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THE SONATAS OF PIERRE GAVINIES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Anthony Francis Ginter, B. A., M. M. E.

The Ohio State University
1976

Reading Committee:  
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This present study is a detailed examination of the formal procedures found in the sonatas for violin and basso continuo and the sonatas for two violins unaccompanied by Pierre Gaviniès. During his lifetime, Gaviniès, a native of Bordeaux, was held in high esteem by his contemporaries. As a violin virtuoso, composer and director of the Concert Spirituel he was an important figure on the musical scene in Paris. While his fame may have been temporarily obscured during the time of the Revolution, in 1794 he was offered a prestigious position at the Institut National de Musique. His renown as a distinguished violinist was acknowledged by Burney in his General History of Music, and Viotti called him the "French Tartini." Among his friendships, he enjoyed that of the philosopher Jean-Jacques Rousseau.

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Most present day violinists are acquainted with Gaviniés through his Twenty-four Matinées, virtuoso studies with which many may have struggled as violin students. However, as Dufourcq writes in his La Musique française, many violinists are totally unaware of his six concertos and sonatas. The latter include the three collections of sonatas for violin and basso continuo and the collection of sonatas for two violins unaccompanied. Nevertheless, David and Lowenberg, in their article in Grove's Dictionary of Music and Musicians, point out that in France Gaviniés is regarded as the founder of the French school of violin playing, and Borrel, in Die Musik in Geschichte und Gegenwart, praises Gaviniés as a violinist, teacher and composer.

La Laurencie, in his chapter on Gaviniés in L'Ecole française de violon de Lully à Viotti, has an extensive, documented biography but only a short stylistic discussion in which the formal aspects of the sonatas are touched upon only briefly. Likewise, Newman, in The Sonata in the Classic Era, describes Gaviniés as the "most successful,

---

renowned, and representative" of the late French composers of sonatas for violin and basso continuo but provides only an overview of the formal characteristics of the sonatas.

An examination of Doctoral Dissertations in Musicology, edited by Cecil Adkins, and the annual supplements printed in the Journal of the American Musicological Society reveals that much less attention has been paid by scholars to the music of French composers of the eighteenth century, including violin literature, than to the music of German or Italian composers. This study attempts to partially fill that gap and also supplement the important contributions already made to the study of French violin literature by the two dissertations, "The Instrumental Works of Jean-Joseph Cassená de Mondonville" by Edith Borroff, and "The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L'Ainé" by Robert E. Preston.

In the completion of a project such as this, numerous people must be thanked for their assistance along the way. I am extremely grateful to my adviser, Professor Herbert Livingston of The Ohio State University, for his help in supervising my entire course of study for

---


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and Paula, who understood when "Dad was busy writing" and could not
always be available to help them with their daily problems.
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CHAPTER I

BIOGRAPHY

A very detailed and documented biography of Pierre Gavinies is found in the second volume of Lionel de La Laurencie's three-volume work, L'Ecole française de violon de Lully à Viotti.\(^1\) Here La Laurencie augments and elaborates his article, "Gavinies et son temps," published earlier in La Revue musicale.\(^2\) For contemporary information about Gavinies' success as a violinist and composer, La Laurencie relied considerably on the articles appearing in the publication Mercure de France.\(^3\) Three other important sources, also used by La Laurencie, which appeared in the decade after Gavinies' death are the eulogy given by Mme Constance Pipelet at the Lycée des Arts in 1801 and subsequently published a year later,\(^4\) the Notice sur un célèbre musicien-compositeur by P. Bernadau\(^5\) and the Notices by

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\(^3\)Mercure de France, 1740-90.


François Fayolle. The article on Gaviniés in the *Dictionnaire historique des musiciens*, compiled by Choron and Fayolle, is similar to the report in the above mentioned *Notices*, also by Fayolle. Due to the comprehensiveness of La Laurencie's study, this chapter will focus only on the highlights of Gaviniés' career as a violinist and as a composer.

Pierre Gaviniés was born in Bordeaux on May 11, 1728, the son of Marie Laporte and François Gaviniés, a violin-maker. The spelling of the family name appears in various forms: Gavigné, Gavignié, Gavigniez, Gaviniet, Gavignès, Gavigné, Gaviniez, Gavinie, Gavinié, Gaviniès, Gaviniés. The latter spelling (with the accent grave) is seen frequently in twentieth-century publications, including the study by La Laurencie. The form Gaviniés (with the accent aigu), adopted in this dissertation, is found in the biographical accounts by Pipelet and Fayolle mentioned above and on the title-pages of his published works (see Plates VIII and XI). This spelling is also used earlier by La Borde and later in the nineteenth century by Fétis.

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8 Early sources give conflicting information on the date of his birth, but a baptismal certificate, quoted by La Laurencie, substantiates the above date. See La Laurencie, *L'Ecole française*, II, 277.


letter written by Gaviniés and containing his autograph is included in La Laurencie's study and shows the name with an accent aigu.\(^{11}\)

Adequate or accurate information about his childhood is limited, and, as a result, there is much speculation about his early training. Presumably the father recognized his son's talent and found a teacher for him at an early age, but conclusive data about his first teacher is not available. Mme Pipelet adds that this talent was nourished by "les artistes avec lesquels l'état de son père le mettait en relations, et la musique qu'il entendait sans cesse..."\(^{12}\) By 1734, the father had moved his family and business to Paris.

Gaviniés was hardly eleven years old when he appeared initially in several Parisian homes, and these early successes brought him to the attention of the director of the Concert Spirituel\(^{13}\) where Gaviniés made his debut on September 8, 1741. The Mercure de France reported that a sonata for two violins was played "par le sieur Gaviniets, âge de treize ans, & par le sieur Labbé, à peu près du même âge, avec toute la vivacité & la precision convenables à cette Pièce de symphonie, qui est de M. le Cler (Leclair); ils furent généralement applaudis par une très-nombreuse Assemblée."\(^{14}\) Since L'Abbé le fils was a pupil of Leclair, it is possible that Gaviniés may also have been one of his pupils. Mme Pipelet reported that after the enthusiastic reception at the

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\(^{11}\)La Laurencie, L'Ecole française, II, 307.

\(^{12}\)Pipelet, Eloge historique, p. 2.

\(^{13}\)Ibid:

\(^{14}\)Mercure de France, September, 1741, p. 2,092.
Concert Spirituel he was asked to play three more concerts. However, La Laurencie shows that Gavinies appeared on only one other concert that year, on All Saints' Day when he played "Le Printemps" from The Seasons by Vivaldi.

Gavinies' name did not appear on any subsequent programs of the Concert Spirituel until the spring of 1748. What occurred in Gavinies' life during those intervening years cannot be precisely reported. Mme Pipelet wrote that his early successes "lui valut des protections brillantes, parmi lesquelles il comptait celle du duc d'Orléans, qui même se l'attacha et le garda près de lui pendant plusieurs années." Bernadau, however, stated that soon after his spectacular reception at the Concert Spirituel "il y fut irrévocablement fixé par les bienfaits du grand prieur d'Orléans, qui détourna Gaviniez le père du projet qu'il avait de mener son fils à Londres." La Laurencie conjectures that during the period 1742-48, Gavinies was in the service of either the Duke of Orleans or the Grand Prior.

His return to the Concert Spirituel occurred on April 10, 1748, and he appeared as soloist on a series of concerts during the remainder of that month. He appeared with Michel Blavet, a celebrated flautist.

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15Pipelet, Eloge historique, p. 2.
16La Laurencie, L'Ecole française, II, 279.
17Pipelet, Eloge historique, pp. 3-4.
19La Laurencie, L'Ecole française, II, 279.
20Mercure de France, April, 1748, p. 125-27.
of his day, and played a series of duo concerts with the renowned violinist Jean-Pierre Guignon. By 1750, he was the most famous virtuoso in Paris, an idol of the Parisian public. The years 1750-53 saw Gaviniès as a frequent performer at the Concert Spirituel, and his playing was extolled in many articles published in the Mercure de France. Besides his solo appearances he also collaborated successfully with the singer Mlle Marie Fel in several concerts in which they performed "un concerto avec voix" by Mondonville.

In June 1753, Gaviniès again vanished from the musical scene of Paris, and his absence lasted until April, 1759. La Laurencie suggests that it was during this period that Gaviniès was involved with a lady of the court in a romantic escapade which resulted in his being sent to prison for one year. In her account of this adventure, Mme Pipelet writes:

Il lui eût été facile alors d'être de La Musique du roi. Son père...le désirait vivement; mais le jeune artiste, qui déjà portait impatiemment le joug qu'on lui avait imposé, refusa constamment de rechercher ce surcroît d'honneur, qu'il ne considérait que comme un surcroît de dépendance. Les sollicitations de son père à ce sujet lui devinrent même tellement à charge, que, pour s'en affranchir, par une de ces folies de jeunesse qui sont le côté faible d'une imagination ardente, il quitta secrètement Paris, résolu de voyager, et muni de quelqu'argent que,


\[22\] See La Laurencie, L'Ecole française, II, 280-83, for various quotations from articles appearing in Mercure de France during the period 1750-53.

\[23\] This work by Mondonville is no longer extant. See La Laurencie, L'Ecole française, II, 281.

comme de raison, il croyait inépuisable. Cette étourdie eût pu rester cachée; mais une intrigue d'amour, mêlée à sa fuite, la rendit plus grave. Il fut arrêté à quatre lieues de Paris, et mis en prison, où il resta un an.25

His days in prison, however, were not completely lost. He studied, read and composed, and during this imprisonment wrote his famous Romance which became very popular in his lifetime.26 (See Plates I and II.) Gaviniés' Romance is a good example of a genre in vogue around 1762. It consists of three parts of which the first and third parts, the latter being a repetition of the first, contain twenty-four measures and the second part, set in the tonic minor, contains forty measures. Each part is divided into eight-measure sections based on simple, balanced four-measure phrases. The over-all design is as follows: aba - cdcc - aba. An abridged, keyboard version of the Romance, entitled "Musette de Gavigné," arranged by Claude Balbastre is found in the Recueil d'airs de plusieurs operas accommodés pour le clavecin (see Plates III and IV). Another version, by Tarade, the first eight measures of which are included in La Laurencie's article, "Gaviniés et son temps," is found in the collection entitled, Premier recueil des plus beaux airs et la Romance de M. Gavigné.27 The Romance was also used by François Cupis the younger in his Recueil d'airs choisis des meilleurs auteurs, ajustées pour le violoncelle.28 Gaviniés' own performance of the Romance, on which he improvised variations, so

25Pipelet, Éloge historique, p. 4.
26Ibid., p. 5.
28La Laurencie, L'Ecole française, II, 283.
PLATE I

Romance
De M. Gaviniés

Qu'il est doux qu'il est charmant, le
plaisir qu'on joute en aimant aimons nous doncelu
jours, est-il de beaux jours sans les amours
macheré li-set-te; ah-quémon ame est
satisfaite; infinité ronds et j'en-
tends la voix qui ré-pet-le, qu'il est-
doux qu'il est charmant le plaisir qu'engou
	
Romance de M. Gaviniés, page 1
Romance de M. Gaviniès, page 2
Recueil
d'airs choisis de plusieurs
Opéras
accommodés pour
Le Clavecin par
M. Balbaste,
Organiste de la Paroisse St. Roch
de
Paris.
Musette de Gavigné

10
overwhelmed his listeners that they were moved to tears. Cucuel reports that between 1770 and 1780 the romance became the central movement in many quartets and concertos, and its form was treated more freely.

While Gaviniés was absent from the concert stage, a tribute to his playing was written by Ancelet in his Observations. He states: "Gaviniez est né avec toutes les dispositions que l'on peut désirer pour le violon: il a du goût, des doigts & de l'archet; il est excellent lecteur, & saisit avec une facilité incroyable les différents genres ou manières, ainsi que les traits les plus difficiles à ceux même qui les ont pratiqués depuis longtemps. Son jeu embrasse tous les caractères: il est touchant par la beauté du son, & il étonne par l'exécution."

His absence from the concert stage is commented upon by Ancelet in this manner: "... le Public est privé du plaisir de l'entendre, puis qu'il a quitté le Concert Spirituel, pour se livrer aux Concerts particuliers, dans lesquels il n'exécute que des symphonies bruyantes, qui le confondent avec les médiocres."

After his return, Gaviniés subsequently published his first collection of sonatas for violin and basso continuo, Opus 1, in 1760, with a Privilège du Roi. On November 6, of that same year, his comic opera, La Prétendu, in three acts, with Riccoboni as the librettist, was

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29 Fétis, Biographie universelle, III, 430.


32 Ibid.
presented successfully at the *Comédie Italienne*. During this same period the symphonic form was making an impact in Paris (the first editions of Haydn's symphonies appeared between 1759 and 1764), and Gaviniès was listed as sitting at the head of the first violin section of the orchestra of the *Concert Spirituel*. Barry S. Brook, in his *La Symphonie française*, quotes La Laurencie, who states that several symphonies by Gaviniès were performed at the *Concert Spirituel* between 1762 and 1763. Unfortunately these are no longer extant. Also, La Laurencie writes that on March 20, 1763, "Gaviniès, assisté de Lemière et de Le Duc, joue des 'airs nouveaux en trio' dont il était l'auteur, et en lesquels il convient vraisemblablement de reconnaître des pièces du *Recueil d'airs à trois parties* que conserve en manuscrit la Bibliothèque du Conservatoire." 

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33 A favorable review of the opera, particularly of the music, appeared in the *Mercure de France*, December, 1760, pp. 176-83. (Sections of the review are quoted by La Laurencie. See *L'Ecole française*, II, 284-85.) The opera contains another popular romance, "On craint un engagement," which was published in the *Mercure de France*, April, 1770, p. 66.


38 Ibid., 286. La Laurencie places the publication around 1763. Unfortunately, this collection could not be found when the writer of this dissertation requested a microfilm copy.
The years 1760 to 1765 saw Gaviniés at the height of his playing career. Bernadau reported that Gaviniés had been successful for twenty consecutive years against all violinists, Italian or German, who had competed with him.\(^{39}\) Mme Pipelet supplies the names, Ferrari, Pugnani and Stamitz.\(^{40}\) In 1763, the clavierist Jean-Godfrey Eckard dedicated to him his Op. 1, a collection of six solo keyboard sonatas. One of his gifted pupils, Simon Le Duc, followed with another dedication in a collection of sonatas for violin somewhat later in the year 1768.\(^{41}\) During this same period Leopold Mozart met Gaviniés in Paris and mentioned his name in his diary.\(^{42}\) The year 1764 saw the publication of his second set of sonatas for solo violin and basso continuo, Op. 3, and also his six concertos, Op. 4. The latter opus was dedicated to the eccentric Baron de Bagge, who was a patron of the arts, especially music, and whose home was often frequented by Gaviniés and other musicians.\(^{43}\)

Suddenly in 1765, Gaviniés again ceased to appear at the Concert Spirituel. Bernadau attributed this hasty withdrawal from the concert stage to the preference that the Parisian audience showed for the playing of Antonio Lolli (ca. 1730-1802), the celebrated violinist in the

\(^{39}\) Bernadau, Notice, p. 118.

\(^{40}\) Pipelet, Eloge historique, p. 7.

\(^{41}\) La Laurencie, L'Ecole française, II, 286-87.

\(^{42}\) Theodore de Wyzewa (vols. I and II only) and Georges de Saint-Foix, Mozart (5 vols.; Paris: Desclée de Brouwer et Cie., 1912-46), I, 52.

\(^{43}\) For additional information on this unusual personage, see Georges Cucuel, "Le Baron de Bagge et son temps," L'Année musicale, 1911, pp. 145-86.
service of the Duke of Württemburg.\textsuperscript{44} Some of Lolli's success was probably due to the novel effects resulting from his use of scordatura where he tuned the G string an octave lower than the D string.\textsuperscript{45} Although Gaviñies himself no longer appeared at the Concert Spirituel, his violin concertos were performed there with much success by numerous violinists including his own pupils, Moria and Paisible, who had gained their own renown.\textsuperscript{46} As a teacher he was successful from the age of twenty-three until his death.\textsuperscript{47} The long list of his pupils, many of whom became celebrated virtuosos themselves, include: Antoine L. Baudron, Isidore Bertheaume, Nicolas Capron, De Blois, Ferdinand Dufresne, Luc Guénée, Marie-Alexandre Guénin, Jean-Jerome Imbault, Nicolas Jacob, Simon Le Duc the elder, Lemière, L. Loulié, Moria, Louis H. Paisible, Alexandre A. Robineau, Louis de Valmalète, and Jean Verdiguier.\textsuperscript{48} With such "une brillante pléiade d'élèves . . . on a pu, non sans quelque raison, l'appeler le père de l'Ecole française."\textsuperscript{49} He preferred to help his poor students over the rich and did not charge those pupils who

\textsuperscript{44}Bernadau, \textit{Notice}, p. 118.
\textsuperscript{45}\textsc{La Laurencie}, "Gaviñies et son temps," p. 138.
\textsuperscript{46}\textsc{La Laurencie}, \textit{L'Ecole française}, II, 288.
\textsuperscript{47}\textsc{Pipelet}, \textit{Eloge historique}, p. 7.
\textsuperscript{49}\textsc{La Laurencie}, \textit{L'Ecole française}, II, 310.
planned to have careers in music.\textsuperscript{50} At his own expense he found
teachers of other instruments for those pupils whom he felt did not
have the talent for the violin.\textsuperscript{51} His charity was not directed only at
musicians. During the period 1769-72, he organized five concerts from
which the profits went to l'\textit{Ecole Gratuite de Dessin}, founded by the
king's painter, Bachelier. At the school, indigent young artists and
all the apprentices of the industrial artists received free of charge
"les principes du dessin"--a privilege given only to the artisans
patronized by the king.\textsuperscript{52} Before the fourth concert, the \textit{Journal de
musique} reported:

M. Gaviniex, qui n'avait encore fait connaître que la
supériorité de ses talents, nous a montré dans tout son
jour la noblesse de son cœur. Il s'est formé le projet
d'un Concert dont le produit aiderait à l'établissement
de l'Ecole Gratuite. Il s'est mis à la tête de cette
entreprise, & tous ses Confrères, échauffés par son zèle
& son exemple, se sont empressés de se rendre à ses côtés,
& d'unir leur talents aux siens.\textsuperscript{53}

On March 25, 1773, after a time of great financial difficulties,
the direction of the \textit{Concert Spirituel} was leased to Gaviniés, Simon
Le Duc and François Gossec, three musicians held in high esteem by the
Parisian public. Under the new directors, the concerts, revitalized by
various changes and improvements, enjoyed both artistic and financial

\textsuperscript{50}Pipelet, \textit{Eloge historique}, p. 8.
\textsuperscript{51}Ibid.
\textsuperscript{52}La Laurencie, \textit{L'Ecole française}, II, 291.
\textsuperscript{53}Journal de musique, December, 1770, p. 41, quoted by Brook, \textit{La Symphonie française}, II, 255.
successes. In describing the programs of the *Concert Spirituel*, Brook writes: "Sa période la plus brillante fut probablement de 1773 à 1777, quand il fut placé sous la direction de Gossec, Gaviniés et Le Duc." After the sudden death of Le Duc, in January 1777, Gaviniés and Gossec resigned, and the lease for the *Concert Spirituel* was auctioned off to the singer Legros. Gaviniés was offended by this action favoring Legros and regarded it as a personal insult. Disillusioned, he retired from the musical scene in 1777 "pour jouir en paix des fruits de ses travaux & de l'amitié de ses amis . . ." Due to his generous nature, he had left himself in a precarious financial situation, but according to La Laurencie, he was able to enjoy some of the comforts of life thanks to his many friendships, particularly those of his lady friends. One of his lady admirers, Marie-Anne Merlet Franqueville, the wife of Alexandre-Jean-Baptiste Alissan de la Tour, with whom his relationship was strictly platonic, gave him a life-long annuity, but whether Gaviniés benefited from it during the Revolutionary period is uncertain. Mme Pipelet wrote that at the beginning of the revolution (1789), he had to accept a position as a violinist in the orchestra of the "théâtre de la rue Louvois" at the modest salary of 800

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54 Relevant information on this period may be found in Brenet, *Les Concerts en France*, pp. 300-314.


57 La Borde, *Essai*, III, 422.


59 Ibid., II, 295.
pounds per year. Conceived by his admiring and affectionate pupils, a benefit concert featuring the leading artists of the Opéra was given on July 13, 1795 after the performance of the Ballet de Télémague. Of added interest was the presentation of his famous Romance arranged for full orchestra. However, maintaining his generous nature, Gaviniés gave the total receipts from the concert to a family that he knew was suffering great hardships.

In 1794, Gaviniés was invited to fill the post of professor of violin at the Institut National de Musique which in the following year was renamed the Conservatoire de Musique. He accepted and appeared "sur la liste des professeurs admis au concours, à partir du 1er frimaire an IV (November 22, 1795) comme professeur de première classe à 2500 livres . . ." In spite of his failing health, he fulfilled his position with the zeal of a young man of thirty. On October 4, 1797, he directed the orchestra at the concert where the prizes were awarded for the first time to the students of the conservatory and assisted at a similar occasion, the following year, when his own student, Jean

60Pipelet, Eloge historique, p. 12.
61See La Laurencie, L'Ecole française, II, 296-97, for announcements and a program of the concert.
62Pipelet, Eloge historique, p. 11.
63La Laurencie, L'Ecole française, II, 298.
64Fayolle, Notices, p. 30.
Verdiguier, won the first prize and was given a violin. Several months before his death, he was honored at the Théâtre Feydeau with a special concert, "une sorte d'apothéose," which was organized by his friends, Rode, Kreutzer, Garat and Lamare. Garat sang the famous Romance, the words of which had been modified in honor of the composer and "adressa directement ses chants au vénérable doyen de la musique, à qui avait réservé une place au milieu de l'orchestre."  

Gaviniés remained active until his death. According to Mme Pipelet, he wrote his most famous work, Les vingt-quatre matinées, virtuoso studies in all the keys, the year of his death. This is confirmed by Fayolle. It would appear that the collection of three sonatas, the Op. Posth., was also written close to his death as Bernadau writes: "Lorsque les infirmités de l'âge lui laissaient quelques moments de répit, il conversait avec gaité, ou prenait la plume pour écrire ce qu'il fait mieux. C'est ainsi qu'il composa ses 24 matinées et les sonates dédiées à Kreutzer. La troisième, qu'il avait appelée son tombeau . . ." This collection was subsequently published by Imbault, Gaviniés' favorite pupil. According to Fayolle, Gaviniés, during his

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67 Ibid., II, 299.
68 Bernadau, Notice, p. 119.
69 Pipelet, Éloge historique, p. 15.
70 Fayolle, Notices, p. 29.
71 Bernadau, Notice, p. 119.
last illness, wishing to give Imbault a token of his friendship presented him with his portrait which had been sketched by P. Guérin. This original drawing engraved by Lambert is found at the beginning of the article on Gaviniés by Fayolle in his Notices. (See Plate V.) During his final illness, Gaviniés was cared for by a devoted lady friend identified by La Laurencie as Mme Guérin. She was at his bedside when he died on September 9, 1800. His funeral was described in the Journal de Paris as follows:

Hier, 23, les derniers devoirs ont été rendus à cet artiste célèbre d'une manière honorable et cependant conforme à la simplicité de son caractère; ses élèves et ses amis conduisirent son corps au Conservatoire de musique, où il fut reçu par ses collègues réunis; les élèves du Conservatoire exécutèrent un hymne funèbre; ensuite, un cortège se forma pour l'accompagner au lieu de sa sépulture.

Les élèves du Conservatoire précédèrent le corps; ceux auxquels il donna ses soins en étaient plus rapprochés; quatre inspecteurs de l'enseignement portaient le drap funèbre, les citoyens Gossec, Méhul, Cherubini, Martini; les membres du Conservatoire, un crepe au bras, une branche de cyprès à la main, fermaient cette marche dont l'ensemble présentaît le caractère religieux que l'on désire, avec tant de raison, voir établir dans les funérailles de ceux qui, pendant leur vie, ont commandé le respect et l'estime par leurs talents et leur vertu.

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72 Fayolle, Notices, p. 30.
73 Ibid., the portrait appears on p. 24.
74 La Laurencie, L'Ecole française, II, 304-05.
75 Pipelet, Eloge historique, p. 13.
76 Journal de Paris, 27 fructidor an VIII (September 14, 1800), pp. 1796-97, quoted by La Laurencie, L'Ecole française, II, 300.
PLATE V

P. GAVINIÉS

Né en 1736, Mort en 1800.

Gravé par Lambert d'après le Dépôt ORIGINAL de M. Guerin; appartenant à M. Ambault.

Portrait of Gaviniés from Fayolle's Notices

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The inventory of his possessions taken after his death showed that Gaviniés owned an Amati violin with two bows plus four violins and a viola made by his father, François.\textsuperscript{77} La Laurencie conjectures that he was buried in the Montmartre cemetery.\textsuperscript{78}

\textsuperscript{77}La Laurencie, \textit{L'Ecole française}, II, 303. A detailed description of this inventory is found on pp. 301-04.

\textsuperscript{78}\textit{Ibid.}, II, 301, foot-note no. 2.
CHAPTER IX

THE SONATA IN FRANCE DURING THE EIGHTEENTH CENTURY

In the third quarter of the eighteenth century, a period when the Rococo keyboard sonata with violin accompaniment became firmly established on the Parisian musical scene, Gaviniés published two sets of sonatas for violin and basso continuo, Op. 1 and Op. 3. These publications of Gaviniés contributed to a long list of violin/basso continuo sonatas which appeared initially in France at the turn of the century. Popular throughout the Baroque era, this instrumental setting was utilized, into the late Classical period, mainly by composers like Gaviniés who were also brilliant violinists. In France, some of these, Nicolas Capron, Simon Le Duc, L'Abbe Alexandre-Auguste Robineau, were pupils of Gaviniés. The renowned Italian violinist Giovan Battista Viotti published two sets of six sonatas for violin and basso continuo in Paris in 1782 and a set of three in 1784. Outside of France, there were numerous composers excelling as violinists who contributed to this genre. Of the many discussed by Newman in his The Sonata in the Classic Era, some of the better known are G. B. Sammartini, Pietro Nardini, Domenico Ferrari, Antonio Lolli and Gaetano Pugnani from Italy. From

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Germany and Austria the list includes Johann Stamitz, Anton Filtz, F. X. Richter, Georg Tzarth, Peter Fux, Giacomo Conti, Mathias G. Monn and Franz Benda. In Spain, three composers of sonatas for violin and basso continuo were José Herrando, Francesco Montali and Bernardo di Castro e Ascarrega. In the last decade of the eighteenth century, examples appeared in Vienna by Giacomo Conti and Peter Fux, and in Italy by Antonio Lolli and Pietro Nardini.\(^2\) Gaviniés' set of three sonatas, the Op. posth., was published after 1800.\(^3\)

In the more popular keyboard sonata with violin accompaniment, if the role of the violin was not completely subordinated, the violin had certainly lost its prominence. Most of the violin parts were not aimed at the virtuoso violinist but "were meant for that largely anonymous body of dilettantes, who wanted to participate in musical ensembles, but with the least effort."\(^4\) This newer form of sonata-writing received its impetus from the Pièces de clavecin en sonates avec accompagnement de violon, Op. 3, published around 1734 by the violinist Jean-Joseph Cassanéa de Mondonville (1711-1772). Newman points out that from the dedication of his Op. 3 Mondonville was well aware of contributing something new. Part of the dedication reads as follows:

\[
\text{Il y a peut-être plus que de la témérité à donner aujourd'hui de la Musique instrumentale au Public.}
\]

\(^2\)Ibid., pp. 95-96.


\(^4\)Newman, Classic Era, p. 91.
On a mis au jour, depuis plusieurs années, un nombre si prodigieux de sonates de toute espèce qu'il n'est personne qui ne croye que ce genre est épuisé. Cependant, Monseigneur, animé par la protection que vous accordez à mon art, je me suis appliqué à chercher du nouveau.5

In some cases the violin parts were optional, and the titles of the sonatas included the words "... avec accompagnement de violon ad libitum." This unessential role of the violin was foreshadowed in the set of Pièces de clavécin en sonates, avec accompagnement de violon, Op. 13, published in 1745 by another violinist Louis-Gabriel Guillemain (1705-70). In his "Avertissement" he stated:

Lorsque j'ai composé ces pièces en Sonates, ma première idée avait été seulement de les laisser pour le Clavecin sans y mettre d'accompagnement, avant remarqué souvent que le Violon couvroit un peu trop, ce qui empêche que l'on ne distingue le véritable sujet; mais, pour me con-
former au goût d'à présent, j'ai cru ne pouvoir me dis-
penser d'ajouter cette partie, qui demande une grande douceur dans exécution, afin de laisser au Clavecin seul la facilité d'être entendue; on pourra, si on veut,
exécuter ces Sonates avec ou sans accompagnement; elles ne perdent rien de leur chant, puisqu'il est tout entier dans la partie du Clavecin, ce qui sera la plus commode, pour les personnes qui n'auront pas toujours un Violon prêt lorsqu'elles voudront quelques-unes de ces pièces.6

Initiated by the violinists Mondonville and Guillemain, the writing of the accompanied keyboard sonata was continued in France mainly by clavecinists, organists and pianists. A substantial number of these composers active in France, both native and foreign, are discussed by Newman in his study of the sonata of the classical period.7

6Ibid., II, 8.
7See Newman, Classic Era, pp. 624-47.
The greatest exponent of this genre, particularly with optional violin accompaniments, was Johann Schobert (c. 1740-1767) who was active in Paris in the 1760's. Twenty-one sonatas of this type are attributed to him.8

The violin did not become just an accompanying or ad libitum instrument in all the works of this genre. La Laurencie cites two examples in which "le violon cesse de se réduire au rôle secondaire d'accompagnateur; tel est la cas pour les pièces de d'Herbain (1756), pour celles de Virbés (1768) . . ."9 In the Trois Sonates pour le Clavecin ou le Piano-forte avec accompagnement de Violon, Op. 5, published in 1781 by the violinist Marie-Alexandre Guénin, a pupil of Caviniés, the violin was also freed from its limited role of a mere accompanying instrument.10

More detailed information on the accompanied keyboard sonata and its composers in France may be found in La Laurencie's three-volume work already utilized.11 Eduard Reeser's dissertation12 deals with the history of the accompanied keyboard sonata in Paris and includes twelve complete examples of sonatas by Mondonville, Guillemain, Clement, Schobert (2), Honnauer, Armand Louis Couperin, Beauvarlet-Charpentier, Hullmandel (2), Edelmann, and Guénin. Newman's article, "Concerning

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8 Ibid., p. 629.
9 La Laurencie, L'Ecole française, II, 414.
12 Eduard Reeser, De Klaviersonate met Vioolbegeleiding in het parijsche Muziekleven ten Tijde van Mozart, with a suppl. of 12 complete sonatas (Rotterdam: W. L. & J. Brusse, 1939).
the Accompanied Clavier Sonata,"¹³ and David Fuller's more recent article, "Accompanied Keyboard Music,"¹⁴ both found in The Musical Quarterly, contribute invaluably to the general history of the accompanied keyboard sonata in and outside of France.

In order to place the role of Gaviniés as a composer in historical perspective, a brief history of the origin and development of the solo violin sonata with basso continuo in France is traced to 1760, the publication date of Gaviniés' Op. 1. The focus is primarily on some of the changes that took place in the formal aspects of the genre. Only leading exponents are discussed. The main sources used for this purpose are the monumental work by La Laurencie cited previously, Newman's The Sonata in the Classic Era, also mentioned previously, together with his The Sonata in the Baroque Era.¹⁵ The closing section of this chapter deals with the composers and the publication of sonatas for two violins unaccompanied—les Sonates à deux violons sans bassa.

The Sonata for Violin and Basso Continuo

The sonata for violin and basso continuo appeared much later in France than in Italy or Germany. In 1695, the lutist Sebastian de Brossard (1655-1730) composed a set of four sonatas (still in manuscript) of which two are for two violins and basso continuo with "viola da gamba obligée" and two for solo violin and basso continuo. The latter two are

both incomplete; the first has one movement, the second, two move-
ments.\footnote{La Laurencie, L'Ecole française, I, 69.} That same year, the violinist Jean-Fery Rebel (1666-1747) com-
posed his \textit{Recueil de Douze Sonates à II et III parties, avec la Basse}
chiffrée, but the collection was not published until 1712-13.\footnote{Ibid., p. 77.} The last
five sonatas for solo violin and basso continuo are the earliest exam­
pies of this genre composed in France.\footnote{Newman, Baroque Era, p. 360.} The sonatas carry literary
titles such as \textit{La Sincère, La Fidèle, L'Iris}. They vary from five to
eight movements which are labeled with tempo or descriptive titles
\textit{(Lentement, Gay, etc.)} but no dance titles except a \textit{Grande Chaconne}
which closes Sonata No. 11. While there is no set order of tempos of
the movements, some sonatas are characterized by the prevalence of
fast movements, others of slow movements.\footnote{La Laurencie, L'Ecole française, I, 92-93.} His second collection,
\cite{12} \textit{Sonates à violon seul Mélées de plusieurs Récits pour la Viole},
was published in 1713. It consists of two parts. The first part,
utilizing a "concertante" bass viol part which Newman describes as
"varying from elaboration of the \textit{b.c.} to an independent part,"\footnote{Newman, Baroque Era, p. 361.} con­
tains six sonatas in four or five movements with tempo or descriptive
titles. The remaining six sonatas of the second part have three or
four movements employing predominantly dance titles.\footnote{La Laurencie, L'Ecole française, I, 93.}
Brossard composed his incomplete sonatas in 1695, but they remain in manuscript form. Rebel also wrote his first collection of sonatas in 1695, but the set was not published until 1712-13. It was François Duval (ca. 1673-1728), a member of the King's Twenty-four Violins and known to have played Corelli's solo sonatas, who was the first Frenchman to publish in France sonatas for solo violin and basso continuo. His Premier Livre de Sonates et autrepièces pour le violon et la basse appeared in 1704. Newman points out that Duval's collection was the first publication to reveal the French taste for the Italian style of writing. That same year, the Italian violinist Michel Mascitti (ca. 1664-1760) arrived in Paris and published his first opus, Sonate a violino solo col violone o cimbalo... e Basso continuo.

Besides the Premier Livre of 1704, Duval left six other books of sonatas published in 1706, 1707, 1708, 1715, 1718 and 1720. The collections contain both sonatas and suites and are all for violin and basso continuo except the second collection which is for two violins and continuo. La Laurencie notes that the indecision at the end of the 17th century and beginning of the 18th century about the terminology to be used with instrumental pieces is evident particularly in Duval's Premier Livre. This collection contains six sonatas and six suites, but the titles could be interchanged as there are no perceptible differences in the forms. The four-movement plan of the church

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sonata, slow-fast-slow-fast, is common, but names of dances are used as often as tempo designations or descriptive phrases as titles. In the third, fourth and fifth books, the sonatas vary from three to five movements with dance titles predominating. In spite of the Italian influence, the terminology, however, remains French, and the movements carry titles such as Lent, Gay, Vite, Sarabande, Gigue. Sub-titles are also added to the sonatas of the last two books which are labeled with the collective titles, Amusemens pour la Chambre and Les Idées musiciennes. 

Corelli's Op. 5 which had been published in Paris in 1701 was reprinted in 1708. After this date, French composers accelerated their activity in the writing of violin sonatas with basso continuo, and the Italian influence, particularly Corelli's, became much more apparent. Many of these had gone to Italy to study violin with Corelli or one of his pupils. Moreover, the Italian violinist Michel Mascitti, who had published his Op. 1 in Paris the same year as Duval, remained in the capital until his death in 1760. During his lifetime he published eight additional sonata collections which appeared in 1706, 1707, 1711, 1714, 1722, 1727, and 1731. All of them show Corellian influences. His sonatas vary from three to five movements, but the four-movement sonata with the tempo scheme slow-fast-slow-fast is most common. Many movements are labeled in Italian with dance titles combined with tempo designations. Examples are Corrente Allegro, Aria Presto, Gavotta Allegro.

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26 Newman, Baroque Era, p. 368.

The violinist Jean-Baptiste Senallié (1687-1730), who, like his father, was a member of the Twenty-four Violins, was acclaimed as a violinist and composer both in France and Italy. His teachers were Jean-Baptiste Anet, a pupil of Corelli, and Giovanni Antonio Piani in Paris and T. A. Vitale in Modena. He published five books of ten sonatas each for violin and basso continuo in 1710, 1712, 1716, 1721 and 1727. Of the fifty sonatas, thirty-nine are in four movements, and the tempo sequence slow-fast-slow-fast predominates. The remaining eleven sonatas have five movements. Within a sonata, the movements are designated in Italian with a mixture of dance, tempo and descriptive titles. In some cases qualifying epithets are added, for example, Allegro assai, Aria affettuoso, Largo ma non troppo, Aria vivace.

In Corelli's Op. 5, eight sonatas are in five movements which follow two definite patterns: slow-fast-fast-slow-fast and slow-fast-slow-fast-fast. Both patterns appear in Senallié's five-movement sonatas. The five-movement sonata was also utilized by the two Francoeur brothers, prominent violinist-composers during the regency of the Duke of Orleans. The older brother Louis (ca. 1692-1745), a leader of the Twenty-four Violins, left two sets of eight and twelve sonatas each published in 1715 and 1726, respectively. The five-movement sonata, particularly with the tempo scheme slow-fast-fast-slow-fast, predominates. In the first set three sonatas are based on the pattern slow-fast-slow-slow-fast. This gives the slow movements prominence.

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28 Ibid., III, 131.
29 Ibid., I, 199.
François Francoeur (1698-1787), who succeeded Senallière in the Twenty-four Violins, also published two sets of violin sonatas. The first set, published in 1720, contains ten sonatas; the second set, published according to La Laurencie after 1730,\(^{30}\) has twelve sonatas. The sonatas have four or five movements except Sonata No. 8, of the second book, which has six. Although the four-movement tempo scheme slow-fast-slow-fast appears most frequently, the five-movement patterns slow-fast-fast-slow-fast and slow-fast-slow-slow-fast are also common.\(^{31}\)

In eight of the solo sonatas of Corelli, the middle slow movement, an Adagio, ends on a half cadence (IV\(^6\) - V) instead of a full cadence and thereby is linked to the following fast movement. (Seven of these sonatas are in major keys with the slow movement in the relative minor. In the remaining sonata, No. 5 in G minor, the slow movement begins in the submediant major but concludes in the tonic key.) Similar linking of movements is found in the works of François Francoeur. In the sonatas by Senallière the opening slow movement may also cadence to the dominant, and therefore, in a four-movement sonata with a slow-fast-slow-fast tempo scheme, when each slow movement is linked to the following fast movement, this grouping gives the sonata a two-part structure as follows: I: slow-fast; II: slow-fast.\(^{32}\)

The linking of a slow movement to a fast one is also found in the sonatas written by Jacques Aubert (1689-1753) but is limited to the opening two movements. Aubert, like his father, a member of the

\(^{30}\)Ibid., p. 256.

\(^{31}\)Ibid., pp. 256-57.

\(^{32}\)Ibid., III, 133.
Twenty-four Violins, studied with Senallière and was active during the Regency and up to the middle of the century. Each of the first four books of sonatas for violin and basso continuo (Opp. 1-4), published between 1719 and 1731, contain ten sonatas. His last set, Op. 25, published in 1739, contains six. Almost all have four movements with the tempo scheme slow-fast-slow-fast. The movements are labeled with both dance and tempo titles in Italian.

The most renowned French violinist-composer of the Baroque era was Jean-Marie Leclair (1697-1764). Born in Lyon, Leclair studied with Giovanni Battista Somis, a pupil of Corelli, in Torino and furthered the Italian style of writing in France. He arrived in Paris in 1728, and the same year had a successful debut at the Concert Spirituel. Leclair left four published sets of twelve sonatas, each of these for violin and basso continuo: Op. 1 (1723), Op. 2 (ca. 1728), Op. 5 (1734) and Op. 9 (1738). A single sonata was published posthumously in 1767. Most of the sonatas are in four movements, and the tempo scheme slow-fast-slow-fast predominates. The Sonata No. 8, Op. 5, has a fast-slow-slow-fast tempo scheme. The three-movement sonatas have either the fast-slow-fast or slow-fast-fast design. The linking of a slow movement to a fast occurs only with the last two movements and never with the first two. Movements are identified with Italian terms, including qualifying epithets (Allegro ma non troppo, Allegro

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34La Laurencie, L'Ecole française, III, 137.
moderato, Largo un poco Andante), but French dance titles are also used frequently. Menuets, usually preceded by a Gavotte, Chaconne or Tambourin often appear as final movements. La Laurencie indicates that some of the other dance movements, however, have "une tendance à disparaître des sonates de noteur auteur, de 1723 à 1738." After the first book, the Courante is not used again, and the Allemande reappears only in the fourth book.\(^{35}\) The Allemande and the Sarabande completely disappeared from the sonatas in France after 1740. The Courante managed to reappear in 1750 in the conservative sonatas of Louis Aubert.\(^{36}\) Much use is made of the rondo form which Leclair applies to Allegros, Arias and Tambourins.\(^{37}\) Newman adds that a French trait found in some of the sonatas is the "addition of a variation or an 'Altro' to most of the gavottes and many of the other dances; with an A-B-A or rondeau design resulting."\(^{38}\) La Laurencie suggests that although there are hints of a second theme in some of the Allegros, in reality Leclair "reste un artisan de la sonate monothematique ..."\(^{39}\)

La Laurencie and Newman both deal with a number of lesser known composers like Dauvergne, Travenol and Lemaire, contemporaries of Leclair, who modeled their sonatas generally on the four-movement plan, slow-fast-slow-fast.\(^{40}\) La Laurencie indicates that the initial slow movement was not always an Adagio or a Lento, but these composers, including

\(^{35}\) Ibid.
\(^{36}\) Ibid., p. 140.
\(^{37}\) Ibid., I, 318.
\(^{38}\) Newman, Baroque Era, p. 382.
\(^{39}\) La Laurencie, L'Ecole française, III, 176.
Leclair, chose instead a moderate tempo marking, especially an *Andante*, with or without an epithet, or even an *Allegro* qualified with the epithet *ma non troppo*. The resulting tempo scheme, therefore, would be either moderate-fast-slow-fast or fast-fast-slow-fast. In other instances, the opening slow movement was reduced to a few measures and took on the form of an introduction linked to the following *Allegro* which then became the actual first movement. Both practices hinted at the three-movement tempo scheme fast-slow-fast, which was associated with the Italian overture or concerto and became popular in France during the second half of the eighteenth century.

Besides the output by native French composers, the French enthusiasm for music written in the Italian style was also evident in the enormous quantity of Italian music published in Paris at the time. This interest was further stimulated by the *Concert Italien* founded by Mme de Prie and Pierre Crozat in 1724. Italian musicians traveled to Paris to perform at the *Concert Spirituel* where the programs included their own compositions. Some of these musicians, Jean-Pierre Guignon (1702-74), for one, settled in Paris. Guignon (*Chignone* in Italian) was the first foreign musician to reap success at the *Concert Spirituel* where he also played his sonatas for two violins with both Mondonville and Gaviniés.

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40Ibid., 138-39.
43Ibid., p. 73.
For solo violin and basso continuo, he left his Op. 1 (1737) and Op. 6 (after 1742), which contain twelve and six sonatas, respectively, and two other sonatas which are still in manuscript. The sonatas have three or four movements with the three-movement sonatas based on the fast-slow-fast tempo scheme. In the Allegros, Guignon sometimes uses a second theme which is in the dominant key and is based on contrasting material.44

Two French composers who published sonatas just before the middle of the century were Andre-Noel Pagin (1721 to after 1785), a pupil of Tartini, and Charles-Antoine Branche (1722-79?). Pagin published one set of six sonatas for violin and basso continuo in 1748. Two sonatas are in four movements; four are in three movements with a slow-fast-fast plan. Branche left one set of twelve sonatas for solo violin and continuo, published in 1748. Only one sonata has four movements in the slow-fast-slow-fast design. The others have three movements, either fast-slow-fast or slow-fast-fast.

The brothers Pierre (ca. 1715-ca. 1763) and Jean-Baptiste Miroglio (ca. 1725-ca. 1785) were Italian emigrants, born in the Piedmont, who settled in Paris and both published sonatas for violin and basso continuo. Pierre published a single set of six sonatas in 1741 with the number of movements varying from two to four. The Allegros are still monothematic, and the final movements include an Andante varié and a Menuet. Jean-Baptiste left two sets of six sonatas each, Op. 1 published before 1750 and Op. 2 in 1750. In the first book, the three-movement sonata predominates; in the second book, only one

44 Ibid., III, 176.
sonata is in three movements, the others contain four. In the first book, an Allegretto opens the third sonata, and the Menuet appears as a final movement in three sonatas. In the second book, the rondo form occurs four times as a final movement. Slow movements usually appear in the relative minor, and the Allegros are monothematic as there is no clear-cut second theme.

The violinist Joseph Barnabé Saint-Sevin, known as L'Abbé le fils (1727-1803), was born in Agen and in 1731 came to Paris where his father and uncle were playing in the orchestra of the Opéra. His father was his first teacher, and he also studied with Leclair. In 1741, he and Gaviniés appeared at the Concert Spirituel where the young violinists played a composition for two violins by Leclair. L'Abbé le fils is probably better known for his Principes du violon, published in 1761. This treatise, appearing just one year after Gaviniés' first publication, gives some insight into the performance practices of the time and "serves to emphasize the new technical ability of the French." His contribution to the violin sonata literature consists of two sets of six sonatas for violin and basso continuo, Op. 1 published in 1748 and Op. 8 published around 1764. Four sonatas of Op. 1 contain four movements with the tempo scheme slow-fast-slow-fast; the remaining two and all six sonatas of Op. 8 have three movements. In the three-movement


sonatas, there is no set order to the tempo sequence of the movements. In Op. 8, the three-movement sonata sometimes lacks a true slow movement as the middle movement may be an Andante, a Menuet or a Rondo. An Allegretto begins three sonatas of Op. 8, and a variation movement closes three sonatas of Op. 1. The Allegros of both sets are monothematic, but a true recapitulation begins to take shape. 47

Louis Aubert (1720-ca. 1800), the eldest son of Jacques Aubert, mentioned earlier, published one set of six sonatas in 1750. Their appearance at this time is somewhat anachronistic as they consist of a series of dance movements, resembling a chamber sonata or suite.

The next two violinists both published one set of sonatas for violin and basso continuo before and one set after the appearance of Gaviniés' Op. 1. The Italian violinist John Canavas (ca. 1712-76), successful both as a composer and violinist in Paris, was born in Turin. There is no information about his youth or early training, but the granting of "un privilège général" places him in Paris around 1739. 48 In 1741, he made his debut at the Concert Spirituel and was associated with Gaviniés, with whom he performed a duo at the Concert Spirituel on Christmas eve, 1750. 49 He left two sets of six sonatas each published in 1739 and 1763, respectively. All the sonatas have three movements, with either a slow-fast-fast or fast-slow-fast tempo scheme. According to La Laurencie, the two sets, published nearly twenty-five

48 Ibid., 91.
49 Ibid., 92.
years apart, show great differences in style - the first set "appartient ... à la musique ancienne," the second set "se tient tout naturellement de modernisme." The writing in the first set is described as complex and highly elaborate. The Allegros are monothematic, but the intricate figuration occasionally gives a slight hint of an incipient second theme. Like Gaviniès' Op. 1, the second set is written in the new galant style which shows the influence of the Italian and German symphonies performed successfully in Paris after the middle of the century, particularly those of the Mannheim school. The tendency is towards simplification. La Laurencie describes the melodic writing of the second set as "beaucoup plus limpide, beaucoup coulant; l'écriture ... c'est maintenant un flux continu ... Les thèmes prennent un caractère nettement symphonique ...". In the Allegros in this set the use of a second theme and the appearance of a recapitulation in the tonic key after a development is much more evident.

The last violinist-composer discussed in this section is Julien-Amable Mathieu (1734-1811). Born in Versailles, he was active in the royal service like his father who was his teacher. His first set of violin/basso continuo sonatas, Op. 1, was published in 1756; the second set of six, Op. 4, appeared in 1765. All contain three

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50 Ibid., 95.
51 Ibid., 96.
52 Ibid., 95.
53 Ibid., 96.
54 Ibid.
movements in the fast-slow-fast tempo scheme, but the first movement is often in a moderate tempo, for example, Andante con gusto. The titles of slow movements range from a Largo, Adagio or Lento to an Andantino. The last movement is an Allegro, Grattioso or Menuet. In the first set the writing is highly ornamented and complex, and the use of a second theme is not apparent. Like the later set of sonatas by Canavas the melodic writing in the second set by Mathieu is also simplified, and greater use is made of a contrasting second theme in the Allegros.  

The Sonata for Two Violins Unaccompanied

The sonata for two violins unaccompanied, la Sonate à deux violons sans basse, appeared in France much later than the sonata for violin and basso continuo. The earliest examples, listed by La Laurencie, 56 are the Op. 10 and Op. 14, published in 1725 and 1726, respectively, by Joseph Bodin de Boismortier (1689-1755). Op. 10 is listed in the Catalogue du fonds de musique ancienne de la bibliothèque nationale 57 as Sonates à 2 violons, but in RISM, 58 the title is Sonates à deux violons. Op. 14 is not a work written specifically for two

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55 Ibid., II, 274-75.
56 La Laurencie, L'Ecole française, II, 127.
violins. In both catalogues mentioned above, Op. 14 is listed as follows: "Quatorzième oeuvre . . . contenant 6 sonates à 2 bassons, violoncelles ou violons." The sonatas contain four or five movements, mainly dance types. 59

The first collection of sonatas written exclusively for two violins alone was published by Jean-Marie Leclair - his Op. 3, a set of six sonatas, appearing in 1730. A second set of six sonatas, Op. 12, was published around 1747. In both sets the violins are treated equally. In Op. 3, four of the six sonatas contain three movements, the others, four, and in some cases, the sonatas lack slow movements. (The first sonata of Op. 3 consists of three Allegros.) 60 A recapitulation is common in the Allegros, and some movements hint at a second theme. The only dance types used are the Sarabande, Gigue and Gavotte. 61

The violinist Jacques Aubert published one set of six sonatas for two violins alone, Op. 24, in 1738. In this set, the slow-fast-slow-fast tempo scheme predominates.

The Italian violinist Guignon left two sets of six sonatas each in this genre - Six Sonates à deux Violons, Op. 3 (ca. 1737) and Six Duos à deux Violons, Op. 7 (ca. 1742). These compositions for two violins contain three short movements.

The violinist de Tremais, a pupil of Tartini but about whom little is known, composed two sets of sonatas for two violins

60 La Laurencie, L'Ecole française, III, 139.
61 Ibid., pp. 137-38.
unaccompanied. However, only his Op. 2, a set of six sonatas, published around 1737, is extant. These sonatas are all in three movements.

Louis-Gabriel Guillemain left two books of six sonatas each for two violins alone, Op. 4 and Op. 5, both published in 1739. The sonatas contain generally three movements. In Op. 4, the slow movement may be an Sarabande or Largo while in Op. 5, an Aria gratioso is more common. The Allegros are monothematic, and a recapitulation in the tonic key is a regular feature. Both violin parts are treated equally. 62

A number of lesser known violinist-composers also contributed to this instrumental setting. The violinist Etienne Mangean (?-ca. 1756) published his Sonates à deux Violons égaux sans Basse, Op. 3, in 1744. The set contains six sonatas all in three movements in the fast-slow-fast tempo scheme. The slow movement is labeled a Largo affectuoso three times, an Aria twice, and a Gavotte once. Among the final movements are found a Caccia, a Chaconne and a Menuet. The Allegros are mainly monothematic but occasionally contain a recapitulation which presents the initial theme in the tonic key. The two violins are employed equally in presenting and developing thematic material. Imitation and canonic writing are found frequently. 63

63 Ibid., pp. 31-34.
A single collection of six sonatas for two violins alone was also published by Leclair's brother who bears the same name, Jean-Marie Leclair but with the epithet the younger or "le cadet" (1703-77). Unlike his brother, he remained and was successful as a violinist in his home town of Lyon. His sonatas are in three movements, labeled in Italian with either tempo or dance titles, but in no set order. The tempo scheme fast-slow-fast is used only once. A concluding movement may also be in a moderate tempo such as Allegro ma poco or non troppo.  

Nicolas Vibert (ca. 1710-72), who was active as a violinist in the orchestras of the Concert Spirituel, Opéra-Comique, and also as a horn-player at the Paris Opéra, published one set of six sonatas for two violins, Op. 1, in 1752. These sonatas have three or four movements, with the opening movement set in either a slow or fast tempo.

Jean-Baptiste Miroglio the younger left one set of six sonatas, Op. 4, published in 1753. The tempo scheme fast-slow-fast is preferred with the middle movement, five out of six times, an Andante. The Andantes are always set in the relative minor key. The second violin part, remaining entirely in the lower register, is merely an accompaniment for the first violin.

The last set of sonatas for two violins alone, published before the appearance of Gaviniés' set, was written by Mathieu and entitled, Six Sonates en duo pour deux Violons, Op. 3, (1764).

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64 Ibid., pp. 346-49
65 Ibid., pp. 207-09.
The three-movement, fast-slow-fast, plan is preferred, but the first movement may be in a moderate speed like an Andante con gusto or an Andantino. The use of a second theme becomes more common in some of the Allegros. Both violins are given equal treatment in the presentation of thematic material.

After the publication of Gaviniés' set, *Six Sonates à deux Violons*, Op. 5, sometime after 1764, examples of this genre continued to appear in France until late in the century. Contributions were made by the violinist-composers, François-Hippolyte Barthélemon, Nicolas Capron, Simon Le Duc, Marie-Alexandre Guénin, and Bertheaume. (Capron, Le Duc and Guénin were pupils of Gaviniés.)

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CHAPTER III

AN INTRODUCTION TO THE ANALYSES

Gaviniés wrote fifteen sonatas for solo violin and basso continuo, six in Op. 1, six in Op. 3, three in Op. posth., and six sonatas for two violins unaccompanied, in Op. 5. The following analyses concentrate on the formal aspects of each sonata with a special emphasis on the forms of the fast movements.

The majority of the fast movements are in binary forms having some characteristics of Classical sonata-allegro forms. In the pre-classical models by Gaviniés, the tonal plan of the repeated first half is usually similar to that of a sonata-form exposition. The second half, also repeated, often begins with a complete or partial statement of the opening theme in a related key. The material that follows, sometimes immediately after the repeat sign, is new and consists of phrases of varying lengths or of passage-work ideas that may be repeated or treated sequentially. This new material is also a modulatory section which digresses to other closely related keys and gradually leads back to the tonic key. Coincident with the return of the tonic key in the closing section of the movement is a restatement of some material found in the first half. Especially in this last section, Gaviniés shows his ingenuity in the variety of ways he handles the reappearance
of this thematic material. When appropriate, the terms exposition, development and recapitulation are used in the descriptive sections of the analyses. The forms of many of these fast movements closely resemble types described by Bukofzer in his *Music in the Classic Period*, but others with their own inherent characteristics do not.

The discussion of each opus is preceded by a short bibliographical section dealing with publication data. For each sonata a graphic summary indicates the tempo marking, key, meter and the form of the individual movements. The discussion of each movement is preceded by a diagram which describes the tonal scheme and gives an overview of the form. The diagram consists of a horizontal line over which measure numbers are indicated. Above the line, Roman numerals, I and II, are used as symbols to designate the first and second theme groups presented initially in the first half or exposition of a sonata-form movement. Subsequent appearances of both themes, either in the development or recapitulation - e.g., a dominant statement of the opening theme at the beginning of the second half - are also shown. Abbreviated statements of both theme groups, common in the second half of the movement, are also indicated. When more than one idea is included in a theme group subscripts are sometimes incorporated. (Example: IIa and IIb may appear in the exposition and only IIb in the recapitulation.) Differences in the order of ideas are also shown in this manner.

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Upper case letters appearing above the line identify sections of two- and three-part song forms and other multi-sectional forms. Below the line, upper case letters refer to major keys and lower case letters to minor keys. An arrow before a letter, → A, indicates that a modulation takes place at the cadence just preceding a new section which is in the same key. In the text, all keys will be designated with an upper case letter.

To denote specific pitches the procedure of adding numerical sub- and superscripts to the pitch letters which change from capital to small letters, shifting to a new form always on a C, is employed. Middle C is written as c¹, the octave lower is c and two octaves lower the note is c. The octave above middle C is c², two octaves above is c³.

The lower case letter m, when set within parenthesis in the text or used with examples, stands for measure or measures, and the hyphen between numbers means "through". Therefore, m. 1-4 means measure one through four inclusive. Any musical example which begins with an anacrusis or in the middle of a measure is identified from the first complete measure. The same measure number is used for the first and second endings, but these are differentiated as follows: 7a, 7b. When phrases overlap, the same measure number is used for the concluding measure of the first phrase and the first measure of the second phrase.

In general, the notation in the original publications conforms to present-day practice. Among the deviations is the manner in indicating first and second endings. A curved line or slur is
placed above or under two whole or half measures of the violin line. Sometimes, the curved line is added above or below the continuo line.

Ex. 1

In Opus 1, dynamic markings are used sparingly. In Sonata No. 2, the middle section of the Tempo di Minuetto movement is labeled Minore e Piano. The terms, Forte, Piano, are used in the first movement of Sonata No. 2, a Pianissimo occurs once in the second movement, and Piano e Crescendo, Forte and Pianissimo, each appear once in the third movement of the same sonata. The terms, Piano, Forte, and the abbreviations, P, F, PP, are used to produce contrasting phrases in the short, opening movement of Sonata No. 3. The abbreviations, P and F, clearly mark off the first and second theme groups in the recapitulation of the third movement of Sonata No. 4. The terms, Piano and Pianissimo, appears only once each in the third movement of Sonata No. 5. The remaining movements, not mentioned above, do not contain any dynamic markings.

In Opus 3, the terms, Piano and Forte, and their abbreviations P and F, occur more frequently. They are found in the first and third movements of Sonata No. 1, in the first and third movements of Sonata No. 4 - the latter with a single use of the abbreviation, PP, and in the first movement of Sonata No. 5. The first movement of Sonata No. 2 contains single appearances of the terms, Piano,
Forte and Pianissimo. Several examples of a Piano-Forte are found in the first movement of Sonata No. 3. The middle section of the third movement of Sonata No. 5, Tempo di Minuetto, is labeled Minore e Piano. The first movement of Sonata No. 6 uses both Piano and P only once.

In conjunction with the dynamic markings, the expressive term Dolce, appearing in the tempo marking of the first movement of Sonata No. 2, Opus 1, is also indicated at the beginning of the second theme group. In Opus 3, the term, Dolce, appears twice in the first movement of Sonata No. 3.

Several different dynamic and expressive terms, or their abbreviations and symbols are introduced in the Opus posthumous. The opening movement of Sonata No. 1, which of all the movements is most carefully marked, contains the following terms and symbols: PP, P, Sforzando, <, >, Sosten., Legato, rF, expr.,<,>, F, Smorzando, FF. Except for the first movements of Sonatas Nos. 2 and 3, which are void of any markings, and most of the variations, some of the above terms and symbols are used again, though sparingly. The abbreviations, poco F, PF, appear at the beginning of the variation themes of the second and third movements, respectively, of Sonata No. 3.

Both parts of all six Sonates à deux violons, or Duetti, are most meticulously supplied with dynamic markings, particularly when both violins are playing together, to indicate the leading or secondary voice. The following symbols and abbreviations are found: P, F, rinf., cres., Zmor., PP, FF, P e cres., Dol., Dol. e Zmor.
CHAPTER IV

SIX SONATAS FOR VIOLIN AND BASSO CONTINUO, OP. 1

Gaviniés published his first set of six sonatas, Op. 1, in 1760 after having been granted a Privilège Général, also called a Privilège du Roi. (See Plate VI for a reproduction of the title-page.) The Privilège Général, the text of which appears in its entirety in this edition, was granted on January 13, 1760 and was registered on January 22, 1760. It was valid for ten years. The sonatas are dedicated to a Monsieur le Baron de Lathan, an officer of the French Guards. (See Plate VII for the dedication.)

The publication of the sonatas was hailed in the Mercure de France with the following statement:

Les talents supérieurs de l'Auteur tant pour la composition, que pour l'exécution, faisaient attendre depuis longtemps qu'il consentit à faire graver ses

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1Michel Brenet [Marie Bobillier] in "La Librairie musicale en France de 1653 à 1790, d'après les registres de privilèges," Sammelbände der Internationalen Musikgesellschaft, VIII (1906-07), 408-10, provides two examples of a longer version of the Privilège du Roi and indicates that an abridged version had been introduced during the eighteenth century.


OEuvres; et nous ne doutons pas que cet échantillons ne flatte assez agréablement le goût du Public, pour lui faire désirer de voir bientôt les autres Ouvrages de cet habile et gracieux Artiste.

A Sieber edition, appearing after 1771, is identical to the first except for the title-page which indicates that the music is obtainable from Sieber but on which the line, "Et aux Adresses ordinaire de Musique," has been eliminated. (See Plate VIII.)

The text of the Privilège Général is not included in this edition.

The manuscript of these six sonatas, preserved in the library of the Royal Conservatory of Music in Brussels, does not differ significantly from the published first edition and, lacking an autograph, appears to be only an eighteenth-century copy

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4 Mercure de France, April 1, 1760, pp. 190-91.


6 A copy of this edition is found in the Hirsch Library. See British Museum; Music in the Hirsch Library, p. 31.

PLATE VI

SIX
SONATES
A
Violon Seul et Basse
DEDIEES

A. Monsieur le Baron
DE LATHAN
Officier des Gardes Françoises
COMPOSEES PAR

P. GAVINIES.
1re OEUVRE.
Grave par M. Oger.

A PARIS
Chez L'Intouer rue St. Thomas du Louvre.
Et aux Adresses ordinaires de Musique.

Title-page, Gaviniés Sonatas, Op. 1 (1760)
A Monsieur le Baron De Lathén.
Officier des Gardes Françoises.

Monsieur

Quelque sort qu'ait cet ouvrage, mon plaisir sera de penser, que vous l'avez reçu, comme un témoignage des sentiments qui m'attache à vous.

J'ai l'honneur d'être

Monsieur

Votre très humble et très
Obeissant serviteur.

P.Gavinies.

Dedication, Gaviniès Sonatas. Op. 1 (1760)
SIX
SONATES

A
Violon Seul et Basse
DÉDIÉES

À Monsieur le Baron
DE LATHAN
Officier des Gardes Francoises

COMPOSÉES PAR
P. GAVINIÉS.

1ère ŒUVRÉ.
Gravé par M. Oger.

Prix 9°.

A PARIS

Chez l'Auteur, S. Thomas du Louvre
Chez 
Le S. Sibour rue St Honoré à l'Hotel D'Albret

AUX PRIVILÈGES DU ROI.
Sonata Op. 1, No. 1

Allegro assai  D major  §  Sonata form

Andante  B minor  3/4  Rounded binary form

Tempo di Minuetto  D major  3/8  Three part form - ABC

Tonal scheme: First movement

Allegro assai - The opening movement is in sonata form. It is divided into two sections by repeat signs. The first section has twenty-five measures and the second thirty-five measures. The first theme group consists of two contrasting phrases, four and five measures long. The first phrase, a typical galant melody, is divided into two equal subphrases by a quarter rest. The cadence is on the tonic.


The second phrase consists of passage-work in arpeggiated sixteenth notes over two octaves and concludes with a half cadence.
A four-measure transition, related rhythmically to the opening phrase, modulates to a half cadence in the dominant key and leads without pause to the second theme group. The latter, primarily a new tonal area, is based on the close succession of three short ideas.

The first idea is a two-measure unit which is repeated.

The second forms the basis of a three-measure, descending sequence.
The third idea, a two-measure unit, is cadential. It is repeated, slightly modified and concludes with one measure of tonic in the dominant key to round off the exposition.

The development begins with the opening phrase of the first theme group in the dominant key. The next five-measure phrase, contrasting sixteenth notes and triplets, shifts to D major and leads to a half cadence in B minor, the relative minor key. The relative minor tonality is maintained in the following seven-measure phrase which ends with a strong full cadence. The triplet figuration in the first three measures is closely related to the passage of arpeggiated sixteenth notes found in measures 5 to 7.
The closing, six-measure phrase of this section is subdivided into two-measure units. The first two units, based on staccato figures descending from the E to the G string and followed by a large leap back to the E string, are treated sequentially and pass from E minor to D major. The third unit, continuing in the tonic key, cadences on the dominant and leads to the recapitulation.


The recapitulation is abbreviated and begins with the second theme group, modified slightly in places. An additional measure, related to measure 22, is inserted six measures before the end.

Tonal scheme: Second movement

Andante. - The second movement, in B minor, is divided by repeat signs into two sections of fourteen and sixteen measures, respectively. The form is rounded binary. The melody has considerable rhythmic variety but lacks extensive ornamentation.

The first half of the movement begins with a six-measure phrase which concludes with a half cadence. The continuo line is
melodically significant and quite chromatic due to the extensive use of secondary dominants in first inversion.


The music continues for two measures in B minor, two in E minor, and the first half closes with four measures in the relative major key. The full close in E minor (measures 9 and 10) is weakened by the continuous flow of the violin line.

Ex. 10. *Sonata Op. 1, No. 1, II, m. 9-10.*

The first and second endings are indicated by a slur crossing over the repeat marks in the violin part, as illustrated by the following example.

Ex. 11. *Sonata Op. 1, No. 1, II, m. 14a, 14b, 15.*

The repeat marks indicate that the second half of the movement should begin with the second ending (measure 14b). However, the additional
symbol indicates that the repeat of the second half begins with the up-beat to measure 15.

The second half of the Andante begins with a new three-measure phrase in E minor. The five-measure complementing phrase that follows contains a short passage in which the melodic line weaves itself around an underlying chromatic ascent from $b^1$ to $e^2$.


The phrase ends with a half cadence in the tonic key of this movement, B minor.

The opening six-measure phrase returns but incorporates a two-measure extension that provides the movement with a concluding full cadence.

Tonal scheme: Third movement

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I   II  III   IV  V  VI  VII  VIII  IX  X  XI  XII
A  B  C
D  d  F  G-d  F  G-d  D
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Tempo di Minuetto.- The last movement is in a three-part form with an ABC design. Part A, thirty measures long, is entirely in the key of D major. The opening twelve-measure phrase is based on the repetition of related two- and four-measure subphrases and concludes with a half cadence.
The following eight-measure phrase, based on new thematic material, begins with the repetition of a two-measure unit in which the bass line appears an octave lower the second time. In the upper voice of the violin part, a dominant pedal occurs through part of the passage. Two measures, freely sequential, lead to a full cadence.

The next four measures are based on measures 13 to 16, but the violin part is set an octave lower and the bass line is modified. Part A concludes with a six-measure cadential elaboration which begins with a dominant pedal both in the continuo, marked Tasto solo, and in the lower of two voices in the violin part.
Part B, entitled *Minore e piano*, consists of forty measures which are based on the repetition of two sections, six and fourteen measures long, respectively. In outline, Part B appears as follows: $a + a + b + b$. In each case, the repetitions are exact.

The first section is a repeated six-measure phrase in the tonic minor. The melody has various dotted rhythms while the bass line, delayed almost a measure, begins with a sequential passage of ascending sixteenth notes.

The second section of fourteen measures is divided into three sections ($6 + 4 + 4$). The first six measures, which begin sequentially, are essentially in F major and lead to a full cadence. The following four measures, also treated sequentially, begin in G major and lead to a half cadence in D minor. Although there is a melodic cadence, the bass line flows uninterruptedly into the concluding four measures which are related to measures 33 to 35, the latter half of the opening phrase of this *Minore* section, but modified to end on a full cadence.
Part C, consisting of forty-four measures, returns to D major, the tonic key. It is, however, not "une reprise variée du majeur" as stated by La Laurencie. The internal structure of this part of the Minuetto is unique in itself but more closely related to the Minore than to Part A. Like the Minore, Part C is based on the repetition of two individual sections, in this case, eight and fourteen measures long. In outline, the sequence of the two sections is the same as in the Minore: \(a + a + b + b\). The first section consists of two, four-measure phrases in which sixteenth-note triplets are an important feature, particularly the descending, staccato figure at the beginning of the first phrase.

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The fourteen-measure section is divided into two phrases of eight and six measures, respectively. The eight-measure phrase is a brilliant violinistic passage which includes staccato bowing and two measures of *bariolage*. Under the latter, the *Tasto solo* bass line occurs again but, this time, is not static as it moves in tenths with the violin line. The first four measures are sequential, based on the repetition of a two-measure pattern.
The concluding six-measure phrase, slightly modified and extended by two measures, is related to the opening four-measure phrase of the previous section (measures 71-74).

Ex. 20. Sonata Op. 1, No. 1, III, m. 95-100.
Sonata Op. 1, No. 2

Allegro Moderato e dolce  G minor  $  Sonata form
Adagio  E-flat major  C  Ternary form
Allegretto  G minor  $  Rondo form

Tonal scheme: First Movement

Allegro moderato e dolce.- The first movement, in sonata form, is marked off by repeat signs into sections of thirty-four and thirty-eight measures. The descriptive term dolce has been added to the tempo indication at the beginning of the movement and is also applied to the second theme group.

The first theme group consists of a balanced eight-measure period. The antecedent phrase ends on a full cadence, the consequent, on a half cadence, and both phrases affirm the tonic key of G minor.
The transition is eight measures long. The first four measures, based on a two-measure pattern, are sequential and set in C minor and B-flat major, the relative major key. The last four measures continue in B-flat major, the key of the second theme group, and thereby lose some of their transitional character. In this passage, the continuo drops out for a measure, and the rhythmic activity in the violin part, now in double stops, is suddenly relaxed.
The second theme group begins with the antecedent phrase of the opening theme in the relative major. The key of B-flat major, however, is shortlived as the following six-measure phrase moves sequentially from C minor to D minor, the dominant of the initial key. The remaining eight measures of the exposition, of which the first four consist of legato passage-work in sixteenth notes, affirm the dominant minor tonality. Close scrutiny reveals that the last two cadential measures are similar to measures 3 and 4 of the antecedent phrase of the first theme group.

The development opens with a new six-measure phrase in which the violin begins alone and the continuo enters a measure later. The phrase leads to a full cadence in the tonic key.


A two-measure extension modulates to C minor. The succeeding, four-measure phrase which hints at the opening theme begins and ends in C minor but digresses to F minor.

Three additional measures in C minor proceed to a deceptive cadence which is followed by a modulation to E-flat major. An elaborated, two-measure dominant pedal plus another measure of dominant harmony, in the new key, lead to the recapitulation which does not begin in the usual tonic key.

The recapitulation, not eliminated as La Laurencie says, consists of only the second theme group -- the same material presented in the exposition but transposed down a perfect fifth. As a result, the transposition sets the first four measures, in reality the antecedent phrase of the first theme group, in E-flat major. A shift to F minor in the following sequential passage occurs before the final twelve measures settle in the tonic key of G minor.

Tonal scheme: Second movement

\[ \begin{array}{cccc}
A & B & A' & H\\
E_b & B & F_e & E_b \\
\end{array} \]

Adagio. - The slow movement, consisting of only fourteen measures, is in the major submediant key of E-flat, and its form is simple ternary or ABA'. Part A has only four measures: a two-measure phrase

\[ "Il n'y a pas de réexposition dans les Allegros de Sonates II, V, VI, (OEuvre I), II (OEuvre III)." La Laurencie, L'École française, II, 323 (footnote). \]
ending on a full cadence is complemented by a contrasting phrase introducing thirty-second notes and ending on a half cadence.


Part B is modulatory and comprises two phrases. The first phrase, of which the first measure is melodically related to measure 1, begins in B-flat major and, through a short sequential passage, returns to the tonic key via F minor. The second phrase, beginning in the middle of measure 8, is marked pianissimo, which enhances the change of mode to the tonic minor. The return to E-flat major is accomplished by means of an augmented sixth chord in measure 9.

Part A', beginning in the middle of measure 10, is a shortened version of Part A plus a two-measure cadential extension. A fermata over the tonic chord in second inversion in the penultimate measure calls for an improvised cadenza.

Tonal scheme: Third movement

Allegretto. - The third movement, in the tonic key of G minor, is in the form of a rondo. The over-all scheme of the movement is as follows: A A B A C A' D A.

Section A, repeated the first time, is a balanced period. The antecedent phrase ends on a half cadence, the consequent, on a full cadence.

The second and fourth appearances of A are exact repetitions, the third \( (A') \) consists of only the consequent phrase placed in the tonic major mode. The contrasting sections, B, C and D, are in different keys and made up of new thematic material.

Section B, in B-flat major, contains two phrases of four and five measures. The first phrase does not offer much rhythmic contrast to Section A. The second phrase begins with figuration in sixteenth-note triplets over a sustained dominant pedal \( (\text{Tasto solo}) \).


Section C contains an eight-measure phrase in C minor in which the dynamic marking, \textit{piano e crescendo}, occurs and a five-measure phrase in G minor. The melodic and rhythmic elements of both phrases do not differ greatly from those of Section A. The latter phrase leads to Section A', the previously mentioned major version of the consequent phrase of Section A.

Section D, thirteen measures long, begins in G minor, passes through C major, B-flat major, D minor and modulates to a full cadence in G minor. Except for the cadence, the violin part of this whole section is based on arpeggiated figuration in thirty-second notes. Frequent use is made of the diminished seventh chord. A three-measure pedal point, beginning as a dominant in D minor, is changed to act as a dominant of the dominant and lead to a full cadence in G minor.
The final appearance of Section A follows to conclude the movement.
Sonata Op. 1, No. 3

- **Adagio** B minor 3/4 Ternary form
- **Allegro** B minor 2/4 Sonata form
- **Gratioso** B minor 2/4 Theme and variations

Tonal scheme: First movement

```
A | B | C | D
```

**Adagio.** Of the six sonatas of Opus 1, this sonata is the only one which begins with a slow movement -- reminiscent of church sonatas by Baroque composers like Corelli or Leclair. In the Baroque sonata, the opening slow movement was generally the first of four movements in the order: slow-fast-slow-fast. In this sonata, the opening Adagio is followed by only two movements -- an Allegro and a theme and variations. The form is ternary, or ABA. The first two parts are set off by repeat marks, while the third is a Da Capo repeat of the first. The violin part, written in double-stops, together with the continuo is suggestive of a trio-sonata movement in "familiar style."

Part A, in B minor, consists of a balanced eight-measure period. The antecedent phrase ends on a half cadence, the consequent on a full cadence, and both are divided into two sub-phrases by a quarter-rest.
Part B, in D major, the relative major key, also consists of two phrases. The first phrase is four measures long and ends with a half cadence. The opening measures of the second phrase are related to the first, but an exchange of voices drops the upper voice an octave. A two-measure cadential extension concludes the second phrase with a full cadence and lengthens it to six measures. The expression, Da Capo al Segno, and the symbol \( \text{\textsuperscript{5}} \) are used to indicate the repeat of Part A.

Tonal scheme: Second movement

\[
\begin{array}{c|c|c|c|c|c|c|c|c}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
I & II & I
\end{array}
\]

Allegro.- The second movement, divided by repeat signs into two sections of twenty-three and forty-four measures, is in sonata form. In the recapitulation, while the first theme group is utilized, the movement is not rounded off by the usual second theme group but by thematic material found in the development. The sixteenth-note triplet, with various articulations, is the dominant rhythmic figure
throughout the movement, and this predominance negates any sense of real contrast between the first and second theme groups.

The first theme group consists of only six measures: a three-measure antecedent phrase, ending with a full cadence, followed by a three-measure consequent phrase ending with a half cadence.


The transition, four measures long, is based on the sequential repetition of a two-measure pattern, placed in E minor and D major.

The second theme group, entirely in the relative major key, consists of three phrases, four, three and four measures long, plus a two-measure cadential extension. The sixteenth-note triplet with different articulations is employed in all three phrases and the extension. The first phrase comprises a repeated two-measure melodic pattern supported with tonic-dominant harmony.

Ex. 32. Sonata Op. 1, No. 3, II, m. 11-12.

The second phrase, treated sequentially, has a more active bass line, emphasizing the drop of a fourth. The harmony changes on every half beat.

The third phrase opens with a two-measure ascending sequence in which the bass line moves up diatonically by step in quarter notes. Each bass note supports two changes of harmony, the second of which is a seventh chord. In the cadential extension, the bass acts as a pedal point repeating the new tonic with harmonic changes occurring above it.

Ex. 34. Sonata Op. 1, No. 3, II, m. 18-23.

The development is modulatory and opens with a three-measure phrase in the unexpected key of E minor. The sixteenth-note triplet is exploited in new passage-work with varied articulations.
The phrase is repeated, transposed to D major. Two measures in B minor (measures 30 and 31) lead to a ten-measure passage in F-sharp minor. This whole section is based on passage-work figures in sixteenth-note triplets. Chromaticism is introduced in a short sequential passage found in measures 34 to 36.

The tonic chord of the full cadence concluding the preceding F-sharp minor passage unexpectedly acquires a raised third (measure 41) and becomes the dominant of the following three-measure phrase in B minor. The latter phrase, ending with an extended and elaborated half cadence, prepares for the recapitulation.
The recapitulation begins with the first theme group and the transition as they appear in the exposition. As stated earlier, the concluding measures of the movement are not based on the second theme group but on material found in the development. The first two measures are an exact repetition of measures 30 and 31. To this are added measures 34 to 41 which contain the above-quoted chromatic passage but are transposed to the tonic key. The only new thematic material is the three-measure cadential extension which concludes the movement.

Tonal scheme: Third movement (Theme and variations)

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<table>
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<tr>
<th></th>
<th>5</th>
<th>7</th>
<th>9</th>
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`---|---|---|---|
|   |   |   |   |

Gratioso.- The third movement consists of a theme and nine variations. The form of the theme is rounded binary. The first section, six measures long, opens in B minor and modulates to F-sharp minor in measure 5.

The second section contains eight measures and begins with the sequential repetition of a two-measure pattern in E major and F-sharp major. The last four measures are a modified repetition of the opening four measures in B minor. Both the form and the sequence of keys are followed in the nine variations.

The basso continuo line which is the same for each variation is unfigured and is printed only under the melody of the theme. In some variations, slight adjustments must be made in the harmony, for example, in the first two measures of Variations 3, 4, 5 and 6.

The second half of the theme begins with a two-measure sequence. This characteristic is duplicated in all nine variations.

Variation 1, while adhering closely to the melodic outline of the theme, is based mainly on passage-work of sixteenth notes slurred in fours.


Variation 2 is similar in outline to Variation 1 but employs notably sixteenth-note triplets.


In Variation 3, the melodic line of the theme disappears as broken chord and descending scale figures predominate.

Variation 4 has a perpetual motion quality about it as it is written entirely in thirty-second notes, slurred in fours.


Variation 5 comes closest rhythmically in resembling the theme but has an embellished, descending, dotted figure over a measure and a half as an added feature.


Variation 6 covers the widest range (b-\(F^3\)) and, except for the last two measures of each section, is based on the melodic pattern established in the first measure.

Variation 7 is highlighted by a dotted rhythm, combined with a held note, which creates a syncopated lilt in the melodic line.


Variation 8, reminiscent of the first movement, is in double-stops, and each section concludes with a three-note chord.

Ex. 46. *Sonata Op. 1, No. 3, III, Var. 8, m. 1-6.*

Quick arpeggiated figures over three and four strings are the conspicuous features of Variation 9 which concludes the movement.

Ex. 47. *Sonata Op. 1, No. 3, III, Var. 9, m. 1-5.*
Sonata Op. 1, No. 4

Allegro  G major  \( \frac{4}{4} \)  Sonata form
Adagio  G major  \( \frac{3}{4} \)  Rounded binary form
Allegro  G major  \( \frac{2}{4} \)  Sonata form

Tonal scheme: First movement

Allegro.- The first movement, in binary sonata form, is divided by repeat signs into two sections of twenty-seven and forty-eight measures, each.

The first theme group consists of thirteen measures in which two phrases overlap. The first phrase ends in measure 7 with a full cadence of which the final chord is also the beginning of the second phrase. The initial phrase consists of the repetition of a three-measure sub-phrase in which the general outline of the melody rises and falls stepwise within the interval of a major third \((g^2-b^2)\). Double-stops underline the contour of the melody, and the contrast of triple and duple rhythm adds rhythmic variety.

The second phrase opens melodically and rhythmically like the first, but instead of stepwise motion, the initial notes of the first three measures of the melody skip up in thirds and outline a G major triad. Four-note chords appear at the beginning of each measure. The phrase continues with two sequential measures based on a descending, three-note scale fragment and concludes with a two-measure extension of a half cadence. The transition, related to the previous cadential material, is only two and a half measures long and modulates to a half close in the dominant key of D major.

The second theme group, entirely in the dominant key, discontinues the use of the triplet prominent in the first theme group and transition in favor of duplets and quadruplets. The first five measures are based on an ascending, sequential pattern in which the violin part resembles two-voice contrapuntal writing, albeit, on a limited scale.


The remaining six measures of the exposition, which include a two-measure cadential extension, are devoted primarily to double-stops in "familiar style," with thirds and sixths predominating, and favoring duple rhythm.

The development begins with a statement of the opening phrase of the first theme group in the dominant key. A seven-measure phrase
in E minor reasserts the eighth-note, triplet figuration. The tonality is strengthened by the use of a dominant pedal which extends three measures and leads to a full cadence. A four-measure phrase in A minor, based on ascending and descending scale fragments in triplets, is repeated, transposed to B minor. The latter phrase is extended three measures to reinforce the new tonality and ends on a strong, full cadence (I\( ^6 \) - V - I). The next four measures, the sequential repetition of a two-measure pattern based on the previous cadential extension, are set in A minor and G major. Two additional measures, leading to a half cadence in G major, prepare for the recapitulation.

The abbreviated recapitulation has only nineteen measures. The first eleven measures of the first theme group appear exactly as they are in the exposition. Instead of rounding off the second phrase with the original two-measure cadential extension, a three-measure dominant pedal follows. The figuration above it is related to that found over the pedal in the E minor phrase of the development. No transition or second theme group are used. The movement ends quickly with two cadential formulas, three and two measures long. The latter is related to the last two measures of the exposition.

Tonal scheme: Second movement

```
|   | \[ |   | \[ | 6 | 1 | 10 | 12 |
\--|--|--|--|--|--|--|--|
    |   |   |   |   |   | G | G |
```
Adagio. - The second movement, in rounded binary form, is marked off into two repeated sections of six measures. Dotted rhythms play an important part in the ornamented violin line.

The first half consists of a two-measure phrase in G major and a four-measure phrase in D major. Both phrases conclude with a full cadence. First and second endings, only half measures, are indicated by a slur.

Ex. 50. Sonata Op. 1, No. 4, II, m. 1-6.

The second half consists of two, three-measure phrases. The first opens in A minor, returns to the tonic key and concludes with a half cadence. The second phrase is a restatement of the opening phrase of the movement plus a one-measure cadential extension.

*Original notation.
Tonal scheme: Third movement

Allegro.- The third movement, marked off by repeat signs into two sections of forty-two and fifty-two measures, is in sonata form with a long development and an abbreviated recapitulation.

The first theme group consists of two distinct parts. The first part is a balanced eight-measure period characterized by "Scotch-snap" figures. The antecedent phrase concludes with a full cadence, the consequent with a half cadence.


The second part comprises two six-measure phrases. The first phrase consists of a three-measure sub-phrase of considerable rhythmic variety in A minor and its repetition, a step lower in the tonic. The following six-measure phrase, entirely in the tonic key, begins with a three-measure, descending, non-modulating sequence based on seventh chords with roots dropping a fifth and concludes with a half cadence.

The ten-measure transition, based on the repetition of two-measure patterns sequential-like in structure, introduces arpeggiated
figuration in sixteenth-note triplets. This passage is entirely in the tonic key except for the last two measures where a sudden modulation to a half cadence in the dominant key occurs.

The second theme group, only twelve measures long, is primarily a tonal area and consists of passage-work retaining the sixteenth-note triplet.

Ex. 52. Sonata Op. 1, No. 4, III, m. 31-34.

The last six measures are cadential formulas, affirming the dominant tonality.

The development begins with a dominant statement of the opening period of the first theme group. The rest of the development is in E minor, the relative minor key, except for the last two measures, which modulate and lead to a half cadence in the tonic key. A four-measure phrase, beginning with the violin alone for one measure, is based on melodic elements similar to those found in the opening period. The next six measures are passage-work ideas grouped in two-measure units in which the sixteenth-note triplet makes a reappearance and the bass line, in the first four measures, ascends by step in half notes. The remaining fourteen measures, grouped mainly in two-measure units, continue with passage-work in sixteenth notes and sixteenth-note triplets. The one measure which breaks the continuity of the passage-work also contains the rare appearance of a Neapolitan sixth chord (measure 63).
The recapitulation appears in a very abbreviated form and consists of the opening period of the first theme group plus the short second theme group. Only slight changes from the original material occur.
Sonata Op. 1, No. 5

Allegro  B-flat major  \( \frac{4}{4} \)  Sonata form
Adagio  B-flat major  \( \frac{3}{2} \)  Ternary form
Allegro assai  B-flat major  \( \frac{2}{4} \)  Sonata form

Tonal scheme: First movement

Allegro.- The first movement is in sonata form, divided into two repeated sections of forty and forty-eight measures, respectively. This Allegro is another of those which La Laurencie describes as not having a recapitulation. In this analysis, a recapitulation will be assumed, although the tonic repetition of material from the exposition, to round off the movement, is limited to only a part of the second theme group.

The first theme group consists of two distinct ideas. The first is a six-measure phrase highlighting triplet figuration and containing a two-measure tonic pedal.


10La Laurencie, L'Ecole française, II, 323.
The second idea, enhanced by double-stops, is a balanced eight-measure period in which both phrases are almost alike.

Ex. 55. Sonata Op. 1, No. 5, I, m. 7-14.

A nine-measure transition, sequential in structure and based on passage-work in sixteenth-notes, modulates to a full cadence in the dominant key of F major and leads to the second theme group.

The second theme group contains three distinct ideas. The first is a six-measure phrase plus a three-measure cadential extension. The phrase opens imitatively between the violin and the bass line but quickly moves to a highly chromatic passage of triplets in the violin. In measures 26 and 27, the shift to the tonic minor chord and back to the major underlines the chromaticism. The cadential extension reinforces the F major tonality.

Ex. 56. Sonata Op. 1, No. 5, I, m. 24-32.
The second idea is a four-measure phrase which is freely sequential and introduces new passage-work in sixteenth notes.


The third idea, the concluding phrase of the exposition, gives prominence to "Scotch-snap" figures and contains a bass line of two repeated quarter notes rising a minor sixth by step (A-f).

Ex. 58. Sonata Op. 1, No. 5, I, m. 36-40.

The development is long and contains material from both the first and second theme groups. A dominant statement of the initial, six-measure phrase of the first theme group opens the development. A four-measure phrase, borrowing elements from the second phrase of the first theme group, modulates and leads to a half cadence in G minor. A modified version of the previous phrase transposed to F major follows. The next ten measures of new thematic material are in D minor and contain a short passage of imitation (measures 58-60). The violin is written in double-stops, and the upper voice imitates the lower voice and the continuo line, which are moving in parallel sixths.
The music proceeds with an eight-measure phrase in D minor of which the imitative beginning is reminiscent of the opening phrase of the second theme group.


A four-measure phrase based on passage-work in sixteenth notes concludes the development. The first two measures, freely sequential, pass from C minor to B-flat major, the tonic key, and lead to a half cadence.

The abbreviated recapitulation begins with the third idea of the second theme group. The fifth measure is overlapped by the three-measure cadential extension of the first idea, and the movement concludes with the second idea, modified to affirm the tonic key and to lead to a full cadence.
Tonal scheme: Second movement

\[
\begin{array}{cccc}
A & B & A' \\
Bb & F & Eb & Bb
\end{array}
\]

Adagio.- The form of the second movement is ternary or ABA'.

Part A consists of three short phrases. The first phrase, with an internal full cadenza (measure 2), closes with a deceptive cadence (measure 3). The second phrase, leading to a half cadence, begins with the repetition of a two-beat pattern in which the use of an E-natural as a lower appogiatura, adds chromatic coloring. The third phrase, also characterized by chromatic inflexions in the violin line, modulates to a half cadence in F major, the dominant.


Part B contains two phrases which are highly chromatic. The first phrase, continuing in the dominant, begins with the rare appearance of a seventh chord on the lowered sixth degree (third beat of
measure 7). The dominant chord follows, and this progression produces an interval of an augmented second in the violin line. (See the above example). The second phrase is in C minor and contains a chromatic flourish in thirty-second notes just before the closing full cadence.

Overlapping occurs as Part A' begins simultaneously with the final chord of Part B. As a result, the first phrase of Part A', a contraction of the first two phrases of Part A, begins in C minor and is adjusted to modulate to E-flat major. The following phrase, similar to the third phrase of Part A, proceeds in E-flat major and modulates to a half cadence in B-flat major, the tonic. Before the tonic tonality is firmly established, the second use of a seventh chord on a lowered subdominant occurs at the beginning of the closing phrase (measure 15). In this case, the interval of the augmented second occurs in the bass line. A two-measure cadential extension rounds off the movement. The fermata on the first half of the penultimate measures indicates the place for a cadenza.

Tonal scheme: Third movement

```
I  7  15  23  43  65  67  75  85  91  99  119  140
II

Bb  F  Bb  F  c  d  g  G  Bb  Bb
```

Allegro assai. - The last movement is in sonata form, divided into two repeated sections of sixty-six and seventy-four measures, each.

The first theme group has two parts. The first part consists of two phrases, six and eight measures long. The first phrase, in which measures 3 and 4 are identical, highlights sixteenth notes slurred in twos.


The second phrase, introducing syncopation, is eight measures long (a four-measure phrase repeated, with the first two measures of the second phrase written down an octave).

Ex. 64. Sonata Op. 1, No. 5, III, m. 7-10.
The second part of the first theme group is a ten-measure phrase which begins with a five-measure tonic pedal (Tasto solo) followed by five measures of tonic-dominant harmony. Over this appears an intricate passage of sixteenth notes, grouped in two-measure units. Most of the sixteenth notes are slurred in twos, and the first of these is reinforced by a double-stop, either a third or a sixth.


The transition is eighteen measures long. In the first eight measures (a four-measure phrase repeated), the violin part is written in double-stops in which the upper voice is a dominant pedal (f) and the contour of the lower voice moves in tenths with the bass line. Two, four-measure phrases of new thematic material (the first featuring sixteenths and the second, the "Scotch-snap") come to an abrupt modulation, a half cadence in the dominant key of F major.

The second theme group opens with a six-measure phrase, marked piano, in which the violin is written in sixths and the descending bass line has greater melodic significance.

The phrase is repeated an octave lower and marked pianissimo. The next six measures, based on a two-measure, descending melodic pattern, are freely sequential and shift from F major to D minor and B-flat major. The last six measures of the exposition reaffirm the dominant tonality.

The development is modulatory. It opens with a four-measure phrase of new thematic material in C minor and its transposition in D minor. Two phrases in G minor, four and six measures long, based on passage-work in sixteenth notes follow and lead to a G major statement of the opening phrase of the second theme group. The concluding, eight measures of the development begin sequentially and return to the tonic key via C major.

The recapitulation, in its abbreviated form, begins at measure 99 with the transition. Except for the last two measures which are modified to continue in the tonic key, the changes, in the transition both harmonically and rhythmically, are slight. The second theme group follows in the tonic key. Since the repetition, an octave lower, of the initial six-measure phrase would place it out of the range of the violin, only an exchange of voices, sixths replaced by thirds, takes place. The final twelve measures of the movement are
similar to the related passage in the exposition, but the first six measures of the violin part, based on an ascending arpeggio in sixteenth notes, are new.
Sonata Op. 1, No. 6

Allegro moderato  A major  \( \frac{2}{4} \)  Sonata form
Adagio  A major  C  Binary form
Andante  A major  3  Theme and variations

Tonal scheme: First movement

\[
\begin{array}{cccccccccccc}
1 & 9 & 17 & 27 & 34 & 42 & 50 & 59 & 68 & 74 & 81 & 9 & 90 & 102 & 110 \\
\hline
I & II & & & & & & & & & & & & \\
A & \rightarrow E & D & E & E & A & \# & E & \rightarrow A & A \\
\end{array}
\]

Allegro moderato.- The opening movement, divided into two repeated sections of forty-nine and fifty-one measures, is in sonata form.\(11\)

The first theme group is a single musical idea consisting of two four-measure phrases. The violin begins alone, as the continuo is delayed a measure and a half. In the violin part, both phrases contrast sixteenth notes and sixteenth-note triplets.

\(11\)This is another of the Allegros which La Laurencie states has no recapitulation, but, again, the present analysis disagrees with his conclusion.
In the transition, a six-measure, sequential passage of sixteenth-note triplets leads to an extended half cadence in E major, the dominant key. Most of the triplets consist of a falling third followed by the skip of a large interval, most often an octave but sometimes a fifth, sixth or tenth. The bowing articulation, \( \text{\textcopyright} \), is prominent.

The second theme group is four times as long as the first and consists of rapid passage-work, uninterrupted by rests and designed to display the versatility of the violin. The first ten measures, constructed in two-measure units, feature sixteenth-note triplets with various articulations. Measures 19 and 20, freely sequential, are enhanced by trills and double-stops and contain the progression: \( i - N6 \text{ of } V - V7 \text{ of } V - V7 \).
The violin bravura continues with a fifteen-measure passage in thirty-second notes, sequential in structure. A descending arpeggio figure dominates the first seven measures. The bass line, roots dropping a fifth, consists of repeated eighth notes.

In the following eight measures, three-octave, arpeggiated figuration, freely sequential, assumes importance. A modulation to D major occurs at measure 35, with a quick return to the dominant key three measures later.

The passage-work in the concluding eighth measures of the exposition reverts back to the sixteenth-note triplet and leads to a strong full cadence in the dominant key. A violinistic artifice, not used in the recapitulation, is found in measures 42 and 43.
The high e\(^3\), the second note of the triplet figure, produces a syncopated effect and also creates the impression of a high pedal tone which stresses the new tonic.

The development opens with the first phrase of the first theme group in the dominant key. The following three measures modulate to a full cadence in A major and lead to a half cadence in F-sharp minor two measures later. A nine-measure phrase, beginning sequentially and introducing new passage-work in thirty-second notes, continues in F-sharp minor and concludes with a strong full cadence. A six-measure phrase, also in thirty-second notes, opens in E major and prepares for the recapitulation by leading to a half cadence, with a full stop, in A major.

The abbreviated recapitulation begins with the transition, which is shortened by one measure and modified slightly to allow for a natural continuation in the tonic key. The second theme group, three measures shorter, is basically the same as it appears in the exposition except that the three-octave arpeggio figuration is replaced by a new arpeggio figure written within the interval of a tenth.
Though sequential, this latter passage avoids any modulations and remains entirely in the tonic key.

Tonal scheme: Second movement

\[
\begin{array}{cccccccc}
I & 3 & 7 & 10 & 13 & 14 & 15 & 17 \\
\hline
A & E & E & A & \rightarrow b & f & A
\end{array}
\]

Adagio.- The over-all organization of this slow movement is similar to what is frequently encountered in many works of the Baroque period. The form is binary, and the movement is divided by repeat marks into two halves of nine and eight measures. One mood or "affection" pervades this movement, and the growth of musical ideas is dependent upon the expansion of thematic material derived from the opening phrase. The movement is distinctly unique as the violin is written in a highly elaborated style and almost entirely in double-stops. Only the opening phrase and the beginning of the first phrase of the second half are written as a single line.

The opening phrase is based on three repetitions of motive a. The first two are freely sequential and the third is partly inverted. The phrase ends with a full cadence. An ascending scale in the bass leads to what appears to be a repeat of the first phrase, but a new idea, written in thirds, evolves. It is repeated a whole step lower with only the first beat modified.
Ex. 74. Sonata Op. 1, No. 6, II, m. 1-4.

The inverted form of motive b is utilized in measure 5. The following measure, based on a descending, syncopated figure (\(\begin{bmatrix} \frac{1}{4} \end{bmatrix}\)) and a more active bass line in sixteenth notes, is sequential and reaches a full cadence in the dominant key of E major in measure 7. The concluding three measures, affirming the dominant key, are written predominantly in thirds and are based on thematic elements found in measure 1.

The second half of the movement is more loosely organized. The first phrase, two measures long, begins with only a single statement of motive a in the dominant key before modulating to a half cadence in the tonic. After an up-beat, consisting of an ascending scale fragment in thirds, the beginning of the next phrase is similar to measure 3, but the violin proceeds to a short passage of contrapuntal writing underlined by a modulation to B minor. The next two measures in F-sharp minor (m. 13 and 14) are marked by an increase in the use of seventh chords. Suspensions accentuate the chromatic inflexions found in measure 14.
The final three measures, returning to the tonic key, consist of thematic material written in thirds similar to that found in the first half. The only rhythmic variety introduced is the appearance of the "Scotch-snap" figure in the penultimate measure.

This movement contains several examples of the use of double-stops combined with staccato bowing. The best examples occur in measures 3, 4 and 15.

Tonal scheme: Third movement

Andante. - The last movement is a theme and variations. The theme is a simple tune in binary form. Each half is repeated and
divided into two, four-measure phrases. The first phrase opens in A major and ends in E major. The second phrase remains in E.

Ex. 76. Sonata Op. 1, No. 6, III, Theme, m. 1-8.

In the second half, the first phrase is in D major, and the concluding phrase returns to the tonic key. The key sequence is kept intact throughout each variation. The basso continuo line, appearing only once, is unfigured, and therefore, some choice in the harmony is possible. Harmonic adjustments, due to melodic considerations, are necessary in the penultimate measures of each half plus in measure 14 of Variation 3 and measure 6 of Variation 7. The rhythm of the second half of the melody closely parallels that of the first half. Measures 5 and 13 are exactly alike, but this relationship is carried over only in Variations 2, 5, and 7.

The variations, all in the major mode, are miniature studies, characterized by a particular rhythm or a melodic figure, usually exploiting a specific bowing pattern. In none of the variations is the melodic outline of the theme obvious. It is the harmonic structure and not the melody that is elaborated.

Variation 1 deals primarily with a one-measure rhythmic pattern featuring a short trill and the "Scotch-snap" figure. In measure 3, the dotted rhythm is reversed.
Ex. 77. Sonata Op. 1, No. 6, III, Var. 1, m. 1-3.

In the second half, the first phrase is sequential, and the rhythmic pattern appears in the melodic form of measure 1. The concluding phrase continues the sequence for two more measures. The final chord of each half is preceded by a measure of even sixteenth notes.

Except for the last two measures of each half, Variation 2 is based on a one-measure melodic pattern which begins after an eighth rest. An important feature is the skip of an octave, embellished by a major seventh, on the third and fourth beats.

Ex. 78. Sonata Op. 1, No. 6, III, Var. 2, m. 1.

The intervallic relationships of the melodic figure are changed only in measure 4 where the seventh is replaced by a sixth and the octave by a tenth. Sixteenth-note triplets are introduced in the penultimate measure of each half.

Variation 3, more energetic than the previous two, is dominated by the "Scotch-snap" figure which is given special prominence in a short, jerky figure which alternates legato and staccato bowing.

Ex. 79. Sonata Op. 1, No. 6, III, Var. 3, m. 1-4.
An unexpected passage of chromatic writing is found in measures 13 and 14 where the rhythm of the "Scotch-snap" has been discontinued but reoccurs in measure 15.

Ex. 80. Sonata Op. 1, No. 6, III, Var. 3, m. 13-16.

Variation 4, the central one of this group of seven variations, is a pleasant calm between the energetic third and the bustling fifth that follows. This variation is a study in double-stops -- only measure 12, a cadential measure, does not have any.

Ex. 81. Sonata Op. 1, No. 6, III, Var. 4, m. 1-6.

The rhythmic scheme of each half closely parallel each other -- a characteristic of the theme. The reduced rhythmic activity of the variation recalls the simplicity of the theme.

Variation 5 is busy. The music scurries along in a continuous passage of sixteenth-note triplets which exploit the special type of bowing known as bariolage. With each bow stroke, either two or three strings are contrasted.

Ex. 82. Sonata Op. 1, No. 6, III, Var. 5, m. 1-2.

The structure of Variation 6 is unique. The rhythmic scheme of each half is exactly the same except for one measure. (Measures 6 and 14 differ).
This similarity in rhythm also exists between phrases. The first three measures of each phrase are rhythmically identical. Only measure 14, which furnishes an uncommon example of a series of rapidly ascending appogiaturas played simultaneously with staccato bowing, breaks the pattern. In his treatise, Principes du violon, L'Abbé le fils calls this "petite note un coulé."  

Melodically, the most conspicuous feature of Variation 6 is the ascending chromatic scale which rounds off each half.

Variation 7 ends the movement in brilliant fashion. The sixteenth-note triplet returns, and the variation is dominated by passages of ascending broken chords and several measures of bariolage.

In measures 1 and 14, the broken chord figuration is significant as it reaches a high $a^3$, the highest note demanded of the performer in this opus.
Summary

The sonatas of Opus 1 each consist of three movements in the order fast-slow-fast or fast-slow-moderate, except Sonata No. 3 which is slow-fast-moderate. All the fast first movements and the second movement of Sonata No. 3, are in sonata form. The slow movements of Sonatas Nos. 1, 4 and 6 are in binary form; in Sonatas Nos. 2, 3 and 5, the form is ternary. The third movements offer more variety. The third movement of Sonata No. 1, *Tempo di minuetto*, is in a three-part form - ABC. In Sonata No. 2, there is a rondo. The third movements of Sonatas Nos. 3 and 5 are in sonata form, and in Sonatas Nos. 4 and 6, the third movements consist of a theme and variations.

Only the slow movements of Sonatas Nos. 1 and 2 are set in a key other than the tonic - the slow movement of Sonata No. 1 is in the relative minor, the slow movement of Sonata No. 2, in the subdominant major. The keys and forms of the movements of the sonatas of Opus 1 are listed collectively in the following table.
TABLE I

<table>
<thead>
<tr>
<th>SONATA NO.</th>
<th>MOVEMENT</th>
<th>KEY</th>
<th>FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Allegro assai</td>
<td>D major</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Andante</td>
<td>B minor</td>
<td>Rounded binary form</td>
</tr>
<tr>
<td></td>
<td>Tempo di minuetto</td>
<td>D major</td>
<td>Three part form</td>
</tr>
<tr>
<td>No. 2</td>
<td>Allegro Moderato e dolce</td>
<td>G minor</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Adagio</td>
<td>E-flat major</td>
<td>Ternary form - ABA'</td>
</tr>
<tr>
<td></td>
<td>Allegretto</td>
<td>G minor</td>
<td>Rondo form</td>
</tr>
<tr>
<td>No. 3</td>
<td>Adagio</td>
<td>B minor</td>
<td>Ternary form - ABA</td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td>B minor</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Allegretto</td>
<td>B minor</td>
<td>Theme and variations</td>
</tr>
<tr>
<td>No. 4</td>
<td>Allegro</td>
<td>G major</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Adagio</td>
<td>G major</td>
<td>Rounded binary form</td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td>G major</td>
<td>Sonata form</td>
</tr>
<tr>
<td>No. 5</td>
<td>Allegro</td>
<td>B-flat major</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Adagio</td>
<td>B-flat major</td>
<td>Ternary form - ABA'</td>
</tr>
<tr>
<td></td>
<td>Allegro assai</td>
<td>B-flat major</td>
<td>Sonata form</td>
</tr>
<tr>
<td>No. 6</td>
<td>Allegro moderato</td>
<td>A major</td>
<td>Sonata form</td>
</tr>
<tr>
<td></td>
<td>Adagio</td>
<td>A major</td>
<td>Binary form</td>
</tr>
<tr>
<td></td>
<td>Andante</td>
<td>A major</td>
<td>Theme and variations</td>
</tr>
</tbody>
</table>

The length and nature of the first theme groups in the sonata form movements are quite different and vary from a six-measure theme, a three-measure antecedent phrase followed by a three-measure consequent phrase (second movement of Sonata No. 3), to a twenty-measure passage consisting of two different ideas - the first, a balanced eight-measure period and the second, two contrasting, six-measure phrases (third movement of Sonata No. 4). When the phrase structure is periodic the antecedent phrase generally leads to a full cadence; the consequent phrase leads to a half cadence. When the phrase structure is not balanced, the complementary phrase also leads to a half cadence. The tonic tonality of the first theme group is
disturbed, by a decorative, modulating sequence, only in the third
movement of Sonata No. 4.

Though marked off by cadences, the second theme group is
primarily a new tonal area which is based on passage-work figures
and in which the exact and sequential repetition of two-measure units
is common. In the first movement of Sonata No. 2, the first phrase
of the opening theme, and in the third movement of Sonata No. 5, a
new four-measure phrase, are introduced before the passage-work is
begun. Only the short second theme group of the first movement of
Sonata No. 5 is not based on passage-work ideas. In general, the sense
of contrast of the second theme group is dependent upon tonal rather
than thematic considerations.

In all the sonata form movements set in a major key, the
second theme groups occur in the dominant key in the exposition.
This dominant tonality is disturbed slightly by a decorative, modu­
lating sequence only in the third movement of Sonata No. 5 and the first
movement of Sonata No. 6. In the two sonata form movements set in a
minor key, the second theme group of the first movement of Sonata No.
2 begins in the relative major and by means of a sequential passage
shifts to the dominant minor; the second theme group of the second
movement of Sonata No. 3 remains entirely in the relative major key.

The development sections are all modulatory although the
development section of the third movement of Sonata No. 4 has a
somewhat static quality about it as it is set in only two keys - the
dominant and the relative minor of the tonic. A partial statement
of the opening theme, in the dominant key, occurs at the beginning
of the development in five of six movements set in a major key - the first movement of Sonata No. 1, the first and third movements of Sonata No. 4, and the first movements of Sonata No. 5 and Sonata No. 6.

No definite plan governs the treatment of the recapitulation. In all cases, however, the recapitulations are abbreviated as a complete restatement of the material as presented in the exposition is not used. The recapitulations of the sonata form movements of Opus 1 are treated as follows:

First movement, Sonata No. 1 - based on the second theme group plus one additional measure.

First movement, Sonata No. 2 - based on the second theme group; reflects the two-key setting as found in the exposition.

Second movement, Sonata No. 3 - begins with the first theme group plus transition, continues with material from development, rounded off with a new cadential formula.

First movement, Sonata No. 4 - based on a shortened version of the first theme group, extended by material from the development and concluded by a cadential formula similar to that found in the exposition.

Third movement, Sonata No. 4 - based on a shortened version of the first theme group, no transition, and the complete second theme group.

First movement, Sonata No. 5 - based on a shortened version of the second theme group with the thematic ideas rearranged.

Third movement, Sonata No. 5 - begins with the transition and a partial statement of the second theme group; the closing measures are based on new passage-work ideas though constructed similarly to those concluding the exposition.

First movement, Sonata No. 6 - begins with the transition followed by the second theme group with one section modified.
Only two slow movements, those found in Sonatas Nos. 2 and 5, in ternary form, are not sectionalized by repeat signs. The two slow movements in rounded binary form, in Sonatas Nos. 1 and 4, are of the type in which the first part of the theme reappears in the second section. Tonally, the slow movement of Sonata No. 5, in ABA' form, is exceptional as the return of the principal idea in Part A' does not occur in the tonic key of B-flat major but in C minor. A modulation to E-flat major also occurs before the tonic key is presented in the closing cadential phrase.

The concluding movements of Sonatas Nos. 1, 2, 3 and 6, not in sonata form, are written in a moderate tempo and are labeled, Tempo di Minuetto, Allegretto, Grattioso and Andante. The Tempo di Minuetto movement, in three parts (ABC), is not sectionalized by repeat marks like the usual minuet movement found in works of the Classical period. The contrasting middle section is also not a trio, but is labeled, Minore e piano. The Minore section does not remain exclusively in the minor mode but also shifts to the major. Unlike the classical minuet, the third section, Part C, is not a Da capo repeat of Part A nor a varied repetition as stated by La Laurencie. The thematic material is quite distinctive and much more ornate. In the Allegretto, a rondo, while the contrasting sections differ tonally from the main theme, only the final contrasting section introduces any startling rhythmical change. The Grattioso and Andante movements are sets of brilliant variations used as vehicles to display various facets of a violinist's technique. Both themes are set in binary form from which the variations do

13 La Laurencie, L'Ecole française, II, 318.
not deviate. Each variation is based on a specific melodic motive or rhythmic figure which characterizes the variation. At least one variation is written in double-stops.

The melodic writing of the fast movements is characterized by the usual galant traits such as the frequent use of the trill, designated by a cross (+), the short trill in particular, lower and upper appogiatures, series of eighth- and sixteenth-note triplets and various dotted rhythms, particularly the "Scotch snap". (All of these characteristics are exemplified in the third movement of Sonata No. 4.)

Double-stops are prominent in Variations 8 and 9 of the third movement of Sonata No. 3 and Variation 4 of the third movement of Sonata No. 6. A limited use of double-stops is found in the first movements of Sonatas Nos. 2, 4 and 5 and in the third movements of Sonatas Nos. 4 and 5. In the third movement of Sonata No. 1, Tempo di Minuetto, upper and lower pedal points are incorporated in the violin line to reinforce the sonority. This reinforcing of the sonority is also supplied by three-note chords used in the initial theme of the opening and closing sections of the above menuetto movement and by four-note chords used in the opening theme of the first movement of Sonata No. 4.

The slow movements are lyrical pieces not highly ornamented. Except for the trill, melodic embellishments, more prevalent in the slow movements of Sonatas Nos. 2 and 4, are written out and add to the expressiveness of the melodic line. The slow movement of Sonata No. 3, the opening Adagio, is unusual as it is written entirely in double-stops. These are also very prominent in the longer, slow movement of Sonata No. 6.
Although considerable use is made of seventh chords, especially secondary dominants and occasionally incomplete ninths, the harmonic vocabulary, with its stress on the primary chords, is conservative throughout the six sonatas. The appearance of secondary dominants often results in chromatic coloring being added to both the violin and bass line - to the latter when the chords occur in first inversion. Notable short passages of chromatic writing are found in the second movement of Sonata No. 3 (Ex. 36), the first and second movements of Sonata No. 5 (Exx. 56, 61) and the chromatic scale fragment found in Variation 6 of the last movement of Sonata No. 6 (Ex. 83). An augmented sixth chord occurs in measure 9 of the slow movement of Sonata No. 2 (Ex. 26), and a Neapolitan sixth is found in measure 63 of the last movement of Sonata No. 4 (Ex. 53). In each case, this is the only use of these chords. The cadential formula II$ - I^6 - V - I$ is frequently used to confirm the tonality of a passage. Only full and half cadences are found in Opus 1, except in one instance where a deceptive cadence occurs, in measure 3 of the slow movement of Sonata No. 5 (Ex. 61).
Violin Technique

In Opus 1, the writing for the violin falls within the first seven positions, the range being G to a\(^3\). The bulk of the writing, however, is mainly in the first three positions and is concentrated on the upper three strings. Sonatas Nos. 2 and 5 remain entirely within the first three positions (G to d\(^3\)). The range of Sonata No. 1 is G to f-sharp\(^3\), which normally covers five positions, but the specific fingerings added in measures 75 and 76 and the similar measures 83 and 84 of the third movement require an ascent to sixth position on both the A and E strings.

Ex. 86. Sonata Op. 1, No. 1, III, m. 75-76.

In general, there is very little fingering added by the composer, as much of it can be determined by a competent violinist. When specific fingerings do appear, Gaviniés has tried to exploit additional string colors. In most cases, the passage becomes more complicated, and greater agility is required of the bow arm. The above and following example illustrate this point.

Ex. 87. Sonata Op. 1, No. 4, III, m. 32-33.

Fifth position is required in Variation 6 of the last movement of Sonata No. 3 (Ex. 44). In Variation 4 of the same movement, Gaviniés has added fingerings which require the use of half position. This is the only instance where fingering in half position is specified.
In the third movement of Sonata No. 4, the passage-work ascends to the seventh position. (The following example also includes a measure with specific fingering added by the composer).

The high also appears in the brilliant, final variation (No. 7) of the last movement of Sonata No. 6 but can be reached with an extension from fifth position (Ex. 85).

Although the greater part of the violin writing lies within the first three positions, much of the passage-work requires a clean left-hand technique plus an excellent command of the bow. Some of the more demanding passage-work is based primarily on arpeggiated and broken-chord figuration including the skipping of strings. Typical passages are illustrated by the following examples.
In general, careful attention has been paid to the marking of the diverse bowing articulations found throughout the six sonatas of this opus. Besides the various legato groupings, a short vertical line over or below a note (↑) is used to indicate single bow strokes. L'Abbé le fils, in his *Principes*, states that notes marked in this way "doivent être détachées." However, he does not describe the manner in which these bow strokes should be played. Another bowing, indicated like staccato in present-day printing (↑↑↑↑) and called *le coup d'archet articulé* by L'Abbé le fils, is found occasionally (Ex. 8). L'Abbé le fils indicates that with this bowing each note should be articulated with perfect equality when played either up- or down-bow.  

The proper bowing of only two passages, written in double-stops and contrapuntal in character, is somewhat ambiguous as single or changing bow strokes are indicated against a sustained note (Exx. 59, 75).

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14 L'Abbé le fils, *Principes*, p. 3.  
CHAPTER V

SIX SONATAS FOR VIOLIN AND BASSO CONTINUO, OP. 3

The second collection of six sonatas, Op. 3, by Gavinies appeared in 1764, and its sale by the composer was announced in the Mercure de France.\(^1\) The original title-page reads as follows:

\[
\text{SIX / SONATES / A / Violon Seul Et Basse / PAR /}
\]
\[
P. \text{ GAVINIES / IIIe OEUVRE / Gravé par Melle Vendôme}
\]
\[
\text{chez M. Moria / Prix 9 livres / A Paris / Chez}
\]
\[
\text{l'Auteur / Et aux Adresses ordinaires / A.P.D.R. /}
\]
\[
\text{Imprimé par Richomme.}^2
\]

The Sieber edition appeared around 1780. The title-page reads as follows:

\[
\text{SIX / SONATES / A / Violon Seul Et Basse / PAR /}
\]
\[
P. \text{ GAVINIES / IIIem OEUVRE / Gravé par Melle Vendôme}
\]
\[
\text{Chez M. Moria / Prix 9/4. / A PARIS / Chez L'Auteur}
\]
\[
\text{rue St Thomas du Louvre / Le St Sieber rue St Honoré}
\]
\[
\text{à l'hôtel D'Aligre / AVEC PRIVILEGE DU ROY}^3
\]

---

\(^1\)Mercure de France, February, 1764, p. 165.


\(^3\)A copy of this edition is held by the Music Library of the University of Michigan. See Karlheinz Schlager, comp., Einzeldrucke vor 1800, Repertoire international des sources musicales; Internationales Quellenlexikon der Musik; International Inventory of Musical Sources, Vol A/1/3 (5 vols. to date; Kassel and Basel: Bärenreiter, 1971- ), p. 173.
A copy of this edition in the Hirsch Library has an "Augte. Le Duc" label pasted over the original imprint.¹ (See Plate IX for a reproduction of the title-page.)

SIX
SONATES
A
Violon Seul Et Base
PAR
P. GAVINIES
IIIe OEUVRE
Grave par M. Vandon et M. Martin
Paris 9e!

A PARIS
A Paris chez Aug. Le Duc Editeur et Marchand de Musique Rue de la Loi 263,
près cette Faydeau.
Instruments de Musique a Véndre et a Louer.

Title-page, Gavinies Sonatas, Op. 3 (Sieber edition with "Augte. Le Duc" label)
Sonata Op. 3, No. 1

Allegro  \hspace{1cm} A major  \hspace{1cm} \frac{2}{4}  \hspace{1cm} \text{Sonata form}

Adagio  \hspace{1cm} E major  \hspace{1cm} \frac{3}{4}  \hspace{1cm} \text{Rounded binary form}

Presto  \hspace{1cm} A major  \hspace{1cm} \frac{3}{8}  \hspace{1cm} \text{Sonata form}

Tonal scheme: First movement

\begin{align*}
1 & \quad 11 \quad 17 \quad 24 \quad 37 \quad 43 \quad 47 \quad 49 \quad 59 \quad 65 \quad 72 \quad 84 \\
\begin{align*}
A & \quad E & e & E & b & E & A & a & A
\end{align*}
\end{align*}

\textbf{Allegro.} - The first movement is in sonata form with two repeated sections of thirty-six and forty-eight measures.

The first theme group consists of a six-measure phrase of which the structure is $2 + 2 + 2$ ($aa'b$). The phrase ends with a full cadence.

\begin{ex}
\textit{Sonata Op. 3, No. 1, I, m. 1-6.}
\end{ex}

The transition is comprised of two contrasting phrases of new thematic material. The first phrase, marked \textit{piano}, consists of the repetition of a two-measure sub-phrase based entirely on dominant harmony. The second phrase, marked \textit{forte}, is six measures long. The first four measures, sequential in structure, feature a descending, staccato scale fragment and modulate to half cadence in $E$ major. The last two measures, based on a descending arpeggio figure, are a \textit{forte} affirmation of the dominant of the dominant key.
After this emphasis on the new dominant chord, the second theme group opens softly (marked piano) and unexpectedly in the key of the dominant minor. The first six measures, leading to a half cadence, are a modified sequence based on a two-measure melodic pattern. The continuo is delayed a measure and does not participate in the sequential pattern established in the violin part.

Ex. 93. Sonata Op. 3, No. 1, I, m. 17-23.

The sudden forte outburst in the violin (m. 23) establishes the major mode. The nine measures of passage-work in sixteenth-note triplets slurred in threes, treated sequentially, lead to a deceptive cadence. The closing four measures, borrowing elements from the transition, conclude the exposition with a full cadence in the dominant major key.

The development begins with a dominant statement of the first theme group. Two phrases, based on material drawn from the piano phrase of the transition, follow. The first phrase is in B minor; the second phrase modulates, via E major, to a half cadence in C-sharp minor. The final eight measures of the development remain in C-sharp minor. There is no dominant preparation of any kind for the recapitulation. The first six measures of the final eight, sequential in structure, are based on passage-work in sixteenth notes and arrive at a deceptive cadence. A two-measure cadential extension, introducing sixteenth-note triplets, is related thematically to the preceding two measures and closes the development with a full cadence.
In the recapitulation, the second theme group follows directly after the first theme group since the entire transition is omitted. As in the exposition, the first seven measures of the second theme group are in the minor mode. The concluding measures are in the tonic key of A major.

Tonal scheme: Second movement

\[
\begin{array}{cccccccc}
\text{I} & \text{II} & \text{III} & \text{IV} \\
\text{E} & \text{B} & \text{F#} & \text{E} \\
\end{array}
\]

Adagio.- The slow movement, in E major, is a short piece of placid, easy-flowing music. The simplicity of the music is enhanced by the uncomplicated diatonic writing, both in the melody and the harmony.

Ex. 94. Sonata Op. 3, No. 1, II, m. 1-4.

The form is rounded binary with each half containing two four-measure phrases. The modulation to the dominant in the second phrase of the first half is noteworthy since the key is B major -- a tonal area used rather infrequently.

The second half begins in F-sharp minor, the dominant minor of B major, with a new, two-measure idea which is repeated a step lower in
the tonic key of E major. The final phrase is a restatement of the concluding phrase of the first half in the tonic key. This analysis is in disagreement with La Laurencie who states that "le theme... onduler de la tonalité principale à celles de la dominante, de la médiane et de la sous-dominante."  

Tonal scheme: Third movement

Presto.- While the overall organization of the last movement is sonata form, certain Baroque traits and processes are present. The most notable are a more melodic bass line, a fast harmonic rhythm and a melodic tendency to expand through the sequential or free repetition of short, melodic motives. In the exposition, the obvious cadence in measure 12 and the change to longer note values in measures 13 to 16 negate the possibility of a continuous, spun-out melodic line.

The first theme group is an extended twelve-measure phrase which acquires its length by means of sequence and repetition. Sixteenth notes, mainly with the articulation ††††††† are its principal feature.

The transition has two parts. The first part (measures 13-16) consists of the repetition of a two-measure unit which slows the motion to eighth notes and introduces a change of mode (A minor). The continuo line alternates similar and oblique motion with the top line of double-stops in the violin part, while the lower line is a dominant pedal. The augmented sixth chord on the second beat of measures 14 and 16 adds chromatic flavoring.

The second part of the transition, ten measures long, returns to A major and reintroduces sixteenth notes. The first measure, related to measure 5, is followed by three, freely sequential measures which modulate to the dominant. A strong full cadence in the new key is
delayed by a four-measure cadential elaboration based on a new, two-measure pattern in which an ascending scale fragment alternates with a repeated note. Its repetition is varied with new harmony and a different continuo line.


Overlapping occurs at the cadence, and the sixteenth-note figuration of the transition continues uninterruptedly into the dominant key area. Although the figuration is different, no clear-cut or contrasting idea marks the second theme group. After three measures of passage-work supported by an ascending, sequential bass-line, the remainder of the second theme group consists of the repetition of a two-measure pattern followed by a four-measure pattern varied slightly and repeated an octave lower.

The development continues the passage-work in sixteenth-notes found in the exposition. Instead of the usual dominant key, the second half begins with a six-measure phrase in B minor. The following twelve measures, leading to the recapitulation, are modulatory. The first four measures, a two-measure unit repeated, are in F-sharp minor, the next four, treated sequentially, pass from F-sharp minor through B minor to A major, the tonic. The final four measures, freely sequential, lead to a half cadence in the tonic key.
The abbreviated recapitulation omits the first theme group and begins with the four-measure, minor phrase of the transition. The second part of the transition is modified to allow for a natural continuation in the tonic key. The first four measures happen to be the same as measures 5 to 8 of the first theme group. The remainder of the movement is a restatement, in the tonic key, of the second theme group as presented in the exposition.
Sonata Op. 3, No. 2

Allegro  B-flat major  4  Sonata form
Adagio  G minor  2  Sonata form
Presto  B-flat major  2  Sonata form

Tonal scheme: First movement

Allegro. - The opening movement is made up of two sections of approximately equal length, thirty and thirty-four measures, respectively.

The first theme group consists of two six-measure phrases. The first phrase, leading to a full cadence, divides into two-measure units with an abb design and is strongly diatonic.


The second phrase, patterned in two-measure units, introduces a few chromatic inflexions and concludes with a half cadence.
The transition is ten measures long and remains in the tonic key until the final two measures where a sudden modulation to the dominant occurs. The first four measures are based on triplet figuration while the last six give prominence to "Scotch snap" figures.

The second theme group is very short -- a mere eight measures. In the initial five-measure phrase, a new dotted figure, embellished with a trill, is introduced but not pursued. The final, three-measure phrase, opening piano and ending forte, is cadential and only affirms the dominant key.

A new idea, retaining the rhythm of the first measure of the first theme group, opens the development in the dominant but quickly leads to a full cadence in the tonic. The following eight measures, partly sequential, continue in B-flat major and proceed, via two measures in G minor, to a half cadence in D minor. Now there follows, in D minor, an unexpected statement of the first phrase of the first
theme group. An ascending chromatic inflexion (measure 48) in the violin, marked pianissimo, leads to a single statement of part "b" of this first phrase in the tonic key. Through this subtle procedure, the music arrives at the abbreviated recapitulation.

Ex. 100. Sonata Op. 3, No. 2, I, m. 48-50.

The recapitulation proceeds with the second phrase of the first theme group. The entire transition is omitted, and the movement ends with a slightly modified restatement of the second theme group.

**Tonal scheme: Second Movement**

Adagio.- The second movement, sixteen measures long, is in simple binary form. Each section consists of a regular eight-measure period and is not repeated. The melodic line is supple and expressive with a range of a minor tenth ($g^1 - b\flat^2$). Thirty-second notes are a principal feature. Both phrases of the first section open with the
same thematic material. The first phrase leads to a full cadence in the tonic; the second modulates to a full cadence in the relative major key of B-flat.


The first phrase of the second section, partly sequential, returns to the tonic key. The third measure of the phrase makes use of the thirty-second notes found in measure one. The concluding phrase, based on new thematic material, affirms the tonic tonality and leads to a full cadence.

Tonal scheme: Third movement

Presto. - The last movement is in sonata form. Each repeated section is forty-four and sixty-four measures long, respectively.

The first theme group, ending with a full cadence, is ten measures long and subdivided into two parts by a weak plagal cadence,
In measure 5. An uncommon feature found in the opening two measures is the three against two rhythm (the triplet figure in the violin against the broken octave in eighths in the continuo part). Triplet figuration becomes prominent in the second half.


The transition, due to its brevity (six measures), is not smooth. It opens interestingly with an imitative passage between the violin and bass line but abruptly modulates to a full cadence in the dominant key, F major.

The second theme group, consisting of twenty-eight measures, comprises two-thirds of the exposition. Except for two beats, where the dotted figure, \( \frac{3}{4} \), is used, the second theme group is based entirely on triplet figuration similar to that found in the first theme group.

Formally, the second theme group divides conveniently into three parts. The first part, IIIa, consists of four measures (a two-measure melodic pattern repeated).
The second part, IIb, twelve measures long, contains the surprising harmonic progression, $V_7 - I_b3 - N6$ of $V - V$, over a dominant pedal. An interesting succession of seventh chords follows (measures 25 to 29).

The final chord of the cadence marks the beginning of the third part, IIIc, which consists of a new eight-measure phrase (a four-measure unit repeated) plus a four-measure cadential formula.

The development begins with a complete statement of the first theme group in the dominant key. The remainder of the development is modulatory and based on triplet figuration similar to that found in the exposition. After a six-measure phrase in C minor, the music proceeds sequentially through B-flat major and A-flat major (triplets and eighth notes are alternated between the violin and the bass line) to reach G minor.
The concluding eight measures of the development remain in G minor and end on an extended full cadence. The violin line descends mainly by step from a high b-flat to the open G string at the cadence.

An abbreviated recapitulation is used as both the first theme group and transition are omitted. Before the second theme group is presented in the tonic key to round off the movement, an unusual procedure is employed. Part IIa of the second theme group is inserted in the dominant key. Its function is not clear, but this insertion of part IIa may be interpreted as having dominant function and is included as part of the recapitulation.
Sonata Op. 3, No. 3

Allegro ma cantabile  G minor  \( \frac{2}{4} \) Sonata form
Adagio Cantabile     G major   \( \frac{3}{8} \) Rounded binary form
Presto               G minor   \( \frac{2}{4} \) Sonata form

Tonal scheme: First movement

Allegro ma cantabile. - The first movement, divided by repeat marks into two equal sections of thirty-two measures, is in sonata form. Formally, the movement is unusual due to the reversal of melodic elements of the first theme group.

The first theme group consists of four, four-measure phrases. In outline, the phrase sequence is as follows: \( a + b + a' + c \). The first eight measures constitute a regular period in which the first phrase cadences on the tonic and the second phrase on the dominant. Both phrases give prominence to dotted rhythms. The first phrase is also characterized by the dynamic markings found in the first two measures.

The next phrase appears to be a varied repetition of the first phrase, but instead, leads to a full cadence in the relative major key of B-flat major.


The following four measures (a two-measure unit repeated) affirm the new tonality and lead to another full cadence. A new six-measure phrase, beginning in the home key of G minor, functions as the transition and modulates to a half cadence in the dominant key, D minor.
The incipit of the first theme group, transposed to the dominant minor, opens the short second theme group. Three measures of new thematic material follow, are repeated but altered to end with a rising, thirty-second-note figure (the alternation of a D minor melodic scale and a repeated d") which leads to a two-measure cadential extension.

The development begins with the opening measures of the first theme in the relative major key of B-flat. The third measure is altered to permit a modulation to C minor. A two-measure unit is repeated and leads to a full cadence. The six-measure transition,
transposed to provide a modulation from G minor to the tonic key of G minor, is used to prepare the recapitulation.

An abbreviated recapitulation follows. It begins with the third phrase of the first theme group with its modulation from G minor to B-flat major, but a two-measure extension quickly returns the tonality to the tonic key. At the cadence, a rising, extended scale-passage in thirty-second notes leads to the second phrase of the first theme group. The phrase sequence of the first theme group as it appears here is: a' + ext. + b. No transition is used, and in the second theme group, the incipit of the first theme group is also omitted. Since the mode is already minor, no adjustments are necessary, and the remainder of the second theme group is a restatement of the same material found in the exposition.

Tonal scheme: Second movement

\[ \text{Tonal scheme: Second movement} \]

\[ \text{G} \quad \text{D} \quad \text{A} \quad \text{G} \]

\textit{Adagio cantabile.} - The second movement, written in the tonic major, is in rounded binary form. Each half has sixteen measures, but they are not divided by repeat marks. In general, the violin part is quite florid with the turn as the principal embellishment.
The first eight measures, are a regular period in which the first phrase leads to a plagal cadence and the second ends on a full cadence. 


(The first measure of each subsequent eight-measure unit is based on the rhythm of the opening measure, including the turn). The next eight-measure phrase modulates to D major and arrives at a full cadence. The final chord, however, is minor. A descending, sixteenth-note figure in the bass line leads into the second half of the movement.

The first four measures, based on the repetition of a two-measure melodic pattern, utilizing the opening motive, are freely sequential and pass from A major to G major. Four additional measures affirm the tonic key and conclude with a half cadence. The following four measures are based on the second phrase of the opening period with only the cadence modified. The concluding four measures are cadential and introduce a modal inflexion in the second last measure.
Presto.- The last movement, in the tonic key of G minor, is in sonata form. The first repeated section has forty-two measures. The second section, with an expanded development and an abbreviated recapitulation, has fifty-six measures.

The first theme group, twelve measures long, consists of a four-measure phrase (a two-measure unit repeated) and an overlapping eight measure phrase (a four-measure unit repeated). The first phrase is highlighted by the initial two-octave (g-g²) leap. The second phrase begins with an ascending broken chord figure which appears later in the second theme group and in the development. In the repetition, the broken chord figure is embellished with a lower appoggiatura chromatically altered three times to be a minor second away from the main note.
The structure of the transition, sixteen measures long, is based on a succession of different ideas grouped in two- and four-measure units. The first four measures, in G minor, are related, thematically and rhythmically, to the opening phrase of the first theme group, but the two-octave leap has been reduced to a minor seventh. The following four-measure phrase, plus an exact repetition, proceed to B-flat major, but due to the sequential character of this passage, the new tonality is not firmly established. The rhythmic activity is reduced in both the violin and continuo parts. The violin has eighth-notes embellished with a lower appoggiatura, in some cases, chromatically altered to be a half step away from the main note. The continuo descends in half notes from the sub-dominant to the tonic.
In the concluding four measures, sixteenth notes return to the violin part while the preceding bass line, in half notes, appears in diminution, in quarter notes, before arriving at the half cadence in B-flat major.

The second theme group, entirely in the relative major key, B-flat major, consists of a succession of various, two-measure ideas. The first is a sixteenth-note passage in which a melody note alternates with a repeated note. The passage, played twice, is written over a tonic pedal, marked *Tasto solo*, but figures are included. The ascending, broken chord figure of the first theme group follows. Four measures (a two-measure unit repeated), employing the "Scotch snap" with a lower appoggiatura, lead to a full cadence. A two-measure cadential extension affirms the key of B-flat major.

Except for the fifth and sixth measures which reintroduce the broken chord figure of the first theme group, the development is based on new thematic material. The harmonic scheme has the first eight measures in B-flat major, and the remainder of the development in D minor. Periodic structure, similar to that found in the exposition, prevails. The first two periods consist of two four-measure phrases of which the antecedent phrase, concluding with a full cadence, is
always a two-measure unit repeated. The consequent phrase ends witha half cadence. The third period is similar in structure, but the
consequent phrase ends with a deceptive cadence (m. 65-66).


\[\text{Music notation}\]

The latter phrase is repeated with the cadence altered to end on a tonic
chord. A four-measure tonic pedal (in D minor), with violin figuration
related to the opening phrase, becomes a two-measure dominant pedal
(in the tonic key) and leads without a pause into the recapitulation.
The pedal is marked Tasto solo, but figures are again included (mea-
sures 71-76).


\[\text{Music notation}\]

The recapitulation begins with the second phrase of the second
theme group. No transition is necessary as the cadence is altered to
lead directly to the second theme group. The latter is the same as in
the exposition but with only slight changes to present it in the minor
mode.
Sonata Op. 3, No. 4

Allegro moderato  D minor  $\frac{4}{4}$  Sonata form
Grave  D minor  $\frac{6}{4}$  Binary form
Allegro  D minor  $\frac{3}{4}$  Sonata form

Tonal scheme: First movement

Allegro moderato.- The first movement, with two repeated sections of thirty-eight and forty-two measures, is in sonata form with a very unusual scheme of key relationships.

The first theme group consists of two, dynamically contrasted, six-measure phrases -- the first, piano, the second, forte. The first phrase, partly sequential, is subdivided into three two-measure units and leads to a full cadence. In the violin line, two intervals, the octave and the seventh, are prominent. The bass line ascends conjunctively, in long notes, from the tonic to the dominant before dropping off at the cadence.

Ex. 115. Sonata Op. 3, No. 4, I, m. 1-6.
The second phrase, highlighted by broken chord figures over three strings, opens with a two-measure digression to G minor. The return to the tonic key leads to a half cadence.

Ex. 116. Sonata Op. 3, No. 4, I, m. 7-12.

The six-measure transition, beginning like the first theme group, is freely sequential and modulates to a half cadence in the relative major key of F major.

A four-measure, bariolage passage in sixteenth notes, over dominant-tonic harmony, opens the second theme group and proceeds to a measure of ascending triplets, chromatically colored, and a full cadence.

Two transition-like measures, with a bass line ascending chromatically from C to E in half notes, lead to a half cadence in the dominant minor, A minor. The opening motive of the first theme group introduces a new arpeggiated figure in the violin. Both are repeated.


Four quasi-sequential measures lead to the four cadential measures affirming the dominant minor key. Here is an instance where the second theme group is found in two different key areas.

There is no development section in this movement. A single four-measure phrase, beginning in the tonic and modulating to a full cadence in G minor, precedes the recapitulation. The bass line, nine notes descending by step, is unusual.

Ex. 119. Sonata Op. 3, No. 4, I, m. 39-42.

Instead of firmly establishing the tonic key, the recapitulation continues in G minor since it begins with the second phrase of the first theme group. Only in the third measure is the tonic key of D
minor introduced. Also, the transition, lengthened from one to two, six-measure phrases, does not aid in the establishment of the tonic key. The first phrase, similar to that found in the exposition, is altered and permits a modulation back to G minor. The second phrase, freely sequential, passes through D minor to B-flat major. The tonal instability of the recapitulation is manifested also in the second theme group. In the restatement of the material found in the exposition the second theme group continues in B-flat major. Only the concluding twelve measures are in the tonic key. (The key relationship of B-flat major to D minor corresponds to that of F major to A minor found in the exposition.)

Tonal scheme: Second movement

Grave.- The second movement, also in the tonic key, has two repeated sections of sixteen and eighteen measures. The form is rounded binary.

The first section consists of two regular periods. In the first period, the first phrase is based on the repetition of a two-measure rhythmic pattern. The first measure is stated by the violin alone, and the delayed entrance of the continuo results in an overlapping at the first cadence.
In the second period, the first four-measure phrase, based on the sequential treatment of a two-measure motive, modulates to the dominant. The second phrase contains an accompanimental motive, in the violin part and leads to a strong, full cadence in the new key.

The second section returns to the tonic key. The first period of this section is based on new thematic material although the first measure, as in the opening phrase, is played by the violin alone and begins with the same rhythmic motive. The next period reintroduces the last eight measures of the first section but in the tonic key. The final chord is altered to form a deceptive cadence which leads to a two-measure cadential extension with a full cadence. A fermata in the penultimate measure allows for a cadenza.
Allegro.- The last movement is in sonata form. There are several features of the form, especially in the thematic organization and in the key relationships, which are unique to this movement.

The first theme group consists of two, almost identical, eight-measure phrases -- the first in D minor, the second in F major. The phrases are subdivided into four two-measure units. The first unit is played by the violin alone. The second and third are identical except that in the latter the continuo line is an octave lower. The fourth unit is cadential, and double-stops are added in the violin part.

Ex. 121. Sonata Op. 3, No. 4, III, m. 1-16.
The transition, in four parts, is lengthy and sectional. The first part, eight measures long and marked pianissimo, begins as a modulating sequence and passes through B-flat major, C major to D minor. There are double-stops in the violin part, and the exchange of a descending, syncopated figure between the upper and lower voice, produces a passage of imitation (measures 17-20). The third transposition of the pattern, in D minor, is altered to conclude with a cadence and then is repeated with the violin part an octave lower without the syncopation. The last two measures, labeled "x", reappear at the end of the exposition.


The second part of the transition is a four-measure phrase, based on a descending, dotted figure, with the first half of the phrase played by the violin in sixths. There is a modulation to a half cadence in the dominant key, A minor. The second theme group might be expected to follow here, since the dominant minor is often used by Gavinies as a contrasting key, but this is not the case. The third part of the transition, a modulating sequence, follows. A new, two-measure motive, played again in sixths by the violin, proceeds from A minor, via F major, to D minor. The fourth part of the transition, six measures
of new thematic material, modulates and leads to a full cadence again in the dominant key of A minor. (In the recapitulation, these same six measures, transposed and in a new context, lose their modulatory function).

A contrasting theme, or even a strong tonal area in the dominant minor key, does not follow. The second theme group consists of only a repeated four-measure phrase which is not convincing in its affirmation of the dominant minor key. The first two measures of the phrase are based on the D minor measures of the transition, labeled "x."

Only the final two measures are left to affirm the A minor tonality.


The development begins with a six-measure phrase related to the opening six measures of the first theme group. The first two measures are a dominant version of the unaccompanied violin motive, but the following four measures are in the tonic key of D minor. A four-measure phrase in F major, freely sequential and utilizing "Scotch snap" figures, follows. The subsequent eight measures, partly sequential, pass through B-flat major and back to F major again. The second and third parts of the transition, reversed and transposed to proceed from F major, through D minor, B-flat major, G minor, to a half cadence in D minor, are used to prepare the return of the first theme group in the recapitulation.
A very abbreviated recapitulation is used. The first theme group consists of only the first six measures of the opening phrase. A transposition of the last six measures of the transition follows and leads to a full cadence in D minor. The second theme group is the same as the concluding eight measures of the exposition but transposed to the tonic key. The elimination of the modulatory parts of the transition (the two used in the development) give these last eight measures, now in a new context, greater tonal stability.
Sonata Op. 3, No. 5

Allegro G major $ 4 $ Sonata form
Andante C major C Binary form
Tempo di Minuetto G major $ 3 $ Ternary form - ABA

Tonal scheme: First movement

Allegro. - The first movement, in sonata form, is divided by a repeat sign into two sections of fifty-three and sixty-four measures.

The first theme group consists of fourteen measures: a six-measure phrase (subdivided into two-measure units forming an abba structure) and a complementary phrase of eight measures (a four-measure phrase repeated, the second time an octave lower and played piano).

The first phrase concludes with a full cadence, the second with a half cadence. Both phrases are characterized by a short, sixteenth-note triplet figure and dotted rhythms.
The eight-measure transition, based on new thematic material, leads to a half cadence in the dominant key of D major. The first four measures, a two-measure unit repeated, introduce a new rhythmic pattern while the last four measures revert to the dotted figure, used in the first theme group.

The second theme group, thirty-one measures long, remains entirely in the dominant key and consists of three phrases of which the first two are based on a succession of differentiated, two-measure ideas, many extended by repetition. The first phrase, IIa, has an a-a-b-b-c structure. The first idea (unit a), not used in the recapitulation, provides a rare example of thematic interplay between the bass line and the violin part, including the alternation of sixteenth notes and sixteenth-note triplets.
Dotted rhythms are found in unit b while unit c, which is cadential, introduces an ascending, triplet figure which leads to a deceptive cadence measure 32).

Due to a held note in the violin part and the melodic continuity of the bass line, the second phrase, IIb, flows directly out of the first. The structure of the second phrase is abbecc, also grouped in two-measure units. The dotted figure, $\frac{1}{4}$, becomes more conspicuous, and a noticeably faster, harmonic rhythm is seen in units e and d.

Unit d is related to unit c of the first phrase but is extended one measure to end on a full cadence. The active harmonic rhythm, begun in the previous phrase, is continued in the concluding phrase of the exposition, IIc, shown in the following example. This consists of a three-measure unit, repeated, plus a two-measure, cadential extension.
A dominant version of the opening phrase of the first theme group begins the second half of the movement and is followed immediately by a tonic statement of the same phrase. An early recapitulation might be expected but does not materialize as the music proceeds with a modulatory section. An eight-measure phrase, based on new thematic material, begins in C major and modulates to a half cadence in E minor. The next eight measures, having a design similar to the preceding phrase -- the first four measures are a repeated two-measure unit -- remain in E minor and are concluded with a full cadence. By means of a modulating sequence touching the keys of A major and D major, the following eight measures return to the tonic key of G major and lead to a half cadence.

An abbreviated recapitulation rounds off the movement. The first four measures of the transition lead directly to the ninth measure of the second theme group, transposed to the tonic. The remainder
of the movement is a transposition, in the tonic key, of the same material found in the exposition.

Tonal scheme: Second movement

\[
\begin{align*}
A & \quad x \quad y \\
B & \quad x \quad y \\
C & \quad G \\
G & \quad G \quad C
\end{align*}
\]

Andante. - The second movement is in the key of the subdominant, C major. The form is rounded binary, but the two halves are not set off by repeat marks.

The first half opens with two phrases, five and four measures long, in the key of C major. The first phrase concludes with a full cadence, the second with a half cadence. In the violin part the first phrase is fragmented by rests into short subphrases. The continuo joins the violin one measure late and proceeds in a steady flow of quarter notes - characteristic of the whole movement.

Ex. 128. Sonata Op. 3, No. 5, II, m. 1-5.

The second phrase, like the first, expands from the freely, sequential treatment of a one-measure motive. The concluding thirteen measures of the first half, consisting of three phrases of four, six and three
measures, respectively, are set in the key of the dominant, G major, and make greater use of sixteenth notes. Each phrase concludes with a full cadence.

The second half of the movement begins with the first three measures of the opening theme still in G major. A one-measure motive, treated sequentially, returns to the tonic key via D minor. The next four measures, in C major, are new material and lead to a full cadence. With only slight changes in the continuo line, the following nine measures are a tonic transposition of the six- and three-measure phrases (marked x and y in the tonal scheme) of the G major section in the first half. A four-measure cadential extension, partly sequential, closes the movement.

Tonal scheme: Third movement

Tempo di Minuetto.- The last movement is in ternary or ABA' form with the third section, Majore, a varied repetition of the first. The ternary design of the movement persists in each section. Thus, the overall scheme of the movement is aba - cdc - a'b'a'. Each section has forty-eight measures, and each part, sixteen measures.

The opening theme of Section A is a regular period with the first phrase ending on a feminine full cadence, the second, on a
masculine half cadence. The period is repeated with the second phrase adjusted to end on a full cadence. Dotted rhythms play a prominent part in the violin line.

Ex. 129. Sonata Op. 3, No. 5, III, m. 1-16.

The contrasting part consists of two different periods in the dominant key, D major. In the first period, there is ornamentation added in the violin line plus the use of lower pedals which, La Laurencie states, "suscitent des effets de vielle." The bass line moves in repeated eighth notes.

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The second period is really a four-measure phrase repeated with an adjustment at the cadence. The dotted figure of the preceding period is pursued, but the sixteenth notes are replaced by thirtyseconds. The figure is used in a quasi-sequential passage with double-stops employed on the dotted eighth notes. The third part is a literal repetition of the first part.

The second section of the movement, Minore e piano, is in the tonic minor, G minor, and has the same internal structure as the first section. The first part consists of the repetition of a regular period, the second part has two contrasting periods, and the third part is a repeat of the first.

The first part begins with a four-measure phrase which contains the sequential treatment of a two-measure motive with syncopation used in the first measure. The cadence is to the tonic. The second phrase, leading to a half cadence, gives prominence to the "Scotch snap." These eight measures are repeated with the cadential measures of the second phrase altered to permit a full cadence.
Ex. 131. Sonata Op. 3, No. 5, III, m. 49-56.

The initial phrase of the first period of this contrasting section consists of the sequential treatment of another two-measure motive. A modulation to B-flat major occurs. In the following four measures, a one-measure motive, based on the "Scotch snap," is introduced and is treated sequentially. The chromatic alteration of the first note on the first and third beats keep it always a half step away from the main note.


The second period also has two contrasting phrases. The first features an off-beat figure in the violin part. The second phrase, beginning with two, freely sequential measures, leads to a strong, full cadence in B-flat major.

Ex. 133. Sonata Op. 3, No. 5, III, m. 73-80.
The G minor section follows directly. The only changes occur in the first and third measures where the syncopation (\( \begin{array}{c} 4 \downarrow \uparrow \end{array} \)) is changed to an afterbeat figure (\( \begin{array}{c} 4 \downarrow \uparrow \downarrow \downarrow \end{array} \)).

As stated earlier, the Major section is a varied repetition of the first section. Overall, prominence is given to thirty-second note figuration, but in the identical, first and third parts, the outline of the thematic material is closely followed. In the opening phrase, multiple stops are also introduced in the second and third measure.

Ex. 134. Sonata Op. 3, No. 5, III, m. 97-104.

In the contrasting, middle section, the thirty-second-note figuration incorporates more frequent string crossings and also a wider range. As a result, the thematic outline is less evident. In the first period, the pedal notes, found in the first section, are retained only in the first two measures and then are replaced by the thirty-second-note figuration. The second period is based on arpeggiated figuration which follows the quasi-sequential pattern found in the first section and leads directly into the third part. The latter is a literal repetition of the first part.
Allegro - The first movement is in sonata form with two repeated sections of thirty-eight and forty-six measures. Two distinct ideas occur in the second theme group.

The first theme group consists of a period in which the first two and a half measures of the consequent phrase are identical with that of the antecedent. The first phrase ends on a full cadence, the second, on a half cadence.


The transition, eight measures long, is modulatory. It begins in the relative major key of A major, passes through F-sharp minor, D major and returns to A major. The first four measures are based on material.
related to the first theme. The second half of the transition is entirely new and leads to a half cadence in the relative major.

The second theme group remains entirely in the relative major key. The first idea consists of a six-measure phrase characterized by sixteenth notes. The first two measures are identical and include the "Scotch snap" on the second beat.

Ex. 136. Sonata Op. 3, No. 6, I, m. 17-22.

A repetition of the phrase follows. The second idea is a ten-measure passage, marked piano. The first four measures are based on a new two-measure motive which is repeated and gives prominence to "Scotch snap" figures. The next three measures, treated sequentially, alternate sixteenths and embellished triplets. The second measure of this passage (measure 34) contains an augmented second in the violin line and an augmented sixth chord on the second beat. Due to the sequential nature of the passage, the arrangement of the chord members is such that the characteristic interval of the augmented sixth is inverted.
to become a diminished third. This "inversion," however, does not destroy the identity of the augmented sixth chord.

Ex. 137. Sonata Op. 3, No. 6, I, m. 29-35.

The final three measures are an exact repetition of the last three measures of the first phrase of the second theme group.

The development opens with a four-measure phrase related to the antecedent phrase of the first theme group. (The first two measures, in the relative major key, are modified slightly and followed by a transposition of the third and fourth measures, in D major.) The next eight measures are a slightly altered transposition of the transition. These measures pass from D major to B minor, E minor and return to a half cadence in B minor. The B minor tonality is affirmed with a four-measure phrase of which the first two measures are based on the opening motive of the first theme group but supported with different harmony. The phrase ends with a full cadence. The following four measures, a two-measure unit repeated, return to the tonic key of F-sharp minor.
The passage consists of legato eighth notes, slurred in fours, crossing down and up over three strings and supported by dominant and tonic harmony. Two, freely sequential measures lead to the two concluding measures of this passage -- similar to the final two measures of the transition but transposed to the tonic key.

An abbreviated recapitulation follows. It consists of the entire second theme group set in the tonic key, F-sharp minor. With the change of mode, the "inverted" augmented sixth chord is found in the first measure of the sequential pattern.

Ex. 138. Sonata Op. 3, No. 6, I, m. 79-81.

Tonal scheme: Second movement
Adagio.- The second movement is in the relative major key of A major. The form is binary with each half set off by repeat marks. The first half consists of a balanced period. The initial phrase is comprised of two related sub-phrases, the first ending on a half cadence, the second, on a full cadence. The second phrase is in the dominant key of E major and concludes on a strong, full cadence. Dotted rhythms are prominent in both phrases.

Ex. 139. Sonata Op. 3, No. 6, II, m. 1-8.

The second half of the movement is entirely in A major and consists of twelve measures (4 + 8). While the initial four-measure phrase is related to the opening phrase of the first half, the eight-measure phrase is based on new thematic material. The ascending, staccato scale figure, in measure 18, is novel and adds to the charm of the movement. There is a first and second ending with the latter having a two-measure cadential extension. In the penultimate measure, a fermata over the $E_b$ chord allows for a cadenza.
Tonal scheme: Third movement, theme and variations

Aria Andante. - The third movement consists of a theme with eight variations. The structure of the theme is simple binary. Each half is a balanced period, and each is repeated. The antecedent phrase of the first period is in the tonic key of F-sharp minor. The contrasting, consequent phrase is in the dominant minor key of C-sharp minor. Both phrases conclude with full cadences.

The second period is entirely in the tonic key. Both phrases are based on new thematic material, but in the consequent phrase, the bass line is similar to that of the consequent phrase of the first period. In the variations, thematic similarity in the consequent phrases also occurs in the violin part. In Variations 1 and 2, the
final two measures are the same, while in Variations 3 to 8, the complete consequent phrase is the same.

The basso continuo line, printed only once, is unfigured, which permits some variety in the choice of harmony.

Ex. 141. Sonata Op. 3, No. 6, III, Theme, m. 1-8.

The variations are of the tune-embellishment type, popular during the Rococo period, but in this case, the contour of the theme is not readily apparent in any of the variations. Except for Variations 1 and 2, a characteristic melodic idea or rhythmic pattern is utilized throughout each variation in the nature of a miniature etude. In general, the melodic figuration of each variation is progressively more complex. The borrowing of a short melodic or rhythmic figure from one variation for use in the succeeding variation seems to bring an element of unity to Variations 1 to 4. Whether this is mere coincidence, the use of a common resource in variation writing, or a conscious awareness by the composer remains debatable.

In Variation 1, different rhythmic and melodic elements are combined with legato (two to eight notes slurred) and some detaché bowing. Most of these are introduced in the initial phrase of the first period. "Scotch snap" figures used in the fourth measure, are employed again in the similar, penultimate measures of each period.
The rising, three-note motive found in measure 3, with the bowing, \( \text{\textmusicalnote}\text{\textmusicalnote}\text{\textmusicalnote} \), becomes the basis for the first phrase of the second period.

In this latter phrase, some resemblance to the theme may be found.


Variation 2 is also based on notes of different values, combined with various specified bowings, and shows some rhythmic similarities to Variation 1. The first two measures are based on a dotted rhythm, \( \text{\textmusicalnote}\text{\textmusicalnote}\text{\textmusicalnote} \), and melodically, the skip of the octave on the first beat is an important feature. In the third measure, a thirty-second-note motive is introduced on the second half of each beat. In the fourth measure, the descending line of the seven, slurred sixteenth notes shows a thematic relationship to the opening measure of Variation 1. The second phrase of each period also reveals melodic and rhythmic similarities to material in Variation 1.

The first phrase of the second period is comprised of sixteenth-note figuration which reintroduces the skip, up and down, of the octave found in measures one and two. (The dotted rhythm is dropped.) Similar to Variation 1, the main notes of the theme, G-sharp, A, E-sharp, F-sharp, occur as the first note of each group of sixteenths in this phrase.

Variation 3 is a study in contrasts, both in dynamics, piano versus forte, and in articulation, legato versus staccato. The thirty-second-note motive found in measure 3 of Variation 2, has a prominent role in this variation. The motive is played piano and legato and is answered by various sixteenth-note figures, played forte and staccato. Variants of the thirty-second-note motive also occur. (See measures 3 and 6).

Ex. 144. Sonata Op. 3, No. 6, III, Var. 3, m. 1-8.

Variation 4 is a virtuoso study in thirty-second notes -- an expansion of the figuration begun in Variation 3. Except for the dotted rhythm in the first measure and changes at three cadences, the thirty-second notes are used continuously throughout the variation. The notes are slurred primarily in fours except at cadential points where détaché and a mixture of détaché and legato are introduced. Another feature is the necessity to play some of the passage work in
the higher positions on both the A and E strings. The C-sharp, in measure 6, is the highest note yet demanded of the violinist in any of the six sonatas of this opus or of Opus 1.


Variation 5 features the "Scotch Snap." The music ranges over all four strings (D, A, E, in the first half; G, D, A, in the second half) and disjunct motion predominates throughout the entire variation.

Ex. 146. Sonata Op. 3, No. 6, III, Var. 5, m. 1-4.

Except for the final note of each half, Variation 6 is written entirely in sixteenth-note triplets. The predominate bowing is but in the cadence measure of the first phrase, and the first, third and fourth measure of the second phrase of each period, the bowing is reversed to .

Ex. 147. Sonata Op. 3, No. 6, III, Var. 6, m. 1-4.
Variation 7 reverts to the note values found in Variations 1 and 2 and acts as a foil to the quick-moving variation that follows. The melodic range of this variation (e-sharp$^1$-g$^2$) is the narrowest of this set. No one rhythmic figure predominates as the following patterns, with their specific bowings - \(\quad\) are conspicuous.


Variation 8, the most brilliant of the set, is based entirely on thirty-second notes. While not set in the higher positions like Variation 4, a greater command of the bow is needed to manage the numerous string crossings. In addition, the passage work contains scales and arpeggiated figuration, and both détaché and legato bowing are employed.

Ex. 149. *Sonata* Op. 3, No. 6, III, Var. 8, m. 1-4.
SUMMARY

All of the sonatas of Opus 3 consist of three movements in the order fast-slow-fast. The first movements are all Allegros, with or without qualifying epithets, set in sonata form. The slow movements are in binary form - rounded binary in Sonatas Nos. 1 and 3. Sonata form is also used for the final movements of the first four sonatas. The first three are labeled Presto, a tempo marking not found in Opus 1; the fourth is an Allegro. The two remaining final movements are set in moderate tempos. The last movement of Sonata No. 5 is labeled, Tempo di Minuetto, and is in ternary form, or ABA'. The last movement of Sonata No. 6 is a theme and variations with the theme labeled, Aria Andante.

Compared to Opus 1, Opus 3 offers a greater variety of keys for the middle slow movements. Only the slow movement of Sonata No. 4 is set in the tonic key. The dominant is used in Sonata No. 1, the relative major in Sonata No. 2, the tonic major in Sonata No. 3, the sub-dominant in Sonata No. 5 and the relative major in Sonata No. 6. All concluding movements return to the tonic key. A collective listing of the keys and forms of the movements of the Sonatas of Opus 3 is found in the following table.
As in Opus 1, there is considerable variety in the length and nature of the first theme groups found in the sonata form movements. They vary from a six-measure phrase (first movement of Sonata No. 1) to a sixteen-measure passage consisting of four, four-measure phrases (first movement of Sonata No. 3). The latter is unusual in that the tonality shifts from the tonic key (G minor) to the relative major (B-flat). The return to the tonic key occurs immediately at the beginning of the transition and is followed by a modulation to the dominant minor, the key of the second theme group. There are two other instances where the tonic tonality of the first theme group is interrupted or disturbed. In the first movement of Sonata No. 4 a short digression to the subdominant occurs. In the third movement of the
same sonata, the complete first theme group, a balanced period, is repeated in the relative major key.

Compared to its presentation in Opus 1, the second theme group is handled in a more diversified manner in the sonata movements of Opus 3. Second theme group treatments are described below:

First movement, Sonata No. 1 - opens with a contrasting six-measure phrase followed by passage-work figures utilizing the sequence.

Third movement, Sonata No. 1 - primarily a new tonal area which incorporates the repetition of a two- and a four-measure unit.

First movement, Sonata No. 2 - very short, consists of two phrases (6+4), mainly a new tonal area.

Third movement, Sonata No. 2 - twenty-eight measures of passage-work in triplets extended in part by the repetition of two- and four-measure units.

First movement, Sonata No. 3 - ten measures long, begins with the incipit of first theme group but mainly a new tonal area.

Third movement, Sonata No. 3 - consists of a string of different two-measure units some of which are repeated.

First movement, Sonata No. 4 - consists of a succession of ideas initially set in the key of the relative major and ending in the key of the dominant minor.

Third movement, Sonata No. 4 - consists of a four-measure phrase repeated, mainly a new tonal area.

First movement, Sonata No. 5 - consists of a loosely organized mosaic of thematic ideas, frequently in two-measure units which are expanded by repetitions and extensions into a lengthy section of thirty-one measures.

First movement, Sonata No. 6 - consists of a six-measure phrase, featuring sixteenth notes, plus its repetition, and a contrasting lyrical phrase, marked piano; both phrases are extended by repetition, the second also by sequence.
In general, as in Opus 1, the first theme group consists of a clearly defined theme with obvious cadences and regular phrase structure. The second theme group, always a new tonal area, introduces thematic material different from the first theme group. Though more loosely organized, this section is also marked off by cadences. More often than not, the second theme group consists of a succession of ideas, in units of varying lengths, which are often based on routine passage-work figures. Repetition and sequence are still important characteristics.

The dominant key is employed for all the second theme groups found in the sonata form movements set in a major key. In the movements set in a minor key, some variety occurs. In the first movement of Sonata No. 3, the second theme group is found in the key of the dominant minor. In the third movement of the same sonata, the tonality utilized is the relative major, the expected key used in the Classical era. As mentioned earlier, the second theme group of the first movement of Sonata No. 4 is placed in two keys, the relative major followed by the dominant minor. In the last movement of Sonata No. 4, only the dominant minor key is found, and in the first movement of Sonata No. 6, the second theme group is in the relative major.

Reference to the opening theme at the beginning of the development section occurs in six of the ten sonata form movements. A complete restatement of the opening theme, in the dominant key, is found in the first movement of Sonata No. 1 and also in the third movement of Sonata No. 2; however, only the first phrase of the opening theme introduces the development of the first movement of Sonata No. 5. Partial reference to the opening theme, in these cases only the beginnings, occurs
in the first movement of Sonata No. 3 and in the third movement of Sonata No. 4, in the dominant and tonic keys, respectively. In the first movement of Sonata No. 5, only the opening two-beat motive appears at the beginning of the development. A further reference to the opening theme of the latter movement is made in a later section of the development. Manipulation of thematic material from the transition occurs in the development of the first movement of Sonata No. 1 and the third movement of Sonata No. 4. A complete statement of the transition is utilized in the first movements of Sonatas Nos. 3 and 6. The remaining development sections not previously discussed, while providing the opportunity for tonal digressions, are completely episodic, i.e., based on fresh thematic material. The development section of the first movement of Sonata No. 4 is just four measures long and can only be considered a bridge between the exposition and the recapitulation.

As in Opus 1, the recapitulations are all abbreviated and do not follow any set pattern. Their treatment is as follows:

First movement, Sonata No. 1 - based on the complete first and second theme groups; no transition.

Third movement, Sonata No. 1 - begins with modified transition followed by the entire second theme group.

First movement, Sonata No. 2 - begins with a partial statement of the first theme group, no transition, and the complete second theme group.

Third movement, Sonata No. 2 - based only on the second theme group which is expanded.

First movement, Sonata No. 3 - begins with partial and altered first theme group, no transition, and a shortened second theme group.
Third movement, Sonata No. 3 - based on a shortened first theme group, no transition, and the entire second theme group.

First movement, Sonata No. 4 - based on a shortened first theme group, an expanded transition, and the entire second theme group; reflects the two-key setting as found in the exposition.

Third movement, Sonata No. 4 - based on a shortened first theme group, no transition, and the entire second theme group.

First movement, Sonata No. 5 - begins with a reduced transition followed by a reduced second theme group.

First movement, Sonata No. 6 - based only on the entire second theme group.

Three of the slow movements in binary form (Sonatas Nos. 1, 4 and 6) are sectionalized by repeat signs, and three are not (Sonatas Nos. 2, 3 and 5). Also, the slow movements of Sonatas Nos. 1, 3 and 5 are in rounded binary form. In the first example, the second or closing phrase of Part A returns to round off Part B. In the second example, the second phrase of the opening theme, part of a longer section, is incorporated in the second half of the movement. In the third example, the first three measures of the opening theme and the closing material of Part A are used in Part B.

The last movement of Sonata No. 5, Tempo di Minuetto, in ternary form (ABA'), like the Minuetto movement in Opus 1, is not sectionalized by repeat signs. Similarly, the middle section, not a trio, is labeled Minore e piano and also digresses to the major mode. The third section, Part A', is not a Da capo repetition of Part A. In this instance, it also differs from the Tempo di Minuetto movement of Opus 1 as this third section is truly "une reprise variée du majeur" - a highly ornate
repetition of Part A. The theme and eight variations which constitute the last movement of Sonata No. 6 are set in binary form, and like the variations found in Opus 1, these are miniature studies exploiting different technical aspects of violin-playing.

Similar galant traits as found in Opus 1 characterize the fast movements of Opus 3, but the symbol (+), for a trill, appears less frequently. Double-stops are prominent in the third movement of Sonata No. 4, and limited use is made of them in the first movement of Sonata No. 4 and the third movement of Sonata No. 5. Short passages incorporating pedal points in the violin part are found in the third movement of Sonata No. 1 and the first and third movements of Sonata No. 5. Three- and four-note chords are featured in the third part of the Tempo di Minuetto movement of Sonata No. 5.

Even more than in Opus 1, the slow movements of Opus 3 "respirent un charme langoureux et mélancolique extrêmement caractéristique." The melody is very fluid and tends towards a simple line. Even in the Adagio Cantabile of Sonata No. 3, which features a written-out turn, there is much less use of melodic embellishments, including the trill, in all the slow movements.

The harmonic vocabulary of Opus 3 is similar to that of Opus 1, i.e., an emphasis on the primary chords plus considerable use of secondary dominants. Touches of chromaticism are added to the violin line often by the chromatic altering of lower appoggiaturas and neighboring tones to be a minor second away from the principal note (Exx. 102, 111, 132). Other notable examples of chromatic writing are found in the

La Laurencie, L'Ecole française, II, 323.
first movement of Sonata No. 2 (Ex. 99) and the third movement of Sonata No. 4 (Ex. 122). The augmented sixth chord is used in measures 14 and 16 of the exposition of the third movement of Sonata No. 1 (Ex. 96) and its related passage in the recapitulation; also measures 34 and 81 of the first movement of Sonata No. 6 (Ex. 137). The Neapolitan sixth chord occurs only in the related measures 26 and 90 of the third movement of Sonata No. 2 (Ex. 104). As in Opus 1, full and half cadences predominate throughout Opus 3, and the cadential formula, II\textsuperscript{6}_7 - I\textsuperscript{6}_4 - V7 - I, is utilized often. Exceptions to this are the two examples of plagal cadences (Exx. 102, 110) and four appearances of a deceptive cadence. The latter are found in measure 32 of the first movement of Sonata No. 1, measure 66 of the third movement of Sonata No. 3 (Ex. 113), measure 32 of the second movement of Sonata No. 4 and measure 32 of the first movement of Sonata No. 5 (Ex. 126).
Violin Technique

As in Opus 1, the writing for the violin is found mainly within the first three positions and on the upper three strings. However, there are fewer occasions when the writing goes above the third position. These occurrences are as follows:

Sonata No. 1, first movement, identical measures 72 and 74 - use of fourth position.

Ex. 150.

Sonata No. 4, first movement, m. 65 - passage requires fourth position.

Ex. 151.

Sonata No. 5, first movement, m. 106-07 - short decorated scale fragment ascends to g (sixth position).

Ex. 152.

The use of specific fingerings is limited. In the first case, (Ex. 103), the fingering keeps the string crossings the same for the bowing pattern that is established. Similar fingering is found in the
related passage in the recapitulation. The specific fingerings in the following two examples, both short sequential passages, also keeps the string crossings the same. In the second example, half position is marked.

Ex. 153. Sonata No. 3, 3rd movt., m. 85-86.

Ex. 154. Sonata No. 6, 3rd movt., var. 8, m. 9-10.

Although many facets of the violinist's technique are required in the performance of the six sonatas of Op. 3. overall, these sonatas are not as difficult as the sonatas of Op. 1. A variety of bowings and patterns, similar to that found in Opus 1, is utilized, but the sonatas are less demanding, as most of the rapid passage-work remains in the first position.
CHAPTER VI
THREE SONATAS FOR THE VIOLIN, OP. POSTH.

The collection of three sonatas, Op. posth., of which the first sonata is sub-titled, Le Tombeau, was published soon after Gaviniés' death. According to Fétis, the publication date is 1801.\(^1\) The sonatas are dedicated to Gaviniés' friend and colleague, the celebrated violinist Rudolph Kreutzer, to whom Beethoven's Sonata Op. 47 is dedicated. (See Plate X for a reproduction of the title-page.)

The continuo part of this first edition, unlike that found in the sonatas of Op. 1 and Op. 3, is unfigured. The edition has been carelessly prepared as the violin part contains numerous small errors such as incorrect rhythms and the omission of accidentals.

Another edition, consisting of a separate violin and cello part, appeared in Berlin around 1828. The title-page reads as follows:

Trois / SONATES / pour le Violon / avec accompagnement de
VIOLONCHELLE ad libitum / dont l'une en Fa mineur, dite son
Tombeau / COMPOSEES ET DEDIEES / A SON AMI KREUTZER / par /
Gavinies / Prix I Rthlr. 4 Gr. / A BERLIN CHEZ F. S. LISCHKE. ²

Except for the addition of one slur (Sonata No. 1, first movement,
measure 24) and a flat (Sonata No. 2, first movement, measure 8), the
continuo part of the first edition and the cello part of the Berlin
edition are identical. The violin part of the Berlin edition cor-
rects only a few of the errors found in the first edition. Eitner
lists both editions but does not seem to realize that they contain
the same music.³

²For this edition see Alfred Wotquenne, ed., Catalogue de la
Bibliothèque du Conservatoire Royal de Musique de Bruxelles (4 vols. and

³Robert Eitner, "Gaviniés, Pierre," Biographisch-bibli-
ographisches Quellen-Lexikon der Musiker und Musikgelehrten der
christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts
(10 vols.; Leipzig: Breitkopf & Härtel, 1898-1904. Reprinted
TROIS SONATÉS
Pour le Violon
Composées par le Célèbre Gaviniés
dont l'une en Fa minore, dite
SON TOMBEAU
DÉDIÉES D'APRÈS SES DERNIÈRES INTENTIONS
à son ami M. Kreutzer.
PRIX 10 f.
Propriété de l'Éditeur.
A PARIS
Chez Naderman, fabricant de clavecins, rue de la Loi, n° 11, entre le faubourg Saint-Antoine et la place des Vosges.
Gravée par Mlle Lobry.
Sonata Op. Posth., No. 1 (Le Tombeau)

Adagio          F minor  $\frac{2}{4}$ Free form
Allegro ma Affetuoso  F minor  C  Sonata form
Allegro con fuogo . . . Presto  F minor  $\frac{2}{4}$ Sonata form

Tonal scheme: First movement

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Adagio. - The melodic material of the first movement of this sonata is a continuous unfolding of new ideas except in three instances where a two-measure idea is repeated sequentially. Tonally, however, it is possible to divide the movement into three sections. The first eight measures are in F minor. The middle section (measures 9-38) is modulatory. The tonic key is touched several times, but in each case, it is a point of departure for another key. The concluding sixteen measures return to the home key of F minor. The movement lacks ornamentation, and the shortest note value used is an eighth note. The violin part is written entirely in double-stops and combines both "familiar style" and contrapuntal writing. With the bass line, the writing resembles a movement from a trio-sonata.

The first eight measures consist of a five-measure phrase ending with a half cadence (II $\frac{6}{4}$ - V) plus a three-measure cadential extension in which the dominant harmony is decorated by a VII7 of V.
The modulatory section begins with a four-measure phrase in B-flat minor. A two-measure unit, based on dominant-tonic harmony in F minor, follows and is repeated in C minor. The next four-measures continue in C minor. The first two measures, identical and based on the dominant of the dominant, are part of an elongated half cadence. The final chord is extended by melodic decoration and has the popular, galant, appoggiatura "sigh."

The following four measures, sequential in structure (another two-measure unit repeated only once) pass from C minor, via F minor to E-flat major. The next ten measures, opening sequentially, become highly chromatic, modulate from E-flat major, via B-flat major, C major, F minor to B-flat minor and lead to a half cadence in the latter key. Extensive use is made of the diminished seventh, and a Neapolitan chord occurs in measure 31.
A new four-measure phrase in B-flat minor, ending with a full cadence, concludes the middle section.

The final section begins directly in F minor. In the initial ten-measure phrase, the tonality is temporarily unsettled by a short, modulating sequence (measures 41-43) which passes quickly through E-flat minor, D-flat major and reaches the dominant chord of the home key. The phrase ends on a deceptive cadence. A full cadence is reached two measures later, and a four-measure elaboration of the tonic follows to end the movement. A Neapolitan sixth occurs on the last beat of measure 52.
Tonal scheme: Second movement

Allegro ma Affetuoso. - The second movement is in sonata form, but unlike all the sonata form movements found in Opus 1 and Opus 3, this movement is not sectionalized by repeat signs. The second theme group is set in the dominant minor key, chosen often by Gaviniés, but unusual since, by the last quarter of the century, the relative major was the conventional key for works in the minor mode. In both the first and second theme groups the bass line is active and has greater melodic significance.

The first theme group illustrates well what Newman describes as "the syntactic tendency of galant music to fall into two-measure units." Four eight two-measure units make up the first theme group. Only two are related -- measure 7 and 8 are similar to the opening two measures. Motivic unity is lacking as the thematic material has considerable rhythmic variety. The first eight measures are in F minor. Dotted rhythms are prominent, and passing chromatic inflexions occur in measure 3 in both the violin and continuo part. The first and second two-measure units are marked off by full cadences, the third by a half cadence which leads directly into the repetition of the opening two-measure unit.

Tonal contrast is introduced in the next two-measure units; the first unit is in B-flat major, the second modulates to A-flat major. Both end with full cadences. The final two units return to the home key of F minor and are marked off by half cadences. The last unit (m. 15-16) is significant as the first two measures of the transition, both identical, are related rhythmically to measure 15.

The four-measure transition begins in F minor and modulates to a half cadence in C minor.

The second theme group, only ten measures long, is mainly a new tonal area and consists of a succession of various short ideas.
Although rhythmic changes occur every two measures, there are no cadences to indicate independent two-measure units as in the first theme group. Chromatic coloring is added in the bass line by the secondary dominants found on the second half of each beat in measure 24. Measures 25 and 26 are identical and related rhythmically to the opening measures of the transition.


The last measure of the exposition (measure 30) also serves as a modulatory measure leading into the development which is entirely in A-flat major. Three transition-like measures lead to two, identical measures which are the same as the opening two measures of the transition. The concluding ten measures of the development are based on new material which contains several short melodic figures which are used sequentially. A full cadence, in A-flat major, closes the development.

In the recapitulation, the first theme group is shortened to six measures. Only the opening two-measure unit and the first measure of
the second are related to the exposition. The third unit, of which both measures are identical, emphasizes dominant harmony.


The transition is modified and extended from four to six measures to allow for a natural continuation of the second theme group in the tonic key. The final two measures are related to measures 5 and 6.

The second theme group is a restatement of the same material in the exposition plus the repetition, an octave lower, of the three measures preceding the final tonic chord. A one-measure cadential elaboration concludes the movement.
Tonal scheme: Third movement

Allegro con Fuoco ma non troppo Presto. - The last movement is also in sonata form but, unlike the preceding Allegro movement, is divided into two sections — sixty-seven and ninety measures, respectively — by repeat signs.

The first theme group opens with an eight-measure phrase with a $2 + 2 + 4$ structure in which measures 3 and 4 are a repetition of measures 1 and 2. Measures 5 and 6 are freely sequential with a descending tonic scale occurring in the continuo line. The phrase ends with a full cadence.

The following eight measures consist of a four-measure phrase and a varied repetition. Arpeggiated triads in sixteenth-note triplets are introduced in the first two measures, but in the repetition, trill figures are found on the second half of every beat. Each phrase concludes with a half cadence.

The eight-measure transition, based mainly on ascending, arpeggiated triads, remains in the tonic key. The chord of the dominant minor ninth is implied in measures 17 and 19, and an augmented sixth chord, in measure 21, is used to precede a decorated two-measure dominant pedal and the concluding half cadence.


The second theme group is a lengthy section of forty-three measures entirely in A-flat major and consists of a succession of contrasting ideas. The first of these is an eight-measure, *sostenuto* theme, divided into two four-measure phrases. The first phrase ends with a plagal cadence, the second with a half cadence. The violin begins the theme alone with the continuo joining a measure later.
Thirty-second-note figures occur in both phrases. The theme is noteworthy because the performer is directed to play it entirely on the G string (4e Corde).


The final measure of this theme leads into an eight-measure passage of sixteenth-note triplets. The first three measures are sequential in structure, and a dominant pedal occurs in measures 37 and 38. The use of the C-flat and D natural in the violin part introduces some startling chromaticism and implies the use of the major form of the dominant ninth of the dominant over the pedal point.

The uninterrupted flow of the sixteenth-note triplets in the preceding passage leads to a new, four-measure phrase with slower rhythms. A similar, complementing four-measure phrase, with the second measure varied by syncopation, follows.


The next section of the second theme group is ten measures long. The first seven measures, of which the initial three are sequential, are based on thirty-second-note figuration. Three measures of slower rhythm lead to a full cadence. A new, one-measure idea in thirty-second notes, overlapping the final note of the cadence, is repeated and followed by a six-measure cadential elaboration over a tonic pedal, concluding the exposition.

The development begins with a statement of the opening eight-measure theme in the relative major key of A-flat major. The first four measures are repeated in the tonic key. Thirteen measures in C minor follow. The initial idea of this section is not related to any previous material, but the third and fourth measures are based on measures 43 and 44, shown in Example 167. The concluding four measures of this section are based on the final four measures of the transition. The development remains in C minor with a new six-measure phrase that has an abb structure based on two-measure units. Four more measures
lead to a deceptive cadence where overlapping occurs, and the following eight measures, slightly modified, are a transposition, in C minor, of measures 41 to 48, a part of the second theme group and cited in Example 167. The development ends with a four-measure phrase containing an abrupt modulation to the tonic key on the first chord of the phrase. The phrase ends with a half cadence.


An abbreviated recapitulation follows. The complete first theme group is omitted, and the recapitulation begins with the transition. Except for minor variants in figuration, the transition is the same as the original in the exposition. The initial, *sostenuto* theme of the second theme group is dropped while the remainder, modified principally for the change from major to minor mode, is a restatement of the material presented in the exposition.
Sonata Op. Posth., No. 2

Adagio ma non troppo  C minor  C  Free form
Allegro con espressivo  C minor  $\frac{2}{4}$  Three-part form, or ABC
Andante con variazione  C minor  $\frac{2}{4}$  Variation form

Tonal scheme: First movement

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| 1 | 3 | 5 | 7 | 9 | 16 | 18 | 19 | 20 |
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Adagio ma non troppo. - Like the first movement of the preceding sonata, this movement is slow and is treated freely. It opens with a strong, six-measure theme which consists of an antecedent phrase of two measures and a consequent phrase of four measures. The antecedent phrase ends with a full cadence in C minor, the consequent phrase ends with a half cadence. The first two measures of the consequent phrase, touching the keys of F minor and E-flat major, are freely sequential and utilize the rhythmic figure and turn found in measure 1.
The first five beats of the opening theme begin the next two-measure phrase in E-flat major. The remainder of the movement is based on new thematic material. The music proceeds for six measures in E-flat major and reaches a full cadence. The final note of the cadence is overlapped, and three measures, sequential in structure, follow and pass quickly through C major, F minor, B-flat major, E-flat major, A-flat major to reach the tonic key of C minor in the last half of measure 18.
The final six measures affirm the tonic key. The full cadence, reached in measure 22, is evaded by another cadential formula which concludes the movement.

Tonal scheme: Second movement

Allegro con espressivo. - Formally, the second movement is one of the most unusual and interesting Allegros found in any of the sonatas. While having many characteristics of a sonata-form movement, this Allegro is in an ABC form with three, nearly equal parts revealing an interrelationship of thematic ideas. Part A, however, is similar to a sonata-form exposition although the transitional material is longer than either the "first" or "second theme group."

The movement opens with a nine-measure theme which gives prominence to a dotted figure and concludes with a half cadence. A full cadence is avoided in measure 5 by the use of an accented appoggiatura and the uninterrupted flow of the melodic line in the violin part.
The transition begins with a five-measure phrase divided into two related sub-phrases: the first in F minor, the second in E-flat major. Both conclude with full cadences. The following seven measures, based on new thematic material, return to the tonic key and lead without pause to a new tonal area, only ten measures long, in the key of the dominant, G minor. In sonata form, this would be considered the second theme group. The passage opens with a two-measure dominant pedal and a touch of chromaticism in the violin line. Measures 25 to 27 are used again in Part B.
Part B, forty-one measures long, begins with a six-measure phrase of which the first three measures, in G minor, are based on the opening theme and the final three are modified to modulate to the tonic key of C minor.

The next phrase is only five measures long. The first two measures, in the new key, are also based on the opening theme, but the last three are varied again and lead to a full cadence in E-flat major.
The following nine measures remain in E-flat major and cadence on the tonic chord. The sixth, seventh and eighth measures are based on measures 25 to 27, shown in Example 172. A new phrase, also in E-flat major and extended to five measures through repetition, follows and concludes with a full cadence.

The tonality shifts quickly to F minor. The concluding fifteen measures of Part B, based principally on sixteenth-note figuration using some melodic chromaticism, lead to a full cadence. In the course of this passage, short melodic motives are sequenced or repeated, and a dominant pedal, in measures 64 to 66, affirms the new key. No double-bar separates Parts B and C.

Part C is thirty-one measures long and includes thematic material from both preceding parts. The initial five-measure phrase, beginning in F minor and modulating to A-flat major, follows closely the second
statement based on the opening theme found in Part B and cited in Example 174. The subsequent five measures of Part B (measures 43-47) are included but are preceded by three measures of new thematic material. The next four measures modulate to C minor, via F minor, and lead to a tonic version of the "second theme group" as found in Part A. The movement ends with a six-measure coda, based on measures 52 to 57, found in Part B and shown in Example 175.

Tonal scheme: Third movement (Theme and variations)

Andante con variazione. - The last movement consists of a theme and four variations. The theme is in a simple three-part song form, ABA', with each part divided into two four-measure phrases. In Part A, the first phrase is in C minor; the second is in the relative major key of E-flat. Each phrase ends with a full cadence. Both phrases are related rhythmically, and the rhythm of the first measure with its articulation, , is used in the initial measure of each subsequent phrase. The first two measures of the second phrase are freely sequential, but this relationship is continued only in the first variation.
The first phrase of Part B is in the subdominant key of F minor. The second phrase returns to the tonic key and cadences with the piquant harmonic progression, VI - IV\(\frac{3}{6}\) - V, containing the augmented sixth chord. The third part, A', instead of returning to the expected tonic minor key, is marked Majore, and the change of mode to C major occurs. Only the first phrase of Part A returns. The second phrase of Part A' is rhythmically similar to the first and acts as a consequent phrase.

The variations are of the tune-embellishment type, and the basso continuo line, simple and unfigured, occurs only once, with the theme. Each variation is a miniature study in which several aspects of violin technique are displayed to good advantage.

Variation 1 adheres closely to the melodic contour of the theme. The melody is embellished by thirty-second and sixteenth notes. Four sixteenth-notes, on the same pitch, played with an up-bow staccato appear in several measures of both parts A and A', and grace notes, two before the main note, are introduced in part B. There is a mordent sign (\(\sim\)) over the first note of measures 14 and 22, and the even eighth-notes of measures 13 and 23 of the theme are syncopated and emphasized with accents. A six-note, descending scale fragment, in measure 7, is also played staccato.
In Variation 2, the outline of the melody becomes less obvious. The variation is written in sixteenth-note triplets and the passage work includes broken triadic figures and one- and two-octave arpeggios. In measures 1, 2, 3, and 5 the violin begins on the second note of the triplet after a rest. This feature occurs several times in part B.

An interesting aspect of this variation is the variety of bowing patterns applied to the triplet figuration. In addition to those seen in the musical example above, the following patterns, , occur in the second half of the variation. The variation remains within the first four positions except in measure 16 where the two-octave G major arpeggio reaches a in the sixth position.

Variation 3, a foil for the following, rapid and energetic variation, is a study in double-stops. A variety of double-stops is used, although some parallelism, in thirds and sixths, does occur. Except for a
for a few, small changes in articulation, the melody appears in its original form as the upper voice throughout the entire variation.


In Variation 4, a legato study in thirty-second notes, the melody is completely obscured. The thirty-second-note figuration, employed throughout most of the variation, consists mainly of broken chord figures and scale passages. The notes are slurred in twos, or the slurs enclose a half or whole measure. The writing requires the use of seven positions. A high a-flat³ is reached three measures from the end.

Sonata Op. Posth., No. 3

**Allegro moderato**  E-flat major  $\frac{2}{4}$  Sonata form

**Andante con variazione**  E-flat major  $\frac{2}{4}$  Variation form

**Andante con variazione**  E-flat major  $\frac{2}{4}$  Variation form

Tonal scheme: First movement

Allegro moderato. - The first movement is in sonata form with a long development and an abbreviated recapitulation.

The first theme group consists of a succession of loosely related ideas of considerable rhythmic variety, which are not marked off by strong cadences. The first idea, a four-measure phrase, ends with a full cadence but overlapping occurs, and the bass of the final chord of the cadence becomes a two-measure tonic pedal point. The melodic elaboration in the violin (both measures are identical) is related in part to the rhythmic motive found on the first beat of measure 2. The pedal point ends on the first beat of measure 7, and a descending thirty-second-note figure in the violin moves on to a new idea. Also in measures 10 and 11, in the strong, cadential progression, II6 - V6 of V, the final harmony is extended for two measures with melodic decoration in the violin part -- an elaborate figure based on ascending, broken thirds in thirty-second notes capped by a flourish in sixty-fourths. At the end of this pedal point, a resting place is also avoided by the melodic continuity in both the violin and bass line.
Two freely sequential measures are followed by two in which the violin and continuo lines ascend in tenths. The violin has trills, the continuo, repeated eighth notes. The next four measures are based on another dominant pedal. The first two measures consists of a "drum" pedal, in quarter-notes, embellished by arpeggiated figuration in thirty-second notes. In the last two measures, a new thirty-second-note motive, treated sequentially, ascends over a sustained pedal. Two, additional measures of dominant harmony lead to a full cadence at measure 23. There is emphasis on dominant harmony to affirm the tonic
tonality, but even this cadence, which ends the first theme group, lacks any feeling of conclusiveness.

The transition, only three measures long, leads to a half cadence in B-flat major, the dominant key, and flows without interruption into a short second theme group. Like the first theme group, the second lacks obvious phraseology as overlapping also occurs. The second theme group opens with a new idea based on a one-measure motive comprising a short trill followed by an arpeggiated figure. The motive is repeated a step higher and the music proceeds to a three-measure passage, slightly chromatic and written in sixteenth-note triplets, which leads to a full cadence.


The final note of the cadence is overlapped and the preceding three measures are repeated. A two-measure, cadential elaboration, based on dominant and tonic arpeggiated figuration in thirty-second notes, is inserted before the final tonic chord.
The development opens with the first nine measures of the first theme group in the dominant key, with only a few minor changes. The next three measures are new and lead to an embellished full cadence. While the violin comes to a full stop at the cadence, the bass line leads without pause into a modulatory section. Most of this is devoted to passage-work in sixteenth-note triplets. The first five measures are in F minor. A stop at the cadence is avoided by the melodic continuity in both the violin and continuo lines. A ten-measure passage in C minor follows and is also concluded with a full cadence. The moving bass line under the final chord of the cadence (measure 64) modulates and leads to two sequential measures of which the first is in F minor and the second returns to the tonic key of E-flat major. A highly embellished, half-cadence (II6 - V), with the dominant harmony extended for three measures, concludes the development.

Ex. 183. Sonata Op. posth., No. 3, I, m. 64-70.
In the recapitulation, only the first four measures of the first theme group plus the cadential chord of resolution are utilized. As in the exposition, overlapping occurs, and two new measures initiate the transition and lead to the three measures of the original transition. The concluding measures of the movement are a restatement, with very few changes, of the second theme group as presented in the exposition.

A novel approach is taken to the final two movements as both consist of theme and variations. The melodies are different but the basso continuo line is the same in both themes. As a result, the form, which is binary, and the over-all tonal plan are the same for both themes and all the variations.

Tonal scheme: Second and third movements

The first phrase is in the tonic, the second, in the dominant key. In the second half, the first phrase opens in the dominant but concludes with a full cadence in the tonic. The concluding phrase, colored by a secondary dominant in measure 13 affirms the tonic key. Except for the first half of Variation 3 of the second movement, none of the variations follow very closely the melodic outline of their theme. Thus, the theme of the third movement, labeled Seconda Thema, could easily be considered just another variation.
Andante con Variazione. - The second movement has a theme and six variations. The melody is simple with a range of a minor tenth. The two, final cadential measures of each half are the same, but this similarity of endings is followed only in Variations 1, 3 and 5. The basso continuo line, consisting principally of repeated eighth notes, is printed only once and is unfigured.


The variations, of the tune-embellishment type, require a general fluency both in the left-hand and in the bow technique.

Variation 1 is written mainly in sixteenth-notes, slurred in fours, and the melodic outline of theme is not closely followed. The trills, found in measures 1, 2 and 5 are not used anywhere else in the variation.

The first four measures of the second half are based on an accompaniment-like passage alternating the D and A strings and similar to Alberti bass patterns. More disjunct motion appears in the final four measures.

Variation 2 moves farther away from the original melody. It consists of passage work in sixteenth-note triplets with much disjunct motion and employs the first five positions.


The two phrases of the first half are similar, based on the opening motive (measure 1) with broken chord figuration. The first phrase of the second half uses a variant of the opening motive and, throughout the phrase, the triplets are slurred in threes. The concluding phrase is melodically more disjunct and recalls the broken chord figuration of the first half. Throughout the variation, the bowing is a mixture of détaché and legato, but at measure 4, the cadence is emphasized by the singular use of staccato bowing.

The first half of Variation 3 follows closely the melodic contours of the theme. The most striking aspect of this variation is that the violin part begins very high on the E string, in seventh position on an e-flat, shifts to eighth position for B-flat, and reaches a c in ninth position in measure 6.
In the second half of the variation, the original melody is completely obscured. A new rhythmic figure combined with a trill, \( \text{ff} \), occupies every beat of the first phrase. Two and a half measures of sixteenth-notes, basically arpeggiated figuration, follow and lead to the cadence.

Variation 4 features a descending sextuplet in sixty-fourth notes. Preceded by an eighth note, sometimes embellished with a trill, the sextuplet is marked with \textit{staccato} bowing and, in most instances, is an arpeggio.

Variation 5 is written almost entirely in thirty-second notes and demands great fluency of the left hand. Except in measure 4, the
thirty-second notes are slurred eight to a bow. An ascending, trill-like motive, using an upper neighboring tone, dominates the first half of the variation.


The second half opens with a new motive related to a turn and concludes with figuration based on scales and arpeggios. In measures 1, 2, 5 and 11, the ascending figuration is marked to be played on specific strings. The fifth position is needed on both the G and D strings, and thus, the same tone quality or string color is maintained throughout a measure.

Chromaticism is the important feature of Variation 6. The first three measures of each phrase of the first half consist of a series of rising four-note, chromatic-scale fragments in sixteenth-notes.

In the second half, the last phrase is treated in a similar manner, but in the first phrase, a new four-note chromatic figure, in which the second and third notes involve the skip of a minor seventh, is introduced. For rhythmic contrast, the "Scotch snap" figure is found at each cadential point except at the end of the first half.

Seconda Thema, Andante.- The last movement of this sonata is a theme and ten variations. Except for the trills on the penultimate note of each half, the melody is devoid of ornamentation, and has a range of a perfect twelfth (e-flat\(^1\) - b-flat\(^2\)). The variations are printed on four pages, and as a result, the basso continuo line appears both under the melody of the theme and under the seventh variation. The second appearance has no changes but is only a convenience for the continuo player. In both instances, the basso continuo is unfigured.


In none of the variations is the melodic contour of the theme apparent. Each variation is a miniature study based on a characteristic figure and a particular technical device.

Variation 1 is a legato study in thirty-second notes, slurred in fours. A break in the flow of the music occurs at the end of each four-measure phrase. The opening, eight-note motive, consisting of an
octave leap to an ascending triad followed by a descending four-note scale fragment, characterizes most of this variation. Several variants of the motive occur, such as in measure 2, and in the first phrase of the second half, the descending four-note figure is an arpeggio.


Variation 2 is an intricate study in sixteenth-note triplets based entirely on arpeggiated figuration. In the first half, the first two measures of each phrase are based on three-octave arpeggios with the descent shortened as seen in measure 1. In the second half three octave arpeggios are also used in measures 13 and 16.


In measure 5, the three-octave arpeggio ascends to a high c⁴. In the second half, measures 9 to 12, based on only an ascending, six-note arpeggiated figure, are also marked with a specific bowing pattern.

Most of Variation 3 highlights a forceful, two-note motive which skips up a third and of which the first note is embellished with a trill.
The first phrase of the second half, marked *sostenuto* and *pianissimo*, introduces an unexpected element of contrast. These four measures are based on slowly, moving double-stops on the D and G strings.

Without a pause between phrases, the trill figure is suddenly reintroduced to conclude the variation.

Variation 4, reverting to thirty-second notes, is based on a four-note motive, an octave skip, a lower neighboring tone and a return to the main note. The character of this motive is also dependent upon the designated bowing which persists throughout the variation:
Variation 5 introduces more rhythmic variety than any of the previous four variations. The initial, descending motive which appears also at the beginning of the second phrase of both halves, acts as a unifying factor.

The pitch direction and rhythmic pattern of measure 1 also appear in the first three measures of the second half. The large, intervallic skips, particularly from the G to the E string, found in measures 2 and 4, are unique to this variation.

Variation 6 is in double-stops, and the writing resembles two-part counterpoint. A limited use of imitation occurs in measures 2 and 3 and measures 6 and 7.
Each phrase begins with the same rhythmic figure, \( \text{\(\uparrow\uparrow\uparrow\downarrow\)} \), in the lower voice. In the first phrase of the second half, the melody is in the lower voice while the upper voice has a sustained f' until the cadence. The frequent use of the accented appoggiatura results in several occurrences of the dissonant intervals of the second and seventh, illustrated in the above example.

Variation 7 is characterized by syncopation. Disjunct motion, mainly in arpeggio form, is highlighted. The syncopation occurs in two patterns: \( \text{\(\uparrow\uparrow\uparrow\downarrow\)} \) and \( \text{\(\uparrow\uparrow\uparrow\downarrow\)} \). The first pattern predominates in the first half. In the second half, the first four measures are based on the second pattern, while the concluding four measures are based on the first.

Variation 8, written in sixteenth-note triplets, also stresses disjunct motion. The passage-work evolves out of the opening six-note motive. While intervallic changes may occur on the first half
of the beat, the second half of every beat has a descending triad. The melodic contour of the motive always remains the same. Only at cadences are adjustments made.


Variation 9 is based on passage-work in thirty-second notes with various bowing articulations. Ascending two-octave arpeggios are a prominent feature, particularly the tonic arpeggio figure opening the variation and found also in measures 5 and 13. The trills in measure 2 are used again only in measure 14, a melodically related measure.


Variation 10 is also written in thirty-second notes but presents broken chord figuration crossing over three strings. The string crossing plus the repeated slurring of the figuration in twos gives this variation a lilting quality which is halted only at the cadences
in measures 8 and 16. There seems to be no reason why the last two groups of thirty-second notes in measure 2 are slurred in fours. This is probably a printer's error.

Summary

The Opus posthumous of Gaviniès differs from the two previous sets of sonatas, Opus 1 and Opus 3, as it contains three instead of six sonatas. Each sonata still consists of three movements, however, the tempo sequences of movements are different. In Sonata No. 1, the tempo sequence is slow-fast-fast, in Sonata No. 2, slow-fast-moderate, in Sonata No. 3, fast-moderate-moderate. The fast movements are all some kind of Allegro. In Sonatas Nos. 1 and 3, they are in sonata form. In Sonata No. 2, the fast movement is in a three-part form - ABC. The opening slow movements, Adagios, of Sonatas Nos. 1 and 2 are in a free form, and the moderate tempo movements of Sonatas Nos. 2 and 3 are in variation form with the theme marked Andante.

No tonal contrasts occur between movements as all three movements of each sonata are set in the tonic key. The keys and forms of the movements of this opus are listed collectively in the following table.

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<tr>
<th>SONATA</th>
<th>MOVEMENT</th>
<th>KEY</th>
<th>FORM</th>
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<td>No. 1</td>
<td>Adagio</td>
<td>F minor</td>
<td>Free form</td>
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<tr>
<td></td>
<td>Allegro ma Affetuoso</td>
<td>F minor</td>
<td>Sonata form</td>
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<td></td>
<td>Allegro con Fuoco</td>
<td>F minor</td>
<td>Sonata form</td>
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<td>. . . Presto</td>
<td>F minor</td>
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<tr>
<td>No. 2</td>
<td>Adagio ma non troppo</td>
<td>C minor</td>
<td>Free form</td>
</tr>
<tr>
<td></td>
<td>Allegro con espressivo</td>
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<td></td>
<td>Andante con variazione</td>
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<td></td>
<td>Andante con variazione</td>
<td>E-flat major</td>
<td>Theme and variations</td>
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In each of the three sonata-form movements, the structure of the first theme group is quite different. In the second movement of Sonata No. 1, the first theme group, sixteen measures long, consists of a string of eight, two-measure units with a digression to B-flat minor and A-flat major in the fifth and sixth units. In the third movement of Sonata No. 1, the first theme group, also sixteen measures long, comprises four, four-measure phrases in which the fourth phrase is a varied repetition of the third. The first theme group of the first movement of Sonata No. 3 contains twenty-three measures which are divided into phrases of varying lengths. The continuous flow of the melodic line and the overlapping of phrases, however, obviate strong cadences. The cadences are marked by the unexpected extension of final notes decorated by elaborate violin figurations. This figuration in thirty-second notes contributes to the rhapsodical character of the first theme group.

The treatment of the second theme groups also exhibits variety. In the second movement of Sonata No. 1, the second theme group is set in the dominant minor key. While different melodic and rhythmic elements are introduced in the second theme group, the character of the thematic material is little different from that of the first theme group. In the third movement of Sonata No. 1, the second theme group, a lengthy passage of forty-three measures, is set in the relative major key. It begins with an eight-measure, sostenuto theme which is in direct contrast to the first theme group both in character and style. The thematic material that follows is marked in units of four or more measures and consists mainly of passage-work in sixteenth-note triplets and thirty-second notes, differing greatly from the
material found in the first theme group. In the first movement of Sonata No. 3, the second theme group, set in the expected dominant key, is limited in scope and may be considered only a new tonal plateau with the thematic material extended by repetition.

In each case, the handling of the development section is also different. In the second movement of Sonata No. 1, the development is set entirely in the key of the relative major (the dominant minor having been used for the second theme group). Except for a slight reference to the transition, the development is mainly episodic - based on a succession of short melodic elements some of which are repeated and others are treated sequentially. The development of the third movement of Sonata No. 1 begins with a partial statement of the opening theme both in the relative major key and the tonic. The music continues in the dominant minor with new material interwoven with direct quotes from the transition and the second theme group. The development of the first movement of Sonata No. 3 consists of a partial statement of the opening theme in the dominant plus new material which uses both repetition and sequence.

The recapitulations are treated in the following manner:

Second movement, Sonata No. 1 - based on a shortened and altered statement of the first theme group, an extended transition followed by a restatement of the second theme group extended in part by repetition.

Third movement, Sonata No. 1 - based on the transition and an abbreviated second theme group.

First movement, Sonata No. 3 - begins with an abbreviated first theme group followed by a slightly extended transition and a restatement of the second theme group.
The remaining Allegro, the second movement of Sonata No. 2, is constructed in a three-part form, ABC, and is unusual due to the inter-relationship of thematic material in the three sections of the form. Part A resembles a sonata-form exposition and contains what may be considered a first theme and a second theme group. Part B comprises several ideas from Part A plus new thematic material. Part C incorporates new material with ideas which are common to both Parts A and B or are found exclusively in either part.

The two slow movements in this opus, both Adagios, though in free form, are marked off by cadences into phrases of various lengths. (In Opus 1 and Opus 3, the form of the slow movements is either binary or ternary.) In the first Adagio, opening Sonata No. 1, the violin part is written exclusively in double-stops with the eighth note as the shortest note value. The second Adagio, the opening movement of Sonata No. 2, is in direct contrast as the violin has a single line, and prominence is given to sixteenth-note figures. Thirty-second notes appear occasionally. Both movements are much more modulatory than any of the slow movements found in either Opus 1 or Opus 3.

The remaining movements are those in variation form. The third movement of Sonata No. 2 consists of a theme and four variations. This is the only variation movement in which the theme is in ternary form. (In all other cases, including the two other variation movements of this opus, the theme is always found in binary form). The third part of this theme is a modified, major version of the first part. Only the fourth variation does not follow the outline of the theme. The second and third movements of Sonata No. 3 are a theme
with six and nine variations, respectively. An unusual aspect of these two movements is the fact that, while the melody in the violin part is different, the continuo line is the same for both themes. Since a number of the variations, in either movement, do not closely follow the outline of the theme, as discussed earlier in the analysis, the theme of the third movement could conceivably be considered just another variation. In comparison, the three sets of variations of this opus are much more brilliant than those found in Opus 1 or Opus 3 and demand greater virtuosity in their performance.

As in Opus 1 and Opus 3, the familiar galant melodic characteristics are still prevalent in this opus, but their cliché-like use throughout a movement, particularly in an Allegro, is not common. For example, the short trill (the old symbol, +, now replaced by the abbreviation, †) appears often only in the second movement of Sonata No. 1. Lower and upper appoggiaturas, though found in the first movement of Sonata No. 1 and the first movement of Sonata No. 2, are less important in this opus as much of the writing is based on triadic and broken-chord figures. Although dotted rhythms are common in this opus, the popular "Scotch snap" rhythm, used extensively in both Opus 1 and Opus 3, is found infrequently. The only prominent use of pedal points occurs in the opening theme of the first movement of Sonata No. 3 (see ex. 181).

The basso continuo part is entirely unfigured; however, the intended harmony may be easily perceived. As in Opus 1 and Opus 3, the harmonic vocabulary is primarily diatonic with seventh chords, particularly secondary dominants, used frequently. In some instances, these secondary dominants are diminished sevenths or incomplete dominant
ninths (see ex. 157). A complete dominant ninth is implied in measures 17 and 19 of the third movement of Sonata No. 1 (see ex. 164).

There are no extended chromatic passages, but chromatic inflexions in the violin line are common (see exx. 172, 182). Several short passages involving the continuo are noteworthy (see exx. 159, 161), and Variation 6 of the second movement of Sonata No. 3 is based on fragments of a chromatic scale (see ex. 190). An augmented sixth chord is found in measure 21 of the third movement of Sonata No. 1 (see ex. 164) and at the closing cadence of the second part of the theme, third movement of Sonata No. 2. (See the following example).


Neapolitan harmony is used more often. It occurs three times in the first movement of Sonata No. 2 - in measures 31, 43 and 52. (The first and third occurrences are illustrated in Examples 157 and 158.) It is also found in measure 47 of the second movement of Sonata No. 1 (see ex. 162) and measure 20 of the first movement of Sonata No. 2 (not illustrated). Full and half cadences predominate as only one plagal cadence (see ex. 165) and two deceptive cadences - Sonata No. 1, first movement, measure 48 (ex. 158) and Sonata No. 1, third movement, measure 103 (not illustrated) - are utilized. The cadential formula,
II\(\frac{6}{5}\) - I\(\frac{6}{5}\) - V - I, found often on both Opus 1 and Opus 3, is no longer a common feature as various cadential progressions, such as IV - V - I and V7 of V - V - I, are used frequently.
Violin Technique

The bulk of the writing for the violin in the Opus posthumous lies within the first four positions, with a greater utilization of the second and fourth positions - an emphasis not found in either Opus 1 or Opus 3. Also, the writing is more difficult for the performer simply because all the movements are written in the flat keys which limits the use of the open strings.

Specific fingerings are indicated on a limited scale. In some cases, the fingering is inserted to keep a passage on a specific string, e.g., the opening themes of the second movement of Sonata No. 1 and the second movement of Sonata No. 2 (exs. 159, 171). In most other instances, the inserted fingering is an aid indicating the proper position to facilitate the playing of a passage (exs. 161, 200, 201). There are a few places, as in Example 164, where the fingering maintains the uniformity of the string crossings. The terms, 4e Corde (see ex. 165), 3me or 4me Corde (see ex. 189), are used to obtain a distinct string color, but their use also results in a specific fingering. These are the only examples, Opus 1 and Opus 3 included, where these terms are found.

Most of the difficult passage-work, based mainly on arpeggiated figuration, occurs in the variation movements. The best examples are Variation 4, the third movement of Sonata No. 2 (ex. 180), Variation 2, the second movement of Sonata No. 3 (ex. 186), and Variations 1, 2 and 9, the third movement of Sonata No. 3 (exs. 192, 193, 201). Most of the writing above the fourth position is also found in the variation movements. The exception to this is the first movement of Sonata No. 3
which demands the use of fifth position. Variations 2 and 4 of the third movement of Sonata No. 2 extend to $g^3$, in sixth position, and $a\flat^3$, in the seventh position, respectively. Variations 2 and 5 of the second movement of Sonata No. 3 reach fifth position, and Variation 3 of the same movement, set mainly high on the E string, reaches $a^4$ in ninth position. Variation 2 also ascends to $a^4$, and Variations 5 and 9 extend to sixth and fifth positions, respectively.

A variety of articulations, mainly combinations of legato and détaché, is still the norm. Staccato bowing, playable in places as flying staccato, is found in Variations 1 and 2 of the third movement of Sonata No. 2 (see exx. 177, 178) and the brilliant Variation 4 of the second movement of Sonata No. 3 (see ex. 188).
CHAPTER VII

SIX SONATAS FOR TWO VIOLINS, OP. 5

An edition of Gaviniés' six sonatas for two violins, Op. 5, published by the author, is preserved in the Bibliothèque de l'Arsenal in Paris. La Laurencie dates this edition sometime after 1764. The Sieber reprint (see Plate XI for a reproduction of the title-page) appeared sometime after August 1771, the earliest date that Sieber lived at the address found on the title-page. The collection was not listed in a Sieber Catalogue until 1774 or 1775. The edition consists of separate violin parts in which each sonata is individually labeled a "duetto." In the Appendix of this study, the sonatas are presented in score-form.


5Ibid., II, facs. 105.

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SIX
SONATES
A
Deux Violons,
Compotées

P. GAVINIÉS,
ŒUVRE N°
Grave par MITTE HYXERI
Preis 7 n. 4

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Title-page, Gaviniés Sonatas, Op. 5, (ca. 1771)
Sonata Op. 5, No. 1

Allegretto  F major  $\frac{3}{8}$ Sonata form
Adagio  F minor  $\frac{6}{4}$ Three-part form - AA'B
Allegro assai  F major  $\frac{2}{4}$ Sonata form

Tonal scheme: First movement

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Allegretto. - The first movement is in sonata form and is divided into two sections containing fifty-six and seventy-two measures, respectively.

The opening eight-measure theme, presented *forte* by the first violin, is delayed one beat as the second violin opens the movement with a running accompaniment in sixteenth notes, marked *piano*. The first four measures of the accompanying voice are based on a descending scale fragment with the sixteenths slurred in sixes. In the closing measures, the sixteenths are slurred in twos. The phrase ends on a half cadence.

*Ex. 204. Sonata Op. 5, No. 1, I, m. 1-8.*
With an exchange of voices, the theme and accompaniment are repeated, but in the dominant key. Since the dominant key has been reached, the second theme group follows directly without the use of any transitional material.

The second theme group is a lengthy section of forty measures. The first twelve measures, labeled IIa in the above tonal scheme, consist of a six-measure phrase and its repetition. A new idea is stated in the leading voice while the descending scale fragment, found in the opening phrase of the second violin part, is reintroduced in the first two measures of the accompanying voice. This phrase, which is omitted in the recapitulation, leads without pause into the remaining section of the second theme group.


The remainder of the second theme group, labeled IIb, is divided into four-measure phrases, forming an ABBACC design plus a four-measure cadential extension. The repetition of each of the phrases finds the roles of the two violins reversed. Phrase A, a two-measure pattern repeated, and phrase B, freely sequential, both retain passage-work in sixteenth notes in the accompanying voice. Phrase C is significant, as it is based on the descending scale fragment found in the accompanying voice of the opening theme. The four-measure cadential extension concludes the exposition.
The second half of the movement begins with a dominant statement of the opening theme. The next eight-measure phrase in D minor gives prominence to passage-work in sixteenth notes slurred in twos. The same phrasing pattern dominates the following eight-measures which pass from D minor to A minor while touching C major. Phrase C (ex. 206) is reintroduced in A minor and repeated with an exchange of voices. It is followed by a modulation, via C major, to F major. In the final nine measures of the development, the second violin continues with passage-work in sixteenth notes, slurred in twos and based mainly on broken chord figuration. The first violin gains importance only at the cadence, which is to the dominant.

The recapitulation, in the tonic, consists of the repetition, with the violin parts exchanged, of the concluding twenty-eight measures of the exposition, section IIb of the second theme group.
Tonal scheme: Second movement

Adagio. - The second movement is in a three-part form with an AA'B design. Section A consists of a period in which the antecedent phrase, begun by the first violin alone, ends with a full cadence; the consequent phrase, with a half cadence. The first measure of each phrase is utilized later in Section B.


Section A' is also a period and begins with the antecedent phrase of the opening theme in the second violin. The complementing phrase, which treats the first measure of the preceding consequent phrase sequentially for two measures and continues the inverted dotted rhythm for another measure, is in C minor and concludes with a full cadence.
Section B, also falling into four-measure phrases, returns to the tonic key of F minor. In the first phrase, the first violin part consists of the sequential treatment of a two-measure unit of which the first measure, introducing a written-out turn, is related to the opening measure of the movement. The second violin is treated freely.

The next phrase, related to the consequent phrase (measures 13-16) of Section A', ends on a deceptive cadence and, with an exchange of voices, is repeated with the cadence altered to end on the tonic. The concluding four measures are merely a cadential extension.
Allegro assai.- The third movement, in sonata form with monothematic characteristics, contains two sections of approximately equal length -- the first, forty-eight measures, the second, fifty measures.

The first theme group is based on an eight-measure theme, a balanced period. The antecedent phrase, of which the first two measures are identical, leads to a full cadence; the consequent phrase, in which the first two measures are treated sequentially, ends on a half cadence. The initial four-note motive, embellished with a trill, is a distinctive feature which is also conspicuous in the second theme group and acts as a unifying factor.


With the melody in the second violin, the antecedent phrase is repeated intact, but the consequent phrase is altered to permit a modulation at the cadence to the dominant key of C major.
Since the dominant key is reached through the alteration of the previous phrase, no transitional material is necessary. The second theme group follows directly. The second theme group consists of two parts. The first part is an eight-measure theme and its repetition, in which the opening four-note motive is recalled. The phrase ends on a full cadence ornamented with an appoggiatura "sigh."

The phrase is repeated with only one change. At the cadence, instead of the upper appoggiatura, the lower appoggiatura, a B natural, is substituted. The second part is another eight-measure phrase which is colored by a short, chromatic passage and is repeated to conclude the exposition.
The second half begins with a slightly altered version of the opening theme in the dominant. The development continues with sixteen measures in D minor, the relative minor of the tonic key. A four-measure, antecedent phrase, in which the opening four-note motive is prominent, is followed by a six-measure, consequent phrase which closes with a half cadence and is repeated with the cadential formula altered to end on the tonic. Three repetitions, two in G major and one in C major, of a two-measure pattern containing the opening four-note motive and reminiscent of measures 17 and 18 (the beginning of the second theme group), lead to the four concluding measures of the development back in the tonic key. This section ends with a half cadence.

The recapitulation is abbreviated and consists of only a restatement, with minor changes, of the second part of the second theme group, the chromatically colored eight-measure phrase plus its repetition.
Sonata Op. 5, No. 2

Allegro comodo  E minor  2  Sonata form
Andante un poco adagio  E major  3\(\frac{3}{8}\)  Binary form - AA'
Allegro assai  E minor  2  Sonata form

Tonal scheme: First movement

Allegro comodo. - The first movement is in sonata form but is monothematic. The two repeated halves contain forty-two and thirty-eight measures each.

The first theme group consists of a twelve-measure phrase in which the "Scotch snap" rhythm is a prominent feature. The first violin begins the theme alone with the second violin entering in the second measure. The length of the phrase is due partly to the repetition of two-measure, melodic patterns in the arrangement aabcd.

The first four measures of the transition are based on the sequential treatment of a two-measure pattern, in A minor and G minor, giving prominence again to the "Scotch snap" rhythm. The remaining eight measures begin somewhat ambiguously in E minor but quickly modulate and lead to an extended half cadence in B minor, the dominant minor.

The second theme group begins with the first ten measures of the opening theme stated by the second violin in the dominant minor. Four new cadencing measures round off this essentially complete statement of the opening theme. These are repeated, with an exchange of voices, to conclude the first half.

The second half opens with a four-measure phrase based on a new idea in the unexpected key of A minor. Only the up-beat serves as a connecting link between the new tonality and the dominant minor key which closed the first half.
The phrase is repeated a step lower in G major, the relative major of the tonic key. A one-measure motive, beginning in the middle of the measure, is treated both sequentially and imitatively in the succeeding six-measure phrase which is still in G major. The use of the short, lower appoggiatura on the strong beats of the measure adds a piquant quality to the passage.

The second violin continues in G major with the first four measures of the opening theme over which the first violin enters, a measure later, in what appears to be another passage of imitation. The imitative treatment, however, is short-lived as the second violin proceeds to a freely sequential passage of eighth-note figures consisting of a melody note alternating with a repeated note and supported by half notes in the first violin. The final two measures of this section modulate to a half cadence in the tonic key of E minor.
The recapitulation is brief and consists of a restatement, in
to the tonic key, of only the concluding twelve measures of the first
half. Since the opening theme appears in the second theme group, the
first four measures of the recapitulation are the same as measures 7
to 10 of the first theme group.

Tonal scheme: Second movement

Andante un poco adagio. - The second movement, in the tonic
major key of E, falls into a two-part form with an AA' design in
which Part A' is a varied and compressed version of Part A.

Part A begins with an eight-measure theme which is a regular
period. The antecedent phrase, ending on a full cadence, highlights
a written-out turn. The consequent phrase contains several dotted
rhythms and concludes with a half cadence.

Ex. 217. Sonata Op. 5, No. 2, II, m. 1-8
With the melody in the second violin, the theme is repeated but placed in the key of the dominant, B major. The next four measures, based on a two-measure pattern repeated, develop the melodic motive found in the opening two measures but avoid a cadence.


The concluding four measures of Part A refer to the descending, dotted figure found in the consequent phrase of the opening theme and lead to full cadence. Without pause, an ascending scale fragment in the second violin leads to Part A' which returns to the tonic key.

Part A' begins with a modified version of the opening theme. The half cadence at the end of the consequent phrase is replaced with two measures in which the two violins move in thirds and emphasize the inverted dotted rhythm.


The following four measures are related to the closing phrase of Part A, and the movement is rounded off with a four-measure cadential extension.
Allegro assai. - The third movement is in sonata form with two distinct themes. The first half contains forty-two measures, the second half, fifty-three measures.

The first theme group consists of a single idea, a six-measure phrase which is characterized by many dynamic changes and concludes with a full cadence.


This theme is followed immediately by a loosely organized transition. The first three measures are sequential as a one-measure motive passes from B major, by the circle of fifths, to G major, the relative major of the tonic.
The following three-measure phrase, which begins with the dynamically contrasted incipit, remains in G major and concludes with a full cadence. The writing in the remaining ten measures of the transition becomes more chromatic. This section opens in G major with a short sequential passage which modulates to a half cadence in E major. The next two measures are also marked off by a half cadence in E major and are repeated with an exchange of voices.

Without pause, the music proceeds to a freely sequential passage in G major. The writing is awkward, and the tonality is not firmly established due to the appearance of a G-sharp and a C-sharp. A sudden modulation to the tonic key of E minor occurs at the cadence.

The second theme group follows, but the C natural in the second violin (measure 23, which could be a misprint, delays the establishment of the dominant minor key, B minor, until the second complete
measure of the theme. A two-measure tonic pedal, supporting a new and also dynamically contrasted motive, reinforces the dominant minor tonality.


The "Scotch snap" rhythm, prominent at the beginning of the theme, regains its importance, and the music leads to a full cadence. The final cadence overlaps the beginning of a repetition of the preceding eight measures with the roles of the two violins reversed (measure 25). The exposition ends with a one-measure elaboration of the final chord.

The second half opens with a modified statement of the opening theme in the distant key of A minor. Most of the following twenty-seven measures are based or expand on thematic material found in the transition. The initial three measures of the transition (measures 7-9) are transposed to pass from E major, through D major, to C major. Like in the transition, the subsequent three-measure phrase continues in the new key. The next two measures are similar to measures 13 and 14 but are developed further to become part of a seven-measure phrase which ends with a full cadence. Another seven-measure phrase, beginning sequentially and giving prominence to dotted rhythms, is based on new thematic material, but remains in C major and also closes with a
full cadence. Two transition-like measures modulate to a half cadence in E major similar to that found in the transition (measure 15). As in the transition, the four chromatic measures in E major follow this cadence (see ex. 222) and conclude the development. The common dominant chord permits an easy return to the tonic key of E minor for the recapitulation.

The recapitulation consists of only the second theme group and is a restatement of the same material found in the exposition.
Sonata Op. 5, No. 3

Allegro moderato e cantabile  A major  $\frac{3}{4}$  Sonata form
Andante ma un poco adagio  E major  $\frac{2}{4}$  Binary form - AA'
Allegretto e grazioso  A major  $\frac{6}{8}$  Sonata form

Tonal scheme: First movement

Allegro moderato e cantabile.- The first movement, with two repeated sections of fifty and seventy-three measures, is in sonata form with monothematic characteristics.

The first theme group consists of four, four-measure phrases with an abcc design. Phrases a and b are made up of repeated two-measure units in which the cadences are weakened by the undulating, eighth-note accompaniment. Phrase c, in both cases, ends with a strong full cadence as the eighth-note accompaniment is carried on for only two measures.
The transition (measures 17-26) has two parts. The first four measures are based on the repetition of a two-measure unit in which the upper appoggiatura is a salient feature. The undulating, eighth-note accompaniment is still prominent.

The second part, six measures long, flows directly into the second theme group as overlapping occurs at the cadence (a full cadence in the dominant key of E major). This passage contains a sequential treatment of a two-measure pattern in sixteenth notes.
The second theme group consists of five, four-measure phrases, with an \textit{abbcc} design, plus a four-measure cadential elaboration. Phrase a is an exact transposition of the opening phrase of the first theme group in the dominant key. Phrase b introduces syncopation and continues the undulating accompaniment of the first phrase. The repetition has an exchange of the violin parts.

Phrase c, primarily cadential, is interesting for the syncopated lift created by the specified bowing found in both parts. The phrase is repeated also with an exchange of voices.
The concluding four-measure cadential elaboration is based on a two-measure unit plus its varied repeat.

The second half of the movement opens with a complete statement of the opening theme but with only the initial phrase in the dominant key and the remaining three phrases back in the tonic. A new dotted figure begins a seven-measure phrase which modulates and leads to a feminine half cadence in C-sharp minor. The first phrase of the opening theme follows in the new key and is complemented by a four-measure phrase in which the descending triad, embellished by the upper appoggiatura found in measures 17 and 19 of the transition, is prominent.

The phrase is repeated with the violin parts reversed and the cadence slightly varied. The next phrase, in B minor, is related to measures 9-12.
With the melody in the second violin, the phrase is transposed to A major, the tonic. The second part of the transition, now set in the tonic key, follows and leads to a restatement of the complete second theme group, including the opening phrase of the first theme group.

Tonal scheme: Second movement

Andante ma un poco adagio. - The second movement is in a two-part form with an AA' design. Although both parts are the same length, Part A' is a shorter, modified version of Part A (some of the thematic material is rearranged) plus a cadential extension.

The movement opens with a ten-measure phrase begun by the violins in thirds. In the middle portion of the phrase, the melody, in the first violin, is fragmented into short figures by sixteenth rests and treated sequentially. At the cadence, both violins are again equally prominent.
At the beginning of the next phrase, the anacrusis in the second violin overlaps the final note of the previous phrase in the first violin. This six-measure phrase, giving prominence to the inverted dotted rhythm, modulates to the key of the dominant, B major, and concludes Part A. A novel feature is the syncopated effect created by the after-beat figure in measure 13.

Part A' returns immediately to the tonic key, but the first measures differ from the opening of Part A. The first two measures are treated sequentially and are based on the melodic motive introduced in measure 4. (Compare example 233 with example 231.)
Measure 21 and the first half of measure 22 are based on material from measures 3 and 4. The next four and a half measures are a transposition in the tonic key of the B major section (measures 13-16) concluding Part A. The final four-measure phrase is begun with a reference to the first violin motive found in measures 4 to 6, but in this case, played in thirds by the two violins. The two-measure, cadential extension, concluding the movement, is as elaborated repetition of the previous cadential formula.

Tonal scheme: Third movement

Allegretto e grazioso.—The final movement is in sonata form and contains two halves of sixty-two and seventy measures, each.

The movement opens with a twelve-measure theme: an antecedent phrase of four measures and a consequent phrase of eight. In both
phrases, the melodic interest is shared by the two violins. The first four measures of the consequent phrase are based on the repetition of a two-measure pattern. A modulation to G major, the dominant, occurs in the second half of the consequent phrase.


With the violin parts reversed, the theme is repeated in the dominant key and altered to return to the tonic key in the fourth measure of the consequent phrase.

The transition begins with a sequential treatment of a two-measure, descending melodic motive -- three transpositions, beginning with the first violin, are alternated between the two violins. A three-measure, hocket-like passage modulates to E major and leads to a half cadence in the latter key.

In the second theme group, there is little sense of thematic contrast. A two-measure pattern in eighth notes decorates a dominant pedal and is repeated. A new motive, embellished with a trill, is
introduced in the following, four-measure phrase which is repeated with an exchange of voices.


The four measures with the dominant pedal return and lead to an eight-measure phrase, emphasizing dominant-tonic harmony, plus a four-measure cadential extension.

The second half opens with the antecedent phrase of the opening theme in the dominant key. The first eight measures of the opening theme follow in the tonic key. The succeeding four measures, instead of modulating to E major like in the exposition, are modified to lead to a half cadence (II - V of V - I₆ - V) in C-sharp minor. In this new key, the next twelve-measure phrase is the most forceful and energetic passage of the movement. The last nine measures of the phrase, a five-measure unit repeated but shortened the first time due to overlapping, are punctuated by forte markings in both violin parts.
One statement of the descending melodic motive used in the transition introduces a new sequential passage which changes mode, to C-sharp major, and continues through B major to A major, the tonic key. The passage leads to a full cadence and, without pause, is followed by five measures which are similar to the closing measures (measures 30-35) of the original transition.

The remainder of the movement, in the tonic key, is a restatement of the complete second theme group.
Sonata Op. 5, No. 4

Allegro assai  B-flat major  2  Sonata form
Andante un poco adagio  G minor  3  Three-part - ABA
E cantabile
Allegro molto  B-flat major  2  Sonata form

Tonal scheme: First movement

Allegro assai. - The first movement is in sonata form and contains two sections of approximately equal length - forty-seven and forty-six measures, each. There is a contrasting second theme group, but the organization of key relationships is not conventional.

The first theme group has two parts. The first part is an eleven-measure phrase which has considerable rhythmic variety and concludes with a full cadence. The second violin, entering a measure later, imitates the first violin a fourth lower for three measures. Measures 8 to 10 are a repetition, with the voices exchanged, of measures 5 to 7. The cadence is to the tonic.
The second part (measures 12-20) consists of three short phrases of which the last two are the same but the roles of the two violins are reversed. As in the first part, the delayed entrance of one violin, also in imitation, is evident here.

The beginning of the transition overlaps the final chord of the previous section, and a two-measure unit, utilizing a lower appoggiatura and a "Scotch snap" figure, is alternated by the violins and leads to a full cadence in F major (measures 24-25). The cadential formula is repeated, and an anacrusis in the second violin (measure 27) leads to the second theme group.
The second theme group begins with a new, four-measure idea, presented by the first violin over an undulating, eighth-note accompaniment in the second violin. The first measure is based on an F-major chord, but the appearance of an E-flat in the melody of the first violin (measure 28) and the use of a B-flat major chord in the next measure obliterates the dominant tonality and places this phrase in the tonic key. This same harmonic progression is found in the third and fourth measures of this phrase.

Ex. 239. Sonata Op. 5, No. 4, I, m. 28-31

The idea is repeated with an exchange of voices, but the phrase is extended one measure to permit a modulation to a half cadence in F major. The music proceeds with an emphasis on the primary triads in the dominant key. The opening thematic material is based on an oscillating, eighth-note, triadic figuration played in thirds by the two violins. Before the cadence, there is a reference to the dotted figures found in measure 5.

Measures 40 to 43, with the violin parts reversed and the cadence slightly altered, are repeated to conclude the first half.

The second half opens in the tonic key and not in the usual dominant. A new, two-measure idea has the violins playing a third apart with a dominant pedal added in the first violin. The phrase is repeated with the parts reversed.

Ex. 241. Sonata Op. 5, No. 4, I, m. 48-49.

Two phrases, based on new thematic material, follow in G minor, the relative minor key. In the first five-measure phrase, the violins begin in imitation, but this device is not carried very far. The second phrase, which overlaps the first, has much more rhythmic variety and is the most interesting passage of the movement.
The initial six-beat motive of the opening theme is used in imitation to begin a four-measure phrase which modulates and leads to a full cadence in C minor. The following six-measure phrase introduces a new two-measure idea, in B-flat major, which is repeated and altered slightly to lead to a half cadence. The abbreviated recapitulation is a transposition, with only minimal changes, of the entire second theme group. The key relationship of a fourth is also retained as the first part of the second theme group is in E-flat major with the closing section in the key of the tonic, B-flat major.
Tonal scheme: Second movement

Andante un poco adagio e cantabile. - The second movement has an ABA' design in which the opening motive, featuring a turn, begins each new phrase and acts as a motto throughout the movement.

The opening phrase of Part A consists of a two-measure unit which is repeated and extended two measures to lead to a full cadence in B-flat major, the dominant. The turn is prominent throughout this first phrase.


The final chord of the cadence overlaps the beginning of a four-measure phrase in the dominant. The turn appears in the first two, identical measures, and a "Scotch snap" figure leads to a half cadence. The closing section of Part A is a ten-measure phrase which remains in
the dominant and closes with a full cadence. The phrase begins with a two-measure unit followed by its varied repetition which has a measure of syncopation. Additional rhythmic variety is found in the next two measures: the first introduces thirty-second notes and the second, sixteenth-note triplets.

Ex. 244. Sonata Op. 5, No. 4, II, m. 11-16.

The first phrase of Part B, further developing the opening motive, begins in B-flat major, quickly modulates to C minor and leads to a full cadence. The next three measures are sequential and, via B-flat major, lead to a full cadence in G minor. The final cadential chord is also the beginning of Part A'.

Part A', a reduced version of Part A, begins with the original motto, but the second half of the first measure is altered to lead immediately to a half cadence in the following measure. The remaining ten measures, with the up-beat, are a transposition, in the tonic key, of the same material concluding Part A. Although the violin parts are reversed, there are only a few minor changes.
Tonal scheme: Third movement

Allegro molto.- The last movement, divided by repeat signs into two sections of forty-nine and sixty-one measures, respectively, is in sonata form.

The first theme group, in two parts, begins with an eight-measure theme in which both violins are of equal importance. There is an imitative opening with the second violin entering one measure after the first. The cadence is to the dominant.


The second part consists of a transposition of the preceding thematic material a fourth lower. The dominant tonal area is stressed, particularly with the appearance of the E natural, but due to the brevity of the passage and the adjustment of the final two measures to lead to a full cadence in the tonic, the passage is analyzed as remaining in the tonic key.

A lengthy transition, twenty measures long, continues in the tonic key until the concluding half cadence which shifts to the
dominant key of F major. In the first eight measures, the two violins alternate a descending arpeggio which is characterized by the "Scotch snap" rhythm on the first half of the first beat and staccato bowing, grouped in twos, on the remaining beat and a half. Only tonic and subdominant harmony are used.


Syncopation occurs in the remaining twelve measures, which are based on two-measure melodic motives accompanied by oscillating, two-note chordal figures in sixteenth notes.


The second theme group, only fourteen measures long, consists of a nine-measure phrase plus a six-measure, overlapping cadential elaboration. The overlapping occurs in measure 45. Throughout this passage the roles of both violins are equally important. In the first phrase, the first violin part is enhanced by the up-bow staccato in measures 37 and 39.
In the cadential elaboration, the two-measure scalewise passage of sixteenth-note triplets adds a new dimension to the rhythmic element of the movement, and particularly the second measure, marked fortissimo, emphasizes the dominant tonality.

The second half opens, in the tonic and not the expected dominant key, with a new four-measure phrase which also begins imitatively.
In the next eight measures, a four-measure unit repeated, a two-note motive in eighth notes, skipping up a third and found on the first beat of each measure, is supported by an Alberti bass accompaniment in sixteenth notes. Six transition-like measures lead to a full cadence in G minor. Overlapping occurs, and a slightly varied statement of the opening theme is presented in the new key.

A shortened version of the transition, opening in C minor for four measures before returning to the tonic, leads to the second theme group. The latter, with no significant changes, is a restatement of the same material found in the first half.
Sonata Op. 5, No. 5

Allegro  
F minor  
Sonata form

Andante un poco adagio  
C minor  
3/4  
Three-part form - ABB'

Allegretto ma grazioso  
F minor  
2/4  
Rondo form

Tonal scheme: First movement

Allegro.- The first movement is in sonata form and is divided by repeat signs into two sections containing fifty-two and sixty-two measures, respectively.

The first theme group consists of a single eight-measure phrase which concludes with a decorated half cadence (VII7 of V - V6 - V).

The imitative opening, used in both Allegros of the previous duo, is also found here. The second violin imitates the first violin one measure later and an octave lower for four measures. The principal melody, in the first violin, gains its length through the repetition of short melodic units -- measures 3 and 4 are the same as measures 1 and 2, and measures 5 and 6 are identical.
An eight-measure transition, also imitative in part, modulates to a half cadence in C minor, the dominant minor key.

The second theme group has two parts. The first part is a twelve-measure phrase which consists of the repetition of a two-measure and four-measure unit \((2 + 2 + 4 + 4)\). The two-measure unit is related to the opening motive of the first theme group, and a short, dominant pedal, the open G string, appears in both violin parts. The four-measure unit is sequential in structure and introduces syncopation. In the repetition, the roles of the two violins are reversed.
The second part consists of an eight-measure phrase and its repeat in which the violin parts are interchanged. In the first half of the phrase a tonic pedal occurs as the upper voice of the double-stops played the first time by the second violin. In the first violin part, the first four measures have the same rhythm which is identical to that found in measure 17, the first measure of the second theme group, and also closely related to the opening motive.
A four-measure phrase, repeated with an exchange of parts, reinforces the dominant minor tonality and acts as a codetta.

The second half opens in the tonic and not the usual dominant key. The second violin begins with a new idea but quickly reverts to material from the first theme group. The first violin, beginning two beats later, appears to have an accompanying role, but its thematic material is even more closely related to the first theme group. The passage modulates to A-flat major.
The music continues in the new key and reaches an affirmative full cadence three measures later. New two- and three-measure units, both repeated with an exchange of voices, continue in A-flat major. The latter is extended four measures to lead to a half cadence in the tonic key of F minor.

The recapitulation consists of a restatement, in the tonic key, of the entire second theme group, plus the "codetta," with only a few slight changes.
Andante un poco adagio. - The second movement, in C minor, is in a three-part form with an ABB' design. The opening melodic idea (measure 1) acts as a unifying factor throughout the movement. Part B and Part B', based closely on the melodic elements of Part A, are developmental in character.

Part A begins with an eight-measure theme comprising two contrasting phrases which overlap at the beginning of measure 5. The first phrase has a 2 + 2 structure as the opening motive is repeated in measure 3. The phrase leads to a full cadence, but in measure 3, the cadence is avoided as the opening motive is repeated over sub-dominant instead of tonic harmony.

With the second phrase modified, the theme is repeated but transposed to the relative major key of E-flat major.

Part B, continuing in E-flat major, is based on a twelve-measure theme consisting of a four-measure antecedent phrase and an eight-measure consequent phrase. The antecedent phrase, a two-measure unit repeated, is related directly to the first phrase of Part A. The consequent phrase, a four-measure unit repeated, continues to develop the opening motive. In the second part of the phrase, the thematic material is dropped an octave, and the parts are interchanged.


A four-measure transition, returning to the tonic key, leads to Part B' which is a transposition, with a few alterations, of Part B into the tonic key. The roles of the two violins are reversed, and the second half of the consequent phrase is not dropped an octave. The final cadence is also modified to permit a two-measure cadential extension.
Tonal scheme: Third movement

![Tonal scheme diagram](image)

Allegretto ma grazioso. - The third movement is the only fast movement of this opus that is not in sonata form. This is a rondo with an A II: BACA:II design.

Part A, in F minor, consists of a period and its repetition. The first violin, beginning alone, has the theme, while the role of the second violin is subordinate. The antecedent phrase has a 2 + 2 structure and concludes with a full cadence. The consequent phrase makes use of the "Scotch snap" and concludes with a half cadence.


![Musical example](image)

In the repetition, with the violin roles reversed, the penultimate measure is modified, double-stops are added to the accompanying voice, and the phrase ends with a full cadence.
Part B consists of a twelve-measure theme in C minor, the dominant minor key. A four-measure antecedent phrase, ending on a half cadence, is followed by an eight-measure consequent phrase in which the first four measures are based on a two-measure unit repeated. The consequent phrase concludes with a full cadence.

Part A returns with the roles of the violins interchanged, and in the antecedent phrase, the subordinate part is slightly varied.
Part C, eighteen measures long, is in A-flat major, the relative major, and consists of four phrases. The third phrase has six measures, the others, four. Since the thematic material does not differ drastically from the previous sections, there is little sense of contrast.

In the final appearance of Part A, the melody of the antecedent phrase is slightly embellished and sustained double-stops are added in the subordinate part.
Sonata Op. 5, No. 6

Allegro cantabile  C major  \( \frac{3}{4} \)  Sonata form
Andante un poco Adagio  C minor  \( \frac{2}{4} \)  Ternary form - ABA'
Prestissimo  C major  C  Sonata form

Tonal scheme: First movement

Allegro cantabile. - The first movement, marked off by repeat signs into two sections of forty-four and sixty-eight measures, is in sonata form.

The first theme group consists of a twelve-measure theme made up of two six-measure phrases. The first phrase, concluding with a plagal cadence, has a \( 2 + 2 + 2 \) structure. The first two measures are identical, and the last two, which act as an extension, are a varied repetition of measures 3 and 4. The second violin plays an eighth-note, "drum" accompaniment in thirds with the lower note of the double-stops, a repeated tonic, acting as a pedal. In the second phrase, the first two measures of the theme are fragmented by eighth rests while the remaining measures are characterized by sudden dynamic changes and a touch of chromaticism -- the use of the raised supertonic and raised subdominant. The "drum" accompaniment continues for only three measures.
With an exchange of voices, the theme is repeated, but transposed down a fourth. The tonality could be G major, but, since an F-sharp does not occur until the second half of the theme, in this analysis, the transposition is considered to be still in C major. The dominant key, though anticipated in the second half of the theme, is not confirmed until the cadence. This cadence is adjusted slightly to flow directly into the transition. The transition, a two-measure unit repeated, introduces sixteenth-note figuration and leads without pause to the second theme group.
The second theme group begins with an eight-measure phrase which acquires its length through repetition. Measures 31 and 32 and measures 34 and 35 are alike. The "drum" accompaniment found in the first theme group is also used here in the first four measures.

Ex. 265. Sonata Op. 5, No. 6, I, m. 29-36.

With the violin parts reversed, the phrase is repeated, but shortened by one measure and varied slightly at the cadence. The concluding section, overlapping the final chord of the previous phrase, is a ten-measure bravura passage which features scale passages in sixteenth notes. Dynamically, the climax of the first half is reached in measure 46, in which both violins are marked fortissimo.
A two-measure cadential elaboration, based on dominant-tonic harmony, concludes the exposition.

The development begins with a complete statement of the opening theme in the dominant. A new theme, a balanced period in A minor, follows.

The succeeding twelve measures, passing from A minor, via G major, to C major, the tonic, give prominence to the sixteenth-note figuration found in the transition. Measures 83 and 84 refer to the dynamically contrasted figure found in measure 10. The full cadence at the end of this section is overlapped, and the recapitulation begins with an
abbreviated version of the first theme group (the first six measures only). A similar, four-measure transition, transposed to the tonic key, leads to the second theme group. The latter, with only a few adjustments, is a restatement of the same material presented in the exposition.

Tonal scheme: Second movement

Andante un poco Adagio. - The second movement is in a three-part form with an ABA' design. Tonally, the movement is very conservative as it remains entirely in C minor except for a single four-measure phrase.

Part A opens with an eight-measure theme, a balanced period. A sustained, lyrical line moves against a legato accompaniment of sixteenth notes varied in places by the inverted dotted rhythm.
The theme is repeated with an exchange of voices, and the consequent phrase, with the last two measures altered, is transposed to the key of G minor, the dominant minor.

Part B returns to the tonic key and is only eight measures long, a four-measure phrase repeated. In the repetition, the roles of the violins are reversed, and the last measure is varied slightly.


Part A' begins with only the antecedent phrase of the opening theme. A new four-measure phrase, which is repeated, follows to complement the preceding phrase.
A four measure cadential elaboration concludes the movement.

Prestissimo. - The third movement is in sonata form and contains two repeated sections of sixty-two and ninety-two measures, respectively.

The first theme group consists of a fourteen-measure theme which is treated canonically -- the second violin follows the first two measures later and an octave lower. The theme as presented by the first violin, gains its length through repetition (measures 10 to 13 are related to measures 6 to 9). The imitation by the second violin is exact except that a fragmented dominant pedal is added in measures 7 to 9 and not played by the first violin until measure 9. The canonic writing lasts until measure 12. The closing cadential figure is played by the first violin alone.
The first part of the transition is based on a one-measure motive, featuring a turn, which is treated sequentially and in alternation by the two violins.

The last four measures introduce a new motive, and the cadence is to the dominant.

The second theme group has two parts. The first part consists of a sixteen-measure theme in which the structure falls mainly into two-measure units. In the opening unit and its repetition, the two violins move in thirds with a tonic pedal added in the second violin.
part. The melody continues in the first violin together with a type of Alberti bass accompaniment eighth-notes slurred in twos, in the second violin. In measures 35 to 38, a dominant pedal is added as the upper note of the double-stops played by the first violin.

Ex. 273. Sonata Op. 5, No. 6, III, m. 27-36.

The second part is based on an eight-measure phrase which has a new melody in the second violin. The Alberti bass accompaniment is employed for the first four measures but has a new articulation,
The phrase is repeated with both parts dropped an octave. The accompaniment line, now in the second violin, is adjusted to keep the music above the low G of the violin range and the articulation of the first four measures reverts to legato bowing in twos. The last four measures are a cadential extension reinforcing the dominant tonality.

The second half opens with a complete statement of the opening theme, with its canonic treatment, in the dominant key. A four-measure phrase, based on a new idea begun by the first violin alone, is presented in D minor, and with the violin roles reversed, in A minor, the relative minor key.
The following ten-measure phrase, beginning sequentially, introduces additional material in A minor and is characterized by an undulating eight-note accompaniment.

Four transition-like measures in C major lead to an unobtrusive entry and reduced statement (from fourteen to eight measures) of the first theme group. In measure 99, the second violin begins the theme under a melodic line which is a continuation of the preceding four measures. The canonic treatment is no longer obvious, although measures 102 to 105 are similar to measures 6 to 9. The closing cadential figure is given to the second violin.
Except for the exchange of parts, the original transition is used here to lead to the second theme group. The final chord of this transition, considered the tonic of the second theme group in the exposition, is now treated as the dominant in the recapitulation. The entire second theme group returns in the tonic key with only minor changes in rhythm and articulation.
SUMMARY

All six sonatas for two violins of Op. 5 consist of three movements and follow the fast-slow-fast tempo scheme. The fast movements are in sonata form except the third movement of Sonata No. 5 which is a rondo. The slow movements are either binary or a three-part form. In each sonata a change of mode or key takes place in the slow movements. A collective listing of the sonatas of Op. 5 is shown in the following table.

TABLE IV

<table>
<thead>
<tr>
<th>SONATA NO.</th>
<th>MOVEMENT</th>
<th>KEY</th>
<th>FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Allegretto Adagio Allegro assai</td>
<td>F major F minor F major</td>
<td>Sonata form Three-part - AAB' Sonata form</td>
</tr>
<tr>
<td>No. 2</td>
<td>Andante comodo Andante un poco adagio Allegro assai</td>
<td>E minor E major E minor</td>
<td>Sonata form Binary form - AA' Sonata form</td>
</tr>
<tr>
<td>No. 3</td>
<td>Allegro moderato e cantabile Andante ma un poco adagio Allegro e grazioso</td>
<td>A major E major A major</td>
<td>Sonata form Binary form - AA' Sonata form</td>
</tr>
<tr>
<td>No. 4</td>
<td>Allegro assai Andante un poco adagio e cantabile Allegro molto</td>
<td>B-flat major G minor B-flat major</td>
<td>Sonata form Three-part - ABA' Sonata form</td>
</tr>
<tr>
<td>No. 5</td>
<td>Allegro Andante un poco adagio Allegretto ma grazioso</td>
<td>F minor C minor F minor</td>
<td>Sonata form Three-part - ABA' Rondo form</td>
</tr>
<tr>
<td>No. 6</td>
<td>Allegro cantabile Andante un poco Adagio Prestissimo</td>
<td>C major C minor C major</td>
<td>Sonata form Three-part - ABA' Sonata form</td>
</tr>
</tbody>
</table>

Three of the sonata form movements are monothematic or evidence monothematic characteristics -- the third movement of Sonata No. 1, the first movement of Sonata No. 2 and the first movement of Sonata No. 3.
In the sonata form movements, the first theme groups are varied in length and structure. Their make-up is as follows:

First movement, Sonata No. 1 - an eight-measure phrase, repeated in the dominant key; the second statement leads directly to the second theme group.

Third movement, Sonata No. 1 - a period (4 + 4), repeated with the consequent phrase transposed to modulate to the dominant key and lead directly to the second theme group.

First movement, Sonata No. 2 - a twelve-measure phrase, its continuity not broken by internal cadences.

Third movement, Sonata No. 2 - a six-measure phrase.

First movement, Sonata No. 3 - four, four-measure phrases with an abcc design.

Third movement, Sonata No. 3 - two statements of a twelve-measure phrase, the first modulates to the dominant key, the second, beginning in the dominant, is altered to modulate back to the tonic.

First movement, Sonata No. 4 - two phrases, eleven and six measures long.

Third movement, Sonata No. 4 - two statements of an eight-measure phrase, the second statement, flirting with dominant tonality, is transposed, but remains in the tonic key.

First movement, Sonata No. 5 - two six-measure phrases, both are repeated and transposed to the dominant; due to the nature of the theme, the tonality is ambiguous and the dominant tonality is not confirmed until the final cadence.

Third movement, Sonata No. 6 - fourteen-measure theme treated canonically.

In most of the sonata form movements, the second theme group exhibits a definite degree of contrast to the first theme group, both in character and structure. When the tonic key is major, the second theme group is set in the dominant key. The only exception to this
is found in the first movement of Sonata No. 4 in which the first phrase of the second theme group, plus its repetition, begin in the tonic key before the second phrase settles in the dominant. When the tonic key is minor, the second theme group is found in the dominant minor and never the relative major. The structure and nature of the second theme group are as follows:

First movement, Sonata No. 1 - forty measures comprising a six-measure phrase repeated, three, four-measure phrases repeated with an abbac design plus a four-measure cadential elaboration; the thematic material is different except for two appearances of an accompaniment figure from the first theme group.

Third movement, Sonata No. 1 - monothematic; two, eight-measure phrases repeated (the second, a balanced period); the initial four-note motive, prominent throughout the first theme group, also opens and characterizes the second theme group.

First movement, Sonata No. 2 - monothematic; consists of the first ten measures of the first theme group plus a four-measure cadential extension repeated.

Third movement, Sonata No. 2 - twenty measures, eight of which are repeated; based on new melodic and rhythmic elements; cadences are weakened by overlapping.

First movement, Sonata No. 3 - monothematic; consists of six, four-measure phrases of which the first phrase is a transposition of the opening phrase of the first theme group; two internal phrases are repeated.

Third movement, Sonata No. 3 - twenty-eight measures, the first sixteen measures fall into four-measure phrases with an abba design, the concluding twelve measures consists of two phrases (8 + 4); little sense of melodic contrast from the first theme group.

First movement, Sonata No. 4 - twenty measures, begins with a contrasting idea, marked dolce, but harmonic progressions emphasize tonic tonality; only the last twelve measures affirm the dominant tonality.
Third movement, Sonata No. 4 - only fourteen measures, a nine-measure phrase plus an overlapping, six-measure cadential elaboration; based on distinctive material, therefore not just a new tonal area.

First movement, Sonata No. 5 - thirty-six measures consisting of a series of ideas unfolding in a twelve-measure phrase divided into four-measure units with an abb design, an eight-measure phrase repeated plus a closing four-measure phrase also repeated.

First movement, Sonata No. 6 - twenty-six measures, begins with a dolce melody (an eight-measure phrase repeated but reduced to seven measures) not so different in character from the first theme group; the closing twelve-measure phrase, which overlaps the preceding phrase, is a contrasting phrase of bravura.

Third movement, Sonata No. 6 - thirty-six measures based on several different ideas; begins with a sixteen-measure phrase, marked FF, followed by an eight-measure phrase, repeated an octave lower, plus a four-measure closing phrase.

A complete or partial statement, sometimes modified, of the opening theme of a movement begins the development section of the following sonata form movements: first and third movements of Sonata No. 1, third movement of Sonata No. 2, first and third movements of Sonata No. 3, first movement of Sonata No. 5, first and third movements of Sonata No. 6. In the three remaining movements in sonata form, the first movement of Sonata No. 2, the first and third movements of Sonata No. 4, the developments while primarily based on new material, each contain a single reference to its opening motive which is treated imitatively. While all the developments contain new material, several also utilize additional references to material found in the exposition. The movements in which this occurs and the sources used are as follows:
First movement, Sonata No. 1 - a transposition of one phrase and its repetition from the second theme group.

Third movement, Sonata No. 1 - melodic figures from both the first and second theme groups.

Third movement, Sonata No. 2 - extensive use of the transition.

First movement, Sonata No. 3 - both the first theme group and the transition.

Third movement, Sonata No. 3 - parts of the transition.

When the home key is major, the development sections begin in the dominant key except in the first and third movements of Sonata No. 4 where the tonic key is unexpectedly reinserted. When the home key is minor, the subdominant minor is used to open the development section of both the first and third movements of Sonata No. 2, and the tonic minor appears in the first movement of Sonata No. 5.

In all instances, the recapitulations are merely transpositions, with slight changes, of material found in the exposition. Their make-up is as follows:

First movement, Sonata No. 1 - reduced second theme group.

Third movement, Sonata No. 1 - reduced second theme group.

First movement, Sonata No. 2 - reduced second theme group.

Third movement, Sonata No. 2 - entire second theme group.

First movement, Sonata No. 3 - entire second theme group.

Third movement, Sonata No. 3 - original transition plus entire second theme group.

First movement, Sonata No. 4 - entire second theme group (reflects two keys found in exposition).

Third movement, Sonata No. 4 - shortened transition plus entire second theme group.
First movement, Sonata No. 5 - entire second theme group.

First movement, Sonata No. 6 - abbreviated first theme group, transition plus entire second theme group.

Third movement, Sonata No. 6 - abbreviated first theme group, transition plus entire second theme group.

The third movement of Sonata No. 5, the only fast movement not in sonata form, is a rondo with an A II: B A C A II design. Part A consists of a period plus its repetition. Each subsequent appearance of Part A is slightly varied. The thematic material of Part B, twelve measures long (4 + 8), and Part C, eighteen measures long (4 + 4 + 6 + 4), are set in related keys but are not so different in substance from Part A.

In the two slow movements in binary form, AA', Part A', in both cases, is a modified and reduced version of Part A with new material added. In the four slow movements in a three-part form labeled, AA'B, ABA', ABB' and ABA', Part A' is either a reduced version of Part A or is only partially based on Part A with new material interspersed. The one section labeled Part B' is a slightly modified restatement of Part B - the former in the dominant minor key, the latter in the tonic minor. None of the slow movements are sectionalized by repeat marks.

Throughout the six duetti, both violins are treated equally; however, neither the thematic material nor the passage-work presented by one violin is always repeated immediately by the other. Sometimes, when one violin has the leading voice in the first theme group, the role is reversed in the second theme group. Also, when similar material returns in a later passage, e.g., in a recapitulation, the roles of the two violins are always reversed.
The bulk of the writing consists of a melody, in one violin, supported by a simple accompaniment, in the other. This accompaniment may outline the harmony, which is mainly diatonic, or may be even more rudimentary - repeated pitches in quarter or eighth notes, or a single note per measure. Oscillating chordal figures in eighth-notes are used in the first movement of Sonata No. 3 and the second theme group of the first movement of Sonata No. 4 (see exx. 224, 239). Parallel motion in thirds and sixths, prominent particularly in the slow movements of Sonatas Nos. 3, 4 and 5, is also common (see exx. 231, 232, 243, 256). Contrapuntal writing appears sporadically but is in evidence in the first movement of Sonata No. 1, the third movement of Sonata No. 3 and the second movement of Sonata No. 6 (see exx. 204, 234, 268). Imitation occurs rarely but is utilized in the first movement of Sonata No. 2, the first movement of Sonata No. 4, the third movement of Sonata No. 4 and the first movement of Sonata No. 5 (see exx. 216, 237, 238, 245, 251). Canonic writing is found only in the third movement of Sonata No. 6 - the first theme group (ex. 271) and the repetition of this opening theme at the beginning of the second half.

The fast movements are relatively free of ornamentation except for the occasional use of the trill, indicated by the abbreviation tr. In the third movement of Sonata No. 1, the short trill is a salient feature of the opening motive which is prominent throughout the movement (ex. 210). Ornamentation appears more frequently in the slow movements. Grace notes are found in the second movement of Sonatas Nos. 1, 5 and 6, (exx. 207, 255, 268), and the turn, written out, is a conspicuous feature of the slow movement of Sonatas Nos. 1, 2, 4
and 5 (exx. 209, 217, 243, 255). The upper appoggiatura, or *coulé*,
appears as an ornament in the slow movement of Sonatas Nos. 2 and 5
(exx. 217, 255). The lower appoggiatura, or *port de voix*, appears
less often (ex. 231).

In general, double-stops are used sparingly within a movement.
To reinforce the sonority double-stops appear at the final cadences
of some expositions and recapitulations (the first movement of Sonata
No. 1, the first movement of Sonata No. 6), at the final cadences of
movements (the slow movements of Sonatas Nos. 1 and 6) and at the end
of Part A of the rondo (third) movement of Sonata No. 5. Similar re-
inforcing of the sonority by double-stops or three-note chords occurs
in the third movement of Sonata No. 1 (exx. 210, 212). Additional
examples of the use of double-stops are found in the first and se-
cond movements of Sonata No. 5 (exx. 252, 255, 256), the third move-
ment of Sonata No. 5 (ex. 262) and the third movement of Sonata No.
6 (ex. 271). Extended passages of three-voiced texture are created
by the use of double-stops in both the first and second theme groups
of the first movement of Sonata No. 6 (exx. 263, 265). Reinforcing of
the sonority is also supplied by pedal points. These are found in
the third movement of Sonata No. 2 (ex. 223), the second movement of
Sonata No. 3 (ex. 233), the first movement of Sonata No. 4 (ex. 241),
the first movement of Sonata No. 5 (exx. 252, 253) and the third move-
ment of Sonata No. 6 (ex. 273).

The music throughout the six duetti is primarily diatonic.
Several isolated chromatic passages may be found in the third movement
of Sonata No. 1 (ex. 213) and the third movement of Sonata No. 2 (exx.
216, 222). Additional chromatic coloring is added to the melodic
lines by the use of lower appoggiaturas and neighboring tones inflected to be a minor second away from the principal note (exx. 205, 210).
Violin Technique

The writing for the two violins in Opus 5, while very idiomatic, is limited to the first three positions (g-d³). The music does not contain the difficulties encountered in the three sets of violin sonatas with basso continuo, including Opus 3 in which a large percentage of the writing remains in first position. Passages of bravura, limited both in scope and difficulty, are found only in the third movement of Sonata No. 4 (ex. 249) and the first movement of Sonata No. 6 (ex. 266). Double-stops, used sporadically, present no problems. Except for what appear to be printing oversights, the bowings have been marked with great attention to detail. There are no problematic passages with string crossings. Fingerings appear infrequently. Their insertion assures the use of a particular position or a string color in passages that involve string crossings.
CHAPTER VIII
CONCLUSION

The fifteen sonatas for violin and basso continuo by Pierre Gaviniés are a genre often used by French violinist-composers in the second half of the eighteenth century. These sonatas were no doubt used by Gaviniés in both public and private concerts, particularly when the playing of a concerto was impractical. Though using basso continuo accompaniment, a practice characteristic of Baroque style, these works, like many sonatas of the Rococo period, consist of contrasting melodic elements set forth in phrases of varying lengths.

These sonatas typically contain three movements in which the tempo scheme fast-slow-fast predominates. The outer movements are always in the same key while the middle slow movements are usually in a related key. In several sonatas, including three in which the slow movement comes first, all movements are in the same key.

Many of the fast movements show traits of Classical sonata-allegro forms. In the exposition, the thematic material of the second theme group, set in a closely related key, is usually different from that of the first theme group. After the repeat sign, the second half, which sometimes begins with a statement of the opening theme in the dominant key, continues with a modulatory section which gradually leads
back to the tonic key and a recapitulation. The recapitulation is always more or less abbreviated. Most often it consists of only a restatement of the second theme group, with or without the transition.

The slow movements in these sonatas provide contrast in mood and construction. In Opus 1 and Opus 3, they are short, lyrical and highly expressive pieces, with few embellishments, set in two- or three-part forms. In the Opus posthumous, they are much longer and treated more freely. These slow movements, when played by Gaviniés, would have displayed the beauty of tone for which he was famous.

The fast movements, not in sonata form, are either in variation form or in larger, multi-sectional forms such as rondo or three-part form with the design ABA or ABC.

In Opus 1 and Opus 3, the writing requires the use mainly of the first three positions while the Opus posthumous sonatas use second and fourth positions more often. In all three collections, the higher positions are demanded frequently only in the variation movements in which the individual variations are miniature studies based on various facets of a violinist's technique. When compared to the sonatas of Leclair, the most renowned of Gaviniés' predecessors, Gaviniés' sonatas do not contain any innovations in technique. However, the writing for the violin is idiomatic, and for this reason, the sonatas have great pedagogic value. They are excellent specimens of the pre-classical sonata and illuminate many facets of the stylistic transition from the sonatas of the late Baroque to those of the high Classical period. Knowledge of these sonatas and their inclusion in the body of string literature seems highly desirable.
The six sonatas for two violins unaccompanied, Op. 5, are notable examples of another genre which was popular in France during the second half of the eighteenth century. Similar in form to the sonatas for violin and basso continuo, the duetti, as they are called in the separate violin parts, give equal treatment to both violins. The writing remains within the first three positions and is idiomatic. Although the sonatas have been out of print indefinitely, they would be an important contribution to the string literature for two violins and for teaching purposes.
APPENDIX

SIX SONATAS FOR TWO VIOLINS; OP. 5

by

PIERRE GAVINIÉS
Andante ma un poco Adagio
BIBLIOGRAPHY


*Mercure de France.* 1740-90.


