

CONTRIBUTIONS TO THE DEVELOPMENT OF THE PIANO SONATA

THE SONATAS OF

W.F.BACH,

C.P.E.BACH

and

G. BENDA

by
Karin Heuschneider

Submitted for the degree of Master of Music
Rhodes University
1967

E r r a t u m

Ex.12 (page 31) does not show the inversion of the headmotif.
See however Ex.37 on page 48 which shows both versions.

C O N T E N T S

	Page
Preface	ii
Terms and abbreviations	iii
The Beginning of German Keyboard Music	1
The Sonatas of W.F.Bach	9
The Sonatas of C.P.E.Bach	53
The Sonatas of G.Benda	94
Bibliography	116

P R E F A C E

This investigation deals with three leading representatives of the North German Pre-Classical School. The sonatas of W.F.Bach and G.Benda have as yet received little attention; C.P.E.Bach, on the other hand, was always regarded as the most influential composer in the early history of the German piano sonata. Nevertheless, the existing literature on C.P.E.Bach is concerned with certain aspects of his works only or is devoted to introductory discussions.

The aim of this research is to trace the development of the piano sonata and in particular the evolution of the 'sonata form' within the German Pre-Classical School. The works of W.F.Bach present the earliest stage in this development, which reaches its culmination with C.P.E.Bach. The final consolidation of the sonata form is then achieved in the piano sonatas of G.Benda.

Grahamstown
December 1967.

Karin Heuschneider

The following terms and abbreviations are used:

Motif	A single melodic or rhythmical germ cell
Closed period	A symmetrical sentence beginning and ending on the Tonic but with a half close on the Dominant in the middle
Open period	A sentence which follows the symmetrical outline of the closed period but inverts the harmonic balance, modulating away from the Tonic
Subject	Thematic material comprising several similar or varied phrases
Section	The term is used to signify a part of a movement consisting of one or more subjects being determined by the tonal outline only
Continuation	Carrying on by means of development technique using either previous or new material
T	Tonic
D	Dominant
SD	Subdominant
Tp	Tonic Parallel
Dp	Dominant Parallel
SDp	Subdominant Parallel
T ^V	Tonic five i.e. the fifth degree of the scale
a.o.	and others
b.	bars
ff.	and following
No.6/1	Sonata No.6 first movement

P	Prussian Sonatas
W	Württemberg Sonatas
V	Versuch Sonatas
R	Reprisen Sonatas
F I	Fortsetzung Sonatas
F II	Zweite Fortsetzung Sonatas
D	Damen Sonatas
K	Kenner und Liebhaber Sonatas

THE BEGINNING OF GERMAN KEYBOARD MUSIC.

German keyboard music begins in the 15th c. with a group of composers usually referred to as 'Koloristen'. Their works represent the first instance of a procedure repeatedly encountered in the history of Western Music, viz. the transference of a firmly established vocal form to the instrumental medium. Instrumental arrangements of sacred and secular melodies are the first step in the evolution of keyboard music. In their desire to make the existing vocal literature accessible to the instrumentalist, composers found it necessary to make certain adjustments in the respective models, adjustments which later on gave rise to an independent instrumental idiom. In the early stage these instrumental arrangements consisted of mere figurations and ornamentations of the original melody, a process also referred to as 'colouring'. This 'colouristic' technique is discussed and illustrated in Konrad Paumann's "Fundamentum organisandi" from 1452. In addition to a great many song, dance and chorale arrangements, this important collection also contains some examples of original keyboard music, as e.g. praeambles and intonazioni.

Keyboard music experienced a new impulse with the beginning of the Baroque Era in the 17th c. The Colourists and their successors had worked in a period which was primarily devoted to vocal music. The 17th c. however, paid more attention to the development of instrumental music, which was eventually to dominate the musical scene. Important stylistic and formal developments in the North and South of Europe left a marked imprint on the growth of German keyboard music. Colouristic elements, still preserved in the works of the English Virginalists and further elaborated in the compositions of J.P.Sweelinck, were of prime importance in the formation of a true pianistic style. On the other hand, the formal

innovations of Frescobaldi and other Italians, transferred to Germany in the works of Froberger and other Italian trained masters, had a similar effect on the development of the various main forms of the Baroque Era.

The polyphonic style of the vocal models, motet and chanson, gave rise to the instrumental forms of the ricercare/fantasia and canzona/capriccio respectively. In their further development these forms led to the fugue as the main contrapuntal form of the High Baroque Period and to the sonata which, however, was to reach its culmination only during the Classical Era. Apart from those form types which owe their existence to the transference of the vocal model to the instrument, music originally conceived for instruments assumed greater importance. German keyboard composers had a particular interest in the suite and usually adopted the 4 movement outline of the so-called 'French Suite'. German suite compositions for the harpsichord reach a first climax in the works of J.J.Froberger ¹⁾ whose suites normally comprise Allemande, Courrante, Sarabande and Gigue, though the latter may sometimes be omitted. The single dances making up a suite are frequently related by similar incipits. ²⁾ All movements are of binary design and consist of two non-corresponding sections. Each section is constructed according to the principle of 'Fortspinnungstechnik' ³⁾ viz. a headmotif followed by a continuation which terminates in a cadence. Froberger's successors J.Pachelbel, J.Fischer, J.Krieger, a.o. expanded the 4 movement suite by including additional dances or other movements. ⁴⁾

The various forms of composition that either consist entirely of dances or are dominated by dance movements (Suite and Sonata da Camera) have their counterpart in the more serious type of instrumental music, namely the improvisatory forms of prelude and toccata and the canzona and its immediate descendant, the Sonata da Chiesa.

Johann Kuhnau (1660-1722) is the first German composer who applied the term 'sonata' to cyclic works. His "Sonate aus dem B" (1692), the first German keyboard sonata, and his "Frische Klavierfrüchte" (1696), a set of seven sonatas, mingle elements from the sonata da chiesa and the sonata da camera. Being made up of a number of short sections which differ in metre, key and mood, these sonatas still resemble the traditional 'quilt-canzona'.⁵⁾ According to Seiffert⁶⁾ Kuhnau was possibly influenced by the toccatas of Georg Muffat (1655-1704) which show a similar sectional outline, alternating freely between toccata, arioso, recitative, fugue and dance 'movements'. Apart from the cyclic outline and certain stylistic elements Kuhnau's sonatas had little influence on the further development of the German keyboard sonata.

The suites of G.C. Graupner (1683-1760) possibly represent an early stage in the transition from the traditional binary movement to an outline that suggests certain elements essential for the sonata form. The Allemande from his Partita No.2 in D Minor⁷⁾ still consists of two basically non-corresponding halves, commonly found in the works of Froberger. In its structural outline, however, this Allemande no longer adheres to the Baroque principle of 'Fortspinnungstechnik' but presents a chain of ideas only loosely connected to each other. On the other hand, some movements show considerable parallels between the two halves, ranging from related incipits (e.g.- Courante in E Major from Partita No.1) and identical rhythmical patterns (e.g.- Allemande in F Major from Partita No.3) to thematic correspondence (e.g.- Courante in F Major from Partita No.3). In some movements the new tonality (Dominant or Parallel) is already established before the double-bar, thereby approaching the harmonic structure of a sonata exposition, e.g.- Allemande in G Major from Partita No.7 which, in addition, also contains a reference to the Dominant minor key.⁸⁾

The transition from the dance movement to the sonata form is even more noticeable in the suites of Gottlieb Muffat (1690-1770). While retaining the traditional subdivision into two repeated parts, many of his dance movements

have an expanded second part therefore approaching a rudimentary ternary form. The relationship to the later sonataform is further enhanced by the introduction of a rudimentary recapitulation which remains restricted to corresponding endings of the two parts, e.g.- Allemande in B Flat Major from Suite No.4 ⁹⁾ where bars 16-19 mirror bars 4-7. Some movements show an even more advanced recapitulation, as e.g.- Courante in G Major from Suite No.6 which could be analysed as follows :

- Part 1 : bars 1 - 16 modulating from T to D (exposition, but no 2nd section)
- Part 2 : bars 17 - 30 modulating from Dp to Tp (middle group, based on exposition)
- bars 31 - 48 modulating back to T (recapitulation, begins in a different key but corresponds exactly from bars 39-48)

Apart from occasional thematic cross-references, the Suites and Partitas of J.S.Bach still adhere to the older form types as represented in the works of Froberger, Buxtehude a.o. Bach's major contribution to the evolution of the sonataform lies in the systematic application of the modulatory rondo which may be regarded as the fundamental principle of nearly all his compositions for the keyboard.

The basic scheme of the modulatory rondo was established in the concertos of Antonio Vivaldi (1675?-1743) and comprises a number of ritornellos linked by modulatory episodes. Each ritornello (tutti) is constructed according to the principle of Fortspinnungstechnik and usually consists of a headmotif followed by a non-modulatory continuation which terminates in a cadence. The modulations are left to the episodes (soli) which may either elaborate on previous thematic substance or introduce new material. In his "Italian Concerto" Bach transfers this scheme to the keyboard :

Tutti	Solo	Tutti	Solo	Tutti	Solo	Tutti	Solo	Tutti	Solo	Tutti
T	T-D	D	D-Tp	Tp	Tp-SD	SD	SD-T	T	T	T

In addition to the non-modulatory 'Fortspinnungs-units' which owe their existence to the sequential continuations of the earlier Baroque concerto,

Bach also uses the modulatory 'Fortspinnungs-unit' which originates in the old church sonata. Imbuing these units with logical motivic development and arranging them in the tonal scheme of traditional Baroque forms (Neapolitan Allegro,¹⁰) modulatory rondo and da capo form) he established a formal frame of vital importance and consequence in the evolution of the German piano sonata. With very few exceptions, the harmonic progressions

	Part 1	Part 2	Part 3
Major key :	T - mod. - D	D - mod. - Tp	mod. (or jump) - T
Minor key :	T - mod. - Tp	Tp - mod. - D	mod. (or jump) - T

became the accepted standard for all available forms of instrumental music. The distribution of thematic material is then superimposed on the established harmonic structure. In accordance with the traditional Baroque conception of 'unity' it may be restricted to one subject only, or, anticipating and applying the principles of classical outlook, it may comprise a variety of subjects. Compositions which adhere to thematic unity comprise a number of modulatory monothematic developments of a headmotif, which terminate in a cadence according to the principle of Fortspinnungstechnik. The formal outline of such movements, therefore, can be described with the symbols $a^1 a^2 a^3$.¹¹) Compositions, in which a contrasting or different subject appears at the beginning of the modulatory passage, transfer the 'Vivaldi concerto form'¹²) to the keyboard. The introduction of a contrasting subject after the modulatory passage is the final step in the consolidation of the sonata exposition. Although this final step only becomes established in the later Pre-Classical schools, Bach's contributions to the evolution of the sonata form contain a number of movements that may rightly be regarded as immediate forerunners of the Pre-Classical sonata form.

A tripartite structure with strictly retained continuations (episodes) is the fundamental characteristic of most of Bach's contrapuntal works, e.g. his Fugues and Inventions. Free continuations of a headmotif (a^1, a^2, a^3) are employed in compositions which are not bound to the strict laws of fugal writing, e.g. in the Prelude in F Sharp Minor from the 2nd volume of his

"48 Preludes", which comprises three modulatory 'Fortspinnungs-units' to the keys of C Sharp Minor, A Major and F Sharp Minor respectively. The slow movement of the "Italian Concerto" consists of three continuations, all of which begin in the Tonic and, before terminating in Tonic or Tonic Parallel, contain references to other related keys.

The resemblance to the Pre-Classical sonata is carried still further in those compositions that transfer the subdivision into two repeated parts (a standard characteristic of the dance) to polyphonic forms hitherto exclusively dominated by the continuation principle. The Invention in E Major and the Prelude in D Major from the 2nd volume of the "48 Preludes" have been singled out as typical examples of such early sonata forms. ¹³⁾ A last step in this development is represented by a work such as the Fantasia in C Minor which, in addition to other elements of sonata form, introduces thematic contrast. Although the actual number of Bach's compositions in sonata form may be small, his work had nevertheless a decisive influence, particularly on his son Carl Philipp Emanuel whose sonatas are greatly indebted to certain structural elements established in the music of J.S.Bach.

In spite of their formal innovations, Bach's works still retain - with very few exceptions - a close affinity to the Baroque style. This stylistic link was finally broken by Bach's most prolific contemporary G.P. Telemann ¹⁴⁾ in his "Drei Dutzend Klavier-Fantasien" ¹⁵⁾ from 1732. In cyclic outline these 'Fantasien' employ a complicated system of total or partial repeats resulting in a free rondo pattern. Aiming at a compromise between suite and sonata, some of these movements show close affinity to dances such as Gigue, Siciliano, a.o. On the whole, however, Telemann does not use any indicative titles for these works, probably to avoid the inevitable restrictions imposed by set patterns. In the further evolution of sonata form Telemann's systematic application of a ternary outline proved of great significance. Nearly all first movements adhere to the tonal frame comprising terminations in Dominant and Parallel keys, but lack the external division into two

repeated parts that is a characteristic of Pre-Classical sonata movements. The first movement from the Fantasia No.1 in D Major shows the following scheme :

	Part 1	Part 2	Part 3
Bars :	1 - 22	23 - 34 - 38	39 - 64
Key :	T - D	D - Tp	Link to T

Part 1, which contains a chain of different ideas, corresponds to the later exposition of a sonata form proper. Parts 2 and 3 resemble development and shortened recapitulation. The 'Vivace' from Fantasia No.3 in E Major presents an even more advanced stage of an early sonata form; it comprises an exposition with two clear sections and contrasting subjects, a development chiefly made up of quotations, and a recapitulation which commences with the second section.

About the mid-18th c., therefore, the composers of the German Pre-Classical Era were able to base their further experiments on the following forms :

- A : The derivatives of the dances with a binary/ternary outline and two repeated parts.
- B : The derivatives of the various Baroque forms with a ternary outline in a set tonal frame, and with the consistent application of 'Fortspinnungs-units'.

The piano sonatas of the German Pre-Classical Period were to present these forms in ever new combinations and variations.

NOTES

- 1) Froberger was born about 1600 in Halle and spent his youth studying in Vienna. In 1637 he moved to Italy where he studied with Frescobaldi. From 1641-45 he held the position as court organist in Vienna. In the following years he travelled to Dresden where he met M.Weckmann, to Brussels and to Paris. Here he came into contact with the lutenists Gallot and Gaultier, and the clavecinists Chambonnières and L.Couperin. In 1653 he resumed his position in Vienna. From 1657 onwards he toured Europe as virtuoso. He died in 1667 in Héricourt near Montbéliard.
- 2) Retained in some later sonatas.
- 3) Guido Adler : 'Handbuch der Musikgeschichte'.
- 4) Also known as intermezzo movements. For a more detailed discussion see G.Adler, Op.cit. pg. 568ff.
- 5) M.Fukofzer : 'Music in the Baroque Era', pg. 50
- 6) Max Seiffert : 'Geschichte der Klaviermusik' pg. 245f
- 7) Published in 'Acht Partiten für Cembalo oder Klavier' Edit.L.Hoffmann-Erbrecht
- 8) The Dominant minor originated in the Neapolitan Opera School and was used extensively in the Italian Pre-Classical School.
- 9) Published in 'Denkmäler der Tonkunst in Osterreich' Jahrg.III/3 - Band 7 (Guido Adler)
- 10) This influence was discussed by W.Fischer in Adler op.cit. pg.554
- 11) K.Heuschneider : 'The Piano Sonata of the 18th c. in Italy' pg.31
- 12) G.Adler op.cit. pg.555
- 13) G.Adler op.cit. pg.301
- 14) Born at Magdeburg in 1681 Telemann spent the greater part of his life in Hamburg where he held different posts as Capellmeister and as director of church music. He was one of the most prolific and versatile composers that ever lived. Telemann died in 1767.
- 15) Published by Bärenreiter, edit.M.Seiffert.

THE SONATAS OF W.F.BACH

Born in Weimar in 1710 W.F.Bach was a gifted organist and composer, whose life ended in poverty and failure. From 1733-47 he was occupied as organist in Dresden at the Sophienkirche and from 1747-64 as organist at the Liebfrauenkirche in Halle. He then travelled around between various places such as Leipzig, Berlin, Braunschweig and Göttingen and finally settled in Berlin in 1774, where he died 10 years later.

Wilhelm Friedemann Bach composed altogether 9 keyboard sonatas, the first of which was published in 1745 as Sonata No.1 in D Major. The fact that its title page bears the inscription "Sei Sonate per il cembalo" gave rise to considerable speculation and arguments ¹⁾ and made the chronological classification of the remaining sonatas somewhat difficult. A second sonata, also published as a single work and with the title "Sonata pour le Clavecin in E Flat Major" dates from 1748. Martin Falck, in his standard work on W.F.Bach ²⁾ reasons that this publication might have been intended as Sonata 2 for the above set, basing his arguments on the fact that its key - E Flat Major - is one letter higher than that of sonata No.1. ³⁾ The MS-Sonatas in F, G, A and B Flat Major are presumed to be the remaining four sonatas of the same set, supposedly completed by 1745. Of the other three sonatas, the MS-Sonata in C Major (published in 'Old Masters') was probably written about the same time, whereas the Sonatas in C Major and D Major might have been composed as late as 1778. ⁴⁾

Friedrich Blume, in his preface to the complete edition of W.F.Bach's sonatas supplies the following chronological information :

Sonata No.1 in G Major)	
Sonata No.2 in A Major)	All three sonatas composed before 1744
Sonata No.3 in B Flat Major)	

Sonata No.4 in D Major	composed at the latest in 1744, as it was published as No.1 of the "Sei Sonate da cembalo"
Sonata No.5 in D Major	might have been composed as late as 1778; the work is dedicated to Princess Amalie of Prussia
Sonata No.6 in E Flat Major	was published in 1748
Sonata No.7 in C Major	could have been written about 1750
Sonata No.8 in C Major	was written about 1745
Sonata No.9 in F Major	composed about 1745

All 9 sonatas have three movements in the usual order fast-slow-fast. In accordance with the teachings of the North German School, dances are almost totally excluded, the only exceptions being the Minuets of Sonatas Nos.8 and 9 and some Finales (e.g.- No.1) which show a certain influence from the Gigue.

THE FORM OF THE SINGLE MOVEMENTS.

W.F.Bach's piano sonatas present an early and important stage in the evolution of the Pre-Classical sonata form. Any analysis, therefore, has to take forms common in Bach's time as a starting point and see their modifications as innovations imposed on traditional schemata. Approaching the works from the viewpoint of an established sonata form will not and cannot lead to satisfactory results, as these compositions were conceived along different lines. The later standard pattern of the classical sonata form was still foreign to the masters of this transitional period and cannot therefore serve as a criterion of their achievements.

One of the most fundamental distinctions between composers of the Baroque and of the Classical Period lies in their different attitude towards the problems of 'unity' and 'contrast'. Baroque composers aimed at 'unity of affection' within a single movement, contrast being restricted to between movements. Classical composers based their works on the dramatic confrontation between opposing ideas appearing within a single movement. The new, classical tendency towards variety already becomes evident in the first half of the 18th c. and frequently results in an abundance of thematic material. Its

distribution within the single movement, on the other hand, is still governed by a rigid adherence to the traditional tonal frame. For the purpose of analysis, therefore, it is advisable to distinguish between the formal layout of a movement as conditioned by its tonal frame, and the formal layout of a movement as conditioned by thematic aspects.

THE FORMAL LAYOUT AS CONDITIONED BY THE TONAL FRAME.

The majority of W.F.Bach's sonata movements adhere to the tonal frame of the modulatory rondo :

Major : T - D - Tp - T
Minor : T - Tp - D - T

Indebtness to the Baroque tradition is particularly obvious in movements which comprise a number (usually three) of modulatory 'Fortspinnungs-units', resulting in the outline $a^1 a^2 a^3$. More important in the further development of the sonata form, however, are those movements which expand the cadential section at the end of the first Fortspinnungs-unit to such an extent as to establish two different tonal centres. In its further evolution this process leads to a full separation of the two tonalities by means of a middle-cadence. This development is of the greatest importance in the emergence of the tonal frame of the exposition of a classical sonata form and may be summarized in the following diagram :

- A 1 : Traditional layout : the tonal frame of the Baroque ternary forms with modulatory units, the new tonal centre emerging only towards the end of each unit.
- A 2 : The cadential section of the unit is expanded : the new tonal centre emerges earlier, although the full cadence is still withheld up to the end of the unit.
- A 3 : The tonal frame of the sonata form with an exposition subdivided into two tonal centres which are separated by a V-I cadence.

The form type A 1 is used chiefly in slow movements ⁵⁾e.g.- 4/i1 with a tonal outline :

Bars : 1 - 18 19 - 42 - 54 - 64
Key : /:T Tp:/: Tp - SD - D - T :/

In addition, the contrapuntal style and thematic unification relate this movement to the traditional structure of an invention. The slow movement from Sonata No.6 - another A 1 type with invention character - comprises three Fortspinnungs-units, the first two of which are linked by means of a 'Tonalitätssprung' 6). Its modulatory scheme runs as follows :

Bars :	1	-	15	16	-	41	41	-	51
Key :	T			Tp		SD			T

The rigid tonal frame with its drawn-out modulations - a characteristic of the above movements - yields to short-distant harmonic progression in Sonata No.3/ii. Although adhering to the basic outline T - D (bar 16) - Tp (bar 46) - T (bar 76), the single units are punctuated by subsidiary and interrupted cadences, e.g.- cadences to F Minor^{vi} (bar 25) and to F Minor^I (bar 32), to B Flat Major^I (bar 52) and to A Flat Major^I (bar 58). Another interesting feature of this movement (and also of Sonata No.2/ii) is the use of a non-modulatory unit as a concluding section. 7)

The expanded cadential section of the A 2 type is particularly obvious in Nos.2/iii and 7/i, although these two movements differ in their thematic aspect. The movements 7/iii and 8/i mark an essential step in the emergence of two different tonal centres within the exposition : the modulation to the Dominant key takes place at an earlier stage, but the full cadence which determines the new tonal centre is delayed up to the close of the first part. In 7/iii the T^v (bars 10/11) slowly assumes a Dominant function, until the new key finally emerges in bar 17. The harmonic frame of the exposition, therefore, is as follows :

Bars:	1	-	10	11	-	17	18	-	-	-	-	-	24
Key :	T	-	T ^v	T ^v	becomes D	Dom.key,	finally	established	in	bar	24		

Although the introduction of the Dominant key is more definite in 8/i/b.11-12 the new tonal centre is immediately disguised by short-distant harmonic progressions based on secondary chords. The border between A 2 and A 3 type is reached in movements as e.g.- 5/iii and 6/i, which introduce a clear subdivision into two different tonal centres while still avoiding the bass progression V-I of the perfect cadence. This final step in the evolution

of the classical sonata exposition occurs in 5/i (bars 10/11), 4/i (bars 14/15) and 6/iii (bars 18/19 with typical bass descent), all of which belong to the A 3 type.

THE FORMAL LAYOUT AS CONDITIONED BY THEMATIC ASPECTS.

In their thematic aspects W.F.Bach's sonatas show the various stages in the transition from the baroque ideal of thematic unity to the classical conception of contrast. The coherence of the traditional, baroque structure is no longer the fundamental principle in the unfolding of the thematic material. On the other hand, the later balance between diversity and 'unity in contrast' - the great achievement of the High Classical Period - is as yet missing. The succession of individual musical ideas often resembles a chain of thoughts loosely strung together and somewhat lacking the principle of a logical order. This impression is further stressed by the shape of the various themes and melodies, which no longer show the clear-cut outline of earlier headmotifs nor yet the definite character of true classical subjects.

The various aspects of theme construction and elaboration have been dealt with in detail by L.Hoffmann-Erbrecht.⁸⁾ Although the author classifies only certain movements of W.F.Bach's as typical examples of a 'gebundene Beihnungsform'⁹⁾ it seems that recurring themes, placed according to the principle of the modulatory roads, are important in the formal structure of most of Bach's sonatas. Similar to the above subdivision into three tonal form types A 1, A 2 and A 3 it is possible to distinguish between the thematic form types B 1, B 2 and B 3 :

- B 1 : Strongly unified; all subsequent material depends on elements contained in the headmotif or theme
- B 2 : Derivation principle dominating; thematic elements are subject to continuous variation and transformation, but relationship to original still retained
- B 3 : Contrast principle dominating; thematic material or 'ideas' have little or nothing in common.

Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music, including a boxed-in section with a sharp sign and a '2' below it. The bass staff contains a few notes, including a sharp sign.

Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music, including a boxed-in section with a sharp sign and a '2' below it. The bass staff contains a few notes, including a sharp sign.

Ex.2 5/11

Handwritten musical notation for the third system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music, including a boxed-in section with a sharp sign and a '2' below it. The bass staff contains a few notes, including a sharp sign.

Handwritten musical notation for the fourth system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music, including a boxed-in section with a sharp sign and a '2' below it. The bass staff contains a few notes, including a sharp sign.

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major. The first measure shows a chord of D major (D, F#, A) in the treble and a bass line with a dotted quarter note D and an eighth rest. The second measure has a treble staff with a whole note D and a bass line with a dotted quarter note D and an eighth rest. The third measure has a treble staff with a whole note D and a bass line with a dotted quarter note D and an eighth rest.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major. The first measure shows a chord of D major (D, F#, A) in the treble and a bass line with a dotted quarter note D and an eighth rest. The second measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The third measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The fourth measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The fifth measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major. The first measure shows a chord of D major (D, F#, A) in the treble and a bass line with a dotted quarter note D and an eighth rest. The second measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The third measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The fourth measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The fifth measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major. The first measure shows a chord of D major (D, F#, A) in the treble and a bass line with a dotted quarter note D and an eighth rest. The second measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest. The third measure has a treble staff with a dotted quarter note D and an eighth rest, and a bass line with a dotted quarter note D and an eighth rest.

Sometimes an element from the continuation, in itself derived from the headmotif, may be subjected to further transformation, e.g.- in 7/11 :
Ex.3 No.7/11

Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A blue bracket is drawn above the first two measures of the treble staff.

Handwritten musical notation for the second system. The treble staff features a melodic line with quarter and eighth notes, some with slurs. The bass staff has a rhythmic accompaniment with chords and single notes. A blue bracket is drawn above the first three measures of the treble staff.

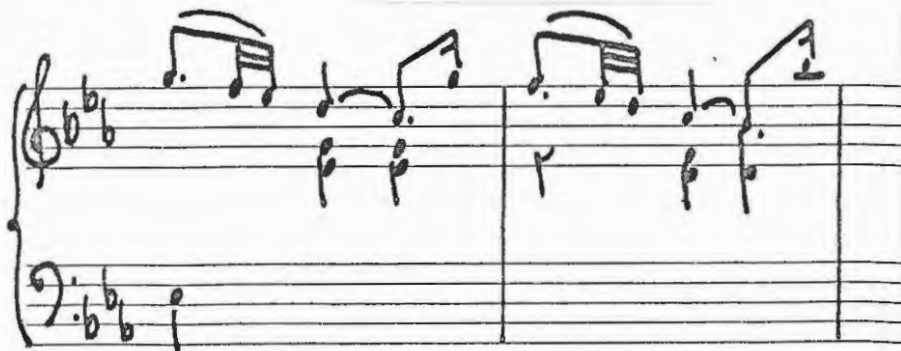
Handwritten musical notation for the third system. The treble staff has a melodic line with quarter and eighth notes. The bass staff is characterized by a dense texture of chords, with many notes beamed together. A blue bracket is drawn above the first two measures of the treble staff.

Handwritten musical notation for the fourth system. The treble staff contains a melodic line with quarter and eighth notes, some with slurs. The bass staff has a rhythmic accompaniment with chords and single notes. A blue bracket is drawn above the first three measures of the treble staff.



Relationship between melodically different phrases is often achieved by the use of identical or similar rhythmical patterns, e.g.- in 7/11 (See Ex.5) and is even more obvious in 3/11 :

Ex.4 No.3/11



Rhythmical unification combined with continuous melodic derivation also characterizes the closing movement from Sonata No.5. Sometimes a movement may contain contrasting material but still be dominated by the principle of continuous derivation, e.g. - Nos.2/iii and 7/i. In its thematic aspect, the former movement comprises two distinctly different sections, viz : a classical subject made up of symmetrical phrases (2-2-4-4 bars) and a sequential continuation, terminating in a cadential close. No. 7/i, on the other hand, has a tripartite structure with a long and sequential transition. The two outer movements of Sonata No.4 have a thematic B 2 type superimposed on a tonal A 3 frame, a combination which is of great significance in the further development of the classical sonata form.¹⁰⁾ No.4/i is almost monothematic, the 2nd section being based on the 1st subject, now stated in the lower voice; 4/iii uses a certain amount of contrasting material, but is still dominated by its imitatory opening subject.

The introduction of real thematic contrast - the fundamental criterion for movements of the B 3 type - inevitably gave rise to certain formal problems which the composer attempted to solve in different ways, viz :

- (a) by a succession of short ideas, sometimes related, sometimes unrelated
- (b) by the use of recurring and variable thematic units
- (c) by restricting the number of contrasting themes to two or three, at the same time enlarging their dimensions to those of fully developed subjects.

(a) The first movements of sonatas Nos.8 and 9 present a chain of short thematic phrases, only loosely connected to each other. In 9/i the principle of contrast governs the formal layout of the entire movements which consequently comprises a number of different sections unified only by the rhythm of the headmotif. In 8/i the principle of contrast is of great influence, particularly in the shape of the exposition, but gives way to a more regular outline in the second main part. Although the first movement from Sonata No.5 contains many contrasting elements, its short phrases are nevertheless interrelated to some extent. (Ex.5)

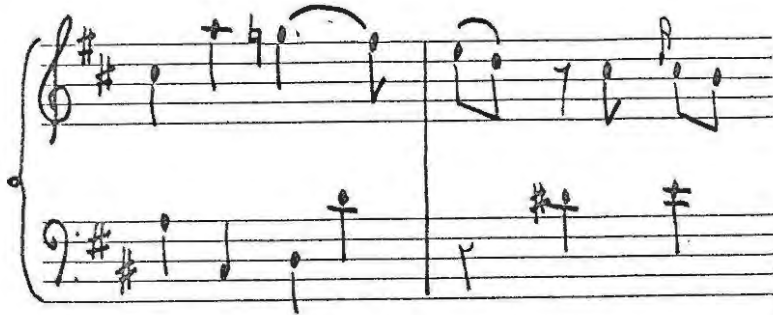
Ex.5 No.5/i

Handwritten musical notation for the first system of Ex.5 No.5/i. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and notes, including a prominent chord with a slur over it. The lower staff is in bass clef with the same key signature and time signature, containing a sequence of notes and chords.

Handwritten musical notation for the second system of Ex.5 No.5/i. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and notes, including a prominent chord with a slur over it. The lower staff is in bass clef with the same key signature and time signature, containing a sequence of notes and chords.

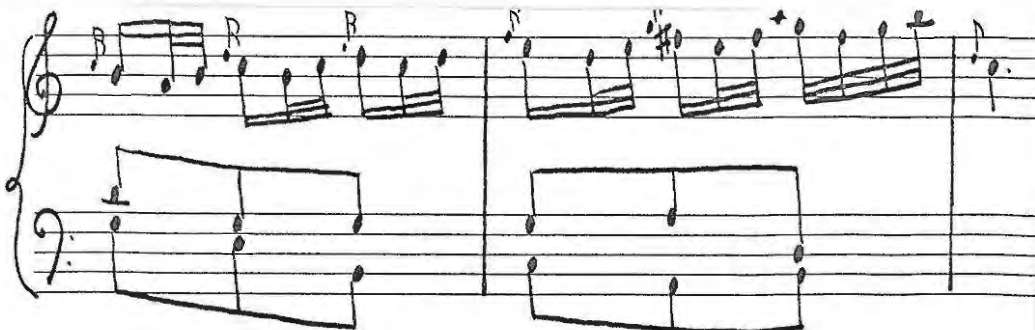
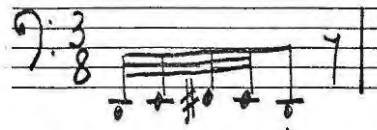
Handwritten musical notation for the third system of Ex.5 No.5/i. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of notes and chords, including a prominent chord with a slur over it. The lower staff is in bass clef with the same key signature and time signature, containing a sequence of notes and chords.

Handwritten musical notation for the fourth system of Ex.5 No.5/i. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of notes and chords, including a prominent chord with a slur over it and a wavy line indicating a trill. The lower staff is in bass clef with the same key signature and time signature, containing a sequence of notes and chords.



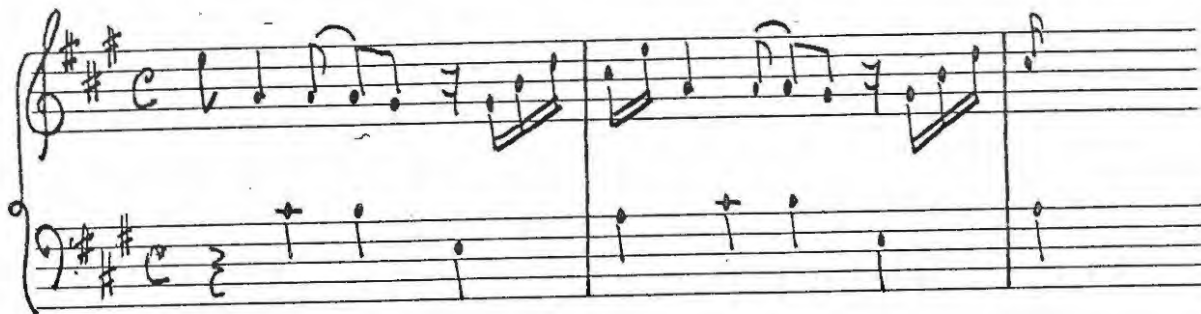
(b) A more obvious relationship occurs in those movements where the contrasts are counterbalanced by the use of recurring and variable thematic units. The exposition of No. 8/iii contains a variety of contrasting phrases but is unified by the rhythmical motif (Ex. 6a) which recurs either literally (ex. 6b) or with melodic alterations (Ex. 6c).

Ex. 6 No. 8/iii



The first movement of Sonata No.2 contains another example of a rhythmical relationship between two prominent themes within the exposition.

Ex.7 No. 2/1 : bars 1-2 vs. bars 15-16



Even subtler relationships connect the thematic chain of the exposition of Sonata No.5/1. The recurring thematic units overlap to a considerable extent, as the following examples illustrate : The opening phrase (Ex.8a) while retaining its motif (a) is changed to Ex.8b. Further on this variation is transformed into Ex.8c, the relationship now lying in the balance between the melody and the regular pulsation of the accompanying figure. Similar relationships exist between Ex.8d and Ex.8e and the rhythmical patterns

Ex.8f and Ex.8g, the last one being further enhanced by the melodic ascent common to both lines.

Ex.8 a-g No.3/1

a

b

c

d

e

Handwritten musical notation for system 'e'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and single notes, including a 7th chord. The system ends with a double bar line.

f

Handwritten musical notation for system 'f'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The upper staff features a melodic line with a triplet of eighth notes and a slur over a group of notes. The lower staff contains chords and single notes, with a triplet of eighth notes in the bass line. The system ends with a double bar line.

Handwritten musical notation for system 7. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The upper staff has a melodic line with a slur and a triplet of eighth notes. The lower staff contains chords and single notes, with a triplet of eighth notes in the bass line. The system ends with a double bar line.

g

Handwritten musical notation for system 'g'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The upper staff features a melodic line with a slur and a triplet of eighth notes. The lower staff contains chords and single notes, with a triplet of eighth notes in the bass line. The system ends with a double bar line.

(c) The Finale from Sonata No.9 shows a similar interrelationship of its various components. It differs, however, from the previous example in replacing the former, manifold thematic units by larger, more classically conceived subjects, approaching thereby a clear-cut sonata form exposition. The exposition of the first movement of Sonata No.6 comprises three thematic units, suggesting the subdivision into first section, transition and second section. The individual units, however, still present a chain of different phrases not yet arranged in the symmetry typical of the classical form. Such parallelism in the structure of the main subject, together with concentration of thematic material into two larger units, characterizes the closing movement of Sonata No.7. Its exposition is made up of two rhythmic ideas : the lyrical quaverline of the first theme (ex.9a) and a semiquaver figure (Ex.9b) which assumes quasi-thematic importance in the transition (Ex.9c) and finally, from bar 17 onwards, expands into a continuous semiquaver motion.

Ex.9 a-c No.7/iii

Ex. 9a: Piano accompaniment in 3/4 time. The right hand features a quaver line with accents, and the left hand provides harmonic support with chords. Ex. 9b: A single melodic line in 3/4 time, illustrating a semiquaver figure.

Ex. 9c: A transition in 3/4 time. The right hand features a continuous semiquaver motion, and the left hand provides harmonic support with chords.

The final movement of Sonata No.6 marks perhaps the most advanced stage in the reduction of thematic contrast to three self-contained sections, viz : a first subject (bars 1-6), a transition, mainly based on figurations (bars 7-18) and a second subject (bars 19-23), stylistically related to the opening theme. An even closer relationship characterizes the movements 1/1 and 3/iii which, resembling the traditional form of the canzona, consist of a number of individual sections with different speeds and rhythm. Their arrangement and thematic relationship, however, results in a rondo-like outline.

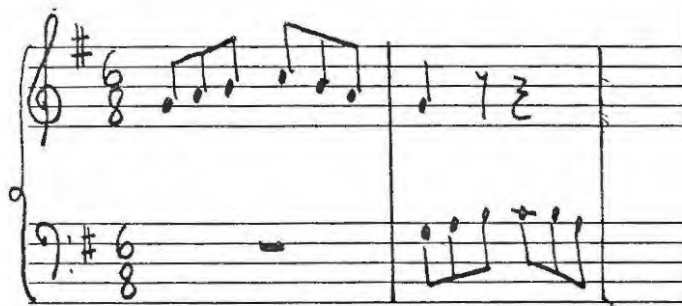
THE ELABORATION OF THEMATIC MATERIAL

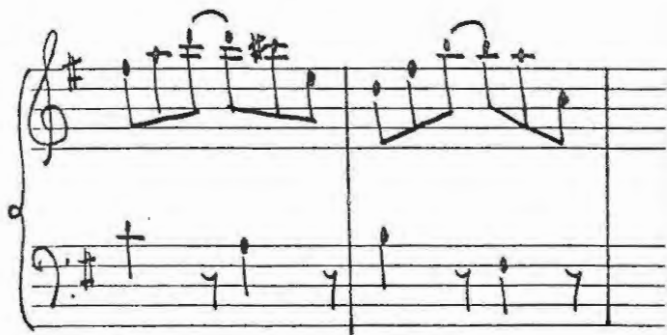
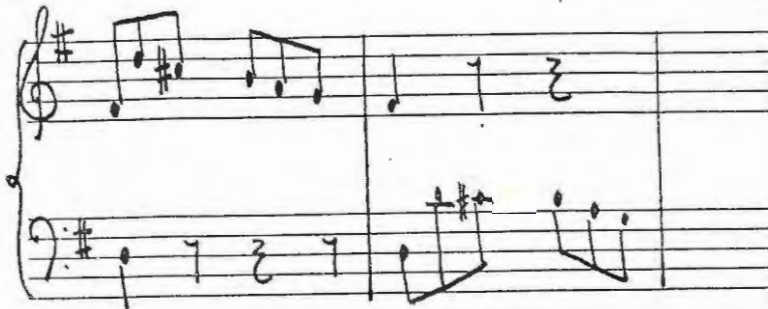
In their internal structure, W.F.Bach's sonata movements are still indebted to the Baroque pattern of successive Fortspinnungs-units, though the arrangement of these units already corresponds with the principles of the classical subdivision into exposition, development and recapitulation. Due to the predominating baroque influence, the emphasis still lies with the systematic elaboration of the subject matter rather than with its symmetrical distribution within a movement. The stress laid on a logical development of most subjects marks an important difference between the German Pre-Classical Sonata and its Italian counterpart, a difference that remained evident even in the piano sonatas of later periods.¹¹⁾

The actual methods of continuing and developing thematic material is further proof of the historic position of W.F.Bach's sonatas on the crossroads between baroque and classical ideas. They range from mere chains of figurations with sequences (e.g. 2/iii/b.13ff, 3/iii/b.51ff, 7/i/b.25ff) or without actual sequences (e.g.- 1/i/b.7ff - a free melodic continuation) to continuations organized along classical principles into regular phrase-repeats (e.g.- 1/ii/b.17ff, 2/i/b.49ff, 3/i/b.27ff, 4/i/b.46ff, 5/ii/b.9ff,51ff, 5/iii/b.10ff,b.21ff a.o.). Between these two extremes various intermediate stages can be noted which provide the transitional link from the rhythmically free baroque 'Fortspinnung' to the symmetrical arrangement that characterizes

the classical continuation. Motivic and/or thematic sequences occur in e.g.- No.2/1/b.46ff, 5/iii/b.50ff, 8/1/b.40ff, 9/iii/b.49ff,b.65ff. In their harmonic progressions, these sequences still follow well established baroque patterns. On the other hand their subdivision into corresponding parts of equal length already points to the parallelism of classical phrase structure. Apart from sequences or phrase-repeats, W.F.Bach also employs other means of continuing or developing his thematic material, as e.g.the contrapuntal elaboration found particularly in his invention movements (e.g.- 4/ii, 6/ii) or the systematic transformation of a subject into one of different shape but similar essence, e.g.- 1/iii (Ex.10) and 5/ii (See Ex.2).

Ex.10 a-d No.1/iii





Sometimes a harmonic or melodic idea underlies an entire section or movement almost in the manner of a recurring 'canto firmus'. By continually elaborating this basic idea the composer achieves internal unity, as well as providing contrast and diversity. The 3rd movement of Sonata No.4 is a good example of this technique, the unifying idea being the melodic elaboration of the interval of a fourth. (Ex.11)

Ex.11 a-e No.4/iii

The image shows two systems of handwritten musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes, some with stems pointing down, and several rests. The bass staff contains a sequence of notes, some with stems pointing up, and several rests. The second system also consists of a treble clef staff and a bass clef staff. The treble staff has blue 'x' marks above certain notes and horizontal lines connecting them across measures. The bass staff has blue '+' marks above certain notes. A 'p' dynamic marking is present in the bass staff of the second system.

A similar technique also characterizes the individual movements of Sonata No. 6.¹²⁾

The devices employed in developing the single motifs or phrases comprise the usual variations, transformations and re-arrangements, listed in the following diagram :

Melodic changes :

Inversion of headmotif : Exs. 12 and 13

Ex. 12 No. 1/11

The image shows a single system of handwritten musical notation. The treble clef staff is in 3/4 time with a key signature of one sharp (F#). It contains a melodic line with a quarter note, a dotted quarter note, and an eighth note. The bass clef staff is also in 3/4 time with a key signature of one sharp. It contains a bass line with a quarter note, a dotted quarter note, and an eighth note. There are some additional markings in the bass staff, including a 'p' dynamic marking and some rests.

Handwritten musical notation for a short exercise in G major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Ex. 15 No. 4/141

Handwritten musical notation for Exercise 15, No. 4/141, in G major, 2/4 time. The piece features a more complex melody with triplets and slurs in the right hand, and a bass line with triplets and rests in the left hand.

Handwritten musical notation for the second system of Exercise 15, No. 4/141, in G major, 2/4 time. It continues the melody and accompaniment from the previous system, including slurs and triplets.

Melodic variation, rhythm retained (Exs.14 and 15)

Ex.14 No. 2/1

Handwritten musical notation for Ex.14 No. 2/1. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff features a sequence of eighth and sixteenth notes with slurs and ties. The bass staff provides a simple accompaniment of quarter notes.

Continuation of the handwritten musical notation for Ex.14 No. 2/1. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff continues with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff continues with quarter notes.

Ex.No.15 No. 7/iii

Handwritten musical notation for Ex.No.15 No. 7/iii. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the treble staff features eighth notes with slurs and ties. The bass staff provides a simple accompaniment of quarter notes.

Handwritten musical notation for the first system. The treble clef staff contains a key signature of two sharps (F# and C#) and a common time signature (C). The first measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef staff contains a key signature of two sharps (F# and C#). The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note B2, and a quarter note A2.

Handwritten musical notation for the second system. The treble clef staff contains a key signature of two sharps (F# and C#) and a common time signature (C). The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef staff contains a key signature of two sharps (F# and C#). The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note B2, and a quarter note A2.

Ex.18 No.2/i

Handwritten musical notation for the third system, featuring a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4.

Handwritten musical notation for the fourth system. The treble clef staff contains a key signature of two sharps (F# and C#) and a common time signature (C). The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef staff contains a key signature of two sharps (F# and C#). The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note B2, and a quarter note A2.

Rhythmic changes :

(a) Length of notes :

Augmentation : Ex.19

Ex.19 No.4/iii

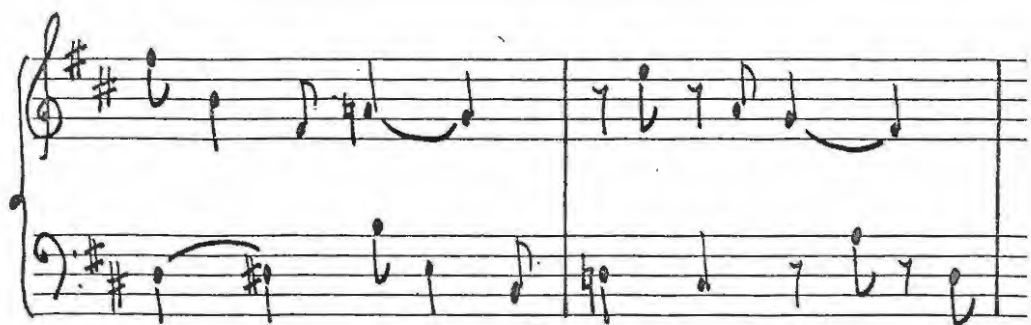
Diminution : Ex.20

Ex.20 No.5/ii



Free changes : Ex.21

Ex.21 No. 5/i



Ex.23 No.8/1

Handwritten musical notation for Ex.23 No.8/1, first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The bass staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. There are some handwritten markings below the bass staff, possibly indicating fingerings or accents.

Handwritten musical notation for Ex.23 No.8/1, second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. There are some handwritten markings below the bass staff, possibly indicating fingerings or accents.

Diminution : Exs.24, 25 and 26

Ex.24 No.6/i

Handwritten musical notation for Ex.24 No.6/i. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. There are some handwritten markings below the bass staff, possibly indicating fingerings or accents.

Ex. 25 No. 8/iii

Handwritten musical score for Ex. 25 No. 8/iii. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The piece consists of four measures. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill in the second measure. The lower staff contains a bass line with chords and rests, some of which are enclosed in boxes.

Ex. 26 No. 9/iii

Handwritten musical score for Ex. 26 No. 9/iii. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The piece consists of four measures. The upper staff contains a melodic line with chords and a trill. The lower staff contains a bass line with chords and rests, some of which are enclosed in boxes.

Arrangement changes :

(a) New combination of stated material :

Successive : Ex.27 : bars 27-29 combine bar 3 and elements of bar 7

Ex.27 No.6/iii

Handwritten musical notation for the first system of Ex.27 No.6/iii. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music, including a triplet of eighth notes, a measure with a trill (tr.) over a note, and a measure with a triplet of eighth notes. The bass staff contains a bass clef, a key signature of two flats, and a common time signature. It features a series of chords and a triplet of eighth notes. There are some handwritten annotations above the treble staff, including "l.h." and "r.h.".

Handwritten musical notation for the second system of Ex.27 No.6/iii. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music, including a series of eighth notes and a measure with a triplet of eighth notes. The bass staff contains a bass clef, a key signature of two flats, and a common time signature. It features a series of chords and a triplet of eighth notes.

Simultaneous, interchanging of parts : Exs.28 and 29.

Ex.28 No.4/1

Handwritten musical notation for Ex. 28 No. 4/1, first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, sketchy style. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The notation includes various note values, rests, and some accidentals.

Handwritten musical notation for Ex. 28 No. 4/1, second system. It consists of four staves: two treble clef staves on top and two bass clef staves on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, sketchy style. The notation includes various note values, rests, and some accidentals. The staves are arranged in a 2x2 grid, with the top two staves being treble clef and the bottom two staves being bass clef.

Ex.29 No.4/iii

Handwritten musical notation for Ex. 29 No. 4/iii, first system. The piece is in G major (one sharp) and 3/4 time. The first two measures feature a treble clef with eighth-note triplets and a bass clef with eighth-note triplets. The third measure shows a treble clef with a whole note and a bass clef with a whole note.

Handwritten musical notation for Ex. 29 No. 4/iii, second system. The first two measures continue the eighth-note patterns from the first system. The third measure features a treble clef with a whole note and a bass clef with a whole note.

(b) Combination of stated material with new ideas : Exs. 30 and 31

Ex.30 No.1/iii

Handwritten musical notation for Ex. 30 No. 1/iii, first system. The piece is in G major (one sharp) and 3/4 time. The first measure is a whole rest in the treble clef. The second and third measures feature eighth-note patterns in the treble clef and chords in the bass clef. The fourth measure features a treble clef with a whole note and a bass clef with a whole note.

Handwritten musical notation for Ex. 30 No. 1/iii, second system. The first two measures feature eighth-note patterns in the treble clef and chords in the bass clef. The third measure features a treble clef with a whole note and a bass clef with a whole note.

Ex. 51 No. 4/1

The image shows a handwritten musical score for Exercise 51, No. 4/1. It consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation, including some complex chordal structures in the bass staff.

THE STYLISTIC ASPECTS OF W.F.BACH'S PIANO SONATAS

The gradual change from the Baroque to the Classical Era also reveals itself in numerous stylistic aspects of W.F.Bach's works. Baroque polyphony dominates the invention movements (e.g.- No.4/ii), the movements of gigue character (e.g.- 1/iii, 4/iii) and the Minuets of Sonatas Nos.8 and 9. In addition, part-writing can also be noticed in a number of other movements, such as 5/ii or 9/i. Traces of horizontal writing still appear even in otherwise classical movements as e.g. in the quasi-polyphonic texture of the opening subject of 7/iii. A further step in the evolution of a classically conceived two-part writing is marked by the vertical polarity of melody and bass in 5/iii, only occasionally interrupted by contrapuntal passages. Movements such as 2/i or 5/i represent the final stage in this development.

A similar transition from baroque to classical thinking can also be observed within movements of a homophonic type. In their earliest stage these still resemble the 2nd movement of the Baroque Concerto¹⁵⁾ which comprises a spun-out melodic line, supported by a steadily moving accompaniment, as e.g.- in 3/ii. A more harmonic style characterizes the middle movements of Sonatas Nos.1 and 2. The traditional means of accompaniment are gradually replaced by classical elements. The former continuity of an ostinato pulsation¹⁴⁾ (e.g.6/iii) is broken up into short-phrased patterns (e.g.- 8/iii), whereas the harmonic foundations are dissolved into figurative play (e.g.- 9/iii).

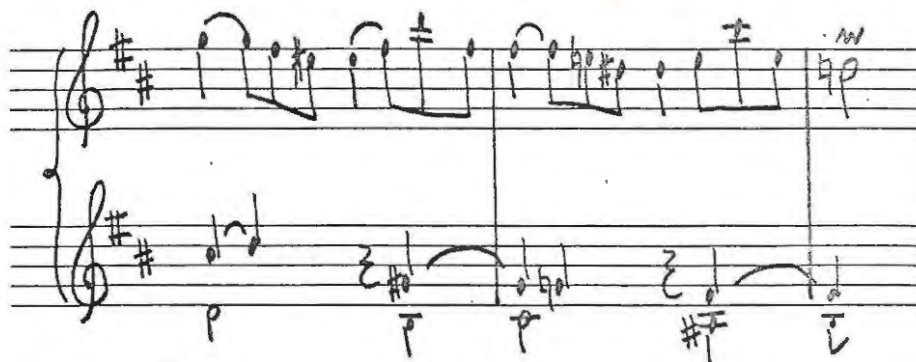
Bach's harmonic and melodic invention serves to a large extent the aims of the 'expressive style'.¹⁵⁾ Consequently, many of his movements show an obvious romanticism, which earned the composer the well deserved title of the 'Schumann of the 18th c.'.¹⁶⁾ In addition, he may have been influenced by the expressive harmonic idiom in the works of his father. Progressions like cadential chromaticism (e.g.- 4/iii/b.39ff)¹⁷⁾, extended chromatic passages (e.g.- 3/i/b.9ff and 8/iii/b.60ff) or the intensive use

of diminished seventh chords as means of practically unlimited modulations (e.g.- 1/ii/b.17ff) reveal the obvious influence of J.S.Bach. Other harmonic devices of interest are the change from major to minor or vice versa (e.g.- 3/ii/b.19ff, 8/i/b.8ff, B.20, 9/iii/b.13ff), the frequent use of the interrupted cadence to extend a phrase ¹⁸⁾ (e.g.- 5/ii/19-20 and b.25, 6/ii/b.49), the Neapolitan chord (e.g.- 1/i/b.39-40, 6/ii/b.48) and third relations (e.g.6/ii/b.15-16).

Apart from its harmonic effects chromaticism is also often used to enrich the expressive quality of the melody, as the following examples illustrate :
Ex.32 No.4/ii



Ex.33 No.4/iii

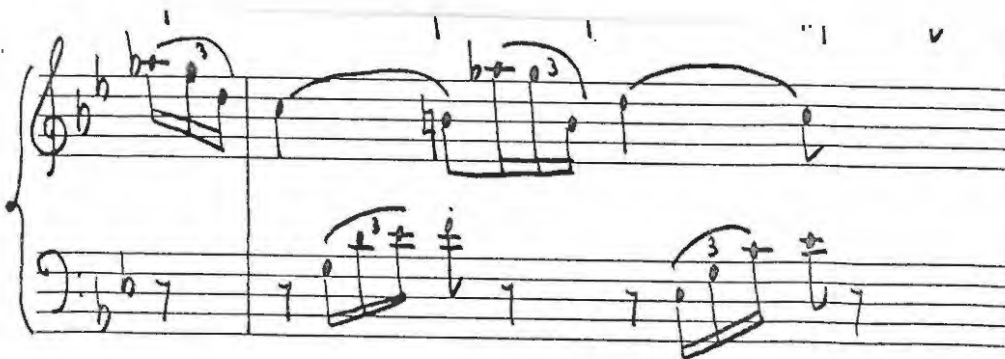


Ex.34 No.6/1



It is interesting to observe that in most cases these chromatic alterations result in ascending sigh-motifs, descending chromatic sigh-motifs being restricted to isolated examples which only appear in melodies of a more classical shape. Apart from its chromatic variant, extensive use is made of the diatonic sigh-motif. Moreover, the melodic interval of the second often assumes the shape of suspensions. (Exs.35 and 36.)

Ex.35 No. 3/1



Ex.36 No.2/1

Musical notation for Ex.36 No.2/1, showing a two-staff piece in D major (one sharp). The piece consists of two measures. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet. The bass clef staff contains a simple harmonic accompaniment with quarter notes.

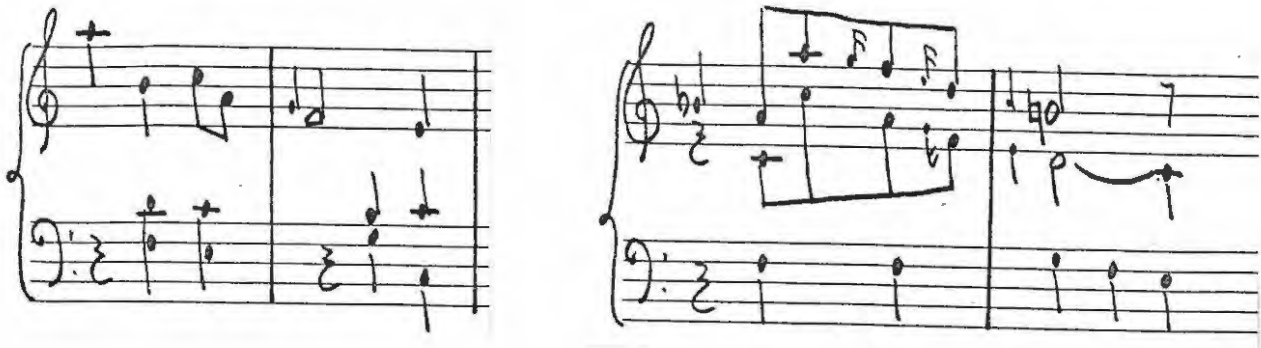
In addition, W.F.Bach shows a preference for larger intervals, particularly the sixth and the seventh. These may appear as an ascending or descending leap or as the frame notes for a melodic figure or passage. (Exs.37,38 and 39.)

Ex.37 No.1/ii

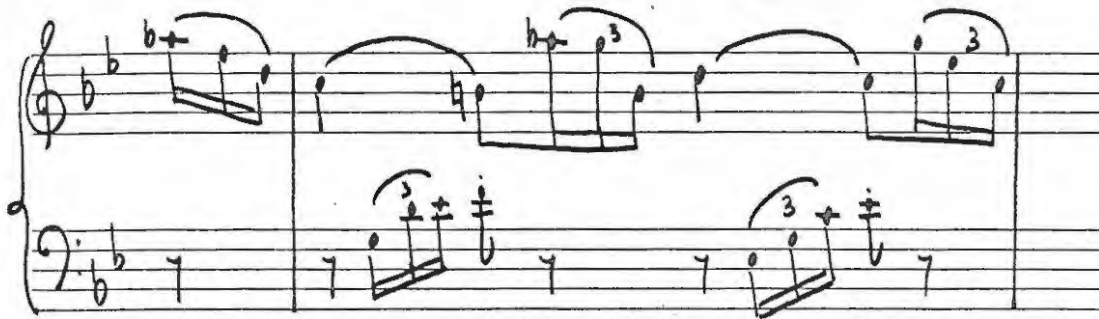
Musical notation for Ex.37 No.1/ii, showing a two-staff piece in D major. The piece consists of four measures. The treble clef staff features a melodic line with various intervals, including a large sixth interval. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Musical notation for Ex.37 No.1/ii, showing a two-staff piece in D major. The piece consists of four measures. The treble clef staff features a melodic line with various intervals, including a large sixth interval. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Ex.38 No.2/11



Ex.39 No.3/1



Lastly, to aid the expressive character of his music, he embroiders the melodic line by extensive application of ornaments, or interrupts the even rhythmic flow by the occasional introduction of syncopations.

With the emphasis on the expressive style it is evident that little attention is paid to the elements of virtuoso keyboard technique. The various types of figurations are either conditioned by musical content

(e.g.- 4/i) or used in a purely harmonic sense, as e.g.in No.3/iii. Such passages are frequently distributed between left and right hand, as e.g.- in Nos.2/i, 2/iii, 3/iii and 7/i. The 'Scarlattian' crossing of hands or wide leaps occur sporadically, e.g.- 1/i, 1/iii and 6/iii. On the other hand, Bach uses certain mannerisms commonly associated with the Mannheim Pre-Classical school, such as the 'Mannheim Roller' (e.g.- 8/iii), the 'Funken' (e.g.- 5/i) and the ever present sigh-motif.

NOTES



- 1) W.S.Newmann : 'The Sonata in the Classic Era', pg. 395f
- 2) W.S.Newman : Op.cit. pg. 396 refers to Martin Falck's standard work on W.F.Bach
- 3) Arrangements of cycles and collections in ascending alphabetical order of their keys was common in those days, e.g. - Preludes and Fugues of J.Fischer, The Well-Tempered Clavier of J.S.Bach, and 12 Polonaises of W.F.Bach.
- 4) Newman : Op.cit. pg. 396
- 5) K.Heuschneider : Op.cit. pg. 51
- 6) The term 'Tonaltätssprung' (Tonality jump) has been used by H.Riemann (Analyse von Beethoven's Klavier Sonaten, Band I - pg. 29ff, Berlin 1920) to explain a method which effects a change in the harmonic function of a chord, viz. the final chord of an imperfect cadence (T^V) is used as the only pivot chord in establishing the key of the Dominant.
- 7) See also the slow movement of J.S.Bach's 'Italian Concerto'
- 8) L.Hoffmann-Erbrecht : Deutsche und italienische Klaviermusik zur Bachzeit. pg.110ff
- 9) L.Hoffmann-Erbrecht : Op.cit. pg.112ff. The author applies the term 'gebundene Reihungsform' to movements where the first phrase (Motivgruppe) returns at different intervals, resulting in a rondo-like form. (See op.cit. pg. 41)
- 10) See later under C.P.E.Bach and G.Benda
- 11) Haydn vs. Mozart, Beethoven vs. Schubert; this comparison, however, should not be taken too literally.
- 12) It is interesting to observe that the unifying intervals of a tetra- and hexachord - a 'theoretical cantus firmus' - are frequently encountered in the fugues of J.S.Bach
- 13) For a comparison see e.g.- J.S.Bach Violin Concerto in E Major
- 14) K.Heuschneider Op.cit. pg. 21

- 15) The leading aesthetic movement of that time.
- 16) W.Georgii : 'Klaviermusik' pg. 159
- 17) K.Heuschneider : Op.cit. pg. 21
- 18) For a comparison see J.S.Bach : Allemande from 'Partita No.4' in D Major,
or Kyrie I from his Mass in B Minor.

THE SONATAS OF C.P.E.BACH

C.P.E.Bach was born in Weimar in 1714 and received his early musical education from his father. After three years of university training in law and philosophy at Leipzig (1731-34) he spent four years in Frankfurt/Oder as conductor, composer and music teacher. From 1738 C.P.E.Bach became attached to Prince Frederick's court in Rheinsberg, and two years later was officially engaged as first cembalist to Frederick II in Berlin. His main task there was to play the continuo part in the court ensemble. The experiences gained thereby were discussed in the two volumes of his "Essay on the true art of playing keyboard instruments", published in 1752 and 1762 respectively. Among his colleagues and friends were the brothers Johann Gottlieb and Karl Heinrich Graun, G.E.Lessing and Moses Mendelssohn. In 1768 he succeeded Telemann in Hamburg, where he was in charge of the liturgical music at five churches. In addition, he continued his activities as composer, teacher and performer. During this period he came into contact with some of the most prominent intellectuals of that time, among them the musicologist Dr.Charles Burney, the preacher Christian Sturm, the artist Andreas Stottrup and the poets H.Klopstock and H.W.von Gerstenberg. C.P.E.Bach died in 1788.

Apart from his rondos, fantasias, fugues and miscellaneous pieces for the piano, C.P.E.Bach composed about 150 sonatas, many of which are grouped in sets of six.

The following works were available for this research :¹⁾

6 Prussian Sonatas (dedicated to Frederick II.) composed 1740 and published in 1742 (P 1 - 6)

6 Württemberg Sonatas (dedicated to the Duke of Württemberg) composed between 1742 and 1744, published in 1744 (W 1 - 6)

- 6 Sonatas Probestücke, published as practical illustrations to his 'Versuch' in 1753 (V 1 - 6)
- 6 Sonatas with altered reprises, (dedicated to Princess Amalia of Prussia) composed in 1759, published in 1760 (R 1 - 6)
- 6 Sonatas Fortsetzung, composed between 1750-60, published in 1761 (F I 1-6)
- 6 Sonatas Zweite Fortsetzung, composed between 1744-1762, published in 1763 (F II 1 - 6)
- 6 Sonatas for the ladies, composed in 1765-66, published in 1770 (D 1 - 6)
- 18 Sonatas, contained in the six sets 'Kammer und Liebhaber', composed between 1758-85 and published between 1779-87. (K I - K VI 1 - 6)

The above list indicates that the later publications particularly contain works from different periods.²⁾ This explains the frequent stylistic and formal divergencies found within the various works belonging to one set.

The majority of Bach's sonatas have three movements, arranged in the usual order fast-slow-fast. An interesting feature of his later sonatas is the linking of movements - occasionally of first and second (e.g.- F I 1, D 1, K I 2, K I 4, K II 1, K V 1, K VI 1) - but more frequently of the slow movement to the fast finale (e.g.- F I 6, D 1, D 5, K I 3, K III 1, K V 1).³⁾ In accordance with the teachings of the entire North German School real dances are seldom used, but stylized versions of the Minuet and Gigue are sometimes included.

Bach's importance in the development of the piano sonata has always been recognized. It is surprising therefore that so little an attempt has been made to establish in detail Bach's contribution to the evolution of the sonata form. The traditional approach of discussing and presenting the composer's work as an isolated entity cannot lead to true understanding and proper evaluation of Bach's position in the musical situation of the 18th c. It is therefore essential to place Bach's music in the context of his time. Only then will it be possible to appreciate the formal and stylistic innovations within the various sets of piano sonatas.

The principles elaborated on in the previous chapters remain equally valid with respect to C.P.E.Bach. The purely retrospective comparison of pre-classical sonatas with later form types inevitably fails to produce satisfactory results, as it finds itself confronted with an inexplicable variety of irregular patterns not yet resembling the classical schemata. From the historic viewpoint, this variety presents no problem as it regards these patterns as logical intermediate steps in the transition from the Baroque world to the forms of the Classical Era.

C.P.E.Bach's sonata movements fall into two distinct groups, viz : the derivatives of the baroque ternary forms, and the derivatives of the dances with a binary design.⁴⁾ Their internal structure can be analysed according to the principles of the previous chapter which distinguish between the tonal frame and the thematic organization of a movement.⁵⁾ A further separation is possible between those movements that represent the various stages in the evolution of the sonata form and others which follow different lines, adhering to traditional models shown in various degrees of stylization.

THE EVOLUTION OF THE SONATA FORM WITHIN THE SONATAS OF C.P.E.BACH

The sonata form evolves in movements in ternary and binary design. Of these, the movements in ternary design (derivatives of the Baroque ternary forms) represent the older layer, whereas movements in binary design (derivatives of the dances) reveal the growing influence of Italian keyboard music during the 2nd half of the 18th c.⁶⁾ The great interest C.P.E.Bach took in later years in the binary sonata form of Italian origin is also proved by the numerical evidence of the following diagram :

Sonata form of :	ternary	binary origin
1748 Prussian Sonatas	9	1
1744 Wirttemberg Sonatas	10	0
1758- Kenner/Liebhaber	18	15
1785		

THE EXPOSITION

The classification of movements according to their tonal frame as specified in the groups A 1, A 2, A 3 traces the major steps in the transition from the older Fortspinnungs-unit of the Baroque concerto to the classical exposition of the sonata form. Movements of the A 1 type adhere to traditional patterns and have therefore no influence on the further evolution of the sonata form. Movements of the A 2 type, on the other hand, represent an important intermediate step during this transitional period, which eventually culminated in the fully established sonata form of the A 3 type.

The fact that the intermediate A 2 type occurs only in a small number of his works stresses C.P.E. Bach's advanced position in the history of the sonata form. The majority of his sonatas adhere to the tonal frame A 3 with two fully established tonalities within the exposition. To separate these two tonal centres Bach uses the traditional means of either a full cadence or a tonality jump. The entry of the new tonality, however, is sometimes disguised by the use of 'modulatory themes' for which the composer has a special liking. Such themes commence with secondary harmonies and proceed by means of modulations into the new key, which consequently emerges only at the end of a phrase or passage.⁷⁾

The diagram below attempts a classification of movements in sonata form into A 2 and A 3 types showing, at the same time, their distribution among ternary and binary design. Inevitably any such classification will have to take into consideration a number of movements which deviate to a certain extent from the established schemata, thereby assuming a borderline position. The subdivision into movements of ternary and of binary design presents no specific difficulties : movements of the hybrid binary-ternary structure have been classified under binary form. The dimensions of the individual movements have not been taken as an essential criterion of sonata form. This justified the inclusion of short movements, provided their exposition comprised two different tonalities.

A 2	Ternary	Binary
P	4/i	1/iii, 5/iii
F I	4/iii	
F II	6/iii	
D	5/iii	
K I	2/ii	1/iii, 3/i, 5/ii, 5/iii
K II		2/iii
K III		2/ii, 2/iii
K IV	2/iii	
K V	2/i	

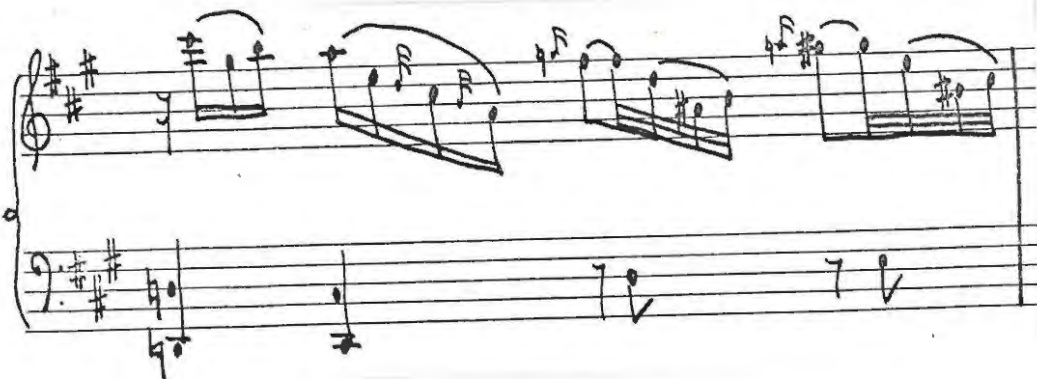
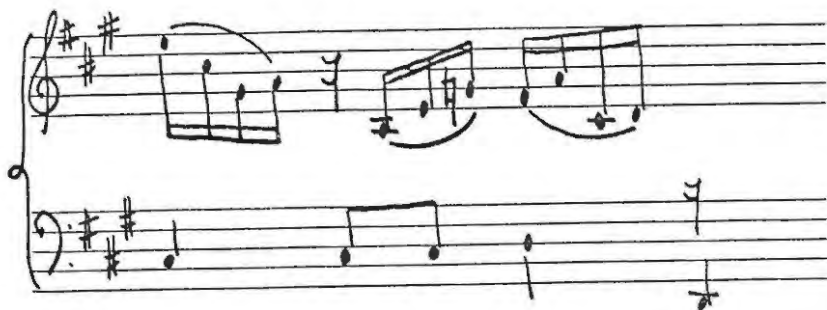
A 3	Ternary	Binary
P	1/i, 2/i, 2/iii, 3/i, 5/i, 6/i, 6/iii	
W	1/i, 1/iii, 2/i, 2/iii, 3/i, 3/iii, 4/i, 4/iii, 5/i, 5/iii, 6/iii	
V	3/i	2/i, 5/iii, 6/i
R	1/iii, 2/i, 3/i, 4/i, 4/iii, 5/i,	1/i
F I	1/i, 2/i, 1/iii, 3/i, 3/iii, 5/i, 6/i	
F II	1/i, 2/i, 4/i, 4/iii, 5/iii, 6/i	2/iii, 3/ii, 5/i
D	1/i, 2/i, 3/i, 5/i	5/i
K I	2/i, 2/iii, 4/i, 4/iii, 6/i, 6/iii	
K II	1/i, 2/ii	
K III	2/i, 3/i	3/iii
K IV	2/i	
K V	2/iii	2/ii

With regard to the distribution of thematic material, C.P.E. Bach adheres to a large extent to the principle of continuous derivations, real contrast being restricted to isolated examples. The various themes, introduced in the course of a movement may differ in shape, melodic design, phrasing and other externals, but seldom stand in direct opposition to each other.⁸⁾ The prominence of continuous derivations is further stressed by the fact that even in those movements which contain different ideas, each of the themes is subjected to further derivation and transformation. In many cases it is therefore impossible to distinguish accurately between movements falling under the respective categories B 2 and B 3.

A few examples should suffice to illustrate various stages in the practical application of derivation technique : The final movement from sonata K IV 2 almost exclusively built on semiquaver patterns, presents perhaps the highest degree of thematic unification. It has a parallel in F I 3/i, the unity of which is further enhanced by its quasi-contrapuntal writing; a similar technique characterizes W 6/iii, a movement which could be described as an 'Invention in sonata form'. Such a combination of traditional Invention style and classical form is an important structural characteristic of several movements of C.P.E. Bach's, and recurs among others, in W 5/iii. Expositions built along these lines contain, in fact, two Fortspinnungs-units, the first of which is modulatory, whereas the second unit is non-modulatory. In several movements the two Fortspinnungs-units are related to each other mainly by their headmotif, the continuation elaborating different ideas. From the viewpoint of the later sonata form, such expositions are regarded to be monothematic.⁹⁾ The movements W 1/i, D 3/i, F I 2 /i and F I 5/i serve as good examples of this type. Many continuations of a given headmotif adhere to the principle of continuous transformation of the thematic substance. By means of such 'free variation' a theme may in its continuation undergo a number of changes, until eventually a seemingly new subject emerges. Depending on the relationship between the old and the new 'shape', the exposition may tend towards unity or towards contrast. The first movement from P 1 is a typical example of derivation technique tending towards unity : the second theme (bar 18ff)

emerges unobtrusively from the free continuation passages which precede it. Its melodic elements are anticipated in both first subject and transition. Phrase repeats and variations also feature prominently in the second movement from K I 4. The phrase from bar 2 (Ex.40a) recurs in many different shapes, unifying the entire movement. (Ex.40b-d).

Ex.40a-d No. K I 4/i1



Further examples are to be found in P 5/1, F I 6/1, F I 6/iii a.o. The principle of variation also dominates the third movement from W 2 : The opening phrase (bars 1-4, Ex.41a) is subjected to a sort of embroidery variation in bars 9-12. (Ex.41b)

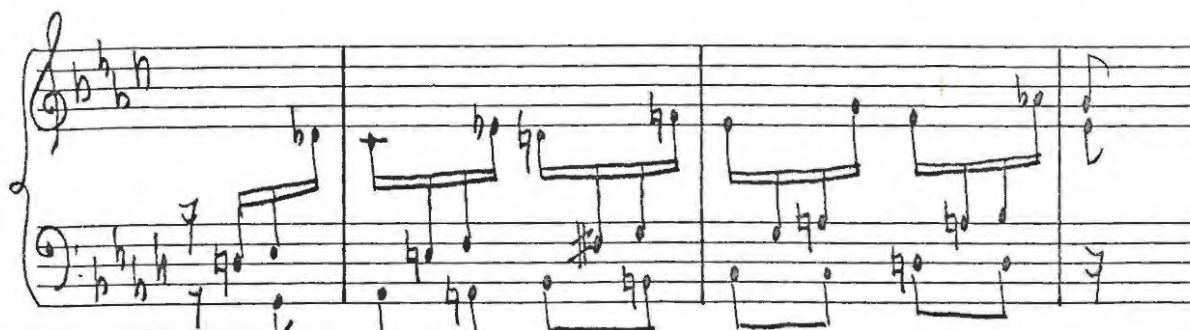
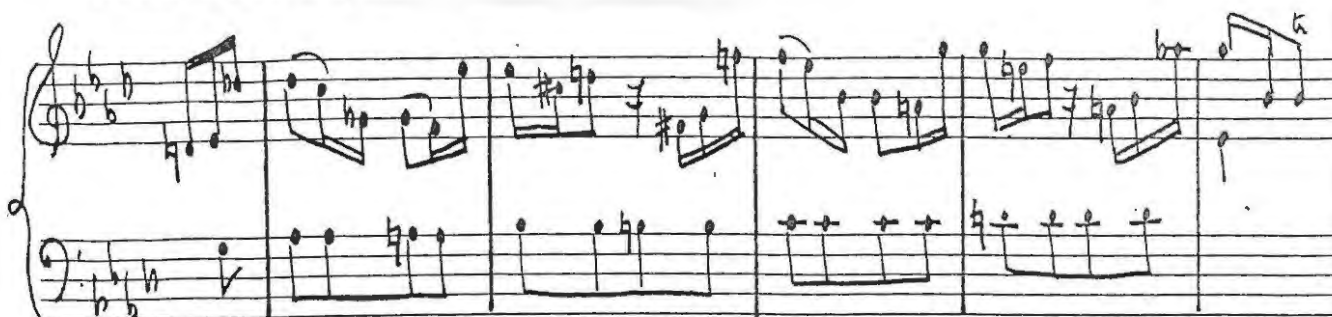
Ex.41a-b No. W 2/iii

Handwritten musical notation for Ex. 41a and Ex. 41b. The notation is in G major (one sharp) and 4/4 time. Ex. 41a (bars 1-4) shows a treble clef staff with a 2/4 time signature, a 3-measure triplet in the first measure, and a wavy line above the second measure. The bass clef staff has a 2/4 time signature and a 7-measure rest in the first measure. Ex. 41b (bars 9-12) shows a treble clef staff with a 3-measure triplet in the first measure, a wavy line above the second measure, and a 3-measure triplet in the third measure. The bass clef staff has a 7-measure rest in the first measure and a 7-measure rest in the second measure.

Handwritten musical notation for Ex. 41c and Ex. 41d. The notation is in G major (one sharp) and 4/4 time. Ex. 41c (bars 13-17) shows a treble clef staff with a 3-measure triplet in the first measure, a 3-measure triplet in the second measure, and a 3-measure triplet in the third measure. The bass clef staff has a 7-measure rest in the first measure, a 7-measure rest in the second measure, and a 7-measure rest in the third measure. Ex. 41d (bars 24-27) shows a treble clef staff with a 2-measure rest in the first measure, a 2-measure rest in the second measure, and a 2-measure rest in the third measure. The bass clef staff has a 7-measure rest in the first measure, a 7-measure rest in the second measure, and a 7-measure rest in the third measure.

A similar interrelationship exists between bars 13-17 (Ex.41c) and bars 24-27 (Ex.41d), introducing at the same time a rhythmic diminution.

Ex.41c-d No. W 2/111



Here C.P.E. Bach applies a technique which is later employed to its fullest in his 'Sonatas with altered reprises'.¹⁰⁾ The first movement of Sonata R 5 shows a particularly interesting combination of variation and derivation technique and at the same time obviates the essential difference between these two methods. The exposition (bars 1 - 34) - a tonal A 2 type - is unified by retaining two basic elements throughout, i.e. the repeated notes (Ex.42a) and a scale-like descent or ascent (Ex.42b).

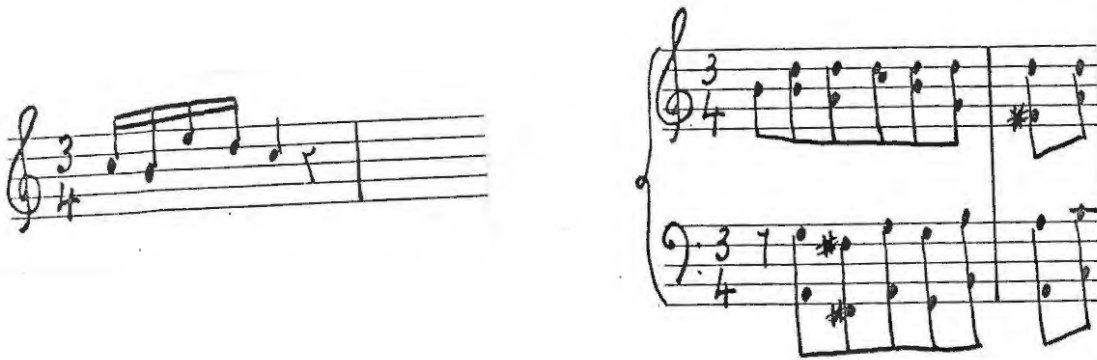
Ex.42a-b No. R 3/1



These two motifs appear in different combinations and figurations, thereby creating the thematic substance of the entire movement. Bars 35 - 68 restate the whole exposition and subject it to the methods of variation technique.

A number of expositions are unified by recurring motifs or phrases almost in the manner of a 'motto' as e.g.- in F I l/i or F I l/iii Ex.43a and its rhythmical augmentation Ex.43b).

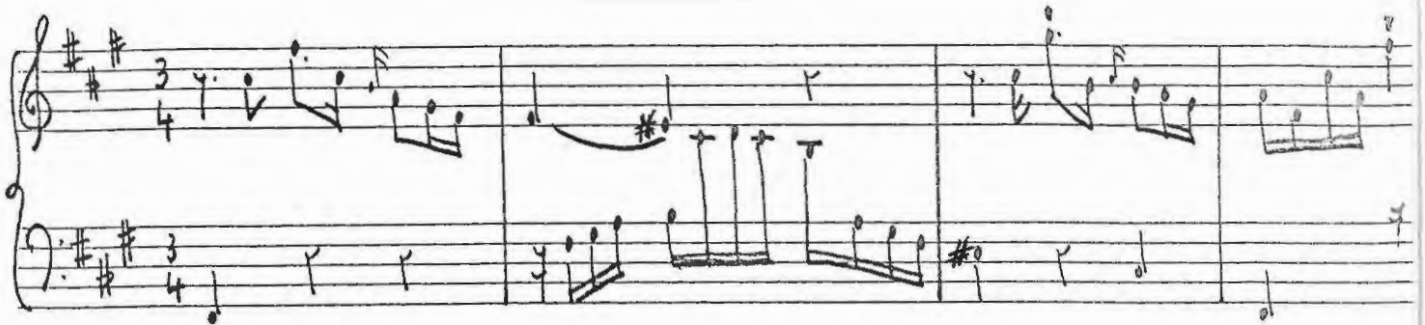
Ex.43 a-b No. F I l/iii



It is interesting to note that in both examples these recurring motifs are placed in strong opposition (dynamic or rhythmic contrast) to their neighbouring phrases.

Thematic interdependence is especially obvious if connected with rhythmical similarity of subjects, as in F II 4/iii. Both melodic outline and dotted rhythm are common to the first and second subject. (Ex.44a-b.) Consequently the latter does not differ from the former in its character, although its harmonic arrangement and homophonic accompaniment pattern resembles the typical second subjects of the Italian school.

Ex.44 a-b No. F II 4/iii



On the other hand rhythmical similarity may overshadow thematic contrast, as e.g.- in W 5/i or K I 2/i. A frequently encountered exposition type, representing an intermediate step between B 2 and B 3, introduces a number of thematic layers which in their succession and alternation resemble a rondo-like outline.¹¹⁾ In the elaboration of the individual layer the composer occasionally applies continuation or derivation technique as e.g.- in P 6/iii :

- Bars 1-12 : Layer 1
- Bars 12-27 : Layer 2
- Bars 28-39 : Layer 1 (melodic derivation)
- Bars 39-49 : Layer 2 (elaboration of phrase 1)
- Bars 49-61 : Layer 2 (elaboration of phrase 2)
- Bars 61-69 : Layer 2 (phrases 1 and 2)

The exposition of W 2/i shows a similar arrangement :

Bars 1- 5 : Layer 1 (followed by continuation)
Bars 8-13 : Layer 2
Bars 14-19 : Layer 3
Bars 19-22 : Layer 2 (melodic derivation)
Bars 23-30 : Layer 3 (derivation and continuation)

The return of thematic layers sometimes serves as a means of unifying expositions which otherwise tend towards contrast, as e.g.- K I 4/i.

This could be analysed as follows :

Bars 1- 8 : Layer 1
Bars 9-12 : Layer 2
Bars 13-16 : Layer 1 (varied)
Bars 17-27 : Layer 3
Bars 27-30 : Layer 1 (varied)
Bars 31-38 : Layer 4
Bars 39-42 : Layer 1 (free derivation)

A similar structure underlies the exposition of F II 4/i, which is almost exclusively made up of two thematic layers of strong contrast. Apart from the first statement of layer 1 (bars 1 - 12) the two layers enter in short alternative phrases.

Larger thematic units, consisting of headmotifs or phrases followed by continuations or transformations, are also employed in movements which otherwise are no longer unified by the methods of derivation technique. In many expositions (to be regarded as B 3 types) the composer introduces several such units in free succession,¹²⁾ as in P 2/i, P 4/i, W 1/iii, W 4/iii, F II 1/i and K I 6/i. More advanced from the viewpoint of classical sonata expositions are those movements which restrict the number of thematic units to three or four. Such a restriction is usually connected to subjects of a more classical shape which are self-contained units and therefore no longer to be regarded as mere headmotifs. The opening movement of Sonata P 3/i comprises three themes only, all of which show a definite tendency towards classical phrase parallelism. Further examples of the

limitation of thematic material in a classical sense are P 5/iii, F II 2/i, (though much unified in character), F II 6/iii, D 1/i and K III 3/i.

The thematic arrangement of the classical sonata form does not as yet occur in C.P.E.Bach's compositions.

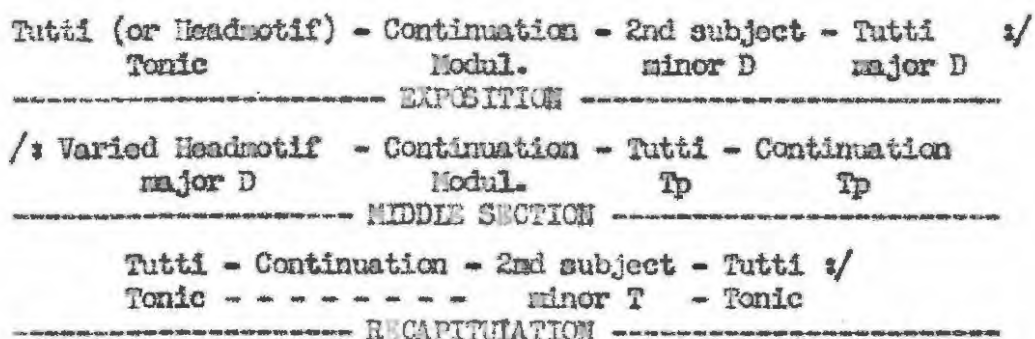
THE SECOND MAIN PART

The relationship between the traditional Baroque forms and the early sonata form becomes particularly obvious in the handling of the second main part of C.P.E.Bach's sonata movements. It is possible to distinguish between derivatives of Baroque ternary forms, binary forms, hybrid binary-ternary forms and classical ternary sonata form.

In the first group three sources of influence are evident :

- (a) The modulatory Rondo
- (b) The Da Capo Form
- (c) The Neapolitan Allegro.

Relationship to the modulatory rondo characterizes those movements which contain a full statement of the headmotif in the new key before eventually returning to the Tonic. The first movement of W 5 is perhaps the most convincing example of this mixture of concerto and sonata form elements. It comprises four Fortspinnungs-units with entries of the tutti or headmotif in E Flat Major (bar 1ff), B Flat Major (bar 43ff), C Minor (bar 65ff) and again E Flat Major (bar 83ff). Relationship to the modulatory rondo is also an essential formative factor in the total structure of P 1/i which could be analysed as follows :



Modulatory outline and the frequent appearance of the ritornello relate this movement to the scheme of the Baroque Concerto. The subdivision into two repeated main parts, the structure of the exposition and the full recapitulation are already typical of the sonata form. Moreover, the non-modulatory return of the Tonic tonality reveals the clear tendency towards the tripartite balance which is an essential pre-requisite of sonata form. To achieve this, the 2nd and 3rd unit are shortened in order to equal together the dimensions of either exposition (W 5/1 : 42 bars vs. 40 bars) or recapitulation (P 1/1 : 25 bars vs. 26 bars).

The influence of the Da Capo Aria¹³⁾ manifests itself in those movements where the middle sections terminate in a full cadence (usually in Tp or D), followed by the prompt return of the Tonic tonality. In this manner development and recapitulation may be placed in straight-forward juxtaposition or may be linked by means of a short bridge. The first movement of P 3 presents perhaps the earliest step in this direction : The middle section modulates from the Dominant key to the Tonic Parallel and terminates in an 8-bar and varied statement of the first subject, to be followed immediately by the recapitulation in the Tonic key. P 2/1 is another example in which two tonalities are placed next to each other without a link : The middle section ends with a full cadence in the Dominant parallel in bar 58, with the recapitulation commencing in bar 59 in the Tonic. In several movements the composer employs a short descending link without any thematic significance,¹⁴⁾ e.g.- W 4/1 (b.70-71, Tp-T), W 6/iii (b.80-81, D-T), D 3/1 (b.65-66, F-T) and K III 2/1 (b.52-54, D-T).

The older Neapolitan Allegro with its three modulatory units has little direct influence on the sonata movements of C.F.E.Bach. Traces of its modulatory scheme exist in P 4/1 which has the following tonal frame :

Exposition (or first mod.unit)	: C Minor to E Flat Major
Middle section (2nd unit)	: E Flat Major to C Minor
Recapitulation (3rd unit)	: G Minor to C Minor.

The modulatory bridges between development and recapitulation in e.g.- P 6/1 and W 2/1 may perhaps be regarded as remnants of the older modulatory unit.

Movements in binary form fall into two categories : those where the second main part consists of a modulatory unit leading from the Dominant or Parallel key back to the Tonic, and those where the second main part consists of a non-modulatory unit commencing and ending in the Tonic. In both, the thematic succession corresponds with that of the exposition. Examples of the first category are found in V 2/i, V 5/iii, F II 5/i, K I 1/iii, K III 3/iii and others. Movements of the second category (actually consisting of exposition and recapitulation only¹⁵⁾) are shown in K I 4/ii, K I 5/ii, K III 2/ii and others.

The second main part of movements of the hybrid binary-ternary form (e.g.- F II 2/iii, F II 3/ii) follows the modulatory scheme of the above first category, expanding the first section along the lines established by the Italian Pre-Classical School.

The transition from early to classical sonata form is completed in those movements where the second main part comprises a fully established development and a clear recapitulation.

THE DEVELOPMENT

The developments of Bach's sonata movements fall into two distinctly different groups :

- (a) Those that adhere to the traditional Fortspinnungs-type and
- (b) Those that approach the classical development technique.

This subdivision more or less corresponds to the two different ternary sonata forms of Bach's, viz: the older Baroque pattern of three or four modulatory units and the modern classical structure.

In the traditional forms this unit is only a varied repeat of the first one, mainly differing in its tonal progression. Beginning with a full or abridged statement of the headmotif in the key established by the previous unit, the second unit usually modulates to the Tonic Parallel or Dominant key respectively, confirming the new tonal centre

with a perfect cadence. A great many of C.P.E.Bach's developments or middle sections ¹⁶⁾ reveal their dependence on the older pattern by adhering exactly to this well established scheme. C.P.E.Bach, like other masters of the Pre-Classical Period, has often been severely criticized for the lack of a "true working out of a single idea" ¹⁷⁾ within his development sections. Before accepting this criticism one should bear in mind that the original middle section merely served as another modulatory unit. Though perhaps differing in thematic succession, this unit was not supposed to elaborate to any large extent on the material stated previously. Moreover, each Fortspinnungs-unit could be regarded as a little development in itself, being concerned with continuous variation and transformation of motifs, phrases and subjects. ¹⁸⁾

Indebtness to Fortspinnungs-technique is particularly obvious in e.g.- P 3/1, W 1/1, W 6/iii (probably conditioned by the Invention style of this movement), F I 3/1 and in the two movements in concerto form P 1/1 and W 5/1. Some developments, while retaining the Fortspinnungs principle, change the succession of thematic material or layers, at the same time introducing certain devices of real development as e.g. phrase expansion or transformation. The following table shows the thematic relationship between development and exposition in P 4/1 and in W 2/1 :

	Development :	Relationship :	Exposition
P 4/1:	31-34	modul.expansion	1-3
	35-39	derivation from	27-30
	40-47	correspond to	12-19
	48-51	new, with motif from	20,22,26
W 2/1:	31-34	correspond to	1-4
	35-38	transformation of	5-7
	39-41	correspond to	8-10
	41-45	correspond to	19-22
	45-48	correspond to	15-17
	49	new	
	50-53	elaboration of	1-7

The middle section of P 2/1 presents an exceptional outline : though

beginning with a full statement of the opening subject (bars 59-44) it continues in a quasi-rhapsodic manner with arpeggios and scales, possibly based on bars 24-25.

An important intermediate step towards classical methods occurs in movements which introduce short passages of real development into middle sections otherwise indebted to Fortspinnungstechnik as e.g.- P 5/i (see bars 52ff, which combine elements from bars 20 and 31 respectively) or W 2/iii (see bars 44ff).

A great many movements, however, already contain all the traits which are essential to classical developments. In their internal structure they are no longer bound to a fixed modulatory scheme but may approach other tonalities only distantly related to the Tonic. Cadences, establishing a tonal centre within the development, are usually shifted towards the middle, subdividing the development into a first part, which modulates freely from the Dominant to a new key, and into a second part, preparing the eventual return of the home key. It is interesting to note that such tendencies occur almost exclusively within movements that are on the whole representatives of classical conception. In the earlier sets (Prussian and Württemberg Sonatas) the Finale in particular but in later collections the first movement fall into this category. The development of P 2/iii is perhaps the earliest example of classical development technique : the opening phrase is varied and expanded into a modulatory 8-bar phrase which is repeated immediately. The resulting modulatory shift from F to G and from G to A is one of the most typical harmonic progressions of classical style.¹⁹⁾ This ascent is followed by a descent in short and parallel phrases, forming another 8-bar structure. Development technique also permeates the first part of the recapitulation. In W 5/iii phrase parallelism with modulatory shifts opens a middle section which later, in bars 43-47 and 70-75, employs sequential motif development. Similar methods

also characterize the developments of K I 6/iii and K II 1/i. In the last example the composer combines a 4-bar quote with a new continuation (29-32, 33-36) repeating this procedure a tone higher and adding another continuation of four bars (37-40, 41-44).²⁰⁾ Sequential motivic development in parallel phrases is a common feature of several middle sections, e.g.- P 5/iii, W 1/iii, W 4/iii, D 1/i, D 2/i, K I 4/i a.p. In the earlier works the harmonic foundation remains indebted to the Baroque sequence, whereas in later works these progressions yield to free arrangement.

Of special importance in the evolution of classical technique are developments which deal with the various thematic components by subjecting them to shortening, variation and new combination. The following table shows the relationship between development and exposition in W 1/iii :

Development :	Relationship :	Exposition
72-75	harmonic variation of	1- 4
75-83	contraction of two 4-bar phrases into four 2-bar phrases, consequently doubling the modul. progression (contractional development)	9-17
83-85	Addition of another 2-bar phrase	
85-93	variation of	17-25
93-105	free transformation of new link	25-33
105-130	sequential development in parallel phrases based on	37ff.

In later works phrase shortening and restriction to one specific aspect of the thematic material assume a more prominent position. In F I 6/i the quotation of the opening subject is followed by a passage which echoes the last motif of the subject in the manner of phrase repeats and shortening. Similarly, the end of the development prepares the recapitulation by combining the dotted rhythm of the opening subject and the triplets of the second main theme. The development of F II 6/i is made up of continuous interplay of contrasting phrases. The resulting

dynamic clashes emphasize a contrast already inherent in the exposition. In essence, therefore, this development corresponds with the classical function of this section, viz. to 'develop' the potentialities of the given material to a climax. Consequently the internal balance of this movement equals that of classical sonata form : The exposition introduces opposing ideas which are brought to their culmination in the development. The recapitulation serves as the symmetrical counterpart to the exposition. The developments of K I 2/1 and K III 3/1 follow a similar conception; the various technical devices are subservient to content and emotion.

THE RECAPITULATION

The transitional position of C.P.E. Bach's sonata movements is also obvious in his handling of the recapitulation. While the majority of his later works already reveals the classical structure of this unit, the earlier collections still present various intermediate stages, which can be grouped into the following types :

- (a) Derivatives of baroque ternary outline
- (b) Derivatives of a hybrid binary-ternary outline
- (c) Development technique permeating the recapitulation.

Movements of type (a) adhere to the old model of the Neapolitan Allegro with its modulatory closing unit. Their recapitulation commences in a tonality other than the Tonic, establishing the home key further on. The recapitulation of e.g.- P 4/1 begins in the Dominant and returns to the Tonic in the second section. A similar modulatory first section can be found in W 2/iii.

Movements falling under (b) have a regular recapitulation from the beginning of the second section only as the first section is elaborated on in the development.²¹⁾ The fundamental difference between type (b) and type (a) therefore, lies in the total omission of the first section in the recapitulation. The following examples are constructed along these lines : P 5/1, P 5/iii, W 4/iii, D 1/1 and F II 4/iii.

In movements of type (c) the recapitulation opens with a full or abridged statement of the first subject in the Tonic, but continues with a free development usually until the entry of the second section. After a 2-bar statement of its headmotif in the Tonic key, the recapitulation of P/2/i continues freely up to and including bar 70. Free variation also permeates the first section of the recapitulation in W 1/i. In the Finale of P 2 the various devices of development technique are carried on into the recapitulation, which consequently elaborates the motivic material of the first section by modulatory phrase repeats. Phrase repeats and phrase shortening also feature prominently in the recapitulations of D 2/i and K I 2/i.

Apart from some small irregularities (e.g.- the entry of the second section in the Submediant key in K III 2/i or the rhythmical displacement encountered in W 1/i, E I 6/i and K V 2/i) most of C.P.Bach's later sonatas already contain the regular recapitulation of classical sonata form, e.g.- F I 1/i, F I 6/i, F II 6/i, F II 6/iii, K I 2/iii, K I 4/i, K I 4/iii, E I 6/i and K IV 2/i.

TRADITIONAL, STYLIZED AND FREE MOVEMENTS.

The oldest group among those movements which play no part in the evolution of the sonata form are the Inventions. C.P.Bach uses this type for the slow movements of P 3, W 4 and W 5. Their tonal frame follows the traditional modulatory scheme and their subjects enter in either unison-octave (P 3) or at the interval of a fifth (W 4, W 5).²²⁾ Allelements such as inversion, diminution, augmentation and fragmentation, typical of contrapuntal compositions, are used in the elaboration and continuation of the headmotif.

The modulatory rondo underlying these invention movements recurs in K V 1/iii, though in a more classical idiom and with a different tonal frame. The ritornello entries in T - SD - T (incomplete) - T alternate

with contrasting episodes. A rondo-like structure also governs D 2/111 (with returning episodes and ritornello entries in T - D and T) and D 6/1 (with shortened and non-modulatory entries of the ritornello).

Various tripartite structures provide the formal background particularly for slow movements, but are also used for first movement and finale. The tonal frame of the Neapolitan Allegro with its three Fortspinnungs-units appears in two modifications, both of which replace one modulatory with a non-modulatory unit. In a number of movements the remaining two modulatory units are joined so, that the second unit commences in the key established by its predecessor, e.g.-

W 2/11	:	T - D	D - Tp	T - T
V 3/111	:/:	T - D	:/: D - Tp	T - T
or				
V 1/11	:	T - Tp	SD - T	T - T
D 1/111	:	T - D	T - Tp	Tp - T

In the other modification each unit begins in the Tonic, units 1 and 2 terminating in different keys, e.g.--

W 6/11	:	T - D	T - T ^V	T - T
F I 1/11	:	T - T ^V	T - T ^V	T - T
D 5/11	:	T - Tp	T - T ^V	T - T

The later sonatas adopt the ternary schemes of the classical style with a regular, symmetrical outline and a contrasting middle part. In their thematic interrelationship, however, they still remain indebted to the Baroque model. In K IV 1/111 and K IV 2/11 the contrast is provided by a change of tonality. In K XVI 1/1 the middle part could almost be regarded as a minute development of material from the 'A' section. In K IV 1/1 the contrasting middle part is only a free variation of part I, resembling the technique of Bach's 'altered reprises'. Lastly a quasi-ternary structure underlies the Finale from K I 3, a Passacaglia movement with a modulatory middle section.

The distinction between baroque and classical ideas is also noticeable in the different application of binary form. Movements of a more traditional character comprise two modulatory Fortspinnungs-units, e.g.- P 2/ii (T - D^V - D - T), V 2/ii (T - D - D - T), and R 1/1 (T - D - D - T, with varied repeats). The same principle can also be combined with a more classical idiom, as e.g.- in F I 5/ii, F II 2/ii (both with the tonal scheme T - Tp - Tp - T and some thematic differences in the second half) and K III 1/ii (T - D - D - T, with slight extension of its second half). On the other hand a number of movements which no longer adhere to real Fortspinnungstechnik introduce some contrasting ideas, either at the beginning of the second part (e.g.- V 1/1, D 3/ii) or after the re-statement of the opening phrase (e.g.- F I 4/ii or D 6/ii).

In spite of the fact that C.P.E. Bach shuns on principle the use of dances within his sonatas, he nevertheless includes a number of movements which bear a close resemblance to traditional dance forms. The relationship to the original is particularly obvious in the 'Andantino Siciliano' from D 4 and the 'Tempo di Minuetto' from V 1 and R 4. The same dances also occur in various degrees of stylization as e.g.- in V 4 ('Allegro Siciliano e scherzando') and in the closing movements of R 2 and F I 5, which reveal the obvious influence of the Minuet. The most frequently used dance, however, is the Gigue - for so long a traditional closing movement of cyclic Baroque forms. Although the composer never refers to Gigue movements under the proper title, their true character is undeniable. The finales from P 3, P 4, V 2, D 1, D 3, K VI 1 a.o. adhere closely to all the characteristics connected to this dance. In the Finale of F I 2 the Gigue appears in a more stylized version, whereas D 6/iii and F II 1/iii represent the ultimate transformation of this movement into a 'perpetuo mobile'.²⁵⁾

A considerable number of slow movements transgress the boundaries of strict schemata and assume a fantasia-like shape. Unity is nevertheless guaranteed by the return of certain motivic or rhythmic ideas. These may be arranged in layers, as e.g.- in P 1/ii with its 'arioso' melody, inter-

spersed by recitatives,²⁴⁾ or in K I 6/11 where figurative play alternates with stricter thematic texture. In both V 4/11 and V 6/11, thematically unified sections give way to free rhapsodic passages without barlines. A similar combination also occurs in K V 1/11 which, however, is merely an Adagio introduction to the Finale. Continuous elaboration of various ideas following each other in free succession, characterizes the slow movements of V 5, R 3, R 4, F I 3, K II 1 and K IV 1.

SUBJECT AND PHRASE CONSTRUCTION

The manifold forms of subject and phrase construction encountered in C.P.E. Bach's piano sonatas bear witness to the composer's position on the crossroads between the Baroque and the Classical Era. His themes, therefore, could be classified under three groups :

- (a) Themes of Baroque construction
- (b) Themes of an intermediate stage
- (c) Themes of classical construction.

Of necessity the most traditional construction is used in the movements of strict invention technique, e.g.-- F 3/11, W 4/11 and W 5/11. In their expressive themes, which consist of two supplementary phrases, a steep ascent is counterbalanced by a gradual descent.

Ex.45 No. W 4/11



More frequently employed and of great importance in the further development towards classical organization are themes (or sections) which are built along the lines of Fortspinnungstechnik. W.Fischer, in his "Entwicklungsgeschichte des Wiener klassischen Stils"²⁵⁾ has shown that it is particularly the first part of a "Fortspinnungs-Gatz" which undergoes substantial expansion. The short headmotif of earlier baroque works yields to more complex structures, achieved by an additive process. The resulting different arrangements of single components already existing in the works of J.S.Bach can also be traced without difficulty in the sonatas of C.P.E.Bach. The first subject of W 1/1 probably stands closest to the tradition of the old headmotif, a relationship further stressed by its harmonic foundation. Its 'a-b-b' outline, on the other hand, is indicative of one of C.P.E.Bach's favourite methods of theme expansion, viz. the repeat of the afterphrase. (Ex.46)

Ex.46 No. W 1/1

The image displays two systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system shows a complex melodic line in the treble staff with various rhythmic values and ornaments, and a bass staff with a simple harmonic accompaniment. The second system continues the piece, featuring a similar melodic structure in the treble staff and a more active bass line. The notation is clear and legible, with some annotations like '3' indicating triplets.

Such repeats are usually connected to variations, which may be limited to small details, (see previous example and also P 2/1) or may affect the entire melodic elaboration of an otherwise unchanged harmonic progression, e.g.- W 2/11. (Ex.47)

Ex.47 No. W 2/11

The image displays two systems of handwritten musical notation. Each system consists of two staves. The top system shows a melodic line in the upper staff and a bass line in the lower staff. The bottom system shows a more complex melodic line in the upper staff and a bass line in the lower staff. The notation includes various rhythmic values, accidentals, and phrasing marks.

Baroque tradition²⁶⁾ also influences the opening of P 6/11 with its descending bass-line, a standard pattern of many compositions. The various phrase repeats, on the other hand, already foreshadow the principles of classical grouping. (Ex.48)

Ex. 48 No. P 6/ii

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes.

The second system of the musical score continues the two-staff format. The upper staff shows the continuation of the melodic line, featuring a series of eighth notes and a final cadence. The lower staff continues the harmonic accompaniment, ending with a final chord.

Also of interest is the melodic subdivision of its phrase 'b' into a fore- and afterphrase and the use of rests as a means of dramatic expression.²⁷⁾ In W 1/ii Bach uses a similar additive method to expand the headmotif into a larger complex. As opposed to previous examples, however, the repeat of the second phrase introduce considerable variation and further extension, similarity being restricted to the beginning only. Moreover, the entire structure ends on the F^{V} , leading directly to the modulatory Fortspinnung.

Another form type is presented in subjects, the headmotif of which is succeeded by a short non-modulatory sequence (non to be mistaken for the actual Fortspinnung which follows such structures and which is always modulatory).²⁸⁾ The second movement from P 2 shows this technique in its

Ex.50 No.F II 1/i

The image displays two systems of handwritten musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Blue annotations are present: 'a' under the first measure, 'b' under the second measure, and 'c' under the third measure. The second system continues the piece, with blue annotations 'b'' under the first measure, 'b' under the second measure, and 'c'' under the third measure. The notation includes various note values, rests, and dynamic markings.

F II 1/i, K I 6/i and K V 2/iii should suffice as further examples of chain subjects. In K I 6/i this thematic chain is further expanded by a non-modulatory sequence, which results in an overall structure of considerable length. All three examples have in common a repeat of the opening phrase which is literal in F II 1/i and sequential on a descending bass-line in the other two. Varied repeats of the opening phrase also feature prominently in W 2/1 and K IV 2/1; their phrase parallelism resembles that frequently found in Italian sonatas.³⁰⁾ (Ex.51)

Ex.51 No. W 2/1

The image shows two systems of handwritten musical notation for piano accompaniment. The first system is in 2/1 time and consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with quarter and eighth notes. The second system is in 3/4 time and also consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with quarter and eighth notes. The notation is handwritten and includes various musical symbols such as clefs, time signatures, and note heads.

Phrase parallelism also characterizes the first subject of P 2/iii, an a-a'-b-b' structure with the rhythmic scheme 2-2-4-3. (Ex.52).

Ex.52 No. P 2/iii

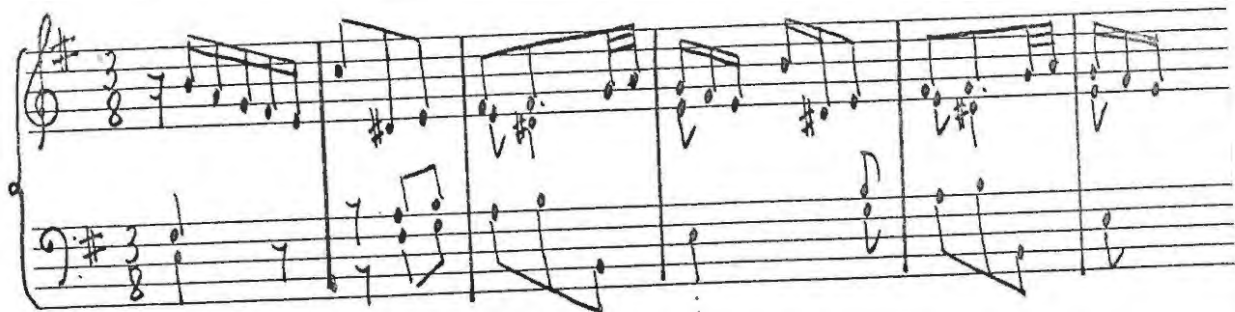
The image shows two systems of handwritten musical notation. The first system consists of two staves (treble and bass clef) in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody in the treble clef is composed of eighth and sixteenth notes, often beamed together. The bass clef accompaniment features a steady eighth-note pattern. The second system also consists of two staves in the same key and time signature, continuing the melodic and harmonic material from the first system.

The systematic application of parallel phrase construction encountered in the previous examples is an essential step towards the consolidation of classical form. In an early stage the corresponding parts of a parallel phrase differ frequently in their length, as e.g. in the above examples or in P 5/iii and W 5/iii. In the latter two subjects the additional bars emphasize the ending of the preceding phrase, adhering apparently to the structural principle of many earlier subjects. In their actual material, however, they must be regarded as a diminutive repeat of the complete phrase. The 4-bar long fore-phrase, therefore, is complemented by an afterphrase which is reduced to two bars by means of melodic, harmonic and rhythmic contraction. The final result is a closed 6-bar sentence, subdivided into 4 and 2 bars. (Exs. 53, 54).

Ex.53 No.P 5/iii



Ex.54 No.W 3/iii

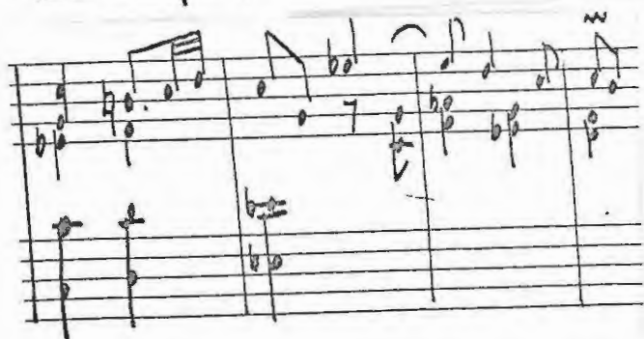


Subjects which adhere to classical principles consist of fore- and afterphrases of equal length as e.g.- in W 4/iii, F I 2/i, D 2/i, D 2/ii (combining two 6-bar phrases), D 3/i (varied) and D 4/i. The two complimentary phrases need not necessarily correspond in their thematic content, as e.g. in F II 5/iii (4 bars 'a' plus 4 bars 'b'), F I 6/i, K I 5/iii (2 and 2) or in F II 1/i, a subject which shows only the rhythmical subdivision into parts of equal length, independent of a thematic arrangement. A frequently used form type combines two corresponding 2-bar phrases with a thematically

different 4-bar phrase, an outline also known as 'Barform'. Typical examples of this structure are found in W 2/iii, R 3/i, R 6/i, D 1/i, K I 2/iii a.o.

A number of C.P.E.Bach's classical themes contain the element of contrast. The introduction of contrasting phrases into subjects of symmetrical outline is generally considered to be a 'late' addition to classical language.³¹⁾ The fact that C.P.E.Bach makes full use of such subjects proves beyond doubt that his later works belong essentially to the Classical Era. E.g. F II 2/iii contains two contrasting phrases in the order a-b-a-b : (Ex.55)

Ex.55 No. F II 2/iii



A similar arrangement combined with dynamic contrast occurs in F II 3/iii. Dynamic contrast is also important in K I 4/i, a subject otherwise indebted to bar-form.

In their harmonic foundation C.P.E.Bach's subjects show the transition from the baroque outline of quickly moving progressions to the classical principle of alternating Tonic and Dominant chords. This change is conditioned by the gradual disappearance of horizontal melodic invention in favour of vertical harmonic writing. A comparison of P 5/i, P 6/iii, W 3/ii and W 4/ii with W 1/iii, R 5/i, F I 1/i, F II 1/i, F II 6/i, D 1/i and D 5/i should suffice to illustrate the various steps in this development.³²⁾ Apart from various cadential patterns, Bach also uses descending first inversions³³⁾ as the harmonic basis for several of his subjects, e.g.- F I 5/ii, F II 1/i, F II 4/i (2nd subject), F II 4/iii (2nd subject) and K III 2/ii (1st subject).

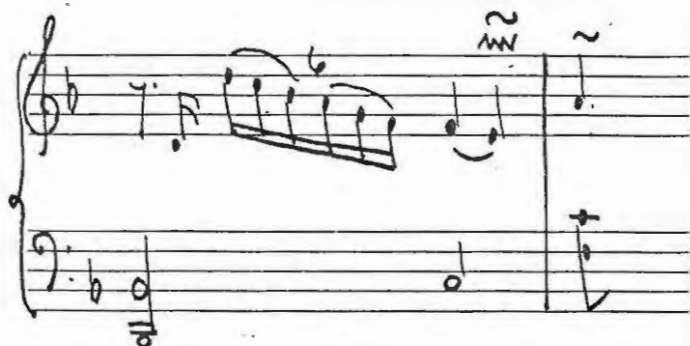
Of particular interest, and a special characteristic of C.P.E.Bach's, are those subjects which do not follow traditional harmonic schemata and which could be classified as 'modulatory themes'. As opposed to standard themes, which establish and emphasize the respective tonalities by clear harmonic outline, the modulatory themes commence in a key or harmony other than the Tonic. The actual tonality only emerges later and may then be confirmed by a perfect cadence. In its simplest form, such a theme may begin with a Dominant function followed immediately by a Tonic harmony. The opening subject of K V 2/i is a particularly clear example of this technique : the harmonic progressions are : D - T - ii⁶ - D - T . The upbeat to bar 1 (motivically connected to its following note) is a final remnant of a Tonic function. (Ex.56)

Ex.56 No.K V 2/i

Similarly, the harmonic arrangements of the first subjects of F I 6/iii and K I 5/ii begin with Dominant functions which resolve into a Tonic. In both subjects, however, this resolution immediately gives way to further harmonic excursions of a rather chromatic nature. Resolution to the Tonic is delayed indefinitely in K III 2/ii, a contrapuntal theme of intense chromaticism. Sometimes the use of secondary harmonies at the beginning of a theme disguises the true tonal centre : Both, K II 1/iii and K V 2/iii tend to establish the relative key (e minor and g minor respectively) rather than the actual Tonic (G Major and B Flat Major). Quite a number of themes start in a key distantly related to the actual Tonic. To emphasize the resulting surprise effect Bach usually repeats such progressions in sequential manner, at the same time preparing the modulation to the Tonic. The Finale of K I 5 opens with a reference to G minor; the repeat of this short phrase leads to the Tonic key F Major which is then established by a perfect cadence. The first subject of the Finale of D 1 follows a similar pattern but reaches its Tonic only in the second main phrase. K I 5/i (Ex.57) and F II 6/iii commence with harmonic progressions of a more complex structure. The opening phrases of both these subjects are self-contained cadential units in foreign keys. Their repeat on a different harmonic plain is followed by a new phrase which eventually leads to the Tonic.³⁴⁾

Ex.57 No.K I 5/i

The image shows a handwritten musical score for Ex. 57, No. K I 5/i. It consists of two staves: a Treble clef staff on top and a Bass clef staff on the bottom. The time signature is common time (C), and the key signature has one flat (B-flat). The notation includes various chords, arpeggios, and melodic lines with slurs and ties. The piece begins with a complex harmonic structure in a foreign key, which eventually resolves to the Tonic key of F Major.



THE STYLISTIC ASPECTS

The various stylistic aspects of C.P.E. Bach's sonatas prove his advanced position in the evolution of classical language. Contrapuntal writing of a more traditional character is restricted to his earlier sonatas, especially to the Inventions and Gigses, but may also occur in other movements, as e.g.- P 1/i, P 6/iii a.o. Traditional imitatory passages survive for a longer time in some sequential passages (e.g.- P 1/iii, W 2/iii/dev. but also later in F I 5/i and F II 4/iii) and even in some subjects of later sonatas, as e.g.- in K III 2/ii. Traces of traditional counterpoint also appear in some movements of basic 2-part writing, as e.g.- F I 5/i or F I 6/i. A typical pre-classical transformation of this technique leads to a quasi-contrapuntal style which in reality consists of a melody supported by a bass-line with occasional imitations, as e.g. R 5/i and R 6/i. This combination corresponds in principle to the predominantly 'monodic' writing that characterizes the greater part of Bach's works.

The 'contrapuntal monody' of the previous examples has its counterpart in the 'harmonic monody' of P 1/ii, a movement almost exclusively indebted

to the combined effects of an expressive melody underlined by chromatic chord progressions. Such re-orientation towards classical trends also occurs in the purely harmonic subjects of W 3/ii and W 6/ii. The greater part of Bach's works, however, shows the typical classical polarity between the upper part as the bearer of melodic function and the lower part or parts as the bearer of harmonic function. The balance between these two parts may be entirely in favour of the melody, as e.g.- in P 2/ii which resembles the style of a slow movement from a concerto; the figurative and expressive melodic line is supported by a simple harmonic accompaniment. Such melodic prominence also governs the balance of W 2/ii, and of R 1/i and F II 6/ii, the latter two of a more classical idiom. In several movements Bach likes to double the melodic line in thirds and sixths, which often results in a pastoral style, as e.g.- in F I 5/i, F II 3/i or D 5/i. Other examples of parallel thirds and sixths occur in F I 1/i, D 4/i, K I 1/ii a.o.

The upper parts are frequently accompanied by regular rhythmical pulsation made up of single notes, thirds, sixths or full chords. (e.g.- W 1/iii, W 4/i, R 5/i, F I 1/i, F I 1/iii, F I 2/i, F II 1/i, F II 3/i, F II 6/i a.o.) Apart from simple accompaniment patterns, the lower parts may also participate to some extent in the presentation and elaboration of thematic or motivic material, e.g.- in P 4/ii, P 5/i, R 4/i, F I 3/iii, F I 6/i, F II 2/ii, K I 4/ii, K I 6/i a.o. The resulting imitations in the musical texture anticipate the 'obligate accompaniment' typical of the High Classical Period.

In the field of harmony C.P.E. Bach surpasses his contemporaries to a considerable degree. His chromatic writing anticipates the most advanced progressions of the mature Beethoven and other composers of the 19th c. His liking for advanced harmonic idiom is already revealed in his earliest sonatas, e.g.- in P 1/ii, the recitativo sections of which modulate freely by means of enharmonic changes. The appearance of a B Major harmony in

a movement written in F Minor is a daring step found only in some equally chromatic passages of his father's. The influence of J.S.Bach is also noticeable in the frequent use of passing chromaticism as e.g.- in P 1/iii, W 2/iii, K V 2/ii and K VI 2/i, or in the subjects of e.g.- P 2/ii, P 4/i, R 5/ii and K III 2/ii. A particular favourite of C.P.E.Bach's are chromatic passages modulating to distant keys as e.g.- in D 1/ii and K IV 1/ii or in the development of P II 6/i and K II 2/ii. The chromatic chords used by Bach range from third relationships (W 3/iii, K II 2/ii), semitone shifts (K I 6/iii, K V 1/iii) and tone shifts (K II 2/ii) to Neapolitan chords (P 2/ii, K II 3/ii, K III 1/i) and auxiliary Dominants, (K I 5/iii) all of which may be used on a non-modulatory or modulatory basis.

C.P.E.Bach's position as a chief representative of the 'expressive style' has long been recognised. According to his own words he wanted his music to "express and to sing". To achieve this he paid great attention to the various problems of 'sound'. Modulations into distant keys, juxtaposition of chromatic harmonies and unexpected chord resolutions are favourite devices to stimulate the emotions. His melodic invention depends to a large extent on the use of expressive intervals as e.g. ascending or descending sixths, diminished sevenths, sigh-motifs in various forms a.o. Skilful application of rhythmical punctuation further enhances the close relationship of his language with the principles of musical rhetoric, a relationship which has been discussed in detail by A.Schering.³⁵⁾

Apart from the movements dominated by the demands of expressive content, C.P.E.Bach's sonatas also contain a number of movements in a more brilliant style. Although never approaching the technical intricacies of Scarlatti's writing, Bach's pianistic idiom includes several elements of virtuoso character. Due to his close affinity with rhapsodic and improvisatory styles he made frequent use of figurative patterns so typical of baroque Toccatas. His music abounds in passages built on arpeggios, runs and scales, presented by an interplay of left and right hand. (Ex.58)

Ex.58 No. P 2/1

Musical notation for Ex.58 No. P 2/1. The piece is in 2/1 time and features a treble and bass staff. The treble staff begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and a quarter note (E5). The bass staff starts with a quarter note (G3), a quarter note (F3), and a quarter note (E3). The piece concludes with a triplet of eighth notes (G3, F3, E3) in the bass staff and a quarter note (G4) in the treble staff.

Musical notation for Ex.59. The piece is in 2/1 time and features a treble and bass staff. The treble staff contains a sequence of chords: a triad of G4, B4, D5, followed by a triad of A4, C5, E5, and a triad of B4, D5, F5. The bass staff contains a sequence of chords: a triad of G3, B3, D4, followed by a triad of A3, C4, E4, and a triad of B3, D4, F4.

In addition, his keyboard technique includes patterns typical of the classical period as e.g. broken chords (Ex.59), octave tremolo, harmonic-melodic figurations moving around a central tone (Ex.60) and some Mannheim mannerisms such as 'Roller', 'rockets' and 'sparks'.

Ex.59a No. W 1/iii

Musical notation for Ex.59a No. W 1/iii. The piece is in 3/4 time and features a treble and bass staff. The treble staff contains a sequence of chords: a triad of G4, B4, D5, followed by a triad of A4, C5, E5, and a triad of B4, D5, F5. The bass staff contains a sequence of chords: a triad of G3, B3, D4, followed by a triad of A3, C4, E4, and a triad of B3, D4, F4.

Ex. 59b No. K I 3/111

Ex. 60 No. R 3/1

NOTES

- 1) For a detailed list of works obtainable in modern editions or in ISS and early prints only see bibliography
- 2) For a detailed summary of the sonatas contained in the 6 sets 'Könner und Liebhaber' see J.S.Shedlock : 'The Pianoforte Sonata' pg. 101f
- 3) Also found in works of J.Haydn (e.g.- Nos.39, 45, 50, 53 GA) and Beethoven (e.g.- Op.27/1, Op.53, Op.57, Op.81a, Op.101
- 4) See earlier pg.7
- 5) See earlier pg.11
- 6) The Prussian court had a preference for Italian music and in particular the Italian trained Johann Hasse was a favourite composer of Frederick II. (See Shedlock, op.cit.pg. 84) The sonatas of Hasse and their possible influence on German composers will be discussed in Vol.3 of this series.
- 7) For a more detailed discussion of these themes see later, pg.35f
- 8) The conception of contrast in his sonatas is therefore not identical with that of Italian composers. A comparison of his themes with those of his brother J.C.Bach should obviate this statement.
- 9) This type of exposition occurs frequently also with other composers, particularly J.Haydn, e.g.- No.38/iii
- 10) The actual methods of variation have been discussed in detail by E.H.Bourmann in "Die Reprisenaten Carl Philipp Emanuel Bach"
- 11) L.Hoffmann-Erbrecht : op.cit., describes this outline as 'gebundene Reihung' - Satztypus II. (pg.41)
- 12) L.Hoffmann-Erbrecht describes this outline as 'freie Reihung' - Satztypus I. op.cit. pg.41
- 13) This question has been dealt with by Vladimir Holfert (Brünn) in "Zur Entwicklungsgeschichte der Sonatenform" pg.139f
- 14) A standard pattern of many pre-classical sonatas, see K.Heuschneider, op.cit. pg.32
- 15) A type often referred to as 'abridged sonata form' and still used by later composers, e.g. Beethoven Op.2/1/ii and Op.10/1/ii
- 16) It would be more appropriate to speak of a middle section in all those movements which lack a real development of thematic material.

- 17) W.S. Newman : op.cit. pg.421
- 18) It is interesting to note that this principle returns later during the High Romantic Period. (See W.F.Korte : 'Bruckner und Brahms'.)
- 19) See also Wagenseil : Divertimento Op.2, 5/1 or Mozart Sonatas K.260/1 and K 310/1.
- 20) This technique has also been used by W.F.Bach
- 21) This corresponds to the formal outline typical of many sonatas of the Italian Pre-Classical School. See K.Heuschneider op.cit.
- 22) Such succession of 'subject-answer-subject' (T-D-T) occurs also in the 3-part Inventions of J.S.Bach, e.g.- Nos.1, 3, 4, 6, 7
- 23) K.Heuschneider, op.cit. under 'Paradisi',pg.66
- 24) It is interesting to note that a similar idea recurs in Beethoven's Sonata Op.110
- 25) W.Fischer : 'Entwicklungsgeschichte des Wiener klassischen Stils', SZM III (1915)
- 26) Fischer : op.cit. pg.38
- 27) Such rests are a favourite device of C.P.E.Bach's, see e.g.- W 2/ii, and W 3/ii
- 28) W.Fischer (op.cit.) refers to this short non-modulatory sequence as the 'little Fortspinnung'
- 29) L.Hoffmann-Erbrecht : op.cit. pg.117ff
- 30) K.Heuschneider: op.cit. under 'Paradisi'
- 31) G.Adler : op.cit. pg.806f
- 32) This transition from baroque to classical principles has been dealt with in detail by W.Fischer, op.cit.
- 33) A favourite device of Italian composers for lyrical subjects
- 34) See also later with Beethoven: e.g.- Symphony No.1/i and Finale from Piano Concerto No.4
- 35) A.Schering : 'C.P.E.Bach und das redende Prinzip in der Musik'

THE SONATAS OF GEORG BENDA .

Georg Benda (1722-1795) was born in Staré Benátky in North-East Bohemia. He received his early education at the secondary school of the Piarist order in Kosmonosy (1735) and at a Jesuit school in Jicin (1739-42). In 1742 he moved with his family to Berlin where he was engaged as violinist of the Royal orchestra. From 1749 he lived in Gotha and occupied the position as master of the Royal orchestra. Here he came into contact with philosophers such as Voltaire, d'Alembert, Helvetius, Holbach and Rousseau. From 1765-66 Benda together with his friend F.W.Rust toured Italy, visiting Venice, Torino and Rome. After staying in Gotha until about 1773 he travelled among other places to Vienna and Hamburg. It is possible that Benda renewed his acquaintance with C.P.E.Bach in Hamburg (he had met the composer for a first time during his stay in Berlin). Returning once more to the Gotha district he lived for a time in Georgenthal and Ohrdruff. About 1786 he retired to Ronneburg Spa in the Altenburg region and settled eventually in Köstritz in Saxonia, where he died in 1795.

Benda composed about 55 sonatas, most of which were published during his lifetime. In 1757 a set of 6 sonatas was published by Winter in Berlin. The remaining works, comprising 11 sonatas and 33 1-movement sonatinas appeared in six volumes published between 1780 and 1787 in Gotha and Leipzig.

The following source was available for this research : J.A.Benda : Sonate I - XVI 'Musica Antiqua Bohemica' Vol.24. It contains the following works :

Sonatas Nos. 1 - 6 : from 'Sei sonate per il cembalo solo' Berlin 1757
Sonatas Nos. 7 - 8 : from Volume 1 (Samalung)
Sonata No. 9 : from Volume 2
Sonata No. 10 : from Volume 3
Sonatas Nos. 11 -12 : from Volume 4
Sonatas Nos. 13 -14 : from Volume 5
Sonatas Nos. 15 -16 : from Volume 6.

The majority of Benda's sonatas consist of three movements in the usual fast-slow-fast order. Following the example of his North-German contemporaries W.F.Bach and C.P.E.Bach, Benda avoids the inclusion of real dances; nevertheless, some movements show the clear influence of the form and style of Minuet, Gigue or Siciliano.

THE FINAL CONSOLIDATION OF SONATA FORM

The change from baroque to classical forms reaches its final stage in the works of G.Benda. His earlier sonatas exemplify the transitional stages of sonata form and reveal in some details the clear influence of his contemporaries, particularly of C.P.E.Bach. In his later sonatas the scheme of the classical sonata form is fully established and provides the standard for all first, and sometimes for other movements as well.

Besides the baroque ternary forms Benda also uses a binary combination of two Fortspinnungs-units of considerable thematic complexity. The two parts may follow a complimentary modulatory outline (T-D:/:D-T or T-Tp:/:Tp-T) or adhere to the tonal scheme of an abridged sonata form. (T-D:/:T-T or T-Tp:/:T-T.) Moreover, the tonal frame of the first part may be of the A 1 type (i.e. the new tonality emerges at the end) or resemble the transitional stages of an exposition (A 2 or A 3 type). Consequently, the evolution of sonata form in Benda's works can be traced in movements of the following outlines :

- (a) Ternary with exposition of A 2 or A 3 frame, development and recapitulation
- (b) Binary with exposition of A 2 or A 3 frame and corresponding second part
- (c) Hybrid binary-ternary with exposition of A 2 or A 3 frame.

THE EXPOSITION

Most of Benda's expositions have a tonal frame of the A 3 type, the new tonality being introduced either by modulation or by means of a tonality jump.¹⁾ In some expositions the new key is prepared by the transition and fully established by a V-I cadence, e.g.- 10/ii, 11/iii, 13/i, 13/iii, 16/i a.o. No.5/i has an extended key preparation, the full cadence to the Tonic Parallel coming rather late. In Nos.3/i and 8/i the cadence introducing the new tonality resolves into a first inversion instead of a root position. This is caused by the harmonic layout of the second subject rather than by an irregular tonal frame of the exposition. Similarly, a number of new themes begin on the D^V, resembling the 'modulatory themes' of C.P.E.Bach. Consequently, the perfect cadence is withheld up to the end of the subject, e.g.- 2/i and 3/iii. Many expositions employ the tonality jump, resulting in a juxtaposition of the two tonalities. To ensure a smooth harmonic progression Benda uses various pivot-chords listed in the following table :

- T^V = D : Nos. 9/ii, 10/i, 10/iii, 14/iii
- T^V = D^V : No. 1/iii (resolves after two bars into the Dominant),
No. 2/iii and No.4/i (resolves into a perfect cadence only at the end)
- T = Tp⁶ : No. 9/i
- T^V = Tp⁶ : No.12/i
- T^V = Tp : No. 7/i (the exposition closes, however, in the Dominant)
No.15/i (the closing section changes to the Dominant)

(The juxtaposition of T^V with Tp⁶ and T^V with Tp results in a third relation.)

While the tonal frame of the classical sonata exposition is more or less established, the distribution of thematic material still remains unsettled. The former headmotif has by now emerged as an independent subject, as a closed unit. In the transformation of the traditional continuation into a classical transition followed by a contrasting subject, Benda's sonatas present widely divergent solutions to this vital problem of sonata form.

In his earlier sonatas the composer introduces thematic chains, often arranged in layers. The different ideas are unified by recurring rhythmical patterns, by certain stylistic characteristics, by motivic interrelationship and quite frequently also by a similar bass progression. Movements which tend towards unification seldom have a fully established contrasting second theme, although Benda never fails to interpolate occasional phrases of different material into sequential passages or continuations. Some movements of a more classical idiom, on the other hand, distinguish already between a first subject, followed by figurative patterns and a closing phrase or theme which, however, only rarely assumes definite shape. The systematic use of real contrast and the emergence of independent subjects presenting closed thematic units can only be observed in his later works.

Elements of the traditional Fortspinnungs-structure dominate the layout of the exposition from Sonata No.1/1. A closed subject of 4 bars is followed by an extended transition which terminates in the Dominant key. Several melodic phrases of some thematic substance are superimposed on this tonal frame. Bars 5 and 6 introduce a lyrical idea subdivided along classical lines into fore- and afterphrase. In the modulatory section of the transition (bar 7-10) it is transferred to the bass and subjected to diminution, while the upper part at the same time introduces a counterpoint of figurative play. The closing group (bar 11-14) is made up of several phrases, freely derived from transition material. Chain structure with recurring elements characterizes the exposition from No.7/1 : The 8-bar long first subject

is made up of three different phrases, the first of which recurs in several melodic variations. The entire subject is unified by a steadily descending bass, covering the range of one and a half octaves. The extended second section which follows by means of a tonality jump comprises a number of phrases which lack, however, the essential traits of a true subject. Repeats of certain motifs and passages serve to unify the otherwise free succession of different ideas. (e.g.- bars 15 vs.22, 17 vs.24, 16 vs 4 and vs.23.)

Thematic layers feature prominently in the exposition of 5/1 : it consists of several larger units made up of continuous motivic elaboration. The first subject is a typical chain structure of 10 bars length. It leads into an expanded transition comprising two figurative units (bar 11-18 and 18-31) and a lyrical termination (bar 32-37). The short second section incorporates various elements previously introduced. The Finale from Sonata No.1 - a movement in classical idiom - shows a similar construction : The first subject is followed by runs and chord figurations. Although this layer is placed on the Dominant level, it resembles a transition passage rather than a second subject. A third layer, beginning in bar 32, re-introduces certain aspects of the first subject. The exposition ends with a fourth thematic layer interrupted by a lyrical insertion.

The exposition of Sonata No.4/1 comprises three layers which correspond in succession and outline to the three thematic units of classical sonata form, viz: first subject - transition - second subject. A similar restriction to three thematic groups occurs in No.2/iii, a movement which is melodically more satisfactory than the above example. Occasionally Benda begins his transition with a closed phrase almost in the manner of a real subject. In its continuation, however, it is dissolved into figurative passages. Movements Nos.2/1, 3/1, 10/ii, 11/1 and 14/1 show different applications of this technique. This 'thematizing' of the transition is an important step in the emergence of closed subject-units which are placed into opposition to the first subject.²⁾ The transition of No.8/1 introduces several lyrical

ideas arranged in parallel phrases, which finally give way to simple arpeggios. A final stage in this development is reached in Sonata No.11/iii, where the composer builds the entire transition on thematic material.

In the emergence of a second contrasting subject it is possible to distinguish between several lines of development. In the earliest stage contrasting ideas are restricted to occasional insertions (e.g.- 3/iii), short lyrical passages within figurative runs (e.g.- 1/iii) and to closing groups which may contain some parallel phrases (e.g.- 1/i, 10/ii.). In expositions with modulatory transitions the former closing group is often expanded in its dimensions without necessarily presenting closed subject matter. Different phrases are strung together in the manner of thematic chains, e.g.- 2/i, 3/i, 3/iii. In expositions with tonality jump the second section frequently incorporates the passage work usually connected to transitions (e.g.-1/iii, 2/iii, 4/i). The consequent expansion of the second section inevitably leads to the appearance of contrasting material which may be arranged in chains (e.g.- 7/i, 9/i) or in classical parallel phrases (14/iii). An interesting transitional stage in the evolution of an independent and contrasting second section is represented in the first movement of Sonata No.8 : A thematized transition is succeeded by an expanded second section, comprising an Adagio and an Allegro part. Although lacking in thematic substance this section provides strong contrast obtained by the change in tempo. The final emergence of a self-contained second section with thematic contrast is accomplished in the later sonatas of Benda. The second sections of 10/i, 11/i, 12/i, 13/i and 13/iii are made up of a chain of different ideas arranged in parallel phrases of classical shape.

The expositions of Benda's sonata movements take the modulatory baroque Fortspinnungs-unit as a starting point. His predecessors W.F.Bach and C.P.E.Bach disintegrated the former continuity of this unit by introducing the new tonality at an earlier point. With the appearance of a middle cadence the old unit became subdivided into a modulatory and a non-modulatory part. The introduction of a new headmotif (i.e.second subject) at the beginning of the non-modulatory section eventually led to a complete

separation of the two parts. Expositions built along these lines comprise in fact two Fortspinnungs-units, viz. a first and modulatory unit (i.e. first subject and transition) and a second and non-modulatory unit (i.e. second subject and cadential closing group). Benda's sonatas follow this principle only to some extent. While retaining the basic outline of the tonal frame, the distribution of thematic material often suggests a subdivision of the older Fortspinnungs-unit along the lines of the Baroque Concerto. The first subject being established as a closed unit, resembles the non-modulatory Tutti. As the modulatory transition is clearly separated from the preceding subject and always based on new thematic or motivic material, it assumes the function of an independent Fortspinnungs-unit. This resemblance is particularly obvious in those transitions that commence with a new thematic phrase. Consequently, expositions which still lack a clearly established second section combine a non-modulatory unit (i.e. first subject) with a modulatory Fortspinnungs-unit (i.e. transition and cadential closing group). The disintegration of this unit into a modulatory transition and an independent second section marks an important step in the evolution of the classical sonata form. The emergence of the classical exposition is completed with the introduction of subjects constructed along classical lines.

The various steps in the transformation and disintegration of the modulatory baroque Fortspinnungs-unit into a classical exposition could be summarized in the following scheme :

	1 modulatory unit													
T	-	-	-	-	-	-	-	-	-	-	-	D		
	new tonality emerges earlier, but no cadence, contrast possible													
T	-	-	-	-	-	-	-	-	D	-	-	-	-	D
	1st unit modul.					2nd unit non-modul.					Contrast possible			
T	-	-	-	-	-	/D	-	-	-	-	-	-	-	D
	1st subj. modul. unit, no subdivision, but contrast possible													
T	-	-	/T	-	-	-	-	-	-	-	-	-	-	D
	1st subj. trans. subj., new tonal center emerges earlier, contrast poss.													
T	-	-	/T	-	-	-	/D	-	-	-	-	-	-	D
	1st subj. modul. unit					non-modul. unit, with contrast								
T	-	-	/T	-	-	-	/D	-	-	-	-	-	-	D
	1st subj. transition					second subject								
T	-	-	/T	-	-	-	/D	-	-	-	-	-	-	D

In addition to this development several of Benda's sonatas juxtapose the two different tonalities by means of a tonality jump, thereby abandoning the modulatory transition. This irregularity in tonal outline has little influence on the distribution of thematic material.

THE SECOND MAIN PART

In the majority of Benda's sonatas the second main part assumes the proportions and structural details of the classical sonata form. Nevertheless, traditional schemata still retain some influence throughout his work. Of the baroque ternary forms, the modulatory rondo has the least effect on Benda's sonatas. Its pattern can still be traced in 1/111 where a fragmentary entry of the headmotif occurs immediately after a perfect cadence in the Dp to be followed by a modulatory sequence leading back to the Tonic and recapitulation. No. 12/1 adheres to the model of the Neapolitan Allegro with its three modulatory units :

- Exposition (1st unit) : T - Tp
- Development (2nd unit) : Tp- D
- Recap. (3rd unit) : D - T

The first movement of Sonata No.1 follows a similar layout, the first unit modulating to the Dominant, the second to the Dominant Parallel and the third returning to the Tonic. Movements 4/i and 11/i have the tonal frame of the da capo aria. In 4/i A Minor (the terminal key of the development) and F Major (the key of the recapitulation) are placed next to each other; in 11/i end of development and beginning of recapitulation are linked by a short modulatory bridge.

Movements in binary form fall into two groups : those where the second part consists of a unit modulating from the Dominant or Tonic Parallel to the Tonic (e.g. Nos.3/i, 11/iii) and those where the second unit is non-modulatory. Movements of this type are also referred to as 'abridged sonata form' and occur in 7/ii, 10/ii, 14/iii and 15/ii. The second main part of movements in hybrid binary-ternary form usually expands the first section (e.g.- 3/iii and 12/ii), sometimes to an extent already approaching ternary form. (e.g.- 7/i).

A considerable number of Benda's sonatas particularly those of later date, show all the structural details of the classical sonata form. Development and recapitulation are fully established, self-contained and complimentary parts following their standard outline and function. The development is often subdivided by a middle cadence to Tp, D or Dp, (e.g.- 9/ii, 10/i, 13/i, 14/i, 16/i), which is succeeded either by further development of thematic material or by elaborate sequential passages leading to the Tonic key and to the recapitulation.

THE DEVELOPMENT

Benda's sonata movements contain development sections of various types. Their formal differences bear witness to the gradual change from the traditional baroque continuation to classical development technique. The older Fortspinnungs-unit (the modulatory middle section of the Neapolitan Allegro) has almost totally disappeared, although its influence can still be traced in the expanded modulatory continuation that follows the

restatement of the first subject in No.2/iii. The development of No.7/i shows a similar prominence of first subject and continuation, although lacking any modulatory progressions. Elements of Fortspinnungstechnik also survive in the middle section of 1/i, otherwise already influenced by classical tendencies.

Several developments retain the thematic layers introduced in the exposition either in their original order (e.g.- 4/i) or in a different succession (e.g.- 2/i). Their individual components may be subjected to variation and expansion. An important step towards the principles of classical development technique is the organization of musical ideas into parallel phrases in development sections otherwise indebted to thematic layers, e.g.- 1/i and 1/iii. Such parallel phrases follow each other frequently on different harmonic planes, e.g.- 3/iii, 10/i, 10/iii a.o.

Even more advanced are developments which discard the larger unit of a thematic layer in favour of smaller units, such as phrases or motifs combining them into new groups. The following diagram shows the relationship between development and exposition in No.5/i :

Development		Exposition
Bars 46 - 47	quote	Bars 1 - 2
Bars 48 - 49	derived from	Bars 27 ³ - 28 ²
Bars 50 - 51	free, though rhythmically retaining the triplets	
Bars 52 - 57 ²	repeat of bars 46-51 on a diff.harmonic plane	
Bars 57 ³ - 63 ²	quote	Bars 4 - 10
Bars 63 - 64	left hand quotes melody right hd.adds figuration	Bars 1 - 2
Bars 65 - 66	repeat of bars 63-64 on a diff.harmonic plane	Bar 10

The development from 8/1 follows a similar principle; its individual components, however, are considerably varied :

Development		Exposition
Bars 45 - 46	derived from	Bars 2
Bars 47 - 48	derived from	Bars 27 - 28
Bars 49 - 52	repeat of bars 45 - 46 on a diff.harmonic plane	
Bars 53 - 54	derived from bars 46 - 47	
Bars 55 - 56	partial repeat of 53 - 54	
Bars 57 - 60	derived from	Bars 20 - 23
	but with dotted rhythm from	Bars 16ff
Bars 61 - 64	derived from	Bars 27ff
Bars 65 - 69	free link	

The development sections of the later sonatas show many traits characteristic of real classical development technique, the individual constituents undergoing far-reaching variation and transformation. The development of No.9/1 begins with a literal re-statement of the opening phrase of the first subject, followed by a contrasting, lyrical and modulatory counterphrase of four bars length. The whole structure (i.e. original phrase and counterphrase) is then repeated one tone higher (bars 49 - 56). Passage work freely related to bars 34ff of the exposition, leads on to a new lyrical phrase (bars 60ff) somewhat resembling the lyrical counterphrase of bar 46ff. It is followed by an abridged statement of the second subject (bar 12ff in the exposition) the closing phrase of which is then developed by means of sequential repeats. The last part of the development beginning in bar 70, presents modulatory passages made up of figurative elements taken from bar 1 and bars 31ff respectively. Free transformations and re-arrangements of motifs into new groupings characterize the first part of the development in Sonata No.11/1. The opening motif of the main subject is followed by a short arpeggio phrase (bar 19) distantly related to similar figurations occasionally appearing in the exposition. Bar 20 brings a free transformation of the preceding bar, its initial motif being retained and expanded in bar 21.

The last phrase of this expansion (resembling the upbeat to bar 7) is repeated on different levels. A new figurative passage with some repeats begins in bar 23 and leads in bar 27 to a varied re-statement of a phrase from bar 8f in the exposition.

Benda's developments contain many classical features, but never abandon traditional elements entirely. Although the composer makes full use of such devices as phrase repeats, phrase parallelism, new arrangement of small thematic units a.o., he never develops a specific motif, idea or theme at any length. The single components are subjected to variation and free transformation rather than to systematic development in a classical sense. The position of Benda's developments, therefore, equals that of his expositions : many structural details foreshadow classical form but the thematic elaboration remains that of a transitional stage.

THE RECAPITULATION

Movements influenced by the Neapolitan Allegro have a recapitulation which commences in a key other than the Tonic and thereafter modulates to the home key, e.g.- No.12/i. In addition, this movement departs thematically from a true recapitulation by omitting the second phrase from the first subject and part of the second section. No.1/i has a similar irregular recapitulation : It commences with short phrases of the opening subject modulating from the Dominant Parallel back to the Tonic. The transition is left out entirely and only the last four bars correspond again to the exposition.

Movements of hybrid binary-ternary form have a regular recapitulation only from the second section as e.g.- Nos.3/iii and 12/ii. No.7/i omits a literal re-statement of the first subject which provides nevertheless the basic elements for a short modulatory bridge between development and recapitulation. Some recapitulations though starting with the first subject in the Tonic continue in an irregular manner. No.4/i adds a new continuation to its opening phrase, No.2/i omits the entire transition and No.1/iii

shortens the second section. In No.5/i recapitulation and development overlap to a considerable extent : In bar 65 the bass part re-introduces the opening phrase of the first subject which is followed by a development-like expansion of the transition, interspersed with further entries of the opening phrase. The recapitulation is regular from bar 85 onwards.

Opposed to the irregularities encountered in the earlier sonatas the recapitulations of Benda's later sonatas mirror the exposition perfectly, e.g.- Nos.8/i, 9/i, 10/i, 10/iii, 11/i, 13/i, 13/iii, 14/i, 15/i and 16/i.

OTHER FORMS

Apart from sonata form and its variants Benda uses also other schemata for some of his movements. These may be classified under the following headings :

- (a) Ternary forms
- (b) Binary forms
- (c) Rondo forms
- (d) Variation forms.

(a) Ternary forms.

Ternary structure with three Fortspinnungs-units (a^1 , a^2 , a^3) underlies the slow movements of sonatas Nos.2, 3 and 6. The first two units are modulatory (T - Tp / Tp - T) and the last is non-modulatory (T - T). Their tonal frame differs from the standard progression of the Neapolitan Allegro by a modification in the second unit : The cadence to the Dominant key is avoided and consequently this unit proceeds directly to the Tonic key. Strict Fortspinnungstechnik is applied in No.6/ii, the central unit of which is shortened. Certain elements of sonata form appear in the thematic arrangements of Nos.2/ii and 3/ii. The former includes a contrasting phrase in its first unit (on Tp level) which however, disappears entirely in the second and is shortened in the final unit. The latter has a middle section

which resembles a primitive development of certain phrases and a quasi-recapitulation as its third unit. Fortspinnungs-units arranged in a ternary structure also dominate movements which are obvious derivatives of Gigue (e.g.- 4/iii and 6/iii) and of Minuet (e.g.- 5/iii). On the other hand, these movements also show the influence of sonata form elements, as e.g. a contrasting phrase in the first and last unit (4/iii) or a development-like middle section (5/iii). Ternary outline with a contrasting middle part (in the manner of the da capo aria) occurs in 7/iii (a real da-capo movement) and in 9/iii, stylistically indebted to the Gigue.

(b) Binary forms.

All movements in binary form combine two modulatory Fortspinnungs-units. In 4/i the two parts correspond in their thematic content, in 6/i the second part commences with a new phrase but later returns to the thematic material of the first part, re-arranging its succession. The first units of 1/ii and 5/ii show a subdivision into two tonal planes separated from each other by means of a tonality jump. Their strong indebtedness to thematic Fortspinnungstechnik, however, excludes these movements from the immediate precursors of sonata form.

(c) Rondo forms.

Benda uses three different types of rondoform : The 'Little Rondo' with the scheme A B A B A (e.g.- 8/ii, 11/ii, 14/ii and 16/iii), the classical rondo with the scheme A /: B A C A :/ (e.g.- 16/ii) and the rondo sonata form (e.g.- 12/iii) with the following scheme :

B	A	transition	B	A	C	A (link)	B
Bars: 1-3	9-20		21-31	32-40	41-54	55-61	62-73
Key : T	mod.		D	Tp	mod.SD	mod.	T

(d) Variation form.

The Finale of Sonata No.8 consists of a theme in binary form followed by three embroidery variations.

SUBJECT CONSTRUCTION

The structure of Benda's subjects shows the advanced position of the composer in the development of classical forms. The old Fortspinnungs-type has completely disappeared although traces of the former sequential continuation survive in some sonatas (e.g.- 2/iii). A great many subjects are made up of thematic chains with or without recurring elements. In his early works the various melodic fragments succeed each other in a free manner (e.g.- 5/i), sometimes over a descending bass (e.g.- 1/i and 7/i). The majority of his chain subjects, however, tend towards stricter organization achieved by parallel, symmetrical or complimentary phrases and harmonies. The melodic chain of 1/ii is harmonically organized into two 2-bar phrases (I-VI/ii-V-I) and one 4-bar phrase (I-iv-V). The first theme of 3/i has a similar 2-2-4 grouping, conditioned however by the dimensions of its melodic components. The first subject of 5/ii comprises three melodically different 2-bar phrases, the outer two cadential and the central phrase sequential. A sequential middle part also characterizes the opening subject of 2/i. This theme introduces a number of phrase repeats which in their arrangement resemble a barforma. Phrase repeats feature prominently in the main subject of 14/i which has the following outline :

Bars 1 - 2	a
Bars 3 - 4	b (in itself made up of short repeated motifs)
Bars 5 - 6	a (varied by figuration)
Bars 7 - 8	b
Bars 9 - 10	a (shortened, overlapping with the following unit)
Bars 10 - 12	c

The entire structure is imposed on a descending chromatic bass line. Some chain subjects restrict the number of their components but expand the individual units in a development-like manner, as e.g.- in No.6/i (largely built on its first motif) or Nos.4/ii and 10/iii which elaborate on their second phrase.

Classical principles are approached in subjects which restrict the number of their constituents to two different or related phrases which may be presented in various arrangements. The opening subject of 3/iii consists of two units treated alternatively. The repeat of the first thematic unit only results in a barform a a b , as e.g.- 12/iii. More common with Benda is the repeat of the second phrase leading to an a b b structure. In the opening subject of 1/iii the second entry of 'b' stands on a different harmonic level; the resulting progressions resemble the traditional sequence of a Fortspinnungs-unit. In later works, however, the phrase repeats are either literal (apart from occasional figurations, as e.g.- in 9/i) or related to each other in the manner of a fore- and afterphrase (as e.g.- in 8/1, 10/1 and 16/1). The first subject from 10/ii presents another combination of these three units : 'a' and 'b' correspond to each other in the manner of a fore- and an afterphrase, the varied repeat of 'b' merely confirming the second phrase. A particularly close interrelationship between the three components of an a-b-b structure is achieved when the individual units are superimposed on a continuous harmonic progression, which only closes at the end of the third unit, as e.g.- in the following two examples :

7/ii : a b b and 11/i : a b b
T-T⁶ D-vi D-T T-vi ii-IV ii-TV

Besides subjects in a tripartite structure Benda's sonatas contain a number of themes built entirely along classical lines. The earliest examples of two complimentary 4-bar phrases are to be found in Sonatas No.4/1 and 5/ii. In both subjects the second phrase still contains traces of a non-modulatory sequence. Closer relationship is reached in 8/ii (consisting of two almost identical parts), in 6/ii (an open period comprising two 2-bar phrases) and in 12/ii (an open period with the second part in the Tonic minor). Several of Benda's classical subjects combine interrelated (e.g.- 15/i and 15/ii) or contrasting phrases (e.g.- 15/1 and 15/ii). The most expanded thematic structures are found in 12/1 (a 6-bar phrase 'a' followed by a sequential development-like expansion of a contrasting phrase 'b') and in 11/iii (an a-a-b-b- structure with

several contrasting elements).

Apart from the more traditionally inclined subjects built on sequential harmonies or on descending bass lines, most of Benda's themes are supported by cadential progressions of classical conception. In the earlier sonatas traditional sequences and classical cadential progressions often stand side by side. The harmonic succession sometimes moves independently of the melodic structure, resulting in interesting overlaps. In his later sonatas the standard progressions of classical harmony are fully established.

THE STYLISTIC ASPECTS

Benda's harmonic language is much indebted to classical ideas. The simple harmonic progressions which underly most of his subjects have a marked influence on the entire movement. His diatonic writing shows some preference for secondary chords (particularly chords ii and vi) and also for turns into the Subdominant (e.g.- 2/i/b.1-8, 4/i/b.4-5 and 8/i/5-10). The later works, however, stand entirely within the classical idiom. With few exceptions chromaticism affects the melody rather than the harmony. To embellish his lyrical lines Benda uses chromatic passing notes (e.g.- 9/i/b.62, 11/i/b.12ff, 11/iii/b.40-41, 15/iii/b.15-17), neighbouring notes (e.g.- 2/ii/b.2, 10/i/b.3 and 13/i/b.44f) and even the typical Chopin 'meander' (e.g.- 3/i/b.13-14 and 11/i/b.6-9). The occasional doubling of a chromatic line often results in a quasi-chromatic harmonic progression (e.g.- 1/ii/b.14-16, 11/i/b.12-13 and 15/iii/14-15). Real chromatic chord succession seldom occurs (e.g.- in 8/i, 9/i and 12/ii) and ranges from third relationship (e.g.- 5/iii, 7/i, 12/i, 13/ii, 15/i and 15/iii) to diminished sevenths (e.g.- 8/i) and auxiliary Dominants as the most common progression. Of particular importance is the turn into the Neapolitan chord, a favourite harmony of Benda which appears frequently within the main subjects (e.g.- 1/ii, 3/i, 3/ii, 4/iii,

6/ii and 13/ii).

With some exceptions, Benda's contrapuntal style is no longer influenced by baroque tradition. His earlier sonatas retain a moderate amount of imitation (e.g.- 3/i, 5/ii and 5/iii) and of part-writing (e.g.- 2/ii and 14/i). Some movements show the typical pre-classical polarity between a figurative melody and a freely moving bass. The relationship between these two parts is often very simple, as e.g.- in 4/i and in 6/iii, two movements which also prove Benda's liking for ascending bass lines. Otherwise his accompaniments are restricted to harmonic foundations (thirds, chords a.o.), cadential bass lines and the occasional use of the Alberti Bass (e.g.- in 9/iii, 10/ii, 11/iii and 16/ii). The regular rhythmical pulsations typical of other pre-classical composers is no longer found in Benda's sonatas.

Though virtuosity does not dominate his works, the composer nevertheless sums up a large variety of technicalities and contributes many clavieristic elements towards the classical style. Among the most prominent patterns are various types of chord- and scale- figurations often shared between the two hands (e.g.- chords : 5/i/b.26ff, 8/i/b.27ff; scales : 8/ii). The alternation may be in regular time intervals (e.g.- in 5/i/b.26 - 3 notes per hand, 8/i/b.52 - 4 notes per hand, and 3/iii/b.1 - 2 notes per hand, Ex.61) or in a manner typical of many pre-classical composers, viz. the left hand playing the accentuated note and the right hand the remaining values (e.g.- 7/i/b.9-10, 11/iii/b.47ff, and 9/i/b.34ff, Ex.62).

Ex.61 No. 3/iii

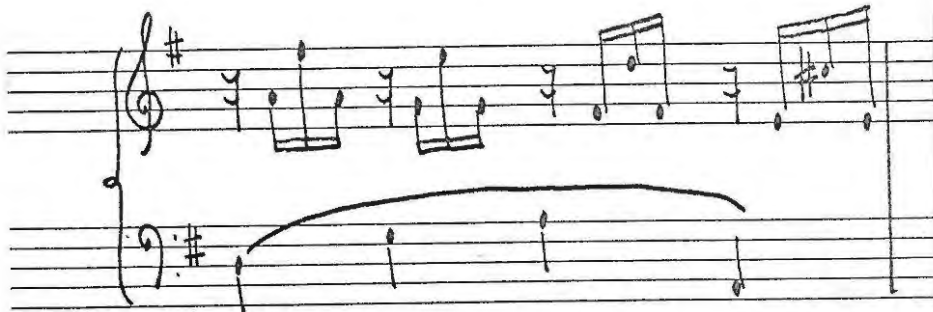


Ex.62 No. 9/1



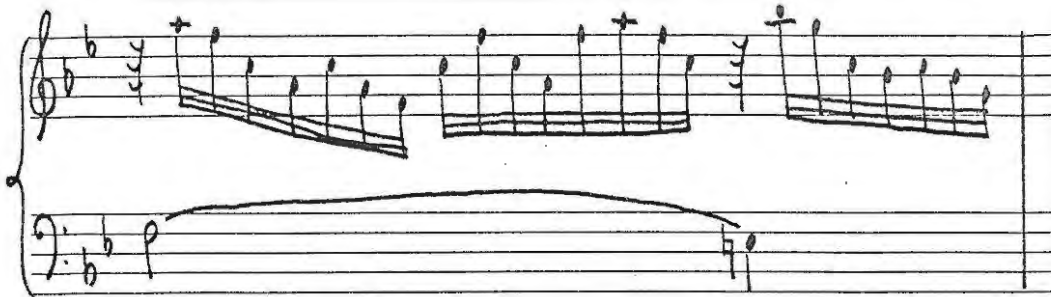
A similar rhythmical arrangement but with the left hand part independent from the actual chord or scale figuration occurs in 8/1/b.40-43 (ex.63) and in 9/1/b.56ff.³⁾

Ex.63 No.8/1



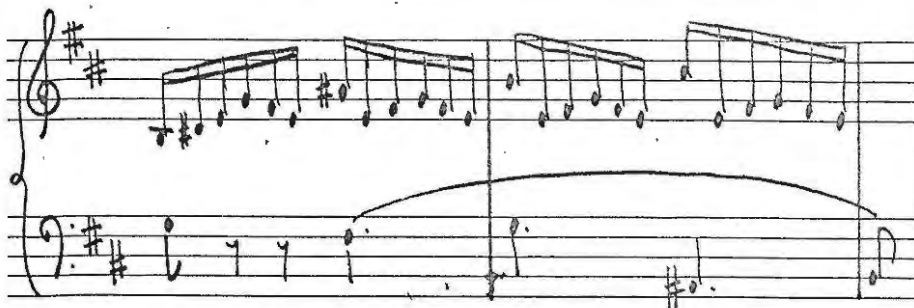
The chord figurations include broken chords, often descending (e.g.- 8/1/b.1, 9/1/b.23-25 and 16/iii/b.12ff) but also ascending (e.g.- 10/iii Variation 3) and in more complex patterns, e.g.- 11/ii/b.13-14 (Ex.64).

Ex.64 No.11/11



Arpeggios are frequently mixed with scale passages and often divided between the two hands, e.g.- 4/1 (development) and 4/iii (b.4-5 and development). Passages made up of scales often contain a strong ascent, sometimes in the manner of a 'Mannheim rocket', e.g.- 5/1. Lastly, Benda also uses the violinistic device of retaining one or more central notes from which isolated melody notes are separated in the manner of 'sparks'.⁴⁾

Ex.65 No.6/iii



Although it is impossible at this stage to evaluate Benda's position in the history of the German piano sonata he emerges nevertheless as a composer of basically classical idiom. His sonatas already contain many essential traits of classical form and style but leave certain problems still unsolved. His dependence on C.P.E. Bach has been rather overestimated ⁵⁾ as he never approaches the dramatic and rhapsodic style of the older master. In many formal aspects Benda clearly belongs to the North German Pre-Classical School. In style and content, however, he leans towards Italian lyricism. ⁶⁾ Benda's work, therefore, shows traces of that compromise between North and South which was an essential formative factor in the music of the High-Classical Period.

NOTES

- 1) An exception is the exposition of 1/1, an A 2 type, where the perfect cadence comes at the end.
- 2) A similar process takes place within the sonatas of the Italian Pre-Classical School. See K.Heuschneider op.cit. pg.45
- 3) This pattern is a favourite device of the Viennese Pre-Classical composer Wagenseil
- 4) Hugo Riemann refers to this figure as the 'Mannheim sparks'
- 5) W.S.Newman op.cit. pg.437
- 6) Possibly as a result of his early education, his Italian journeys and his interest in operatic music.

B I B L I O G R A P H Y

(a) Musical Editions:

- Bach, Carl Philipp Emanuel Die Preussischen Sonaten Nos.1 - 6
Edit.Rudolf Steglich
Nagels Verlag Kassel
- Die Württembergischen Sonaten Nos.1 - 6
Edit.Rudolf Steglich
Nagels Verlag Kassel
- Sechs Sonaten (18 Probestücke)
Edit.Erich Dofflein
B.Schott's Söhne Mainz
- Die sechs Sammlungen von Sonaten, freien
Fantasien und Rondos für Kenner und
Liebhaber.
Edit.Carl Krebs & Lothar Hoffmann-Erbrecht
VEB Breitkopf & Härtel Leipzig
- Bach, Wilhelm Friedemann Sämtliche Klaviersonaten
Edit.Friedrich Blume
Nagels Verlag Kassel
- Benda, Georg Sonate I - XVI
'Musica Antiqua Bohemica'
Edit.V.J.Sykora
Snkluh Praha
- Graupner, Johann Christoph Acht Partiten für Cembalo oder Klavier
Edit.L.Hoffmann-Erbrecht
VEB Breitkopf & Härtel Leipzig
- Muffat, Gottlieb Componimenti Musicali per il Cembalo
'Denkmäler der Tonkunst in Osterreich'
Edit.G.Adler
Alad.Druck- u.Verlagsanstalt Graz

Telemann, Georg Philipp

Drei Dutzend Klavierfantasien
Edit. Max Seiffert
Bärenreiter Kassel

(b) Manuscripts:

Bach, Carl Philipp Emanuel

Sechs Sonaten fürs Clavier mit
veränderten Reprisen
Winter, Berlin 1760
Mus. 810 1901 K
Landesbibliothek Dresden

Fortsetzung von
Sechs Sonaten fürs Clavier
Winter, Berlin 1761
Mus. 810
Landesbibliothek Dresden

Zweyte Fortsetzung von
Sechs Sonaten fürs Clavier
Winter, Berlin 1763
Mus. 811 1901 K
Landesbibliothek Dresden

Six Sonates pour le Clavecin,
à l'usage des Dames.
Hummel Amsterdam
Mus. 5029 T/6
Landesbibliothek Dresden

(c) Books:

Adler, Guido

Handbuch der Musikgeschichte
Hans Tutzing, 1961

Apel, Willi

Masters of the Keyboard
Harvard University Press
Cambridge, Massachusetts, 1962

Bach, Carl Philipp Emanuel

Versuch über die wahre Art das
Klavier zu spielen
C.F. Kahnt, Lindau 1954

Barford, Philipp

The Keyboard Music of C.P.E. Bach
Barrie and Rockliff, London 1965

- Bücken, Ernst Musik des Rokokos und der Klassik
(Handbuch der Musikwissenschaft),
Potsdam Akademische Verlagsgesellschaft 1932 M.B.H.
- Bukafzer, Manfred F. Music in the Baroque Era
W.W. Norton and Company Inc.
New York, 1947
- Geiringer, Karl The Music of the Bach Family
Harvard University Cambridge,
1951
- Georgii, Walter Klaviermusik
Atlantis Verlag Zürich,
Freiburg i. Br. 1950
- Grout, Donald Jay A History of Western Music
J.M.Dent & Sons, Ltd.
London, 1962
- Grove, Sir George Dictionary of Music and Musicians
Macmillan Company New York,
1952
- Henschneider, Karin The Sonata of the 18th Century
in Italy
(Contributions to the development
of the piano sonata Vol. 1)
B.Mus. Thesis Rhodes University,
1966
- Hoffmann-Erbrecht, Lothar Deutsche und italienische Klaviermusik
zur Bachzeit
Veb Breitkopf & Härtel Leipzig,
1954
- Lang, Paul Henry A History of Western Civilization
J.M.Dent & Sons, Ltd.
London, 1942
- Newman, William S. The Sonata in the Baroque Era
The University of North Carolina
Press Chapel Hill, 1959
- The Sonata in the Classic Era
The University of North Carolina
Press Chapel Hill, 1963
- Schenker, Heinrich Ein Beitrag zur Ornamentik
Universal Edition Wien, 1908

- Scholes, Percy Oxford Companion to Music
 Oxford University Press
 London, 1955
- Seiffert, Max Geschichte der Klaviermusik
 Georg Olms Hildesheim, 1966
- Shedlock, John South The Pianoforte Sonata
 (Its Origin and Development)
 Da Capo Press New York, 1964

(d) Articles:

- Beurmann, Erich Herbert Die Reprisensonaten Carl Philipp
 Emanuel Bachs
 AFM XIII 1956, 168-179
- Fischer, Wilhelm Zur Entwicklungsgeschichte des
 Wiener klassischen Stils
 SZM III 1915, 24-34
- Helfert, Vladimir Zur Entwicklungsgeschichte der
 Sonatenform
 AFM VII 1925, 117-146
- Schering, Arnold Carl Philipp Emanuel Bach und
 das 'redende Prinzip' in der Musik
 JMP XLV 1958, 13-29

Abbreviations:

- AFM : Archiv für Musikwissenschaft
JMP : Jahrbuch der Musikbibliothek Peters.
SZM : Studien zur Musikwissenschaft