

THE KEYBOARD SONATAS OF PIETRO AUGUSTO:
AN INVESTIGATION INTO THEIR FORMAL
AND STYLISTIC ASPECTS

By

TIMOTHY EDWARD KINGSWELL RADLOFF

SUBMITTED TO SATISFY THE REQUIREMENTS

FOR THE DEGREE

OF

MASTER OF MUSIC

IN THE DEPARTMENT OF MUSIC AND MUSICOLOGY

RHODES UNIVERSITY

SUPERVISOR : PROFESSOR R. MAYR

GRAHAMSTOWN

DECEMBER 1975

TABLE OF CONTENTS

	Page
PREFACE	iii
LIST OF ILLUSTRATIONS	iv
ABBREVIATIONS	v

PART I

Chapter	Page
I. (i) PIETRO AUGUSTO - Biographical Notes	1
(ii) DRESDEN - A Brief Historical Sketch with Special Reference to the 18th Century	3

PART II

II. THE SOURCE AND THE QUESTION OF CHRONOLOGY	11
III. THE CYCLIC OUTLINE	
(i) General Aspects on Forms and their Distribution.	17
(ii) Use of Keys	20
(iii) Tempo Indications and Terms of Expression	21
IV. ASPECTS OF FORM	
(i) Movements in Sonata Form.	25
(ii) Movements in Other Forms.	65
V. SUBJECT AND PHRASE STRUCTURE	73
VI. ASPECTS OF STYLE	87
APPENDIX	101
BIBLIOGRAPHY	122

PREFACE

This thesis supplements "The Piano Sonata of the Eighteenth Century in Germany" (Vol. 2 in the publication series "Contributions to the development of the Piano Sonata"). It does not aim at a comparative study between Pioto Augusto and his contemporaries but intends to establish the composer's individual characteristics in the light of the general development of the piano sonata during the eighteenth century.

I am deeply indebted to Prof. R. Mayr for his invaluable assistance and guidance throughout this investigation. I would also like to thank Mr. G.F. Walters from the Rhodes University Library for his kind help in reproducing both the microfilms and musical examples, and to Mrs. H.E. Wells for the arduous task of typing the thesis.

Timothy E.K. Radloff

GRAHAMSTOWN

December 1975

LIST OF ILLUSTRATIONS

PLATES:

PLATE I View of Dresden during the eighteenth century.
 (Etching by B. Probst after Canaletto - Private
 collection - Leverkusen).

PLATE II The Castle in Dresden at Schütz's time.

PLATE III Schütz in the circle of his "Kantorei" in the
 old castle church in Dresden.

(Plates II and III are taken from Hans Joachim
 Moser's book "Heinrich Schütz - His Life and Work").

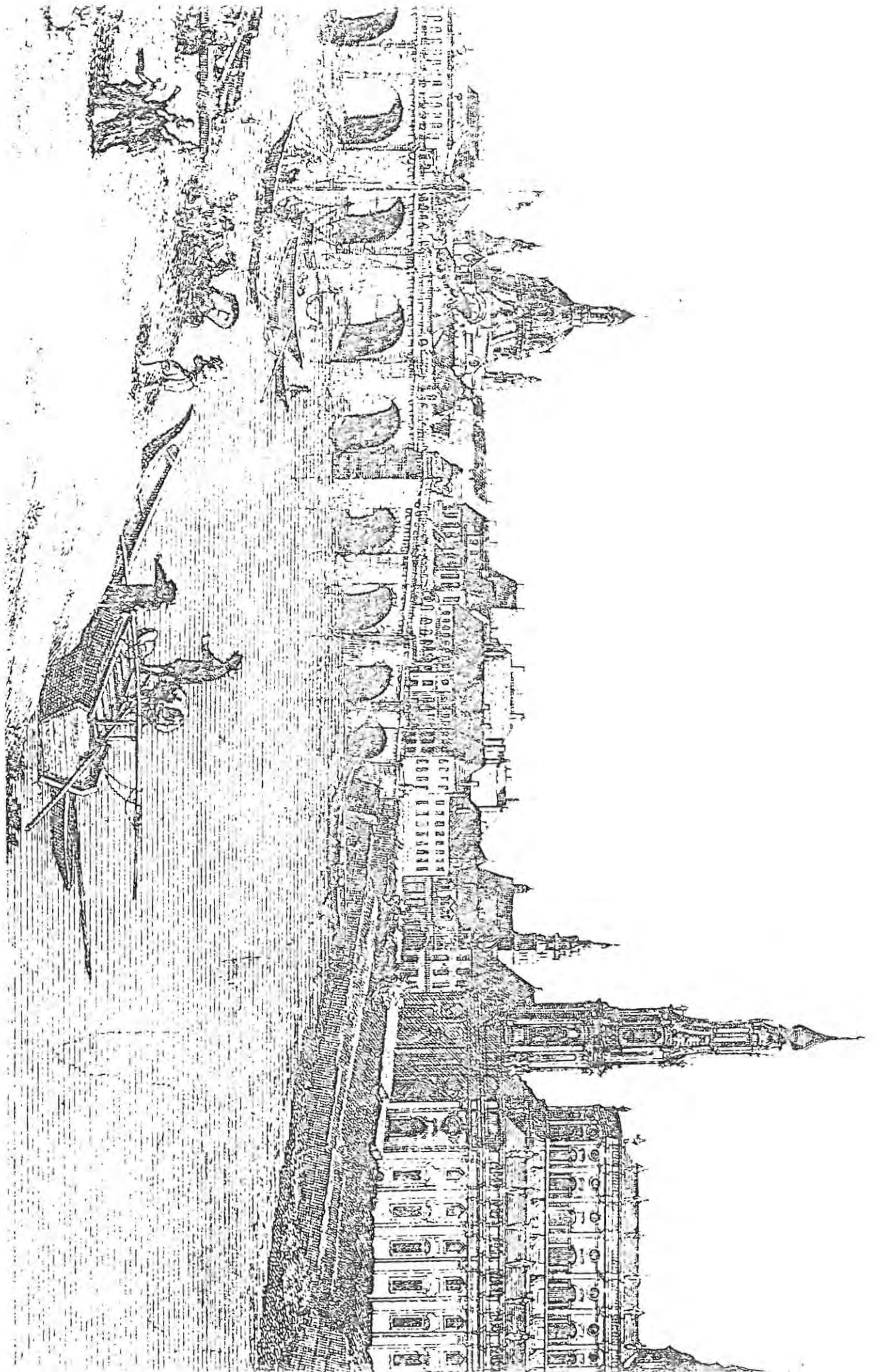
TABLES:

	Page
TABLE I THE NUMERICAL ORDER OF THE SONATAS	12
TABLE II GROUP CLASSIFICATION OF THE SONATAS	14
TABLE III DETAILED SONATA CLASSIFICATION	16
TABLE IV DIMENSIONS OF ALL SONATA MOVEMENTS	18
TABLE V MOVEMENT TYPES AND THEIR DISTRIBUTION	20
TABLE VI AUGUSTO'S TEMPO INDICATIONS COLLECTIVELY	24

ABBREVIATIONS

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 in the middle on the Dominant.
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 an exposition or recapitulation 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.
T ⁻	Tonic minor.
D	Dominant.
D ⁻	Dominant minor.
SD	Subdominant.
SM	Submediant.
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.
ff	and following.
No.6/i	Sonata No. 6, first movement.
Ms	Manuscript.
C	C Major.
C ⁻	C Minor.



PART I

CHAPTER I

- (i) BIOGRAPHICAL NOTES
- (ii) DRESDEN - A BRIEF HISTORICAL SKETCH
WITH SPECIAL REFERENCE TO THE
18th CENTURY

CHAPTER I

(i) BIOGRAPHICAL NOTES

Pietro Augusto¹ was born in 1726. His place of birth is uncertain though it was probably Warsaw. His father, a foundling, was a valet at the Saxonian court who received his education from Friedrich August II, King of Poland and Elector of Saxonia.

Pietro in turn received a thorough musical training and was employed as musician and organist of the Saxonian Court Chapel in 1745, and subsequently became the first organist of the newly built Catholic 'Hofkirche' at Dresden. He retained the latter position until his death.²

As a music teacher at the court he taught the Prince Elector who later became the Elector Friedrich August III in 1763.³ They became lifelong friends and Pietro remained the Elector's chief adviser in musical matters. It was apparently his responsibility to obtain the latest available compositions of both church and chamber music. He is known to have participated in local operatic productions as well as collaborating frequently with the deputy organist, C.S. Binder,⁴ in public performances.

¹Peter August - the same composer though Teutonic in spelling.

²It is understood that he lived most of his life in Dresden.

³W. Newman, Classic, p. 393.

⁴See Footnote No.20 of "Dresden-Sketch". C.S. Binder became a member of the Court Chapel in 1751, six years after Augusto, and in 1753 was appointed organist at the Hofkirche. Heuschneider, Germany, p. 71. It would appear that Binder was deputy organist and Augusto was first organist at the Hofkirche at this time according to the Bärenreuter's Supplement A-BAC, "Musik in Geschichte und Gegenwart".

Pietro was married to Maria Magdalena Augusta, a sister of G. Casanova. Unfortunately no further information has been procured.⁵ He died in Dresden on 16 February 1787.

His compositions for piano were written primarily for teaching purposes and for the entertainment of the royal family. In addition to the 48 sonatas, Augusto composed inter alia, Divertimenti for 2 Cembali, 6 Concerti for 2 Cembali and another 8 Concerti for solo Cembalo and Orchestra.

⁵The only available biographical source to date has been gleaned from the above supplement, i.e. Footnote 4. The British Library, "Internationales Quellenlexikon der Musik" in Kassel, Public Libraries in the Republic of South Africa as well as Prof. A.J.B. Hutchings have all been unable to assist me in any way.

Das Churfürstl. Sachs. Residenz
haus zu Dresden



(ii) DRESDEN - A BRIEF HISTORICAL SKETCH
WITH SPECIAL REFERENCE TO THE 18th CENTURY

Dresden, situated in the valley of the River Elbe, was first mentioned as a small fishing village in 1206.¹ From 1485 it grew rapidly into a court city with the advent of electors and kings choosing Dresden as their headquarters. Vast sums of money was spent towards the establishment of the court;² famous architects, craftsmen, artists and sculptors were gathered together to build Dresden into a leading cultural centre. (With the purchase of about 4,000 paintings and other priceless treasures, the foundations were laid for its famous Art Gallery.³) All this took place during the reign of the Saxon Elector Friedrich August II ("the Strong") from 1733-1763, and the succeeding reign of Elector Friedrich August III from 1763-1806.⁴ Throughout much of the 18th century, especially towards the close of the 18th and the beginning of the 19th century in particular Dresden was the foremost musical centre in central Germany.

In Dresden, as throughout Germany, Italian Opera had been the opera of the court and the aristocracy in the 17th century,⁵ and

¹Schill, Dresden, p. 1.

²Heinrich Schütz (1585-1672). He worked as a court composer in Dresden between 1614-1672 (Mayr, S.A.B.C. lecture, 1972, Programme III).

³Schill, Dresden, p. 1. The paintings included Raphael's "Sixtine Madonna" and Titans' "The Tribute Money".

⁴W. Newman, Classic, p. 393. Through Friedrich August I's conversion in 1697 the Hofkapelle of necessity became catholic (Adler, Handbuch, p. 530).

⁵Graf, Composer & Critic, p. 235.

much was spent on the performance of Italian operas in this city. During the reign of August II, J.A. Hasse⁶ brought Dresden opera to an internationally high peak.⁷ During the reign of August III, J.G. Naumann⁸ gave new impetus to nearly all aspects of performance and composition in the more modern guise.⁹ Dresden's music during this period was almost exclusively cultivated in the province of the court chapel and opera, hence Naumann's concerted efforts to cultivate public concerts of independent instrumental music as well. Naumann's attempts in this direction were favourably adopted owing to the young elector being not only "a devotee of the arts like his father but also a good clavierist".¹⁰

Dr Charles Burney gave a graphic description of a varied instrumental concert he attended in Dresden in 1772¹¹ listing 125 "instrumental composers, near and far, complete with the form types by which they were represented at court from 1777 to 1810".¹²

Many renowned instrumentalists and composers resided in Dresden for shorter or longer periods during the 18th century. Here is a

⁶J.A. Hasse (1699-1783). A highly successful composer of operas and church music who was connected with the Dresden court for 30 years from 1733 (Newman, Classic, p. 278).

⁷Op.cit., p. 393.

⁸J.G. Naumann (1741-1801). He studied with Tartini, Martini and Hasse and became Kapellmeister in Dresden in 1776. He spent the latter part of his life in Italy, Sweden and Denmark becoming something of "an international celebrity". His chief contribution was towards opera, oratorio and liturgical music, and also composed over 30 interesting instrumental sonatas (Newman, Classic, p. 593).

⁹Op.cit., p. 394.

¹⁰Op.cit., p. 394.

¹¹Scholes, Dr Burney, Vol. I, p. 224.

¹²This list has been compiled in Richard Engländer's "Study of Dresden instrumental music contemporary with high-Classical music by the Viennese masters" (Newman, Classic, p. 394).

list of the more influential names: J.S. Bach,¹³ F.M. Veracini,¹⁴
 J.G. Pisendel,¹⁵ J.J. Quantz,¹⁶ 'Pantaleon' Hebenstreit,¹⁷

¹³J.S. Bach (1685-1750). In September 1717 he visited Dresden where he went to hear the distinguished French organist and clavier player, Louis Marchand. A competition was later arranged "to determine whether France or Germany could boast the better clavier player". Marchand left Dresden before the contest assuming that he "anticipated defeat". Bach thereupon performed alone and excited the admiration of his audience, who applauded his personal triumph and concluded the inferiority of French to German art (Terry, Bach, pp. 110-112). Terry mentions later that four composers of church music and contemporaries of J.S. Bach were in turn "Hof-Compositeurs" in the Dresden Capelle, namely D. Zelenka (1735-45); M. Breunich (1745-54); J.G. Schürer (1748-86) and T. Butz (1733-52) (Op.cit., p. 242). Another composer not listed by Terry is J.D. Heinichen (1683-1729) who came to Dresden in 1717 and was subsequently assisted and finally succeeded by Zelenka. Both composers are neglected and the following quotation from Newman, Baroque, p. 274, gives a possible clue to the complete obscurity of Pietro Augusto's works:

"By an express proprietary ruling of King Friedrich August I, his [Zelenka's] music could be neither copied nor published, which stipulation may be a clue to the obscurity of his colleague's music in Dresden as well as his own."

Between 1740 and 1750 J.S. Bach was still in great demand for testing organs. Bach gladly accepted such invitations for he loved to travel. "He also spent a good deal of his time at Dresden, appearing at court, giving organ recitals, and making music with the prominent court musicians, who also came to Leipzig to play at his home." (Geiringer, Bach, pp. 94-95).

¹⁴F.M. Veracini (1690-ca.1750). He was an Italian violinist and composer of 24 violin sonatas (Jacobs, Dictionary, p. 403).

¹⁵J.G. Pisendel (1687-1755). A pupil of Torelli, Vivaldi and Heinichen. He was active at the Dresden court from 1712 when he was not on tour; he was also an outstanding violinist (Newman, Baroque, p. 275).

¹⁶J.J. Quantz (1697-1773). He was a well known flautist who was connected with the Dresden court during his extensive travels. He finally moved to Berlin in 1741 as the highly paid and specially privileged teacher of Frederick the Great. Several hundred of his sonatas and concertos were also kept from publication, "again by royal order" (Op.cit., p. 277).

¹⁷Hebenstreit (1687-1750). He was the inventor and virtuoso of the enlarged dulcimer or "Pantaleon" as Louis XIV called it. This instrument is believed to be the forerunner of the hammerklavier (Heuschneider, Germany, p. 90).

W.F. Bach,¹⁸ C.F. Abel,¹⁹ C.S. Binder,²⁰ G.W. Gruber,²¹
 F. Benda,²² F. Seydelmann,²³ J. Schuster,²⁴ G. Gebel,²⁵

¹⁸W.F. Bach (1710-1784). While J.S. Bach was in Leipzig, living in unhappy circumstances he made a bid of composer at the Saxon Royal Chapel Dresden in 1733 submitting two movements of the B minor Mass, the Kyrie and Gloria "as a trifling of my skill". However, that same year his son "Friedemann had been appointed organist to Dresden's Sophienkirche" (Geiringer, Bach, p. 85). W.F. Bach was occupied as organist in Dresden from 1733-47 (Heuschneider, Germany, p. 7). [For a discussion of his works refer to Heuschneider, Germany, pp. 7-29.]

¹⁹C.F. Abel (1723-1787). From 1748 he served for ten years under Hasse at the Dresden court. His father played viola da gamba under J.S. Bach at Köthen. Abel went to London in 1759 and joined forces with J.C. Bach from ca. 1760-84. He composed some 35 symphonies, 15 concertos, 20 quartets, 10 trios, a little vocal music and 106 sonatas of various types (Newman, Classic, p. 716).

²⁰C.S. Binder (1723-1789). He spent all his life in Dresden. He began his career by playing the Pantaleon under Hebenstreit (refer to footnote 17). Contemporary reports, including Dr Burney, state that he was well-known for his skill as organist and cembalist and that he was the "chief keyboard player and composer in Dresden around 1760" (Newman, Classic, p. 402). He also composed cembalo sonatas between 1756-76, of which 28 have been recorded (Heuschneider, Germany, p. 71). [For a discussion of his works refer to Heuschneider, Germany, pp. 71-90.]

²¹G.W. Gruber (1729-1796). He was a virtuoso violinist from Nürnberg who trained for a period in Dresden around 1750. While in Dresden he composed 4 accompanied violin sonatas (Newman, Classic, p. 344).

²²F. Benda (1709-1786). He was the oldest brother of four in the musical Benda family (cf. G. Benda in Heuschneider, Germany, pp. 57-70). He was an outstanding violinist at the Berlin court. He initially started as a singer and found his way to Dresden in 1733. He entered the service of Frederick the Great in 1741 as a member of the royal orchestra and by 1763 claimed to have accompanied the royal flautist in more than 10,000 concerts! (Newman, Classic, p. 431).

²³F. Seydelmann (1748-1806). He served in Dresden from 1772 as composer and conductor. While Naumann was in Sweden around 1780 Seydelmann "was the most active instrumental composer in Dresden". From 1787 he became Kapellmeister (Newman, Classic, p. 593).

²⁴J. Schuster (1748-1812). He served in Dresden from 1772 but spent many periods in Italy studying with Martini and Tartini composing operas for the Italian stage (Newman, Classic, p. 594).

²⁵G. Gebel (1709-1753). He began his career as a prodigy at the

J.G. Goldberg,²⁵ J.G. Graun, C.H. Graun.²⁷

During the late 18th century, the court of Friedrich August III took a new interest in orchestral and chamber music. Italian domination of court and stage music eventually gave way to new centres in and around Austria. Vienna soon became the main playground in Europe as the imperial court patronised art and artists in "a grand style".²⁸ Instrumental music had generally been placed in the background but from 1790 there was a rapid development in orchestral symphonic music and of instrumental chamber music. With modified instruments and improved techniques the modern orchestra was slowly evolving. Social and cultural conditions were far superior in Austria than any other country where the growth of instrumental music was concerned. The Italians were mostly preoccupied with instrumental solo music and concerted chamber music as seen in Vivaldi, Corelli and Tartini;

keyboard, served at the Dresden court from 1735-47, and finally moved to Rudolstadt. A more obscure Dresden cembalist of the same period is C.J. Weber (? - ca.1754). Neither Weber nor Augusto was mentioned in Engländer's study of Dresden. (Newman, Baroque, p. 278).

²⁵J.G. Goldberg (1727-1756). He was supposedly a pupil of J.S. Bach at the time the latter wrote the "Goldberg Variations" for him. He divided his short life between Dresden, Leipzig and the former Danzig before becoming the successor to Gebel in Rudolstadt (Newman, Baroque, p. 278).

²⁷J.G. Graun (ca.1703-1771) and C.H. Graun (ca.1704-1759). These famous brothers can be considered together as they lived in close contact with each other and a large portion of their Ms. carry only the name Graun. Both of them were important figures in the musical sphere of Frederick the Great in Berlin. J.G. Graun trained in Dresden and Leipzig, studied violin with both Pisendel and Tartini (in Prague), and taught both W.F. Bach and F. Senda. He was an outstanding violinist and was more influential in the instrumental field. He composed some 142 trio sonatas and 25 solo sonatas. C.H. Graun together with Hasse were more important as opera and oratorio composers (Newman, Baroque, p. 297).

²⁸Leichtentritt, Music, p. 166.

Paris' interest centred around opera; Germany had been impoverished by the Seven Years' War (1756-63). Mannheim, famous for its orchestra could not retain its supremacy as its startling innovations were copied everywhere throughout Germany and France. Dresden, for centuries an important centre of music, was interested only in Italian operas and under these circumstances did not have much part in the function of the new symphonic style, although attempts were made in this direction.

During the 19th century, "the great Classic masters had brought independent instrumental music almost up to a par with opera in popular interest".²⁹ Dresden, during this time, still remained sponsored in the main by the royal court of Saxony. Opera, especially German national opera introduced by C.M. von Weber³⁰ and R. Wagner³¹ together with the more highly trained state orchestra³² provided the

²⁹Newman, Beethoven, p. 72.

³⁰C.M. von Weber (1786-1826). A German composer, conductor and pianist and pupil of both Michael Haydn and Vogler. He was appointed as the Director of the Dresden opera for life which, under his guidance, became one of the foremost musical theatres in Europe (Ewen, Classic, p. 408). Even when he had been engaged to direct German opera in Dresden, the Italian opera was still the real opera of the court. In Dresden he found himself initially in the midst of the struggle between the enthusiasts of both styles (Graf, Composer, p.235). In 1817 he also became a leading music critic in Dresden's "Abendzeitung" and published regular articles on the above struggle. It is interesting to note that Hoffmann, Schumann and Weber instigated a long line of artists-critics in Germany which increased the interest and activities in music more and more. His opera "Der Freischütz" was given its first performance in 1821 from whence it was heard in every opera house in Germany and finally in Paris. It was the first great popular opera in Germany since Mozart's "The Magic Flute" (Graf, Composer, p. 238).

³¹R. Wagner (1813-1883). He became music director in Dresden in 1843-49 and created another important epoch for Dresden opera.

³²The Dresdener Staatskapelle, the principal orchestra, has an unbroken history dating back to 1548, when it was founded by the Elector Moritz von Torgau (Groves, Dictionary, p. 93).

strongest currents. Chamber music flourished too, greatly enhanced by fine instrumentalists such as K. Lipinsky and Clara Schumann, and by composers like F.A. Volkmann³³ and Robert Schumann.³⁴

Two important events for Dresden also occurred during the nineteenth century, namely the building of the State Opera House between 1837-1841,³⁵ and the founding of the Royal Conservatory of Music by Tröstler in 1856. Notable operatic world premières in Dresden have been R. Wagner's "Rienzi" (1842); "Der Fliegende Holländer" (1843); "Tannhäuser" (1845), and R. Strauss' "Feuersnot" (1901); "Salome" (1905); "Elektra" (1909) and "Der Rosenkavalier" (1911).³⁶

As time progressed Dresden became one of the most beautiful of German cities and a cultural city of great repute. In February 1945, however, Dresden was almost completely destroyed by English and American bomber squadrons. The tragic loss incurred is beyond human accountability and many treasures unfortunately quite irreplaceable.³⁷

³³F.A. Volkmann (1815-1893). He was a German composer of symphonies and songs who was greatly encouraged by Schumann. He taught much in Dresden, Vienna and in Budapest, where he died (Jacobs, Dictionary, p. 409).

³⁴R. Schumann (1810-1856). He lived in Dresden from 1844-1850 mainly as a composer and teacher (Groves, Dictionary, p. 93).

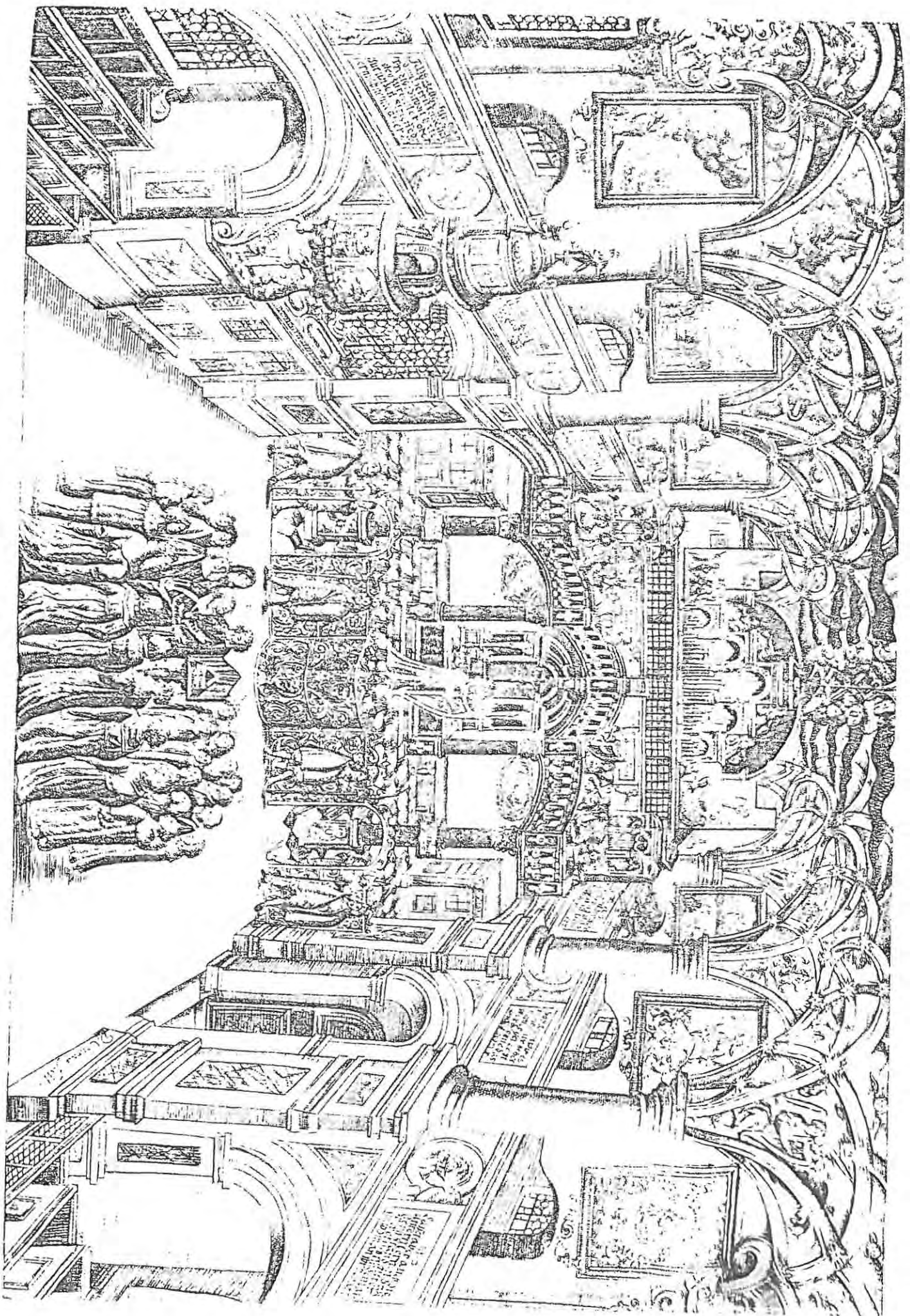
³⁵This opera house burnt down in 1869 and was rebuilt in 1878. Among its directors have been C.M. von Weber, R. Wagner, E. von Schuch, F. Reimer and F. Busch (Groves, Dictionary, p. 93).

³⁶R. Strauss (1864-1949). His early operas (e.g. "Salome", "Elektra" and "Der Rosenkavalier") were given their first performances in Dresden as no other opera house would accept his so-called "outrageous" works. Count Seebach, Intendent of the Royal Opera in Dresden was courageous enough to produce them (Ewen, Twentieth Century Music, p.765).

³⁷Of the 30 historical buildings, eleven were destroyed including the Frauenkirche, the Schloss and the Taschenberg Palace. Nine of the magnificent baroque buildings, such as the Zwinger and

Since that time Dresden has undergone a rebirth from the old court city into a modern city whose emphasis is still on its cultural activities as well as a centre of science and technology.

the Court Church were severely damaged. Twenty churches and eight chapels were razed to the ground; about 35,000 men, women and children lost their lives (Schill, Dresden, p. 2).



PART II

CHAPTER II

THE SOURCE AND THE QUESTION OF

CHRONOLOGY

CHAPTER II

THE SOURCE AND THE QUESTION OF CHRONOLOGY

It may be ascertained by viewing the exceedingly short biography together with the fact that his name does not even appear in any reputable music encyclopaedia, with the exception of Bärenreuter's Supplement, "Musik in Geschichte und Gegenwart", that Pietro Augusto has virtually escaped any extensive research until now.

The only available source of manuscripts, held in the Landesbibliothek in Dresden, were sent to Rhodes University upon request. A total of 92 sonatas were received on micro-film and their original numerical order and subsequent alteration are recorded in Table I.

The 92 sonatas (columns 1, 2 and 3) were arranged into a system of keys (column 4) with the exception of the last six sonatas (Nos. 87-92) and three isolated sonatas, namely No. 42 in C major, No. 61 in A major and No. 74 in B Flat major. Furthermore, of the 92 sonatas in the original order, 30 are duplicated (column 2), 7 are in triplicate (column 3) and 11 are in single copies (column 1: viz. Nos. 7, 27, 35, 42, 74, 87-92). This reduces the total, in fact, to 48 sonatas (column 1).

For the purpose of this investigation I have rearranged and renumbered the sonatas from 1-48, still adhering to the system of key groups. The last six sonatas, however, are not incorporated into the above key system as they form a definite group of their own.¹ The revised numerical order is tabulated in column 5, and the ultimate numerical sequence is shown in column 6.

¹Designated as a group of six sonatas on the title page.

TABLE I : THE NUMERICAL ORDER OF THE SONATAS

MICRO-FILM ORDER Nos. 1-92				REVISED ORDER Nos. 1-48	
1	2	3	4	5	6
The 48 Sonatas	Duplicate Sonatas	Triplicate Sonatas	Key	Revised Numerical Order	Column 5 in Numerical Sequence
1 F11	40	-	C Major	1 ... F11 ²	1 C Major
2	41	-	C "	2	2 C "
3 F12	43	-	C "	4 ... F12	3 C "
4	44	-	C "	5	4 C "
5	45	-	C "	6	5 C "
6	46	-	C "	7	6 C "
7	-	-	C "	8	7 C "
8 F11	47	-	G "	9 ... F11	8 C "
9	48	-	G "	10	9 G "
10	49	-	G "	11	10 G "
11 F 4	50	-	G "	12 ... F 4	11 G "
12	51	-	G "	13	12 G "
13 F12	52	82	G "	14 ... F12	13 G "
14	53	-	G "	15	14 G "
15	54	83	G "	16	15 G "
16	55	-	G "	17	16 G "
17	56	84	D "	18	17 G "
18 F 4	57	-	D "	19 ... F 4	18 D "
19	58	-	D "	20	19 D "
20	59	-	D "	21	20 D "
21 F11	60	81	D "	22 ... F11	21 D "
22 F 4	62	-	A "	23 ... F 4	22 D "
23	63	-	A "	24	23 A "
24	64	-	A "	25	24 A "
25	65	-	A "	26	25 A "
26 F11	66	-	E "	28 ... F11	26 A "
27	-	-	F "	29	27 A "
28 F11	67	79	F "	30 ... F11	28 E "

²F4, F11, F12 - refer to inscriptions on title pages - taken as possible indications for sonata groupings.

TABLE I (Continued)

MICRO-FILM ORDER Nos. 1-92				REVISED ORDER Nos. 1-48	
1	2	3	4	5	6
The 48 Sonatas	Duplicate Sonatas	Triplicate Sonatas	Key	Revised Numerical Order	Column 5 in Numerical Sequence
29	68	85	F Major	31	29 F Major
30 F 4	69	86	F "	32 ... F 4	30 F "
31 F12	70	-	F "	33 ... F12	31 F "
32	71	-	F "	34	32 F "
33 F12	72	-	B Flat "	35 ... F12	33 F "
34 F 4	73	-	B " "	36 ... F 4	34 F "
35	-	-	B " "	37	35 B Flat Major
36	75	-	B " "	38	36 B " "
37 F11	76	-	E " "	40 ... F11	37 B " "
38 F12	78	-	G Minor	41 ... F12	38 B " "
39 F12	77	-	C "	42 ... F12	39 B " "
42	-	-	C Major	3	40 E " "
61	80	-	A "	27	41 G Minor
74	-	-	B Flat "	39	42 C "
87)	-	-	D Major	43	43 D Major
88)	-	-	E "	44	44 E "
89)	-	-	F "	45	45 F "
90)	-	-	D "	46	46 D "
91)	-	-	F "	47	47 F "
92)	-	-	C "	48	48 C "

The grouping of the sonatas into keys makes it obvious that no attempt has been made to place them in any chronological order. A chronological list does not seem feasible at this stage as there are too few formal and stylistic differences between the sonatas, and above all there are no indications whatsoever regarding compositional dates. There are however certain sonatas with inscriptions on title pages such as F4, F11, F12 (refer to column 5, Table I), which may be indicative of further grouping, but still insufficient evidence for

definite chronology.

Group F4 constitutes a set of 5 sonatas, and groups F11 and F12 each a set of 6 sonatas.³ Of the remaining 25 sonatas no further group indications were evident hence the decision to group these sonatas into specific "form"-types. Six sonatas formed the "link-sonata" group, 12 sonatas formed the "two-movement" sonata group, and the remaining 7 sonatas naturally formed an "indifferent" group of their own. As group F4 contained the more conservative types of sonata I decided to place sonata No. 17,⁴ from the group of the 7 sonatas, into group F4 in order to equalise the numbers within the sets.

Refer to Table II which gives the final groupings used during the course of this investigation.

TABLE II : GROUP CLASSIFICATION OF SONATAS

Set	Group	Sonata Numbers
I	Original group of six sonatas (6)	Nos. 43, 44, 45, 46, 47, 48.
II	Group designated as F12 (6)	Nos. 4, 14, 33, 35, 41, 42.
III	Group designated as F11 (6)	Nos. 1, 9, 22, 28, 30, 40.
IV	Link-Movement sonatas (6)	Nos. 7, 10, 16, 18, 26, 31.
V	Two-Movement sonatas (6)	Nos. 5, 6, 8, 13, 20, 21.
VI	Two-Movement sonatas (6)	Nos. 24, 25, 29, 34, 37, 38.
VII ⁵	Groups designated as F4 (6)	Nos. 12, 19, 23, 32, 36, 17.
VIII ⁵	Remaining sonatas (6)	Nos. 2, 3, 11, 15, 27, 39.

³ It was generally the custom during this period in history for works to be grouped into sets of six.

⁴ Similar in form and style with those in the group F4.

⁵ Set VII (F4) originally contained a total of 5 sonatas, and Set VIII had a total of 7. In order to equalise the number of sonatas in each group it was decided to incorporate Sonata No.17 from Set VIII into Set VII (F4).

TABLE III : DETAILED SONATA CLASSIFICATION

The following table contains all the sonatas in their revised numerical order as dealt with during the course of this investigation.

From this table, the following aspects may be observed:

- (i) The number of movements per sonata.
- (ii) The various types of movement encountered in the 48.
- (iii) The general distribution of keys for each sonata.
- (iv) The grading of "sonata-form" movements into specialised tonal frames (viz. A1; A2; A2/3; A3) and thematic frames (viz. B1; B2; B3).⁶
- (v) Various classification totals for first movements, second movements and third movements respectively.

KEY TO TABLE III

BIN	-	Binary or extended binary form
TER	-	Ternary or hybrid binary-ternary or sonata form
RON	-	Rondo form
M	-	Minuet (I or II)
T	-	Trio
P	-	Polacca (I or II)
V	-	Air and variations
L	-	"Link" movement
A1; A2; A3	-	Tonal form types
B1; B2; B3	-	Thematic form types
X	-	Two-movement sonatas

⁶Refer to K. Heuschneider, The Piano Sonata of the 18th Century in Germany, Vol. II, pp. 10 and 14 respectively.

CHAPTER III

THE CYCLIC OUTLINE

- (i) General Aspects on Forms and their Distribution;
- (ii) Use of Keys;
- (iii) Tempo Indications and Terms of Expression.

CHAPTER III
THE CYCLIC OUTLINE

(i) GENERAL ASPECTS ON FORMS AND THEIR DISTRIBUTION

Of the total of 43 sonatas, 35 are in the normal three-movement outline, arranged in the order fast-slow-fast as found in the North German school,¹ and 13 are in the two-movement form. The latter usually combine two Allegro movements,² the first being either in sonata form (9 in total) or "Hybrid Binary/Ternary" form (4 in total, i.e. Nos. 5, 6, 25 and 28), while the second movements are in Rondo form except no. 8 which begins with an "Andantino" followed by an "Allegro con brio" in sonata form.

In the three-movement sonatas the outer movements are generally balanced in tempo and style but their length and intensity vary quite considerably.

viz: 4 sonatas have notably longer and more substantial first movements (i.e. Nos. 2, 13, 34 and 43).

19 sonatas reverse the process and have longer concluding movements (i.e. Nos. 1, 3, 4, 8, 10, 11, 12, 18, 24, 25, 28, 29, 35, 36, 39, 40, 41, 47 and 48).

The dimensions of the remaining 25 sonatas are fairly similar in length (i.e. the difference between the two not exceeding 25 bars). Refer to Table IV for these dimensions.

¹K. Heuschneider, The Piano Sonata of the 18th Century in Germany, Vol. II, p. 71; The Sonatas of J. Haydn, Vol. III, p. 19, which states that this was "also the basic layout of the Italian *sinfonia*".

²K. Heuschneider, op.cit., p. 71.

TABLE IV : DIMENSIONS OF ALL SONATA MOVEMENTS³

Sonata No.	1st Movement	2nd Movement	3rd Movement
1	32	80 (Minuet)	59
2	118	88 (Rondo)	45 ("Fugue")
3	87	99	125
4	37	48 (Minuet)	90 (Rondo)
5	72	64 (Rondo)	-
6	67	80 (Rondo)	-
7	85	12 (Link)	80 (Rondo)
8	60	98	-
9	23	32 (Minuet)	48
10	48	27 (Link)	90 (Rondo)
11	54	95	122
12	90	41	175 (Rondo)
13	137	110 (Rondo)	-
14	53	39 (Rondo)	58 (Rondo)
15	106	44	97 (Rondo)
16	72	22 (Link)	56 (Rondo)
17	68	32 (Minuet)	72 (Rondo)
18	55	26 (Link)	85 (Rondo)
19	60	50	68
20	92	106 (Rondo)	-
21	93	92 (Rondo)	-
22	132	77	126
23	44	58	50
24	99	125 (Rondo)	-
25	80	80 (Rondo)	-
26	78	19 (Link)	108 (Rondo)
27	69	82	76
28	30	36	71
29	70	98 (Rondo)	-
30	100	61	116
31	58	22 (Link)	76 (Rondo)
32	53	42	70
33	78	51	61

³Dimensions given by means of bar numbers.

TABLE IV (Continued)

Sonata No.	1st Movement	2nd Movement	3rd Movement
34	148	94 (Rondo)	-
35	32	66	66
36	56	48	116 (Rondo)
37	115	106 (Rondo)	-
38	78	88 (Rondo)	-
39	63	72	123
40	41	32 (Minuet)	68
41	84	109 (Rondo)	-
42	82	18 (Link)	84
43	82	50 (Minuet)	46
44	61	20	76
45	51	32 (Minuet)	54
46	56	32 (Polacca)	60
47	30	112 (Air/Variations)	124
48	43	40 (Polacca)	96

The most frequently used forms are Sonata form (49 in total), Hybrid Binary/Ternary form (38 in total) and Rondo form (26 in total). In accordance with the teachings of the N. German school, dances are mostly excluded, the only exceptions being 7 "Minuet and Trios" (i.e. Nos. 1, 4, 9, 17, 40, 43 and 45), 2 "Polaccas" (i.e. Nos. 46 and 48). On the other hand certain finales reveal the influence of the "Gigue" (11 in total, i.e. Nos. 4, 12, 14, 15, 21, 22, 24, 26, 29, 38 and 44), or the stylised dance entitled "Tempo di Minuetto" (6 in total, i.e. Nos. 3, 13, 19, 30, 31 and 32). Other movement types encountered are 7 short, loosely constructed movements which have been termed "Link" movements as they instinctively lead to their respective finales (i.e. Nos. 7, 10, 16, 18, 26, 31 and 42); 1 "Air and Variations" (i.e. No. 47/i) and 1 "Fugue" with definite elements of the Italian

sonata form (i.e. No. 2/iii).

The following table reveals the particular form types referred to above and their distribution within the overall cyclic structure.

TABLE V : MOVEMENT TYPES AND THEIR DISTRIBUTION

Movement Types	1st Movement	2nd Movement	3rd Movement	Totals
Sonata Form	26	8	15	49
Hybrid Binary/Ternary	22	9	7	38
Rondo	-	14	12	26
Link Movements	-	7	-	7
Minuet and Trio	-	7	-	7
Polacca	-	2	-	2
Air & Variations	-	1	-	1
"Fugue"	-	-	1	1
Total No. of Move- ments:	48	48	35	131

(ii) USE OF KEYS

The keys chosen by Augusto for each of the sonatas are grouped as follows: (Listed according to frequency of use.)

<u>Key</u>	<u>No. of Sonatas</u>
C Major	9
G "	9
F "	8
D "	7
A "	5
B Flat Major	5
E Major	2
E Flat Major	1
C Minor	1
G "	1

The 13 two-movement sonatas retain the same key for both movements, whereas the situation changes in his three-movement sonatas.

Augusto either retains the tonic throughout in accordance with the suite tradition,⁴ or employs closely related keys for the central movement as shown below:⁵

Tonic throughout	(13 in total, i.e. Nos. 1, 2, 4, 9, 12, 17, 40, 43, 44, 45, 46, 47 and 48).
Tonic Minor	(15 in total, i.e. Nos. 7, 10, 11, 14, 15, 16, 18, 19, 22, 23, 27, 28, 31, 32 and 33).
Relative Minor	(5 in total, i.e. Nos. 3, 26, 30, 35 and 36).
Tonic Major	(1 only, i.e. No. 42).
Subdominant	(1 only, i.e. No. 39).

Of the 7 "Link" movements, five end on the T^V (i.e. Nos. 7, 10, 16, 31 and 42), one ends on Tp^V (i.e. No. 26) and one returns to the tonic minor key (i.e. No. 18).⁶

(iii) TEMPO INDICATIONS AND TERMS OF EXPRESSION

The tempo indications of each movement appear as follows:

I. FIRST MOVEMENTS

- (i) Vivace: (only 1, i.e. No. 12)
- (ii) Allegro:⁷ (43 in total) with or without appendages, i.e. "moderato", "non troppo", "non tanto", "con spirito" and "spiritoso".
- (iii) Allegretto: (3 in total, i.e. Nos. 44, 45 and 46) with or without appendages, i.e. "un poco" and "moderato".

⁴K. Heuschneider, The Sonatas of Joseph Haydn, Vol. III in the series Contributions to the development of the Piano Sonata, p. 14.

⁵Refer also to Table III.

⁶Although No. 18 is the only movement which does not end on the fifth degree of the scale, it is referred to as a "link" movement owing to its loose construction, length and style.

⁷Badura-Skoda, E. & P., Interpreting Mozart at the Keyboard, p.36. Allegro is "Mozart's commonest marking" too.

- (iv) Andantino: (only 1, i.e. No. 8).
- (v) Moderato : (only 1, i.e. No. 11).

II. CENTRAL MOVEMENTS

- (i) Allegretto Gracioso: (only 1, i.e. No. 2).
- (ii) Andante or Andantino: (16 in total) with or without appendages, i.e. "ma poco", "un poco" and "gracioso".
- (iii) Minuet and Trio: (7 in total, i.e. Nos. 1, 4, 9, 17, 40, 43, 45).
- (iv) Polacca I and II: (2 in total, i.e. Nos. 46 and 48).
- (v) Gracioso: (only 1, i.e. No. 31^x)⁸
- (vi) Affettuoso: (only 1, i.e. No. 16^x).
- (vii) Larghetto: (only 1, i.e. No. 18^x).
- (viii) Largo e Cantabile: (only 1, i.e. No. 42^x).
- (ix) Lento: (2 in total, i.e. Nos. 26^x and 28).
- (x) Adagio: (3 in total, i.e. Nos. 7^x, 10^x and 44).

III. FINAL MOVEMENTS

- (i) Presto: (6 in total, i.e. Nos. 4, 9, 16, 26, 23 and 29).
- (ii) Vivace: (8 in total, i.e. Nos. 1, 15, 18, 22, 24, 35, 41 and 44).
- (iii) Allegro: with or without appendages, i.e. "poco", "con brio", "scherzante" and "con spirito" (18 in total).
- (iv) Allegretto: (5 in total, i.e. Nos. 5, 6, 10, 20 and 37). Nos. 6, 20 and 37 have "gracioso" added.
- (v) Spiritoso: (2 only, i.e. Nos. 38 and 45).
- (vi) Gracioso: (2 only, i.e. Nos. 17 and 25).
- (vii) Andantino: (1 only, i.e. No. 34).
- (viii) Tempo di Minuetto: (6 in total, i.e. Nos. 3, 13, 19, 30, 31 and 32).

Although there may appear to be great diversity between the tempo markings, the faster movements remain relatively similar in

⁸_x = Link Movements.

style and character, while the slower movements show more individuality in general. Like Telemann, Augusto uses effective titles over certain slower movements such as "spiritoso", "affettuoso" and "gracioso".⁹ Like the internationalisms suggested in other titles and inscriptions, these titles are often only "skin-deep" in their significance.¹⁰ In accordance with the practice of the time Augusto makes no reference to tempi calculations based on the pulse and we have to rely on the above imprecise indications. His slow movements distinctly reveal his dependence on Italian models as he prefers "andante rather than adagio".¹¹

According to F.W. Marpung, "the eminent writer on music (1718-1795),"¹² a considerable number of expression marks were known as early as 1750, ranging from ppp to fff as well as the inclusion of "crescendo" and "decrescendo" first introduced by the Mannheim symphonists. However, followers of the old tradition violently opposed these new devices

⁹Rothschild, F., The Lost Tradition in Music, pp. 146-147. The use of Italian words is discussed by Marpung in his "Anleitung zur Musick überhaupt und zur Singkunst besonders..." (Berlin, 1763), where he states that "musicians have been forced to adopt certain Italian words in order to indicate the degree of slowness or quickness ..." This was an important innovation of the "Style Galante", but which was not readily accepted by all musicians until later.

¹⁰Newman, W.S., The Sonata in the Baroque Era, p. 288.

¹¹Pauly, R.G., Music in the Classic Period, p. 45. Pauly states that Italians generally preferred Andante to Adagio in their slow movements.

It is interesting to note that Mozart shed some light in his letters regarding the use of tempi; he aimed at "clarity and rhythmic exactness" and objected to "over-fast tempi" (Badura-Skoda, E. & P., op.cit., p. 29.) His Allegro movements were taken "at a moderate speed" (Badura-Skoda, E. & P., op.cit., p. 30.) As regards andante and adagio movements, "Mozart's remarks and those of his contemporaries rather suggest that he preferred a flowing tempo" (Badura-Skoda, E. & P., op.cit., p. 30.)

¹²Groves Dictionary of Music and Musicians, Vol. K-O, p. 327.

and aimed at "light and shade" dynamics - that is, sudden changes from "forte" to "piano" and vice versa. This latter system is seen only to a small extent in Augusto's sonatas; here we find the use of "piano" and "forte" although the majority of his works have no expression marks whatsoever.¹³

For further information re Tempo Indication refer to Table VI.¹⁴

TABLE VI : AUGUSTO'S TEMPO INDICATIONS COLLECTIVELY

Tempo Group	No. of Move- ments per Group and the per- centage	Tempo Indication	Frequency of Indication
(a) Slow Tempo	6 ... 4.6%	Adagio	3
		Largo e Cantabile	1
		Lento & un poco Lento	2
(b) Quiet Tempo	7 ... 5.3%	Andante	2
		Andante ma poco	1
		Andante un poco	3
		Larghetto	1
(c) Moderate to Moderately Quick Tempo	42 ... 32.1%	Moderato	1
		Andantino	9
		Andantino Gracioso	3
		Tempo di Minuetto	6
		Allegretto	5
		Allegretto un poco	1
		Allegretto Gracioso	4
		Allegro Moderato	4
		Allegro non Tanto	1
		Allegro non Troppo	5
Allegro poco	3		

¹³"Haydn and Mozart used dynamic marks only sparingly in their early compositions as the "old tradition" was still the general rule." (Rothschild, F., Musical Performance in the times of Mozart and Beethoven", Vol. II, p. 32.)

¹⁴Table VI is based on the work by Heimes, K., Antonio Soler's Keyboard Sonatas, p. 157. Padre Antonio Soler (1729-1783) was the renowned Spanish Preclassical composer who was a pupil of Domenico Scarlatti. He composed about 202 sonatas for the keyboard as well as some church music and incidental music to plays. Although contemporaries, it is believed that Augusto and Soler never met.

TABLE VI (Continued)

Tempo Group	No. of Move- ments per Group and the per- centage	Tempo Indication	Frequency of Indication
(d) Quick to Lively Tempo	41 ... 31,3%	Allegro Allegro Scherzante Allegro con Spirito Allegro Spiritoso	27 3 7 4
(e) Very Lively Tempo	19 ... 14.5%	Allegro con Brio Presto Vivace	4 5 9
(f) Without Tempo Indications	16 ... 12.2%		16

CHAPTER IV

ASPECTS OF FORM

- (i) Movements in Sonata Form
- (ii) Movements in Other Forms

CHAPTER IV
ASPECTS OF FORM

(i) MOVEMENTS IN SONATA FORM

Augusto's 48 Sonatas comprise a total of 131 movements of which 87 (i.e. 66.4%) fall into the above category. Although these movements are united by the broad definition of "sonata form" they do reveal considerable diversity in form, style and content, and the various stages of this development are arranged as follows:

EXTENDED BINARY FORM, with exposition and corresponding second part, the latter being slightly extended. (3 in total, viz. Nos. 12/ii, 15/ii, 19/ii - Refer to Table III under "Binary" Columns).

HYBRID BINARY-TERNARY FORM, with incomplete recapitulation. (35 in total - Refer to Table III under the "Binary" Columns).

REAL SONATA FORM OR TERNARY SONATA FORM, with exposition, development and recapitulation. (49 in total - Refer to Table III under the "Ternary" Columns).

Following on from the above general classification we shall examine the two main divisions associated with sonata form, namely the Exposition and the Second Main Part.

The Exposition

In Table III all the "sonata form" movements are classified into tonal frame types A_2 , $A_{2/3}$ and A_3 ,¹ showing at the same time their distribution among binary and ternary designs. The absence

¹Refer to K. Heuschneider, The Piano Sonata of the 18th Century in Germany, p.8-9. The borderline type $A_{2/3}$ has been inserted into Dr. Heuschneider's original system for reasons specified in part (b) of this chapter.

of the form type A_1 proves that Augusto no longer totally relied on the Baroque concerto tradition of three (usually three) modulatory "Fortspinnungs-units", resulting in the outline $a^1 a^2 a^3$.²

All his expositions in fact, have two tonal centres which are accommodated in the three frames listed above. In general the first unit or section³ ends on the T^V or occasionally remain in the T . The new key is then either prepared by a modulatory transition or introduced immediately by means of a "tonality-jump"⁴. In both of the A_2 and $A_{2/3}$ expositions the full cadence confirming this new key is considerably delayed although the new tonality is implied shortly after the initial opening unit or section. All of the A_3 expositions on the other hand have a fully established second section in the new key.

Disregarding any differentiation into an A_2 or A_3 frame, all expositions have a thematic arrangement of either category B_2 or B_3 .⁵ As in the case of J.C.F. Bach's sonatas, Augusto's thematic material presented within the exposition leans more towards unification than towards marked diversification or contrast. Those movements which have a certain amount of contrast and which are accommodated into the group B_3 contain at least two thematic units.

²Op.cit., p. 4 and 8. (This A_1 type had no further influence on the further evolution of the sonata form. Op.cit., p.32.)

³The term "unit" is used to define the internal divisions found in tonal frames A_2 and $A_{2/3}$, whereas the term "section" is confined to the internal divisions of the A_3 tonal frames.

⁴For an explanation of "tonality-jump" refer to Op.cit., p.29, Note 6.

⁵Op.cit., p.10-14 (i.e. Thematic Form Types B_1 B_2 B_3). The thematic form type B_1 is not found in Augusto's sonatas.

The second thematic unit usually begins immediately after the end of the first tonal unit or section. This is clearly seen in those examples which have no modulatory transition or connecting modulatory passage, but instead make use of the "tonality-jump". In those movements containing a modulatory transition the second thematic unit is often subdivided into a modulatory forephrase followed by a non-modulatory afterphrase confirming the new key. In a number of expositions this afterphrase begins on the D^V or Ip^V and remains on that level for some time before terminating the second tonal centre with a full cadence. This thematic unit may be succeeded by further contrasting material presented either in the manner of a short closing group or epilogue, or along the lines of a true second section. It is interesting to note that the thematic form types B_2 and B_3 do not necessarily coincide with the respective tonal form types A_2 and A_3 but in most cases are interdependent. (Refer to Table III.)

The dimensions of the individual movements also vary quite considerably but this factor does not affect the essential criterion of sonata form, namely an exposition incorporating two different tonalities.

For the purpose of this investigation Augusto's 87 expositions have been divided into the following three groups based on the tonal frames A_2 , $A_{2/3}$, and A_3 .

(a) A_2 Expositions⁶

16 of Augusto's Expositions (i.e. 5.4%) fall into the above category. Although they comply with the general definition given

⁶The cadential section of the unit is expanded and the new tonal centre emerges earlier, although the full cadence is still withheld up to the end of the unit. Op.cit., p.9. (Refer to Table III for the above expositions, under columns A_2).

in footnote 6 they do reveal a certain amount of variation within this given framework which in turn shows a development from the more primitive examples to those anticipating the advanced tonal form A_3 . For this discussion the above expositions have been subdivided into two groups as follows:

(1) Stylised Dance-Suite Movement Type: Of the 15 A_2 expositions, only 2 fall into this subdivision, namely Nos. 9/i and 32/iii.

<u>Movement</u>	<u>1st Unit</u>	<u>2nd Unit</u>	<u>Epilogue</u>
9/i	Bars: 1 - 4 Keys: T T ^V	5 - 8 D ^V D ^V	9 - 10 D D
32/iii	Bars: 1 - 8 Keys: T T ^V	9 - 24 T ₆ ^V D ^V D	

No. 9/i is closely associated with movements entitled *Aria* or *Arietta*.⁷ The whole movement retains the binary concept of the dance but the slightly extended second main part also contains a modulatory recapitulation. This movement is in fact a miniature precursor of sonata form; its dimensions prevent clearly defined sectional demarcation but these are embryonically implied. The main subject is contained in the first four bars which leads to the T^V. The second unit contains transition material beginning on the D^V which is finally resolved on the D in bar 9. This transitional or second unit contains three two-bar chain structures which shows its dependence on the divertimento of the Viennese Pre-classical era.⁸ The last two bars of the exposition form the epilogue or closing unit which consolidates the second tonal centre.⁹

⁷ Often encountered in the sonatas of Monn and Wagenseil.

⁸ Heuschneider, K., The Sonatas of Joseph Haydn, p.138 & 160.

⁹ The second main part of this movement retains the exposition's simplicity.

In No. 32/iii (entitled Tempo di Minuetto) we encounter a genuine sonata-form movement yet with a clear A_2 exposition. The first unit consists of an eight-bar open period ending on the T^V . The second unit begins on the T^V and in bar 12 leads into the D^V . It remains on this level from bar 12-24, the final cadence only appearing right at the end of the exposition.¹⁰

(ii) Older Traditional Type: The remaining 14 A_2 expositions are incorporated under this heading. The four selected movements below represent the development within the older traditional type A_2 leading up to the more advanced tonal frames in parts (i)(b) and (i)(c) of this chapter.

<u>Movement</u>	<u>1st Unit</u>		<u>2nd Unit</u>		<u>Epilogue</u>	
44/ii	Bars: 1 - 2½	2½ - 4½	5 - 8			
	Keys: T T ^V	T D ^V	D D			
35/ii	Bars: 1 - 8	9 - 16	17 - 28			
	Keys: T T ^V	Tp Tp ^V	Tp ^V Tp			
48/i	Bars: 1 - 8	9 - 11½	12 - 12½		12½-15	
	Keys: T T ^V	Tp D ^V	D D		D D	
8/i	Bars: 1 - 6	7 - 12	13 - 20	21 - 24	25 - 28	
	Keys: T T	T D ^V	D ^V D ^V	D D	D D	

No. 44/ii with its small dimensions has the most primitive form within this group. The D^V is reached in bar 5 but the final cadence is not decisively established until the close of the exposition. No. 35/ii is similar to 44/ii in that the final cadence is also delayed up to the last bar, but differs in this respect that it contains an interrupted cadence in bar 24. The new key is referred to

¹⁰This dual or subdivided transition consisting of a short modulatory forephrase (T^V-D^V) and a long modulatory afterphrase remaining on the D^V is also found in the sonatas of C.G. Neefe, Op.cit., p.115f. The second main part of 32/iii contains a development section of 22 bars as well as a regular recapitulation of 24 bars.

in passing but the final cadence is still delayed to the end. In both these expositions there are no epilogues to strengthen the final cadence points. No. 48/i begins with an 8-bar open period, (the first four bars in major and the second four bars in minor) followed by a modulatory sequential transition beginning on the T_p in bar 9 and leading to the D^V in bar 11. The new key is located in bar 12 though the first full cadence is only found in bar $12\frac{1}{2}$. Bars $12\frac{1}{2}$ - 15 may be referred to as an epilogue and as the progression continues on unabated and the fact that the same sequential material from the 2nd unit is retained, this exposition remains in group A_2 .

No. 8/i is more advanced than the previous examples. The first unit remains in the T and after a break of a quaver rest in bar 6 the 2nd unit commences again in the tonic but finally leads to the D^V in bar 12. From bar 13-20 the tonality continues on the D^V level which is followed by two perfect cadences in the new keys in bars 21 and 24. The whole of this portion from bar 13-24 is unified thematically and together with the constant forward drive of the progression the cadence is only confirmed in bar 24. The last two bars of the exposition form an insignificant epilogue.

(b) $A_2/3$ Borderline Expositions¹¹

21 expositions (i.e. 24.1%) fall into the above category and as may be expected some of these lean more towards the earlier type A_2 while the majority align themselves with the more advanced A_3 frames. These expositions do, however, share certain features

¹¹The borderline between A_2 and A_3 tonal frames is found in those movements which introduce a clear subdivision into two different tonal centres while still avoiding the bass progression V-I of the perfect cadence. Op.cit., p.9. (See Table III for these examples.)

in common, namely: (i) the cadence establishing the new key is delayed towards the end of the exposition; (ii) the final cadences are often presented on weak beats or appear in the midst of a harmonic or melodic progression; (iii) the new tonality in the main being confirmed in rather a weak manner, particularly in those examples which attempt the tonality-jump.

The above expositions have been subdivided into two groups according to the nature of the transitions, whether they be modulatory or non-modulatory.

(i) Without a modulatory transition: Eleven sonata-form movements contain expositions in this group.¹² In these expositions the two units are placed next to each other without any connecting modulatory passage. In major keys the first unit ends on the T^V and this harmony immediately assumes a Tonic function in the new key (e.g. Nos. 10/i, 15/i, 23/i, 31/i and 39/i) or precedes from the T to a Dominant function (e.g. No. 44/i). In minor keys the new tonal centre is always introduced by means of a third relationship juxtaposing T^V with T_p (e.g. Nos. 3/ii, 11/ii and 28/ii). In two other cases however the shift is from T^V to D^V (e.g. Nos. 4/i and 36/i).

Although these movements introduce two different tonal centres some have either weak harmonic functional changes (i.e. an indecisive tonality-jump), or the final bass progression V-I is still avoided or delayed to the close of the exposition. The following selected movements give a cross-section of the eleven borderline $A_{2/3}$ expositions dealt with above:

¹² 3/ii, 4/i, 10/i, 11/ii, 15/i, 23/i, 28/ii, 31/i, 36/i, 39/i, and 44/i.

<u>Movement</u>		<u>1st Unit</u>	<u>2nd Unit</u>		<u>Epilogue</u>
3/ii	Bars:	1 - 8	9 - 20	21 ^v - 26 ^v	27 - 31 ^v 32 - 34
	Keys:	T ⁻ T ^v	Tp ₆ Tp	Tp ^v Tp ^v	T T
4/i	Bars:	1 - 4	5 ^v - 6 ^v	7 ^v - 11 ^v	12 ^v - 13
	Keys:	T T ^v	D ^v D ^v	D ^v D ^v	D ^v D
31/i	Bars:	1 - 8	9 - 21		22 - 24
	Keys:	T T ^v	D D ^v		D D
15/i	Bars:	1 - 8	9 - 14	15 ^v - 35	36 - 40
	Keys:	T T ^v	D D ^v	D ^v D ^v	D D

No. 3/ii contains a very weak tonality-jump from T^v to Tp in bar 9. Tp^v is asserted in bar 21 which leads to two indecisive cadences in bars 27 and 30, and only in bar 32 is the cadence complete. A short epilogue with the same thematic material concludes the exposition. This movement is therefore closer to A₂ than to A₃. No. 4/i also contains a weak tonality-jump to D^v and the full cadence establishing the new key is delayed to the last bar owing to an interrupted cadence in bar 11. No. 31/i reveals a well established tonality-jump but the ultimate cadence is delayed by means of sequences and recurring motivic patterns up to bar 21. A short 3-bar epilogue concludes the exposition. No. 15/i represents the last stage before A₃ tonal frames are applied. It contains a well defined tonality-jump and the second unit is extended for 26 bars before the key is finally confirmed. It also contains a thematically contrasting epilogue of three bars.

(ii) With a modulatory transition: The remaining 10 expositions within the category A_{2/3} are found in the above group.¹³ These expositions contain lengthy transitions and do not really lead to

¹³ 7/i, 8/ii, 15/ii, 16/i, 19/ii, 32/ii, 35/iii, 40/iii, 42/i, and 43/i.

substantial closing units, hence the decision to refer to the latter as epilogues as opposed to second units. The four selected expositions below represent this particular group of expositions as found in Augusto's sonatas:

<u>Movement</u>	<u>1st Unit</u>	<u>Transition</u>	<u>Epilogue</u>
7/i	Bars: 1 - 8 Keys: T T ^v	9 - 24 T ₆ ^v D ^v	25 - 30 D D
42/i	Bars: 1 - 8 Keys: T T ^v	9 - 20 T ₄ ^v Tp ^v	21 - 32 Tp ₆ Tp ^v
43/i	Bars: 1 - 8 Keys: T T ^v	9 - 14 T D ^v	15 - 20 D D ^v
			21 - 23 D ⁻ D ^v
			24 - 26 D D ^v
			27 - 28 D D
35/iii	Bars: 1 - 4 Keys: T T	5 - 8 T D ^v	9 - 21 D ^v D ^v
			22 - 26 D D

No. 7/i commences with an 8-bar open period followed by a lengthy transition from T₆^v in bar 9 to D^v in bar 24. This transition is made up of three similarly derived ideas which occur successively as follows: bar 8 - 12, 13 - 20 and 21 - 24. They all hover around D and D^v while the middle idea incorporates D⁻ in bars 17 - 19. There is no second unit and the concluding 6 bars form an epilogue. This epilogue is a further derivation of the ideas contained in the preceding transition. No. 42/i in C minor also contains a lengthy thematised transition from bar 9 - 32, and the final cadence is withheld up to bar 32. The cadence is concluded in bars 33 - 34. An interesting portion of this transition is seen in bars 21 - 25 where the Tp₆⁻ is encountered followed by a downward chromatic sequence leading to Tp^v in bar 31. The complete transition consists mainly of broken chord pianistic fragments which undergo subtle variations; in the main these tend to revolve around common harmonic notes within the chordal progressions (e.g. bars 10 - 11 show note C[♯] repeated 13 times within the set pattern). In 43/i the transition extends from bar 9 up to the double

bar and there is no second unit or epilogue. The transition begins on T and the first appearance of the V-I progression is seen in bars 14 and 15, yet it is so firmly embedded into the rhythmic and melodic continuity that it is not conclusive. The second appearance, five bars later, still lacks definition as the accent falls on the minor dominant. In bar 24 the same cadence leads to D major but is still so much part of the general flow that it cannot be perceived as final. By means of an interrupted cadence the ultimate V-I cadence is once again delayed to the last bar of the exposition. Owing to the fact that there is so little contrast thematically this movement tends to lean more towards B_2 than B_3 . The last movement 35/iii shows the last stages of the borderline expositions leading towards the ultimate A_3 tonal frame. It opens with a 4 bar subject which remains in T. Then follows a "little Fortspinnungs" continuation unit from T to D^V . After this second four-bar continuation, 13 bars subsequently prepare the ground for the new key in bar 21. This long key preparation from bar 9 - 21 contains his typical transitional repetitive and sequential patterns, focusing on central harmonic notes. From bar 22 - 26, an epilogue establishes the key centre. The epilogue also contains new thematic material as well as the partial inclusion of the opening dotted-rhythmic headmotive from the first unit.

(c) A_3 Expositions¹⁴

By examining the numerical figures within the three expositional tonal frames, namely 16 A_2 's, 21 $A_{2/3}$'s and 50 A_3 's, one can discern

¹⁴The tonal frame of the sonata form with an exposition subdivided into two tonal centres which are separated by a V-I cadence. Op.cit., pp. 8 and 9.

Augusto's relatively advanced position within the history of the sonata form. As with C.P.E. Bach, G. Benda, E.W. Wolf, C.G. Neefe, G. Gruner and F.W. Rust,¹⁵ the majority of Augusto's sonata form movements adhere to the tonal frame A_3 with two fully established tonalities within the exposition. The two tonal centres being separated either by means of a transition or by a tonality-jump. These two principles are also found in the borderline $A_{2/3}$ expositions, but are now more clearly defined within the A_3 tonal frame. As in part (i)(b) of this chapter the A_3 expositions are also subdivided into the following two groups:

(i) Without a Modulatory Transition: The 29 movements which fall into this category reveal a certain amount of variation which will be dealt with during the discussion. The seven selected movements below represent a cross-section of these changes. In these expositions the two sections are placed next to each other without any connecting modulatory passage but by a tonality-jump. In both major and minor keys, except No. 3/i, the first section ends on the T^V .¹⁶ In major keys the change in harmonic function from the old key into the new key varies as follows:

- $T^V - D$ (17 movements¹⁷)
 $T^V - D_6$ (5 movements, viz. 1/i, 6/i, 27/iii, 33/i, 33/iii)
 $T^V - D^V$ (2 movements, viz. 22/iii, 39/iii).

¹⁵These six composers are all discussed in Heuschneider, Germany.

¹⁶With the exception of 3/i which ends on the T.

¹⁷Nos. 1/iii, 3/i, 3/iii, 5/i, 17/i, 18/i, 19/i, 19/iii, 22/i, 24/i, 28/i, 30/i, 30/iii, 32/i, 35/i, 37/i and 40/i.

In minor keys, we find the following:

T^V - Tp (4 movements, viz. 22/ii, 23/ii, 30/ii, 41/i)

T^V - T (1 movement, viz. 36/ii).

<u>Movement</u>	<u>1st Section</u>	<u>2nd Section</u>	<u>Epilogue</u>		
40/i	Bars: 1 - 8 Keys: T T^V	9 - 15 D D^V	15 - 17 ² D D^V	17 ³ - 18 D D	
27/iii	Bars: 1 - 8 Keys: T T^V	9 - 22 D D^V		23 - 29 D D	
3/i	Bars: 1 - 6 Keys: T T^V	7 - 16 D D^V	19 - 25 D D^V	26 - 27 D D^V	28 - 32 D D
35/1	Bars: 1 - 4 Keys: T T^V	5 - 8 D D^V	8 - 11 D D^V		12 - 14 D D
41/i	Bars: 1 - 12 Keys: T T^V	13 - 18 Tp Tp^V	19 - 27 Tp^V Tp^V		28 - 32 Tp Tp
30/iii	Bars: 1 - 16 Keys: T T^V	17 - 24 D D^V-D	25 - 34 D^V D^V	35 - 41 D D^V	42 - 46 D D
22/i	Bars: 1 - 14 Keys: T T^V	15 - 26 D D^V	27 - 36 D D^V	37 - 44 D^V D^V	45 - 49 D D

Of the 29 movements which fall into this division, 13 form a group of their own and are referred to as "ambiguous" cases.¹⁸

They are ambiguous as the respective tonality-jumps are not as well defined as in the remaining 16 movements and the result is less convincing. The first three of the selected movements above represent this particular category.

No. 40/i commences with an 8-bar first section ending on the T^V which in turn leads into the D , D^V and D in bar 9. The tonality-jump is not strong owing to a passing reference to the T in bar 10.

¹⁸ Nos. 3/i, 3/iii, 6/i, 18/i, 19/i, 19/iii, 22/ii, 23/ii, 27/iii, 28/i, 33/iii, 36/ii and 40/i form the group of "ambiguous" cases. The following 16 movements, however, have definite and well established new keys; 1/i, 1/iii, 5/i, 17/i, 22/i, 22/iii, 24/i, 30/i, 30/ii, 30/iii, 32/i, 33/i, 35/i, 37/i, 39/iii and 41/i.

From bar 10 - 15 two sequence patterns terminate with an inconclusive V-I cadence in bar 15 owing to the continuous nature of the progression. The decisive cadence point is only reached in bar 17 which is immediately followed by a short concluding epilogue of $1\frac{1}{2}$ bars duration. In No. 27/iii after an open 8-bar period, we find another ambiguous tonality-jump which commences on the D_6 in bar 9. The figurative right-hand motive in bar 9 is used sequentially up to the decisive cadence in the new key in bar 22. Bars 23 - 29 form an epilogue which also contains different thematic material. No. 3/i is more extensive in dimension than either of the two previous examples and represents a more advanced stage tonally within this specific group of ambiguous cases.¹⁹ After a 6-bar opening which ends on the T, the D is asserted in the subsequent continuation from bar 7 onwards reaching a cadence point in bar 18. There is no break from the opening first section into the second and the material used in both sections is strongly unified. Bars 19 - 21 introduce a twice-repeated chromatic pattern which leads to four bars on the D^V level (bars 22 - 25). Bars 25 - 27 precede the concluding V-I cadence establishing the new key which in turn is subsequently followed by a distinct epilogue containing a new thematic motive.

The next four movements represent the clearly defined tonality-jumps found within the A_3 tonal frames. No. 35/i shows two clearly defined sections from bar 1 - 4 and from bar 5 - 14. The extended second section contains numerous thematic ideas within the overall progression and which are strung together by underlying rhythmic

¹⁹ Nos. 40/i and 27/iii contain more melodic contrasts than No. 3/i and both fall into the thematic group D_3 while the latter is placed into B_2 .

motives. The concluding epilogue, bar 12 - 14 refers momentarily to a small motive from bar 3 of the first section which brings about more unification within the exposition. No. 41/i on the other hand shows an extended first section of 12 bars, representing a non-modulatory "little Fortspinnung" subject with a parallel headmotive.²⁰ A clearly defined tonality-jump is found in bar 13 which leads to the T^V in bar 18. A figurative section follows from bar 19 - 24 on the T^V and the final cadence in the new key is located in bar 27. Bars 28 - 32 form the epilogue, but as the progression continues on from the cadence point together with the fact that the material is not greatly contrasting, this closing section is only implied. No. 30/iii also contains a non-modulatory "little Fortspinnungs" subject over 16 bars. Bars 17 - 24 show the tonality-jump together with its defined cadence. Brilliant figurative patterns on the D^V level appear between bars 25 - 34, followed by an exact repeat of an earlier portion (bars 17 - 24) in bars 35 - 41. The last five bars provide a contrasting epilogue. No. 22/i is constructed on similar lines yet without any repeated sections; the whole exposition consists of many varied chains of ideas following each other.

(ii) With a Modulatory Transition: Out of the total of 50 A_3 expositions, 21 fall into the above subdivision. Of these 21 expositions, 16 have first sections which end on the T^V ²¹ and 5

²⁰W. Fischer in "Studien zur Musikwissenschaft", III (1915), p.29f refers to this short non-modulatory sequence as the "little Fortspinnung". See Heuschneider, Germany, C.G. Neefe, p. 135, and C.P.E. Bach, p.47.

²¹Nos. 9/iii, 11/i, 11/iii, 13/i, 20/i, 21/i, 25/i, 28/iii, 29/i, 34/i, 38/i, 42/iii, 43/iii, 45/i, 47/i and 47/iii.

remain on the T.²² The transitions which follow the 1st sections commence on varying degrees of the scale as follows:

T - T (3 movements, viz. Nos. 2/i, 12/i, 23/iii).

T^V - T (3 movements, viz. Nos. 34/i, 43/iii, 45/i).

T^V - T^V (6 movements, viz. Nos. 11/iii, 13/i, 20/i, 25/i, 38/i, 47/i).

T^V - T^{6V} (7 movements, viz. Nos. 9/iii, 11/i, 21/i, 26/i, 28/iii, 29/i, 47/iii).

T^V - T⁶ (1 movement, viz. No. 42/iii).

T⁻ - T^{iv} (1 movement, viz. No. 33/ii).

The above expositions contain a transition that comprises either a brief modulatory portion only,²³ or, more frequently consists of a modulatory forephrase up to D^V or T^{6V} followed by an expanded non-modulatory afterphrase,²⁴ The non-modulatory key preparation begins on the D^V or T^{6V} and terminates in a perfect cadence in the D or T⁶. This transition is mostly followed by a third thematic unit in the new key, either in the form of a second section, with or without an epilogue, or purely in the form of a short epilogue. The following table shows the tonal and dimensional details of selected expositions falling into this group:

²² Nos. 2/i, 12/i, 23/iii, 26/i and 33/ii.

²³ Nos. 9/iii, 20/i, 23/iii, 25/i, 28/iii, 38/i, 45/i, 47/i
- 8 movements in total.

²⁴ Nos. 2/i, 11/i, 11/iii, 12/i, 13/i, 21/i, 26/i, 29/i, 33/ii, 34/i, 42/iii, 43/iii, 47/iii - 13 in total.

<u>Movement</u>	<u>1st Section</u>	<u>Transition</u>	<u>2nd Section</u>	<u>Epilogue</u>
47/i	Bars: 1 - 4 Keys: T T ^v	5 - 9 T ^v modul. D ^v	10 - 12 D D ^v D ^v	13 D
23/iii	Bars: 1 - 8 Keys: T T	9 - 15 T modul. D ^v	16 - 21 D D	
25/i	Bars: 1 - 8 Keys: T T ^v	9 - 16 T ^v modul. D	17 ^v - 29 ^v D ^v D ^v	30 - 32 D D
43/iii	Bars: 1 - 8 Keys: T T ^v	9 - 11 T D ^v	12 - 13 D D ^v	14 - 16 D D
42/iii	Bars: 1 - 8 Keys: T T ^v	9 - 15 Tp ⁶ Tp ⁶	17 - 25 Tp ⁶ Tp ^v	26 - 32 Tp Tp
29/i	Bars: 1 - 12 Keys: T T ^v	13 - 16 T ^v D ^v	17 - 21 D ^v D ^v D ^v	22 - 24 D D
21/i	Bars: 1 - 12 Keys: T T ^v	13 - 16 T ⁶ D ^v	17 - 26 D ^v D ^v D ^v	27 - 34 D D
2/i	Bars: 1 - 8 Keys: T T	9 - 16 T D ^v	17 - 26 T D ^v	27 - 48 D D D
34/i	Bars: 1 - 11 Keys: T T ^v	12 - 21 T modul. D ^v	22 - 37 D ^v D ^v D ^v	38 - 44 D ⁴ ₃ D ^v
			45 - 54 D D ^v	55 - 57 D D

The first three expositions show brief transitions which lead to their respective second sections after modulating to the D^v or Tp^v. No. 47/i is a short and concise example showing clear tonal sections as well as contrasting melodic material (see Appendix). No. 25/i contains a second section beginning and remaining on the D^v²⁵ and consequently the perfect cadence is withheld up to the end of the 2nd section.

The remaining seven expositions show the more complex transitions each of which contain two units, one modulating and the other establishing the new key. Nos. 43/iii, 42/iii and 29/i have no second sections and close with epilogues instead. No. 21/i contains a

²⁵This resembles the "modulatory themes" of C.P.E. Bach and G. Benda, discussed on pages 32 and 58 respectively in Heuschneider, Germany.

second section which is separated from the V-I cadence by a crotchet rest in bar 27. This section also introduces new thematic material.

No. 2/i represents the final stage of these expositions clearly showing all sectional divisions together with contrasting motives.

No. 34/i is the only irregular example which has a short "Adagio sostenuto" insert within the transition separating the two sections of the exposition²⁵ (bars 22 - 37).

In the distribution of thematic material Augusto's sonatas apply various transitional techniques such as continuation, layer and chain structures, side by side with the classical arrangement into clearly contrasted groups. The absence of the thematic form type B_1 and the predominance of types B_2 ²⁷ and B_3 ²⁸ shows that he is no longer indebted to traditional baroque principles but reveals a closer affinity to classical trends. Most of his expositions are characterised by a marked sense of lyricism and harmonic continuity. Although individual themes may differ quite considerably, as in the case of types B_3 , this lyricism helps to bring about uniformity of mood. Augusto, like his contemporary C.G. Neefe,²⁹ also incorporates less obvious methods of unification within his expositions such as occasional cross references between themes, melodies sharing similar curves, recurring motives, common rhythmic patterns as well as the

²⁵ This same "insert" is included in the recapitulation of the same sonata. These "inserts" are also to be found in some of the expositions of F.W. Rust, op.cit., p.167.

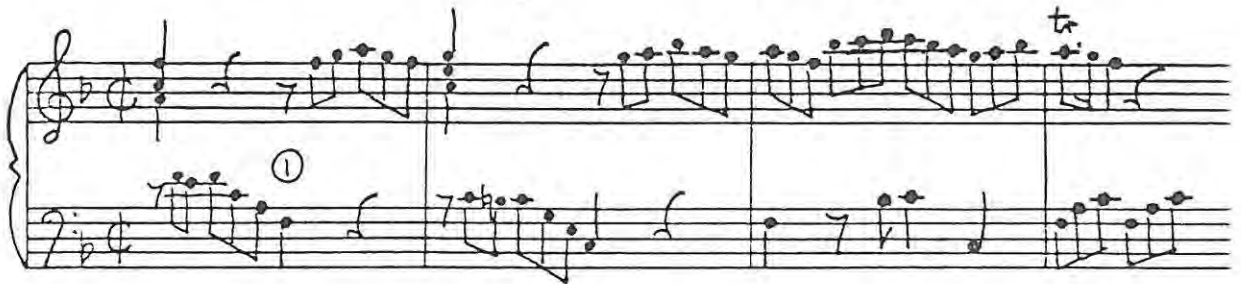
²⁷ 40 expositions fall into the thematic type B_2 - (i.e. 46%). For further information re thematic form types see Heuschneider, Germany, p.10f.

²⁸ 47 expositions fall into type B_3 - (i.e. 54%).

²⁹ Op.cit., p.114f.

repetition of harmonic progressions. It is for this reason that it is often difficult to distinguish clearly between the thematic form types B_2 and B_3 . A few examples should suffice to illustrate the various means of unification within his expositions beginning with those nearest type B_2 and ending with the more advanced form B_3 .

A number of expositions are unified by recurring rhythmic and melodic patterns which remain unaltered throughout the exposition. Both rhythmic and melodic material are interrelated and being shared fairly equally between the hands create the highest degree of unification. (e.g. Nos. 24/i, 32/i and 33/i). In all three cases the prevailing motive is a lyrical triplet figure. No. 32/i is representative of this type (Ex. 1).



Ex. 1 No. 32/i (bars 1 - 3½)

Similar rhythmical unification is found in No. 3/i; there is no real contrast in melodic material and the various motives are held together by constant semiquaver movement. (Ex. 2a-e). The most prominent motive (Ex. 2a) recurs in a variety of ways giving further unity to the entire exposition.

The image contains five examples of musical notation, labeled a through e. Example a is a single bass clef staff showing a melodic line with eighth and sixteenth notes. Examples b, c, d, and e are grand staves, each consisting of a treble clef staff and a bass clef staff. Example b has a circled '1' in the bass staff. Example c has a circled '9' in the bass staff. Example d has a circled '19' in the bass staff. Example e has a circled '26' in the bass staff. The notation includes various rhythmic values, accidentals, and phrasing marks.

Ex. 2a-e No. 3/1 (bars 1 - 2½, 9 - 9½, 19 - 19½, 26 - 27½)

A few expositions are unified by a recurring motive or phrase almost in the form of a "motto" as in No. 33/1 (Ex. 3a-c).

Musical score for Ex. 3a-c, No. 38/i, showing three systems (a, b, c) of piano accompaniment. System a (bars 1-4) features a "MOTTO" marked with α and a section marked with β . System b (bars 17-18) features a section marked with α . System c (bar 22) features a section marked with β . The score is in 3/4 time with a key signature of one flat.

Ex. 3a-c No. 38/i (bars 1 - 4, 17 - 18, 22)

The exposition of No. 36/i is unified by a melodic curve located in the opening two bars, namely an initial ascending arpeggio figure followed by a step-wise descending scale motive. Ex. 4 shows how this curve is adapted in various places within the exposition.

Musical score for Ex. 4 a-c, No. 36/i, showing three systems (a, b, c) of piano accompaniment. System a (bars 1-2) features a section marked with α and a section marked with β . System b (bars 6-7) features a section marked with α . System c (bars 17-18) features a section marked with β . The score is in 3/4 time with a key signature of one flat.

Ex. 4 a-c No. 36/i (bars 1 - 2, 6 - 7, 17 - 18)

In Nos. 6/i and 15/i we find typical examples of derivation technique tending towards unity. No. 6/i approaches a contrasting second section (bar 9ff) but unity is brought about by complementary rhythms used throughout the exposition (i.e. sharing of the melodic patterns between the hands in the form of pseudo-polyphony).

The image shows three systems of handwritten musical notation for No. 6/i. The first system covers bars 1-12, the second system covers bars 19-20, and the third system shows a continuation of the bass line. The notation is in a grand staff (treble and bass clefs) with a brace on the left. Circled numbers 1, 5, 8, 10, and 19 are placed above or below notes to highlight specific melodic patterns. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

Ex. 5a-b No. 6/i (bars 1 - 12, 19 - 20)

No. 23/i, 30/i and 40/iii represent those expositions which have a unified recurring bass line. The first two rely almost totally on the Alberti-bass pattern; No. 23/i is more unified than No. 30/i as it does not have contrasting melodic material. No. 40/iii on the other hand reveals a more complex design in its bass part;

a bass part which imitates the R.H. progression between bars 1 to 6 and at the same time contains notes that constitute a typical Baroque line. (Ex. 5 illustrates this feature.) Fragments of this same bass pattern recur throughout the exposition upon which contrasting melodic ideas are superimposed.

Ex. 6 No. 40/iii (bars 1 - 6)

Many expositions contain a variety of ideas in addition to the opening subject. These ideas are arranged into thematic chains made up of short phrases (e.g. Nos. 5/i and 2/i) or into longer units that recur like thematic layers. (e.g. Nos. 30/i and 30/iii). No. 5/i represents an exposition made up of small contrasting melodic patterns which recur, alternate and at times combine with one another, thus providing unity from within. These thematic chains occasionally undergo varied changes either through continuation or derivation techniques.

No. 5/i	Phrase a	Bar 1 - 4	First Section
	b	5 - 6	
	a (varied)	7 - 8	
	a ¹	9	Second Section
	b ¹	10	
	a ¹ (varied)	11	
	b ²	12 - 13	
	a ¹ (varied)	14	

c	15 - 18	
a ¹ (varied)	19 - 20	
b ³	21 - 22	
c + a ²	23 - 24	
b ³	25 - 26	
c + a ²	27 - 28	
c + a ³	29	
a ¹ (varied)	30 - 32	Epilogue

No. 2/i is even more advanced than No. 5/i. The melodic chains are longer and, although they seem contrasted, are in fact unified by various means such as repeated notes, succession of parallel thirds, sigh motives as well as conventional scale passages. A clear second subject is found in bar 27 and a closing group is located from bar 49 onwards. The intermediate step between B₂ and B₃ is represented in Nos. 30/i and 30/iii where in both cases the diverse thematic material is organised into recurring layers.

30/i :	Layer I	Bar 1 - 6	First Section
	Layer II	Bar 7 - 12	
	Layer III	Bar 13 - 20	Second Section
	Layer IV	Bar 21 - 24	
	Layer II (Varied)	Bar 25 - 30	
	Layer III (Exact repeat)	Bar 31 - 38	
	Layer IV (Varied)	Bar 39 - 40	Epilogue
30/iii:	Layer I	Bar 1 - 16	First Section
	Layer II	Bar 17 - 24	Second Section
	Layer III	Bar 25 - 34	
	Layer II (Exact repeat)	Bar 35 - 41	
	Layer III (Varied)	Bar 42 - 46	Epilogue

The return of thematic layers sometimes serves as a means of unifying expositions which otherwise tend towards contrast (e.g. Nos. 27/i, 35/iii and 43/iii). In all three examples the thematic return is based on a portion of the opening subject as illustrated in

No. 35/iii (Ex. 7a-b).

Ex. 7a-b No. 35/iii (bars 1 - 4, 23 - 26)

No. 29/1 on the other hand has no obvious unification elements, and the character of the different thematic chains is more defined. The first subject group (bar 1 - 12) consists of an energetic opening motive (bar 1 - 4) which is followed by a long afterphrase which mainly consists of pianistic figurations. The modulatory transition (bar 13 - 21) begins in a lyrical manner and builds up in intensity until the D^V is reached in bar 21. The last three bars, the epilogue, resort to the energetic and powerful mood of the opening subject. Unity is therefore achieved in mood and not in content.

Augusto's most advanced sonata exposition is found in No. 34/1. Thematically there are three self-contained sections, viz: a first subject (bars 1 - 11), a transition (bars 12 - 44) and a second subject (bars 45 - 57) both stylistically related to the opening theme. The

transition, however, contains a contrasting central unit - "Adagio sostenuto" - (bars 21 - 37) which helps to differentiate even more between the sections.

No. 34/i	Layer I a	Opening subject	Bar 1 - 11	1st Section
	II a ¹	Derivation of opening subject	" 12 - 21	Transition
	III b	Contrast	" 22 - 37	Adagio sostenuto
	II a ²	Further derivation of a	" 38 - 44	Transition
	IV a ³	Related to 1st section a	" 45 - 54	2nd Section
	V a ⁴	Derivation of a ³	" 55 - 57	Epilogue

The Second Main Part

The majority of Augusto's sonata form movements (i.e. 49 out of a total of 87) adhere to the classical separation into development and recapitulation. The remaining 38 movements reveal the earlier transitional stages from extended-binary (3 in number) to hybrid binary-ternary designs (35 in number).

Extended-binary form³⁰ is represented by three slow movements which have the following dimensions:

No. 12/ii	19 vs 22 bars
No. 15/ii	21 vs 23 bars
No. 19/ii	23 vs 27 bars

The thematic succession in each case corresponds to that of the respective exposition, and the second main part also maintains the conventional tonal plan consisting of a modulatory unit leading from the D (as in No. 12/ii) or the Tp (as in Nos. 15/ii and 19/ii) back to the T. In all three movements the internal expansion in the second main part is found at the beginning of the second tonal unit. In No. 12/ii this is virtually only an expansion from 4 to 7 bars; in No. 15/ii a varied continuation phrase of the same material is introduced instead; and in No. 19/ii a new thematic idea of 7 bars replaces the former motive consisting of 3 bars. The following diagram illustrates the relationship between the Exposition and the second part:

³⁰ Also found in the sonatas of C.P.E. Bach, G. Benda, C.S. Binder and C.G. Neefe. Op.cit., pp. 39, 62, 77 and 121 respectively.



<u>Movement</u>	<u>Exposition</u>	<u>Relationship</u>	<u>Second Part</u>
12/ii	Bars 1 - 8	correspond to	Bars 20 - 26
	9 - 12	expanded in	27 - 34
	13 - 15	correspond to	35 - 37
	16 - 19	correspond to	38 - 41
<hr/>			
19/ii	Bars 1 - 8	correspond to	Bars 24 - 31
	9 - 11	replaced by a new phrase in	32 - 38
	12 - 15	correspond to	39 - 42
	16 - 18	correspond to	43 - 45
	19 - 23	correspond to	46 - 50

All movements in the various hybrid binary-ternary forms begin the second main part with an elaboration of the material from the first unit, and the recapitulation is regular only from the later parts of the transition or from the second unit onwards.³¹ With the exception of Nos. 36/ii and 39/ii,³² all these movements have their second main part subdivided by a full cadence in the Tp, D, Dp, SD or SDp.³³ This cadence terminates the "development" of the first unit and is either followed by a mere scale-like link to the tonic (e.g. No. 32/ii) or by a modulatory passage from this central cadence to the recapitulation in the tonic key. (e.g. Nos. 45/i and 38/i), as illustrated below:

³¹This is merely an expansion of the older binary design.

³²These two slow movements do not contain real modulations at all and thus follow the simpler tonal concept found in binary forms.

³³e.g. Nos. 1/iii, 42/i, 45/i, 11/ii and 17/i respectively.

<u>Movement</u>		<u>First Part</u>				<u>Second Part</u>						
32/ii	Keys:	T	-	Ep	/	Ep	-	D	Link	D	-	F
	Bars:			18				12				12
45/i	Keys:	T	-	D	/	D	-	Dp	Dp modul.	D	-	F
	Bars:			19				15		6		9
38/i	Keys:	T	-	D	/	D	-	Ep	Ep modul.	D	-	F
	Bars:			32				18		17		11

The majority of Augusto's hybrid binary-ternary movements fit the above definition but some on the other hand provide a certain amount of variation within this mould. The initial modulation in the development section in certain examples appears in the afterphrase of the 1st subject and not necessarily from the transition onwards (e.g. No. 35/i). This has the effect of shortening the restatement of the main motive followed by the normal modulation to the central full cadence, prior to the recapitulation. No. 32/i includes new thematic material together with the first unit before the F entry of the incomplete recapitulation. Nos. 11/i, ii and iii reveal fairly dramatic and powerful development sections based on certain pianistic figurations.³⁴ Nos. 1/iii, 2/i and 27/iii contain development sections which retain all or most of the material from their respective expositions, but their recapitulations remain incomplete, generally commencing with their second units. Nos. 16/i and 27/iii almost have regular recapitulations but the first unit in each case is slightly irregular in that both commence on the Ep (the terminating key of the development) and not the T.³⁵

³⁴To be discussed in Chapter VI on Style.

³⁵This overlap between development and recapitulation also occurs in the keyboard sonatas by the Austrian Pre-classical composer G.C. Wagenseil (1715-1777).

Following on from the hybrid binary-ternary sonata forms we proceed to movements which approximate an abridged sonata form. These particular movements, however, differ from true hybrid forms in that they simplify and reduce the original ternary structure into an exposition and recapitulation of about equal length, separated from each other by a short link or middle section.³⁶ This form appears in the following seven movements:

(a) Middle section less than half the length of the Exposition:

<u>Movement</u>	<u>Exposition</u>	<u>Middle section</u>	<u>Recapitulation</u>
8/i Bars:	26	8	26
19/iii Bars:	28	12	28
8/ii Bars:	38	18	42
30/i Bars:	40	16	44

(b) Middle section half the length of the Exposition or more:

<u>Movement</u>	<u>Exposition</u>	<u>Middle section</u>	<u>Recapitulation</u>
22/i Bars:	49	25	58
35/iii Bars:	26	14	26
33/i Bars:	30	18	30

In Nos. 8/i, 8/ii and 19/iii,³⁷ the middle sections do not establish a terminal key and remain in each case on the dominant level, finally returning to the T of the recapitulation by means of a four-note descending scale link.

³⁶ Abridged sonata form is usually applied to movements which have practically no middle section whatsoever; however for the purpose of this discussion I have used the principles laid down by K. Heuschneider in "The Piano Sonata of the Eighteenth Century in Germany", p.103, under the sonatas of E.M. Wolf.

³⁷ No. 46/i also has a non-modulatory middle section of 16 bars, mainly on the D level, before the recapitulation is asserted in the T key. No. 30/i contains a terminal cadence to the Tp, and a short link introduces the recapitulation.

The remaining 42 movements have a regular ternary sonata form outline with fully established and clearly defined subdivisions comprising an exposition, development and recapitulation. This includes the final evolutionary phase within the development of classical sonata form. Dimensionally 18 expositions and recapitulations are of equal length while 21 recapitulations are shorter and 10 are longer than their respective expositions.³⁸ The difference in bar numbers varies either way from 1 to 11 bars. 45 development sections are shorter than their counterparts (varying from 1 to 20 bars) while 4 are slightly longer³⁹ (from 1 - 4 bars). In their tonal structure most developments usually begin on the D or the Tp and modulate towards a new key (viz. Tp, D, Dp, SD, SDp and F⁻) which is usually confirmed at a later stage by a perfect cadence; these cadences may or may not necessarily be succeeded by further modulations. The modulation or harmonic shift to the new key usually follows the full or partial quote of the opening subject. This may even be introduced in the afterphrase of the first theme (e.g. Nos. 28/iii, 32/iii and 43/iii) or by means of a repeat statement of the initial phrase on a higher or lower plane (e.g. Nos. 9/iii, 44/i and 48/i).

Recapitulations are either introduced by a brief link or by a slightly more expanded modulatory passage. 18 belong to the first category and these are located in developments terminating with full cadences on the D, Dp or Tp before promptly returning to the T of the recapitulation. The two tonalities are joined by a short descending link which has no thematic significance whatsoever.⁴⁰

³⁸ These figures include the seven "abridged" sonata form movements.

³⁹ e.g. Nos. 47/iii, 27/ii, 29/i and 44/i, ranging respectively in increased dimension from 1 to 4 bars.

⁴⁰ The above scheme stems from the traditional Baroque form, the Da Capo Aria. Op.cit., p.39.

Still within this first category, ten developments terminate on the Dp (i.e. Nos. 3/iii, 27/i, 30/iii, 32/iii, 43/i, 43/iii, 44/ii, 44/iii, 47/iii and 48/i); seven on the D (i.e. Nos. 3/ii, 8/i, 8/ii, 19/iii, 26/i, 27/ii and 39/iii) and one on the Tp (i.e. No. 30/i).

In the second category, the 28 modulatory passages vary in length from 2 to 10 bars and which do not terminate on a full cadence but invariably lead from the D level to the T of the recapitulations by means of a short descending scale-like passage. Twenty-one of these developments proceed from the Tp via the D to the T (i.e. Nos. 3/i, 4/i, 7/i, 9/i, 12/i, 13/i, 14/i, 15/i, 21/i, 22/i, 23/iii, 24/i, 28/iii, 29/i, 33/i, 33/iii, 34/i, 35/iii, 36/i, 37/i and 44/i); three slow movements proceed from the SD via the D to the T (i.e. Nos. 28/ii, 33/ii and 35/ii) while four remain on the D level (i.e. Nos. 20/i, 23/ii, 41/i and 46/i). With the exception of Nos. 20/i and 46/i, all the above developments within the second category contain the aforementioned scale-like links to the recapitulations. A few movements begin the recapitulation immediately after the full cadence terminating the development, the tonic key being asserted without the usual modulation or link (i.e. Nos. 42/iii, 46/iii and 48/iii).⁴¹

The Development

In his developments Augusto remains largely within the bounds and standard techniques of the Pre-classical Era. As with most other masters of this period his middle sections lack "a true working out of a single idea".⁴² In general Pre-classical composers were involved

⁴¹Nos. 42/iii, 46/iii and 48/iii proceed from the D to the T, Tp to the T, and from the Dp to the T respectively.

⁴²Newmann, W.S., The Sonata of the Classic Era, p.421.

in bridging the gap between two diametrically opposed practices in musical composition, namely, the older Baroque tradition on the one hand (with its expansive development brought about by means of continuation), and the modern Classical method on the other (involving a contractional development introducing dissection, expansion and reorientation of ideas). The majority of Augusto's developments foreshadow the classical form as far as structural details are concerned, but in the area of thematic elaboration he remains in the transitional stage.⁴³ In their internal structure his developments are chiefly concerned with reorganisation and variation of previously-stated subject matter, and systematic motivic elaboration appears only to a certain extent in isolated examples (e.g. Nos. 2/i, 12/i and 29/i). The development section generally only makes use of the main ideas of the exposition, especially the opening subject which is either fully or partially retained at the beginning (except for Nos. 9/i and 17/i).⁴⁴ All subsequent motives or phrases from the exposition may or may not be omitted during the course of the development but their basic order of presentation is nevertheless generally adhered to.⁴⁵ Only in isolated cases do we find the original succession being altered and also the introduction of new motives or phrases supplementing the original material. These internal variations may be clearly observed in the chosen examples

⁴³ It would possibly be more appropriate to speak of a middle section in all those movements which lack a real development of thematic material.

⁴⁴ With the exception of No. 9/i, which uses new material for the opening of the middle section, this material being derived from motives within the exposition, and No. 17/i which slightly alters the main motive and places it in the D minor key instead of D major.

⁴⁵ This confirms his conservative approach towards the treatment of subject matter within the second main part.

which follow. Nos. 11/ii, 11/iii and 43/iii contain all the motives in order, while Nos. 2/i, 22/ii, 27/i, 40/i and 42/i rearrange all the motives in various different ways. The vast majority of movements have reduced versions of the exposition; some only utilizing the first subject group (e.g. Nos. 1/i and 32/iii), while others only incorporate parts of the transition, second subject group and closing section (e.g. Nos. 7/i, 22/i, 35/i and 28/ii).⁴⁵ Certain movements include new thematic material as well as the main motives from the exposition (e.g. Nos. 3/i, 20/i and 32/i), and No. 2/i for example even combines "old" and "new" material together. Quite a number have dramatic pianistic developments (e.g. Nos. 11/i and 37/i) while others make use of interesting harmonic excursions (e.g. Nos. 35/iii and 39/i). Nos. 12/i, 29/i and 34/i even attempt "real" developments in their closing bars before the onset of the recapitulations. The following diagrams illustrate some of the main features mentioned above as well as showing the thematic relationship that exists between the two main parts.

No. 43/iii (ternary sonata form with categories A_3 and B_2) shows how the development and recapitulation retain the thematic layers introduced in the exposition:

<u>Movement</u>	<u>Second Main Part</u>	<u>Relationship</u>	<u>Exposition</u>
43/iii (Devel.) (Recap.)	Bars: 17 - 24	correspond to	Bars: 1 - 8
	25 - 27	correspond to	9 - 11
	28 - 29	correspond to	12 - 13
	30	derivation from	14 - 16
	31 - 38	correspond to	1 - 8
	39 - 41	correspond to	9 - 11
	42 - 43	correspond to	12 - 13
	44 - 46	correspond to	14 - 16

⁴⁵ No. 23/ii reveals thematic layers which recur in the two main parts.

No. 28/ii (ternary sonata form with categories $A_{2/3}$ and B_2) reveals a reduction of the exposition's material in both the development (i.e. excludes bars 11 - 16) and the recapitulation (i.e. excludes bars 5 - 10) :

<u>Movement</u>	<u>Second Main Part</u>	<u>Relationship</u>	<u>Exposition</u>
28/ii (Devel.)	Bars: 17 - 20	correspond to	Bars: 1 - 4
	21 - 23	extension of	9 - 10
	24 - 27	correspond to	5 - 8
	(Recap.) 28 - 30	abridged form of	1 - 4
	31 - 33	correspond to	11 - 13
	34 - 36	correspond to	14 - 16

In the development of No. 2/i (Hybrid Binary-Ternary form with categories A_3 and B_3) we find a more advanced type in that the larger units of a thematic layer are discarded in favour of smaller units, such as phrases or motives. With minor alterations together with the introduction of new material (i.e. in bars 65 - 67), these units are arranged into a different succession:

<u>Movement</u>	<u>Second Main Part</u>	<u>Relationship</u>	<u>Exposition</u>
2/i (Devel.)	Bars: 53 - 56	correspond to	Bars: 1 - 4
	57 - 58	abridged form of	5 - 8
	59 - 64	combination of 2 motives from	5 - 8 and 21 - 22
	65 - 67	new motive	
	68 - 72	extension of	40 - 43
	73 - 79	extension of	23 - 24
	80 - 82	abridged form of	13 - 16
	83 - 86	extension of	17 - 19
	87 - 88	correspond to	21 - 22
	89 - 90	correspond to	23 - 24
	91 - 92	correspond to	25 - 26
	(Recap.) 93 - 104	correspond to	27 - 39
	105 - 109	extension of	40 - 43
	110 - 114	correspond to	44 - 48
	115 - 118	correspond to	49 - 52

In No. 29/i (Ternary sonata form with categories A_3 and B_3) an attempt towards a "real" development is seen from bars 41 - 44 as well as in bars 46 - 50, as explained in the diagram. It is interesting to note that motives from the exposition which are excluded in the development (i.e. bars 17 - 19) are included in the recapitulation, and those excluded from the recapitulation (i.e. bars 13 - 16) are included in the development:

<u>Movement</u>	<u>Second Main Part</u>	<u>Relationship</u>	<u>Exposition</u>	
29/i (Devel.)	Bars 25-26	correspond to	Bars 1 - 2	
	27-28	correspond to	3 - 4	
	29-32	correspond to (but slightly altered in bar 32)	5 - 8	
	33-34	correspond to	9 -10	
	35-36	correspond to	11-12	
	37-40	correspond to	13-16	
	41-43	a descending sequence based on the demi-semiquaver scale figure from combined with a quaver motive taken from	20 ⁴ 13	
	44	takes RH material from	21	
	45	corresponds to	21	
	46-49	varied version of alternating with motive derived from	22-24 15	
	50	RH derived from descending demi- semiquaver scale from combined with LH inverted arpeggio taken from	20 ⁴ 21	
	51	RH sigh-motive derived from combined with varied LH accomp- animent derived from	13 21	
	(Recap.)	52-53	correspond to	1 - 2
		54-55	correspond to	3 - 4
		56-59	correspond to	5 - 8
60-61		correspond to	9 -10	
62-63		correspond to	11-12	
64-65		correspond to	17-18	
66-67		correspond to	19-20	
68		correspond to	21	
69-71	correspond to	22-24		

The Recapitulation

The diversity found in the general structure of the sonatas is also found in the recapitulations. Of the 35 movements in hybrid binary-ternary form,⁴⁷ 8 contain very short recapitulations. The first section, transition and part of the second section are omitted and only the closing bars of the exposition return unaltered towards the end of the second main part (e.g. Nos. 18/i, 30/ii, 31/i, 35/i, 36/ii, 39/i, 40/i and 45/iii). The remaining 27 "hybrid" movements continue to advance towards the ultimate recapitulation as found in the classical ternary sonata form in the following ways:

(i) Those recapitulations which exclude the entire first section as well as the transition, but retain the remaining parts relatively intact (e.g. Nos. 2/i, 11/i, 25/i, 38/i, 42/i, 45/i and 46/i);

(ii) Those which only exclude the exposition's first section but commence the recapitulation with the complete middle section;⁴⁸

(iii) The recapitulation being almost regular, except for the incomplete return of the first subject from the first section (e.g. No. 1/i);

(iv) Those which approach ternary sonata form, in that all the material from the exposition is restated in the recapitulation but the initial first phrase or subject still remains in a key other than the tonic (e.g. Nos. 16/i and 27/iii).⁴⁹ The following diagram illustrates this last category:

⁴⁷ Hybrid binary-ternary sonatas are characterised by incomplete recapitulations; there are numerous variations within the internal structure of these recapitulations, and those pertaining to Augusto are enumerated above.

⁴⁸ e.g. Nos. 1/iii, 5/i, 6/i, 9/iii, 10/i, 11/ii, 11/iii, 17/i, 19/i, 22/ii, 22/iii, 23/i, 28/i, 32/i, 32/ii, 39/i and 40/iii.

⁴⁹ This "overlap" from development to the recapitulation is also encountered in the sonatas of G.C. Wagenseil.

Movement No. 27/iii

- - - - - EXPOSITION - - - - -				
Phrases:	a	a	a ¹	a ²
Bars :	1 - 4	5 - 8	9 - 22	23 - 29
Keys :	T T	T T ^V	T ^V modul.D ^V	D D

- - - - - SECOND MAIN PART - - - - -							
Development			Recapitulation				
			Overlap				
Phrases:	a	a	a ²	a	a	a ¹	a ²
Bars :	30-33	34-37	38-45	46-49	50-53	54-67	68-72
Keys :	D D	D D ^V	D ^V min.Dp ^V	Dp Dp Link	T T ^V	T D	T T

Of the 49 recapitulations from the ternary sonata movements, thirteen are regular and mirror their respective expositions in all details.⁵⁰ Twelve are fairly regular in that they restate the essential material of the expositions but either slightly reduce or expand certain phrases together with a few minor alterations in regard to phrase or motive endings.⁵¹ The remaining 24 movements contain definite changes in their internal organisation. With few exceptions most of these irregularities occur within the first section and transition and consequently still reveal the influence of the earlier hybrid forms. This influence is particularly noticeable in movements with an abridged return of the first subject (usually omitting the

⁵⁰ e.g. Nos. 7/i, 8/i, 19/iii, 28/iii, 32/iii, 33/i, 33/ii, 34/i, 37/i, 43/iii, 46/i, 47/iii and 48/i.

⁵¹ e.g. Nos. 3/ii, 3/iii, 8/ii, 12/i, 21/i, 23/ii, 30/i, 33/iii, 37/i, 43/i, 44/ii and 44/iii.

afterphrase or second statement)(e.g. Nos. 14/i, 30/iii, 23/iii, 24/i, 20/i and 28/ii) and/or substantial shortening or omitting of the transition (usually avoiding the modulatory passage) (e.g. Nos. 13/i, 20/i, 29/i, 35/ii and 42/iii). Nos. 27/i and 27/ii both contain varied transitions, the latter however also includes 7 extra bars (after its transition), based on new material first introduced in the development section. No. 39/iii has its first section lengthened by a shortened repeat, and Nos. 35/iii,⁵² 40/iii and 48/iii contain varied continuations and afterphrases in their first sections. No. 22/i has a lengthened recapitulation owing to the fact that a motive from the closing section of the exposition is developed to some extent before the entry of the second section. The harmonic structure of the first subject is altered which causes the progression to proceed via the SD to the T^V. This 'developmental' insert, being 8 bars in length, begins on the SD level and closes on the T^V. Nos. 15/i and 41/i differ from the above movements in that they have shortened second sections. The following movements, Nos. 3/i, 4/i, 9/i and 36/i reveal a certain amount of modification regarding the treatment of their first subjects. In No. 9/i there is no clear division between the two parts, development and recapitulation and hence the main subject is relatively veiled initially. In No. 3/i the first three bars of the recapitulation are not literal restatements of the exposition but reveal development features; this first section is reduced from 8 to 3 bars, and the subsequent material is regular. Nos. 4/i and 36/i reveal rhythmically displaced opening

⁵²In No. 35/iii the afterphrase in the first section avoids the modulation from T to D^V (as in the exposition) and leads from T - T^V via the SD key.

phrases and this rhythmic shift continues until the end of the first section.⁵³ See Example 8 below:

The image shows two examples of musical notation, labeled 'a' and 'b'. Each example consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat) and the time signature is 7/8. Example 'a' shows two measures of music. The first measure contains a circled number '1'. The second measure contains a trill marked 'tr'. Example 'b' shows two measures of music. The first measure contains a circled number '37'. The second measure contains a trill marked 'tr'. The notation includes eighth and sixteenth notes, rests, and trills.

Ex. 8a-b No. 36/1 (Exposition versus Recapitulation) (bars 1-2, 37-39)

⁵³This feature is also found in certain sonatas by G. Platti - Heuschneider, Italy, p.35.

(ii) MOVEMENTS IN OTHER FORMS

In addition to the large number of sonata form movements encountered in Augusto's compositions, various other minor forms are also represented. These are located in central and final movements and are dealt with as follows:

- (a) Rondo Forms
- (b) Minuet and Trios
- (c) "Link" Movements
- (d) Polaccas I and II
- (e) Air and Variations
- (f) "Fugue" Sonata

(a) Rondo Forms: Augusto's keyboard sonatas contain 25 movements in rondo form. These occur mostly in finales of two-movement and "link"-movement sonatas⁵⁴ and two are also located in central movements (viz. Nos. 2/ii and 14/ii).

Augusto uses three different types of rondo form:

The Classical Rondo with the scheme A/:BACA:/⁵⁵ ;

The Couplet Rondeau with the scheme /ABACAQAEA/ (e.g. Nos. 12/iii and 36/iii) ;

The French Rondeau with the scheme / A / B / A
a b a c a₁b₁a

(e.g. No. 6/ii).

All 23 of the classical rondo movements follow the standard pattern of three ritornelli in the tonic⁵⁵ interspersed with two

⁵⁴ Except Nos. 8/ii and 42/iii which are in sonata form.

⁵⁵ Nos. 2/ii, 4/iii, 5/ii, 7/iii, 10/iii, 13/ii, 14/ii, 14/iii, 15/iii, 16/iii, 17/iii, 18/iii, 20/ii, 21/ii, 24/ii, 25/ii, 25/iii, 29/ii, 31/iii, 34/ii, 37/ii, 38/ii, and 41/ii.

⁵⁶ Except No. 14/ii which has its second ritornello in the 3D minor key.

episodes contrasting mainly in key and not melodically. All these rondos, except No. 7/iii, are generally very unified in melodic content. In the majority of the above rondos the three ritornelli are stated in their entirety; a certain amount of overlap between sections is only found in Nos. 4/iii, 14/iii and 15/iii. Thirteen out of the 23 rondos contain codas which vary in length from 2 to 10 bars.⁵⁷

These codas are mostly linked to the last ritornello or have an overlap as in Nos. 13/ii and 18/iii. These codas in the main derive their melodic material from the first episode with the exception of No. 21/ii which utilises the material from the second episode. The first episodes modulate from the T to the D (except Nos. 14/ii and 41/iii which commence on the Tp); the second episodes, except Nos. 2/ii and 37/ii, are in the F minor. Both episodes either close on full cadences or are joined to their respective ritornelli by means of short melodic links. Dimensionally these episodes are in general longer than the ritornelli and the second episodes in most cases are the most substantial sections of the rondos.⁵⁸

Only two rondos, No. 14/ii and 20/ii reveal inner changes which deviate from his standard pattern. No. 14/ii which has the character of a Gavotte can also be taken as a "little" rondo, as the following diagram illustrates:

	/: A :	/: B	A	C(A+B)	A	Coda : /
Bars:	1 - 8	9 - 20 ¹	20 ² - 28 ¹	28 ² - 32	32 - 40	40 - 42
Keys:	T ⁻ T ⁻	Tp T ⁻	SD ⁻ SD ⁻	SD D	T ⁻ T ⁻	T ⁻ T ⁻

⁵⁷ e.g. Nos. 4/iii, 13/ii, 14/ii, 14/iii, 15/iii, 17/iii, 18/iii, 21/ii, 24/ii, 25/iii, 29/ii, 38/ii and 41/ii.

⁵⁸ Four rondos have equal dimensions for the various sections, namely Nos. 7/iii, 13/iii, 25/ii and 38/ii; Nos. 18/iii and 38/ii also contain short concluding codas.

No. 20/ii (see Appendix) contains four ritornelli, the third appears in the "C" episode in the Tp, the other three ritornelli are in the T.

The two couplet rondeaux have the same scheme, the only difference being that No. 36/iii has five couplets and No. 12/iii has four, as shown below:

<u>No. 12/iii</u>	A	B	A	C	A	D	A	E	A		
Bars:	16	18	16	24	16	30	16	24	16		
Keys:	T	T ⁻	T	D	F	Tp	T	Tp	T		

<u>No. 36/iii</u>	A	B	A	C	A	D	A	E	A	F	A	Coda
Bars:	8	12	8	16	8	18	8	14	8	16	8	6
Keys:	T	D	T	Tp	T	Tp	T	SD	T	T ⁻	T	T

The remaining movement in this section is No. 6/ii which is the only "French rondeau" in the collection. Its form is illustrated as follows:

<u>No. 6/ii</u>	- - - A - - -	- - - B - - -	- - - A - - -
Phrases:	a b a	c d	a b a
Bars :	1 - 8 9-12 13-20	25-40 41-64	65-73 74-77 78-85
Keys :	T T Tp D	T F	T ⁻ T ⁻ T D
			T T Tp D T T

(b) Minuet and Trios: Of Augusto's 35 sonatas in the form of three movements only 7 include the Minuet and Trio. These may be divided into three classes, namely (i) Simple or "Symmetrical" Binary (e.g. Nos. 4/ii, 9/ii, 17/ii, 40/ii and 45/ii); (ii) Extended or "Asymmetrical" Binary (e.g. No. 43/ii); and (iii) Hybrid Binary-Ternary or "Rounded" Binary (e.g. No. 1/ii).⁵⁹

⁵⁹This idea has been taken from I. Spink's discussion in "An Historical Approach to Musical Form", p.64. The term "Rounded" refers

Four of the five regular Binary Minuets follow the design as found in No. 9/ii (viz. Nos. 4/ii, 17/ii and 45/ii).

<u>No. 9/ii</u>		MINUET	/	TRIO				
Bars:	1 - 8	;	9 - 16	;	17 - 24	;	25 - 32	
Keys:	T	D	D	T	T	D	T	T

No. 40/ii has two minuets without a trio; they are both in the same key and retain the same tonal scheme (viz. T - D D - T).

No. 4/ii is made up of two separate minuets and one trio; the two minuets however are similar in style and character and contrast with the accompanying trio. (Both No. 4/ii and 40/ii do not contain any "da capo" indications.)

No. 43/ii is in extended binary form (viz. 8 : 10); its corresponding trio is in simple binary but twice the dimensional length of

59 (contd.)

to the second division or half being extended and rounded off in the tonic, and that it recalls the original thematic material in a kind of recapitulation, as shown in the diagram:-

Type of Binary	A	B
"Symmetrical"	I V :a "Open" ; Cadence	V I :a "Close" ; Cadence
"Asymmetrical"	I V :a "Open" ; Cadence	V... (possibly via VI to)... I a — modulations "Close" ; Cadence
"Rounded"	I V :a "Open" ; Cadence	V... (possibly via VI to) I I a — modulations a "Close" ; Cadence

the minuet (viz. 16 : 15).⁶⁰ The Minuet and Trio from No. 1/ii are both in hybrid binary-ternary form. The trio introduces new material but the minuet retains the previous ideas within the second part. Both of these movements present a shortened return of the first part as illustrated below:

Minuet:

Phrases:	a	b	a	b	b	a	b	b	a	b			
Bars:	1-4	5-8	9-12	13-16	:	:	17-20	21-24	25-28	29-32	33-36	37-40	
Keys:	T	-	T ^v	T	-	T	T-D ^v	D-T	T-GD	D-D	T	-	T

Trio:

Phrases:	x	y	x	y	x	y	z	y	x	y		
Bars:	1-4	5-8	9-12	13-16	:	:	17-20	21-24	25-28	29-32	33-36	37-40
Keys:	T ⁻	-	T ^v	T ⁻	-	T ⁻	Tp	Tp ^v	T-T ⁻	T ⁻	-	T ⁻

(c) Link Movements: Augusto composed a total of twenty-five slow central movements of which seven form a definite group of their own.⁶¹ (viz. Nos. 7/ii, 10/ii, 15/ii, 19/ii, 25/ii, 31/ii and 42/ii). All of these are expressive, unified and short one-section movements which vary in length from 12 to 27 bars. None have any definite formal structure but Nos. 16/ii, 10/ii, 18/ii and 31/ii imply a ternary or tripartite outline, No. 25/ii suggests a simple bipartite form and Nos. 7/ii and 42/ii are improvisatory in character with no obvious internal divisions.

⁶⁰ An expanded trio is also seen in three Haydn sonatas, viz. Nos. 5/iii, 12/ii and 16/ii. Heuschneider, Haydn, p.97.

⁶¹ Of the remaining slow movements 18 are in sonata form (viz. Nos. 3/ii, 11/ii, 12/ii, 15/ii, 19/ii, 22/ii, 23/ii, 27/ii, 28/ii, 30/ii, 32/ii, 33/ii, 35/ii, 36/ii, 39/ii and 44/ii) and two are in rondo form (viz. Nos. 2/ii and 14/ii).

No. 26/ii is the only movement which commences on the Tp and the other movements all begin in the T minor. With the exception of No. 18/ii all end indefinitely on the T^V together with a pause found over the last note or chord. No. 18/ii begins and ends on the T⁻ and does not have any pause indication at its close. This movement, however, has been included into this group owing to the fact that it resembles the other six in form, style and character. Three examples, Nos. 7/ii, 26/ii and 42/ii bear the inscription "Attacca Subito" which gives sufficient evidence that all similar movements are intended to provide some continuity within the cycle; hence the decision to refer to the above slow movements collectively as "Link" movements.⁶²

(d) Polaccas I and II: The only other dance movements found in Augusto's sonatas are two Polaccas, namely Nos. 46/ii and 48/ii. No. 46/ii is symmetrical-binary in form as shown in the following diagram: (Refer to the Appendix for the complete movement.)

No. 46/ii

Phrases:	a	a ¹	a	a ¹	b	b ¹	b ²	b ¹						
Bars:	1-4	5-8	:	:	9-12	13-16	:	:	17-20	21-24	:	:	25-28	29-32
Keys:	T	-	D	D	-	T	T ⁻	-	D	Tp-Tp	T	-	D	T ⁻ -T ⁻

In No. 48/ii Polacca I has an expanded second part (/:8:/:16:/) followed by Polacca II which contains two 8-bar phrases. Both sections

⁶¹ Of the remaining slow movements, 16 are in sonata form (viz. Nos. 3/ii, 11/ii, 12/ii, 15/ii, 19/ii, 22/ii, 23/ii, 27/ii, 28/ii, 30/ii, 32/ii, 33/ii, 35/ii, 36/ii, 39/ii and 44/ii) and 2 are in rondo form (viz. Nos. 2/ii and 14/ii).

⁶² Similar link movements are found among the sonatas of F.W. Rust (e.g. No.12 in D major, published by Rouart, Lerolle & Co., Paris), C.P.E. Bach (e.g. No.4 in D major of the six "Probestücke" sonatas) and later in Beethoven's Waldstein sonata Op.53.

I and II are each strongly unified by recurring melodic material.

(e) Air and Variations: No. 47/ii is the only set of variations found in the sonatas of Augusto.⁶³ The "Aria" is in binary form which is closely adhered to by six embroidery variations.⁶⁴ The theme is illustrated in the following diagram: (Refer to the appendix for the complete movement.)

No. 47/ii

Phrases:	a	b	c	d	a ¹	a ¹	c ¹	d		
Bars:	1-2	3-4	5-6	7-8	:	:	9-10	11-12	13-14	15-16 :
Keys:	T	- T ^V	D ^V	- D	T-SD	D ^V	- D	T	-	T

(f) "Fugue" Sonata: No. 2/iii is the only movement of this nature in Augusto's sonatas.⁶⁵ The movement has no internal subdivisions but it is more like an Italian sonata form in structure than that of a fugue, owing to the appearance of a contrasting phrase in bars 12-14 and again in bars 31-33. Within this sonata form structure a fugue is superimposed. Five complete entries of the head motive appear in the following keys:

T	(Bar 1 - 3)	-	(Upper voice)
D	(Bar 4 - 6)	-	(Lower voice)
Dp	(Bar 23 - 25)	-	(Upper voice)
Tp	(Bar 26 - 28)	-	(Lower voice)
T	(Bar 34 - 36)	-	(Upper voice)

⁶³ Similar variation sets are found in sonatas by G. Benda and N.G. Gruner. Op.cit., pp.66 and 158 respectively.

⁶⁴ The theme is repeated after the sixth variation.

⁶⁵ The writing of fugues within sonatas was not unusual at this time. Fugues within sonatas were composed by C.S. Binder (Op.cit., p.81) and A. Soler (Heimes, Soler, pp.120-125).

Three incomplete entries are located in bars 14-15, 20-21 and 36³-38 where only the initial part of the headmotive is used. Incomplete strettos are also found in bars 9, 14-16, 20-21 and 34-36.

The following illustration is based on the tonal frame of the Italian or Hybrid Binary-Ternary sonata form:

	<u>Second Main Part</u>	<u>Relationship</u>	<u>Exposition</u>
Bars:	20 - 21	Headmotive derived from	Bars 1 - 2
	22	derived from	10
	23 - 29 ²	correspond to	1 - 6 ²
	29 ³ - 29	expand the afterphrase motive from	3
	30	corresponds to	11
(Contrast phrase)	31 - 33 ² (C minor)	correspond to	12 - 14 ² (G minor)
	33 ³	derived from	14
	34 - 35	the stretto idea taken from	15 - 16
	36 ¹	derived from the afterphrase from	3
	36 ³ - 38	derived, though in ascending progression, from	14 - 16
	39-40	R ₁ derived from	10
		L ₁ motive in bar 40 is a modified derivation from	14 and 10
	41 - 42	correspond to	18 - 19
	43	derived from	11
	44	R ₁ derived from	8 ³
	45	derived from	19 ²

CHAPTER V

SUBJECT AND PHRASE STRUCTURE

CHAPTER V

SUBJECT AND PHRASE STRUCTURE

The transitional position of Augusto's sonatas manifests itself not only in the formal aspects of entire movements but also in the internal structure of both subjects and phrases. His subjects exhibit the various stages ranging from traditional baroque elements to those features associated with pre-classical and classical music. Conventional and progressive techniques are often employed within one and the same movement and at times even within a single subject.

Those sonatas which stand closer to classical trends reveal subjects and continuations with symmetrical 2- and 4-bar units. These units sometimes have repeats which may be either parallel (i.e. a-a) or interlocking (i.e. a-b-a-b). This phrase parallelism is often superimposed on an underlying cadential harmonic progression favouring primary degrees. Several opening subjects have a periodic structure comprising two symmetrical phrases. Each phrase in turn varies in length from 2 to 8 bars. Closed periods occur in No.48/iii (Ex.9) and in the rondo ritornello of No.2/ii. No.48/iii contains an exact repeat of the first four bars an octave lower; this has the effect of extending the range of the existing subject considerably. (Compare the note G in bar 1 and bar 5.)

Ex.9 No.48/iii (bars 1-8)

Phrase-repeats an octave lower are found in quite a number of his symmetrical subjects (e.g. Nos. 20/i, 33/iii, 40/iii and 46/i); Nos. 47/i and 48/i even change the repeat phrase into the tonic minor. No. 19/ii is the only example of a repeat an octave higher (Ex. 10):

Ex.10 No.19/ii (bars 1 - 8)

With the exception of No. 48/iii and No. 2/ii, all the remaining subjects within this category are open periods of which No. 11/iii is typical example (Ex. 11). It is interesting to note how cleverly the descending 4-note semiquaver pattern in bar 1 undergoes various subtle changes both rhythmically and polyphonically within the first four bars.

Ex. 11 No. 11/iii (bars 1 - 8)

Some subjects are made up of two different phrases (a-b) (i.e. a fore and afterphrase) (e.g. No. 19/iii). These double phrases may also be complementary (e.g. Nos. 6/i, 25/i and 44/iii), sequential (e.g. No. 28/ii) or sequentially expanded (e.g. No. 22/ii). In Nos. 6/i (Ex. 5), No. 25/i (Ex. 12), and No. 44/iii the afterphrases appear to be different but are in fact related in various ways to their respective forephrases. No. 6/i retains the rhythmic alternation between the hands (viz. bars 1-4 and 5-8) (Ex. 5); No. 25/i (Ex. 12) contains a unifying melodic contour as illustrated below, and No. 44/iii has an afterphrase motivically derived from its forephrase.

Ex. 12 No. 25/i (bars 1-3)

The double phrase in No. 19/iii shows two unrelated symmetrical phrases (a-b) with the rhythmic scheme 2-2-1-1-2.

Ex. 13 No. 19/iii (bars 1-8)

Those subjects which restrict the number of their constituents to two different or related phrases often suggest the tripartite structure of barform (a-a-b) or inverted barform (a-b-b) with or without further modifications or variations. True barform or inverted barform in fact only occur in a few subjects, two of which are used as illustrations, namely No. 37/i (Ex. 14) and No. 13/i (Ex. 15).

Musical score for Ex. 14 No. 37/i (bars 1-14). The score is in 3/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with circled numbers 1 and 5. The second system also has two staves with circled numbers 7 and 10. The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

Ex. 14 No. 37/i (bars 1-14)

Musical score for Ex. 15 No. 13/i (bars 1-12). The score is in 3/4 time, key of D major. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with circled numbers 1 and 5. The second system also has two staves with circled numbers 8 and 10. The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

Ex. 15 No. 13/i (bars 1-12)

Quite a number of short 5-bar opening subjects incorporate the a-b-b outline (viz. an echo repeat of the afterphrase) which is merely used to expand the total phrase. These complete phrases are generally very brief and concise and are referred to as "little" inverted bar-forms (e.g. Nos. 1/i, 8/i, 11/i and 46/iii); all these subjects share the following dimensions:

a	b	b
2	2	2

Several subjects have in common a parallel forephrase followed by a varied afterphrase. The nature of these phrases determines whether a subject is more closely related to barform (as in Nos. 41/i and 42/i (Ex. 16) or to chain structures (as in Nos. 40/i (Ex. 17) and 42/iii). The former subjects are characterised by a more uniform afterphrase, and the latter by varied ideas. In No. 40/i chain elements are suggested between bars 5-8 which in itself is a "little" barform (rhythmic scheme 1-1-2).

Ex. 16 No. 42/i (bars 1-8)

Ex. 17 No. 40/i (bars 1-8)

Certain subjects are made up of thematic chains with or without recurring elements. No. 29/i (Ex. 18) contains six various melodic fragments which succeed each other in a free manner, as follows:

Bars:	1	2	3	4	5	6	7	8	9	10	11	12
Phrase units:	a	a	b	b	c	d	c	d	e	e ¹	f	e ²

Ex. 18 No. 29/i (bars 1-12)

No. 35/i on the other hand achieves a stricter organisation by arranging the chain subjects into parallel and symmetrical phrases, as shown in the following diagram:

Bars:	1-2	3-4	5-6	7-8	9-10 $\frac{1}{2}$
Phrase units:	a	a	b b(sequential)c	c(echo repeat)	d(additive expansion)

Sentences ranging from symmetrical to asymmetrical structures are also encountered in his opening subjects. No. 31/i, for example, consists of an 8-bar sentence based on one idea only and has the

rhythmic scheme 2-2-1-1-2 (Ex. 19).

Ex. 19 No. 31/i (bars 1-8)

No. 23/i on the other hand is an asymmetrical sentence, also based on unified melodic material, consisting of $8\frac{1}{2}$ bars; the sentence is subdivided into two parts, viz. bars 1-4² and 4³-9³. It is interesting to note that bars 2-4 are repeated exactly in bars 6-8 (Ex. 20).

Ex. 20 No. 23/i (bars 1-9)

No. 11/ii is also a unified 8-bar sentence; the L.H. has an unvaried broken chord accompaniment while the R.H. is engaged in lengthening the subject from 4 to 8 bars by means of internal varied echo phrases. Subtle rhythmic changes are also applied to these little motives (Ex. 21).



Ex. 21 No. 11/ii (bars 1-8)

Nos. 5/i (Ex. 22) and 36/ii are made up of short chain units; both have in common similar beginnings and endings as well as the inclusion of centralised inserts. The insert "b" in No. 5/i is contrasting in both character and rhythm as shown in the diagram and illustration below:

Bars :	1 - 2	3 - 4	5 - 6	7 - 8
Units:	a	a ¹	b	a ²

Ex. 22 No. 5/i (bars 1-8)

No. 36/ii has the following scheme: Bars : 1-2 3-5 6-7
Units: a b a¹

with "b" retaining the same melodic contour found in unit "a" but the rhythmic accent is shifted, creating the feeling of forward drive. This rhythm broadens out again during the last two bars (Ex. 23).

Ex. 23 No. 3./ii (bars 1-7)

No. 22/ii (Ex. 24) consists of an asymmetrical opening subject of $7\frac{1}{2}$ bars followed by a non-modulatory continuation unit of $6\frac{1}{2}$ bars. The complete first section contains numerous chain motives as well as an internal varied echo phrase in bars 4-5, as indicated below:

Bars:	1	2-3	4-5	6-8 ¹	8 ² -9 ¹	9 ² -12 ¹	12 ² -14
Phrase units:	a	b	b ¹ (echo)	c	d	d ¹	d ²

Ex. 24 No. 22/ii (bars 1-14)

Augusto still makes use of certain bass lines, typical of the Baroque Period. Nos. 24/i (Ex.25) and 40/iii (Ex. 5) are examples of descending bass lines, while No. 7/ii (Ex.26) shows an ascending stepwise progression.

Ex. 25 No. 24/i (Bars 1-8)

Ex. 26 No. 7/ii (bars 1-12, i.e. a complete
"link" movement)

In addition Augusto also uses descending first inversion chords as the harmonic basis for several of his subjects, in particular his second subjects.¹ (e.g. Nos. 1/i (Ex. 27), 13/i, 14/i (Ex. 28) and 19/ii).

Ex. 27 No. 1/i (bars 7-9)

¹"... favourite device of Italian composers for lyrical subjects." Heuschneider, Germany, p.55, footnote 33.

No. 14/i is particularly interesting in that it contains a fairly extended second section with first inversion chords interspersed by figurations in root position. (Ex. 28).

The musical score for No. 14/i, bars 9-12, is presented in a grand staff format. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each with a 4/4 time signature. The first system (bars 9-10) is marked with a circled '9' below the treble staff. The second system (bars 11-12) is marked with a circled '11' below the treble staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with chords and figurations.

Ex. 28 No. 14/i (bars 9-12)

The remaining subsidiary themes as well as the phraseology of entire sections apply the same principles governing the internal structure of the various main subjects dealt with in the above discussion.

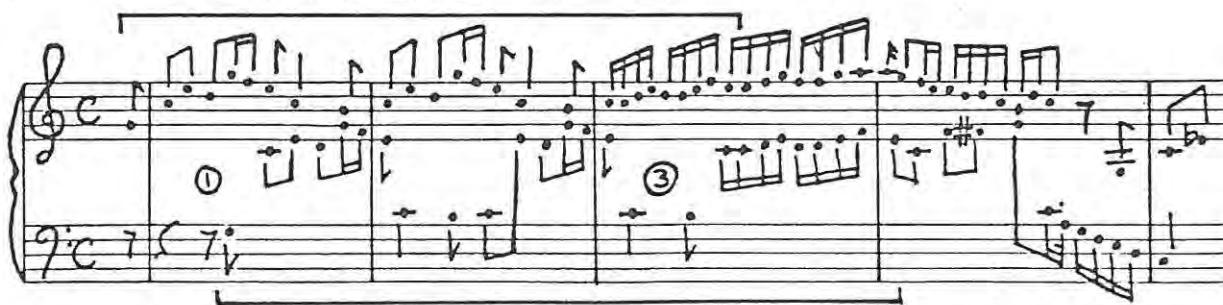
CHAPTER VI

ASPECTS OF STYLE

CHAPTER VI
ASPECTS OF STYLE

Augusto's musical idiom and style also reveal the coexistence of both traditional and classical trends as found in his general approach to form. Although certain movements are fairly closely related to the baroque idiom the majority have greater affinity with pre-classical and classical mannerisms, the most obvious influences stemming from Italian 'bel canto' and German 'Empfindsamkeit'.

Two-part writing predominates in the sonatas and, although each part is balanced chiefly according to pre-classical and classical techniques, traces of contrapuntal writing are continually encountered. No. 2/iii for example is a fugue within the structure of sonata form; traditional imitatory part-writing is also found amongst opening subjects (e.g. Nos. 7/iii, 11/iii (Ex.11), 15/i, 32/ii, 35/iii (Ex.7), 44/iii, 47/i and 48/i (Ex.29)).



Ex. 29 No. 48/i (bars 1-4)

More prominent however, are the pseudo-polyphonic passages found within numerous movements; these passages range from sequences for continuations and modulations (e.g. Nos. 6/i (Ex.5) and 8/i a.o.)

to mere linking of motives (e.g. 42/iii Ex.30) (i.e. L.H. provides continuity from bar 1 to 4.)

Ex. 30 No. 42/iii (bars 1-4)

Augusto's melodies are largely dependent upon the various devices of Italian cantabile style.¹ Many of his melodies are based on smooth, well balanced curves moving primarily in small or step-wise intervals together with an even rhythmical flow. (e.g. Nos. 25/i, 28/i, 32/i (Ex. 31) and 35/iii).

Ex. 31 No. 32/i (bars 1-4)

Some melodies are derived from broken-chord figures (e.g. Nos. 1/iii, 3/iii (Ex. 32a), 17/ii (Ex. 32b), 36/i (Ex. 4) and 37/ii),

¹He shares a strong predilection for 'melody' with some of his contemporaries, namely P.D. Paradisi, G.B. Pergolesi, J.A. Hasse, J.C. Bach and W.A. Mozart. Neuschneider, Germany, p.142.

while others (especially the slow movements) contain larger intervallic jumps which are solely used for expressive purposes (e.g. No. 31/ii Ex. 33). The singing quality of the sonatas in general is further enhanced by various ornaments, turns and trill figures which appear more frequently within slow movements. (e.g. No. 10/ii bars 19-20 Ex. 38 and No. 31/ii Ex. 33).

Ex. 32a (No. 3/iii), b (No. 17/ii)

Ex. 33 No. 31/ii (bars 1-8)

Chromatic and diatonic neighbouring notes (e.g. No. 17/iii Ex. 34 and No. 3/iii Ex. 35 respectively) as well as the use of sigh motives in various shapes and combinations (e.g. No. 5/ii Ex. 36), are also used to intensify the expressive content of the music.

Ex. 34 No. 17/iii (bars 4-6)

Ex. 35 No. 3/iii (bars 27-28)

Ex. 36 No. 5/li (bars 45-53)

The subjects of No. 32/ii (Ex. 37) and No. 10/ii (Ex. 38) are more instrumental in character, and which also include prominent dotted rhythms. Another feature common to many subjects is the use of feminine endings to melodic phrases; both the above examples illustrate this clearly.

Ex. 37 No. 32/ii (bars 1-6)

Ex. 38 No. 10/ii (bars 15-21)

Two further movements with dance characteristics feature interesting interval jumps, namely No. 14/iii (Ex. 39) (Rondo in the style of a gigue) and No. 17/ii (Ex. 40 a-b) (Minuet and Trio). In No. 14/iii the L.H. in particular has extensive leaps as illustrated below:

Ex. 39 No. 14/iii (bars 43-46)

The Minuet of No. 17/ii has a unison opening phrase followed by a more-part afterphrase. This type of theme resembles a typical pre-classical standard idiom often referred to as *buffo* (Ex. 40 a,b). The Trio also contains falling intervals (Ex. 32b).

Ex. 40 a-b No. 17/ii (bars 1-8, 9-12)

Certain opening subjects are characterised by various rhythmic subdivisions of either the first beat² (e.g. Nos. 1/ii (Ex. 41 a), 3/iii, 23/iii (Ex. 41 b),³ 45/i (Ex. 41 c), and 48/iii (Ex. 9), or the off-beat (e.g. Nos. 11/i (Ex. 42 a), 15/ii, 23/ii, 29/i (Ex. 18), 33/i, 36/ii (Ex. 23), and 46/ii (Ex. 42 b); No. 42/i (Ex. 16) has a subdivided up-beat; Nos. 5/i (Ex. 22) and 10/ii have marked dotted rhythms, and No. 33/iii (Ex. 42 c) is syncopated.



Ex. 41 a (No. 1/ii), b (No. 23/iii), c (No. 45/i)



Ex. 42 a (No. 11/i), b (No. 46/ii), c (No. 33/iii)

In general many afterphrases undergo slight variations when repeated and at times these particular phrases are enriched by the addition of one or two extra parts, either by the doubling of the melody in thirds or sixths (e.g. Nos. 13/i (Ex. 15), 17/ii (Ex. 40 a), 31/ii (Ex. 33)), or by harmonic filling notes for single chords (e.g. Nos. 10/ii (Ex. 38) and 40/i (Ex. 17)).

²This particular rhythm is related to the Polonaise (French) or Polacca (Italian). This influence possibly stems from the close political ties that existed between Saxony and Poland at that time. Op.cit., p.90, note 3.

³This Lombard rhythm is also found in a number of closing sections (e.g. Nos. 13/i, 14/i, 37/i, 40/iii, 42/i and 43/i).

Apart from the use of chromatic passages for expression Augusto's harmonic idiom remains primarily within the limits of pre-classical language (i.e. restricted mainly to diatonic progressions on the primary degrees). The appearance of the tonic minor or dominant minor within a subject reveals an Italian influence (e.g. Nos. 3/iii, 11/iii, 17/i, 23/i, a.o.). An admixture of Baroque and Classical sequences is often utilized for non-modulatory or modulatory purposes; diminished seventh chords at times, are included in these progressions together with the occasional application of suspension and dissonance. Particularly interesting harmonic excursions are found within the pianistic sequences of Nos. 7/iii, 11/iii, 20/ii, 24/ii, 36/iii, 37/i and 39/i.

Augusto's accompaniments support his melodic lines by means of the standard patterns of the time. These patterns range from Baroque bass lines (e.g. Nos. 22/i, 23/ii, 24/i (Ex. 25) and 43/i), regular pulsations of single notes, thirds or octaves (e.g. Nos. 3/iii and 28/i) to various broken chords including figurations (e.g. Nos. 5/ii and 21/ii), quaver triplet figures (e.g. Nos. 12/i and 16/iii) and the conventional Alberti bass (e.g. No. 23/i). Most movements contain a variety of rhythmical ideas and only a few limit their accompaniments to singular types.

His pianistic idiom is definitely influenced by the predominant vocal style⁴ and as a result elements of technical display are generally avoided. Although virtuosity does not dominate his works Augusto nevertheless contributes many technical elements which are

⁴This lyrical idiom probably stemmed from the popularity of Italian music at the Dresden court during the early part of the eighteenth century. Cp.cit., p.88.

later incorporated into the classical style. Passages built on arpeggios, runs and scales are amongst the most prominent within his sonatas. These varied patterns are generally well distributed between the hands and are presented in many different forms including alternation and crossing of parts. Various illustrations will reveal a cross-section of his keyboard style.

Ex. 43 a (No. 11/ii), b (No. 30/iii), c (No. 37/i)

Ex. 44 a (No. 41/i), b (No. 42/i)

Ex. 45 a (No. 30/ii), b (No. 13/i), c (No. 21/i)

No. 19/i (Ex. 45) shows a passage containing three different motivic ideas (bars 57-59) which are shared equally between the hands.

ex. 45 No. 19/i (bars 57-60)

Arpeggiated seventh chords (dominant or diminished) as shown in Ex. 47b and 48a are mere one-bar inserts in the midst of an agglomeration of many short unrelated rhythmical particles. This haphazard chain structure with no convincing rhythmic continuity is typical of pre-classical sonatas in general. No. 29/i also falls into this category but the motive illustrated in Ex. 48b is extended over three bars in the form of a sequential progression. No. 23/i (Ex.47a) and No. 30/i (Ex.54, bar 1) commence with isolated pianistic figurations which bear no real relation to the main thematic material.

Ex. 47 a (No. 23/i), b (No. 17/i)

Ex. 48 a (No. 20/i) b (No. 29/i)

Harmonic-melodic figurations moving around central tones are found in quite a number of movements (e.g. Nos. 11/i, 14/i, 17/ii, 22/i (Ex. 50),⁵ 27/iii (Ex. 49), 46/iii and 47/iii), and some even have melodic and bass notes moving in parallel (e.g. Nos. 17/ii and 27/iii (Ex. 49 a-b)).

Ex. 49 No. 27/iii (bars 24-25, 16-17)

⁵The elaborate motivic figuration in No. 22/i (Ex. 50) is duplicated exactly in No. 47/iii, although it appears in a different key (i.e. F major as opposed to D major).

Ex. 50 No. 22/i (bars 37-44)

In addition, Augusto's keyboard technique includes some Mannheim mannerisms such as 'Roller' (e.g. No. 38/1 (Ex. 51)), 'Sparks'⁶ (e.g. Nos. 17/ii, 22/i, 29/1 (Ex. 52), 37/i and 47/iii), 'Rockets'⁷ (e.g. No. 3/1 (Ex. 53)) and 'Steamroller'⁸ (No. 30/1 (Ex. 54)).

Ex. 51 No. 38/1 (bars 1-4)

⁶This term is referred to by Hugo Riemann. Heuschneider, Germany, p.70.

⁷Themes composed of rising triadic figures. Pauly, Classic Period, p.51.

⁸This effect is achieved by the ostinato repetition of a phrase with the gradual addition of other instruments or parts. Op.cit., p.51.

Musical notation for Ex. 52 No. 29/i (bar 20). The score is in C major, 2/4 time. The right hand features a melodic line with four 'x' marks above it, indicating natural harmonics. The left hand provides a bass accompaniment with dotted rhythms and a final 7th chord.

Ex. 52 No. 29/i (bar 20)

Musical notation for Ex. 53 No. 3/1 (bars 1-2 1/2). The score is in C major, 2/4 time. The right hand has a melodic line with slurs and a trill marked 'tr'. The left hand has a bass line with a circled '1' in the first bar.

Ex. 53 No. 3/1 (bars 1-2 1/2)

Musical notation for Ex. 54 No. 30/1 (bars 1-5). The score is in C major, 2/4 time. The right hand has a complex melodic line with slurs and a circled '6' in the fifth bar. The left hand has a bass line with a circled '1' in the first bar and a circled '3' in the third bar.

Ex. 54 No. 30/1 (bars 1-5)

CONCLUSION

Pietro Augusto is undoubtedly a child of his time as his works are totally dependent upon traditions of the day. Although he is no innovator regarding formal and stylistic elements he does however, combine the heterogeneous media of the mid-eighteenth century into a homogeneous musical language of his own. For this reason he might be classed as an eclectic composer.

Even though Augusto is subject to other composers and their formulas he never succumbs to mere plagiarism. He maintains a certain amount of flexibility regarding the use of form as well as retaining a highly personal idiom and style. His innate sense of lyricism and consummate skill in contrapuntal writing are features common to all the sonatas. These characteristics alone prove his ability in the art of composition and establish him as a composer of no mean merit.

Augusto's total obscurity is quite undeserved and it is our sincere wish that this thesis should project this minor master into the rightful place he deserves in the annals of music.

APPENDIX

SIX COMPLETE SONATAS SELECTED FROM
THE FORTY-EIGHT

- A No. 20 in D Major (i) ALLEGRO MA NON TROPPO;
(ii) RONDO ALLEGRETTO GRAZIOSO.
- B No. 46 in D Major (i) UN POCO ALLEGRETTO;
(ii) POLACCA I and II;
(iii) ALLEGRO.
- C No. 47 in F Major (i) NON TROPPO ALLEGRO;
(ii) ARIA CON VARIAZIONI ANDANTE;
(iii) ALLEGRO.
- D No. 30 in F Major (i) ALLEGRO CON SPIRITO;
(ii) POCO ANDANTE;
(iii) TEMPO DI MINUETTO.
- E No. 42 in C Minor (i) ALLEGRO;
(ii) LARGO E CANTABILE;
(iii) ALLEGRO.
- F No. 2 in C Major (i) ALLEGRO NON TROPPO;
(ii) RONDO ALLEGRETTO GRAZIOSO;
(iii) FINALE POCO ALLEGRO (FUGUE).

A

Son
N° 20

SONATA N° 20 IN D MAJOR

1^{re} Movt:

Allergic
ma non troppo

First system of musical notation, consisting of two staves with complex rhythmic patterns and various note values.

Second system of musical notation, featuring a measure number '45' in the center. The notation includes various rhythmic figures and rests.

Third system of musical notation, showing a continuation of the musical piece with intricate rhythmic details.

Fourth system of musical notation, with a measure number '55' on the left side. The notation is dense with notes and rests.

Fifth system of musical notation, including a measure number '65' on the right side. The musical notation continues with various rhythmic patterns.

Sixth system of musical notation, featuring a measure number '70' in the center. The notation includes various rhythmic figures and rests.

Seventh system of musical notation, showing a continuation of the musical piece with intricate rhythmic details.

Eighth system of musical notation, including a measure number '85' on the right side. The notation is dense with notes and rests.

Ninth system of musical notation, featuring a measure number '90' in the center. The notation includes various rhythmic figures and rests.

Tenth system of musical notation, concluding with the text *Segue Rondo Allegretto grazioso.* The notation includes various rhythmic figures and rests.

Two empty musical staves at the bottom of the page, indicating the end of the musical score on this page.

3

10

2ND MUT:

Rendi
Allegretto
grazioso

Fine

al Segno

This system contains the first two systems of musical notation. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Allegretto' and the mood 'grazioso'. The second system concludes with the word 'Fine'.

Muore

al Segno

This system contains the next four systems of musical notation. The first system of this block begins with the tempo marking 'Muore'. The piano accompaniment features complex rhythmic patterns and trills. The system concludes with the word 'al Segno'.

1st MUT:

B SONATA IN D - N^o 46

Sonata IV^a
All. poco
Allargatto

2nd MUT:

Polacca 1^a
Polacca 2^a
Polacca 1^a da capo

SONATA N° 47 IN F MAJOR

(CENTRE)

3RD MUT:

Allegro

Handwritten musical score for the 3rd movement of Sonata N° 47 in F Major. The score is written on five systems of staves. The tempo is marked *Allegro*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations such as slurs, ties, and dynamic markings. The notation is dense and characteristic of 18th-century manuscript notation.

10

1ST MUT:

Sonata V.

Andante

Allegro

(N° 47)

Handwritten musical score for the 1st movement of Sonata V. The score is written on four systems of staves. The tempo is marked *Andante* and *Allegro*. The music features various rhythmic patterns and musical notations. The notation is dense and characteristic of 18th-century manuscript notation. The score concludes with the instruction *Segue la 2^a Parte.*

Segue la 2^a Parte.

Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and fingerings. The first staff has a '15' written below it. The second staff has a '10' written below it. The third staff has a '25' written below it. The fourth staff has a '29' written below it.

2ND Mt. Aria con
 Variazioni
 Andante

Handwritten musical score for the second system, consisting of two staves. The notation includes notes and rests. The first staff has a '5' written below it. The second staff has a '10' written below it.

Handwritten musical score for the third system, consisting of six staves. The notation is complex, including many notes, rests, and markings. The first staff has a '15' written below it. The second staff has a '20' written below it. The third staff has a '30' written below it. The fourth staff has a '35' written below it. The fifth staff has a '30' written below it. The sixth staff has a '30' written below it. The word 'Vr. 1^o' is written above the first staff.

Handwritten musical score for five staves, measures 55-110. The notation includes various rhythmic values, accidentals, and dynamic markings. The score concludes with the instruction: *Da capo il Soggetto senza replica*

3^o Mvt:

Handwritten musical score for five staves, measures 1-25. The first staff begins with the tempo marking *Allgro*. The score concludes with the instruction: *Segue la 2^a Parte*



Handwritten musical score system 1, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The system is densely filled with musical notation, including many beamed notes and rests.



Handwritten musical score system 2, consisting of five staves. The notation continues from the previous system, featuring complex rhythmic patterns and numerous accidentals. The second staff in this system has a circled '100' written next to it. The system concludes with several empty staves at the bottom of the page.

D

Son
N°30

SONATA No. 30 IN F MAJOR

1st MVT:

I

Allegro con spirito

2

The first system of musical notation consists of six staves. Each staff contains a complex rhythmic pattern with various note values, including eighth and sixteenth notes, and rests. The notation is dense and appears to be a highly technical piece of music.

The second system of musical notation consists of four staves. It continues the complex rhythmic patterns from the first system, featuring a variety of note values and rests. The notation is dense and appears to be a highly technical piece of music.

Segue vivo Andantino

Three empty musical staves are located at the bottom of the page, below the text "Segue vivo Andantino".

2ND MUT:

II

Loco Andante

The first system of the musical score consists of six staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings, including 't' (tutti) and 'f' (forte). A large number '5' is written in the bottom staff. The tempo is marked 'Loco Andante'.

The second system of the musical score consists of five staves. The music continues with similar complexity to the first system. There are several dynamic markings, including 't' and 'f'. A large number '110' is written in the top staff. The system concludes with the instruction 'Segue Tempo di Minuetto.' written in a decorative font.

Four empty musical staves are located at the bottom of the page, below the second system of music.

3^o MUT:

III

Tempo di Minuetto

This page contains a musical score for the 3rd movement, labeled '3^o MUT:'. The tempo is marked 'Tempo di Minuetto'. The score is written on 12 staves, with the first staff starting at measure III. The notation includes various musical symbols such as notes, rests, and dynamic markings. The music is arranged in a multi-staff format, typical of a piano or chamber music score. The page number '113' is located at the top center.

Son
N°42

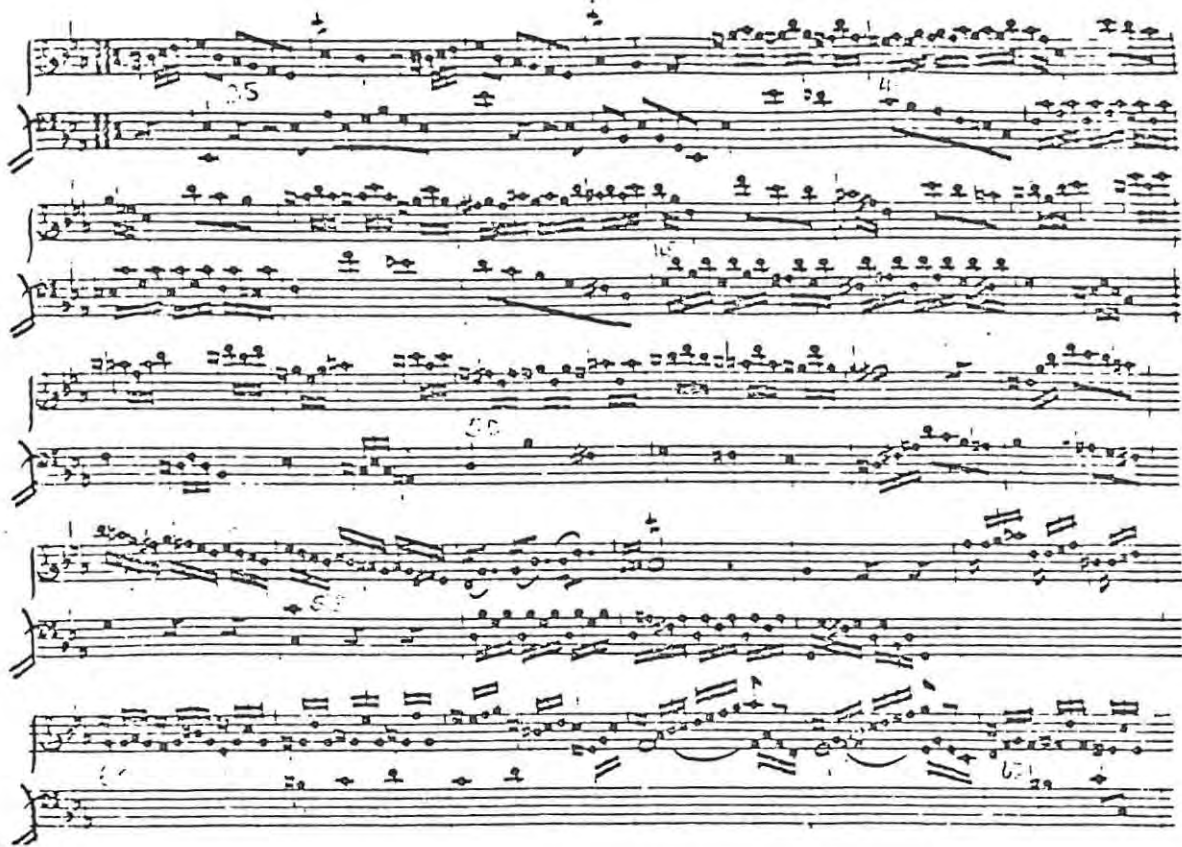
SONATA No. 42 IN C MINOR

1st MUT:

I

Allargo

Tolti per la seconda Parte.

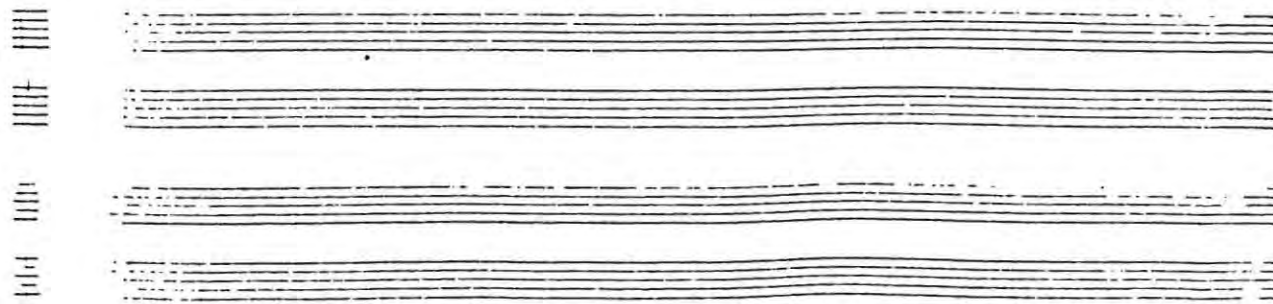


Musical score system 1, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The number '35' is written above the first staff, and '4' is written above the second staff. The system concludes with a double bar line.



Musical score system 2, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The number '70' is written above the second staff, and '75' is written above the third staff. The system concludes with a double bar line.

Segue Largo e Cantabile.



Five empty musical staves, likely representing a continuation of the score or a section that is not fully transcribed on this page.

2^{da} MUT:

largo

II *cantabile*

attacca subito.

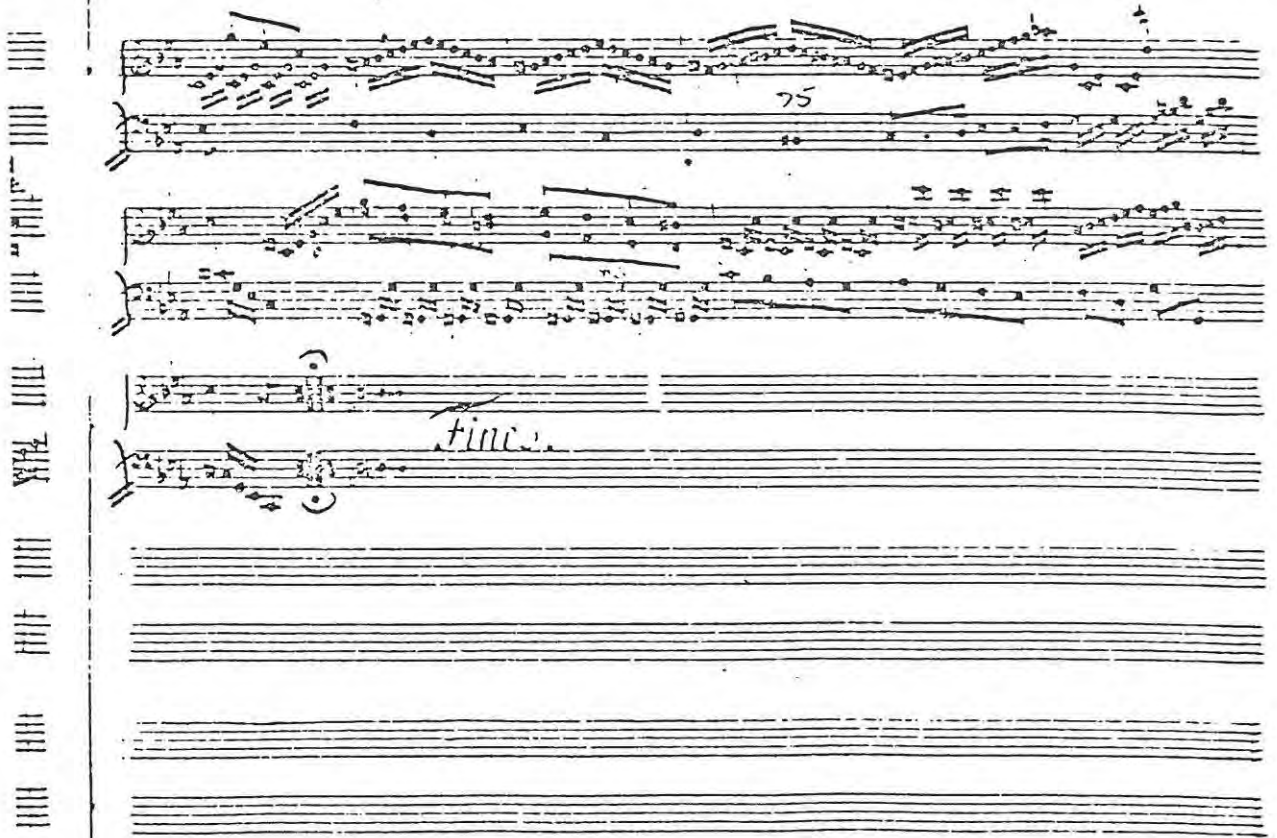
3^{da} MUT:

III *Alligo*

Tutti per la seconda Parte



Musical score system 1, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 35, 40, 45, 50, 55, and 60 are indicated below the staves.



Musical score system 2, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure number 75 is indicated below the staves. The word *fine.* is written in the third staff. The bottom three staves are empty.

SONATA No. 2 IN C. MAJOR

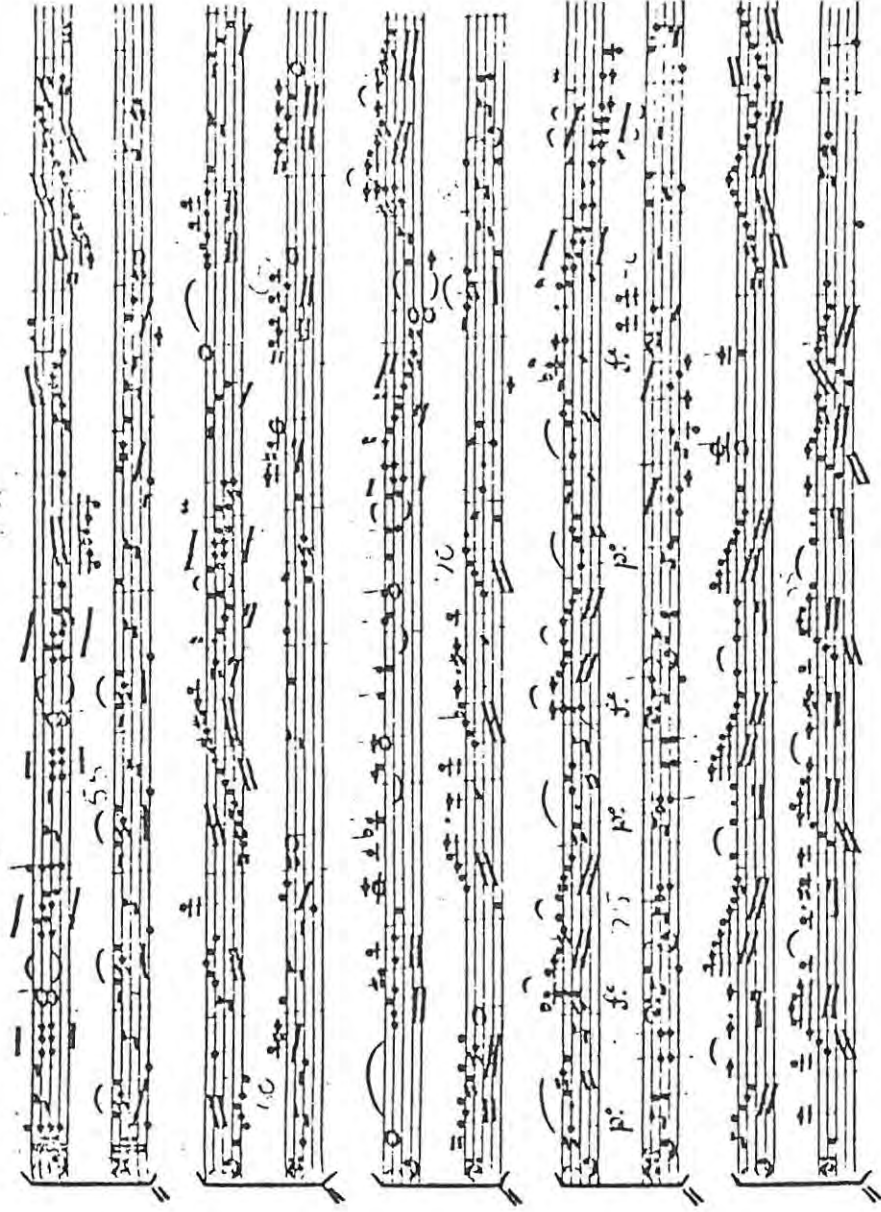
Sc N.
N. 2

1st Mvt:

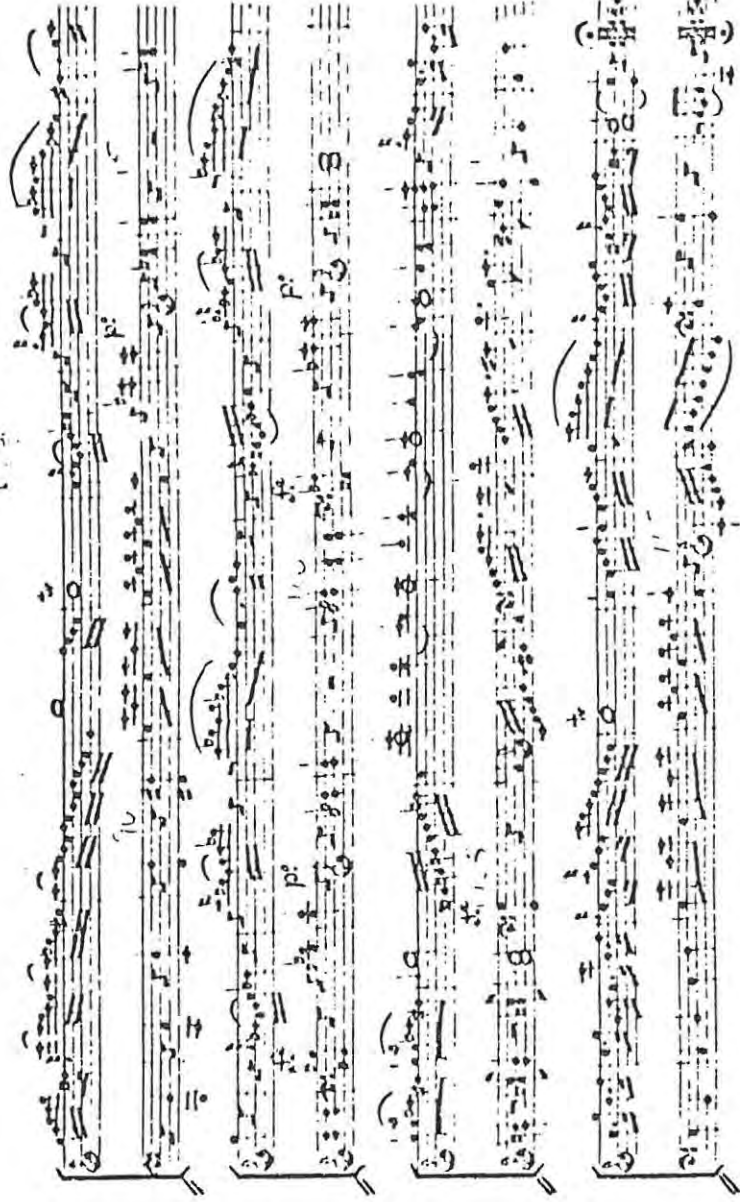
I *Allegro non troppo*

2

Segue la seconda Parte



Musical score system 1, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *sf*. The system concludes with a double bar line.



Musical score system 2, consisting of eight staves. This system features more complex rhythmic patterns and includes dynamic markings like *ff* and *sf*. It also ends with a double bar line.

Segue *Ando*. *Alligretto grazioso*.

3²

2nd MUT: "CLASSICAL RONDO"

II

Rondo
Alliquetto
quasi

Musical staff with notes, rests, and dynamics. Includes markings for *Rondo*, *Alliquetto*, and *quasi*. Measure numbers 34 and 45 are visible.

Musical staff with notes and dynamics. Measure numbers 100 and 151 are visible.

Musical staff with notes and dynamics. Measure number 202 is visible.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Measure number 4 is visible.

Musical staff with notes and dynamics. Measure number 50 is visible.

Musical staff with notes and dynamics. Measure number 61 is visible.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Measure number 75 is visible.

Musical staff with notes and dynamics. Measure number 84 is visible.

Segue Finale.

3^o Mvt:

Fant.
III *Con Allegro*

BIBLIOGRAPHY

BIBLIOGRAPHY

(a) MANUSCRIPTS, UNPUBLISHED

AUGUSTO, Pietro: 92 Sonatas on microfilm obtained from Landesbibliothek, Dresden.

(b) BOOKS

ADLER, Guido. Handbuch der Musikgeschichte. Hans Schneider, Tutzing, 1961.

APEL, Willi. Masters of the Keyboard. Harvard University Press, Cambridge, Massachusetts, 1962.

_____. Harvard Dictionary of Music. Edited by W. Apel, Heinemann, London, Second Edition, 1970.

BADURA-SKODA, Eva and Paul. Interpreting Mozart on the Key-board. Barrie and Rockliff, London, 1962.

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

BENEDICT, Sir John. Weber. Samson Low, Marston, Searle, and Rivington, London, 1881.

BUKOFZER, Manfred F. Music in the Baroque Era. W.W. Norton and Company Inc., New York, 1947.

CROCKER, Richard L. A History of Musical Style. McGraw-Hill Book Company, New York, 1966.

DART, Thurston. The Interpretation of Music. Hutchinson University Library, London, 1967.

DUNWELL, Wilfred. Music and the European Mind. William Clowes and Sons Ltd., London, 1962.

EWEN, David. The Complete Book of Classical Music. Robert Hale, London, 1966.

FERGUSON, Howard. Early Keyboard Music. Vols. I & II, and Classical Piano Music. Vol. III. (Anthologies of Keyboard Music), Oxford University Press, London, 1963.

FORTE, Allen. Tonal Harmony in Concept and Practice. Holt, Rinehart & Winston, Inc., New York, 1974.

GEIRINGER, Karl. Music of the Bach Family. Harvard University Press, Cambridge, 1955.

_____. Johann Sebastian Bach - The Culmination of an Era. Allen and Unwin Ltd., London, 1966.

- GEORGE, Graham. Tonality and Musical Structure. Faber & Faber, London, 1970.
- GEORGII, Walter. Klaviermusik. Atlantis Verlag Zürich, Freiburg i. Br. 1950.
- GRAF, Max. Composer and Critic. Norton and Company, New York, 1946.
- GROUT, Donald Jay. A History of Western Musik. J.M. Dent and Sons, Ltd., London, 1952.
- GROVE, Sir George. Dictionary of Music and Musicians. Macmillan Company, New York, 1932.
- HEIMES, Klaus Ferdinand. Antonio Soler's Keyboard Sonatas. Master of Music Thesis, University of South Africa, Pretoria, 1965.
- HEUSCHNEIDER, Karin. The Piano Sonata of the Eighteenth Century in Italy. (Contributions to the development of the Piano Sonata, Vol. I), A.A. Balkema, Cape Town / Amsterdam, 1967.
- _____. The Piano Sonata of the Eighteenth Century in Germany. (Contributions to the development of the Piano Sonata, Vol. II), A.A. Balkema, Cape Town / Amsterdam, 1970.
- _____. The Sonatas of Joseph Haydn. (Contributions to the development of the Piano Sonata, Vol. III), Unpublished Ph.D. Thesis, Rhodes University, Grahamstown, 1970.
- HUTCHESON, Ernest. The Literature of the Piano. Taylor Garnett and Co.Ltd., London, 1958.
- HUTCHINGS, Arthur J.B. The Baroque Concerto. Faber and Faber, London, 1961.
- JACOBS, Arthur. A New Dictionary of Music. C. Nicholls and Company Ltd., Great Britain, 1967.
- KENNAN, Kent Wheeler. Counterpoint (Based on Eighteenth-Century Practice). Prentice Hall, Inc., New Jersey, 1972.
- KENYON, Max. Harpsichord Music. Cassel, London, 1949.
- KIRBY, F.E. A Short History of Keyboard Music. The Free Press, New York, Collier-Macmillan Ltd., London, 1966.
- KOLNEDER, Walter. Antonio Vivaldi, His Life and Work. Faber and Faber, London, 1970.
- KRENEK, Ernest. Tonal Counterpoint (In the style of the Eighteenth Century). Boosey and Hawkes, Inc., U.S.A., 1958.
- LANG, Paul Henry. A History of Western Civilisation. J.M. Dent and Sons Ltd., London, 1942.
- LEIGHTENTRITT, Hugo. Music History and Ideas. Harvard University Press, Massachusetts, 1964.

- LOVELOCK, William. Form in Brief. A. Hammond and Company, London, 1954.
- MACPHERSON, Stewart. Rudiments of Music. J. Williams, London, 1939.
- MATTHEWS, Denis. Editor of Keyboard Music. Penguin Books Ltd., Harmondsworth, Middlesex, England, 1972.
- MCHOSE, Allen Irvine. The Contrapuntal Harmonic Technique of the Eighteenth Century. Appleton-Century-Crofts, New York, 1947. (Eastman School of Music Series).
- MELLERS, Wilfred. Man and his Music, Part III. Barrie and Rockliff, London, 1969.
- MORRIS, R.O. The Structure of Music. Oxford University Press, London, 1969.
- MOSEER, Hans Joachim. Heinrich Schütz - His Life and Work. Concordia, Saint Louis, 1954.
- 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.
- _____. The Sonata since Beethoven. The University of North Carolina Press, Chapel Hill, 1969.
- PAULY, Reinhard G. Music in the Classic Period. Prentice Hall, Inc., New Jersey, 1965.
- PINCHERLE, Marc. Vivaldi - Genius of the Baroque. Victor Gollancz Ltd., London, 1958.
- RATNER, Leonard G. Harmony: Structure and Style. McGraw-Hill Book Company, London, 1962.
- RIEMANN, Hugo. Musik Lexikon. Bearbeitet von Alfred Einstein, Max Hesses, Berlin, 1929.
- ROTHSCHILD, Fritz. The Lost Tradition in Music. Adam and Charles Black Ltd., London, 1953.
- _____. Musical Performance in the times of Mozart and Beethoven. Part II. Adam and Charles Black Ltd., London, 1961.
- SALZER, Felix. Structural Hearing - Tonal Coherence in Music. Vols. I & II. Charles Boni, Constable & Company Ltd., London, 1952.
- SCHILL, Gerhard. Dresden. Veb F.A. Brockhaus, Leipzig, 1968.
- SCHOENBERG, Arnold. Theory of Harmony. Philosophical Library, New York, 1948.

- SCHOLES, Percy A. The Great Dr. Burney, Vols. I & II. Oxford University Press, London, 1959.
- _____. Oxford Companion to Music. Oxford University Press, London, 1967.
- _____. The Concise Oxford Dictionary of Music. Oxford University Press, London, 1968.
- SHEDLOCK, John South. The Pianoforte Sonata (Its origin and development). Da Capo Press, New York, 1964.
- SPINK, Ian. An Historical Approach to Musical Form. G. Bell & Sons Ltd., London, 1967.
- TERRY, Charles Stanford. Bach - An Autobiography. Oxford University Press, London, 1940.
- WOERNER, Karl H. Geschichte der Musik. Vandenhoeck & Ruprecht, Göttingen, 1961.

(c) Articles

- BÄRENREITER LIEFERUNG: A - BAC. Die Musik in Geschichte und Gegenwart. Bärenreiter Kassel, London, 1971.
- BARFORD, Philip T. "The Sonata-Principle" (A study of Musical Thought in the 18th Century). The Music Review, Vol. 13, Cambridge, 1952.
- HOWES, Frank. "Gluck", Novello's Biographies of Great Musicians, Novello & Co. Ltd., London.
- MARCO, Guy A. "The Alberti Bass before Alberti", The Music Review, Vol. 20, Cambridge, 1959.
- MAYR, Rupert. "Heinrich Schütz - A Giant among Musicians", Programme No. III from a series of lectures for the S.A.B.C., September, 1972.
- _____. "The Evolution of the Classical Sonata Form", Public lecture delivered at 'Committee of Heads of University Music Departments' Second Musicological Congress', University of Port Elizabeth, 8 August, 1975.
- RADCLIFFE, Philip. "The Piano Sonatas of Joseph Haydn", The Music Review, Vol. 7, Cambridge, 1946.
- RETI, Rudolph. "The Role of Duothematicism in the Evolution of Sonata Form", The Music Review, Vol. 17, Cambridge, 1956.