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## ABSTRACT

### Background

String Quartet in D (1889) seems at odds with the concise first movement of his Violin Sonata in A Major (1886), both movements show a similar approach to form. William S. Newman (1972, 373-5) and Steven Vande Moortele (2009, 11-33)

projects a sonata cycle more or less simultaneously with a sonata-form movement. In contrast, these movements by Franck

projects two different sonata Types, as described by James Hepokoski and Warren Darcy. Hepokoski and Darcy recategorize different kinds of sonata forms by identifying five sonata types according to how many rotations of material are present (2006, 344

determined by the exposition: primary theme(s) and transition, followed by secondary theme(s) and closing theme(s) (Hepokoski & Darcy 2006, 611-14). A Type 1 sonata, traditionally called a sonata without development, contains two rotations: the exposition rotation and the recapitulation rotation. In a Type 2 sonata, the sense of recapitulation, resolution, begins with the secondary theme in the tonic; a Type 2 sonata also contains two rotations: 1) the exposition rotation, and 2) a second rotation consisting of a development based on an off-tonic primary theme and a secondary theme that returns in

has three rotations: exposition, development (which tends to present the thematic material in the same order as in the exposition), and recapitulation.

### Aims and repertoire studied

H and String Quartet in D are examined. The simultaneous projection of two different sonata Types depends upon traits, such as functional ambiguity, formal fusion, and re-examination of sonata key schemes, that are common in sonata forms from the Romantic era. This research highlights the complexity of late nineteenth-century sonata forms and their relationship to sonata traditions.

### Methods

The method relies on descriptions of sonata-form rhetoric by He principle of rotational form, and the concept of double-function form described by Newman and expanded by Vande Moortele. Schenkerian graphs overlaid with formal analysis are used to compare large-scale structures in each movement. The analysis

extends Sonata Theory to works from the late nineteenth century.

### Implications

String Quartet presents a Type 3 sonata concurrently with a Type 2 sonata (see Fig. 1). The double function form in this sonata movement depends upon traits, such as formal fusion and the presence of nested forms, that are common to Romantic sonata movements. The first section, measures 1-80, exemplifies these traits. This section displays a double function: the introduction division in the Type 3 interpretation, and the first segment of the exposition in the Type 2 interpretation. The ability of this section to project both functions depends on its rhetoric: it presents a theme unambiguously in the tonic key primary theme rhetoric with the tempo and texture of a slow introduction, fusing these two functions. The double function here represents two different levels of the form: a deeper-level division (introduction), and a lower-level segment (primary theme within the exposition division), and thus measures 1-80 could be considered two- fact, measures 1-80 also contain a nested form: a Type 1 sonata, or sonata without development. This nested form, with all its sonata functions, presents yet another level of form closer to the surface, perhaps constituting The double function also creates ambiguity as to the mode of the movement: D minor (Type 3), or D major (Type 2).

After the multi-dimensional opening, theme Y continues with a double function: the segments P + TR in the Type 3 analysis, or the first section of segment S in the Type 2 analysis. Again, two different levels of form are represented. The double function continues until the second rotation begins, at the developmental fugato in measure 173. From this point, the formal functions line up more closely: the fugato serves as the development in both interpretations, theme Y in measure 217 provides the sense of recapitulation for both, theme Z in measure 315 functions as at least part of the recapitulatory secondary theme, and theme X returns in measure 340 to

double function form occurs at the beginning, and dissipates to single functions, or rather, the functions come into sharper singular focus, as the movement progresses.

H (1886) exhibits another double function form, presenting a standard Type 3 sonata concurrently with a Type 1 sonata (see Fig. 2). The key scheme and rhetoric of this sonata are further removed from classical norms. The double function form is created by a disconnect between the thematic rotations theme U followed by theme W and the unconventional harmonic scheme. The Type 1 interpretation assigns function according to the thematic dimension: theme U initiates the rotations, and hence the divisions. The Type 3 interpretation favors the harmonic dimension. The transition modulates, the secondary

