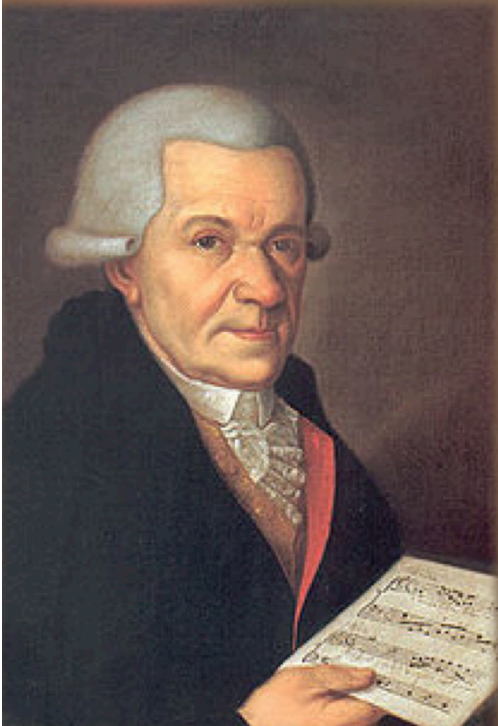


Michael Haydn, Mozart, and the Invention of Sonata-Rondo

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Outline

(1) The invention of sonata-rondo: Mozart vs. Michael Haydn

Previous research, Early examples: Mozart K.157 (1772),
K.191 (1774), Haydn Symphony no. 4 (1763)

(2) Form as a language and formal grammar

Chomsky's hierarchy of formal grammars
Regular grammars for sonata and rondo forms
Context-free grammars for rondo forms

(3) The Mozart-Haydn exchange (yes, but not *that* Haydn!)

Haydn's early rondo forms
Nine-part rondo and the double-region couplet
Postcadential extensions to main theme
Smoothing of formal boundaries
Expansion of subordinate theme group

The Invention of Sonata-Rondo: Mozart vs. Haydn (vs. Haydn)

Previous research

Early examples (Mozart K.157, J.M. Haydn Symphony 4)

Catalogs of Early Sonata-Rondos



Previous research on the origins of sonata-rondo

Malcolm Cole: Surveys many composers, favors traditional idea of Mozart as inventor. Cites Mozart K.157 String Quartet (1772–3) as earliest example, as well as K.281 Piano Sonata and K.191 Bassoon Concerto.

Cole 1964. “The Development of the Instrumental Rondo Finale from 1750 to 1800.” PhD diss., Princeton University.

Cole 1968–70. “The Rondo Finale: Evidence for the Mozart-Haydn Exchange?” *Mozart-Jahrbuch* 16: 242–56.

Stephen Fischer: Argues for F. J. Haydn as inventor, defines sonata-rondo very broadly (includes developmental couplets).

Fischer 1981. “Sonata Procedures in Haydn’s Symphonic Rondo Finales of the 1770s.” In *Haydn Studies: Proceedings of the IHC, 1975*, ed. Larsen, Serwer, and Webster: 481–7. (Norton)

Fischer 1992. “Further Thoughts on Haydn’s Symphonic Rondo Finales.” *Haydn Yearbook 1992*, 85–107.

Mark-Evans Bonds: Proposes F.J. Haydn Op. 17/1 (1771) as an early example.

Bonds 1988. “Haydn’s False Recapitulations and the Perception of Sonata Form in the Eighteenth Century” PhD diss., Harvard University.

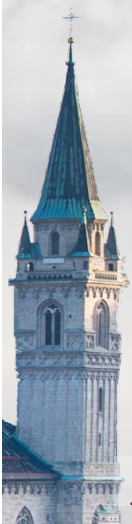
Previous research on the origins of sonata-rondo

Joel Galand: Argues against single inventor, composers were “exploiting formal possibilities that were in the air.” Examples from Steffan, but none that demonstrably predate Mozart. (Other examples are not sonata-rondos but sonata-form finales with a “rondo” designation.)

Galand 1990. “Rondo-Form Problems in Eighteenth- and Nineteenth-Century Instrumental Music, with Reference to the Application of Schenker’s Form Theory.” PhD diss., Yale University.

Galand 1995. “Form, Genre, and Style in the Eighteenth-Century Rondo.” *Music Theory Spectrum* 17/1: 27–52.

Galand 2008. “Some Eighteenth-Century Ritornello Scripts and their Nineteenth-Century Revivals.” *Music Theory Spectrum* 30/2: 239–82.



Definition of a Sonata-Rondo

(1) Begins with a **sonata exposition** (Refrain–couplet where the couplet includes a subordinate theme).

* This is very common in the mid-1700 rondos and *not* a sufficient condition!

(2) End of subordinate theme followed by refrain **in the tonic key** with **no repeat of the exposition**. This is what marks the form as a **rondo** type.

* Returns of the main theme in a *non-tonic* key and expositional repeats are generic indicators of sonata type.

(3) Subordinate theme returns as a final couplet, transposed to the tonic key. This is the essential **sonata**-like feature of the sonata rondo.

* Small amounts of transposed cadential material occasionally occur in ordinary rondos—Ex. J.C. Bach Op. 1/4 (1763), Boccherini A major Concerto, G.475 (1760s–1770s?), J.M. Haydn Symphony no. 3 (1761). Mozart K.157 String Quartet might also belong to this category.

Example: Mozart, String
Quartet K.157 (1772)

Main
Theme:

Musical notation for the Main Theme, measures 1-4. The notation is in treble and bass clefs, showing a melody in the treble and accompaniment in the bass. The first measure starts with a forte (*f*) dynamic. The key signature has one sharp (F#).

etc. . . .

Trans.-ST:

Musical notation for the Trans.-ST section, measures 5-14. The notation is in treble and bass clefs. It features a complex texture with many sixteenth notes and rests. Dynamics include piano (*p*) and forte (*f*). The key signature changes from one sharp to one flat (Bb).

Interior Theme:

Musical notation for the Interior Theme, measures 15-18. The notation is in treble and bass clefs, showing a melody in the treble and accompaniment in the bass. The first measure starts with a piano (*p*) dynamic. The key signature has one flat (Bb).

Trans.-ST
Recap.:

Musical notation for the Trans.-ST Recapitulation, measures 19-26. The notation is in treble and bass clefs. It features a complex texture with many sixteenth notes and rests. Dynamics include piano (*p*) and forte (*f*). The key signature has one flat (Bb).

Example, J.M. Haydn, Symphony no. 4 (1763)

Main theme

Musical score for the Main theme, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff begins with a trill (tr) over a dotted quarter note. The melody is primarily eighth-note based. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

Trans.

Musical score for the Main theme, second system. It continues from the first system. The treble staff features a trill (tr) over a quarter note. The bass staff continues with its accompaniment. Dynamics include a piano (p) marking in the final measures of this system.

Subord. theme

Musical score for the Subordinate theme, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff begins with a piano (p) dynamic and a trill (tr) over a dotted quarter note. The melody is primarily eighth-note based. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. Dynamics include piano (p), forte (f), and piano (p) markings throughout the system.

First system of a musical score in 3/4 time, featuring a treble and bass clef. The key signature has two flats. The music includes a forte (*f*) dynamic marking in the first measure, followed by piano (*p*) and trill (*tr*) markings in subsequent measures. The bass line consists of eighth-note patterns, while the treble line features more complex rhythmic figures with trills.

Main theme return

Second system of the musical score, continuing the main theme. It features a forte (*f*) dynamic marking in the fifth measure. Trills (*tr*) are present in the first, third, and fifth measures of the treble staff. The bass line continues with eighth-note accompaniment.

Third system of the musical score, continuing the main theme. It features a forte (*f*) dynamic marking in the fifth measure. Trills (*tr*) are present in the first, third, and fifth measures of the treble staff. The bass line continues with eighth-note accompaniment.

Interior theme . .

Fourth system of the musical score, introducing the interior theme. It features a fortissimo (*ff*) dynamic marking in the eighth measure. Trills (*tr*) are present in the third, fifth, and seventh measures of the treble staff. The bass line continues with eighth-note accompaniment.

Example, J.M. Haydn, Symphony no. 4 (1763)

Main theme return (recap.)

Musical score for the main theme return (recap.). The score is in G major (one flat) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a trill (tr) on the first note. The bass staff features a rhythmic accompaniment with eighth notes and rests. The music is characterized by a steady eighth-note pattern in the treble and a more active bass line.

Musical score for the transition section. The score is in G major (one flat) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a trill (tr) on the first note. The bass staff features a rhythmic accompaniment with eighth notes and rests. The music is characterized by a steady eighth-note pattern in the treble and a more active bass line. The section ends with a trill (tr) on the first note of the final measure.

Subord. theme (recap.)

Musical score for the subordinate theme (recap.). The score is in G major (one flat) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a trill (tr) on the first note. The bass staff features a rhythmic accompaniment with eighth notes and rests. The music is characterized by a steady eighth-note pattern in the treble and a more active bass line. The section ends with a trill (tr) on the first note of the final measure.

Michael Haydn's Sonata-Rondo Finales (to 1786)

Date	MH	Piece	Interior Th. 1	Interior Th. 2
1763	62	Symphony no. 4 (B-flat)	Submediant	—
1776	207	Violin Concerto (A maj.)	<i>Minore</i>	Submediant
1780–2	316	String Quartet (B-flat)	Submediant	Subdominant
1782–8	412	String Quintet (B-flat)	Submediant	Subdominant
1783	335	String Duo no. 1 (C maj.)	Submediant–Mediant	—
1783	337	String Duo no. 3 (F maj.)	Submediant	—
1783	340	Symphony no. 26 (E-flat)	Submediant	Mediant
1784	367	String Quintet (F maj.)	Submediant	Subdominant
1784	393	Symphony no. 29 (D min.)	Subdominant	Development
1785	407	Serenade (D maj.)	Subdominant	—
1786	411	String Quintet (F maj.)	Subdom.–Dev.	—

Mozart's Early Sonata-Rondo Finales (1772–6)

Date	K	Piece	Interior Th. 1	Interior Th. 2
1772	157	String Quartet 4 (C maj.)	<i>Minore</i>	—
1773	181	Symphony no. 23 (D maj.)	<i>Minore</i>	—
1774	191	Bassoon Concerto (B-flat)	Submediant	<i>Minore</i>
1774	281	Piano Sonata 3 (B-flat)	Submediant	Subdominant
1775	204	Serenade no. 5	<i>Minore</i>	— (two-tempo)
1775	216	Violin Concerto 3 (G maj.)	Submediant	<i>Minore</i> (two-tempo)
1775	219	Violin Concerto 5 (A maj.)	Submediant	<i>Minore</i>
1775	284	Piano Sonata 6 (mvt. 2)	Development	—*
1775–6	102	Symphony 52 (C maj.)	Subdominant	—
1776	236	Piano Concerto 6 (B-flat)	Submediant–Mediant	—
1776	246	Piano Concerto 8 (C maj.)	Submediant	—

* Recapitulatory refrain omitted

Mozart's Early Sonata-Rondo Finales (1776–7)

Date	K	Piece	Interior Th. 1	Interior Th. 2
1776	247	Divertimento 10 (F maj.)	Submediant	Subdominant
1776	250	Serenade (“Haffner”)	Submediant	Subdominant
1776	251	Divertimento 11 (D maj.)	<i>Minore</i>	—
1776	254	Piano Trio 1 (B-flat)	Subdominant	—*
1776	269	Rondo for Violin & Orch.	Development (Subdom.–Submed.)	—
1777	271	Piano Concerto 9 (E-flat)	Dev.–Subdom.	—
1777	271i	Violin Concerto (D maj.)	Submediant	—
1777	285	Flute Quartet 1 (D maj.)	Subdominant	—
1777	287	Divertimento 15 (B-flat)	Subdominant	—
1777	309	Piano Sonata 7 (C maj.)	Subdominant	—*
1777	311	Piano Sonata 9 (D maj.)	Subdom.–Submediant	—

* Recapitulatory refrain omitted

Mozart's Early Sonata-Rondo Finales (1779)

Date	K	Piece	Interior Th. 1	Interior Th. 2
1778	299	Flute & Harp Concerto	Subdominant	—*
1778	302	Violin Sonata 19	Development	—
1778	296	Violin Sonata 17 (C maj.)	Submediant–Subdom.	—*
1778	306	Violin Sonata 23 (D maj.)	Development	—* (two-tempo)
1778	310	Piano Sonata 8 (A min.)	<i>Maggiore</i>	—
1778	313	Flute Concerto 1 (G maj.)	Submediant–Subdom.	—
1779?	242	Piano Concerto 7 (F maj.)	Submediant	Subdominant*
1779	320	Serenade (“Posthorn”)	Submediant	—
1779	334	Divertimento 17 (D maj.)	Submediant	Subdominant*
1779	364	Sinfonia Concertante	Subdominant	—
1779– 1781?	365	Piano Concerto 10	Submediant	Development*

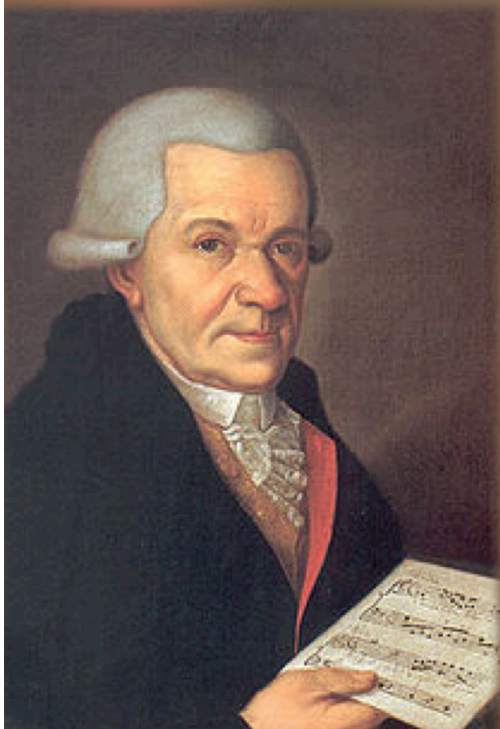
* Recapitulatory refrain omitted

Form as a language and formal grammar

Chomsky's Hierarchy

Regular (Type-3) grammars for sonata and rondo

Context-free (Type-2) grammar for rondo



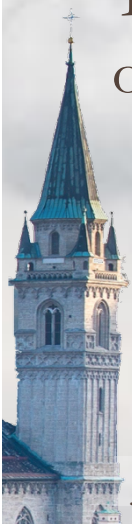
Chomsky's Hierarchy

Formal grammar: Rule system for generating well-formed sentences

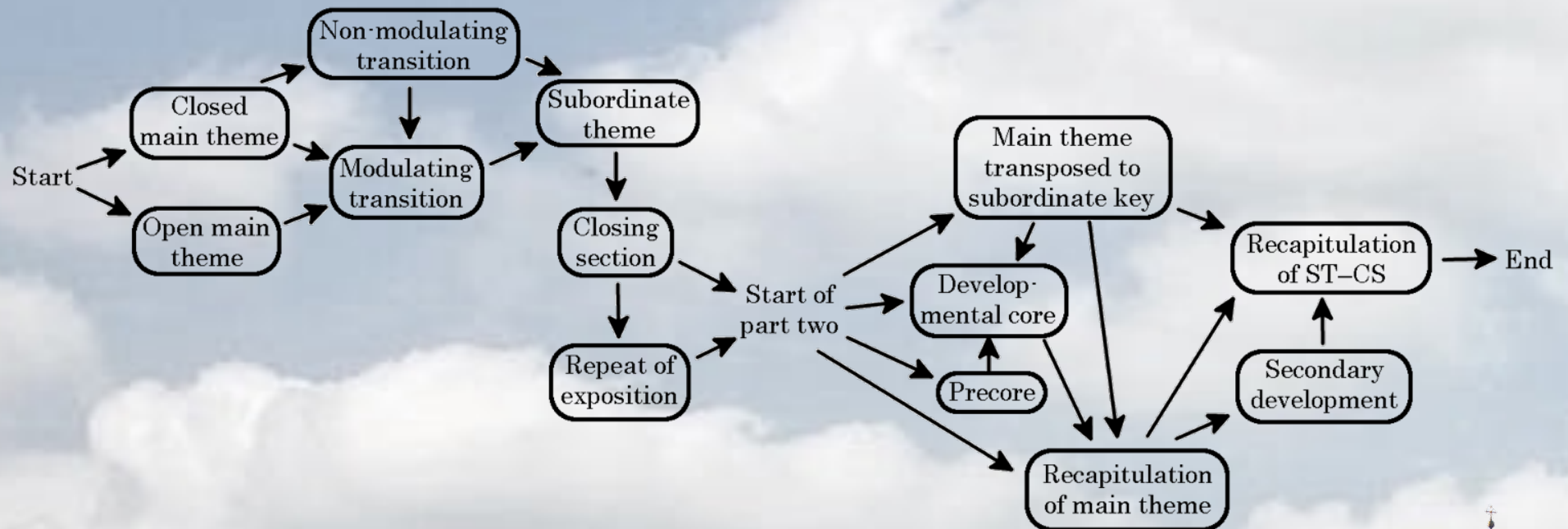
Type-3 grammar (regular): “Finite-state automaton,” like a Markov chain process. Only temporally adjacent states are related.

Type-2 grammar (context-free): “Phrase-structure grammar,” can create a nested hierarchical structure, represented by a parse tree.

Type-1 grammar (context-sensitive): Applicability of rules may depend on adjacent elements.

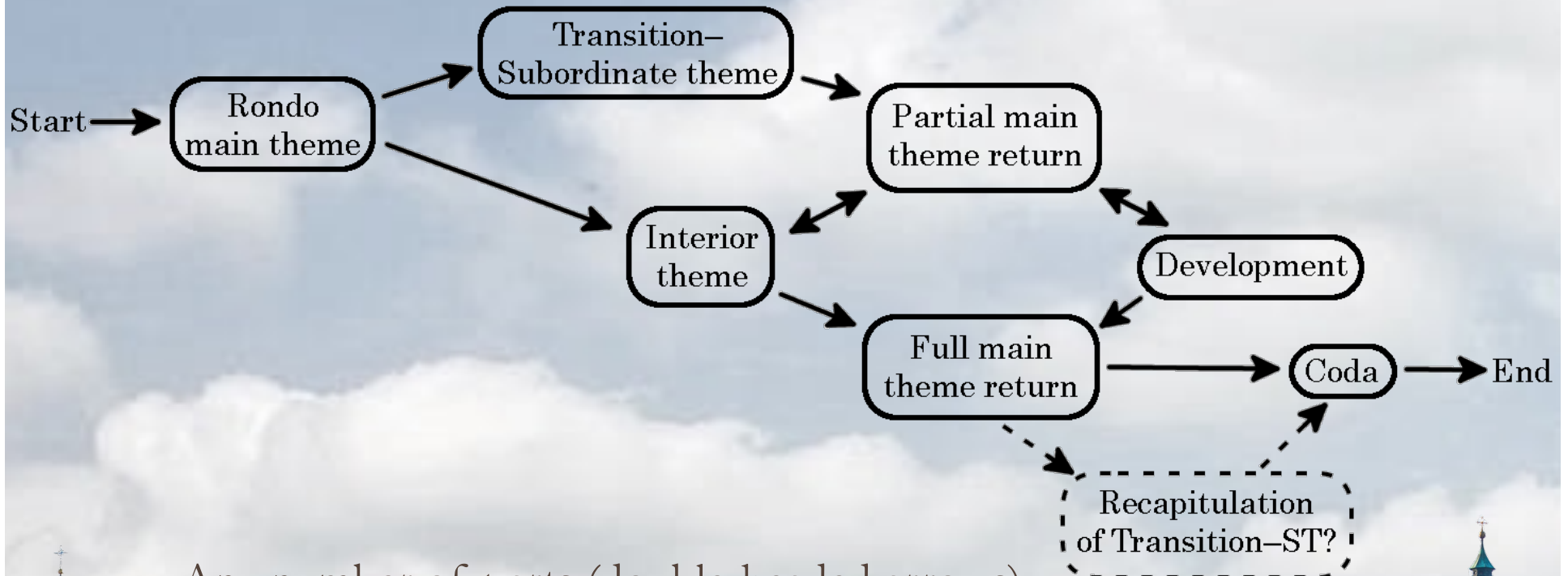


18th-Century Sonata Forms: Regular Grammar



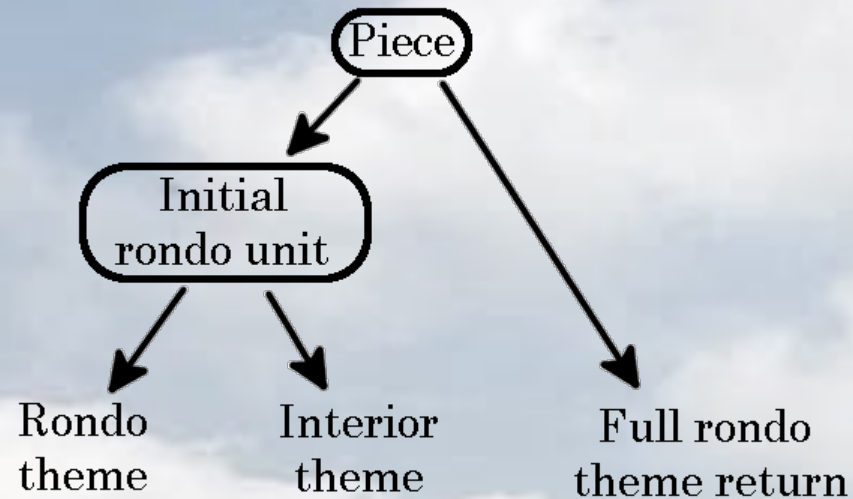
- Nodes are formal functions.
- Any path through the network creates a possible form.
- Machine “forgets” earlier states.

Modular Forms (Ternary and Rondo): Regular Grammar



- Any number of parts (double-headed arrows)
- Recapitulation **cannot be included** (no way to prevent a recapitulation without an exposition).

Parse tree for a ternary form

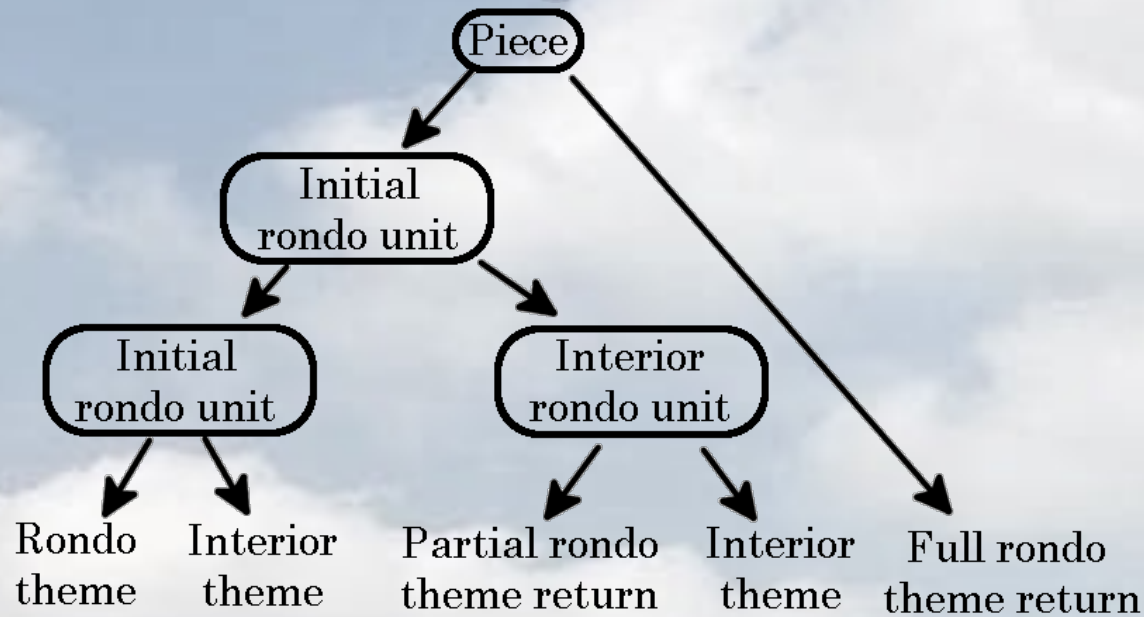


Rules:

Piece = Initial rondo unit + Full rondo return

Initial rondo unit = Rondo theme + interior theme

Parse tree for a five-part rondo



Rules:

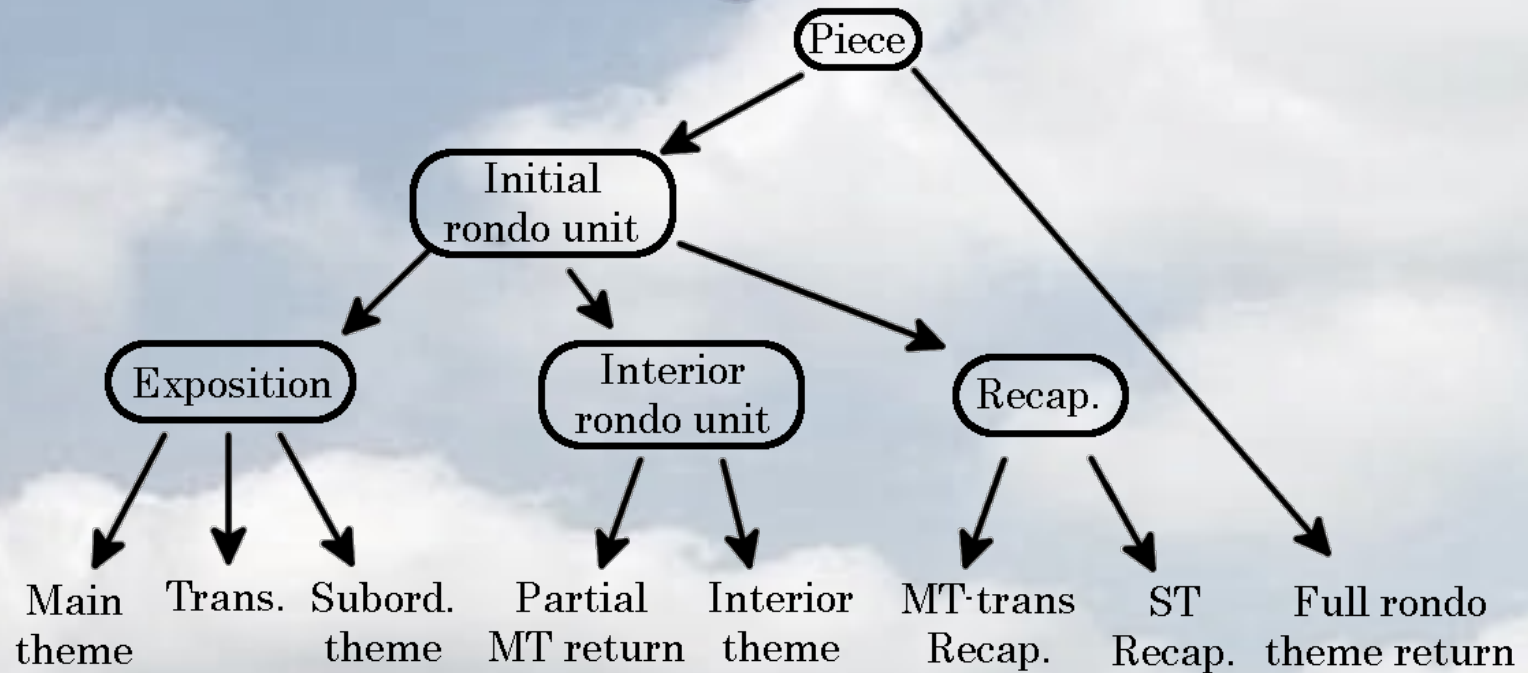
Piece = Initial rondo unit + Full rondo return

Initial rondo unit = Initial rondo unit + Interior rondo unit

Initial rondo unit = Rondo theme + interior theme

Interior rondo unit = Partial rondo theme return + Interior theme

Parse tree for a sonata-rondo



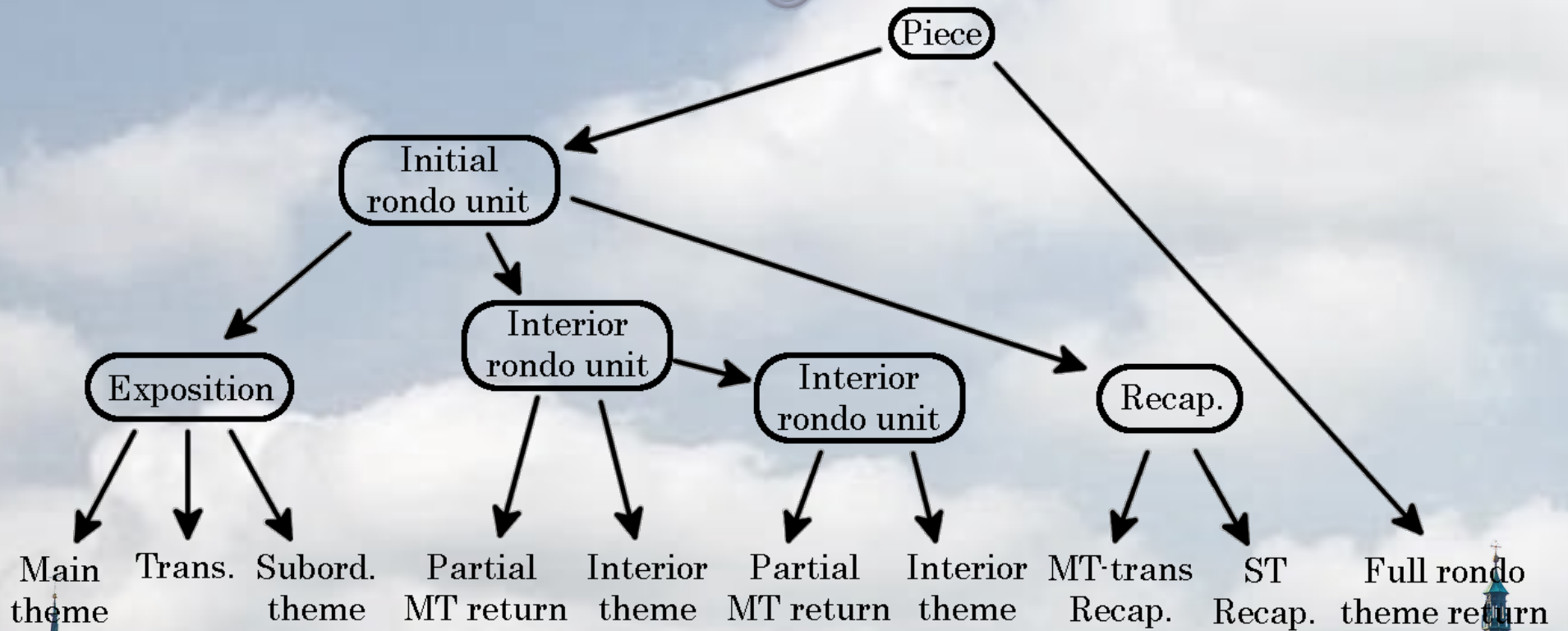
New Rules:

Initial rondo unit = Exposition + Interior rondo unit + Recap.

Exposition = ...

Recap. = ...

Parse tree for a nine-part sonata-rondo



(Same rules)

See also . . .

Organized Time: Rhythm, Tonality, Form
Oxford University Press, Forthcoming

The Mozart–(Michael) Haydn Exchange

Haydn's early rondo forms

The early importance of the nine-part model

The first couplet as extension of the main theme

The double-region couplet



Interior themes in Haydn's and Mozart's Rondos

Two interior themes

- Haydn often includes two interior themes in early rondos
- Mozart's early use of the **nine-part** sonata-rondo form in K. 281 (1774); K.216, K.219 (1775); K.247, K.250 (1776) can be traced to this practice.
- Haydn adopts the nine-part form in his A maj. Violin Concerto (1776)
- Mozart's **double-region couplets**—K.236 (1776), K.311 (1777); K.296, K. 313 (1778)—may derive from nine-part rondo
- Haydn adopts double region couplets in MH.335 (1783), MH.411 (1786)

The first theoretical description of sonata-rondo, Riecha (1824), describes **nine-part** sonata-rondo. The Trans.–ST treated as an extension of the main theme, abridged in middle sections. (Cole 1969)

J.M. Haydn, Early Rondo Finales

Date	MH	Piece	Couplet 1	Couplet 2	Couplet 3	Couplet 4
1760?	50	Symphony 9 (D maj.)	Trans.–ST	Subdom.		
1761	37	Symphony 2 (C maj.)	Trans.–ST	Subdom.		
1763	26	Symphony 3 (G maj.)	Trans.–ST	Subdom.		
1763	62	Symphony 4 (B-flat)	Trans.–ST	Submed.	Recap.	
1764	68–9	Symphony 8 (D maj.)	Dominant	Subdom.	Submediant	
1767	86	Serenade (D maj.)	Trans.–ST	<i>Minore</i>	Subdom.	Trans–ST

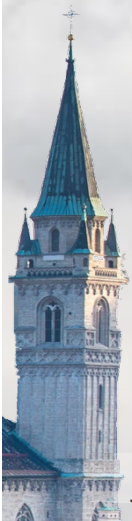
First and last couplets as main theme extensions

Some of Mozart's early sonata-rondos treat the ST complex as an extension of the main theme.

This is similar to the nine-part non-sonata rondo in Michael Haydn's D major Serenade, MH.86 (1767)

Examples:

- Michael Haydn, MH.86 Serenade
- Mozart, Bassoon Concerto K.191



Michael Haydn: Serenade in D, MH.86, Finale (1767)

Main theme

The first system of the Main theme consists of two staves. The treble staff begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The melody in the treble staff features a mix of eighth and sixteenth notes, with some slurs and grace notes. The key signature is D major (two sharps).

The second system continues the Main theme. The treble staff has a more active melody with many sixteenth-note passages. The bass line remains a steady eighth-note accompaniment. The key signature is D major.

Trans.

The Trans. section is marked with a '7' (trill) above the first note of the treble staff in the first measure. It features a more melodic line in the treble staff and a bass line with chords and eighth notes. The key signature is D major.

Subord. theme 1

The Subord. theme 1 section begins with a melodic line in the treble staff and a bass line with chords. It includes a trill (marked with '7') in the first measure of the treble staff. The key signature is D major.

Michael Haydn: Serenade in D, P.87, Finale (1767)

Subord. theme 2

Musical score for the Subordinate Theme 2. It consists of two staves, Treble and Bass clef, in D major. The piece begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The melody in the right hand features eighth-note runs and rests. The left hand provides a steady accompaniment with eighth notes and rests.

Retrans.

Musical score for the Retransposition section. It consists of two staves, Treble and Bass clef, in D major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *f* (forte) is present in the first measure of the right hand.

Main theme return

Musical score for the Main Theme Return. It consists of two staves, Treble and Bass clef, in D major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a final chord in the right hand.

Mozart, Bassoon Concerto, K.191, Finale (1774)

Main theme
(A part):

Musical score for the main theme (A part) of Mozart's Bassoon Concerto, K.191, Finale. The score is written for bassoon and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The bassoon part features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving bass lines. The theme concludes with a repeat sign.

Main theme var.:

Musical score for the main theme variation of Mozart's Bassoon Concerto, K.191, Finale. The score is written for bassoon and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The variation begins with a piano (*p*) dynamic. The bassoon part is characterized by rapid sixteenth-note passages and triplets. The piano accompaniment features chords and moving bass lines, with some passages marked with a piano (*p*) dynamic. The variation concludes with a trill (*tr*) in the bassoon part and a repeat sign.

Mozart, Bassoon Concerto, K.191, Finale (1774)

First couplet

Trans.

Subord. theme

(EC – One more time)

Key schemes: Nine-part and related rondos

MH.38	1764	MT	IT (ST?)	Ref.	IT	Ref.	IT	Ref.		
Serenade		D maj.	Dom.	HK	SD	HK	Rel.	HK		
MH.87	1767	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Serenade		D maj.	Dom.	HK	<i>Min</i>	HK	SD	HK	Dom.	HK
K.281	1774	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
P. Sonata		B-flat	Dom.	HK	Rel.	HK	SD	HK	HK	HK
K.216	1775	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Vln. Conc.		G maj.	Dom.	HK	Rel.	HK	<i>Min</i>	HK	HK	HK
K.219	1775	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Vln. Conc.		A maj.	Dom.	HK	Rel.	HK	<i>Min</i>	HK	HK	HK
MH.219	1776	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Vln. Conc.		A maj.	Dom.	HK	<i>Min</i>	HK	Rel.	HK	HK	HK
K.247	1776	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Divert'ò		F maj.	Dom.	HK	Rel.	HK	SD	HK	HK	HK
K.250	1776	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Serenade		D maj.	Dom.	HK	Rel.	HK	SD	HK	HK	HK

Key schemes: Nine-part and related rondos

K.247	1776	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Divert'ò		F maj.	Dom.	HK	Rel.	HK	SD	HK	HK	HK
K.250	1776	MT	Tr.–ST	Ref.	IT	Ref.	IT	Ref.	Tr.–ST	Ref.
Serenade		D maj.	Dom.	HK	Rel.	HK	SD	HK	HK	HK
K.311	1777	MT	Tr.–ST	Ref.	IT		IT	Ref.	Tr.–ST	Ref.
P. Sonata		D maj.	Dom.	HK	SD		Rel.	HK	HK	HK
K.296	1778	MT	Tr.–ST	Ref.	IT		IT	Ref.	Tr.–ST	Ref.
Vn. Sonata		D maj.	Dom.	HK	Rel.		SD	HK	HK	HK
K.313	1778	MT	Tr.–ST	Ref.	IT		IT	Ref.	Tr.–ST	Ref.
Fl. Conc.		D maj.	Dom.	HK	Rel.		SD	HK	HK	HK

Double-Region Couplet

Caplin (1998) notes that Mozart's sonata-rondos often include *double-region couplets*, couplets in two parts in different contrasting keys.

This may be understood as the suppression of the third refrain in a nine-part rondo, much as Mozart often suppresses the third refrain in his seven-part sonata-rondos (i.e., Hepokoski/Darcy "Type 4^{1-exp}")

Examples: Mozart, Piano Concerto no. 6, K.236 (1776), Piano Sonata in D major, K.311 (1777), Violin Sonata K.296, Flute Concerto no. 1, K.313 (1778)

Michael Haydn also adopted this procedure in his String Duo no. 1, MH 335 (1783) and String Quintet in F major, MH411 (1786)

Mozart, Violin Sonata, K. 296 (1776)

Interior Theme

The musical score for the Interior Theme is presented in three systems. The first system consists of three staves: a treble staff with a whole rest, a middle treble staff starting with a piano (*p*) dynamic and a melodic line, and a bass staff with a rhythmic accompaniment. The second system continues the piece, featuring a repeat sign at the beginning and a key signature change to one sharp (F#) in the second measure. The third system concludes the theme with a melodic flourish in the treble staff and a final bass line.

Interior Theme 2

The musical score for Interior Theme 2 is presented in three systems. The first system begins with a trill (*tr*) and a dynamic of *fp* (fortissimo piano), followed by a repeat sign. The second system continues with a trill (*tr*) and *fp* dynamic. The third system features a melodic line in the treble staff with a mezzo-forte (*mf*) dynamic and a trill (*tr*) at the end, accompanied by a bass line.

Mozart, Violin Sonata, K. 296 (1778)

The image displays the first six measures of the first movement of Mozart's Violin Sonata, K. 296. The score is written for three staves: Violin (top), Right Hand Piano (middle), and Left Hand Piano (bottom). The key signature is one flat (B-flat major), and the time signature is 3/4. The first staff (Violin) features a melodic line with trills (tr) and slurs. The second staff (Right Hand Piano) contains a rhythmic accompaniment with eighth-note patterns and triplets (3). The third staff (Left Hand Piano) provides a simple harmonic accompaniment with quarter notes and rests.

Michael Haydn, Quintet in F major, MH.411 (1786)

Interior theme (1)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one flat (F major). The time signature is 3/4. The first system consists of 8 measures, with dynamics *p* and *f*. The second system also consists of 8 measures, with a *p* dynamic. The third system consists of 8 measures, featuring a key signature change to one sharp (G major) in the first measure, with dynamics *p* and *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Development

The first system of the Development section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. A trill (tr) is marked above a note in the upper staff, and a forte (f) dynamic is marked below a note in the lower staff.

The second system of the Development section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with complex melodic and rhythmic patterns. A forte (f) dynamic is marked below a note in the lower staff.

HC-Standing on dom.

The third system of the Development section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. A forte (f) dynamic is marked below a note in the lower staff.

The fourth system of the Development section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. A piano (p) dynamic is marked below a note in the lower staff, and a forte (f) dynamic is marked below a note in the upper staff.

Conclusions

- Michael Haydn's rondos of the 1760s may have served as a model for Mozart's early sonata rondos
 - Sonata-rondo (recap. of the subord. theme)
 - Subordinate theme complex as a main theme extension
 - Two interior themes (7-part modular rondo – 9-part sonata-rondo)
- Mozart developed the sonata-rondo form intensively between 1774–1778 and subsequently served as a model for Haydn
 - Nine-part sonata rondo
 - Double-region couplets
- Sonata-rondo is an important milestone in the development of form as a musical language
 - Type 2 (context-free) grammar