I, Yong Sik Kang, hereby submit this original work as part of the requirements for the degree of Doctor of Philosophy in Music (Musicology).

It is entitled:
The Symphonies of Pietro Maria Crispi (1737-1797): Style and Authenticity

Student's name: Yong Sik Kang

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Committee member: Jonathan Kregor, Ph.D.
Committee member: Bruce McClung, Ph.D.
The Symphonies of Pietro Maria Crispi (1737–1797): Style and Authenticity

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ABSTRACT

Pietro Maria Crispi (1737-1797) was a Roman church maestro and keyboard player. Although almost completely forgotten nowadays, he had a modest international career during his lifetime; one of his symphonies was published in London in 1763 by Robert Bremmer, and Charles Burney referred to him as a “famous church maestro here” while visiting Rome in 1770. Friedrich Lippmann introduced Crispi to musicologists in a 1968 article investigating a symphony collection at Doria-Pamphilj archive in Rome. Among over 120 symphonies, this collection contains eighteen by Crispi, the largest among the eighteenth-century Italian composers represented. However, there has been no systematic research -- including archival research on the source materials -- on Crispi since. This study brings Crispi’s works to contemporary scholarship by locating the sources of and editing his remaining thirty-two symphonies into a modern edition. Based on the resulting scores, I examine the style of the twenty-four symphonies found in MS-829 at the University of California at Berkeley; I also discuss eight other symphonies, from other sources, in terms of their authenticity.
ACKNOWLEDGEMENTS

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I thank Dr. Bruce McClung and Dr. Jonathan Kregor for their insightful comments and helpful suggestions. A very special thanks goes out to my advisor, Dr. Mary Sue Morrow, who oversaw this dissertation from its beginning stages through its completion. Without her expertise, patience, and wisdom, this study would never have reached its finals shape.
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CHAPTER 1
Introduction

1. Biography

Pietro Maria Crispi was born in Rome 1737 to Bernardo and Teresa Crispi. His family was wealthy and noble, as can be seen from fact that he was a member of brotherhood of Sacconi, which included only the noblest families in Rome.¹ He began his career as an amateur musician and became a professional in 1765. In 1762, he became a member of the Congregazione dei musici di Santa Cecilia without taking an exam for admission, due to special permission from the Pope Clemente XIII.² From 1772 until his death, Crispi served as organist at San Luigi dei Francesi. He was also music tutor to the Marescotti family, and Crispi was the maestro di cappella dating from 1778 and, from 1779, also the organist at the Oratorio di S Girolamo della Caità. He died in 1797.

He composed in various genres, but only a small fraction of his works still remain. During his lifetime, he produced a number of vocal works for church (cantatas and oratorios) and for theater (farces and intermezzos). For most of these works, only the libretto remains. They can be outlined as follows:

¹ Unless specified, all the biographical information comes from the following article by Cametti: Alberto Cametti, “Pietro Crispi: Cembalista e Compositore,” Musica d’oggi 2 (1920): 227-29 and 267-69.

² “The Congregazione dei musici di Santa Cecilia was a professional organization ruling the musical life of the Roman churches, and it united all the city’s musicians. It was governed by a maestro di cappella, an organist, an instrumentalist and a singer. These ‘officers’ were elected by the general assembly every year. The organization also had a secretary, a camerlingue to manage its finances, and nurses to visit sick or imprisoned musicians.” Quoted from Günter Fleischhauer et al., “Rome,” Grove Music Online, accessed August 10, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23759.
### Table 1] Crispi’s Vocal Works for Church and Theater

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1760</td>
<td>La nuvoletta d’Elia*</td>
</tr>
<tr>
<td>1761</td>
<td>Ester</td>
</tr>
<tr>
<td>1762</td>
<td>Isacco figura del Redentore</td>
</tr>
<tr>
<td></td>
<td>Il trasporto dell’Arca in Sion*</td>
</tr>
<tr>
<td>1763</td>
<td>La farse, Vespina serva astute*</td>
</tr>
<tr>
<td></td>
<td>oratorio, La morte di Abele</td>
</tr>
<tr>
<td></td>
<td>cantata, La gara divota*</td>
</tr>
<tr>
<td></td>
<td>cantata, Oratorio per L’Assunzione della Beata Vergine*</td>
</tr>
<tr>
<td>1764</td>
<td>La Giuditta*</td>
</tr>
<tr>
<td>1765</td>
<td>La farse, Le gare dgeli amanti*</td>
</tr>
<tr>
<td></td>
<td>Intermezzi, La Caccia Reale e li Prodigi di Atlanta*</td>
</tr>
<tr>
<td></td>
<td>Il Marches a Forza*</td>
</tr>
<tr>
<td>1766</td>
<td>oratorio, La caduta di Gerico*</td>
</tr>
<tr>
<td></td>
<td>cantata, Per la festività dell’Assunzione di Maria Vergine</td>
</tr>
<tr>
<td>1768</td>
<td>oratorio per S. Girolamo Miani*</td>
</tr>
<tr>
<td>1778</td>
<td>La Passione del Redentore</td>
</tr>
</tbody>
</table>

In total, thirty-two symphonies, thirteen keyboard pieces, four trios, two oratorios, one cantata, and two songs are extant. Of these, I have identified two performances of Crispi’s music in the 1790s. On November 11, 1793, for the feast of St. Bishop Marino, a solemn Mass and Vespers were held at the Chiesa al Santo with the “selected music of Crispi Maestro di Cappella Romano.” For the same feast in 1796, a solemn Mass was also performed “with selected music of Crispi Maestro di Cappella.”

Thus, Crispi’s music had been played in Rome at least twice before his death in 1797.

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3 An asterisk (*) indicates that only the libretto is extant.


1796: “Venerdì undici ricorrendo la festa di S. Martino vescovo, la medesima fu celebrata con ricco apparato e grandiosa illuminazione di lampadari nella chiesa ad esso Santo dedicata, de’ PP. Carmelitani a’ Monti, ad ora propria fu cantata la solenne Messa con scelta musica del sig. Crispi Maestro di Cappella, come pure il primi e secondi Vespri.”
The most well-known event of his life was Crispi’s meeting with Charles Burney in Rome in 1770. When he was in Rome, Burney met Crispi several times and called him “a celebrated maestro di Capella here.” As we will see in chapter two, Crispi has always been remembered through Burney’s remarks in the subsequent literature. However, no systematic research has been done on Crispi’s music. Before I begin my discussion of his symphonies, however, it should be pointed out that until recently, the whole field of the eighteenth-century symphony was marginalized and has not received appropriate scholarly attention. Therefore, I will briefly review the eighteenth-century symphony scholarship before I discuss Crispi’s symphonies.

2. Review of Eighteenth-century Symphony Scholarship

The eighteenth-century Italian symphony is one of the most neglected areas in historical musicology. Although the importance of symphony as a genre is a perennial topic among musicologists, most of the discussion focuses on German symphonies, largely due to the enormous influence of the First Viennese School—in particular, of Ludwig van Beethoven. That composer’s nineteenth-century influence as a symphonist proved so overwhelming it retroactively shaped the historiography of eighteenth-century symphonic works as scholars sought Beethoven’s musical precursors. Hugo Riemann claimed the Mannheim school, especially Johann Stamitz, as Haydn’s compositional model, while Giovanni Battista


Sammartini has been recognized as one of the earliest composers of a symphony. Therefore, the general historiography of the eighteenth-century symphony has been summarized as Sammartini – Stamitz – Haydn – Mozart. According to this narrative, only Sammartini represents the contributions of Italian composers.

Recently, this German-centric history has been challenged by several scholars. The most fundamental change has been an attempt to understand the eighteenth-century symphony on its own terms rather than merely as a precursor to Beethoven’s interpretation. In 1978, Jens Peter Larsen asserted that, for the symphony before Beethoven, “one should not ask, ‘How much are the traditional norms of post-Beethoven symphonies already realized here?’ but instead, ‘What are the norms here? What development is happening here?’” This attitude has been supported by a series of significant publications. In the 1980s, Barry Brook edited the Garland symphony series, which features scores of symphonies not available in modern editions; the first eight volumes are devoted to Italian symphonies. Jan LaRue also published an eighteenth-century symphony catalogue in 1988; this book clarified many source problems. Scholars such as Mark Evan Bonds and Richard James Will have also pursued various approaches to eighteenth-century symphonies. In addition, several doctoral dissertations have been written on relatively unknown composers. Recently, Mary Sue Morrow and Bathia Churgin published a collection

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of essays that summarizes the previous scholarship on eighteenth-century symphonies and investigates various geographical repertories. In particular, Morrow provided several introductory essays that reclaim eighteenth-century symphonies as an independent scholarly field and placed them in scholarly context.

With regard to Italian symphonies, however, the field remains relatively silent. After Bathia Churgin’s dissertation on Sammartini in 1962, Sarah Mandel-Yehuda’s dissertation on Antonio Brioschi is the only other significant study of an Italian symphonist to be found. The two Italian composers who are the most researched are Luigi Boccherini and Gaetano Brunetti; however, considering that these two composers spent most of their respective careers outside of Italy, the overall lack of research about composers who did in fact live in Italy seems strange.

I believe this lack of scholarship arises mainly from the modern distinction between the overture and the concert symphony, which holds that the eighteenth-century sinfonia attached to large-scale vocal works should be designated as an “overture,” and only an independent concert symphony should be considered as a true symphony. As a result, many scholars discuss eighteenth-century Italian sinfonias only in the context of larger vocal works. In particular,


Churgin strongly distinguishes between the overture *sinfonia* and the concert symphony. She argues, “If we compare the early Italian concert symphonies to the Italian overtures of the same period, ca. late 1720s to ca. 1739, we find many differences.” She points out differences in instrumentation, key, meter, length, repeat signs, and the use of the development section in sonata practice; therefore, she strictly draws a line between overtures and symphonies.

However, this distinction between overture and symphony is anachronistic, reflecting nineteenth-century concepts of the genres. In fact, eighteenth-century Italian composers used the same term, *sinfonia*, for both types of works: opera *sinfonias* could be and were played in concerts, while an independent symphony could be used before an opera. Thus, to understand the genre fully, the opera *sinfonia* cannot be excluded. Rather, we should consider opera *sinfonias* and independent symphonies as works of the same structural integrity. This point is clearly stated by Morrow:

> Much of modern symphony scholarship has focused on identifying and isolating the “concert symphony” as the “true” symphony, but as this discussion has made clear, the eighteenth-century understanding of the term clearly encompassed what we would call overtures to operas; cantatas and sacred music; sinfonias and entr’acte music for plays; and orchestral works not connected to any vocal piece. If we are to understand the genre and its significance to the eighteenth century, we must consider them all together, and all as symphonies.

This equal treatment of the *sinfonia* and symphony will also be applied to Crispi’s symphonies. Although many of Crispi’s works provide the foundation of the Italian symphony collection of the Doria Pamphilj archive, most of his works seem to have been originally composed as

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18 Ibid.


20 Ibid.
sinfonia for larger vocal works. Therefore, the sinfonia and the symphony will be treated equally in this study.

3. Roman Symphonies in the Settecento

The usual narrative of eighteenth-century music history seems to describe two distinct Romes: one in the early part of the century that housed “a musical culture whose artistic level surpassed that of all other European capitals”\(^{21}\) (with composers such as Arcangelo Corelli, Alessandro and Domenico Scarlatti, and Antonio Caldara, and visitors such as Georg Friedrich Händel), and a later Rome of little or no importance to music. This attitude is evident in Malcolm Boyd’s assessment of the city. He argues that the glory of Roman music was based on a few powerful patrons, and states that “when the last and perhaps the most important of these, Cardinal Pietro Ottoboni, died on 28 February 1740, an important chapter in Rome’s musical history was brought to a close.”\(^{22}\)

Many eighteenth-century spectators viewed the later period differently. In his memoirs, Carlo Goldoni remembered an audience in Rome comprised of churchmen who appreciated music and exhibited discriminating taste.\(^{23}\) Charles Burney, too, spoke of the grandeur of Rome, seeing the city as late as 1789 as a “post of honour for musicians” and the Romans as “the most fastidious judges of music in Italy.”\(^{24}\)


Perhaps this seeming divide between a once-great Roman center and a declining one later in the century is due to the focus on opera in Italy, to the exclusion of other genres. As an operatic center, Rome was surpassed by both Naples and Venice. Unlike other Italian cities, theatrical music in Rome was permitted only during the Carnival season. However, apart from opera, Rome had in many ways a much livelier musical life than other Italian cities. There were more than eighty parish churches where cantatas and oratorios were performed and an abundance of musical festivals and academies that were supported by noble and bourgeois patrons. Academies were fairly common, and symphonies were always important part of the program:

The same Sunday after lunch, the Accademians of the Forti assembled on the Aventine Hill in a grand hall elegantly furnished in damask […]. The recitation was preceded by various harmonious symphonies, after which […] an oratorio […] then followed another delightful symphony, and after it […] the second part of the recitation.

As demonstrated above, usual academies consisted of a series of symphonies, recitations, and oratorios. The church maestri were mainly responsible for these activities. Composers such as Pietro Crispi (1737–1797), Antonio Boroni (1738–1792), Agostino Accorimboni (1739–1818), Hieronymus Mango (1740–1794), Marcello Bernardini (1730/40–1799), and Giovanni Cavi (1750–1821), though mostly forgotten nowadays, played an important role in the musical life of the city.

Despite the ubiquitous presence of symphonies, Italians seem to have had comparatively less interest in instrumental music than the Germans. In particular, the lack of recognition of specific composers or compositions in the Italian press and the lack of a public discourse on

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27 Fleischhauer, “Rome.”
instrumental music have been pointed out by scholars as one of the “problematic elements” of late eighteenth-century Italy.\textsuperscript{28} As a result, little research has been done on the musical culture of Rome in the later eighteenth century. In particular, symphonies by these Roman composers remain an uncharted scholarly territory.

4. Chapter Outline

In this dissertation, I will bring Crispi’s symphonies into the context of musicological discourse. By doing so, I hope to shed some light on Crispi’s symphonies as well as those of his Italian contemporaries. In the conventional historiographical narrative, this kind of music has often been labeled as “simple” and therefore ignored. Due to this lack of scholarship, James Webster even calls this period of music a “pre-classical ghetto.”\textsuperscript{29}

Since there is virtually no previous scholarship on Crispi, however, my research on Crispi’s symphonies has had many stages. First, I investigated all the writings that are related to Crispi and located all the remaining sources of Crispi’s symphonies. Crispi’s symphonies are still extant as manuscripts or prints in archives and libraries all over Europe and the United States. Since there are no modern editions of his symphonies, I had to collect these symphonies and put them into score format. To collect his symphonies, I contacted eleven institutions, which I will mention in the next chapter. After I collected these symphonies, I tried to locate their provenance and discover any significant characteristics of each source in relation to Crispi. The


result of these efforts is summarized in chapter two, which includes the literature review and discusses source information.

After I had finished collecting the works, I discussed the stylistic aspects of Crispi’s symphonies. Since there are no previous studies of his symphonies, I examined a vast amount of secondary literature, which mainly concerns other eighteenth-century symphony composers. During my study, I realized that there are two issues I needed to keep in mind: First, much of the previous research has focused on the issue of sonata form. Although that is understandable, considering the richness of previous scholarship about sonata form, it results in an inclination toward the first movement. When scholars do mention other symphony movements, they also tend to focus on the aspects that are related to sonata form. This focus on sonata form also seems to imply that we do not have an appropriate analytical tool to discuss other musical aspects. Second, especially in dissertations dealing with minor composers, the lack of precision in the use of analytical terms was a huge obstacle to understanding their arguments. Although it is understandable, considering that these dissertations had been written over a span of almost fifty years and came from different academic backgrounds, the same words have been used for different meanings by several authors. Many writers do not have the same definition of key words, such as phrase, cadence, secondary theme, sonata form, and so on. This difficulty was increased by the lack of available scores for many of the composers examined in these publications. Although these authors generally provided musical examples, in many cases it was difficult to follow and critically evaluate their arguments without consulting a full score.

To avoid these problems, I decided to do as follows: First, in my dissertation, I discuss all three movements, not just the first movements. This eventually led me to use a different methodology for each movement. Second, to ensure correct vocabulary, I depended on the
language used in the most recent musicological/theoretical discourses.\textsuperscript{30} I will explain each methodology later in detail. Third, I provide Crispi’s symphonies in the appendix to my dissertation. Among Crispi’s thirty-two symphonies, there are eight for which I did not receive permission to publish in my dissertation. Thus, only twenty-four symphonies will be found in the appendix.

In eighteenth-century symphony scholarship, there is an inevitable issue that needs to be addressed: authenticity. Since there are very few primary sources to clarify the issue of authenticity in regards to Crispi’s symphonies, stylistic analysis will be used as the solution to this problem. During my research, I came to believe it would be more constructive to discuss the twenty-four symphonies from the manuscript MS-829 from the University of California at Berkeley as a group, distinguishing the remaining eight symphonies as a separate group.

My study of the twenty-four symphonies that form this collection led me to conclude that they are very likely to be authentic for the following three reasons: First, this collection was obviously copied and compiled by a single copyist. All the symphonies from other sources are part of a larger collection by various composers. Second, although the provenance of this manuscript is not known, University of Berkeley at California purchased this collection on March 10, 1964, from a book seller, Mario Corbellini, in Rome, where Crispi lived and worked. Third, after analyzing these symphonies, the twenty-four symphonies in question seem to be coherent in terms of style.

I discuss each movement of these twenty-four symphonies in separate chapters. Therefore, chapter three deals with first movements, chapter four investigates second movements, and chapter five examines third movements. After those chapters, I scrutinize the

\textsuperscript{30} Please see pp. 14-20.
other eight symphonies in chapter six, especially as regards authenticity. Because of the diverse nature of these chapters, I will briefly outline the methodology and main thesis of each.

In chapter three, I will use James Hepokoski and Warren Darcy’s *Sonata Theory* to discuss Crispi’s first movements (hereafter, H&D).\(^{31}\) In their book, they provide many patterns for each section of sonata procedure. Among H&D’s five types of sonata procedures, Crispi prefers the type 1 sonata. This type 1 sonata has been described as a sonata form without a development section. Since H&D shares several concepts with William E. Caplin’s *Formenlehre* theory, I will also discuss some of Caplin’s ideas.\(^{32}\)

For second movements, I will use Robert Gjerdingen’s schemata theory.\(^{33}\) In his book, Gjerdingen provides a schemata theory to explain music in the Galant style. I will investigate how each schema appears in Crispi’s second movements and also explain how formal types can be understood in relation to schemata. This will reveal Crispi’s personal treatment of schemata and formal types.

In chapter five, I will discuss Crispi’s third movements in the context of dance movements. In the eighteenth century, the last movement was often understood as a type of dance. I will investigate how Crispi’s movements can be understood in the context of Ratner’s topic theory. For this purpose, I will focus on the formal aspects of the third movements, especially binary and rondo forms.

In the last chapter, I will discuss the other eight symphonies in relation to the question of authenticity. Since this will be achieved in terms of style analysis, I will briefly review the


literature on style analysis and its limitations. Since this method is basically based on circular reasoning, it needs to be addressed very carefully. To increase the credibility of style analysis, I will compare these eight symphonies with two different groups of symphonies as necessary. The first group, which I will designate as the Berkeley collection, contains the twenty-four symphonies that I will have discussed in the previous three chapters. The second group, which I call the Italian symphony collection, is a collection of symphonies composed by Crispi’s contemporaries. I have collected thirty-two symphonies by twenty-eight composers from two eighteenth-century symphony collections: the Doria-Pamphilj (I-Rdp) and Compagnoni Marefoschi (I-Rc) collections. By making these comparisons, I believe that my conclusions will be more convincing.

Finally, I also will use the theoretical vocabulary from Caplin’s and Gjerdingen’s respective theories in all of these chapters when it is applicable. By using these terms, I can emphasize the stylistic differences in each movement, and it will contribute to creating a clearer explanation of Crispi’s symphonies. Before I move on to chapter two, I will briefly consider the similarities and dissimilarities of the methodologies that I am going to use for the whole dissertation.

[Table 2] Composer and Call Number of Italian Symphony Collection

<table>
<thead>
<tr>
<th>Composer</th>
<th>Call Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accorimboni, Agostino</td>
<td>I-Rdp 179</td>
</tr>
<tr>
<td>Anfossi, Pasquale</td>
<td>I-Rc Mss 5658</td>
</tr>
<tr>
<td></td>
<td>I-Rc Mss 5659</td>
</tr>
<tr>
<td></td>
<td>I-Rc Mss 5660</td>
</tr>
<tr>
<td>Aurisicchio, Antonio</td>
<td>I-Rdp 154</td>
</tr>
<tr>
<td>Baldani, Angelo</td>
<td>I-Rc 5676</td>
</tr>
<tr>
<td>Bertoni, Ferdinando Giuseppe</td>
<td>I-Rc Mss 5706</td>
</tr>
<tr>
<td>Bianchi, Francesco</td>
<td>I-Rc Mss 5707</td>
</tr>
</tbody>
</table>

34 For information about these collections, see chapter two. For names of composers and the call numbers of these symphonies, see table 2.
5. Methodology

As previously stated, this dissertation will discuss Crispi’s symphonies in terms of the most significant musicological scholarship. For this purpose, I am applying different theories to different movements. For the first movements of the symphonies, my argument is based on H&D’s sonata theory.\textsuperscript{35} For second movements, I used Gjerdingen’s schemata theory.\textsuperscript{36} For the last movements, I slightly depended on Ratner’s topic theory.\textsuperscript{37}

\textsuperscript{35} Hepokoski and Darcy, \textit{Elements of Sonata Theory}.

\textsuperscript{36} Gjerdingen, \textit{Music in the Galant Style}.

The reason I chose different theories for the each movement is very practical. Although each theory is a significant achievement in recent eighteenth-century music scholarship, I found they cannot be applied to every movement in the case of Crispi’s symphonies. First, sonata theory obviously cannot be applied to non-sonata form movements. In Crispi’s symphonies, sonata form is used only in first movements. Second, although Gjerdingen’s schemata theory can be applied to any movement, I will use it mainly for the second movements. Gjerdingen defines his schemata theory as “pas de deux of bass and melody.” Crispi’s first and third movements have too limited bass motion to form Gjerdingen’s schemata (i.e., the bass line often stays too long on tonic or dominant notes). However, there are a few passages in the first and third movements that clearly follow Gjerdingen’s schemata. For those sections, I designated schemata to aid in understanding each passage. For the third movements of Crispi’s symphonies, I begin my investigation with Ratner’s topic theory. The possibility of applying topic theory comes from the fact that Crispi’s last movements have clear dance characteristics, which will be a clue to understanding the third movements as a separate group.

At first, however, applying different theories to different movements seems cumbersome. It is because these three theories do not seem related to each other: they are developed independently by different scholars from different intellectual backgrounds. If we take a closer look, however, we can see that the theories are more closely related to each other than they look. I believe these similarities can be summarized in three words: pattern, convention, and meaning. All these three theories begin with an effort to find patterns in music. In their preface, H&D say, “In our work we have been looking for patterns within sonata-composition, for shared gestures,

38 Gjerdingen, 6.
for ranges of options, for a sense of the typical.”

Gjerdingen says, “this book is primarily about the musical patterns taught to and used by galant composers.”

When patterns are shared by group of composers, it can be called a convention. H&D say, “Understanding any compositionally selected gesture requires an awareness of the backdrop of typical choices against which it was written and within whose world of norms the piece was to be grasped in the first place.” This “backdrop of typical choices” can be easily paraphrased as the word “convention.” Convention also plays an important role in Gjerdingen’s theory. He says that “a hallmark of the galant style was a particular repertory of stock musical phrases employed in conventional sequences.” Kofi Agawu, a famous student of Ratner, says, “Ratner’s topics, culled from various eighteenth-century sources, are for the most part conventional signs.”

This convention helps to create meaning. H&D are most straightforward: “At the same time we propose new, genre-based perspectives, along with useful ways of formulating analytical questions and moving on to productive hermeneutic endeavors—interpretations of meaning.” Gjerdingen says “Experts in a particular subject may distinguish more relevant schemata than non-experts. Becoming acquainted with a repertory of galant musical schemata can thus lead to a greater awareness of subtle differences in galant music. The music may seem to develop more

39 Hepokoski and Darcy, v.
40 Gjerdingen, 16.
41 Hepokoski and Darcy, vi.
42 Gjerdingen, 6.
44 Hepokoski and Darcy, 3.
meaning.” Agawu also agrees, writing “within the confines of this play between the two modes [the nonteleological topical discourse and the intramusical discourse] that we may apprehend the rich meanings that underlie this far-from-“classical” music.

As H&D specify, meaning can be acquired through interpretation. Meyer clarifies that “there are no such things as uninterpreted events, actions, or artifacts.” However, patterns or conventions, through which we approach meaning, have often been considered as “problematic” or “meaningless.” This has been well-revealed in the famous “War against the Textbooks” of sonata form. This argument is mainly about the uselessness of a single pattern of sonata form, which fails to explain the beauty of the masterworks. In other words, “the “textbook” view of sonata form is inadequate to deal with the actual musical structure at hand. At best, such a scheme represents a conformist trap that master-composers avoid falling into.”

However, another problem with sonata form arises when it perfectly describes what is happening in music. In most cases when the music perfectly matches the typical pattern of sonata form, these pieces of music have sometimes been considered as “trivial.” Although this aspect of sonata form was not often mentioned, I believe that this is the part of reason why the eighteenth-century Italian symphony has received so little attention: since they are so simple, they do not even have a chance to be discussed in musicological circles.

45 Gjerdingen, 11.
46 Agawu, 17-18.
48 Hepokoski and Darcy, 6.
49 Hepokoski and Darcy, 6.
From my observations, however, similar problems such as those that plague sonata form are found in any theory that is based on patterns. Gjerdingen’s schemata theory and Ratner’s topic theory are not exceptions to this. Every theory cannot explain appropriately that which goes beyond its pattern, and when the music stays in the vicinity of their theory, the effort to apply this theory often become a monotonous “naming” process that fails to produce meaningful narrative. Agawu clarifies this point:

Perhaps the most fundamental limitation of any topical analysis is its lack of consequence after the “initial, over-arching characterization.” While topics can provide clues to what is being “discussed” in a piece of music […] they do not seem able to sustain an independent and self-regulating account of a piece.50 In other words, after we “characterize” all the different parts of music with the “topic,” we will face a “lack of consequence,” which does not result in any “account,” or “interpretation.” Therefore, “a search for topics, […] cannot be an end in itself.”51 This same problem can be applied to Gjerdingen’s schemata theory. Although Gjerdingen himself does not discuss this issue, I have experienced this exact problem when I analyzed Crispi’s second movements using his theory. I could identify various schemata, but after my initial excitement of discovery was gone, it soon turned into a cold, empty list of schemata. In other words, I could not find “an independent and self-regulating account of a piece.”

To solve this problem, the authors above bring in another context that can be put into a dialogue with their theory. All of these scholars have their own ideas of what this context could be. It can be “a backdrop (H&D),” “a web of styles (Gjerdingen),” or “a syntax (Agawu).” According to H&D, “One of its convictions is that in order to arrive at an adequate sense of

50 Agawu, 19-20.
51 Ibid., 25.
meaning within a work, we must reconstruct a sufficiently detailed generic and cultural backdrop against which such individual works sought to play themselves out.”

Explaining Mozart’s various uses of the Prinner, Gjerdingen also says, “Each of them was localized in a web of styles, references, compositional techniques, and rhetorical practices.”

Agawu also says, “Although accounts of syntax can themselves be hierarchic and hence, […] vitally involved with higher levels of ‘meaning,’ one often has to infer these levels of meaning by reading between the lines rather than reading the lines themselves.” Only in combination with these different ideas can the patterns create an interpretation of meaning.

Despite these similarities, the authors’ interpretations of meaning are very different, which I believe can be attributed to three reasons. First, their respective interpretations are based on different music. Although there is some shared repertoire, each author takes different music into consideration. Since patterns cannot be freed from its repertoire by its nature, the resulting interpretation of these patterns cannot be the same.

Second, these different interpretations of meaning also arise from different scholastic backgrounds. H&D are “grounded in a blend of many strains of later-twentieth-century thought” such as “genre theory,” “phenomenology,” and “hermeneutics.” Gjerdingen’s is based on Leonard Meyer’s schemata theory and eighteenth-century partimenti. Agawu’s is based on the semiotics of Jean-Jacques Nattiez and the structure of Heinrich Schenker.

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52 Hepokoski and Darcy, 604.
53 Gjerdingen, 436.
54 Agawu, 9.
55 Hepokoski and Darcy, 603-4.
56 Gjerdingen, 3-24 and 465-80.
57 Agawu, 11 and 18.
Third, if we borrow Meyer’s definition of meanings, their interpretations differ, especially as regards to their referential meaning.\textsuperscript{58} In my view, H&D, Gjerdingen, and Agawu begin with straight-forward analysis, which is within the realm of absolutist meaning, then move into the realm of referential meaning. These referential meanings as interpreted by these scholars give us vividly described and awe-inspiring, yet different, pictures of their music, their composers, and their societies. I have now summarized the similarities and differences of these three theories. I hope my dissertation will successfully produce meaning from Crispi’s symphonies by using these different theories.

\textsuperscript{58} Leonard Meyer suggests two different kinds of meaning, absolutists and referentialists: “The first main difference of opinion exists between those who [absolutists] insist that musical meaning lies exclusively within the context of the work itself, in the perception of the relationships set forth within the musical work of art, and those who [referentialists] contend that, in addition to these abstract, intellectual meanings, music also communicates meanings which in some way refer to the extramusical world of concepts, actions, emotional states, and character.” \textit{Emotion and Meaning in Music} (Chicago: University of Chicago Press, 1956), 1.
CHAPTER 2

Literature Review and Source

1. Literature Review

From the viewpoint of modern scholarship, the literature on Crispi seems to be fairly modest. There are only a handful of crucial articles, and they continue to be cited. New research tends to depend on the previous research, so they add a few new facts or evaluations to the previous studies. Therefore, I will introduce these important writings and emphasize the new findings in each study.

1) Charles Burney

The earliest and most famous remark concerning Crispi comes from Charles Burney. In fact, he seems to be the single and most important contemporary source for Crispi. While he was in Rome 1770, Burney met Crispi several times and attended four of the academies (concerts) that Crispi hosted every Friday (September 28, October 5, October 12, and November 16).

Burney arrived in Rome on September 20, 1770. Three days later, he visited Crispi’s house for the first time. Burney called him “a celebrated maestro di Capella here.”¹ He also mentioned that “there was much Music (of a light kind). Signor Crispi played many of his own compositions, and his wife sung. The composer has an academy at his house every Friday evening, at which there is usually a good band and much company.”²

² Ibid.
On September 28, Burney attended Crispi’s academy for the first time. Burney was not impressed with his first impressions of Crispi. After he had heard works by Marchese Gabriele and Crispi being performed, Burney writes, “neither of them has any originality of style or thought.”\(^3\) After the academy was over, Crispi and “a young professor” played Crispi’s sonatas on two harpsichords, and they also did not receive good appraisal. He wrote, “It was ‘caw me, caw thee’ between the two authors.”\(^4\)

On his third visit to academy (October 12), Burney seems to be more satisfied:

After dinner I went to Crispi’s Academia, which was the best of all that I had heard at his house. I subscribed to his quartettos, 2 or three of which were played after the company was gone, and pleased me much more than his symphonies, which are too furious and noisy for a room, or indeed, for any other place.\(^5\)

Burney also mentioned that Crispi gave him a present of “his Duo, which I heard and liked much the first night I saw him.”\(^6\) Considering these remarks, Burney’s opinion about Crispi seems to have improved.

When he returned to Rome after his trip to Naples, Burney attended the academy (concert) again (November 16). At this time, Crispi’s “new Quartettos” were performed. Burney spoke highly of these pieces: “I think these pieces have great merit and are superior to any of his other productions.”\(^7\) He liked these pieces so much that, after four days, he returned to

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\(^3\) Ibid., 212.

\(^4\) Ibid.

\(^5\) Ibid., 227. Percy A. Scholes, the modern editor of Burney’s book, assumes that “subscribed to his quartettos” probably means “ordered a manuscript copy.” These quartettos, however, are not to be found in the catalogue of Burney’s music library, which was auctioned on August 8, 1814 after Burney’s death. See Charles Burney, *Catalogue of the Music Library of Charles Burney, sold in London, 8 August 1814* (Amsterdam: Frits Knuf, 1973).

\(^6\) Ibid., 227.

\(^7\) Ibid., 296.
Crispi’s to listen again (November 20): “[A]fter which to Crispi’s, where I was engaged to hear his quartettos over again, and a tenor being wanting, I played that instrument, while Crispi played the Base [sic].”\textsuperscript{8}

Despite his appreciation of Crispi’s quartets, Burney remained a little cold concerning Crispi’s harpsichord playing and compositions: “Signor Crispi, without pretension, is a good performer on that instrument. But, to say the truth, I have neither met with a \textit{great} player on the harpsichord, nor an \textit{original} composer for it throughout Italy.”\textsuperscript{9} However, Burney seems to find fault not with Crispi himself, but with the current state of harpsichord music in Italy: “There is no accounting for this but by the little use which is made of that instrument there, except to accompany voice. It is at present so much neglected both by the maker and player, that is difficult to say whether the instruments themselves, or the performers are the worst.”\textsuperscript{10}

Considering the whole volume of Burney’s report, he leaves relatively brief remarks on Crispi. However, his comments on Crispi have been continuously reproduced in subsequent writings. Burney also seems to have provided a guideline for future scholarship to focus on Crispi’s keyboard music. As I will demonstrate, his symphonies have been overlooked by scholars for a long period.

2) François-Joseph Fétis

\textsuperscript{8} Ibid., 302.

\textsuperscript{9} Ibid., 236.

\textsuperscript{10} Ibid.
After Burney, François-Joseph Fétis published a short article on Crispi in his dictionary (1835-44). This is also one of the important sources for Crispi’s biography. Since it is so short, I will fully quote it below:

Crispi (Abbé Pierre), born in Rome around 1737, began as an amateur music lover, and finally in 1765 ended up making it his main occupation. Dr. Burney met him in Rome in 1770; he gave concerts every week in his house and was playing well on the harpsichord. He published some sonatas and concertos in the style of Alberti. These compositions are pleasant; song is natural and of elegant simplicity. Dr. Crotch has inserted some pieces in his collection. Father Crispi died in Rome in 1797.

Here, Fétis not only provided interesting biographical information but also made an evaluation of his style. This is the first instance in which we learn about Crispi’s date of birth and death. Also we can see that he had begun his career as an amateur and that he was also an abbot (abbé), which means that he had a good education. Saying that Crispi published a few sonatas and concertos in Alberti’s style, he writes, Crispi’s works are “pleasant, [his] song is natural and elegantly simple.”

Concerning Fétis’s remarks, I want to make three observations. First, although he says Crispi published his sonatas and concertos, there is no known information that Crispi published his concertos. It is certainly possible that the published concertos are no longer extant, but all the information available concerning Crispi’s works only mentions that he published some of his


13 “At this time in Rome, Italy, abbot means a man who takes the minor orders of the Church and a lifetime benefice without becoming priests.” (Joyce L. Johnson, 4.)

14 Fétis, 217.
sonatas and one symphony. Second, in Fétis’s article, we can see the influence of Burney, who also focused on Crispi’s keyboard music. This tradition seems to continue throughout the whole literature on Crispi. Third, therefore, Fétis’s evaluation of Crispi’s music seems to be based on his keyboard sonatas. Since this evaluation does not reflect the characteristics of Crispi’s symphonic style, his symphonies remain to be discussed on their own terms.

3) Robert Eitner

The information and evaluation from Fétis persist throughout the nineteenth century. In 1900, Robert Eitner (1832-1905) also published an article on Crispi in his dictionary. He seems to borrow biographical information from Fétis, but he provides a very succinct biography. Eitner also provides a list of Crispi’s works and their location for the first time. According to him, eight sonatas, one intermezzo, five symphonies, and four trios were available at his time.

Below is Eitner’s complete article on Crispi, and I have placed footnotes in the works list in order to reveal the current institutions that holds the work in question as well of the call numbers, when I can identify them.

Crispi, Pietro, born in Rome around 1737, died there in 1797. He pursued music as an amateur and gave concerts in his house. He was entitled Abbate. Burney met him in 1770 in Rome and called him a Kapellmeister (1, 194). He judged his composition very favorably. He is known only by the copies of remaining works:

Ms. 4340 Nr. 1. 2. B.B: 2 Sonata for Cembalo in C and Eb (with 2 flats)—Ms. B. Wagener: 6 Sonata da Camera for Cembalo—Ms. 162 Dresd, Mus: Il Marchese à Forza. Intermezzo for 4 voices—Ibidem. Sinfonia in D for 2 Violins 2 Oboes, 2 Horns,

15 For Crispi’s work, please see the worklist in Giancarlo Rostirolla, “Crispi, Pietro Maria,” in Die Musik in Geschichte und Gegenwart, ed Ludwig Finscher (Kassel: Bärenreiter, 1994), 92-94.
17 Staatsbibliothek zu Berlin (D-B) Mus ms. 4340
18 Conservatoire royal de Bruxelles, Bibliothèque (B-Bc) 15454/1-6
Viola Obbligato and Basso—Ms. Brüssel Cons: 4 Trios for 2 Violins and Basso\(^{19}\)—Ms. Mailand Cons: Sinfonia in D for Orchestra\(^{20}\)—Mss. Schwerin F: 2 Sinfonias for 4 Strings, 2 Oboes, and 2 Horns\(^{21}\)—Berlin K. H. 1 Sinfonia in G.\(^{22}\)

As we can see, many of the works still remain in the same library, but one has changed location. In Eitner’s list, “6 sonata da camera per il cembalo” was in the possession of Guido Richard Wagener. In 1901, the Conservatoire royal de Bruxelles, Bibliothèque purchased Wagener’s collection and still holds it.\(^{23}\) Although he provided this work list, Eitner did not seem to study Crispi’s works himself. He does not provide his own evaluation of Crispi’s works and only borrows Burney’s evaluation: “very favorable.”

4) Alberto Cametti

\(^{19}\) Conservatoire royal de Bruxelles, Bibliothèque (B-Bc) 6496/1-4

\(^{20}\) Biblioteca del Conservatorio di musica Giuseppe Verdi (I-Mc) Noseda E.66.6

\(^{21}\) Landesbibliothek Mecklenburg-Vorpommern Günther Uecker (D-SWl) Mus. 1599, 1560

\(^{22}\) My translation: “Crispi, Pietro, geb. Zu Rom gegen 1737, get. ebd. Um 1797, betrieb die Musik als Dilettant u. gab in seinem Hause Konzerte; er trug den Titel Abbate. Burney lernte ihn 1770 in Rom kennen und nennt ihn (1, 194) einen Kapellmeister; er beurteilt seine Kompositionen sehr günstig. Bekannt sind von ihm nur durch Kopien erhaltene Werke:


\(^{23}\) Guido Richard Wagner (1822-1896) was a German anatomist, helminthologist, and music collector. He is known for his extensive music collection of about 9000 pieces, in particular works by the Bach family (Johann Sebastian Bach, Carl Philipp Emanuel Bach, Johan Christoph Friedrich Bach, and Wilhelm Friedemann Bach) and by other eighteenth-century composers (Franz Benda, Johann Gottlieb Graun, Joachim Quantz, and so on). He collected a wide range of music but was especially interested in German music. This collection was purchased in 1901 by Alfred Wotquenne, the librarian of the Royal Conservatory in Brussel. See http://www.muziekcollecties.be/en/wagener
In 1920, Alberto Cametti (1871-1935) published an article on Crispi in *Musica D’Oggi*. It is entitled “Musicisti del Settecento in Roma: Pietro Crispi, Cembalista e Compositore,” and it was part of his series of studies focused on musicians who played in Rome. In his article, he provided a comprehensive biography and detailed information about Crispi’s sacred and secular vocal works. This article still remains the most extensive source for Crispi’s biography. For this article, Cametti conducted archival work in several archives, such as the Archivio della R. Accademia di S. Cecilia, the Archivio generale del Vicariato Parr. Di S. Lorenzo in Lucina, and the Archivio di Stato in Roma. For information on performances of Crispi’s works, Cametti mainly depended on *Diario ordinario*. His article reveals his knowledge of previous literature and his expectation for future research. He briefly summarizes the writings of Burney, Fétis, and Eitner, and he admits that his research was motivated by Burney. Pointing out that Burney called Crispi the “celebrated Maestro di Capella,” Cametti argues, “Burney’s remarks are sufficient enough to call attention to the study of this forgotten figure of Roman musician.” He also identifies Dr. Crotch’s

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24 Cametti was an Italian author who wrote about music, a composer, and a keyboard player. He worked as an organist, a composer, and a maestro di cappella at various churches in Rome, including the Chiesa Nuova. His major musicological contributions, based on important archival research, concerned Roman music history, particularly that of theatre. See Carolyn Gianturco, “Cametti, Alberto” *Grove Music Online*, accessed October 15, 2010, http://www.oxfordmusiconline.com.proxy.libraries.uc.edu/subscriber/article/grove/music/04657.

25 *Musica D’Oggi* was a journal published monthly by Casa Ricordi in Milan from 1919 to 1942. It aimed to document the most recent developments in contemporary European music. The opening pages of each issue contain articles and critical essays, at times of a commemorative nature. The opening articles are followed by notices of significant operatic premières and by foreign correspondence placed under the rubric “Vita musicale.” The “Rivista dell riviste” section contains musicological studies concerning contemporary music, and brief abstracts of articles in other Italian and foreign music periodicals. See the homepage of Répertoire International de la Presse Musicale (www.ripm.org).


27 *Diario Ordinario del Charcas* was a journal published in Rome by the Charcas family during the seventeenth and eighteenth centuries. Due to its various reports on society, politics, and culture, it is one of the most important sources in historical research.
collection, which Fétis also mentioned as a collection in which Crispi’s work was included.

According to Cametti, this collection is Dr. Crotch’s “Specimens of Various Styles of Music Referred to in a Course of Lectures Read at Oxford and London” (London, ca. 1809, vol. 3). As previously stated, Cametti discusses Crispi’s various theatrical works in sacred and secular genres. For these works, he provides detailed information, such as the name of characters, librettist, dedicatee, venue, date, and so on. He confesses that his motivation for these details is “to facilitate research.”

Concerning Crispi’s instrumental works, Cametti mentions all the works from Eitner’s dictionary (eight keyboard pieces, five symphonies, and four trios) and adds eight keyboard pieces that he found at the Biblioteca Casanatense in Rome. He provides his own evaluation of these eight added pieces that is more thorough than previous judgments. Since this reveals several important aspects of Crispi’s style, I will quote it below:

They are short pieces, all in the key of C major and D major (Two transcribed symphonies, two rondos, two allegros, an allegretto with diminution, another piece without any indication). All of them are simple, with modulations which never stray from the initial tonality, and of the style that resembles Clementi’s sonatinas: although they offer little interest from the side of invention, the music is fresh and pleasant. Note the use of contrast in presenting the melodic idea two times in a row, forming a short period of two to four measures; there are a few pretensions of mechanism; the movements of blocks of sixteenth notes, alternating between the two hands, is the same that we find in the sonata by Haydn.

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28 “Le parole del Burney sono bastevoli per richiamare l’attenzione degli studiosi su questa dimenticata figura di musicista romano.” Cametti, 228.

29 “Cito i nomi degli interlocutori di ogni opera per facilitare eventualmente ricerche e confronti.” Cametti, 229.

30 My translation: “Sono brevi pezzi, tutti nelle tonalità di do magg. e re magg. (due considdette sinfonia, due rondo, due allegri, un allegretto con diminuzioni, un altro pezzo senz’alcuna indicazione), di fattura semplice, con modulazioni che non si allontanano mai dalla tonalità iniziale, e di uno stile che fa presentire le sonatine del Clementi: se offrono poco interesse dal lato dell’invenzione, la musica però n’è fresca e piacevole. Noto l’uso costante di presentare due volte di seguito lo spunto melodico, formato di un breve periodo di due o quattro misure; v’è qualche pretensione di meccanismo; i movimenti di quartine di semicrome, alternate fra le due mani, sono gli stessi che troviamo nelle sonata di Haydn.” Cametti, 267-68.
After a brief discussion of the character of these works, we can see that Cametti places Crispi in the company of Clementi and Haydn instead of Alberti, who was mentioned by Fétis and Eitner. Although he is not very specific, Cametti mentions that the style of these works are similar to Clementi’s sonatinas and that “the blocks of sixteenth notes alternating between both hands” are similar to those found in a Haydn sonata. However, Cametti is fairly specific in terms of phrase structure: “Notice the use of contrast to present the melodic idea two times in a row, formed in a short period of two to four measures.” As we will see later, the melodic unit of two or four measures is one of the most important building blocks in Crispi’s works, and they are often repeated.

From Cametti’s article, I want to point out two things in relation to the symphony. First, although Cametti extensively expanded the information about Crispi’s vocal works and biography, Crispi’s symphonies are not considered, and Cametti cites the same number of symphonies as Eitner. This lack of interest in his symphonies might come from his focus on Crispi as a keyboard music composer. He discusses Crispi’s keyboard work and seems to place him in the context of keyboard music history. Considering that Haydn was not famous in Rome during Crispi’s lifetime, however, Cametti’s comparisons between Crispi and Haydn seem to be a little overstated.

Second, as we see in the list of his works, Crispi seems to have been the most prolific in 1760s, and his vocal output considerably decreased in the 1770s. Even though his late works might have simply disappeared, he does not seem to have left a significant number of theatrical works after 1780. Since that the symphony was a conventional opening piece of an oratorio or intermezzo, many of his symphonies might have been written for this purpose. If we assume that he did not compose any theatrical works after 1780s, it means that his remaining symphonies
were composed during the 1760s and 1770s. In fact, almost all of Crispi’s symphonies are in three-movement format. Considering that a single-movement format began to replace the traditional three-movement type around the 1770s,\(^\text{31}\) this assumption – that Crispi’s three-movement symphonies may have been written before the 1780s as an opening piece to a vocal work – may be plausible.

**5) Post-Cametti Scholarship**

Despite Cametti’s expectation for the future research, scholarship on Crispi still remains fairly scant. There are several pieces of research that briefly mention Crispi, but most of them were done in the context of other scholarly interests. The general neglect of Crispi’s symphonies, however, began to change in the second half of the twentieth century.

In 1951, Alfredo Bonaccorsi published a short article about Crispi’s symphony for two orchestras, which is the first study to focus on Crispi’s symphonies.\(^\text{32}\) Observing the stylistic characteristics of this symphony, Bonaccorsi associates the form of the first movement with a concerto grosso because of the “dialogue” between two orchestras.\(^\text{33}\) Despite the character of dialogue between the two orchestras, however, I want to emphasize that this symphony is full of galant characteristics. As I will discuss in chapter six, this symphony reveals many characteristics typical of Crispi’s galant idiom.


\(^{33}\) Ibid., 140.
In 1968, Friedrich Lippmann brought more Crispi’s symphonies to the attention of musicologists.\textsuperscript{34} In his article, Lippmann describes the huge symphony collection of Doria-Pamphilj archive, which holds more than 120 symphonies by thirty-eight composers. Eighteen symphonies by Crispi remain in this collection. Although he brought the existence of these symphonies to musicologists’ attention, Lippmann did not discuss them individually. Rather, he focused on a general introduction to the whole collection. After Lippmann’s article, however, no one has investigated Crispi’s symphonies. Therefore, Crispi’s symphonies still remain unexplored.

Crispi is briefly mentioned by Joyce Johnson in her book on the Roman oratorio between 1770 and 1800.\textsuperscript{35} Her research focuses on the repertoire that was performed at Santa Maria in Vallicella. It was a famous church in Rome, frequently called the “Chiesa Nuova.” According to her, Santa Maria in Vallicella was the most significant place for oratorios in Rome.\textsuperscript{36} In her book, we can find two performances of Crispi’s oratorios. Crispi’s \textit{La caduta di Gerico} (1766) and \textit{La Passione} (1778) were performed at the church of Santa Maria in Vallicella in 1771 and 1778 respectively. Concerning these performances, she postulates, “The Vallicella performances of Crispi’s oratorios were most likely exchanges with the Oratorians’ sister church, San Girolamo della Carità, where Crispi was maestro di cappella.”\textsuperscript{37}

I have now investigated all studies related to Crispi. Besides the above-mentioned sources, there are several articles in music dictionaries about him. Although they are slightly

\textsuperscript{34} Friedrich Lippmann, “Die Sinfonien-Manuskripte der Bibliothek Doria-Pamphilj in Rom,” \textit{Analecta Musicologica} 5 (1968): 201-47.


\textsuperscript{36} Ibid., ix.

\textsuperscript{37} Ibid., 117.
different, these entries are basically the same in terms of the summary of the previous scholarship that I have mentioned so far.

Crispi first appears in the 1954 edition of the Grove dictionary.\textsuperscript{38} This is a short biography and contains Burney’s remarks. It also mentions Crotch’s collection and Cametti’s article. In the 1980 edition, Guido Salvetti wrote a short article that slightly paraphrases the previous article. It provides a brief list of Crispi’s works and bibliography. The same article is reprinted in the 2001 edition with a more detailed work list.\textsuperscript{39}

In MGG (1994), Giancarlo Rostirolla gives more comprehensive information about Crispi’s remaining works.\textsuperscript{40} Here, the collection of twenty-four symphonies in the University of California at Berkeley is mentioned for the first time. Rostirolla repeats previous evaluations of Crispi’s music, and he does not provide his own opinion. However, he briefly hypothesizes about the cause of Crispi’s neglect: “Crispi was highly estimated by his contemporaries in Italy and other countries, but he is completely forgotten after his death. It is probably because almost all of his works were not published.”\textsuperscript{41}

In addition to Grove and MCC, Bianca Maria Antolini combined all the previously known information about Crispi’s biography and works in the \textit{Dizionario biografico degli
Crispi is also briefly mentioned in the *Dizionario enciclopedico universale della musica e dei musicisti* (DEUMM, 1985).\(^{43}\)

2. Sources

As we saw in the literature review, the number of known sources for Crispi’s symphonies has gradually increased. To my knowledge, Crispi’s thirty-two symphonies remain in sixty-four copies in fifteen libraries. Most of these sources are covered by RISM: forty copies in eight libraries are included. However, there are a few sources that are not in RISM, including most significantly, the Doria-Pamphilj collection. This collection was first discussed by Friedrich Lippmann in his 1968 article, and can be searched at the database of the Servizio Bibliotecario Nazionale, a network of Italian libraries.\(^{44}\) In this database, three more symphonies can be found: Two symphonies at the Conservatorio di musica “G. Verdi” di Milano (Noseda E.66.5, E.66.6) and one symphony at the Archivio generale delle Scuole Pie di S. Pantaleo in Rome, Italy (REG M u.10d). Four more symphonies can be found through WorldCat: the Loeb Music Library at Harvard University, the British Library, the Biblioteca Civica di Rovereto, Rome, and the Bibliothèque nationale de France each have one symphony respectively. Among all of these symphonies, only the one from the British Library is a printed copy, and all of the rest are manuscripts. I will explain these sources with a special focus on symphonies, and then I will briefly describe the copies of Crispi’s symphonies.


\(^{44}\) [www.sbn.it](http://www.sbn.it)
1) University of California at Berkeley (US-BEm)

i) MS-829

This collection is a set of twenty-four symphonies by Crispi. It is not known who compiled this collection, but it was obviously copied by one copyist. According to John Shepherd, Head Librarian of University of California at Berkeley, the manuscript was purchased on March 10, 1964 from a book seller, Mario Corbellini, in Rome. This is the only collection that is devoted to Crispi, and it has the largest number of symphonies in comparison to other collections. The instrumentation of these manuscripts is only for four strings: two violins, viola, and basso. However, oboes, horns, or trumpets might have been added according to the available performers or venues.

ii) MS-1175

This is a collection of six overtures by diverse composers: Two overtures by Sacchini, two by Piccini, one by Anfossi, and one by Crispi. The former owner’s name is Jean-Marie Martin, and it was acquired in 1993 from a book dealer, Lisa Cox. This collection has typical a 8 instrumentation: two violins, viola, basso, two oboes, and two horns. This manuscript may place Crispi in the company of his better-known and more illustrious contemporaries.

2) Doria-Pamphilj Archive (I-Rdp)

The famous Roman noble family, Doria-Pamphilj, holds one of the most extensive collections of music in Italy. The Doria-Pamphilj collection is “one of the finest private

\[45\] John Shepherd, e-mail to the author, April, 15, 2011.
collections of music in Italy.” It was begun by Cardinal Benedetto Pamphilj (1653-1730), and it contains fifty-eight madrigal collections from the sixteenth and seventeenth centuries, nearly 400 instrumental works from the middle- and late-eighteenth century, and opera scores. In this huge collection of eighteenth-century instrumental music, there are more than 120 symphonies composed by thirty-eight composers. This symphony collection spans 1764 to 1776, and most of the composers are Italian with the exception of two Germans: Johann Christian Bach and Johann Stamitz. The inclusion of instrumental music is not common for that time. Claudio Annibaldi says that this collection might have been a model for other aristocratic archives of central and northern Italy and that its rich collection of instrumental music was an exception to the convention of Roman noble families at that time. In this collection, Crispi has the biggest number of symphonies: He has eighteen symphonies, followed by Anfossi’s thirteen symphonies, which all have two oboes and two horns in addition to the strings.

3) Gimo Collection, Uppsala University (S-Uu)

The Gimo collection has four “Overtura” by Crispi (Gimo 81, 82, 83, 84). This collection was created by Jean Lefebure, a Swedish businessman of Huguenot descent, and his teacher Bengt Ferrner during their travels together on the continent in the 1758-1763. They

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48 Annibaldi, 308-09.

undertook a journey through Denmark, Germany, Holland, England, France, and Italy. Both of them had had a great interest in music, and during this trip, Ferrner kept a detailed journal about their experience. Unfortunately, the part of his diary that concerns Italy is lost. From their letters to family, they seem to have been in Italy from early 1762 through the middle of 1763 and spent several months in Rome. This collection consists of commercially produced copies of opera arias, overtures, sonatas and so on, and they were purchased in the various cities of Italy. The Gimo collection was donated to Uppsala University Library in 1951. Three symphonies (Gimo 82, 83, 84) seem to have been copied out by one copyist, and Gimo 81 has been copied by multiple copyists. Gimo 81 and 84 have a 8 instrumentation, while Gimo 82 and 83 have even larger instrumental forces (four strings, two oboes, two horns, two trumpets, and one timpani). In Gimo 82, the oboes, horns, and trumpets are missing, and in Gimo 83 the viola part is missing. Gimo 81 has a watercolor painting as its front page.

4) Hofbibliothek, Donaueschingen (D-DO)

This collection, which used to be in the music collection of Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen, is now in the possession of Badische Landesbibliothek, Karlsruhe. The state of Baden-Württemberg purchased the entire collection in 1999. Crispi’s three manuscripts (Don Mus.Ms. 292, Ms. 293, Ms. 1788) have different paper types, which might imply different provenances.

Ms. 293 is the first part of two-part cantata that begins with a sinfonia a 8. The original title reads, “Originale/ Cantata a 3 Voci due Soprani e Tenore/ Con Violini, Oboe, e Corni da

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Caccia/ Per la Festiuita della SS:ma Assuntione di Maria/ Del Signor Pietro Crispi/ 1763.” Although it does not specify the title of the cantata, the names of three characters (Neralco, Nivildo, and Licida) match with those of La gara divota (1763). However, RISM regards this cantata as an Oratorio per l’Assunzione della Maria Vergine, another work by Crispi from the same year. Since this oratorio has different characters (Adamo, Eva, and Set), this attribution seems to be incorrect. RISM also says that this manuscript is a “possible autograph (Fragliches Autograph),” but it is hard to understand how the RISM editor reached this conclusion.

Concerning the other two manuscripts, RISM mentions that the copyists are different (Ms. 292: Clause, Ms. 1788: Maria Caelestina Hecklin). The editor of RISM probably has interpreted “Sor: Maria Caelestina Hecklin ord: S: B: 1775” on the title page of Ms. 1788 as the name of the copyist, but the handwriting of Ms. 1788 seem to be identical to that of Ms. 292. Therefore, Maria Caelestina Hecklin seems to be the previous owner of Ms. 1788. The instrumentation varies: Ms. 292 has four string parts and two trumpets (clarinos); Ms. 293 has a 8 instrumentation; Ms. 1788 has four string parts only.

5) Landesbibliothek, Schwerin (D-SWI)

Landesbibliothek, Schwerin possesses two manuscripts of Crispi’s symphonies (Mus. 1559, 1560). These manuscripts are copied by one copyist. They have a 8 instrumentation.

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51 Cametti, 229.
53 RISM homepage
54 RISM assumes that the second basso part in these manuscripts might be copied by another copyist, but they look the same to my observation.
There is not much known about provenance of these manuscripts, but we might guess that Schwerin had a Roman connection.

The Schwerin Kapelle had many outstanding singers and instrumentalists. According to Dieter Härtwig, this Kapelle was “one of the finest in Germany at the end of the eighteenth century.”\textsuperscript{55} Eligio Celestini (1739-1812), the famous Italian violinist, was a member of this Kapelle. Celestini lived in Rome until the 1770s, and Burney praised him as “a very neat, and expressive performer” when he heard his playing in Rome.\textsuperscript{56} Celestini became the leader of the court orchestra of Mecklenburg-Schwerin in Ludwigsrust in 1778. Härtwig also says, “he [Celestini] had a decisive influence on the standard of the orchestra of the Mecklenburg-Schwerin court at a time when this ensemble, temporarily based in Ludwigsrust, was one of the best in Germany.”\textsuperscript{57}

6) Musik- och teaterbiblioteket, Stockholm (S-Skma)

This library has two manuscripts of Crispi’s symphonies that belong to different collections. The first is from the Alströmer collection, which was collected by Patrick Alströmer (1733–1804), a famous Swedish industrialist. He was a founding member of the Academy of Music in Sweden in 1771. This collection mainly includes Italian and German music from the 1700s, 231 printed compositions and about 700 in the manuscript.\textsuperscript{58} The family’s collection of


\textsuperscript{56} Burney, September 21.


eighteenth-century music was found at Östad, Västergötland, in 1948 and deposited at S-Skma in 1949. Crispi’s symphony in this collection has a 8 instrumentation.

Another symphony belongs to the O-R collection, which means rare material for orchestra (O=orchestra, R=rare). This symphony is a part of “Sonata a quarto stromenti,” which is a collection of twenty-two symphonies by different composers. As stated in the title, it is only for four strings. This is the same symphony as Gimo 83, in which the viola part was missing, so the missing part can be retrieved here. However, it needs to be mentioned that this symphony is attributed not to Crispi, but to Frascia. I will elaborate more on this issue in the authenticity section.

7) Biblioteca privata, Rostirolla (I-Rostirolla)

A manuscript that used to be in Rostirolla’s personal collection is now in the possession of the Biblioteca Nazionale Centrale di Firenze (Dipartimento di Musica - Fondo Rostirolla, MS MUS 1016). This symphony was originally written for the Marefoschi family. The title page reads “Del Sig.r Pietro Crispi/ Ad Uso dell'Illmo Sig.r Camillo Compagnoni Marefoschi/ Composta per ordine del Prop[rietari]o Tom[mas]o Mazzoni/ 1779.”

The Compagnoni Marefoschi collection was compiled by the aristocratic family of that name in Macerata, an Italian city 150 miles east of Rome. This collection includes 795 music manuscripts, and although the majority are from the nineteenth century, roughly forty date from the 1700s.59 This collection, except Crispi’s symphony, is now in the possession of the Biblioteca Casanatense, Rome (I-Rc). Crispi’s symphony has a 8 instrumentation.

8) **Library of Congress (US-Wc)**

This manuscript (M1001.C93P Case) was originally collected by Heinrich Henkel (1822-99), who was a German composer and teacher; he was a figure of some importance in Mozart research. Henkel seems to have collected more than 130 pieces, dating mostly from the eighteenth century. Instrumental music significantly outnumbers the vocal music (forty-five symphonies, twenty-three concertos, and ten operas). Most of the forty-five symphonies are by German composers (Toeschi, Cannabich, Dittersdorf, Wagenseil, etc.), with a few symphonies by Italians (Anfossi, Crispi, and Traetta). Most of this collection is now in the Library of Congress. Crispi’s symphony has a 8 instrumentation.

9) **Národní museum, Praha (CZ-Pnm)**

This manuscript (XXII B 174) belongs to the Pachta collection. Count Filip Pachta (d. ca. 1760) founded this collection and his nephew Jan Josef Pachta (1756–1834) expanded it later. This Pachta collection includes more than 500 works from the eighteenth century, and half of his archive was donated to CZ-Pnm in 1942. In this collection, works by Franz Aspelmayr, Karl Ditters von Dittersorf, František Alexius, and Giuseppe Maria Gioacchino Camini are well represented, and instrumental music is predominant (133 partitas, 130 quartets, 104 divertimentos, 86 symphonies). Crispi’s symphony has a 8 instrumentation.

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10) Loeb Music Library, Harvard University

According to Alfredo Bonaccorsi, this manuscript was discovered by Roberto Lupi in a castle near Trento, which was the property of the count Saracini. Bonaccorsi published an article on this symphony in 1951. This symphony is now in the possession of the Loeb Music Library, Harvard University (Mus 641.463.55). Remarkably, this symphony is for two orchestras. Although there is nothing much known about symphonies for two orchestras in the eighteenth century, symphonies in this format were composed by Eligio Celestini, Johann Christian Bach, and John Marsh. In Crispi’s symphony, each orchestra consists of a 8 instrumentation.

11) British Library (GB-Lbl)

In 1763, one of Crispi’s symphonies was published in England as no. 5 of Robert Bremmer’s Periodical Overture series. In the same year, Bremmer launched a series of symphony publications, which continued up to no. 60 in 1783. According to David Wyn Jones, Mannheim composers were dominant in the first thirty symphonies (1763-1771), and Austrian (Vanhal) and French (Gossec) were prominent in the rest of the symphonies (1771-1783). For Italian composers, symphonies by Crispi, Jommelli, Piccini, Pugnani, and Sacchini were published.

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Up to now, I have investigated collections containing symphonies by Crispi. I did not have access to the manuscripts of four archives: the Conservatorio di musica “G. Verdi” di Milano (I-Mc), the Archivio generale delle Scuole Pie di S. Pantaleo, the Biblioteca Civica di Rovereto, and the Bibliothèque nationale de France. Although I did not have a direct access to these manuscripts, I could identify symphonies at the Conservatorio di musica di “G. Verdi” and the Archivio generale delle Scuole Pie through thematic catalogues and incipits. I was not able to study the symphonies held at the Biblioteca Civica di Rovereto and the Bibliothèque nationale de France. All of these sources can be summarized in the following table:
| Sources (32 symphonies in 62 copies) | | | | | | | |
|-------------------------------------|-----|-----|-----|-----|-----|             |
| US-BEm (MS-829)                    | I-Rdp | S-Uu | D-DO | S-Skma | D-SWl | I-Me | Other Institutions |
| B1                                 |       |      |      |        |       |      |     |
| B2                                 | 177/1 |      |      |        |       |      |     |
| B3                                 | 177/5 | Gimo 81 |      |        |       |      |     |
| B4                                 | 170/4 |      |      |        |       |      |     |
| B5                                 |       |      |      |        | US-Wc, US-BEm (MS-1175)|   |     |
| B6                                 | 154/4 |      |      |        | Noseda E.66.6 |   |     |
| B7                                 | 155/2 |      |      |        |       |      |     |
| B8                                 |       |      |      |        |       |      |     |
| B9                                 | 177/2 |      |      |        |       |      |     |
| B10                                |       |      |      |        | I-Rostirolla |   |     |
| B11                                | 177/3 |      |      |        |       |      |     |
| B12                                | 148/4 |      |      |        | GB-Lbl |   |     |
| B13                                |       |      |      |        | Noseda E.66.5 |   |     |
| B14                                |       |      |      |        |       |      |     |
| B15                                | 155/3 |      |      |        |       |      |     |
| B16                                |       |      |      |        |       |      |     |
| B17                                | 155/6 | Ms. 1788 |      |        |       |      |     |
| B18                                |       |      |      |        |       |      |     |
| B19                                |       |      |      |        |       |      |     |
| B20                                |       |      |      |        |       |      |     |
| B21                                |       |      |      |        |       |      |     |
| B22                                | 148/1 | Ms. 293 |      |        | Mus 1559 | A. Pie |
| B23                                | 148/3 |      |      |        | Mus 1560 |       |
| B24                                | 148/2 |      |      |        |       | C-Z-Pnm |
| 148/5                              | Gimo 84 | Ms. 292 |      |        |       |
| 148/6                              |       |      |      |        |       |
| 150/1                              |       |      |      |        |       |
| 177/4                              |       |      |      |        |       |
| 177/6                              |       |      |      |        |       |
| Gimo 82                            |       |      |      |        |       |
| Gimo 83                            |       |      |      |        |       |
| Od-R                               |       |      |      |        |       |
| Harvard                            |       |      |      |        |       |
3. LaRue’s Symphony Catalogue

Before I begin to discuss Crispi’s symphonies, I will check the authenticity of Crispi’s symphonies using Jan LaRue’s eighteenth-century symphony catalogue.65 LaRue, an eminent symphony scholar, left us an indispensable source for the identification of eighteenth-century symphonies. This catalogue contains 16, 558 incipits of “symphonies and similar works used in concerts c. 1720 to c. 1810”.66 Since he intended this work to be the guideline for determining the authorship of eighteenth-century symphonies, it will be an excellent starting point for the investigation of Crispi’s symphonies.

Of Crispi’s thirty-two symphonies, LaRue’s catalogue includes only nineteen. Considering that of the eighteen symphonies from the Doria-Pamphilj archive, all but one (Rdp 155/2) are included, and that unica from the Berkeley collection, the Gimo collection, and Harvard University are not included, LaRue’ catalogue might have been based on the Doria-Pamphilj archive.

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66 Ibid., xiii.
For the symphonies that are included in LaRue’s catalogue, I exactly borrowed the incipits from his catalogue. For the symphonies that are not included, I made incipits from scores by following LaRue’s method. Two symbols need to be clarified: $ means “flat”; N means “natural.” In B$: DC2BABBNCF2ED, for example, B$ signifies that key is B flat, and BN signifies a B natural note. For details, please see LaRue, xv-xvi.

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$^{67}$ For the symphonies that are included in LaRue’s catalogue, I exactly borrowed the incipits from his catalogue. For the symphonies that are not included, I made incipits from scores by following LaRue’s method. Two symbols need to be clarified: $ means “flat”; N means “natural.” In B$: DC2BABBNCF2ED, for example, B$ signifies that key is B flat, and BN signifies a B natural note. For details, please see LaRue, xv-xvi.
There are a few things to mention about the relationship between the Doria-Pamphilj collection and LaRue’s numbers. LaRue mentions three different Crispis: Crispi (C933), Giovanni Crispi (C935), and Pietro Crispi (C936). He attributes seven symphonies to Crispi, two to Giovanni Crispi, and seven to Pietro Crispi. In the Doria-Pamphilj collection, however, one symphony is attributed to “Crispi,” seven symphonies to “Sig.r Gio: Pietro Crispi,” and ten to “Sig.r Pietro Crispi.” It is curious why there are discrepancies in the numbers of attributed symphonies. Although it might be possible that “Sig.r Gio: Pietro Crispi,” Giovanni Crispi and Pietro Crispi are in fact the same person, Giovanni Crispi is not mentioned in any contemporary or modern sources.

Another interesting thing is that Rdp 155/2 is not included in LaRue’s database. Indeed, this is the only symphony whose first movement does not follow sonata procedure. There are also three minor disagreements in incipits from the Doria-Pamphilj collection:

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<td>Rdp 177/1</td>
<td>D: 2DEDEFED</td>
<td>D: 2DEDEF2E</td>
</tr>
</tbody>
</table>

In light of these details, it is plausible that LaRue gathered information about these symphonies from sources other than Doria-Pamphilj. With my current knowledge of extant sources, however, it is impossible to tell what LaRue’s alternate source was.

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There are three symphonies that LaRue attributes to other composers. He assigns the incipit of Rdp 148/2 (D: FGAGFGEDC) to Tomasso Traetta. Due to the ambiguity of the incipits, however, we cannot be sure if Crispi’s symphony is the same as Traetta’s: even though Crispi’s incipit matches with that of Traetta, it also matches with Lang’s.

[Example 1]
According to an online search of the RISM website, Crispi’s symphony is the only one that matches this incipit.69

The ambiguity of the incipits results in another point of confusion. LaRue attributes the incipit of B19 (FA2FAF2D) to Galuppi. If one searches RISM with this incipit, one will get Galuppi’s symphony as the result.70 However, Galuppi’s symphony is not the same as Crispi’s.

[Example 2]
If we make an incipit from the first eight notes, we will have the same incipit for both Galuppi’s and Crispi’s respective symphonies, despite their differences. Therefore we need to update the system of generating incipits (notating incipits) to remove such ambiguities.71 LaRue attributes

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70 There is a slight difference between LaRue’s method and RISM’s. While LaRue designates the repeated notes with number, RISM writes down all the repeated letters. Therefore, B19 is FA2FAF2D in LaRue, and in RISM it is FAFFAFDD. Please see www.rism.info.

71 This ambiguity might be relieved by consulting the Italian method of generating incipits. If you search in www.sbn.it, you will see that the site is using more detailed incipits. LaRue’s incipits only cover pitch, but the Italian method covers measure line, rhythm, octave range, rests, grace notes, slurs, and ties. Therefore, if we use the Italian method, these incipits would be distinguished appropriately. The most common sigla are as follows:

| 2: half note | :: dotted note | //: measure line |
| 4: quartet note | -: rest | ': C3-B3 |
| 8: eighth note | g: grace note | '': C4-B4 |
| 6: sixteenth note | &?: slur | ''': C5-B5 |
| 3: thirty-second note | +?: tie | |

According to these sigla, Galuppi’s symphony and Crispi’s B19 can be described as follows:

Galuppi: 4''FAF-/FAF8'BD/FFAFFFDD/FFAA4F
Crispi: 4''FAF-/FAF-/2.88''D-/C-''B-A-G-/
another symphony (G83) to “Frascia.” Since it has contrasting attributions in different libraries, I will discuss this symphony in terms of style analysis in chapter six. In conclusion, I have explored the existing literature on Crispi, provided information about Crispi’s symphonies including sources and locations, and discussed symphonic catalogs and issues with incipits. I hope this information will aid in understating Crispi’s symphonies.
CHAPTER 3

First Movement

Recent publications have provided more sophisticated methods for discussing the formal structures of sonata form, one of them being the sonata theory proposed by Hepokoski and Darcy. In my opinion, one of the most important contributions of this theory is that they distinguish four main parts of sonata procedure (P, TR, S, C) and assign individual rhetorical and tonal tasks to each section. In addition to this, they define how each zone begins, how its task is achieved, and how it ends. Although their approach was preceded by William Caplin’s *Classical Form*, H&D extend the boundary of Caplin’s discussion and provide an alternative reading to Caplin’s theory. Many of the previous studies of eighteenth-century symphonies often lacked this kind of terminological precision, so it was hard to obtain an appropriate understanding of this structure.

As I explained in chapter one, however, H&D mainly focus on what they call the type 3 sonata, the so-called the textbook model of sonata form. Since their discussion of each section is also based on the type 3 sonata, I believe it will reveal the differences found in Crispi’s sonata procedure. In terms of H&D’s terminology, Crispi’s first movements are type 1 sonatas, which consist of the exposition and the recapitulation without the development. Therefore, in this chapter, I will divide Crispi’s first movements into several sections and will explain what their significant characteristics are and how they are understood in terms of H&D’s viewpoint. After this, I will also investigate several movements which have extensively recomposed/reordered recapitulations. In the conventional type 1 sonata, all the sections in the exposition (P TR S C) return in the recapitulation with minimal changes for their tonal adjustment. Although some of
Crispi’s symphonies follow this conventional pattern, other movements do not. These symphonies might be called as examples of “ars combinatoria.” Therefore, I will explain how this “ars combinatoria” works in Crispi’s symphonies and how they can be understood in terms of H&D’s sonata theory.

1. The Primary Theme (P)

In sonata procedure, the importance of P cannot be emphasized enough. It begins the movement, confirms the tonality, and provides the thematic material for the rest of the movement. Therefore, “the structural type that the composer selects for P is no neutral choice: it is an important factor in the personality and drama of each individual work.”¹ For the basic structure of P, H&D share Caplin’s concepts. “For the sake of convenience in describing these formats, we use, though sometimes in adapted ways, most of the terminology advocated in Caplin’s Classical Form for the structure of periods, sentences, and their hybrids.”² In addition to these basic patterns, H&D provide an additional five “Special P-Types.”³

To my observation, there are two patterns which are commonly found in Crispi’s P. Although they do not completely match with their description, I believe that they can be understood in relation to Caplin’s sentence and H&D’s Mozartian Loops, which is one of their five special P-types. Therefore, I will describe these two theme types from the viewpoint of Caplin and H&D. In addition to these two common patterns, I will describe several other theme types that are found in Crispi’s music.

² H&D, 69.
³ H&D, 77-92.
1) Sentence or Sentence-like P Themes

One of the most important pattern in Crispi’s P themes can be understood in terms of Caplin’s sentence. According to Caplin’s definition, a sentence is eight measures long and consists of two phrases. Each phrase is four measures long. The first phrase, which is called a presentation phrase, provides a basic idea and its repetition. This phrase’s function is to provide the basic idea and to prolong the tonic key. The second phrase is called a continuation phrase and has two functions: continuation and cadence. After the presentation phrase, the continuation function brings to the music a more dynamic character that leads to the cadential function at the end of the continuation phrase. The final cadence of the sentence is usually a PAC or half cadence. IAC is a possible, but not common option.4

Among Crispi’s twenty-three symphonies that follow sonata procedure, nine have a sentence or sentence-like theme as P. However, they differ in several ways from Caplin’s model. The most obvious difference is the length of P. Most of Crispi’s P themes are six measures in length, and though they vary from four to nine-measures.5 Due to their short length, they are not generally divided into two phrases. Even when divided into two phrases, the structure is not always clear. As a result, it will be necessary to investigate how three different functions of sentence are revealed in Crispi’s P themes


5 4mm: B18
   5mm: B11, B13
   6mm: B4, B6, B12, B16
   8mm: B1
   9mm: B15
First, the length of the whole sentence influences the length of basic idea. The conventional basic idea is generally two measures long, but in the case of Crispi, the most common length of the basic idea is one measure. Five movements have a one-measure basic idea, and only three movements have a two-measure basic idea. For the one-measure basic idea, a triadic figure is most commonly used. They tend to ascend within the tonic harmony.

[Example 1. B12, mm. 1-6]

For a two-measure basic idea, the most common pattern is the alternation of two motives that have a contrasting dynamic of forte and piano (B4, B15, B16).

Second, in comparison with the prototype, Crispi’s P themes have a very weak continuation function. According to Caplin, the continuation function is achieved by fragmentation, harmonic acceleration, and liquidation. When the continuation function occurs in Crispi’s P themes, it is achieved by fragmentation. For example, B12 shows that after the two-measure basic idea, the melody begins to descend with a different rhythm in m. 3. In mm. 3-4, the rhythm changes at the interval of each measure. In m. 5, this interval drops to a half measure. In m. 6, it is only one beat. In other words, the cadential function is much stronger than the continuation function. Therefore, many of Crispi’s P themes seem to have only prolongation and cadential functions without a continuation function.

Last, I want to describe another significant feature of Crispi’s P themes. Except for B1, the eight movements repeat the entire P theme before they move to TR-zone. Therefore, the length of the whole P zone becomes twice that of the original P. In terms of Caplin’s theory, P is the most tightly-knit theme, so it does not need any unnecessary repetition. This repetition in

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6 Caplin defines “basic idea” as “an initiating function consisting of a two-measure idea that usually contains several melodic or rhythmic motives constituting the primary material of a theme” (Ibid., 253).

7 Caplin, 41.
Crispi’s P cause redundancy that is contrary to the tightly-knit character of P theme, so that the whole P zone becomes looser than Caplin’s model. Thus, Crispi’s P theme does not match completely with Caplin’s definition of the sentence. However, it obviously has characteristics that are related to Caplin’s sentence.

2) Mozartian Loop

Specifying five special P-theme types, H&D established a theme type for Mozart’s P themes that has a particular repetition pattern they call the “Mozartian Loop.” They describe it as follows: “one commonly encountered type of Mozartian theme begins with a short module […] that is either elided or flush-juxtaposed with a repetition of itself before moving forward into differing material.”

The repetition of this small module the impression of “a “loop” of self-replication that could continue indefinitely.” This looping quality is broken when new material enters and moves to a stronger cadence. To sum up, this theme type can be designated as aab and the repetition of sub-phrase a is the most important character in describing this theme type.

A similar looping quality is found in Crispi’s P-theme. There are eight symphonies whose P consist of two motives or sub-phrases and their repetitions (Pax2 + Pbx2), which results in an aa bb pattern. These motive/sub-phrases range in length from one to six measures. The most common pattern is the use of two-measure and four measure sub-phrases. Five movements follow this pattern, which results in P themes of twelve measures. Although the remaining three movements have a slightly more complex structure for P, their motive/sub-phrases vary in

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8 H&D, 80.
9 H&D, 80.
10 B2, B21: P1(2)x2 + P2(4)x2
   B9, B14, B23: P1(4)x2 + P2(2)x2
length, though they still retain similar repetition patterns. Considering these repetitions, we might say that these P themes also have a “looping” quality. In the case of Crispi, this “looping” quality feels much stronger than Mozart because the repetition happens two times with two different modules.

In addition, I think Crispi’s “looping” themes can be divided into two groups according to whether longer modules/sub-phrases come earlier than the shorter ones, or not. Especially when we think of these P themes in terms of cadences, it can be a significant issue. In the theory of Caplin and H&D, the PAC ending the P theme is the most important structural point. According to its placement, the structural meaning of Crispi’s P themes can be changed. Therefore, I will divide these themes into two groups and will consider the thematic function of each module/sub-phrase. I believe it will provide us a better understanding of Crispi’s P themes.

i) **Short Pa (x2) + Long Pb (x2)**

This group consists of a short Pa and a long Pb. The most common combination is a Pa of two measures and a Pb of four measures. Since Pa consists of a two-measure module and its repetition, it looks like a basic idea and its repetition. This impression increases when it is followed by Pb, which has a strong cadence. However, this expectation of a sentence is shattered when Pb is repeated. At this point, we can see that this is not a sentence but a looping theme. A case in point is B2.

[Example 2. B2, mm. 1-13]

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11 B19: P1(1)x2 + P2(4)x2  
B22: P1(1+2)x2 + P2(6)x2  
B24: P1(4)x2 + P2(2)x3
The first two measures of Pb reveal a short motive in the tonic. After its repetition, the next four measures (mm. 5-8) have more rhythmic activity and reaches an IAC at the beginning of m. 9. At this point, these two phrases seem to make a perfect sentence. However, the second phrase is repeated in mm. 9-13, which deviates the norm of a sentence. Since the second phrase is repeated, the final cadence of IAC is also repeated, which also makes the whole theme “looser.” In fact, discussing P theme of K. 279, which is similar to Crispi’s B2, H&D say that “the format of such a theme, considered as whole, is also in dialogue with the structural principle of the sentence.”¹² I believe this description of H&D also applies to Crispi’s B2.

ii) **Long Pa (x2) + Short Pb (x2)**

Unlike the previous example, this group provides the longer phrase first. After its repetition, the shorter one (module/sub-phrase) follows. In this group, the first longer phrase usually has a cadence, which effectively closes the P theme. Therefore, if we follow Caplin’s theory closely, we can say that the second module/sub-phrase is outside the end of the P theme. In other words, the second module/sub-phrase has a post-cadential function. Therefore, the second module/sub-phrase only confirms the previous cadence at the end of the first phrase. This case is found in B9.

[Example 3. B9, mm. 1-12]

However, there is a case where the first phrase does not have a clear cadence and the cadential function is postponed into the second phrase. In this case, the basic idea and its repetition become too long, and the cadence is achieved in a very short amount of time. Therefore, the whole structure of P theme becomes very unusual. In B14, for example, the first

¹² H&D, 80.
four measures do not have any cadences. A stronger cadence is found in the second phrase at mm. 11 and 13. As a result, the whole structure of B14 seems to be very unconventional for Crispi. In fact, this unconventional quality of B14 is found not only in the P theme but also in other sections of the movement. Considering this fact, the unconventional quality of this P theme seems to be an intentional choice by Crispi.

[Example 4. B14, mm. 1-13]

By now, I have examined the two most common theme types of Crispi’s P themes in relation to Caplin’s sentence and H&D’s Mozartian Loops. I will briefly discuss two more theme types below.

3) Other Related Forms

i) Compound Sentence

Among Crispi’s twenty-three first movements that follow sonata procedure, there is only one symphony that has a compound sentence as its P type (B3). Basically, the compound sentence is an extended version of the original sentence. The original sentence is eight measures long, but the compound sentence is sixteenth measures long. Likewise, the basic idea of the compound sentence is four measures long. In a compound sentence, however, the second phrase (continuation phrase) is often compressed into four measures, so that the whole length of the compound period often becomes twelve measures.\(^{13}\)

Crispi’s B3 follows this pattern. For this compound sentence, Crispi uses various textural and dynamic contrasts in a striking way. For example, the basic idea of B3 (mm. 1-4) is based on the alternation of two contrasting motives. These two motives reveal the level of contrasts.

\(^{13}\) Caplin, 69.
The first motive is D unison in dotted notes, and the second motive is in a reduced-voice texture without bass. This textural contrast is further highlighted by the register change of two octaves in the first violin, from D1 (m.1) to D3 (m.2). While the first violin holds D3 in mm. 3-4, the melody moves to the second violin and the viola. Such multiple layers of contrast considerably increase the dramatic effect of the basic idea. After the repetition of the basic idea, continuation phrase enters in sixteenth notes with *forte* dynamic (mm. 8-12). This compressed continuation phrase ends with the strong IAC at m. 12.

[Example 5. B3, mm. 1-12]

ii) Loosely-Constructed Sentence.

There is another pattern that I want to mention in relation to the sentence. Caplin mentions the loosely-constructed sentence as one of nonconventional forms of the P theme. This theme type is found in Crispi’s B20. In B20, P theme reaches up to m. 17. If we take a close look, however, we can see that it is a loosely-constructed sentence. In mm. 1-7, we find only fanfare figures without any cadences. Since they do not participate in any substantial structure of P theme, they can be called the P0 module. According to H&D, “a zero designation indicates the result of an interpretive decision that proposes […] that the module at hand displays an overt preparatory function.” After this preparatory module, the basic idea and its repetition enter at a *piano* dynamic level (mm. 8-12). Then, in mm. 13-17, cadential materials enter and make a PAC at m. 17.

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14 Caplin, 201.

15 H&D, 72.
Concerning this P0 module, it is interesting to see that this module does not re-appear at all during the movement but only at the end of the movement as a coda. Caplin calls the materials that do not belong within the boundary of a theme as a framing function. According to him, these materials can be divided into the functions of “before-the-beginning” or “after-the-end.” Obviously, the P0 module in B20 has the dual framing function of “before-the-beginning” and “after-the-end.” Although the P theme is often used as a coda in sonata movements, the exclusive use of P0 as double framing functions is fairly rare.

So far, I have investigated various P theme types in Crispi’s first movements. As we have seen, his compositional choices do not always correspond to H&D’s viewpoints. This trend will continue in the transition.

[Example 6. B20, mm. 1-17]

2. The Transition (TR)

In comparison with P, TR has different tonal and rhetorical task and also has a different structure. While the priority of P is to establish stability, TR pursues instability. TR makes the transition that prepares the secondary theme zone, which begins with entrance of S. This process is often considered as energy-gaining process ending with an MC. In other words, it is “an energy-gaining zone […] that leads to a mid-expositional break or medial caesura (MC).” For this reason, composers use different compositional strategies from ones found in the P theme.

In terms of structure, this difference between P and TR is also significant. While P is the most tightly-knit theme, TR is theme-like section which is considerably looser than P.

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16 Caplin, 15.
17 H&D, 18.
According to Caplin, the most common structure of TR consists of presentation, continuation, and cadential functions that are basically the same functions of the sentence: “As an integral unit of form, a transition is constructed out of the same intrathematic functions associated with main and subordinate themes. The sentential functions of presentation, continuation, and cadential are most commonly employed.”\textsuperscript{18} In this section, I will investigate Crispi’s TRs from this perspective. As we have seen in P, Crispi’s procedures sometimes deviate from the descriptions in H&D and Caplin.

1) **Structure and Length**

Crispi’s TR-zones include sentential functions. In general, these three functions are articulated as a melodic basic idea, vigorous string tremolo, and forte cadential extension/hammerstrokes. The basic idea acts as an opening gesture. Although it can be omitted, the basic idea usually enters at the beginning of TR. It can be new tuneful melodic material or P-related material. These basic ideas stay in the tonic, and transposition to the dominant key does not happen in this section. Therefore, it performs a presentation function for TR. In general, these basic ideas seem to prepare for the next section, where string tremolo brings in more energy.

The string tremolo section has the most important tonal and rhetorical tasks in this zone. It carries out the continuation function that establishes enough energy to reach the structural dominant. In most cases, the two violins play a series of sixteenth notes in octaves, and the bass moves in eighth notes. Since the violins typically have very few melodic ideas, simply holding on a few notes, the bass tends to have more melodic gestures. This tremolo in the violins and the

\textsuperscript{18} Caplin, 125.
melodic motion in the bass are the important sources for the energy-gaining process. After the string tremolo reaches the “structural dominant,” cadential extension and hammerstrokes enter.\textsuperscript{19} Cadential extensions/hammerstrokes finish with the MC, which is the clear sign of the ending TR zone. When they reach a structural dominant, they usually stay in dominant, making a “dominant lock.” This dominant lock is “vigorously seized onto, frozen in place, kept alive by means of a specialized pedal-point effect” and finally confirms the arrival on its goal.\textsuperscript{20} The MC is often articulated with hammerstrokes, and a general pause follows to clarify the end of TR.

This general model produces various lengths of TRs. They vary from six to twenty-nine measures.\textsuperscript{21} This considerable difference in length mainly results from the string tremolo section, depending on the number of continuation modules used to extend the continuation function. The trajectory of the TR zone is also influenced by its tonal and rhetorical strategies. To explain them, I will begin with a discussion of the tonality.

2) \textit{Tonality}

At the beginning of their chapter on TR, H&D point out the problematic aspect of the term “Transition.” They argue that the issue of modulation needs to be separated from this zone. They say, “The standard designation for this music, transition (or bridge), is problematic, at times misleading […] within analytical contexts […] suggesting that the term means a transition

\textsuperscript{19} H&D, 30.

\textsuperscript{20} H&D, 31.

\textsuperscript{21} Less than 10 measures: B18(6), B13(7), B2(8), B16, B19, B20(9)
Between 11 to 20 measures: B11(13), B14(14), B1(16), B4(18), B3(19)
More than 21 measures: B22(21), B24(29)
or bridge from one key to another.” 22 After this caution, they point out that all transitions do not necessarily modulate from one key to another. In fact, some TRs do not modulate at all. Therefore, they add, “the term “transition” should not be understood to imply an obligatory modulation.” 23 This caution about modulation also applies to Crispi’s TRs. From this perspective, Crispi’s TRs can be divided into three groups. Two of them are non-modulatory, and the other is a modulatory TR.

There are non-modulatory TRs that stay in the tonic key. In case of Crispi’s TRs, there are six movements that remain in the tonic, ending with an MC I: HC. Among these, four movements end with a converging cadence. 24 In addition to this type of non-modulatory TR, there is another kind of non-modulatory TR. In this case, TR begins in the dominant key and stays in this key until its end. Three movements follow this pattern. 25

In TR-zones that begin within the dominant key, however, it is not always easy to distinguish it from the secondary theme. A case in point is B20. After triple hammer-blows finish the P theme with PAC in the tonic key (G major) at m. 17, TR begins in m. 18. However, it begins with two-measure basic idea that is in the dominant key (D major). This basic idea is repeated (mm. 18-21), and a cadential phrase produces a V: HC (A major) at m. 26. The basic idea is similar to part of the P theme (mm. 8-12), so it provides more thematic character to this TR zone. However, the lack of a V: PAC at m. 26 and the fact that it does not return in the recapitulation makes us interpret this section as TR, not as S.

[Example 7. B20, mm. 18-21]

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22 H&D, 93.
23 H&D, 94.
24 I: HC: B13, B18.
  I: Converging: B14, B16, B19, B24.
25 B4, B11, B20.
Unlike these two types of a non-modulatory TR, four movements have TRs in two different keys: tonic and dominant. In this type of modulatory TR, the most common strategy for the transition is the use of 4-#4-5 in the bass. This clearly implies a harmonic progression of IV-V/V-V. This melodic line usually happens in the bass, but sometimes enters in the violins. Another possibility for the transition is the use of 3-#4-5 (B21), or 5-#4-5 (B1, B8). The first case results in a harmonic progression of I-vii/V-V, and the second one is V-V/V-V. After this structural dominant is achieved, it is often prolonged by the alternation of V and I.

3) **TR-opening Gesture (Basic Idea)**

Concerning the opening gesture of TR, H&D suggest several types of TR: the independent, the developmental, and the dissolving types. For the dissolving types, they provide nine sub-types. For the beginning of TR, Crispi has only three types: string tremolos, a new theme, and P material. The most common choice for Crispi is to begin with a string tremolo. Seven out of thirteen TRs begin with a string tremolo, and four TRs begins with new melodic material. Only two TRs use part of P theme as their opening gesture. If I place Crispi’s three choices into the context of H&D, transitions that begins with a string tremolo or new thematic idea might be classified as independent types, and the one with P material might be labeled the “Dissolving Restatement” type.

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27 H&D, 95-113.

28 TR begins with P1: B2, B24 TR begins with new theme: B11, B14, B19, B20 TR begins with STM: B1, B3, B4, B13, B16, B18, B22
Since most of the P-zones end with a PAC or IAC in a tonic key, they do not provide enough energy for TR. In order to reach a clear MC, it needs to have a driving force. TRs beginning with string tremolo achieve this right from the beginning. In terms of its texture, string tremolos can be categorized as a two-voice or three-voice texture. In a two-voice texture, the violins play sixteenth notes in octaves, and the viola and bass play in unison. Since the violins often remain on a single note for a whole measure, the main melodic motion happens in the viola and bass. In a three-voice texture, the first violin often plays a short motive; the second violin and viola play sixteenth notes, and the bass plays its own line. When the motive in the first violin is musical, it might sound more thematic than a two-voice string tremolo.

In case of a TR that begins with new melodic material, the most popular choice is a short rhythmic motive. It is repeated several times, resulting in an ascending melody line. This ascending melody is the most definite way to create the momentum. This short motive ascends until it reaches its highest note, and, at that moment, the string tremolo comes in. This string tremolo gradually descends and makes an MC. For example, B6 uses the rhythmic pattern of two measures until it reaches the highest pitch in the whole symphony: D3 at m. 17. After this, it gradually descends with the string tremolo and makes an MC at m. 37. In fact, this melodic motion of “opening up” and “closing down” is a typical gesture of Caplin’s sentence.\(^{30}\)

Considering all these similarities and differences between P and TR, we can confirm that TR has a much looser thematic construction than P.

[Example 8. B6, mm. 13-18]

4) Continuation techniques in TR-zone

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\(^{29}\) H&D, 101.  
\(^{30}\) Caplin, 37.
Discussing the nature of TR, H&D say, “What we today call the transition was probably nothing more than the convention of following an initial idea with […] a set of phased modular continuations that accepted the preceding P-ideas as the basis for a sonata.” As they say, the most important characteristic of the middle part in Crispi’s TRs is this modular continuation. These modules vary from one to four measures and are often repeated. Their main function is to keep the energy going until it reaches the MC. So as to not lose this energy, these modules are often combined in a row. Since these are basically additive process, some of these modules might be omitted or they might change their order without causing a significant problem in the whole trajectory of TR. In several cases, however, the distinction between these modules is not easy, because here Crispi uses continuation techniques that are found only in TR zones. In other sections of Crispi’s symphonies, these techniques are not found. They can be summarized as follows: overlapping, truncation, interplay, and variation.

Overlapping between two motives is found in the TR of B9. In mm. 13-16, the bass repeats a one-measure unit, which consists of a typical four-measure phrase. At the end of this phrase (m. 16), a new motive enters in the first violin while the other parts still play the previous motive. In m. 17, the other parts also begin to play new motives. These new motives continue in mm. 17-21, smoothly connecting two different phrases and successfully introducing the dominant key with #4 (G#) in m. 18. Another module enters in m. 22 and makes an MC at m. 30. Although this is a slight manipulation, it is unusual in comparing with Crispi’s other phrases, which can be easily separated.

[Example 9. B9, mm. 13-21]

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31 H&D, 93-94.
32 In fact, this phrase (mm. 13-15) is what John A. Rice calls as “Heartz” schema.
In B22, Crispi uses truncation and interplay between violins to make TR longer. TR begins with an ascending string tremolo, which reaches D3 (m. 21) and gradually comes down to move to the dominant key (A major) by means of a converging cadence. In m. 24, the previous phrase is repeated in the dominant key. In m. 27, when the transposed theme reaches its climax (A3), the original descending scales are truncated, and a new rhythmic motive immediately enters. This new phrase is a strong cadential phrase that Caplin calls the Extended Cadential Progression (ECP). This ECP makes a PAC at m. 32 and is repeated one more time. At this time, however, the two violins exchange their parts. In mm. 27-31, the first violin plays the new motive, but in mm. 32-36, the second violin takes over this motive. This interplay between two violins helps to confirm the new tonality, making it less monotonous. This truncation and interplay is also found in Crispi’s other symphonies (truncation: B13, interplay: B2).

[Example 10. B22, mm. 18-38]

Another strategy for making an extended TR is by variation. In B23, after the basic idea begins the TR, new material enters in mm. 33-37. This material is also an ECP, which makes a PAC at m. 38. However, the music does not stop at this point. After a one-measure fill, the first violin begins to play the same melody again. However, at this time, the dynamics have changed to piano. Except for the first violin, the other parts play in a much thinner and slower rhythmic texture in order to match this piano dynamic. This sudden change of texture can be called variation. This variation of musical material is not found in any other area of Crispi’s symphonies except in the TR.

[Example 11. B23, mm. 31-46]

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33 Caplin, 61.
5) Medial Caesura (MC)

TR-zones end with the MC. After the TR reaches its structural dominant, the bass stays on the same pitch and the other parts play fanfare figure until the MC. H&D define the MC as “the brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts.” They also provide four MC options and put them into four defaults according to their frequency. In other words, V: HC MC is the first-level default since they believe it is the most commonly deployed choice. Likewise, they call the I: HC MC the second default, which means that it is the second commonly found pattern in MC. Their four MC options and default modes are as follows:

1st default: V: HC
2nd default: I: HC
3rd default: V: PAC
4th default: I: PAC

In the case of Crispi, MC patterns and their defaults are a little different from H&D’s theory.

1st default: I: HC: 6 (B13, B14, B16, B18, B19, B24)
2nd default: V: HC: 4 (B1, B2, B4, B20)
3rd default: V: PAC: 2 (B3, B22)
4th default: V: IAC: 1 (B11)

As we can see here, the first and the second defaults are exchanged in Crispi’s symphonies, and for the fourth default, Crispi uses V: IAC. He does not use I: PAC as MC option. Concerning these differences, first, I want to discuss the implication of I: HC as the first default. Although they suggest V: HC MC as the first default, H&D acknowledge the possibility of I: HC as the first default: “For more unassuming pieces, […], one might argue that the I: HC MC could be the

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34 H&D, 24.
first-level default or “more obvious” choice.” However, one significant difference between their observations and Crispi’s MC is found in the placement of the MC within an exposition.

In comparison with other MC options, H&D believe that the I: HC MC is deployed earlier than other defaults. They say, “our research suggests that the deployment of the I: HC MC is flexible, occurring typically within the 15-45 percent range [of the whole exposition]. Noteworthy here is the early availability of the I: HC MC.” According to them, the first MC default (V: HC MC) is typically located between 25 to 50 percent of the exposition, and the third MC default (V: PAC MC) is placed at 50 to 70 percent. Based on these observations, they concludes, “This reinforces our earlier observation that the I: HC MC was appropriate for shorter works, and indeed for more modest works it may be a more commonly selected option than the V: HC MC.”

In Crispi’s six movements, however, the I: HC MC is deployed much later. They range from 39 to 76 percent of the exposition and are mostly between 50 and 60 percent. In addition, Crispi’s second default (V: HC MC) is placed within a similar range, or, between 52 and 67 percent. Considering this similarity between these two MC options, I argue that Crispi seems to have not felt any difference in employing the first and the second defaults for his MC. Comparing with these two defaults, however, the third default of Crispi (V: PAC MC) reveals a

35 H&D, 25.
36 H&D, 37.
37 H&D, 39.
38 H&D, 37.
clear tendency for later deployment. They are all placed after 70 percent.\footnote{B3: 79\%, B22: 74\%} Considering all of this, I believe that the first two MC defaults do not create any significant differences in the trajectory of Crispi’s sonata procedure. However, I want to emphasize Crispi’s use of the V: IAC as the fourth default. As we can see here, Crispi uses the V: IAC in place of the V: PAC. To my observation, Crispi often replaces the V: PAC with a V: IAC at important structural points. This trend will be more obvious at the end of secondary theme, or EEC.

3. The Secondary Theme (S)

In H&D’s sonata theory, S is very important. “S is the most privileged zone of the expositional rotation. […] What happens in S makes a sonata a sonata.”\footnote{H\&D, 117.} Although Crispi generally follows H\&D’s description in S, there are several differences. The most significant is that the secondary areas (S and C) in Crispi’s sonata movements tend to be much shorter than the primary areas (P and TR). According to H\&D, “S usually begins no later than 50 percent or 60 percent of the way through the exposition.”\footnote{H\&D, 117.} In Crispi’s twenty-three symphonies, seven lack a secondary area altogether (that is, continuous exposition). From the seventeen symphonies that have secondary areas, only eight symphonies launch S at 60 percent (or earlier) of the exposition. The rest of the nine symphonies have a much longer first part (P and TR) than second part (S and C). Among them, S of B5, B3, and B14 begins at around 75 percent of the exposition, which results in very short secondary areas.\footnote{The launch of S at earlier than 60\%: 8 (B13, B19, B16, B11, B2, B2, B18, B4) The launch of S between 61\% and 75\%: 5 (B20, B12, B1, B9, B24, B22) The launch of S later than 76\%: 3 (B14, B3, B5)} In this section, I will explain how this difference is
reflected in Crispi’s S zone. For this purpose, I will discuss them in two groups: S and Trimodular Block (TMB), which is one of the S-complications.

1) The Secondary Theme (S)

Before the discussion of Secondary Theme, there is one thing to clarify: the meaning of “theme.” In traditional music theory, a “theme” usually means “a highly recognizable melody” or “tune.” However, this meaning of “theme” is no longer valid in H&D’s sonata theory. In the case of H&D, “theme” signifies a zone that has its own tonal and rhetorical goal to achieve. In fact, H&D shares this concept of theme with Caplin, who elaborates this as follows:

A “theme” usually stands for a highly recognizable melody or “tune.” In this book, theme has an entirely different meaning. Here, theme refers to a complete formal unit, which includes its particular melodic-motivic content, its accompanimental texture, and its supporting harmonic progressions. A theme is normally brought to a close by a genuine cadence of some kind.45

This concept of theme results in a lot of differences from traditional music theory, especially in interpreting S. According to this viewpoint, S is a loosely constructed theme, so it can be much longer than P. Since P is the most tightly-knit theme, the P theme can be relatively short, usually only eight measures long. In the case of S, however, it can go up to more than twenty measures until it ends with a PAC.

Although they share this concept of theme, they have somewhat differing opinions about the structure of S. For this matter, H&D suggest more options than Caplin. According to H&D, “S may be articulated in abundance of differing shapes: period, repeated period, sentence, hybrid phrase, and so on.”46 However, Caplin is more specific. He says, “Subordinate themes [Caplin’s

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46 H&D, 124.
term for Secondary Theme] constructed out of the intrathematic functions associated with tight-knit main themes, albeit in a significantly looser manner. Thus the constituent phrases of a subordinate theme frequently express an initiating function, a medial function, and a concluding function.”^47 In other words, S is often considered as a loosely constructed sentence.

Concerning how to end the S zone, however, H&D and Caplin agree. Both of them require a PAC in the secondary key to close S. According to H&D, one of the most important features in Sonata Theory is “its emphasis, after the onset of the secondary theme, on the attainment of the first satisfactory perfect authentic cadence,” which they call an “EEC (Essential Expositional Closure).”^48 Therefore, everything that precedes the first satisfactory PAC will be considered an S zone. With these facts in mind, I will explain the structure of Crispi’s S.

Crispi’s secondary theme is similar to Caplin’s sentential pattern. As I mentioned in Crispi’s P, however, Crispi’s theme tends to have very weak medial, that is, continuation function. This tendency is also found in Crispi’s S themes. In most of them, after the introduction of the basic ideas and their repetition, the cadential function enters without any continuation function. Even when the continuation function seems to appear, it is so weak that it is hard to call it a continuation function. Therefore, I will discuss Crispi’s S themes in the order of the basic idea and the cadential phrase. In the case that the continuation function arises in the cadential phrase, I will briefly point it out.

Out of Crispi’s thirteen symphonies, the basic idea of S can be divided into three groups, which I have labeled the piano motive, P material, and forte motive. Considering that H&D point out ten types of basic idea for S, Crispi’s choice seems to be rather limited.^49 This piano

^47 Caplin, Classical Form, 97.

^48 H&D, 120.
motive, which despite its soft dynamic would fit H&D’s “Bustling, Staccato, Energetically Galant, or Jauntily Self-Confident S,” is the most common choice for S (nine symphonies). In piano motives, two-measure motives are the most common. Repetition is also a significant technical feature; eight symphonies repeat their basic ideas. (B1, B3, B5, B11, B12, B18, B22, B24). As a result of its repetition, the basic idea lasts between four and eight measures.\(^{50}\) Most typically, this piano motive is accompanied by reduced texture, which is made by the omission of the basso. The melody is in the violin, often over a monotone eighth-note accompaniment in the viola or second violin; that tone is most likely the tonic or dominant of the dominant key. In terms of rhythm, it is mainly based on eighth notes. The basic idea of one or two measures tends to have more motivic character than cantabile. As H&D point out, “this theme type is especially typical of briskly animated, midcentury galant works.”\(^{51}\)

[Example 12. B1, mm. 24-27]

In addition to the piano motive, part of P can be used as the basic idea of S. As we have seen in the P section, P of B20 has the structure of a loosely constructed sentence. After the P0 module (mm. 1-7), P1 enters with a piano melody. This piano melody is used as the basic idea of S (mm. 27-31). This five-measure phrase consists of a two-measure motive and its repetition. Therefore, although this basic idea is not a new one, its piano texture is very similar to the previous group.

\(^{49}\) H&D’s ten types of S are as follows: The Bustling, Staccato, Energetically Galant, or Jauntily Self-Confident S, The Lyrically “Singing” or Gracefully Cantabile S, The P-Based S, S as “Contrasting Deviation” from P, The Forte S, S as Virtuous Figuration, The “Learned-Style” or Fugal/Imitative S, The Multimodular S (MMS): Lengthy S-Themes, P- or TR-Material in the Interior of S-Zones, and Minor-Mode Modules within S (H&D, 131-42)

\(^{50}\) 4m: 6 (B1, B3, B5, B11, B18, B22, B24)
6m: 1 (B4)
8m: 1 (B12)

\(^{51}\) H&D, 132.
Another possibility of the basic idea is the forte motive. S of B14 begins with a forte motive. This forte motive is considered as the beginning of S because it enters after the MC and it is in the dominant key; however, in terms of texture, this forte motive does not have a clear function as a basic idea. For example, in B14, the non-themed forte material enters in mm. 27-30. If we take a close look at this phrase, we can see that it consists of a two-measure motive, and is in fact the cadential progression that Gjerdingen calls a Passo Indietro. It pauses briefly in m. 30, and then continues through m. 34 to the first PAC in the dominant key. Considering this whole structure, we might say that the two Passo Indietro motives are functioning as a basic idea of S, but they do not have a piano texture that characterizes the conventional beginning of an S theme.

Up to now, I have explained Crispi’s basic idea in the S zone. Crispi’s basic idea is followed by a phrase which usually has a cadential function. For this phrase, Crispi uses several kinds of materials. They can be grouped into three: 1. TR-related, 2. P-related, and 3. new material. The most common way to begin a cadential function is to reiterate or prolong TR material that appeared right before MC (B1, B3, B4, B11, B18, B22). In fact, this TR material can be used in various ways: Crispi may use the TR material verbatim, or use a similar texture. He may develop or extend the TR material, and ultimately produce a clear, caesura-like cadence with hammerstrokes, which is the EEC. However, when the same material returns after the basic idea, this cadential material contributes to creating the stronger cadence for the EEC. For example, B4 borrows TR material in its original shape, which entered right before the MC. After the basic idea (mm. 31-36), the crescendo enters to increase the musical tension (mm. 37-40). The strong closing gesture of mm. 26-29 returns at mm. 41-44, and when it is repeated in mm.
45-47, it is emphasized by a melodic peak on D3 (m. 46) and trill (m. 47). Therefore, the following cadence, or EEC, becomes much stronger than the MC.

[Example 13. B4, mm. 26-51]

In the case of B5 and B24, part of P is used as a continuation and cadential function. In B5, after the basic idea (mm. 29-33), part of P enters in the dominant and achieves the EEC (mm. 33-39). Although this phrase comes from P, it also has the strong dynamics and texture to make a strong PAC. A similar situation is also found in B24. After the basic idea (mm. 44-47), the continuation function gradually increases the dynamic tension (mm. 48-52), and the cadential function enters (mm. 53-60). This cadential material is related to Pb, and it makes a PAC at m. 57, but the same cadential material re-enters, which diminishes the effect of the PAC. However, at m. 61, where the expected PAC should enter, the PAC is replaced by an IAC, which keeps the S-zone open. At this point, Pa materials appear and make a PAC, which is the real EEC, at m. 69.

Three symphonies (B12, B14, B20) use new phrases for the completion of the S zone. Although they are new material, they also share the same strong dynamic character that is necessary to make a strong PAC. Exceptionally, in B12, the EEC is not made by a PAC. At m. 43, the bass plays the melody of 4 (D)-2 (B)-1 (A). To make a PAC, the bass should move from 5 to 1. Caplin calls this cadence an evaded cadence and believes that it does not produce a strong closure as much as a PAC. Despite this difference, however, the cadence at m. 44 functions as an EEC since there is no other cadence before it re-translates to the tonic key in m. 45.

In relation to this evaded cadence as an EEC, I want to add that there are four symphonies that use an IAC as an EEC (B12, B19, B20, B22). Considering these, I think it is characteristic of Crispi to use other cadences instead of a PAC for the important cadential points. Up to now, I
have explained how the secondary theme is constructed. Among Crispi’s symphonies, four are related to H&D’s trimodular block (TMB). I will discuss them in the next section.

2) Trimodular Block (TMB)

While the previous movements have a single S zone, four movements seem to have two MCs and two S zones (B2, B13, B16, and B19). H&D calls this type of S-complication a “Trimodular Block (TMB).” To sum up their argument, there are sonata movements where the basic idea of S (TM1) appears after the MC and then moves to an apparent second part of S (TM2). However, this second part does not produce a PAC but another MC. After this second MC, a different apparent S-theme (TM3) begins and proceeds to produce the first satisfactory PAC. H&D designates these three blocks before the EEC as a trimodular block.

B2 and B13 seem to follow this pattern most clearly. After a V: HC MC (m. 21), S of B2 begins with a two measure piano motive (basic idea). After its repetition, the forte passage enters to imply the cadential phrase of S. During this phrase, however, there is no cadential progression. The bass continuously plays a murky bass on A and makes no cadence, with only a caesura at m. 30. After this possible second MC, another piano motive enters, and then the forte passage follows to make a clear PAC at m. 38. As if to emphasize this PAC, a two-measure post-cadential function is played to confirm the new tonality. In B13, the second cadence in TMB receives much more attention in order to create the EEC. After a I: HC MC in m. 17, the basic idea (TM1) enters in mm. 18-21, and it is followed by cadential material to create a V: HC MC (mm. 22-24). After this, another basic idea (TM3, mm. 25-28) enters, with the cadential phrase entering in m. 29. It makes a PAC at m. 35, but this cadence is immediately repeated and is followed by another PAC at m. 37. This second PAC is followed by the post-cadential
material to consolidate the new tonality. It ends with three hammerstrokes and a general pause at m. 43.

The relationships of these cadences are also conventional. The first MC of B2 is a half cadence in the dominant key, and the second MC has no cadence but stops on the tonic chord of the dominant key. After TM3, it ends with a PAC as the EEC. The first MC of B13 is a half cadence in the tonic key, and the second MC is a half cadence in the dominant key. It also ends with a PAC in the dominant key as an EEC. According to H&D, these patterns of cadences for the two MCs (I: HC, V: HC) are the most common choices.52

Besides this standard pattern, H&D discuss several cases of TMB complications. Among them, two cases are found in Crispi’s first movements. The first case happens when TM1 is “not a satisfactory S-candidate.”53 Since the appropriate S material does not follow after the MC, this MC becomes “a declined offer.” This obviously brings more complex issues “in a dialogue with the more straightforward S-principle.”54 This case is found in B19. After a I: HC MC (m. 19), the forte passage (TM1) enters in the dominant key and is very sequential in its nature. It uses a two-measure motive following the Romanesca schemata. The bass shows a pattern of four steps down and one step up (1 (A)-5(E)-6 (F#)-3 (C#)-4 (D)), and the first violin plays a descending melodic line (3 (C#)-2 (B)-1 (A)-7 (G#)-6 (F#)). After this Romanesca, a strongly chordal texture (TM2) produces an IAC (m. 32). After this, a piano melody, which is a typical beginning of the TM3, enters and reaches a PAC at m. 38. If we compare the nature of TM1 and TM3, TM3 seems much more like the beginning of S.

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52 H&D, 171.
53 H&D, 172.
54 H&D, 175.
Another TMB complication arises when the second MC is a V: PAC. If the second MC is a V: PAC, we need to distinguish it from the EEC. In other words, we have to explain why this is not an EEC. This case is found in B16. After a I: HC MC, TM1 enters with an eighth-note pattern bass, which is a typical bass pattern for S (mm. 22-25), but in forte dynamics. Then the cadential phrase (TM2) enters and ends with a strong PAC (m. 33). The piano melody (TM3, mm. 34-41) follows; it is on the tonic pedal of the new key, and it ends with a very weak PAC at m. 42. However, there are a few things that we have to consider about the nature of this TMB. The strong PAC at TM2 may indicate an EEC, especially considering the weak PAC at m. 42. However, if this movement is not a TMB but S with a forte basic idea, then, what originally seemed to be the TM3 must be reconsidered. Due to the lack of repetition marks at the end of the exposition, it becomes a little harder to decide. In all of Crispi’s symphonies that I have discussed so far, there has been no Closing Zone. In his symphonies, it is also very common to use a new piano melody as a retransition between exposition and recapitulation. Therefore, at first, this passage after the EEC seems to be a short development (or retransition) section. If we look at the recapitulation, however, this passage reappears in the tonic key (at mm. 81-88). If it were a development section, this return would not happen in the recapitulation. Therefore, the passage should be considered as belonging to an exposition. In other words, this is the only example where we can find C zone in Crispi’s symphony. Considering the character, it might be called a “Concluding C-module as piano afterthought.”

4. Development (Re-transition)

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55 H&D, 187.
In Crispi’s symphonies, there may be a short re-transition between the exposition and the recapitulation. It can be P material or new piano themes. Six symphonies use P material as re-transitional material. These six symphonies are also divided into two groups according to their thematic structure. B6, B15, B18, which have a sentence or sentence-like P theme in the exposition, use the whole P for retransition in the dominant key. Since they are the opening gesture of the exposition, they are in forte texture. After this, a short transitional passage (one or two measures) may enter. It is immediately followed by the original P theme in the tonic key, which clearly signifies the beginning of the recapitulation. This formal pattern has been pointed out by Jan LaRue. He calls this an “early sonata form with an evolved development section.” This is characterized by “brief but specialized thematic functions in the exposition and full recapitulation, but minimal development, often a mere restatement of P in the dominant.”

More specifically, Douglas Marshall Green mentions that this form was developed by Neapolitan composers between 1730 and 1744.

B19, B21, B23 have a looping P theme. All of these three movements have the pattern of a short Pa and a long Pb. For the re-transition, only Pb is used. Since all these Pbs are piano themes, this re-transition is in piano texture. After Pb, they unfold differently. B19 immediately repeats Pb in the tonic key as the beginning of the recapitulation. In B21, after Pb in the dominant key, Pa enters in the tonic key. In B23, Pb is followed by a forte string tremolo (mm. 47-60). After nine measures of string tremolo, there is a PAC in B minor (m. 59) which is the submediant key of the movement. After the PAC in m. 59, the short transition of eighth notes

56 B6, B15, B18, B19, B21, B23
57 LaRue, Guidelines for Style Analysis, 188
directly connects to the tonic key in m. 60. In other words, this *forte* string tremolo does not prepare for the return of P in terms of tonality.

Another option for the re-transition is the new *piano* theme. Six symphonies use this pattern. They are not related to any previous thematic materials in the exposition. They have a reduced texture without the basso part. They may be a dominant prolongation (B11, B13, B20), or a transition may occur in the middle (B1, B14, B24). Among these new *piano* themes, the re-transition of B14 is the most distinctive case. This new *piano* theme consists of *piano* theme and *forte* cadence. In the re-transition, it was first used in the dominant minor (A minor) and immediately re-used in the tonic minor key (D minor). This re-transition material returns as the part of S in the recapitulation, which I will discuss in the recapitulation section.

5. Recapitulation

In conventional sonata procedure, the recapitulation follows the exposition’s layout. Out of Crispi’s twenty-three symphonies, only six have this conventional pattern. The other seventeen symphonies alter the conventional pattern to a certain extent. In my view, this so-called “recomposed” recapitulation seems to be the most important characteristic of Crispi’s sonata procedure. Crispi may rearrange the order of P, TR, and S or replace these themes with new ones. The degree of re-composition varies in each piece. I will first explain the recapitulations that follow the conventional pattern or have only small changes, and then I will separately explain the extensively recomposed recapitulations.

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59 B1, B11, B13, B14, B20, B24

60 B1, B3, B11, B13, B16, B24

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1) The Primary Theme (P)

The return of P in its original shape is found only in seven symphonies.\(^{61}\) In the others, the P may be shortened or extended. More commonly, P is shortened rather than extended. The most common way to shorten P is by omitting the repetition in a sentence or sentence-like P. As we have seen in the exposition, this group presents P and then repeats it exactly. Since the extra repetition is deleted, it does not cause any significant change in the structure of the recapitulation. Six symphonies delete these repetitions in the recapitulation.\(^{62}\)

The other possibility is to use only part of P at the beginning of the recapitulation. When only part of P returns in the recapitulation, it has some structural significance. Considering the main goal of P is to begin the movement and to solidify the tonality, the omission of part of P generally means either the lack of a satisfactory ending or a weak beginning. In B2 and B17, only Pa appears at the beginning of the recapitulation. After Pa, the transitional passages enter and proceed to make an MC. Since the first part of P enters in the recapitulation, this recapitulatory P has a clear beginning. However, because Pb, which has a clear cadence, does not return, the P theme in the recapitulation does not have a clear ending. The opposite case is found in the recapitulation of B19 beginning with Pb. Since Pb is a piano theme, the recapitulation of B19 has a weak beginning. In addition to this structural change in P, this shrunken length generally gives the impression that P in the recapitulation does not receive attention as much as in the exposition.

Unlike these shrunken Ps, there is a movement that has an extended P (B16). The P enters in a tonic key (D major, mm. 44-49), and then re-appears in the submediant key (B minor,

\(^{61}\) B1, B3, B4, B8, B14, B21, B24

\(^{62}\) B6, B11, B13, B15, B18, B23
mm. 50-55). This new key (submediant) comes out of nowhere, and the original TR in the tonic key resumes its trajectory at m. 56. What is interesting is that two different keys are placed one after another without any transition. This lack of transition and the juxtaposition of different key materials seem to be characteristics of Crispi, which are revealed more clearly in the second movement. In addition, P, or a part of P, is used as a different function in other sections of the recapitulation. In fact, P may be used in place of S (B2, B6, B8, B17), Coda (B3, B12, B14, B15, B20, B21, B22, B24), and even TR (B5). Considering these various uses of P, the significance of P in the recapitulation cannot be disregarded. I will elaborate these reappearances of P in the following sections.

2) The Transition (TR)

The TR in the recapitulation has a different tonal goal from the TR in the exposition. In the exposition, it needs to prepare for the entrance of S in the dominant key, but in the recapitulation, S will appear in the tonic key. This different goal of the TR is clearly reflected in the choice of MC. In the recapitulation, the MC has three possibilities: PAC/IAC in I (seven symphonies); HC in I (ten); PAC in V (three). H&D note that an HC MC in the exposition might be changed to a PAC MC. This change appears in two of Crispi’s recapitulations (B14, B24). In comparison with the MC in the exposition, we also can see that many more movements remain in the tonic key. (In the exposition, only six remain in the tonic key). Another important change is that the V: HC MC that appeared in the four expositions (B1, B2, B4, B20) is

63 I: IAC: B3, B11, B14, B21, B23, B24
I: PAC: B15
I: HC: B1, B2, B5, B8, B9, B12, B13, B16, B17, B20
V: PAC: B6, B18, B19

64 H&D, 237.
completely replaced with a I: HC MC. In terms of tonality, the V: HC MC is inappropriate in the
recapitulation. Therefore, Crispi does not use it at all in his recapitulations. In order to reach
these different MCs in the recapitulation, he uses different harmonic and thematic procedures.

In terms of harmonic progression, the recapitulatory TRs have three choices: they may
stay in tonic (three), they may transpose to the dominant and re-transpose to tonic key (fourteen),
or they may transpose to dominant (three). 65 The most popular choice is the second one, which
first transposes to the dominant key and then re-transposes to the tonic key. The transition to the
dominant key can be summarized as three harmonic patterns: I-V7/IV-IV-V/V-V (eight), I-
V7/IV-IV-V/ii-ii-V (three), I-IV-V/V-V (three). 66 The most important change in the
recapitulation is the introduction V7/IV harmony with b7 note. V7/IV with b7 appears in the
eyearly part of TR, and V7/IV is resolved to a IV chord. This IV chord is not generally articulated
with a caesura: it is part of a progression. After that, #4 enters to make V/V, reaching the
structural dominant. Another way to reach the structural dominant is to substitute a secondary
dominant chord for the super-tonic (ii) before the secondary dominant for the dominant chord.
When it reaches the structural dominant, the bass plays a pedal point in the dominant, and other
instruments play a cadential extension. During this extension, natural 4 or 1 is inserted and re-
transposed to the tonic key.

In terms of rhetorical procedure, Crispi’s symphonies are divided into three groups: The
exact same TR as the exposition, an altered TR, and a completely new TR. Two symphonies
(B16, B19) have the exactly same TR as exposition. Since both of the TRs in the exposition

65 Tonic Key: B3, B11, B24
Dominant and Tonic: B1, B2,B5, B8, B9, B12, B13, B14, B15, B16, B17, B20, B21, B23
Dominant: B6, B18, B19
66 b7-#4-4: eight (B1, B2, B8, B12, B13, B17, B20, B21)
b7-#1-1: three (B5, B14, B15)
#4-4: three (B9, B16, B23)
have a I: HC MC with a converging cadence, these MCs can be re-used in the recapitulation without any problem. The more popular choice is to re-use the TR from the exposition with a few corrections to fit the different tonal destinations, which is found in seven symphonies.\footnote{B3, B8, B14, B15, B21, B23, B24} Among them, B8, B15, B21, and B23 begin with the same basic idea of the TR, and then with an introduction of b7 (or, V7/IV chord), they are slightly recomposed. The TRs of B3 and B14 use the original TR, and then add a new phrase to make a new MC. The TR of B24, which originally consisted of three parts (P1, new basic idea, and string tremolo) only uses the new basic idea to make a I: HC MC in the recapitulation. The last group uses a new TR in the recapitulation (B1, B9, B11, B13). Although their thematic materials are different, they share the dynamic character with the original TR. They may be shorter than the original TR (B1, B11) or longer (B9, B13).

As we have seen, the use of b7 is one of most important characteristics in the recapitulatory TR. In general, this V7/IV chord is assimilated in the transitional process, being smoothly connected to the following materials. However, this is not always the case. There are two cases (B6, B9) that require special attention. In these two movements, the introduction of a V7/IV causes a clear caesura in IV. These caesuras are emphasized with three hammerstrokes and a general pause. To solve this surprising stop at subdominant harmony, Crispi re-uses the same TR, but one step higher.\footnote{In terms of Gjerdingen’s schemata, they can be called as “Monte,” which is very rare in Crispi’s whole output.} Since they are the exact same except for the key, this re-used TR makes another caesura in a dominant key. These two caesuras in two different keys result in a much longer TR. In B6, these two appearances of the TR encompass a large section in the recapitulation (22 measures out of 46). Therefore, the TR seems to become the most important thematic material in the recapitulation. This observation is also confirmed by the fact that there
is no contrasting S in B6 (P is also used as S). This example confirms Crispi’s tendency to re-compose music with previous musical materials. In fact, he also used the same technique in the P theme. In the recapitulation of B16, he used the P theme two times in different keys. This tendency is more clearly revealed in Crispi’s recapitulatory S and C.

3) S and ESC

Up to now, we have seen how the P and the TR become adjusted in the recapitulation. In the conventional procedure, S in the recapitulation is the same as S in the exposition except for the key change. In Crispi’s symphonies, however, this conventional procedure is rare: it is found in only six symphonies. In the other recapitulations, S has changed, often significantly. This re-composition of S is common in Crispi’s symphonies, but it is not always the case with other composers. According to H&D, “In most cases, once past part 1 (P, the recapitulatory TR, and the MC), S and C are brought back more or less intact—now in the tonic—giving the impression of a largely literal restatement of part 2 on a transposed pitch level. […] The main exceptions to these generalizations are to be found in the works of Haydn. […] Apart from Haydn, this practice is exceedingly rare.” Although his music is significantly different from Haydn’s, Crispi’s creativity seems to share some characteristics of Haydn’s compositional practice.

There are three symphonies where the original S is replaced with new or different material in the recapitulation without changing the structure of the exposition (B2, B14, B19). In B14, the original S is replaced with a piano theme that originally appeared in the development. The piano theme, which originally was in the dominant minor key (mm. 34-41),

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69 Conventional S: B1, B3, B11, B13, B16, B24
70 H&D, 233.
appears in the tonic minor key, functioning as the basic idea of the new S (mm. 64-67). After this basic idea, a phrase which has a more cadential character enters (mm. 67-76). This new cadential phrase, which is also in the tonic minor key, makes a PAC at m. 76. However, this new phrase is in a reduced texture without bass, which does not provide strong cadence to make an ESC. This lack of rhetorical strength and the tonic minor key disqualifies a PAC at m. 76 as an ESC. Therefore, a forte cadential phase follows to close the S zone. It has a string tremolo texture, and it makes an IAC at m. 86. This IAC is followed by a three-measure fanfare that is obviously derived from Pa. Because a P-based coda is the most common gesture for C material, it is reasonable to consider this IAC at m. 86 as an ESC.\footnote{As we have seen in EEC, Crispi uses IAC as the second default for EEC and ESC.} One thing that I want to emphasize with regard to B14 is that when the original S is replaced with the new one, it is much more prolonged. The original S is eight measures long (mm. 27-34), but the recapitulatory S is twenty-three measures long (mm. 64-86). This elongated S zone seems to imply that S receives special attention when it is recomposed. In the other two movements, we can find the same tendency.

B2, which followed the TMB procedure in the exposition, employs new material in place of TM1 and TM2 in the recapitulation. In other words, the recapitulation of B2 still has two MCs, but the section between these MCs is replaced with new material. As I said earlier, this new section is much more extended. After I: HC MC (m. 58), new forte material enters. This forte material closely resembles what I call Pb in the exposition. It has the same murky bass and a similar melodic line in the first violin. This Pb-like theme is followed by a piano cadence. This forte melody and piano cadence is repeated and another forte cadence follows, which makes a I: IAC at m. 82. Since the general pause follows, this IAC seems to function as the second
MC. After this MC, the original TM3 resumes and makes an ESC with a I: IAC at m. 90. In the exposition, TM1 and TM2 were only nine measures long, but now they reach up to twenty-three measures (mm. 59-82).

Another interesting example is B19. The exposition of this movement also features a TMB. Like B2, the recapitulation of B19 assigns new thematic materials in place of TM1 and TM2. This theme consists of a piano basic idea and a forte cadential phrase, which correspond to the character of the original TM1 and TM2. Interestingly, the piano basic idea is in the tonic minor key (D minor), which we have seen in B14. Considering that the use of the tonic minor key is considerably rare in Crispi’s first movements, it might be more than a coincidence. In addition, the structure of this basic idea is Pa + Pb (2x2 + 4x2), which is used as one of the important P theme types in Crispi’s expositions. As a result of this distinctive attention, TM1 and TM2 become much longer (twenty one measures) than their counterparts in the exposition (thirteen measures).

By now, I have explained how the expository S has changed in the recapitulation. Now I will explain how the S ends. By definition, S ends with Essential Structural Closure (ESC), which means the first satisfactory PAC in the recapitulation. Crispi uses an IAC as his second default: Fifteen symphonies use an ESC as PAC, and eight symphonies have an IAC as ESC.\(^{73}\) Considering that a similar number of PACs and IACs was used as the EEC in the exposition (sixteen: PAC, seven: IAC), the IAC is still a significant option for Crispi. In four symphonies it is not clear where the ESC should be placed.\(^{74}\) It is mainly because there are more than two

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\(^{73}\) PAC (fifteen): B1, B4, B6, B8, B9, B10, B11, B12, B14, B16, B17, B19, B20, B21, B22
IAC (eight): B2, B3, B5, B13, B15, B18, B23, B24

\(^{74}\) B3: IAC m. 76? IAC m. 90?
B5: IAC m. 79? PAC at m. 84?
B13: IAC at 83 or 90?
cadences which are not obviously qualified to be the ESC, either because it is an IAC or dynamically weak. To find a “satisfactory” cadence as an “Essential Structural Closure,” therefore, it needs to be interpreted. In this case my decision was in order to create a more consistent picture of Crispi’s style. The ESC was placed before the cadential extension or coda, even though it is dynamically weak or IAC (B3, B5, B13) or it contains newly composed material that did not appear in the exposition (B14).75

4) Post-ESC space: C and Coda

After the ESC, the closing zone (C) enters. In Crispi’s expositions, C was extremely rare: Only B16 has a closing zone. Besides B16, most of the recapitulations have a new cadential extension or coda. A cadential extension is a short repetitive phrase such as I-V-I or a simple harmonic progression such as I-IV-V-I. By way of contrast, a coda has an independent characteristic. According to H&D, “the coda begins once the recapitulation has reached the point at which the exposition’s closing materials, normally including a final cadence, have been revisited in full.”76 In the case of Crispi, he may employ a new phrase or P-based material as a coda. Among them, a P-based coda is the most popular choice (eight symphonies). This post-ESC space can be summarized as follows:

Original C from exposition: B16
Cadential expansion: B1, B2, B5, B6, B8, B9, B11, B18, B19, B23
Coda: B4, B13, B17
P-based Coda: B3, B12, B14, B15, B20, B21, B22, B24

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75 As we have seen earlier, IAC can functions ESC in Crispi’s symphonies.

76 H&D, 281.
This use of P as a coda is widely acknowledged by scholars. Charles Rosen says, “Ending a symphony or sonata with the first theme forte was too common a practice for me to cite examples.” Hepokoski and Darcy also say, “So common is this practice that the reintroduction of P-material at the end of the recapitulation is a strong sign that the coda has begun.” Crispi’s frequent use of P as a coda indicates that he is following the contemporary conventional practice.

6. Recomposed/Reordered Recapitulation

As we have seen, a re-composed recapitulation is common in Crispi’s symphonies. In this section, I will examine the movements that have recapitulations that were more substantially recomposed. This tendency is often combined with the reordering of the expository material. Although this reordering of expository material has not been discussed frequently, it has been pointed out by several scholars. H&D also mentions this tendency in Johann Stamitz’s symphonies: “From time to time one comes across a recapitulations that reorders some of its modules. This occasionally happens in Stamitz symphonies, with a curiously arbitrary, ars-combinatoria-like effect (the combining and recombining of largely generic modules, seemingly to demonstrate that they work equally well in different orderings.).”

Here, I will discuss these recomposed/reordered recapitulations in three separate groups. The first is associated with the recapitulation of a continuous exposition. Although there are some disagreements about this form, it is found in Crispi’s exposition. In the case of Crispi,

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77 Rosen, *Sonata Forms*, 97.

78 H&D, 283.

79 H&D, 233.

however, the continuous exposition is often re-composed and re-ordered. The second type is the reversed recapitulation. Although H&D rejected and re-conceptualized this term in their theory, this type of recapitulation still remains a strong option for Crispi. The third one is the type where the expository TR does not return in the recapitulation. Since there is no TR, the recapitulation has to undergo several changes. Without TR, P and S are too short to make up the recapitulation. To my knowledge, this formal type has never been discussed in the previous eighteenth-century symphony scholarship.

1) Continuous Exposition

Unlike the conventional two-part exposition, there is a type of exposition which does not have S. Although Jens Peter Larsen initially called attention to this form in 1963, H&D brought this form into a more thorough and systematic discussion. They call this form a “continuous exposition,” which is “identified by its lack of a clearly articulated medial caesura followed by a successfully launched secondary theme.” Additionally, they determine two sub-types: the first one is the “Expansion-Section type” and the second is the “Subtype with Early PAC and Cadential Reiterations.” In the first subtype, a composer begins the TR and “continues to spin it out in a succession of thematic or sequential modules for the most of the rest of the exposition, never pausing for the MC breath and the subsequent launch of S.” In the second subtype, an early structural PAC is achieved in the secondary key, but after that PAC, a series of brief cadential modules follow in place of S. It brings about a kind of “mid-expositional expansion section, one that keeps reopening seemingly closed authentic cadences through varied modular

81 H&D, 51.
82 H&D, 52.
repetitions.” To sum up, both of these subtypes evade the MC and play with the listener’s expectation. Therefore, at a certain point, the audience comes to realize that there will be no MC and S, and it will be a continuous exposition.

Crispi’s continuous expositions are very similar to the first part of a two-part exposition that ends with V: PAC MC. In other words, if we encounter a V: PAC within a TR zone, we cannot decide if it is an MC or an EEC without seeing what follows. If this V: PAC is followed by S material in the dominant key, then this V: PAC can be understood as the third default MC. If this V: PAC is followed by P material in the tonic key, however, this PAC has to be interpreted as the EEC of the continuous exposition. In addition, Crispi does not use any compositional techniques, such as Fortspinnung, to play with the listener’s expectation.

In Crispi’s symphonies, the continuous exposition is sometimes converted into a two-part recapitulation by the addition of an MC and S. H&D also recognizes this possibility:

The most notable reconceptions of the recapitulatory MC moment occur when the exposition type is changed. This happens either when a two-part exposition (with MC) is turned into a continuous recapitulation by a suppression or overriding of the caesura-effect or when a continuous exposition is turned into a two-part recapitulation by the addition of an MC lacking in the original layout. [...] These changes are somewhat rare, but from time to time they do occur. In all case, we presume that the alteration is central to the compositional argumentation of the movement as a whole.  

In their discussion of continuous exposition, H&D comprehensively explain the sub-types of the continuous exposition, but they do not provide any detailed explanation of their recapitulation. However, this exposition type change seems to be the most significant aspect in Crispi’s continuous exposition. Therefore, I will begin with examples where this exposition type change

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83 H&D, 60.
84 H&D, 238.
is obvious. After that, I will explain more ambiguous cases. In these ambiguous examples, we have to interpret several other issues as well.

Six of Crispi’s symphonies have a continuous exposition. Among them, the most obvious exposition type change is found in B8. In the exposition of B8, the TR begins in m. 10 and reaches a V: PAC at m. 32. At this point, we might think this is the MC. However, in m. 33, P immediately follows in the tonic key. Since this double return of P and the tonic key clearly signifies the beginning of the recapitulation, we have to understand retrospectively the V: PAC at m. 32 as the EEC of a continuous exposition. This continuous exposition changes into a two-part recapitulation. In the recapitulation, P and TR begin with the same shape of the exposition. TR is slightly changed with the introduction of b7 (C natural) in m. 52 and makes a I: HC MC at m. 59. After a general pause, the TR material re-enters at m. 60. Since the beginning material of TR is a piano melodic idea, it sounds like a new S theme. In addition, this original TR beginning material is followed by new cadential material (m. 65). This cadential material begins with a PAC at m. 75, which is the ESC of the whole movement. Considering the clear MC and S-like material in the middle of the recapitulation, I believe B8 is the clear example of exposition type change.

A similar pattern is also found in B17. However, this movement is a little more complicated because of the introduction of new material in the recapitulation. This new material creates the issue of where the ESC should be placed. In the exposition of B17, the TR makes a V: PAC at m. 32. After a general pause, the P theme returns in the tonic key at m. 33, which clearly signals the beginning of the recapitulation. The recapitulatory TR makes a I: HC MC at m. 53. After the general pause, this MC is followed by the part of the P theme that is also piano.

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85 B6, B8, B15, B17, B21, B23
This P material makes a I: PAC at m. 60. After this I: PAC, a new piano melody comes in, and other cadential materials enter and make a I: PAC at m. 78.

At this point, we have to think which I: PAC should be considered as the ESC. If we take the first I: PAC at m. 60 as the ESC, the problematic aspect is that S becomes only seven measures long. Considering that S is usually considered to be a looser thematic area, an S of seven measure does not seem to be strong enough to end the whole sonata. However, if we take the second I: PAC at m. 78 as ESC, it also leaves a very strange structure of S. According to this interpretation, S begins with P material in m. 54, but it is followed by another new piano melody in m. 61. Therefore, this structure of S is also very unconventional. Considering all these facts, I prefer to call the first I: PAC the EEC. Even if this interpretation makes S seven measures long and the coda twenty-four measures long, I think this interpretation is corresponds better with the other significant ideas of sonata theory.

As we can see in B17, the structure of Crispi’s continuous expositions is often very unclear with regard to the sections. In B8 and B17, however, the end of the exposition can be clearly placed since P in the tonic key returns immediately after a V: PAC. In some cases, however, it is not easy to determine where the exposition ends and where the recapitulation begins. It is mainly because after the MC, P material enters in the dominant key. If this P material in the dominant key is S, the exposition still has not ended. However, if this P material is the retransition before the recapitulation, the exposition has already ended. In other words, the issue of the EEC can be complicated in Crispi’s continuous exposition. This case is found in B23.

B23 has a continuous exposition in which the TR leads to a cadence, a V: IAC (m. 46). Since the IAC at the end of the TR is not strong enough for an EEC, listeners may interpret it as
an MC. This assumption seems to be strengthened by the fact that Pb immediately follows in the dominant key (mm. 47-51), possibly functioning as S. Since this Pb material is based on a repeated E in the viola, however, it reaches no cadence at all in the dominant key. Rather, it moves seamlessly to a *forte* string tremolo passage (mm. 51-59) that is transitional in nature, finally reaching a vi: PAC (B minor) in m. 59. Due to this lack of cadence in the dominant key, it might be reasonable to retrospectively think V: IAC at m. 46 as the end of the exposition, or EEC. H&D also mention that an IAC can be an EEC: “Although rare, it is possible for an EEC to be more weakly secured by an IAC. Before one comes to this decision, the rhetorical signals surrounding this EEC-moment […] should be overwhelming.”

Having an IAC as the EEC also influences the ESC. The end of the recapitulation also has no PAC, only an IAC. The possible EEC point with an IAC is m. 93 and m. 103. M. 93 is where the original TR ends with an IAC. After the IAC, new material comes in, which consists of a short *piano* melody and a *forte* cadence (mm. 93-98). This new material makes another IAC at m. 103. If we think the first IAC (m. 93) is an ESC, it means the following materials (mm. 93-109) should be C material. However, if we think the second IAC (m. 103) is an ESC, the first IAC (m. 93) will be an MC, and new melodic material in mm. 93-103 will be the secondary theme. In other words, it is another case of the exposition type changing in the recapitulation. Considering that change of exposition type also occurs in B8 and B17, the second interpretation may be more consistent. In this case, however, I believe these two interpretations are both plausible.

As seen in B23, Crispi’s continuous expositions include ambiguous passages that can be interpreted in several ways. This is also the case with B15. It has a V: PAC at m. 47. After this

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86 H&D, 167-169.
V: PAC, P enters in the dominant key. This P also makes a V: PAC at m. 54. Therefore, at this point, it seems possible to consider the first V: PAC as an MC, the following P as S, and the second V: PAC as an EEC. However, this interpretation of P materials turns out to be inappropriate in the recapitulation.

In the recapitulation, the TR makes I: PAC at m. 76. Since it is the MC point, this I: PAC should be followed by another P, which functioned as S in the exposition. Instead of this P, however, new melodic material enters. This new material is a typical secondary theme pattern of a piano melody and a forte cadence (mm. 76-101), which is also used in B23. This new material makes an I: IAC at m. 101. After this IAC, P re-enters in tonic to make a final IAC (m. 114).

Considering that an IAC is often used in place of a PAC in Crispi’s symphonies, it seems plausible to think that the new material in mm. 76-101 is a new S, the IAC at m. 101 is an ESC, and the P material in mm. 101-114 is a Coda. If we summarize the whole scheme of B15, it is an example of a “continuous” exposition with a “two-part” recapitulation. Considering that the new S is used in the recapitulation, the P material after the first V: PAC at m. 47 should be considered not as the part of exposition but as the retransition between the exposition and the recapitulation.

By now, I have explained Crispi’s four continuous expositions. As we have seen, the exposition type change in the recapitulation is so common that we might think that it is the conventional approach in Crispi’s continuous exposition. This re-composition/re-ordering in the recapitulation is also revealed in Crispi’s reversed recapitulation.

2) Reversed Recapitulation

In Crispi’s symphonies, there are four movements that have a “reversed recapitulation.” Although they called this “mirror form,” William Newman and James Webster have pointed out
this formal pattern in eighteenth century music.\textsuperscript{87} Recently, however, H&D rejected this concept and reinterpreted this formal pattern as a type 2 sonata with a P-based coda. According to them, a type 2 sonata has a formal pattern whose recapitulation begins in the tonic key without P material.\textsuperscript{88} Since the recapitulation does not begin with P material, it is not clear where the recapitulation really begins. Therefore, traditionally this form has not been considered a sonata form, and different names such as binary variant were used to designate this formal pattern. Bringing this into the area of sonata procedure, H&D call it a type 2 sonata.

To support their interpretation of a reversed recapitulation as a type 2 sonata, they provide readings of several compositions. As far as these examples are concerned, I agree with them. For example, they interpret the first movement of Mozart’s Symphony no. 5, K. 22 as a type 2 sonata with a P-based coda.\textsuperscript{89} Here, the tonality has been clearly substantiated before the last statement of P enters. In other words, they find a strong PAC in the tonic key which can be considered as an ESC before the entrance of P. Therefore, it is reasonable to consider this last entrance of P as belonging outside of the ESC. As I will reveal below, however, this viewpoint cannot be applied to Crispi’s reversed recapitulations. As we will see, they are clearly organized from the viewpoint of reversing the order of thematic materials in the recapitulation. In Crispi’s reversed recapitulation, the entrance of P material usually has an important structural function in the trajectory of sonata procedure. In other words, the ESC often comes only after the entrance of P material in the recapitulation. Therefore, I will call these movements “reversed recapitulations” \textit{pace} H&D.


\textsuperscript{88}H&D, 368-69.

\textsuperscript{89}H&D, 369.
Concerning this issue, Matthew Riley also recently expressed a similar opinion. Disagreeing with H&D’s interpretation of the fourth movement of Haydn’s symphony no. 44 as a type 2 sonata, Riley says, “From this perspective, Hepokoski and Darcy’s background is not right for Haydn 44/iv, for their basic model for Type 2 almost never appears in the Viennese subgenre.” With these facts in mind, I will explain how the reversed recapitulation is used in Crispi’s symphonies.

Crispi’s four reversed recapitulations have some differences from this procedure. Among them, B20 is the most straightforward reversed recapitulation, and B12, B9 are a little more complicated. B5 is the most complicated treatment of the reversed recapitulation. Therefore, I will explain these movements in this order. Before I investigate B20, I want to reiterate that I explained P of B20 as a loosely constructed sentence: Pa (mm. 1-7), Pb (mm. 8-12), and Pc (mm. 13-17). Pa is the opening gesture, which basically has a P0 function. Pb is the basic idea, and Pc is the cadential phrase. It is also noteworthy that the S of B20 consists of Pb and a new cadential phrase. Here, Pb functions as the basic idea of the S theme, and this new cadential phrase makes a clear EEC at m. 40. After the EEC, a short development section enters with a long dominant pedal to the tonic key (mm. 45-50). In m. 51, Pb returns in the tonic key. Since P material and the tonic key return here, we may think this is the beginning of the recapitulation. This Pb is followed by another cadential phrase in m. 56 and makes a I: HC MC at m. 64. After that, Pb and Pc enter (mm. 65-70) and are elided with a new cadential extension that makes a I: PAC at m. 81. This is the first I: PAC in the recapitulation. Therefore, this PAC should be considered as

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an ESC. After this, Pa which is intrathematic function, appears to finish the whole movement (mm. 81-88).\textsuperscript{91} Considering this, the whole movement can be represented as follows:

\[
P (Pa \ Pb \ Pc) \ TR [MC] S (Pb) [EEC] \ DEV S (Pb) [MC] P (Pb Pc) [EEC] \ Coda (P0)
\]

As we can see here, the P material in the recapitulation establishes the EEC. Therefore, it is one of the most important constituents in the whole sonata procedure. For this reason, Crispi’s reversed recapitulation cannot be understood as a type 2 sonata.

Another example is B12. B12 basically follows the same pattern as B20. However, new material is inserted after P in the recapitulation, which also produces a different structure in the recapitulation. In the exposition, the TR begins at m. 13 and makes a V: HC MC at m. 28. S follows the MC and makes an EEC at m. 44. After this EEC, the whole S immediately returns in the tonic key (mm. 45-60). At m. 60, S is elided with the entrance of P. After the whole P returns, the TR follows, and with a small modification for a new MC, it reaches a I: HC MC (m. 87). After this I: HC MC, new thematic material comes in. This new melody (mm. 88-98) is slightly related to the original S in the exposition. It has the same harmonic progression (I-IV-V-I), and the melodic motive in the first violin (m. 88) is the same as S2 (m. 37). This new thematic material makes a I: PAC ESC at m. 98. This ESC is followed by another entrance of P (mm. 99-110), which is obviously a coda. To summarize this form:

\[
P \ TR [MC] S [EEC] S \ P \ TR [MC] NM [ESC] P
\]

If we compare the recapitulations of B20 and B12, we can see that in B20, a recapitulatory MC appears after S in the recapitulation (m. 64), but in B12, a recapitulatory MC returns only after S, P, and TR (m. 87). The ESC is also deployed in different places. Therefore,

\textsuperscript{91} Intrathematic function means “the constituent formal functions of a theme.” (Caplin, \textit{Classical Form}, 255)
the decision of where to place the MC and the ESC in the recapitulation seems to be Crispi’s compositional choice. In the next example of the reversed recapitulation, Crispi seems to use more freedom in his compositional choices.

Unlike these two movements, B9 is on the borderline between sonata procedure and a binary variant. It is because there is no stable secondary zone in the exposition. After the TR makes a V: HC MC at m. 30, S-like melodic material comes in. This melodic material begins in the dominant minor key (Am) but moves in a sequence with the circle of fifths (Am-Dm-Gm-CM-FM-Bm-EM-Am). This sequential character completely eradicates the stable secondary key in this part of the exposition. Although this motive returns in the dominant minor key (Am), there is no cadential gesture to consolidate this key area. After this sequence of piano motives, a cadential gesture enters in forte (mm. 39-42). However, it is in the tonic key (D major), and makes a I: IAC at m. 42. Therefore, this section after the MC (mm. 31-42) becomes a very hard case to interpret. Despite this tonal instability, Crispi clearly follows the pattern of reversed recapitulation. After a I: IAC at m. 42, the previous S-like piano melody returns in the tonic minor key (Dm), moving by a sequential progression until it reaches the dominant minor (Am) at m. 49. This dominant minor is used as a dominant pedal for the tonic key in the recapitulation. P enters in the tonic key at m. 56. After P (mm. 56-67), a new TR enters and makes a I: HC MC at m. 87. After this MC, the previously used piano material returns again (mm. 88-100). This piano material is followed by the cadential gesture and a PAC in the tonic key at m. 110. This whole movement can be diagramed as follows:

In this example, we may not say that this follows the sonata procedure because it does not have the stable dominant key area in the exposition. However, the whole structure of its trajectory is very similar to the reversed recapitulation.

Crispi’s reversed recapitulation technique also provides a fine example of B5. Unlike previous symphonies, there is no new material in the recapitulation of B5. The pre-existing materials are re-used, however, in a very distinctive way. To reveal these points, I will begin with an explanation of the P theme. The P theme of B5 has three modules: Pa (mm. 1-6), Pb (mm. 7-11) and Pc (mm. 12-24). These three Ps have different musical characteristics. Pa is a fanfare figure that gradually ascends from D5 to D6. In Pb, the first violin plays a string tremolo alternating between D2 and D3, and the basso plays a short melodic motive (D-E-F#-G-F#-E-D) in quarter notes. At m. 11, Pb makes a clear caesura in the tonic key with three hammer strokes. After the general pause, Pc enters. Interestingly, Pc consists of a piano melody and a forte cadence, which is a typical pattern of an S theme. This Pc ends with a I: PAC at m. 24.

What I would like to highlight in this P theme is that Pa, Pb, and Pc have the character of a conventional P, TR, and S, respectively. Pa is a fanfare figure with an ascending melodic line, which is a typical pattern in an opening theme. The string tremolo in Pb is frequently used as an energy-gaining TR gesture. Pb also ends with three hammerstrokes which also strongly implies a MC gesture. As I said before, the piano melody and forte cadence of Pc is also typical of the secondary theme. Probably because of the diverse character of P, the rest of the exposition seems to have minimal thematic materials. To my observation, mm. 25-28 is a TR ending with a V: HC MC at m. 28. The basic idea of S appears in mm. 29-32, and the cadential phrase of S is mm. 33-39 with a V: PAC EEC. At this point, Crispi uses the reversed recapitulation technique. Right after the EEC at m. 39, he uses all of S in the tonic key (mm 40-50). Since it is in the tonic
key, this S might be considered the beginning of the recapitulation. In summary, the TR is mm. 25-28, and S is mm. 29-39, and the recapitulation begins with S in m. 40. After this immediate use of S in the tonic key, P returns. With a little change for the tonal requirement, the functions of the three P sub-phrases change dramatically in the recapitulation. Pa enters in m. 50. At the end of Pa, the D3 is changed into C3 (b7). Pb continues to use this b7 note in order to emphasize the character of the recapitulatory TR. It makes a I: HC MC at m. 63. After this MC, Pc re-enters (mm. 64-79). Although Pc is in the tonic key as it was in the exposition, it now functions as S. In other words, in the exposition, Pb was simply a part of the P theme, but in the recapitulation, Pb comes to have the function of a TR. As a result, Pc in the exposition comes to function as S in the recapitulation. This can be summarized as follows:

Recapitulation: S (40-49) P1 (50-55) P2 (=TR) (56-63) P3 (=S) (64-78) C (79-87)

By now, I have investigated four movements that have a reversed recapitulation. As we have seen, Crispi created subtle differences based on the reversed recapitulation. These characteristics are also found in the next group. Although the next group has a similar change in the recapitulatory TR, each movement will have its own unfolding.

3) No TR in the Recapitulation

In the conventional sonata procedure, the expository TR returns with minimal change in the recapitulation. In Crispi’s symphonies, however, three movements (B4, B18, B22) do not use any part of the expository TR in the recapitulation. This entire removal of the expository TR may cause an exposition type change in the recapitulation. As we have seen in the reversed recapitulation, Crispi seems to take this lack of a TR as a motivation for his composition.
Therefore, all these three movements that share the same feature result in different trajectories in the recapitulation. Again, I will begin with the most straightforward case.

In the recapitulation of B4, simply, there is no TR. In other words, P is immediately followed by S (m. 64). Even though it seems to be a surprise, the lack of a TR does not cause any problems in the recapitulation. Since both P and S are supposed to be in the tonic key in the recapitulation, there is no difficulty in connecting these two themes. This lack of a TR, however, may cause the recapitulation to become much shorter than the exposition. In B4, as if to prevent this from happening, Crispi adds a long coda at the end of secondary theme. The recapitulation of B4 begins at m. 52 with the P theme, and S immediately follows P at m. 64. This S theme ends with an ESC at m. 81. At this point, Crispi inserts a coda of twenty-one measures. Therefore, the whole movement ends at m. 101.

In B18, Crispi solves this lack of a TR into another way. As in B4, the recapitulation begins with the P theme at m. 31, and S immediately follows in m. 35. In the recapitulation, however, Crispi does not use the whole secondary theme. He only re-uses the basic idea of S (mm. 35-39). After this basic idea, new transitional material enters and makes a I: HC MC with the hammerstrokes at m. 53. After this MC, the new S enters and makes an ESC with an IAC at m. 69. To summarize, in the recapitulation of B18, only the first eight measures are from the exposition, while the other thirty-six measures of the recapitulation are newly composed. As a result of the new TR and S, B18 becomes the most extensive re-composed recapitulation by Crispi. Although the basic idea of S returns in the recapitulation, it does not function as S, and it seems to become the part of the P theme in the recapitulation. This functional change of thematic material is also found in B22.
In the recapitulation of B22, an omission of the TR also happens, but it also takes a surprising turn. The recapitulation of B22 begins with the P theme at m. 52. After the first part of P, the basic idea of S enters in the sub-dominant key (G major, mm. 58-61). This basic idea of S is then repeated in the dominant key (A major, mm. 62-65). After these S materials, the second part of P resumes (mm. 66-70). This P theme is followed by new cadential material and makes an ESC at m. 82. This exceptional use of S material between Pa and Pb creates a very strange situation. The two-part exposition has clearly changed into a continuous recapitulation, and the expository TR is completely ignored. In some way, this basic idea of S seems to take on the function of TR in the recapitulation. Since there is no MC and S in the recapitulation, however, this interpretation of S does not seem appropriate. Considering these facts, we might think that B22 is a case of S-deformation.

By now, I have investigated Crispi’s three movements where the expository TR does not return in the recapitulation. As I have said, each of these movements reveals distinctive trajectories. Considering the number and the extent of all the re-composed/re-ordered recapitulations, I think this is the most important feature in Crispi’s sonata procedure.
Investigating Rosetti’s second movements, Sterling Ellis Murray states, “Within the symphony cycle, the principal contrast is offered by the slow movements, where the energy and momentum created during the first movements finds relief in a basically lyric statement.”¹ This seemingly obvious observation was not always the case in the eighteenth century. On the contrary, the second movement has undergone a great deal of change. According to Herbert S. Livingston, who investigated the Italian overture in the eighteenth century, among twenty-four Italian overtures composed between 1695 and 1730, sixteen have slow movements which are transitional in nature.² In other words, some of them are so brief (four or five measures) that they cannot be considered as separate movements. This character still remains in the through-composed second movements. Dennis Craig Monk, who investigated the slow movements of Viennese symphonies states that two-thirds of the movements written in 1740-1765 are through-composed, but in 1765-1780 only five percent of symphonies are in this form.³ I believe this change is also reflected in Crispi’s second movements.

Traditionally, this kind of change has been discussed between the two polarities of Baroque and Classical. Recently, supporting his schemata theory, however, Gjerdingen strongly opposes this view:

¹ Sterling Ellis Murray, “Antonio Rosetti (1750-92) and His Symphonies” (Ph.D. diss., University of Michigan, 1973), 431.

² Herbert S. Livingston, “The Italian Overture from A. Scarlatti to Mozart” (Ph.D. diss., University of North Carolina at Chapel Hill, 1953), 88.

Overly strong music histories […] created an imaginary eighteenth-century moiety in which each composer had to belong to either the Baroque or the Classical clan. The galant world hardly fits into that stark dichotomy, and one sees the resulting discomfort in the endless remarks in surveys and encyclopedias about musicians whose compositions “show characteristics of both Baroque and Classical styles.”

Instead, he traces the development of galant style “from the simplicity of a Somis minuet to the enormous intricacy of Jommelli duet.” In this chapter, I will investigate how these diverse stylistic changes are revealed in Crispi’s second movements. During this procedure, I will explain how “simple” style becomes more “intricate” in terms of Galant style. For this purpose, I will employ Gjerdingen’s schemata theory.

In his book, “Music in the Galant Style,” Gjerdingen discusses various kinds of schemata that underpin the “galant style.” According to him, “a hallmark of the galant style was a particular repertory of stock musical phrases employed in conventional sequences.” These stock figures are expressed as “pas de deux of bass and melody.” According to my observation, Crispi’s second movements significantly follow Gjerdingen’s Schemata theory. In fact, Crispi’s personal stylistic changes and characteristics might be explained from this viewpoint.

For this purpose, I will analyze Crispi’s second movements from two points of view. The first will focus on the individual schemata that Crispi uses. Therefore, I will describe how Crispi used each schema and how they are different from Gjerdingen’s prototypes. The second viewpoint will explain the whole movement of Crispi in relation to schemata. This will reveal which formal patterns Crispi preferred, how schemata contribute to creating these forms, and which other musical aspects we also have to consider. I believe this procedure will reveal

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5 Ibid., 436.
6 Ibid., 6.
7 Ibid., 141.
Crispi’s stylistic diversity in detail. Since Crispi’s music is virtually unknown, I think these detailed explanations will help to understand his music. I also believe this process will show us that the second movements have totally different compositional issues from the first movements.

1. **Gjerdingen’s Schemata Theory**

   In his book, Gjerdingen explains the common stock figures and how they are connected to each other. Crispi does not use all of these schemata: he definitely prefers some of them and never uses others. Crispi’s common choices are the Sol-Fa-Mi, the Meyer, the Fenaroli, the Prinner, the Fonte, and the Quiescenza. For the themes or main ideas, the Sol-Fa-Mi, the Meyer, and the Fenaroli are often used. The Prinner appears as a modulating device. The Fonte is often in the middle of the movement, and the Quiescenza is only at the end of the movement. In addition to these schemata, various cadences such as the Comma, the Passo Indietro, the Clausula Vera, the Half cadence, the Converging cadence, the Deceptive cadence, and the Complete cadence are often used to create a phrase. In the case of the Romanesca and the Do-Re-Mi, they are not hard to identify, so we are not sure of Crispi’s intention. Crispi does not use the Monte, the Ponte, or the Indugio in his second movements.

   The most important characteristic of Crispi’s schemata is that they are very short. In Gjerdingen’s prototype, each stage of schemata often lasts a whole or half measure, and they can be expanded to a much longer length. In the case of Crispi, the whole schema is often realized within a single measure. In the most expanded form, each stage of schemata is one measure long. This results in the case where the schemata is conceived as a part of the larger progression. In some cases, they are not difficult to identify. Borrowing Gjerdingen’s term, “prior knowledge of the schema can make the marginal exemplars subjectively seem to belong, but a different
schema might objectively be more appropriate.” With this fact in mind, I will discuss each schema in Crispi’s second movements.

1) Sol-Fa-Mi

According to Gjerdingen, “The Sol-Fa-Mi was often chosen for important themes. Its period of greatest currency was the 1750s through the 1790s. … [T]he Sol-Fa-Mi was most common in movements of slow or moderate tempo, or as a “second theme” in fast movements. It was a favorite schema for Adagios in the minor mode.” Gjerdingen provides us with two subtypes of Sol-Fa-Mi. The typical three-stage Sol-Fa-Mi consists of 5-4-3/1-5-1, and the four-stage Sol-Fa-Mi is 5-4-4-3/1-2-7-1. As we will see, the Sol-Fa-Mi is the most common schema for the themes of Crispi’s second movements. This pattern is found in seven symphonies. Six of them use the pattern as the first idea (B1, B7, B8, B13, B14, Harvard), and only one uses it as a second idea (B21). The schemata is also popular choice for a minor tonality. Among the seven movements in a minor tonality, three (B7, B8, B13) use this schema.

The shortest Sol-Fa-Mi is found in B13 (m. 1) where each stage is expressed by an eighth note, and the longest example is in B1 (mm. 1-4) where each stage holds the whole measure. The three-stage Sol-Fa-Mi (5-4-3/1-5-1) is found in B8 (mm. 1-4) and B21 (mm. 17-18). The four-stage Sol-Fa-Mi (5-4-4-3/1-2-7-1) is found in in B1 (mm. 1-4). However, there are many cases where it is not clear whether it is three-stage or four-stage. For example, in mm. 1-3 of B7, if we take the first note of each measure from the first violin, we can get the three-stage Sol-

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8 Ibid., 434.
9 Ibid., 463.
10 In this chapter, I will put the scale degrees of soprano and bass in this pattern, soprano/bass.
11 B1, B7, B8, B13, B14, B21, Harvard.
Fa-Mi, or D (5)-C (4)-Bb (3). For these measures, the bass plays G (1)-A (2)-F# (7)-G (1), which is typical four-stage bass pattern. I think this combination of two different kinds of Sol-Fa-Mi is an example of gradual stylistic changes. These diverse small variations within the schema are also found in the Meyer.

2) Meyer

Gjerdingen briefly defines the Meyer as follows: “The Meyer was often chosen for important themes. Its period of greatest currency was the 1760s through the 1780s. In earlier, short examples, the core melodic tones constitute a major fraction of the perceived melody. In later, longer examples, the two paired events constitute brief moments of punctuation amid a profusion of decorative melodic figures.” Gjerdingen named this schema “Meyer” after his teacher Leonard Meyer who first introduced the “changing-note” archetypes. The archetype of the Meyer is 1-7-4-3/1-2-7-1.

In his previous book, Gjerdingen describes various patterns of the Meyer’s changing note types, which include five sub-types (1-7-2-1/1-2-7-1, 1-2-7-1/1-7-2-1, 3-2-4-3/1-1-1-1, 3-4-2-3/1-2-7-1, and 1-7-4-3/1-2-7-1). To my observation, in Crispi’s second movements, these various changing note types are more often found than the Meyer. The standard Meyer only appears in B5 (mm. 17-20) and B20 (mm. 1-4), and other movements use various changing note types. They are as follows: B21 (mm. 3-4): 1-7-4-3/1-2-5-1, B16 (mm. 1-3): 1-7-2-1/1-2-7-1, B2 (mm. 1-2), B3 (mm. 23-25): 3-4-2-3/1-2-7-1, and B8 (mm. 9-10), B20 (mm. 24-26): 3-4-7-1/1-2-4-3. As in the Sol-Fa-Mi, these changing note types are articulated in various lengths. The

12 Ibid., 459.
shortest is B21 where each stage of the schemata is an eight note and together make up only a fraction of the whole melody. The longest case is B5 and B20 where each step of the Meyer lasts an entire measure. Interestingly, B20 uses the Meyer in its first section and another changing note type in the second section. In fact, the whole second section of B20 (mm. 13-28) consists of three sub-phrases which are closely related to the changing note types. I will elaborate on this aspect later when I discuss this movement.

3) Fenaroli

The Fenaroli, whose archetype is 4-3-7-1/7-1-2-3, is often used after a modulation to the dominant key. In the chapter on the Fenaroli, Gjerdingen follows its long history from Durante to Chopin. During this time, the Fenaroli was understood through several different contexts. In the early eighteenth century, the treatment of the Fenaroli was probably different in two schools in Naples: the Durantisti and Leisti. In the nineteenth century, it was understood as “one of the earliest types of “second theme,” though it was too processive to meet the Romantic expectations for a “true” theme.” Under these circumstances, the Fenaroli seems to have undergone several changes in its form. These various forms of the Fenaroli are found in Crispi’s second movements.

Crispi uses the archetype pattern in two movements (B12, B17), and two subtypes are also found in Crispi’s second movements: the interchangeable type and the tetrachord type. They share the same harmony with the archetype but consist of different notes. In the first one

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14 Gjerdingen, Music in the Galant Style, 462.

15 Ibid., 225.

16 Ibid., 462.
the first two notes in one part are interchangeable with the last two notes from other part (4-3-7-1/7-1-4-3 or 2-3-7-1/7-1-2-3). Since two notes of each part are the same with the other notes in the other part, they are interchangeable. For example, in mm. 9-10 of B5, the violin plays 7-1-4-3, and bass plays 4-3-7-1. Therefore, every two measure contains a set of 4-3 and 7-1. In fact, the subtype of 4-3-7-1/7-1-4-3 is also mentioned as the second variant by Gjerdingen himself.\textsuperscript{17} Another variation uses ascending and descending tetrachords (4-3-2-1/7-1-2-3). For example, in mm. 5-6 of B4, the first violin plays 7-1-2-3, and the bass plays 4-3-2-1. This pattern is also found in B7 and B18. In Crispi’s second movements, each stage of the Fenaroli is expressed from the eighth note to the whole measure as in the Sol-Fa-Mi and the Meyer. They are used not only in the conventional place after a modulation to the dominant key but also as the riposte to the opening idea.

4) Fonte

The Fonte is a repetition of the same or similar passage “one step lower.” The common archetype is 4-3/7-1. It is mostly found “after the double bar in minuets or other short movements,” and the most common tonality is the minor and major key. Therefore, it serves “to digress from, and then return to, a main key.”\textsuperscript{18} Crispi uses the Fonte in two ways. First, the Fonte is used in a typical sequence of minor and major tonalities (B2, B9, and B16). For example, in B9 where the main key of B9 is d minor, after the half cadence in F (m. 12), the short passage appears in g minor and then in F major (mm. 13-20). Second, the Fonte is used in a sequence of two minor keys (B14, B17). In this case, the Fonte tends to be much longer than

\textsuperscript{17} Ibid., 462.

\textsuperscript{18} Ibid., 456.
the previous instances. In these movements, the Fonte enters after the final cadence in the dominant key section: the new passage enters in the key of supertonic minor and then in the tonic minor. After that, the original primary theme begins the last section. Since this form of a long Fonte is repeatedly used, Crispi uses this pattern intentionally.

5) Quiescenza

“The Quiescenza makes a short period of quiescence following an important cadence at the end of an important section.”19 The typical pattern is b7-6-7-1/1-1-1-1. This is found at the end of B1, B5, B12, and B22. It is interesting that all of these movements are in ternary form (ABA), and the Quiescenza appears after the last cadence in the second A section.

6) Romanesca

“The Romanesca was used primarily as an opening gambit. Its period of greatest currency was the 1720s and 1730s, though it remained an option throughout the century.”20 Crispi only rarely chose the Romanesca, and the only clear example occurs in B24. In addition that example two movements (B4 and B5) only have the bass pattern of the Romanesca (1-5-6-5-1). The first three notes might be considered as a partial Romanesca, but this is not as clear as other schemata.

7) Do-Re-Mi

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19 Ibid., 460.
20 Ibid., 454.
Obvious Do-Re-Mis occur less often than the Romanesca. The only clear Do-Re-Mi is found in one movement of B17, where the patterns of the bass and melody are exchanged. In two movements (B3, B18), the melody plays the Do-Re-Mi, while the bass stays in the tonic. This pattern might be considered as a partial Do-Re-Mi.

8) Prinner

“The Prinner was often used as the riposte or answer to an opening gambit. [...] The presence of a Prinner riposte is one of the best indications of a musical style grounded in the Italian galant.” 21 Discussing Gjerdingen’s Prinner, William E. Caplin calls this as “perhaps his most important theoretical discovery.” 22 In Crispi’s symphonies, this riposte type Prinner is found in only one case (B12). The pre-cadential type Prinner is found in two symphonies (B5, B24), and the modulating Prinner is found in three movements (B21, B22, B24). In B11, the Prinner functions unusually as an opening gesture, which will be discussed later.

9) Cadence

In his chapter on Clausulae, Gjerdingen describes various kinds of cadences. Among these cadences, Crispi’s second movements use the following: Complete, Mi-Re-Do, Descending Hexachord, Deceptive, Evaded, Half, Incomplete, Comma, Converging, Clausula Vera, and Passo Indietro. Here, I will briefly explain only the Converging, Comma, Clausula Vera, and Passo Indietro cadence types, as those are the ones most commonly found in Crispi’s

21 Ibid., 455.

symphonies. The Converging cadence, 3-2-1-7/3-4-#4-5, is so named because of the voices “converging on the dominant chord.”\textsuperscript{23} It is important that “a Converging cadence sets up the possibility for a modulation to the dominant key but does not guarantee that modulation,” which frequently happens in Crispi’s second movements.\textsuperscript{24} The Comma, which has the pattern 4-3/7-1, “creates a small inflection that, like a comma, sets off a syntactical unit from what will come next.”\textsuperscript{25} The Clausula Vera, 7-1/2-1, is named after the contrapuntal close between discant and tenor.\textsuperscript{26} The Passo Indietro, 7-1/4-3, is often used as “a step backward” from a stronger cadence.\textsuperscript{27} The Comma, the Clausual Vera, and the Passo Indietro are frequently combined with a stronger cadence such as the Complete or the Half cadence. For example, in mm. 25-30 of B6, the Comma, the Passo Indietro, and the Complete cadence are used together to create a final cadence in a dominant key.

Finally, although Gjerdingen did not provide names for them, there are two more patterns that are frequently used for important themes in Crispi’s music. The first is a repetition of a two-measure unit of 1-2/1-7 (B6, B10, B20). This might be interpreted as the first two stages of the Meyer schema, but it is often used independently from the Meyer. The second remains in the tonic in the bass and embellishes the other voices. The most common way is an alteration of I and the second inversion of IV chord, which may result in the soprano of 3-4, 5-6, or 1-2 (B9,

\textsuperscript{23} Ibid., 159.
\textsuperscript{24} Ibid., 160.
\textsuperscript{25} Ibid., 156.
\textsuperscript{26} Ibid., 164.
\textsuperscript{27} Ibid., 167.
B12, B14, B21, B22, B23). Recently, John A. Rice named this pattern “Heartz,” acknowledging Daniel Heartz who first recognized it.\textsuperscript{28} Since these two patterns are relatively short, they are followed by a stronger cadence (B6, B12, B14, B21, B22, B23). Having now investigated how Gjerdingen’s schemata are represented and how they are used in Crispi’s second movements, I will consider Crispi’s second movements from the larger point of view, in other words, their formal structure.

2. Formal Structure

As I said earlier, music from this period reveals many stylistic developments that have not yet been discussed in their own terms. Considering that in the early eighteenth century the second movement was basically a transition only a few measures in length, the thematic materials also must have been gradually constructed to satisfy the demands of these changing forms. As Dennis Monk argues, “In the slow movement of the period [1740-1770], the primary theme is frequently the only fully formed theme, and the remainder of the melodic material is either derived from it or is simply motivic passage work.”\textsuperscript{29} However, a reviewer in \textit{Wöchentliche Nachrichten} in 1768 says, about an Italian symphony, “After a riotous Allegro, you hear a short Andante that perhaps has two ideas.”\textsuperscript{30} Considering these different statements, it will be necessary to investigate how themes are constructed, how they are related to each other, and most importantly, how they are related to schemata.

\textsuperscript{28} John A Rice. “Heartz”
\textsuperscript{29} Monk, 113.
\textsuperscript{30} Mary Sue Morrow, \textit{German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music} (New York: Cambridge University Press, 1997), 47.
For this reason, I will divide Crispi’s second movements into three groups according to their formal pattern: thorough-composed, ternary, and binary. I believe that these groups will reveal different facets of the stylistic development. I will also argue that other musical aspects, especially rhythm and phrase length, are deeply involved with these stylistic developments. As the change in rhythm and phrase length are closely related with the use of schemata, so it will be advisable to discuss them together. In addition, there are a few movements that can be discussed in terms of Caplin’s theme type. Considering all the characteristics, I believe that this signifies movements which are stylistically more sophisticated. I hope this discussion will produce a better understanding of Crispi’s different forms.

1) Through-composed

Among Crispi’s second movements, four are through-composed (B9, B11, B13, B15). As I indicated above, a through-composed form is one of the earliest patterns, but one that became less frequent later in the eighteenth century. Therefore, it will be helpful to investigate what kind of stylistic changes are happening in these movements and how they can be related to other formal types. In fact, these four through-composed movements show considerable stylistic developments. My analysis suggests that monotonous rhythm, unclear/irregular phrase, and a lot of cadential progressions are dominant in the simple movements, but they become less common as the movements become more complicated. Therefore, I will explain these stylistic changes from the simplest to the most complicated.

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31 To help understanding, I will provide the total number of measures and the formal diagram of each movement that is discussed in detail in this chapter.
B9 (34 measures): ABCB’A’
B11 (39 measures): ABCDAED’A
B13 (36 measures): ABCD
B15 (22 measures): ABCD
The simplest example is B15. The most important characteristic of this movement is the use of a single rhythmic motive in the melody throughout the whole movement. Except for the last three measures, the whole movement has only one rhythmic motive, which consists of one sixteenth rest and three sixteenth notes. In the last three measures sextuplets replace these sixteenth note motives. Since the whole movement is based on a short motive, it is not easy to distinguish phrases. For example, the first PAC enters at the end of m.2, but m. 3 immediately repeats the whole measure, which results in another PAC in the tonic key (G major). After this PAC, C# enters (m.4) which signifies modulation to the dominant key (D major). It makes a PAC in a dominant key at m. 8. During these first eight measures, there is no caesura or rhythmic break so we cannot be sure where the phrase has ended. In terms of harmonic change, we might identify the end of the first phrase as the beginning of m. 4, but it still does not give a clear idea of phrase. In fact, this rhythmic motive also contributes to creating the irregular length of the tonal area. For example, the first phrase (G major) is three measures long (mm. 1-3), the second phrase (D major) is five measures long (mm. 4-8), the third phrase (A minor) is three measures long (mm. 9-11), and the fourth phrase is two measures long (mm. 12-13).

In terms of Gjerdingen’s schemata, this movement is full of various cadences. For example, m. 2 consists of the Clausula vera and the Complete cadence, both of which are repeated in m. 3. Mm. 5-9 contain the Converging cadence, the Passo Indietro (two times), and the Complete cadence (two times). The rest of the movement is also full of similar cadences. As we can see here, monotonous rhythm, unclear/irregular phrases, and a lot of cadential progressions dominate this movement. I think these are the most significant features of the simpler style.
A slightly more complex approach is found in B11. In B11, the monotonous rhythm and unclear/irregular phrases still dominate. In this movement, motives/sub-phrases are generally longer (two and four measures) than the counterparts of B15. These motives/sub-phrases are always repeated, and the whole movement is designated as follows:

\[ \text{aa bb cc dd aa ee d’d’ aa} \]

All of these motives/sub-phrases are based on sixteenth notes. The second violin keeps playing sixteenth notes except in dd and d’d’ where the first violin plays sixteenth notes. These simple characteristics seem to influence the use of schemata. Although various schemata are used, they are quite short and not in the position Gjerdingen identifies as typical. For example, mm. 1-2 begins with the Prinner, which is most often found as a concluding phrase. The first violin plays 4 (G)-3 (F)-2 (E)-1 (D), and the viola plays 6 (Bb)-5 (A)-4 (G)-3 (F). Each stage of the Prinner contains eighth notes. Likewise, the second sub-phrase (mm. 5-6) seems to be a Fenaroli (the second violin: 7 (E)-1 (F)-2 (G)-3 (A), the viola: 2 (G)-1 (F)-7 (E)-1 (F)), and each stage is in quarter notes. It enters in a new key (F major) after the first sub-phrase, which is in D minor, without any transition. (This juxtaposition of different keys is also a common characteristic of Crispi and is also found in B9.)

Unlike B15 and B11, B9 has clearly articulated phrases. After a PAC in the tonic key (m. 7), a general pause indicates the end of phrase. However, they are not yet symmetrical: the first phrase is seven measures long (mm. 1-7, D minor), the second phrase is four and a half measures long (mm. 8-12, F major), the third (mm. 12-16, G minor) and fourth phrases (mm. 16-20, F major) are four measures long, respectively. All of their melodic lines are also based on a single rhythmic motive, or the triple notes. The first two phrases (mm. 1-7, mm. 8-12) do not seem to have any schemata except a few cadences. The first two phrases are basically tonic
prolongations with minimal melodic ideas. The third phrase is harmonically richer and rhythmically faster. Its first two measures consist of a 4-3 soprano line and a 7-1 bass line. These two notes might be considered as part of the Fenaroli, and this is followed by the Complete cadence. This third phrase is repeated at one note lower as the fourth phrase, which consists of an example of the Fonte. Here Crispi uses more schemata, but the rhythm is still monotonous, and the phrases are not yet regular. These tendencies are somewhat reduced in B13.

B13 is more complex in terms of its use of non-harmonic tones, phrase structure, harmony, and texture. For example, an escape tone (m. 1), an appoggiatura (m. 3), and a retardation (m. 4) are found in the first four measures. In mm. 24 and 26, a diminished chord is introduced as part of a deceptive cadence. These non-harmonic tones and harmonies have not been used in the previous movements. In terms of texture and rhythm, the whole movement is divided into four separate phrases, and each phrase has its own texture: The first phrase (mm. 1-10) alternates between two-voice and three-voice texture, the second phrase (mm. 11-18) has a three-voice texture with syncopated accompaniment, the third phrase (mm. 19-27) features a sudden rhythmic drop to eighth note texture, and the last phrase (mm. 28-36) returns to the sixteenth note texture.

With this diversity in harmony, texture, and rhythm, the schemata are also used more carefully. In my opinion, this whole movement is an interplay between the Sol-Fa-Mi and the Comma. In m. 1, the violins play 5 (G)-4 (F)-3 (Eb) with the escape notes, which is a clear sign of the Sol-Fa-Mi. But the omission of the bass at the first beat leaves only a 7 (B)-1 (C) bass line in m. 1. This bass line is expanded into two measures (mm. 3-4), which is now used as a bass line of the Comma with the second violin (4 (F) -3 (Eb)). In the beginning of the second phrase
(mm. 11-12), this same bass line of 7 (E)-1 (F) (now in F minor) is combined with 5 (C)-4 (Bb)-3 (A) soprano melody. At this point, we might still think this schema is the Comma rather than the Sol-Fa-Mi because of its strong bass line. In the fourth phrase, the Sol-Fa-Mi clearly enters for the first time. The melody of 5 (G)-4 (F)-3 (Eb) is now matched with the bass line of 1 (C)-2 (D)-7 (B)-1 (C), both of which clearly signify the Sol-Fa-Mi. In sum, Crispi seems to use the same melody line (5-4-3) to create ambiguity between the two different schemata: the Comma and the Sol-Fa-Mi.

This discussion has described the various stylistic characters that are found in through-composed form. The monotonous rhythm, unclear/irregular phrases, and absence of schemata were the characteristics of the simpler movements. By contrast, the more sophisticated movements had more rhythmic diversity, clear/regular phrases, and a subtle use of various schemata. This tendency will also be found in Crispi’s favorite formal pattern, or ternary form.

2) Ternary Form (ABA’)

Six of Crispi’s second movements are in ternary form.\(^{32}\) Section A is tonally closed, and section B is also closed (except in B1), and the first (A) and the third (A’) sections are often identical. Occasionally, a short coda may be added at the end of the third section (A’). The second section has contrast to a greater or lesser degree. In these six movements, four of the B sections are in the dominant key (B12, B19, B20, B22), one is in the relative minor key (B1), and the other is in the sub-dominant key (B5). Thus, these movements might be separated into two

\(^{32}\) B1 (53 measures): A (D major) B (B minor) A (D major)
B5 (53 measures): A (G major) B (C major) A (G major)
B12 (36 measures): A (A major) B (E major) A (A major)
B19 (17 measures): A (G major) B (D major) A (G major)
B20 (46 measures): A (C major) B (G major) A (C major)
B22 (41 measures): A (G major) B (D major) A (G major)
groups: the first group with B section in the dominant key and the second one with the non-dominant key.

Interestingly, these two groups reflect the degree of sophistication found in the through-composed movements. The first group with the B section in the dominant key (B12, B19, B20, B22) tends to be stylistically simple, and the second group with the B section in the non-dominant key (B1, B5) tends to be more sophisticated: the first group has more monotonous rhythm, its phrases are irregular, and its schemata are also full of cadential progressions. In the second group, the rhythm is freer, the phrases are more regular, and the various schemata are carefully controlled. In addition, the phrases of the second group can be discussed in terms of Caplin’s theme types. To reveal these points, I will discuss each movement from the simplest to the most complicated.

From this perspective, B19 is the most modest. It is based on two-beat motive which is a series of sixteenth notes. This motive continues to be played by the two violins and the viola throughout the whole movement with very little variation. As we have seen in B15, this continuous use of a single rhythmic motive makes it hard to distinguish phrases. The end of the phrase is not emphasized by any noticeable caesura. Only with meticulous observation can we see that this movement has three sections, ABA’. In terms of schemata, the whole movement consists of various cadences. Section A is a series of the Comma (mm. 1-2), Converging Cadence, (Mm. 2-3), Comma (mm. 3-4), and Complete Cadence (mm 4-5). Section B consists of the Comma (three times, mm. 5-8) and the Complete Cadence (mm. 8-9). Thus, B19 fulfills all the criteria for the simple style: the monotonous rhythm, the unclear phrases, and the lack of various schemata. From the same viewpoint, B22 also seems to be one of the simple
movements. In B22, however, phrases become a little longer, and the use of schemata also is clearer.

Section A of B22 is a phrase that is 11 measures long and is divided into three sub-phrases: a (mm. 1-2)+b (mm. 3-7)+b (mm. 7-11). This abb theme type is considered to be one of the common thematic patterns in the 1740s and 1750s. In terms of rhythm, section A has very little rhythmic diversity. The sub-phrase a is mainly based on sixteenth notes, and the sub-phrase b consists of sextuplets. In fact, these sextuplets are continuously used throughout the whole movement, which is an obvious sign of rhythmic monotony. Not surprisingly, section A is also based on a sequence of cadences. The sub-phrase a mainly stays on a tonic chord. The sub-phrase b consists of three Commas (mm. 3-6) and a complete cadence. This sub-phrase is exactly repeated in mm. 7-10. To sum up, section A has nothing but cadences. These characteristics are still found in section B: the sextuplets from section A continue to be used throughout section B. Section B is 13 measures long, and in terms of schemata, it can be divided into two phrases. The first phrase (mm. 11-15) is a modulating Prinner and a Half cadence. Obviously, it has a transitional function, which has not been found in the simpler movements. The second phrase (mm. 16-23) closely resembles the sub-phrase b of section A. It consists of the Comma (three times) and the Complete cadence. Although in B22 simple stylistic characteristics still dominate, a modulating Prinner is used in the conventional place and the phrases become longer. As phrases become longer, more various schemata come into use. We can find this trend in B12.

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In B12, section A is eleven measures long, and its structure can be summarized as aa bb cc (aa: mm. 1-2/3-4, bb: m. 5/6, cc: mm. 7-9/9-11). The sub-phrase a consists of two motives, *piano* and *forte*. The *piano* motive is a tonic prolongation, and the *forte* motive is the Prinner. Even though it is very short, the Prinner functions as the riposte to the opening idea for the first time. However, this conventional Prinner is followed by another unconventional Prinner in sub-phrase b. After this Prinner, the last sub-phrase c consists of the Passo Indietro twice (mm. 7-8) and the Complete Cadence (mm. 8-9). Despite these diverse schemata, the rhythm is still monotonous. Sextuplets dominate section A and B. In addition, the use of the Prinner in sub-phrase b slightly deviates from Gjerdingen’s prototype. In contrast, section B has a textbook model of the Fenaroli. In mm. 12-13, each stage of the Fenaroli takes a quarter note. Following convention, it is repeated in mm. 14-15. During these four measures, the viola holds the note B, which is the fifth note of the key area (E major and another conventional feature of the Fenaroli. This conventional Fenaroli is followed by two short Prinners (mm. 16-17) and by a Complete Cadence (mm. 18-19).

Such use of schemata is more in line with Gjerdingen’s description, and phrase lengths also become more regular, which generally means four or eight measures. The melody also has more rhythmic freedom. This is found in B20. Section A has a structure of abb, which we have seen in B22. This time, however, each part (a and b) is four measures long, which results in a twelve-measure long section. The first four measures are the Meyer. Each measure is one stage of the Meyer, so it has a lot of ornamentation in its melody. The next sub-phrase (b) begins with a descending melody, and it has some similarities with the Prinner, followed by a Complete Cadence.

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34 This repetitive phrase structure is one of the common patterns found in Crispi’s second and third movements.
One thing I want to emphasize for this movement is the rhythm. It also uses a sequence of sixteenth notes, but they are now in the middle voices of the three-part texture. In other words, the second violin and the viola play a sequence of sixteenth notes for the accompaniment. Since they play sixteenth notes in arpeggio, the general tempo of harmonic change becomes much slower. Since this rhythmic monotony has moved to the middle voice, the melody has more rhythmic freedom, which seems to be one of the most important changes for the development of the galant style.

All of these features are also found in section B. The whole section B consists of three sub-phrases (aa bb cc) that employ regular phrase lengths, or two and four measures (a: 2 m. b: 4 m. c: 2m.). Interestingly, these three sub-phrases are all related to the “changing-note” archetype. The first sub-phrase is 1-7/1-2, the second is 1-2-7-1/1-4-5-1, and the third is 3-4-7-1/1-2-4-3. Considering that the sub-phrase a of section A is a Meyer, we may say that the whole movement is based on the changing-note archetype. Discussing B13 in the previous section, I have argued that the use of similar schemata in a single movement is a characteristic of a more sophisticated style, something that can also be applied to B20.

This subtle use of schemata is the most significant feature of B1 and B5. To my observation, they have the most sophisticated style in this formal group. As I said earlier, they can be discussed in terms of Caplin’s theory, so I will also use his vocabulary. Unlike the previous movements, section A of B1 is sixteen measures long. It is divided into three sub-phrases, and they generally match with the three functions of Caplin’s sentence: Mm. 1-4 is the presentation, mm. 5-8 is the continuation, and mm. 9-16 is the cadential. Interestingly, all of these three phrases are related to the Sol-Fa-Mi. In the first four measures, the violin plays a melody of 5-4 and 4-3, and the bass plays 1-2-7-1, which is typical for a four-stage Sol-Fa-Mi.
In mm. 5-8, the violins and bass exchange their parts. In mm. 5-6, the bass plays 5-4-3, and the violin plays 5-2-7-1. In mm. 7-8, mm. 5-6 is exactly repeated, which creates a different composition of the four-measure phrase from mm. 1-4. In other words, the sub-phrases a and b use the same Sol-Fa-Mi, but their inner structures are different: a is four-measure phrase, and b is two-measure phrase. This can be interpreted as a sign of acceleration, which is commonly found in the continuation function. The next eight-measure section (mm. 9-16) is basically a complete cadence, but it is also associated with the Sol-Fa-Mi. M. 9 begins with the same melody as m. 1, but in m. 10, this same rhythmic pattern moves to D3, which is a surprise to the listener. After this measure, the melody gradually descends to G2 (m. 11) and to F#2 (m. 12). At the same time, the bass plays 3-4-5-1, which is a typical cadence pattern. Therefore, this phrase might be considered as a mix of the Sol-Fa-Mi melody and a Complete cadence bass. This four-measure phrase is repeated (mm. 13-16). Considering all of this, section A seems to be an example of a loosely constructed sentence. This loose character is also found in the B section.

Section B of B1 is completely different from section A. Section B is in relative minor, and the whole texture suddenly changes into sixteenth notes. This sudden texture change with minor tonality gives an impression of Sturm und Drang. In terms of schemata, mm. 17-18 has 1-7/1-2, which might be the first two stages of Meyer. In mm. 22-23, it is connected to the Clausula Vera (7-1/2-1), and it ends on a half cadence (F# major) of B minor. In other words, there is no strong cadence which can be considered as the final cadence of Section B. This loose character of section B makes a clear contrast with the sentential structure of section A.

Although this contrasting relationship between section A and B is not found in B5, it also has a very sophisticated style. In fact, it has a totally different structure than B1. Section A is sixteen measures long, and it is an example of Caplin’s Small Binary Form. The first eight
measures are a typical sentence, and the next eight measures consist of contrasting middle and cadential functions. Section B of B5, which is in the sub-dominant key, is a variation of section A. After section B, section A returns and a short Coda follows. This can be diagramed as follows:

\[
\begin{array}{cccc}
A & B & A & \text{Coda} \\
8: & 8: & 16 & 16 \\
I-V & V-I & \\
\end{array}
\]

Section A consists of various schemata that contribute to the creation of a tight-knit theme, which is the most tight-knit example in Crispi’s second movements. The first four measures do not follow a specific schema, but they have elements that can be considered as part of schemata. The bass plays a Romanseca bass line (1-5-6-1), and the first violin plays a changing note type melody (3-2-4-3). Whatever schemata they play, however, it is obvious that these four measures are prolonging the tonic key, which is the most important feature of a presentation function. Mm. 5-6 is two stages of a modulating Prinner, and a half cadence follows in mm. 7-8. This is a conventional sequence of schemata. One thing that is important is that in mm. 5-6, for the two stages of the Prinner, Crispi uses the same music for all the instruments. In other words, m. 6 is just a step down from m. 5. By the use of this same material, mm. 5-6 comes to have acceleration, which is typical of the continuation function. The cadential function then follows and reaches a half cadence (m. 8). The second part of section A is also very tight-knit. It begins with a Fenaroli (7-1-4-3/4-3-7-1), which creates the typical contrasting middle. This Fenaroli is repeated (mm. 11-12), also conventional for the Fenaroli. After this, mm. 13-16 follows the same schemata with mm. 5-8 (the Prinner and the Complete

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35 Caplin, 89.
cadence). In mm. 13-14, the original melody of the Prinner is varied into sixteenth notes, which implies strong energy, and it makes a PAC at m. 16.

This tight-knit structure is imitated in section B, which is a variation of A. B also consists of the two eight-measure phrases and shares the same harmonic structure (I-V, V-I). The only difference is that the first four measures, which slightly implied a Romanesca, are replaced by a four-measure Meyer (mm. 17-20). This exchange of schemata reveals Crispi’s understanding that they basically have the same function, that is, tonic prolongation. Another difference is that in mm. 21-22 a Passo Indietro enters instead of a Prinner, but it still shares the same rhythmic and melodic pattern with the Prinner. After this, a converging cadence enters in mm. 23-24. The second phrase of B is also closely related to the second one of A. B begins with the Fenaroli. The only difference is that in mm. 25-28, the first violin plays 4-3-7-1, and the bass plays 7-1-4-3, but in mm. 9-12, the first violin plays 7-1-4-3, and the bass plays 4-3-7-1. In other words, the melody and the bass of the Fenaroli have been exchanged. Mm. 29-32 have the same structure as mm. 13-16 (the Prinner and the Complete cadence) with a little melodic variation.

To sum up, two sections (A and B) are closely related in terms of schemata. For section B, Crispi made a lot of meticulous changes from section A. For example, Crispi replaced the Romanesca with the Meyer and the Prinner with the Passo Indietro. Two parts of the Fenaroli also have been exchanged. This careful treatment of each schemata is remarkable.

Up to now, I have explained six movements in ternary form in terms of their stylistic development. I believe that this explanation will clearly reveal the stylistic diversities in Crispi’s ternary form. Before I move to binary form, I want to mention the use of the Quiescenza in ternary forms. After A’, four out of six movements (B1, B5, B12, B22) use the Quiescenza. These four movements roughly match with what I consider as stylistically mature movements.
According to Gjerdingen, “The Quiescenza […] served to quiet things down after a big cadence. Neither function [the Indugio and the Quiescenza] was needed in a small minuet.” Considering these facts, Crispi was also aware of these stylistic differences.

3) Binary Form

Concerning Crispi’s binary forms, I will discuss them by separating them into two groups. The first group uses the pattern AA’BAB’, and the second one uses ABAB’. The first one is slightly different from conventional binary form. Since they are based on two thematic ideas, however, I will investigate them in relation to binary form. In these cases, section B tends to have weaker thematic material. The subtle interplay of schemata is also hard to find. Since these movements reveal their own individualities, however, I will discuss them as I did in the other formal types. I will also use Caplin’s theory when applicable.

i) AA’BAB’

This group consists of two equally important thematic ideas: A and B. In terms of tonality, A is in the tonic key and immediately moves to the dominant or relative minor key. After A’, B follows in the new key, followed by A and B in the tonic. Generally, A consists of two four-measure contrasting sub-phrases (a and b). B tends to be more loosely constructed. Here, I will describe the relations between two sub-phrases of A and the relation between A and B. By this procedure, I will reveal the stylistic difference between these movements. B7 is the simplest case. In A of B7, the first sub-phrase enters in *piano* (mm. 1-4) and these four measures

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36 436.
37 B3 (54 measures): A (G major) A’ (D major) B (D major) A (G major) B’ (G major)
B7 (44 measures): A (G minor) A’ (Bb major) B (Bb major/G minor) A (G minor) B’ (G minor)
B16 (45 measures): A (Bb major) A’ (F major) B (F major) A (Bb major) B’ (Bb major)
repeat with a *forte* dynamic (mm. 5-8). To support the *forte* dynamic, the accompaniment changes: the second violin doubles the first violin, and the viola and the bass become more active rhythmically. Therefore, section A consists of a four measure phrase and its repetition. In addition, this four-measure theme is based on a single motive, which is a series of sixteenth notes. This four-measure theme is an embellishment of a descending melody of 5-4-3-2-1. In terms of schemata, this melody is a combination of the Sol-Fa-Mi and the Complete cadence.

B of B7 is also simple. It begins with a two-measure unit with a Fenaroli and a Complete cadence (mm. 18-19). The Fenaroli (the violins: 7-1-2-3, basso: 4-3-2-1), which is often used like the second theme of sonata form, is in its shortest form: each stage is represented with eighth notes. This two-measure unit is exactly repeated, and then, the whole four measures (mm. 18-22) are transposed into the tonic key (gm, mm. 23-26). Because of this sudden return to the tonic key, the actual phrase in the dominant key is only four-measures long (mm. 18-22). As a result, the secondary key area is not clearly defined. Thus, A and B seem to have very weak thematic material.

B16 is a little more complex than B7. The contrast between the two phrases of A is more obvious. The first four measures are based on a leaping melody, but the last four measures are based on step-wise motion.\(^{38}\) Harmony alternates between I and V (mm. 1-4), but a tonic pedal continues later (mm. 5-8). The texture also changes from three-voices to parallel motion in thirds. Despite these melodic and textual differences, the rhythm is the unifying force in the first theme: as we have seen in B20, the second violin and the viola play sixteenth notes throughout the whole movement. B is eight measures long, which is the same length as A. B also consists of two contrasting phrases. It begins with three voices without the bass, which is a typical

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\(^{38}\) This is close to one of Meyer’s archetypes, “gap-fill melody”. See Leonard B. Meyer, “Melodic Processes and the Perception of Music,” in *The Spheres of Music* (Chicago: University of Chicago Press, 2000), 162.
second theme characteristic in Crispi’s music. The two violins play in unison and the viola plays the same melody a third below. In terms of schemata, the first four measures are a Fonte: mm. 18-19 has 4-3/7-1 in G minor, and in mm. 19-20, the same dyads appear in F major. This sub-phrase is repeated, which creates two Fontes (gm-F-gm-F) in four measures (mm. 19-22). It is followed by a Complete cadence, which is also repeated (mm. 22-26). Although A and B are clearly articulated, the thematic material in B seems to be shorter than A. This tendency becomes more obvious in B3.

The first theme (A) of B3 has two very contrasting sub-phrases. The first sub-phrase has an ascending melodic line. This melody reaches the peak (G) in m. 5. At the same time, the second sub-phrase begins a descending melody. This descending melody has much quicker rhythm and stronger dynamics than the first sub-phrase. These two sub-phrases also have different textures. In the first sub-phrase, the two violins play the melody in thirds, but in the second sub-phrase, they play in unison. In addition, the bass plays a whole note G throughout the first sub-phrase, but it plays eighth notes in the second sub-phrase. These rhythmic differences are expressed through *piano* and *forte*, respectively. Unlike B7 and B16, B3 plays this theme two times in the tonic key. At first, it ends with half cadence (mm. 1-7), and the second time, it ends with a PAC (mm. 8-14). In other words, this whole A theme is a compound period in terms of Caplin. This A theme enters again in the dominant key (m. 15). After the first sub-phrase, however, the second sub-phrase is replaced by a new one. This new material is the stronger cadential material: a Comma (two times), a Passo Indietro, and a Complete cadence. After this complete cadence, the second theme (B) begins with a Meyer (3-4-2-3/1-2-7-1) and continues with a Complete cadence (mm. 23-27). It is noticeable that each stage of the Meyer is articulated with a quarter note. The Complete cadence is also two measures long. Therefore, the
whole second theme takes up only four measures. After the repetition of the second theme, the tonic key returns. Therefore, section B is only eight measures long.

Considering these three movements, the first theme seems to be more important than the second theme. This importance of the first theme also may have been reflected in the immediate repetition of the first theme at the beginning of the movement. In the next group, this preference for a stronger A seems to be more pronounced.

ii) ABA’B’

In this group, two structural phrases (A and B) seem to have more equal roles. To connect these two thematic areas, they have a transitional passage (B21, B24) or use the Converging cadence (B6). The use of transitional material between other keys is not a common gesture in Crispi’s second movements. Considering this, it might be assumed that Crispi follows more complex procedures in this formal pattern. To examine this assumption, I will discuss these movements in terms of how the two themes are constructed and how much they are balanced.

From this viewpoint, B24 seems to have the simplest style. The first theme of B24 uses various non-chord tones to elaborate the melody: neighbor tones (m. 1), passing tones and two escape tones (m. 4). This melody is also accompanied by contrasting dynamics. The first two measures are played piano, and the next two measures are forte. In terms of schemata, the first three measures play a Romanesca (the bass plays 1-7-6-5-4-3, and the melody in 5-1), and the last two measures are a Complete cadence. Since the Romanesca was most popular in the 1720s

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39 B6 (59 measures): A (G major) B (D major) A (G major) B’ (G major)
B21 (39 measures): A (G major) TR (D major) B (D major) A (G major) B’ (G major)
B24 (32 measures): A (G major) TR (D major) B (D major) A (G major) B’ (G major)
and 1730s, it might be considered as an older style in Crispi’s time.\textsuperscript{40} For the transition, a variant of the Fenaroli (7-1-5/2-3-7-1) enters in the tonic key (mm. 9-11). This Fenaroli is short (only four-beats), and it is repeated two more times. After that, a modulating Prinner (6-5-4-3/4-3-2-1) enters and makes a half cadence in the dominant key (mm. 12-14). This combination of the Fenaroli and the Prinner is not a conventional choice for a transition.

The second theme of B24 begins with the Sol-Fa-Mi (mm. 15-16), which is followed by a Prinner and a Complete cadence (mm. 17-20). The Sol-Fa-Mi is in its most modest form (four quarter notes), and each sub-phrase is repeated. Therefore, the second theme becomes much shorter and looser than the first theme.

This imbalance between the two themes decreases in B21, in which two thematic ideas are clearly articulated by different rhythms. The A section of B21 consists of sixteenth notes and is related to several schemata. The bass of the first two measures stays in the tonic (G), and the melody plays an alternation of 5 and 6, which harmonically results in I-IV46. This is what John A. Rice calls a “Heartz.”\textsuperscript{41} In m. 3, the bass moves 1-2-5-1 and the first violin plays 1-7-4-3, which is a pattern of the Meyer. In m. 4, a Complete cadence immediately follows. Tracing the historical development of the “Meyer,” Gjerdingen says that in the early stage (1720-1754), the Meyer is “frequently interpretable in terms of other schemata.”\textsuperscript{42} Crispi’s quick Meyer seems to be a case in point. The transitional passage also consists of sixteenth notes. In terms of schemata, it is a combination of a modulating Prinner and a Converging cadence. In mm. 11-12, the first violin plays 6-5, and bass plays 4-3. It is repeated in mm. 13-14 and followed by a

\textsuperscript{40} Gjerdingen, \textit{Music in the Galant Style}, 454.
\textsuperscript{42} Gjerdingen, \textit{A Classic Turn of Phrase}, 117. In this book, Gjerdingen traces the development of the “Meyer” in the five different time periods. They are as follows: 1720-54, 1755-1769, 1770-79, 1780-94, and 1795-1900. He seems to have used these categories to apply a statistical methodology.
Converging cadence (mm. 15-16). This series of schemata is more conventional than the transition of B24. The rhythmic simplicity also continues in the second theme. By changing the rhythm to sextuplets, however, the second theme is clearly distinguished from the first theme and the transition. It consists of a three-stage Sol-Fa-Mi (5-4-3/1-5-1) and a Complete cadence. Although the two themes of B21 are shorter than the ones of B24, they are well balanced. It is also noticeable that A and B are separated by the use of different rhythm and schemata.

In B21 and B24, the second rotation of A and B is much shorter than the first one (B21: 24: 15, B24: 22:10). In B6, both of them have almost the same length (30: 29), which results from the sophisticated use of A and B. The first theme of B6 has contrasting sub-phrases. They are different in range, melody, rhythm, and harmony. In the first four measures, the melody slowly moves between 5 (D) and 1 (G), and the bass plays an alternation of 1-2 in half notes. In mm. 5-7, the violins play dotted sixteenth notes and reveal much energetic movement. This rhythmic change is also accompanied by the dynamic change from piano to forte.

The second theme of B6 is fully developed into a sentential theme. The basic idea of the second theme is the Fenaroli (2-3-7-1/7-1-2-3), which is spread over four measures (mm. 15-18). After the Fenaroli, a descending scale enters in dotted sixteenth notes (mm. 23-24). This increases the rhythmic activity, making it a continuation function. After this, a cadential function follows: a Comma, Passo Indietro, and Complete cadence enter and make a strong PAC at m. 29. Interestingly, this second theme has two similarities with the first theme. First, while the second violin and the bass play the Fenaroli, the first violin plays a melody. The first measure of this melody (m. 15) is a transposition into the dominant key of the melody in the first measure. Second, the rhythmic motive that is used as continuation function (mm. 23-24) is the same as the one of the cadential phrase of the first theme (violins in mm. 5-6). The similarities
between these two themes seem to be a hint for the thematic interplay in the second rotation. After the first idea returns in mm. 31-37, the second theme seems to re-enter in m. 38. At this time, however, the second violin does not play the original material. Instead, it plays sixteenth-note arpeggios, which it played in mm. 15-22 as the accompaniment of the Fenaroli. After this rhythmic intrusion into the first theme area, the cadential material of the first theme is replaced by the counterpart of the second theme (mm. 43-48). In other words, the two thematic ideas are combined into the second rotation. To summarize, three movements in this group have a more balanced relationship between the two thematic ideas than the previous group. With the introduction of transitional material, Crispi seems to make these thematic materials more balanced.

Considering all of the movements that I have discussed in this chapter, the different stylistic characteristics can be summarized as follows: The slow movements that belong to an earlier period tend to use one rhythmic pattern throughout the whole movement. This rhythmic pattern often results from motivic procedure, so phrases are not clearly articulated. In the earlier style, the phrases or sub-phrases are often mechanically repeated, and many of them are based solely on cadential schemata. By way of contrast, stylistically more complicated movements have more freedom in their rhythm, and their phrase structure becomes more conventional. For this stylistic development, various schemata play an important role. These stylistic changes are also revealed in different formal patterns. By considering these changes in separate groups, I believe we can see how Crispi handled these compositional challenges in different formal patterns.
CHAPTER 5

Third Movement

In the previous two chapters, I have explained how Crispi’s movements can be understood in the context of current musicological discourse. For Crispi’s third movements, I want to place them in the context of dance movements. In fact, the dance character of third movements has been recognized since the early eighteenth century. In 1739, Johann Mattheson says, “For such a sinfonia frequently concludes with such a dance melody [passepied], especially with the Italian composers.”¹ In 1772, Antonio Planelli also mentions that “all symphonies that serve as overtures are cast from the same die, and are inevitably made up of a solemn grouping of an allegro, a largo, and a dance.”² In the twentieth century, Leonard Ratner points out, “Final movements are frankly entertainment music, with gigue or contredanse styles preferred.”³ According to Stephen Carey Fischer, “The finale is perhaps the movement that changed the least in this evolution, though it showed the same tendencies as the other movements toward an increasingly regular phrase-level structure and toward a more modern use of the winds.”⁴

However, this is not necessarily true. If we consider Crispi’s third movements from an eighteenth-century point of view, they reveal significant stylistic changes. In fact, this assumption is supported by a famous contemporary, Charles Burney. In his return trip to Rome


from Naples, Burney provides interesting observations about the changing nature of final movements that he heard. In *La Chiesa Nuova* in Rome, November 11, 1770, Burney heard Giovanni Battista Casali’s oratorio *Abigail*. Concerning the overture, he says, “The two first movements of the overtures pleased me very much, the last not at all. It was, as usual, a minuet degenerated into a jig of the most common cast. This rapidity in the minuets of all modern overtures renders them ungraceful at an opera, but in church they are indecent.”

His comment that the “degeneration” of the minuet into a jig [gigue] was a “most common” practice at that time in Rome implies that the distinction between minuet and gigue had become blurred. In other words, the characteristic rhythmic pattern of the minuet became lost as the tempo became faster. Considering that Giovanni Battista Casali (1715-1792) was a local contemporary of Crispi, this same change might also have influenced Crispi.

In my view, the changing aspect of the third movement can be found within the two formal aspects of the finale movements. The first is the use of binary form. Among the formal patterns that Crispi used for his third movements, binary form seems to be the most important. In particular, Crispi composed several movements in an extended binary form which are much longer than the simple binary form. The second is the rondo form. Although Crispi left only five rondo movements, they also reveal his various compositional procedures. In particular, their relationship with sonata procedure will be investigated. In addition, I will investigate Crispi’s independent rondos (which are not related to sonata procedure) and discuss how they can be understood in relation to Crispi’s rondos in his sonatas.

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6 Ibid.
1. Binary Form

In my opinion, binary form seems to be the most important formal pattern for Crispi. From the twenty-four third movements, half of them are related to binary form. In this section, I will discuss these movements in two separate groups: simple and extended binary form. For simple binary form, I have found several patterns in Crispi’s third movements. For this purpose, I will refer to Joseph Riepel’s theory about the minuet. Based on this observation, I will investigate how these patterns are applied in Crispi’s extended binary form. In addition to the basic patterns, Crispi employs several compositional strategies to extend his minuet. Like in previous chapters, I will also identify Gjerdingen’s schemata when it is applicable.

Before I discuss Crispi’s simple binary form, I want to briefly mention Riepel’s minuet theory and its relation to Crispi. Riepel (1709-82) was one of the theorists who considered the minuet as one of the most important musical genres. His famous quote, “For a minuet, as far as its working-out is concerned, is nothing other than a concerto, an aria, or a symphony,” demonstrates what he thought of it: he believed that the minuet could be a starting point for all kinds of musical genres. Riepel begins his Tactordnung (1752), the first volume of his Anfangsgründe zur Musikalischen Setzkunst (1752-68), with the dialogue between Praeceptor (master) and Discantista (pupil) about composing a minuet. The pupil composes a minuet, and the master gives him a lesson by pointing out the problems and asking to revise the minuet according to his advice. Later in his lesson, the master also discusses methods to expand the simple minuet for dance into a minuet as “Kamermusik.”

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Although Riepel was not directly associated with Crispi, Riepel was significantly influenced by Italian music. Tracing the source of Riepel’s musical knowledge, John Walter Hill suggests that Riepel’s teacher might have been Joseph Georg Pisendel (1687-1755). As a violinist in the court orchestra at Dresden, Pisendel visited Italy in 1716-1717, and it “profoundly” influenced him. During this visit, he studied with Vivaldi in Venice and visited various cities including Rome and Naples. Therefore, Hill argues that when Riepel prepared the two volumes of his *Anfangsgründe*, “the Pisendel circle, including, perhaps, Pisendel’s teacher, Antonio Vivaldi, is the most likely source of this style for Riepel.”

To elaborate this point, Hill adds, “the Dresden orchestral repertoire of the early 1740s can be considered as having provided sufficient models for Riepel’s theory. And they seem to be the actual works through which Riepel learned an Italian-based, early-German-symphonic style.” If Riepel was in fact deeply influenced by Italian music, it may explain how his theories could be valuable for analyzing Crispi’s music.

1) Simple Binary Form

Crispi’s simple binary is divided into two parts. The most important characteristic of this form is that each section (A, B, and C) tends to have its own specific textural and harmonic pattern. Since I believe that these patterns are used as a framework in constructing the extended binary forms, I will elaborate them one by one.

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11 Ibid., 418.
Section A functions basically to solidify the tonic. Therefore, most of the harmonies are tonic or dominant chords, and the harmonic motion is slower than in B. Therefore, tonic and dominant pedals are the most common choice.

[Example 1a. B12, mm. 1-8]

[Example 1b. B16, mm. 1-8]

Although Riepel does not mention tonic and dominant pedals, the other features of section A match his description. Concerning the pupil’s minuet, the master gives seven rules. The first two rules are about the length of the phrase. “No. 1. I say that an even number of measures is pleasing to the ear in all composition, and is especially required in a minuet. […] No. 2. Each part generally should contain no more than eight measures.”

Consistent with the master’s comments, all of Crispi’s phases are eight measures long.

Riepel gives another rule about rhythm: “No. 4. I see some measures that are without motion, some where the notes run too much by step. But until the cadence a minuet requires notes that move either perfectly or imperfectly.” The master adds, “a motionless note should never be used in the middle of such a short or dance-style minuet except at the end of the first and second parts.” He calls this motionless note a “dead” note. According to him, “dead” notes are dotted-half notes, “perfectly moving” are quarter-notes in motion, and “imperfectly moving” are half notes and quarter notes:

[Example 2. Dead Note, Imperfectly Moving Note, and Perfectly Moving Note]

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13 Ibid.

14 Ibid., 757.

15 Ibid.
As we can see above, Crispi’s A mainly consists of perfectly moving notes. It sometimes has imperfectly moving notes, but no dead notes. These two points, phrase length and rhythm, reveal how closely Riepel’s description corresponds to Crispi’s music.

In section B, eight-measure phrases still dominate, but it has a more active rhythmic pattern than A. In terms of tonality, B is in the dominant key. To secure its new key, it depends on frequent cadences. Crispi’s favorite pattern is a combination of two Commas (7-1/4-3) and Complete Cadence.

[Example 3. B12, mm. 17-22] This pattern, a series of three cadences, creates a more dynamic character, which comes with more vibrant rhythm. In the melody, “imperfectly moving” notes, or the combination of quarter note and eighth note, are more common. In addition, the second violin plays sixteenth notes, which increases the dynamic character. This series of sixteenth notes is one of Riepel’s four melodic figures, which he calls “Rusher.”16 The other three are Singer, Runner, and Leaper.

[Example 4. Singer, Runner, Rusher, and Leaper] The master says that these four patterns can be combined in the melody and that the use of diverse melodic figures is characteristic of minuets as “Kammermusik.”17 In fact, Crispi uses the combination of Singer, Rusher, and Leaper in his B18.

[Example 5. B18, mm. 1-6] For section C, Crispi has two choices. One is to use the A material in the dominant key, and the other is to employ a new piano melody in the tonic minor key. Despite their differences,

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17 Ibid., 32.
A and B share full-voice textures. Therefore, when Crispi employs a reduced-texture melody in C, it is the only place where we can find a reduced-texture.

[Example 6. B16, mm. 33-40]

This contrast between full-voice and reduced-voice texture plays an important role in Crispi’s extended binary form. At the beginning of his lesson, Riepel’s master admonishes his pupil: “For he who wishes to build houses must have the proper materials.” The patterns that I mentioned in this section will be used as materials in creating an extended binary form.

2) Extended Binary Form

Concerning Crispi’s extended binary form, I will summarize his method in three ways: the extension of a phrase, the extension of a section, and playing with expectations. When these techniques are used, Crispi considerably pays more attention to details. Although these details might seem insignificant at first sight, I believe they are noteworthy especially when they are compared with his simpler form. Therefore, I will explain Crispi’s three extension techniques with a detailed description of each movement.

First, the extension of a phrase basically means to extend an eight-measure phrase into longer one. Riepel suggests five ways to extend a phrase: “repetition of a phrase (durch die Absätze); repetition of a fragment within the phrase (Wiederholung); addition of measures onto the end (Ausdänhung); insertion of measures within the phrase (Einschiebel); and restatement of the cadence (Verdoppelung der Cadenzen).”

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18 Riepel, Tactordnung, 750.
This extension of phrase is obvious in B10, which begins with a long fifteen-measure phrase. Although this phrase is much longer than eight measures, it is based on similar patterns. First, it has an extended tonic/dominant pedal. The first eight measures (mm. 15-22) are on a tonic pedal, and the later three measures (mm. 26-28) are on a dominant pedal. Between these pedals, four measures are inserted (mm. 22-25), which is an example of Riepel’s Einschibsel. These inserted four measures serve as a textural break between the two pedal tones. In terms of musical content, the melody is a sequence of 4-3/7-1 pattern, which Crispi repeatedly used in B of his simple binary form. In m. 22, Bb-A (the first violin) and E-F (the viola) creates 4-3/7-1 of F major. In m. 23, G-F (the first violin) and C#-D (the viola) is 4-3/7-1 in d minor. Likewise, m. 24 and m. 25 are the same pattern of Bb major and G minor, respectively. Therefore, this fifteen measure long phrase is a combination of two patterns: tonic/dominant pedal and 4-3/7-1.

[Example 7. B10, mm 15-29]

B of B10 (mm. 46-57) is also an extended phrase, twelve-measures long. It consists of two contrasting sub-phrases: The first four measures are in a reduced texture, and the next eight measures are in full-voice texture. The first four measures (mm. 46-49) consist of a C major scale moving in identical eighth notes. The next eight measures (mm. 50-57) are two commas and a complete cadence, which is Crispi’s typical choice for B. In simple binary form, the progression 4-3/7-1 is usually assigned to the outer voices. Although, here, 4-3 is in the inner voice and the bass plays a dominant pedal, it still has the same pattern. As was the case in the simpler form, this two Comma/PAC pattern is accompanied by sixteenth notes in the inner voices (the second violin and viola). Considering these, A and B of B10 are an extended version of eight-measure phrases in simple binary form. It is based on the same pattern, only with more complicated combinations.
Crispi’s second way of extending simple binary form is to place more than one phrase in the same tonal area. In the simple binary, a single phrase was an individual tonal area. In this example, more than one phrase is put together in the same tonal area.

The most obvious case is B20. The tonic area of B20 extends to 32 measures, but they are easily separated into three independent phrases: a Meyer (mm. 1-4), a cadence (mm. 9-16), and a tonic pedal (mm. 25-28). Since each phrase repeats itself, it reaches 32 measures. These three phrases are articulated with dynamic details. The Meyer is divided into two dynamics (forte and piano). To support this dynamic difference, Crispi adds melodic gestures. In m. 1, a descending arpeggio (5-3-1) that stresses G (1), and in m. 2, triple-stops emphasize F# (7). In mm. 3-4, however, C (4) is repeated on the same note, and B (3) is played on a single note, which is given a piano dynamic. This contrast between forte and piano continues in mm. 9-16, which involve a deceptive cadence (mm. 9-12) and a complete cadence (mm. 13-16). The deceptive cadence is marked forte and the complete cadence is marked piano. The range of melody is an octave higher in the forte section, and it has more dissonance: the melody is decorated with anticipation and suspension. Unlike the previous two phrases, the last phrase with a tonic pedal is in piano.

B of B20 is extended to 22 measures (mm. 33-54). Similarly to A, B is also divided into three sub-phrases: a Prinner (mm. 33-36), a Fenaroli (mm. 41-44), and an Incomplete cadence (mm. 49-54). The obvious difference from A is found in the texture. Like B in the simple binary form, the sixteenth notes continue throughout the entire B. Among these three sub-phrases, there is no break until m. 54. Concerning this section, I want to mention three points. First,
Gjerdingen’s schemata are found more often in Crispi’s extended binary forms than in his simple ones, which matches the tendency that we saw in Crispi’s second movements. Second, the Prinner, which is generally used for transitions, is not a common choice in Crispi’s binary form. In the simple binary, the new key is introduced without any preparation. Therefore, Crispi seems to have used the Prinner to extend beyond his conventional range. Third, the incomplete cadence in the dominant key (mm. 49-54) is immediately repeated in the tonic key (mm. 55-60), which functions as a re-transition for the tonic key in the second rotation. Although this immediate repetition of cadential material in a different key might be a surprise to a twenty-first century audience, it seems that this method of transition was not rare in the eighteenth century. A similar transition is found in Dittersdorf’s symphony when it moves from the tonic key to the sub-dominant key.\footnote{Robert O. Gjerdingen, \textit{Music in the Galant Style} (New York: Oxford University Press, 2007), 243.} For this example, Gjerdingen says, “Even though specialists in eighteenth-century music long ago noted this practice, it remains surprising to student and casual observers. In this movement, as in many others, the modulation to the subdominant had a decidedly practical purpose.”\footnote{Ibid.} As he says, I also think Crispi’s use of this modulation technique has a practical purpose.

The last way of extending binary form is, as I call it, to play with expectations. As we have seen in the simple binary, the specific textural/melodic/rhythmic pattern sets up expectations about how they will function in their own movement. Crispi sometimes plays with these expectations. In other words, he provides typical phrases, but with slightly different details, which begs the question of why it is this way, and they eventually result in a different unfolding from the typical procedures.
I think B4 is an example of this method. B4 begins with a sixteen-measure phrase (mm. 1-16). Although this is an extended one, it is related to his simple phrase. The first eight measures are over a tonic pedal, and the next eight measures reach a cadence. This cadence is emphasized with forte chords in the first violin and the sixteenth notes in the second violin. This phrase is followed by a sudden reduced texture, two violins only (mm. 17-24). The first violin plays 1-7-6-5 in the dominant key, and the second violin plays 6-5-4-3. This parallel motion in thirds strongly implies the Prinner. However, the typical bass pattern of the Prinner (4-3-2-1) is missing. This incomplete Prinner gesture seems a little ambiguous, and this ambiguity increases as the movement unfolds. Mm. 25-57 are basically a long cadence in the dominant key (A major): mm. 25-40 is a dominant pedal; mm. 41-57 is a PAC in the dominant. This long section fulfills the tonal function of B. However, it remains strange that this is not a typical pattern of B. This peculiarity is reinforced by the immediate entrance of a Fenaroli in reduced texture. In mm. 58-65, the Fenaroli enters in E minor, and in mm. 66-73, the same Fenaroli enters in D major. These two Fenarolis consist of a Fonte. The reduced texture and the use of the Fonte imply the function of section C in a simple binary. However, the Fenaroli is also not Crispi’s common choice for C. This frustration of expectation is more dramatic after the return of A. In mm. 74-88, A enters in the tonic. After this, all the remaining movements are re-composed with new materials. In mm. 89-104, a new Romanesca enters. In mm. 105-124, a new phrase, which is closer to the typical B, appears and is followed by a short cadence (mm. 125-130) to close the whole movement.

As we can see here, Crispi does not fulfill any of the expectations that he built in his simple binary form. I want to interpret this frustration of expectation as an example of *ars*
combinatoria rather than as an odd irregularity. Concerning *ars combinatoria* in eighteenth century music, Ratner says,

> But the spirit of the *ars combinatoria* can be felt throughout eighteenth-century music. The short, well-defined melodic stereotypes available to all composers; the few established paths taken by the harmonic-rhythmic periodicity—these invited the manipulations, the juggling and substitutions that make up combinatorial play. [...] who is to say that the principal-structural layout in classic music, the I-V; X-I plan, [...] is not a framework within which composers were constantly creating fresh music by means of melodic combinatorial play?^{22}

Considering this character of *ars combinatoria*, I think B4 is one of Crispi’s most ambitious works. I believe that this was also recognized by his contemporaries. B4 is one of the most widely circulated works. Among Crispi’s works, three symphonies, including B4, has four remaining sources, and B4 is contained in a symphony collection which includes Jommelli and Anfossi.

### 2. Rondo Form

In 1915, Wilhelm Fisher called rondo “the second most important form of Viennese Classical allegro movement.”^{23} Surveying the development of the rondo in the eighteenth century, Malcolm Cole suggests that rondo form in the eighteenth century developed from “a simple, sectional composition to its later manifestations as a complex, highly integrated form which [...] is characterized by first-movement (sonata) procedures.”^{24} At present, more research

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has been accomplished in the realm of major composers, such as Haydn, Mozart, and C. P. E. Bach, especially, concerning the relation between the sonata and the rondo. However, it should be remembered that “the rondo nevertheless developed in its own fashion—at times independent of its more celebrated relative [sonata], at times almost inseparable from it.” Among the five rondos that Crispi left behind, these two tendencies are conspicuous. Therefore, I will explain how these two tendencies are differently revealed in each group.

1) **Binary Form, or Sonata Rondo?**

One of the most significant characteristics is that these rondo movements are closely related to binary form not only in terms of tonality but also in terms of “melodic stereotypes.” In terms of “melodic stereotypes,” this movement is very similar to binary form, which we explored in the previous section. This is the case with B24 (Please see the attached score to follow the next paragraphs).

The first rotation of B24 consists of four phrases: A (mm. 1-8), B (mm. 9-24), C (mm. 25-32), and D (mm. 33-48). Considering the thematic material in binary form, these phrases can be considered as having specific functions. A is the typical simple four-measure phrase which we often saw in simple binary form. B is a sequence of sixteenth notes, which adds momentum and is often considered as a typical TR gesture. C has a Fenaroli in the dominant key, and D

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25 For further information, please see the following:

consists of reduced texture passage, which plays the Quiescenza melody (b7-6-7-1) over a dominant pedal. These four phrases seem to consist of a perfect binary form. However, this expectation is not fulfilled in 2R. After A appears in mm. 49-56, C enters in G major (mm. 57-64) and in A major (mm. 65-72), which comprise the Monte. After C, D enters in the tonic. In this 2R, there is no B and we can see that C which was considered the second theme idea in 1R is now used as the TR function, and D which was originally regarded as the closing idea has the function of a second theme. Since D ends in piano, however, it is not sufficient to finish the entire movement. At this point, A and B return exactly the same from the first rotation and make a final cadence.

As a result, we come to have the formal pattern, ABCD-AC’D-AB. Considering that A returns three times, we might call this a rondo. However, this building up of expectations and playing with them is one of the most important characteristics of binary form. Therefore, this rondo seems to be a by-product of Crispi’s ars combinatoria technique, and we might say that this movement is “in dialogue” between binary and rondo form.

Unlike B24, B17 does not have “melodic stereotypes (Please see the attached score to follow the next paragraphs). In this case, however, the influence of sonata procedure is still obvious. This movement begins with a five-measure A, and it is immediately followed by a TR gesture (mm. 11-22). In mm. 23-37, the typical reduced-texture piano melody enters in the dominant minor key. After that, A re-enters in the dominant (mm. 38-43) and then in the tonic (mm. 44-49). After this, B re-enters in the tonic minor (mm. 50-64). After that, A re-enters (mm. 65-70), which may be considered a short coda. All of these procedures are common patterns in sonata procedure, but they are followed by another long passage, which is a series of cadences in the tonic key (mm. 70-101). Due to its extensive length, it leaves us a question
about how we think about this passage: If we think of this as extensive coda, the whole movement could be considered a sonata form with a long coda; If we think of this as an independent section, it could be interpreted as a rondo form with the pattern of ABAB’AC.

One of the most often discussed topics in relation to rondo is the sonata-rondo. Generally, this argument is about how to define sonata-rondo, and therefore, what the first sonata-rondo is. In his dissertation, Malcolm Cole defines sonata rondo as ABACAB’A and calls the third movement of Mozart’s K. 157 (1773) the first sonata rondo.27 Recently, in their Sonata Theory, Hepokoski and Darcy propose a more strict use of the term sonata-rondo, and they argue that the first part of the movement should have P TR S C structure to be a sonata rondo, which is their type 4 sonata. For this reason, they consider Mozart’s K. 157, which Cole suggests as the first sonata rondo, as a rondeau instead.28 According to both of these definitions, however, B17 of Crispi is not an example of sonata-rondo since it does not have a pattern of either ABAB’AC or P TR S C in 1R. Whatever we call this movement, however, it is obvious that Crispi’s B17 is significantly influenced by the sonata procedure.

Donald C. Sanders also argues against Cole’s proposal that Mozart’s K. 157 was the first sonata-rondo: he believes that a similar formal pattern is found in Rutini’s 1748 keyboard sonata.29 Observing Mozart’s early pieces, he says, “the combination of sonata and rondo principles seems to have become common only as a feature of mature Classic style […]”. Examination of the formal structures in Mozart indicates, however, that the composer tended


28 For the definitions of Hepokoski and Darcy’s rondeau, rondo, sonata-rondo, please see Chapter Eighteen of their Sonata Theory.

toward the manipulation of existing patterns.”

Considering that a large amount of music from this period still remains in archives, I assume that the influence of the sonata procedure in rondo might not be unique to either Rutini or Crispi. There must be other unknown works with similar influences.

2) Independent rondo

Malcolm S. Cole argues that between 1773 and 1786, there was a special vogue for the instrumental rondo. As the rondo became more popular, contemporary theorists expressed their opinion more strongly. In 1778, Forkel published an article about the “rules for the construction of a good rondo.” In this article, he mentions, “The couplets must spring from the main idea, and […] the couplets are best when they paraphrase it and allow it to appear at each repetition […] as a newly-affirmed sentence.”

As we can see here, this relationship between a main idea and a couplet became a main concern, especially for rondos that are independent from sonata procedure. Although Crispi lived in a different region from Forkel, a similar relation between the main idea and the couplet is found in Crispi’s rondo movements.

In B1, the main idea and all of the couplets are closely related (Please see the attached score to follow the next paragraphs). A (mm. 1-8) is divided into two four-measure sub-phrases (a, b): a is a tonic pedal with piano and mainly eighth notes; b is a converging cadence with forte.

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30 Ibid., 179.

31 This is the term by Cole for the rondo form that is not influenced by the sonata procedure (Cole, 113).


and sixteenth notes. This A phrase is used as the first couplet, which is transposed into the dominant (mm. 17-24). The only difference is that the converging cadence is now changed to an imperfect authentic cadence. After this first couplet, the main idea returns in the tonic and the second couplet follows (mm. 49-63). The second couplet also has the same structure as the main idea; the first seven measures are on a dominant pedal and played piano: the next eight measures are a forte Romanesca that clearly establishes a strong cadence in the tonic. After this second couplet, A returns and at this time, the converging cadence is changed into a PAC and it ends with a short coda. Considering all these phrases, the main idea and the couplets are closely related.

Compared with B1, the couplets of B2 and B5 have more diverse musical contents: they are longer, and at least one of them is in a minor key. As a result, the relationship between the main idea and the couplets becomes more subtle. For example, the second couplet of B2 suddenly moves to the tonic minor, which strongly implies Sturm und Drang character (mm. 29-44). The melody of the first violin in this second couplet borrows from the bass line of the main idea.

[Example 11. B2, bass of mm. 1-4, 1st violin of mm. 29-32]

The first couplet of B5 is 48 measures long, which is almost half of the entire movement. This first couplet consists of three phrases (b1, b2, and b3), of which b1 and b3 are related to the refrain in terms of rhythm.

[Example 12. B5, mm. 1-4, mm. 17-20, mm. 41-44]

In b2, however, this rhythm is replaced with a row of sixteenth notes in the supertonic minor (mm. 33-40). This sudden appearance of minor tonality returns in the second couplet. At this time, the key is the relative minor, and the rhythm comes from the return of the main theme.
In fact, B2 and B5 are the only movements that have 2/4 as their meter. According to Cole, in 1774-1786, “the use of 3/8 meter declined while the use of 2/4 and 6/8 increased.”

The increasing use of 2/4 resulted in a contredanse character in rondo theme, which lead to the view of rondo as light entertainment music. Eighteenth century theorists often made comments in a similar vein. For example, Koch mentions the rondo as “naïve and artless.” Based on eighteenth century reviews, Matthew Head takes it a step further by characterizing “the genre” of rondo as “the object of a critical male gaze.”

Yet, as Reichardt implied, and Cramer made explicit, rondo refrains were not aligned with the working class as a whole but with an idealized and unspoilt femininity in particular. I believe, however, his argument is based on a misreading of Cramer’s review of C. P. E. Bach’s rondo in A major, Wq 58/1. In addition, as we have observed in Crispi’s rondo movements, a

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35 Heinrich Christoph Koch, Versuch einer Anleitung zur Composition (Leipzig, 1793), quoted from Matthew Head, “‘Like Beauty Spots on the Face of a Man’: Gender in 18th-Century North-German Discourse on Genre,” The Journal of Musicology 13 (Spring 1995), 155.

36 Head, 156.

37 Ibid.

38 Head provides the following paragraph from Cramer’s review to support his argument of rondo as “female genre”:

Und so empfinde ich z. B. bey dem Thema dieses Rondos und seiner Ausführung, daß es einem allerliebsten Mädchen gleicht, die ihr Köpfchen auf was gesetzt hat, daß sie durch Laune und artiges Pochen durchaus erreichen will.

For example, for its rondo theme and its performance, I feel that it is like “an enchanting maiden who has set her heart upon something that she wishes to achieve through whim and charming insistence.” (Translation in quotation marks is from Matthew Head’s article, and the rest is mine.)

This review is about C. P. E. Bach’s fourth collection of his “Kenner und Liebhaber” series. In this review, Cramer keeps using this ‘maiden’ metaphor both for rondo and for sonata. For the first movement of the following sonata, for example, Cramer says as follows:
rondo in 2/4 seems to be more closely related in terms of thematic structure and have a more frequent use of minor tonality, which is often used to be characterize them as “serious.”

Hierauf folgt eine Soanta Grazioso, aus G dur, und mit veränderten Reprisen. Seitere, sanfte Freude eines unschuldigen Mädchens, sitzend an einem Bache im Duft eines Sommerabends. So sanft, so eben fließt die dämmerndwonnigliche Empfindung hin.

After this, Sonata Grazioso in G major follows with altered reprises. It is like gentle pleasure of innocent maiden, sitting at the brook in the scent of summer evening. So gentle, so smooth, the sense of lovely evening flows in. (my translation)

Considering this constant use of “maiden” metaphor to the sonata movement, I don’t think that Cramer meant to interpret rondo as “female” genre. Therefore, this review needs to be reconsidered in its own context.
CHAPTER 6

Authenticity of Eight Symphonies

In the previous three chapters, I have discussed Crispi’s twenty-four symphonies from a single source, MS-829 at the University of California at Berkeley. What I tried to do in these chapters is to set up the musicological and stylistic backgrounds against which Crispi’s other symphonies can be compared. Now, I will apply this information to the eight symphonies that are attributed to Crispi from other sources. Since their source situations vary, it will carry with it an issue of authenticity. As far as I know, there is no dependable primary source for these symphonies, so I have to depend on stylistic analysis to determine their authenticity. Therefore, it will be indispensable to review the current state of this scholarly field. After that, I will investigate these eight symphonies in terms of style.

1. Review of Style Analysis

Style analysis has been one of the most commonly used tools for the issue of authenticity by eighteenth century symphony scholars. The undependable sources available forced scholars to seek this method as an alternative for their research. Concerning Sammartini’s symphonies, Bathia Chugin says, “in the end the authenticity of a particular work has had to be judged primarily on the basis of style, though with all objective data taken into account, since so few sources exist whose attributions can be trusted.”¹ Many manuscripts or prints have been attributed without proper evidence of authorship especially to famous composers, such as Pergolesi, Haydn, and Mozart. In the twentieth century, with an effort to publish complete

works of these composers, the issue of authenticity has become one of the most difficult questions for scholars. However, these efforts always produced doubts about their validity. In his 1961 article, Jan LaRue warned the musicologists to be careful in differentiating “significant” and “coincidental” similarities between Classical themes. In his article, he provides various cases of thematic materials that have a similar shape. To solve this problem, he suggests an idea:

Even in the light of evidence presented for this short discussion, however, it seems fair to conclude that extremely close structural similarity will always be a prominent requirement. The co-organization of basic features in melody, rhythm, and harmony relates theme more convincingly than the sharing of particular notes.

In his later studies, LaRue develops his own ideas. He presented a numeral quantification system that reflects changes in musical activity. For this purpose, LaRue provides a numeral value for activity in the domain of melody, rhythm, and harmony. He calculates the amount of these numbers and uses it as a token of composer’s compositional style. LaRue’s idea that the comparison should include various aspects of music and that this process should be scientific, was initially followed by several scholars. With the decline of the trust in the statistical approach in musicology, however, this methodology does not seem to be in use anymore.

2 I provide some of the most famous articles for this issue.

For Pergolesi:

For Mozart:

For Haydn:

3 LaRue, 234.


In addition, the credibility of style analysis was severely decreased when the results from style analysis were countered by newly discovered document evidence. This was the case with Mozart’s “Old” and “New” Lambach symphonies. In the early twentieth century, two symphony manuscripts were found in the archives of the Lambach Abbey. The “Old Lambach” had the title page with the name of “Wolfgang Mozart” and the “New Lambach” was attributed to his father, Leopold. In 1964, Anna Amalie Abert argued that the title pages of these two symphonies might have been exchanged. According to her, the “Old Lambach” is stylistically older, and the “New Lambach” has more advanced style. Therefore, she believed that the composer of “New Lambach” symphony might be Wolfgang and the one of “Old Lambach” is Leopold. This hypothesis caused subsequent scholarly discussion, and it was resolved against Abert’s opinion when new documentary evidence was found in 1982.

Considering all of these things, it seems to be generally agreed that style analysis cannot be used to declare authenticity by itself. Leonard Meyer and Warren Kirkendale share this opinion. Meyer says,

And it is sometimes urged that were style analysis sufficiently rigorous and refined, works could be attributed to their proper composers; genuine works could be authenticated, spurious ones rejected. But while style analysis may make attributions more or less probable, it is impossible in principle to authenticate a work solely on stylistic grounds.

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6 The famous cases are Mozart’s “Old” and “New Lambach” symphonies. For detail, please see A. Peter Brown, *The Symphonic Repertoire: The First Golden Age of the Viennese Symphony* (Bloomington: Indiana University Press, 2002), 348.


In the article which deals with the authenticity of a Salve Regina that is attributed to Antonio Caldara, Kirkendale agrees: “Authorship, of course, can never be decisively established merely with style-critical methods.”\(^9\)

However, I believe that a thorough style analysis contributes to revealing stylistic differences of unknown composers, and it can be used to make convincing arguments about their authenticity. LaRue also admits this advantage of style analysis:

> Similarities between themes can never be determined as a matter of absolute right or wrong, since personal opinion based on individual experience and perception necessarily plays a vital part in all such discriminations. […] In a balanced process of style analysis, the arguments are not so much right and wrong as convincing or unconvincing. The strongest conviction emerges from unadorned musical facts.\(^10\)

In this chapter, therefore, I will try to provide the most convincing possible assessment of Crispi’s symphonies. For this purpose, I will carefully consider each movement of the symphonies. Then, I will compare my observations with the stylistic characteristics of the twenty-four symphonies (Berkeley collection) which I have discussed in the previous three chapters. In addition, I will compare my observation with another group of Italian symphonies (Italian symphony collection), which I have mentioned in the first chapter. By these comparisons, I will argue that one symphony appears to be authentic, five are not authentic, and two are probably authentic. Although I hope that my assessment in as convincing as possible, I want to clarify that my reading of these symphonies does not guarantee their authenticity.

### 2. Authentic Symphony

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\(^10\) Ibid, 234.
1) Mus 641.463.55, Loeb Music Library, Harvard University

Despite its uncommon setting for two orchestras, this symphony perfectly matches with what we observed in the Berkeley collection. For the first movement, I will provide three important stylistic characteristics. First, it begins with the P theme, which is a six-measure sentence. As we saw in chapter two, a six-measure sentence was the most popular choice for Crispi. It also consists of two measures of unison and four measures of homophonic texture and is repeated in mm. 6-11. As we have seen, repetition is the most important feature in Crispi’s P. Second, TR also matches those found in the Berkeley collection in having a sentential structure (basic idea, string tremolo, cadential extension). This movement also follows this pattern: basic idea (mm. 11-15), string tremolo (mm. 15-28), and cadential extension (mm. 28-30). For Crispi, the most popular choice for a new theme was an “ascending melody which is based on short repetitive motive.” This can also be seen in this movement (mm. 11-13). Third, S also shares many similarities with the Berkeley collection. It begins with a basic idea and its repetition (mm. 32-36/36-40). As was common for Crispi’s S, it ends with an IAC (m. 40). In the Berkeley collection, five symphonies have only an IAC at the end of S. After this IAC, S is repeated in the tonic key (mm. 41-49), and P returns in m. 62. This is another example of “reversed recapitulation,” which we found in B5, B9, B12, and B20. Considering all these characteristics, this movement is almost certainly by Crispi. I believe that this opinion is validated by the second and third movements.

11 Chapter 3, 51.
12 Chapter 3, 52.
13 Chapter 3, 59.
14 Chapter 3, 59.
15 Chapter 3, 73.
The second movement also matches the Berkeley collection. In terms of form, the second movement is ABCAB’. All of A, B, and C consist of patterns found in the Berkeley collection: A is the Sol-Fa-Mi, which was the most popular opening gesture for Crispi;\(^\text{16}\) B is long cadence in the new dominant key (mm. 17-31); C is a sequence of a minor tonality passage in two different keys: C minor and Bb minor (mm. 32-41). This unusual sequence is exactly found in the second movements of B14 and B17. Considering that Bb minor is not a commonly found key, this sequence can be considered as a sign of the same authorship. The third movement is also similar to the Berkeley collection. It is in 6/8 with a gigue rhythm. It has the formal pattern of A(1-28/29-56) B(57-90/91-124) A(125-152) B(153-186). As was typical for Crispi’s third movements, it has a lot of repetition. Although it is 186 measures long, if we delete all the repetitions, we are left with only about fifty measures with A (1-28) and B (57-90). These A and B are exactly repeated without any change. A is divided into two phrases (a: 1-13 and b: 14-28). The first phrase cadences in the dominant key. The second phrase is in the dominant key. B begins with sub-phrase a in the dominant key (mm. 57-62), and the sub-phrase re-enters in the tonic key (mm. 63-66). With an entrance of b7 (C) at m. 68, it again achieves a cadence in the dominant key (m. 71). The second phrase (mm. 72-90), however, stays in the tonic. Considering these excessive repetitions and modest musical language, it clearly belongs to Crispi’s style. Taking all these similarities into consideration, I have concluded that this symphony is almost certainly by Crispi.

### 3. Inauthentic Symphonies

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\(^{16}\) Chapter 4, 105.
There are five symphonies that I believe are inauthentic. G83 and Rdp177/4 are rejected for stylistic reasons. G82/84/Rdp150/1, which I treat as a group are rejected since they are very similar to G83.

1) Gimo 83, Uppsala University

G83 has conflicting attributes. In the Gimo collection from Uppsala University (S-Uu), this symphony is one of four symphonies attributed to Crispi, and in the O-R collection from Musik- och teaterbiblioteket, Stockholm (S-Skma), it is one of two symphonies attributed to Frascia, which is the nickname of Nicola Calandra (fl. 1747-59). There is nothing much known about Nicola Calandra: he was maestro di cappella of S Padre in Rome and he moved to North Italy by 1756. In terms of style, this symphony reveals many dissimilarities with the Berkeley collection. This is obvious especially in the first and third movements.

For the first movement, I will present the five most significant differences that are not found in the Berkeley collection. First, the P theme is based on a single-measure motive, and it goes up to m. 8 without pause.

[Example 1. G83, mm. 1-8]

Second, the oboes play a solo in S (mm. 35-45). While the second violin and the viola play the accompaniment, the oboes and the first violins interact with independent parts. Third, in the Berkeley collection, a full-voice texture always follows S to achieve a strong cadence in the dominant key. However, in this movement, S is followed by another short reduced texture melody (mm. 45-52). The full voice texture enters only with P in the dominant key. Fourth, with this return of P in V, the development section enters (mm. 53-72). After the P in V, there

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are sequences of two-measure units (mm. 61-69). This sequence goes through keys of G-A-D-G (I-II-V-I). This sequence ends with the return of P in the tonic key (m. 73), which begins the recapitulation. Fifth, the recapitulation is astonishingly short. After P returns in m. 73, the whole movement suddenly ends with a final fanfare (m. 81). Therefore, the recapitulation is only nine measures long. This procedure can be summarized as follows:

P (1-8) TR (9-35) S (35-52)
Development (53-73)
P (73-81)

This lack of S in the recapitulation is not found in the Berkeley collection. In the Italian symphony collection, this lack of S in the recapitulation is found in four symphonies.18 Considering this, this movement was probably not written by Crispi.

The most significant difference from the third movements in the Berkeley collection is that it follows sonata procedure. In the exposition, it begins with P, has a dynamic TR, makes an MC with hammerstrokes (mm. 23-24), begins S with reduced texture (mm. 25-32), and has a clear forte texture to cadence in the dominant key. In addition, like the first movement, S does not return in the recapitulation. P returns in the tonic at m. 64, and TR begins the dynamic drive to the final cadence in m. 75, and it achieves a final cadence at m. 95. This whole process can be summarized as follows:

P (1-11) TR (12-24) S (25-32) C(33-51)
Dev (P in V) (52-63)
P (64-75) C (from TR) (76-95)

Considering all these stylistic characteristics and the attribution to “Frascia,” I have concluded that the composer of this symphony may be not Crispi but Nicola Calandra, “Frascia.”

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18 Accoramboni, Cavi, Monopoli,
2) **Rdp 177/4**

For stylistic reasons, I do not think that I-Rdp 177/4 is by Crispi. However, this judgement is not as clear as G83: the first movement shares the characteristic sonata procedure of the Berkeley collection. Despite this structural similarity, I believe the treatment of the details is substantially different from the Berkeley collection. The minute handlings of detail are also conspicuous in the second and third movements. The most conspicuous similarity of the first movement to the Berkeley collection is that in the recapitulation, S immediately follows P and the rest of the recapitulation is filled with new material. The whole movement can be diagramed as follows:

\[
\begin{align*}
P \ (1-15) \ & TR \ (15-35) \ & S \ (36-42) \ & C \ (43-53) \\
& P \ (54-64) \ & S \ (65-71) \ & \text{New material} \ (72-107)
\end{align*}
\]

This procedure is found in B4 of the Berkeley collection. In the Italian symphony collection, however, this procedure is not found. Therefore, this structural similarity might be a good reason to believe that this symphony was written by Crispi. If we take a closer look, however, I believe that it has many differences from the Berkeley collection. In the first movement, the details are meticulously controlled to increase rhythmic and dynamic energy. I will provide four examples.

First, in m. 2, the violins play an ascending melody that goes beyond one octave: It begins with D4 and moves up to A5. This sudden leap creates enormous energy.

[Example 2. Rdp 177/4, 1st mvt., mm. 1-2]

Second, toward the end of the TR, the viola suddenly plays sixteenth notes (mm. 32-33). This rhythmic change toward the MC creates a driving force. Third, when S returns in the recapitulation, it is in the sub-dominant key (G major, mm. 65-71). This eventually increases energy toward the end of the piece. Fourth, after the PAC with the highest pitch of D6 at the first beat of m. 98, the first violin has a quarter rest. Then, it begins to ascend from D4 to D6 with
sixteenth notes (mm. 98-103). This sudden ascending melody increases tension toward the final cadence of the piece. I have never encountered such skillful control in rhythm and range in the Berkeley collection, and it can also be found in the second movement.

For the second movement, I will provide two points that do not seem to be characteristic of Crispi. First, the motive is based on thirty-second notes. In the second movement of G83, thirty-second notes were used. However, I could not find any thirty-second notes in the second movements of the Berkeley collection. Second, the accompaniment for this motive is rhythmically sophisticated (mm. 1-8). In m. 2 and 4, they play off-beat rhythms. In mm. 5-6, the second violin and the basso play together, and the viola plays eighth notes in the off-beats. This rhythmic treatment is exceptional.

The third movement also reveals sophisticated rhythmic and harmonic treatments. Concerning rhythmic treatment, there are three extraordinary places. First, in P, the entrance of each instrument is meticulously controlled. After the original fanfare, the first violin plays sixteenth notes. After the first violin enters, the second violin and the viola follow after two sixteenth notes, respectively.

[Example 3. Rdp 177/4, 3rd mvt., mm. 1-3]

Second, in the TR, the texture suddenly changes to create a strong cadence. In m. 9, during the progression to the cadence, all parts suddenly play sixteenth notes in unison. Third, toward the end of the exposition, the two violins and the viola play thirty-second notes, and the basso plays sixteenth notes (mm. 31-34). Thirty-second notes in 2/4 meter are not seen in the Berkeley collection. The composer of this piece also uses an enharmonic modulation in the development.

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19 Although it does not follow tonal procedure of sonata procedure, it does follow its rhetorical process. In fact, if we change the cadence in a tonic key to a dominant at the end of “exposition (m.36),” it will be a perfect example of sonata procedure. Therefore, for the sake of discussion, I will use vocabularies of sonata procedure.
The development is divided into a sequence: g minor (mm. 37-43), c minor (mm. 44-50), and f minor (mm. 51-54). During this sequence in f minor, the composer breaks the pattern and moves it into the tonic key.

[Example 4. Rdp 177/4, 3rd mvt., mm. 57-60]

In m. 57, the bass moves from C to Db. According to the sequence, the bass will follow the order of C-Db-B-C-F. However, in m. 58, Db returns to C instead of C. In m. 59, the bass moves to C#, which will lead to D in m. 60. Crispi did not use such enharmonic modulation in the Berkeley collection. In addition, the recapitulation is very short, as in the first movement of G83. The recapitulation begins in m. 64 with the return of P, and it achieves a final cadence at m. 76. Therefore, the recapitulation is only twelve measures long. The whole movement can be diagramed as follows:

- Exposition: P (1-6) TR (7-15) S (16-23) C (23-36)
- Development: (37-63)
- Recapitulation: P (64-76)

Considering all these stylistic differences in every movement, I do not think that this symphony is by Crispi.

3) **G82, G84, and Rdp 150/1**

G82, G84, and Rdp 150/1 have clear similarities with G83 which I believe is by Nicola Calandra. Therefore, I do not think these are by Crispi. First, short recapitulations seem to be characteristic of these movements. The first movement of G82 and Rdp 150/1 share the same structure with G83. All of them have S in the exposition, but it does not return in the recapitulation: G82 (S: mm. 32-41), Rdp 150/1 (S: mm. 25-27). Therefore, the recapitulation is shorter than the exposition. Although G84 has a different structure, the recapitulation is shorter.
than the exposition. In the recapitulation, S immediately follows P without TR (P: mm. 56-59, S: mm. 60-67). This procedure is found in B4 of the Berkeley collection. In B4, however, several passages of new material enter after S, so the recapitulation is at least as long as the exposition. In G84, new materials also enter after S in the recapitulation, but they only last twelve measures (mm. 67-78). This relationship between exposition and recapitulation can be summarized as follows:

<table>
<thead>
<tr>
<th></th>
<th>Exp</th>
<th>Recap</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G81 (B3)</td>
<td>43 (1-43)</td>
<td>50 (44-93)</td>
</tr>
<tr>
<td>B4</td>
<td>51 (1-51)</td>
<td>50 (52-101)</td>
</tr>
<tr>
<td>B18</td>
<td>24 (1-24)</td>
<td>45 (31-75)</td>
</tr>
<tr>
<td>Inauthentic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G82</td>
<td>50 (1-50)</td>
<td>40 (51-90)</td>
</tr>
<tr>
<td>G83</td>
<td>52 (1-52)</td>
<td>9 (73-81)</td>
</tr>
<tr>
<td>Rdp 150/1</td>
<td>41 (1-41)</td>
<td>24 (50-73)</td>
</tr>
<tr>
<td>G84</td>
<td>47 (1-47)</td>
<td>23 (56-78)</td>
</tr>
</tbody>
</table>

As we can see from this table, this short recapitulation seems to be a characteristic of these works. In fact, Herbert S. Livingston points out this “shortened recapitulation” as a characteristic of the famous northern Italy composer, Baldassare Galuppi. It is “his use of abbreviated recapitulations that the first movement of Galuppi’s overtures differ most noticeably from those of his Neapolitan contemporaries.”

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20 Herbert S. Livingston, “The Italian Overture from A. Scarlatti to Mozart” (Ph.D. diss., University of North Carolina at Chapel Hill, 1953), 144.
Another plausible connection with Galuppi is found in the theme of Rdp 150/1.

Concerning the sinfonia to the opera “Il Geloso Schernito” which was published as no. 3 in the Pergolesi Opera Omnia in 1939, Charles Cudworth provides the following criticism:

One glance at this was sufficient to reveal that, whoever composed the opera itself, the overture was certainly not by Pergolesi, nor by any composer of the early 1730s. The form was much too developed and the themes were too late in style to be the work of Pergolesi’s own period. The opening of the first allegro at once suggested the sort of subject which Galuppi popularized in the middle of the century and indeed the whole sinfonia seemed much more like the work of the Venetian rather than the Neapolitan composer.  

This observation was justified when Cudworth later found that the Breitkopf catalogue for 1762 attributes this theme to Galuppi. This theme of Galuppi is obviously similar with the theme of Rdp 150/1.

[Example 5a. Galuppi, mm. 1-4]

[Example 5b. Rdp 150/1, mm. 1-4]

Considering this, Rdp 150/1 seems to have been composed by a composer who was under the influence of Galuppi. Therefore, Nicola Calandra who played in Northern Italy is a more plausible candidate than Crispi.

The second and third movements also support this conclusion. The second movements of G82, G84, and Rdp 150/1 have very similar bass lines with G83 as their first idea. For comparison, I transposed G82 and Rdp 150/1 to C major: Both of them are originally in G major. Especially G84 and Rdp 150/1 are very similar. This seemingly common pattern, an alternation between tonic and dominant followed by a complete cadence, is actually not as common as it looks. This pattern is not found in either the Berkeley collection or the Italian symphony

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22 Cudworth, 322.
collection. In the Italian symphony collection, two symphonies have similar bass progressions, but they are not as close as these movements.\textsuperscript{23}

[Example 6a. G83, mm. 1-7]

[Example 6b. G82, mm. 1-11]

[Example 6c. G84, mm. 1-9]

[Example 6d. Rdp 150/1, mm. 1-9]

All of the third movements of G82, G84, and Rdp 150/1 are in 3/8 and they share sonata influences with G83. Again, in comparison with other groups, sonata influence is not common: In the Berkeley collection, there is no sonata-influenced movement. Only three movements in the Italian symphony collection are influenced by sonata procedure.\textsuperscript{24} In particular, Rdp 150/1 shares many similarities with G83. In both cases, P appears in the dominant key after the exposition and then immediately reappears in the tonic key to begin the recapitulation (G83: mm. 52-75, Rdp 150/1: mm. 54-80). Both S-themes are strikingly similar in their use of the thirty-second notes.

In addition, both of these S-themes do not return in the recapitulation, so their recapitulation is shorter than their exposition.

[Example 7a. G83, mm. 25-28]

[Example 7b. Rdp 150/1, mm. 39-42]

Considering all these cases in G82, G83, G84, and Rdp 150/1, I believe that it is highly likely that they are composed by the same composer, who is not Pietro Crispi. This assumption may be indirectly supported by the fact that in the Gimo collection, G82, G83, and G84 are

\textsuperscript{23} Cavi, Gazzaniga

\textsuperscript{24} Felici, Radichi, and Sales
copied by a single copyist, but G81, which I believe was composed by Crispi was copied by another copyist. For these reasons, we might think that these symphonies are by Nicola Calandra of North Italy.

4. Probably Authentic Symphonies

There are another two symphonies that are not so clearly explained according to their musical characteristics. Some of these movements resemble Crispi’s typical procedure, but other movements do not. Therefore, I will discuss each movement’s significant characteristics and tentatively conclude them to be Crispi’s. As I will explain however, these conclusions are tenuous and cannot be substantiated.

1) RdP 148/6

The first two movements do have characteristics that are not found in the Berkeley collection. At the same time, however, it is not similar to the symphonies we have rejected as inauthentic. The most obvious difference from the Berkeley collection is that in the first movement, S consists of the basic idea without cadential material (mm. 42-56). This reduced-texture S is immediately followed in the dominant key, whereas the basic idea of S is followed by the cadential material, which is in a full-voice texture in the Berkeley collection. This lack of cadential material after S was found in G83. Unlike G83, however, this movement has a full recapitulation, and this lack of cadential material in S is substantiated by the re-appearance of P in mm. 109-24. Therefore, the recapitulation (mm. 65-136) becomes longer than the exposition (1-56). One unusual point from the second movement is that it has a short Monte in the middle of the movement. It goes through three different keys (mm. 20-23): the sub-dominant (F major),
the dominant (G major), and the sub-median (A minor). The Monte has not been used in a second movement of the Berkeley collection. Other than this Monte, however, this movement is generally similar with the Berkeley collection. The whole movement is based on two ideas, and one rhythmic pattern accompanies both of them.

Unlike these two movements, the third movement is one of Crispi’s typical ternary forms. It is in 6/8, and the first section ends in the tonic key at the repeat sign (m. 24). After that, the transition using the Prinner and a Converging cadence enters (mm. 25-30), and the second idea is in the dominant key with reduced texture (mm. 31-50). In the Berkeley collection, three movements are in ternary form and all of them have the same pattern (B6, B9, B22). In the Italian symphony collection, ternary form is not encountered. To sum up, although I cannot be sure about the authorship of the first two movements, I am quite confident that third movement is written by Crispi. Since I do not have clear evidence that the first two movements are not by Crispi, I can only say that this symphony is possibly by Crispi.

2) Rdp 177/6

This symphony has significant structural differences from all of the symphonies discussed so far. It has only one movement. Therefore, it might be easily considered as doubtful. However, the details of this symphony make it hard to disregard it so easily. In fact, this symphony is in a single movement that combines what appear to be three movements: Mm. 1-48 has the character of a first-movement exposition (Allegro, 4/4, D major); mm. 49-85 is the slow movement with reduced texture in D minor; mm. 86-196 is the third movement (Allegro, 6/8, D major). Mm. 1-48 can be subdivided into P (1-12) TR (13-24) S (24-48). Aside from this structural difference, the musical contents of this symphony are similar to the Berkeley
collection. P of the first “movement” is based on a one-measure motive, which we saw in B11 (mm. 1-4). In the basic idea of S, the dominant of the dominant key (E) prevails (mm. 24-28). The second “movement” is based on the repetition of two-measure units, which we saw in B9. The last “movement” has a reversed recapitulation. Although we have not seen any reversed recapitulation in the third movements, it is found in the first movement of the Berkeley collection (B5, B9, B12, B20). Considering all of these characteristics, it is hard to decide if this movement is composed by Crispi from a stylistic viewpoint. However, because of the similarities of the musical content, I will classify this symphony as probably authentic.

5. Conclusion

Up to now, I have discussed Crispi’s thirty-two symphonies in terms of style and authenticity. In relation to style, I demonstrated that the first, second, and third movement can be addressed by different academic theories. These differences clearly show that each movement has its own characteristics that need to be discussed in its own terms. Despite these differences, however, there is one shared idea, which is the “ars combinatoria.” According to Ratner, in the eighteenth century, “it was possible to codify the mechanical elements of musical composition more clearly than at any other time. Arrangements of such elements […] are subsumed under the term, *ars combinatoria.*”25 These arrangements of mechanical elements are revealed in the sonata procedure, schemata theory, and dance movements. In the last chapter, the techniques that control these elements were also referred to in order to determine their authenticity.

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In fact, my style analysis of Crispi’s symphonies is the first effort to understand his symphonic style. Charles Rosen says, “the concept of a style does not correspond to an historical fact but answers a need: it creates a mode of understanding.”26 I hope my stylistic analysis will create “a mode of understanding” which will help understand this repertoire that has mostly been ignored. I also hope that my analysis will be followed by future research about Crispi and the Italian symphony.

Bibliography


APPENDIX 1
Musical Examples

Chapter 2

Example 1.

\[ \begin{align*}
\text{Rdp 148/2:} & \quad F \quad G \quad A \quad G \quad F \quad G \quad E \quad D \quad C \quad (F) \\
9955: & \quad F \quad G \quad A \quad G \quad F \quad G \quad E \quad D \quad C \quad T765 \quad \text{TRAETTA} \\
9956: & \quad F \quad G \quad A \quad G \quad F \quad G \quad E \quad D \quad C \quad F \quad L269 \quad \text{LANG}
\end{align*} \]

Example 2.
Galuppi, Sinfonia (D-B/MUS. Ms. 6993/4)

\[ \begin{align*}
F \quad A \quad F \\
F \quad A \quad F \quad D \quad D
\end{align*} \]

Crispi, B19

\[ \begin{align*}
F \quad A \quad F \\
F \quad A \quad F \quad D \quad D
\end{align*} \]
Chapter 3

Example 1. B12, mm. 1–6.


Example 3. B9, mm. 1–12.

Example 5. B3, mm. 1–12.

Example 6. B20, mm. 1–17.
Example 7. B20, mm. 18–21.

Example 8. B6, mm. 13–18.

Example 9. B9, mm. 13–21.
Example 10. B22, mm. 18–38.
Example 11. B23, mm. 31–46.

Example 12. B1, mm. 24–27.

Example 13. B4, mm. 26–51.
Chapter 5

Example 1a. B12, mm. 1–8.

Example 1b. B16, mm. 1–8.

Example 2. Dead Note, Imperfectly Moving Note, and Perfectly Moving Note

"Dead" Note   "Imperfect"   "Perfect"

Example 3. B12, mm. 17–22.
Example 4. Singer, Runner, Rusher, and Leaper

Example 5. B18, mm. 1–6.


Example 7. B10, mm. 15–29.
Example 8. B10, mm. 46–57.

Example 9. B20 (Please see the score in the appendix.)

Example 10. B4 (Please see the score in the appendix.)


Example 11b. B2, First Violin of mm. 29–32.

Example 12a. B5, mm. 1–4.

Example 12b. B5, mm. 17–20.

Example 12c. B5, mm. 41–44.
Example 13. B5, mm. 73–76.
Chapter 6

Example 1. G83, 1\textsuperscript{st} mvt, mm. 1–8.

Example 2. Rdp 177/4, 1\textsuperscript{st} mvt., mm. 1–2.

Example 3. Rdp 177/4, 3\textsuperscript{rd} mvt., mm. 1–3

Example 4. Rdp 177/4, 3\textsuperscript{rd} mvt., mm. 57–60.
Example 5a. Galuppi, 1st mvt, mm. 1–4.

Example 5b. Rdp 150/1, 1st mvt, mm. 1–4.

Example 6a. G83, 2nd mvt, mm. 1–7.

Example 6b. G82, 2nd mvt, mm. 1–11.

Example 6c. G84, 2nd mvt, mm. 1–9.

Example 6d. Rdp 150/1, 2nd mvt, mm. 1–9.

Example 7a. G83, 3rd mvt, mm. 25–28.

Example 7b. Rdp 150/1, mm. 39–42.
APPENDIX 2

Twenty Four Symphonies
From Us-BEm MS-829
Sinfonia 5

Allegro assai

Violin I

Violin II

Viola

Basso

Vln. I

Vln. II

Vla.

Bn.
Sinfonia 6
Andante con moto
Sinfonia 8

Allegro con Spirito

Violin I

Violin II

Viola

Basso

celot

Vln. I

Vln. II

Vln.

Bs.

f

f

Vln. I

Vln. II

Vln.

Bs.
Sinfonia 10
Presto

Violin I

Violin II

Viola

Basso
Sinfonia 12

Allo assai

Violin I

Violin II

Viola

Basso

Vln. I

Vln. II

Vla.

Bc.
Presto
Sinfonia 17

Allegro con spirito

Violin I

Violin II

Viola

Basso
Sinfonia 18
Presto
Sinfonia 22

Allegro

Violin I

Violin II

Viola

Basso

Vla. I

Vln. II

Vla.

Bs.

Vln I

Vln. II

Vla.

Bs.
Sinfonia 23

Allo con spirito