

Friedrich Daniel Rudolf Kuhlau: Grande Sonate Concertante Op. 85, Form and Performance Analysis of the Piece on the Importance of Flute Repertoire

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Abstract— The aim of this study is to contribute to the flute players in interpreting the work by examining Danish composer and pianist Friedrich Daniel Rudolf Kuhlau's work named Grande Sonate Concertante Op.85 for flute and piano in detail both technically and musically. In the study, it is aimed to create a resource for today's flute players by conveying the information obtained about Kuhlau's life and musical career, detailed analysis, and interpretation of the work.

Index Terms— Kuhlau, Flute, The Op.85 Grande Sonate Concertante

INTRODUCTION

One of the most important representatives of the Danish Golden Age, opera conductor, pianist, and composer Kuhlau composed many works for the flute. Kuhlau, known as the Beethoven of the flute, is an important composer in the Late Classical and Early Romantic period flute repertoire with his fine technical details, sensitive expression power and quality flute works. Although he is not a flutist, he knows the technical and musical possibilities of the instrument very well, and his flute works are frequently included in both education repertoire and concert programs. The Op.85 Grande Sonate Concertante which he wrote for flute and piano is an important work of the flute repertoire. In this study, after briefly giving information about Kuhlau, it is aimed to create a source for flute players with the form analysis of this qualified sonata.

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FRIEDRICH DANIEL RUDOLF KUHLAU

Kuhlau, a German-Danish composer and pianist who lived between 1786-1832, is one of the late Classical and Early Romantic period composers. The composer, who was born in the town of Uelzen in Germany, lost his right eye because of an accident at the age of seven. His father, grandfather and uncle were oboists in a military band. Despite financial difficulties, his family had Kuhlau taken piano lessons. He also studied composition with Christian Schwenke, a pupil of C.P.E. Bach and Philipp Krinberger; this pedagogical descent from J. S. Bach may have inspired Kuhlau's well-developed contrapuntal technique. Conventional flute lore has it that Kuhlau was a flutist, but, although he did study the flute as a child, he never mastered it. He explained to his Publisher, Breitkopf & Hartel in 1814, "I play this instrument only a little, but I know it exactly" (Toff,1996)

When Napoleon's soldiers occupied Hamburg in 1813, Kuhlau settled in Copenhagen and started to work as a pianist and composer and entered the palace orchestra in the same year. Although the composer's work The Robber's Castle was highly appreciated, his works Trylleharpen (1817), Elisa (1820) and Hugo og Adelheid (1827) did not attract the expected attention. Even though he was admired for the Lulu opera in 1824 and the musics he composed for Shakespeare plays in 1826, he achieved the greatest success with Elverhøj ('The Elf Hill') in 1828, which was a tribute to the Danish Monarchy. He met with Beethoven in 1825 and their friendship continued until Beethoven's death. Composing in all genres except for the church

In 1828 Kuhlau was awarded an honorary professorship, which provided him a high salary. A series of tragedies ensued: Kuhlau lost both of his parents in 1830 and the following year his house burned down. Although his manuscripts were destroyed in this fire, more than 200 of his published works have survived. The composer suffered from a chest condition that afflicted him until his death and died in 1832. <https://www.allmusic.com/artist/friedrich-kuhlau-mn0002285780/biography>

KUHLAU'S FLUTE WORKS

Kuhlau has inspired both contemporary composers and later composers with the works he composed. When considered the popularity of amateur flutists in his lifetime, Kuhlau composed most of his flute works due to financial difficulties, but many solos, duos, trios, and sonatas that he wrote for flute contributed greatly to the development of the classical period flute repertoire. Although Kuhlau's flute works are seen as salon music, performing the works in an excellent musical simplicity shows the composer's mastery in writing technique. Especially, the difficulty level of his sonatas, both technically and musically, is quite high. Beethoven even wrote in 1854 that he wanted to learn to play the flute to be able to perform Kuhlau's sonatas. Kuhlau composed his duets between 1813 and 1829. These duets are traditional works, and most are in the form of a three-part sonata, ternary, or rondo and both parts were written with equal technical difficulty. Though Kuhlau's trios were composed in similar forms, the first flute is predominant. Kuhlau dedicated these trios to the important flutists of the time, August Eberhard MÜLLER, Caspar KUMMER, Louis Drouet and Benoit Tranquille Berbiguier. He dedicated the only quartet which he composed for flute to Wilhelm Gabrielski who was a flutist of the Berlin Royal Chapel.

Op.85 Grande Sonate Concertante for Flute and Piano

When we consider the limitedness of the flute repertoire especially in the classical and romantic period, Kuhlau's works have an important place. Today, the Grande Sonate Concertante Op.85 composed by Kuhlau is one of the important works of the flute repertoire. The distinctive and clear use of the musical characteristics of the period in which it was composed is one of the important features of Kuhlau's works. The work consists of four movements (Allegro con passione - Scherzo Allegro assai - Adagio - Rondo Allegro poco agitato). The sonata is a piece that the performer can use and perform many qualities. These can be listed as agility, sonority, breath control, musical quality and technical competence and condition. If we need to talk about the condition, it is one of the longest sonatas in the flute repertoire. Sonata, which lasts approximately 30-35 minutes, is a long-winded piece. Each movement can provide a dramatic effect in itself. Kuhlau's very good knowledge of the flute can be seen in his works. The calm and peaceful musical structure that comes right after the passages that offer a wide range for interpretation opportunity of the piece allows the performer to reflect all his/her soloist skills. For this reason, the performer encounters an understanding that requires musical integrity and dynamism. At the same time, the distinctive and clear use of the musical characteristics of the period in which it was composed is one of the important features of Kuhlau's works. To interpret the piece, the flutist must be both technically and musically mature. To put it briefly, the piece ranks at the top according to the difficulty levels of the repertoire.

The first movement, *Allegro con passione*, contrasts with the determined motifs that follow its calm and emotional introduction. Grace notes are added to the dotted eighths and sixteenths which reflect the period style and chromatic transitions takes place. In the staccato passages where the tempo in the last part accelerates, it is necessary to avoid harshness and to consider the musical style features of the period. The closing theme of this passage is dynamic and flamboyant. Kuhlau, who knows the flute very well, transformed the calm and peaceful structure into a fiery and passionate one, and he used the register very consciously while doing this.

The second movement is a great scherzo. The section in the *Allegro assai* tempo is bright, energetic and elegant as well with its three-quarter waltz tempo. Especially the melodiousness and softness in the trio section is impressive. It is common that the performers include this part in their concert programs, especially as the last piece of the concert, in recitals.

The third movement, *Adagio*, has a complex rhythmic structure. It was composed at such a rich and deep level that it is as clear and satisfying as water flowing from a never-ending spring, although it is long for both the performer and the listener. It's like putting a melancholic poem into notes. Kuhlau composed the melody at the beginning of this section, influenced by Mozart's the magic flute opera. All the elegance of the flute is unveiled by its soft and impressive velvety tone. The playful and happy mood in the previous episode took form of a sad and emotional mood. Such a dramatic effect locks the audience in the magic of the work. The last movement is in the tempo of *Allegro poco agitato* and in the form of rondo. An impressive final episode was provided with its energy and mellifluous rhythmic structure.

In the preface to the Sonata published by Schott edition, Nicholas Delius wrote: Of the many works composed by Kuhlau for the flute, The "Grande Sonate" is doubtless one of the most important. It is not certain when Kuhlau composed this work, but the beginning of the *Adagio* suggests that it was unlikely to have been written before 1821. The editions that have published this work are: Billaud (ed. Rampal), Schott (ed. Delius), Zimmermann (ed. Eppel)

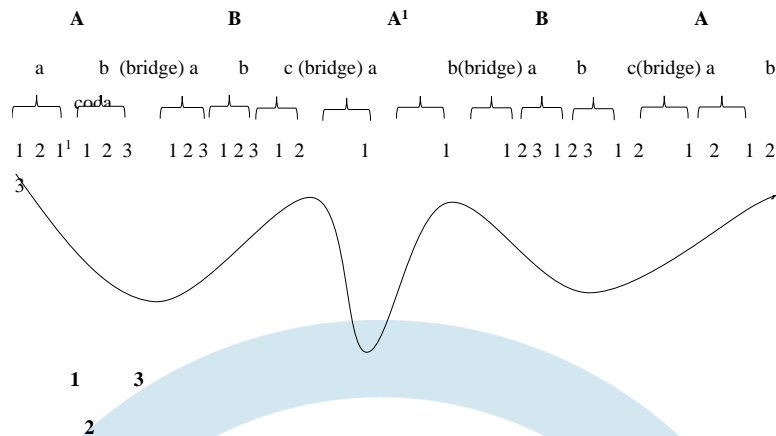
Form Analysis of the Work First Movement

The image shows a musical score for the first movement of Op. 85 Grande Sonate Concertante for Flute and Piano. The score is in 2/4 time and features a flute and piano. The tempo is marked "Allegro con passione". The piano part begins with a piano (p) dynamic and includes markings for "smorz." (diminuendo) and "p legato sempre" (piano, legato). The flute part includes a "p espressivo" marking.

First Movement Example

This section, unlike other sonatas, was written in the sonata rondo form. The sonata rondo form is composed of three large sections, and it is a form that consists of the first theme which is heard repeatedly at the end of the other themes. The main theme is heard at least 3 times in the piece. In the rondo form, each theme (each period) consists of a simple or complex binary or ternary song form. Therefore, it has very similar characteristics with the sonata allegro form used in the first parts of sonatas. In addition, there are connecting bridges between the periods. Connecting bridges are elements in which modulation or the timbre of a different theme occurs when switching from one theme to another theme.

According to this, the form table of the first section is given below.



PART 1

This part is in a separate form in itself. This form is a complex binary song form.

PERIOD A

Period A contains a separate form in itself. This form is again in a complex binary song form, and the parts are as follows.

THEME a

The first sentence of the "a" theme started in A minor in the first measure and ended with a half cadence at the measure 8. The 2nd phrase started as the echo of the first motif in E Major tone at the measure 9 and ended with the dominance of the main tone at the measure 15, again with a half cadence. Again the phrasem11 begins with the main tone in A minor at the measure 16. This sentence is a repetition of the 1st sentence and ends with full authentic cadence at the first beat of the measure 23. The theme "a" is in the form of a simple ternary song.

THEME b

The first phrase of the theme "b" begins with the ascending scale in A minor, which is the main tone of the work, in the 2nd beat of the measure 23 and ends with a fully authentic cadence in the first beat of the measure 27. The second phrase begins with the ascending scale again in A minor on the second beat of the 27th measure and ends with the fully authentic cadence in the first eighth note of the measure 33. The third one, unlike the first two phrases, begins with the descending scale in A minor in the second eighth of the measure 33 and ends with the A minor chord, which is the main tone, in the first eighth of the measure 37. The "b" theme is in the form of a simple ternary song.

Change Bridge: This small bridge, which starts at the measure 37, makes a transition with the timbre of the next period at the measure 39.

PERIOD B

THEME a

The period B begins in E Major sounds, which is the dominant of the main tone in the 1st sentence of the "a" theme, at the 40th measure, and ends with the main tone chord at the second beat of the measure 47. The second sentence begins with the A minor sounds at the last beat of the measure 47 and ends with a half cadence at the first eighth of the measure 53. The 3rd sentence began at the second eighth of the measure 53 and again ended with a half cadence at the measure 58. This theme is in simple ternary song form.

THEME b

The 1st phrase of the theme "b" begins with the C Major chord, the related major of the main tone, at the 59th measure and ends with a half cadence at the 74th measure. The 2nd phrase starts in C Major again at the 76th measure. This sentence is like the developmental period and ends as a modulation to the C minor chord at the 86th measure. The 3rd phrase begins with E flat Major sounds at the 87th measure and ends with the C Major chord, which is the relevant major of the main tone, with a full authentic cadence at the first beat of the 98th measure, by modulating within this phrase, which is like a developmental period. This theme is in simple ternary song form.

THEME C

The "c" theme begins with the C Major chord at the third beat of the 98th measure and ends with a fully authentic cadence at the first eighth of the 114th measure. The second phrase begins at the second eighth of the 114th measure and ends with the E major sounds, which are the dominant of the main tone at the measure 121. This theme is in simple binary song form.

Transition Bridge: This small bridge, which begins at measure 122, is again a short transition piece written to modulate the tone. At measure 128, the bridge modulates the tone within itself, and ends with the dominant chord of E flat Major at measure 129, by reaching the E flat Major tone.

PART 2

This section is just like the development period in the form of the sonata allegro.

PERIOD A1

This part is in the binary song form.

THEME a

The "a" theme of the A1 period comes as a different tone of the "a" theme in the 1st major section. This theme, whose first sentence begins at the 130th measure, is like a development period. It begins in E-flat Major and evolves into E-Major by modulating at measure 146. The 1st phrase ends with a D minor chord at measure 157. This theme consists of a single sentence.

THEME b

The 1st sentence of the theme "b" begins with the B flat Major chord at the 158th measure and ends with the E Major chord, which is the dominant sound of the main tone, at the first beat of the measure 164. This theme also consists of a single sentence.

Transition bridge: This bridge, which begins at the measure 164, is a transition piece used to return to the first themes. At the measure 166, the tones of the next theme are used again and ends at the 167th measure.

PART 3

This division is in a separate form in itself. This form is a complex binary song form.

PERIOD B

THEME a

The B period starts with the E Major sounds, which are the dominant of the main tone in the 1st phrase of the "a" theme, at the measure 168 and ends with the main tone chord at the second beat of the 175th measure. The second phrase begins with the A minor sounds at the last beat of the 175th measure and ends with a half cadence at the first eighth of the 182nd measure. The 3rd phrase begins at the second eighth of the 182nd measure and ends with a half cadence in the measure 186. This theme is in simple ternary song form.

THEME b

The first phrase of the theme 'b' begins with the A Major chord at the measure 187 and ends with a half cadence at the measure 202. The second phrase begins with A Major again at the 203rd measure, this sentence is like the developmental period and ends at the 214th measure again with a modulation to the A minor chord. The third phrase begins with the sounds of the C Major seventh chord at the 215th measure, modulates within this phrase, which is like the developmental period, and ends with the A minor chord, the main tone, making a full authentic cadence at the first beat of the 226th measure. This theme is in simple ternary song form.

THEME c

The first phrase of "c" theme begins with the A Major chord at the third beat of the 226th measure and ends with a fully authentic cadence at the first eighth of the 242nd measure. The 2nd phrase begins at the second eighth of the 242nd measure and ends with the fully authentic cadence at the measure 248. This theme is in simple binary song form.

Returning bridge: Starting at measure 248, this small bridge is again a short transition piece written to modulate the tone. It ends with the E Major chord, which is the dominant chord of the main tone at the measure 254.

PERIOD A

Period A contains a separate form in itself. This form is again in a complex binary song form, and the sections are as follows.

THEME a

The first phrase of the theme "a" begins with A minor (the main tone) at the 256th measure. This phrase, which is the repetition of the main motif of the piece, is like the developmental phrase, it is modulated in itself and ends with the diminished e seventh chord at the measure 264. The second phrase begins at the measure 265 and, it evolves into the main tone at the first beat of measure 272 and ends by performing a full authentic cadence. The theme "a" is in a simple binary song form.

THEME b

The first phrase of the theme "b" begins with the ascending scale in A minor, which is the main tone of the piece, at the second beat of the 272nd measure and ends with a fully authentic cadence at the first beat of the measure 276. The 2nd phrase begins again with the ascending scale in A minor at the second beat of the measure 276 and ends with the fully authentic cadence at the first eighth of the 282th measure. The third phrase, unlike the first two phrases, begins with the descending A minor scale at the second eighth of the 282th measure and ends with the A minor chord, which is the main tone, at the first eighth of the 292nd measure. The "b" theme is in a simple ternary song form.

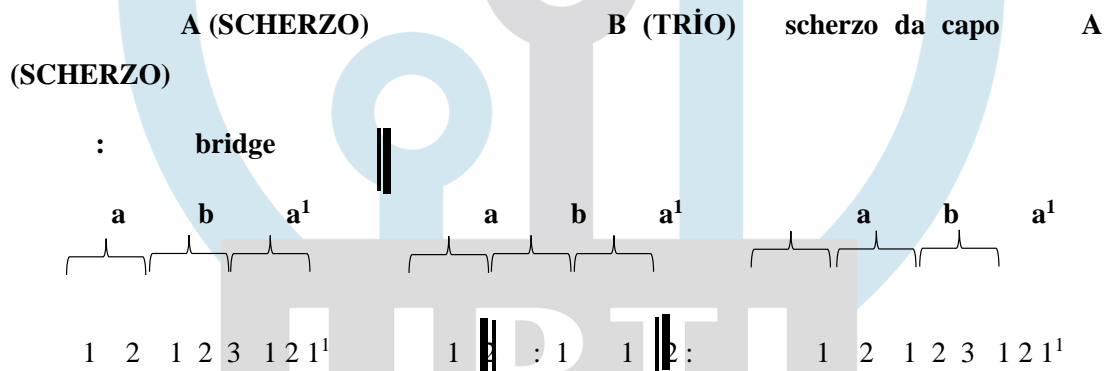
CODA: Coda which means bringing the piece to an end, is usually at the recapitulation. The coda that comes at the end of this section starts with the melodic scale of A minor at the measure 292 and ends with a fully authentic cadence in the last three measures.

SECOND MOVEMENT



Second Movement Example

This section is a complex ternary song form. Each of the chapters of this form contains separate forms, and Chapter 3 is a repetition of Chapter 1. The schema of the form is as follows.



PERIOD A (SCHERZO)

This period is in a complex ternary song form.

THEME a

The theme "a" is written in simple binary song form. The first phrase begins with the E Major chords, which are dominant in the A minor tone in the first measure and ends with the E Major chord sounds that are dominant at the 8th measure. The 2nd phrase begins with the E Major chord at the 9th measure and ends in the E Major chord, which is the dominant of the main tone, making a fully authentic cadence at the 16th measure.

THEME b

The "b" theme is written in simple ternary song form. The 1st phrase begins with A minor chord sounds (the main tone) at the measure 17 and ends with a half cadence at the 24th measure. The 2nd phrase begins with the main tone again at the 25th measure and ends with the fully authentic cadence at the 32nd measure. The 3rd phrase begins in the 33rd measure, this is the developmental phrase and ends with the E Major chord, which is the dominant of the tone at the 40th measure.

THEME a¹

The theme "a¹" is written in a simple ternary song form. The first phrase begins with E Major sounds at the measure 41. This is an echo of the theme "a". The first phrase ends with A minor chord sounds at the measure 48. The 2nd phrase begins with A minor chord at the measure 49 and ends in the main tone at the 62nd measure, making a fully authentic cadence at the 60, 61, and 62 mm. The 3rd phrase begins with the repetition of the motif in which the theme "a" started at the 63rd measure and ends again with a fully authentic cadence at the measure 71.

PERIOD B (TRÍO)

This period is in a complex ternary song form.

THEME a

The theme "a" is written in simple binary song form and in F major tone. The 1st phrase begins with F major chord at the measure 71 and ends at the measure 86. This is the antecedent phrase. The second phrase begins in the same motif as the piano antecedent at the measure 87 and ends with a fully authentic cadence in F Major, which is also the tone of this theme, at the measure 102.

THEME b

The theme "b" is like the developmental period. This single phrase theme begins with C major, the dominant chord of F Major, which is the tone of the Trio at the 103rd measure and ends with a half cadence at the 118th measure.

THEME a¹

Theme "a¹" is a reflection of the theme "a" in this period and is written again in the form of a simple binary song. The first phrase begins with F Major sounds at the 119th measure again. This phrase is again the antecedent and ends at the measure 126. The second phrase begins at the measure 127. This phrase also comes in the form of a consequent phrase and ended at the measure 154.

Returning Bridge: this small bridge is a transition piece written for returning to the main tone.

PERIOD A (SCHERZO)

This period is in a complex ternary song form.

THEME a

The theme "a" is written in simple binary song form. The first phrase begins with the E Major chords, which are dominant in the A minor tone at the first measure and ends with the E Major chord sounds that are dominant at the 8th measure. The 2nd phrase begins with the E Major chord at the measure 9 and ends in the E Major chord, which is the dominant of the main tone, making a fully authentic cadence at the 16th measure.

THEME b

The "b" theme is written in simple ternary song form. The 1st phrase begins with A minor chord sounds (the main tone) at the 17th measure and ends with a half cadence at the measure 24. The 2nd phrase begins with the main tone again in the 25th measure and ends with the fully authentic cadence at the measure 32. The 3rd phrase begins at the 33rd measure, this sentence is the developmental phrase and ends with the E Major chord, which is the dominant of the tone at the 40th measure.

THEME a¹

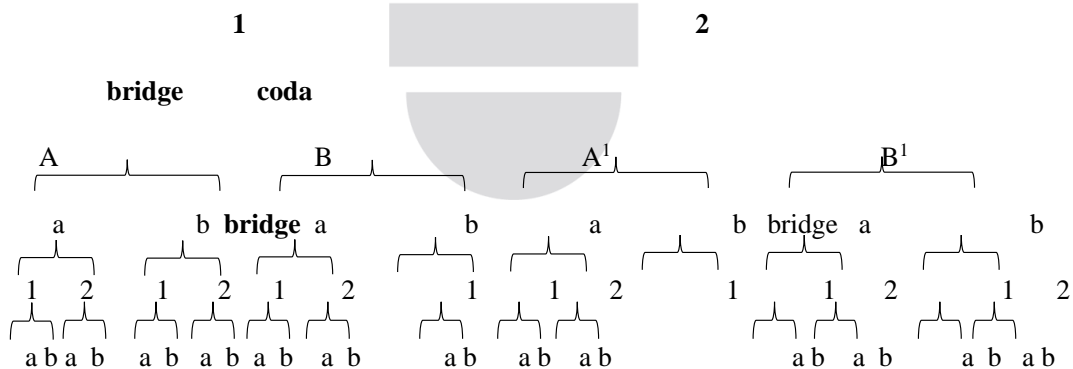
The theme "a¹" is written in a simple ternary lied form. The first phrase begins with E Major sounds at the measure 41. This is an echo of the theme "a". The first phrase ends with A minor chord sounds at the measure 48. The 2nd phrase begins with A minor chord at the 49th measure and ends in the main tone at the 62nd measure, making a fully authentic cadence at the 60, 61, and 62 mm. The 3rd phrase begins with the repetition of the motif in which the theme "a" started, at the 63rd measure and ends with a fully authentic cadence at the 71st measure.

THIRD MOVEMENT



Third Movement Example

This section is written in complex binary song form. The scheme is as follows.



PART 1

This major chapter is written in a complex binary song form in itself. The main tone begins in E major.

PERIOD A

Period A is also in a complex binary song form.

THEME a

The theme a is also written in a complex binary song form, just like its period and the major chapter.

PHRASE 1

This phrase is divided into two as the antecedent and the consequent. The antecedent phrase "a" is in the part from the first measure to the 4th measure. The consequent phrase "b" is located between the 5th and the 8th measures.

PHRASE 2

This phrase is also divided into two as the antecedent and the consequent phrase, just like the 1st one. The antecedent phrase "a" begins at the measure 9 and ends at the measure 12. The consequent phrase "b" started at the 13th measure and ended with a fully authentic cadence at the 16th measure.

THEME b

The theme "b" is also written in a complex binary song form. The phrases in this theme are again divided into two as antecedent and consequent.

PHRASE 1

In the 1st phrase, the antecedent "a" begins at the 17th measure and ends with the fully authentic cadence at the 20th measure. The consequent phrase " " begins at the 21st measure and ends with a half cadence by modulating to G major at the third eighth of the 23rd measure.

PHRASE 2

In the 2nd phrase, the antecedent "a" starts with with a G major chord at the 25th measure and the 2nd phrase is like a developmental period. At the measure 28, the antecedent phrase ends with a D major ninth chord. The consequent phrase "b" begins at the measure 29 and is connected to a small transition bridge at the measure 34. This small bridge is written for the transition between periods and consists of 2 measures.

PERIOD B

The period B is also in a complex binary song form.

THEME a

The theme a is also written in a complex binary song form, just like its period and the major chapter.

PHRASE 1

The antecedent phrase "a", which starts at the 36th measure, starts with the B major chord, which is the dominant sound of the tone. The antecedent phrase ending at the measure 39 is in a question form. The consequent phrase "b" starts at the measure 40 and ends at the measure 43 with a half cadence.

PHRASE 2

The antecedent phrase "a", which begins at the 44th measure, ends in a half cadence with the dominant chord of the B major, which comes at the 47th measure in the B period. The consequent phrase "b" begins at the 48th measure and ends in the B major chord with a fully authentic cadence at the first beat of the 51st measure.

THEME b

Unlike the others, the theme b is written in a single phrase.

PHRASE 1

The theme b begins at the measure 51 and the antecedent of the first phrase ends at the first sixteenth of the measure 55. The consequent phrase "b" is like a transitional period, there are modulations and motif differences. This consequent phrase, which begins at the measure 55, ends at the first beat of the measure 62 and is again tied to a small transition bridge. This small bridge is a transitional piece consisting of 3 measures.

PART 2

This major section is written in a complex binary song form in itself. In this section, the tone is changed to E major, which is the main tone. This part is like a repetition of the themes of the first major section. It comes with the same themes but with a diversified accompaniment.

PERIOD A¹

The period A¹ is also in a complex binary song form.

THEME a

The theme a is also written in a complex binary song form, just like the period and the major part.

PHRASE 1

The "a" antecedent phrase "a" begins at the main tone in the 65th measure and ends with a fully authentic cadence at the 68th measure. The consequent phrase "b" begins at the measure 69 and ends with a half cadence at the measure 72.

PHRASE 2

The antecedent phrase "a" begins at the measure 73. Again, this antecedent phrase, which comes in the main tone, ends with a full cadence at the measure 76. The consequent phrase "b" is like the developmental period. This developmental phrase, which starts at the 77th measure, ends with the d augmented chord at the measure 81.

THEME b

The theme b consists of a single phrase. It is like the development period.

PHRASE 1

The only sentence that begins at the 82nd measure ends with a half cadence at the first sixteenth of the 86th measure.

TRANSITION BRIDGE: Unlike other small bridges, this one, which starts at the 86th measure, is a longer piece with no change in tonality. This bridge, in which the piano plays single and solo, does not include the motifs in the work.

PERIOD B¹

The B¹ period is also in a complex binary song form.

THEME a

The theme a is also written in a complex binary song form, just like the period and the major section.

PHRASE 1

The antecedent phrase "a" begins in the main tone again at the 92nd measure and ends at the 95th measure. This antecedent is in a question form. The consequent phrase "b" starts in the 96th measure and ends at the 99th measure with half cadence.

The antecedent phrase "a" starts in the main tone at the measure 100 and ends with a half cadence at the measure 103. The consequent phrase "b" begins at the 104th measure and ends with a full authentic cadence at the first sixteenth notes of the 107th measure.

THEME b

This theme is in a simple binary song form.

PHRASE 1

The antecedent phrase "a" begins at the measure 107 and ends with a full authentic cadence at the first sixteenth note of the 111th measure. The consequent phrase "b" starts at the 111th measure and ends with the D sharp diminished seventh chord at the 115th measure.

PHRASE 2

The antecedent phrase "a" starts with the D sharp diminished seventh chord at the 116th measure and ends with a full authentic cadence at the first eighth of the 120th measure. The consequent phrase "b" begins in the main tone at the measure 120 and ends with a full authentic cadence at the first eighth of the measure 124.

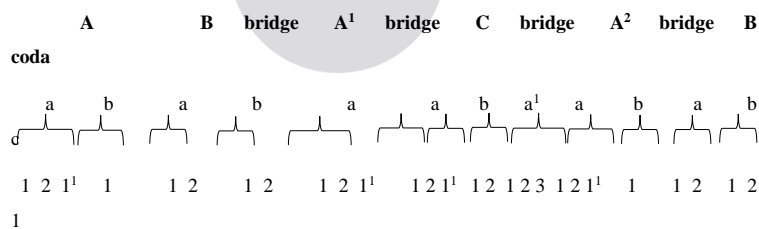
CODA: The code used in this section includes the last 4 measures. It is a piece that is extended by making a fully authentic cadence in the theme of the work. Again, it ends with the full authentic cadence.

FOURTH MOVEMENT (RONDO)

Scherzo
Allegro assai

Fourth Movement Example

This part takes its name from the rondo form. The rondo form is formed by the alternation of the main theme after each period, but differently, this section is written in the major rondo form. The tone of the section is in A minor, and the chapter's scheme is as follows.



PERIOD A

This period is written in complex binary song form.

THEME a

The theme a is written in a simple ternary song form, the 1st phrase starts at the beginning of the chapter with an anacrusis. It ends with a half cadence in E major (the dominant chord) at the first eighth of the measure 8. The 2nd phrase begins at the second eighth of the 8th measure, a small transition has been added to the phrase ending with the dominant chord at the measure 15 with a

half cadence. In this piece, the main tone, A minor scale sounds, are used as descenders. Phrase 1¹ begins with the melody of the diminished measure at the third eighth of the 16th measure. It ends in a full cadence with the C major, which is the major of the main tone at the first eighth of the measure 30.

THEME b

This is the development theme and consists of a single phrase. It begins in the third eighth of the 30th measure and ends in C major chord with full cadence in the first eighth of the 40th measure, it is also connected to the B period.

PERIOD B

This period is written in complex binary song form.

THEME a

This new period and theme starting at the 40th measure, starts with the related major of the piece, C. The 1st phrase begins at the 40th measure and ends at the first eighth of the 48th measure with a full authentic cadence, by connecting to the next phrase. The second phrase begins at the beginning of the 48th measure and ends at the first eighth of the 53rd measure, again connecting to the next theme.

THEME b

The 1st phrase of the theme b begins at the measure 54 by taking a small 1-bar intro at the second eighth of the 53rd measure. It ends with the C major chord, which is the related major of the main tone, by performing full cadence at the 63rd measure, at the first beat of the 64th measure. The second phrase begins at the fourth eighth of the measure 64 and ends with a C major chord at the first eighth of the 78th measure.

Bridge

This bridge, which begins at the second beat of the measure 78, is the returning bridge containing the motifs of the period A.

PERIOD A

This period is written in complex binary song form and is a repetition of the first theme of the first period.

THEME a

The theme a is written in a simple ternary song form, the 1st phrase begins in A minor which is the main tone, at the fourth eighth of the 90th measure. It ends on the E major chord, which is the dominant chord, with a half cadence at the first eighth of the measure 98. The second phrase begins at the second eighth of the measure 98, a small transition piece has been added to the phrase ending with a dominant chord with half cadence at the 105th measure, A minor scale sounds -the main tone- are used as descenders in this piece. 1¹ phrase begins with the melody of the first diminished measure that is at the beginning, at the third eighth of the measure 106. At the first beat of the measure 116, it ends by making a full cadence and connecting to the bridge with the main tone, A minor scale sounds.

BRIDGE

This bridge, which starts at the 116th measure, is a piece written to connect the tone of the next period, F major, and it ends at the 124th measure.

PERIOD C

This period is written in a complex ternary song form, and it is different from other periods in motifs, tonal and rhythmic terms. While the rhythmic structure and motifs consisted of more cornered sixteenths and eighths with ornaments in other periods, triads are used in accompaniment and solo in this period.

THEME a

This theme is written in simple ternary song form. The 1st phrase begins in F major in the 125th measure and ends with a full authentic cadence at the 128th chord. The second phrase begins again with the F major sounds at the 129th measure and ends with a half cadence at the 132nd measure. Phrase 1¹ is like the repetition of the first one in this theme. This phrase, which starts at the 133rd measure with the transition at the end of the 132nd measure, is a compound phrase and it contains both the antecedent and the consequent, that is, a complementary sentence. The antecedent is between the measures 133 and 136. The consequent is between the 137th and the 140th measures, and both phrases end with a full authentic cadence.

THEME b

Starting at the measure 141, this new theme is in a simple binary song form. The first phrase begins at the measure 141 and ends at the measure 148. The second phrase on the other hand, begins with the E-flat major seventh chord at the 149th measure, and ends with a half cadence in comparison with the F major tone at the first beat of the 156th measure. There is a short transition at the 156th and 157th measures.

THEME a¹

Written in a simple ternary song form, this theme is like an echo of the first theme of the C period. The 1st phrase begins in F major, the tone of the C period at the 158th measure and ends with a full authentic cadence in the 161st measure. The 2nd phrase begins at the measure 162 and ends with a full authentic cadence at the first beat of measure 165. The 3rd phrase begins at the measure 166 and ends with a full authentic cadence at the first beat of measure 169.

BRIDGE

This bridge, which begins at the fourth eighth of the 169th measure, includes the motifs of the main theme. The re-exposition that will come after the period C is the piece written for the motifs of the period A and for the return to the main tone. It is written between the 169th and 186th measures.

PERIOD A²

This period is written in complex binary song form, and it is the repetition of the first theme of the first period.

THEME a

This theme, the first sentence of which begins at the measure 187, is a repetition of the main theme. The tone is back into A minor, and this theme is written in simple ternary song form. The first phrase starts at the measure 187 and ends at the measure 190. This phrase, which remains unclear, is a question phrase. The second phrase begins at the measure 191 and ends with a half cadence at the end of the measure 197. This is a complementary phrase. The phrase 1¹ begins at the measure 198 and ends at the measure 201 with a half cadence. A small 1-bar transition is added at the end.

THEME b

The theme b, which is the development of this period, consists of a single phrase. It starts at the measure 203 and ends at the first beat of measure 214.

BRIDGE

The bridge in this part is a small piece written for tonal change.

PERIOD B

This period is written in complex ternary song form. The tone modulated to A Major in this period.

THEME a

The first phrase of this theme, which is in a simple binary song form, begins in A major at the 218th measure and ends with a full authentic cadence at the first eighth of the 226th measure. The 2nd phrase begins at the second eighth of the 226th measure and ends with a full authentic cadence at the first eighth of the 230th measure.

THEME b

Consisting of a simple binary song form, this theme has a small 2-bar intro before it starts. The 1st phrase begins with a D minor chord at the measure 232 and ends with a full authentic cadence at the first beat of the measure 242. The 2nd phrase begins at the fourth eighth of the 242nd measure and ends with a full authentic cadence at the first eighth of the measure 261.

CODA

This coda, which is the end of both the piece and the section, starts at the fourth eighth of the 261st measure and ends at the 272nd measure with the fully authentic cadence at the 270th and 271st measures.

CONCLUSION

Friedrich Kuhlau, who has an important place among late Classical and early Romantic period composers, is also a well-known composer. He is known as the 'Beethoven of the Flute', especially because of the works he brought to the flute repertoire. Analyzed in general, it would not be an exaggeration to say that for Kuhlau's works for flute, rich musical themes are skillfully interspersed to show the technical skill of the performer. The works of the composer, who left a significant amount of work on the flute repertoire, are among the distinctive works that can be used to convey the music of the period both in stage performance and in the educational repertoire. Duos and trios, which can be used especially in the education phase, support both the musical development of the performer with playing together and the development of tone with getting a clear tone.

The composer's mastery of the technical possibilities of the flute is reflected in his works. In this context, the performer encounters an understanding that requires musical integrity and dynamism rather than complex rhythmic structure or difficult passages that take a long time to analyze in terms of finger technique. However, this understanding should not mean that the works are very simple, on the contrary, the mastery of the musical presentation in the works shows that it provides a wide interpretation to the performer.

In this study, Friedrich Kuhlau's Op. 85 Grande Sonate Concertante flute sonata has been examined in terms of form and it is aimed that today's flute performers can see the musical outlines of the work more easily, especially in the performance of the work, by taking into account the sonata form of the period.

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