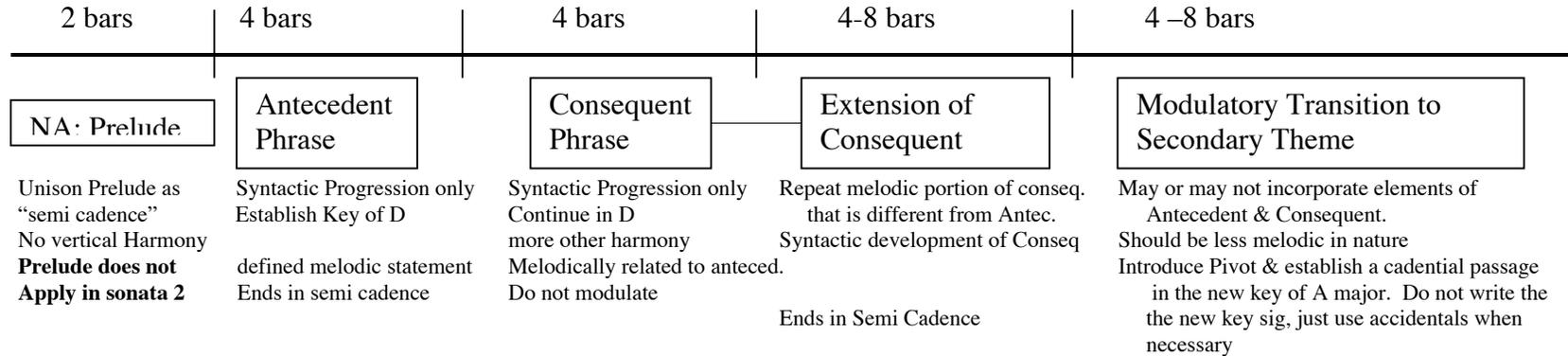


Exposition

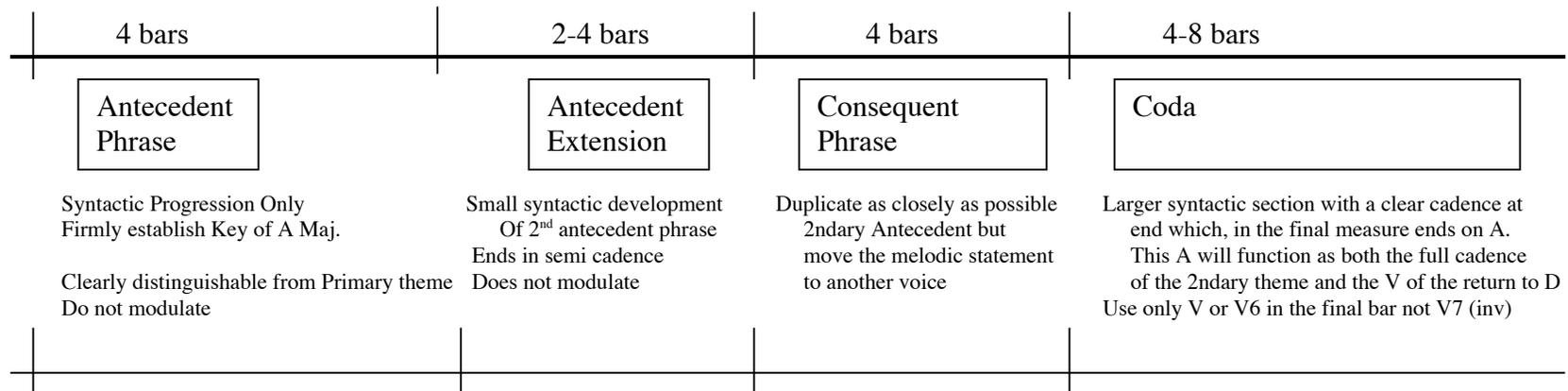
KEY OF D Maj

Primary Theme

SONATA #2

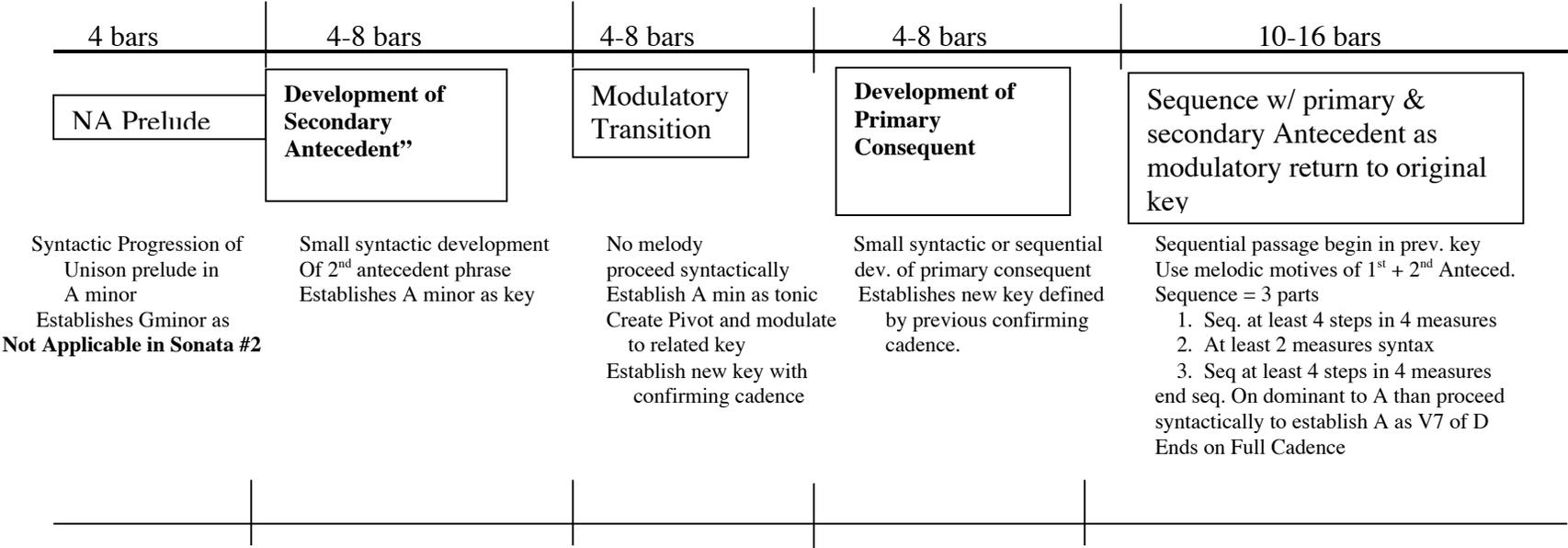


Secondary Theme



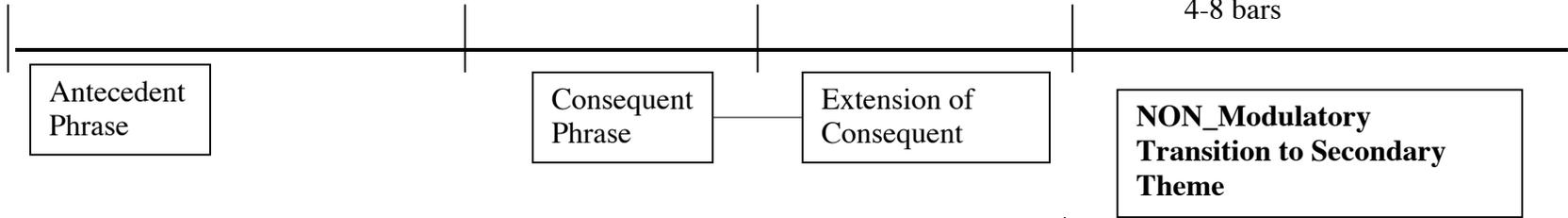
Development

Since we ended the exposition on a G chord that functions both as the Tonic of the 2ndary theme and the Dominant of the Primary theme, We may choose to begin our development in the key of either the primary or secondary themes. We will continue in the key of the 2ndary theme but now we will Switch modes and write in G minor. Again, do not introduce a key signature. Simply use the necessary accidentals to confirm our new key area.



Recapitulation

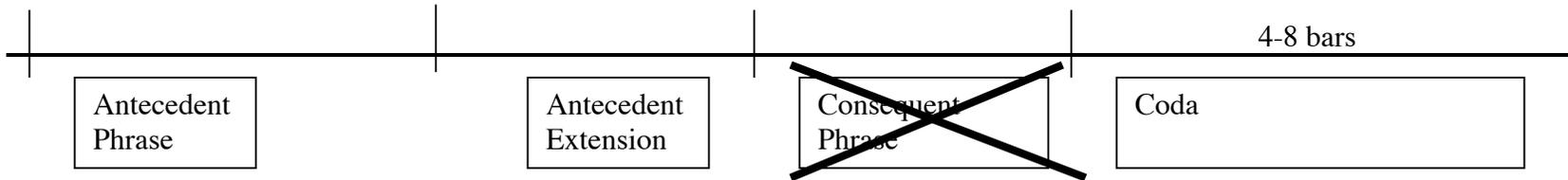
Primary Theme



Repeat exactly what you wrote for the primary theme in the exposition until.....

duplicate as closely as possible this section From the Exposition Primary Theme but do not create a pivot and do not modulate. The Cadential passage should be one that keeps you in the key of D

Secondary Theme



Repeat exactly what you wrote for the secondary theme in the exposition but now It will all be in the same key of C and you will skip the consequent phrase

The coda will now be a conclusion to your Sonata. You may incorporate any of the melodic Motives used in the piece. It should contain a strong cadential passage that concludes in a full cadence

