

THREE VIOLIN SONATAS BY FRANCESCO GUERINI:

AN ANALYSIS AND EDITION FOR VIOLA

Presented by

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To fulfill the thesis requirement for the degree of

Master of Music

Department of Theory

Eastman School of Music

of the

University of Rochester

August, 1950



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#### ACKNOWLEDGEMENT

The writer wishes to express his gratitude to Dr. Richard Warner and Mr. Francis Tursi for their valuable suggestions and guidance.

## PREFACE

The three sonatas of Francesco Guerini (1710-1780) for violin with viola di gamba or cembalo were chosen for investigation and transcription for viola because they represent a well-known type of eighteenth century music by a little-known composer. The purpose of this thesis is to create a better understanding of this period and specifically of the style of Guerini, and to make available a practical edition for viola and piano. Since the number of viola compositions of the eighteenth century is limited, it is hoped that this edition will fulfill a need.

Francesco Guerini was a Neapolitan violinist who went to The Hague as court musician to the Prince of Orange in 1740, going in 1760 to London, where he seems to have spent the rest of his life. His known works (all written in groups of six) consist of sonatas, solos, and duets for violin, solos for violoncello, and solos for cembalo. Most of his works are violin duets with figured bass accompaniment.<sup>1</sup>

The sonatas selected for study are the third, fourth, and sixth of Opus 1, six sonatas published by F. B. Fortier in London in 1760.

<sup>1</sup>Robert Eitner, Quellen-Lexicon der Musiker und Musiklehrter, (Leipzig: Breitkopf und Haertel, 1901), II, 365.

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Sonata III

Sonata IV                      Francesco Guerini

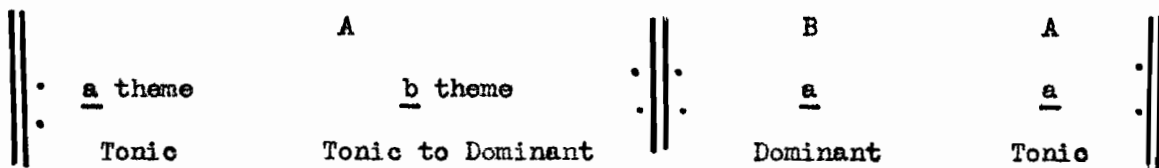
Sonata VI


CHAPTER I

FORMAL ANALYSIS

Sonata III, in three movements, is a chamber sonata: the movements are marked Spiritoso, Siciliana (Largo), and Mimuetto. The first and third movements are in F major and the second movement is in F minor (original keys). All three movements are in rounded binary form, a ternary tonal pattern superimposed on binary structure. The Spiritoso, in 2/4 meter, with a first section consisting of two themes of similar character, in the tonic key, ends in the dominant key and is repeated. The second section begins in the dominant key with a modified statement of the first theme. At measure 18 of the second part, the first part appears in an abridged version, ending with the same material as the first section, this time in the tonic key. The section is repeated.

A chart will perhaps clarify the form:



The Siciliana movement, while in the same over-all form, is in sharp contrast to the first movement. In typical 6/8 meter with accompaniment rhythm  characteristic of this dance type, the Siciliana has a flowing, dotted-note melody, which begins the second section on dominant harmony, thematically transformed. A recapitulation of

the theme in measure 31 is in the tonic key. Both sections are repeated.

The Mimetto, in 3/8 meter, follows the same formal outline as the previous movements with new material in the second section after an almost literal statement in the dominant of the first section. The last four measures are repeated as a coda.

Sonata IV is a chamber sonata in three movements, marked Allegro, Andante, and Rondo, all in A major. The first movement, in 4/4, is in symmetrical binary form. The first part cadences in the dominant, and the second part contains the main theme in the dominant, some new material, and a restatement of themes from the first section in the tonic key.

The second movement, with a signature 2/4, is in rounded binary form. It has the usual first section cadence in the dominant, the statement of the first thematic idea in the dominant key at the beginning of the second section, and a restatement of the initial idea in the tonic key at the end of the second section.

The third movement, in 3/8, is marked Rondo, which suggests a da capo that is not indicated. There are four sections, of which only the second is not repeated. The key system is as follows:

First Section	<u>A</u> major	cadencing in <u>E</u> major
Second Section	<u>E</u> major	cadencing in <u>A</u> major
Third Section	<u>A</u> minor	
Fourth Section	<u>D</u> minor	cadencing in <u>A</u> minor

A return to the beginning with a final cadence at the end of the second section in measure 54 apparently was understood. Played in this manner, the form is similar to that in Haydn's Piano Sonata in C major, C. E. No. 48, and the key system is nearly identical. Although a fermata

at the end of the fourth section suggests a final cadence, it is unlikely the movement would end in the minor mode with only one re-occurrence of the rondo.

Although Sonata VI in C major suggests a church sonata with its arrangement of movements as to tempo (Largo- Allegro- Andante- Presto), the homophonic character of all the movements makes chamber sonata a more accurate designation. The Largo, in 4/4 meter, has a ternary structure without the harmonic scheme normally found in tripartite compositions in which each section begins and ends in the same key. The five-measure first part of the movement has a cadence in the dominant key, and the second part has a cadence in the submediant key.

The second movement, Allegro, in 3/4, is again the ternary harmonic scheme superimposed on binary structure. The first section has a cadence in the dominant, the second section repeats the material of the first part in the dominant key, and the main theme appears again in the tonic in the last eighteen measures of the second section.

The third movement of the Sonata VI, Andante, in 3/8, contains four parts, all repeated, and a da capo to the end of the second part, making a large tripartite form. Within each of the three sections is the rounded binary form, and each section begins with the same three-note descending figure, in C major, G. major, C minor, and G minor.

Ex. 1. Francesco Guerini, Sonata VI, p. 34<sup>1</sup>



<sup>1</sup>Francesco Guerini, Sonate a violino con viola di gamba o cembalo, (London: F. B. Fortier, 1760).



The fourth movement, Presto, in 2/4, is in rounded binary form. The first section ends in the dominant key, the second section contains the dominant key version of the first section, and a condensation of the first section appears at the end in the tonic key.

CHAPTER II

HARMONIC ANALYSIS

Chordal Equipment

Studied from a harmonic viewpoint, the sonatas indicate that the chordal technique of Francesco Guerini is essentially triadic. Tonic and dominant triads comprise most of the harmonic background.

The treatment of triads that is unusual is the diminished triad in root position, which occurs with several figurations.

Ex. 2.

Sonata III  
Minuetto  
p. 19, meas. 7

Sonata IV  
Andante  
p. 22, meas. 21

Sonata VI  
Andante  
p. 34, meas. 33

This is one of the important problems in the realization of figured bass, because the aural effect of a diminished triad is quite different from that of a diminished triad with a sixth. Composers more careful than Guerini have indicated specifically when the triad was needed and when the first inversion seventh chord was the composer's intention. The "Telemann bow," ( $\widehat{5}$  or  $\widehat{5b}$ ), is cited by K. P. E. Bach as a wise method for indicating

the diminished chord as opposed to the six-five chord.<sup>1</sup> However, the use of this figure was not widespread, and voice leading was the determining factor when figures were not clear. In these realizations the added sixth has been avoided in the course of a sequence involving a triad on the seventh degree of a major scale and in the diminished supertonic triad in minor.<sup>2</sup>

First inversions of major and minor triads are frequently not expressed in the figured bass of Opus 1, although in his Trio Sonatas, Opus 6,<sup>3</sup> Guerini is more careful with all of his figurations. In the three sonatas considered here only 24% of the first inversion triads are indicated. The number of implied inversions varies with the mode and character of the movement, slow movements in minor keys being more complete with figures than those of faster tempo in major keys. The Siciliana of Sonata III gives perhaps the best indications of the composer's chord choice, and the Andante of Sonata VI, with a middle section in minor, is comparatively well-represented with figures. The Allegro movement of Sonata IV, on the other hand, contains no figurations of any kind. The bass part of this movement seems less like a bass line than an inner part.

The following table shows the relative number of indicated first inversions of triads.

<sup>1</sup>K. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, translated by William J. Mitchell, (New York: W. W. Norton, 1949), p. 222.

<sup>2</sup>F. T. Arnold, The Art of Accompaniment from a Thoroughbass, (London: Oxford University Press, 1931), p. 864.

<sup>3</sup>Francesco Guerini, Six Trios, a deux violons et la basse par Francois Guerine, Opera VI, (Amsterdam: J. J. Hummel, 177-).

## First Inversions of Triads

	Indicated	Not Indicated
Sonata III		
<u>Spiritoso</u>	6	32
<u>Siciliana</u>	12	10
<u>Mimetto</u>	2	6
	—	—
	20	48
Sonata IV		
<u>Allegro</u>	0	18
<u>Andante</u>	0	9
<u>Rondo</u>	2	23
	—	—
	2	50
Sonata VI		
<u>Largo</u>	1	25
<u>Allegro</u>	6	11
<u>Andante</u>	19	12
<u>Presto</u>	2	10
	—	—
	28	58

Indications of triads in second inversion are figured, except occasionally at cadences, in which instances double stops in the solo part make the composer's intentions clear.

Five types of seventh chords are represented in these sonatas. Major-minor seventh chords are the most frequent of the four-tone sonorities, occurring in root position and in first and third inversions. No examples of second inversion major-minor sevenths were found.

Although many of the seventh chords of this type are the result of non-harmonic tones, in several instances the chord seems to be used as a sonority for its own sake.

In the Presto of Sonata VI, measure 33, the solo instrument has a rhythmic figure rocking in double stops, alternating on the notes of a first classification major-minor seventh chord.

Ex. 3. p. 35, meas. 33.

The musical notation for Example 3 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff begins with a quarter note, followed by a series of eighth and sixteenth notes. The two staves are connected by a brace on the left, indicating they are part of the same musical phrase. The notation shows a rhythmic figure rocking in double stops, alternating on the notes of a first classification major-minor seventh chord.

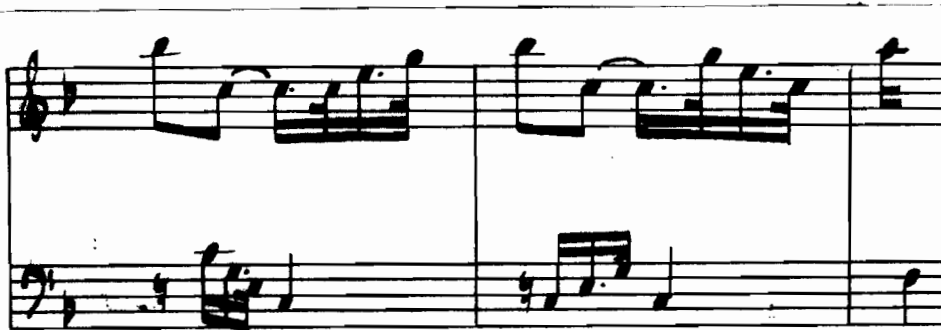
The beginning of the Andante of Sonata VI contains a prominent use of the major-minor seventh chord as a sonority in its own right.

Ex. 4. p. 34, meas. 1.



The Spiritoso movement of Sonata III has an arpeggiated figure on a major-minor seventh for two measures at the beginning of a modulatory section.

Ex. 5. p. 17, meas. 4.



Used in an upper neighbor pattern in conjunction with a second inversion triad, a half-diminished seventh chord functions as a first classification seventh chord on the leading tone in the Spiritoso of Sonata III.

Ex. 6. p. 16, meas. 39.

Musical notation for Example 6, showing a treble and bass staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with a star marking a specific note. Chord symbols are placed between the staves: 6 7 / 4 5 and 5.

In the Largo of Sonata VI, broken chords on diminished seventh chords effect a modulation from A minor to D minor.

Ex. 7. p. 31, meas. 11.

Musical notation for Example 7, showing a treble and bass staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with a star marking a specific note. Chord symbols are placed between the staves: 7 / 5, 5 4 / 6 # / 3, 7 / 4+, 7 / 5b / 6#, and 7.

At the first cadence in the Siciliana of Sonata III, a second inversion of the chord with diminished triad and diminished seventh functions as a second classification subdominant seventh with raised fourth and sixth degrees.<sup>1</sup>

<sup>1</sup>The raised sixth degree is not indicated, a fact which this writer considers an error.

Ex. 8. p. 18, meas. 8.

In the same movement is a frank minor seventh chord used as a subdominant seventh in C minor. This is the only minor seventh chord found in these sonatas that is used in such a chordal sense, the other chords of this type occurring obviously as the result of non-harmonic tones.

Ex. 9. p. 18, meas. 2-5.

The other important way in which Guerini has used this seventh chord is in a sequence of suspensions in the Allegro movement of Sonata VI. They are a kind of 2-3 suspension with delayed resolution.



Ex. 10. p. 32, meas. 12.

The major seventh chords are the result of suspensions in sequences. A passage in *f* sharp minor from the Andante of Sonata IV illustrates Guerini's use of this seventh chord.

Ex. 11. p. 22, meas. 34.

At the end of a rhythmic sequence in the Andante of Sonata VI is an unmarked, unprepared ninth chord. It is over a repeated *d* in the bass which might be considered a pedal point.

Ex. 12. p. 34, meas. 13.

The musical score for Ex. 12, p. 34, meas. 13, consists of two staves. The upper staff is in treble clef and contains four measures of music. The lower staff is in bass clef and contains four measures of music. Fingerings are indicated by numbers 4, 5, 6, 7, and an asterisk. A sharp sign is present in the treble staff in the fourth measure.

Measure	Treble Staff	Bass Staff
1	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G2, Quarter note A2, Quarter note B2, Quarter note C3
2	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G2, Quarter note A2, Quarter note B2, Quarter note C3
3	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note G2, Quarter note A2, Quarter note B2, Quarter note C3
4	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5 (with sharp)	Quarter note G2, Quarter note A2, Quarter note B2, Quarter note C3

## SEVENTH CHORDS

	Root Position	First Inversion	Second Inversion	Third Inversion	
Major-minor	46	19	0	5	70
Half-dim	10	6	0	0	16
Dimin	11	2	1	0	14
Minor	2	1	0	9	12
Major	1	2	0	2	5
	—	—	—	—	—
	70	30	1	16	117

### Modulations

All the modulations in the three sonatas are to closely related keys, occurring as modulations at the initial announcement of a phrase, or as common chord modulations within the phrase.

The four groups of common chord modulations considered in this analysis are:

1. a diatonic chord in the first key becomes a diatonic chord in the second key.
2. a diatonic chord in the first key becomes an altered chord in the second key.
3. an altered chord in the first key becomes a diatonic chord in the second key.
4. an altered chord in the first key becomes an altered chord in the second key.

The most frequent modulations are those of the first group, involving a diatonic chord which remains a diatonic chord in the new key. They comprise 77% of the modulations found in the three sonatas.

No modulations of the second group were found.

In the third group, in which an altered chord becomes a diatonic chord in the new key, are 19% of the common chord modulations. All these shifts in tonality are to a first classification chord, usually the seventh chord on the dominant or on the leading tone.

A modulation of the fourth group, involving a pivotal chord that is altered in both first and second keys, is not represented in these sonatas.

Half the modulations involve key changes to the dominant or to the subdominant, a relationship of a fifth, in which the tonic chord in the first key functions as a dominant or subdominant chord in the second key.

More than a third of the modulations are those moving up or down a third, the most common being the key change in which the tonic chord becomes the submediant, or the submediant becomes the tonic.

Least frequently found are the modulations involving the relationship of a second. This type is found usually in cadences.

A sequential section of the Allegro of Sonata VI shows modulations of second and third relationship.

Ex. 13. p. 32, meas. 26.

The musical score consists of three systems of two staves each (treble and bass clef). The first system (measures 26-27) shows a modulation from G major to D major, indicated by a sharp sign above the treble staff in measure 27. The second system (measures 28-29) shows a modulation from D major to E major, indicated by a sharp sign above the treble staff in measure 28. The third system (measures 30-31) shows a modulation from E major to F# major, indicated by a sharp sign above the treble staff in measure 30. The score includes various musical notations such as trills, slurs, and fingering numbers (7, 6, 5, 6, 5).

The first modulation shown involves a chromatic progression, the altered tonic in C major becoming a dominant in D major. The other modulations are diatonic progressions.

### Cadences

Cadences found in the three sonatas are perfect authentic, imperfect authentic, half, and deceptive. No example of the plagal cadence was found.

All sections end with authentic cadences. Of the perfect authentic cadences those with a melody line super-tonic-tonic are found most frequently.

The imperfect authentic cadence with the melody line supertonic-mediant occurs frequently, usually with double stops in the solo instrument, so that an open fifth is played on the dominant chord and a major third on the tonic chord. Cadences in the Andante of Sonata VI show the use of the open strings in the penultimate chord.

Ex. 14. p. 34, meas. 19.

meas. 43.

The image displays two musical examples, Ex. 14, illustrating cadences. Each example consists of two staves: a treble clef staff (top) and a bass clef staff (bottom).  
 - The first example (meas. 19) shows a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line features a supertonic-mediant cadence (F#4-G4-A4-B4) and an open fifth in the dominant chord (F#4-C5).  
 - The second example (meas. 43) shows a similar structure with a treble clef staff and a bass clef staff. The melody line features a supertonic-mediant cadence (F#4-G4-A4-B4) and an open fifth in the dominant chord (F#4-C5).  
 Both examples include a double bar line and a fermata symbol over the final note of the melody line.

Guerini rarely indicates seventh chords or suspensions in authentic cadences, except, occasionally, in the  $I\bar{6}_4$ . An anticipation in the solo line, as shown in Example 14, however, often suggests the use of a 4-3 suspension.

An example of a half cadence in the Siciliana of Sonata III has interest because of the figuration of the penultimate chord. Taken literally, the figures indicate a seventh chord with an augmented sixth. Several inconsistencies and omissions of accidentals elsewhere in the sonatas cast doubt as to the intended sonority.

The only deceptive cadence occurs in the Allegro of Sonata IV; the line of the melody is leading tone-tonic.

Ex. 15. p. 21, meas. 7.

The musical notation for Example 15 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The treble staff contains a melodic line with a leading tone (F#) moving to the tonic (G) at the end of the phrase. The bass staff contains a supporting bass line with a half cadence on the dominant (D).

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## PREFACE TO EDITION TO THE SONATAS

This edition was written to be performed. Consequently, when obscure markings made questionable what Francesco Guerini's intentions were, and references to various authorities settled nothing, appeal was made to the ear. Since it is difficult, sometimes, for a twentieth century ear to hear in an eighteenth century way, various compositions of this period were played and studied as aural preparation for the realization of the figured bass. Accompaniments of contemporary transcribers were studied and compared with compositions of the period in which the accompaniments were written out by the composer.

The advice of K. P. E. Bach to make the accompaniment a supporting part<sup>1</sup> was taken seriously, and care was taken that nothing interfere with the melodic line of the solo instrument. In some instances the third of an accompaniment chord is omitted to obviate doubling which would result in a thick quality out of keeping with the style.

Octaves were not used in the bass line because the intensity of sound of the modern piano makes it unnecessary to strengthen the bass line by adding the lower octave. It was felt that a single note in the bass would most nearly approximate the effect of a cembalo with viola da gamba, especially since it would be difficult to play legato octaves in rapid melodic passages.

Sonatas IV and VI were transposed down a fifth so that these

<sup>1</sup>Bach, op. cit.

compositions lie for the viola exactly as the original editions did for the violin.

Sonata III was transposed down a fourth to the key of C. This transposition causes no awkward passages and actually allows some passages to be more easily negotiated. The transposition also exploits the upper register of the viola, compensating for its comparatively less brilliant tone.

The figured bass of the original edition is retained in this edition. Some of the ornaments, especially the long appoggiaturas, have been expressed in modern notation, and the original phrasing is used with some additions. Dynamic markings, entirely lacking in the original edition, have been added.