HANDBOOK OF MUSICAL FORM

By E. v. d. STRAETEN

Arthur Stettner

A HANDBOOK

OF

MUSICAL FORM

FOR INSTRUMENTAL PLAYERS AND VOCALISTS.

WITH MUSICAL EXAMPLES

BY

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ERRATUM.

Page 86, "The construction of Various Forms of Composition" should be headed "Part II."

MUSICAL FORM

FOREWORD.

TO understand a piece of music well we must be able to grasp a composer's ideas, and the way in which he expounds and develops them. In this he follows a logical and systematic way, and unless we have an insight into the system it will be difficult, if not impossible, to follow the composer's train of thought or his musical argument, as we might call the development of his themes. We cannot understand a written sentence unless we observe the punctuation, or the way in which secondary or tributary sentences may be interpolated.

That grammatical knowledge has become so thoroughly absorbed by us in the course of time, that we are scarcely, if at all, conscious of the rules.

Music has sentences too, and motives which correspond to words; these form phrases and the phrases combine to sentences.

How can you expect to recite such a sentence so that

others may understand its meaning, unless you observe the punctuation? Again, if a musical idea is logically developed, as it is in the free fantasia of a sonata movement, how can you expect to understand its meaning unless you know what particular parts of the fundamental idea are referred to in the exposition, or understand its subsequent development?

In a language it is the knowledge of the grammar which leads to the proper understanding of what it expresses, and in the case of music, the knowledge of musical form takes the place of the former. Many amateurs have an idea that the knowledge of musical form is a terribly abstruse and deeply mysterious science, and consequently fight shy of it. Let them just read through a few pages of these articles and see how simply and clearly those dreaded mysteries unfold themselves.

I do not intend to crowd the amateur's head with heavy loads of knowledge which are necessary for the composer, but unnecessary for the appreciation of his work. For the same reason these pages are not intended as a handbook for the student of composition, but merely for the use of those who justly object to do a thing without knowing the reason why and wherefore they are doing it.

INTRODUCTION.

IT has already been explained that what we understand by form in music corresponds to the syntax in a language. The motive in music represents the word. As in a language the combination of several words or motives produces a phrase, and two or more phrases build up a sentence. We shall have more to say on this subject later on, when we have first become acquainted with the germs out of which the musical sentence develops as an organic growth. The motive has already been referred to as an elementary germ, but a conglomeration of these germs does not produce an intelligible musical sentence unless their junction has been effected subject to the laws and rules of musical order or form. Professor Prout, in defining the constituents of musical form, says: "Expressed in the fewest possible words, they may be said to be melody, tonality, rhythm and proportion. To these, in all larger works, and in most smaller, must be added modulation and development." Melody, the essence of all music, is produced by a suc-

cession of notes of various pitch and length. It is evident, however, that any number of notes written down at random cannot be called a melody, no more than any succession of odd letters will form a word. The succession of notes to form a melody is subject to laws of symmetry and order. Symmetry in music is supplied by rhythm, order by tonality.

The latter steps in first when building up a melody. Just as one would not take stone blocks, bricks and boulders mixed up at random to build up a wall, so cannot successive notes of various keys be used in odd confusion to build up a melody. We must first have notes of one particular key, and, given these, they must be placed in order by the laws of rhythm, apart from the melodic outline, expressing the composer's idea.

As music resembles poetry, not prose, the next thing after selecting a key, from which the notes are taken, is to determine the metre. In poetry the metre consists in the order in which long and short syllables recur. Musical metre depends upon the order of accented and unaccented notes or beats. If, among notes of equal length, we place the accent on the first of every two notes, we have duple time, if we place it on the first of every three notes, we change the metre to triple time. All other metres are derived from these, $\frac{4}{4}$, or common time, being a combination of two $\frac{2}{4}$ bars knitted more closely together by emphasising the accent of the first bar so that it predominates over that of the following $\frac{2}{4}$ bar. The latter is thereby absorbed by the former

into one unity of four beats with one strong and one weak accent. The same is the case with $\frac{3}{4}$ and $\frac{6}{4}$, or $\frac{3}{8}$ and $\frac{6}{8}$ bars. The $\frac{12}{8}$ time is really a combination of common and triple time. The quintuple or $\frac{5}{4}$ time is frequently a compound time of $\frac{3}{4}+\frac{2}{4}$, or $\frac{2}{4}+\frac{3}{4}$ bars, although in some instances the bars are not divisible and therefore in genuine $\frac{5}{4}$ time. To explain how far this relates to the "modus" and "tempus" of ancient times, and how the $\frac{12}{8}$ time answers the imperfect mode with perfect time (modus imperfectus cum tempore perfecto) would exceed the limits of this book. Those who are interested in this matter we must refer to the works of Hawkins and Burney, and the very compact and clear definitions in Heinrich Bellermann's "Die Mensuralnoten und Taktzeichen des XV und XVI Jahrhunderts." As the word rhythm applies to the metre or time as well as to the division of sentences, it appeared necessary to include the foregoing explanation, the more so as the formation of the bar is the first step in the formation of a sentence.

As the knowledge of the rhythmic metre or bar measure belongs to the sphere of the "elements of music," it is presupposed by most writers on "musical form," who therefore apply the word rhythm to the division of a sentence by cadences. These cadences take the place of the comma and full stop in a musical sentence, infusing symmetry and order into that which otherwise would remain an unintelligible chaos. "The cause of the extreme prevalence of two, four, or

eight-bar rhythm, as compared with any other, is the natural feeling for balance of one part against the other," as Prout happily puts it. The ultra-modern school is trying to free music from these fetters, and may some day open wider fields, but as it is yet in its experimental stages, it is too soon to deal with them in this place, at all events.

To test what has been said so far, write down the well-known tune of "Hark, the herald angels sing," but write all the notes as crotchets and without bar lines, then see how it looks. If shown to an ordinary amateur he would hardly recognise the tune. Now if you were to put bar lines without previous knowledge of the piece, you would probably, and almost naturally, start with the first note as first of the bar, but what should be the time? Should it be $\frac{3}{4}$ or $\frac{4}{4}$? In the case of a song this is more easily found than in an instrumental piece, for the time or metre of the music must needs follow that of the words. By this we should discover that it must be in $\frac{4}{4}$ time, also that it should start on the third beat, as that would bring the first accented syllable on the first of the bar. At the beginning of the second bar we should have the word "sing" as a long syllable requiring two beats, for which we could take two crotchets. The same would happen at the beginning of the fourth bar on the word "King," we could do the same, but then we should discover that we had taken away one note from the repeat of the first bar, which would upset

the whole rest. To put this right we must therefore lengthen the note over the word "King" to double its value, viz., a minim, and the same would happen at the end of the eighth bar. These two minims would mark points of rest or "cadences," the first marking a lesser, the second a greater, point of rest, forming an eight-bar rhythm.

The cadences are determined by harmonic consideration, and melody, rhythm and harmony are therefore united by inseparable ties. If the middle or lesser cadence is a dominant cadence, the final will be a tonic cadence. The two parts, called phrases, which are of exactly equal length, are thus symmetrically opposed and properly balanced, and that is what we understand by proportion. It does not follow that the cadences should always recur at the same distances, there are many modifications possible, but a symmetrical balance between the various parts must be maintained, unless, the piece will lose its proportions and, so to speak, fall to pieces.

Another point about the cadences is that they do not always fall on an accented beat, but they may end on an unaccented note or lesser accent following an accented note which marks the actual cadence. These are called feminine endings, which occur in poetry as well as in music, where they are common both in phrases and sentences. Take, for instance, the children's song:

"Here we are gathering nuts and May
On a fine and frosty morning."

Here the ending is on the second part of the bar,

viz., | morn-ing |.

Modulation enters into all but the smallest forms, as we shall see later on. Development, which has been mentioned last among the constituents of musical form, consists of the treatment of a theme or motive by means of contrapuntal devices to carry on or spin out the musical thread—to discuss or argue the original proposition stated in the theme. The development is a device which is generally restricted to larger forms, though it may appear also in smaller pieces, as we shall see later on.

CHAPTER I.

THE ELEMENTS OF MUSICAL COMPOSITION.

DRAWING a parallel between the language of words and the language of sound, we might compare letters to notes, the grammar to the laws of harmony, and syntax to musical form.

As we have explained in the preceding pages what the constituents of musical form are, we must now examine the elements used in the building up of that form, and therefore begin with the motive as the germ of musical development.

The Motive.

The note is the germ, the motive the molecule, the origin of all musical life and form, which may consist of the smallest number of notes capable of development. It is evident that *the* smallest number, i.e., one note, does not fulfil that requirement, and therefore cannot form a motive. As A. B. Marx ("Die Lehre von

der Musikalischen Komposition") explains: "The *single* note is a mere germ, the smallest motive is already form imbued with life, and *must* be such, as from it spring all other forms, the whole full life of art, and only life can beget life."

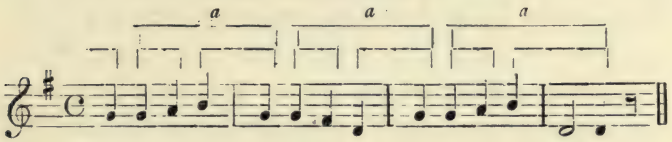
With *two* notes the case is different; we can repeat them, lengthen and shorten them to create rhythmical figures, then again, repeat them on different degrees of the scale, and use them in ascending and descending order. If the reader will find out what can be arrived at in this manner, he will be surprised to discover the almost inexhaustible possibilities. In this I had in my mind either a repeated note or two successive notes; but of course the interval may be *any*.

An interesting example how two notes can form an important motive is shown in the first subject of Beethoven's "Eroïca" symphony. There we have three quavers G followed by a minim E, and the same motive is repeated one tone lower.

In order to recognise the beginning and end of a motive, we must always consider accent and harmony. In motives of two notes there is always an accented note preceded by an unaccented note, and if a melody, constructed on such motives, starts on the first beat, we consider this beat as belonging to an incomplete motive. Remember also that the division of a bar or sentence into motives has nothing to do with the phrasing nor the brackets, to mark that division with slurs.

Illustration 1.

"Yankee Doodle."



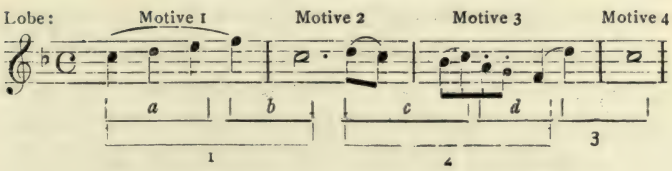
Here we have the first four bars of "Yankee Doodle," which gives us motives of two crotchets. The last bar shows an ending on the lesser accent, the whole of the cadence must naturally belong to the last motive.

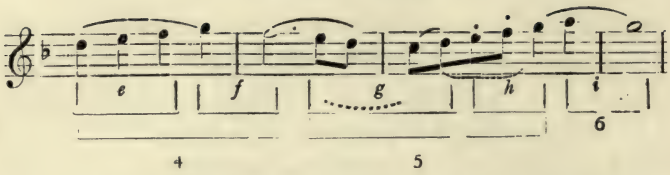
It would be quite as justifiable to take the four notes bracketed under A as motives. J. C. Lobe and several of his contemporaries often take the figure of a bar as motive, irrespective of its ending, which is, of course, an illogical proceeding, as we may see from his analysis of Beethoven's Rasoumoffsky Quartet in F major, Op. 59:

The quotation is written two octaves higher than

Illustration 2.

Beethoven's Quartet in F, Op. 59.





the original violoncello opening, neither does he give the harmony, which in this case is of the greatest importance, to show where the motives should end. The third, fifth, sixth and seventh bars end on a discord, which resolves on the first beat following. That makes his division impossible. As "Motive 4" he has a single note which cannot be a motive for the reason given above. I have underneath the quotation marked the division of the motives as it should be made. The first motive is used in this form (ending on the dotted minim) throughout the quartet, which should be sufficient proof that this is the correct division. The motives 1, 2, 4 and 5 admit of subdivision in the manner indicated.

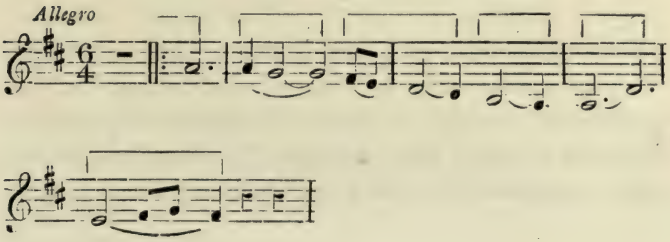
Of the subdivision *c*, Beethoven has made extensive use. In subdivision *g*, *i*, I have departed from the manner in which the parallel figure at *c* is divided, as the second quaver is dissonant to the harmony. Although a motive should not finish on an unaccented beat except in the case of a feminine ending, one might look upon the bar as a compound bar and the E as third beat of the first of these. Another way would be to divide as indicated by the dotted lines. This

division would be more correct, but it would less resemble the division of the parallel figure.

Examples of feminine cadences abound in the works of all composers. For those who may not hitherto have paid much attention to the fact, I just point to a few examples at random. Take, for instance, Beethoven's sonatas. The first motive of the "Sonata Pathétique," Sonata in A flat, Op. 26; Sonata in D major, Op. 28; F major, Op. 54; F sharp major, Op. 78; E flat major ("Les Adieux"), Op. 81*a*, and several more, there are quite a number, which we must leave the student to find out, as their analysis would lead too far in this place. I am only referring to the opening subjects of the first movements; other movements would offer many more specimens. In quick movements we often have but one beat in a bar, so that two bars really represent one bar with an accented and an unaccented beat. Take, for instance, the above-mentioned Sonata, Op. 28. As it is easily accessible, we only give the treble, marking the bars as they would appear in $\frac{6}{4}$ time:

Illustration 3.

Beethoven's Sonata in D major, Op. 28.



As the cadence of the four-bar phrase must come on the accented beat of the last bar, it follows that the first bar forms an odd beat. The division of the motives is shown by brackets. Here we have two cadences ending on an unaccented beat, which form a *feminine cadence.* The first occurs at the beginning of the second bar, and the last beat, if taken as a motive by itself would form another example, but taken as the beginning of the second half of the phrase (as we shall see later on) it cannot be a cadence, and therefore must be looked upon as an appoggiatura.

If we proceed in a similar way with the beginning of the Sonata in E minor, Op. 90, taking two bars as one bar of $\frac{6}{4}$ time, we find a feminine ending in every bar of the first sentence (eight double bars). In the works of Schumann we meet with many similar instances. For instance, take the "Forest Scenes." The piece, "Freundliche Landschaft," has $\frac{2}{4}$ bars which have the same affinity, as shown by the first cadence which, like the above, has a feminine ending. It begins in bar three and finishes on the first beat of bar four.

Grieg's "Walzer," from the "Lyric Pieces," Op. 12, is another analogous example which the reader will now be able to analyse for himself without difficulty. He will also be able, after a little practice, to find out the various motives, always remembering that they must end on an accented beat, and that therefore bars seven, eight, nine, ten, of the "Walzer" form only one motive

unless we take bar seven as an incomplete motive which *should* end on the first beat of bar eight, and count bars eight, nine, ten another motive, but remembering that two bars have to be looked upon as one, the former solution appears more natural. To sum up the foregoing explanations I cannot do better than quote Prout's definition: "A motive is composed of a strongly accented note, preceded by one or more unaccented or less accented notes, and followed by unaccented notes, only when the harmony requires it, or the context shows that the following motive does not begin immediately after the accent."

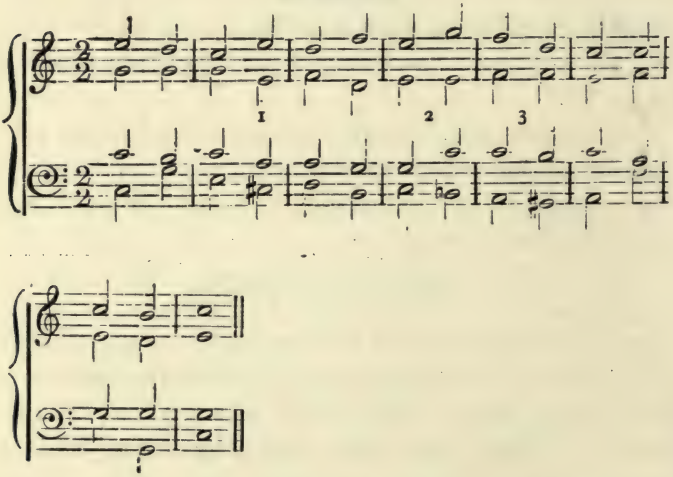
Leaving our reader to pursue this study further by the help of the preceding explanations, we shall now proceed to build up the first part of a sentence with the material we have found.

The Section and Phrase.

In all musical form the division by two is prevalent. Although the old contrapuntists spoke of triple time as *perfect* time, because they held it to be symbolical of the Holy Trinity, and duple time they called, consequently, imperfect. Now we call $\frac{4}{4}$ time *common* time, and the subdivision of a sonata movement, a musical sentence and a phrase is generally by two. The elementary phrase forming one half of a sentence is divided into two sections, and each of these again is subdivided into two motives. Should the first motive be incomplete, it will still be counted as if it were complete.

Take, for instance, the simple Melody in C, No. 9, and divide it into motives. It is evident that the first minim is part of an incomplete motive, as each motive here consists of two notes, and the second must be on an accented beat. The whole of the melody consists of one sentence of eight bars. Divided into two parts, the first four bars will form the fore-phrase, the second four bars the after-phrase.

Illustration 9.



Let us take the fore-phrase, and examine its motives. The first minim, as we have seen above, represents the first motive, the second and third the second motive, and these two motives together show us the first section. The third and fourth motives form the second section, finishing on a cadence in the key of C major. The two sections combined form the first or fore-phrase.

As this finishes on the first half of the bar, it is evident that the fore-phrase is *actually* shorter than the after-phrase, but in so far as the second half of the bar, as an odd beat, is not counted in the division of the sentence, we count the three and a half bars of the fore-phrase as four, and likewise the four and a half bars of the after-phrase. The latter commences with a complete motive (at "2"), and has therefore a first section of two complete motives. In the second section the second motive, finishing with a full cadence on the tonic, is prolonged by half a bar. This is done to strengthen the feeling of finality as well as for the sake of symmetry, as a piece commencing with a full bar generally ends also with a full bar. As the motive ends on the accented part of the bar, it is not really longer than those that precede it. One might, in a sense, look upon the second half of the last bar as completing the first motive, and in cases where the sentence is repeated that probably would actually take place. In examining the ending of the sections we find that all four have a distinct demarcation, although the cadence from the dominant to the first inversion of the tonic at the end of the first section, is of very slight importance, and even the cadence on the mediant, at 3 is not of sufficient weight to arrest the movement.

The melody by Schumann, No. 10, shows an even more regular division of motives. The first quaver and crotchet form the first motive, while the second motive

begins with the following two quavers, finishing on the dotted crotchet F sharp.

The other motives are formed in a similar manner. Between the fourth and fifth bar we have a case of a motive being formed by the repetition of one and the same note. All the eight motives forming this little piece are complete, but not so the last bar in itself, which is, however, balanced by the odd quaver at the beginning, the two thus completing the eight bars. The sections are marked in a very pronounced manner, the first and second both offering in their cadences distinct points of rest, the first in a cadence on the subdominant, the second on the major chord of the mediant. Although this cannot be said of the third, it has at least a full cadence in the key of the supertonic minor.

The quotation from the Rasoumoffski Quartet, No. 2, shows a different arrangement. The number of motives in that sentence is either six or ten, as I have shown above. Before we decide whether we have to follow the larger or smaller division, we must try to find our landmarks. Now we have seen that all sections are divided by more or less important cadences, and as we know that an eight-bar sentence generally has four sections, they must in this case end on the first beats of the second, fourth, sixth and eighth bars. This would leave us but one motive for the first section, if we take the larger motive. The smaller division makes the motives throughout of more equal length. The division now is :

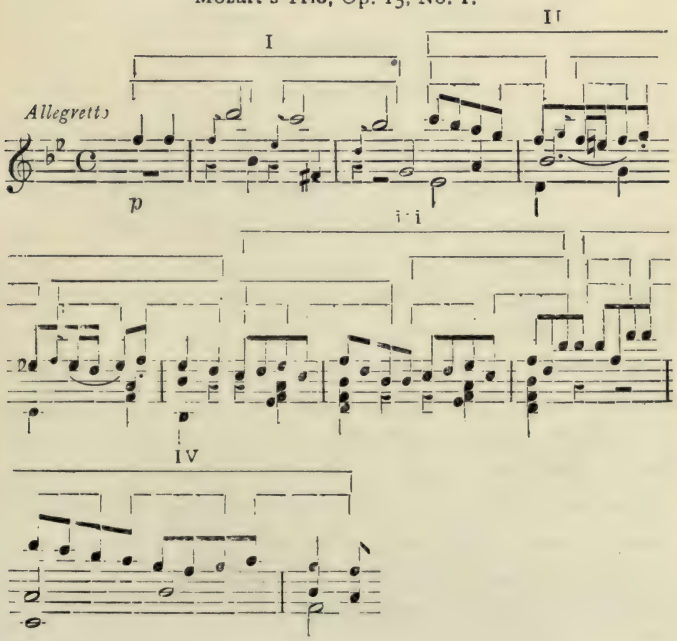
First section, second section, third section, fourth section:

Two motives, three motives, two motives, three motives.

In our former examples all the sections had an even number of motives, but here we find alternate sections with two and three motives. The finale (allegretto) of Mozart's Pianoforte Trio, Op. 15, No. 1, in B flat major, is an instance of still greater variety.

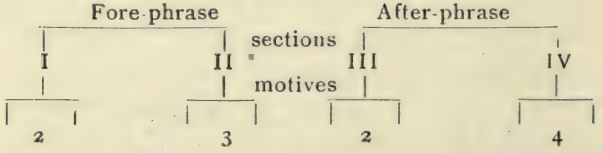
Illustration 4.

Mozart's Trio, Op. 15, No. 1.



The first section consists of two indivisible motives, the second section consists of three motives distinct in character from those of the first section, and capable of subdivision into two motives each, as indicated. The second half of the sentence is again contrasted in its figuration to the first half. The third section consists of two motives capable of subdivision, but the fourth section, although showing the same quaver movement as the former, has four such distinct motives that they absolutely resist contraction.

The division therefore presents itself thus:



Let it be said, however, though the irregular number of motives is not infrequent, the regular number is by far the more usual.

The same is the case with the phrases, which generally consist of four bars each, divisible into two sections. In some cases we find, however, that only one of the two phrases can be subdivided, while the other is indivisible. This, again, applies more frequently to the after-phrase than to the fore-phrase, for the reason that it gives more compactness, knits the whole sentence more closely together if the end section is the indivisible portion.

Prout mentions Beethoven's Sonata, Op. 2, No. 1, as an example of the indivisible after-phrase, and the

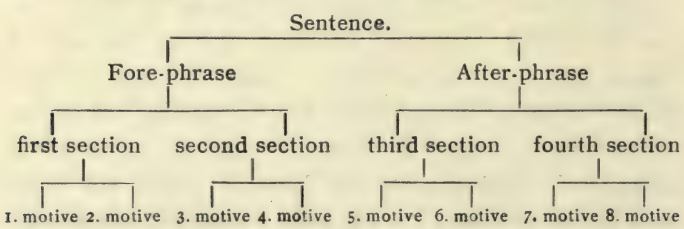
commencement of the air, "I will sing of Thy great mercies," from Mendelssohn's oratorio, "St. Paul," as an example of the indivisible fore-phrase. To find out whether a phrase can be divided or not, depends, of course, upon the presence or absence of a cadence. Where a cadence cannot be found, the division of a phrase becomes impossible.

Now that we know how motives are combined to form sections, and sections joined together to form phrases, we must regard the formation of sentences with the help of the latter.

THE SENTENCE.

The analogy between motives and words, and the musical sentences with sentences of words has already been alluded to. The musical sentence is also called a period, both words being synonymous in this case. As the word "period," however, strictly means "a stated and recurring interval of time," whereas a "sentence" is the collective term for "a number of words containing a complete thought," and as the musical sentence is analogous to the latter, I prefer the word sentence in this case. It has been mentioned before that music is allied to poetry, not to prose; that therefore it is divided by cadences with a lesser or greater degree of finality according to the position of the cadence. That cadence which merely separates two parts of a sentence must necessarily avoid the feeling of absolute finality, whereas it should be fully conveyed at the end

of the sentence. As the sentence begins with the chord of the tonic, so it closes with the tonic, that giving the feeling of absolute rest. The further we go away from that harmony, the further shall we be removed from that feeling of rest. In our chapter on modulation we give a table of key relationship, which tells us that the dominant is most closely related to the tonic in major keys, and the mediant major in minor keys. The consequence is that these two keys must serve for such cadences, which are second in importance only to the final cadence, whereas the less important cadences, sometimes amounting to a mere inflection, should be based on keys less closely related, in proportion to the importance of the cadence. Before discussing this question further, it will be as well to regard the sentence and its various parts once more in its entirety :



I have taken the simplest form of sentence as being more easily impressed upon the mind, the more complex forms being treated in a similar manner with regard to cadences.

From this diagram it is evident that the most important division is into two phrases, and that it must there-

fore be marked by the dominant or mediant, according to the key being major or minor. The divisions between sections are next to this, and may be marked in major keys by subdominant or any of the less nearly related chords, according to the greater or lesser weight of the cadence. The motives are divided by mere inflexions and cadences of the most passing nature.

In all pieces of the simplest form, like hymn tunes, or the smaller dance forms, this is generally observed.

In compositions of the eighteenth century, and even earlier times, the tonic and dominant reigned supreme, and tonic cadences sometimes followed each other in a rather monotonous manner. Both are sometimes used in less important cadences by the classical masters.

Take, for instance, Beethoven's Sonata in D, Op. 28, and you find several tonic cadences following each other, which lies partly in the fact that the $\frac{3}{4}$ bars only represent half bars (see illustration 3), and that they are, moreover, repeated. All the same, the fact remains that the cadences of both fore-phrase and after-phrase with their repetitions are tonic cadences. A similar occurrence will be found in the rondo of that sonata. In the scherzo, in which we must likewise regard two bars as one—a feature in this sonata—the cadences of the first part are as follows:

First sentence (16 bars = 8): fore-phrase tonic, after-phrase dominant.

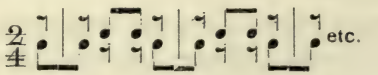
The second sentence has the same cadences. The repetition of lesser cadences between sub-sections, as in

phrase three of Mozart's Trio in B flat, Op. 15 (illustration 4), often depends upon the repetition of motives.

The manner in which motives form the groundwork, not only of sentences, but whole pieces, must form the not only of sentences, but whole pieces, must become the subject of our investigation now, before we proceed with our examination and analysis of sentences.

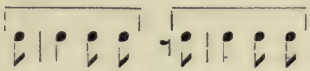
If we look at the primitive Melody in C (illustration 8), we find that its motives are composed of two minims each, except the last, which consists of a minim and a semibreve, for the reason given above. We know that the simplest motive is that which occurs in this sentence, viz., an accented beat preceded by an unaccented beat. The actual value of each individual note is, of course, quite immaterial. An interesting example of how this simple motive may appear under altered circumstances is given in Beethoven's Sonata, Op. 23. While in the former example the units consisted of minims, they are formed by quavers in this case, the motives being separated by rests of equal duration, which on the repetition are filled up by the same motive answering one another. The fundamental idea presents itself in this form:

and in the repetition:

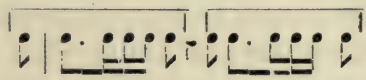


The motive appears sometimes in a more or less varied form by the alteration of intervals or division of one or more of its notes into smaller intervals. Take, for instance, the rondo of Beethoven's Sonata, Op. 28, which has served already several times as illustration. The quaver motive:

appears soon after in a modified form:



and again:



In all three the rhythm is the same, and it is clearly expressed in the persistent beats of the bass. We therefore call these divisions "rhythmical" figures or motives, which prove their relation to one another in their outline, though the varying pitch of the notes often tends to disguise it. The intervals between the notes of a motive are likewise subject to modification, especially when they introduce a modulation.

This is also clearly illustrated in the same movement, see, for instance, the modified forms in which it appears between the first semiquaver passages. We advise the student to examine the whole of this movement and

observe the many varied forms in which the original motive presents itself.

Sometimes one single motive is used in the building up of a large section of a movement, or even the whole of it. The latter is the case in "Perpetuo Mobile," "Tarantella," and similar movements.

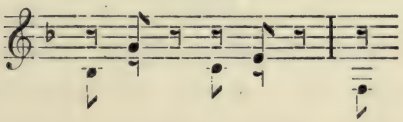
When different motives have been used in the construction of a sentence it will be found that they offer a distinct contrast to one another, and the more strongly marked this contrast is, the more pronounced and characteristic will the sentence appear. Take, for instance, Beethoven's Sonata in C, Op. 53 ("Waldstein" sonata), and look at the introduction to the rondo. The first bar consists of a motive which is repeated at a different pitch and with altered interval, while the second bar brings an entirely different motive, which contrasts in the strongest possible manner to the previous ones. The second section of the fore-phrase is composed of the same motives as the first, but starting on the supertonic minor chord and modulating to the key of B major.

The first section of the after-phrase commences again with the first twice-repeated motive, followed by an entirely new motive in the second bar. This new motive is repeated, thereby lengthening that section to three bars. The second section commences again with a new motive, followed by a repetition of the immediately preceding motive.

As the definition of that first motive of the second

section might prove a little troublesome to the student, let him remember first that every motive must finish on an accented note. The second motive of the fore-phrase ends on the second accent in the bar, but in the case of the former that is not the case, nor could we look upon it as having a feminine ending, for it does not form a cadence. We must therefore trace it further, and we find that it ends on the first beat of the following bar. Showing the bar in condensed form, it presents itself thus:

Illustration 5.



Examples of contrasted motives are very numerous, and by examining a number of pianoforte or instrumental pieces, the student will find without trouble many specimens among his own collection of music. Here are a few taken from familiar works: Beethoven, Sonata, Op. 81*a* ("Les Adieux"). The opening adagio offers many interesting points in its construction. It consists of one single sentence. The fore-phrase is prolonged to six bars, and the last of the four motives of which it is composed, a triplet motive, finishes on the first note of the after-phrase—a repetition of the first motive. This after-phrase is prolonged by repetition and cadential additions, to ten bars. We shall hear

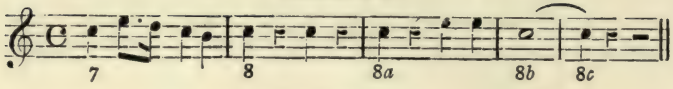
more about these irregular sentences presently. Sonata, Op. 109, see variation five; Sonatas, Op. 110 and Op. 111, both offer similar examples in their opening bars. Schubert's C major Fantasia, Op. 15, contains several instances of contrasted motives. In the works of Mendelssohn, Schumann, Chopin and more modern composers, their occurrence is so frequent that we must leave it to the reader to find and analyse them.

CHAPTER II.

IRREGULAR SENTENCES.

REGULAR sentences, as we have seen, are built up by the doubling of parts from a motive to a section, from a section to a phrase, from a phrase to a sentence, although we may sometimes find phrases with an irregular number of motives. We may also meet with a sentence of three four-bar phrases, as, for instance, in Mozart's "Voi che sapete," from "Figaro," which commences with such a sentence, but they are of very rare occurrence. The regular sentences are the rule in all smaller forms of composition, as we shall see later on, but in larger forms they would easily lead to monotony, and although the eight-bar sentence forms the basis of all musical composition, it is often modified in many various ways to meet the requirements of the larger forms. These modifications consist in the extension and contraction of phrases. One of the most primitive ways of extending a phrase may be seen at the end of many "selections" from popular or operatic airs, military marches, overtures, etc.

Illustration 6.



The above gives the treble of a typical commonplace ending of the above kind. The last sentence ends on the first beat of bar eight, the cadence being prolonged to four bars, beginning at bar eight, so that bar eight and the first of the four cadential bars are contracted into one. These bars can, of course, not be looked upon as a separate phrase. They are merely a prolongation of the last bar, and the last sentence cannot be looked upon as a sentence of eleven bars. It is in reality a sentence of eight bars + four, two overlapping.

Another way of prolonging a cadence is by augmenting the chords preceding the tonic.

Imagine the above example in $\frac{2}{4}$ time. The first half of bar seven would then represent bar six, and the second half bar seven. Changing the crotchets C, B, in the latter to minims, we should have an extra bar, yet would these two together only represent the one bar, seven. The additional bars prolonging bar eight would then have to be reduced to two, and the construction of the last bars would be expressed as follows:

I	—	I	—	I	—	I	—	I	—	I	—	I	
6		7		7*a*		8		8*a*		8*b*			etc.

Beethoven's Violin Sonata in F, Op. 24, gives an interesting example of prolonged cadence at the end of

the scherzo, where bar eight of the last sentence is repeated first in its original form and again in augmentation—making out of a $\frac{3}{4}$ bar a $\frac{6}{4}$ bar, by doubling the values and dividing it into two bars. Three bars are thus added to the eight-bar sentence without altering the form.

In the andante of Schubert's Quartet in A minor, the final cadence is prolonged by four bars, which are not a mere repetition of chords. The treble figure of the first half of the previous bar appears here inverted in the bass, as it does after the first appearance of that subject (bar twenty-one of the andante), modulating to the key of the dominant. There it is answered at a fifth by the treble, in the second half of the bar, modulating back to the tonic. This is repeated in the following bar, the middle parts of the second violin and viola being exchanged. In the third bar the bass has the quaver figure twice repeated in the key of the tonic, while upper and middle parts twice repeat the tonic chord on which all finish in the fourth bar. Now, if we view this from another aspect, it resolves itself in the following way. The cadential motive consisting of the second half of the seventh and first beat of the eighth bar is twice repeated in modified form (answering the bass, as described), after this the final chord itself is also twice repeated, so that we have bars 8, 8*a*, 8*b*, 8*b*^{1}, adding three bars, yet retaining the original form. Compare these masterly repetitions, full of meaning and resource of contrapuntal devices, with the empty, mechanical

prolongation of the cadence, as shown in Illustration 6, and you will at once see the difference between an inspired genius and a music-maker—not that this is an essential characteristic. A similar ending as that of Illustration 6 has been sometimes appended to some important symphonic movement, as necessary to ensure the absolute feeling of finality which required that return to the simplest forms, but no indifferent composer would ever write an ending like Schubert's in a case where the former would have been quite out of place.

In some cases the prolongation of the last sentence does not confine itself to the cadence. There are frequent cases where longer portions are repeated, and these often in a varied form. An example of this may be seen in Beethoven's Quartet in C sharp minor, Op. 131. In the second movement, "allegro molto vivace," of this work, the after-phrase of the last sentence is repeated with a full cadence in a feminine ending, and this is prolonged first by a repetition of the cadence, after which the final chord is twice repeated following a bar's rest in all parts. The reader will find many more similar examples in examining pianoforte as well as instrumental compositions. It is not only the after-phrase of a sentence, and in particular, the last sentence, that is ths prolonged; in some instances the fore-phrase is treated in a similar manner. Prout quotes an interesting instance from Haydn's Quartet, Op. 71, No. 3, where both the fore and after-phrase are prolonged by a repetition of the bass notes of the

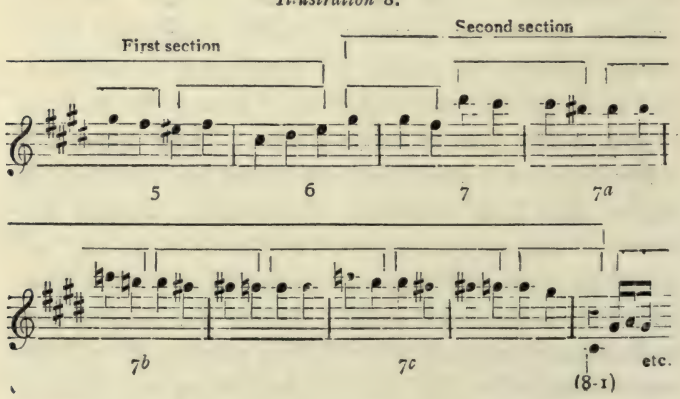
cadence in unison. In the final bar the mediant G is substituted for the tonic, as the violin does not give the lower E flat. Another way of prolonging either or both phrases is by sequential repetition of motives (see Fig. 8), or even a whole section. Haydn's quartets, which abound in various structural devices, offer examples of this, as well as most of the other forms of irregular sentences or "rhythms." The latter term is often used for a sentence. We read of eight-bar, six-bar, etc., rhythm, which is synonymous with eight-bar, etc., sentence. I prefer to keep to the latter denomination, as the word rhythm applies also to the time or metre, and if used in both cases is apt to lead to confusion.

Sometimes the beginning of a phrase is prolonged by repetition in a similar manner. As this is not a frequent case, we refer the reader to the trio of the menuet in Mozart's Quartet, No. 23, mentioned by Prout. By the repetition of the first bar the phrases are here changed to five-bar phrases. Neither does this latter device exhaust the means of prolonging a sentence. The prolongation may even occur between the sections of either the fore or after-phrase. These sequential repetitions are carried on sometimes to considerable length, and it is necessary to carefully observe the nature of the motives, as well as the cadences or "accents," as these will help us to determine where a prolongation begins and ends. Before the student has made himself acquainted with this question he will be sorely troubled to find out the beginning and ending

of sentences, and consequently the construction of a movement, which is necessary to the proper understanding, and consequently the correct rendering thereof. The five-bar phrase in Mozart's quartet mentioned above results from the prolongation of the first bar. An extra bar may be interpolated either between the sections of the fore or after-phrase, or either.

In Chopin's Fantaisie Impromptu, Op. 66, the melodic outline of which is given in Illustration 8, bar seven (the second bar of the second section, or rather, after-phrase), is prolonged by bar *7a*, which again is prolonged by two sequential bars, *7b*, which are repeated at *7c*. We have thus an interpolation of five bars between bars seven and eight, the latter overlapping with bar one of the following sentence. The motives are marked over the notes.

Illustration 8.

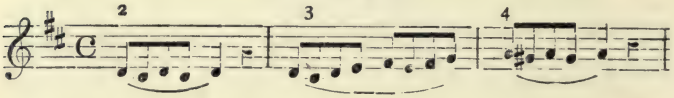


These interpolated bars may be of a different nature, as has been pointed out before. They may be either an exact repetition, modified repetition—by altered intervals, embellishments, breaking up of notes into such of smaller time value, etc.—or sequential repetition. The interpolated bar may be an accented or unaccented bar. An example of the former may be seen in the finale of Schubert's Quartet in A minor, Op. 29, where both the second and sixth bars are repeated, both being accented bars, while in the same composer's Sonata in E flat, Op. 122, in the trio of the minuet the third and seventh unaccented bars are lengthened by one bar.

The variation in the number of bars is not only caused by repetition or prolongation, elision may very often have the same effect. To ascertain where the latter occurs we must proceed on the same lines as we did when trying to determine the extent of motives. Accents and cadences are our chief guides in both cases. As there are two important cadences in every sentence showing the end of the phrases, so are there likewise two accented bars (two and four) in every four-bar phrase, preceded by an unaccented bar. If we find that a sentence falls short of the usual number of eight bars, let us see where the principal cadences are, going backwards from the final cadence. When we have found the middle cadence we shall know whether the fore-phrase or after-phrase are short of their regular number. This question having been determined, we shall next look for the accents in the shortened phrase.

Knowing that two coincide with the middle and final cadence, we must find the other two, and this will be easily accomplished remembering that each accented bar is preceded by an unaccented bar. Taking, for instance, the first sentence of Mozart's "Figaro" overture, we shall find that it consists of only seven bars. Looking at it from the end of the sentence, we find the after-phrase complete. The elision of the one bar therefore must have taken place in the fore-phrase. Which, then, is the elided bar? Look at the three bars of the fore-phrase:

Illustration 7.



The second and third bar indicate a half-cadence, and evidently belong together, forming the second section of the fore-phrase. Which position in the first section must be given to the first of the three bars?

It corresponds exactly with the accented second bar of the second section, while this contains the dominant the former contains the tonic. It must therefore be the accented, or second, bar of the first section, the first being elided.

As with the addition of bars the elision can take place in the after-phrase as well as in the fore-phrase, nor is it restricted to any particular section. The fifth bar is sometimes elided in traditional folk-songs.

Prout quotes as examples the old Scotch air, "Leezie Lindsay," a Hungarian air, and the first phrase of the finale of Haydn's Quartet, Op. 20, No. 1, which has all the characteristics of an old popular tune. In this the first bar of both phrases is elided, thus changing them into three-bar phrases.

The elision of a bar by converting the last bar of a sentence into the first bar of the next is very frequent, and we shall find examples of it later on.

Seven-bar sentences originating in the elision of one bar from an eight-bar sentence are less frequent than the various forms previously mentioned, yet they occur in some important works by the great masters, and we shall find examples later on when dealing with the construction of complete movements. Before entering upon the combination of sentences it remains to mention that many pieces or movements from larger works commence with either a chord or one or two bars of an introductory nature, which are unconnected with the first sentence. They must be looked upon as the end of an incomplete sentence. Neither must typical accompaniment figures, which often precede the entry of the melody or subject by a bar or two, be looked upon as forming part of the first sentence.

CHAPTER III.

MODULATION AND KEY RELATIONSHIP.

ALTHOUGH the question of modulation and key relationship belongs in the first instance to the study of harmony, it enters also very largely into the study of musical form. We have seen already that every phrase as well as every sentence ends with a cadence, and that the greater or lesser importance of that cadence as a point of rest is determined by the feeling of greater or lesser rest or finality. In this respect cadences answer to the comma, semicolon and full stop of verbal sentences. But even a single phrase sometimes receives a special colouring or shading which is produced by a sudden transitory change of key.

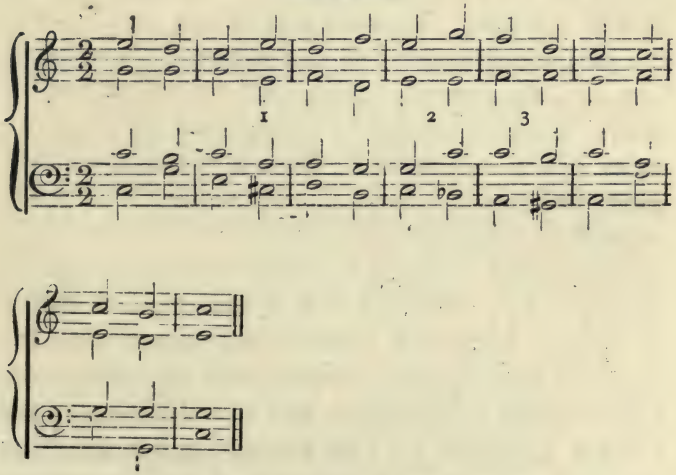
It may be easily understood, however, that unless these changes were subjected to a definite, preconceived plan, all feeling of symmetry and contact would be lost. To end a phrase written in the key of A major on a chord in F major, and, returning through E major, finish the sentence on a chord of B flat major, would be the height of folly, because they have nothing in com-

mon with each other; and if we choose a little by-path to relieve the monotony of the high road we must be sure that it leads back to it, or we shall lose our way, and never reach the destination of our journey.

As long as we have the feeling that the tonality of a piece is maintained, we are able to follow the composer's ideas, notwithstanding passing modulations, provided the keys used in the latter bear some relation to the original key.

Passing modulations which only just touch upon another key are known as transitions, and they are used with good effect, even in short sentences.

Illustration 9.



This sentence in C major modulates to D minor, returning to C major in the next bar. At 2 we have a modulation in two chords to F major, and at 3 to A

minor, returning immediately to C major again. As two chords are necessary to define a key, these modulations are the shortest possible.

The reason for taking the chord on F in the third last bar as belonging to C major, is that it commences the last motive, which is in the original key.

What constitutes the relationship of various keys? Let us begin with the major keys, and quote the definition given by Prout, which is the most concise: "Two major keys are said to be related to one another when their tonics are consonant, and the more perfect the consonance the nearer the relationship," and "the more nearly the keys are related, the more chords they will have in common." Take the keys of C, F and G. F-C is a perfect fifth, and C-G is a perfect fifth, and that interval is the nearest consonance to the unison and the octave, therefore absolutely perfect, and the respective scales most nearly related. Now, if you compare their triads (the common chords on each degree of the scale) you will find that all three scales have two in common: the major triad on C and the minor triad on A. Besides these, C and F, and C and G, have each two more chords in common with each other. Each major scale has therefore four chords in common with the scales of its dominant and subdominant, also with the minor of the mediant (A minor). The mediant minor has four chords in common with the tonic, and the supertonic minor one chord. These are still nearly related. Then we have some keys which are related in a remoter way

by some of their chords appearing as chromatic chords in the original key. These are the major keys, the tonics of which are at a distance of a major or minor third from one another. By including triads which, by an implied enharmonic change, become common to two keys, we can add also the keys of the tonic minor and the subdominant minor, as related in a second degree.

If we examine the major and minor chords based upon the various degrees of the MINOR scale, and comparing them with the key of the tonic, we shall find that not the two dominants, but the major keys of the mediants, have most chords in common with it, and are therefore most nearly related, while the minor keys of the two dominants and the major key of the minor seventh (flattened leading note, "G" in the case of A minor) follow next. The major key of the tonic and dominant stand in a second degree of relationship.

As this subject of key relationship plays an important part in musical form, the following table will be useful for reference, as well as to give a more graphic representation to impress upon the mind.

NEARLY RELATED KEYS.

Major:	Minor:
Dominant major.	Mediant major.
Subdominant major.	Submediant major.
Submediant minor.	Dominant minor.
Mediant minor.	Subdominant minor.
Supertonic minor.	Major key of minor seventh.

KEYS RELATED IN A SECOND DEGREE.

Mediant major.
Flat mediant major.
Submediant major.
Flat submediant major.
Tonic minor.
Subdominant minor.
Tonic major.
Dominant major.

The importance of all this will be at once apparent when we know that the degree of relationship rules the order of modulation in musical composition, and that the tonic and dominant form the basis thereof.

We shall learn more about the arrangement of keys in connection with the construction of a piece later on. As for the means of modulation, and the way in which it is introduced, we must refer the reader to the handbooks of composition, especially to Prout's "Musical Form," Chapters V and VI, as that study exceeds the limits of this book, covering a vast ground. It has been still further extended by the ultra-modern school, which adds to the chromatic chords belonging to the second degree of relationship a further number obtained from the series of the overtones.

CHAPTER IV.

BINARY FORM.

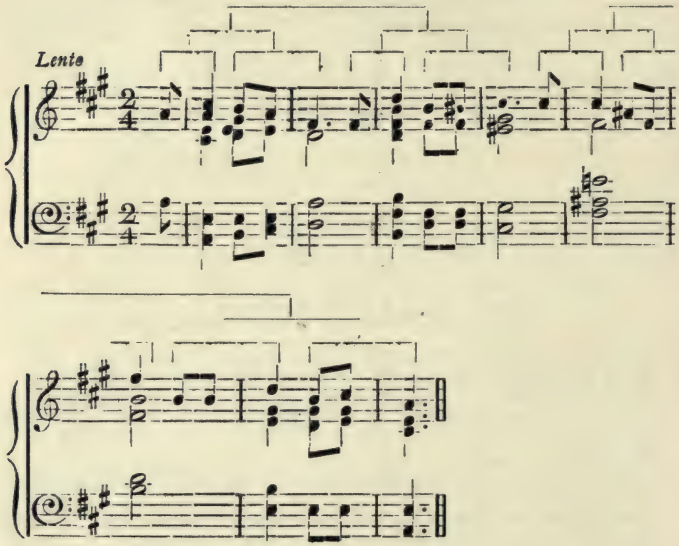
IN the previous pages we have seen how musical sentences are built up from motives, sections and phrases.

The case of a complete song or melody consisting of one single sentence is an extremely rare one. Prout quotes a song from Schumann's "Lieder Album für die Jugend" which may serve for an example (see Illustration 10).

The rhythmical construction is of the simplest form. The eight-bar sentence is divided into two phrases of four bars each, which are both subdivided into fore and after-phrase of two bars each. The cadences used are not quite of the usual type, as it is the general rule in short compositions to have the middle cadence on the dominant and the final cadence on the tonic. Here, however, we have a transitory modulation in the third bar to the relative minor. The sentence being in the

Illustration 10.

Schumann's "Der Abendstern," Op. 79, No. 1.



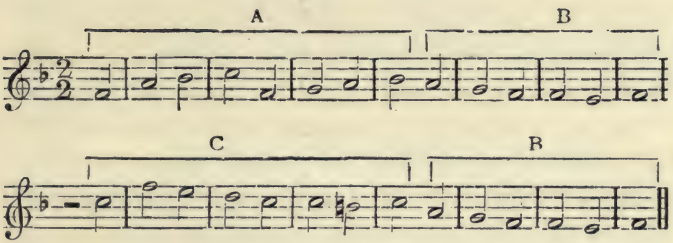
The above gives the division into motives, sections and phrases.

key of A major, the first phrase ends on a half-cadence in F sharp minor (C sharp being the dominant of that key) while the first section ends with a cadence on the subdominant, and the third section with a cadence on the supertonic, while the final cadence is, of course, on the tonic.

As I have said already, a piece consisting of one single sentence is very rarely met with, it is an almost embryonic form, like a sentence of three words, whereas it generally consists of at least two clauses.

Illustration 11.

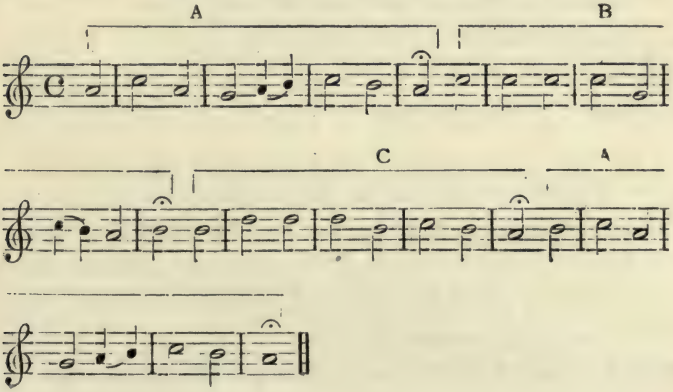
Hymn Tune, "Dundee."



Here we have the well-known hymn-tune, "Dundee," which consists of two sentences, both ending with a full cadence on the tonic, and both subdivided into two phrases. The fore phrases (of four bars each) are different, but the after-phrases are alike.

Illustration 12.

Bohemian Melody of the early fifteenth century in the Æolian Mode, adapted to the German chorale, "Christ der du bist Tag und Licht."



The above is a popular melody originating from Bohemia, and belonging to the early fifteenth century. It is in the old Æolian mode, one of the ancient scales corresponding to our A minor scale, and consists of two sentences, each divided into two four-bar phrases. While in the majority of cases the second phrase of the first sentence serves also as second phrase for the second sentence, it is the first phrase of the first sentence in this case which returns as second phrase of the second sentence.

The first sentence closes with a half-cadence, the final cadence as well as the two intermediate cadences being all full cadences in A minor—the key of the tonic.

Corelli's sonatas contain many instructive specimens of binary form. Prout gives a gavotte from the first sonata of Op. 2 which differs in several points from the general rule.

The Eighth Sonata in E minor from Corelli's Op. 5 is perhaps one of the best known, especially among violoncellists, through the fine arrangement by August Lindner. Its analysis may therefore be welcome to the reader. As copies of this work in its original form, as well as in the edition for the violoncello, can be obtained at a trifling expense, we omit its reproduction in this place. Let it be noticed that Lindner, substituting the tenor clef for the violin clef, brought the solo part within an easy compass of the violoncello by transposing it into A minor, and although the transposition

of a piece into another key is generally to be condemned on account of the different tone colour, the advantage which this sonata derives from a key which offers the player the use of open strings and natural harmonics outweighs any difference in the character of the key.

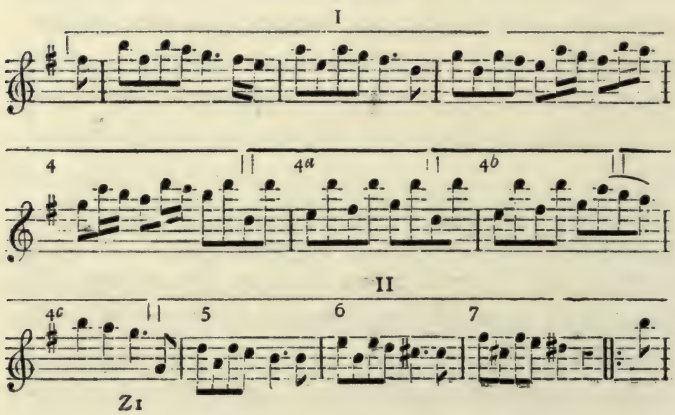
The preludio begins with a sentence of eight bars ending on a half-cadence. One bar is added, as is shown by the fact that the return to the tonic commences with the tenth bar. We must therefore look upon the ninth bar as 8*a*. The second eight-bar sentence ends with a full cadence in the major key of the mediant. Now look at the fore-phrase of the second sentence and you will notice that the two bars following the sentence are a condensation of these two bars followed by a repeat of the after-phrase, slightly altered and transposed so as to lead to a full cadence in the minor key of the dominant. The second part begins with an eight-bar sentence, having a full cadence in the minor key of the subdominant, while the second eight-bar sentence has a full cadence on the tonic, followed by four cadential bars.

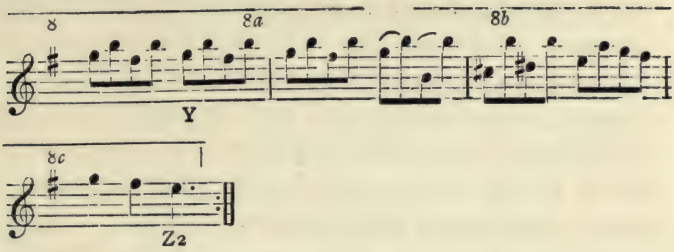
The following movements belong to the ancient dance forms used in the sonata da camera, whereof we shall hear later on. Corelli, as we shall see, has broken with the original form of two repeated sentences of eight bars each.

The "Allemanda" is really in compound time, for

it will be readily seen how the bars divide into independent halves, both having a strong accent, and the cadences appearing on the second accent (third beat) in the middle of the bar, whereas they would come on the first beat if the bars were halved. The cadences in the first part would show two clearly defined eight-bar sentences with a cadence of four bars. Let us treat it, however, as written, in $\frac{4}{4}$ time, and we have in the first part an eight-bar sentence, the fore-phrase ending on a full cadence in the major key of the mediant, the after-phrase having a prolonged cadence ending on the dominant major. The whole of the first part, therefore, consists of 8 + 2 bars. As the analysis of the second part becomes a little complicated, it will be best to give the treble part of the original.

Illustration 13





It starts in the dominant key with a fore-phrase of four bars. From the groundwork of bar four a new figure is evolved, which appears in an additional bar 4*a*. This is repeated in bar 4*b* and in a cadential bar 4*c* the fore-phrase ends with a full cadence in the major key of the mediant. The after-phrase shows the same construction as the fore-phrase, the eighth bar being repeated with the addition of three cadential bars. The four last bars are then repeated *piano*, giving the feeling of perfect balance.

How do we arrive at this conclusion? It might at first appear as if we had a construction like this:

4 + 3 + 3 + 4 + 4 (repetition).

This would give us two sentences of irregular construction if we let ourselves be guided by the figures and passages of the treble part. But it has been pointed out already that the milestones of sentences and phrases are the cadences and their degrees of finality. A full cadence on the tonic would not be used between two phrases and a sentence would not be ended on a cadence

of a passing nature. We must therefore find the cadences before we can determine the limit of the phrases. If we examine the second part of the "Allemande" from this point of view we find that on the third beat of the fourth bar there is a mediant chord which allows us to take breath before proceeding on our journey, but nothing more. On the fourth beat we get a diatonically rising group of four crotchets, as in the previous section (all sections beginning on the fourth beat) but a third lower, and this is repeated and followed by a full cadence on the mediant (Z^1) which tells us that we have come to an important resting point. Proceeding further, we find another breathing point on the tonic at the third beat of bar eight, followed by a repetition of figures as at bars 4*a* and 4*b*, though varying in form and leading to a full cadence on the tonic, followed by the repetition of the last four bars. When we have located these cadences we have established our landmarks which leave us no longer in doubt as to the analysis of that part. We have found two important cadences and two minor cadences without taking into account the cadential repetition of the last four bars. These might, of course, define two sentences of two phrases each, but then we find that we have only three bars between bars four and five, and that they do not admit in any way to be looked upon as a complete phrase. The same is the case between bar eight and Z^2. A closer examination appears to lead to the conclusion

we have come to above, and to offer therein an entirely satisfactory solution.

The "Sarabande" commences with a repeated sentence of eight bars with a dominant cadence in the orthodox manner. The second part begins with an eight-bar sentence with a full cadence in the key of the dominant. This sentence is repeated a fifth lower. Starting in the key of the subdominant (A) minor and modulating back to the key of the dominant in the second bar from the end it finishes on a full cadence in E minor.

The last movement is a "Giga" (jig), which, like the "Allemande," has its cadences with the exception of two, in the second part of the bar. The fore-phrase of four bars ends with a full cadence on the tonic, the after-phrase of four bars plus two cadential bars, has a cadence in the key of the mediant. It is followed by an additional phrase of four bars and two cadential bars ending on the dominant. The fore-phrase of the second part has a half-cadence in the key of the dominant, a somewhat unusual feature in these sonatas. The after-phrase has an interpolated bar between the third and fourth bar, ending on a half-cadence and finishing on the tonic after a cadential phrase of four bars, with the addition of an extra bar confirming the final cadence by repetition. To sum up the analysis, we have:

First part: fore-phrase, 4 bars; after-phrase cadence, 4 + 2 + 4 + 2.

Second part: fore-phrase, four bars; after-phrase, cadence, 4 + 1 bar, 4 + 1 bar.

In discussing the sonata by Corelli, I mentioned that dance forms were used in the Sonata da Camera. The latter, in fact, was really the forerunner of the modern suite, which likewise embodies movements varying in number, style and form, not generally showing the sonata form of which I shall speak later on. The Sonata da Chiesa, on the other hand, was the prototype of the classical sonata, and consisted originally of a slow introductory movement followed successively by an allegro, a second slow movement and a second allegro. All these movements were generally in more or less extended binary form. The same form may be observed also in a great many folk-songs of all nations. Among our most popular national songs in binary form are: "The Blue Bells of Scotland," "Comin' through the Rye," "The Last Rose of Summer," "By the Banks of Allan Water" and "The Vicar of Bray." These contain two sentences each, both ending with a full close on the tonic, and showing transitory modulations into nearly related keys.

In some cases the first sentence ends with a modulation. In strophic songs by the great masters, as well as many modern composers, simple binary form is frequently to be met with, and the student will easily be able to analyse it at the hand of the above explanations.

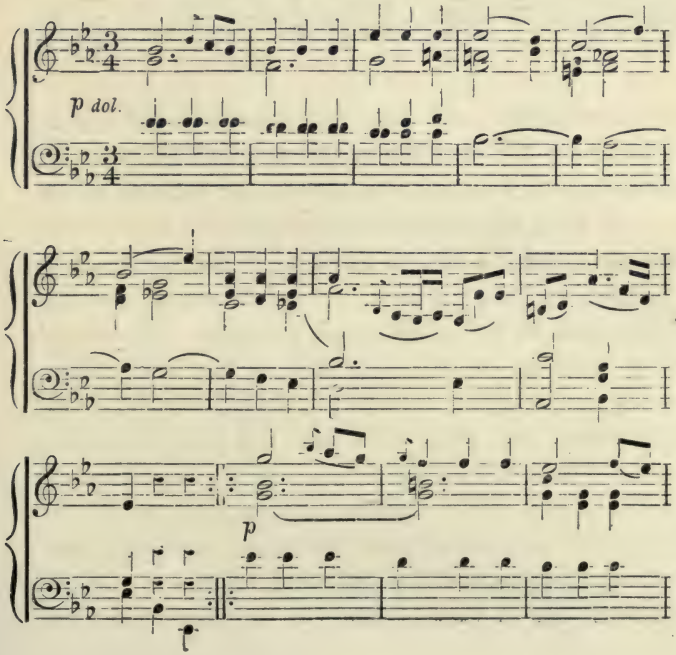
In Haydn's quartets there are several examples of simple binary form. One is quoted in Prout's work from the Quartet, Op. 64, No. 4, which is very interest-

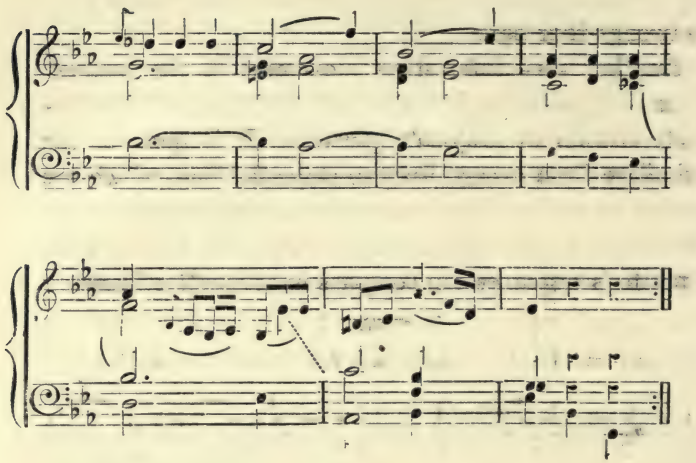
ing by the extension of the sentences of the second part to twenty-four bars.

Another very interesting movement is the menuet from the Quartet in E flat major, No. 8, in Peters's complete edition of Haydn's quartets. It is quite in the primitive form except for two cadential bars which are added to each of the two eight-bar sentences. This Menuet in E flat is an instance of the great variety such a master's resources can compass in so small a frame.

Illustration 14.

Menuet from Haydn's Quartet in E flat. Peters Edition, No. 8.





The fore-phrase ends on a full cadence in the key of the dominant, the first bar of the after-phrase contains a transition to F minor, the second bar returns to the tonic (E flat), the third touches upon the key of the dominant, and the fourth finishes on the tonic. The two cadential bars go from the subdominant through the dominant to the full close on the tonic. The second half is built up on the same bass as the first. Commencing in the key of the tonic, it modulates to C minor in the second and third bars, and the fore-phrase finishes on a half-cadence in the key of the subdominant. The supertonic minor appears in the first bar of the after-phrase, the second and third bars are in the key of the subdominant with a full cadence on the tonic in the fourth bar of that phrase, the two final bars con-

firming the cadence in the same manner as in the first part.

In the works of Bach and Handel specimens of binary form abound, especially in the preludes and fugues, overtures and airs. In vocal music, in fact, it is used very extensively, as we shall see later on.

CHAPTER V.

TERNARY FORM.

AS the word "binary" designates something which divides into two parts, so does "ternary" apply to that which divides into three parts. This latter form, the more important of the two, is often described as "three-part song form" (dreiteilige Liedform), but this denomination is as misleading as the name of "song-form" (Liedform) for the binary form. Both are as frequently employed in instrumental as in vocal music, though the latter, in fact, is the most frequently to be met with.

Pieces have been sometimes called "ternary" for the simple reason that the first sentence was repeated at the end of the piece, and this has, in fact, led to much confusion. Let it be clearly understood, therefore, that the ternary form requires a second part which introduces fresh matter entirely different from the principal subject, to which it should be more or less strongly contrasted. Such matter is described as an "episode." The first part of a piece in ternary form should present in itself a complete binary form, containing at least two

sentences ending with a full cadence on the tonic. The second part (generally in a different key) is frequently another movement in complete binary form, though instead of ending with a full cadence, it leads back to the key of the first part.

The third part is a repetition of the first, but not necessarily in its entirety, and frequently with considerable variations. It may or may not be followed by a concluding portion of various length called the "coda." This addition is left entirely to the option of the composer.

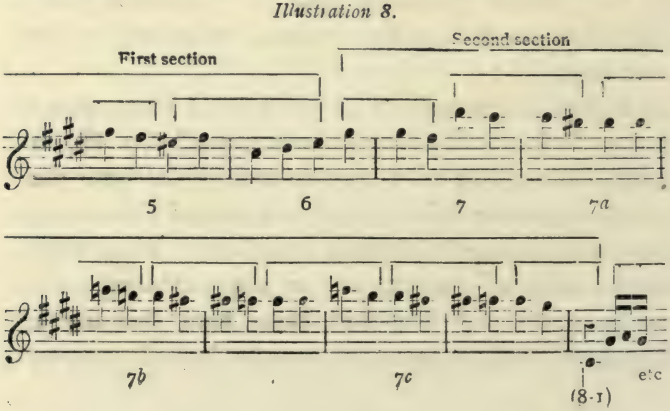
The above is a skeleton outline of "ternary form," admitting of far greater variety in its treatment than the binary form. The repetition of the first part, for instance, though essential in itself, is sometimes restricted to a mere portion of it, not more, in fact, than one sentence. However much or little there may be used of it, is left to the decision of the composer. The main fact is that the third part be constructed upon matter from the first, and not from new matter, as the second part.

As a popular example of simple ternary form, let us examine Chopin's "Fantaisie Impromptu," Op. 66, in C sharp minor. We have here an example of both the incomplete sentence and the typical figure of the accompaniment, marking the rhythm, combined. They have been discussed at the end of the pages dealing with irregular sentences. The first three bars, forming a full cadence in C sharp minor, may be looked upon as

the end of an incomplete sentence. The third bar introduces at the same time the accompaniment figure, which is carried on for two bars to establish the rhythm.

At the beginning of the fifth bar we come to the first sentence. The first bar twice repeated forms the first section. The second section modulates to the key of the dominant and the fore-phrase ends on a half-cadence in the key of the tonic. The second phrase begins with a repeat of the first section of the first sentence, introducing a transition to the key of B major, the second section brings a full dominant cadence. The second sentence begins in the key of F sharp minor, the first phrase ends with a full cadence in the major key of the minor seventh (E major). This phrase introduces the principal melody of the first part, the first section of which is repeated in the after-phrase. The second section is prolonged by sequence and repetition to ten bars, in a manner which requires explanation.

Illustration 8.



The second phrase begins with an incomplete motive. It is also apparent that the second motive has not a feminine ending like the former, and therefore finishes on the third beat concluding the first section. The first motive of the second section is an exact repetition of that of the first section, appearing this time in its complete form. The second motive is now treated in sequential repetition, bar *7b* and the following bar are repeated at *7c*. The after-phrase, which is thus prolonged, finishes on the tenth bar, thus becoming bar eight of the sentence, with a full cadence in the key of C sharp minor. The same bar brings a repetition of the first sentence, which is prolonged by two bars, and an addition of six cadential bars modulating to the key of D flat major.

Two bars of accompaniment figures again precede the beginning of the first sentence of the second part. The cantabile subject of this part, which is marked "largo," forms a very strong contrast to the "allegro agitato" of the first part. We have seen already that a strong contrast of the second part to the first is essential in ternary form, and this middle section is generally in slower time if the first part is in quick time. The first sentence is repeated, ending the first time with a half cadence, the second time with a full cadence. The second sentence, which is likewise repeated, has a different fore-phrase from the first, while the after-phrase is an exact repetition of the relative phrase of the first sentence. This

second part is therefore a perfect specimen of regular binary form. The first repeat of the second sentence ends with a full cadence, the second with an interrupted cadence on the tonic eleventh. The key of D flat major is then left as its enharmonic key C sharp major, and followed by a repetition of the first part as "Part III." This first part is repeated without alteration, and followed by a coda which presents a fresh feature. So far the accompaniment figure consisted of triplets, while the treble was written in quadruplets or duple time. In the coda the accompaniment is likewise changed to duple rhythm. The first sentence of the coda consists of eight bars with an addition of two bars, which at the same time serve to let the treble figures announce their change of place, with the accompaniment figure introducing the final sentence. This brings a repetition of the first phrase of Part II in the bass. The subject, which is here transposed into the key of C sharp major appears this time in augmentation, so that the four-bar phrase is now increased to eight bars. The eighth bar being obtained by doubling the final note. The sentence is prolonged by two cadential bars.

As an example of ternary form familiar to all violinists let us examine Wieniawski's well-known mazurka, "Obertass," Op. 19, No. 1, in G major. There is a great temptation for the unwary to take the beginning of the bar as coincident with the beginning of the motive, as the second beat of the bar is made an accented beat. If he will remember, however, what has been said before

on that subject, and look at the third beat in the bar, it must become clear to him that it is that beat which commences the motive, and that therefore the first sentence commences here, as in so many cases, with an incomplete motive. Notice also that the motives have a female ending on the artificially accented second beat. The fore-phrase ends with a full cadence, the after-phrase with a half cadence, prolonged by three bars' repetition of the cadence and six bars' repetition of the final note rhythmically varied. The fore-phrase at the second sentence is based on a tonic pedal, finishing on a full tonic cadence. The after-phrase, starting on an inversion of the supertonic minor chord, has likewise a full cadence on the tonic, so that we have the two orthodox sentences with a full close on the tonic, which give us a complete binary form. The second sentence is prolonged by repetition of the final cadence, thus adding another three bars to the eight-bar sentence. In these three bars we have a modulation to the key of C, which is established by an incomplete cadence on the dominant in the third bar. Part II is in the key of C major. The syncopated quaver figure originally preceding the triplets in Part I supplies the material for the motives of Part II. The first sentence ends on a full cadence in E minor, which is repeated with a cadence in the mediant major (E major). This is followed by a second eight-bar sentence in E major, which is also repeated, ending with a full cadence in B major. Another eight-bar sentence follows, which serves as a

link, modulating back to the original key of G major, which brings us to "Part III," the return of the first part. The last four-bars of this with the repeat of the cadence are slightly altered to give them more weight as a final cadence.

Analysis of Vocal Movements in Ternary Form.

Bach's "St. Matthew Passion" contains several beautiful and interesting specimens of ternary form. Take, for instance, the aria, "Blute nur du liebes Herz," in B minor. The first sentence forms the orchestral introduction. The fore-phrase, which is composed quite regularly of four bars, finishes on a cadence in the relative major. The after-phrase is prolonged by the interpolation of one bar between bars seven and eight. The first bar of the second sentence—with the entrance of the voice—overlaps the eighth bar of the first sentence, a not infrequent occurrence, as we have seen in a previous chapter. This is practically a repetition of the first sentence, except for the interpolation of five bars instead of one between bars seven and eight. In order to recognise where the interpolation occurs the student must follow the part of the accompaniment, and not the voice part, which is, in fact, a melodious counterpoint to the former. Observe also the ingenious manner in which the moving bass of bars five and six in the first sentence has been transferred to the voice and a middle part in the second sentence, while the bass gives merely the harmonic outline. This second sentence, fin-

ishing again on a full tonic cadence, is followed by a strict repetition of the first sentence, once more finishing on a full tonic cadence. Although the whole part is practically a threefold repetition of one and the same sentence, always ending in a full cadence, we can still consider it as of binary form on account of the many changes which the second sentence undergoes by different contrapuntal treatment and by the prolongation of the after-sentence to nine bars. Taking the subdominant of the original key as dominant of the new key, the second part commences on the dominant harmony of A major. The first sentence of this second part requires a little care in its analysis, as the accent is shifted to the middle of the bars, which bear the distinct character of compound bars (two $\frac{2}{4}$ bars in one $\frac{4}{4}$ bar). Looking at it in this light, we find that the fore-phrase consists of eight $\frac{2}{4}$ bars, every second being the accented bar. The first accent is therefore on the dominant chord of the second bar—the first bar overlapping the pause or end bar of the first part. The first section finishes in the fourth $\frac{2}{4}$ bar with a full cadence in A major. The sixth bar introduces the dominant chord of B minor, and the eighth bar brings the fore-phrase to a close on a full cadence in B minor. The after-phrase introduces a modulation to C sharp minor. It is indivisible and shifts the accent back on to the first beat in the bar, finishing on a full cadence in C sharp minor. Although the chief accent in this eighth bar lies on the first beat, it is of an ambiguous nature, show-

ing again the compound element, and, in fact, the last half may be looked upon as an additional bar or 15a of the sixteen $\frac{2}{4}$ bar sentence, which would thus finish on a full (repeated) cadence in C sharp in bar sixteen.

The second sentence, commencing in the key of C sharp minor, modulates in its first section to the key of A major, and in the second section to the key of F sharp minor, the fore-phrase finishing on a full cadence on that chord, which is quitted as the dominant of B minor.

The first section of the after-phrase finishes with a feminine cadence in B minor on the third beat of the bar. The second section introduces a modulation to the key of E minor, the seventh bar of the sentence being followed by an extra cadential bar (*7a*), after which the sentence finishes with a full cadence in E minor on the third beat of the bar, which has been more or less accented throughout this part. In spite of rhythmical complexities and modulations, this second part is of a perfectly simple and straightforward binary form, consisting of two eight-bar sentences, the second having one cadential bar in addition. After the second part, the first is repeated unaltered, thus forming the third part.

Our next example, taken from Handel's "Joshua," is Othniel's beautiful aria, "A tempo di gavotta." As the title indicates, it is an application of the ancient dance form to vocal music. The form, which originally comprised only sixteen bars, is naturally much extended in this case. It exceeds, apparently, even the limits of simple binary form by the number of sentences, but on

closer inspection we find that this is merely the result of repetition. The fore-phrase of the first sentence is given out by a solo oboe, unaccompanied, finishing with a full cadence on the tonic, and the same phrase is repeated by the orchestra, finishing on a half cadence. We cannot therefore look upon these two phrases as forming a sentence. Although the latter cadence differs from the first, yet there is no contrasting matter in either the first or second section of the repeated phrase. In discussing the construction of sentences we have seen that either the first or second section of the after-phrase may repeat a section of the fore-phrase, but in that case the other section generally contains some contrasting material. In this case, however, there is no difference except in the cadence.

Another circumstance which shows that we must look upon the second phrase as merely a repeat of the fore-phrase is the fact of one being unaccompanied while the other is fully orchestrated. That would not be possible between fore and after-phrase without destroying the uniformity of a sentence, whereas it is highly effective if the orchestra, by repetition, confirms in powerful tones the announcement of the solo instrument. If the student could have any further doubt on the matter, let him proceed in the analysis. Here we have at once strongly contrasted matter to that of the foregoing phrase, of which it appears in every way the logical continuation. But where is our four-bar phrase in the present case? The first section of it is repeated, while

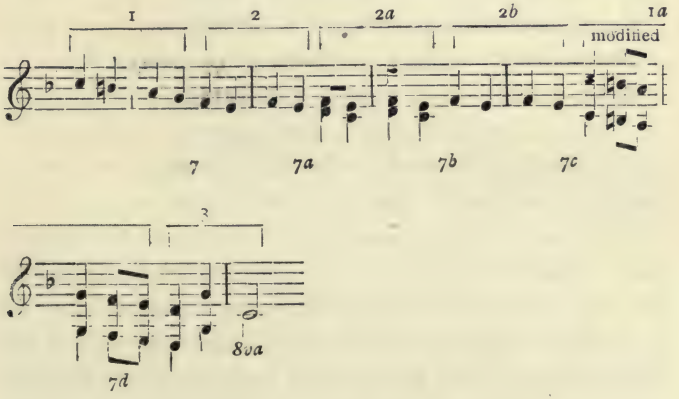
in the following phrase the first bar is repeated. It is evident that the eight bars of repeated fore-phrase would be ill-balanced by an after-phrase of only four bars. Handel therefore prolonged the first section analogous to the fore-phrase while the after-phrase is prolonged by the interpolation of a repeated bar. We have therefore a sixteen-bar sentence of the following construction:

a	*a**	*b*	*c*
1, 2, 3, 4	1*a*, 2*a*, 3*a*, 4*a*	5, 5*a*, 5*b*, 6	6*a*, 6*b* 7, 8

To facilitate our further analysis, let us mark the four sections of this sentence as indicated above, viz., bars 1 to 4 by "*a*"; 1*a* to 4*a* by "*a**"; 5 to 6 by "*b*"; 7 to 8 by "*c*." We shall find then that the next sentence, composed of the same fore-phrase and a new after-phrase, consists of no less than twenty-six bars. First we have a repetition of phrase "*a*," the solo oboe being replaced by the voice. This phrase is repeated by the full orchestra and followed by phrase "*a**," the melody being given to the voice unaccompanied, and then repeated by the orchestra without the voice. The whole of these four phrases represent the fore-phrase, and the after-phrase is prolonged to ten bars to counterbalance them. The voice enters again, supported by a single orchestral part in unison. The first motive of the after-phrase is repeated three times, adding two bars to the first section, which finishes on an imperfect half cadence, the dominant chord being represented by the

third only. The second motive of the second section (F, E, F, E) is first given out by the voice, accompanied by the orchestra. It is then repeated by two instruments in thirds, and the voice entering on the last "E," repeats it a third time unaccompanied. The voice, accompanied by the orchestra in octaves, now repeats the first motive of that section in modified form, leading to a full cadence on the dominant. To make this perfectly clear we give the outline here, showing the division of the motives and bars 7 and 8. To indicate the voice and orchestra parts, the notes of the former are written with the tails upwards, the latter downwards.

Illustration 15.



This concludes the first half of the first part, in which the frequent repetition of a single phrase never palls by the masterly treatment in the alternate use of solo

instrument, voice and orchestra, and the strong relief afforded by the after-phrase. Marking the first four bars of the after-phrase by "d" and the last four bars by "e," the following diagram will give us a clear picture of the two sentences.

FIRST SENTENCE.

Fore-phrase: a + a*.
After-phrase: b + c.

SECOND SENTENCE.

Fore-phrase: a + a + a* + a*.
After-phrase: d + e.

By eliminating all repetition we shall see that we have only two regularly constructed sentences, viz.:

Fore-phrase: first sentence, a* (4 bars).
Fore-phrase: second sentence, a* (4 bars).
After-phrase: b (2 bars) + c (2 bars).
d (2 bars) + e (2 bars).

The first and second half of Part I are connected by a link of the four bars marked "c" in our diagram, which are here transposed into the key of the dominant. The fore-phrase of the first sentence is evolved from section "b" of the opening sentence, and although it consists of practically a threefold repetition of one bar (the third time in modified form) the half cadence, and the well contrasted after-phrase with a full tonic cadence leave no doubt as to the limits of this sentence.

Notice that the last section of the after-phrase is a slightly modified repetition of one half of section "b."

Another link of two bars, formed of the first two bars of section "c," connects the first sentence with the second, which begins with the same section, this time with the original bass, and followed by the second section of "a*," finishing with a full cadence on the tonic. The last bar is repeated by the orchestra, and again by the voice, this time finishing on the subdominant, the latter cadence is again repeated by the orchestra, so that we have a fore-phrase of seven bars.

The first motive of the after-phrase, evolved from the first section of "c," is repeated a third higher, the first section finishing with an interrupted cadence on the dominant, the dominant chord being prolonged to a full pause bar followed by half a bar's rest, on which we must look as belonging to this section, which is thus drawn out to the length of four bars. The reason for looking upon the rest as part of the first section of the after-phrase is based upon the construction of the gavotte, which begins with the second half of the bar and finishes with the first half. Without that rest, which still leaves the impression of the dominant chord in our mind, the first section would have three bars and a half, and the rest could not belong to the second section, which, without it, is regularly constructed, consisting of two bars, evolved from the first section of "e," finishing with a full cadence on the tonic. The second sentence is followed by a repeat of the phrases "b" and "c," which must here be regarded as a third sentence, repeating part of the beginning of the first

half, a frequent occurrence in complete binary form. If we survey now the second half as we did the first, marking the phrases by letters, we find the following diagram:

LINK: C (TRANSPOSED TO DOMINANT), 4 BARS.

First sentence.

Fore-phrase: b modified, 4 bars.

After-phrase: f (new matter) + second section of b modified, 4 bars.

Link: c, 2 bars.

SECOND SENTENCE.

Fore-phrase: c (first section) + a* (second section) + repetition 3 bars, 7 bars.

After-phrase: g (evolved from c), 4 bars + h (evolved from e) 2 bars, 6 bars.

THIRD SENTENCE.

Fore-phrase: b, 4 bars.

After-phrase: c, 4 bars.

Making 35 bars for the second half of Part I.

In Part II the voice commences with an accompanied section of two bars, which appears to be evolved from "b." Let it be said here that I do not wish the pupil to think that Handel *purposely* evolved this, that, or the other of his tributary subjects from the previous matter. This was doubtless the spontaneous flow of ideas from a genius whose original conception under his master-hand took any form or shape that his fancy

led him to give it. I am only pointing out in certain places how a single theme in his resourceful mind developed into one organic growth, offering great variety without his being compelled to take recourse to extraneous matter for the building up of his structure. Every detail springs up without effort from one single root. Certain inversions of, or developments from, original motives may be looked upon as the unconscious outcome of his thought, whereas the direct repetitions, and the transposition of phrase "c," forming the middle link of Part I, are evidently the result of conscious deliberation.

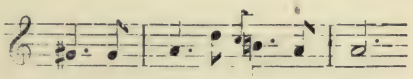
To proceed with our analysis, the first section for voice and orchestra is repeated by the orchestra alone, and again a third time by the voice and orchestra, finishing each time on a full cadence in D minor, which is given less finality in the two latter repeats by the third being in the treble, while it is always given prominence in the vocal part. The second section is a transposed and modified repetition of the first section of "e," finishing with a full cadence on the dominant. The first chord of the after-phrase is approached as the tonic chord of D major and left as the dominant of G minor. The first section in the key of G minor, evolved from the same thematic material as the fore-phrase, is repeated and followed by a second section of two bars, modulating back to D minor and finishing with a full cadence on the tonic. This sentence is therefore composed of a fore-phrase of eight bars and an after-phrase

of six bars. It is followed by a link of two bars, which again shows a new combination of fractions of motives from the foregoing sentence. The second sentence commences with an exact transposition of the first (G minor) section of the after-phrase of the first sentence into the key of D minor, the second section finishing on the dominant shows a sequential treatment of the previous motive. The after-phrase begins with a section which appears to introduce entirely new matter, at least in the first motive, as the second motive appears frequently in various modifications as well as rhythmically shifted to the accented half of the bar.

We have, however, no precedent of the introduction throughout the piece of any matter that has not appeared in the first two sentences, except in the case of "f" (see after-phrase, first sentence, second half of Part I). But even this might be taken as a rhythmical development of the bass of "b," first motive, for such a development takes no account of pitch or interval. The student who has any knowledge of counterpoint knows the important part which the inversion of a motive plays in composition, and if he will look at the motives under discussion he will find that our new hitherto unexplained motive, which we shall call "g," is an exact inversion of "f," starting from the third above. Thus, even this motive, which appeared neglected hitherto, has been made use of again in the course of the piece. The first section of the after-phrase is followed by a second section taken from the first section

of the first sentence of Part II. The next eight bars which follow will puzzle the student in their analysis, as the twice repeated first section from the after-phrase of the previous sentence twice finishing with the same cadence, do not appear as a complete phrase, while it seems impossible that the following four bars, adagio, should form part of one and the same sentence with the light gavotte motives.

The symmetry of the piece required that the four bars of the twice repeated section should be counterbalanced by four more bars. The text falling to these bars, "Love the danger well requiteth," required weight and expansion. The logical answer to the first section, or its most natural continuation, was:



To repeat this in the same manner as the first section would have been an extremely poor device, therefore Handel chose that of augmentation, which gave at once the required weight and importance to illustrate the text, and also the required four bars. In doubling the value of the notes, however, the half bars were turned into full $\frac{4}{4}$ bars, commencing on the first beat of the bar. Thus it became necessary that the odd half-bar of the repeated first section should be filled by a rest which brought the adagio still further into relief.

We have therefore a second sentence in this part, fol-

lowed by a modified repetition of the last phrase, viz., the first section twice repeated and an augmented second section in the key of A minor with a full cadence in that key. This concludes Part II, which thus presents itself in the following manner:

FIRST SENTENCE.

Fore-phrase: first section: 2 bars (evolved from "b") voice accompanied + 2 bars orchestra (repetition) + 2 bars voice accompanied (repetition). Second section: 2 bars (evolved from e), 8 bars.

After-phrase: first section: 2 bars + 2 bars (repetition). Second section: 2 bars (corresponding to relative section of fore-phrase), 6 bars.

Link, 2 bars.

SECOND SENTENCE.

Fore-phrase: first section: 2 bars (transposed first section of preceding after-phrase). Second section: (second bar of first section treated sequentially), 4 bars.

After-phrase: first section: ("f" inverted), 2 bars voice + 2 bars repetition orchestra, 4 bars. Second section: (corresponds to first section of first sentence), 2 bars.

Repetition (modified) of after-phrase: first section (as above), 2 bars voice + 2 bars, repetition, orchestra, 4 bars. Second section: 2 bars in augmentation, 4 bars.

Part III commences with a condensed repetition of

the first half of Part I, beginning with eight bars "b + c," representing the first sentence, while eight bars, "a" (voice only) + "a*" (this time for voice *and* orchestra), form the second sentence, which is prolonged by two cadential bars. The second half of Part I now follows in its entirety.

CHAPTER VI.

ANALYSIS OF INSTRUMENTAL MOVEMENTS IN TERNARY FORM.

EXAMPLES of ternary form in compositions for pianoforte have been very frequently and fully analysed. We refer the reader to Ebenezer Prout's book on musical form, where he will find the analysis of the adagio of Beethoven's "Sonata Pathétique," Op. 13, Andante of Mozart's Sonata in C, No. 10; Adagio of Weber's Sonata in C, Op. 14; Chopin's Nocturne in G minor, Op. 37, No. 1; Schubert's Impromptu in E flat, Op. 90, No. 2; and Schumann's Phantasiestück in F minor, Op. 12, No. 2.

From the above enumeration of pieces the reader will see that in the slow movement of a sonata the simple ternary form is very frequently met with. In Schubert's three Sonatinas, Op. 137, for pianoforte and violin the first and third have a slow movement in ternary form. As they are known to many violinists, and

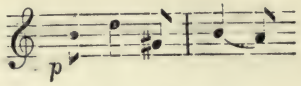
easily obtainable in Breitkopf and Härtel's popular edition the analysis of one of these may be welcome.

The first Sonatina, D major, has an andante in A major. The fore-phrase of four bars ending with a half cadence on the dominant is followed by an after-phrase in which the violin enters with the same subject ending with a feminine cadence on the tonic. Although the after-phrase is a repetition of the fore-phrase we cannot look upon it in the same light as in the Handel aria. The cadences are already decisive in this matter, the dominant appearing at the end of the first phrase, and the tonic at the end of the second, giving it a distinct feeling of a completed sentence. Nor could the following by any possible means be construed into an after-phrase. The second sentence is first given out by the pianoforte, and then repeated by both instruments together. It consists of a four bar fore-phrase keeping throughout in the key of the dominant (E major), and a four bar after-phrase which is an exact repetition of the after-phrase of the first sentence.

The first part is therefore in complete binary form consisting of two sentences of which the second is repeated.

Part II is in the tonic (A) minor key, the melody being given to the violin throughout. The first sentence consists of eight bars with a half cadence at the end of the fore-phrase and a feminine cadence in C major at the end. Part II being composed of only two sentences the end of the first brings the middle

cadence of that part, and that cadence is very frequently in the key of the relative major—a point worth remembering. The fore-phrase of the second sentence finishes with an imperfect cadence on C and the after-phrase concludes with a feminine ending in A minor. Both eight bar sentences are repeated and followed by a coda built up upon the melody of the last two bars of the second sentence:



The fore-phrase of this coda of one sentence is given to the pianoforte which brings the above motive twice, the first section modulating to D minor, the second section to B flat major. The pianoforte commences the after-phrase with a new two bar motive which appears four times in sequential repetition making eight bars in all. To the beginner it might appear a little puzzling whether to look upon these bars as belonging to one eight bar phrase or two after-phrases, of which the second is a sequential repetition of the first. A little closer examination will prove the latter to be the case. In the first instance the fourth of these bars contains a feminine cadence in A major, and although every section has a cadence in a different key, this shows a return to the key of the first part and therefore the end of the after-phrase, while the repetition of that phrase brings us to a feminine cadence in E major, the key of

the dominant. In the violin part the phrases are still more clearly marked. In the first section of each after-phrase we find a motive, twice repeated on different degrees of the scale, which is derived from that of the first bar of the sentence, or rather from the second last bar of the previous sentence given above. A comparison will clearly show this:

In the second section the violin has a single motive only, though divisible. The two sections of each after-phrase are thus very pronounced in the violin part.

Part III brings a repetition of Part I.

The pianoforte retains the melody throughout accompanied by free counterpoint of the violin. The second sentence, finishing with a feminine ending. This is followed by a coda in which the violin resumes the melody part. It consists of an eight bar sentence reduced to seven bars by the overlapping of bars four and five as will be clearly seen by comparison of the fore—and after-phrase.

The andante of the third sonatina which is also in ternary form shows, moreover, the incomplete sonata form which will be dealt with later on.

Another piece, in ternary form, dear to violinists, which offers many points of interest in its construction, is Johan S. Svendsen's Romance, Op. 26, in G major.

In the introduction, which consists of one sentence, the motives are written in augmentation, so that we must look upon two bars as one. If the student will remember what has been said about the construction of motives in a previous chapter, he will find that the accent falls on every second bar, marking the end of the motives. The fore-phrase of four double bars ends on a third inversion of the dominant ninth of D minor. The first double bar of the after-phrase is repeated, and the last is prolonged by augmentation to two double bars with a feminine ending on the dominant. The violin now enters with the first subject contained in a sentence of eight bars, finishing on a full cadence in D major, the second sentence is based upon a dominant pedal in the key of G, and finishes with a feminine ending on the dominant. The first sentence is then repeated with a full cadence in G major. The second part, in G major, is in complete ternary form, as we shall see. The first bar of the "più mosso" must be looked upon as the last bar of a previous sentence, as we shall see from the position of the cadences. The first sentence is of regular construction, the fore-phrase ending with a full cadence on the tonic, the after-phrase modulating to the key of the subdominant ends with a full cadence in C minor. The second sentence has a fore-phrase of four bars, ending with a full cadence in C minor. The third bar of the after-phrase is prolonged by sequential repetition, so that we have bar 7 and 7*a*, and bar 8 brings a feminine cadence on

the dominant chord of B flat minor, after which bars 7 and 8 are repeated in modified form, finishing on the same cadence as before. What follows now is capable of various interpretation. The first two bars following the second sentence (letter C in the Breitkopf edition) are evidently a repetition of the first section of the after-phrase, this time in the key of B flat minor. They are repeated in the key of C sharp major, the two sections forming the fore-phrase of a new sentence, of which the next four bars are the after-phrase, ending in a feminine cadence on the dominant of B minor. The first section is then repeated twice more, ending on the dominant of E flat, forming a link of four bars, leading to the second part of the middle section. This is evolved from a motive taken from the after-phrase of the introduction. The first and second sections of the fore-phrase are both twice repeated. Bar 6 of the sentence (second bar of after-phrase) is prolonged to three bars by sequential repetition, so that this section has four bars, and bars 7 and 8 are prolonged by augmentation, as in the introduction, so that we have a sentence of sixteen bars, ending on an interrupted cadence in E flat. This is followed by another sentence with a modified and transposed repetition of the former subject-matter. The first section of the fore-phrase is repeated, while the second section, in modified form, serves as first section of the after-phrase, the third bar of which (seventh bar of sentence) is repeated, and the eighth bar is cadentially

prolonged to two, finishing on the dominant of G minor. This seems the most natural analysis, as the new matter taken from the introduction, which appears at the "molto animato," is given too much prominence to accept the other version, which looks upon that which follows the second sentence as repetition of the after-phrase in this way:

(Commencing with the appearance of the after-phrase in B flat minor)—

(5*a*-6*a*) (5*b*-6*b*) + (7*a*-8*a*) (7*b*-8*b*) + (5*c*-6*c*) + (5*d*-6*d*) + 7-8 + 8*a* + 7*a* + (7, 8, modified and repeated) + 8 cadential bars + (7, 8, transposed and repeated) + (7, 8, modified and repeated) + 4 bars cadence.

This with the following repeat of the first sentence of Part II would bring it certainly within the limits of binary form, were it not for the incongruousness and for being very far-fetched. Even though the first two bars taken from the introduction would give a more decisive character to the second sentence of that part, the former version gives undoubtedly the correct solution. The third part of Part II consists in the repetition of the first sentence, followed by a regularly constructed fore-phrase in C minor, finishing with an interrupted cadence on the second inversion of G minor. The after-phrase takes a cadential character, and is followed by a "lento molto" of eight bars, forming a link with the repetition of Part I, now becoming Part III. This begins with a repetition of the

first sentence, the solo part being an octave lower and the accompaniment altered. The second sentence appears in the same form as before, except that its cadence is prolonged by eight bars, an additional link of two bars connecting it with the coda. This commences with a four-bar phrase in which the first subject appears in the dominant of C major, and with a transition to C minor, finishes on the chord of G. It is repeated in the lower octave and followed by a two-bar section, which is a modified repetition of the opening bars. This is twice repeated, the first repetition, unaltered in the treble, ending on the dominant, while the second repetition in augmented form starts on the chord of the subdominant, and changing to the subdominant minor chord, ends with a plagal cadence on the chord of the tonic, which is extended to three bars.

As a specimen from violoncello literature, let us take the beautiful slow movement from Svendsen's Concerto in D major, Op. 7. The andante is in the key of G major. After an introduction of four bars, which bear the distinct character of the after-phrase of an incomplete sentence, the violoncello brings the first subject, accompanied by the orchestra. This consists of two eight-bar sentences, of which the second is a direct continuation of the first, which finishes in the key of the tonic. The second modulates to the key of B major and closes on a full cadence in that key, the orchestra taking over the melody in the last

section. The second sentence is then repeated by the solo instrument, beginning in E minor and ending on a full cadence in G major.

This is followed by a tutti of two sentences, the first in G major, consisting of eight bars + one, modulating to B major. This may be looked upon as a link with Part II, which commences with the second tutti bar in B major, introducing new thematic matter belonging to this part, which declares itself in the second four-bar phrase, so that we must look upon the first phrase as introduction to this part. The fifth bar, beginning on the first inversion of the chord of C sharp minor, brings the first subject-matter of Part II, and commences an eight-bar sentence modulating to the key of B minor. The beginning of the next sentence, overlapping the end of the former, marks the entrance of the violoncello, which now takes up the melody, accompanied by ambiguous chords on a tonic pedal throughout the fore-phrase, while the after-phrase establishes the key of B minor in a full cadence. In the next sentence the orchestra takes over the melody, accompanied by the figuration of the solo instrument, finishing on the dominant of the key of A. In an added four-bar phrase this key appears as dominant of D major.

The second half of Part II commences in that key, but modulates to the key of F sharp minor in the after-phrase, which, by the sequential repetition of its first section, is prolonged to eight bars. The second

sentence has a regular fore-phrase of four bars, but the after-phrase is prolonged to five and followed by another cadential four-bar phrase. A link of four bars "tutti" brings us to Part III, with the repetition of Part I. The solo part of the first two sentences is unaltered, but the accompaniment more elaborated. In the third sentence the fore-phrase is an exact repetition of the previous sentence, while the after-sentence is extended to six bars, with the addition of another four-bar phrase leading to the coda, consisting of a sentence of 8 bars + 3. Expressed in condensed form we shall obtain a clearer picture of the construction:

PART I.

Introduction, 4 bars. Solo, first sentence, 8 bars; second sentence, 8 bars; second sentence and repeat, 8 bars. Tutti, 8 + 1.

PART II.

Tutti (Introduction), 4 bars. Tutti, first sentence, 8 bars. Solo, first sentence, 8 bars; second sentence, 8 + 4 bars. Second half, first sentence, 4 + 8 bars = 12 bars; second sentence, 4 + 5 + 4 bars = 13 bars. Link, 4 bars.

PART III.

First sentence, 8 bars. Second sentence, 8 bars. Third sentence, 4 + 6 + 4 bars = 14 bars. Coda, 8 + 3 bars = 11 bars.

THE CONSTRUCTION OF VARIOUS FORMS OF COMPOSITION.

WE have analysed in the preceding chapters the component elements of a musical sentence. We also found the manner in which sentences are combined in simple, binary and ternary form, upon which all musical compositions are based. In some cases the simple primary forms are strictly adhered to, as in some of the pieces we have hitherto analysed, in others they appear more or less extended and modified. As instrumental music in its various branches offers the greatest variety of their application, and contains at the same time all the forms appearing in vocal music, we shall in the first instance concern ourselves with treating of the former, beginning with the "dance forms," as the most concise, yet most varied in rhythm.

CHAPTER VII.

THE DANCE FORMS.

MUSIC intended to accompany the actual dance must necessarily accommodate itself to the steps of the dancers, and is therefore restricted to the regular sentences composed of two four-bar phrases. Thus we find all dance times written for that purpose constructed upon the strictest lines of simple binary form, or in the case of the minuet and trio, etc., on the lines of simple ternary form, as explained before. When they appeared of component parts of the ancient instrumental suite, however, those restrictions remained no longer in force, and they were often over-ridden for æsthetical reasons, as we shall see anon.

The form of the oldest suites, as, for instance, Corelli's Op. 2, was still unsettled, and the number of movements varied. In many cases they began with a prelude, which was followed by two or more dance tunes, generally commencing with an allemande, followed by two other dance forms in irregular order. In

some cases a movement of abstract music was interpolated between the dance forms, as we find it in some of Corelli's sonatas, Op. 2 and Op. 4. The great German and French viol da gambists from about 1680 to 1720 extended the limits of the suite to so great a number of dance tunes that they could hardly be looked upon any longer as a concrete form, being merely a collection of pieces (sometimes to the number of twenty) which had nothing in common but their tonality.

With the suites by the classical masters the case is different. Corelli, possessed of the natural feeling of the old Italians for symmetry and beauty of form, recognised that tonality was not sufficient to produce homogeneity in a work of several movements, but that their proper juxtaposition and balance in number and length was equally important. The indefinite number of movements produces a rambling effect and loosens, eventually even dissolves, that feeling of unity. In the six suites forming the second part of his fifth book of sonatas we find that he has made an important step in advance of his former works. Although we find the number of movements in these already restricted to three or four, yet their order varied greatly. In the latter work, Op. 5, we find the form of the classical suite fully established. Three of the suites commence with a prelude, followed by an allemande or courante in moderately quick time; then comes a sarabande, which is in very slow time, followed by a jig.

This form remained the basis of the suite, which eventually comprised both allemande and courante in succession after the prelude, while another moderately quick dance tune was inserted between the sarabande and the jig.

The suite or "partita," as it was sometimes called, consisted therefore of the following movements: (1) prelude, (2) allemande, (3) courante, (4) sarabande, (5) either gavotte, minuet, bourrée, loure, or similar dance form, (6) gigue. As the prelude is not an essential movement, the suite therefore has four standard movements, and one interpolated or additional movement between the sarabande and gigue. The dances enumerated under (5) are those most frequently met with in the suites of Bach, though the old composers have used a great many other dance forms which it would take too much space to enumerate here. Two, however, which were to be met with more frequently deserve special mention: the branle and the cebell, the latter being an old English dance.

Other dance forms which were likewise used alternately with other movements of the suite shall be mentioned later on.

They all resembled each other in the main features of their outward form, which was the simple binary, consisting of two parts, each being repeated. The first part of a movement in the major key generally ends with a cadence on the dominant, while in minor keys it finishes either on the dominant, the relative

major or the dominant minor. In other cases both the first and the second part end with a full cadence on the tonic. This is the case in the second gavotte of Bach's Suite in C minor, for violoncello solo, and in the works of the seventeenth century gambists it is of very frequent occurrence.

The allemande, being the first of the essential movements of the suite, is less regular in its construction than the other movements. As Prout points out in his work on applied forms: "This probably arises from the fact that at the time of the development of the suite the allemande *as a dance* was entirely obsolete." A moderately quick movement in $\frac{4}{4}$ time, it may be looked upon as in compound time, or two bars of $\frac{2}{4}$ time contracted into one, as has been explained before. That this is actually the case is proved by the position of the cadences which occur on the third beat of the bar, which (except in the case of feminine endings) prove the time to be compound.

In some cases the final accent is, by elision or extension of a bar, placed on the first beat of the compound bar, and the symmetry restored by the prolongation of the final chord. This is shown by Prout in an example from Bach's "Suites Françaises." If the student will examine his solo sonatas for violin and violoncello he will find that they are all constructed on the same lines. The extension of the sentences by interpolation of bars and addition of a phrase is quite a feature of the allemande, and while

the first part may be of quite regular construction, as in the case of the allemande mentioned by Prout (see above) we shall always find the second part thus treated. This, in fact, should be well observed that if one part of a movement is longer than another it should always be the second part. The placing the accent on the first beat of the final $\frac{4}{4}$ bar of the movement, though more general, is not always followed, as we may see from the allemande of Bach's Fourth Sonata, for violoncello solo, in E flat. The first part of this movement has two sentences, the first finishing with a full cadence on the tonic, the second with a full cadence in the key of the dominant. In analysing this part do not let yourself be deceived by the fact that it consists of exactly sixteen bars, but find out the cadences to determine the end of the phrases and sentences. First of all take note that the allemande always commences with one or more unaccented notes or up-beat, and that it is composed of running figures, generally of semiquavers, in many cases interspersed with groups of notes of still smaller values. To determine the construction of the sentences, take the half-bars as your unit, counting them as full bars. We find, then, that there is no cadence until we come to the fifth of these bars, which we mark, as shown in our previous chapters, as 4*a*.

The beginning of the after-phrase overlaps, and with the end note of the fore-phrase in bar 4*a*, commences also bar 5, followed by bar 6. These two bars

are twice repeated in sequential form, so that we have bars (5-6)*a* and (5-6)*b*; then bars 7 and 8, where the first sentence finishes with a full cadence in E flat. In the next sentence the first two sections show sequential repetition, while bar 5 is three times thus repeated, and bars 7-8 bring a full cadence in the key of B flat. Considering bar 8 as bar 4 again, we have another phrase developed from bars 5-6 of the first sentence. Both bars are again repeated in sequence and followed by bars 7-8 as before.

The second part consists of four sentences, the last being very much extended. The first sentence we might describe as:

$$1, 2, 3, 4\text{—}5, 6, 7, \left.\begin{matrix} 8 \\ 4 \end{matrix}\right\} 5, 6, 7, 8.$$

If we examine bars 5, 6, and 7, 8, however, we shall find that the latter are but a modified repetition of 5, 6, and that the two following bars are a sequential repetition of bar 6, it would therefore be better to number them in the following manner:

1, 2, 3, 4—(5, 6) (5, 6)*a*, 6*b*, 6*c*, 7, 8.

This sentence of twelve bars finishes with a full cadence in the key of C—the relative minor. The second sentence ending with a cadence in G minor, has the usual number of eight bars. The third sentence, finishing with a cadence in B flat is likewise regularly constructed. In the fourth sentence both sections of the fore-phrase are sequentially repeated, the last bar being extended to three in sequential imitation and followed

by two extra cadential bars, finishing on the subdominant. The fore-phrase and after-phrase overlaps here, and the first section of the latter is also repeated in sequence, and followed by bars 7, 8, finishing on a tonic cadence. Bar 8 must here be taken again as bar 6, when it is followed by 7, 7*a* and 8, with a full cadence on the latter. The first half of the last $\frac{4}{4}$ bar could no more be taken as final cadence than that which concludes the first half. The following diagram may serve to show the whole construction once more in graphical form:

First Half:

First sentence: 1, 2, 3, 4 $\binom{4a}{5}$ 6, 5*a*, 6*a*, 5*b*, 6*b*, 7, 8.

Second sentence: 1, 2, 1*a*, 2*a*, 3, 4, 3*a*, 4*a*, 5, 5*a*, 5*b*, 6, 7, 8, 5, 6, 5*a*, 6*a*, 7, 8.

4

Second Half:

First Sentence: 1, 2, 3, 4—5, 6, 5*a*, 6*a*, 6*b*, 6*c*, 7, 8.

Second sentence: 1, 2, 3, 4—5, 6, 7, 8.

Third sentence: 1, 2, 3, 4—5, 6, 7, 8.

Fourth sentence: 1, 2, 1*a*, 2*a*, 3, 4, 3*a*, 4*a*, 4*b*, 4*c* + 4*d* $\binom{4e}{5}$, 6, 5*a*, 6*a*, 7 $\binom{8}{6}$, 7, 7*a*, 8.

If we look at the bars marked 4*d* and $\frac{4}{5}$ in the last sentence, and compare them with those marked $\frac{4a}{5}$ and 6 in the very first sentence of the allemande the student might be led to think that their resemblance would

call for analogous treatment, and that therefore the bar 4*d* ought to be really 5, or at least that they should overlap as in the former case. But let him see how they are approached. In the first instance bar 4 has a distinctly cadential character, placing the accent on bar 4*a*, thus showing that to be the end of the fore-
5
phrase, while the following bars point to its being also the commencement of the after-phrase. In the latter case the same bar is approached by figures which run into it, while the second half of bar 4*d* and the first half of 4*e* form a cadence on the subdominant A flat, so that the accent here is shifted to the latter bar, which therefore commences the after-phrase.

Those who have carefully followed the analysis of this and previous examples will be able to analyse other specimens for themselves.

THE COURANTE.

The "courante" is the second essential movement of the suite, but although rich in harmony, and capable of as much polyphonic treatment as the allemande, it is generally less complicated in construction, although, especially with Bach, the greatest master of form, it is not unusual to meet with extended and irregular sentences. There were two distinct forms of the courante, apart from a third hybrid species, which, though sometimes used by Handel, was never in general use. The two forms were the Italian "corrente" and the

French "courante." The former consisted of running quavers, the latter of syncopated figures of three crotchets, of which sometimes the first, and sometimes the second, were dotted. Some of the old writers made use of both forms, distinguishing between them by applying either the Italian or the French denomination. There are instances of this in a collection of pieces by Christopher Simpson (about 1650).

The courante was generally in $\frac{3}{4}$ or $\frac{3}{2}$ time, and the last bar is frequently in $\frac{6}{4}$ time on account of the cross accents in the cadences.

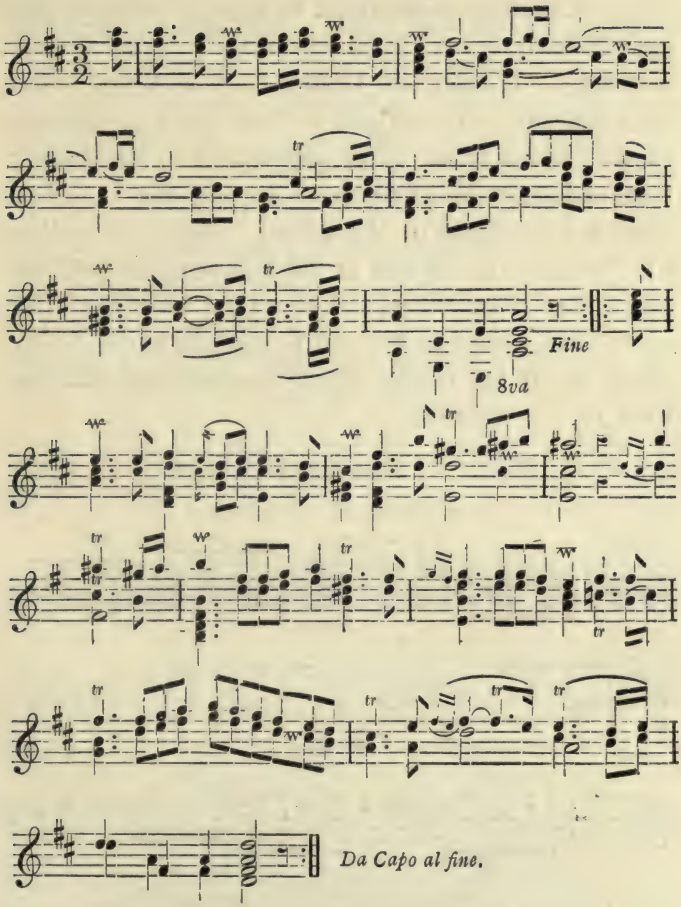
Mr. Jeffrey Pulver in a paper on ancient dance forms read before the Musical Association (1912-3), says, in speaking of the courante: "It generally consisted of two or more sections, of eight or multiples of eight bars each repeated, and commenced on the up-beat. The strict rule of the early Germans insisted upon all these and other points being observed; but later the form became very elastic, and indeed, courantes were evolved that were as unlike the original dance as could well be imagined. All evidence considered, we may take it that the courante, with its two forms and various speeds, formed the connecting link between the early gaillard and the later canaries and gigues, on the one hand, and led to the menuet—some say to the waltz, too—on the other."

The *tempo* of the courante varied even more than the rhythm. Originally it was like all the ancient

dances accompanied by song, the latter being naturally used also without the dance. In Henry II of France's time, it was a favourite at court, and its movements were then very solemn and dignified, so that, as Mr. Pulver tells us, "some writers say that a more grave measure could scarcely be imagined. It became a great favourite in all European countries from the end of the sixteenth to the beginning of the eighteenth centuries, when it gave place to the menuet, and became obsolete as a dance, and soon after also as an instrumental form.

In Couperin's "Pièces de Clavecin" we come across specimens which still bear the stamp of the ancient solemn courante, with many cross rhythms. Other seventeenth century composers, however, used the Italian and later French courante, which were both in quick time. As a charming specimen of the latter we give one by Marin Marais, from his suites for three bass viols. It is written in $\frac{3}{2}$ time, evidently on account of its cross rhythms. In order to analyse it, the bars must be reduced from their compound form to simple $\frac{3}{4}$ time, when it will be found that the forephrase of the first sentence is sequentially prolonged as well as the cadences—the latter simply to fill the compound bars. The second part consists of two $\frac{3}{4}$ sentences of eight bars, the last being doubled for the aforesaid reason.

Marin Marais's "Courante."

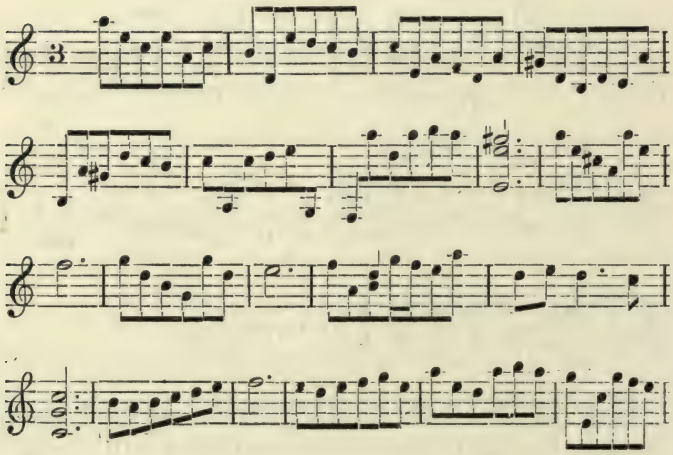


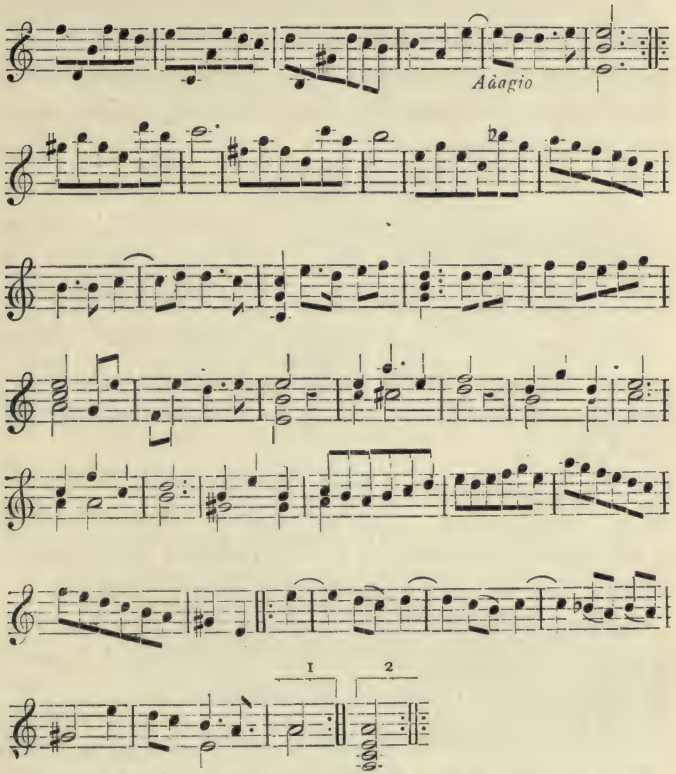
Bach has used both forms of the courante, of which he made the most elaborate use, but space will not per-

mit of their analysis here as they are easily accessible, and the student should now be able to analyse them by themselves. A fine "Corrente" from Johann Schenck's "L'Echo du Danube" (a work of which only one copy survived), may stand here as a specimen of the Italian form. It is very simple in its construction, although the addition of an odd bar in the extended fore-phrase of the second sentence, as well as the "adagio" at the end of the first part, are sufficient proof that it was composed at a time when the "Corrente" had ceased to be used as a dance and only survived as an art form. The $\frac{6}{4}$ cadence has not been used in this instance.

Illustration 16.

Johann Schenck's "Corrente."





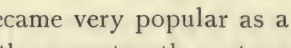
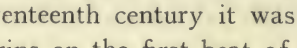
In his "Scherzi Musicali" Schenck has made ample use of both forms of the courante. The time-signature in these movements is generally "3," which means $\frac{3}{2}$, yet he has divided the bars in $\frac{3}{4}$ time, but the construction as well as the extra bar of the cadence show clearly that he really had looked upon $\frac{3}{2}$ as the basis of his construction.

The "Corrente" has been frequently used by modern composers, who have merely taken the rhythm without concern of the restrictions of the ancient form, treating it in the freest manner in the building up of some very fine movements.

The Sarabande.

The sarabande which forms the third essential movement of the suite is perhaps the most ancient of these dance forms. Mr. Pulver tells us in his very interesting account of the sarabande that it was known in some form or other in Spain as early as the twelfth century, and that it showed at least Moorish influence if not descent.

It was originally in $\frac{3}{2}$ time, and consisted of two repeated sentences of eight bars each. About the end of the sixteenth century it was introduced into France, where it became very popular as a stately court dance.

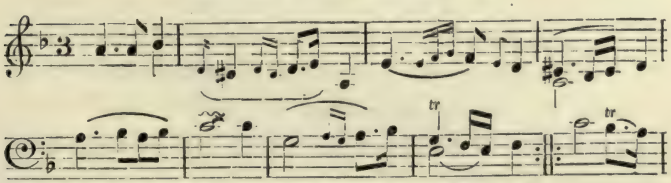
During the seventeenth century it was also written in $\frac{3}{4}$ time. It begins on the first beat of the bar, and its characteristic feature is the frequent recurrence of the rhythmic figures:  and  .

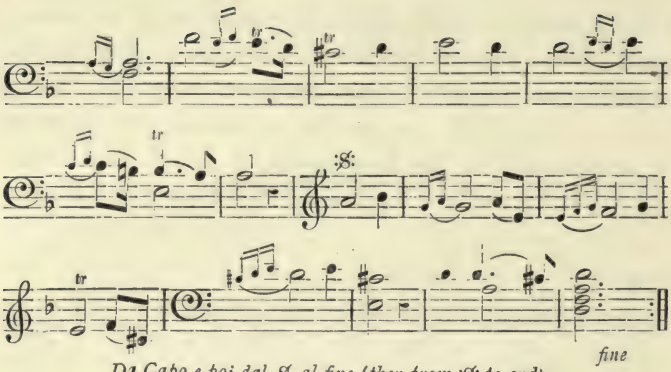
The French writers kept fairly close to the original dance form, although they vary the rhythm occasionally when the sarabande was used as a purely instrumental form. But even then they retain the construction of one sentence for the first part, occasionally prolonged by a second after-phrase, and two sentences for the second part. Both parts were repeated, and some-

times either the whole of the last sentence or its after-phrase were repeated a second time as a coda. The famous French viol da gambist and composer, Marin Marais (1656-1728), has written a considerable number of sarabandes in his five books of pieces and suites for his instrument. The following, taken from a suite for two viol da gambas and continuo, illustrates the second kind of rhythm. The condensed treble part of this beautifully melodious sarabande will suffice to show the construction, which adheres strictly to that of the old dance form. It is also an instance of the last sentence being repeated again as coda. As was the custom with seventeenth century composers, the parts had to be embellished by the executant with various graces and passing notes in the repetition. In this case Marais wrote out the repetitions, filling in all the embellishments as he wished them to be made, and also the second repeat of the last sentence, which is again differently embellished from the first. As the piece is here included merely as a specimen of form, the repeats are only indicated:

Illustration 20.

Marin Marais's "Sarabande."





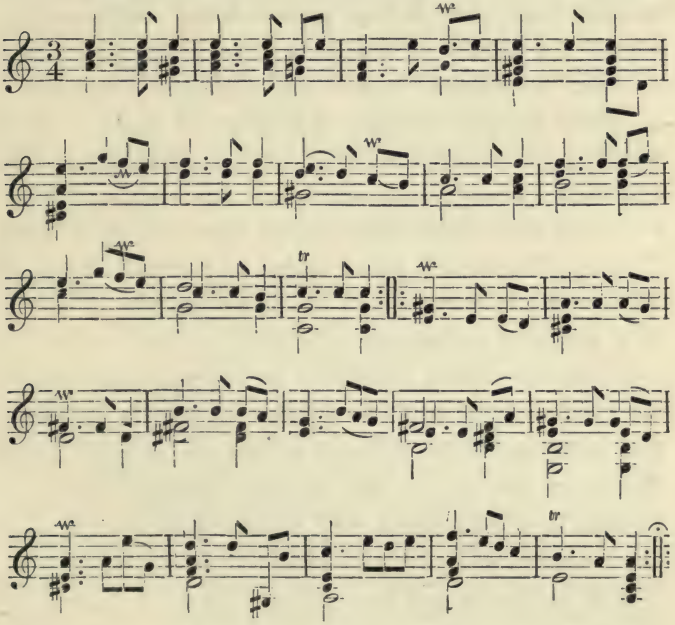
Da Capo e poi dal 𝄋 al fine (then from 𝄋 to end).

The unembellished melodious outline of a sarabande had sometimes a mere skeleton-like appearance, which, by the breaking up of long notes in the manner of the time and the addition of the various graces, became a more or less florid piece. The sarabande was always expressive in a marked degree of the character of various nationalities. The suave and graceful sarabande of the French becomes a piece of noble grandeur in the hands of the German composers, of which we find numerous specimens in the works of Bach and Handel. A fine specimen showing the same rhythmical figure as that by Marais, and therefore particularly suited for comparison, is to be found in the sonatas for gamba solo by August Kühnel, which the composer played in London in 1685. As the sonatas are not easily accessible, we give it here.

It consists of only two sentences, but each of these has three phrases:

A. Kühnel's "Sarabande."

(The original, for gamba, an octave lower in alto and bass clef).



Among the later seventeenth century and early eighteenth century composers the $\frac{3}{2}$ time was rarely used. Kühnel employed it still in some instances. In Corelli's earlier sonatas we come across it, but in his later works they are all in $\frac{3}{4}$ time. Bach uses the $\frac{3}{2}$ time in several instances, as it allowed him fuller scope for his polyphonic figuration.

In Italy the sarabande never became at home, and the spirit of Spanish *grandezza* which pervades it was

not in sympathy with the lively spirit of the Italian. The consequence was that in a very short time nothing but the name survived in the works of Italian composers. Corelli has already two sarabandes, the time of which is marked vivace and allegro respectively, the latter being, moreover, in $\frac{6}{8}$ time. A fine specimen of what practically amounts to a sarabande of two sentences, exemplifying, moreover, the rhythm of the first type mentioned above, is the theme to his famous "Folies d'Espagne," which stand as twelfth sonata of his Op. 5. It serves here, of course, merely as theme of a series of variations.

As the sarabande gradually disappeared as a dance, the strictness of its form became eventually loosened, and although Bach adheres in the majority of cases still more or less to the original outward form, his figuration and rhythms vary a great deal, and in some cases present none of the characteristic features.

It is, moreover, not uncommon with Bach to find the sarabande followed by a variation as contrasting movement known as a double. Of this we have also two specimens in Schenck's "Scherzi Musicali" (ab. 1700), where we find, moreover, departures from the outward form by a considerable prolongation of the second part. In such cases Schenck indicates the movement as merely a "tempo di sarabanda."

In one instance, however, we have a sarabande with two sentences of nine bars each (extra cadence bar),

while all other of his sarabandes have either an extra phrase or section at the end of the first part. Modern writers have often made use of the sarabande in their suites. A very fine and well-known example is that of Edvard Grieg's suite, "In Holberg's Time," and another lesser-known, though undeservedly, is the sarabande from Woldemar Bargiel's "Bagatelles."

The fourth and last indispensable movement of the suite was

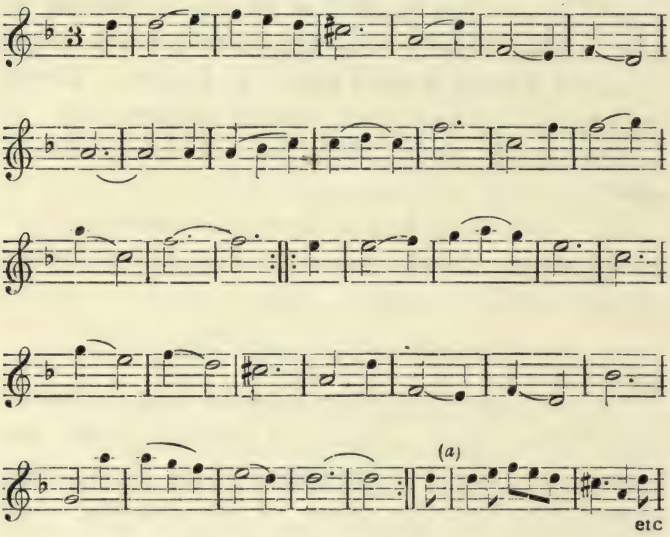
THE GIGUE.

(English: jig, or jigg, jigge.)

This is a dance of great antiquity and of British origin. The "jig" appears in English MSS. and printed books much earlier than in those of any other country. It took the place of the gaillarde, and was in $\frac{3}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, $\frac{6}{4}$, $\frac{12}{8}$, or even $\frac{12}{16}$ time. It is still known in some parts of the country, especially in Ireland, as a popular dance, although both Scotland and Ireland received it originally from England, and Mr. Jeffrey Pulver ("A Dictionary of Musical Terms") opines that it is in the first instance attributable to the Celts. The rhythm of the British jig consists generally of syncopated groups of three notes. Syncopated rhythms are, in fact, characteristic of British dance forms, especially the short note followed by a long note. A pretty jig by William Lawes, taken from Playford's "Musick's Recreation"

Illustration 21.

William Lawes's "Jigge."



illustrates this. The time-signature here is 3, which meant $\frac{3}{2}$, but it is really in $\frac{6}{4}$ time, and the bar-lines divide it into $\frac{3}{4}$ time. The cadences show the $\frac{6}{4}$ time most clearly. We give the treble part translated from the original tablature (Illustration 21):

As it is in quick time this notation is misleading, and we should write it nowadays in $\frac{6}{8}$ time, as indicated at *(a)*.

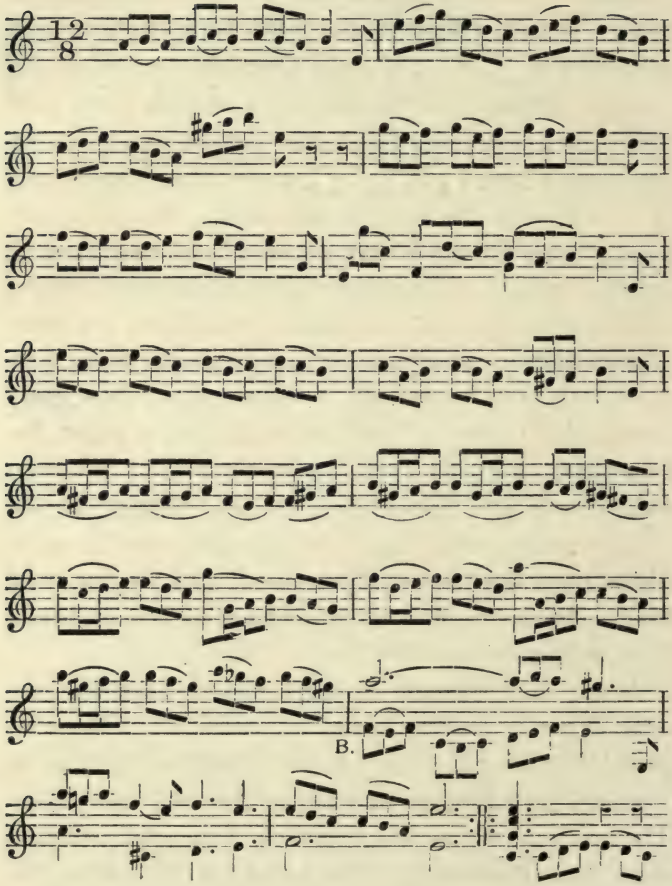
In Italy, the "giga," as it was called there, played an important part in instrumental music from the latter part of the seventeenth century. It had, however,

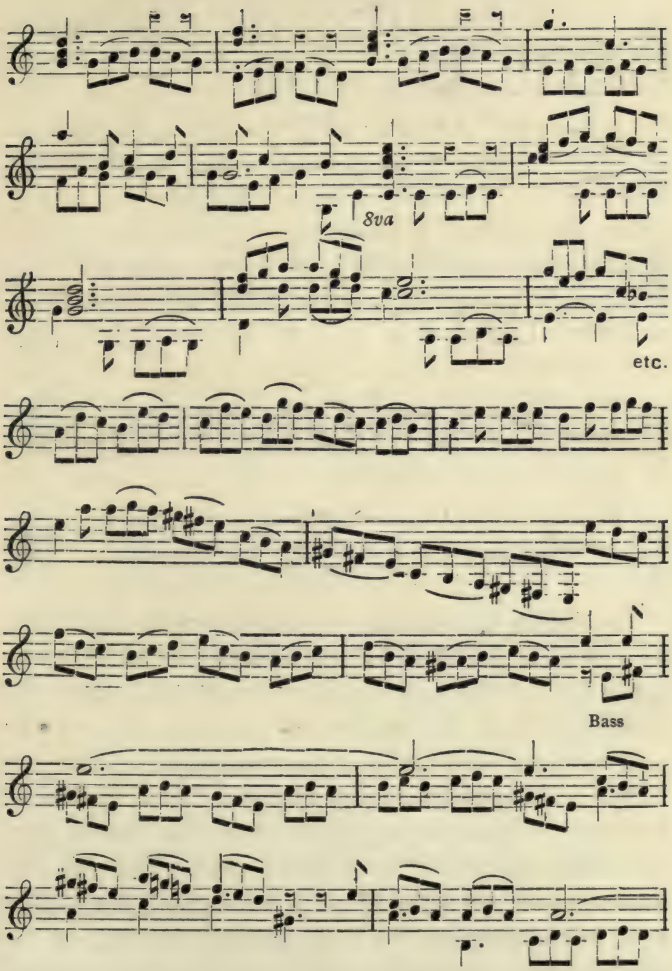
developed an entirely different physiognomy in that country, consisting generally of smoothly-running quaver figures, although we meet casually also with this rhythm:  . In Germany the smoothly-running figures were predominant, though Bach and others used sometimes the former rhythm as well as the syncopated form:  , which latter was greatly in favour with the French composers. As an instrumental form the gigue was far more important than as a dance form, as it is capable of considerable thematic development, though the dance form shows the same construction as nearly all the other dance forms, viz., 1 + 2 (or 3) sentences. Bach, whose gigues show every conceivable variety of rhythm possible in a gigue, has sometimes used that form for movements of considerable length and importance, as, for instance, in the "Suites Anglaises," No. 3, in G minor, the G major gigue from the "Suites Françaises," and the beautiful and rhythmically elaborate movement in D minor from the same set.

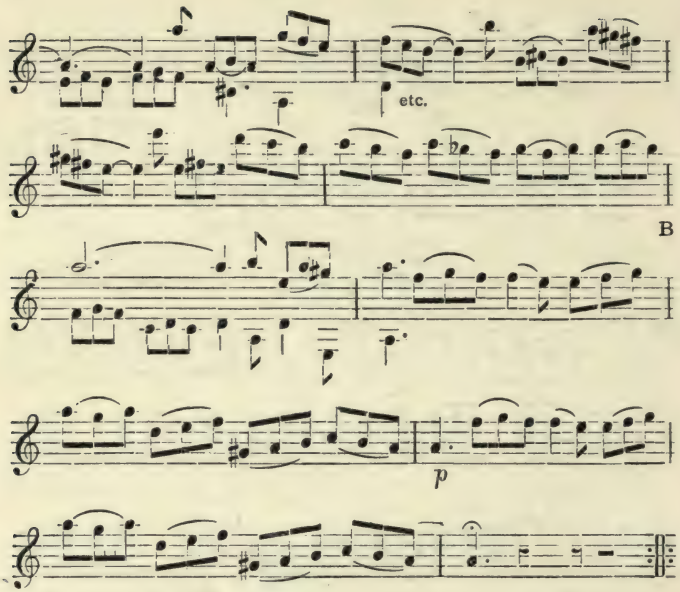
A very fine example of a gigue with smoothly-running figures which forms a kind of "Perpetuo Mobile," is contained in Johann Schenck's "L'Echo du Danube," containing six sonatas for viol da gamba. The work was considered entirely lost until a unique copy was discovered a few years ago, of which the writer has a copy. As it is inaccessible otherwise, it may serve as example in this instance.

Illustration 17.

Johann Schenck's "Giga."




8va
etc.
Bass



The Gigue in A minor is here written in the G clef, an octave higher than in the original, to allow of an indication of the bass where it is required to show the continuation of the movement, also for the convenience of those who are unacquainted with the alto clef in which it appears in the original. It is written in $\frac{12}{8}$ time. Although this must really be looked upon as compound time, the cadences prove that the sentences consist of eight $\frac{12}{8}$ and not eight $\frac{6}{8}$ bars. The first fore-phrase of the first sentence, closing on the subdominant minor, the after-phrase on the dominant, the second sentence commences in A major, modu-

lating to A minor, in which key the fore-phrase closes, while the after-phrase finishes on a half cadence in that key. The second part commences unexpectedly in C major, which gives a fresh and fine effect. The fore-phrase closes in that key as well as the after-phrase in which the last bar is prolonged so as to shift the cadence from the unaccented half of the eighth bar, where the previous cadences occur, to the first beat of the next bar. The second sentence brings out the compound nature of the bars more clearly. It finishes with an imperfect cadence in A minor with the addition of one bar. This is followed by a third sentence, the forephrase of which is prolonged by one bar, while the after-phrase is composed of two sections, the second being an exact repetition of the first. The repetition as such is more pointedly emphasised by marking the first section *forte* and the second *piano*, thus letting it appear as an echo of the former, and also giving it the character of a repeated complete after-phrase of four $\frac{6}{8}$ bars.

As one of the most remarkable specimens of the gigue we must examine that favourite movement of the late Lady Hallé (Mme. Norman-Neruda) from the sonata for solo violin, composed 1796, by the great F. W. Rust, the greatest virtuoso on *all* musical instruments of his time. Unfortunately, the beautiful work has been spoiled by the ruthless hands of Ferdinand David, who, in order to *improve* it, by the addition of a pianoforte accompaniment, *simplified* the

violin part by cutting out a good deal of the double stopping, thereby destroying the masterly and wonderfully effective part-writing for the solo instrument. The gigue forms a kind of rondo on a large scale, in which a chaconne and a courante appear as the episodes. The gigue in D major has a first part, consisting of one regular sentence of eight bars in $\frac{12}{8}$ time. The second part commences with an eight-bar sentence, followed by an extra 4 + 2 bar phrase, in which the subject is accompanied by triplets in harmonics, after which the first part is repeated. Then comes the "ciaconna" as first episode, and after a repeat of the gigue the courante as second episode, a third repeat of the gigue bringing the whole to a close.

Some of the gigues by Bach are very complicated in their construction, as, for instance, the one in G minor, analysed in Prout's "Applied Forms," page 33.

With the gigue we have come to the end of those movements which were the original components of the classical suite. The first addition, which was made to these four movements was that of two gavottes, which were contrasted so that they might be played alternately. At first they appeared not unfrequently after the gigue, but it was soon felt that the gigue produced a feeling of finality which was disturbed by being followed by anything else, particularly by a somewhat statelier movement. Consequently they were inserted between the sarabande and the gigue.

The Gavotte.

The Gavotte was an ancient French country dance which was already in favour in the sixteenth century. One of the oldest, if not *the* oldest, known gavotte is that which was arranged by Ghys as "Gavotte de Louis XIII." It was originally written for a ballet at the French court in 1581. A copy from the original score may be seen in E. van der Straeten's "The History of the Violoncello," page 128, and in his "The Romance of the Fiddle," page 9, where it appears as in the original, commencing on the first of the bar. This was generally the case with the oldest gavottes, and even in A. Kühnel's Fourth Sonata, for two viol da gambas and continuo, published about 1691, we find still an example thereof, although during the last quarter of that century its standard form had been fixed. According to that, the gavotte commenced on the third beat of the bar. As a country dance it was of a very lively character, and consisted of two repeated sections of four or eight bars. The four-bar sections (generally to be looked upon as eight $\frac{2}{4}$ bars) appear only in the earliest and most primitive examples, while the form of two repeated eight-bar sentences became general from the middle of the seventeenth century. Towards the end of that century it became a favourite dance at the French court, with the result that it had to exchange the linen apron for silks

and laces and the rustic sprightliness for stateliness and courtly grace, so that it was not unlike the minuet in character, though not in rhythm. Like the previously-mentioned dance-forms, it assumed larger proportions after it had become an integral part of the suite, and when it exceeded the limits of the dance-form to a considerable extent, as it did in the works of Bach and Handel, it was often described as "tempo di gavotta," as, for instance, in the case of Othniel's beautiful aria in "Joshua," which we analysed as a specimen of ternary form.

The French clavecinists and viol da gambists generally adhere to the strict form.

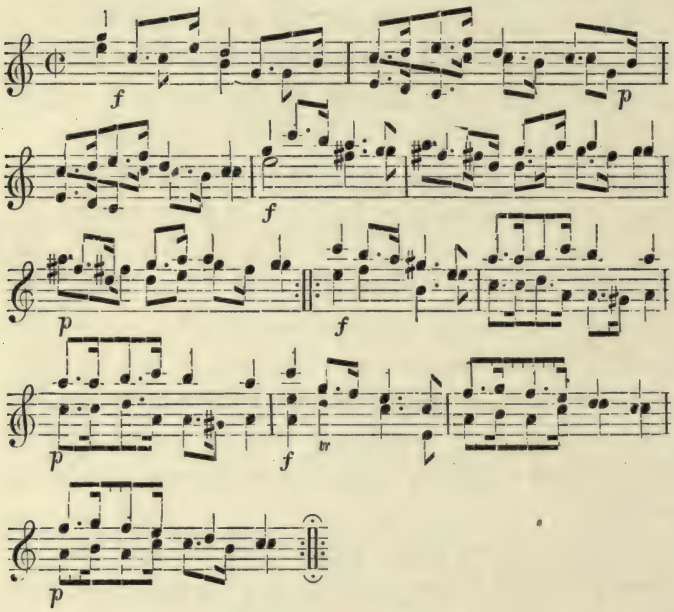
In the third sonata (suite) of Schenck's "L'Echo du Danube" only are two gavottes, of which the second is the double or alternative of the first; they commence on the fourth beat, and although partaking of the general character of that dance, they cannot really be counted among the gavottes in point of form. In the scherzi musicali there is only one gavotte which appears under that name, and contains only two sentences, the after-phrase of the second sentence being repeated in altered and modified form, as may be seen by close comparison. Curiously enough Schenck starts the movement still on the first beat although writing about 1700. The result is that the sentences appear to have an additional half bar, whereas if we place the first bar line *after* the second crotchet, where it should

be, we not only get the accents in their proper places but also find that the sentences are absolutely regular in their construction. There are five examples of a "tempo di gavotta," two being particularly dainty and melodious, but all commence on the first beat. Kühnel's gavottes also begin on the first beat of the bar, in his case it is likewise a question of misplacing the bar-lines as the accent really falls on the third beat of his bars which therefore should become the first beat. In both his charming "Serenata" and "The Echo" for two viols da gamba and continuo he has a gavotte beginning in this manner and composed of two repeated sentences each. Curiously each of these sentences has six bars, but if we look closer into the matter we find that Kühnel evidently looked upon these as compound bars.

In that case we have in each part an eight-bar sentence followed by an additional after-phrase of four bars in 2-4 time. If we look upon them as bars of 4-4 time we must accept the sentences as of four bars each with an additional after-phrase of two bars. In the case of "The Echo" we also have four-bar sentences, but instead of the additional after-phrase, we have here a repetition of the second section of every phrase as "Echo." As the movement is very curious in this respect we bring it here in condensed form:

Illustration 18.

Aug. Kühnel's "Gavotte from the "Echo."



As gavottes by the classical masters are in everybody's hands we need not give any more examples.

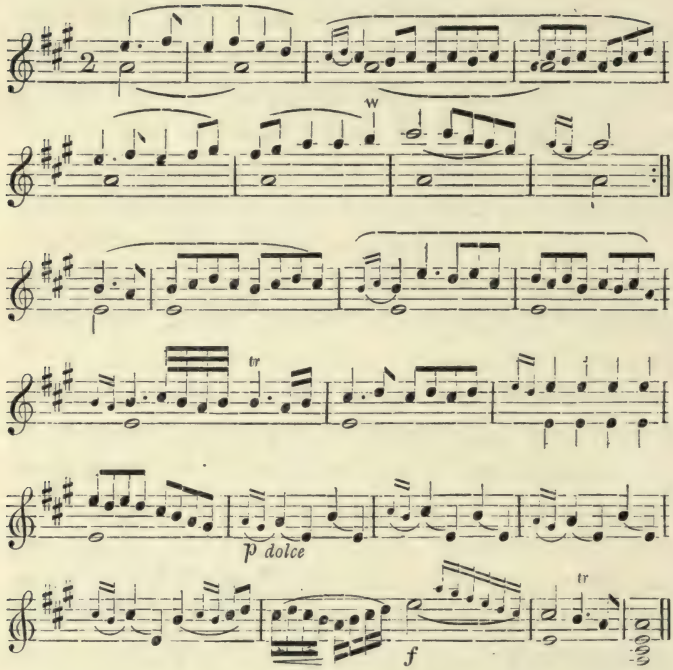
The Musette.

The second gavotte (double or alternative) was often written on a drone bass in which case it was called a musette. This was however not the real "musette," a separate dance form mostly in 6-8 time, though not infrequently in duple time. In the latter case it com-

menced like the gavotte on the third beat of the bar. It received its name from a kind of small bagpipe which was used to accompany that dance. The musette was typical of the Watteau times, and a great favourite at the French court when that artificial arcadianism was at its height which caused the king and his court to play at shepherds and shepherdesses and ignore the real world beyond the confines of the parks. The only good it did was to produce some pretty pictures and graceful music. Like other old dances the musette was originally a country dance, moderately slow and accompanied by graceful movements. It was chiefly cultivated in France where it made its way into opera as well as the instrumental suite. Examples in the works of the French clavecinists and viol da gambists abound. In the music of other countries it appears only casually. Bach who employed all the various forms that came under his notice has used it in some of his suites. In modern music it has been used occasionally but in so much altered form that it bears hardly any trace of resemblance to the ancient dance except for the drone bass. Such is for instance the well known musette by Offenbach for violoncello. A typical "*Muzette*" (as the old spelling was) by M. Marais is the following, though in point of melody there are many finer ones by this and other composers yet none more characteristic.

Illustration 19.

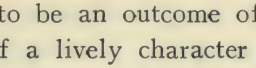
Marin Marais's "Muzette."



It consists of two eight-bar sentences, the second being prolonged by an additional after-phrase extended to seven bars. In the late seventeenth and early eighteenth century, while the musette was in favour as a dance, it appeared, like our example, as an independent movement especially in the suites of the French composers though generally accompanied by a second

musette as double. In later times it was mostly used as companion movement to the gavotte or menuet.

The Bourrée.

The bourrée is a dance movement which was quite as important as the gavotte with regard to its position in the suite. As a dance it came from France, and is considered by some to be an outcome of the "Branle." The dance was of a lively character in duple time, commencing on the up beat. It was either in 2-4 or 4-4 time with this rhythm  the first and third beats were strongly accented. Although a native of France or the northern Pyrenees of Spain it was cultivated more by English and German composers. In the suites of Bach and Handel are numerous fine specimens which are well known and therefore require no quotation in this place. The reason for the predilection for this form by the German composers may be found in the capabilities which it offered for thematic and contrapuntal treatment.

The Branle.

The branle (bransle, or "brawle" as it was sometimes called by Elizabethan poets and writers) was a round dance of gay character which derived its name from the swaying movements of the body (French bransler). It is of great antiquity, known printed specimens dating back to 1530. In Elizabethan

times it was in great favour, and remained so to the end of the seventeenth century; Pepys mentioning it on various occasions.

The Passepied.

The passepied, an outcome of the branle, was for two centuries a popular dance in England, Germany and France. Although originally probably in duple time it developed into a triple time measure during the seventeenth century. Commencing with an upbeat, and of quick time it showed the same construction of sentences as the other dance forms. The passepied, generally in a major key, was sometimes used as the additional movement in a suite when it was often followed, like most of the additional movements, by a second or "double" in the minor key. There are numerous specimens in the works of Couperin, Leclair, Rameau, as well as those of the great German masters. In Bach's "Französische Ouverture" there is a fine specimen in B minor. Handel used it rarely, if ever, but in Bach's works many fine specimens are to be found.

The Rigaudon.

The rigaudon, an old French dance of quick duple time was not used as one of the extra movements of the suite but appears sometimes at the end thereof in place of the gigue. As an instrumental form it was in great favour during the seventeenth and eighteenth centuries, and a very fine specimen is the rigaudon from

Rameau's "Dardanus." Edward Ward, the burlesque poet (about 1700) in his description of Thomas Britton's "Musick Society," refers to it in the following lines:

"We thrum the famed Corella's Aires;
Fine Solos and Sonettos (sonatas)
New Riggadoons and Maidenfairs
Rare Jigs and Minuettos."

(See E. van der Straeten's "The Romance of the Fiddle," page 120.)

This is what Mr. Jeffrey Pulver tells us about it:

". . . . it was very likely named after its inventor. Written in duple time (usually allabreve), and constructed of four-bar phrases, this dance was lighter than the bourrée, commenced on the last quaver of the bar, ended on the third, and generally consisted of three or four repeated sections. Of these sections it was traditional to pitch the third lower than the others in order to vary the colouring." This third section was usually a true (three-part) trio or middle section after which the first was repeated. A very fine specimen of modern times is the rigaudon in Grieg's suite, "From Holberg's Time."

THE LOURE.

Another of the "extra movements" of the suite was the loure, named—like the musette—after the instrument on which the dance was accompanied, which was a kind of bagpipe peculiar to Normandy. Its move-

ment was slow and dignified and the time generally 6-4 beginning sometimes on the first beat and sometimes with an up beat.

The loure was used largely in the operas of seventeenth century French composers. Bach used it occasionally in his suites when it appears like the gavotte, etc., accompanied by a second loure in the minor key.

THE PAVANE.

The pavane (pavin) was a stately dance introduced from Padua. It consisted generally of three parts of one or two sentences each, in "alla breve" (𝔠) time. About 1500 it was already known in England, where it became a favourite dance at court, and Henry VIII composed several "pavins." As an instrumental form it became of great importance, and formed part of the earliest suites. For quite two centuries we find specimens of the pavane in all countries, and towards the end of the seventeenth century it formed the slow movement of the French overture.

THE GALLIARD.

The gaillarde or galliard originated about the same time as the former in Italy and was equally popular, especially in England where we find numerous specimens by the foremost composers. It was of a sprightly nature written either in 3-4 or 3-2 time. In its simplest form it consisted of two parts, generally of two sen-

tences each. In the earliest suites it generally followed the pavane.

In Christopher Simpson's "The Seasons," for three viols and continuo, about 1660, consisting of four suites of three movements; a galliard forms the last movement of each suite. These galliards attain considerably larger proportions, having from eight to thirteen repeated sections sometimes of over twenty bars each. They are practically variation movements of a very advanced type, and in many instances appear as the direct precursors of Haydn, whose work they often bring to mind, especially in the galliard of Winter, where the treatment of the original subject often recalls Haydn's famous variations in the "Emperor" quartet. This may be a revelation to most people. By the late seventeenth and early eighteenth century masters the galliard was sometimes used as the additional movement of the suite.

THE TAMBOURIN.

The "tambourin" was a quick dance in duple time, deriving its name from the tambour (tabor) which accompanied it together with the fife. It was not unlike the rigaudon, which it outlived, however. The "tambourin" was essentially a French dance, and largely used by French composers in their suites. There are many fine specimens in Marais's pieces for viol da gamba, a very fine "tambourin" for the violin, by Leclair, revived and popularised by Joachim, and two

beautiful examples (to be played alternately) in Rameau's "Pieces en Concert."

THE CEBELL.

The cebell (sebell) is an old English dance, in construction resembling the gavotte, and like that in duple time, but of quicker movement. It was used as an instrumental form by English composers of about 1650 to 1750. The "CANARIES" was a dance of Spanish origin, introduced from the Canary Islands. It was in triple time of the syncopated jig rhythm, commencing on the first beat. In the operas and ballets of Lully it is often to be met with, and acquired great popularity in England, where it appears frequently also as an instrumental piece in the works of seventeenth century composers.

THE RONDO.

The "rondo" was originally a round dance, but it developed already in the seventeenth century into a purely instrumental form, which was destined to play an important part in instrumental composition, and will be found later on.

THE MENUET.

The "menuet" is the last and most prominent of the old dances which gained importance as purely instrumental forms. A descendant of the branle, it apparently originated in Poitou as a lively country dance which held its sway all over Europe to the beginning

of last century. The menuet found its way into the suite soon after that conversion from the dance had taken place, and it is still used as an instrumental movement, although no longer in its primitive form of two repeated eight-bar sentences. In the classical suite it was often used as the additional movement, together with the second or double generally in the minor key. This second menuet was from about the middle of the eighteenth century generally called the "trio," from the fact that it was originally scored for three instruments, and it retained that name, as did the alternative movement in the march and other forms, to this day, although the original idea has long been lost sight of.

THE POLONAISE.

The polonaise or polacca is originally an old Polish dance dating back to the sixteenth century. This ancient dance form had probably very little resemblance to the processional dance which, during the nineteenth century, generally opened a ball in Germany. The modern polonaise, which soon became an important instrumental form, requires little comment, as it is well known from the many fine specimens by the greatest composers.

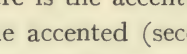
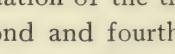
It is in triple time, of moderate speed, and a characteristic feature are the feminine endings of all the principal cadences. In the polonaise of nineteenth century masters the form is developed to a considerable extent, and sometimes even changed from binary

to ternary form by the addition of a trio. In Chopin's Polonaise in F sharp minor, Op. 44, a mazurka takes the place of the trio—a very exceptional case. The older specimens are, like the other old dance forms, of simple binary form, and in some cases each part consists of only four repeated bars, the first four bars being repeated at the end of the second part as in the case of the specimen in Bach's Suite in B minor, for strings and flute. The polonaise in its primitive form is not unfrequently to be met with in early eighteenth century works.

The Mazurka.

The mazurka is another Polish dance in triple time but quicker than the polonaise. A characteristic feature is the accentuation of the third beat, especially in the accented (second and fourth) bars. The mazurka as an instrumental form has obtained great prominence by Chopin.

The Bolero.

The bolero is a Spanish national dance in $\frac{3}{4}$ time, bearing some resemblance in its rhythmical structure to the polonaise, and, like that, of moderate speed, though a little more lively. Its characteristic rhythm is  or  . It differs from the polonaise, apart from the general atmosphere, by the absence of feminine endings, and by an introduction

of one or more bars in which only the accompaniment figure is heard. These must, of course, not be taken as part of the first sentence. It is apparently of more recent date than the polonaise, and many excellent specimens may be found in the works of Spanish composers. Notable examples are also the boleros in Weber's "Preciosa," Auber's "Masaniello," and Chopin's Bolero, Op. 19.

THE TANANTELLA.

The tarantella is a quick dance in $\frac{6}{8}$ time, and was considered as offering a cure against the poisonous bite of the "tarantola" spider. Both the dance and the insect derive their name from the town of Taranto, though it was, and is still, most in favour at Naples. It may be looked upon as a kind of "perpetuo mobile" of running three-quaver figures, offering great opportunities for technical display, which made it a favourite with many composers. A fine example is that in Auber's "Masaniello." Tarantellas for solo instruments have been written by so many great and lesser composers that there is no need to point out any in particular, except perhaps a very fine example which forms the finale to Frederick William Rust's fine "Sonata Italiana," composed 1792, which remained in manuscript until his grandson, the Cantor of St. Thomas, in Leipzig, Dr. William Rust, published it some twenty years ago (C. A. Klemm). Apart from its purely musical charm it offers many points of in-

terest. It is written in $\frac{2}{4}$ time, which, as Mr. J. Pulver points out, was the case with many old triple time dances in their most ancient form. The quaver groups are therefore *treated* as triplets, and they are sometimes changed to semiquaver figures. As F. W. Rust, a careful observer, travelled in Italy and must have seen and heard the dance, there is no doubt that it was used in that form.

The Saltarello.

The saltarello is not unlike the tarantella in construction, though it combines the syncopated gigue rhythm with the running triplet quavers of the tarantella. Mendelssohn's Italian Symphony offers a fine example in the finale.

The reason for dwelling at some length on the ancient dances is that there is an awakening interest therein, and that their musical form hardly found any adequate explanation in modern works of concise form.

The March.

The march, as Prout says, "is so nearly akin to the dances in its form that the present chapter is the proper place for treating of it. As its original object was to accompany the marching of soldiers, it was always in duple or quadruple time, with strongly-marked rhythms and regularly formed sentences.

The oldest marches were constructed exactly like

the old dances of two repeated parts of eight bars each. This simple binary form, more or less developed, was used by all the older composers. Sometimes the march was followed by a trio, after which the march was repeated, thus giving it ternary form, and sometimes more than one trio was added, establishing rondo form. When the march was used solely as a musical form it became more extended in its proportions, as, for instance, Schubert's fine marches for piano duet, which are all in ternary form (with a trio). When used for theatrical or operatic purposes the music had to adapt itself to the requirements of the stage, which sometimes gave it dimensions of unusual length, as in the case of the "Tannhäuser" march. The music which accompanies Parsifal on his way to the Grail's castle and continues during the procession of the knights may be looked upon as a march form with various episodes, though it has no longer any connection with the orthodox form.

There is no fixed norm for "march time," though the words are sometimes used to indicate a moderate walking pace or "allegro moderato"; in other cases it varies from the "andante" of a funeral march to the "vivace" of a "quick step."

The CIACCONE and the PASSACAGLIA which were originally dances, will be dealt with under the variation forms.

The modern suite has practically nothing in common with the classical suite, as it is neither restricted to the

dance forms, nor does it always adhere to the "prelude" as opening movement. It is in reality a series of movements, not in sonata form, which are more or less connected by their contents and tonality. This connection is sometimes effected by a certain poetical scheme which runs through the whole work—in a few solitary cases by the use of certain thematic material upon which all movements are based—and at other times merely by the order of the movements (generally five or six) and key relationship. The restriction to one and the same key and its *tonic* minor or major is never observed in the modern suite.

CHAPTER VIII.

SMALLER INSTRUMENTAL FORMS.

TO these belong all smaller solo pieces, as "Songs Without Words," "Charakter-stücke," "Phantasiestücke," "Album Leaves," salon pieces, etc. I have dealt already with these when speaking about simple binary and ternary form, as all of these belong either to one or the other. By far the majority belongs to the binary form. The reader will be able to determine these forms, taking care not to be misled by repetition or alteration in the outline of a theme or melody.

THE ETUDE.

The etude or study varies from the simplest form of finger and bowing exercises to elaborate concert pieces like the studies by Liszt, Chopin, Heller, Schumann, Paganini and others. Many of these, while aiming at the development of the technique with regard to some special feature, possess a higher poetical value. They

are sometimes beautiful pieces in simple binary or ternary form, and some studies by Henselt, for instance, are avowedly written for the study of style and phrasing, and not with the object of developing technique, though sometimes both may be combined. As the average student, especially younger students, generally seem to experience more difficulty in fixing the tonality, cadences, etc., in a violin, violoncello, or any other monophone part, let us take one of R. Kreutzer's forty studies, viz., No. 8, in E major. This is in simple binary form. The first part consists of two eight-bar sentences with an additional after-phrase cadentially prolonged to six bars, modulating to G major, in which key the second part commences. This has also two regular sentences, after which the first phrase of part one is repeated with a different after-phrase. This is prolonged by the repetition of bar seven to six bars, with a full cadance on the subdominant (A), and followed by a coda of eight bars.

In F. A. Kummer's "Huit Grandes Etudes," Op. 44, we have examples of binary and ternary form. Take, for instance, No. 1, in A minor. The unwary may be tempted to look upon this as in ternary form, as the second part commences in the relative major and is followed by a repetition of the first sentence, with a different after-phrase. Let him remember, however, that the introduction of new material is necessary, as well as the contrast of tonality to establish ternary form. We have therefore to

deal here with simple binary form, the first and second part consisting of two sentences, each followed by a repetition of the first sentence considerably extended by repetition and prolonged cadences, and followed by a coda treated in similar manner. In the Seventh Study in C minor the case is different. The first part is in complete binary form, and although its last bar overlaps with the first of the second part, which is moreover in the *same* key, that has a different figuration and a different *tempo* (allegro furioso). It offers, therefore, a complete contrast, while part three brings an abbreviated return of the first subject—lento—followed by a short coda.

THE PRELUDE.

The prelude is a term applied to compositions of the most widely different description. The Latin word, "præ-ludum"—from which the English word is derived—means "fore-play" or introduction to a piece, and it varies from a few introductory bars to a whole movement, and in some instances to even larger forms of more than one movement. As one of the greatest early masters of instrumental form, let us turn to Corelli's suites or chamber sonatas, as they were called, to distinguish them from the church sonatas, which were sonatas proper. Many of these have a short introduction of from sixteen to twenty bars, generally in slow compound time, which divide mostly into three

irregular (by elision and contraction) sentences. This is particularly the case in his Op. 5. Four of the six suites, Nos. 8-11, commence by short preludes in slow time, and not divided by double bars. We must leave their analysis to the reader for want of space. The first suite, No. 7, has a "vivace" prelude in compound $\frac{4}{4}$ time, which is divided into two repeated parts of two irregular sentences each. The analysis of this little movement offers many points of interest to the young student.

The prelude to the sixth suite of his Op. 4, on the other hand, has no less than five different movements. It begins with an adagio of six bars in $\frac{4}{4}$ time, followed by an allegro of twenty-three bars in $\frac{3}{4}$ time; then comes an adagio of seven bars in $\frac{3}{2}$ time (of the sarabande character), an allegro of twenty-eight bars in $\frac{3}{4}$ time, and another adagio of ten bars in $\frac{3}{2}$ time. This is in the style of the second adagio, while the second allegro shows the same rhythmical figures as the first, though it is not a repetition. Slow undivided movements more developed, especially in their figuration, often form the preludes to the suites of the French gambists. In some cases they are followed by a quick movement of greater length. The preludes to Bach's solo sonatas are mostly quick movements of the moto perpetuo type, sometimes preceded by a slow movement, and in some instances developed to a considerable length. The preludes to his fugues are

mostly of shorter dimensions and in simple binary form.

In some instances, as in the case of the great Fugue in A minor, for clavier, they consist merely of a few chords without any division into phrases.

This is also the case with the prelude to Handel's first suite of harpsichord pieces, although it is of some length. They are a kind of free fantasias, or rather improvisations, and not constructed on regular lines. The organ preludes by Bach are in some instances important compositions based upon various chorales, and often treated in the most elaborate contrapuntal manner. Modern composers, like their predecessors, have likewise used the greatest diversity of form in their preludes. Sometimes they are simply melodies or songs without words, as in the case of some of Chopin's Twenty-four Preludes. The preludes to operas or other extensive choral and orchestral works do not belong to this category. They are frequently of considerable dimensions, and fill the place of the overture, without adhering to any particular form. We shall have occasion to speak of these again later on.

The fugue is of ternary form, though not the simple ternary, as the second part does not consist of contrasting material. It has been justly included in the smaller instrumental forms by Prout. We cannot go into detailed analysis of the fugue in this place, but must refer the reader to the many excellent works dealing with this vast subject.

THE VARIATION.

This form is the outcome of the "divisions upon a ground." This ground was a simple harmonic bass of four or more bars, which was played by one instrument (bass viol or organ) while another instrument broke up or "divided" the larger values, first by crotchets, then quavers, triplets, semiquavers, syncopations, etc. Eventually this developed into a freer style of "descanting" by introducing scale passages to connect the various notes and the introduction of changing and auxiliary notes, as well as various embellishments. A well-known example of this style is Corelli's "La Folia," better known as "Folies d'Espagne." This work consists of twelve "divisions" or variations on a "ground" or continually recurring bass of two eight-bar sentences by Farinelli, uncle of the famous male soprano of that name. Farinel's ground, as it was called in England, was a great favourite with seventeenth century composers. Playford's "Division Violin" contains a set of variations on this ground, Marin Marais in his "Pièces de Viole" has a set of thirty-two variations, and many other composers of that time have used it likewise. Handel has used the form in "The Harmonious Blacksmith." He has used it also in some of his choruses, as, for instance, "To song and dance" ("Samson"), "Almighty Ruler" ("Joshua"), etc.

The CIACCONE (chaconne) and PASSACAGLIA (passecaille), which were originally dance forms in $\frac{3}{4}$ time, became far more important as instrumental forms. Both were constructed over a ground of four or eight bars offering the material for technical display in the form of variations.

Both forms were much affected by seventeenth and early eighteenth century composers. The works of the French and German clavecinists and gambists contain numerous examples. The passacaglia attained, moreover, a special significance, as it led to the variation movement of the sonata. Of this we find some remarkable early specimens in the viol da gamba sonatas (published 1698), by August Kühnel, who, in boldness of conception and purity of style, was equalled by few of his contemporaries. The first sonata in D major is a ciaccona on a ground (round bass), consisting of thirteen variations preceded by a long introduction in $\frac{4}{4}$ time, and in double stops and chords, which appears again as the final movement. The variations of ten or eleven bars each are all in $\frac{4}{4}$ time, except the fourth, which is in $\frac{12}{8}$ time. The seventh variation only brings the melody. The ninth and tenth sonata consist likewise entirely of variations on a ground, and again, the third of his sonatas for two gambas, in G minor. A detailed account of these sonatas is given by Dr. A. Einstein in his book, "Zur deutschen Literatur für Viola da Gamba im 16 und 17 Jahrhundert" (Breitkopf and Härtel). The finest specimen is the famous

ciaccona from Bach's solo sonata for the violin, which is so well-known that it requires no detailed comment here, but we advise the student to examine it carefully for himself. While adhering strictly to one key in its original form we find towards the end of the seventeenth century that one or more of the variations on a theme in a major key, appear sometimes in the tonic minor, as in Bach's "Ciaccone." Bach also introduces the ground sometimes in various parts, either bringing it in a middle part or letting it appear as melody in the treble. Moreover, a variety of cadence appears which is absent in the older variations. In the modern sonata the variation movement plays an important part, attaining gradually greater freedom in its treatment.

Nor was that movement restricted to any particular position in the sonata. In Haydn's pianoforte sonatas the D major Sonata (Litolff Ed., No. 9) has a variation movement as finale, although it is not marked as such, and the variations are very free, often merely retaining the harmonic outline. In Beethoven's Sonata in A flat major, Op. 26, we find a set of variations taking the place of first movement. The theme in this case is of extended binary form, whereas hitherto it never exceeded two eight-bar sentences. From Haydn's time the custom of writing variations on a bass fell into disuse, a melody being treated instead in a similar manner. The beautiful variations on the Austrian National Anthem in Haydn's "Emperor" quartet are generally known, and also the manner in which the

subject is taken up alternately by the four instruments while another plays the divisions or florid descant accompanied by the remaining two. The slow movement of a sonata, or work in sonata form (as chamber music or symphony), was more often selected for treatment in variation form than the quick movement, offering more scope for various figuration. Take, for instance, the slow movement of Haydn's Trio in D major, No. 6, Mozart's Trio Facile, Op. 11, in G major, and "Divertimento" in E flat, for strings, although in the latter the variations are not formally divided. Beethoven was very partial to this form, as is shown by the *very* frequent use he makes of it in his slow movements, as, for instance, the Pianoforte Trios, C minor, Op. 1, E flat, Op. 70 (though not marked as such, and the great B flat, Op. 97, the "Eroïca" symphony, C sharp minor String Quartet, etc. It must not be concluded from this, however, that examples of first and last movements treated in variation form are exceptional, on the contrary, they are quite numerous, even if not to the extent of the slow movements. Take, for instance, the first movement of Haydn's Trio in G major, No. 1, and the finale of Beethoven's Trio in B flat, Op. 11, with variations on "Pria ch'io l'impegno."

While Haydn and Mozart kept to the strict form in which the theme, if it does not appear in its original form in some part or other of every variation, is at least recognisable by its general outline. Beethoven, who was the greatest innovator with regard to the

variation form, went further, especially in his later works, where he retains frequently very little beyond the last cadence except a general atmosphere. Sir Hubert Parry describes his variations on a waltz by Diabelli as "transformations rather than variations." Schubert, Weber and Mendelssohn kept generally more or less to the strict form, while Schumann in his beautiful "Etudes Symphoniques, "carried freedom almost to an extreme," as Prout puts it. The same is the case with the variations by Brahms and other modern writers. In these variations the theme is often transformed in various ways, as, for instance, in Brahms's fine variations on Paganini's Caprice in A minor. Of these there are two sets, and they are intended for rhythmical and technical studies. The majority keep to the original key, while Nos. 11 and 12 of the first set are in the major key, also No. 4 of the second set, which is a "Styrienne," although it is not described thus. The twelfth variation of that set is in the key of the submediant major (F). The last of Brahms's Variations on a Theme by Handel takes the shape of a fugue, and in the Russian composer, Taneïev's String Quintet, Op. 14, the third variation of the slow movement is an "alla marcia." The fifth of these variations in G major is in D major, the sixth in E minor, the seventh in C sharp minor, the eighth is a Notturno in A flat major, the ninth a triple Fugue in G minor, with a coda forming the tenth variation in G major,

introducing a theme by Rimsky-Korsakov, to whom the work is dedicated. Such variations are known as character variations—showing the theme disguised in various characters. There are also "Canonic Variations," in which the variations are treated in form of canons. A fine example of these are Bach's canonic variations for organ on the chorale, "Vom Himmel Hoch." The "double" or second of one of the old dance forms is very often a variation on the first. There are a few other forms of variations which are not very frequent, and which we omit here for want of space. The reader will easily be able to detect them and analyse them from the descriptions of the various forms given above.

The Older Rondo Form.

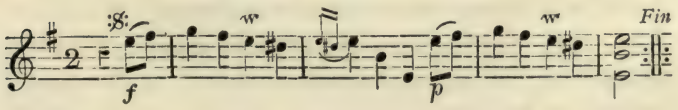
The rondo receives its name from the ancient rondo or round (German: reigen) which was accompanied by a song with a refrain for the chorus. The refrain was called the "rondeau" and the solos "couplets." This dance was always in duple time. When it became an instrumental form it retained this construction, beginning with the refrain, which was followed by a couplet, and the repeated refrain consequently finishing the piece. The name of this form was afterwards transferred to a modified sonata form, widely differing from the older rondo. Of this we shall speak later on.

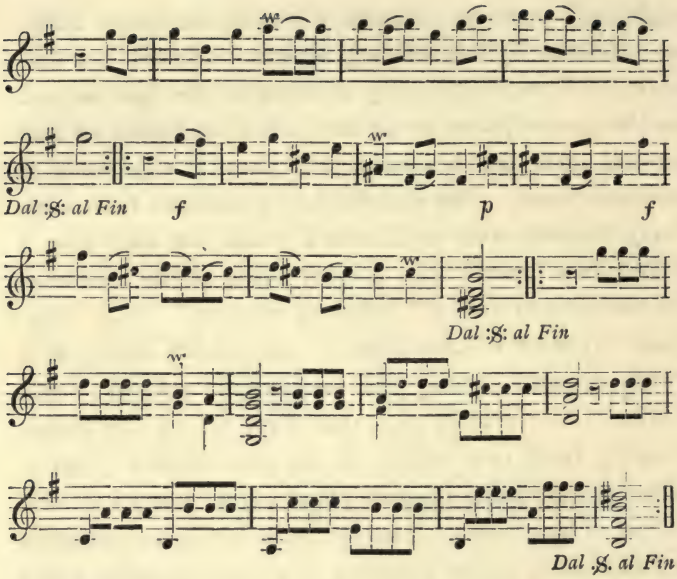
The composers of the seventeenth century generally used the French name, rondeau, while the Italian name,

rondo, is generally applied to the modern form. Prout, in his work on "Applied Forms," analyses a Rondeau in F from the eighteenth suite for clavecin, by Couperin, to show a certain amount of freedom in the construction of the sentences, especially in the couplets. The first of these has only six bars, the first section of the fore-phrase being elided; the second has one complete sentence and one incomplete sentence of six bars, and the third consists of one regular sentence the after-phrase of which is repeated in varied form. The "couplets" or episodes in the rondeau varies in number, though it is generally restricted to two or three. An essential feature of the couplet is the contrast of subject and key to the first subject or refrain, although in the case of more than two or three episodes the last may be in the key of the tonic. The refrain or principal subject is often varied sundry ways in the repetitions after the couplets, as, for instance, in Bach's rondeau of the C minor Partita, where the fore-phrase is varied after the second couplet and the whole of the refrain is varied on its final entry after the third couplet. An example of this may be seen also in Marin Marais's Second Suite for three gambas, where the refrain is varied in different ways after the first and second episodes, while appearing in its original form after the third episode (fourth couplet, as Marais marks the principal subject as first couplet) which in itself is a variation of the second episode. The French composers of that period (late seventeenth and early

eighteenth century) frequently treated the dance forms as rondeaus by introducing several "doubles" or episodes, followed always by a return of the first subject. In the gamba pieces by L. De Caix d'Hervelois we find several gavottes, a menuet and even a sarabande in rondeau form. The musette has sometimes been similarly treated, and in Marais's works we find also a "Rondeau Louré" (the subject being in the character of the Loure) and a "Rondeau Paysan." The "Paysane" appears to have been an old country dance, as it often appears among the seventeenth century dance forms. As we have seen that Part III of the simple ternary form is a repeat of the first subject (Part I) after a contrasted episode (Part II) it is evident that in the older rondeau form we have merely an extended ternary form by the addition of several episodes which are bound together by the repetition of the principal subject. As Marais's "Rondeau Paysan" presents a dainty specimen of the simplest and most concise older rondo form, we give the treble here in condensed form, merely indicating the repeat of the first subject which always appears in its original form without any variation.

Marin Marais's "Rondeau Paysan."





In the works of the eighteenth century the older rondo form plays an important part, generally as the finale of a work in sonata form. Haydn has given us innumerable fine examples, as, for instance, the finales of the following works: Military Symphony in G, Quartet in A major, Op. 55 (Peters's Ed., No. 22), Trio in G (the well-known "Rondo all Orangese"), Pianoforte Sonatas in D (Peters, No. 7) and in C (Peters, No. 22), not to mention many other examples.

The rondo is not always constructed on such simple lines, nor are the parts so clearly divided. In Mozart's Rondo in A minor the principal subject is of a rather

extended binary form, neither of its parts being repeated. The first episode is like the first subject, thirty bars long, and followed by a bridge passage of sixteen bars leading back to the first subject, of which only the first sentence is here repeated. In the second episode the first sentence is repeated, and the second is again followed by a long bridge-passage leading to the return of the first subject, which is followed by a coda of twenty-four bars. There are several more instances in Mozart's works, including the Trio in E flat.

In Beethoven's works we have at least one example of the simplest rondo form, though it belongs to an unauthenticated work, viz., the little Sonata in F. The well-known Andante in F is also in rondo form, but of more extended form resembling the afore-mentioned work by Mozart. Still more developed are the Rondo in C, Op. 51, No. 1, and most of all the rondo in the same key from the Sonata, Op. 53. The limits of this book will not allow of their analysis, and I must leave the reader to his own resources, or to consult Prout's work, which contains it in full. There are examples of this form to be found in the works of the "romanticists": Weber ("Perpetuo Mobile" from Sonata, Op. 24), Schubert's Sonatas, Op. 53 and 78, and several of Schumann's and many other composer's pianoforte pieces. In pianoforte music written for the use of amateurs and students the older rondo form is often met with down to the latter part of last century.

CHAPTER IX.

THE SONATA FORM.

THE word Sonata is derived from the Italian word *suonata*—a soundpiece—and was originally applied to a short piece of instrumental music for the organ, lute, or viol. Eventually it was applied also to compositions of several movements, and for several instruments. Sometimes the old composers used even two or three trombones in combination with perhaps as many violins and organ, or several cornettos (wood-wind instruments) in a similar combination.

The famous Italian composer, Domenico Gabrieli, wrote a sonata for three violins, with bass *ad lib.*, in 1615, the manuscript of which is in the Royal Library in Berlin. It consists of one continuous movement in very pure contrapuntal style, 140 bars in length, which shows a power of development in instrumental writing which is almost unique at a time when instru-

mental movements rarely exceeded two or three eight-bar sentences. The piece is reproduced in full score in E. van der Straeten's "The Romance of the Fiddle." A sonata by Massimiliano Neri, written in 1651, contains no less than nine movements.

About this time definite rules as to the number of movements were gradually established, and of this we shall hear more anon. It was not until Domenico Scarlatti, Philipp Emanuel Bach and Haydn that the particular form developed which is usually found in the first movement of a sonata, not unfrequently in the last, and sometimes also in the middle or slow movement. Hence it is called sonata form, although it is not restricted to the sonata, but extends to all instrumental works which are constructed on similar lines, as symphonies, and chamber-music works like trios, quartets, quintets, etc.

Scarlatti's sonatas were really harpsichord pieces of one movement each. They show, however, the sonata form in its primitive beginnings. The general outline of their form is:

First Part.

First subject—generally one or two extended sentences in key of tonic.

Bridge passage—modulating to dominant.

Second subject—in key of dominant or related key.

Second Part.

First subject—sometimes modified, in key of dominant.

Bridge passage—modulating to tonic.

Second subject—in key of tonic.

Both parts were repeated.

This, of course, is only a general outline of the primitive sonata form which obtained with more or less modifications down to the beginning of last century. It is to be found in the sonatas of Bach and his sons, and in a few instances in Haydn, Mozart, Clementi, and even Schubert's A minor Sonata, Op. 164 (finale).

As the student may at first experience a little difficulty in determining the beginning of the second subject, let him remember that while it appears in the key of the dominant or other related key in the first part, it makes its reappearance in the second part in the key of the tonic. If, therefore, he finds how much of the dominant (or other related key) portion is repeated in the tonic key, he will have his second subject.

This primitive sonata form, which is really a large binary form, was developed into a modified ternary form by Ph. E. Bach and Haydn. Although, as Prout says, justly, that Ph. E. Bach's "illustrious father, who seems to have anticipated by a kind of prophetic instinct, nearly all modern discoveries, has left us at least one or two movements which are perfect examples of this form," yet it was the son and Haydn who developed it and used it systematically. This ternary

form is called the modern sonata form, the three constituent parts being (1) the exposition, announcing the first and second subjects; (2) the development of these subjects, taking the place of the episode; (3) the recapitulation of the first and second subjects. Prout points out "how appropriate the name of 'applied form' is to a movement of this kind; it is a free application of the more regularly ternary form which he (the student) has already studied."

THE EXPOSITION.

The number three plays a great part in the sonata and all instrumental works constructed on the same model in chamber music (trios, quartets, etc.) as well as in orchestral music (symphony, overture, concerto). There are three essential movements in all: a quick movement, a slow movement, and another quick movement. As in the suite, there is also in the sonata, not infrequently, a slow *introduction* to the first movement —sometimes also to the finale—and an additional movement is in the shape of a menuet or scherzo, which generally find their place between the slow movement and the finale.

The sonata form itself consists of three parts: the exposition, the development, and the recapitulation, and of these the first and third have three sections each

In the exposition these sections are: the first subject, the bridge passage, and the second subject.

The First Subject.

The first subject contains one or two sentences, never more. They are generally extended, sometimes to considerable length and finish, with a full cadence or half-cadence in the key of the tonic, modulating only to nearly related keys.

As a perfectly straightforward example, take, for instance, Haydn's Sonata in B flat (Peters's complete edition, No. 24). Here we have a first subject of two sentences. The first sentence has exactly eight bars, the after-phrase commencing with a passing modulation to G minor, and finishing with a full tonic cadence. The fore-phrase of the second sentence consists of four bars with a modulation to the key of the dominant, but finishing with a feminine cadence on the tonic. The after-phrase is prolonged to eight bars, with a passing modulation to C minor (bars 6-7) and finishing with a feminine ending on a half-cadence in the tonic key. In each of Beethoven's Sonatas, Op. 2, No. 1, in A flat, No. 2, in A major, and No. 3, in C major, the first subject consists of only one sentence.

In Beethoven's Trio in C minor, Op. 1, the first subject ending on a half-cadence in the tonic key, appears to have three sentences. If the reader will examine them more closely, he will find that the eight bars following the first sentence have a cadence in the seventh bar, that the first and second bar have the same bass, while the third and fourth bar have only one accented beat at the beginning of the third bar. Nor do

we find a proper cadence at the end of the eighth bar, while the first of the following eight bars is evidently a continuation of the previous eight bars, and bears not the character of a fresh sentence. We are therefore confronted by a sentence of sixteen bars (eight double bars), prolonged by four cadential bars to twenty, and the first subject consequently consists of two sentences.

Mozart's "Trio Facile" in G major, which I quoted before, has only one sentence for its first subject, which is, however, repeated in the higher octave by the violin, the second episode of the after-phrase being altered, but ending like the first in a full tonic cadence. As I can only give the analysis of these few specimens here, the student will do well to analyse as many works as possible and make himself thoroughly acquainted with the various forms of the first subject. The same applies to the other parts of the sonata movement. We come now to

The Bridge Passage.

Modulating to the key of the second subject, this portion forms the connecting link between the first and the second subject. It commences where that modulation begins, at the end of the first subject, which generally finishes with a full or half cadence in the key of the tonic. When the first subject ends with a half cadence on the dominant, the bridge passage often brings a repetition of the opening bars. See, for instance, Beethoven's "Waldstein" sonata in C major,

Op. 53. Here the first subject ends with a half-cadence on the dominant—pause bar "G." The bridge passage commences with a repetition of the opening bars, the quavers being merely broken up into semi-quavers. The Sonata in F minor, Op. 57, shows also a repetition of the opening bars as the beginning of the bridge-passage. Remember also that the first subject appears in its original key in the recapitulation, while the bridge portion modulates. In most cases the bridge-passage ends in a cadence on the dominant harmony of the second subject. Some of the older masters sometimes finished with a half-cadence in the key of the second subject.—There are examples of this in the works of Haydn and his contemporaries, and even Beethoven introduced it in his Sonata in C, Op. 2, No. 3, dedicated to Haydn. In Beethoven's Sonata, Op. 28, in D, we have a curious exception to the former rule, as the bridge-passage ends on a full cadence in E major; but the second subject, instead of beginning in that key, or the more usual key of the dominant, begins in F sharp minor, the relative minor of the dominant key (A major). There are no rules as to length or subject-matter of the bridge passage. In some cases it is of considerable length, as, for instance, in Beethoven's great Trio in B flat, Op. 97, where it consists of no less than thirty bars, whereas it only occupies a few bars in other cases, as, for instance, the first movement of Schubert's "Unfinished" symphony in B minor, where five bars form the whole of the

bridge passage. In Beethoven's grand "Hammer-Clavier" Sonata, Op. 106, the bridge-passage has only ten bars, and in his Sonata in F, Op. 10, only six bars, which is the shortest in all his sonatas.

THE SECOND SUBJECT.

The older masters (Philipp Emanuel Bach, Haydn, Mozart, and their contemporaries, introduced the second subject generally in the key of the dominant in all major movements, while in the case of minor movements the second subject appeared in the key of the relative major or the dominant minor. Beethoven, who brought the sonata form to its highest perfection, departed from that rule by introducing the second subject in a key which stands in a second degree of relationship to the tonic. In doing so he chooses generally a key on the sharp side of the tonic (with more sharps or less flats), as these keys are derived from the tonic key, and therefore leave that key in the place of first importance. This is also the reason why it is not good to bring the second subject in the key of the subdominant, as the tonic then appears as a *derived* key, and loses its preponderance. Only in one instance—the Quartet in B flat, Op. 130—has Beethoven introduced his second subject in the key of the flat submediant, G flat major.

This key, as Prout points out, "is too remote from the tonic to cause such a feeling of disturbed tonality as would have been the case had the second subject

been in E flat." The keys chosen by Beethoven whenever he departs from the older lines are those of the mediant major or minor, or the submediant major, occasionally touching upon the minor. The key of the *flat* mediant was never used by him for that purpose, and the solitary instance of the flat submediant being thus employed occurs in the Quartet in B flat, Op. 130, as mentioned above.

The use of the relative major and dominant minor was almost equal in movements in a minor key by the older masters, Haydn and Mozart, however, use the relative major key almost invariably. Prout mentions Haydn's "Farewell" symphony and Mozart's String Quartet in D minor, No. 13, as the only exceptions where they have used the key of the dominant minor instead of the relative major.

Beethoven uses the key of the dominant minor more frequently for his second subject in movements in a minor key, as, for instance, in the Sonatas in F minor, Op. 2, No. 1 (last movement), C sharp minor, Op. 27, No. 2 (last movement), D minor, Op. 31, No. 2 (first and last movement), and E minor, Op. 90 (first movement). In some cases, however, he uses the key of the submediant for the second subject of minor as well as of major movements, as, for instance, in the first movement of the Ninth Symphony, the Quartet in F minor, Op. 95, and the Sonata in C minor, Op. 111. Schubert uses the same device in the "Tragic" symphony and the "Unfinished" symphony in B minor, and Brahms

employs it in the Piano Quintet in F minor. In one instance, viz., the "Kreutzer" sonata, in A minor, Beethoven uses the dominant major instead of the minor key, and this example has been followed by Schubert, Schumann, Mendelssohn, Brahms, and several of the more modern composers.

In the works of the modern Russian school we find examples of the latter devices. M. Ippolitoff-Ivanoff, in his String Quartet in A minor, Op. 13, uses the key of the dominant major for his second subject. A. Glazounoff, in his String Quartet in F major, Op. 10, brings his second subject in the key of A flat, the flat mediant, and W. Malichewski, in his String Quartet in F major, uses the major key of the mediant (A major) for the same purpose.

Prout draws attention to the fact that Raff employed in his Third Symphony, "Im Walde," which is in the key of F major, the key of the subdominant for his second subject, an experiment which has, as Prout says, "seldom, if ever, been repeated," for the reason given above, that it disturbs the feeling of tonality, and although it is handled with great mastery, the effect, even in this otherwise beautiful symphony, is not altogether happy. Raff has also made use of the flat mediant (Violoncello Sonata in D, Op. 183) and the flat submediant ("Leonore" symphony in E major).

While the first subject is generally short, and consists of only one, or, at most, two, sentences, the second subject is generally of larger proportions. Al-

though we find in the works of the older writers sometimes a subject of one theme only, as in Haydn's Sonatas in E minor (Peters's Ed., No. 2) and C sharp minor (Peters's Ed., No. 6), there are generally at least two different themes, and since Beethoven the second subject is of a compound nature, consisting of a group of three or more different themes divided by distinct cadences. Prout speaks of these for convenience sake as *sections* of the second subject, which is certainly a good term to distinguish between them.

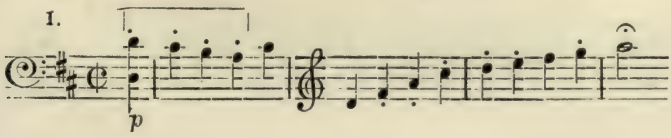
The second subject of Haydn's above-mentioned Sonata in E minor presents an interesting example of an incomplete sentence. It begins with bar three, the first two bars being eliminated. In the repeat the afterphrase of the sentence is prolonged by the interpolation of one bar between bars six and seven. Prout mentions Schumann's Symphony in C and Beethoven's Sonata in E minor, Op. 90, as almost the only instance of second subjects containing less than two sections. He says, "they are certainly indivisible." It appears to me, however, that there are in the case of the Beethoven sonata two distinct sections, the first sentence finishing at the eighth *ritardando* bar in a full cadence on the dominant ninth. This is followed by another sentence of thirteen bars, in B minor, containing entirely fresh subject-matter.

The older masters frequently developed their second subject from the first subject by thematic alterations. Prout quotes Haydn's Quartet in C major, Op. 74, No.

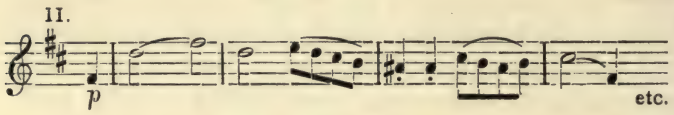
2, as an interesting example. In this case Haydn takes the opening section of his first subject, altering the second motive and building up a new phrase which retains the character of the former, thereby ensuring unity of the whole exposition. A careful examination will fully repay the trouble taken. Modern composers have generally constructed their second subjects from entirely fresh matter, which form a contrast to the first subject, but retain the same train of thought and poetical atmosphere.

As specimen of a long second subject, Prout quotes Beethoven's "Eroïca" symphony. The whole exposition here consists of 148 bars, the second subject commencing at bar 45 after a half-cadence in the key of B flat. It has three sections, the first finishing with a full close in B flat at bar 83. The second section finishes, after a transient modulation to D flat, again in B flat at bar 109, and the third section finishes at bar 148. Scarcely more than a dozen bars in all the three sections leave the key of the tonic.

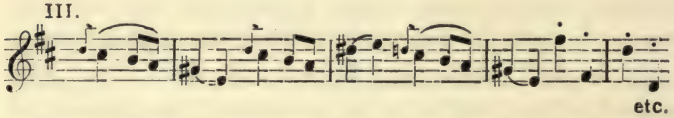
As an example in which the unity of a movement is assured by the evolution of the various sections of the second subject from a motive of the first subject is shown in Beethoven's Sonata in D major, Op. 10, No. 3. As the work is accessible to all, it will suffice to give the treble only. The first subject begins:



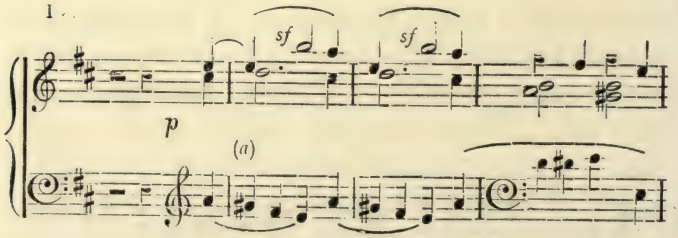
The bridge passage of six bars, all in octave, ends on F sharp, and the second subject commences in B minor, as follows:

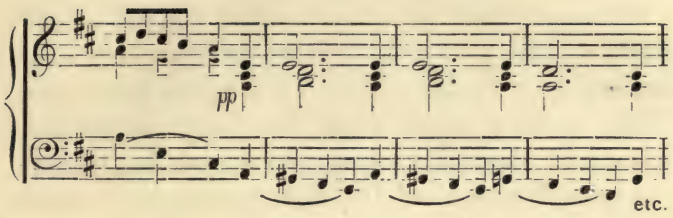


After modulating to F sharp minor, it returns to A major, in which key the first section ends with a full cadence in that key, in which the second section also commences, with an incomplete sentence of seven bars, the first being elided:



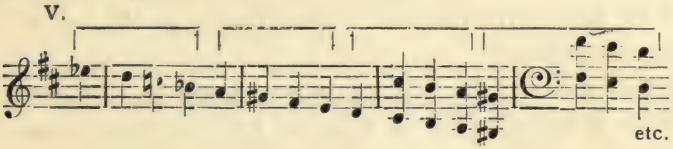
This sentence repeats in A minor, breaking off suddenly in the sixth bar on the leading note, and at the end of the following bar the passage continues in the following manner:





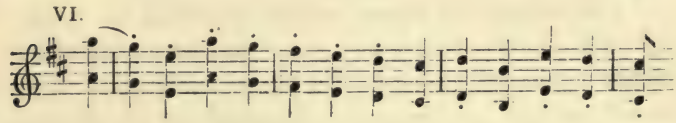
Notice the motive of the opening subject in the bass, which continues sequentially both direct and inverted, until it descends in the following manner:

V.



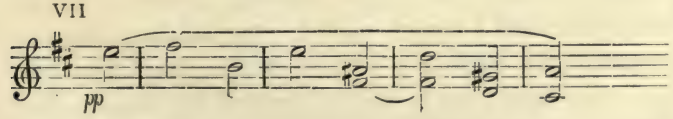
finishing in a full cadence in A major, in which the third section begins thus:

VI.



This, again, shows its derivation from the first motive and the minim passage:

VII



which follows, appears as a modified augmentation thereof.

Beethoven does not always confine himself to such nearly related keys in his second subjects, and Schubert goes even further still, as, for instance, in his great Sonata in B flat minor, where the second subject commences in F sharp minor, and after modulating through A major, B minor and D minor, finishes in F major, the dominant of the original tonic.

The first movement of Dvorák's Trio, Op. 21, in B flat major, has two episodes, both in the key of the dominant, but in the finale the second subject begins in the key of the mediant minor, turning to the key of the dominant.

The masterly Russian composer, Serge Iw. Tanéïev, in his String Quartet in A major, Op 13, has the first section of the second subject (first movement) in the key of the dominant, E major; the second section in B minor, and third in E minor turning to E major again.

If a section of the second subject begins in the minor and ends in the major key, or vice versa, the same change is generally observed in the recapitulation. The second subject is frequently followed by a codetta, evolved in many cases from material of the first subject, and leading to the end of the exposition. The older masters marked this point almost invariably by a double bar, and a repeat mark for the whole of the exposition, thus disposing of any doubt about the ending. The repetition is rarely omitted by Haydn, but Mozart and Beethoven frequently omitted it in their larger works, while with still more modern composers it

is very often to be met with, especially in chamber music. In that case it is necessary to watch for the final cadence of the second subject, or that of the following codetta, which case is generally in the key of the dominant.

The Development or "Free Fantasia."

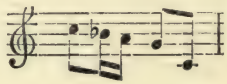
As Prout points out, "development" is the more strictly accurate designation, but free fantasia is frequently more convenient to describe the second part of the sonata form.

"Durchführung" is the German term, corresponding to the word development, yet still more descriptive of the nature of this part. The various subjects of the exposition or parts thereof, according to the fancy of the composer, are here *discussed* in detail and at greater length and presented in various aspects. A composer's ingenuity and mastery in the art of composition will manifest itself more in this than in any other part of the movement. A single motive will here disclose its possibilities when treated in various ways by sequential repetition, augmentation, inversion, imitation, or any of the numerous devices of contrapuntal treatment. Needless to say, it is not the *number* of devices employed that counts, but the manner in which they are used, and their judicious selection. The latter is also of importance with regard to the thematic material, for it is evident that it would be impossible to treat the whole of the material appearing in the exposition in the manner

above indicated, or the performance of a sonata would take at least a whole day, by far the greater part of the time being absorbed by the development portions of the first, and perhaps one or two of the following movements (slow movement and finale) as well.

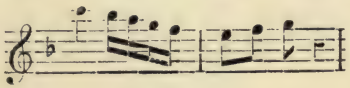
To show what can be done with a single motive, let the student examine the development portion of the "Pastoral" symphony by Beethoven, who was undoubtedly the greatest master developing the most wonderful ideas from a simple germ. They grow and develop as naturally as a beautiful plant from a tiny seed.

The whole of this development portion, 140 bars in length, is *mainly* built upon the second bar of the first subject, viz.:



although the whole of the first phrase is used in its construction. The boldness with which he repeats this motive twelve times on the chord of B flat, and then twenty-four times on the chord of D major, is a daring feat, the marvellous effect of which could only be conceived in the brain of such a giant. But he goes further still, and at the end of the twenty-four bars he repeats the two last notes of the motive only, for two bars, in imitation between bassoons and first violins, and another two bars by both instruments together.

Prout quite rightly conjectures that by this continued reiteration Beethoven intended "to depict the impression produced by the sameness, without monotony, of the sounds of Nature." He continues by bringing the first phrase of the first subject in G major, accompanied by a melodious phrase which is apparently developed from the motive in bar forty-one from the beginning:



it appears here in this form:

and later on in the key of A.

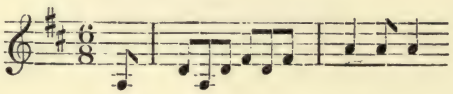
When the violoncellos take it up in that key the flute brings the transposed third bar of the first subject in sequential repetition, accompanied by its inversion by the violins and followed by the fourth phrase of the first sentence transposed into A major, viz.:

and a further working out of this theme brings us to the recapitulation.

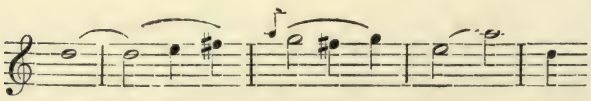
The foregoing explanations show what Beethoven could do with a four-bar phrase in the way of thematic

working. As Prout says: "This chopping of his subjects up into small pieces, and (if the expression may be allowed) squeezing the last drop of juice out of them, is one of the striking characteristics of Beethoven's developments." The examination of his sonatas will furnish the student with many more examples which fill one with greatest admiration for the master's skill.

In some instances the development is in a free fugal or fugato style. Examples of this may be found in Haydn's quartets and Beethoven's later sonatas (Op. 106, 111 and finale of Op. 101). The development portion of Mozart's Sonata in D:

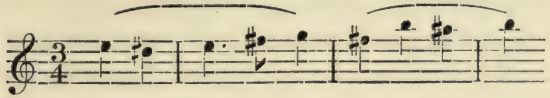


contains passages of canonic imitation. The material used for the development portion is not absolutely restricted to that which is to be found in the exposition. Episodical matter is sometimes introduced in conjunction with that contained in the exposition. As, for instance, in the development portion of Beethoven's Symphony in B flat, No. 4, where the first subject appears in D major, accompanying the following melody:



More often still we find episodes entirely independent

from the exposition, as, for instance, in Beethoven's Third Symphony:



Again, in his Sonata in E major, Op. 14, No. 1, and Op. 10, No. 2, in F where the episodical matter is prevalent, and very little use is made of subjects from the exposition. Mozart sometimes constructed his development portion or free fantasia *entirely* from episodical matter, as, for instance, in his pianoforte Sonata in C, No. 10. This development portion has, moreover, the unusual feature that it remains entirely in the tonic major and minor and the dominant key, while the rule is that it should modulate freely.

In his two first String Quintets in C minor and C major, Mozart makes extensive use of episodical matter, while in the beautiful G minor Quintet, No. 3, and D major, No. 4, he restricts himself entirely to material from the first sentence of the exposition, and although short, these development portions are so masterly and varied that they will repay close examination. A very beautiful development portion is that in Schubert's Trio in B flat, Op. 99. The first subject appears after the double bar in B flat minor, accompanied by the syncopated bass figure which, in alternation with the triplet figure, is used in very effective contrapuntal development, finishing on a full cadence in C major. The

second subject at this point enters in A flat major, accompanied by an episodical triplet melody of four bars. Although this phrase is evolved from the triplet figures of the second sentence of the exposition, it receives a distinct character of its own, forming, as it were, a complete sentence, with an entirely new and contrasting after-phrase, if the compound bars be dissolved into their component $\frac{2}{4}$ bars. After two sentences of eight full (compound) bars each, in which the episodical four-bar phrase alternates between violin and violoncello, the second subject is repeated by the violin in the key of C major, accompanied by the triplet figure, which, in a modified form, appears in the pianoforte part in close imitation between middle and treble part, while the violoncello brings a fresh episode which may have been suggested by the second section of the first subject's fore-phrase. After twenty bars the third and last section of the second subject appears in the bass in the key of F, accompanied by a syncopated passage in inverse motion between violin and pianoforte, which, after eight bars, leads to a modified form of the first subject in the dominant key of the first subject. The latter being dealt with at some length, brings us, after twenty-eight bars, to the recapitulation. This is one of the longest developments of a chamber music work finishing in the hundredth bar, the final chord overlapping with the beginning of the recapitulation. As Schumann says of Schubert's great Symphony in C, it is of "heavenly length," for all he has

to say is worth listening to, and one feels sorry when he has finished.

It would fill a volume to discuss all the various devices followed by different composers in their development portions, or "free fantasias," as some prefer to call the second parts of movements in sonata form. Sufficient has been said, however, to show the principles of the construction and enable the student to analyse other works, and find out for himself the points in which they may differ.

THE RECAPITULATION.

This is the third and final part of the sonata form, and before going into detail it is worth mentioning what A. B. Marx says about the general character of this form: "In the three parts of the sonata form, we are faced by the original contrasts, the fundamental law of all musical form:

"Repose—motion—repose."

Whereas the development portion is full of variety and change, the third portion returns to a more or less straightforward recapitulation and adherence to the original key.

As the third part ends in the key of the tonic, while the exposition always ends in a different key (mostly that of the dominant), it is evident that it has to undergo some modification in the recapitulation. The second subject, which, in the exposition, appears in the key of the dominant, is now brought in the key of the

tonic, and the bridge passage, which in the former case leads from the tonic to the dominant of the second subject, must now lead to the dominant of the tonic key. Not unfrequently, however, the bridge passage of the exposition is replaced in the recapitulation by an entirely new one, or else, though not very often, it is omitted altogether.

The older masters generally repeated the first subject immediately after the development portion in the original key, either unaltered or accompanied by a fresh counterpoint or ornamented in a more or less florid manner. The bridge passage, if retained, generally leads now to the dominant of the tonic. Very often it is shortened or replaced by a new one; more rarely omitted, as in Beethoven's Sonata in F, Op. 10, No. 2, and the finale of his Sonata in C sharp minor, Op. 27, No. 2.

If the second subject appears in the dominant in the exposition it will appear in the tonic in the recapitulation; if, however, another key was employed, there is less regulation with regard to the repeat.

As a rule, the mediant in the exposition is answered by the submediant in the recapitulation, but as it sometimes modulates and finishes in another key than that in which it begins, so will it change also in the recapitulation. In Beethoven's Sonata in C, Op. 53 (Waldstein Sonata) the second subject is in E major, finishing in E minor, in the recapitulation it begins in A major, and modulates through A minor to C major,

at the commencement of the coda. In his Sonata in G, Op. 31, No. 1, the second subject, which first appears in the mediant, is repeated in the recapitulation, first in the submediant and repeated in the key of the tonic. In the Trio in E flat, Op. 70, No. 2, the first section of the second subject is in the key of the mediant, the second section in the dominant, the corresponding sections in Part III appearing in the submediant (C flat) major, and the key of the tonic.

In the finale of Brahms's horn Trio in E flat, Op. 40, we find an exact parallel to the above.

It will be of assistance to the student to note that the key relationship of the second subject or its sections (if they appear in various keys) to the dominant in the exposition will be generally the same as the relationship to the tonic in the recapitulation, or, to put it plainly, a fifth lower. So, for instance, in the above-quoted Beethoven or Brahms trios, the second subject first appears in the key of G flat major and afterwards in the subdominant of that key (fifth lower), viz., C flat major.

F. W. Rust, to whose beautiful but little-known pianoforte sonatas I have referred on various occasions, offers an interesting example in his "Sonata Italiana" in E minor.

At the end of the development portion appears an allusion to a theme from Corelli's "Sonata da Chiesa," Op. 3, No. 4, as a four-bar episode in the dominant key, of which no further use is made in the first movement,

but which reappears in the second movement as the principal theme of a beautiful fantasia in free fugal style. Part III (recapitulation) of the first movement commences on the last beat of the bar following (which throws the episode, which is also preceded and followed by a pause) into very strong relief. The repetition of the first movement inverts the treble and bass, and the second subject, which, according to the above explanations, should now appear in C major as the subdominant of G, is in this case in the key of the tonic. We have referred in an earlier chapter to the Tarantella forming the finale of this work, which is highly interesting to both student and executant. An edition of F. W. Rust's sonatas by the late Professor Dr. Wm. Rust, Cantor of St. Thomas, Leipzig, has been published by C. A. Klemm.

It is not *necessary* that the whole of either the first or second subject should appear in the recapitulation, although this plan was generally followed by the older masters, the student will often find instances in the works of nineteenth century masters, where only parts of the subjects of the exposition have been repeated and the sentences completed by the addition of phrases which retain the general character but not the melodic outline. In other cases the subjects are repeated in a modified form, although they retain the general outline. A very good example of this is quoted by Prout from Mozart's quintet for horn and strings.

A still more irregular form of Part III some-

times to be met with (Schumann's Symphony in D minor) dispenses with the repetition of the first *and* second subject, bringing a long coda constructed from entirely new material instead.

Although many sonatas, especially of the eighteenth century masters, finish with the recapitulation of the second subject, a coda is frequently added, but since Beethoven the coda has become almost general. It is, as a rule, constructed from material appearing in the exposition, but in some cases it is built up from entirely new material, as in the case of Schumann's First Symphony and Mendelssohn's violoncello Sonata in D, Op. 58. The themes are easily recognised, and it will not be necessary, therefore, to quote them in this place.

The student will sometimes find a sonata movement which answers the description given in the foregoing pages in all but one or two essential points, and these are described as in "modified sonata form." One of these is the "abridged sonata form" in which the development portion is wanting and the recapitulation follows right on to the exposition. This would reduce it to the binary form of the primitive sonata were it not that the second part brings the repetition of the first subject in the key of the tonic instead of that of the second subject, as in the case of the older form. This abridged sonata form is often to be met with in the middle (slow) movement of a sonata, although it may likewise occur, though less frequently, in a quick

movement. Even the bridge passage may sometimes be eliminated, the first subject ending on the dominant of the second subject. A little practice will soon enable the reader to discover these easily recognisable features.

The Overture.

The overtures of the seventeenth and early eighteenth century composers, Lully, Bach, Handel, etc., have been dealt with in a previous chapter. They consisted of a slow introduction and a quick movement in fugal style, or a strict fugue, followed in many cases by one or more dance movements. The modern overture, however, is either in strict or modified sonata form, an incidental slow movement sometimes taking the place of the development portion. Some overtures are merely a kind of pot-pourri from the themes or melodies of the opera which they precede, and although they may be effective they have no definite form.

The Instrumental Concerto.

The instrumental concerto (first movement) is written in modified sonata form, the essential feature being that it has two expositions of which the first is given to the orchestra, and is generally known as "tutti" (all instruments), while the second introduces the solo instrument. The first exposition resembles the recapitulation of the strict sonata form

in that it generally brings the second subject in the key of the tonic, in which it also ends, although in some cases it leads straight into the second without a full cadence. Either exposition may contain one or more subjects not contained in the other, but which reappear generally in the second or third part (development or recapitulation) of the movement. The second exposition is, as a rule, far longer than the first. At the beginnings of the development portion and recapitulation a part of varying length is generally given to the orchestra alone, and these parts are known as the shorter "tutti." Towards the close of the movement a pause on the second inversion of the tonic was introduced by Mozart, Beethoven and their contemporaries and successors down to about the middle of last century, for the introduction of the "cadenza," which gave the soloist an opportunity to show his musicianship and technical ability in a free improvisation on themes or motives taken from the movement.

In his great Concerto in E flat, Op. 73, popularly known as the "Emperor" concerto, Beethoven felt the danger of leaving the cadenza to the often doubtful taste and mastery of the executant, and wrote it out in full. This has been followed by all his great successors, while the virtuoso composers still clung to the older method.

Mendelssohn in his violin concerto has placed the cadenza between the development portion and the recapitulation.

He also dispensed in his concertos with the double exposition, thus reducing it to strict sonata form, and this method has been followed by many of his successors.

The Sonatina.

The sonatina is also a modified sonata form. Both Handel and Bach have used the term for small instrumental pieces, but merely in the sense in which the old Italian masters applied the word "suonata," which literally means a "tone piece." A. Kühnel's charming sonatinas for two viol da gambas and continuo are really short suites. Neither are therefore sonatinas in the modern sense of the word. The latter is a condensed sonata, in miniature form. First and second subject, generally very short, follow each other without an intermediate bridge passage, and if there is a free fantasia—for *development* there is no room—it is of the shortest description.

Prout gives as example a Sonatina in G, Op. 55, No. 3, by Kuhlau, whch has a first subject of eight bars, followed by a second subject of twelve bars, in the key of the dominant, leading to the repeat. An eight-bar sentence takes the place of the free fantasia, followed by the recapitulation of the first sentence varied and extended to twelve bars. The repeat of the second subject, which enters here in the key of the tonic, brings the movement to a close.

There is, however, no absolute standard for the form

and extent of a sonatina, which sometimes approaches the sonata form so nearly that it is difficult to distinguish them from one another. So is, for instance, Beethoven's sonatina, more extended in its developments than either of the two sonatas, Op. 49, while his easy Sonatas in G and F major (of doubtful authenticity) are distinctly sonatinas.

G. Golterman's Sonatina in A major, Op. 36, again is a fully developed short sonata movement, with bridge passage and a development portion of twenty-four bars.

CHAPTER X.

THE MODERN RONDO (RONDO-SONATA) FORM.

IN discussing the older rondo form a reference was made to the modern rondo form, saying that it was really a modified sonata form the general outline of which it closely follows, as we shall now clearly see after having been acquainted with the former.

The opening subject is of simple binary form, as we found it in the older rondo, ending in the key of the tonic. It is generally of a peacefully flowing lyric character and simple in construction, which forms already a strong contrast to the generally more dramatic and often stormy character of the first subject of the strict sonata (first movement) form. The first subject of the rondo is, with rare exceptions, constructed of two regular eight-bar sentences. Prout mentions the rondo of Haydn's Sonata in C, No. 16, which has a six-bar rhythm, as the only exception known to him.

The first subject is not followed, as in the older

rondo, by an episode, but instead of that by a bridge passage, leading in major movements to the key of the dominant, and in minor movements to that of the relative major, after which the second subject enters in the same way as in the sonata form.

The difference between this second subject and the episode of the older rondo, consists in its treatment. The second subject of the modern rondo appears again in the recapitulation in the same way as in the sonata form, while the episode of the older rondo is never heard twice, except for a reference in the coda, which, however, is not indispensable.

As compared with the second subject in the sonata form, the second rondo subject is of smaller proportions, rarely containing more than two sections, and in many cases only one. If the rondo be in a minor key, which is not very often the case, a codetta is added, modulating back to the dominant of the tonic.

The first subject is then repeated, always ending with a cadence on the tonic.

Instead of by a development portion the second subject is now followed by an episode. In major movements this is generally either in the key of the subdominant major, or else in the tonic or relative minor, and in minor movements in the submediant or tonic major, while in some rarer cases a key in the second degree of relationship may be found, as in Beethoven's Rondo in G, Op. 51, No. 2, where the episode appears in the key of E major. This rondo fur-

nishes also an example of a change of rhythm and time for the episode, which is $\frac{6}{8}$ allegretto, while the first part is $\frac{2}{4}$ andante.

The episode finishes in the dominant of the original tonic, as in the development portion of the sonata form, and is followed in the same manner by the recapitulation of Part I. The second subject now appearing in the key of the tonic, is followed by a coda in which the first subject generally makes its final entry. The sonatas of Mozart and Beethoven furnish ample material for the study of this form.

THE MODERN RONDO.

The modern rondo (rondo sonata) may be said to represent another variety of ternary form, the general outline presenting itself in the following manner:

Part I. First subject. Bridge passage. Codetta modulating to dominant of tonic key. Repetition of first subject.

Part II. Episode ending on dominant harmony of tonic key.

Part III. First subject. Bridge passage. Second subject in key of tonic. Coda.

Prout gives as illustrations of the modern rondo form: Beethoven, rondos from Sonatas, Op. 14, No. 1, and Op. 22, as well as the finale from his Sonata quasi Fantasia in E flat, Op. 27, No. 1, which, though not entitled "rondo," belongs to that form *de facto*. All three, while answering to the general description given

above, exhibit several special features of interest. In Op. 14, No. 1, for instance, the very rare case occurs of the second subject appearing in the subdominant with a very original and beautiful return to the tonic key. In the rondo of Op. 22 the first subject appears four times, the two latter being in varied form. In the finale from Op. 14, No. 1, there is no real episode, as the subject-matter for that portion is derived from the opening bars of the movement. The rondos of Beethoven's pianoforte Sonatas in G, Op. 31, No. 1, E minor, Op. 90, and the violin Sonata in C minor, Op. 30, No. 2, offer similar examples. Schubert's beautiful Rondo in A, Op. 107, is subjected to detailed analysation in Prout's "Applied Forms," to which we refer the student for particulars, which will prove most valuable for making him acquainted with this form, which is applied either to an independent piece like the above-mentioned rondo by Schubert, or Beethoven's Rondo in G, Op. 51, No. 2, or else to the finale of a cyclic form such as a sonata or an instrumental work constructed on similar lines.

Where a rondo appears as first, or middle, movement of a larger work, it will always be in the older rondo form.

The modern rondo, or rondo-sonata form, frequently to be met with in symphonies and chamber music, differs from the sonata form only in the additional entry of the first subject at the end of the exposition (Part I of the movement), followed by thematic development in place of an episode.

CHAPTER XI.

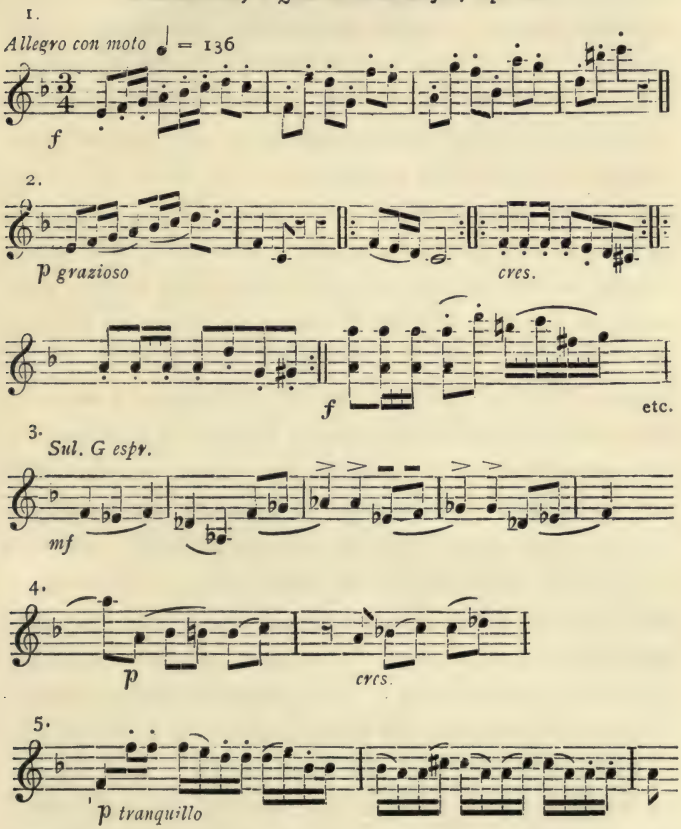
MIXED AND INDEFINITE FORMS.

THERE are numerous works by older, as well as by modern masters, which partake of more than one of the characteristic features of the forms previously described, and many more which are so vague in form that they cannot be classified under any of the previously mentioned forms. The former we call mixed forms, the latter indefinite forms. The possible combinations, as may be easily conceived, are practically limitless, and all we can do is to show their nature by the analysis of a few examples, thus pointing out the way for the student to examine others for himself.

The frequent difficulty of systematic classification will be apparent in the following analysis of the finale from Tchaïkovsky's Quartet in F major, Op. 22.

This movement, allegro con moto, opens with an introduction of four bars in octaves, of which we give the first violin part:

Tchaïkovsky's Quartet in F major, Op. 22.



The first sentence, beginning with the unaccented opening bar of the introduction, and prolonged by two cadential bars (Illustration No. 2), is repeated without the cadential bars, and followed, without any bridge portion, by the second subject. This consists of two

sections, the first beginning with a sentence of six bars in D flat major, of which we give the fore-phrase (Illustration No. 3). This is repeated in the higher octave and followed by the second section commencing (see Illustration No. 4), which consists of one sentence prolonged by sequential repetition to ten bars. Modulating freely and finishing on a dominant major ninth, this leads to a repetition of the first subject. The after-phrase of the second sentence, shortened to two bars, modulates to the key of D minor, in which an episode of twenty-two bars is introduced, commencing (Illustration No. 5). The first subject now appears again in the exact form of the preceding repetition, followed by the second subject commencing in A major. The second section commencing in C sharp major is prolonged to thirteen bars, but instead of being followed by another repetition of the first subject, according to the rules of strict rondo form, it is in this case succeeded by a repetition of the four introductory bars, which are then treated in fugal style for sixty-six bars. The first sentence of the second subject is now repeated "largamentissimo" in the key of the tonic, accompanied by contrapuntal figures derived from the fugal section, followed by a repetition of its first phrase, extended by sequential repetition to twenty-two bars, and succeeded at the "più mosso" by a coda in imitative counterpoint on the same figures evolved from the opening bar.

In general outline, the movement would present itself in the following manner:

Four bars' introduction.

First subject.

Second subject, two sections, commencing in key of flat submediant.

First subject repeated.

Episode, in submediant minor.

First subject repeated.

Second subject in mediant major.

Introduction repeated, and fugal section in key of tonic.

Second subject repeated in key of tonic.

Coda, evolved from first subject.

The excellent balance of the parts of this movement is thus brought into evidence. The arrangement of keys is *most* unusual. Not only are the dominants supplanted by mediants, but even a key so remote as that of the flat submediant takes the usual place of the dominant for the second subject, yet the effect fully justifies the choice.

But how shall we classify the movement? The first half, including the second repeat of the first subject, might be looked upon as being in rondo-sonata form, the episode taking the place of the development section, although there is no bridge portion between the first and second subject. As we proceed further, we are faced, however, by greater deviations. The second subject, instead of being in the key of the tonic, is in

the key of the mediant major, but this, at all events, is a better answer to its first appearance in the flat submediant. After this the coda should follow in the ordinary course of things. Instead of that, we have an important fugal section on the first subject. We cannot look upon this as a second rondo-episode, as it is in the key of the tonic, and instead of introducing new matter, it is based upon the introduction, the first bar of which is identical with that of the first subject. It could not, therefore, be followed again by a repeat of the first subject, as an episode should be. Yet as it presents the subject in an altogether different and varied aspect, and is followed by the first sentence of the second subject, it still bears some outward semblance to an episode, at least, as regards its position, which aspect is strengthened by the use of modified first subject-matter for the coda.

A similar uncertainty about a second episode exists with regard to Weber's rondo-finale from his pianoforte Sonata in D minor, Op. 49. The "episode" (as we must call it for want of a better name)—in A major—resembles a second subject, both in character and tonality. It cannot be called an episode, as it appears again later on in the tonic key. The same applies to the preceding episode in G, which appears later on in A, and is followed by the aforementioned episode in A, now transposed into D. The movement is analysed by Prout ("Applied Forms"), who describes it as "very faulty in its form," which is an irregular combination

of the older and modern rondo forms. The "andante con moto" of the same sonata, he describes as a combination of variation and older rondo form. The theme of two sentences in simple binary form is twice varied; then follows an episode in G minor, a third variation, a second episode of only twelve bars, with a codetta of four bars, a fourth variation and a coda of eleven bars. Prout gives also an analysis of the finale from Mozart's Sonata in D, No. 17, a combination of sonata and rondo form; the finale of Beethoven's Sonata in F minor, Op. 2, No. 1, a movement in sonata form except for the rondo-like episode which takes the place of the free fantasia; the adagio of Beethoven's Sonata in C, Op. 2, a combination of ternary and irregular sonata form; Beethoven's Sonata in F, Op. 54, first movement. which exhibits a combination of simple ternary and older rondo forms; the finale of Beethoven's Sonata in F sharp, Op. 78, a "cross breed between sonata and rondo forms," difficult to define; Schubert's Impromptu in F minor, Op. 142, which *might* appear to be in abridged sonata form, but is better described as irregular, as well as the finale from the same composer's piano Quintet in A, Op. 114, which is quite unique in its form. The student who wishes to make himself better acquainted with these forms cannot do better than refer to the chapter on "Mixed Forms" in Prout's book, and then proceed to analyse a number of works by classical and modern masters, as space will

not allow us to go deeper into the matter in the present little book.

There are some names which have been applied to compositions of a nature so varied and elusive that their accurate definition is quite impossible, and which, consequently, have to be described as "indefinite forms."

First among these may be mentioned the "INTRODUCTION," which differs from all other compositions by the wide range of its dimensions as well as the fact that it is never complete, but leads, as the name implies, into some other movement. It varies from a few bars preceding some instrumental solo movement to an orchestral movement of sometimes considerable proportions, serving as prelude to the act of an opera, as, for instance, the beautiful introductions to the second and third acts of Humperdinck's "The Royal Children," which are distinctly designated as such.

When the introduction appears at the commencement of a work in cyclic form, such as a symphony, quartet, trio, or sonata, or of a solo piece, it is invariably in slow time with a half cadence on the dominant of the following movement, which has the same tonic as the introduction, though the mode is sometimes changed from major to minor, and vice versa. Generally, the subject-matter of the introduction is entirely different from that of the following movement, although in some notable instances, as, for instance, Beethoven's "Sonata Pathétique," it is re-introduced in the follow-

ing allegro, while the first motive of the introduction to his Sonata in E flat, Op. 81*a* ("Les Adieux") appears in modified form in the thematic material of the allegro. The use of an introduction is not restricted to the first movement of a cyclic work, it sometimes appears at the commencement of either the slow movement or the finale. In the "Waldstein" Sonata, Op. 53, the introduction to the rondo takes the place of the slow movement.

The introduction to solo pieces, variations, fantasias, etc., is of such frequent occurrence that the student will have no difficulty in finding many examples for examination, for instance, Beethoven's Variations, Op. 35, Chopin's variations on "La ci Darem," Op. 2 and Introduction and Polonaise, for violoncello and pianoforte, Schubert's Introduction and Rondo, etc.

The TOCCATA is another indefinite form. It derives its name from the Italian verb, *toccare*, to touch—to play on a keyboard instrument. Originally the word was applied to an improvisation on the organ, and Bach often uses it for a prelude to a fugue, though he sometimes includes the latter under the same name. A. B. Marx ("Composition," Vol. III, p. 42) describes the toccata as a higher kind of etude devoted to something more than technical ends.

The "CAPRICCIO" or "Caprice"—a "whim" or "fancy"—may take almost any form that the composer chooses to give it. Of Bach's three capriccios for the clavier, one in B flat bears the sub-title, 'On the

departure of his beloved brother," and is a descriptive fantasia in six movements. In Handel's "Suites de Pièces," for clavecin, there are two capriccios, of which one is a free fugue, the other a piece in the old ternary form with a *da capo*. A. E. Müller's well-known capriccios for pianoforte are really etudes in sonata form. Weber's and Mendelssohn's capriccios partake of ternary and rondo forms, while Stephen Heller applies the name to some of his transcriptions of songs by various composers. Saint-Saëns's "Allegro Capriccioso," for violin, is also of mixed form. Campagnoli's "Thirty Caprices," for viola, are etudes for the development of advanced technique.

The "INTERMEZZO" is really an interlude in some larger work. Schumann uses the name instead of "Trio," for instance, in his Sonata in F sharp minor, and in the Romance in B major, Op. 28, No. 3. Schumann and Mendelssohn, as well as more modern composers, use the name very often. Schumann applies it even to the second movement of his pianoforte concerto. While it is sometimes used for the slow movement of a cyclic work, it is perhaps more often used for a quick movement replacing the scherzo. Sometimes the intermezzo appears as an orchestral interlude in opera, as, for instance, the well-known and rather sickly intermezzo from Mascagni's "Cavalleria Rusticana."

The "FANTASIA" is still more varied and indefinite than any of the previous forms. Originally the name was applied to free improvisations. During the seven-

teenth century the name "Fancye" was applied to instrumental compositions, chiefly for viols in three, four, five or six parts, and generally in three movements, either all of abstract music, or introducing one or two dance forms; they are, therefore, more or less in the form of the primitive church and chamber sonata. Handel has written only one fantasia, contained in the third set of his "Suites de Pièces," in which he adheres strictly to the old sonata form. Bach's fantasias are mostly preludes, as, for instance, his Chromatic Fantasia and Fugue in D minor, although some present an independent form. The fantasias of later composers present a continuous string of several movements in various keys, sometimes ending in a different key from that in which the piece commences. In some cases the fantasia consists of a single movement in more or less modified sonata or binary form. Examples of such are Mozart's Fantasia in C minor (not the fantasia-sonata in the same key), and Mendelssohn's three pieces, Op. 16, which he called "Fantasias or Caprices," thus showing the indefinite meaning of the name. Schubert's great fantasia, Op. 15, called the "Wanderer" fantasia, from the subject of the second movement, which is taken from his song, "Der Wanderer," is in four connected movements. The first movement, "allegro con fuoco ma non troppo," in C major, is in a very free kind of rondo form; the second movement, "adagio," in C sharp minor, is a free variation move-

ment, the third, "presto," in A flat major, in $\frac{3}{4}$ time, is a scherzo in modified sonata form, the fourth, "allegro," commences with a fugal treatment of the modified subject of the first movement, which, after thirty-four bars, is followed by thematic treatment of motives from the fugal subject, and finishes on the tonic.

Schubert's "Fantaisie" in G major, from "Fantaisie, Andante, Menuetto et Allegretto," Op. 78, is a combination of rondo and sonata form with more of the latter than of the former. It consists of a single movement, of which the first part is repeated. In Schumann's great Fantasia in C, the movements are detached, and in Mendelssohn's Fantasia in F sharp minor, Op. 28, the three movements are not only detached, but the third is in regular sonata form. It is built upon the model of Beethoven's Sonata quasi Fantasia in C sharp minor. Beethoven applies the term to sonatas of irregular form, and two, at least, of his other sonatas, viz., Op. 54 and Op. 100, might have been called so with equal justification. Quite a number of "symphonic-poems" by modern masters are really fantasias for orchestra.

There are, moreover, the numerous fantasias on operatic and favourite airs which are often nothing but pot-pourris or transcriptions, very much *en vogue* during the last century, but, fortunately, becoming obsolete, as in most cases they were productions of the shallowest kind, such, for instance, as the numerous

operatic fantasias for violin and pianoforte, by Singalée, Léonard, and others. Among the better specimens of this kind are the fantasias by Liszt, Raff, Heller and Thalberg. They are at best showy concert pieces of little artistic value.

CHAPTER XII.

CYCLIC FORMS.

THE same fundamental law that governs the construction of a movement in respect of its constituent parts, and their form and tonality, applies also to the combination of several movements into a larger form, which we call the cyclic form. As in every organic growth the smaller parts are repeated in the larger, so it is with musical forms. We have watched the evolution of a sentence from the motive and phrase, the combination of sentences into simple binary form; then the development from binary into ternary, and from that into rondo and sonata form. The combination of several movements into a cyclic form proceeds in the same manner, on the basis of the ternary form, which is a *trinity in unity*, the highest of all forms. The mixed and indefinite forms are essentially only modifications of the ternary form.

The principal features of ternary form are a second

part, or episode, contrasting the first part by means of a different though related key, sometimes also of a different *tempo*, and a third part, consisting of a repetition of the first part, with some modification. If we substitute complete movements for these three elementary parts, contrasting a first movement by a second one in a different though related key and a different *tempo*, and followed by a third movement in the key of the first, which—though constructed of different material—follows the same train of thought and preserves the same mental atmosphere, we have again a trinity in unity—the typical cyclic form.

This uniformity of thought, or mental atmosphere, essential to any homogeneous work, is difficult to explain, as it is restricted to inward perception. The student will immediately understand what it involves if he will take a cyclic work by any master and substitute one of its movements by the equivalent movement from another work. He will then find that, though it be in the same key, it is a stranger to the other movements, even if it be by the same composer. Take, for instance, Beethoven's Sonatas in G major, Op. 14, No. 2, and Op. 31, No. 1, or the two Sonatas in C minor, Op. 10 and Op. 13, "Sonata Pathétique," which belong to the same period, exchange either the first, second, or third movements of the respective sonatas, and you will find the terrible incongruity, entirely destroying the unity of the work.

To dwell upon the evolution of cyclic forms from

their earliest times would lead us far beyond the radius of this little book, nor would it serve the purpose for which it is intended. We shall, therefore, restrict ourselves to a short survey of the principal forms from the latter part of the eighteenth century to the present time. Throughout this period the three-movement form, also referred to as the "classical form," has retained its supremacy in the sonata and trio, although many of the latter are in four movements since Beethoven brought that form into prominence. With the older masters the three-movement form was predominant. Mozart's pianoforte sonatas and trios, as well as nineteen of his symphonies, are all in that form, and so are Haydn's trios, early symphonies, and his pianoforte sonatas show only one exception, which is also the case with Clementi's pianoforte sonatas, and even Beethoven wrote twelve pianoforte sonatas and seven violin sonatas, as well as his violoncello sonatas in three movements.

The order of the movements is analogous to that of the parts of a movement in ternary form. The first movement is generally an allegro in sonata form, with or without an introduction, the second movement will be a slow movement (andante, larghetto, largo, or adagio), which, like the episode in a ternary movement, appears in a different key. If the first movement is in a major key, the second movement will, in many cases, be found to be in the key of the subdominant, because the dominant will have figured prominently in the first

movement. Other related keys may also be employed for this movement. In such cases it will be found that nearly related keys are more often employed than those in a second degree of relationship. The dominant key is, however, by no means excluded from use for the second movement. Beethoven has used it among others in his Sonata in D, Op. 12, No. 1, as well as in his pianoforte Quintet, for wind instruments, in E flat, Op. 16. If a first movement in a major key is followed by a slow movement in a minor key, the relative minor key was often selected for the purpose by Haydn and Mozart, and also, though less frequently, by Beethoven. The mediant minor has sometimes been used for the purpose, though not by Beethoven, and keys in a second degree of relationship, such as the tonic and subdominant minor, are likewise used in some notable instances, while some rarer cases may even be found where an unrelated key has been employed, as, for instance, C. P. E. Bach, Sonata in G, second movement in F sharp; Haydn, Sonata in E flat, No. 1, second movement in E major; Brahms, violoncello Sonata in F, Op. 99, second movement in F sharp major, etc.

If the first movement is in a minor key, the slow movement will generally be in a major key; the relative major, submediant major and tonic major being among those most frequently to be met with, while even unrelated keys are used in some instances.

The form for the middle movement offers consider-

able variety. In works of large dimensions the full sonata form may be found, as in Beethoven's Symphonies in D and B flat, and his Sonata, Op. 106, and Mozart's Sonata in B flat, for violin and pianoforte, the so-called "Strinasacchi" sonata. More frequently the abridged sonata form will be met with, as also the simple ternary and variation forms, and occasionally the older rondo form. In some cases, where the first movement is of a quiet character, or of great breadth and power, and moderate *tempo*, the second movement may be in quick time, or a minuet and trio may take its place. Examples may be found in the sonatas of Haydn, Nos. 22, 23, 24, 28, 33, 34, and Beethoven, Op. 10, No. 2, Op. 14, No. 1, and the violoncello Sonatas, Op. 5, Nos. 1 and 2, and Op. 69, in A major. In the latter the only slow movement is an introduction to the finale. Brahms's violoncello Sonata in E minor has a minuet and trio as second movement. The forms used in the construction of middle movements are also applicable to the finale, which is always in the key of the first movement. Composers of the late eighteenth and early nineteenth centuries had a great predilection for the older rondo and rondo-sonata forms for the finales of their works in cyclic form, while also the sonata, ternary and variation forms are not infrequently to be met with.

Although the above described arrangement of movements in a cyclic work is adhered to in the majority of cases, exceptions are not infrequent. Mozart's piano

Sonata in A major has a first movement in variation form, the second is a minuet, and the third is in ternary form. The same composer's Trio in E flat, for pianoforte, clarinet and viola, begins with an andante in sonata form but without repeat of the exposition. This is followed by a minuet and trio in B flat and a rondo in the original key. Beethoven's Sonata in C sharp minor, Op. 27, No. 1, consists of an adagio, an allegretto in the form of a minuet and trio, and a presto in complete sonata form. It thus resembles a four-movement sonata with the first movement omitted, as Prout justly points out. There are many other instances and varieties which it is impossible to discuss here. It suffices to draw the student's attention to these irregular cyclic forms and their general nature, to enable him to analyse other examples for himself.

We have to consider now the cyclic forms which are derived from the three-movement form. A contraction of the latter by the omission of the middle movement gives us the two-movement form, which was largely used by late eighteenth century composers, but has since become practically, if not entirely, obsolete. Prout states that the form "is seldom, if ever, found, except in sonatas." In this, he is, however, mistaken. Haydn, for instance, wrote at least four trios in this form, Nos. 17, 22, 23 and 29, and Johann Christian Bach, called the English Bach, wrote: "Six Sonates pour le Clavecin, accompagnées d'un Violon ou Flute Traversière et d'un Violoncelle, composées par Jean Chretien Bach,

Maitre de Musique de S. M. la Reine d'Angleterre, Œuvre Second." We give the whole title as the work is very rare. As contrast is an important element in the three-movement form, so it is in that with only two movements, although we find sometimes sonatas in which both movements are in regular sonata form, as in Dussek's fine Sonatas in D, Op. 9, No. 3, and in E, Op. 10, No. 3, while the second Trio in G major, by J. C. Bach, consists of an allegretto and allegro which are both in ternary form. No. 1, in F, and No. 3, in D, have an allegro and menuetto, No. 4, andante and allegro, both in ternary form, No. 5, vivace and tempo di menuetto, and No. 6, allegro moderato and rondo. Of Haydn's trios the movements are: No. 17, in E flat, allegro moderato in full sonata form and presto assai in sonata-rondo form; No. 22, in B flat, allegro moderato, tempo di menuetto; No. 23, in F, vivace, tempo di menuetto; No. 29, in F, allegro, tempo di menuetto. The first movements are all in sonata form. In Dussek's Sonata in G minor, Op. 10, No. 2, the first movement, grave, is in a large binary form of irregular construction, and the following allegro in regular sonata form. Clementi's Sonata in E flat, Op. 35, No. 2, consists of a "lento" in very condensed (not abridged) sonata form without repeat of the exposition, followed by a presto of regular sonata form. In Haydn's Sonata in G, No. 13, the first movement is in double variation and the second in simple ternary form. It would lead too far to give examples of all the various com-

binations used by different composers. The above examples will suffice to give a general idea of their nature, and the student can examine others from the works of the older masters (between about 1780-1820) for himself.

The four-movement form is an extension of the typical three-movement form by the addition of a second middle movement. Until Beethoven applied it to the sonata it had only been used for symphonies and chamber music for more than three instruments, vice quartets, etc. In modern cyclic instrumental works of the sonata type (symphonies, quartets, quintets, etc., as well as sonatas for one or two instruments) the four-movement form is predominant.

The additional movement which produces this form will, in the vast majority of cases, be a minuet and trio or a scherzo in the key of the first movement, the arrangement and form of the other movements is the same as in the three-movement form. It is left to the option of the composer to decide whether the minuet or scherzo shall precede or follow the slow movement. If the first movement is of a serious mood, the scherzo appears generally between this and the slow movement for the sake of contrast and balance. In other and more frequent cases the scherzo follows the slow movement. The use of the scherzo in cyclic works has, moreover, become predominant, while the minuet is but rarely to be met with; an allegro of a brisk and lively

nature (allegro molto vivace or con brio), or an intermezzo may often be found, however, in place of the scherzo.

The first deviation from the regular four-movement form is to be found in the works of Beethoven. In his Eighth Symphony in F, Op. 93, an "allegretto scherzando" takes the place of the slow movement (usually andante or adagio), and is followed by a minuet and trio. In the Trio in E flat, Op. 70, No. 2, both middle movements are allegrettos, the first of which, in double variation form, serves as slow movement, and the second is a minuet in which the trio is repeated and then followed by a repetition of the minuet. In a quartet by the modern Russian composer, M. Ippolitoff-Ivanoff, in A minor, Op. 13, a "Humoresca-Scherzando," presto, in C major, and an "Intermezzo," allegretto grazioso, in E major, form the two middle movements.

As there are many modifications of the three-movement form, so are there many of the four-movement form, but from the explanations given in the preceding pages the student will easily recognise their nature.

Sometimes a cyclic work may contain more than four movements, as, for instance, J. Raff's First Symphony in D, "An das Vaterland," which has five movements: allegro, scherzo, larghetto, allegro dramatico, larghetto sostenuto, allegro deciso trionfante.

Goldmark's "Ländliche Hochzeit" ("Rustic Wed-

ding"), though called a symphony, is really a suite in five movements: (1) "Wedding March": variations; (2) "Bridal Song": intermezzo; (3) Serenade: scherzo; (4) "In the Garden": andante; (5) "Dance": finale.

The "MODERN SUITE" is a cyclic form, differing widely from the older suite, the direct successor of the "Sonata da camera," which consisted entirely of dance forms arranged in a certain order and preserving the unity of key throughout. In the modern suite the choice of pieces rests with the composer, who may include dance forms or omit them altogether; nor need they be in the same key, but may be even in remoter keys, provided they are arranged according to a definite plan, obtaining cohesion of the various parts, which must, moreover, preserve a uniform atmosphere and logical train of thought, and the last piece must be in the key of the first for the same reason as in the sonata or the symphony, which, in fact, is a sonata for orchestra, just as a trio, quartet, etc., is a sonata for the respective number of solo instruments. Apart from these general rules, the form of the suite is as indefinite as that of the capriccio.

Some modern suites have been compiled from incidental music written for a comedy or drama, as, for instance, Bizet's beautiful suite from the music composed for Daudet's "Arlésienne."

The "SERENADE" (Italian, "Serenata") is an equally indefinite form, originally intended for the purpose which the name indicates, and this accounts for the fact

that it generally commenced with a march or an allegro in march character and frequently also ended with a march; a minuet separated, in most cases, the various movements, differing considerably in point of number. The famous "Haffner Serenade" in D, by Mozart, contains no less than eight movements, including three trios. Prout states that the serenade was a composition for full orchestra, and that Beethoven's Serenade in E flat, for violin, viola and violoncello, is in its form a "Divertimento." The writer knows, however, several "serenades" of various periods, including the delightful little Serenade by A. Kühnel, for two viol da gambas and bass, published in 1698, consisting of an "Entrata," several dance movements, and a "Retirata," and the modern Serenade in D minor, by R. Volkmann, for solo violoncello and string orchestra (not *full* orchestra), which is, however, quite differently constructed. The very short movements are all connected, partly by recitative passages of the violoncello. It would be difficult to bring its very indefinite and complicated construction under any particular heading, except that it partakes of the capriccio character. The main outlines are larghetto non troppo, andante espressivo, prestissimo (scherzo character), allegro non tanto, andante espressivo repeated in slightly extended form, larghetto non troppo, in abridged form. They are connected by "recitative" sections, and all are of only two or three sentences each, except the allegro, which is in a free variation form with two episodes (though it

cannot be looked upon as a rondo). Then there are serenades for only two instruments, as, for instance, the charming Serenade in F, Op. 63, by H. Hofmann, for violoncello and pianoforte, consisting of a march, Lied, Reigen (round), Abendgesang (evensong) and gavotte. There exists, in fact, quite a number of such serenades. Ferd. Hiller has also written two for violoncello and pianoforte which might come more justly under the heading of Divertimento than Beethoven's Trio Serenade, as they do not reflect the atmosphere of the serenade or night-music. This is to some extent already shown by the designation of their movements, although such can only be very superficial guides, yet in this case they are significant, and we give them as an explanation of our meaning.

Both belong to Hiller's later works; Op. 109, in E minor, has the following movements: Allegretto quasi andante, Menuet (developed to considerable length), Variations, Allegro con fuoco (in E major); Op. 140, in D minor, consists of: Preludio, Arioso, Capriccietto, Elegia and Rondino. There is but little of the atmosphere of the true serenade in either of these works, and they might, with good reason, be included among cyclic forms of another category, viz., the Divertimento, of which we shall say a few words hereafter.

This points to the fact that it is not the number of instruments which decides the category to which a certain composition belongs, but that, apart from the form, the inner character, its mood, or mental atmos-

phere, must be the decisive factor, and that a piece which answers to our conception of a serenade in *that* respect will be a "serenade," whether it is written for one instrument or several, up to a full orchestra. The same is the case with a sonata, and up to about 1800 trios were generally called sonatas for pianoforte, violin and violoncello, or whatever the instruments were, as we have seen in the case of the trios by J. Chr. Bach. The trios by Mozart, Haydn, Clementi, etc., were first published under the same title. For convenience we have adopted the names of trio, quartet, etc., and symphony, and to works for more than three instruments, though they are mostly sonatas in reality, that name has apparently never been applied, at least, not to the writer's knowledge.

The DIVERTIMENTO, mentioned above, and the Cassation, are cyclic works of an indefinite number of movements, just as the Serenade. They were generally written for two or more solo instruments, as, for instance, the beautiful Divertimento by Mozart, for violin, viola and violoncello, and, as Prout justly remarks, such works as Beethoven's Septet, Op. 20, and Schubert's Octet, must, by their nature, also be included among the Divertimenti. The name "Cassation" has been apparently in use chiefly for compositions of a similar character for wind instruments.

The "Concerto" is a cyclic form for one, two, or three solo instruments, with accompaniment for the orchestra. It is in a more or less modified sonata form,

generally in three movements, although concertos with four movements are sometimes to be met with, as, for instance, Brahms's Second Pianoforte Concerto in B flat, Op. 83, and Tchaïkovsky's Concerto in B flat minor, Op. 23.

The typical order of movements is the same as in the sonata, and one of the essential modifications of that form is the double exposition of which we have spoken when discussing the modified sonata forms. The irregularities in the form of the concerto, especially of modern composers, are so many and of such various nature that it would lead too far to discuss them in this place. They are, moreover, so evident that the student cannot fail to find them out for himself and determine their nature, as, for instance, in the case of Bruch's violin concertos, of which the first, in G minor, has for its first movement a kind of prelude in a species of incomplete sonata form, while the second, in D minor, begins with an adagio in sonata form, and has a "recitative"—a kind of free fantasia—as second movement.

In conclusion, we have to mention the "SYMPHONIC POEM, a cyclic form of most indefinite construction. It is based upon some definite programme, as, for instance, Liszt's "Les Preludes," based upon a passage from Lamartine's "Méditations Poétiques," or Saint-Saëns's "Danse Macabre," which suggests Goethe's "Todtentanz," and Richard Strauss's famous "Heldenleben," "Don Juan," "Tod und Verklärung,"

etc. It is evident that the nature of the subject must decide the order and nature of the movements, and the various phases to be illustrated, decide their number. Any distinct rules are therefore out of the question, but let it be noticed by the student that in many cases so-called "leading motives" are introduced to characterise certain incidents or expressive of some particular mood. They are often subjected to transformations, as in the case of Liszt's "Les Preludes," of which an analysis appears in Prout's "Applied Forms." The symphonic poem may, as we have said before, be looked upon as a form of fantasia. With the smaller vocal forms we have dealt in a previous chapter. The opera, oratorio and cantata are so varied in their form, which depends entirely upon the text, that it would serve no purpose to deal with them in a few pages, and their discussion in detail would require a book by itself of considerably larger dimensions. We must therefore refer the student who seeks for special information thereon to the many books which have been written on these subjects.

[FINIS.]

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