

Fall 12-2015

An Underestimated Master: A Critical Analysis of Carl Czerny's Eleven Piano Sonatas and his Contribution to the Genre

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AN UNDERESTIMATED MASTER:
A CRITICAL ANALYSIS OF CARL CZERNY'S ELEVEN PIANO SONATAS AND
HIS CONTRIBUTION TO THE GENRE

by

Levi Larson

A Doctoral Document

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Mark Clinton

Lincoln, Nebraska

December, 2015

AN UNDERESTIMATED MASTER:
A CRITICAL ANALYSIS OF CARL CZERNY'S ELEVEN PIANO SONATAS AND
HIS CONTRIBUTION TO THE GENRE

Levi Larson, D.M.A.

University of Nebraska, 2015

Advisor: Mark Clinton

Carl Czerny is unquestionably a well-known figure in the history of nineteenth-century pianism. He was a pupil of the great Beethoven, and later taught young Franz Liszt, thereby initiating a pedagogical lineage that continues to this day. Czerny's pedagogical material is still relevant to contemporary piano education, and many of his treatises are valuable resources for understanding Classical and early Romantic musical culture. Although Czerny is known for being an accomplished piano teacher, he was also a highly prolific composer. His oeuvre totals 861 opus numbers, many of which contain multiple pieces. Czerny also penned a variety of compositions that did not receive opus numbers. Aside from his etudes and pedagogical treatises, Czerny's reputation as a composer was centered on his opera fantasies and potpourris, for which he gained favor with the public and disdain from music critics. Robert Schumann wrote many scathing remarks about Czerny's music in the *Neue Zeitschrift für Musik*; other composers, including Chopin and Liszt, respected Czerny as a musician but rarely said favorable things about his music. While Czerny's output does include trite pieces of shallow virtuosity, it also contains substantial works of careful craftsmanship, such as his eleven masterful piano sonatas.

This document focuses primarily on the eleven piano sonatas, with special attention given to form and the holistic structure of the eleven sonata cycle. A deeper understanding of the composer's particular genius will emerge through discussion of his use of form, harmony, and texture in his sonatas, and a compelling argument will be made for burnishing his reputation. A movement devoted to the promotion of Czerny's music is already in progress, thanks to the efforts of the Carl Czerny blog, Basel-Classics releasing new editions of his works, and the Carl Czerny Festival held at the University of Alberta in Edmonton, Canada in 2002. This research will contribute to the ongoing campaign to recognize the significance and quality of the previously undervalued music of Carl Czerny.

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I. Introduction and Biography

Carl Czerny (1791-1857) is unquestionably a well-known figure in the history of nineteenth-century pianism. He was a pupil of the great Ludwig van Beethoven (1770-1827) and he later taught the young Franz Liszt (1811-1886), thereby beginning a pedagogical lineage that continues to this day. Czerny's instructional technique is still relevant in contemporary piano education and many of his treatises are valuable resources for understanding Classical and early Romantic musical culture. Although known primarily for his pedagogical contributions, Czerny was also a highly prolific composer. His oeuvre of 861 opus numbers does not account for an equally large number of uncatalogued works. Aside from Czerny's etudes and treatises, his reputation as a composer was centered on opera fantasies and potpourris, which generally garnered favor with the public and disdain from music critics. While Czerny's output does contain trite pieces deserving of critical scorn, it also contains substantial works of careful craftsmanship. Czerny's eleven piano sonatas are among his most substantial works, clearly demonstrating a high level of musical artistry.

Not much biographical information is available on Czerny; however, enough exists to determine the type of training he had and who had the strongest influence on his musical style.¹ To understand Czerny as a musician and composer, one must explore his musical training and the music to which he was exposed during his formative years.

¹ Carl Czerny, "Recollections from My Life," *The Musical Quarterly*. Vol. 42, No. 3, trans. and ed. by Ernest H. Sanders (Jul., 1956), 302-17. "Recollections from my Life," is the primary source for information on Czerny's life and was not published in its entirety until the English translation was published in *The Musical Quarterly* in 1956. The first complete German edition was published in 1968: Carl Czerny, *Erinnerungen aus meinem Leben*, ed. Walter Kolneder, Sammlung Musikwissenschaftlicher

Early training and musical influences

Carl Czerny was born into a musical family. His father, Wenzel Czerny, was an amateur musician and obtained most of his music education while a choirboy for a Benedictine monastery near Prague.² He also received some training from Christoph Willibald Gluck (1714-1787), a prominent composer of early Classical opera. In order to support the family, Wenzel Czerny undertook almost any music-related job including giving inexpensive piano lessons, repairing musical instruments, and serving as a music copyist.³ The young Carl Czerny not only received his early lessons from his father, but also heard his father playing and instructing on a daily basis.

Abhandlungen 46 (Baden-Baden: Valentin Kolneder, 1968). Czerny's manuscript, written in 1842, resides in the archives of the Gesellschaft der Musikfreunde. The first partial publications were in: Carl Ferdinand Pohl, *Jahres-Bericht Konservatoriums der Gesellschaft der Musikfreunde in Wien* (Vienna, 1870), 3-9, and: *Signale für die musikalische Welt* 28, no.59 (1870): 929-33. "Recollections from My Life," gives great accounts of his experience with Beethoven and the young Liszt; however, the work lacks details regarding other aspects of his life.

Two other sources exist, which are also autobiographical and help give greater detail to Czerny's early life. They are: Carl Czerny, *Carl Czerny*, Manuscript, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musiksammlung, *Mus. Ms. Autogr. Theor. Czerny, K. I.*, and; Carl Czerny, *Meine musikalischen Erinnerungen aus der Zeit meiner Kindheit und Jugend*, Manuscript, Vienna, Gesellschaft der Musikfreunde. These two additional sources are discussed in detail and available in German and English translations in Atillio Bottegal, "Carl Czerny's Recollections: An Overview and an Edition of Two Unpublished Sources," in *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, ed. David Gramit, (Rochester, NY: University of Rochester Press, 2008), 44-49.

² Czerny, "Recollections from My Life," 302.

³ Bottegal, 44.

Wenzel Czerny was a considerable fan of the pianist/composer Muzio Clementi and, to Carl's knowledge, could perform from memory the majority of his piano works. Czerny was surrounded by the music of Clementi from birth.⁴

Although Wenzel Czerny and Muzio Clementi were significant figures in Carl's early development, a variety of other artists provided additional influence. Due to Wenzel Czerny's immersion in Vienna's music culture, prominent musicians were frequently over for social gatherings. Czerny specifically referred to having been influenced by notable musicians such as Joseph Gelinek (1758-1825), Johann Baptist Wanhal (1739-1813), and Joseph Lipazsky (1772-1810). These musicians helped instruct young Czerny in piano while also exposing him to a great deal of music through their own performances. Czerny intimates that he was happiest as a child listening to Wanhal and Lipavsky play the fugues of J.S. Bach.⁵

As a young child, Czerny was a great admirer of Beethoven and studied his works as soon as they were published. Vaclac Krumholz (1750-1817), a famous violinist and mandolinist and close friend to Beethoven and the Czerny family, kindly introduced Czerny to Beethoven. Beethoven, not one to be impressed by wunderkinds, was so enamored of Czerny that he insisted on giving him lessons. Czerny received instruction on piano and composition from Beethoven; however, Beethoven's obsessive compositional focus caused him to cut Czerny's lessons short or miss them entirely. As a

⁴ Bottegal, 46.

⁵ Idib., 45-46.

result, formal training with Beethoven only lasted for two years (1801-1803).⁶ Despite this short time, Czerny and Beethoven became close, lifelong friends. Beethoven entrusted Czerny with the piano transcription of the overture to his opera *Leonora* and also had Czerny proofread all of his compositions after Op. 53, the “Waldstein” Sonata.⁷ Beethoven clearly had great faith in Czerny’s abilities as a pianist and composer.

Through Beethoven, Czerny gained access to a vast music library, owned by the Government Councilor Hess, where he was free to copy any of the music he wanted. Czerny specifically acknowledged copying all of Bach’s fugues and Scarlatti’s sonatas, but he surely copied much more. The practice of writing all of that contrapuntal music by hand had profound impact on Czerny’s composing. He not only developed the ability to write quickly, but also learned skills in orchestration and counterpoint.⁸

Johann Nepomuk Hummel (1778-1837), renowned pianist and composer, also had considerable influence on the still-young Czerny. Czerny met Hummel sometime between 1801 and 1804 at one of the many soirees hosted by Mozart’s widow, Constanze Mozart. Czerny was awed by the clarity and elegance of Hummel’s playing—traits Hummel undoubtedly learned from his teacher, Mozart. After hearing Hummel play, Czerny had a “desire for greater clarity and cleanness.”⁹

Czerny details the influence of both Beethoven and Hummel:

⁶ Czerny, “Recollections from My Life,” 306-308.

⁷ *Idib.*, 310.

⁸ *Idib.*, 308.

⁹ *Idib.*, 309.

. . . Beethoven's playing was remarkable for his enormous power, characteristic expression, and his unheard-of virtuosity and passage work, Hummel's performance was a model of cleanness, clarity, and of the most graceful elegance and tenderness; all difficulties were calculated for the greatest and most stunning effect. . .¹⁰

In 1810, nineteen-year-old Czerny was finally able to meet and study with Clementi, the pianist and composer whom he admired.¹¹ Czerny not only took lessons from Clementi, but was also allowed to watch him teach. This certainly had lasting effects on the pedagogical works Czerny published in his lifetime, and deepened the impact of the music Czerny heard growing up.

Teaching

Czerny's lasting reputation is largely built on his pedagogical treatises, etudes and exercises, and the students he produced, most notably Liszt and Leschetitzky. He began teaching at the age of fifteen, offering lessons for eleven to twelve hours per day, a schedule he maintained for over thirty years.¹² Czerny's vast number of pedagogical compositions serves as a valuable record of his probable teaching style and how it has influenced pianism today. Czerny based his approach to teaching largely on that of Clementi. Czerny comments:

. . . I became familiar with the teaching method of this celebrated master and foremost pianist of his time, and I primarily owe it to this circumstance that later I was fortunate to train many important students to a degree of perfection for which they became world-famous.¹³

¹⁰ Czerny, "Recollections from My Life," 309.

¹¹ *Idib.*, 312-313.

¹² *Idib.*,

¹³ *Idib.*,

Beethoven's shadow

When Czerny was not teaching, he was composing. Czerny recalls, "I composed every free minute I had, especially in the evening..."¹⁴ Czerny's manner of composing, similarly to his teaching schedule, was industrious; he often worked on three to four pieces simultaneously. Czerny states, "it explains easily how my opus numbers soon rose to 100, 200, 300, etc., without counting my equally numerous arrangements, which always remained unnumbered."¹⁵

As one of Beethoven's most notable students, Czerny had to compete with the shadow that Beethoven cast; he was anointed by the public as Beethoven's disciple, and was expected to continue Beethoven's legacy and musical genius.¹⁶ This was an unwelcome burden placed on Czerny that affected the reception of his music. Czerny's first piano sonata, published in 1820, was criticized for enharmonic changes (a G-sharp followed by an A-flat), ugly parallel octaves, shrill suspensions, and sharp modulations, features found in much of Beethoven's music.¹⁷ Emulating Beethoven was not advantageous because the public would not become used to Beethoven's style and methods until the 1830s. Czerny adapted to the societal expectations and published many

¹⁴ Czerny, "Recollections from My Life," 313.

¹⁵ *Idib.*, 314.

¹⁶ Otto Biba, "Carl Czerny and Post-Classicism," in *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, 16.

¹⁷ Première Sonate pour le Pianoforte seul, comp. e déd. À Mad. La Bar. Dor. D'Ertmann née Graumann par Charles Czerny. Oeuvr. 7. Vienne chez Artaria e Comp., *Allgemeine Musikalische Zeitung* 24, (June 1822): 382-384.

works, potpourris and fantasias, which were inoffensive and fit the popular taste.¹⁸ These works made Czerny popular with the public but did not promote the longevity of his reputation. Contemporaries of Czerny that are held in high regard today, such as Chopin and Schumann, had little respect for Czerny's music. Robert Schumann was perhaps Czerny's biggest critic and wrote many scathing reviews of his works. Here are two excerpts that illustrate Schumann's perception of Czerny:

It is difficult to overtake Herr Czerny, with all one's critical speed. Had I enemies, I would annihilate them in forcing them to listen to music like this. The dullness of these variations is indeed extraordinary.¹⁹

By all means let him retire and give him a pension; truly, he deserves it and would not write anymore...In a word he's gotten stale; we've gotten fed up with his things. . .²⁰

Chopin describes Czerny as:

... the Viennese specialist in the manufacture of all sorts of musical sweetmeats...²¹

Czerny is more sensitive than any of his compositions.²²

He's a good fellow. But nothing more—I value Klengel's acquaintance more than I do that of poor Czerny. (Hush.)²³

¹⁸ Biba, 14-16

¹⁹ Robert Schumann, *Music and Musicians: Essays and Criticisms*, tran. Fanny Raymond Ritter, (Norbury Crescent: New Temple Press, 1880), 449.

²⁰ Robert Schumann, *Gesammelte Schriften über Musik und Musiker von Robert Schumann*, 5th ed., (Leipzig: Breitkopf & Härtel, 1914), 364-365.

²¹ B. E. Sydow and Arther Hedley (eds.), *Selected Correspondence of Fryderyk Chopin*. (New York: Mcgraw-Hill, 1963), 82.

²² Frederic Chopin, *Chopins Letters*, ed. Henryk Opienski and trans. E. L. Voynich (New York: Vienna House, 1973), 66.

²³ Chopin, 61.

Czerny was aware of the triviality of some of his music. In a letter to Beethoven in 1825, Czerny acknowledged the triviality of some of his works and mentioned the desire to write larger works.²⁴ Czerny's reputation may have been deserved if all he created were potpourris and fantasies; however, he composed in many different styles and genres. Czerny divided his compositions into four categories: studies and etudes, pedagogical pieces, virtuosic concert pieces, and serious music. The music belonging to the serious category is Czerny's least-known output, containing his symphonies; string quartets; and solo piano music, including his eleven piano sonatas.²⁵

²⁴ Newman, 181.

²⁵ Anton Kuerti, "Carl Czerny, Composer," in *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, 139.

Czerny's Vienna

During Czerny's life, Vienna was a highly active musical center that nurtured the development of piano music. In addition, the popularity of the piano was exploding due to technical advancements and increasing affordability. The piano's versatility and capability to create a wide palette of sounds and textures made it the ideal romantic instrument. Also, the middle class sponsored music composition through institutions such as the *Schubertiads* and the *Gesellschaft der Musikfreunde*. The Viennese public, through their desire to learn the piano, also sponsored the rise of serious piano pedagogy from Czerny and other respected teachers.²⁶

Despite thriving musical culture, Vienna was beset with political instability, it's poor economics, and war. Seventy percent of Vienna was below the poverty line and becoming part of that statistic was a very real fear for a working musician.²⁷ This financial concern could be a reason that Czerny's published output is largely potpourris and fantasies, and may also explain the composer's need to maintain a rigorous teaching schedule. Czerny's devotion to the production of popular music and to full-time teaching was his way of ensuring that he and his parents could live comfortably. Czerny was simply afraid to become a destitute musician.²⁸

²⁶ Newman, 70-71.

²⁷ Alice M. Hanson, "Czerny's Vienna," in *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, 28.

²⁸ Hanson, 28.

Reasons for neglect

Czerny's intense teaching and compositional schedule left him little time to do anything else. Czerny never toured as a performing artist, which was a typical career-developing tool and an excellent way to promote one's music.²⁹ Czerny's students played his exercises and etudes, and the public purchased his potpourri and fantasies; this is the music he is still known for today, which unjustly mars his reputation.

It is a pity Czerny did not give himself time to perform and promote his own music. Perhaps Czerny's piano sonatas would have become staples of the standard piano repertoire if properly promoted. Thus, today's performers are charged with the duty of performing these pieces and demonstrating that Czerny was a far more versatile composer than previously believed.

Conclusion

Basing Czerny's abilities as a composer on his etudes and potpourris is an unfair assessment of his craft. In addition to duties of teaching, composing, and taking care of his parents, Czerny had to contend with the reputation of being Beethoven's student, causing his music to be unfairly compared to the master composer, which may be another factor in the neglect of his worthwhile compositions. Due to Czerny's ample output, uncovering his inspired music takes some searching; however, Czerny did compose music worthy of study and research. His eleven piano sonatas are proof of that.

Czerny's musical upbringing brought him into contact with a musical "who's who" of the early eighteenth century. Czerny's piano sonatas reveal the power and

²⁹ Hanson, 25.

imagination, motivic unity, and orchestral textures that can only have been inspired and taught by Beethoven. The pianistic writing, virtuosity, and figurations lack the awkwardness that is often associated with Beethoven, and clearly show the influence of Hummel and Clementi. Furthermore, the proliferation of counterpoint speaks of the effect that Bach had on him. Czerny learned from the masters, taking what they offered and making it his own.

II. The State of the Sonata (1800)

Among Carl Czerny's compositions that merit analysis are his group of eleven piano sonatas, which Czerny carefully designated with their own numbering. Other piano works by Czerny carry the title of sonata, such as his *Sonate im Style des Domenico Scarlatti für das Pianoforte, Op. 788*, and the *Sonate militaire et brillante, Op. 119*; however, these pieces show a clear separation due to their length, musical quality and the lack of numbering associated with the group of eleven sonatas. The eleven piano sonatas fall into Czerny's category of serious music and illustrate Czerny's genius as a composer of profound formal design.

Czerny's sonata structure

Comparing Czerny's piano sonatas to the compositional trends of the day illuminates Czerny's diverse compositional craft and how it maintained or defied tradition. During the first half of the nineteenth century, the sonata was being codified for the first time as a form and genre, even though sonatas had been composed for over a century. Czerny was one of the first commentators on the sonata form in his *School of Practical Composition, Op. 600*, wherein he writes about the value of the form.³⁰ He champions the form and enumerates the typical four-movement structure:

³⁰ Carl Czerny, *School of Practical Composition: Complete Treatise on the Composition of All Kinds of Music, Both Instrumental and Vocal Together with a Treatise on Instrumentation, in Three Volumes ; Opus 600*, Tran. John Bishop (London: R. Cocks & Co.: 1848, reprinted by Da Capo Press: 1979), 33-34. The date Czerny actually completed and published the first German edition of this treatise is believed to be slightly before 1840. The explanation for this is laid out in detail in an article by William S. Newman: William S. Newman, "About Carl Czerny's Op. 600 and the 'First'"

Among the forms of composition, that of the Sonata is the most important, and this: *first*, because most of the other principal forms may be included in it; *secondly*, because it presents the composer with the opportunity and space for displaying, in the worthiest manner, both his invention and fancy, and also his musical acquirements; and *thirdly*, because its form and construction precisely correspond with those of the Symphony, the Quartet, the Quintet, and indeed of every significant and complete instrumental piece.

The Sonata usually consists of four separate and distinct movements, viz:

- 1st movement: Allegro
- 2nd movement: Adagio or Andante
- 3rd movement: Scherzo or Minuet
- 4th movement: Finale or Rondo³¹

Czerny's description of the four-movement structure illustrates the "average" sonata construction for his time. This structure was altered from the previous generation; the sonatas of composers such as Haydn, Mozart, and Beethoven typically contained three movements. In *The School of Practical Composition*, Czerny describes key features for each movement; apart from the four-movement structure, these features are reflective of past traditions rather than forthcoming romantic styles.

The first movement

Czerny explains that the first movement of a four-movement sonata is binary in construction, with a repeated first section. He details the progression of thematic areas as follows: principal (primary), continuation (transition), middle (secondary), and final (closing). Czerny comments that the second part of the first movement contains development of the principal, middle, or a new theme, and an abridged version of the first part, which maintains all themes in the original key of the movement. Czerny mentions

Description of 'Sonata Form,' *Journal of the American Musicological Society*, Vol. 20, No. 3 (Autumn, 1967), pp. 513-515.

³¹ Czerny, *School of Practical Composition*, 34.

that this is a well-established form, relating it to that of a novel: the first and more substantial portion of the form acts as exposition, and the second part provides complication and return. Czerny's commentary on the progression of sonata form is nearly identical to the current conception of the form.

Czerny's depiction of harmonic progression within the form offer valuable insight into the harmonic language of his own piano sonatas. He argues that the progression of harmony from principal to middle theme is most naturally tonic to dominant. More distant modulations should be used sparingly because they "destroy the natural course of the piece, and deprive the succeeding modulations, in the second part, of their best effect."³² The harmonic execution of Czerny's sonatas fits this description exceedingly well; the majority of his themes are in tonic and dominant keys, while the transitory passages and development are highly modulatory, amplifying the moments in which he moves to a remote tonal area.

The second movement

Czerny's observation of the second movement detail a wide range of characters and tempi. Adagio, andante, or allegretto are permissible, with a playful character usually accompanying the allegretto tempo. The form may be the same as the first movement or may be a ternary structure (ABA), with the first A and B comprised of two repeated sections. The final A section is not repeated and is generally embellished. A short theme and variation form is also acceptable if written in a peaceful, rather than virtuosic style. Czerny indicates that if the second movement is slow, it is standard for a movement-

³² Czerny, *School of Practical Composition*, 34.

ending cadence to proceed *attacca* into the next movement; this structure is carried out in two of his sonatas. He also notes that if the first movement is marked at a moderate tempo, the scherzo should be placed second, followed by the slow movement. This format is observed in Czerny's Sonatas Nos. 1, 8 and 9.

The third movement

Czerny's description of scherzo and trio movements includes an interesting feature not necessarily typical within a scherzo. Most notably, Czerny mentions that although a time signature of 3/4 is most common, 3/8, 6/8, 2/4, and 2/8 are also allowable. Three of Czerny's sonatas include a scherzo with a 2/4 time signature. Regarding musical character, Czerny states, "the ideas must be laconic and piquant, spirited and exciting; but we are by no means confined to the gay and cheerful, there being scherzi of earnest and elevated character."³³ Czerny's scherzi serve as important movements within the sonatas and illustrate many of the characters he mentioned.

The formal characteristics for the scherzo that Czerny details emphasize the ternary structure, with the second phrases of A and B free to modulate to the most extraneous keys. The scherzi of Czerny's sonatas demonstrate this principle. In the following chapter, formal diagrams are provided with each movement, depicting the discrepancies between the first and second phrases in the A and B sections.

Czerny mentions that the trio, or B section, is followed by the instruction *da capo* but does not mention repeats of the reprise, whereas he specifies that repeats are to be left out of the A section of the slow movement. Repeat signs, particularly in the scherzo

³³ Czerny, *School of Practical Composition*, 39.

movements of the sonatas, contain many discrepancies. One of the sonatas gives specific instructions to exclude repeats the final time through the A section while others contain only a *da capo*. There are also several instances in which repeat signs are left out at the double bar, yet indicated at the beginning of the section. Manuscript scores would aid in determining the correct location of repeat signs; however, at this time, their location remains unknown.

The fourth movement

Czerny emphasizes the need for the finale or rondo to contain an opening theme of contrasting character, “for rarely would a suitable commencement for the first movement, serve also for the theme of the finale.”³⁴ He also notes that for a proper finale, the construction is precisely the same as the first movement. It is unclear if he is referring to the specific form of the movement or to something more general. If he means form, then only three of Czerny’s sonatas contain a proper finale. He discusses several finale forms, including toccata and fugue, both of which occur as last movements for a few of his sonatas. If “construction” refers to the general character or texture, then a greater number of his sonatas contain proper finales; however, deciphering his meaning is a subjective endeavor, impacted by individual musical interpretation.

Among Czerny’s examples of formal structures for finales is his description of a five-part rondo (ABACA). He notes that the thematic pattern can be extended to incorporate more themes and recurrences of A. The mentioned harmonic patterns include the typical movement to dominant for major keys and relative major for minor keys.

³⁴ Czerny, *School of Practical Composition*, 67.

Czerny's piano sonatas vs. School of Practical Composition Op. 600

Czerny describes his thoughts on sonata composition in *School of Practical Composition Op. 600*; this resource provides valuable insight into the composer's style and pedagogy. However, comparing Czerny's piano sonatas to his description in Op. 600 unearths many questions and inconsistencies. Of the eleven piano sonatas, only four fit the four-movement structure he illustrates. Of the remaining seven sonatas, five have five movements, one has six movements, and one has seven movements. Most intriguing is that ten of the eleven sonatas were composed before Op. 600 was written. Czerny makes no mention of increasing the number of movements within the sonata, merely stating that the sonata *usually* consists of four movements. He certainly was not talking about his own compositions.

The standard four-movement structure that Czerny describes can be found within his piano sonatas, despite the increased number of movements. The sonatas are simply exaggerated versions of the four-movement structure. Czerny expands the four-movement structure with several methods. Each of the first two sonatas include a fugue that serves as an extension of the final movement. The fifth-movement fugue for Sonata No. 1 derives its subject from the fourth movement, creating a strong pairing between the movements. The fugue for Sonata No. 2 is short, lighthearted, and in the parallel major key, creating a long Picardy third ending. Perhaps the fugue could be considered an extended coda to the formal fourth movement. Sonata Nos. 6, 7, 8, and 9 include two similar movements that frame the slow movement: a scherzo for Sonata Nos. 6, 8, and 9, and a ternary (short theme and variation) for Sonata No. 7. Sonata No. 5 is the only expanded sonata that is difficult to view in a four-movement structure because of its

overall homogenous character. Table 2.1 depicts two different groupings for these sonatas: combining the framing and slow movements as one perspective, and pairing the similar movements together as another perspective. Sonata Nos. 7 and 8 are reduced to three movements when the framing movements and slow movement are combined into one entity. Additionally, Sonata No. 9's fugue (sixth movement) is paired with the second and fourth movement in Table 2.1 because it includes the same thematic material. Sonata No. 5 is left out of the table for reasons already discussed.

Table 2.1 Czerny's expanded sonatas viewed in a four-movement structure

Sonatas	Movements			
	I	II	III	IV
Sonata No. 1 in A-flat Major, Op. 7	I	II	III	IV+V
Sonata No. 2 in A minor, Op. 13	I	II	III	IV+V
Sonata No. 6 in D minor, Op. 124	I+II	III	IV+V+VI	VII
Sonata No. 7 in E minor, Op. 143	I	II+IV	III	V
Sonata No. 7 in E minor, Op. 143 (alternate)	I	II+III+IV	V	
Sonata No. 8 in E-flat major, Op. 144	I	II+IV	III	V
Sonata No. 8 in E-flat major, Op. 144 (alternate)	I	II+III+IV	V	
Sonata No. 9 in B minor, Op. 145	I	II+IV+VI	III	V
Sonata No. 9 in B minor, Op. 145 (alternate)	I	II+III+IV	V	VI

The groupings are intended to illustrate similarities in certain movements and demonstrate how the larger sonatas can relate to Czerny's description of the four-movement structure; the table does not presume to divine Czerny's thought process on

expanding the four-movement form. *School of Practical Composition, Op. 600* paints a rather conservative picture of the construction of the sonata genre, both harmonically and formally. The thematic and harmonic similarities between movements in Czerny's extended sonatas reveal that sonata form can be utilized and expounded creatively.

Czerny, more or less, follows his harmonic and thematic advice throughout his piano sonatas; however, the larger structure that is created between the sonatas is profound and groundbreaking. This larger structure, along with Czerny's use of counterpoint, texture, and increased thematic unity, charts the progress of the sonatas from the conservative toward the avant-garde, while providing thematic unity.

The eleven piano sonatas: a place in history

The publishing dates for Czerny's piano sonatas range from 1820-1843. Seven of the sonatas were published in two years: Sonata Nos. 3-5 in 1824 and Sonata Nos. 6-9 in 1827. Sonata Nos. 1, 2, and 10 were composed in close proximity to these more productive years: Sonata No. 1 (1820), Sonata No. 2 (1821), and Sonata No. 10 (1831). Sonata No. 11 was published in 1843, twelve years later. The fact that six of the eleven sonatas were published in 1824 and 1827 might bolster the theory that the sonatas were conceived as a whole. This timeframe places most of Czerny's piano sonatas within the publication years of Beethoven's last three piano sonatas and a large portion of Schubert's piano output. In other words, Czerny's sonatas were brought to life in the midst of some of the most important piano sonatas in history.

The early romantic sonata may be considered an exaggerated form of the classical sonata; due to increased use of double periods, melodies were embellished and gained

prominence. Modulations became more frequent as a result of prevalent chromaticism and use of augmented 6th chords, diminished 7th chords, and chords with extended harmonies. This surge in chromaticism also led to more dissonance and alternation between major and minor tonalities. Texture expanded to reflect the scope and capability of modern pianos, and counterpoint saw resurgence as a valuable compositional tool.³⁵

Despite the rising popularity of the piano at this time, the sonata genre was losing its compositional status. The decline of the sonata is a complex issue with many contributing factors. Beethoven was believed to have mastered the sonata, thus casting a shadow over the genre and inspiring composers to search out new genres and forms. In a letter to a friend, Schubert commented, “Secretly in my heart of hearts I still wish to make something of myself, but who can do anything after Beethoven?”³⁶

The increased reluctance of composers to write sonatas was compounded by the view that the genre was old fashioned. Schumann comments:

...it seems the form has run its course, and this [drop-off] is certainly in the order of things, and [what is more] we should not have to repeat the same [form] year after year and at the same time deliberate over the new. So one writes sonatas or fantasias (what matters the name!); let one not forget music and the rest will succeed through our good genius... [The sonata is] but smiled at with pity in France and scarcely more than tolerated even in Germany...³⁷

Beethoven’s looming presence and the seemingly antiquated form appeared to rob the sonata of musical value; however, composers continued to write sonatas. In fact the

³⁵ William Newman, *The Sonata since Beethoven*, 3rd ed., (New York: W. W, Norton & Company: 1983), 113-23.

³⁶ Peggy Woodford, *Schubert: his life and times*. (New York: The Two Continents Publishing Group, 1978), 7.

³⁷ Newman, 38

genre witnessed a bifurcation of its purpose: sonatas for the professional pianist and sonatas for the amateur. The professional sonatas not only showcased the compositional skill of a composer, but were also tailored to the technical strengths of the composer/pianist. The sonatas for amateurs were smaller and maintained a thinner texture more akin to the classical sonata. Czerny composed both styles of sonatas; the eleven piano sonatas discussed herein belong to the professional category.³⁸

The primary development of the sonata genre during the Romantic Era was in the increased thematic unity between movements of the sonata.³⁹ Beethoven expanded the scope of the entire piece and began deepening thematic unity among movements. Liszt in his B minor Sonata and Schubert in his Wanderer Fantasy further expanded thematic unification, essentially binding all movements into a single, united whole. Czerny's eleven sonatas serve a unique and important purpose in this compositional trend.

Czerny is an important transitional figure in the unification of sonata form, having direct relationships with Beethoven and Liszt, two of the preeminent figures in its development. The thematic unification of Beethoven's Op. 27, No. 1; Op. 101; and Op. 110 is seen in Czerny's piano sonata Nos. 1, 6, and 9, and consists of thematic recall dispersed between movements. Liszt's thematic transformation in his Sonata in B minor is paralleled in Czerny's Sonata No. 9 in B minor. These similar moments of thematic unity between Beethoven, Czerny, and Liszt are intriguing and reveal the possibility of compositional strategies being passed from teacher to student.

³⁸ Newman, 64-66.

³⁹ *Idib.*, 127.

Czerny's eleven piano sonatas display the singular construction of a larger symmetric structure linking all eleven sonatas together. The overarching structure of the sonatas follows a repeated harmonic pattern similar to Bach's Well-Tempered Clavier or Chopin's Preludes illustrating harmonic binding of the sonatas as a larger whole. Also, musical characters, textures, and compositional styles create interesting patterns and a greater overall sense of unity for the eleven sonatas. The resulting effect is something similar to Wagner's leitmotif. The structure of Czerny's eleven piano sonatas draws upon the key structure of Bach's Well-Tempered Clavier and the motivic and musical unification of Wagner's operas.

Were these pieces meant to be heard in a single sitting? The combined length would be approximately 350 minutes (5.8 hours). That is a nearly inconceivable amount of time to require an audience to listen to solo piano music. However, if broken into sets and played throughout the course of a few days, the larger structure may still be perceived.

Conclusion

Czerny's eleven professional piano sonatas serve as a significant example of the development and construction of the sonata genre. Czerny extended the overall scope of his piano sonatas to include up to seven movements. The sonatas with extra movements contain patterns that help illustrate the form's expansion from its normative four-movement structure. Looking deeper at the framework of the movements within each sonata uncovers a level of larger symmetric structure, which is one of the more fascinating features of Czerny's sonatas.

While Czerny's harmonic progression within his formal designs preserves the status quo of the time, the larger cyclic structure of his eleven piano sonatas shows innovation. It reveals a potential lineage of increased thematic unity between Beethoven, Czerny, and Liszt. The overarching structure of Czerny's professional sonatas is unparalleled. It is therefore unfortunate that Czerny had to fight with the reputation of being Beethoven's student, which undoubtedly caused his music to be unfairly compared with that of the great master, rather than being understood as another important step in the metamorphosis of a venerable musical genre.

III. Structure of Czerny's Eleven Piano Sonatas

Each of Czerny's eleven professional piano sonatas has its own distinct construction. Some contain fugal movements while others contain theme and variations; some of the sonatas possess a clear thematic cohesion across the movements, while others do not. The individual aspects of each piano sonata serve a holistic structural function in the connection of the sonatas. This overarching structure is indicated by the order of the sonatas, the keys utilized, the melodic similarities, and forms. In this regard, one might assert that Czerny's collection of sonatas possesses the greatest scope of construction in the history of the genre.

Czerny did not provide a definitive account of how he conceived the large macrostructure of his piano sonatas. However, in a letter written in 1823 to his publisher, C. F. Peters, Czerny states:

My solo piano sonatas, however many I may write, ought through continuous numbering to comprise an entity, in which I want, little by little, to record my artistic views and experiences. Therefore I ask you to consider the 3rd Sonate, sent to you, as one item of an overall series, which I hope to make more and more significant.⁴⁰

This explanation from Czerny shows, even at his third sonata, that he was creating a group of piano sonatas that would “comprise an entity.”

Harmonic structure of the piano sonatas

The eleven piano sonatas are arranged in a symmetric pattern revolving around the central Sonata No. 6. The tonal centers of Sonata Nos. 1, 3, 6, and 9 create the

⁴⁰ La Mara, Marie Lipsius ed., *Musikerbriefe aus fünf Jahrhunderten*, 2 vol. (Leipzig: Breitkopf & Härtel, 1886), 98-101.

scaffolding for the remaining sonatas of a descending fully diminished chord, A-flat—F—D—B. The key relationships between the remaining sonatas add to the inherently symmetric diminished structure. Sonata Nos. 1 and 2 form a half-step relationship also found in Sonata Nos. 7 and 8. The relationship between Sonata Nos. 1, 2 and Sonata Nos. 7, 8 is a tonic-dominant relationship. Sonata Nos. 4 and 5 are a minor third apart, a relationship replicated by Sonata Nos. 10 and 11. Sonata Nos. 4, 5 and Sonata Nos. 10, 11 create another fully diminished chord. Also, an intriguing minor third interval occurs between Sonata Nos. 4 and 10 and Sonata Nos. 5 and 11.

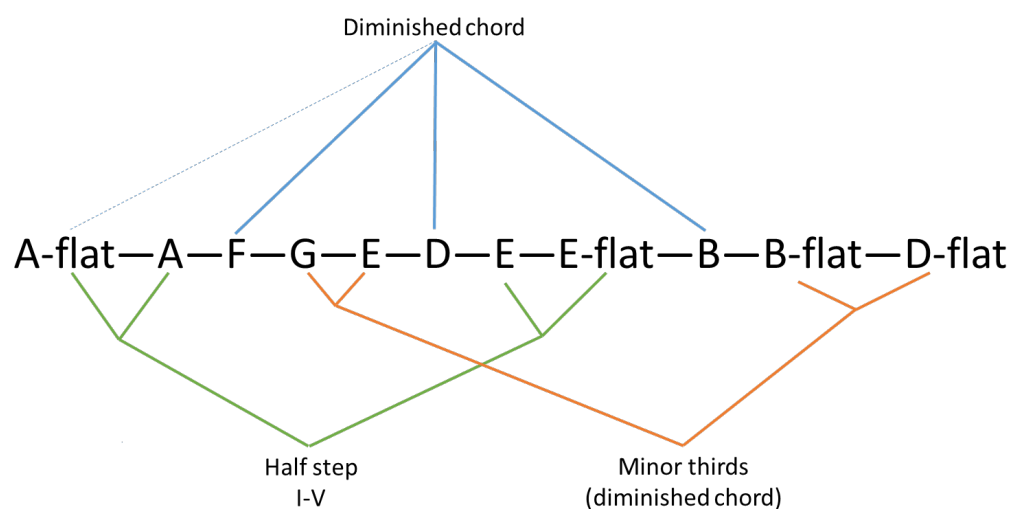


Figure 1. Graph 1 illustrating symmetry and harmonic relationships

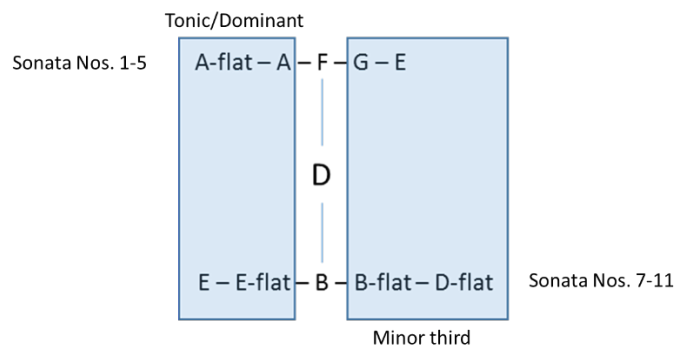


Figure 2. Graph 2 illustrating symmetry and harmonic relationships

Grouping the piano sonatas

To better illustrate a deeper level of symmetry and harmonic relationships, the eleven piano sonatas can be broken into three possible groupings. Each grouping highlights different perspectives and emphasizes either a particular harmonic relationship or the function of a movement.

Table 3.1 Grouping No. 1

Collection	I		II
Sonata	Nos. 1-5	No. 6	Nos. 7-11
# of Movements	5, 5, 4, 4, 5 Total: 23	7	5, 5, 6, 4, 4 Total: 24
Keys	A-flat major, A minor, F minor, G major, E major	D minor	E minor, E-flat major, B minor, B-flat major, D-flat Major
Harmonic movement	Minor second, major third, major second, minor third		Minor second, major third, minor second, minor third

This first grouping emphasizes the chronologically central Sonata No. 6 and symmetrical qualities in the two outer collections of sonatas. Collections I and II

encompass sonatas of similar size, while Sonata No. 6 stands as the largest sonata at nearly twice the length of the rest. The harmonic movement in Collections I and II is almost identical. Each collection follows the harmonic progression of: second-third-second-third. The single discrepancy occurs in Collection II during the final occurrence of the interval of a second, which is minor instead of major. Table 3.1 illustrates a complete balance of major and minor sonatas occurring on either side of Sonata No. 6; Collections I and II are comprised of three major sonatas and two minor sonatas. Each set illustrates a tonic-dominant relationship between the first two sonatas of the group, as seen in Nos. 1 and 8 (A-flat major to E-flat major) and Nos. 2 and 7 (A minor to E minor). Grouping 1 also illustrates that an equal number of major and minor sonatas occur on either side of Sonata No. 6.

Table 3.2 Grouping No. 2

Collection	I		II		III
Sonata	Nos. 1-3	Sonata No. 4	Nos. 5-7	Sonata No. 8	Nos. 9-11
# of movements	5, 5, 4 Total: 14	4	5, 7, 5 Total: 17	5	6, 4, 4 Total: 14
Keys	A-flat major, A minor, F minor	G major	E major, D minor, E minor	E-flat major	B minor, B-flat major, D-flat major
Harmonic movement	Minor second, major third		Major second, major second		Minor second, minor third

The second grouping of piano sonatas shows another vantage point that places the sonatas in three collections of three; Sonata Nos. 4 and 8 serve as connecting sonatas

between collections. The strength of this grouping lies in the symmetry of Collections I and III, the similar harmonic movement, and the equal groupings of three sonatas. The grouping in Table 2 highlights the half-step movement between the first two sonatas of Collections I and III, comparable to that of the groupings in Table 1. Sonata No. 1 and Sonata No. 9 share many formal and musical attributes that make this grouping of sonatas appealing.

Collection II is centered on the monumental Sonata No. 6 in D minor, with a sonata to either side in an E tonality. The centrality of Sonata No. 6 is magnified by its harmonic relationship with Sonata No. 1; Sonata No. 6 is in D, a tritone away from Sonata No. 1 in A-flat. This harmonic centrality of Sonata No. 6 is further exploited in its sixth movement, a scherzo (badinerie) in G minor, which shares another tritone relationship with the scherzi of Sonata Nos. 1 and 11.

The grouping in Table 2 also a notable grouping of major and minor sonatas in each collection. Collections I and II contain one major sonata followed by two minor sonatas, while Collection III reverses the pattern: one minor sonata followed by two major sonatas.

Table 3.3 Grouping No. 3

Collection	I	II	III
Sonatas	Nos. 1-4	Nos. 5-7	Nos. 8-11
# of movements	5, 5, 4, 4 Total: 18	5, 7, 5 Total: 17	5, 6, 4, 4 Total: 19
Keys	A-flat major, A minor, F minor, G major	E major, D minor, E minor	E-flat Major, B minor, B-flat major, D-flat major
Harmonic movement	Minor second, major third, major second	Major second, major second	Major third, minor second, minor third

The three collections of piano sonatas illustrated in Table 3.3 are the primary collections discussed in this chapter because they most aptly showcase all aspects of the sonatas (harmony, form, and length), even though some symmetrical aspects are lost. In Table 3.3, Collection I expresses the opposite harmonic motion of Collection III with regard to major versus minor key and second versus third interval (minor second—major third—major second and major third—minor second—minor third). Collection I contains an equal number of major and minor-key sonatas, Collection II includes two minor sonatas, and Collection III possesses only one sonata in a minor tonality.

The first sonatas of Collections I and III are harmonically linked by a tonic-dominant relationship (A-flat I, E-flat V) analogous to the relationship illustrated in Table 3.1. The first and last sonatas of the entire set of eleven also share a tonic-dominant relationship (A-flat V, D-flat I).

The grouping from Table 3.3 is favored for the discussion of the piano sonatas because its structure, when combined with the smaller formal structures (the sonatas

themselves and the forms they contain), creates a more compelling cycle. The three independent groupings of the eleven piano sonatas are not intended to be rigid structures forced upon the pieces; rather, they are sets that highlight the symmetry and harmonic patterns within the incredible macrostructure of Czerny's eleven sonatas. The three groupings coexist simultaneously, creating unique relationships between movements, sonatas, and collections.

The 11 piano sonatas

Carl Czerny's eleven professional piano sonatas exhibit the influence of Beethoven and the Classical tradition while also portraying romantic trends; the impact Czerny may have had on future composers such as Liszt, Schumann, Chopin, and Brahms is also apparent in these works. These great composers were certainly aware of Czerny's popular music and pedagogical works, but were they familiar with Czerny's piano sonatas? History has left little written evidence to suggest that they were familiar with the eleven sonatas, but when compared to the output of these composers, the music contained in the sonatas indicates that Czerny may have exerted a stronger influence than the records imply.

The large-scale structure of Czerny's eleven piano sonatas is perhaps the most compelling feature of these pieces. The overarching structure is not obvious, but further examination of the sonatas and their relationship with one another reveals the connections. Each piano sonata is distinct, significant in scope, and self-contained, meaning that they can be presented successfully apart from the other sonatas. However, each sonata contributes to the scaffolding of a grander and more profound cycle. The

piano sonatas feature rich pianism, harmony, and texture while demonstrating a mastery of different formal structures including sonata form, theme and variations, scherzo, and variants of ternary and binary structure. A detailed exploration of each movement reveals common characteristics across the sonatas while bolstering the theory that Czerny's sonatas form a large-scale cyclical structure.

General compositional practices

Form

Many aspects of Czerny's sonatas adhere to established traditions within the sonata genre; however, certain attributes challenge tradition and foreshadow future musical developments. Only four of the eleven piano sonatas possess the typical four-movement structure described by Czerny in his Op. 600 treatise on composition. The remaining sonatas have between five and seven movements, demonstrating an inflation and deformation of the sonata structure. Several of the sonatas display the burgeoning trend of utilizing recurring motifs or melodies that unify the work as a whole. Recurring motifs found in Czerny's sonatas serve an even greater structural function that unites all eleven sonatas. These motifs will be discussed in greater detail later in this chapter.

Czerny most commonly uses ternary structure in his movements, which affects his sonata and rondo forms, creating refreshing variants of the standard formal structures. He rarely employs a particular formal design more than once; such repetitions occur at significant structural points. The structural features within each piano sonata reflect the larger cyclic structure, as is illustrated in the given patterns of movement styles (e.g.,

scherzo-sonata form-badinerie) and key relationships. The fact that internal patterns are modeled after the macrostructure adds to the sense of unity across the set of sonatas.

Harmony

Czerny's harmonic execution is typical of early romantic music, emphasizing increased chromaticism and mediant relationships. Czerny often sets primary and secondary thematic areas in their traditional keys, saving mediant progressions for transitional and developmental areas. In his treatise *The School of Practical Composition*, Czerny states that mediant progressions and modulation to distant keys should be used sparingly for maximum impact during developmental sections.⁴¹ Sonata No. 4 is the only sonata containing thematic areas with unexpected harmonic relationships. Czerny regularly traverses tonal centers through a process of stepwise harmonic planing. Czerny's style of planing, should not be confused with the chordal planning associated with Debussy. Czerny's harmonic planing moves the tonal center of an entire phrase up or down stepwise, generally leading to a dominant prolongation that sets the stage for a new thematic area or recapitulation.⁴²

The extensive counterpoint throughout the piano sonatas not only creates unique textural moments, but also lends itself to surprising dissonances or subtle modal changes. Even in Czerny's primarily homophonic movements, passages of counterpoint appear,

⁴¹ Czerny, *School of Practical Composition*, 34.

⁴² The harmonic pattern usually lasts an entire section (development, B section) and is not conducive for an example. Several clear instances can be seen in Sonata No. 1 in A-flat Major, Op. 7, III. *Adagio espressivo e cantabile*, mm. 37-60; Sonata No. 2 in A minor, Op. 13, I. *Molto Allegro*, mm. 143-232; and Sonata No. 4 in G major, Op. 65, III. *Presto*, mm. 18-28.

usually in the form of chains of suspensions. These moments of counterpoint in the sonatas sometimes lead to instances of peculiar enharmonically spelled chords.

Figure 3. Surprising dissonant cross relations. Sonata No. 1 in A-flat major, Op. 7, I. *Allegro moderato ed espressivo*, mm. 14-16



Figure 4. Chains of suspensions. Sonata No. 3 in F minor, Op. 57, I. *Allegro moderato con anima*, mm. 64-66

Figure 5. Enharmonic spelling. Sonata No. 11 in D-flat major, Op. 730, IV. *Allegretto con anima*, m. 55

An approximately balanced number of major and minor sonatas occur, six major and five minor, with an equal number of major and minor sonatas on either side of the central sixth sonata. Three of the minor-key sonatas, Nos. 2, 6, and 9, end with a Picardy third, while one major-key sonata, No. 1, ends with a minor-key movement. Czerny

embraces tonal centers with sharps and flats, composing an entire fugue in the rather unusual key of A-flat minor.

Texture

The textural layout of the sonatas is variegated and demands many distinct pianistic capabilities. Having been greatly influenced by Bach, Czerny incorporates an incredible amount of counterpoint. Three sonatas include fugues that comprise entire movements; others have long phrases of suspensions or entire sections in three or four-part polyphony. Czerny also uses the piano to create orchestral textures, comparable to the style of Beethoven, with extreme dynamic and registral ranges and thick harmonic textures. At other times the texture is inherently pianistic, and like the music of Chopin, boasts rapid scalar and arpeggiated passages.

Articulation, dynamics, and expressive markings

The textural elements of Czerny's music are further conveyed by his deft use of articulation and expressive markings. Every phrase is carefully and precisely marked. Repeated phrases are articulated in a different manner, adding subtle variation to repeated melodies or motifs.

Figure 6. Change in articulation. Sonata No. 1 in A-flat major, Op. 7, II. *Prestissimo agitato*, mm. 31-39

The image shows two systems of musical notation for a piano piece. The first system begins with a forte (*ff*) dynamic marking in the bass clef. The second system begins with a piano (*p*) dynamic marking in the bass clef. The music consists of a melody in the right hand and a bass line in the left hand, with various articulation marks such as slurs and accents.

Czerny makes regular use of highly descriptive and nontraditional expressive markings, such as *cantando e dolente* (singing and mournful) and *dolce e mesto* (sweet and sad), signifying specific and thought-provoking musical moods. Similarly, Czerny's use of extreme and prolific dynamic markings such as pianissimo and fortissimo occur frequently and often in quick succession. Czerny undoubtedly had a precise musical image in mind for each piece, and was therefore thorough in his markings.

Figure 7. Quick dynamic shifts. Sonata No. 10 in B-flat major, Op. 268, II. *Adagio espressivo* mm. 12-14

The image shows a single system of musical notation for a piano piece. The score includes markings for crescendo (*cresc.*), fortissimo (*ff*), *sf*, *mf*, *p*, *dim.*, and pianissimo (*pp*). The music features a melody in the right hand and a bass line in the left hand, with various articulation marks such as slurs and accents.

Through Czerny's use of harmony, texture, and melody, the larger cyclic structure of his sonata set is fortified and made more apparent. The following section considers the form and structural importance of each sonata. For clarification, the terms primary (P), transition (T), secondary (S), and closing (K) will be used to label thematic areas for sonata form, along with exposition, development, and recapitulation. The occurrences of new themes will be labeled NT. Movements not in sonata form will use letter labeling for themes such as ABA or ABC.

Collection I, Sonatas Nos. 1-4

Collection I (Sonatas Nos. 1-4) establishes a pattern of harmonic motion mirrored in Collection III. The movement of minor second—major third—major second is inversely reflected in Collection III as major third—minor second—minor third. This collection (Collection I) also establishes a pattern of motivic- versus melodic-based sonatas, which extends throughout the cycle. Collection I introduces important structural features such as fugal movements and cyclically conceived sonatas (defined as sonatas containing one or more motifs that reappear in various movements). Sonata Nos. 1 and 3 are the most structurally significant sonatas in Collection I because of their magnitude. Sonata Nos. 2 and 4 do not possess structural movements of the same significance as the second-movement scherzo and fifth-movement fugue from Sonata No. 1, or the first and fourth-movement sonata forms of Sonata No. 3. Table 4 lists the number of movements within this first collection and indicates the harmonic movement between sonatas.

Table 3.4 Collection I, structure of Sonata Nos. 1-4

Sonatas	# of mvts	Movement to next sonata
Sonata No. 1 in A-flat major, Op. 7	5	Minor second
Sonata No. 2 in A minor, Op. 13	5	Major third
Sonata No. 3 in F minor, Op. 57	4	Major second
Sonata No. 4 in G major, Op. 65	4	(Minor third)

Sonata No. 1 in Ab major, Op. 7 (1820)

Sonata No. 1 in Ab major, Op. 7 has five movements and includes cyclic elements (reoccurring melodies, or motifs) unifying all five movements of the sonata. These cyclic features are found in two other sonatas, Nos. 6 and 9. The most unusual feature of Sonata No. 1 is the final movement, a four-voice fugue in A-flat minor. The placement of this fugue at the end of the sonata, as well as the unconventional decision to set it in the parallel minor key, highlights its importance. This fugue, along with the fugues in Sonata Nos. 2 and 9, demonstrates the significance of counterpoint within Czerny's sonatas. The structure of Sonata No. 1 sets the precedent for the rest of the sonatas through its use of cyclic themes and fugal movements. Clear allusions will be made to its structure as the cycle progresses.

Sonata No. 1 is one of only two sonatas that have significant record of public performance in his life time. Franz Liszt is purported to have performed this sonata

several times to much public acclaim.⁴³ Czerny dedicated this sonata to pianist Dorothea von Ertmann, to whom Beethoven also dedicated his Piano Sonata Op. 101.

1. Andante; Allegro moderato ed espressivo (A-Flat major)

Table 3.5 Formal diagram for Op. 7, first movement

	Expo.				Dev.	Recap.			
Thm area	: P	T	S	K :	NT	P	T	S	K
mm.	1-16	16-36	36-46	46-49	49-93	94-109	109-129	129-154	154-158
Key areas	A-flat (I-IV-V)	(G-flat, C-flat)	E-flat		(F minor, C minor, D major, G major)	A-flat: (B, E) (I-IV-V)			

The first movement of Op. 7 arguably represents Czerny's most innovative use of sonata form. The formal design of this movement is distinctive because of the uncharacteristic tempo designations, a fast development with a slow surrounding exposition and recapitulation. The development employs a new and unrelated theme instead of developing material from the exposition. Introducing new themes during development sections is a common trait of Czerny's sonatas. The new theme in the development, along with the uncommon tempo indications, causes the sonata form to seem somewhat ambiguous. Except for the expected harmonic movement in the

⁴³ Anton Kuerti, "Carl Czerny, Composer," *Beyond the Art of Finger Dexterity: Reassessing Carl Czerny*, ed. David Gramit (Rochester, NY: University of Rochester Press: 2008) 141.

recapitulation of this sonata form, a ternary structure might be a better formal label for this movement.

The *Andante; Allegro moderato ed espressivo* movement illustrates Czerny's prolific use of counterpoint to create intriguing harmonic moments. A cross relation occurs at mm. 14-15 between a D-natural and a D-flat (see Figure 3), creating an unexpected dissonance in an otherwise harmonious passage. Czerny's contrapuntal passages in later sonatas incorporate similar surprising harmonic moments.

This movement's textural emphasis on long arching melodies returns in the first movements of Sonata Nos. 3, 5, 8, and 11, thus creating a shared aesthetic with a recurring musical atmosphere. The opening melodic content of Sonata Nos. 3 and 11 is particularly interesting because the passages contain a similar range and contour to that of Sonata No. 1. It cannot be proven that melodic material from Sonata No. 1 is recalled in these later sonatas, but the similarities certainly are uncanny.

2. Prestissimo agitato (C-sharp minor)

Table 3.6 Formal diagram for Op. 7, second movement

Thm. area	A				Trio (B)		A			
	a	:b	c	k:	(fugato)		a	b	c	k
mm.	1-31	31-95	95-123	123-153	155-219	219-331	331-359	359-417	417-445	445-494
Key areas	C-sharp minor	~~~~~	C-sharp minor		G-flat major	~~~~~ (B-flat, c-sharp)	C-sharp minor	~~~~~	C-sharp minor	

Liszt favored the second movement of this sonata for its dramatic and technical display.⁴⁴ This second movement, despite its lack of formal indication is a scherzo, as evidenced by its dramatic character, ternary formal design (ABA), and treatment of the B section. The progression of the themes in the A section feels like sonata form; however, the A section does not modulate to the dominant, nor does the reprise contain harmonic alterations. Instead, the reprise offers considerable changes, mainly in the form of melodic redistribution to the left hand. This is one of three scherzo movements with altered reprises; the other sonatas containing altered scherzi are Sonata Nos. 6 and 11. These sonatas bolster the cyclic theory in that the altered scherzi occur within the first, middle, and final sonatas.

The trio of this second-movement scherzo includes an extended fugal section unique to this particular scherzo, and employs a dramatic climax to lead back to the reprise of the A section. This scherzo is Czerny's largest and most developed due to the altered reprise and fugal section of the trio. The lush orchestral writing of this movement gives the scherzo a sense of grandiosity, which the other scherzi lack. The scherzo is structurally important within the sonatas and displays some of Czerny's most creative and exciting music.

⁴⁴ Kuerti, 141.

3. Adagio; espressivo e cantabile (D-flat major)

Table 3.7 Formal diagram for Op. 7, third movement

	Expo.				Dev.	Recap.				
Thm. area	P	T	S	K	NT	P	T	S	K	Coda
mm.	1-16	16-29	29-35	35-37	37-60	60-68	68-86	86-92	92-100	100-107
Key areas	D-flat major	~~~~	A-flat major		(E, F-sharp, G-sharp)	D-flat major				

Accompaniment patterns, dotted rhythms, and overall emotional gravitas in the slow third movement yield striking similarities to the second movement of Beethoven's Op. 31, No. 2, and the fourth movement of Brahms' Op. 5, all of which utilize a prominent drumroll motif. Additionally, Brahms' movement uses the same key signature, although he employs the relative minor.

Figure 8. Czerny, Sonata No. 1 in A-flat major, Op. 7, III. *Adagio espressivo e cantabile*, mm. 0-2

The musical score for the first three measures of Czerny's Sonata No. 1 in A-flat major, Op. 7, III. The right hand (treble clef) begins with a piano (*pp*) dynamic, playing a series of chords and a dotted rhythm. The left hand (bass clef) also begins with a piano (*pp*) dynamic, featuring a triplet of eighth notes followed by a dotted quarter note, marked *leggierm.* (leggiero).

Figure 9. Beethoven, Sonata in D minor, Op. 31, No. 2, II. *Adagio*, mm. 16-19



Figure 10. Brahms, Sonata No. 3 in F minor, Op. 5, IV. *Adagio molto*, mm. 0-2



The source of inspiration for these similarities is speculative, but Brahms and Czerny were certainly aware of Beethoven's music. Perhaps Brahms was familiar with Czerny's work as well? The drumroll motif, dotted rhythms, and melody voiced primarily in thirds are recurring themes, reused in the slow movements of Sonata Nos. 9 and 11.

The third movement demonstrates Czerny's orchestral compositional style. In this movement, each thematic area corresponds to a different orchestral texture, creating a unique patchwork formal design. While the movement is in sonata form, Czerny opts to introduce new themes rather than develop previous material. The combination of novel themes and changing musical texture amplifies the patchwork layout. The building orchestral texture effectively creates a sense of transcendence during the recapitulation because the scope of textural layers increases. The development of this movement is the first to illustrate Czerny's signature use of harmonic planing.

4. Rondo; Allegretto (A-flat Major)

Table 3.8 Formal diagram for Op. 7, fourth movement

Thm. area	Int.	A	Tran.	B	Retran.	A	C	Retran.
mm.	1-8	8-24	24-45	45-59	59-67	67-85	83-121	121-132
Key center	A-flat major			E-flat major		A-flat major	A-flat minor	

Thm. area	A	Tran.	B	Retran.	A	Coda
mm.	132-148	148-164	164-178	178-187	187-195	195-212
Key center	A-flat major					

The rondo is light in character but grand in size. It is the second-longest movement of the sonata, yet is perhaps the least serious in character. This movement may initially come across as overly sentimental, but Czerny likely presents this lighthearted theme to enhance contrast with the previous slow movement and the serious fugal movement that follows. This movement also serves, along with the second-movement scherzo, as a means to show off pianistic virtuosity. Forthcoming rondo movements share common aesthetic qualities with this rondo.

The fourth movement is in sonata-rondo form and illustrates Czerny's predilection for long transitory passages between themes. The extension of transitory sections is observed in nearly all forms in which Czerny composes. The C theme in A-flat minor is significant because it is the subject for the fifth movement fugue, thus creating

the first cyclic moment in the sonata (Figures 11 and 12). The final-movement fugue in Sonata No. 9 derives its subject from a theme introduced in a previous movement.

Figure 11. Left-hand theme becomes the subject for the fugue. Sonata No. 1, IV. *Rondo; Allegretto*, mm. 83-86

The musical score for Figure 11 consists of two systems of piano music. The first system shows the left-hand theme in the bass clef, marked *ff* and *agitato*. The right-hand part features a complex rhythmic pattern of sixteenth notes. The second system shows the theme being taken up by the right hand in the treble clef, marked *sf*, while the left hand provides a harmonic accompaniment. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4.

Figure 12. Fugue subject. Sonata No. 1, V. *Capriccio fugato*, mm. 1-4

The musical score for Figure 12 shows the fugue subject in the treble clef, marked *mf*. The subject is a melodic line consisting of a half note followed by a quarter note, then a dotted quarter note, and finally a half note. The bass clef part is silent, indicated by a whole rest. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C).

5. Capriccio fugato (A-flat minor)

Table 3.9 Formal diagram for Op. 7, fifth movement

Sub. entries	1-4	Ep. 1	5-6	Ep. 2	7-8	Ep. 3	9	Ep. 4	10-11
Key	A-flat, E-flat, A-flat, E-flat		C-flat, D-flat,		E, F- sharp		G- sharp		F-sharp, G-sharp,
Voice	S, A, T, B		A/T, B		B, T		T/B		B(I), S(I)
mm.	1-15	15-20	20-31	31-34	34-42	42-51	51-55	55-60	60-68

Sub. entries	Ep. 5	12-15	Ep. 6	16	Ep. 7	17	FC	18	Coda
Key		F, C, E-flat, G-flat		A-flat		E		A-flat	A-flat
Voice		B, S, A(I), T(I)		B		B		Stretto	B+ Mvt I theme
mm.	68-76	76-88	88-92	92-94	95-102	102-105	106	107-114	115-118

The fifth movement is made even more compelling by its movement-encompassing four-voice fugue. Mozart and Haydn included fugato passages in their piano sonatas, but never a fugue as a full movement. Beethoven included fugues as movements in his later sonatas, which may have been an influence on Czerny. However, Czerny's use of counterpoint is more reminiscent of Bach than of Beethoven. Czerny restates the C theme from the fourth movement to conclude his first sonata. Czerny makes proper use of fugal devices such as inversion (mm. 61-64) and stretto (mm. 107-

109), which displays his contrapuntal skill. This, the first fugue of the eleven sonatas, is the longest and strictest contrapuntally.

The last four measures of this movement recall the opening theme from the first movement, adding another degree of thematic unification to the sonata. Not only is the fugue based on a theme from the fourth movement, but the opening theme of the first movement is voiced over the final statement of the subject, effectively ending the whole sonata where it began.

Figure 13. Quote from first movement. Sonata No. 1, V. *Capriccio fugato*, mm. 115-118



Summary: Sonata No. 1 in Ab major, Op. 7

This first sonata provides a model for the following sonatas in formal inventiveness and harmonic and textural practice, and marks the beginning of what will become a comprehensive structure of eleven sonatas, each one distinct in its own right yet belonging to a greater whole. Structurally significant features of this sonata are:

1. The key of A-flat major
2. The long arching melodic phrases, particularly of the first movement
3. Repurposing of thematic material to tie the movements together
4. The keys of the scherzo and trio, C-sharp minor and G-flat major
5. The inclusion of a true fugal movement

6. The five-movement structure

Sonata No. 2 in A minor, Op. 13 (1821)

Sonata No. 2 in A minor, Op. 13 is comprised of five movements, similar to the first sonata; however, this sonata is much different from Sonata No. 1, Op. 7. The source for the music is found more in motivic development than long melodic phrases. Herein, Czerny establishes a pattern of alteration between sonatas of motivic or melodic emphasis. The romantic style of the first sonata is replaced by thinner textures and more concise, predictable forms.

1. Molto Allegro (A minor)**Table 3.10** Formal diagram for Op. 13, first movement

	Expo				Dev.	Recap.			
Thematic areas	: P	T	S	K :	(S)	P	T*	S	K
mm.	1-16	17-43	43-55	55-78	79-233	233-248	249-277	277-288	288-311
Key area	A minor		E minor		~~~~~ (F, A, G-flat)	A minor			

The formal progression of this movement is traditional and succinct, a clear departure in style from Sonata No. 1. The thinner texture and use of motifs is a stark contrast from the long melodic lines and thicker textures of the previous sonata. Unlike the form of Sonata No. 1, the sonata form for this movement proceeds in a completely predictable manner.

Figure 14. Change in texture from Sonata No. 1. Sonata No. 2, I. *Allegro Molto*, mm. 1-5



Figure 15. Sonata No. 1, I. *Andante; Allegro moderato ed espressivo* mm. 0-2



The exposition and recapitulation are concise and bookend an extended development. The development is derived from the S theme, using its inversion as a contrasting melody. The inversion of S is in G-flat major, and Czerny again uses planing harmonic movement to slide down chromatically to the dominant of E.

2. Adagio sostenuto (F major)

Table 3.11 Formal diagram of Op. 13, second movement

Thematic area	A	B	A	Coda
mm.	1-20	20-45	45-60	60-67
Key area	F major	D minor	F major	

Within the cycle of the eleven sonatas, movements that are not sonata, rondo, or theme and variation form are most commonly in a ternary-style form. A few binary forms appear later in the cycle, but further comparison of the formal diagrams illustrates

Czerny's ternary preference. This movement's ternary form includes a short coda and an interesting B section that ends on an A dominant chord which unexpectedly resolves to F major, and then reprises the A section. The thematic areas of this movement showcase Czerny's use of sharp contrasts in musical material and texture to offset the A and B sections. The coda of this movement differs from both previous sections, and includes a pizzicato bass line, which exhibits Czerny's creativity and inventive articulation. The pizzicato bass texture is revisited in the third movement of Sonata No. 6, which raises the question: is this moment of Sonata No. 2 foreshadowing the upcoming sonata?

Figure 16. Pizzicato bass. Sonata No. 2, II. *Adagio sostenuto*, mm. 60-61



3. Scherzo; presto (A minor)

Table 3.12 Formal diagram for Op. 13, third movement

Thematic area	A : a : : b a :		Trio (B) a a : b a :		<i>Scherzo da capo</i>
mm.	1-16	17-64	65-96	97-132	
Key area	A minor (B-flat, C, D, E, A)		F major		

The breadth of this scherzo is much less than that of Sonata No. 1, in keeping with the overall concise character of Sonata No. 2. The size of the third movement does not take away from the excitement, rhythmic vitality, or virtuosity this scherzo offers. The

construction of this scherzo serves as a formal model for the majority of the scherzi in the eleven-sonata cycle. Each is in ternary form with ternary or binary A and B sections. The ‘a’ sections within A and B are generally very short compared to their ‘b’ counterparts, exemplifying Czerny’s description of the form in his treatise *The School of Practical Composition*.⁴⁵

This scherzo features hemiola and quick arpeggiated leaps, creating virtuosic and rhythmic elements in the movement. The “b” section of A includes a clear example of Czerny’s harmonic planing, moving from B-flat to the dominant E, before a return to the “a” theme. Czerny’s trio sections are often pastoral in quality; this one contains a drone.

An issue arises pertaining to observing repeat signs during the reprise of the scherzo’s A section. This particular scherzo indicates *Scherzo da capo* with no indication of observing repeat signs; however, some scherzi instruct the player to exclude repeat signs upon reprise, while others have the reprise composed out with repeat signs indicated. The problem is further complicated by the differing opinions of editors, printing errors, and lack of manuscript copies.⁴⁶

⁴⁵ Czerny, *School of Practical Composition*, 39.

⁴⁶ The Gesellschaft der Musik Freunde, to whom Czerny left his estate, as well as the Bielsel Music Publication Company, which is making modern editions of the sonatas, were contacted in an effort to locate manuscript copies, but no one is certain of their existence or whereabouts.

4. Allegro agitato (A minor)

Table 3.13 Formal diagram for Op. 13, fourth movement

	Expo.				Dev.	Recap.				
Thm. areas	: P	T	S	K :	(P, T, K)	P	T*	S	K	Coda (T)
mm.	1-22	22-38	38-50	50-61	62-116	116-134	134-143	143-155	155-167	167-190
Key area	A minor		E minor		(F, G, A, Db)	A minor				

The fourth movement is the longest movement of the sonata and is in sonata allegro form. The music seems restless with dotted rhythms, angular melodic leaps, and abrupt shifts in register. The double-dotted rhythms and angular melodic style are recalled in the last movements of Sonata Nos. 3 and 6. These leaping melodies are harmonically effective because the dotted long notes hold dissonances that usually resolve by skip, not step. The rhythm and angularity of the melodic line is treated as its own motif and permeates this entire movement.

The K theme in this sonata possesses similarities to Beethoven's Piano Sonata in C minor, Op. 13. Is it merely coincidence that the sonatas share identical opus numbers and similar thematic material? Czerny intimates in *The School of Practical Composition* the value of emulating great composers of the past.⁴⁷ It would not be surprising if Czerny based his K theme directly on Beethoven's sonata.

⁴⁷ Czerny, *School of Practical Composition*, Op. 600, 36-37.

Figure 17. Czerny, Sonata No. 2, IV. *Allegro agitato*, mm. 50-51



Figure 18. Beethoven, Sonata in C minor, Op. 13, I. *Grave; Allegro di molto e con brio*, mm. 89-90

The construction of this sonata, particularly the thoroughness of the development, is a recurring component in Czerny's sonata-form movements. The development of this movement employs three of the thematic areas presented in the exposition, fostering a great sense of unity and strengthening the motivic quality of the sonata as a whole. The coda of the movement recalls the transition theme in a canonic style. The emergence of counterpoint at this moment of the sonata foreshadows the upcoming fugal final movement.

5. A la Fuga; Allegro energico (A major)

Table 3.14 Formal diagram for Op. 13, fifth movement

Sub. entries	1-3	FC	4-6	FC	7-8	FC	9-10
Key	A, E, A		C-sharp, A, E		B, E		A, D
Voice	B, A, S		S, S, B		A, S		B, S
mm.	1-12	12-17	17-27	27-32	32-40	40-45	45-52

Sub. entries	FC	11	FC	12-13	FC	14
Key		F-sharp		E, C		A
Voice		B		A, S		S
mm.	52-56	56-59	60-64	64-71	71-92	92-99

The fugue is neither as strict nor as tightly composed as the fugue from Op. 7, yet still holds an abundance of charm and wit. R. K. Sheets, a Czerny scholar, dismisses this movement and claims that it ruins what would otherwise be a wonderful sonata.⁴⁸ It may not be as inspired as the rest of the sonata perhaps, but it serves as a lighthearted “amuse-bouche” type of movement that contrasts greatly with the severity of the fourth movement.

The fugue is in three voices and, despite its brevity, still includes sixteen statements of the subject. The subject appears in rapid succession, furthering the comical, lighthearted quality of the music. Interestingly, this last movement is in A major, evoking a large, Picardy third-style ending to the A minor sonata. This modal shift is a direct

⁴⁸ Randal Keith Sheets, *The Piano Sonatas of Carl Czerny*, (D.M.A Thesis, University of Maryland), 65.

contrast to Op. 7, which features a fugue in A-flat minor as the ending to an A-flat major sonata.

Summary: Sonata No. 2 in A minor, Op. 13

Sonata No. 2 in A minor, Op. 13 is in some ways the antithesis of Op. 7. Czerny composes in a more concise manner, with thinner textures and shorter melodic and motivic ideas. This does not diminish the quality of this sonata, but rather showcases Czerny's versatility as a composer. Throughout the sequence of the eleven sonatas we will continue to see an alteration between these two compositional styles. Important formal traits of this sonata are:

1. The thin texture and brief motivic quality
2. The fugal last movement
3. The five-movement structure
4. The key of A minor

Sonata No. 3 in F minor, Op.57 (1824)

Sonata No. 3 in F minor, Op.57 is comprised of four movements, resembling for the first time the structural format Czerny describes in his treatise on composition.⁴⁹ Czerny's Op. 57 shares the same key as Beethoven's Op. 57 "Appassionata," which, like the previous two sonatas, demonstrates Beethoven's possible influence on Czerny's music. This sonata returns to the melody-based style that was present in Sonata No. 1, revealing the pattern of alteration between compositional styles.

⁴⁹ Czerny, *School of Practical Composition*, Op. 600, 33.

1. Allegro moderato con anima (F minor)

Table 3.15 Formal diagram for Op. 57, first movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T	S	K :		P	T*	S	Coda
mm.	1-17	17-24	1(17-24) 2(33-41)	41-44	44-80	80-90	90-106	1(106-113) 2(114-118)	118-135
Key area	F minor		A-flat major:		~~~~~	F minor: VI- V- i			

The first movement is marked by seamless thematic areas and contrapuntal emphasis. This is the first sonata form of the eleven sonatas to contain two themes within a thematic section. Czerny favors the secondary thematic section in the majority of his sonatas, sometimes placing up to three themes within the section. Echoing Sonata No. 1, the development section introduces new material rather than elaborating upon a previous theme. However, instead of writing a completely new melody, Czerny begins an incredibly long string of suspensions (see Figure 4). Through subtle shifts in counterpoint, Czerny emphasizes the submediant tonality in the T and S thematic areas of the recapitulation. The closing theme of the recapitulation is replaced with a coda, marking the first time, but not the last, that Czerny utilizes this procedure.

The primary theme of this sonata is similar to the primary theme of Sonata No. 1 (Figure 15). Both themes contain nearly identical contour and rhythm, with the only discrepancy being major/minor modality. It would be difficult to imagine that the commonalities between themes and textures are accidental.

Figure 19. Similar opening theme to the first movement of Sonata No. 1. Sonata No. 3, I. *Allegro moderato con anima*, mm. 0-2



2. Andante con moto ma serio (D-flat major)

Table 3.16 Formal diagram for Op. 57, second movement

Thm. area	A (a b a)	Tran.	B	Tran.	C	Retran.	A (a b a)	Coda
mm.	1-53	53-66	66-88	88-95	95-121	121-136	136-178	178-199
Key area	D-flat major		(F major, B-flat minor, E-flat major, A-flat major)		(B-flat minor, C minor, A-flat major, C-sharp minor)		D-flat major	

The slow second movement of Sonata No. 3 can be perceived as an extended ternary form or a modified rondo form. The jovial mood of the melody is comparable to the rondo of Sonata No. 1 and, due to the A section's ternary construction, furthers the rondo feeling of the movement. Every time the A theme returns, an extra voice is added, contributing to a texture that increases in complexity. The additive quality of the musical texture creates a rich orchestral atmosphere.

The B section of this movement includes a canon-like segment that is recalled in the developmental C section, highlighting the importance of counterpoint in Czerny's composing style. This movement does not bear any holistic structural significance, but it

portrays Czerny's creativity with the ternary musical form, orchestral textures, and counterpoint.

3. Allegro molto agitato (F minor)

Table 3.17 Formal diagram for Op. 57, third movement

Thm. area	A : a b : : a b k :				Trio (B) : a : b a		<i>Scherzo D.C senza repetizione</i>
mm.	1-21	21-28	29-46	46-64	65-84	84-153	
Key area	F minor				D-flat major		

This scherzo engages in extreme juxtapositions of thematic material to create a sense of humor within the music. The opening material is serious in character and incorporates an etude-like scalar passage combined with a declamatory chordal melody, which is interrupted by a chordal passage that is sprightly and humorous. Instead of relying on rhythmic instability and sheer virtuosity, Czerny uses these extreme shifts in character to create the scherzo nature of the movement. The shifts in character continue in the hymn-like trio with full-measure rests and abrupt harmonic shifts. The end of the trio is marked *Da capo senza repetizione*, which is the only time Czerny (or the edition) indicates to leave out repeats.⁵⁰

⁵⁰ Without an autographed manuscript, it is impossible to know if *Da capo senza repetizione* is Czerny's indication or the publishers.

Figure 20. Thematic juxtaposition. Sonata No. 3, III. *Allegro molto agitato*, mm. 1-2

Allegro molto agitato

mm. 21-22

R. K. Sheets brushes this scherzo aside as one of the least creative movements of the entire set of sonatas.⁵¹ However, this scherzo not only offers an inventive dichotomy of themes and virtuosity, but is also substantial in size. Themes develop and harmonies progress in interesting and unexpected ways. While the A section may have etude-like qualities, there is plenty of excitement in the music.

⁵¹ Sheets, 71.

4. Allegro ma non troppo, capriccioso (F minor)

Table 3.18 Formal diagram for Op. 57, fourth movement

	Expo.				Dev.	Recap.				
Thm. area	: P	T	S	K :	NT	P	T	S (1)	Coda	Co*
mm.	1(1-16) 2(16-33)	33 - 43	1(43-69) 2(69-85)	85 - 100	101 - 204	1(204-219) 2(219-235)	235 - 245	245 - 271	271 - 326	327 - 351
Key area	F minor		A-flat major (C-flat, E-flat)		(A, F)	F minor				

The fourth movement is the longest in the sonata as well as the most expansive sonata form structure thus far in the cycle. The size of the sonata form is generated by the inclusion of two themes in the primary and secondary areas, a substantial canon in the development, and a coda with its own codetta. The use of two themes in the primary and secondary sections is observed again in the last movement of Sonata No. 6. The F major canon in the development is unique to this sonata; however, it adheres to Czerny's pattern of contrapuntal emphasis at the ends of his sonatas. While this canon does not stand as its own movement, it increases the musical drama of the movement. The coda for this movement is the largest of all eleven sonatas, recalling the development's fugato and encompassing its own codetta.

Summary: Sonata No. 3 in F minor, Op. 57

Sonata No. 3 in F minor, Op.57 is no less substantial because it is only four movements in length, rather than the five-movement structure of Sonata Nos. 1 and 2.

The textures are thicker and the sonata possesses a higher proliferation of counterpoint. This sonata also incorporates more thematic areas, many of them longer and more extensively developed. The increased thematic scope of this sonata provides structural significance within the larger cyclic structure. Sonata No. 3 in F minor, Op. 57 returns to the romantic tendencies Czerny exhibited in the first sonata, Op. 7. Key structural features of this sonata are:

1. Four-movement structure
2. The thematic similarities between the first movement and that of Op. 7
3. The extensive fourth-movement sonata form with an F major canon
4. The proliferation of counterpoint throughout the sonata

Sonata No. 4 in G major, Op. 65 (1824)

Sonata No. 4 in G major is another four-movement structure; however, the second movement contains an indication of *attacca*, moving directly into the third-movement scherzo. This is the only sonata to contain an *attacca* linking two substantial movements. Sonata No. 6 also contains an *attacca*, but places it between the introductory first movement and the expansive second movement in sonata form.

1. Allegro vivace e con energia (G major)

Table 3.19 Formal diagram for Op 65, first movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T	S	K :		P	T	S	K
mm.	1-24	25-49	1(49-70) 2(70-82)	83-95	96-149	149-156	157-177	1(177-198) 2(198-218)	218-243
Key area	G major		B major: I, (i)		(C major, D minor, B-flat major, G minor, D major)	G major: I-V/VI-VI-I-I (i)			

Figure 21. Thinner texture. Sonata No. 4, I. *Allegro vivace e con energia*, mm. 0-3



The first movement returns to the thinner textures and motivic emphasis observed in Sonata No. 2. The structure of the movement is in sonata form and features two themes in the secondary area, similar to the first movement of Sonata No. 3. In this movement, Czerny places a greater emphasis on transition sections than in his other sonata-form movements. The second secondary theme functions as a transitory passage to the closing theme because of its harmonic instability. Besides displaying Czerny's proclivity for long transition sections, this sonata also displays his inclination toward harmonic movement in thirds. Typically, Czerny saves his mediant harmonic shifts for transition or development

sections, but in this movement, Czerny places the secondary theme in the mediant key of B major. To emphasize this harmonic movement, Czerny composes the secondary theme of the recapitulation in the submediant key, E major. This is the only sonata containing a secondary thematic section outside of the expected dominant or relative major.

2. Adagio: Molto espressivo (E-flat Major)

Table 3.20 Formal diagram for Op. 65, second movement

	Expo.				Dev.	Recap.	
Thm. area	P	T	S	K		S	K
mm.	1-11	11-17	17-24	25-29	29-60	60-69	69-75
Key area	E-flat major I-bIII-I-V		B-flat major I-ii-vii dim./iv		(E-flat, G-flat, b, B-flat)	E-flat major: I-V/iii	

The second movement is dark and profound, emphasizing diminished harmonies and displaying Czerny's romantic tendencies. Passages in this movement demonstrate a romantic melodic and accompaniment treatment with a wide arpeggiated left hand, thick harmonization, and melody voiced in octaves.

Figure 22. Romantic style. Sonata No. 4, II. *Molto espressivo*, mm. 39-40

The musical score for Figure 22 shows two staves of music. The right hand (treble clef) plays a melody with thick, sustained chords and some grace notes. The left hand (bass clef) plays a wide, arpeggiated accompaniment. The key signature has three flats (B-flat major), and the tempo is marked 'dolcissimo'. There are asterisks under some notes in both hands, likely indicating specific harmonic or melodic features.

This movement breaks suit with the motivic emphasis of the sonata and presents long chromatic and melodic passages. The sonata form of this movement is truncated, leaving out the P and T themes in the recapitulation; this not-unusual treatment of the form was commonly executed by Mozart and, later, Chopin. This is the only time that Czerny utilizes this type of variant of sonata form.

The prolific use of diminished harmonies in this major-key movement causes the generally positive mood of E-flat major to grow darker and more brooding. This alteration is compounded by chromaticism, emphasizing the chromatic mediant of G-flat and the key of E-flat minor.

3. Presto (G minor)

Table 3.21 Formal diagram for Op. 65, third movement

Thm. area	A : a b : : (b) c b a :		Trio (B) : a : b a			A : a : b c	
mm.	1-16	16-75	76-108	108-147	147-203	: 203-218 :	218-277
Key area	G minor i (B-flat, C, D) V- i		G major			G minor	

The third movement of Sonata No. 4 is a scherzo, despite not being indicated as such. The thematic structure of the A section is symmetrical in its motivic and melodic construction. Longer modulatory passages introduce the second half of each section in this scherzo. For example, the continuation of ‘b’ in the A section includes harmonic

planing beginning on B-flat and moving to the dominant of D. The trio is hymn-like and presented in a rounded binary form, emulating the trio from Sonata No. 3.

4. Rondino scherzando; Allegro vivo e leggero (G major)

Table 3.22 Formal diagram for Op. 65, fourth movement

Thm. area	Intr.	A	B	Tran.	C	Retran.
mm.	1-31	31-63	63-82	82-95	95-119	119-167
Key area	G major				D major	

Thm. area	A	B	Tran.	C	Retran.	A	Coda
mm.	167-198	198-228	228-248	248-274	274-287	287-297	297-329
Key area	G major/ minor					E-flat major	G major

Sonata No. 4 is the second sonata to contain an extended fourth-movement rondo; the first was Sonata No. 1. Unlike the rondo of Sonata No. 1, which is followed by a fifth-movement fugue, this rondo movement concludes Sonata No. 4. The lighthearted musical character of this rondo is reminiscent of the rondo from Sonata No. 1 and contains the same pianistic virtuosity. Contrary to a textbook rondo form that progresses ABACA, this movement ties the B and C themes together. Czerny continues to emphasize transitory sections in this movement, with particular stress on retransitions back to major thematic areas. The last retransition is followed by a direct modulation to E-flat major for the final statement of the A theme, which is harmonically unexpected.

This moment highlights the harmonic inventiveness that takes place throughout the entire sonata.

Summary: Sonata No. 4 in G major, Op. 65

Excluding the second movement, Sonata No. 4 in G major, Op. 65, recalls the formal clarity and thinner textures of Op. 13. This sonata imitates the motivic emphasis seen in Sonata No. 2, but stands out with its extended transitions and distinctive harmonic movement. This sonata quietly wraps up the group of sonatas in Collection I. Key structural features of this sonata are:

1. The attacca indication linking the second and third movement together
2. The four-movement structure
3. The shorter motivic and melodic gestures
4. The fourth-movement rondo (and how it might relate to Op. 7)

Collection II. Sonata Nos. 5-7

The second collection of piano sonatas does not progress in the same manner as Collection I or III. The second collection has three sonatas instead of four, two E-centered sonatas bookending Sonata No. 6, the largest of all eleven sonatas. This collection is the focal point of the entire cycle because of its unique symmetrical construction. The structural design of surrounding the large central sonata with two similar sonatas is imitated on a smaller scale within Sonata No. 6, wherein two scherzi surround a sizeable theme and variations movement. This musical framing is replicated in Sonata Nos. 7, 8, and 9; Nos. 8 and 9 specifically utilize scherzi as framing movements.

This structural feature is also emulated on a larger scale, with Collections I and III framing central Collection II.

Table 3.23 Collection 2, structure of Sonata Nos. 5-7

Sonatas	# of movements	Movement to next sonata
Sonata No. 5 in E major, Op. 76	5	Major second
Sonata No. 6 in D minor, Op. 124	7	Major second
Sonata No. 7 in E minor, Op. 144	5	(Minor second)

Sonata No. 5 in E major, Op. 76 (1824)

The melodic stress of Sonata No. 5 in E major, Op. 76 continues the pattern of melodic and motivic sonatas. This is the only sonata in the series that does not include a sonata-form movement. Instead, each movement advances a similar musical aesthetic, contributing to a homogenous overall structure. This sonata shares similar elements with Sonata No. 7, the other sonata that bookends Sonata No. 6, creating symmetry within the group.

1. Allegro molto moderato ed espressivo (E major)

Table 3.24 Formal diagram for Op. 76, first movement

Thm. Area	A a b a	B	A a b a (inv.)
mm.	1-38	38-72	72-125
Key area	E major	(c-sharp, b, B)	E major

Figure 23. Melodic emphasis. Sonata No. 5, I. *Allegro molto moderato ed espressivo*, mm. 0-2



The melodic style and contrapuntal emphasis of the first movement recalls the aesthetic of the first sonata. This ternary form possesses rondo qualities due to the nesting of a ternary form within the A section. The ternary/rondo ambiguity is shared with the second movement of Sonata No. 3. Additional similarities of melodic treatment between these two movements show a continuing development of the primary melodic motif. Rather than adding textural layers as in Sonata No. 3, Czerny changes accompaniment altogether, effectively recomposing every statement of ‘a’ theme.

2. Andante cantabile (B major)

Table 3.25 Formal diagram for Op 76, second movement

Thm. area	A : a : : b a :		B : a : : b a			A : a : : b a :		Coda
mm.	1-8	8-16	16-24	24-37	37-49	49-57	57-65	65-71
Key area	B major		E major I-V-III-V-I-V/V			B major		

The ternary form of the second movement is clearly denoted with the expressive markings *con tenerezza* and *con anima*. This ternary form is granted symmetry by virtue of its rounded binary form within the B section and the complete recapitulation of the A section. This movement is an indication among many throughout the cycle of sonatas that

illustrates Czerny's inclination to construct symmetrical forms. The melodic content and overall character of this movement maintains the long melodies and contrapuntal interest set forth in the first movement; however, the B section moves to a contrasting homophonic texture, which features a *cantabile* melody.

3. Scherzo presto (E major)

Table 3.26 Formal diagram for Op. 76, third movement

Thm. area	A : a : : b a :			Trio (B) : a : : b :		<i>Scherzo</i> <i>D.C. sino al</i> <i>fine</i>
mm.	1-16	17-74	74-82	83-99	99-142	
Key area	E major			A major		

This scherzo, along with the scherzo from Sonata No. 7, is structurally significant to Collection II because of the identical keys used for the scherzi and trios, E major and A major. This key relationship is made more profound by the observation that the scherzi from the first and last sonatas also share key relationships, C-sharp minor and G-flat major. Each of Czerny's sonatas contains a scherzo; the key relationships of these common movements help to bind the sonatas together structurally and symmetrically.

This scherzo is unique in its unsettled counterpoint, uneven melodic groupings, and quick shifts of harmony. The two-voice texture and style of melodic grouping is emulated in the fourth movement scherzo of Sonata No. 6, which creates notable aesthetic similarities between the scherzi. The trio for this scherzo, particularly the 'a' subsection, is simple and contrasts greatly with the rest of the movement. The A section's reprise indicates nothing regarding repeats.

Figure 24. Unsettled counterpoint. Sonata No. 5, III. *Scherzo presto*, mm. 1-4



The third movement is the middle movement of the sonata and is the only movement to break away from the long, flowing melodic emphasis. The structure of this sonata, with its highly contrasting middle movement, is reflected in the construction of Czerny's ternary forms, particularly the scherzo movements with their trio sections.

4. Andante con variazioni (E major)

Table 3.27 Formal diagram for Op. 76, fourth movement

Var.	Thm.	1	2	3	4	5	retr.	Thm	Coda
mm.	1-16	17-32	33-48	49-64	65-80	81-96	96-108	108-123	123-138
Key area	E major I-V-I				I-iii-I	E minor i-III-i	E major		

The theme and variations form is only included in the sonatas of Collection II (Sonata Nos. 5-7). The theme from this set of variations is intriguingly similar to the theme for the second movement of Sonata No. 7, revealing a probable thematic correlation between the two sonatas and adding to the symmetrical frame around Sonata No. 6.

Figure 25. Similar themes between Sonata Nos. 5 and 7. Sonata No. 5, IV. *Andantino con variazione*, mm. 1-2

Figure 26. Sonata No. 7, II. *Andante*, mm. 1-2

The theme and variations movements best illustrate the influence that Beethoven (Figure 25), Clementi, and Hummel (Figure 26) had on Czerny. These movements also depict the likely influence Czerny had on future composers such as Brahms (Figure 27) and Schumann. Czerny's theme and variations sets demonstrate his inventiveness for composing multiple styles uniquely and economically; these movements are a valuable tool for understanding Czerny as a composer.

Figure 27. Possible influence of Beethoven, texture and figuration. Sonata No. 5, IV. *Andantino con variazione*, Variation No. 2, mm. 1-2

Figure 28. Possible influence from Clementi or Hummel, pianistic figuration. Sonata No. 5, IV. *Andantino con variazione*, Variation No. 3, mm. 1-2



Figure 29. Foreshadowing of Brahms, harmony and voicing. Sonata No. 5, IV. *Andantino con variazione*, Variation No. 4, mm. 1-3

5. Finale Toccata; allegro moderato con tenerezza (E major)

Table 3.28 Formal diagram for Op. 76, fifth movement

Thm. area	A	B	A	B	Coda
mm.	1-38	38-96	6-133	133-161	161-192
Key area	E major	(C-sharp, F-sharp, G, B)	E major (A major, B major, C major)		

Toccata is a fitting title for this movement, considering its formal design and pianistic qualities. The A sections are identical, while the B sections contrast and contain smaller thematic areas that could possibly be parsed into condensed formal units. Each thematic area differs in texture and pianistic technique, creating a toccata-like feel. This

final movement stands out because of its uncommon use of binary structure in conjunction with the title of toccatina.

Summary: Sonata No. 5 in E major, Op. 76

The homogenous quality of Sonata No. 5 in E major, Op. 76 gives the piece a new and distinct quality, effectively marking the beginning of a new group of sonatas. The symmetry found in the construction of this sonata, similar outer movements surrounding a contrasting central movement, is revisited in Sonata Nos. 7 and 8. Structural features in this sonata are:

1. The five-movement structure
2. The overall homogeneity among themes and symmetrical structure
3. The key of E major
4. The theme and variations movement and its relation to the second movement of Sonata No. 7

Sonata No. 6 in D minor, Op. 124 (1827)

Sonata No. 6 in D minor, Op. 124 contains seven movements and is Czerny's largest sonata, nearly twice the length of any other sonata in the cycle. The key of D minor is a tritone away from Sonata No. 1 in A-flat, making Sonata No. 6 harmonically central. Many key structural elements add to the profundity of this work. This sonata is cyclic, containing a quote from the introduction in the second scherzo. Sonata No. 6 is also the first sonata to contain two scherzi movements, with a badinerie as the second scherzo. These added scherzi are structurally significant, recurring in Sonata Nos. 8 and

9. The hymn-based theme and variations of the fifth movement also bring to light interesting structural implications. This central sonata is the epicenter of the cycle, resulting from an accretion of every formal, harmonic, and pianistic device Czerny uses throughout all eleven sonatas.

1. Introduzione; Adagio sostenuto ed espressivo (D minor)

Whether the introductory movement is a product of editor error or whether Czerny actually viewed it as a separate movement is unclear. Formally, the first movement serves as an introduction to the second movement. The opening motif of the second movement is quoted several times, and the movement ends with a fermata over an A dominant seventh chord with the instructions *attacca subito*. Combining the first two movements is more logical than recognizing them separately. However, the introduction is considerable in size and quite extraordinary in overall composition. Perhaps Czerny wanted to make the introduction more significant by designating the music as its own movement.

Figure 30. Unresolved harmonies. Sonata No. 6, I. *Adagio sostenuto ed espressivo*, mm. 0-2

The musical score shows the first two measures of the introduction. The right hand begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The left hand begins with a half note G3, followed by a quarter note F#3, and then a quarter note E3. The music concludes with a fermata over a dominant seventh chord (G4, F#4, E4, D4) in the right hand and a bass note (G3) in the left hand. Dynamics include *p*, *dim.*, and *pp*.

The harmony in the first movement foreshadows the style and use of unresolved diminished and dominant chords associated with Wagner and late romanticism. The key

signature for the movement is D minor; however, only two weak cadences occur in that key. Not until the second movement is the key of D minor firmly established.

2. Capriccio appassionato; allegro energico (D minor)

Table 3.29 Formal diagram for Op. 124, second movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T	S	K :	(P, S, K)	P	T	S(1)	Coda
mm.	1-54	54-70	1(70-80) 2(88-103) 3(103-117)	117-136	136-230	230-249	249-263	263-285	285-316
Key area	D minor		F major		~~~~	D minor			

Figure 31. Opening motif. Sonata No. 6, II. *Allegro energico*, mm. 1-2

Allegro energico ♩ = M. 80

Despite the mysterious quality of the introduction, the second movement of this sonata continues the pattern of alternation between melodic and motivic emphasis as the cycle progresses. In this sonata-form movement, Czerny again favors the second thematic area, this time including three themes. These themes are exceptional because Czerny distinguishes each with a new tempo indication. Ongoing debate contests tempo fluctuations and secondary themes, but these markings may indicate that a slower

secondary theme was indeed a normative practice.⁵² On the other hand, it may show that a tempo indication was needed to justify slowing a secondary theme. The end of the recapitulation eliminates the second and third S themes, replacing them with a coda, a treatment of themes shared with the fourth movement of Sonata No. 3.

Another feature that this movement and the fourth movement of Sonata No. 3 have in common is the thoroughness of the development section. Czerny incorporates three of the four thematic areas within the development, even going so far as to include the tempo indications from the exposition that accompany the secondary thematic area. The parallelism between this movement and Sonata No. 3 showcases the cyclic formal qualities that reappear in Sonata Nos. 9 and 11.

3. Allegro con moto, vivace ma serio (B-flat major)

Table 3.30 Formal diagram for Op. 124, third movement

Thm. area	A	tr.	B	retr.	A	tr.	C	retr. (B)	A	tr.	B	Coda
mm.	1-16	16-34	34-70	70-85	85-92	92-99	99-131	131-151	151-159	159-166	166-186	186-204
Key area	B-flat major		F major		B-flat major		~~~~~	B-flat major				

The third movement, although marked allegro, functions as a slow movement due to the slow harmonic rhythm and long rhythmic durations of the melody. The effective and unusual texture of pizzicato bass and legato melody is apparently derived from the

⁵² Nicholas G. M. Ross, *Tempo fluctuations relative to thematic material presented in the first movement of Schubert's "unfinished" symphony*, D.M.A. Thesis, (Arizona State University, 2003), 11-15.

last eight measures of the second movement of Sonata No. 2. Was Czerny foreshadowing this movement during those eight measures in Sonata No. 2 (Figure 16)? The many shared elements seen throughout the eleven sonatas support the idea of Czerny's intentional foreshadowing.

Figure 32. Pizzicato bass line, similar to the second movement of Sonata No. 2. Sonata No. 6, III. *Allegro con moto, vivace*, mm. 1-2



Symmetry is again apparent in this rondo movement, although more subtly. The C section ends with a brief statement of B, which retransitions back to A. When observed within the context of the thematic structure, the brief statement of B advances the movement, ABACBAB, reversing the second half. On a larger scale, this type of reversed symmetry is present in the relation of harmonic movement between Collections I and III.

4. Presto scherzo (D major)

Table 3.31 Formal diagram for Op. 124, fourth movement

Thm. area	A : a : : b :		Trio (B) : a : : b a :		A a : : b	
mm.	1-8	9-64	65-80	80-104	105-112	113-168
Key area	D major		B major I-III-iii-I		D major	

This scherzo possesses analogous rhythmic and contrapuntal qualities to the scherzo from Sonata No. 5 (Figure 24); however, this scherzo is realized in three voices, rather than two. The harmonic aspects of this scherzo are perhaps the most intriguing, particularly the trio in the submediant B major, which moves to E-flat major and minor before returning to B major.

Figure 33. Similar aesthetic to the scherzo of Sonata No. 5. Sonata No. 6, IV. *Presto scherzo*, mm. 1-3



This scherzo works in conjunction with the second scherzo (sixth movement) to frame the slow fifth movement. This compositional technique is utilized identically in Sonata Nos. 8 and 9, the other sonatas with two scherzi. The framing of a movement with scherzi is a common practice within this sonata cycle, offering further affirmation of the overarching structure.

5. *Cantique de la Bohème; Varié. “Choral der Böhmen, auf die Worte des Vaterunsers, mit Veränderungen,” Non troppo adagio (D minor)*

Table 3.32 Formal diagram for Op. 124, fifth movement

Variation	Thm.	1	2	3	4	5	Coda
mm.	1-24	25-48	49-64	65-96	97-122	123-146	146-161
Key area	D minor				D major	D minor	

This theme and variations movement is evocative of Baroque variations, as evidenced by the manner in which Czerny treats the theme. This thematic execution, combined with a harmonic language similar to Brahms, creates a fascinating movement. Each variation keeps the melody largely intact while the accompanying material around it changes; this style is usually associated with late Renaissance and Baroque variations (Figures 34 and 35). Czerny evinces great imagination with the theme and its development. This particular set of variations does not end with a final statement of the theme, but with a coda after the final variation.

Figure 34. Early Baroque/late Renaissance style of variation. Czerny, Sonata No. 6, V. *Non troppo adagio*, Variation No. 3, mm. 1-2



Figure 35. Example of early Baroque/late Renaissance variation style. Bull, Walsingham, Variation No. 15, mm. 1-2



The fifth movement serves as the largest interior movement of the sixth sonata, centralizing the other movements around its breadth. In fact, if the first and second movements of this sonata are considered as one movement, this movement is near the very center of all of the movements of the eleven sonatas. Czerny's level of religious

conviction is unknown, but the midpoint placement of this movement may indicate that the entire sonata cycle focuses on this set of variations on the Lord's Prayer.

Additionally, many occurrences of three happen throughout the cycle, such as three sonatas with fugues as movements and three cyclic (self-referencing) sonatas, which may reference the Holy Trinity. A thorough list of groupings of three is provided at the end of the chapter (see page 118).

6. Presto scherzando (G minor)

Table 3.33 Formal diagram for Op. 124, sixth movement

Thm. area	A : a : : b a : c				Trio (B)		(Int.)	A : a : : b a : c'			
mm.	1-8	8-30	30-46	46-79	80-152	152-164	165-172	172-180	180-202	202-218	218-249
Key area	G minor				G major		~~~~	G minor			

The second scherzo in this sonata is the first of three that are in duple meter, rather than in the expected triple. The scherzo, having developed from the minuet and trio style, is typically associated with triple meter. Although no written evidence is yet available, the duple meter scherzi might be of the related genre, the badinerie. Composers such as Bach, Telemann, and Graupner composed scherzo-like movements titled badinerie, all in duple meter. Given Czerny's musical background and studies, one might safely assume that he knew of the genre. For the purpose of this document, the three scherzi in duple meter will be referred to as badinerie. All of Czerny's badinerie share a

harmonic trait: a dissonant strong beat followed by its resolution on a weak beat. The speed of this harmonic feature fluctuates, but the effect it has on the composition is distinct and present in all three badinerie.

Figure 36. Dissonant strong-beat, weak-beat resolution. Sonata No. 6, VI. *Presto scherzando*, mm. 0-2

The musical score for Figure 36 consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature is G minor (two flats). The time signature is 3/4. The first measure (mm. 0-1) is marked *pp* and contains a single eighth note G4 in the right hand and a whole note G3 in the left hand. The second measure (mm. 1-2) is marked *leggiermente* and contains a half note G4 in the right hand and a half note G3 in the left hand. The third measure (mm. 2-3) is marked *leggiermente* and contains a half note G4 in the right hand and a half note G3 in the left hand. The score illustrates a dissonant strong-beat, weak-beat resolution.

There are fourteen scherzi within the eleven sonatas. When that number is divided in half, this badinerie is the first of the second group. This is the first badinerie movement and is in the key of G minor, which is a tritone away from C-sharp, the key of the scherzo from Sonata No. 1. This harmonic relationship imitates the harmonic association between the first and sixth sonata, where these scherzi reside.

This badinerie contains a quote from the introduction just prior to the reprise of the A section (Figure 37). This procedure of echoing the opening theme in a later movement is similar to the thematic recollection in Sonata No. 1, wherein the opening theme of the sonata is used at the very end of the final movement. This scherzo is the second of three scherzi to contain alterations of material in the reprise of the A section, further linking it to Sonata No. 1 (and later to Sonata No. 11). The changes within these scherzi are small, but the implication is significant. The formal features involved in this scherzo are profound, linking it to many other sonatas and carrying significant structural weight.

Figure 37. Quote from first movement. Sonata No. 6, VI. *Presto scherzando*, mm. 165-168

7. Allegro con fuoco (D minor)

Table 3.34 Formal diagram for Op 124, seventh movement

	Expo.				Dev.	Recap.				
Thm. area	: P	T	S	K :	(P, T, S, K)	P(1)	T	S	K	Co.
mm.	1(1-17) FT(17-32) 2(32-41)	41- 49	1(49-60) 2(60-74)	74- 85	85- 145	145- 160	160- 168	1(168-179) 2(179-193)	193 -	201 - 219
Key area	D minor		F major		~~~~~	D minor				

The concluding sonata-form movement resembles the fourth movement of Sonata No. 3, exhibiting two themes in the primary and secondary area. There are also striking similarities between the second primary theme of this movement and the first primary theme of the fourth movement of Sonata No. 3 (Figures 38 and 39). The primary area for Sonata No. 6 is made more compelling by Czerny's use of a transition-like passage that does not modulate, leading instead to a new theme still in D minor (P2). As in the development section from the second movement, Czerny is thorough in his realization of themes.

Figure 38. Comparisons with the fourth movement of Sonata No. 3. Sonata No. 6, VII. *Allegro con fuoco*, mm. 32-33



Figure 39. Sonata No. 3, IV. *Allegro ma non troppo*, mm. 9-11



A motif in the closing thematic area consists of a two-note slur followed by two staccato notes, which was established in the previous badinerie movement (Figure 36). Other related motives exist between movements, such as the primary themes of the second and seventh movement, but it is difficult to determine if they are derivative of each other. However, the overall character of this movement and the second movement binds the sonata together with two large and well-developed sonata forms.

Figure 40. Similar articulation to the sixth-movement badinerie. Sonata No. 6, VII. *Allegro con fuoco*, mm. 74-77



Summary: Sonata No. 6 in D minor, Op. 124

Sonata No. 6 in D minor, Op. 124 is the sonata of greatest magnitude and includes an extensive introduction; two scherzi, one of which is a badinerie with an altered reprise; a slow movement; and a theme and variations set. The second and seventh movements are extensive sonata-form movements that replicate in an exaggerated fashion the construction of Sonata No. 3. This sonata is the zenith of the cycle of eleven sonatas. Key structural elements of this sonata are:

1. The seven-movement structure
2. Two scherzi, one a badinerie
3. The key of the sonata, D minor, and the keys of the scherzi, D major and G minor
4. A theme and variations movement and its possible structural and religious centrality
5. The thematic comparisons and quotations throughout the sonata

Sonata No. 7 in E minor, Op. 143 (1827)

Sonata No. 7 in E minor, Op. 143 is the first of three consecutively numbered sonatas entitled *Grande Fantasia en forme de Sonate*, all of which are dedicated to fellow composer/pianists; the only other sonata with a dedication is Sonata No. 1. Sonata No. 7 is dedicated to Ferdinand Ries (1784-1838), friend and fellow student of Beethoven, who was a notable composer and pianist. Sonata Nos. 6, 7, 8, and 9 were written in 1827, the year of Beethoven's death; these sonatas may either pay tribute to Beethoven or serve as gifts to the specified grieving musicians to whom they are dedicated.

After the monumental seven-movement-spanning sixth sonata, Czerny reverts to a five-movement structure. The arrangement of this sonata achieves a high degree of

symmetry through Czerny's employment of forms. The first and last movements are sonata-form movements, the second and fourth movements are small ternary forms that could be identified as theme and variations, and the middle movement is a scherzo.

1. Allegro spiritoso (E minor)

Table 3.35 Formal diagram for Op. 143, first movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T (P)	S	K :	(P, T, S)	P	T	S	K
mm.	1-15	15-39	39-62	62-71	72-121	121-135	135-157	157-181	181-193
Key area	E minor		B major/minor		~~~~~	E minor			

The structure of this sonata-form movement is concise, much like the first movement of Sonata No. 2. The movement is motivically driven, deviating from the melodic/motivic pattern observed thus far. Perhaps Czerny is restarting the pattern, as this is the first sonata of the second half. Another hypothesis could be that the pattern never actually breaks. Perhaps Sonata Nos. 6 and 10 appear to break the pattern, but they can be excluded because of their larger structural function: Sonata No. 6 is excluded because it is the centerpiece of the cycle, and Sonata No. 10, discussed in detail later, is excluded because it serves as a cadenza leading to the final sonata. If Sonata Nos. 6 and 10 are not included in the pattern, the melodic/motivic alteration progresses unchanged.

A major/minor tonal dichotomy occurs in the secondary thematic area of the first movement. The fifth movements of this sonata and of Sonata No. 9 contain analogous

major/minor alterations. The contrapuntal texture of the primary theme of the recapitulation is another moment of interest.

Figure 41. Exposition and the contrapuntal recapitulation. Sonata No. 7, I. *Allegro spiritoso*, mm. 3-8 and mm. 123-128

Exposition

Recapitulation

2. Andante; Sempre legato (E major)

Table 3.36 Formal diagram for Op. 144, second movement

Thm. area	A (thm) : a : : b a :		B (1) : a : : b :		A (thm) a b a	Coda
mm.	1-8	9-16	17-24	25-32	32-48	48-59
Key area	E major		I-V	V~(bIII)~I		

For all intents and purposes, the second movement is a short ABA form; however, one may argue that the movement is a theme and variations form with only one variation.

The harmony remains largely the same in the B section and does not modulate to the

dominant as would be expected in a textbook ternary form. The theme and variations qualities found in this movement, and in the upcoming fourth movement, are considered structurally important because they are included in every sonata in Collection II.

The theme of this movement exhibits comparable melodic contour and rhythm to the theme from the fourth movement of Sonata No. 5 (see Figures 23 and 24). This similarity offers another aspect of unification to the middle group of sonatas.

3. Scherzo; Allegro vivo (E major)

Table 3.37 Formal diagram form Op. 143, third movement

Thm. area	A : a : : b a :			Trio (B) : a : : b a :			A a b a		
mm.	1-36	36-80	80-116	116-124	124-134	134-140	140-177	177-221	221-257
Key area	E major			A major			E major		

The relaxed character of the third movement seems out of place for a scherzo movement after the relentlessness of Czerny's other scherzi. However, Czerny's deftness in articulation and metrical groupings aptly crafts the joking character associated with the scherzo genre. The easygoing character of the third movement illustrates Czerny's versatility within the scherzo genre.

Figure 42. Different scherzo style. Sonata No. 7, III. *Allegro vivo*, mm. 0-2



This scherzo and trio share the same harmonic relationship as the scherzo and trio from Sonata No. 5, mirroring the connection between the scherzi of the first and last sonata. Czerny not only relies upon his scherzi for rhythmic and melodic vitality, but also for moments of symmetric harmonic structure.

This is the first scherzo with a written-out reprise that lacks repeat signs. Scores annotated by Czerny for Sonata Nos. 7, 8, and 9 express corrections made for publishing, and none of the aforementioned repeat indications were corrected in these scores.⁵³ The absence of repeat signs in this scherzo may be an instruction of omission, indicating that they should be observed where they are notated.

4. Allegretto (G major)

Table 3.38 Formal diagram for Op. 143, fourth movement

Thm. area	A : a : : b :		B : a : : b :		A a b	Coda
mm.	1-8	1-16	16-20	20-28	28-44	44-51
Key area	G major		G minor		G major	

⁵³ Eastman School of Music, Sibley Music Library, Ruth Watanabe Special Collection, *Czerny Collection*, Grande fantaisie en forme de Sonata, Op.143, 144, 145 (Leipzig: proof copy), Box 1, folder 14-16.

The fourth movement is complementary in form to the second movement, consisting of an ABA structure that sounds and functions more as a theme with one variation. The A and B themes contrast more than in the second movement, not only in key relation, G major to G minor, but also in melodic and motivic statements. Czerny's use of this small ternary/theme and variations form in this sonata is analogous to his use of two scherzi within a sonata; they frame a central movement.

The progression of the second movement to the fourth relays the additive metrical motion of 2/4 to 3/4 to 4/4. Not only do the meters increase by one, they also correspond to the movement in which they belong. These unique metrical and formal qualities seem to unify the three middle movements as their own entity.

5. Allegro molto (E minor)

Table 3.39 Formal diagram for Op. 143, fifth movement

	Expo				Dev.	Recap.				
Thm. area	: P	T	S	K :		P	T	S	K	Coda
mm.	1-11	11-29	1(30-60) 2(61-82)	82-92	92-163	163-173	173-197	1(197-234) 2(235-257)	257-262	262-306
Key areas	E minor		B major/minor		(F minor, D minor, B major)	E major/minor				

As the completion of the second group of sonatas, the drama and scope of this movement is structurally essential. Czerny's handling of dissonance, rhythm, and meter

incites the excitement in this movement; the composer focuses on dissonant intervals such as minor seconds and a perpetual triplet feel. The last movement is the broadest of the sonata and contrasts greatly with the other movements. This sonata is one of three that ends with an expansive and dramatic sonata-form movement; the others are Sonata Nos. 3 and 6.

Figure 43. Dramatic fifth movement. Sonata No. 7, V. *Allegro molto*, mm. 1-4



Summary: Sonata No. 7 in E minor, Op. 143

Sonata No. 7 in E minor, Op. 143 embodies a unique symmetrical structure: the middle scherzo movement, surrounded by short theme and variations movements, surrounded by larger sonata-form movements. The last movement is the grandest, concluding both Sonata No. 7 and Collection II. Structural features within this sonata are:

1. The key of the sonata, E minor, and the keys of the scherzo and trio, E and A major
2. The five-movement symmetrical structure
3. The inclusion of theme and variations-style movements
4. The concluding large and dramatic sonata-form movement

Collection III. Sonata Nos. 8-11

As was noted in the discussion of Collection I, the first and third grouping of piano sonatas in this cycle share ample harmonic relationships and aspects of symmetry. Sonata No. 8 (Collection III) has a dominant relationship with Sonata No. 1 (Collection I), while the final sonata, Sonata No. 11 (Collection III), is the tonic resolution of Sonata No. 1. The harmonic progression of sonatas in this collection (major third-minor second-minor third) is the exact inverse of the harmonic progression of sonatas in Collection I (minor second-major third-major second).

Rondo movements play the role of the theme and variations in the last collection of piano sonatas, as they did in the previous collection. Every sonata in Collection III has a rondo movement; the first and last sonata, Nos. 8 and 11, have two rondo movements apiece. The rondos are similar in style to the examples presented in the first collection of sonatas. They are lighthearted in character, but long and virtuosic in execution.

Of note, every third sonata is emphasized: the hefty and thoroughly developed fourth movement from Sonata No. 3, the scope and size of Sonata No. 6, and the six-movement Sonata No. 9. Collection III has one more movement than Collection I because of the six-movement design of Sonata No. 9.

Sonata No. 10 is unique in this collection because of its virtuosity and lack of a sense of formal integrity. Sonata No. 10 seems to be purely pianistic pageantry, bereft of the musical depth that the other sonatas possess. Perhaps Sonata No. 10, the penultimate sonata, serves as a cadenza-style piece, pulling out all technical stops before concluding with the final eleventh sonata.

Table 3.40 Collection 3, structure of Sonata Nos. 8-11

Sonatas	# of movements	Movement to next sonata
Sonata No. 8 in E-flat major, Op. 144	5	Major third
Sonata No. 9 in B minor, Op. 145	6	Minor second
Sonata No. 10 in B-flat major, Op. 268	4	Minor third
Sonata No. 11 in D-flat major, Op. 730	4	

Sonata No. 8 in E-flat major, Op. 144 (1827)

Sonata No. 8 in E-flat major, Op. 144 is the second *Grande Fantasia en forme de Sonate*; it is the second sonata to include two scherzi, the second of which is a badinerie. This sonata is dedicated to Friedrich Kalkbrenner (1785-1849), a German pianist and composer of considerable fame. Sonata No. 8 contains two rondo movements, the third and fifth movement, initiating the proliferation of the form and its gravity in this last collection of sonatas.

1. Allegro moderato (E-flat major)

Table 3.41 Formal diagram for Op. 144, first movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T	S	K :		P	T	S	K
mm.	1-16	16-30	1(30-38) 2(38-46) 3(46-75)	75-81	81-113	113-120	120-142	1(142-151) 2(151-159) N(159-175) 3(175-191)	191-204
Key area	E-flat major		B-flat major		~~~~~	E-flat major	bVI-I	I-bVI-I	

The first movement is in sonata form with a heavy emphasis on the secondary thematic area. The priority of the secondary area is nothing novel for Czerny; however, this sonata includes three themes in the exposition and adds a fourth in the recapitulation. The added theme in the recapitulation is, astoundingly, presented in the chromatic mediant of C-flat major, which is alluded to in the transition of the recapitulation. This movement begins Collection III quietly, not posing any obvious structural consequence; however, the overt emphasis on the secondary thematic area and its use of C-flat major still creates a thought-provoking movement.

This movement, in contrast to Sonata No. 7, gives prominence to the melody, continuing the melodic/motivic pattern. The sonatas emphasizing melody tend to introduce a new theme during the development in an effort to extend the section. Czerny opts not to include a new theme in this development, which results in a section consisting of only thirty measures.

Figure 44. Quiet beginning to Collection III. Sonata No. 8, I. *Allegro moderato*, mm. 0-4



2. Allegro non troppo (E-flat major)

Table 3.42 Formal diagram for Op. 144, second movement

Thm. area	A (a b a)			Trio (B)		Menuetto D.C.
mm.	1-16	16- 51	51- 85	85-105	105-121	
Key area	E-flat major			A-flat major		

The second movement is akin to the scherzo from Sonata No. 7; however, this second movement is labeled a menuetto. Contrary to the previous scherzo, this movement seems more in the character of a scherzo due to its chromaticism, ties over bar lines in the A section, and rhythmic play in the trio. A scherzo-menuetto discrepancy exists between the titles of the movements; however, this movement shares many qualities with the other scherzi of the sonatas and will be considered as one.

Figure 45. Different style of scherzo. Sonata No. 8, II. *Allegro non troppo*, mm. 0-4

The musical score for the first four measures of the second movement of Sonata No. 8, II, is shown. It is in E-flat major (two flats) and 3/4 time. The tempo is marked 'Allegro non troppo'. The right hand (treble clef) begins with a piano (*p*) dynamic and a *dol. legato* marking. The first measure contains a half note chord (E-flat major), followed by a half note chord (F major) in the second measure. The third measure contains a half note chord (G-flat major) and a half note chord (A-flat major) tied across the bar line. The fourth measure contains a half note chord (B-flat major) and a half note chord (C major) tied across the bar line. The left hand (bass clef) plays a simple rhythmic accompaniment of eighth notes: a quarter rest followed by a quarter note in the first measure, and a quarter note followed by a quarter rest in the second measure. This pattern repeats in the third and fourth measures.

Both scherzi in this sonata treat the trio with melodic and rhythmic playfulness, which is the opposite of the normative scherzo. The trio of this particular scherzo includes some curious harmonic progressions and showcases Czerny's tendency to write peculiar enharmonic spellings of chords such as F-flat major and B-double-flat major.

The trio ends with the indication *Menuetto da Capo*, with no instruction to exclude repeats.

46. Intriguing enharmonic chords. Sonata No. 8, II. *Allegro non troppo*

mm. 98-101

mm. 114-117

3. Adagio con sentimento (B-flat major)

Table 3.43 Formal diagram for Op. 144, third movement

Thm. Area	A	B	retrans.	A	C	retrans.	A	B	K
mm.	1-32	32-44	44-62	62-72	72-92	92-100	100-122	122-134	134-139
Key area	B-flat major	F major		B-flat major	~~~~~ (C-sharp minor)		B-flat major		

The slow middle movement is in sonata-rondo form with an orchestral texture congruous with the fourth movement of Sonata No. 1. This is one of four slow-movement

rondo forms in the cycle, the others occurring in Sonata Nos. 3, 6, and 11. This sonata-rondo form omits the last A section, resulting in an ABACAB form identical to the third movement of Sonata No. 6. This omission creates a stronger association between the two sonatas.

4. Prestissimo (A-flat major)

Table 3.44 Formal diagram for Op. 144, fourth movement

Thm. area	A : a : : b :		Trio (B) : a : : b :		A : a : : b	
mm.	1-8	9-24	25-40	41-72	73-80	81-96
Key area	A-flat major		I-iii	IV-V-I		

The fourth movement is the second badinerie of the eleven sonatas. This badinerie reverses the roles of the A (scherzo) and B (trio) sections, much like the other scherzo in this sonata. The same harmonic devices in the badinerie of Sonata No. 6, a strong-beat dissonance and weak-beat resolution, are also found in this movement, but occur at a slower pace with a thinner texture.

Figure 47. Strong-beat dissonance, weak-beat resolution. Sonata No. 8, IV. *Prestissimo*, mm. 1-4

The musical score for Figure 47 shows the first four measures of the fourth movement of Sonata No. 8, Op. 144, marked *Prestissimo*. The key signature is A-flat major (three flats) and the time signature is 2/4. The score is written for piano (pp) and features a strong-beat dissonance and weak-beat resolution. The first measure (mm. 1-2) is marked *pp*. The second measure (mm. 3-4) is marked *pp* and includes a slur over the notes. The tempo is *Prestissimo*.

The reprise of the A section is written out, with repeat signs given. However, ambiguity remains; the repeat sign is marked at the beginning of the second section of A, but is absent from the double bar at the end of the movement. The annotated score for this sonata has no indication of correction. A similar misprint occurs in the fourth movement scherzo of Sonata No. 6. The discrepancy in repeat signs in this annotated score discredits any observations regarding repeat signs. Did Czerny simply miss this error, or was there a performance practice in place that caused these signs to be overlooked?

The overall harmonic scope of the fourth movement is limited, remaining close to the keys of each respective section of A-flat major and F minor. This is the shortest movement in the entire sonata cycle, lasting barely over a minute. R. K. Sheets does not consider this movement to be in minuet and trio form, relegating it to a typical ternary form.⁵⁴ His conclusion may be due to the brevity of the movement. Despite its abbreviated length, the stylistic material in the fourth movement is consistent with Czerny's other badinerie.

5. Allegretto moderatissimo con espressione (E-flat major)

Table 3.45 Formal diagram for Op. 144, fifth movement

Thm. area	A	B	retrans.	A	C : a : : b :		A	B	trans.	Coda
mm.	1-16	16-54	54-58	58-76	76-106	106-115	115-131	131-147	147-155	155-168
Key area	E-flat major	I-II-V		I	C minor		E-flat major	V-I		

⁵⁴ Sheets, 119.

The last movement of Sonata No. 8 in E-flat major is the second rondo of this sonata. This movement is much longer than the previous rondo in the third movement, and follows the rondo aesthetic Czerny established in his other sonatas. This rondo is set apart from the others by its C section, which is a binary form complete with repeat signs. The use of repeat signs separates the C section and gives the rondo a large scale ternary formal style.

Summary: Sonata No. 8 in E-flat major, Op. 144

Sonata No. 8 in E-flat major is distinguished by the inclusion of two sonata-rondo movements that set the precedent for form in the remaining Collection III sonatas. Sonata No. 8 is also the second sonata to include two scherzi, linking it to the structure of Sonata No. 6. Key structural features of this sonata are:

1. The five-movement structure
2. The key of E-flat major
3. The use of two scherzi
4. The inclusion of two rondo movements

Sonata No. 9 in B minor, Op. 145 (1827)

The last of the *Grande Fantasies en forme de Sonate*, Sonata No. 9 in B minor, Op. 145, has six movements and is the second longest sonata of the cycle. This sonata holds a central position in the five sonatas after Sonata No. 6, which replicates the central position of Sonata No. 3 in the sonatas before Sonata No. 6. Sonata No. 9 is the last final sonata to contain two scherzi, a fugal movement, and clear corresponding statements

between movements. This sonata is dedicated to the German composer/pianist Ignaz Moscheles (1794-1870), who was widely famous during his lifetime as a virtuoso pianist and composer.

1. Allegro con brio (B minor)

Table 3.46 Formal diagram for Op. 145, first movement

	Expo.				Dev.	Recap.				
Thm. area	: P	T	S	K :	(P, T, S, K)	P	T	S	K	Coda
mm.	1-23	23-50	50-70	70-81	81-125	125-140	140-165	165-185	185-191	191-218
Key area	B minor		F-sharp minor		~~~~	B minor				bVI-i

The powerful and virtuosic first movement of Sonata No. 9 is in sonata form. The motivic quality of this first movement suits the melodic/motivic pattern of the cycle. This sonata form is straightforward in its harmonic and thematic progression, only consisting of one primary area and one secondary area, an anomaly in comparison to the extended secondary sections of Czerny's other sonata forms. The use of only one theme per thematic area reflects the formal quality of the first movements of Sonata No. 2 and No.

7.

Figure 48. Opening motif. Sonata No. 9, I. *Allegro con brio*, mm. 0-4

2. Allegro molto (B minor)

Table 3.47 Formal diagram for Op. 145, second movement

Thm. area	A			Trio (B)			A		
	: a :		b k :	: a :		b a :	a b k		
mm.	1-8	9-50	50-63	64-75	76-112	112-139	140-147	148-189	189-202
Key area	B minor			B major			B minor		

The scherzo of Sonata No. 9 is the primary thematic center for the entire sonata. The theme of the scherzo reappears in the fifth and sixth movements. The theme is also used in the trio; however, Czerny alters the articulation and rhythm of the accompaniment, causing the character of the theme to change. The recurrence and transformation of this theme is analogous to Liszt's thematic transformation. Was Liszt influenced by this sonata in B minor that was composed nearly twenty-five years prior to his monumental sonata of the same key?

Figure 49. Cyclic theme in scherzo. Sonata No. 9, II. *Allegro molto*, mm. 1-8

The musical score for Figure 49 is in 3/4 time and D major. It begins with a piano introduction marked *ff*. The melody in the right hand starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (*pp* *simplice* and *pp*). The piece concludes with a repeat sign.

Figure 50. Cyclic theme in trio. Sonata No. 9, II. *Allegro molto*, mm. 64-75

The musical score for Figure 50 is in 3/4 time and D major. It is marked *Un poco sostenuto* and *pp*. The score is divided into two systems. The first system shows the right hand playing a melodic line with a long slur over the first five measures, and the left hand playing a steady eighth-note accompaniment. The second system continues the melodic line in the right hand and the accompaniment in the left hand, ending with a repeat sign.

Movement II is the first of two scherzi in this sonata, contrasting heavily with the scherzi from Sonata Nos. 7 and 8. The character returns to the highly rhythmic and exciting qualities found in the scherzi in Sonata No. 6. The broad scope of the sonata, the central position it holds, and the need to build towards the end of the cycle may explain the returning rhythmic drive.

3. Adagio; Molto espressivo (D major)

Table 3.48 Formal diagram for Op. 145, third movement

	Expo.				Dev.	Recap.			
Thm. area	: P	T	S	K :		P	T	S	K
mm.	1-16	16-23	23-33	33-38	39-53	53-62	62-68	68-77	77-85
Key area	D major		A major		~~~~~	D major			

This slow-movement sonata form recalls the character, texture, drumroll motif, and melody in thirds from the slow third movement of Sonata No. 1 (Figure 8). This style of movement is also present in Sonata No. 11, but in a rondo-like form. While these slow movements are not identical, their musical character, motivic construction, and melodic content are comparable enough to foster a unifying musical thread among these three slow movements.

Figure 51. Comparisons with the third movement of Sonata No. 1. Sonata No. 9, III. *Adagio molto espressivo*, mm. 1-3

Molto espressivo

Figure 52. Drumroll motif, Sonata No. 9, III. *Adagio molto espressivo*, m. 21 and mm. 28-29



4. Allegro vivace (B minor)

Table 3.49 Formal diagram for Op. 145, fourth movement

Thm. Area	A : a : : b k :		Trio (B) : a : : b :		A a b	
mm.	1-8	9-52	53-68	68-84	85-100	100-144
Key area	B minor		B major		B minor	

The second scherzo of Sonata No. 9 is the last badinerie of the cycle. All musical characteristics that have been discussed with the previous two badinerie are visible in this movement. All three badinerie within the cycle are harmonically conservative, not straying far from their assigned tonic key. Czerny's inclusion of these movements offers an intriguing and refreshing contrast from some of his weightier movements. Czerny consistently places the typical scherzo opposite the badinerie to frame larger movements: scherzo—slow movement—badinerie.

Figure 53. Strong-beat dissonance, weak-beat resolution. Sonata No. 9, IV. *Allegro vivace*, mm. 1-4



5. Allegro Moderato (B minor)

Table 3.50 Formal diagram for Op. 145, fifth movement

Thm. area	: A	B	retr : (tran)	C	retr.	A	B	Coda
mm.	1-26	26-38	38-50	51-73	73-79	79-103	103-128	128-145
Key area	B minor	F-sharp major	~~~~~			B minor/major		VI-V-I

The fifth movement is the only sonata-rondo to include repeat signs for the first A and B sections. Inclusion of the repeat signs leads to a stronger sonata-form structure within the rondo scheme. The B section is based on the trio of the second-movement scherzo, the same theme also used as the subject of the sixth-movement fugue. The theme is almost unrecognizable in the character of this movement, exemplifying Czerny's skill for disguising musical themes. This novel thematic execution is further conveyed in the following fugue, which presents the same theme against an entirely new musical backdrop.

Figure 54. Variations of the cyclic theme. Sonata No. 9, V. *Allegro moderato*

mm. 26-28

mm. 104-106

6. Fuga; Allegro (B minor)**Table 3.51** Formal diagram for Op. 145, sixth movement

Sub.	1-2	FC	3	FC	4-5	FC	6-7	FC	8	FC
Key	B, F-sharp		B		D, B		F-sharp, C-sharp		B	
Voice	B, S		S		B, A		S, B		B	
mm.	1-6	7	8- 10	11- 12	13-18	19- 23	24-29	30-34	35-37	38-90

Figure 55. Cyclic theme as fugue subject. Sonata No. 9, VI. *Fuga; Allegro*, mm. 1-2

Sonata No. 9 is not only the last sonata to include a badinerie and clear cyclic qualities, but is also the last sonata to contain a fugue. The subject of this fugue is based on the theme of the second-movement scherzo (Figures 48 and 49). The fugues of the sonata cycle follow a clear progression of simplification and reduction in contrapuntal strictness. The fugue of Sonata No. 1 is in four voices and includes many fugal devices, such as inversion and stretto. The fugue of Sonata No. 2 is in three voices, with a less-serious character, yet it also offers clear statements of the subject throughout the movement. This last fugue in Sonata No. 9 is in two voices and only states the subject eight times, all in the first thirty-seven measures of the movement. The remaining fifty-two measures are comprised of free, virtuosic counterpoint.

Intriguingly, the keys of the fugues progress from A-flat minor, to A minor, to B-minor. This ascending harmonic planing has been observed in individual sonatas and is a quintessential Czerny compositional tool. The observation that the fugues undergo large-scale harmonic planing is evidence that Czerny may have used the planing method as a larger unifying tool.

Summary: Sonata No. 9 in B minor, Op. 124

Sonata No. 9 in B minor, Op. 144 demonstrates a more thorough thematic unity not present in the other ten sonatas. Its cyclic qualities and six-movement structure make this sonata a key structural component within the cycle, second only to Sonata No. 6. The key structural features of this sonata are:

1. The six-movement structure
2. The key of B minor

3. The inclusion of a fugue as the final movement
4. The inclusion of two scherzi
5. The similarities in overall structure to Sonata No. 1, Op. 7
6. Clear thematic transformation between movements of the second-movement scherzo's theme

Sonata No. 10 in B-flat major, Op. 268 (1831)

Sonata No. 10 in B-flat major, Op. 268, *Grande Sonate d'Étude*, is puzzling because of its stark contrast to the other sonatas. Thus far, purely musical elements had taken precedence over any technical display or difficulty. Moments of virtuosity in the previous sonatas seem to serve a musical purpose outside of pure virtuosity. Sonata No. 10 is virtuosity for virtuosity's sake. Czerny has collected every imaginable technical element of piano performance and integrated it into the four movements of a sonata. This sonata was a required piece for the *Prix du Cours* at the Paris Conservatory up until the 1930s, making it one of Czerny's better-known sonatas.⁵⁵ Its relative familiarity unfairly gave the rest of the sonatas the reputation of empty virtuosity.

Czerny may have intended the four movements of this sonata to serve as a type of structural cadenza prior to the concluding Sonata No. 11, a hypothesis supported by the copious technical display and penultimate placement in the cycle. Sonata No. 10 is the only sonata to contain an extended cadenza, which occurs in the slow second movement.

⁵⁵ Newman, 185-186.

1. Allegro con spirit (B-flat major)

Table 3.52 Formal diagram for Op. 268, first movement

	Expo.				Dev.	Recap.			
Thm. area	P	T	S	K		P	T	S	Coda
mm.	1-29	29-44	1(44-60) 2(60-76)	76-89	90-146	146-152	152-175	1(175-185) 2(185-211)	211-226
Key area	B-flat major (C-flat)		F major		~~~~~	B-flat major			

The progression from one technical display to the next creates formal ambiguity in the first movement. The formal designations in Table 52 are primarily based on harmonic movement; however, the second thematic area could be parsed into many more themes. To further the pianistic display of the movement, Czerny continues to pontificate virtuosity throughout the development rather than developing one of the countless motifs already stated. This movement successfully establishes the virtuosic musical rhetoric of the third and fourth movement. The first movement is the only first-movement sonata form in the cycle that excludes repeats signs in the exposition.

Figure 56. Virtuoso display, Sonata No. 10, I. *Allegro con spirito* mm. 48-49 and mm.129-130

mm. 48-49

mm. 129-130

2. Adagio espressivo (G minor)

Table 3.53 Formal diagram for Op. 268, second movement

Thm. area	A	B (cadenza)		A
mm.	1-20	20-29	29-35	35-53
Key area	G minor	B-flat major (V/vi)		G minor

The profound ethos of this movement offers a brief respite from the pianistic bombardment of the other movements. The florid scalar and parallel third passages acknowledge the influence of Hummel. This movement also foreshadows the coloratura passages often associated with Chopin.

Figure 57. Coloratura-style figuration. Sonata No. 10, II. *Adagio espressivo*, mm. 45-46

An extended cadenza is included in the B section of this movement, the only one of its kind in all eleven sonatas. The florid pianistic passages accumulate throughout the cadenza and are then incorporated into the reprise of the A section. The overt emotional content of this movement seems misplaced in this sonata.

3. Molto allegro quasi presto (B-flat major)

Table 3.54 Formal diagram for Op. 268, third movement

Thm. area	A : a : b		Trio (B) : a : : b		A : a : b	
mm.	1-8	8-62	63-70	70-86	86-94	94-148
Key area	B-flat major		E-flat major		B-flat major	

The third-movement scherzo returns to the virtuosic pianism presented in the first movement. This scherzo is presented in the compound meter 6/8, a rare meter for the

form and the only of Czerny's scherzi to utilize it. Czerny exploits the compound time signature, switching between duple and triple feel and thus enhances the scherzo character. The repeat signs for this scherzo indicate to repeat only the 'a' theme. The exclusion of repeats for 'b' is intriguing because it does not follow the formal progression of the other scherzi. The repeats may be absent due to the size of 'b,' which is fifty-four measures in length.

4. Allegro con fuoco (B-flat major)

Table 3.55 Formal diagram for Op. 268, fourth movement

Thm. area	A	B	A	C	A	B	Coda
mm.	1-117	117-312	213-228	228-355	355-411	411-507	507-551
Key area	B-flat major	F major	B-flat major	~~~~~	B-flat major		

The last movement of Sonata No. 10, Op. 268 is a sonata-rondo of immense proportions and virtuosic display. The thematic structure, like that of the first movement, is masked by the writing and rapid shifts in technical requirements, creating many smaller theme-like areas. However, the overall thematic areas are extensive, with the first A section lasting one hundred and seventeen measures. This final movement successfully ends the sonata with a flourish of pianistic ability.

Summary: Sonata No. 10 in B-flat major, Op. 268

Sonata No. 10 in B-flat major, Op. 268 is undoubtedly Czerny's most technically demanding sonata. While the piece may not be his most musically inspired work, the sonata exhibits the endless pianistic figuration Czerny was capable of composing. This sonata sheds light on Czerny's substantial abilities at the piano. The fact that the Paris Conservatory required Sonata No. 10 as part of the piano examination is unfortunate because it has further promoted the reputation of Czerny as merely a piano trickster, capable only of producing music of empty virtuosity. When compared to the other ten sonatas, Sonata No. 10 is glaringly different in structure and musical effect. The hypothesis that this is a cadenza-style sonata best perhaps explains the exaggerated virtuosity of this sonata. Important structural features of this sonata are:

1. The key of B-flat major
2. The four-movement structure
4. The explicit virtuosic passages

Sonata No. 11 in D-flat major, Op. 730 (1843)

The final sonata, Sonata No. 11 in D-flat major, Op. 730 shares much in common with Sonata No. 1, completing the symmetrical structure and concluding the eleven-sonata cycle. The only aspect of this sonata that is not reflected in Sonata No. 1 is the lack of a fifth fugal movement; every other movement recalls motivic and melodic aspects of Sonata No. 1. This sonata is dedicated to Baron Eduard von Lennox (1787-1853), a Viennese conductor and composer.

1. Allegro; agitato con spirit (D-flat major)

Table 3.56 Formal diagram for Op. 730, first movement

	Expo.				Dev.	Recap.				
Thm. area	: P	T	S	K :		P	T	S	K	Coda
mm.	1-17	17-29	1(29-45) 2(45-53)	53-60	61-125	125-141	141-149	1(149-165) 2(165-173)	173-181	181-216
Key area	D-flat major		A-flat major		(E)	D-flat major (A)				

This sonata-form movement is comparable to the first movement of Sonata No. 1 in several ways. The key of D-flat functions not only as a possible tonic resolution to the A-flat tonality of Sonata No. 1, but also as a way to easily recall A-flat in the secondary thematic area. Sonata No. 1 states the repetition of the primary theme in D-flat major, foreshadowing the key of the first movement and this sonata. The melodic contour and character of this movement are akin to those in Sonata No. 1 (Figure 15).

Figure 3.58 Similar melodic contours to the first movement of Sonata No. 1. Sonata No. 11, I. *Allegro agitato con spirit*, mm. 1-4

Formal structures also are treated similarly in this sonata to Sonata No. 1. In the development, Czerny uses a melody voiced in octaves supported by sixteenth-note

arpeggiated accompaniment. The similarities between these sonatas are worthy of consideration, although conjectural. Without written evidence from Czerny on how he formed the sonata cycle, relationships such as these can only be pondered.

Sonata No. 11 does not harbor the same motivic and melodic connections as Sonata Nos. 1, 6, and 9, but instead uses harmony as a way of linking movements together. The tonal centers of E and A, distant from the home key of D-flat major, are highlighted in the development and coda, and pave the way for the second movement in A major. It will be observed that each movement prepares the tonal area of the following movement in a similar manner.

2. Adagio con espressione (A major)

Table 3.57 Formal diagram for Op. 730, second movement

Thm. area	A	B	C	retrans.	A	B	C	K
mm.	1-16	16-28	28-39	39-43	43-58	58-71	71-78	78-92
Harm.	A major ~~~~~		E major		A major ~~~~~			

This slow movement has already been likened to the slow movements from Sonata Nos. 1 and 9 (Figures 8 and 50). The motivic features from the earlier slow movements are present in the second movement: a melody voiced in thirds, dotted rhythms, and a drumroll accompanying motif. However, the second movement is a rondo-type form and therefore differs from the other two slow movements, which are clear sonata forms. Additional similarities exist between this movement and the slow movement from Sonata No. 1; they both use a repeated note accompaniment texture and

incorporate a patchwork progression of thematic areas. The additional comparisons with Sonata No. 1 add to the symmetrical closure provided by this sonata.

Figure 59. Similarities with the third movements of Sonata Nos. 1 and 9. Sonata No. 11, II. *Adagio con espressione*, mm. 1-4



3. Molto Allegro (C-sharp minor)

Table 3.58 Formal diagram for Op. 730, third movement

Thm. area	A			Trio (B)			A			Coda
	a b	: c a	b k :	: a	: : b	a :	a b	c	a' b'	
mm.	1-32	33-49	49-96	97-116	116-141	141-156	157-189	189-205	205-229	229-243
Key area	C-sharp minor			G-flat major (E major)			C-sharp minor			

The last scherzo in C-sharp minor (A) and G-flat major (trio “B”) comprises the same key relationships as the scherzo from Sonata No. 1. This relationship is particularly compelling because the sonatas have different tonal centers. The choice to place the same harmonic relationship in the same style of movement in the first and last sonatas further strengthens the compelling symmetrical structure. The use of G-flat for the trio section allows Czerny to gravitate back to the D-flat major tonality of the sonata. The b section

of the trio, however, recalls the E tonal center briefly, tying together the tonal areas of the entire sonata.

This scherzo, like the scherzo from Sonata No. 1 and the badinerie from Sonata No. 6, includes an altered reprise of the A section. An altered reprise may seem a trivial feature, but it occurs in the most structurally significant sonatas of the cycle: Sonata Nos. 1 (first), 6 (middle), and 11 (last). The question must be asked: why are these the only scherzi to have altered reprises? The conclusion here is that they serve as a structural device for the set of sonatas. The last scherzo of the cycle, this third movement concludes with a short coda, the only one to incorporate this closing feature.

Figure 60. Altered reprise. Sonata No. 11, III. *Molto Allegro*, mm. 1-4 and mm. 205-208

mm.1-4

Molto Allegro

pp leggier. *sempre pp*

mm. 205-208

sf *sf* *sf* *8va*

4. Allegretto con anima (D-flat major)

Table 3.59 Formal diagram for Op. 730, fourth movement

Thm. area	Intro.	A	trans.	B	retrans.	A
mm.	1-8	8-39	39-90	90-110	110-122	122-138
Key area	D-flat major (F-flat major)			A-flat major		D-flat major

C	retrans.	A	D	retrans.	A	Coda
138-185	185-223	223-256	256-288	288-296	296-304	304-319
G-flat major		D-flat major				IV

The closing movement of the final sonata and the entire eleven-sonata cycle is a massive rondo movement. The fourth movement is the only seven-part rondo in the cycle. The last-movement rondo form closes this collection of sonatas in an identical fashion to the close of Collection I; it also successfully ends the larger cycle in a traditionally grandiose style.

This movement continues to refer strongly to Sonata No. 1. The A theme incorporates a scalar passage of an octave that ascends in Sonata No. 1 and descends in Sonata No. 11. Each rondo states the theme twice, the second time voiced in octaves. The A themes are followed by an extensive transition section, moving the melodic interest primarily to the left hand. The B themes of the two rondo movements encompass a contrasting chordal texture with a legato melody. These shared qualities are not present in the other rondos within the cycle, thereby making the similarities between the rondos in Sonata Nos. 1 and 11 all the more compelling.

This fourth-movement rondo surpasses the rondo from Sonata No. 1 adding a virtuosic D section, an extra statement of the A section, and a coda. The restatement of the A section is in G-flat; it is the only time that Czerny puts the A theme of a rondo in a key other than the tonic key. Waiting until the last rondo to permit the deviation in tonal center of the A theme is intriguing because it may be evidence that special consideration was given to this final movement of the sonata cycle. The concluding pianissimo arpeggio and fortissimo closing chords recall the end of Sonata No. 1, emphasizing the symmetrical structure of the cycle.

Summary: Sonata No. 11 in D-flat major, Op. 124

The prolific similarities between Sonata No. 11 in D-flat major, Op. 730 and Sonata No. 1 are not accidental. The progression of the first movement's sonata form, the themes in the slow second movement, the style and key of the scherzo, and the rondo finale each bear resemblances to Sonata No. 1 that punctuate the symmetric nature of the eleven sonatas. The slow second movement and scherzo also relate to other sonatas, strengthening relationships between sonatas. Sonata No. 11 clarifies and finalizes the symmetric structure of the cycle while still functioning as its own unique musical entity.

The key structural features of this sonata are:

1. The four-movement structure
2. The key of the sonata, D-flat major, and the key of the scherzo, C-sharp minor/G-flat major
3. The abundant similarities to Sonata No. 1

IV. Summary and Further Observations

Each piano sonata clearly has its own distinct features that make it unique; however, each sonata includes structural features that fortify the grouping of the sonatas within their respective collections. Collections I and III contain compositional elements that foster a mirror-image symmetry. The style of movements, melody, and musicality of Sonata No. 1 is reflected in Sonata No. 11, while the profound structure of Sonata No. 3 is echoed in Sonata No. 9. Collections I and III also possess tonic-dominant relationships: Sonata No. 1 in A-flat major and Sonata No. 8 in E-flat major, and Sonata No. 11 in D-flat major and Sonata No. 1 in A-flat major. The identical keys of the scherzi of Sonata Nos. 1 and 11 further fulfill this harmonic symmetry. These outer collections contain all three fugal movements and all of the formally titled rondo movements. Collections I and III create symmetry on either side of Collection II, which embodies an internally symmetrical structure and houses the centerpiece of the entire cycle, Sonata No. 6.

Collection II contains two E-centered sonatas on either side of Sonata No. 6 in D minor. The centrality of Sonata No. 6 is emphasized by its tritone relationship with Sonata No. 1 (D to A-flat). The tritone relationship is then duplicated through the badinerie of Sonata No. 6 and that of Sonata Nos. 1 and 11 (G to C-sharp). The symmetrical features of the sonatas surrounding Sonata No. 6 magnify its grandeur and size. This collection is unique because each sonata contains a theme and variations movement. Of significance, the central slow movement of Sonata No. 6 is a theme and variations movement on a Bohemian chorale of the Lord's Prayer. The central placement of this movement, along with intriguing occurrences of groups of three, may shed light on

Czerny's religiosity and indicate that the structure of the piano sonatas was religiously conceived.

Other structural observations

Harmonic structure of the eleven piano sonatas

Sonata Nos. 1, 3, 6, and 9 serve as structural pillars because of their outstanding and noteworthy construction. The tritone relationship between Sonata Nos. 1 and 6 is duplicated between Sonata Nos. 3 and 9, and creates a descending fully-diminished chord: A-flat—F—D—B. The remaining sonatas add to the inherently symmetric diminished chord structure. Sonata Nos. 1 and 2 form a half-step relationship that is echoed in Sonata Nos. 7 and 8, while Sonata Nos. 4 and 5 are a minor third apart, a relationship emulated by Sonata Nos. 10 and 11.

Melodic versus motivic

The pattern of melodic and motivic first movements yields interesting shifts in musical content, texture, and character. If Sonata Nos. 6 and 10 are omitted, the pattern progresses unchanged. The exclusion of these two sonatas is based on their structural placement and purpose. Sonata No. 6 is the structural centerpiece and Sonata No. 10 is the virtuosic cadenza-style sonata ushering in the final sonata. This pattern aids in unifying the cyclic structure and poses as a structurally unique alteration in compositional styles.

Groupings of three

Throughout the cycle of piano sonatas there are musical features that occur three times. These recurring elements foster relationships between movements and sonatas.

The following is a list of these occurrences.

1. Sonata Nos. 1, 9, and 11 have slow, thematic, patchwork movements featuring parallel thirds, extended contrapuntal passages, drumroll motifs, and double-dotted rhythms.
2. Sonata Nos. 1, 2, and 9 have a fugal last movement, the counterpoint becoming progressively relaxed with each occurrence.
3. Sonata Nos. 1, 6, and 9 contain quotes from previous movements and are observably cyclic.
4. Sonata Nos. 5-7 contain theme and variations movements.
5. Sonata Nos. 6, 8, and 9 have badinerie.
6. Sonata Nos. 1, 6, and 11 contain scherzi with altered reprises. These sonatas are the first, middle, and last in the cycle.

Significance of the scherzi

The scherzi are perhaps the most structurally significant movements of the set because, unlike any other genre of movement, they occur in each sonata. The set of eleven sonatas include fourteen scherzi; three of the sonatas have two scherzi each. In these three sonatas, the two scherzi frame the central slow movement. This framing technique is duplicated in Collection II (Sonata Nos. 5 in E major, No. 6 in D minor, and No. 7 in E minor), with the symmetric qualities of Collections I and III framing Collection II.

Harmonic qualities of the scherzo also provide structure to the cycle of sonatas. The outermost scherzi (Sonata Nos. 1 and 11) and innermost scherzi (Sonata Nos. 5 and 7) are in identical keys, C-sharp minor/G-flat major and E major/A major respectively. This further bolsters the musical framing of Sonata No. 6.

Conclusion

Today, Czerny is remembered most commonly as a teacher: the instructor of Liszt and Leschetitzky and the father of piano pedagogy. His pedagogy and prodigious students changed the face of piano performance forever; the title is well deserved. Through List and Leschetitzky, many contemporary pianists can trace their piano lineage back to Czerny and ultimately to Beethoven. The world of Beethoven and Liszt is rarified and Czerny is often pushed to the background, largely due to his reputation as a composer of frivolous nineteenth-century pop music.

Czerny unfortunately did not concertize, nor did he promote his own music. His time was devoted to taking care of his parents and his students, ultimately leading him to be a productive potpourri and fantasy composer while also maintaining a rigorous teaching schedule. Composing music for the public and teaching was profitable for Czerny and offered financial stability, which was hard to come by in Vienna during his lifetime.

Czerny's musical upbringing had a clear impact on his musical identity. The eleven piano sonatas of this cycle demonstrate the orchestral style of Beethoven, the brilliance and clarity of Hummel and Clementi, and the contrapuntal genius of Bach.

Czerny is able to combine these influences into a style that is truly his own: a unique amalgamation of Baroque, Classical, and Romantic styles.

The eleven piano sonatas are evidence that Czerny was more than just a teacher and composer of trivial music. These sonatas boast a caliber of structure that is profound and fascinating, foreshadowing the thematic transformation of Liszt and the leitmotif of Wagner. The sonatas confirm that Czerny was a highly capable composer of carefully constructed and inspired music. The magnitude and scope of Czerny's eleven piano sonatas is unmatched in the genre.

Czerny's legacy demands more recognition of his talents as a composer. Today's pianists and musicians are responsible for rectifying the reputations of deserving composers such as Carl Czerny. His music must be studied and programmed on recitals. The eleven piano sonatas prove that he needs to be included in the discussion of early romantic music, not just as an influential teacher, but also as a creative and prolific composer.

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