

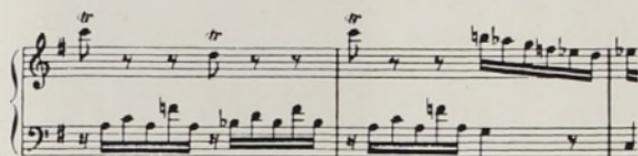
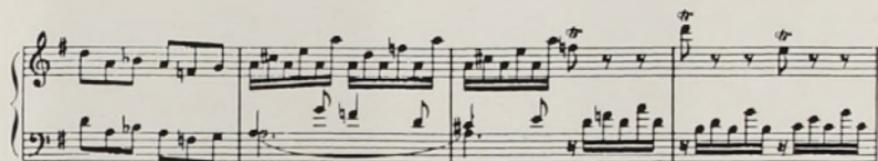
Example 86 (Rondó No. 59, bars 88-103)

The musical score for Example 86 consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system (bars 88-91) features a rhythmic pattern of eighth notes in the bass clef and a melody of quarter notes in the treble clef. The second system (bars 92-95) shows a more complex texture with sixteenth-note runs in the bass clef and a melody of quarter notes in the treble clef. The third system (bars 96-99) returns to a similar pattern to the first system, with eighth notes in the bass clef and quarter notes in the treble clef. The fourth system (bars 100-103) features sixteenth-note runs in the bass clef and a melody of quarter notes in the treble clef, mirroring the second system.

Example 87 (Sonata No. 64 I, bars 53-65)

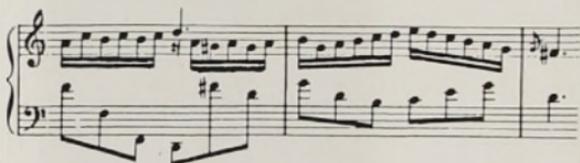
Allegretto

The musical score for Example 87 consists of two systems of piano accompaniment. The first system (bars 53-55) features a rhythmic pattern of eighth notes in the bass clef and a melody of quarter notes in the treble clef. The second system (bars 56-58) shows a more complex texture with sixteenth-note runs in the bass clef and a melody of quarter notes in the treble clef. The third system (bars 59-61) returns to a similar pattern to the first system, with eighth notes in the bass clef and quarter notes in the treble clef. The fourth system (bars 62-65) features sixteenth-note runs in the bass clef and a melody of quarter notes in the treble clef, mirroring the second system.



Example 88 (Sonata No. 99, Rondo, bars 44-49)

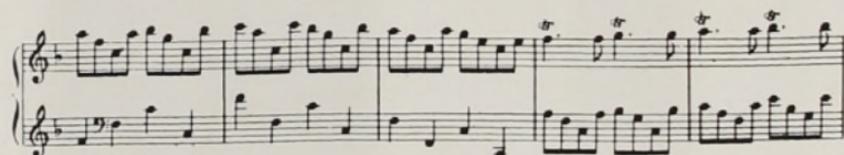
Allegretto

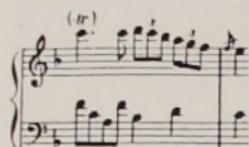


Naturally, Soler's employment of broken chords is not restricted to the left hand. Example 89 shows an instance where a pattern of broken chords is used both as the leading "melody" and as accompaniment.

Example 89 (Sonata No. 5, bars 5-11)

Allegro

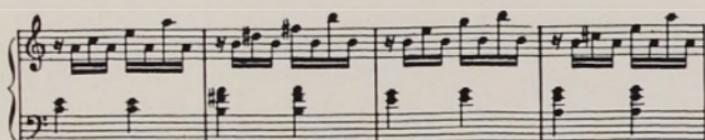




Broken chords as "melodic" patterns are found often (see Examples 90 and 91), and Soler also has a preference for using downward broken chords as conclusion of a phrase or sentence (see Examples 92 and 93).

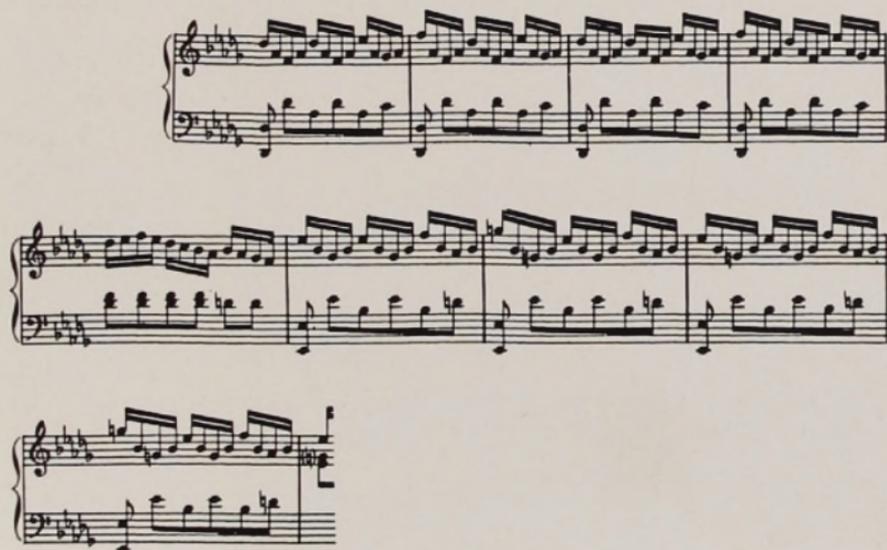
Example 90 (Sonata No. 61 IV, bars 74-77)

Allegro



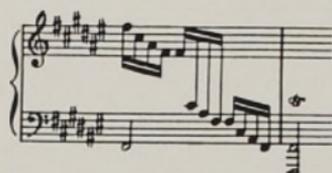
Example 91 (Sonata No. 23, bars 11-20)

Allegro



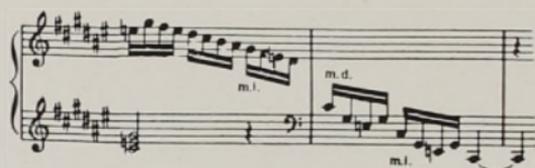
Example 92 (Sonata No. 90, bars 9-10)

Allegro



Example 93 (Sonata No. 90, bars 19-21)

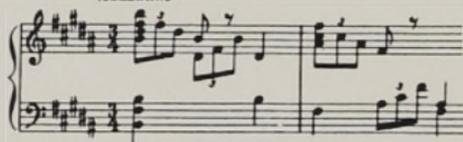
Allegro



Sometimes the opening statement of Soler's sonatas takes the form of broken chords (see Examples 94 and 95), and Examples 96 (a) and (b) illustrate a case where such an opening statement is made thematic by its return after the double barline, thereby establishing the form of a "closed sonata".

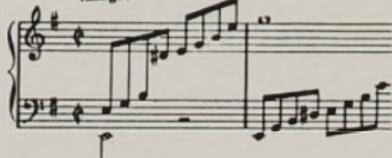
Example 94 (Sonata No. 11, bars 1-2)

Andantino



Example 95 (Sonata No. 27, bars 1-2)

Allegro



Example 96 (Sonata No. 29; (a) bars 1-4; (b) bars 36-46)

(a)

Allegro assai

(b)

Occasionally, a large section of a movement consists in broken chords (see Example 97).

Example 97 (Sonata No. 66 II, bars 30-46)

[*Allegro assai spiritoso*]

The image displays the first two pages of a musical score for Soler's Sonata No. 12. The score is written in G major and 3/4 time. The first page consists of two systems of music, each with a treble and bass staff. The second page consists of one system of music, also with a treble and bass staff. The music features various broken chords and melodic lines, characteristic of the style mentioned in the text.

Soler's sonata No. 12, of which we quote the first two pages here (see Example 98), is almost entirely based on various forms of broken chords.

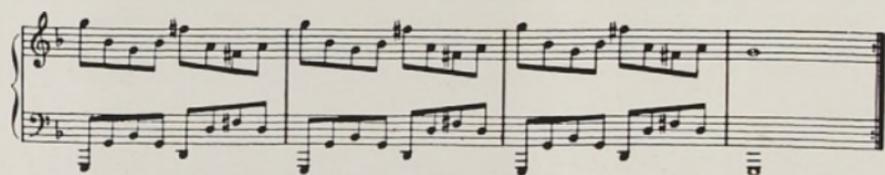
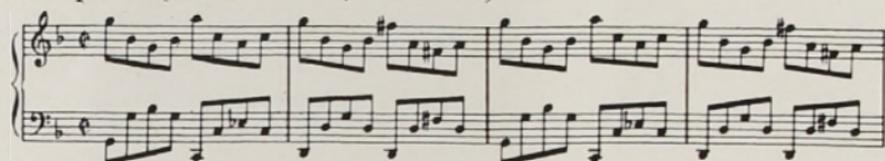
Example 98 (bars 1-58)

Allegro molto

The image shows the musical score for Example 98, which covers bars 1-58 of Soler's Sonata No. 12. The tempo is marked 'Allegro molto'. The score is in G major and 3/4 time. It consists of three systems of music, each with a treble and bass staff. The music is characterized by broken chords and a rhythmic pattern of eighth and sixteenth notes. The first system shows the beginning of the piece, with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system concludes the example, showing the end of the piece with a final chord in the bass staff.

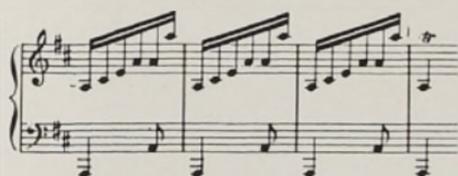
A smooth performance of patterns of broken chords makes particular demands on the ability of a player, and that Soler rather stressed this aspect of keyboard technique is indicated by the instances quoted above, and further illustrated by the following tricky passages (see Examples 99, 100, 101, 102, 103 and 104):

Example 99 (Sonata No. 81, bars 81-88)



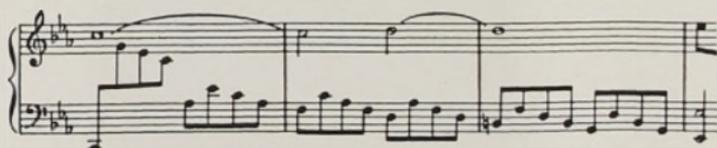
Example 100 (Sonata No. 84, bars 51-54)

Allegro



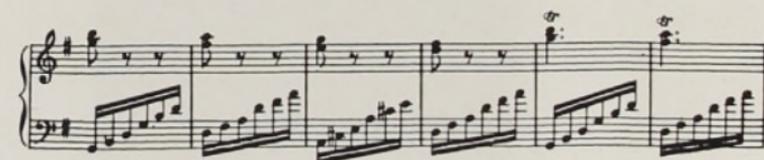
Example 101 (Sonata No. 72, bars 41-44)

Allegro

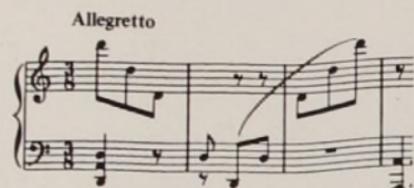


Example 102 (Sonata No. 31, bars 34-39)

Prestissimo



Example 103 (Sonata No. 15, bars 1-4)



Example 104 (Sonata No. 10, bars 150-154)

Allegro

VI. LEAPS

One of the most precarious tricks on the keyboard is the leap. Scarlatti and Soler, both being contemporary to a period which was preoccupied with the writing of idiomatic instrumental music and which saw such music triumphantly established next to vocal compositions, performed this particular feat in a way nowhere equalled in the keyboard music of the Classic period. Scarlatti, as usual, was more daring than Soler, but some instances in Soler's sonatas are nevertheless truly remarkable, as the following startling example will show (see Example 105).

Example 105 (Sonata No. 10, bars 138-148)

Allegro

The musical score for Example 105 is presented in four systems. The first system shows the beginning of the passage with a treble clef and a key signature of one sharp (F#). The second system features a complex, rapid sixteenth-note passage in the right hand. The third system continues with a more melodic line in the right hand and a steady bass line. The fourth system concludes the passage with a final chord in the right hand and a sustained bass line.

Other instances, not quite so difficult, but still demanding a very secure performer, are shown in Examples 106, 107 and 108.

Example 106 (Sonata No. 5, bars 93-95)

Allegro

The musical score for Example 106 is presented in three systems. The first system shows the beginning of the passage with a treble clef and a key signature of one sharp (F#). The second system continues with a similar melodic line. The third system concludes the passage with a final chord in the right hand and a sustained bass line.

Example 107 (Sonata No. 80, bars 56-60)

[Allegretto]

Example 108 (Sonata No. 23, bars 62-70)

Allegro

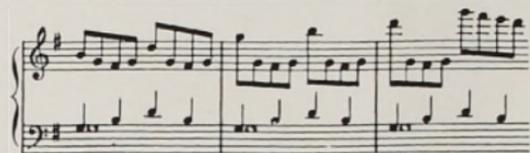
Exercises in leaps for the right hand are also found, and we quote two such cases in Examples 109 and 110.

Example 109 (Sonata No. 21, bars 41-47)

Allegro

Example 110 (Sonata No. 27, bars 33-35)

Allegro



VII. CROSSING OF HANDS

The crossing of hands is another technical feat rarely employed by composers of the high Classic period, and never, so to speak, for its own sake. Scarlatti and Soler exercised great ingenuity in writing such passages. Two such instances have already been quoted in Examples 5 (Chapter V) and 98 (present chapter). From numerous similar passages we select the following two, which may be regarded as typical (see Examples 111 and 112).

Example 111 (Sonata No. 7, bars 33-41)

Example 112 (Sonata No. 13, bars 21-41)

Allegro soffribile

The musical score for Example 112, Sonata No. 13, bars 21-41, is presented in five systems. The tempo is marked "Allegro soffribile". The score is in G major and 3/4 time. The first system shows the right hand playing a melodic line with slurs and accents, and the left hand playing a simple bass line. The second system features a more complex right-hand melody with slurs and accents, and a left-hand accompaniment with slurs. The third system continues the right-hand melody with slurs and accents, and the left-hand accompaniment with slurs. The fourth system shows the right-hand melody with slurs and accents, and the left-hand accompaniment with slurs. The fifth system concludes the right-hand melody with slurs and accents, and the left-hand accompaniment with slurs.

A striking combination of the crossing of hands and the leap is shown in Example 113.

Example 113 (Sonata No. 76, bars 25-29)

Allegro



VIII. SUMMARY

The foregoing discussion and illustration of the technical and tutorial aspects of Soler's sonatas shows that he was truly a master of the keyboard, versed in the most advanced "pianistic" techniques of his epoch and, for this reason, a teacher of consequence.

CHAPTER VIII

THE PROBLEM OF FORM

I. THE SONATA MOVEMENT¹

As we have mentioned in Chapter VI, the title "sonata" on Soler's keyboard works is not a definition of the structural form of those pieces, i.e. it does not point to a form which, since the high-Classical period, one has rightly or wrongly come to regard as typical. Even if, for our purposes, we would dislodge the term "sonata" from its historical context and reduce its meaning to no more than a "sonata by Soler", the term would still not indicate a typical Soler-form, because the structural aspects are never quite the same from one sonata to the next. Although one can certainly say the same of the sonatas by Haydn and Mozart, whose ingenuity in musical architecture cannot at all be done justice by the "model" first-movement form which was deduced from their works, Soler's case is different again, because his sonatas are striking documents of an evolution from the concise suite-like binary form (No. 37) to the almost fully fledged ternary design complete with first and second themes, development section, and partial recapitulation (No. 95 I).

While this circumstance makes an analysis of Soler's sonatas most desirable for any student who is aware of the advantage of finding the most crucial part of the evolution of the sonata form represented in the work of one composer, it also makes the choice of terminology rather difficult.

The reason for this is that the existing terminologies, that of Hadow² for the first-movement form, and that of Kirkpatrick³ for the binary sonatas by Scarlatti, do not really fit the variety of forms we have to deal with in the case of Soler.

To explain: a crucial point in sonata-analysis is always the question of what happens to the musical material of the very first bars. In Soler's sonatas four things may happen to it:

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1. As this section of Chapter VIII aims to compare various binary designs to various ternary designs, the term "sonata movement" here has to include all these forms.
 2. Scholes, P.A., *The Oxford Companion to Music*, London, Oxford U.P., ninth edition, 1955, p. 373.
 3. Kirkpatrick, R., *Domenico Scarlatti*, Princeton U.P., 1953, pp. 261-265.

- (a) this material may be completely discarded and never return during the run of the sonata (Nos. 7, 57 and 86);
- (b) it may be alluded to or even restated after the double barline in any other but the original key (Nos. 23, 25 and 27);
- (c) it may be stated twice at the beginning of the sonata, both times in the original key, and then in addition be treated after the double barline just as under (b), which gives the listener the impression of dealing with a fully fledged theme (Nos. 10, 15, 20 and 28). This is the nearest approach of the binary form to the ternary first-movement form as regards thematic *effect*;
- (d) it may be restated in the original key after the return-modulation at the far side of the double barline (No. 91 II). This, of course, is the ternary first-movement form.

From the above it is clear that the term "first theme", which is used in the analysis of the Classic sonata, can only apply to (d), and not at all to (a). Neither can it apply to (b) and (c) because, although the musical material may deserve to be called "thematic" by reason of a reappearance, such thematic material is not a "theme" unless it has a definite function in the tonal arch of the sonata as a whole. Kirkpatrick's decision to call this material just "the opening", because it often serves "merely to indicate the tonality",⁴ is plausible only in the case of (a), and the limited usefulness of this description is implied in his diagram, which places the opening again as "optional" behind the double barline,⁵ where its reappearance does, however, actually establish another *type* of the binary sonata.

Seeing that the existing terminology is not descriptive of the varying further treatment of the musical material of the first bars, it is necessary to decide on new terms which, for the purpose of this treatise, can serve to delimit the differing functional status of the initial opening statements.

We suggest the following:

- for (a): *Announcement*, because in this case the first bars do, indeed, merely announce the key (or tonality) of the sonata;
- for (b): *Thematic Announcement*, because here not only the tonality is announced, but also musical material which will further be alluded to after the double barline or, in fact, be restated there in any but the original key;

4. *Ibid.*, p. 261.

5. *Ibid.*, p. 254.

- for (c): *Principal Announcement*, because the reinforcement of the opening phrase or sentence by its immediate and exact – or nearly exact – reiteration gives it all the appearance of a “main idea”, even though the allusion to it immediately after the double barline or its restatement there is not in the original key;
- for (d): *Theme*, because here the terminology of the first-movement form is justified, as the restatement (after the digression at the far side of the double barline) is in the original key.

That the relationship of musical material to degrees of tonality is another crucial point in sonata-analysis, has to some extent been anticipated in our discussion of the varying opening statements, in fact, the decision whether a sonata is ternary or binary rests mainly on the tonality in which these opening statements are restated.

Nevertheless, if abstracted from the musical material which it governs, the over-all tonal progression of the binary sonata is identical with that of the ternary sonata: in both forms the dominant tonality⁶ supercedes the original key by a modulation somewhere around the middle between the opening statement and the double barline, and is then sustained until the double barline is reached. At the other side of the double barline more unusual keys may be touched upon, either after a short complimentary bow to the dominant tonality (Nos. 21, 23 and 28), or without more ado (Nos. 24 and 32). After that, another modulation takes place, this time back to the original key, in which the sonata ends.

As regards the tonal structure of the sonata movement, then, two points are of primary importance in the binary and in the ternary forms, namely the modulation to the dominant tonality before the double barline, and the modulation after the double barline back to the original key. These two points are constants. Kirkpatrick, when analysing Scarlatti's sonatas, called them “the Crux”.⁷

6. The dominant tonality has not necessarily the fifth of the tonic as root: for instance, one of Soler's sonatas (No. 40) starts in G-major and its dominant tonality is B^b-major. Soler's sonatas in *Modo Dorico* usually have the dominant minor as dominant tonality (No. 36), and the relative major is, of course, common in many sonatas in a minor key (No. 27), although the dominant major is also found (No. 21). In No. 6. the dominant tonality is the relative minor, and the sonata ends in the tonic minor.

7. Kirkpatrick, R., *op. cit.*, p. 255.

But in spite of the parallelism of the tonal structure of the binary and ternary forms, and in spite of the inevitableness of the "Crux" in both, there is one essential difference between the two concepts of form: the points of modulation govern different material. In the binary forms of Soler and Scarlatti the musical material following the points of modulation on both sides of the double barline is in the overwhelming majority of cases exactly the same, i.e. what appeared after the modulation to the dominant tonality in the first half of the sonata is either literally restated in the tonic after the modulation in the second half (Nos. 22, 23, 27, 29, 34 and 36), or restated with very slight changes (Nos. 21, 35, 37, 39 and 40), which latter do not, however, impair tonality or succession of material. It is, in fact, the only material which we can with reasonable certainty expect to be restated intact in the binary sonata: the musical material after the two points of modulation forms, as it were, a "Tonal Plateau" at the end of both halves of a sonata, which does neither allow departures from the established key nor from the material after the point of modulation.

In the ternary first-movement form, on the other hand, the points of modulation govern different material: the first point of modulating rings in the second theme in the dominant tonality, the second point of modulation brings about the restatement of the first theme in the original key. Accordingly, the predictability of restatement is much greater in the ternary sonata than in the binary sonata. A balance between musical material and tonal structure is achieved in the ternary sonata which is altogether different from the balance attained in the binary form.

As, in the binary and ternary forms, the points of modulation have such a different function with regard to the musical material with which they are connected, and as Kirkpatrick's "Crux" is associated only with the binary form⁸ and the restatement of "post-Crux" material, it seems best to define the points of modulation by some other terms.

We suggest the following: *Vertex*⁹ for both points of modulation governing the Tonal Plateaux, and *Apex*,¹⁰ for the point of modulation in the ternary form which brings about the restatement of the first theme in the original key after the double barline.

If, then, for the sake of orientation, we take it upon ourselves to devise a diagram for the analysis of Soler's sonatas — as posterity

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8. Scarlatti's keyboard sonatas are in binary form (cf. Kirkpatrick, R., *op. cit.*, p. 252), with the possible exception of Longo No. 104 (K. 159).
 9. The meeting point of two converging lines.
 10. Peak.

deduced one from the works of the Classic period, and Kirkpatrick could not avoid doing in analysing Scarlatti's works —¹¹, this is how far our discussion has brought us: Table II, below, shows the main pillars of the tonal structure of the sonatas.¹²

TABLE II
The Tonal Structure of the Sonatas

	Type A	Type B	Type C	Type D	
Tonality	Open Sonata	Closed Sonata	Closed Sonata	First movement Form	Tonality
Original Key	Announcement	Thematic Announcement	Principal Announcement	First Theme (usually repeated)	Original Key
Dominant Tonality	(Vertex) Tonal Plateau ‡	(Vertex) Tonal Plateau ‡	(Vertex) Tonal Plateau ‡	(Vertex) Second Theme ‡	Dominant Tonality
Free	Digression	Allusion or Restatement in other than Original Key. Digression	Partial or Complete Restatement in other than Original Key. Digression	Development	Free
Original Key	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Apex) First Theme (usually single statement) Second Theme	Original Key

There is one term in the above diagram which remains to be explained, i.e. the Digression: it is that part of the binary sonata which, in the ternary first-movement form, represents the Development. Its

11. Kirkpatrick, R., *op. cit.*, p. 254.

12. In "ghosting" such a diagram, we are aware of the futility of trying to press music into rationalised "schemes": the true content, charm, and variety of the music cannot be systemised, and if it could, that would be poor evidence of our composer's ingenuity. — The term Open Sonata refers to works which, after the double barline, do not restate the first few bars of the work; the term Closed Sonata refers to those which do.

place in the formal structure of the sonata is, therefore, between the double barline and the Vertex which re-establishes the original key. It can fill this allotted space to the full, as it must in the case of a sonata of the Announcement type (No. 55), or it can, in the case of the sonatas with a Thematic Announcement or a Principal Announcement, first give room to Allusion (No. 1) or partial Restatement (No. 31) and then take its course after such Allusion or Restatement is concluded. Wherever its exact location after the double barline may be, whether it is rather extended (No. 55) or extremely short (No. 38), the character of the Digression is always modulatory, hence its name: it digresses from the dominant tonality with which the first half of the sonata closed at the double barline. This departure from an established tonality¹³ is the only predictable aspect of the Digression, whether it goes far afield in degrees of tonality (No. 23) or stays within the limits of related keys (No. 52), and there is no way of anticipating on what musical material it will be based.

In the sonata No. 55, the Digression is based on entirely new material, but in the majority of Soler's sonatas the modulatory function of the Digression is projected on material already stated in the first half of the work, so that the Digression becomes, in fact, indistinguishable from musical material which, by this modulatory restatement, actually becomes thematic. Such modulatory Restatement of the first bars of a sonata is, indeed, the very reason why we had to devise the terms Thematic Announcement and Principal Announcement, as opposed to the mere Announcement. There are cases even in which the Digression restates nothing but the material of the Thematic Announcement (Nos. 28 and 38). But far more often the Digression is completely (No. 22) or partly (No. 35) based on material which, in the first half of the sonata, originally appeared between the Announcement (of any type) and the Vertex of the dominant tonality.

What then is this material between the Announcement and the Vertex? In many of Soler's sonatas this material is shaped in degrees of tonality which are as far removed from the original key as those of the Digression (Nos. 23 and 57); in other sonatas it contains the best musical thought of the work (No. 21), and in yet others it forms the nucleus of energy which is the propellant of the whole sonata (No. 48). As this section shows such surprising and unexpected features of tonality and material,¹⁴ the term best suited to it is perhaps "Invention".

13. See particularly Nos. 78 and 90.

14. See particularly Nos. 15 and 90.

Also as regards its component parts, the Invention is unpredictable: it may consist of three distinct ideas which are stated at length (No. 23) or it may take the shape of a number of sequences (No. 9); it may even be so short as to be hardly distinguishable from the Thematic Announcement (No. 52). In all cases, however, the Invention either includes (No. 29) or leads up to (No. 36) the pre-Vertex, i.e. that passage which finally modulates either directly to the dominant tonality (Nos. 37 and 50), or to the dominant of the dominant tonality (Nos. 34, 36, 26, 23, 21), at which point the Vertex is reached and the non-modulatory expanse of the Tonal Plateau begins.

The completed diagram, in Table III below, again shows the four types of sonata movements, this time with all their component parts — at least with those which can claim a measure of consistency —¹⁵ and with the numbers of a dozen sonatas each to exemplify the different types.

The Tonal Plateau is the static part of each half of the binary sonata, not only because it usually sticks to the tonality of its preceding Vertex, but because it consists in itself of several internal restatements.

First of all, there is in most sonatas, but not all (No. 3), what we have called the post-Vertex, which usually is a single phrase or sentence made up of repeats of one-bar or two-bar motifs (No. 5, bars 29-32; No. 7, bars 12-19). The post-Vertex leads to the Exercise,¹⁶ which is in most cases a sizable musical idea (No. 7, bars 20-32), but sometimes a one-bar motif extended to four bars (No. 5, bars 33-36), in all cases, however, subject to immediate and literal repeat. It owes its name to the fact that in the majority of instances it features a particular technical trick.

Finally, we must consider the Cadential Confirmation. There are sonatas in which the cadencing of the Exercise is not reinforced by a separate Cadential Confirmation (No. 4), but usually there is at least one distinguishable Cadential Confirmation, which either consists of

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15. In Type D we refrain from calling the material immediately following the First Theme an Invention, because in Soler's first-movement form there is generally no departure from the original key or closely related keys. This fact is in itself evidence of Soler's style shift.
16. See Chapter VII. This term is, of course, more valid in fast sonatas than in slower ones, although even in the latter real technical exercises are not rare (No. 3, *Andante*, bars 20-29, arpeggio study for the left hand; No. 22, *Cantabile Andantino*, bars 43-58, legato-octaves for the right hand; No. 26 *Antantino expresivo* (!), bars 21-35, various types of shake; No. 71, *Antantino*, bars 53-71, crossing of hands).

TABLE III

The Component Parts of the Sonatas

	Type A	Type B	Type C	Type D	
Tonality	Open Sonata	Closed Sonata	Closed Sonata	First movement Form	Tonality
Original Key	Announcement	Thematic Announcement	Principal Announcement	First Theme (usually repeated)	Original Key
(Free)	Invention (consisting of: extension, separate idea, transition, pre-Vertex)	Invention (consisting of: extension, separate idea, transition, pre-Vertex)	Invention (consisting of: extension, separate idea, transition, pre-Vertex)	Subsidiary material, extensions, transitional theme	(Free)
Dominant Tonality	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation) ‡	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation) ‡	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation) ‡	(Vertex) Second Theme Closing theme or themes Codetta ‡	Dominant Tonality
Free	Digression	Allusion or Restatement in other than original key. Digression	Partial or complete Restatement in other than original key. Digression	Development	Free
Original Key	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Apex) First Theme (usually single statement) Second Theme Closing theme or themes Codetta	Original Key
Examples for sonata types	Nos. 3, 4, 7, 14, 18, 19, 80, 39, 21, 86, 53, 57.	Nos. 5, 13, 17, 23, 24, 25, 27, 29, 34, 37, 38, 69.	Nos. 10, 15, 20, 28, 31, (40), 61 last movement, 65 II, 74, 77, 83, (67).	Nos. 32, 33, 56, 61 II, 62 II, 62 last movement, 63 I, 64 II, 66 I, 91 I, 95 I, 99 I.	Examples for sonata types

the insistent reiteration of the same one-bar motif (No. 2, bars 46-49), or of a complete phrase which is then repeated in its entirety (No. 71, bars 75-80). Often two Cadential Confirmations are found; sometimes the second is derived from the first (No. 9, bars 59-67), in other cases each Cadential Confirmation is based on different motivic material (No. 10, bars 67-78; No. 19, bars 35-44). In some sonatas one could even make out a case for a third Cadential Confirmation, if one were to regard as such the unrelenting repeats of the final note or chord which, like a nail can still be hammered although it has already been completely driven home, reinforce the already more than sufficiently established tonality (No. 34, bars 72-74; No. 23, bars 60-61).

The level of tonality of the Tonal Plateau and its great number of internal restatements make it the most integrated part of the first half of the binary sonata. As the Tonal Plateau reappears in its entirety and with all its internal restatements after the second Vertex (now in the original key), the whole sonata may – from the diagram and the foregoing discussion of its component parts – seem “tail-heavy” and lacking in variety. This, however, does not prove the inferiority of the binary forms to any other formal structure, but merely makes us aware of the limitations of any schematic “explanation” of a musical organism: the diagram can well show the component parts which may be regarded as typical – and of which one or several may be left out at will (No. 37: all parts between Thematic Announcement and pre-Vertex are missing), or be so interlocked as to be indistinguishable (No. 31: the Vertex does not coincide with the musical material; according to the position of the Vertex, the Tonal Plateau is merely the Cadential Confirmation, but according to the material the Tonal Plateau begins nine bars earlier) – but it cannot show their treatment in all the possible cross-relations of the musical material.

In yet another diagram we attempt to show two Type A sonatas which, according to their component parts, belong to the same group, but which are entirely different in the outlay and treatment of the musical material (see Table IV).

The difference is striking: whereas sonata No. 43 evolves completely from the impetus of the Announcement and the Exercise, sonata No. 2 offers new or considerably reshaped material in all sections up to and including the beginning of the Digression, and the rest of the Digression then deals with four different sets of material from the first half. In spite of the extreme contrast in the treatment of the musical material, both sonatas are perfectly balanced as a whole, No. 43 because of its

TABLE IV

Comparison of Outlay and Treatment of Musical Material in Two
Type A Sonatas

		Sonata No. 43		Sonata No. 2			
Sections	Component Parts	Musical Material	Component Parts	Musical Material	Sections		
Opening Statement	Announcement bars 1-4 Partial repeat bars 5-7	Material of Announcement and derivations thereof	Announcement bars 1-7		Opening Statement		
Invention	Extension and pre-Vertex (overlapping) bars 8-13 (dominant tonality anticipated in pre-Vertex) (Vertex) bar 13		Extension bars 8-15 Separate Idea bars 16-32 Pre-Vertex bars 33-37 (Vertex) bar 37	New Material New Material ended by Allusion to Announcement New Material	Invention		
Tonal Plateau	Exercise bars 14-20 Repeat of Exercise bars 21-27 Cadential Confirmation with repeat bars 28-33 Final Confirmation with repeat, bars 34-38		New material mixed with patterns from Announcement and pre-Vertex New material mixed with patterns from Announcement and pre-Vertex Derived from pre-Vertex	Exercise bars 38-41 Repeat of Exercise bars 42-45 Single Cadential Confirmation bars 46-49	Reshaped Material from Separate Idea New material	Tonal Plateau	
		≡					≡

Sections	Sonata No. 43		Sonata No. 2		Sections
	Component Parts	Musical Material	Component Parts	Musical Material	
Digression	Digression bars 39-59 (Vertex) bar 59 Exercise bars 60-67 Repeat of Exercise bars 68-75	Completely based on Exercise, mixed – as before – with patterns from Announcement and pre-Vertex	Digression Bars 50-77	New material bars 50-51; debatable derivation from Announcement bars 52-54; derivation from Separate Idea bars 57-64; reshaped material from Separate Idea and Exercise bars 65-74; debatable derivation from pre-Vertex bars 75-77	Digression
	Cadential confirmation with repeat bars 76-81 Final Confirmation with repeat bars 82-86	New material mixed with patterns from Announcement and pre-Vertex Derived from pre-Vertex	(Vertex) bar 77 Exercise bars 78-81 Repeat of Exercise bars 82-85 Single Cadential Confirmation bars 86-89	Reshaped material from Separate Idea New material (as in parallel)	

all-pervading rhythmical pattern which starts with the Announcement and ceases only momentarily at the Cadential Confirmation, No. 2 because every note of the Invention and the Exercise becomes thematic or semi-thematic during the Digression, the Announcement having already become semi-thematic by an Allusion at the end of the Separate Idea. Aesthetically, both sonatas are, therefore, equally satisfying, in spite of their great differences in the treatment of musical material.

Endless variation in the treatment of the musical material is possible between the extremes exemplified by the sonatas Nos. 2 and 43, and if we keep in mind that those two sonatas belong to the same group, i.e. Type A, and that the same limitless variation in treatment is possible in Type B (compare No. 37 with No. 38) and in Type C (compare No. 10

with No. 65 II), we must realise that even in the binary sonata the scope for a composer's ingenuity as regards musical architecture is enormous.

Antonio Soler made such full use of this enormous scope, that frequently our of necessity generalised diagram of the component parts of the sonata types (see Table III) is put to shame: so is the pre-Vertex indistinguishable from the post-Vertex in Nos. 25 and 29, the idea of the "Tonal Plateau" defied by changes of mode or departures from the dominant tonality in Nos. 28 and 33, and the Principal Announcements of sonatas Nos. 11, 85 and 87 are left high and dry without Re-statement, and neither the sonata No. 81 quoted in Example 2 (see Chapter IV), nor the sonata No. 30 (both halves of which are followed by an interpolated and added Gigue in the dominant minor and the tonic minor-major, respectively) can be subject to a generalised schematic analysis.

In the hands of Soler, therefore, far from being stereotype, the binary form was extremely pliable. His binary sonatas were, in fact, late and mature flowers of a form which was about to be swept away by the winds of stylistic change, just as Beethoven's ternary sonatas were *Spätblüten* of the Classic sonata, when that form, in turn, was about to be overtaken by yet another change in musical thought. If nothing else, Soler and Beethoven have this in common: they both actively took part in establishing the new forms of their period.

The new form of Soler's period was, of course, the ternary first-movement form exemplified in Table III, by Type D. The difference between the ternary first-movement form used by Soler and the ternary design of the Vienna Classic can be deduced from a comparison of the two in Table V.¹⁷

In the Exposition the difference is chiefly that of extent of material, particularly as regards the subsidiary material of the First Theme and the number of separate ideas between the Second Theme and the Closing Theme. The Coda is normally distinctly separable from the Closing Theme in the Classic sonata, while in Soler's ternary form the Codetta sometimes takes the form of a mere cadential repetition (No. 64 I) or cadential augmentation (No. 96 I). However, the essential difference between the two ternary forms is found after the Apex: the restatement

17. The diagram of the Classic ternary form is deduced from Mozart's sonatas as from 1777 (beginning with K. 279), i.e. from sonatas which we expect to have been written roughly during the same period as Soler's ternary sonatas.

TABLE V

Soler's Ternary Form Compared to the Classic Ternary Form

Type D	Classic Ternary Form
<u>Exposition</u>	<u>Exposition</u>
First Theme (usually repeated) subsidiary material, extensions, transitional theme (Vertex) Second Theme, Closing Theme or themes (Codetta)	First Theme (usually repeated) extensions, extensive subsidiary material, transitional theme (Vertex) Second Theme or themes Closing Theme or themes Coda
‡	‡
<u>Development</u>	<u>Development</u>
(Apex)	(Apex)
<u>Partial Recapitulation</u>	<u>Recapitulation</u>
First Theme (usually single statement) Second Theme Closing Theme or themes (Codetta)	First Theme (usually repeated) extensions, extensive subsidiary material, transitional theme (Vertex) Second Theme or themes Closing Theme or themes Coda

of the First Theme after the Apex is – except in one case (No. 95 II) – confined to a single appearance in Soler's ternary sonatas, in other words, it is only touched upon and not instantly repeated as normally happens¹⁸ in the Exposition. There are even cases in which the First Theme is even begrudged this single appearance after the Apex and only

18. Single statements of the First Theme in the Exposition are found in the last movements of Nos. 94 and 97.

restated in abridged (No. 94 I) or incomplete form (No. 91, last movement). In yet other cases the restatement is questionable, because Apex and First Theme both form part of the Development (No. 95, last movement). As a rule, Soler also suppressed the subsidiary material, extensions, and the transitional theme after the Apex (Nos. 61 II, 62 II, 63 I, 64 I, 91 last movement, 93 last movement, 95 I), as a result of which he circumvented the most crucial feature of the Classic sonata, namely the second Vertex.¹⁹

It is then particularly the happenings between the Apex and the restatement of the Second Theme which make it obvious that Soler's ternary sonatas are just one step removed from the binary sonata on the one hand, and the high-Classic sonata on the other. The same hovering between two styles is also shown in Soler's development sections: we find the nearest approach to the dramatic tension of a Classic development section in No. 96 II, and in that case one cannot quite decide whether Soler is actually developing a portion of the Second Theme, or whether he is introducing new material; usually, however, Soler's docile "developments" have no more than digressional character, regardless of whether they allude to motifs of the Exposition (Nos. 91 I and 98 I) or offer entirely new material (No. 94 IV).

It must be emphasised again, though, that the diagram in Table V and the subsequent discussion reflect the characteristics of Soler's ternary sonatas merely by way of generalisation and cannot, therefore, account for some exceptions. These exceptions, however, warrant special mention, because they clearly indicate that Soler was more and more approaching the form of the Classic sonata. There are, for instance, attempts at enlargement of the material of the Exposition, as is apparent from the independence of the subsidiary material of No. 64 I, the two distinguishable Second Themes in No. 66 II, the large Transitional Theme in No. 95 II, and, in the same sonata movement, the repeated use of the unexpected "Coda" of the Transitional Theme as a catapult for the Second Theme. More important, however, are the few cases in which, following the attenuated restatement of the First Theme after the Apex, Soler does not blandly discard all the material that, in the Exposition, preceded the Second Theme. There is never a complete restatement of

19. See Mozart, K. 279, first movement, bars 63-74. — Soler's sense of symmetry sometimes led him to insert such suppressed material in the development-section. For instance, bars 18-21 of No. 93 I bring about the Vertex before the double barline. This material is suppressed after the Apex, but appears instead in the development section (bars 69-73).

all this material after the Apex, but sometimes there is part of it: in No. 98 I the subsidiary material is restated there, in Nos. 64 II and 66 II the last few bars of the Transitional Theme are restated, and No. 94 I even restates the Transitional Theme in full. These are exceptions, but they show, as we have said, that the evolution towards the fully fledged ternary first-movement form of Classic Design was well in progress. There is, however, only one ternary sonata by Soler which features a second Vertex, namely No. 61 II, but curiously enough, this second Vertex is brought about in spite of the suppression of the intermittent material between First and Second Themes.

In conclusion of this section of Chapter VIII we would like to mention that Soler's change from binary to ternary design was not merely a question of modernising a form,²⁰ but a complete change of style which, very crudely put, amounts to the supersedence of melody over pattern. This change is as striking as it appears to have been sudden: if there was a transitional period in Soler's method of composition, it is so very far insufficiently exemplified by the two sonatas Nos. 32 and 33 (a pair) which are ternary in form, but – particularly No. 32 – Scarlattian in style. With No. 56, the only other single-movement sonata in ternary form so far published, the "Scarlattian" cloak has already been shed. We are eagerly looking forward to the publication of Father Rubio's seventh volume of Soler's sonatas, to see whether it includes anything to allow conjecture about Soler's possible transitional period, and whether it may surprise us with a ternary form of the full complexity of the Classic sonatas.

II. THE SECONDARY MOVEMENTS

(a) ORIENTATION

So far, Father Rubio has published seventeen Soler sonatas in three and four movements.²¹ To be exact, there are six sonatas in three movements (Nos. 63, 64, 65, 66, 67 and 68), and eleven in four movements (Nos. 61, 62, 91, 92, 93, 94, 95, 96, 97, 98 and 99). They all have one thing in common: all the movements of an individual sonata are in

20. It is one of the typical errors, caused by the earlier non-availability of a representative number of Soler's sonatas, that Soler was thought to have slavishly followed the forms handed down to him by Scarlatti (cf. Chase, G., *The Music of Spain*, Dover Publications, New York, 1959, p. 115).
21. Rubio, S., *P. Antonio Soler, Sonatas para Instrumentos de Tecla*, Union Musical Espagnola, Madrid, vols. IV and VI, 1958 and 1962.

the same key,²² which means that Soler perpetuated a practice of suite-writing in these sonatas.

As regards the individual movements, all but one (No. 65) of these sonatas have at least one movement in ternary sonata form (Nos. 61, 63, 67), although usually there are two movements of that design in each sonata (Nos. 62, 64, 66, 68, 91, 92, 95, 96, 97, 98 and 99), and sometimes even three (Nos. 93 and 94), i.e. of the sixty-two movements contained in these eleven sonatas exactly thirty-one – that is, half of the total number – are written in the ternary sonata form illustrated as Type D in Table III, and discussed as such in Section I of this chapter. Apart from these thirty-one sonata movements of Type D, there are eight others which roughly conform to Type C (for instance, the *Pastorils* – dance-like movements in $\frac{6}{8}$ time which conclude the sonatas Nos. 91, 92, 95 and 96 – fall into this group).

Because of this overwhelming number of sonata movements conforming to Types D and C, and because of the suite-like key scheme mentioned above, one could perhaps assume that Soler's multi-movement sonatas are merely symposia of originally single movements. An inconclusive pointer in that direction is also the fact that some of these movements were, indeed, copied as single entities.²³ What speaks against the above assumption, however, is the fact that the individual movements do not seem to have been put together at random but according to considerations of contrasting character and tempo (see, for instance, the first and second movements of Nos. 91 and 93), i.e. if these sonatas are really symposia, then the very tasteful selection of the movements – leaving aside, for the moment, the placing of the *Intentos* –²⁴ points to the composer himself as being the originator of these symposia, in which case the whole question becomes a moot one. Santiago Kastner sees proof of the symposium theory in the fact that the individual movements show differences in compass, and this leads him to reason that these movements stem from different periods.²⁵ We cannot go along with this, because, after all, a composer is not compelled to use the extreme notes of the available compass in each and every movement, and, what is more, the remarkably great number of ternary sonata movements of Type D and – as we shall show below –

22. Except in the case of pairs of Minuets, in which the dominant, the relative minor, and the tonic minor appear.

23. Rubio, S., *op. cit.*, vol. III, "Foreword" (unnumbered).

24. See Chapter VII, section (iii), and the present chapter, section II (d).

25. Kastner, M.S., private information, 2nd May, 1965.

the presence of some pairs of ternary Minuets within a ternary Da Capo form definitely point to an identity of period.

As we have seen, thirty-nine of the sixty-two movements contained in Soler's multi-movement sonatas are sonata movements of Types D and C. That leaves the forms of another twenty-three movements to be accounted for: eleven of these are Minuets, six are Intentos, and six are entitled Rondo, although one of the latter – the second movement of No. 67 – is a binary sonata movement and not a Rondo at all. Each of these three forms will be discussed separately.

(b) THE MINUETS

Soler only used the Minuet in sonatas in four movements, but in those sonatas the Minuet appears without exception. In eight of eleven sonatas in four movements its place is just before the final movement (Nos. 61, 62, 91, 92, 93, 94, 95 and 96), and in the other three sonatas its place is just after the first movement (Nos. 97, 98 and 99).

Soler employed two principal types of Minuets: the single movement entitled *Minue di Rivolti*, and the well-known combination of a pair of Minuets in Da Capo form. The *Minue di Rivolti* appears only twice (in Nos. 61 and 62) and, as its name implies, is a merger of Minuet-rhythm and the structural principles of the Rondo. In spite of the obvious influence of the Rondo on both, the two Minuets show considerable differences: the restatements of the various sections²⁶ do not follow any fixed plan, as will be clear from a comparison of the layout of their musical material.

Minuet in No. 61: ABCDCDCBCA

Minuet in No. 62: ABCDEACBADEAB

The nine sonatas from No. 91 to No. 99 all feature pairs of Minuets, and invariably Minuet II is flanked on either side by Minuet I, i.e. we are dealing here with the ternary Da Capo form. While the Da Capo form of the Minuet pair is constant in all the sonatas mentioned above, character and form of the individual Minuets vary greatly.

The difference in character is brought about by Soler's use of two distinct methods of achieving contrast between Minuet I and Minuet II. In the Minuet pairs of the sonatas Nos. 91 and 95 such contrast is established by varying tempo (*Maestoso* - *Allegro*) and varying style, i.e. Minuet I is slow and usually full of decorations of Baroque ancestry,

26. The term "section" must serve here for any restated material, regardless of its length and independent of double barlines.

and Minuet II is a fast and clean-cut movement of Classic swing and spirit. In the majority of these cases both Minuets are in the same key, with the notable exceptions of the pairs in Nos. 93 and 94: in the former case Minuet I has the same key as the previous sonata movements, and Minuet II is based on their dominant; in the latter case it is Minuet II which is in the same key as the previous sonata movements, and Minuet I is based on their relative minor.

In the Minuet pairs of the sonatas Nos. 97 and 98 the contrast is brought about by a juxtaposition of major and tonic minor, i.e. Minuet II is a *Minore* to Minuet I. Here, no differences in tempo or style occur. Minuet II of No. 99 is again in the relative minor of Minuet I, also without difference in tempo or style.

As regards form, the Minuet combinations vary considerably, because of the many structural differences between the two individual movements within a combination. In No. 91, for instance, Minuet I is in binary form and Minuet II in ternary form, while in No. 98 the position is reversed so that we find a Minuet I in ternary form and a Minuet II in binary form. In Nos. 92, 93 and 99, both Minuets are ternary. In No. 95, Minuet I is in binary form, and Minuet II is progressive, i.e. its four repeated parts are all different and no restatement takes place. In No. 96, Minuet I is in true ternary first-movement form, while Minuet II is a Rondo in the dominant key of Minuet I. In No. 94, Minuet I is binary, and Minuet II a Rondo in the relative major of Minuet I.

From this it is obvious that Soler exercised great ingenuity in the composition of Minuets, some of which are equivalent to the best which Classic composers have written in this form.

(c) THE RONDOS

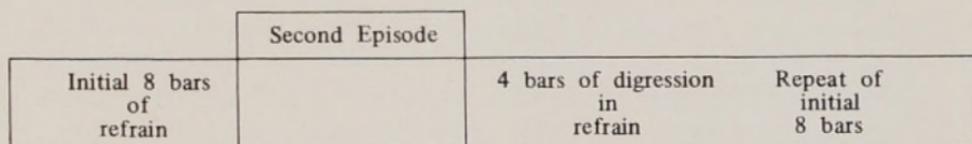
As is the case with the Minuets, the Rondos, too, are only found in the four-movement sonatas.²⁷ Their position within the sonata is either the first movement (Nos. 61 and 62) or the third movement (Nos. 97, 98 and 99). They are all in the form of the so-called Simple Rondo; only one of them features three episodes (No. 61), and even in that case the incomplete restatements of the Rondo-theme and the difference in material of episodes one and three deny it the status of a Sonata-Rondo.

In the other four Rondos the theme appears three times, so there is room for only two episodes, the general scheme being $A^1 B A^2 C A^3$.

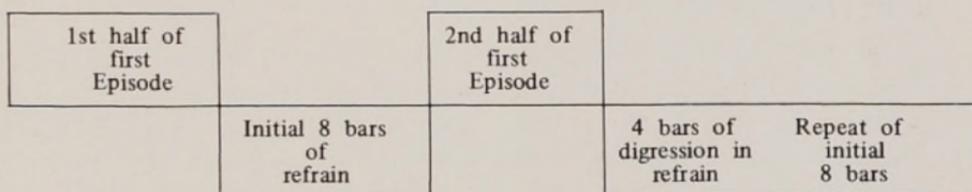
27. We have already pointed out that the "Rondo" in No. 67 carries its title without justification, as it is a binary sonata movement.

The refrain of the Rondo, A^1 , may be an eight-bar sentence consisting of two nearly identical four-bar phrases (No. 97); it may consist of two fully independent sentences of eight bars each (No. 61), or it may be of simple ternary design, in which case an eight-bar phrase is followed by a four-bar phrase of diverging material and/or key, after which the initial eight-bar phrase is fully or partially repeated (Nos. 98 and 99). The ternary design of the refrain of No. 62 is in principle the same as that of Nos. 98 and 99, but with this difference: the initial eight-bar phrase is augmented to twelve bars by means of interpolation (bars 7 and 10), and its restatement, after a four-bar digressional phrase, is again augmented to fifteen bars by yet more interpolations (bars 22 to 26, and bar 29).

The restatements of the refrain, i.e. A^2 and A^3 , are complete and conjunctive only in the cases of Nos. 62 and 97. In No. 61 only the first sentence of the refrain is restated, while its second sentence drops out completely. In No. 98 the whole second episode is interpolated between the two "halves" of the ternary theme:



In No. 99, on the other hand, the initial eight bars of the refrain are interpolated between the two halves of the first episode:



The episodes, always considerably larger than the refrain, usually do not follow any fixed structural plan and are, therefore, mostly free inventions. The notable exceptions here are the two episodes of the Rondo in No. 62, both of which are – like the refrain – in ternary form. Often, the musical material of the episodes is based on

some motoric pattern which, at first sight, gives the misleading impression of variation technique – see particularly the first episodes in Nos. 97 and 98. Departures from the original key are most common in the second episodes: in No. 97 it is in the relative minor, in No. 99 in the tonic minor, and in that of No. 98, we find some internal modulations.

In view of the fact that the two single Rondos Nos. 58 and 59 are indicated as being part of Soler's opp. 7 and 8,²⁸ and – belonging to the same period as the sonatas Nos. 97 to 99 – might in future turn out to be part of so far undiscovered multi-movement sonatas, it is perhaps expedient to touch upon their structural aspects in the context of this chapter.

No. 58 is entitled Sonata-Rondo which, according to present-day usage of the term, is a misnomer, because neither does the key-scheme fulfil the necessary requirements, nor is there a restatement of the first episode. The reason for the application of the term Sonata-Rondo is probably merely the size of the work as a whole and also the length of its individual sections. The refrain is a sizable ternary form, as is the first episode, while the second episode is a large binary form.

The theme of No. 59 is also ternary, but the layout of material in this work differs considerably from that of the other Rondos:

- A (ternary)
- Episode I (large)
- A (complete)
- Episode II (large)
- A (incomplete: initial eight bars suppressed)
- Episode III (small *minore*)
- A (complete)

(d) THE INTENTOS

We have remarked in an earlier chapter, that Soler's Intentos – i.e. Fugues – are stylistic misfits in the context of his keyboard sonatas.²⁹ As the finale to a Galant or early Classic sonata, a fugue is not only unexpected but, indeed, by its very nature unable to "round off" the work, or to provide it with a suitable climax. One cannot help being reminded here of another composer, who – although belonging to a different stylistic period and commanding incomparably greater resources of expression – also repeatedly attempted to crown his key-

28. Rubio, S., *op. cit.*, vol. III, "Fuentes de Nuestra Edición" (unnumbered).

See also Chapter IV of this treatise.

29. See Chapter VII, section (iii)

board sonatas with a final fugue: Beethoven's fugues in opp. 101, 106 and 110 consistently leave performer and listener with a vague uneasiness — caused by a feeling of a problem left unsolved —, and that prompted Newman to classify them (particularly the fugue of op. 106) as Beethoven's "magnificent failures".³⁰

However, there is nothing magnificent about Soler's Intentos. Comparing them to the unquestionable profundity of Bach's fugues and to the at least profound struggle in those by Beethoven, it must be acknowledged that Soler lacked both the intensity of Beethoven's expression and the conciseness of Bach's: we will even go so far as to say that Soler's keyboard fugues fail to stimulate the listener's interest.

Having acknowledged that, we must immediately point out that, while the chosen criteria of the above comparison are justified in delimiting Soler's place as a writer of keyboard fugues in the history of that particular discipline of composition, they are completely unjustified in evaluating Soler in his own period and as a Spanish composer: even before Soler's time, Spain had not accepted the strict form of the fugue as an aesthetic principle in the way it had been accepted in Northern Europe,³¹ and that the Galant inclinations towards grace and ease in Soler's own time were unlikely to foster a deep interest in fugue-writing, needs no further argument. That Soler's polyphonic texture compares favourably with that of other Southern composers of his period, particularly D. Scarlatti, has already been mentioned,³² and it is perhaps a further redeeming feature that quite possibly Soler wrote his keyboard fugues for purely tutorial purposes, i.e. to illustrate to his royal pupil, Don Gabriel, the "workings" of fugal counterpoint.³³ This seems to be the only plausible reason for the existence of these fugues in their context, and the variety of problems posed in such a small number of fugues — six in all, if one consents to call the last

30. Newman, W.S., *The Sonata in the Classic Era*, North Carolina U.P., 1963, p. 530.

31. Kastner, M.S., "Randbemerkungen zu Cabanilles, Claviersatz", *Separata del Anuario Musical*, vol. XVII, Barcelona, 1962, p. 83.

32. See Chapter VII, section (iii).

33. See Chapter VII, sections (i) and (iii).

movement of sonata No. 67 a fugue —³⁴ also points to the possibility of tutorial intent.

Let us look at the problems Soler illustrated in these fugues: in the fugue of sonata No. 63 a subdominant Answer is deliberately substituted for a quite feasible Answer at the dominant; in No. 64 we find a double fugue, i.e. a fugue with two Subjects entering simultaneously, and this double fugue consists of three nearly autonomous parts: part I is a complete fugue on the first Subject (the second Subject drops out after its initial entry), part II is an incomplete fugue (i.e. no final section) with an Exposition based — in *stretto* — on the second Subject, and part III is yet another fugue in which both Subjects are again combined in the Exposition; in the fugue of sonata No. 65, the Answer is an inversion of the Subject, the Answer having a regular Countersubject, and the Subject appearing with three different counterpoints; in No. 66 the Answer of the fugue is the Subject in retrograde motion, with the entries in *stretto*; No. 67 having been discussed above,³⁵ the fugue of sonata No. 68 again brings a deliberate subdominant Answer, plus a Counterexposition with the succession of Answer, Subject, Subject, Answer, and a genuine four-in-one canon in the Final Section.

If one keeps in mind that Bach's "48" contain only one double fugue,³⁶ and no fugues with Answers by inversion or retrograde motion at all, the concentrated array of problems in these few fugues by Soler seems as unusual as it must have been purposeful. But highly scholarly as Soler's set fugal problems may appear from their brief description in the previous paragraph, the workmanship applied to their solution is often less satisfactory. Thus the fugue in No. 63 has no Countersubject, while the Subject itself offers little material for development; the two-part *stretto* in bars 67-71, which involves only the first

34. That movement is not labelled "Intento". It begins with a regular four part fugal Exposition (though there is no Countersubject) but after the completion of this at bar 19, there is no further entry of the subject in its complete form until bar 94, where there is an entry of the Answer followed by a Subject at bar 100. In what *might* be regarded as an abnormally long Episode (bars 19-94), considerable use is made of portions of the Subject, but this work nevertheless remains a hybrid form, because of its return to the style of the keyboard sonata as from bar 89 onwards. This hybrid form is the best proof of the incompatibility of the two styles Soler was trying to merge.

35. See footnote (34) of this chapter.

36. Fugue No. 18 in book II of "Das Wohltemperierte Klavier".

three notes of the Subject, is most elementary, and the whole work suffers from a disequilibrium of material and extent.

The obvious quarrel with the double fugue in sonata No. 64 is that the second Subject – after its initial entry – disappears completely in part I of the fugue: – the reason for this and also for the fact that the second Subject lies almost without exception below the first Subject even in part III of the fugue, is the unsatisfactory double counterpoint produced by the two Subjects; in addition to this, the first Subject is sometimes divided between the voices (bars 16-19), and the counterpoint in the Episodes is so unimaginative as to become tiring.

In sonata No. 66, the Subject makes few reappearances – either direct or retrograde – throughout the fugue, leaving room for a multitude of sequential figures and thereby giving the whole work an improvised character after the first thirty bars; in this fugue, too, the Answer is sometimes divided between the voices (bars 24-25).

The fugues in sonatas Nos. 65 and 68 are more convincing, the former because its rhythmical energy survives its length, the latter because of its quite masterly final canon and its lack of improvisatory latitude. In Table VI we give a detailed analysis of the fugue in Soler's sonata No. 68.

Summarising Soler's position as a composer of keyboard fugues, it must be said that he had the virtue of spontaneity, and that he also had mastered the secret of continuity which so often eludes those composers, whose gifts are more suited to other aspects of composition. Unfortunately, Soler's faults are anchored in these virtues: his spontaneity tended to make his sequential patterns trite and to give some of his fugues the stamp of improvisation;³⁷ his sense for continuity led him to prolixity, which is fatal in the exacting discipline of fugal writing,³⁸ and which, in Soler's case, stands in curious contrast to the conciseness of the majority of his other sonata movements.

37. As Soler rarely provided a Countersubject, his Episodes had little material to build upon.

38. Soler persisted in continuing to digress after he had arrived at the tonic from a middle section of adequate length; consequently, the fugues do not reach a satisfactory climax.

TABLE VI

Analysis of Fugue from Sonata No. 68

Bars	Material	Remarks
1-38	Exposition	Intento à 4
1-9 ¹	Subject (Soprano), E major	Subdominant Answer is deliberately used: Answer at dominant is possible. The Answer is shorn of its last note. This often happens in this fugue in the interests of continuity. There is no Countersubject.
8-15 ²	Tonal Answer in subdominant (alto), overlapping subject	
15-22 ²	Subject (Tenor), E major, overlapping Answer	
22-29	Answer (Bass) (tonal, as before), overlapping previous entry	
32-61 ¹	Counterexposition	A cadence bar is added (31)
32-39 ²	Tonal Answer (Soprano)	
39-46 ²	Subject (Alto) in tonic, overlapping Answer	The order of entry is A,S,S,A not unusual in a Counterexposition
46-53	Subject (Tenor) in dominant overlaps	
53-61 ¹	Real Answer (in Bass)	
62 ² -167	Middle Section	
61 ² -85	Episode I	61 ² -68 ¹ are repeated twice in sequence. The passage exploits thirds in contrary motion. Four imitative bars are added as a link.
86-91	Subject (Bass) incomplete	This is really the beginning of a new Episode
89-119 ¹	Episode II (a) 88-97 ¹ (b) 97 ² -110 (c) 111-119	Imitative passage on portion of Subject 4 bars 2½ times repeated Sequence based on a two-note figure
119 ² -126 ²	Subject (Alto) A major	Modified to allow Tenor entry in <i>stretto</i>
126-133	Tonal Answer (Soprano) overlaps	
129-136 ²	Subject (Tenor) A major overlaps	Makes partial <i>stretto</i> with soprano
134-135	Codetta	
136-143	Subject (Bass) E major	

Bars	Material	Remarks
144-153	Episode III	Mostly based on three-note figure
154-161 ²	Tonal Answer (Soprano) F minor	
161-168 ²	Tonal Answer (Tenor) B minor	
168-175 ²	Tonal Answer (Soprano) F major above some dominant harmonies	
175 ³ -189	Episode IV	On part of Subject treated sequentially
190-197	Subject (Tenor) A major	
197-204	Subject (Bass) E major	Overlapped
205-244 ¹	Episode V	On figure from Subject treated sequentially
205-224	<i>Stretto</i> on Subject	Perhaps better regarded as two separate partial <i>stretti</i> (two parts in each) 228-235 and 235-244
244-267	Episode VI	Sequential passages on figures from Subject, ending with a conventional cadence
268-326	Final Section	
268-313 ²	Canon four in one on a theme derived from the Subject	This is a genuine canon, as can be seen if written out in open score. The parts cross freely, which makes them difficult to follow in short score. Occasionally a part leaps an octave, but that is done for the sake of playability. The canon is maintained to the end, although the last Bass entry (bar 309) is incomplete
313-326	Coda	Six bars repeated, ending first with an interrupted, then with a perfect cadence.

CHAPTER IX

PHRASING

The limitless variety of formal structures, which Soler achieved by an ingenious manipulation of the component parts of his sonata movements, is equalled by the quite unpredictable shape of the smaller elements within those component parts: Soler was a past-master of a mosaic technique of phrase construction, i.e. his phrases are usually short-winded (No. 8, bars 1-10), even asthmatic (No. 1, bars 1-8), more often than not quite irregular (No. 15, bars 1-7), and very frequently merely consisting of just so many repeats of a one-bar motif (No. 23, bars 1-4) or a two-bar motif (No. 36, bars 1-4). This brings about that a sonata-movement, which as an entity has the appearance of perfect symmetry, may on closer examination turn out to consist of more irregular than regular phrases (No. 2).

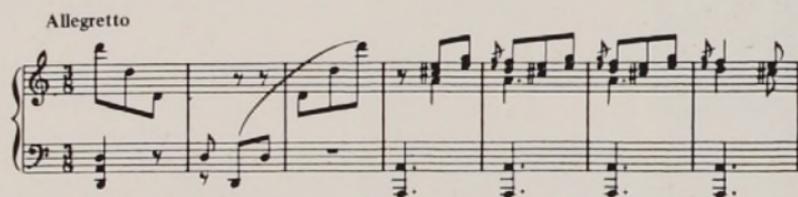
There can be no doubt that the textbook "norms" of four-, eight- and sixteen-barphrase-lengths are, very refreshingly, even less predominant in Soler's sonatas than in Mozart's.¹ To illustrate: we find three-bar phrases (No. 17, bars 27-29; No. 15, bars 75-77; No. 96 IV, bars 1-3), five-bar phrases (No. 93 I, bars 1-5; No. 48, bars 1-5; No. 49, bars 1-5; No. 99 I, bars 1-5), six-bar phrases (No. 14, bars 38-43; No. 17, bars 43-48; No. 11, bars 38-43; No. 47, bars 1-6; No. 56, bars 1-6) in Soler's music, along with phrases of seven bars (No. 12, bars 35-41; No. 15, bars 1-7; No. 18, bars 8-14; No. 96 IV, bars 1-7), of nine bars (No. 98 I, bars 1-9), even of ten (No. 90, bars 1-10) and of thirteen bars (No. 28, bars 1-13; No. 36, bars 1-13), and aside from these straight-forward cases of irregular phrasing² there are, of course, numerous instances of overlapping phrases, i.e. where the last strong beat of a phrase is also the first beat of the next phrase.³

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1. Keller, H., *Domenico Scarlatti*, Peters, Leipzig, 1957, p. 81.
 2. The examples we have indicated for each type of phrase are selected from a vast number of similar instances which cannot possibly be listed here.
 3. See, for instance, the three-bar phrasing of the First Theme of No. 92 I, the Thematic Announcement of No. 51, and the six-bar phrasing of the Principal Announcement of No. 9.

One is forced to seek reason and method in the face of so much irregularity, but while some of Soler's irregular phrases are easily explained by textbook rules — namely various types of phrase-extensions (several instances in No. 71, bars 1-22), interpolation (No. 99, bars 2 iv-3 iv), cadential augmentation (No. 16, bar 44) and last, but in Soler's case not least, simple repetition of two-bar motifs —⁴ there are many instances of irregular phrases which are conceived and presented as indivisible entities, like the Announcements of Nos. 48 and 49. This means that such "odd-sized" phrases represent Soler's spontaneous musical thought, which in its pithiness is not subject to textbook reasoning or considerations of petty formalistic methods.

In spite of the lack of symmetry, however, Soler's phrasing is anarchic only on paper, because of the composer's keen sense of musical balance. If the fact that symmetry and musical balance are not necessarily synonymous needs to be illustrated at all, the first seven-bar phrase in the Announcement of No. 15 is an excellent example (see Example 114).

Example 114 (bars 1-7)



This phrase would be completely symmetrical if bar six had just been left out, i.e. the phrase would in that case consist of two complementary three-bar motifs. Why then did Soler postpone the cadence by interpolating an exact repeat of the fifth bar, thereby making the phrase asymmetrical? The reason is that the sensitive ear is not deceived by an apparent symmetry of lengths and numbers, but demands a balancing of the kinetic forces within a phrase: the kinetic force of the octave pyramids in the three-bar motif is such that it *needs* four bars of horizontal movement in the complementary motif before it can find rest in a cadence, as can easily be proved by an experiment at the keyboard.

4. The irregular phrases quoted in Nos. 11, 14 and 17, are so constructed.

All this does not mean, however, that Soler was blind to the aesthetic value of symmetry as such: there are many cases in his sonatas where originally suppressed bars are later-on added merely for the sake of symmetry. One such case is found in No. 13 (see Example 115).

Example 115 (bars 70-82)

(Allegro soffribile)

Bars 70 to 75 represent two three-bar phrases, and bars 76 to 79 are their abridged sequences. Both these sequences are shortened by the initial bar of the three-bar phrases (bars 70 and 73), and Soler made up for this suppression by a *post scriptum* of two bars similar to those he had just left out (bars 80 and 81). That these two added bars are non-functional from all points of view except that of symmetry, is clear from the fact that even the smallest alteration on the last beat of bar 79 would have sufficed to lead immediately to the new material of bar 82.

But just as easily as Soler added two harmonically non-functional bars for the sake of symmetry in the above case, he added harmonically functional bars in other cases — in spite of the resulting irregularity of phrasing. This happened in several places right in the first sonata (see Example 116).

Example 116 (Sonata No. 1, bars 1-44)

Allergro

4

9

14

19

24

29

34

Bars 13 and 14 interrupt the overlapping five-bar rhythm, established up to then, and produce an irregular phrasing in this context. The function of these two bars is modulatory, i.e. bar 13 serves to disestablish the tonality reached in the preceding part of the phrase, and bar 14 serves to re-establish it. This appears whimsical at first sight, because there seems to be no compelling reason for the existence of these two bars, because both the fluency of phrasing and the harmonic progression would have remained intact by simply writing thus (see Example 117):

Example 117 (arbitrary linking of bars 12 and 15)

Soler's two additional bars cease to seem whimsical, however, when viewed in the context of the whole sonata movement: the striking insistence in bars one to eight on the reiteration of the tonic chord by a threefold repetition of the initial one-bar motif,⁵ calls for modulatory relief, and the whole charm of the sonata lies in the subsequent "cat-

5. Such threefold repetitions of one-bar and two-bar motifs are very frequent in Soler's sonatas. Cf. No. 14, bar 20 ff; No. 17, bar 43 ff; No. 4, bar 5 ff and 21 ff; No. 5, bar 33 ff; No. 11, bar 76 ff.

and-mouse-play" with the dominant tonality beginning with bar 9 and ending only in bar 35, when the dominant tonality is at last – and unusually late – "permanently" established in the Closing Theme. This chasing of the dominant tonality also explains other irregular bars in this sonata movement, namely bars 19 and 28, which serve to bring about delaying modulations, and whose non-existence would make the entire work pointless and deadly dull.

From these discussions two facts emerge; firstly, that Soler's musical thought has the soundness of mastery and, secondly, that he shaped his phrases to serve the momentary needs of the musical organism as a whole. The latter means that one cannot expect to deduce any hard and fast rules from Soler's music as regards the relation between the phrase-types and the larger formal components. What can perhaps be attempted, and even that only in a very general way, is to show certain tendencies in this respect. So it can be said, tentatively, that irregular phrasing is more likely than regular phrasing in the Announcements⁶ (Nos. 26, 28, 38, 71, 74, 80) and in the Inventions (Nos. 4, 11, 13, 15, 18, 28), that the Exercise consists usually of regular four- and eight-bar phrases which are very frequently made up of repetitions⁷ of one-bar and two-bar motifs (Nos. 27, 28, 30, 70, 76, 87), that the Cadential Confirmation often consists of two-bar and four-bar phrases with similar motivic repetitions (Nos. 18, 19, 20, 51, 52, 57), and that the Final Confirmation is likely to show two-bar phrases (Nos. 7, 8, 21, 23, 26, 33).

But even if the relation between the phrase-types and the larger formal components could be fixed more definitely, we doubt whether that in itself would reveal a stylistic criterion of major importance. Essential, however, is the fact that Soler's phrases – whether regular or irregular – most frequently consist of an astonishing amount of internal repetition of one-bar and two-bar motifs. It is this feature which gives Soler's music its personal stamp, making it even more angular and short-winded than Scarlatti's.⁸ To realise the full extent of Soler's practice of motivic repetition it is opportune to submit one of his sonata movements to detailed examination. From the great number of sonata movements which would serve to illustrate this point, we choose

6. For an exception see, for instance, Sonata No. 4 as analysed in Table VII.
7. See Chapters VII and VIII.
8. Kastner, M.S., private information, 7th February, 1965; "Scarlatti's or Seixas's forms are far more twisted or "built up", much more "durchkonstruiert".

a sonata with *bolero* rhythm, namely No. 4. In Table VII, below, a bar-for-bar account of motivic repetition is offered and, in addition, we have indicated the consecutive motivic material by a letter code (capital letters for two-bar motifs, small ones for one-bar motifs) which will help to identify and compare this material at both sides of the double barline.

TABLE VII

Motivic Repetition in Sonata No. 4.

Bars	Description	Code
1-2	Two-bar motif	A
3-4	Repetition of two-bar motif	A
5	One-bar motif	b
6	Repetition of one-bar motif	b
7	Second repetition of one-bar motif	b
8	One-bar motif	c
9	Imitation of one-bar motif	c
10	Repetition of one-bar motif	c
11	Repetition of imitation of one-bar motif	c
12-14	Free Cadence	
15-16	Two-bar motif	D
17-18	Repetition of two-bar motif	D
19-20	Free Cadence	
21	One-bar motif	e
22	Repetition of one-bar motif	e
23	Second repetition of one-bar motif	e
24-27	Four-bar Cadence	
28	One-bar motif	e
29	Repetition of one-bar motif	e
30	Second repetition of one-bar motif	e
31-34	Repetition of four-bar Cadence	
‡		
35	One-bar motif	c
36	Imitation of one-bar motif	c
37	Repetition of one-bar motif	c
38	Repetition of imitation of one-bar motif	c
39	Interpolated Bar	
40	One-bar motif	b
41	Repetition of one-bar motif	b
42	Repeat of interpolated bar	
43	One-bar motif	b
44	Repetition of one-bar motif	b
45-47	Two-bar motif	D
50-51	Repetition of two-bar motif	D
52-53	Free Cadence	
54	One-bar motif	e
55	Repetition of one-bar motif	e
56	Second repetition of one-bar motif	e
57-60	Four-bar Cadence	
61	One-bar motif	e
62	Repetition of one-bar motif	e
63	Second repetition of one-bar motif	e
64-67	Repeat of four-bar cadence	

From the above diagram it is clear that sonata No. 4 is in its entirety based on no more than five motifs, three of them of one-bar length and the two others of two-bar length, i.e. the whole sonata evolves from seven bars of motivic material.

We feel that these peculiarities of Soler's phrase-construction are even more indicative of his personal style than the overall construction of the sonata movements as discussed in Chapter VIII. The conciseness of the motivic material and its frequent repetition gives Soler's sonatas their individuality not merely by reason of size, but by reason of the effect of this type of phrase-construction on the harmonic and aesthetic aspects of the music: it is just the shortness of motivic material which promotes an unusual amount of cadencing which, in turn, almost necessitates Soler's modulatory escapades⁹ for the sake of tonal variety; and it is just the insistent repetition of this short motivic material which often results in irregular phrasing because of problems of musical balance —¹⁰ the flow of the music is obstructed, dammed up, as it were, and often finds its equilibrium only after an "outlet"-cadence of greater size than the whole complex of motivic repetition itself —¹¹, and it is the irregularity of phrasing, in turn, which gives Soler's sonatas their scintillating effect, sustaining the listener's interest in spite of the fact that the music neither strives towards elaborate development nor astonishing climax.

These characteristics of Soler's phrasing pertain to the great majority of his single sonata movements, but it must be emphasised that the style shift, which led Soler to the ternary form,¹² had its effect also on problems of phrasing. While irregular phrases are by no means absent in the multi-movement sonatas (Themes of Nos. 93 I, 94 I, 95 I and II), motivic repetition is much less in evidence here — particularly in the Themes — than in the single-movement sonatas. When such repetition takes place, we usually find the motivic material — notwithstanding some notable exceptions —¹³ to be longer than before (No. 91 II, bars 1-7; Nos. 92 I, bars 1-5), i.e. the phrase is now an entity and does not usually consist of one-bar repetitions as, for instance, in the case of sonatas Nos.

9. Particularly in the Inventions (see Chapter VIII). The degree of tonality in bars 15-20 of Sonata No. 4, analysed in Table VII, is a perfect example; see also Sonata No. 23, and Chapter X of this treatise.
10. Again we draw attention to bars 15-20 of Sonata No. 4.
11. Bars 21-34, also from Sonata No. 4, serve to illustrate this point.
12. See Chapter VIII.
13. Sonata No. 96 II, bars 1-2; also some bars of guitar-idiom yet to be mentioned.

1 and 23. In the multi-movement sonatas, especially as regards the First Theme, a more continuous melodic line covering a whole phrase (No. 91 I, bars 1-9; No. 95 I, bars 1-7; No. 99 I, bars 1-5) has taken over the often asthmatic pattern we found so characteristic of the single-movement sonatas. The result is a wider harmonic rhythm and, wider harmonic rhythm giving much less opportunity to intermittent cadencing, there is no necessity for the frequent modulating found in the earlier sonatas,¹⁴ and it is an interesting fact that virtually none of the multi-movement sonatas indulge in far-reaching modulatory experiments.

We are not suggesting, however, that Soler ceased to be true to himself when the style shift in his music took place, or that his idiom became un-Spanish. We have shown in this and the previous chapters that Soler was by no means a plagiarist of Scarlatti, and we must needs point out here that he neither became a plagiarist of the then current mid-European idiom: in all types of Soler-sonatas, whether they are binary or ternary, single or multiple, early or late, we come across curious but most enchanting reminiscences of typically Spanish guitar-idiom,¹⁵ i.e. one-bar or two-bar motifs based on a short *ostinato* (No. 25, bar 24 ff; No. 56, bar 42 ff; No. 98 I, bar 25 ff) or on alternating semitones (No. 26, bar 24 ff; No. 44, bar 76 ff; No. 85, bar 7 ff; No. 90, bar 21 ff; No. 93 IV, bar 66 ff), which are immediately repeated after the manner of motivic repetition discussed elsewhere in this chapter. Sometimes, the bass-line of alternating semitones is varied by the inclusion of an additional major second (No. 95 II, bar 77 ff) or even other notes (No. 19, bars 45-52), but in all these cases the semitone is given much prominence and the bass-line sounds as though freshly transcribed from the frets of a guitar. The melody fragment above such a bass-line is always arresting and usually makes much of a melodic semitone (No. 56, bar 42 ff), which sometimes occurs in contrary motion to that of the bass-line (No. 26, bar 24 ff), even to the extent of forming a French augmented sixth (No. 44, bar 76 ff). Example 118, below, shows an instance of such Spanish idiom in Soler's Sonata No. 2, where guitar-style, curious melody-forming — which appears modal, but in fact, is not —, and a harmonic progression with an Italian augmented sixth are strikingly combined.

14. Compare footnote (9).

15. See Chapter II. — They rarely occur at prominent points of the sonata movements and are usually a secondary feature of the Invention, Digression or Development.

Example 118 (bars 33-37)

Presto

The musical score is presented in two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Presto'. The score consists of five measures. The first measure features a complex melodic line in the treble staff with many beamed sixteenth notes and a bass staff with a simple accompaniment of chords. The second measure has a melodic phrase in the treble staff starting with a fermata, and the bass staff continues with chords. The third measure returns to the complex melodic line in the treble staff. The fourth measure has a melodic phrase in the treble staff starting with a fermata. The fifth measure concludes with a melodic phrase in the treble staff ending with a fermata, and the bass staff with a final chord.

From the discussions in this chapter it is clear, then, that Soler's phrase-construction is one of the most important, perhaps even the most vital aspect of his method of composition, and that Soler did not lose his identity as a Spanish composer in spite of the obvious style shift indicated by the form and texture of his multi-movement sonatas.