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## Double Function Sonata Forms in Franck's Late Chamber Music

### ABSTRACT

#### Background

While the monumentality of the first movement of Franck's 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) describe Liszt's Sonata in B Minor as a 'double function' or 'two-dimensional' sonata form. Liszt's sonata projects a sonata cycle more or less simultaneously with a sonata-form movement. In contrast, these movements by Franck both encompass a 'double function' form that simultaneously 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, 344–5). A 'rotation' is the order of themes 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, or 'tonal 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 the tonic key. A Type 3 sonata, the standard 'textbook' form, 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

The first movements of Franck's Violin Sonata in A Major 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 Hepokoski & Darcy and William Caplin, Hepokoski & Darcy's 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

The first movement of Franck's 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-dimensional according to Vande Moortele's definition. In 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 a 'third dimension'. 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 function as the coda in both interpretations. This movement's 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.

The first movement of Franck's Violin Sonata in A Major (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

function occurs in the dominant, and these functions return a fifth lower in the recapitulation. Theme W, the development division, presents an ascending third cyclic scheme, a typical occurrence in development divisions from this period. Franck's unconventional approach to the key scheme can be resolved with the Type 1 interpretation, but the resolution requires a broader view of the harmonic areas, which I have termed a 'metascheme'. The tonics of the keys used during theme U outline the tonic A major triad; this creates the tonic area in the metascheme. The minor third cycle represents an opposing pole to the tonic area; in the Type 1 interpretation, this area functions as the secondary theme, the 'nontonic' area. In the recapitulation of theme W (measures 90-107), the tonics of the keys used fall within the A tonic triad (with some mode mixture at the key of C major), and thus the metascheme provides tonal resolution for theme W.

Franck's double function forms, like Liszt's, reveal a late Romantic tendency toward fulfilling two functions at once. In Franck's forms, the double function may result from formal fusion, as in measures 1-80 of the string quartet, which present aspects of introductory and primary theme rhetoric simultaneously. In the violin sonata, the double function results from a divergence between the key scheme and the thematic structure. In both pieces, the double function suggests a new approach to the relationship between the key scheme and the thematic rotations. Franck revitalizes the sonata form in the late nineteenth century with the richness and depth of portraying two versions of the same form simultaneously.

**Keywords**

Sonata form; instrumental music; advanced tonality; chamber music

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Measures:	1-80	81-137	138-162	163-172	173-270	271-314	315-339	340-373
Type 3:	Intro	Exposition P + TR      S      C			Dev	Recap P + TR      S		Coda
Type 2:	Exposition P      S <sup>A</sup> S <sup>B</sup> S <sup>A-rep</sup>			Dev	Recap S <sup>A</sup> S <sup>B</sup>		Coda	
Theme:	X	Y	Z	Y	X-Y	Y	Z	X
Key:	D-A-D I-V-I	d i	F - B <sup>b</sup> <sup>b</sup> III- <sup>b</sup> VI	F <sup>b</sup> III	f, g <sup>b</sup> iii, iv	d i	B - D-G VI <sup>#</sup> -I-IV	D I

**Fig. 1. Overview of Franck's String Quartet in D Major/i**

Mm:	1-4	5-12	13-24	25-31	32-47	47-62	63-70	71-82	83-89	90-100	101-107	108-117
Type 1:	intro	Exp p <sup>A</sup> p <sup>B</sup> p <sup>A-rep</sup> S				Retrans	Recap p <sup>A</sup> p <sup>B</sup> p <sup>A-rep</sup> S      C				Coda	
Type 3:	intro	Exp P      TR      S			Dev Retrans		Recap P      TR      S			Coda		
Theme:	U	U'	U	W		U	U	U'	U	W	W	U
Key:	A I	A-C# I-III#	C#-E III#-V	E V	E- G - B <sup>b</sup> -f#-c# V- <sup>b</sup> VII- <sup>b</sup> II - vi-iii	c#-A iii-I	A I	A-F# I-VI#	f#-A vi-I	C# - C - A III#- <sup>b</sup> III-I	A I	D-A IV-I

**Fig. 2. Overview of Franck's Violin Sonata in A Major/i**