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Directed by: Dr. Eddie Bass. Pp. 93

It was the purpose of this study to provide a systematic stylistic analysis of the two unaccompanied viola da gamba sonatas, Op. 9 of Johann Schenck. An examination of the scant literature dealing with Schenck's works revealed that there were no systematic stylistic analyses of any of his music. The choice of a body of literature for study within Schenck's corpus was determined by several authorities' mention of the Op. 9 unaccompanied sonatas as especially interesting. The analytical system used was a modification of the method presented in Jan LaRue's, Guidelines for Style Analysis (New York: W. W. Norton, 1970).

The sonatas were initially examined in terms of their position within the historical framework. The period in general, late Baroque practice in northern Europe, and specifics regarding medium, number of movements, and organization of the cycle were explored as a stylistic background for the works. These preliminary observations indicated that the works were at an early stage of the development of the sonata.

The stylistic analysis of the individual movements of the sonatas was organized in terms of elements that contributed to the articulation of structure and the process of growth. Following the analysis of each sonata, observations concerning the cycle were presented.

The analysis revealed the primary elements used in the articulation of structure were tonality and the recurrence of motivic material. Growth was achieved primarily by variation of motivic material through changes in pitch space and texture. It was concluded that although the large level organization of the sonatas indicated an approach outside the mainstream, the specific compositional techniques as employed in the individual movements fall within common Baroque practices.

Clifton G. Barnes, III

A Thesis Submitted to
the Faculty of the Graduate School of
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

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AT GREENSBORO
1977

Approved by

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Thesis Director

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IN THE TWO UNACCOMPANIED VIOLA DA GAMBA
SONATAS, OP. 9 OF JOHANN SCHENCK

by

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APPROVAL PAGE

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2. LARGE LEVEL ORGANIZATION OF THE CYCLE:
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Johann Schenck (Schenck) was, until recently, suffered the fate of obscurity dealt so many composers who lived and worked in the periods preceding J. S. Bach and Handel. He was acclaimed by his late 17th-early 18th century Dutch contemporaries both as a composer and as an extraordinary virtuoso of the viola da gamba. After his death, however, he was all but forgotten. Our age has been one of resurrection of past great masters, and as so often happens, facts concerning the life and portions of the works themselves are irrevocably lost by time. In the case of Schenck this problem has been especially acute. The only facts that were initially known were first, that he was a 17th century composer and viola da gamba virtuoso, and second, that he lived and worked in Amsterdam. Both his birth and death dates were unascertainable as the entry under his name in the Fifth Edition of *Grave's Dictionary* bears witness.¹ Recent historical studies by Karl Heinz Pauls have to a certain extent served to fill

¹Richard Newton, "Schenck," *Grave's Dictionary of Music and Musicians* (5th ed., edited by Eric Blom, 1908), VII, 476.

CHAPTER I

INTRODUCTION

Statement of the Problem

Johann Schenck (Schenk) has, until recently, suffered the fate of obscurity dealt so many composers who lived and worked in the periods preceding J. S. Bach and Handel. He was acclaimed by his late 17th-early 18th century Dutch contemporaries both as a composer and as an extraordinary virtuoso of the viola da gamba. After his death, however, he was all but forgotten. Our age has been one of resurrection of past minor masters, and as so often happens, facts concerning the life and portions of the works themselves are irretrievably lost by time. In the case of Schenck this problem has been especially acute. The only facts that were initially known were first, that he was a 17th century composer and viola da gamba virtuoso, and second, that he lived and worked in Amsterdam. Both his birth and death dates were unascertainable as the entry under his name in the Fifth Edition of Grove's Dictionary bears witness.¹ Recent historical studies by Karl Heinz Pauls have to a certain extent served to fill

¹Richard Newton, "Schenck," Grove's Dictionary of Music and Musicians (5th ed., edited by Eric Blom, 1964), VII, 476.

in the scant biographical information and to correct certain misconceptions that previously existed.² Schenck's music has unfortunately received even less attention.

Schenck published the following opera during his lifetime:

- Op. 1. Sang-Airen von d'Opera Ceres en Bachus, 1687.
2. Konstoeffeninzen (sonatas for vla. da gamba and b.c.), 1688.
3. Il giardino armonico (sonatas for 2 vlns. or vlas. da gamba and b.c.), 1692.
4. Koninklijke harpeliederren (vln. and b.c.), 1696.
5. ?
6. Scherzi Musicali (vla. da gamba and b.c. ad lib.), 1692.
7. Sonatas for violin and b.c., 1693.
8. Le Nympe di Rheno (sonatas for 2 unacc. vlas. da gamba), 1700.
9. L'Echo du Danube (sonatas for vla. da gamba unacc. and with b.c. ad. lib.) -?
10. Les fantaisies bizarres de la goutte (sonatas for vla. da gamba and b.c.), -?

Of the above Op. 5 is completely unknown, Op. 4 has apparently been lost, and the existence of Op. 3 is questionable. Rare extant copies of the remaining opera are found principally in the Durham Cathedral and Bodleian Library.

²Karl Heinz Pauls, "Schenck," Die Music in Geschichte und Gegenwart, IX, 1663-1665; Karl Heinz Pauls, "Der kurpfälzliche Kammermusikus Johann Schenck," Die Musikforschung XI (1958), 157-171.

As with other composers whose works we find in similar circumstances, a need for modern editions and studies of Schenck's music has been acknowledged. We thus find William Newman writing in 1959:

Unfortunately, Schenck's publications, although they seem to have achieved re-editions at the time, are now very scarce. Furthermore, none of the sonatas has been made available in a modern edition. An edition of Op. 9 is especially to be sought. From Schenck's one publication that does exist in a modern edition - Scherzi musicali - one can see how desirable a study and edition of the sonatas would be.³

As was implied at the outset of this introduction the need expressed above by Mr. Newman has, at the present time, been partially satisfied. Of Schenck's ten opera, three to date are represented in modern editions.⁴ There are, however, at the present time no in-depth studies specifically devoted to Schenck's music. Several authors, in various contexts, do discuss the music, but in such limited and unmethodical terms as to disqualify their efforts from consideration as significant analyses, at least in comparison with the analytical procedure to be outlined later in this paper. It is evident, therefore, that the lack of

³William S. Newman, The Sonata in the Baroque Era (Chapel Hill: University of North Carolina Press, 1959; W.W. Norton, 1972), pp. 340-341.

⁴Scherzi Musicali, Op. 6, edited by H. Leichtentritt (Leipzig: Breitkopf und Härtel, 1906); Le Nympe di Rheno Op. 8, edited by K.H. Pauls in Das Erbe Deutscher Musik, Bd. 44, (Kassel: Nagels Verlag, 1954); L'Echo du Danube, Op. 9, edited by K.H. Pauls in Das Erbe Deutscher Musik, Bd. 67, (Kassel: Nagels Verlag, 1973).

any systematic analysis of Schenck's works represents the major problem in our evaluation of this composer. Such an analysis would, in the case of a composer as highly regarded by his contemporaries as Schenck, unquestionably add to our knowledge of the Baroque.

Related Literature

As was implied earlier in this paper, the literature dealing with Schenck is limited, both in its quantity and its treatment. Many sources confine themselves to a presentation of biographical facts, such as are known, and a list of works published during his lifetime. Those authors that do venture beyond this point do so in a manner that adds little to our understanding of the music itself. We thus, for example, find Wasielewski⁵ dismissing all Schenck's works as mediocre in artistic value and incorrect in form and technique without any analytical justification for his evaluation. Richard Newton⁶ suggests that the Op. 9 sonatas are "worthy forerunners" of J.S. Bach's later unaccompanied works for violin and cello, while K.H. Pauls⁷ confines himself to the supposition that the viola da gamba music indicates the influence of 17th century English masters.

⁵Wilh. Jos. V. Wasielewski, The Violoncello and its History, trans. I.S.E. Stigand (New York and London: Novello, Ewer and Co., 1894), pp. 25-26.

⁶Newton, "Schenck," Grove's, VII, 447.

⁷Pauls, "Schenck," MGG, pp. 1663-1664.

William Newman⁸ acknowledges the importance of the Op. 9 sonatas, but restricts any analytical comments to observations concerning the technical difficulty displayed in the works. Hughes⁹ provides a brief analysis of Schenck's fugal writing in one movement of one sonata from the Scherzi Musicali, and without analysis characterizes L'Echo du Danube, Op. 9 as less virtuosic in nature, but "attractive and melodious."

For more comprehensive analysis we must turn to Van der Straeten¹⁰ and Einstein.¹¹ Both authors discuss the music in greater detail than the aforementioned sources but still in terms that are perfunctory from the theorist's point of view. Van der Straeten, with the intention of convincing the reader that Schenck's compositions are worthy of high consideration (and in all probability replying to Wasielewski¹²), discusses the arrangements of movements within the suites of the Scherzi Musicali as they relate to the practice common at the time, and further points out

⁸Newman, Sonata in the Baroque Era, pp. 340-341.

⁹Charles W. Hughes, "The Music for Unaccompanied Bass Viol," Music and Letters, XXV (1944), 158-159.

¹⁰Edmund S.J. Van der Straeten, History of the Violoncello, the Viola da Gamba, Their Precursors and Collateral Instruments (London: William Reeves, 1915), pp. 64-72.

¹¹Alfred Einstein, Zur Deutschen Literature für Viola da Gamba im 16. und 17. Jahrhundert (Publikationen der Internationalen Musikgesellschaft, Zweite Folge, Heft I, Leipzig: Breitkopf und Härtel, 1905), pp. 32-35.

¹²Wasielewski, The Violoncello and its History, pp. 25-26

motivic relationships within the movements of one piece. Einstein also discusses the movements in the Scherzi Musicali, and takes the position, in contrast to Pauls¹³ that Schenck's art indicates French influence. Unfortunately, neither author's study proceeds substantially beyond those points.

None of the literature encountered penetrates into the workings of any of the individual pieces on their own levels. Schenck's Scherzi Musicali was for many years the only one of his opera easily accessible, and was, indeed, the first opus to achieve a modern edition. Most writers' observations are based on the examination of this work alone.

Statement of Purpose and Rationale

It is apparent at this point that an analysis of all Schenck's existing works would be a valuable study. The scope of this paper dictates, however, the selection of a portion of Schenck's corpus for consideration. The disadvantage of such an approach is that generalizations about Schenck's style in relation to his entire output cannot be made. The approach does yield a distinct advantage to the theorist in that a more detailed analysis may be extended to the pieces under consideration and more strictly internal phenomenon may be investigated in greater depth while still providing a basis for significant evaluation.

¹³Pauls, "Schenck," MGG, p. 1663.

The choice of the section of Schenck's works for consideration is easily made. Since Van der Straeten, Newton, and Newman¹⁴ all single out the unaccompanied sonatas of Op. 9 as being of special interest, and, since there is no study of Op. 9 at any level, an analysis of these works would be particularly fruitful.

The Analytical Method

The analytical method employed in this paper has its origins in the system presented in Jan LaRue's Guidelines for Style Analysis.¹⁵ Although the nature of the music under discussion has determined the focus and specific procedures of the analysis, Mr. LaRue's Guidelines provided a point of departure for the formation of the present system. Preliminary analysis of the two sonatas determined that an examination of the articulation of structure and the process of growth as they are achieved by specific compositional techniques would most clearly reflect the nature of the music. Definitions of structure and growth as these terms are used in this paper will clarify the method.

¹⁴Van der Straeten, History of the Violoncello . . ., p. 66; Newton, "Schenck," Grove's, p. 477; Newman, Sonata in the Baroque Era, p. 340.

¹⁵Jan LaRue, Guidelines for Style Analysis (New York: W.W. Norton, 1970).

Structure may be defined as that aspect of the music that enables the listener to perceive it in units or sections. In the majority of the individual movements of the sonatas under discussion there are two structural levels present. The movements most commonly fall into two or three large sections within which there are from two to five smaller units or sub-sections. These sections and sub-sections are usually differentiated by the tonal functions of modulation and prolongation with cadences as the specific articulators, as well as recurrence of motivic material, texture and other more minor elements. The discussion of structure in the individual movements of the sonatas is an analysis of the elements of tonality, motivic material, texture, etc., that contribute to the perception of divisions within the music.

Growth may be defined as recognizable change that enables the listener to hear the music as an integrated whole or synthetical unit, despite the perception of divisions. The primary means of achieving growth in music of the Baroque period is by the process of motivic variation. In this "spinning out" process a motive is presented and varied by expansion and contraction of melodic intervals, the addition of a voice, appearances in different tonal contexts, etc. The discussion of growth in the individual movements of the sonatas concentrates on the elements of texture, motivic material, tonality, etc., that contribute to the perception of that process.

The terminology employed in the analysis of the two sonatas generally reflects common usage. In some cases, however, terms may be at variance with the common usage by virtue of being given either more specific or more general meanings. A discussion of these terms as they are used will clarify the analytical method further.

Tonality is analysed in terms of prolongation and modulation. These two tonal functions presuppose the establishment of tonality. The means by which tonality is established becomes a question at the beginning of movements. The music under discussion almost invariably begins with a clear statement, either melodically or harmonically, of a motivic figure that serves to define the tonic. These initial statements are considered sufficient to establish tonality, from which point either prolongation or modulation may take place. Prolongation is used in referring to sections or sub-sections that begin and end with the same tonality. Modulation refers to sections and sub-sections that begin and end on different tonalities.

The formal structures articulated by the manipulation of various elements are designated as binary, two-part, ternary, and through-composed. Binary is used in referring to movements that are divided into two sections by repeat marks. Typical binary movements include dance movements such as gavottes and gigues. Two-part and ternary designations are used for movements that fall into two or three

sections without repeats. Through-composed is used for movements where no sectional division is perceived. These through-composed movements are commonly short and serve some structural function within the sonata as a unit.

The unnumbered viola da gamba sonatas, Op. 3 of Johann Schenck are Baroque compositions in the sense that they fall chronologically within the period commonly designated "Baroque." The extent to which these works exhibit characteristics of the period is the question to be discussed in this chapter. Observations about Schenck's chronological and national circumstances, as well as some specifics of the Op. 3 sonatas in terms of choice of section, number of movements, and organization of the cycle as they relate to Baroque practices, will form a background for this evaluation.

Biographical information about Schenck is scant. An unnumbered earlier, *Historia Musica*¹⁶ gives no birth or death date. Based on a baptismal record, Pauls¹⁷ and Strauss¹⁸ both agree that Schenck was born in 1656. He died, according to Pauls, after 1717, and Riemann states he was still living in 1718. The article in *Grove's Dictionary* says that Schenck began his career in Düsseldorf, later

¹⁶Wagner, *Historia Musica*, Leipzig, 1813, 447.

¹⁷Pauls, "Schenck," *MGG*, 19, 404-406; Pauls, "Die Vervielfachung . . ." *Historia Musica* 21, 157-171.

¹⁸Wagner, *Historia Musica*, Leipzig, 1813, 447. Greg. von Willibald, *Historia Musica*, Leipzig, 1811, Article, "Schenck," 2, 202.

CHAPTER II

STYLISTIC BACKGROUND

The unaccompanied viola da gamba sonatas, Op. 9 of Johann Schenck are Baroque compositions in the sense that they fall chronologically within the period commonly designated "Baroque." The extent to which these works exhibit characteristics of the period is the question to be discussed in this chapter. Observations about Schenck's chronological and national circumstances, as well as some specifics of the Op. 9 sonatas in terms of choice of medium, number of movements, and organization of the cycle as they relate to Baroque practices, will form a background for this evaluation.

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¹⁶Newton, "Schenck," Grove's VII, 447.

¹⁷Pauls, "Schenck," MGG, pp. 1663-1664; Pauls, "Die kurpfälzliche . . .," Musikforschung XI, 157-171.

¹⁸Riemann Musik Lexikon, 12th ed. Hrsg. von Wilibald Gurlitt. (Mainz: Schott's Sohne, 1961), Article, "Schenck," II, p.595.

moving to Amsterdam. Pauls and Riemann believe the opposite to be true. Based on evidence that the dedications of Schenck's early works are to Amsterdam residents, Pauls believes his career began in Amsterdam and he later moved to Düsseldorf at the summons of Prince Johann Wilhelm. Specific biographical information beyond that presented above is almost non-existent. The facts mentioned above do, however, provide the essential information that Schenck was of late Baroque, northern European circumstances. If the works of Buxtehude, who is commonly considered conservative, may be viewed as in any way characteristic of late Baroque, northern European practice, then Schenck's compositions may reflect a similar attitude. A preliminary examination of some of the characteristics of the Op. 9 sonatas, in terms of medium, number of movements, and the arrangement of tempo, meter and key scheme, will provide a more specific stylistic background.

The medium of the unaccompanied sonata in the Baroque may be regarded as a singular phenomenon. German writers have, in the past, written of the Baroque as the Thorough-Bass period. This name does express one of the primary stylistic qualities of "concertato," the polarization of voices. The unaccompanied sonata makes polarization impossible to render explicitly, and greatly reduces the possibility of large coloristic changes. For these reasons we should expect the literature for the unaccompanied medium

in the Baroque to be extremely limited. Newman¹⁹ confirms this expectation. If the unaccompanied sonata is a compositional type that is out of the mainstream of Baroque music, the choice of the viola da gamba as the means of delivery puts these works into even more of a fringe area. The viol saw its role in the Baroque diminished in comparison with the preceding period. The treatises of Corrette²⁰ and Rousseau²¹ indicate the overwhelming preference for the violoncello in the late Baroque.

Schenck's use of the unaccompanied viola da gamba medium is not, however, completely without precedent, or subsequent similar utilizations. There are compositions from the Renaissance by Ganassi²² and Ortiz²³ (both found in treatises), as well as a wealth of English music for lyra-viol (a small bass viola da gamba using scordatura tuning)

¹⁹Newman, Sonata in the Baroque Era, p. 51.

²⁰Michel Corrette, Méthod, théorique et pratique, pour apprendre en peu de temps le violoncelle das sa perfection (Paris: 1741; reprint ed., Geneva: Minkoff Reprints, 1972).

²¹Jean Rousseau, Traité de la viole, qui contient un dissertation curicuse sur son origins (Paris: C. Ballard, 1687; reprint by permission of the Hague Municipal Museum).

²²Sylvestro Ganassi, Regola Rubertina (Venedig: 1542; reprint ed., Leipzig: Fr. Kistner and C.F.W. Siegel, 1924).

²³Ortego Ortiz, Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones (Roma: 1553; reprint ed., ubertragen von Max Schneider. Kassel: Barenreiter, 1961).

by Hume, Ferrabosco, Corkine and Rowe.²⁴ In the Baroque period there are twelve pieces (sets of preludes and divisions on a ground) by Christopher Simpson in The Division-Viol (a pedagogical work), a Prelude by Caix d'Hervelois²⁵ and sonatas by Schenck (four), Telemann (one), and Abel (one).²⁶ This is not intended as a comprehensive listing, but inclusive of the most important and accessible works. An investigation of these works reveals the lack of a consistent approach to the medium, or anything resembling a "school." Schenck's sonatas have only superficial elements in common with the above mentioned composers' works. The similarities that may be found between Schenck's sonatas and particularly the works of Simpson and Caix d'Hervelois, in terms of multiple stopping may be viewed as the results of composers with advanced technique on an instrument, the possibilities of which are clearly limited by its tuning, and by the physical capabilities of the human hand. Although the choice of medium puts these works in a fringe area within the period, the organization of the sonata cycle shows more characteristics of the mainstream, and thus may be discussed with a larger background.

²⁴Jacobean Consort Music, in Musica Britannica, IX. Edited by Thurston Dart and William Coates, 2nd ed. (London: Stainer and Bell, 1971), "Music for division and lyra viol," pp. 200-204.

²⁵Paul Grümmer, Viola da Gamba Schule (London: Anton J. Benjamin, 1928), pp. 41-73.

²⁶Schenck, L'Echo du Danube, Op. 9; Grümmer, Viola da Gamba Schule, pp. 63-73.

The number of movements in the Baroque sonata is not a fixed element at any point during the period. A trend may, however, be observed. The development of the sonata da chiesa (the general form of both the sonatas under discussion) may be traced to origins in the multi-sectional canzona. The sections of the canzona gradually became more defined, ultimately forming individual movements. This change occurred, according to Ulrich,²⁷ in the middle of the 17th century. The number of movements was then reduced to three or four by the end of the period. Although it is impossible to apply a chronology to this development, the number of movements and their individual independence may be used as a relative measure of the stage of development.

The two sonatas under discussion consist of six movements for Sonata V, and eleven movements for Sonata VI. These numbers of movements indicate the sonata at an essentially early stage of development, but one beyond the earliest single movement type. Examining the other Sonatas of Op. 9, lengths of seven, five, seven, and nine movements are observed, indicating a construction similar to that of Sonatas V and VI. The suites of Op. 6 and Op. 8²⁸ show more variability with works of from three to eight movements, five being most common. Viola da gamba sonatas of two

²⁷Homer Ulrich, Chamber Music (New York: Columbia University Press, 1966), p.39.

²⁸Schenck, Scherzi Musicali, Op. 6; Le Nympe di Rheno, Op. 8.

contemporaries of Schenck, Buxtehude²⁹ and Höffler,³⁰ have lengths of from four to six movements, with five being the norm. Operating under the assumption that the number of movements is an indicator of the stage of development of the sonata, Schenck's Op. 9, unaccompanied sonatas appear to be at an equal or slightly earlier stage of development in comparison with Buxtehude and Höffler.

The organization of tempo, meter, key scheme, and movement complexity within the cycles of Schenck's Op. 9 unaccompanied sonatas indicates an approach far removed from the Corellian type organization which serves as the basis for generalities made by Newman³¹ and Ulrich.³² Beyond the "Corellian ideal" the only generalization applicable to the entire period, according to Newman, is that contrast between movements is a principal organizational element. Observing tempo organization within the cycles of the two sonatas under discussion, we find an inconsistent treatment of contrast. There are two slow movements side by side in Sonata V, and three in Sonata VI. The

²⁹Dietrich Buxtehude, Instrumentalwerke: Sonaten für Violine, Gambe und Cembalo in Denkmäler Deutsche Tonkunst, I Folge, 11 Band (Wiesbaden: Breitkopf und Härtel, 1957).

³⁰Conrad Höffler, Primitiae Chelicae, edited by K. H. Pauls in Das Erbe Deutscher Musik, Bd. 67 (Kassel: Nagels Verlag, 1973).

³¹Newman, Sonata in the Baroque Era, pp. 67-91.

³²Ulrich, Chamber Music, pp. 52-83.

former is uncommon, and the latter rare, according to Newman. The basic similarity between Schenck's organization of the cycle and the Corellian type is the use of the most complex, highly organized movements first and simpler movements at the end. This organization of movement complexity is clear in both of the Op. 9 sonatas. It is tempting to use the term "haphazard" to describe the organization of the movements within the cycle, but there is a superstructural organization found in both of Schenck's works, which will be discussed at the conclusion of the analyses of each sonata. This organization, while not resembling that of Corelli's sonatas, does show a concern for the order of movements.

The preceding discussion gives some indication of the background of Schenck's unaccompanied sonatas, Op. 9, in terms of the period, northern European practice as observed in Buxtehude particularly, and specific background references for the medium, number of movements, and organization of the cycle. These compositions are conservative in most respects, and fall well outside the mainstream of practice for the period. Although the organization of the cycle may be in line with conservative northern European tendencies, the choice of the unaccompanied medium places the works outside the general Baroque textural ideal.

CHAPTER III

ANALYSIS OF SONATA V

Analysis of the First Movement. Adagio. C

Structure

The first movement is in ternary form (ABA'), with the major devices of articulation being tonality, recurrence of melodic material, and texture. Secondary devices of articulation include the manipulation of cadences, chromaticism, and pitch space. The formal structure of the movement as determined by the above is as follows:

Section:	A(mm. 1-8)	B(mm. 8-18)	A'(mm. 19-23)
Sub-section:	Aa(mm. 1-3)	Ba(mm. 8-13)	A'a(mm. 19-21)
	Ab(mm. 4-8)	Bb(mm. 13-18)	A'b(mm. 21-23)

Each of the above sub-sections may be divided into two parts, consisting of an elaboration of the interval of a third, which serves the function of establishing the tonality, followed by either a prolongation or modulation.

The tonality of the movement is E minor with the initial and closing sections (A and A') being in that key. The middle section (B) is in G major (the relative major of E minor). The first sub-section in each section (Aa, Ba, and A'a) serves the function of prolonging the tonality. The second sub-section in each section (Ab, Bb, and A'b) is modulatory. The following diagram will serve to

illustrate the tonal function more clearly:

Section:	A	i	-	III	B	III	-	i	A'	i	-	V
Sub-section:	Aa	i	-	i	Ba	III	-	III	A'a	i	-	i
	Ab	i	-	III	Bb	III	-	i	A'b	i	-	V

As has been mentioned each of the above sub-sections consists of a melodic statement which serves to establish the tonality, and as the diagram illustrates, either a prolongation or modulation. The tonality is established in each case by a similar melodic figure. The following example demonstrates each statement as it occurs:

Example 1. Sonata V, Op. 9: I, mm. 1, 4, 8, 13, 19, 21,
Motivic statements

The image displays six musical staves, each representing a different melodic motif. The motifs are arranged in two rows of three. The first row contains motifs labeled Aa, Ab, and Ba. The second row contains motifs labeled Bb, A'a, and A'b. Each motif is written on a five-line staff with a key signature of one sharp (F#) and a common time signature (C). The motifs consist of short melodic phrases, typically four or five notes long, with some variations in rhythm and pitch contour.

It should be noted that sub-section A'b does not begin with the same figure as do the others. This sub-section must be considered as a codetta, and as section A' is, in terms of measures, only slightly longer than any of the previous sub-sections, a repetition of the "head" motive would be annoyingly redundant. The main technique of modulation and prolongation is by a series of 7-6 suspensions through a

chromatically moving bass. This method is embellished and altered in the second section (B), but returns in section A'. The alternation of modulatory procedure is, however, of minor importance, as its significance is absorbed by the far more important structural devices of texture and melodic material manipulation.

The texture established in section A is basically chordal. Section B introduces a contrapuntal element. Because of the lack of independence of the two voices the treatment might more properly be referred to as pseudo-contrapuntal. The following "counter-subject" is introduced in measure 9:

Example 2. Sonata V, Op. 9: I, mm. 9-10



In addition to the introduction of the pseudo-counterpoint in this section, there is an increase in pitch height and the introduction of large skips. This increase of activity is especially prominent in the first sub-section of B (Ba). Sub-section Bb becomes more chordal than the previous sub-section and represents a textural transition back to A'. This is logical in view of the fact, as we shall discuss later, that the climax of the movement occurs in sub-section Ba.

As has already been mentioned in reference to tonality, the initial melodic idea or elaboration occurs at the beginning of each section and each sub-section. The repetition of this motive forms a clear structural organization of the movement. It should also be noted that except for the initial statement and its return in section A'a each repetition is different, either in octave placement or tonality, thereby subtly uniting the opening and its recapitulation.

The most important role of cadences in the movement is that of the specific articulation of the tonal function of sub-sections. It should be noted that the variance in the manner in which Schenck prepares each cadence is of structural import. The cadence at section B is prepared by a fully diminished vii⁷, which leads to the progression V - I in the key of G major. This is the only appearance of a fully diminished seventh chord in the movement and its importance in articulating the beginning of the second section cannot be overlooked.

Growth

Any three-part form implies certain workings. The first section is a statement of conditions or norms, the second section a departure from the established norms, and the final section a return. The movement under discussion can be clearly identified with this pattern. It might be useful to briefly outline the nature of norms established and their variation:

Section A

tonality - E minor
 chordal texture
 stepwise motion
 melody in top voice
 conservative pitch height
 chromatic

Section B

tonality - G major
 pseudo-contrapuntal texture
 skips and leaps
 part exchange
 increase in pitch height
 diatonic

In each case above the norm is re-established in section A'. Each variation in section B creates tension from a desire to return to the initial conditions. Through all this variation there are elements at work that forge the movement into a synthetic unit. These elements are (1) the manipulation of melodic and rhythmic motives, and (2) the large level melodic and harmonic plan.

The initial melodic motive discussed in the previous section occurs at the initiation of each sub-section in the movement, and the rhythmic idea that directly follows, as introduced in m. 1, is never absent from a single measure.

Although the second section (B) of the movement is the result of a modulation away from the tonic to a new key, the primal melodic line is an elaboration of the tonic triad with a stepwise motion down from the fifth degree, which is the climax. The following example will illustrate:

Example 3. Sonata V, Op. 9: mm. 11-12



The high b^1 in these measures is the fifth degree of the E minor tonality. The B major chord appearing in these measures is the harmonic intensification of an initial melodic event, as well as a central dominant pivot.

Analysis of the Second Movement. Aria, Largo, C

Structure

The second movement is in binary form with the main articulating devices being tonality and the repetition of motivic material. The first section (A) and the second section (B) each consist of three sub-sections. The following diagram will illustrate:

Section:	A(mm. 1-10)	B(mm. 11-22)
Sub-section:	Aa(mm. 1-3)	Ba(mm. 11-16)
	Ab(mm. 3-6)	Bb(mm. 16-18)
	Ac(mm. 6-10)	Bc(mm. 19-22)

The tonality of the movement is A minor with modulations occurring to the relative major and the dominant. Only the first sub-section serves as prolongation, all other sub-sections being modulatory. The following diagram will illustrate the tonal function:

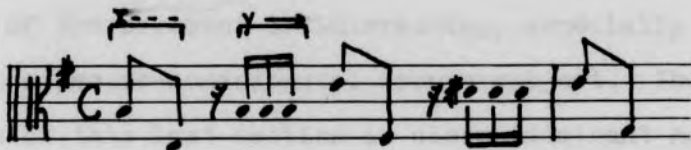
Section:	A	i	-	V	B	V	-	i
Sub-section:	Aa	i	-	i	Ba	V	-	III
	Ab	i	-	III	Bb	III	-	V
	Ac	III	-	V	Bc	V	-	i

It is easily seen that tonality as an articulating device is not as strong here as in the first movement. This movement is more modulatory with an absence (except for sub-section Aa) of stable tonal areas. The relative weakness of the

articulation provided by tonality is compensated for by the strong manipulation of a recurrent rhythmic motive.

The motive is presented at the beginning of the movement and is present until the beginning of the last subsection (Bc). The motive consists of two sub-motives (x and y) with downbeat (x---) and upbeat (y→) functions respectively, as shown in the following example:

Example 4. Sonata V, Op. 9: II, m. 1



Throughout the first section this motive is altered (in pitch and rhythm), but always retains its identity. At the beginning of the second section the motive is presented in its original form but in the dominant tonality and is altered throughout the section. The alteration will be more thoroughly examined in the discussion of growth. Near the end of the movement (m. 18) a new motive that is somewhat derivative is introduced:

Example 5. Sonata V, Op. 9: II, m. 18



The relation of this motive to the initial motive (see Example 4) is its clear downbeat - upbeat motion. The introduction of this altered and rhythmically expanded motive at the end of the movement is interesting, especially since it contains a pseudo-contrapuntal countersubject. The tonal function of this last section is clear (dominant harmony), but the momentum accumulated by the repetition of the initial motive is not culminated.

Growth

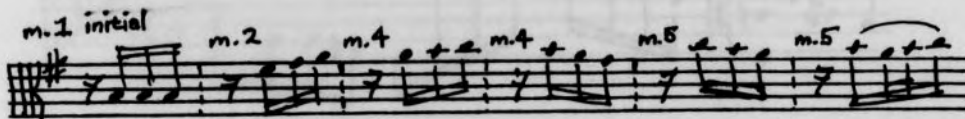
In this movement the main element of growth is the manipulation of the initial motive through changes in both its pitch and rhythm. As mentioned earlier, throughout the first section this motive is altered. The alteration of the first part of the motive (x) is concerned with the expansion of the pitch space of the motive. The following example will illustrate:

Example 6. Sonata V, Op. 9: II, Expansion of pitch space



The second (y) portion of the motive is first altered by a stepwise motion replacing the repeated pitches:

Example 7. Sonata V, Op. 9: II, Motivic alteration



The motive is then further altered by the inclusion of a note for the previously existing rest,

Example 8. Sonata V, Op. 9: II, m. 7



and by the change from three repeated notes to two repetitions and a step:

Example 9. Sonata V, Op. 9: II, m. 7



At the end of this section the y motive becomes dominant, the x motive being completely excluded. (See Example 10.)

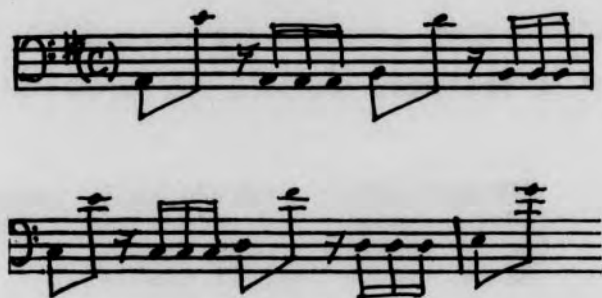
Example 10. Sonata V, Op. 9: II, m. 8



The use of the y motive at this point emphasizes the cadence concluding section A. Both the upbeat characteristic of this motive and its faster surface rhythm compared with motive x create tension. In addition to these motivic changes, the texture is altered by the addition of a voice. (See Example 10.) The change in texture also creates tension and also an element of growth that complements the motivic alteration discussed above.

The second section (B) contains less detailed manipulation, but one radical change. The downbeat motive is reversed in direction. (See Example 11.)

Example 11. Sonata V, Op. 9: II, mm. 13-14



This reversal of the downbeat motive and other more minor deviations continue throughout the section with no return to the material as it was initially presented. As mentioned in the discussion of structure the conclusion of the movement (from m. 18 on) differs motivically from the preceding material, and only tonality produces a return to stability. One possible explanation for the rhythmic character of the final section is to see it as the culmination of a gradual slow down in surface rhythm. The first section accelerates the the rhythm until repeated sixteenth notes are reached. Section B contains no similar increase in rhythm, but rather a stabilization which finally terminates in the slower section under discussion.

Analysis of the Third Movement. Gavotta. Presto, C

Structure

The third movement of the sonata is in binary form, with the principal articulators being tonality, repetition of motivic material, and texture. Each section (A and B) consists of three sub-sections organized in the following manner:

Section:	A(mm. 1-14)	B(mm. 15-38)
Sub-section:	Aa(mm. 1-3)	Ba(mm. 15-21)
	Ab(mm. 4-9)	Bb(mm. 22-29)
	Ac(mm. 10-14)	Bc(mm. 30-38)

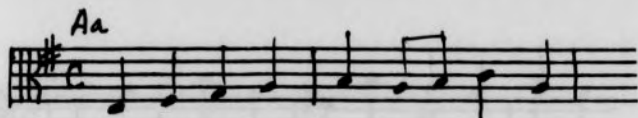
The movement is in E minor, beginning and ending in that tonality. The modulation in the first section is to the dominant and in the second section, which begins in the relative major, back to the E minor tonality. The following example will make clear the tonal motion:

Section:	A i - V	B III - i
Sub-section:	Aa i - i	Ba III - III
	Ab i - V	Bb III - i
	Ac V - V	Bc i - i

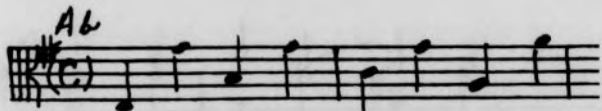
The two sections differ with regard to tonal motion, but are similar in the following respect: The first sub-section in each section is a prolongation, the second is modulatory, and the third is another prolongation. As in the first movement this symmetry gives balance. The above example indicates there is no strong tonal articulation between the first two sub-sections of each section, both beginning in the same tonality. The articulation is accomplished in this instance by a clear textural differentiation.

The textural variation of the sub-sections of each section is also symmetrical. Each section begins with a monophonic texture, moves to an implied two-voice or pseudo-contrapuntal texture, and terminates with a chordal texture. Examples 12-17 illustrate each variation as it occurs.

Example 12. Sonata V, Op. 9: III, mm. 1-2



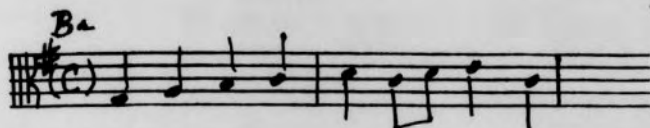
Example 13. Sonata V, Op. 9: III, mm. 4-5



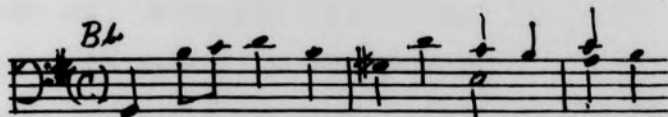
Example 14. Sonata V, Op. 9: III, mm. 10-12



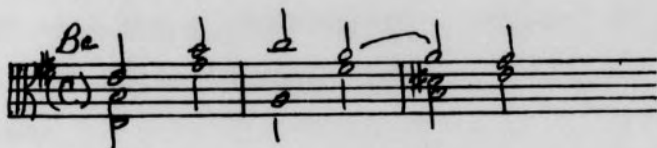
Example 15. Sonata V, Op. 9: III, mm. 15-16



Example 16. Sonata V, Op. 9: III, mm. 22-24



Example 17. Sonata V, Op. 9: III, mm. 30-32



In addition to the clear textural differentiation one can see a more subtle articulation element in the expansion and contraction of pitch space. Each section contains a statement, expansion, and contraction with the following details:

Section:	A	B
Sub-section:	Aa octave pitch content	Ba octave and a ninth pitch content
	Ab octave and a sixth pitch content	Bb two octaves and a fourth pitch content
	Ac octave pitch content	Bc octave and a sixth pitch content

Also notable is the expansion of pitch space in section B compared with section A.

The last major articulator is repetition of motivic material. Examples 12-17 show clearly the distinction of the three motives and relationship of the motivic statements beginning sections A and B and beginning sub-sections Ac and Bc. Sub-sections Ab and Bb differ in both their texture and motivic statement. Ab is clearly a new motivic statement as well as a new texture compared to Aa. Bb however is a pseudo-contrapuntal treatment of material from Aa (or Ba). This treatment will be discussed as an aspect of growth.

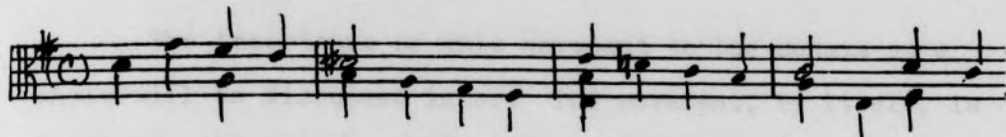
Growth

The principal aspects of growth in this movement are texture and the repetition of motivic material. We can see two dimensions of growth. In the first dimension growth occurs in each section independently, and in the second it occurs throughout the movement. In each section there is motion from a monophonic texture to a chordal texture through either an implied two-voice or a pseudo-contrapuntal framework. Looking independently at each section we see the

expansion or growth, in the context of this movement, from instability to stability; the chordal texture being stable by nature of its clear harmonic statement and relaxed surface rhythm, and the monophonic texture unstable because its harmony can only be implied, and because of its faster surface rhythm. Examining each section independently we also see the statement, expansion, and contraction of pitch space outlined (see Structure, p. 32). The above mentioned elements, along with the relationship and development of motivic material, can be seen as a continual growth process. The following example will clarify the relationships of (1) texture, (2) motivic treatment, and (3) pitch space, in the growth processes:

Section: A	B
Sub-section: Aa 1. monophonic texture 2. motivic statement 3. octave pitch space implied two-voice texture Ab 1. implied two-voice texture 2. motivic statement 3. octave and a sixth pitch space chordal two-part texture Ac 1. chordal two-part texture 2. motivic statement 3. octave pitch space	Ba 1. initially monophonic developing into pseudo-contrapuntal (see Example 18) 2. motivic statement and pseudo-contrapuntal treatment of inversion of statement (see Example 19) 3. octave and a ninth pitch space Bb 1. pseudo-contrapuntal texture 2. development of portions of initial motive (see Example 20) 3. two octaves and a fourth pitch space Bc 1. chordal texture with two and three parts 2. two motivic statements 3. octave and a sixth pitch space.

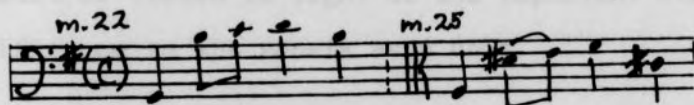
Example 18. Sonata V, Op. 9: III, mm. 17-20, Pseudo-contrapuntal treatment



Example 19. Sonata V, Op. 9: III, mm. 18-19, Inversion of motive



Example 20. Sonata V, Op. 9: III, mm. 22, 25, Development of initial motive



The elements of growth may be seen vertically with each section independently (Aa-Ab-Ac, Ba-Bb-Bc), comparatively between sub-sections (Aa-Ba, Ab-Bb, Ac-Bc), and consecutively (Aa-Ab-Ac-Ba-Bb-Bc).

Analysis of the Fourth Movement. Adagio, 3/2

Structure

The importance of this movement to the sonata as a whole will be discussed later. The movement, by itself, is difficult to analyze. It has none of the rigidity of form of those movements preceding it, and although it may be somewhat arbitrarily divided into two sections, it is more properly regarded as through-composed. The tonal motion is from V/V to V, related to E minor, but the modulatory nature of the music prevents the establishment of clear-cut tonal areas. There are no large scale prolongations. The articulation of formal structure is further obscured by the fact that there is no clear-cut organization of melodic or rhythmic material. The music is recitative-like in nature and must be viewed in light of its important structural significance to the sonata as a unit.

Growth

As with the analysis of the structure the synthetical importance of the movement is really its position in the sonata as a unit, and its significance in that respect will be discussed later.

Analysis of the Fifth Movement. Giga. Vivace, 12/8

Structure

This movement is in binary form with the principal articulating devices being tonality, recurrence of motivic material, and texture. The formal structure of the movement is as follows:

Section:	A(mm. 1-14)	B(mm. 15-28)
Sub-section:	Aa(mm. 1-5)	Ba(mm. 15-19)
	Ab(mm. 6-14)	Bb(mm. 20-28)

The movement begins and terminates in E minor, with a modulation to the dominant at the double bar. The motion from tonic to dominant is clearly by means of the relative major in the first section (A), but the motion back to the tonic in the second section (B) is somewhat more difficult to analyze as a result of the weak tonal articulation at sub-section Bb. The delineation of this sub-section is a result of its important motivic function. The tonal motion for the movement is as follows:

Section:	A	i	-	V	B	V	-	i
Sub-section:	Aa	i	-	III	Ba	V	-	III
	Ab	III	-	V	Bb	V	-	i

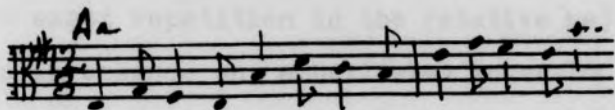
Sub-section Bb begins with a progression toward the dominant but not initiating on it. The progression from m. 20 (which initiates sub-section Bb) is V/iv, iv, V/V, V. (See Example 21.)

Example 21. Sonata V, Op. 9: V, mm. 20-21

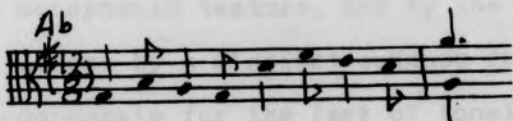


Treatment of motivic material forms another important articulating element. This motivic treatment is particularly important in the second section (B) because of the weak tonal articulation discussed above. The motives that initiate each division are shown in Examples 22-25.

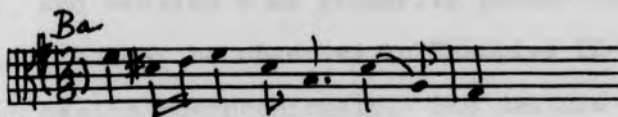
Example 22. Sonata V, Op. 9: V, mm. 1-2



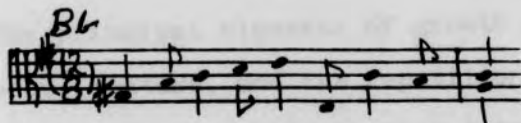
Example 23. Sonata V, Op. 9: V, mm. 6-7



Example 24. Sonata V, Op. 9: V, mm. 15-16



Example 25. Sonata V, Op. 9: V, mm. 20-21



The motivic relationship between Aa and Ab is clear, Ab being an exact repetition in the relative major. The motive at Ba is in essence an embellished inversion of Aa. (The weakness in motivic relationship is offset by the strong tonal articulation). The relationship of Bb to Aa is more problematic. The role of the principal motive of Bb as an articulator is due to its clear relationship rhythmically to Aa, its monophonic texture, and by the important fact that it is offset by a distinct cadence (m. 19). These distinctions compensate for the lack of tonal articulation.

Texture as an articulating device may be viewed in two levels. First there is a motion throughout the movement from monophonic to pseudo-contrapuntal texture and back to a monophonic texture (which is not fully realized). At the

large level section A may be considered as primarily monophonic, and section B as primarily pseudo-contrapuntal. In addition, as may be observed in Examples 22-25, each sub-section begins monophonically. The texture then proceeds to either a pseudo-contrapuntal texture (Aa, Ba, and Bb) or to an implied two-voice texture (Ab).

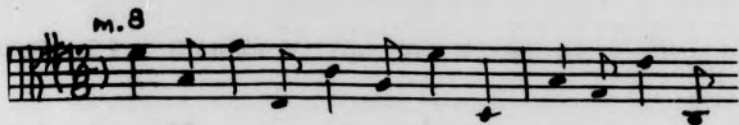
Growth

The principal elements of growth in this movement are pitch space, texture, and the repetition and variation of motivic material. The relationship between the initial statements of each sub-section has been previously mentioned. We may see throughout the movement the open-ended development of motivic material. The only statements that we may hear clearly as repetitions are the beginning of Aa and Ab. The remaining material is continually varied in pitch, but completely homogeneous in its retention of the initial rhythmic character. There is no restatement or recapitulation of both the melodic and rhythmic material of the initial theme.

The variation of the motivic material is accomplished by two principal means: first by the expansion of the melodic intervals, which is encountered principally in section A, and second by the injection of an additional voice and the resulting part exchange--primarily exploited in section B. In section A the expansion of pitch space is most prominent in the second sub-section (Ab). The expansion begins with the utilization of the intervals of a fifth, tenth and third,

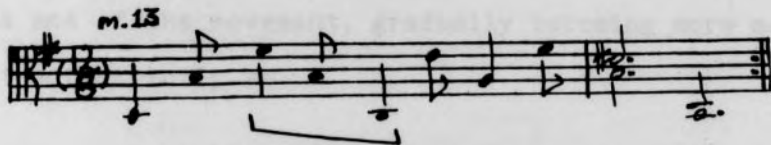
as is shown in Example 26,

Example 26. Sonata V, Op. 9: V, mm. 8-9



and concludes the section with the expansion spanning an eleventh:

Example 27. Sonata V, Op. 9: V, mm. 13-14



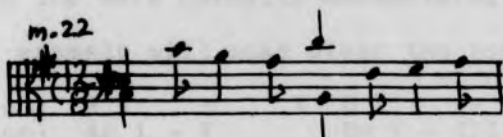
In section B there are pseudo-contrapuntal alterations and part-exchange. Measure 18, the penultimate measure of subsection Ba, is the first occurrence, and includes both of the above techniques. (See Example 28.)

Example 28. Sonata V, Op. 9: V, m. 18



In section B, following the initial statement there is an inversion of the material encountered earlier in m. 18. (See Example 29.)

Example 29. Sonata V, Op. 9: V, m. 22



The treatment of this inversion, which is a return to the initial (Aa) motive, though still expanded, continues until the end of the movement, gradually becoming more monophonic, but not strictly so.

Analysis of the Sixth Movement. Aria, 3

Structure

The last movement is in binary form with the principal devices of articulation being tonality, the treatment of motivic material, and texture. Each section (A and B) consists of two sub-sections. The formal structure of the movement is as follows:

Section:	A(mm. 1-38)	B(mm. 39-76)
Sub-section:	Aa(mm. 1-17)	Ba(mm. 39-53)
	Ab(mm. 18-38)	Bb(mm. 54-76)

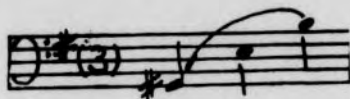
The tonality of the movement is E minor with the movement terminating, as would be expected, in that key. The modulation in the first section (A) is to the dominant, and

in the second section (B), from the dominant back to the tonic. In the first section the modulation is by way of a circle of fifths motion beginning with an E major chord in first inversion (Ab). The progression in the second section is through the more normally encountered relative major. The following example will make clear the tonal functions:

Section:	A	i	-	V	B	V	-	i
Sub-section:	Aa	i	-	V	Ba	V	-	III
	Ab	V/iv	-	V	Bb	III	-	i

The E major tonal area initiating sub-section Ab is not strongly established. The chord appears in first inversion, which weakens the tonal articulation. (See Example 30.)

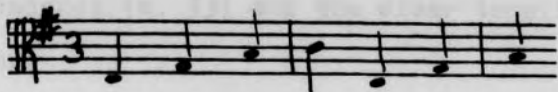
Example 30. Sonata V, Op. 9: VI, m. 18



In addition the E major chord may be seen as the first chord in a circle of fifths motion (mm. 18-32) and not as an initial indicator of a tonally stable section. It is motivic articulation that is the divisive element in differentiating this sub-section.

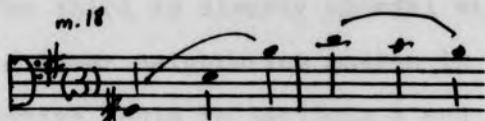
There are three primary motives in this movement. The first is introduced at the beginning, as is illustrated in Example 31:

Example 31. Sonata V, Op. 9: VI, mm. 1-2



The second motive begins sub-section Ab (Example 32) and the last occurs near the end of that same sub-section (Example 33).

Example 32. Sonata V, Op. 9: VI, mm. 18-19



Example 33. Sonata V, Op. 9: VI, mm. 33-35



The entire second section (B) of the movement is built on the motive presented in m. 33 in sub-section Ab (see Example 33). It is easily seen that the motivic material serves an articulating function only at the initiation of sub-sections Aa and Ab. The overlapping of the third motive between sections A and B makes tonality the principal articulator at the

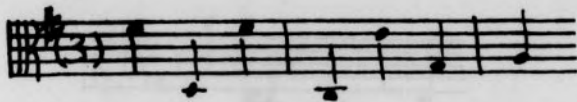
beginning of B. Similarly there is no motivic distinction determining the initiation of Bb. The section is offset by a strong cadence (m. 53) and the clear tonality is again the articulator.

The articulating function of texture is identical to that of motivic treatment. Each of the three motives has a distinct texture (see Examples 31-33). The first is essentially a 1-3-5 triadic treatment. The second is an expansion and inversion of the chord tones filling in the interval of a tenth, an octave, a seventh, and in m. 22 an octave and a seventh. The third is clearly chordal with a note or notes held under a lower neighboring motion in the upper voice. The third motive, both in sections A and B, is subject to variation, but retains its identity throughout.

Growth

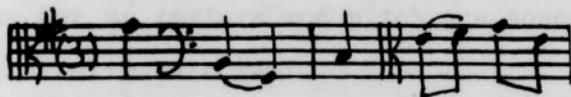
The primary element of growth in this movement is the expansion of texture and pitch space. We see the motion from monophonic texture to chordal throughout, and also in the first section the expansion of pitch space as a direct function of texture. The first four measures of the movement are monophonic (see Example 31) with a relatively limited range. In m. 5 there is an expansion to the interval of a tenth articulated by hemiola. (See Example 34.)

Example 34. Sonata V, Op. 9: VI, mm. 5-6

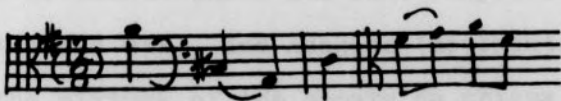


The pitch space expands and in m. 9, m. 11, and m. 13 there is a sequence whose "head" encompasses two octaves in each case. (See Examples 35-37.)

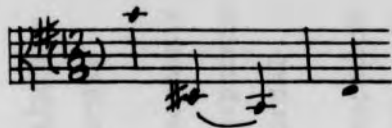
Example 35. Sonata V, Op. 9: VI, mm. 9-10



Example 36. Sonata V, Op. 9: VI, mm. 11-12



Example 37. Sonata V, Op. 9: VI, m. 13



This two-octave expansion is the largest interval encountered in the movement. The rest of section A is a condensation of pitch space resolving into the previously discussed chordal texture. The use of pitch space as an element of growth is limited to the first section which gives the movement, at least as far as texture and pitch are concerned, somewhat of an anti-climactic feel.

Observations Concerning the Cycle

As Table 1 indicates the sonata is structured in six movements. The combination of dance movements (Gavotta and Giga in movements three and five respectively), Arias (movements two and six), and Adagios (movements one and four) shows the mixture of the sonata da chiesa and the sonata da camera. This should not be regarded as unusual. The tonality for all movements, except number four, is E minor. The fourth movement begins on V/V and terminates on V. This movement is unique in that its initial tonality is other than the tonic, but its dominant terminating characteristic is shared by the first movement. The forms of the individual movements

TABLE 1

LARGE LEVEL ORGANIZATION OF THE CYCLE:
SONATA V

<u>Movement</u>	<u>Style-Tempo</u>	<u>Meter</u>	<u>Form</u>	<u>Tonality</u>	<u>Texture</u>	<u>Range</u>
1	Adagio	C(4/4)	Ternary	$\left[\begin{array}{c} \text{E minor} \\ \text{V} \end{array} \right.$	Chordal	E - b ¹
2	Aria-Largo	C(4/4)	Binary	E minor	Monophonic	E - c ²
3	Gavotta-Presto	C(4/4)	Binary	E minor	Monophonic	G - c ²
4	Adagio	3/2	Through-composed	$\left[\begin{array}{c} \text{V/V} \\ \text{V} \end{array} \right.$	Chordal	A# - c ²
5	Giga-Vivace	12/8	Binary	E minor	Monophonic	G - d ²
6	Aria	3	Binary	E minor	$\left[\begin{array}{c} \text{Monophonic} \\ \text{Chordal} \end{array} \right.$	D - c ²

are, binary (movements two, three, five, and six), ternary (movement one), and through-composed (movement four). The binary form is used not only for the dance movements, but also for the two Arias. Only the Adagios have forms other than binary. The textures indicated for each movement in Table 1 are the prevailing textures. The final movement seems so clearly to include both monophonic and chordal textures that both are represented under that movement. These general textural types indicated for each movement should not be construed as the only textures represented in the sonata. Within individual movements we have found contrapuntal and implied two-voice textures, as well as various combinations of pitch space and texture.

In addition to the structural division of the sonata into movements there is another larger structure or super-structure in evidence. Tempo, meter, form, tonality and texture are organized in such a manner that the sonata divides itself into two units of three movements each. Examining meter we see that the first unit (movements one, two, and three) is consistently in duple meter (C, C, and C) while the second unit (movements four, five, and six) is triple ($3/2$, $12/8$, and 3), at at least one pulse level. The Adagios beginning each unit (movements one and four) are dominant-terminating (all other movements end in the tonic), non-binary (all other movements are binary), and have a prevailing chordal texture (all other movements are basically monophonic).

The Adagios articulate the two-part superstructure organization, their position as the first and fourth movement being crucial in this regard. The other movements could, however, be shifted in position within the cycle without altering the superstructure. The Giga (movement five) could, indeed, be moved to the last movement position and make a more effective and certainly a more usual closing.

The first movement of this sonata is divided into three distinct sections differentiated by tempo, tonality, melodic and rhythmic material, texture, and by pitch space. A diagram of the specifics of these articulating devices will illustrate their distinctions:

Section	Tempo	Tonality	Rhythmic and Melodic Material	Texture	Register
1	Adagio	I - V	Improvisatory: 12th notes	mono- phonic chordal	high
2	Allegro	V - V	Stable motor rhythm: 16th notes	mono- phonic implied two-voice	moderate
3	Adagio	V - I	Stable motor rhythm: 8th notes	chordal pseudo- contra- pantal	moderate low

The first section is improvisatory in nature with thirty-second notes predominating. The initial figure (Example 36) is as follows:

CHAPTER IV

ANALYSIS OF SONATA VI

Analysis of the First Movement.
Adagio-Allegro-Adagio, C

Structure

The first movement of this sonata is divided into three distinct sections differentiated by tempo, tonality, melodic and rhythmic material, texture, and by pitch space. A diagram of the specifics of these articulating devices will illustrate their distinctions:

<u>Section</u>	<u>Tempo</u>	<u>Tonality</u>	<u>Rhythmic and Melodic Material</u>	<u>Texture</u>	<u>Tessitura</u>
A	Adagio	i - V	Improvisatory: 32nd notes	mono- phonic <hr/> chordal	high
B	Allegro	V - V	Stable motor rhythm: 16th notes	mono- phonic <hr/> implied two-voice	moderate
C	Adagio	V - i	Stable motor rhythm: 8th notes	chordal <hr/> pseudo- contra- pantal	moderate <hr/> low

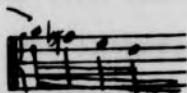
The first section is improvisatory in nature with thirty-second notes predominating. The initial figure (Example 38) is as follows:

Example 38. Sonata VI, Op. 9: I, m. 1



In the measures following this figure, with its already mentioned high tessitura, there is a movement upward to an f^2 in m. 3 which falls to an e^2 in that same measure. (See Example 39.) The initial rhythmic figure is altered to include two groups of four thirty-second notes in m. 3. From this point the figure proceeds downward in pitch as is shown in Example 39:

Example 39. Sonata VI, Op. 9: I, mm. 3-4



Chromatic alterations in m. 5 lead to the dominant with the downward motion ultimately reaching D-sharp, which resolves in m. 6 to an E by means of an interesting cadential figure

of over an octave and a half in compass. The rest of this section is concerned with a modulation back to A minor (m. 9), followed by a short modulatory passage back to E minor (m. 11). This short modulatory measure (m. 10) is notable for its anticipation of material found in section C (Adagio).

The second (Allegro) section is a sequenced series of running sixteenth notes. (See Example 40.)

Example 40. Sonata VI, Op. 9: I, mm. 11-13



This pattern is melodically altered in its space of slightly more than five measures, and is terminated by a cadence on a dominant E major chord in first inversion which begins the second Adagio.

This Adagio may be divided into two sections: a recitative-like introduction (mm. 17-19), and a principal section (mm. 19-43). The introduction serves the purpose of reiterating the dominant tonality through a highly colored progression including a c-sharp fully diminished seventh chord. The second section is modulatory, and consists almost entirely of a series of 7-6 suspensions similar to that found earlier in this movement, and also in the first movement of Sonata V. This section is pseudo-contrapuntal, and its counter-subject

is almost identical to that found in the central section of the first movement of Sonata V.

The following melodic motive (Example 41) is, except for the closing measures, used consistently throughout:

Example 41. Sonata VI, Op. 9: I, m. 21



Because of the homogeneity of melodic material, sub-sections may be differentiated by tonal motion. There are eight sub-sections with the following tonal plan:

Ca	Cb	Cc	Cd	Ce	Cf	Cg	Ch
V	- i	- III	- V	- V	- III	- i	- i - i

Taken as a whole this final section (C) may be seen as a gradual denouement of the movement. The initial motion of the last section is upward, but with the peak c^2 in m. 24, the remaining twenty measures are a gradual pitch decline.

Growth

All the elements presented as primary articulators in the discussion of structure also serve clearly synthetical functions. We do not find in this movement, except in the tonal motion, the norm-deviation-re-establishment process we have encountered earlier, but a more clearly organic process. The traditional A-B-A tonal motion holds the movement

together, so to speak, amid the other constantly shifting elements. The growth through the movement is from instability to stability. The first section may be seen as structurally dissonant with its high tessitura, monophonic texture, and rapid improvisatory surface rhythm. This section "resolves" into a more stable chordal texture of moderate tessitura and reduced surface rhythm, but the resolution is quickly interrupted by the second (Allegro) section. This section, though more stable than the first, is still monophonic and has a high degree of surface rhythm. This middle section terminates in the Adagio, which as mentioned earlier, begins with a highly colored recitative-like introduction before the final "resolution" in m. 20 into a chordal/pseudo-contrapuntal section with a relatively low degree of surface rhythm and tessitura. This final Adagio accounts for over half the movement and is itself a microcosm. It should be stressed that with the exception of the foreshadowing of the third section material in m. 10 there is no motivic linkage between sections.

Analysis of the Second Movement. Presto, C

Structure

This movement is a rather loosely constructed ternary (ABA') form. Texture is consistent throughout. The melodic and rhythmic material is subjected to variations that prove of structural significance, but the numerous repetitions of the initial motive tend to obscure the large level structure

(sections) in favor of definition at the lower level (sub-sections). At the large level, tonality, coupled with the variations of motivic material are the principal articulators.

The following diagram will clarify the formal structure:

Section:	A(mm. 1-24)	B(mm. 25-58)	A'(mm. 59-80)
Sub-section:	Aa(mm. 1-10)	Ba(mm. 25-36)	A'a(mm. 59-64)
	Ab(mm. 11-16)	Bb(mm. 37-40)	A'b(mm. 65-80)
	Ac(mm. 17-24)	Bc(mm. 41-45)	
		Bd(mm. 46-53)	
		Be(mm. 54-58)	

The tonal motion for the movement is as follows:

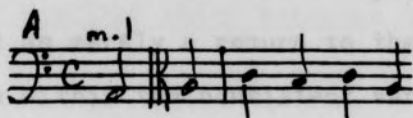
Section:	A i -	III B III -	i A' i -	i
Sub-section:	Aa i - i	Ba III - i	A'a i - III	
	Ab i - i	Bb i - iv	A'b III - i	
	Ac i - III	Bc iv - i		
		Bd i - iv		
		Be iv - i		

It is interesting to note the prolongations that form the tonal function at the beginning of the movement between sub-sections Aa, Ab, and Ac compared with the otherwise modulatory movement.

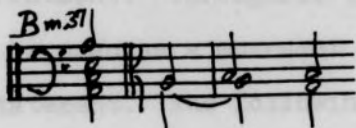
The structural importance of motivic material has already been mentioned, especially as a delineator at the lower levels (sub-sections) of the movement. At the level of the section the relationship between motives beginning A and A' is especially strong. Both motivic statements contain clear harmonic implications and an octave leap. These two motives also have continuations that are similar if not identical. The motive beginning section B is clear in its tonal statement, but there is a pitch repetition instead of an octave skip. The continuation of B is by means of a chordal treatment

of the continuation of A. Examples 42-44 will illustrate.

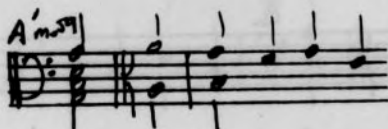
Example 42. Sonata VI, Op. 9: II, mm. 1-2



Example 43. Sonata VI, Op. 9: II, mm. 37-38



Example 44. Sonata VI, Op. 9: II, mm. 59-60

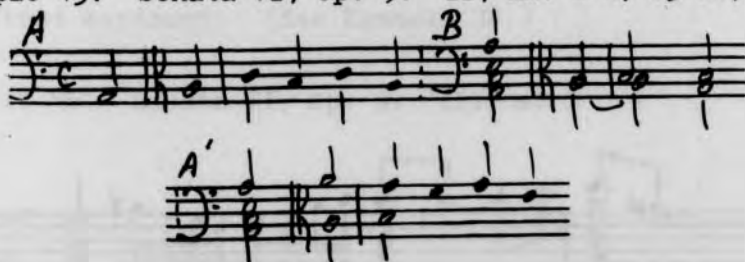


The similarity between these motives provides unity for the movement as a whole. This consideration is especially important in view of the motivically disjunct character of the movement preceding this one.

Growth

The principal element of growth in this movement is the manipulation of the melodic and rhythmic motives. In the case of this movement we view the recapitulation of the initial motive not as merely a return to the norm, but because of its position within the consistent variation of the material, both as a return and a culmination of the material presented. (See Examples 42-44.) The relationship of A and A' is obvious, the difference is basically between monophonic versus chordal treatment. Throughout the movement the growth of the theme may be seen as a movement from a monophonic to a true chordal statement. The following example (Example 45) will show the tonic theme as it appears through the movement between its initial statement and its appearance a A':

Example 45. Sonata VI, Op. 9: II, mm. 1-2, 25-26, 59-60



Those statements that appear the fullest in chordal terms (m. 11 and m. 37) have a less culminating effect than the statement at A', not only because of their position within the movement, but because of their intrinsic construction. In m. 11 the statement is chordal, but the motion is downward

rather than upward. In m. 37 the full A minor chord is present and its motion is upward, but the second a is a single note rather than the octave found in A.

Analysis of the Third Movement. Adagio, C

Structure

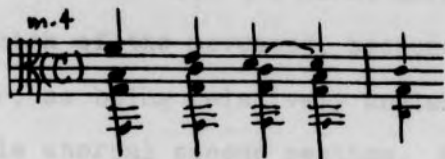
The function of this Adagio within the sonata as a unit is to break up the A minor tonal structure established in the first two movements. This movement begins in F major and modulates to A minor by way of the relative major C. The movement may be divided into two sections differentiated primarily by tonality and surface rhythm. The first section (mm. 1-5) is modulatory and has a high degree of surface rhythmic activity. The improvisatory character of the initial statement (Example 46) is reminiscent of the initial section of the first movement. (See Example 38.)

Example 46. Sonata VI, Op. 9: III, m. 1



This improvisatory style terminates in the penultimate measure of the section where we find a strong chordal progression built on a pedal G preparing the relative major. (See Example 47.)

Example 47. Sonata VI, Op. 9: III, m. 4



Immediately after this cadence there is a diminished seventh chord of A minor in first inversion that prepares us for that tonality.

The most striking feature of the second section is its martial character suggested by a strong repeated dotted rhythm figure as shown in Example 48.

Example 48. Sonata VI, Op. 9: III, mm. 5-7



The tonal function of this movement notwithstanding, its most interesting feature is the extended and complete utilization of the stopping possibilities of the viola da gamba. This is the first instance in either sonata with extended use of quintuple and sextuple stopping.

Growth

As was the case with the first movement we may view the first section of the movement, because of its improvisatory character, as being relatively unstable, resolving into the more stable chordal second section. We can also hear the more subtle element of texture expansion in operation within each section, and within the movement as a whole. The first section expands the pitch and texture to the beginning of m. 2 where we have a sextuple stopped chord of D minor in root position. (See Example 49.)

Example 49. Sonata VI, Op. 9: III, m. 2



After another embellishing passage (m. 2 and 3) we find the textural density reduced to a three-part C chord without the third present, as shown in Example 50.

Example 50. Sonata VI, Op. 9: III, m. 5



In the second section there is the same increase in textural density culminating in a D minor chord that appeared in the first section (see Examples 48 and 49). We then have a reduction of textural density similar to that of m. 5. Identical culminating chords unite these sections. We may view the movement as the achievement of this sonority, a movement away, and a gradual re-achievement.

Analysis of the Fourth Movement. Aria. Largo, C

Structure

This short Largo, as previously mentioned, occurs three times in the sonata (movements four, six, and nine) as a sort of ritornello. The music in each of these movements is identical. The importance of this Largo, as well as of the others, is primarily its significance with relation to the sonata as a unit, which will be discussed later. There are, nevertheless, elements of structure and growth that may be observed in the isolated movement. The movement may be divided into two parts with the first section consisting of two sub-sections:

Section:	A(mm. 1-4)	B(mm. 4-8)
Sub-section:	Aa(mm. 1-2)	Ab(mm. 3-4)

The principal articulators are tonality, motivic material, texture, and the expansion of pitch space.

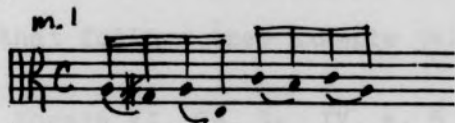
This movement is modulatory, beginning in A minor and terminating in E major. The tonal structure is as follows:

Section: A i - III B III - V
 Sub-section: Aa i - i
 Ab III - III

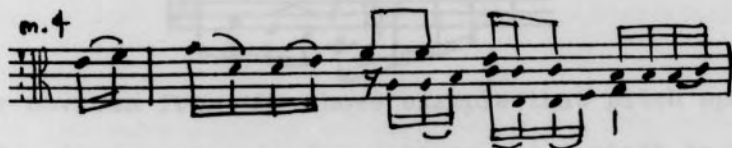
The tonal distinction between the sections is clear. Sub-section Ab is a sequenced repetition of Aa a fifth higher.

There are two principal thematic ideas presented in the movement, each initiating a section (see Examples 51 and 52).

Example 51. Sonata VI, Op. 9: IV, m. 1

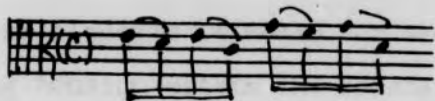


Example 52. Sonata VI, Op. 9: IV, m. 6



The sequential repetition of Ab (Example 53) is as follows:

Example 53. Sonata VI, Op. 9: IV, m. 3



Section B is distinguished from A not only by the new motive presented, but by the contrapuntal treatment near its initiation (see Examples 51 and 52), and the expansion of pitch space that follows (see Example 54).

Example 54. Sonata VI, Op. 9: IV, m. 6

It is obvious from the above example that pitch space in this section (increasing to two octaves and a sixth in m. 7) is an expansion of that presented in section A.

Growth

The analysis of the structure of this movement has indicated the open-ended growth process. In all the elements discussed in the previous section, expansion is apparent. The tonal 1-3-5 motion, the increase in pitch space through a short contrapuntal framework, and the expansion of the

motives in section B are all elements of growth. If this movement were more self-contained, showing a return and stabilization of these elements it would not serve the same function of creating tension within the sonata as a whole.

Analysis of the Fifth Movement. Vivace, 3

Structure

The fifth movement of the sonata is modulatory, beginning in E major and ending in A minor. The formal structure of the movement is two-part, but, because of the absence of repeated sections and the clear cadential articulations conventionally associated with such sections, not binary in the traditional sense. Both primary and secondary sections are delineated by tonality and motivic material. It is notable that the strongest thematic articulation (m. 26), which forms the point for the division of sections, is accompanied by a weak tonal articulation.

The movement may be divided in the following manner:

Section:	A (mm. 1-25)	B (mm. 26-49)
Sub-section:	Aa (mm. 1-10)	Ba (mm. 26-36)
	Ab (mm. 11-25)	Bb (mm. 37-49)

The tonality articulating the above form is as follows:

Section:	A	i	-	V	B	V	-	i
Sub-section:	Aa	V	-	v	Ba	V	-	i
	Ab	v	-	V	Bb	i	-	i

The second section (B) which begins in E major is prepared by an implied B minor chord (v/V)--the weak tonal articulation mentioned earlier.

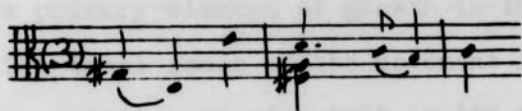
Two basic motives form the primary material of the movement. The first (Example 55) is as follows:

Example 55. Sonata VI, Op. 9: V, mm. 1-3



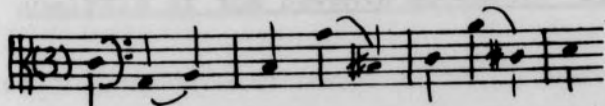
The restatement of this motive begins with the material of the third measure. (See Example 56.)

Example 56. Sonata VI, Op. 9: V, mm. 3-4



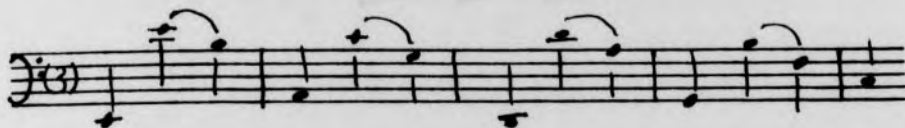
The second motive (Example 57) is anticipated in m. 5,

Example 57. Sonata VI, Op. 9: V, mm. 5-7



but makes its first clear appearance in m. 11:

Example 58. Sonata VI, Op. 9: V, mm. 11-14



The occurrence of this motive in the second section is similar, but lacking in the circle of fifths motion that characterized the initial statement.

Growth

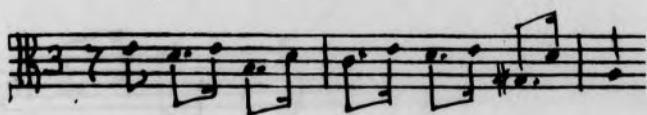
The primary element of growth in this movement is tonality. The tonal focus of the movement is in the dominant of A minor, creating tension both in its relation to the entire sonata, and, as it terminates in A minor, within itself. This strong tonal relation compensates for the rather bland treatment of thematic variation, texture, and cadential preparation.

Analysis of the Seventh Movement. Allegro, 3

Structure

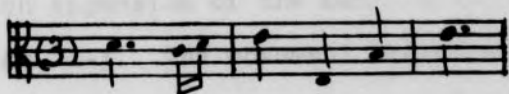
This short allegro is a through-composed movement permeated by a powerful dotted eighth-sixteenth motor rhythm, as shown in Example 59:

Example 59. Sonata VI, Op. 9: VII, mm. 1-2



This figure is altered in pitch but remains rhythmically intact until the third measure from the end where the motion is halted for the clear articulation of the final cadence. (See Example 60.)

Example 60. Sonata VI, Op. 9: VII, mm. 14-16



The tonal motion of the movement is from A minor to its dominant, E(minor). The A minor tonality is established in m. 3 (Example 59) and the final E (minor) cadence may be seen in Example 60. The central portion of the movement hovers around A minor.

The procedure of continuation is by sequential variation. The principal patterns are the initial statement (see Example 59) and the variation in m. 6. (See Example 61.)

Example 61. Sonata VI, Op. 9: VII, mm. 6-7

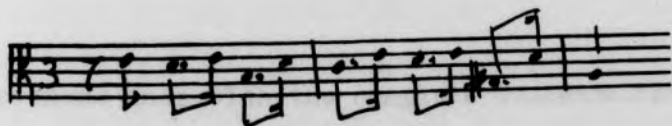


The form of the motive shown in Example 61 is the basis for the sequence that comprises two-thirds of the movement.

Growth

A significant element of growth in the movement is the expansion of pitch space. The growth is evidenced first in the pitch expansion of the basic dotted eighth-sixteenth motive in mm. 1-5. The movement begins with the interval of a major second, expanding by the end of the second measure to a diminished fifth. (See Example 62.)

Example 62. Sonata VI, Op. 9: VII, mm. 1-2



In m. 6 the dotted eighth-sixteenth motive itself expands to include three notes ($\text{♪}\text{♪}\text{♪} \text{ .}$). This expansion of the motive is accompanied by a pitch space expansion. The expansion begins with a perfect fifth moving to a major seventh, sixth,

octave, tenth, ultimately reaching the interval of an octave and a sixth in m. 8. (See Example 63.)

Example 63. Sonata VI, Op. 9: VII, m. 8



From the point shown in Example 63 the intervals continue to condense back to the major second, and finally in the penultimate measure a rapid expansion to the interval of an octave and a seventh. (See Example 64.)

Example 64. Sonata VI, Op. 9: VII, m. 13



The movement ends with the complete condensation of the pitch space into a unison.

Analysis of the Eighth Movement. Largo, C

Structure

This movement is basically constructed in two parts articulated by tonality and motivic material. The formal structure is as follows:

Section: A(mm. 1-10) B(mm. 11-21)

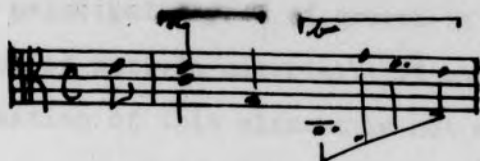
The tonal motion in the movement is from the relative major (C major) to the tonic (A minor). Each section indicated above may be divided into two parts delineated by tonal function. Because of the weak articulation of tonality, and the non-existent articulation by other elements these parts may not properly be considered sub-sections. The harmonic plan is illustrated in the following example:

Section:	A	i	-	III	B	III	-	i
Part:	Ax	(mm. 1-4)		Bx	(mm. 11-15)			
		III - i			III - V			
	Ay	(mm. 5-11)		By	(mm. 16-21)			
		i - III			V - i			

This modulatory function of the movement is reflected in the tonal motion of the parts--there are no prolongations.

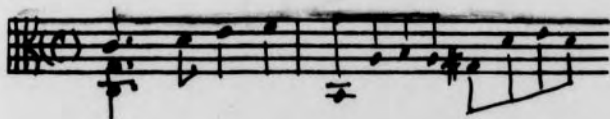
There are two principal motives in the movement. The first, which provides the initial articulation of section A, is characterized by a quarter note downbeat and afterbeat followed by a paired dotted eighth-sixteenth upbeat. (See Example 65.)

Example 65. Sonata VI, Op. 9: VIII, m. 1



Section B is articulated by a motive of a more relaxed rhythmic character whose most striking difference in comparison with section A is the replacement of the dotted eighth-sixteenth motion by even eighth notes. (See Example 66.)

Example 66. Sonata VI, Op. 9: VIII, m. 11



Section A is essentially constant in its use of the dotted eighth-sixteenth rhythm with the noted exceptions of m. 5 and m. 10, which anticipate material of section B. (See Example 67.)

Example 67. Sonata VI, Op. 9: VIII, mm. 5, 10, Thematic anticipation



Growth

The principal aspect of growth in this movement is relationship of motivic material. It should be noted that the manipulation of this element is not especially decisive. In the first section the principal motive is held intact rhythmically for the initial two measures but the pitch motion of the dotted eighth-sixteenth progression is changed. (See Example 68.)

Example 68. Sonata VI, Op. 9: VIII, m. 2



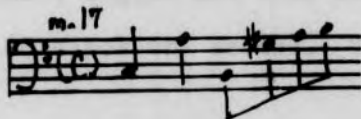
In m. 3 the first part of the motive (a) is altered, but the second part (b) returns to the initial motive. The recurrence of this motive is observed in m. 7 where the a part has been replaced by the rhythmic character of b (see Example 69).

Example 69. Sonata VI, Op. 9: VIII, m. 7



The tension incurred by the variation of the b part of the motive is to a certain extent resolved in m. 10 with a return to the initial motive and a more stable eighth-note motion. There is a similar growth of the principal motive in section B, but no resolution of the tension incurred by variation. The variation is, however, a partial return to the initial motive. (See Example 70.)

Example 70. Sonata VI, Op. 9: VIII, m. 17



A comparison of the two principal motives initiating sections A and B respectively shows a subtle element of growth that has already been touched upon in the discussion of structure. The B motive, because of its even eighth-note motion, is more relaxed or stable than the motive in section A. We may thus see growth at the large level from instability to stability.

Analysis of the Tenth Movement. Aria. Adagio, 3

Structure

This movement is in binary form with the principal articulators being tonality, and the relationship of melodic material. The formal structure of the movement as determined by the above is as follows:

Section:	A(mm. 1-13)	B(mm. 14-38)
Sub-section:	Aa(mm. 1-4)	Ba(mm. 14-17)
	Ab(mm. 5-8)	Bb(mm. 17-21)
	Ac(mm. 9-13)	Bc(mm. 21-24)
		Bd(mm. 24-31)
		Be(mm. 31-38)

It should be noted that sub-sections Bd and Be are identical and could possibly be considered together as one sub-section. They are presented as separate in this case, however, because their length and modulatory function gives them some independence.

The movement begins and ends in A minor, the first movement to do so since the second. The tonal motion is as follows:

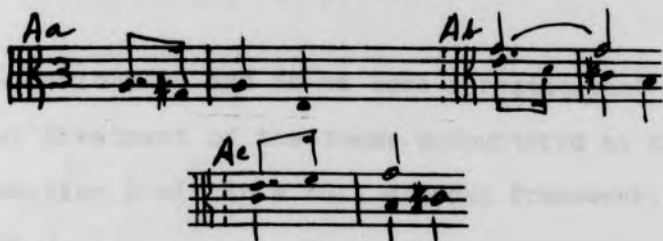
Section:	A	i	-	V	B	V	-	i
Sub-section:	Aa	i	-	i	Ba	V	-	i
	Ab	i	-	III	Bb	i	-	iv
	Ac	III	-	V	Bc	iv	-	III
					Bd	III	-	i
					Be	III	-	i

The tonal motion at the level of the section is just what would be expected in a traditional binary form, as is the modulation through the relative major in section A. The diagram makes clear the fact that the tonal construction of section B is somewhat more complex than section A, with the intermediate emphasis on the tonic and subdominant, but the motion is essentially the same as section A in reverse when viewed at the large level.

The repetition of motivic material is a decisive articulating device. The basic rhythmic character of the initial motive is retained while other aspects are varied.

The initial motive from each sub-section in section A (Example 71) will serve to illustrate:

Example 71. Sonata VI, Op. 9: X, mm. 1, 5, 9, Motivic statements of Section A



It is interesting to note the part exchange at sub-section Ab, the emphasis on the tritone in both Ab and Ac, and also the inversion of motion at Ac. Section B begins with a statement that emphasizes the rhythmic character of the motive by limiting the pitch motion considerably. (See Example 72.)

Example 72. Sonata VI, Op. 9: X, mm. 14-16



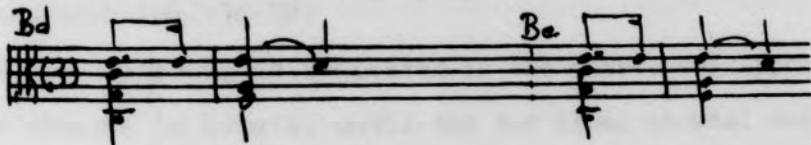
Sub-section Bb is for all practical purposes a transposed repetition of Ba. Sub-section Bc returns in a general way to the initial motive, expanding the stepwise motion to a leap of a fourth as illustrated in Example 73.

Example 73. Sonata VI, Op. 9: X, m. 21



With sub-sections Bd and Be we have a restatement of the rhythmical treatment of the theme encountered at the beginning of section B within a full chordal framework. (See Example 74.)

Example 74. Sonata VI, Op. 9: X, mm. 24, 31, Chordal thematic statements



Growth

The primary element of growth in this movement is texture. In section A we have textural variation in the form of an arch. The following example will clarify:

- Monophonic (mm. 1-2)
- Chordal (mm. 2-3)
- Pseudo-contrapuntal (mm. 4-7)
- Chordal (mm. 7-11)
- Monophonic (mm. 11-13)

The textural motion in the above section is the most explicit expansion and contraction yet encountered. Section B, on the other hand, is organized around the alternation of monophonic and chordal textures, as well as around the expansion of the number of voices in the chordal sections. The following example will serve to illustrate the textural motion in section B:

Chordal a2 (mm. 14-15)
 Monophonic (mm. 16-17)
 Chordal a2 (mm. 17-18)
 Monophonic (mm. 19-20)
 Chordal a2 (mm. 21-22)
 Monophonic (m. 23)
 Chordal a2, a3, and a4 (mm. 24-29)
 Monophonic (mm. 29-31)
 Chordal a2, a3, and a4 (mm. 31-36)
 Monophonic (mm. 36-38)

The alternations, as indicated in the chart, are approximately one measure in length, until the two final chordal sections where the number of voices has expanded to four. These final chordal sections are five measures each, emphasizing the expansion.

Analysis of the Eleventh Movement. Giga, 6/8

Structure

The last movement of the sonata is in binary form. The principal articulators are tonality and the recurrence of motivic material. Each section may be divided into two sub-sections with the following structure resulting:

Section:	A(mm. 1-18)	B(mm. 19-45)
Sub-section:	Aa(mm. 1-8)	Ba(mm. 19-30)
	Ab(mm. 9-18)	Bb(mm. 31-45)

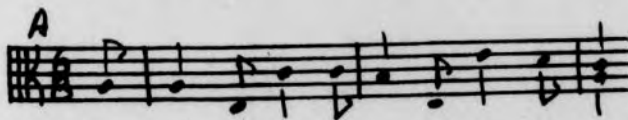
The movement begins and ends in A minor with modulations to the relative major and dominant. The harmonic plan is as follows:

Section:	A i - V	B III - i
Sub-section:	Aa i - III	Ba III - V
	Ab III - V	Bb V - i

The tonal motion encountered here is identical, at least at the level of the section, to that of the third movement of Sonata V. The practice of modulating to the dominant at the end of the first section, but beginning the second section in the relative major and avoiding the $i - V \parallel V - i$ motion so frequently encountered in traditional binary movements, adds an element of surprise and tension.

There is a persistent motor rhythm in the movement which dominates the motivic material. Each section begins with a distinct motivic statement united by their rhythmic similarity. (See Examples 75 and 76.)

Example 75. Sonata VI, Op.: XI, mm. 1-2

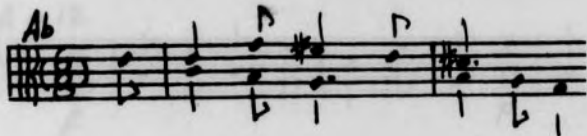


Example 76. Sonata VI, Op. 9: XI, mm. 19-20

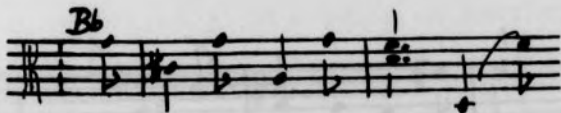


The motive initiating each sub-section is likewise distinct melodically, but rhythmically similar (see Examples 77 and 78.)

Example 77. Sonata VI, Op. 9: XI, mm. 11-12



Example 78. Sonata VI, Op. 9: XI, mm. 31-32



There is one important aspect of motivic treatment encountered in this movement that appears nowhere else in either sonata. This movement, in both sections, uses the organized immediate repetition of material supported and contrasted by

dynamic markings in the familiar loud-soft, or echo relationship. There are two such repetitions in section A and one in section B. (See Examples 79-81.)

Example 79. Sonata VI, Op. 9: XI, mm. 9-12

Example 80. Sonata VI, Op. 9: XI, mm. 13-16

Example 81. Sonata VI, Op. 9: XI, mm. 23-26

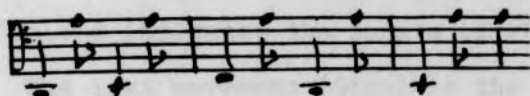
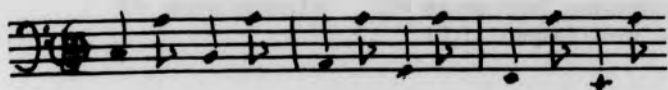
In section A the two repetitional units (Examples 79 and 80) occur at the end of the section, side by side, emphasizing the cadence concluding that section.

In section B the repetition emphasizes the cadence at the end of sub-section Ba. The previous example illustrates the dominant function (V/V) of the first and third sets. This is very important in the second section especially, where the emphasis on the dominant of A minor compensates for the large level III - i motion previously mentioned. Two additional effects occur in section B, but the motivic material is different for statement and repetition. These additional effects (mm. 37-38 and 39-40) have a structural relationship with the others, but the growth of motivic material has transcended a mere repetition.

Growth

The principal element of growth in this movement is the expansion of pitch space and texture. As mentioned in the previous section of this paper (p. 78) all motives are within the same rhythmic framework. Comparison of the motives initiating sections A and B shows the expansion from the interval of an octave at A to a tenth at section B (see Example 75). We can see also the expansion of pitch space between the two pedal points terminating each section. Example 82 shows the pedal in section B. (See Example 80 for pedal in section A.)

Example 82. Sonata VI, Op. 9: XI, mm. 39-44



The first pedal section (Example 80), which has its point on the dominant, is confined to a sixth, while the second expands to the interval of an octave and a fourth. Although the pitch expansion is clear in the above mentioned instances, there is no consistent development through the course of the sonata. Instead there is comparative pitch space increase between sections. Dividing the previously discussed textural areas that begin and end each section is a chordal texture. Taking each section separately we can see the arrival at chordal texture as the achievement of textural motion, considering the chordal area in both cases is surrounded by monophonic texture. Comparison of the two chordal areas reveals the more important fact that the area in section B is an expansion of section A. The arrangement of monophonic and chordal textures overlaps the formal structure as outlined in the discussion of structure.

Section:	A	B
Sub-section:	Aa monophonic chordal Ab monophonic	Ba expanded monophonic (in comparison with Aa) expanded chordal Bb expanded monophonic (in comparison with Ab)

Observations Concerning the Cycle

As Table 2 indicates the sonata is structured in eleven movements. The last movement (Giga) is the only dance movement found in the work. The preceding movements are comprised of Arias (four movements), Adagios (two movements), Largo, Allegro, Vivace, and Presto movements. In comparison with Sonata V this cycle shows a greater variety of tempo-style types and less use of dance movements. The key scheme of this work is more complex than that found for Sonata V. Only the first two and last two movements are in the tonic at their initiation and termination. Four of the middle movements (movements four, six, seven, and nine) are dominant terminating. The remaining movements (three, five, and eight) begin with the sub-mediante, dominant, and relative major respectively and end on the tonic, A minor. The forms of the individual movements are, two-part (six movements), binary (two movements), ternary (two movements), and through-composed (one movement). While Sonata V utilizes the binary form most frequently, with four of the six movements having that design, Sonata VI makes the greater use of two-part forms (six of the eleven movements), and uses the binary only twice. Because

TABLE 2

LARGE LEVEL ORGANIZATION OF THE CYCLE:

SONATA VI

<u>Movement</u>	<u>Style-Tempo</u>	<u>Meter</u>	<u>Form</u>	<u>Tonality</u>	<u>Texture</u>	<u>Range</u>
1	Adagio-Allegro- Adagio	C(4/4)	Ternary	A minor	[Monophonic Chordal	D - f ²
2	Presto	C(4/4)	Ternary	A minor	Chordal	D - c ²
3	Adagio	C(4/4)	Two-part	[VI A minor	Chordal	D - b ^{b1}
4	Aria. Largo	C(4/4)	Two-part	[A minor V	Monophonic	E - c ²
5	Vivace	3	Two-part	[E major A minor	Monophonic	D - a ¹
6	Aria. Largo	C(4/4)	Two-part	[A minor V	Monophonic	E - c ²
7	Allegro	3	Through- composed	[A minor V	Monophonic	D - f ¹
8	Largo	C(4/4)	Two-part	[III A minor	Monophonic	D - g ¹
9	Aria. Largo	C(4/4)	Two-part	[A minor V	Monophonic	E - c ²
10	Aria. Adagio	3	Binary	A minor	Chordal	A - g ¹
11	Giga	6/8	Binary	A minor	Monophonic	D - a ¹

of the inclusion of only one dance movement, and a more restricted use of binary forms, Sonata VI is closer to the "pure" sonata da chiesa type than Sonata V. The complex key structure indicates an organization closer to the multi-sectional canzona than Sonata V.

Although the meter, texture, and range for the movements of Sonata VI do not show an internal organizational plan, the previously mentioned elements of tonality and form indicate a three part superstructure in A B A form. The first two and last two movements are the only movements that both initiate and terminate on the tonic, and they are, in addition, the only movements in forms other than two-part and through-composed. Although the superstructure as articulated by the above elements is weaker than that found in Sonata V, there is an additional element that binds the middle section (movements three through nine) together. Movements four, six, and nine are musically identical short Arias (Largo). These movements function as a type of ritornello that gives unity to the center section and provides a strong articulator.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The analysis of the individual movements of Sonatas V and VI has shown that the definition of structure is accomplished by the manipulation of several elements. A compilation of the analyses indicates six elements that play a role in structural delineation: tonality, recurrence of motivic material, texture, modality, pitch space and tempo. The first two elements, because of their consistent use, may be considered the primary articulators. The third element, texture, is much less important and the other elements mentioned are used only in isolated instances. This section will discuss Schenck's use of tonality and motivic material, as they are primary articulators, and texture as a secondary articulator.

Examining tonal motion in terms of prolongation and modulation we have found modulation the principal usage, both at the level of the section and sub-section. There are only two sections that prolong tonality, both of which occur in Sonata VI: movement five, section A, and movement eight, section A. All the other tonal motions at the level of the section are modulatory. Modulation is most commonly to the dominant. Other modulations are to the relative major at the

level of the section and two may be cited: Sonata V, movement one, and Sonata VI, movement two. It should be noted that two movements, both binary (Sonata V, movement three, and Sonata VI, movement eleven) modulate to the dominant at the end of the first section, but begin the second section in the relative major without preparation.

At the level of the sub-section 50 modulations and 18 prolongations are observed. The modulatory goals from the tonic are, in order of their occurrence, to the relative major (8), to the dominant (5), and to the sub-dominant (3). Since the dominant is the most common modulatory goal at the level of the section, the preference for sub-section modulations to the relative major is understandable.

Schenck's use of motivic material as a structural articulator is less consistent than his use of tonality. At the level of the section motives recognizable as the same or similar are observed. Beginning each section with the same or similar motive provides a basic element of unity. There are only three movements that present differing themes at the level of the section: Sonata V, movements five and six, and Sonata VI, movement four. Because of rhythmic or textural homogeneity, or both, these themes are not distinct in the classical sense. They represent more of an outgrowth than a juxtaposition.

Schenck's use of texture is more important in the growth process than as a structural articulator. In general

it tends to reinforce the strong articulators and only in rare instances is a primary articulator. There are three distinct textures found: monophonic, contrapuntal, and chordal. Changes in texture are observed both at the section and sub-section levels with no consistent treatment apparent throughout the movements of both sonatas.

It is difficult to make generalizations concerning the growth process. The analysis has shown the major articulators to be the manipulation of motivic material, and changes in texture and pitch space. In the analysis of the individual movements these elements have been isolated and discussed individually, but because of their interdependency they cannot separately form the bases for generalizations. The growth process in these sonatas is primarily through the manipulation of motivic material by variations in pitch space and texture. The majority of movements begin with a monophonic motivic statement. The rhythmic character of the motive is retained while the pitch space is expanded, either by widening melodic intervals within a continued monophonic statement, moving to an implied two-voice texture, or the addition of a second or third voice in a chordal or contrapuntal framework. This growth process is evidenced at all structural levels. The most successful movements (and the majority) show aspects of growth throughout the movement as a continual process, and at the same time continue local growth processes.

Conclusions

The purpose of this paper, as stated in the Introduction, has been to provide a systematic style analysis of the two unaccompanied viola da gamba sonatas, Op. 9, of Johann Schenck. The sonatas have been analyzed in terms of their position within the Baroque continuum (Chapter II) and in terms of specific devices employed in the achievement of structure and growth in the individual movements. The choice of medium, number of movements, and organization of the cycle, have all pointed to a conservative approach. The elements of structure and growth summarized in the preceding section show no special anachronisms or other outstanding features. The organization of the cycle may place these works outside the mainstream of Baroque music, but the specific compositional techniques displayed in the individual movements fall easily within common Baroque practices.

Schenck's principal structural articulators are tonality and the recurrence of motivic material. These elements are without question the principal elements of articulation for the Baroque. The development of systematic tonality took place in the Baroque. Schenck's sonatas indicate a well defined grasp of tonality, if not an especially colorful usage. He prefers modulation to prolongation, with the modulatory goals of the dominant and relative major almost exclusively used. The majority of movements are monothematic. When new

themes occur they do not form a dualism in the classical sense, but may be observed as the result of an organic growth process.

Growth in the sonatas is accomplished principally by the spinning-out process common to the period. Schenck retains the rhythmic character of his motives and subjects them to pitch expansion and textural variation. If his use of textural variation seems limited in comparison with other Baroque practices, it is because of the restrictions imposed by the medium. Schenck almost continuously exploits the possibilities of his instrument, but no use of the unaccompanied viola da gamba medium, however artful, can reproduce the possibilities that exist in a duo or trio sonata setting.

Schenck's stylistic characteristics, especially as observed at the level of the cycle, point to constructions cultivated by the preceding generation of composers. Homer Ulrich's words, originally applied to Buxtehude, may without reservation be applied to Schenck: "He stands at the cross-roads, musically, harmonically, formally, and instrumentally"³³

³³Ulrich, Chamber Music, p. 86.

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