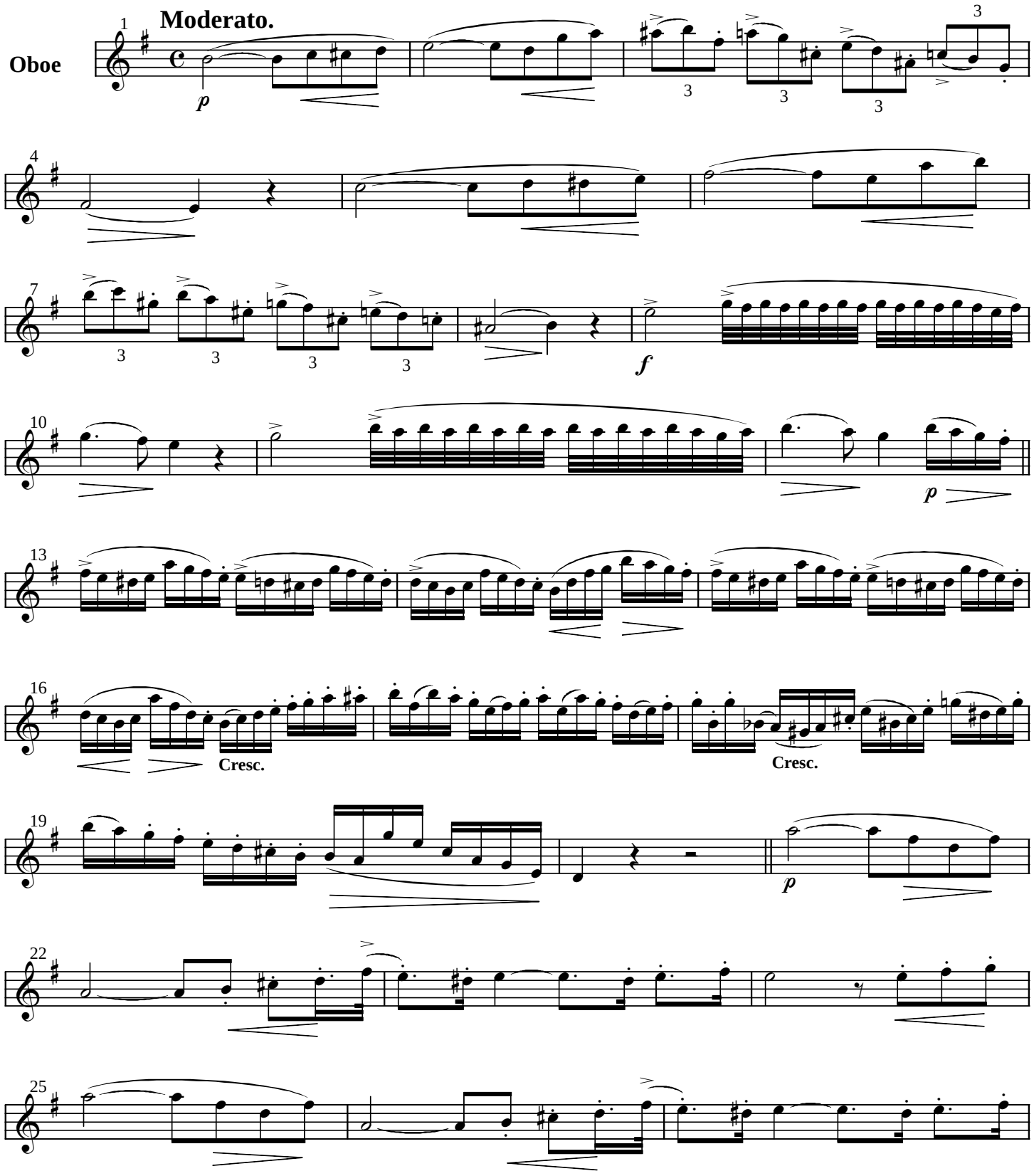
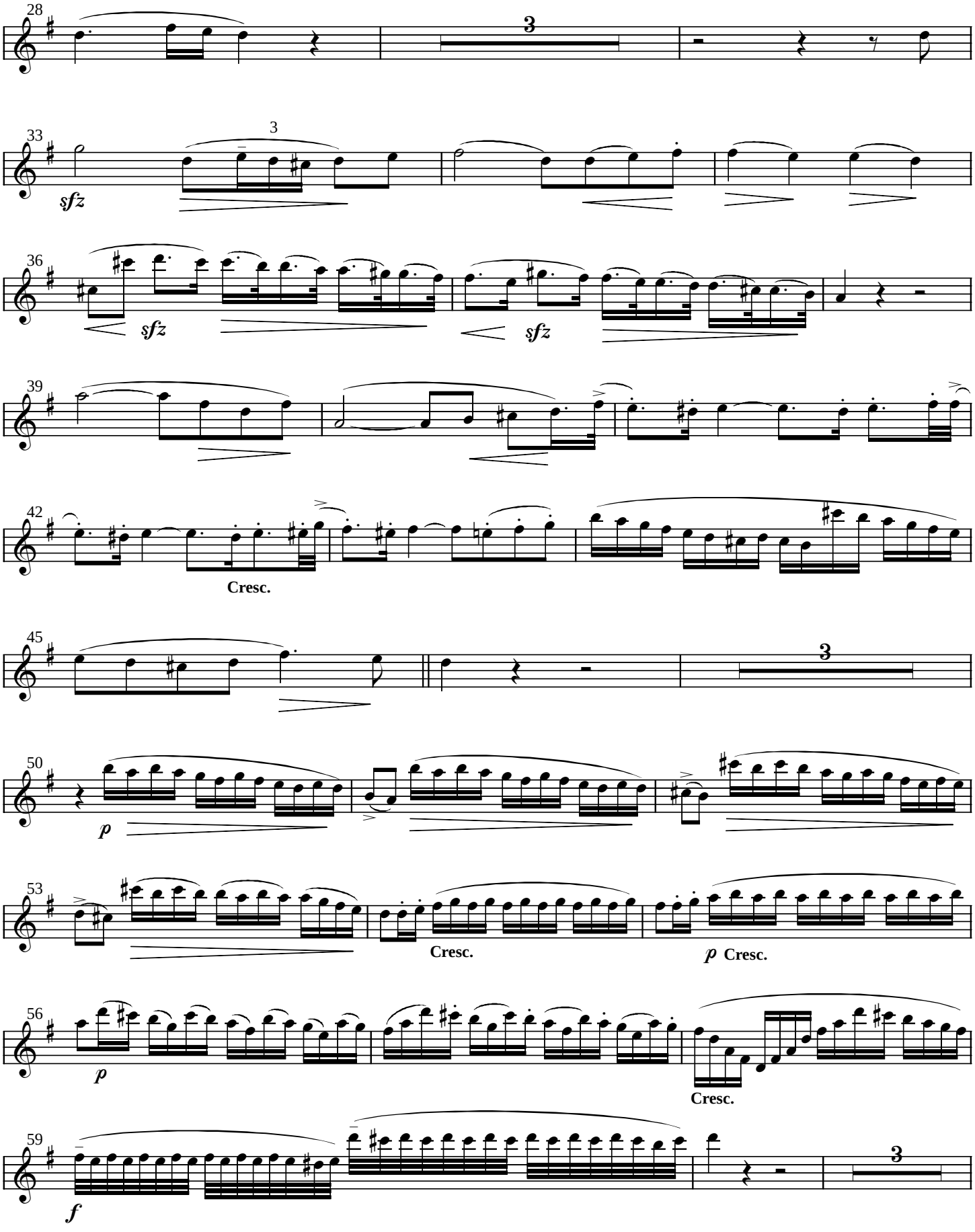
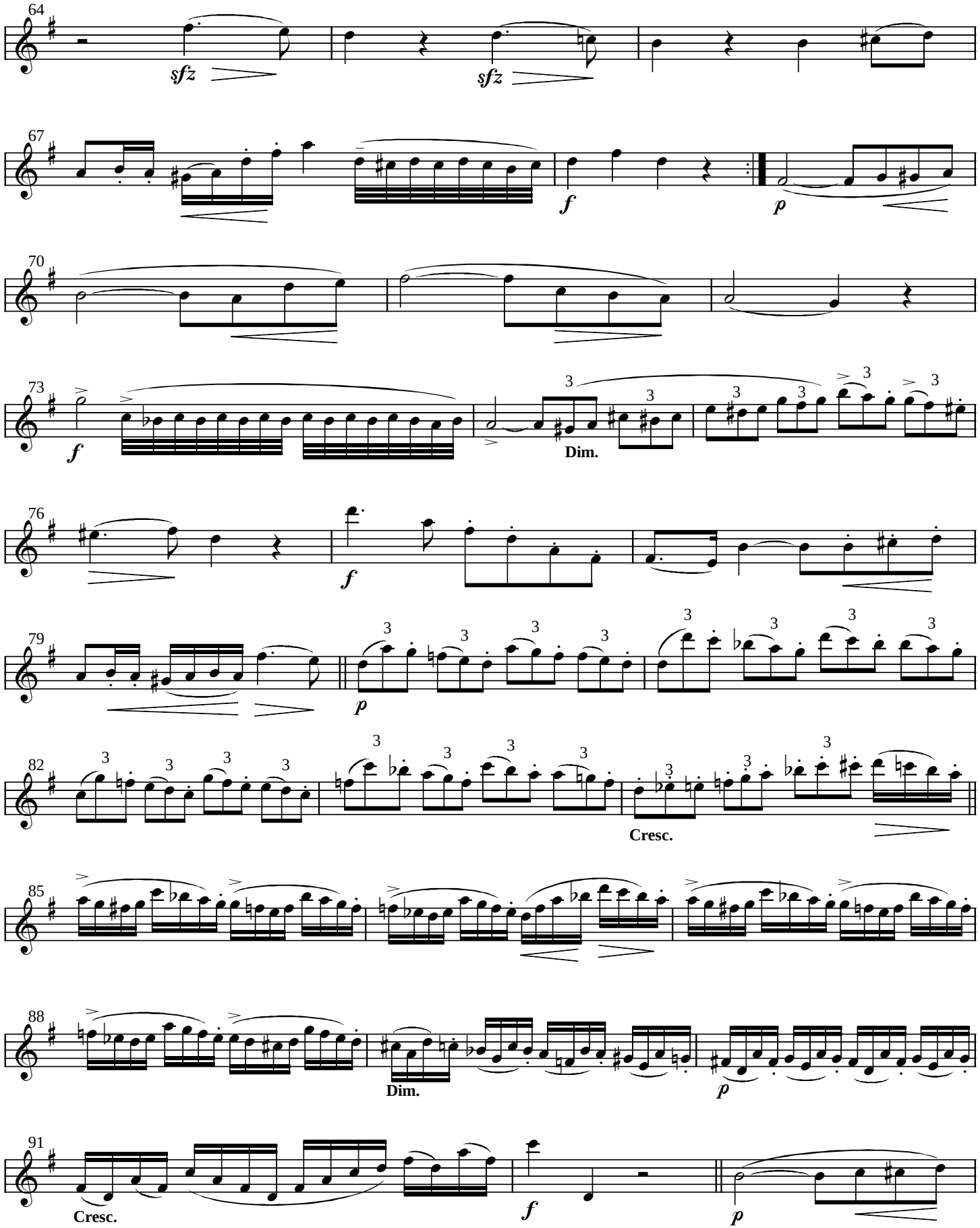
Sonata No. 2 in G Major




28
3
33
3
sfz
36
sfz
sfz
39
42
Cresc.
45
3
50
p
53
Cresc.
p Cresc.
56
p
Cresc.
59
f
3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sfz
sfz
67
f
p
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f
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Cresc.
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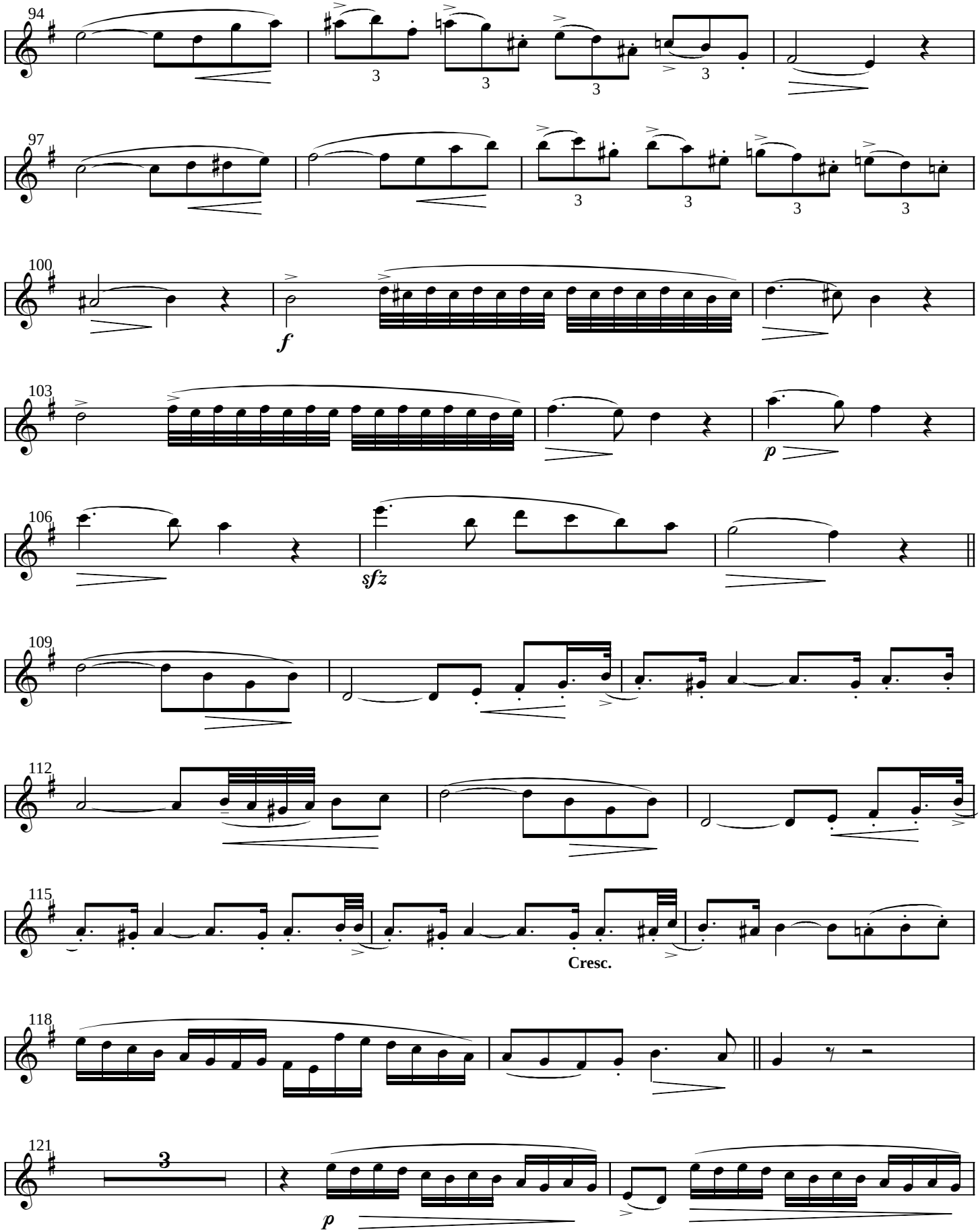
88
Dim.
p
91
Cresc.
f
p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118
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3
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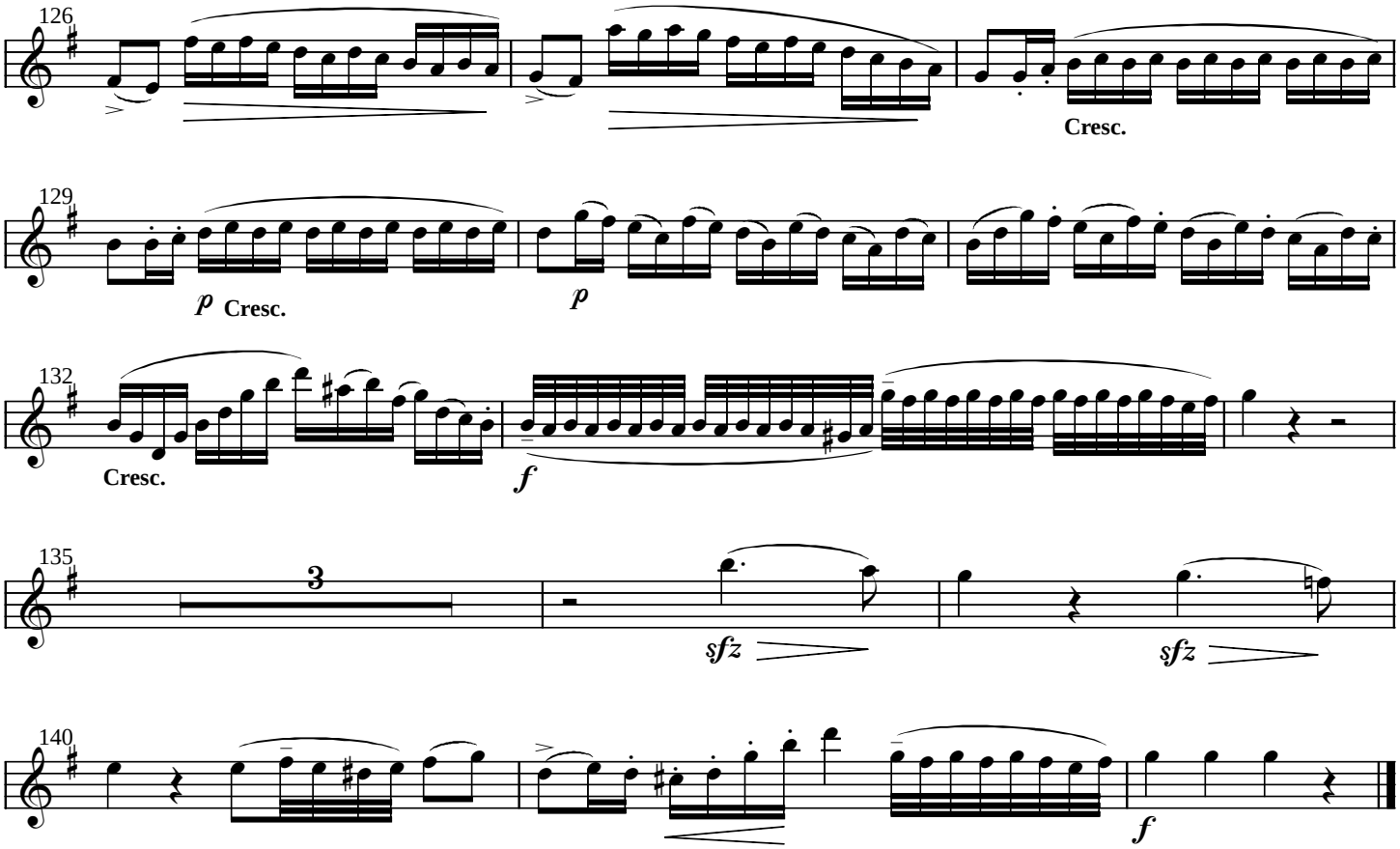

Sonata II: 1st Movement: [Quarter = 104] The sonata-form which constitutes the first movement of Barret's Sonata II is somewhat different from that found in Sonata I. Its structure follows:

Exposition:
- Theme 1 in I
- *Transition 1 to V of V
- Theme 2a-2b-2a' in V
- Closing Themes: *2k1, *2k2, 2k3 in V

Development:
- Theme 1 variation in V
- *Transition 2 to bIII
- *Transition 1 to V

Recapitulation:
- Theme 1 in I
- Theme 2a' in I
- Closing Themes: *2k1, *2k2, 2k3 in I

The asterisks indicate technically active areas. Again, Barret follows Paganini's style in allotting such material to transitions and closing themes. As in Sonata I, Themes 1 and 2 are cast in a melodic mode. During the Development section, Theme 1 is treated to modest variation. The cadential trills at the end of the second closing theme in the oboist's part, and the augmentation of values in the third closing theme point to the end of the soloist's part in a concerto and the start of a second orchestral ritornello. Was this movement originally designed for a concerto in the Paganini tradition?