PART III Formal Structure

The problem of form in Boccherini's sonatas is difficult, both from the standpoint of analysis and explanation. Although in many cases the form is very clear, it occasionally becomes so free that analysis is almost impossible. This does not mean that Boccherini had no formal sense. To the contrary, the structure of some of the sonatas proves that he was well acquainted with all the most advanced ideas on form. In the remaining sonatas analyzed the music never seems to suffer from its comparative freedom, but on the contrary soars to heights of fantasy which would be impossible to achieve within a box-like structure.

Boccherini, as most other good composers, tended to follow contemporary practice, relapsed often to older methods, and on occasion glimpsed into the future. But all of his music is stamped with the melodic freedom which strives continually to break the bonds of convention that to some extent are always necessary.

Speaking in terms of formal structure, Boccherini's most striking futuristic tendencies are his attempts at cyclic form and his use of the third relationship. Of course, these examples are rare and somewhat primitive, for such things were uncommon in his day, to say the least. But they do show his independence and originality of thought.

In general, however, the structure of the sonatas is somewhat similar to that of the Haydn or Mozart sonatas. This does not mean that he got the ideas from them--probably he did not. If he had heard much of their music his might have been more similar, but he was already in Madrid in 1769, which was some time before their music became well-known.[1] In the musically-starved atmosphere of Madrid Boccherini had little chance to be anything but a musical introvert.

His background in formal structure is thus to be found in the music of the Italians (Allegri, Tartini, the Scarlattis, etc.) and indirectly in the music of the Mannheim school. But we see that Boccherini, with somewhat the same examples before him as were before Haydn and Mozart, took a different direction in the development of his ideas.

His sonata form did not stem from any one of his predecessors; neither has anyone bothered to imitate it, as they have Haydn's and Mozart's, mainly because it is more difficult to dissect and synthesize. The plan, in the majority of cases, is as follows: The exposition contains the main theme, secondary theme, and closing theme all in the usual keys, but the development section is postponed or made so short as to be a transition. After the first few bars of

[1]Boccherini knew of Haydn, however, and admired him. There is a letter from Boccherini to Haydn, sent to an editor who published music for both men, in which Boccherini sent his regards and hoped Haydn would write him. Haydn answered the publisher, saying that he also knew of Boccherini and would write him.

the recapitulation the real development section begins, and is followed by the second theme and perhaps more free material. Finally the closing theme reenters, generally strict and transposed to the tonic.

Of course, such an analysis cannot be entirely accurate, for there are many variations, but a formal analysis of each sonata will be given in some detail. In one or two cases the structure is so unusual that it becomes sheer opinion as to whether it is sonata, three-part, two-part, rondo, or variation form. This makes it doubly hard to point out the transitions, extensions, etc.

Of the ten sonatas, each with three movements, well over two-thirds of the movements are in sonata form.[1] The minuet-with-trio, and the three-part, two-part, variation, and rondo forms are rather few in number. About half of the time the order of the movements is Allegro, Adagio, Allegro, with the remainder Largo, Allegro, and Minuet-with-Trio. (There are also variations of these plans.) The first and last movements are always in the tonic and the middle movement may be in the tonic, the dominant, sub-dominant, or the

[1]The formal structure of Boccherini's sonatas cannot be analyzed to their true advantage if they are thought of in comparison with the Haydn and Mozart sonata. Although they sometimes appear to be based on such a plan, Boccherini really received his ideas from the Italians. The early Italian sonata, as exemplified by Domenico Scarlatti's music, is really a suite, with a key-plan instead of a thematic plan. That is why most of Boccherini's sonatas have the recapitulation in the dominant, the development section misplaced, etc.

parallel minor. All the sonatas are in major keys, for Boccherini's music is, for the most part, very elegant and sprightly. However, the slow movements, and parts of the faster movements, are sometimes very deep and soul-inspiring, in which case the diminished triad and the harmonic minor scale are always employed.

In connection with his general style, an interesting statement is to be found in Cobbett's Survey of Chamber Music, for, although it is written in terms of the chamber ensemble, it shows better than we can the true meaning of Boccherini's melodic style and formal structure:

> Boccherini is the first great perfector in modern music. Everything for which his predecessors worked, singly and laboriously, was garnered and absorbed by him. Sammartini's beginning, Stamitz's radicalism, Pugnani's tentative efforts, and Beck's inspirations--all these had their experimental value for Boccherini, and the achievements of all these hot-bloods of the new art are at last justified and brought to fulfillment in his music. In his hands, the new style yields up its most secret possibilities.
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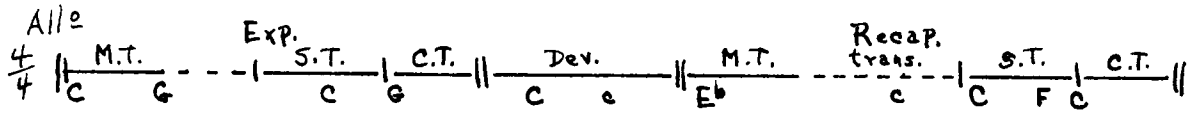
> No longer is the structure filled with coarse substances and dynamic contrasts. A technique of the utmost flexibility and virtuosity now informs the material, and it is in this connexion that Boccherini may be considered to have definitely fixed the style of modern chamber music. His native Italian lyricism obliterates the hard boundary lines which are apt to obtrude themselves when thematic periods are divided into precise sections. By dint of continuous singing, he bridges over the whole, combining his motifs intuitively, with results that are in no wise inferior to the more formal 'working' of the classics, while they escape the effect of deliberation.[1]

[1]Walter Willson Cobbett, Cyclopedic Survey of Chamber Music, (London: Oxford University Press, Humphrey Milford, 1929), I, 136. (italics inserted)

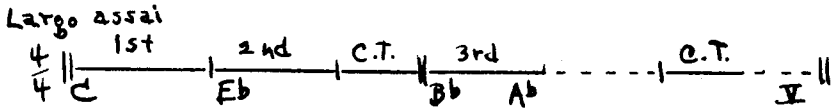
The C major sonata, revised by both Silva and Zanon, is the most perfectly constructed of the sonatas and contains elements of insight and originality which make it a truly great piece of music. The first movement is Allegro, and in sonata form:



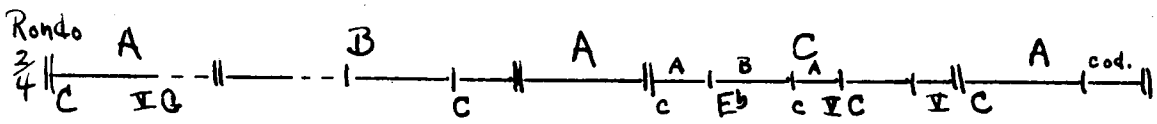
It will be noticed that there is a true development section, with modulation to the parallel minor. Then the surprise occurs--the recapitulation comes in Eb. This key is the related major to C minor, but nevertheless, the element of third relationship to the tonic is present. Then there is a long transition, made necessary because modulation must occur to C major, which is not closely related to Eb major. The second theme and closing theme are repeated practically intact, but transposed to the tonic.

The second movement, marked Largo Assai, presents a much more difficult problem of analysis. The first theme is in C minor, while the second is in Eb major (as was the recapitulation of the first movement). Following this is a closing theme, the only one restated in the entire movement. After several other melodies are introduced, the closing theme reappears, transposed to C minor, with an extension ending on the dominant so as to lead into the final movement. The nearest explanation as to the form of this slow movement

is incipient three-part form. In reality, the Largo forms a prelude for the last movement:

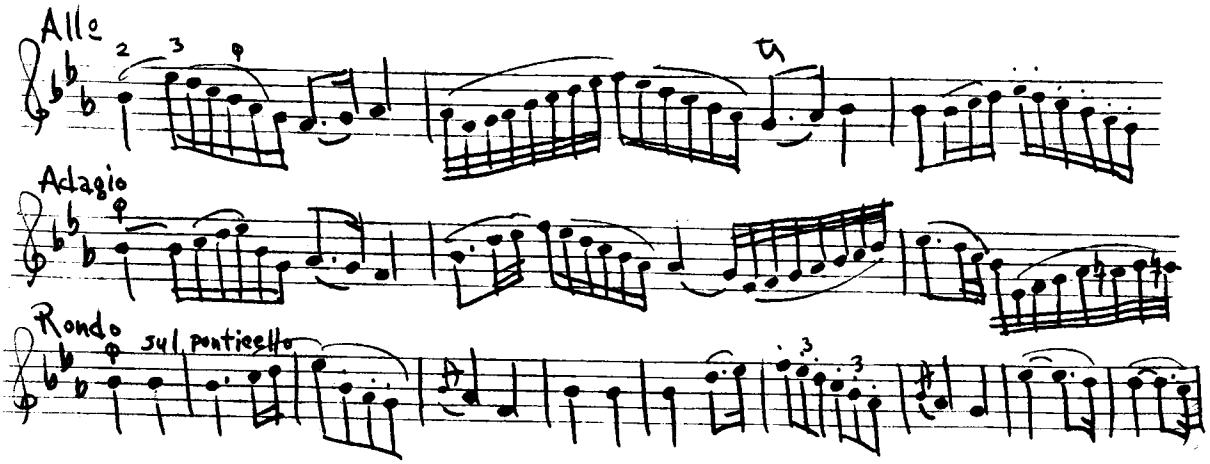


The finale is a true rondo. However, each contrasting section is subdivided, the first having three themes and the second containing a small ABA section, plus thematic material previously stated. It will be clearer if diagrammed:



The interesting part of this movement is the ABA material in the second contrastive section, where there is a heavy theme in C minor, followed by a light theme high in thumb position in Eb, after which the C minor theme is repeated. This passage in Eb is emphasized by the marking, sul ponticello, and is strangely similar to important passages from the other two movements of the sonata. Upon this, and other factors of general thematic derivation, we base our argument of early attempts at cyclic form. It is evident that Boccherini was not unaware of the great resemblance between these themes which not only are all in Eb major, but are likewise identical in register and position. An important factor concerning these particular themes in Eb is that they are the only ones in that key in the entire composition. The first one, which

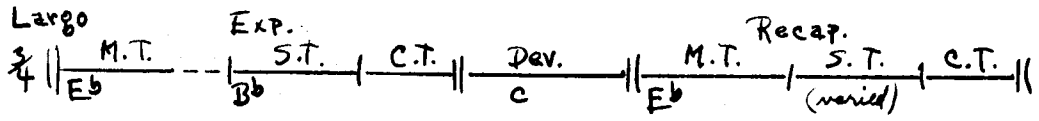
is the main theme of the opening movement, appears twice (though only in the recapitulation in the key of Eb); the second under consideration is the second theme of the adagio movement; while the third is the theme we have mentioned as being in the second contrastive section of the rondo:



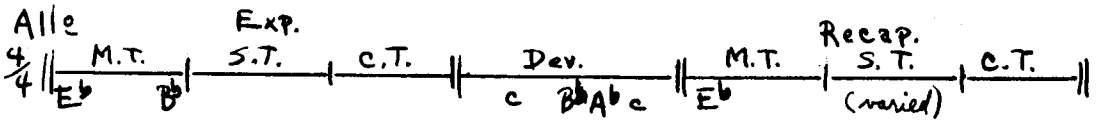
The Eb major sonata, which we have revised from the manuscript, is one of the easiest to grasp from the standpoint of form. Perhaps it is because the sonata is comparatively easy, or <u>facile</u>, and is thus naturally simple and straightforward formally speaking.[1] The first two movements, marked Largo and Allegro, are in sonata form, and the last movement is a Minuet-with-Trio. The Largo has the regular first, second, and closing themes in the usual keys; and the development starts with the opening theme in the dominant. The theme is abandoned after the fourth measure, and modulation proceeds

[1]It was the custom of Boccherini, Cambini, and others to write in two grades of difficulty. Their works are large or small in the total conception, and are labeled accordingly. Thus, <u>quartetti</u> and <u>quartettini</u>; <u>quintetti</u> and <u>quintettini</u>; <u>sonata</u> and <u>sonatina</u> or <u>sonata facile</u>.

into the related minor. The recapitulation is in the tonic, although the first and second themes are considerably altered:

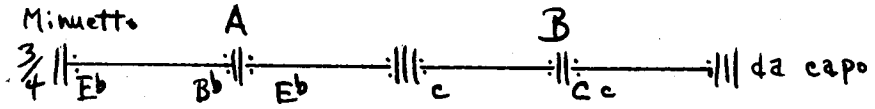


The second movement, Allegro, is almost exactly the same in planning:



The development section in both movements is comparatively short, consisting of about eighteen measures in each case. Sequence, modulation, successive diminished seventh chords, etc., are the essential ingredients of these development sections.

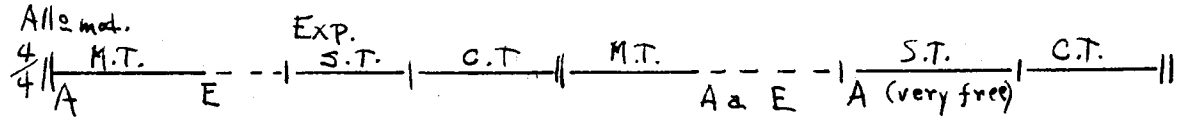
The third movement is the Minuetto:



Each large section is in incipient three-part form, with a return to the last phrase of the main subject in the last few bars. There is a fine example of cadence evasion and extension at the end of the second repeated strain.

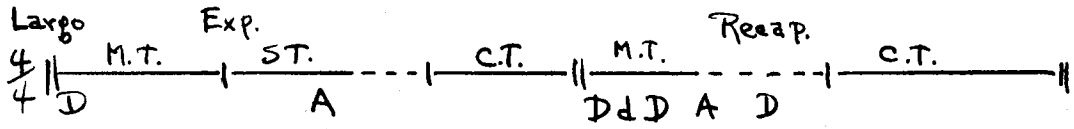
Next is the sonata in A major, the first of a group of six revised by Alfredo Piatti. (These six sonatas we will analyze in the same order as numbered.) The first sonata

presents difficulties, in the sense that it is extremely free throughout and it is not easy to determin where each transition ends and each theme begins.[1]



As can be seen, the development section of the Allegro is not to be found in its usual place. Instead, a very free section, with modulation, etc., occurs after the restatement of the opening theme, and continues throughout the second theme. The closing theme is repeated exactly, but transposed to the tonic.

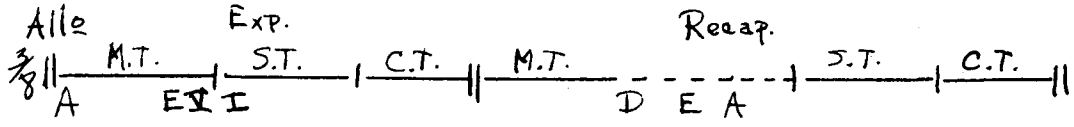
The second movement evades classification, although it is nearer to sonata form that any other. The second theme is entirely lacking in the recapitulation, but the closing theme is dwelt upon and extended so as to lead smoothly into the final movement:



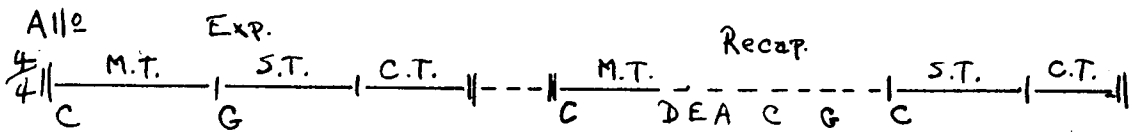
The final Allegro shows Boccherini's typical sonata form, with the development section placed after the restatement of the opening theme. In this development section

[1]The first movement of this sonata in A major is also published as the first movement of the concerto in A major, but it is not known which is authentic. Perhaps Boccherini transplanted the entire movement himself. Bonaventura, Op. cit., pp. 89-92.

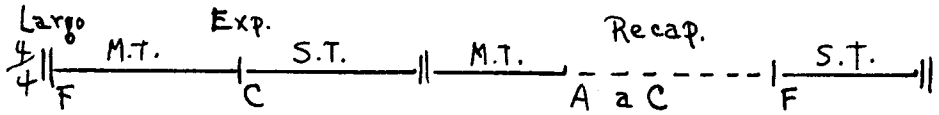
arpeggios, double stops, extensions, etc., may be found, but the second theme and closing theme enter in the tonic and are repeated verbatim from the exposition:



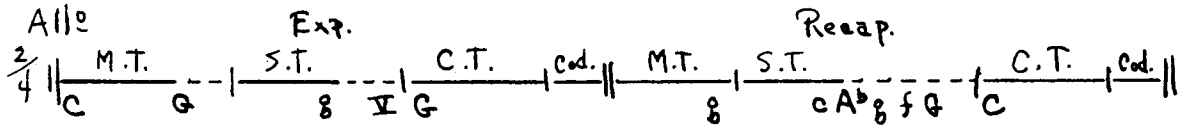
Formally, the second sonata is rather typical. In the Allegro there is a transition between the exposition and the recapitulation which could hardly be called a development section. It is only four measures in length, and includes a statement of the opening theme in the dominant, but is followed immediately by the recapitulation with a statement of the same theme in the tonic. The real development section then enters, with considerable key change and free material. The second theme and closing theme are almost intact in the recapitulation:



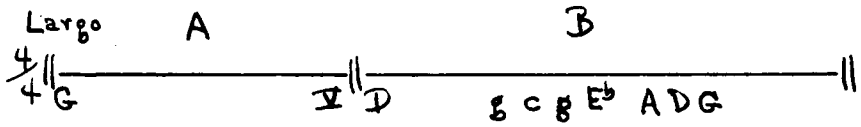
The Largo is very clearly and simply constructed. However, there appears to be no closing theme and again the development comes after the restatement of the opening theme. The movement is in F major--the subdominant:



The final movement is Allegro moderato. This time it is the second theme in the recapitulation which is made to undergo changes and modulations as if it were a development section. There is a codetta at the end of the closing theme in both the exposition and recapitulation; however, since the closing theme is rather long and is marked piu animato, the total effect is that of a coda. In this movement, the transitions are clear and effective:

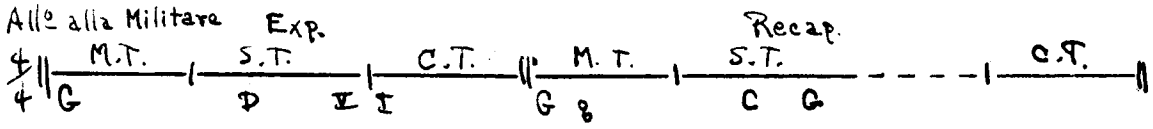


The third sonata again presents quite a problem of analysis. The Largo movement is really in two-part form, but is so free that the transitions and extensions are robbed of positive identification. Only one theme ever reappears, and this is for but a measure and a half:

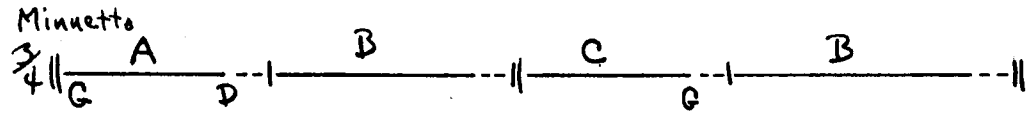


The second movement, Allegro all Militare, is in sonata form. The first theme does not appear in the recapitulation, but chords over the same bass take its place in order to relieve the monotony of the "March Militaire" theme. After the second theme is restated there is a new and lyric theme which also helps relieve the square rhythm. This theme cannot be a transition, for no modulation occurs and it comes to a

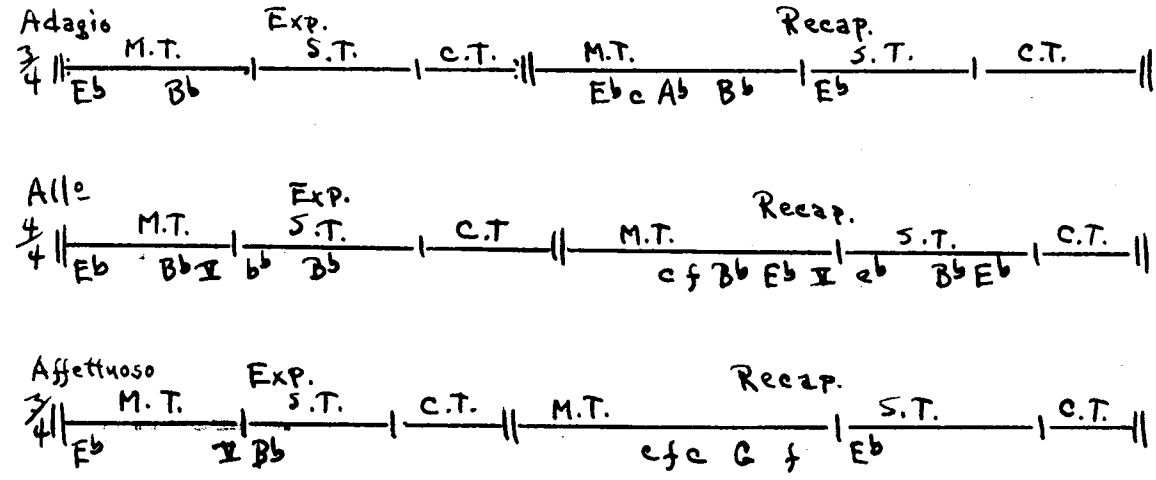
definite cadence before the closing theme begins:



The Minuetto is quite different in structure. There is no da capo, but the second theme is repeated, plus a codetta. Thus, incipient three-part form is indicated:

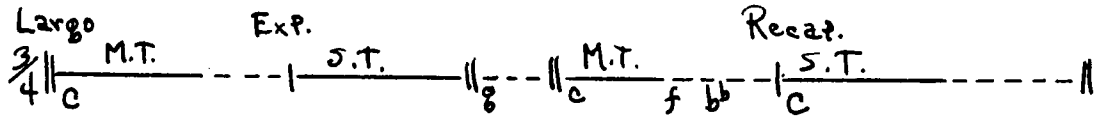


Each movement of the fourth sonata is in sonata form. Each is along the usual line, with the development taking place during the recapitulation. We shall diagram all of the movements together, since they are so similar in form. Notice the large number of key changes toward the end of the first theme in each recapitulation:

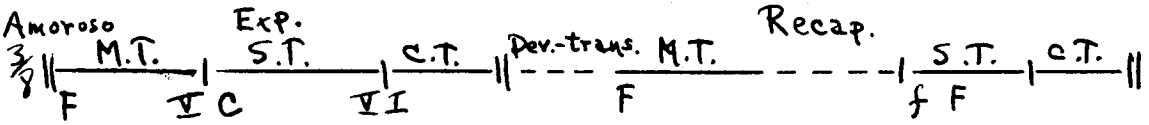


The fifth sonata, in F major, is a fine example of Boccherini's typical formal style. The first movement is in sonata form, but the development takes place after the restatement of the second theme:

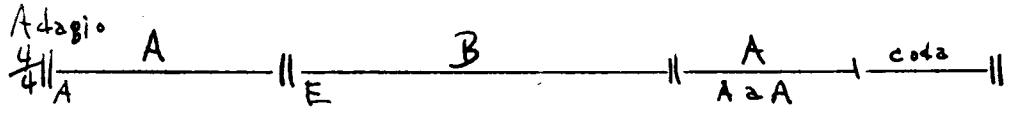
The second movement is also in sonata form, although a closing theme seems lacking in the exposition. There are several good examples of effective transition and extension, including a four-measure statement of the opening theme in the dominant minor immediately before the recapitulation, which starts in the tonic minor. There is also a fine transition leading from the first to the second theme in the recapitulation, and an excellent example of cadence evasion and extension at the end of the movement:



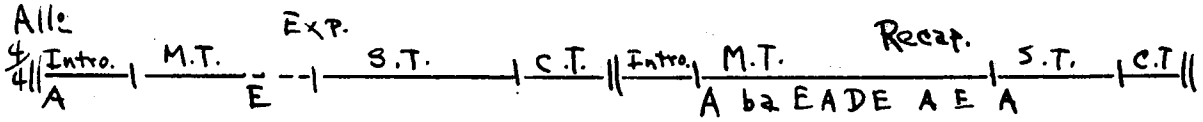
Likewise, the final movement is in sonata form. There is a short development section of eight measures between the exposition and recapitulation, and there is a transition between the first and second themes in the recapitulation, where a modulation to the parallel minor occurs:



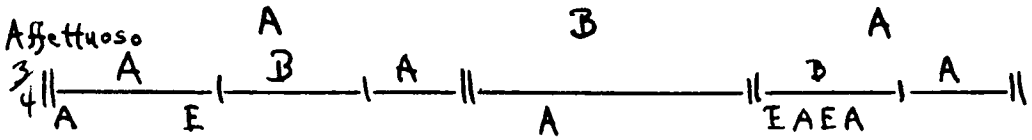
The sixth, in A major, is the most popular of all the sonatas. This is perhaps due to the marvelous melodic ingenuity that is exhibited Boccherini, as well as the clarity of structure. The opening Adagio is in three-part form, which only means in this case that there is a short return to the first theme towards the end of the movement:



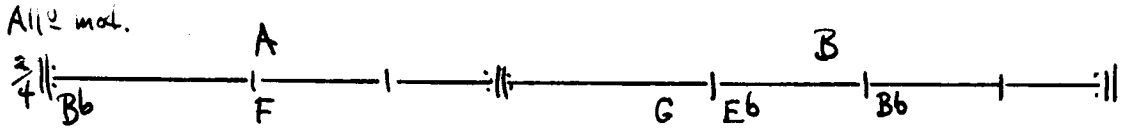
The Allegro has some excellent examples of variation and extension. There is an introduction at both the beginning and the recapitulation, though the introductions differ. The first theme of the recapitulation is greatly extended for the purpose of development:



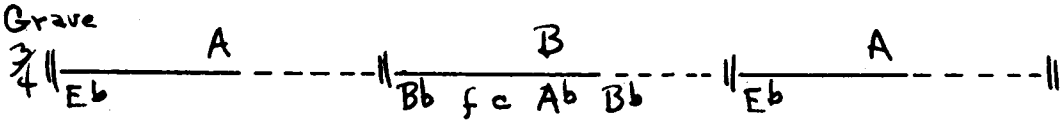
The final movement of this sixth sonata is similar to the Minuetto of the third sonata, in that the opening theme is not restated although the other themes are repeated. In place of the restatement of the first theme there is a new melodic section, and thus the movement is incipient three-part form:



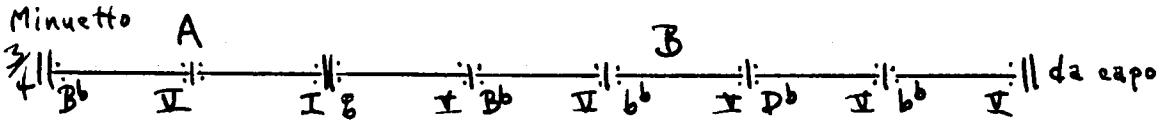
We now come to the consideration of the final two sonatas--those revised by Alceo Toni. The first movement of the Bb major sonata is in two-part form, with no suggestion of any restatement of any of the themes of the first section:



The beautiful second movement, marked Grave, is in three-part form. There are some excellent examples of extension between the first and second themes, just before the restatement of the opening theme, and at the end of the movement--where the extension almost becomes a coda:

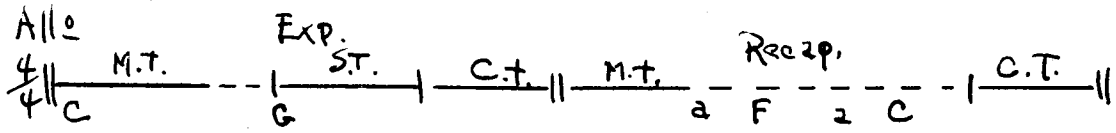


The final movement of the Bb sonata is in <u>da capo</u> Minuet style, but the middle section has five separate and distinct repeated strains:

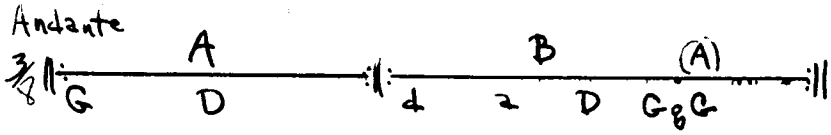


The last sonata here considered is the C major sonata, as revised by Toni. The opening Allegro is in sonata form, although the second theme is not to be found in the recapitulation. Instead, Boccherini continues the development started soon after the beginning of the recapitulation until the

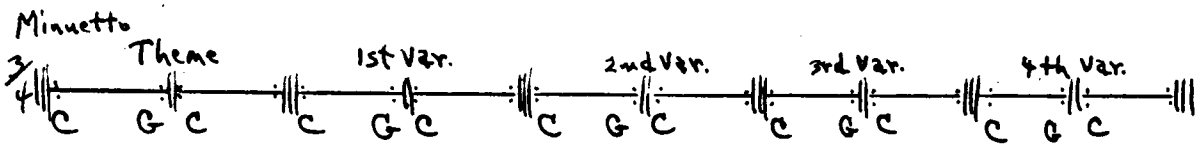
closing theme is brought in again:



The Andante is in two-part form--or perhaps incipient three-part form, and is of very simple song-like construction. The last half of each section takes on the aspect of extension and variation so as to make the final cadence more expressive:



The final movement, marked Minuetto, is the only example of strict theme and variations form among the sonatas. Two equal eight-bar phrases form the theme, and there are four variations all of equal length. The first variation exploits the idea of double stops in eighth notes, with an attempt to imitate the smooth, melodic theme. Slight thematic changes, with a change of register and the use of harmonics, is the plan of the second variation. The third variation exploits the use of triplet eighth notes in paraphrasing the theme; while the fourth variation emphasizes the harmonic structure with arpeggios, leaving the theme for the accompaniment:



PART IV Realization of the Given Bass and its Relation to the Solo Part

Boccherini did not provide his 'cello sonatas with a complete accompaniment. It was his custom to write a bass beneath the solo part, from which the 'cembalist (harpsichordist) had to achieve a suitable accompaniment.[1] This given bass had no figurations; the two parts together were evidently thought sufficient indication of the harmony. And for Boccherini's purpose such indication was sufficient. The sonatas were not published during his life as were his quartets, quintets, etc., and they were probably only used by himself in solo performance. Thus, his accompanist, accustomed to his style and able to profit from his corrections and suggestions, had ample opportunity to construct a good accompaniment. Furthermore, the harmonic value throughout all of Boccherini's works is relatively secondary. The melodies themselves are so graceful, and the harmonic structure is so clearly evident, that an accompaniment is not indispensable.

When writing the accompaniment to any of the 'cello sonatas, therefore, it should be kept in mind that lightness

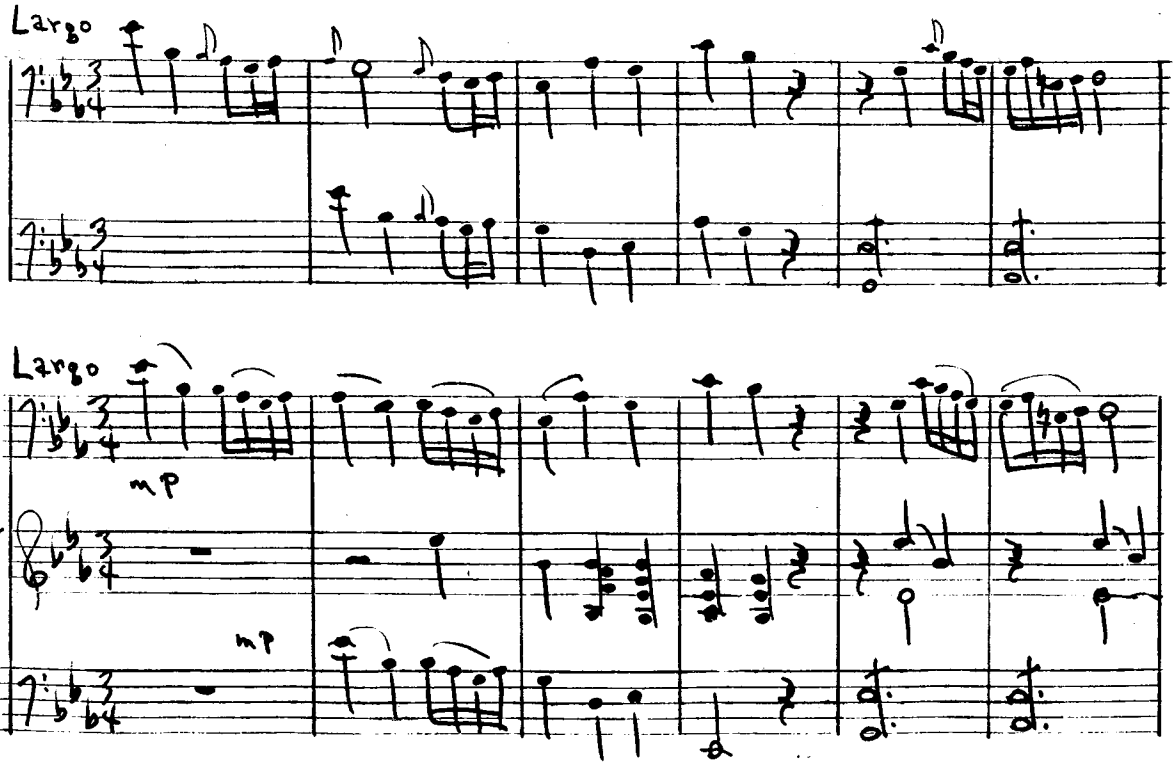
[1]This accompaniment is always arranged so it can be played on another 'cello, and undoubtedly Boccherini himself often performed the sonatas with such an accompaniment.

and simplicity are the cardinal principles. We have analyzed harmonically five of the sonatas--as edited by Piatti, Silva, Zanon, and Alceo Toni--not with the idea of gaining any definite data on type chords, fundamental bass movement, etc., but in order to determine the style which these arrangers thought to be proper. Any attempt to tabulate Boccherini's exact harmonic practice from such analysis would be absolutely in error, but it is possible to ascertain the general style with some accuracy. From the practical point of view, we have attempted to demonstrate our conception of the correct harmonization by arranging a piano part to the recently found Eb major sonata.

Although a figured bass is not provided, several things are evident even from a cursory examination of the original and a study of the accompaniments to the other sonatas. First, a simple classic harmonic structure is predicated--that is, the usual chords and fundamental bass progression commonly identified with Boccherini's contemporaries, Haydn and Mozart, are definitely in order. This classic style is not difficult to attain in one's accompaniment if the common rules of chord choice and part writing are kept in mind. Imitation and thematic development are indicated and must be skilfully woven into the harmonization if it is to be interesting and effective. Finally, the chords must be arranged so as to achieve the lightest possible effect--all heaviness and dryness must be avoided.

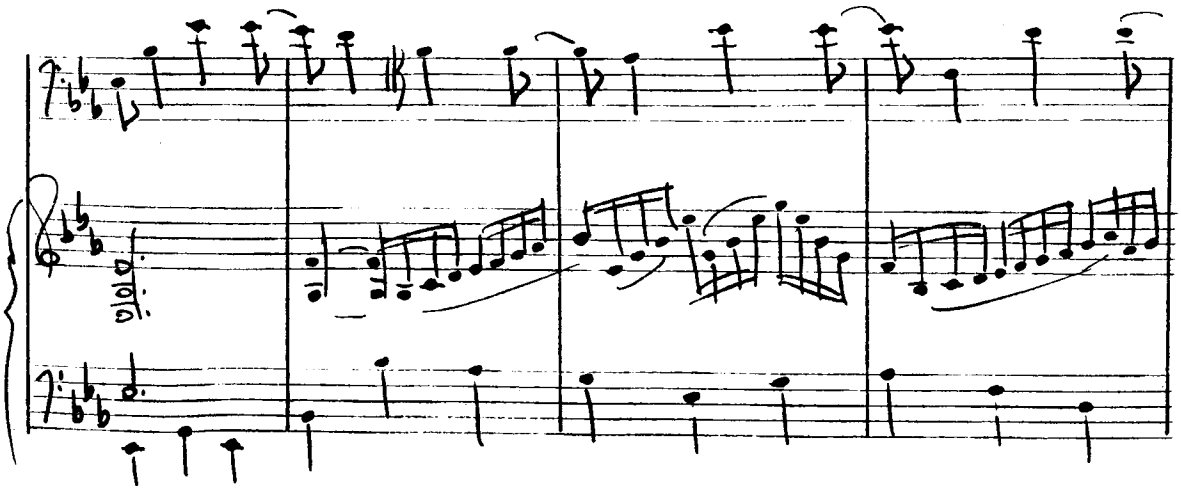
The tonic, dominant, dominant seventh, subdominant, diminished seventh, and supertonic are implied the majority of the time. Certain altered chords, including the Italian (augmented) sixth, are sometimes indicated. The usual inversions are common in the given bass and care must be taken to lead the harmonies along lines of classic fundamental bass progression. Further, the implications of the non-harmonic tones--particularly suspensions, appoggiaturas, and accented passing tones--should not be disregarded. In other words, good judgment and imagination must be used continually to interpret Boccherini's intent successfully.

Below are the opening bars of the Eb sonata as given in the original, followed by our solution:

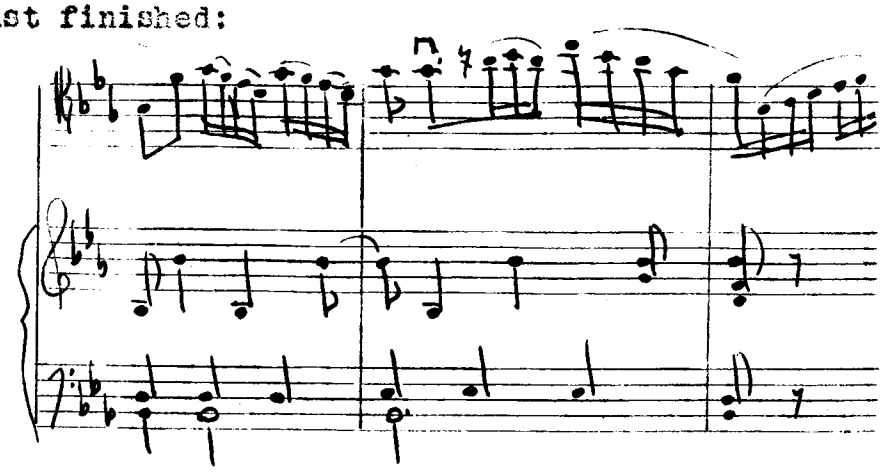


It will be noticed only the simplest harmonization is added. Boccherini gives the opening theme to the 'cello and indicates an imitation in the bass. It is only logical that the next voice enter with imitation--then the phrase is brought to a close with a simple $\frac{6}{4}\ \frac{5}{3}$ suspension. The next phrase begins with a pedal Eb indicated in the bass, and this is brought out in the right hand with variations on the opening motive. Note also in the fourth measure the omission of the usual octave Eb in the left hand. Unless there is good reason all such octave playing should be absent from the accompaniment, as it tends to thicken any rendition.

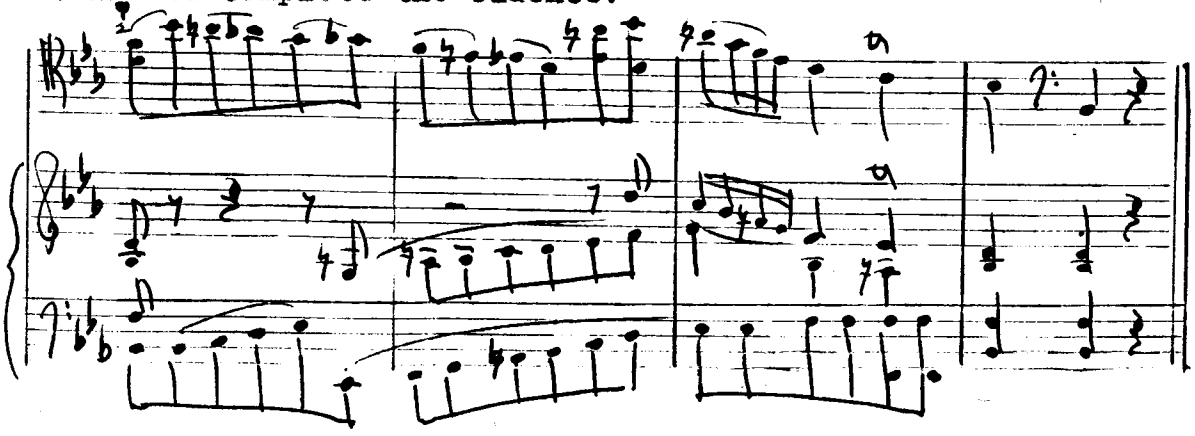
After the first theme is concluded in the twelfth bar, the 'cello begins a transition into the second theme with a syncopated figure, while the given bass marches along on the beat. Some melodic figuration was consequently applied in the right hand to relieve the monotony, but not to take the interest from the 'cello:



Then, in a few measures, when the second theme begins it is simple to use again the idea of syncopation that the 'cello has just finished:



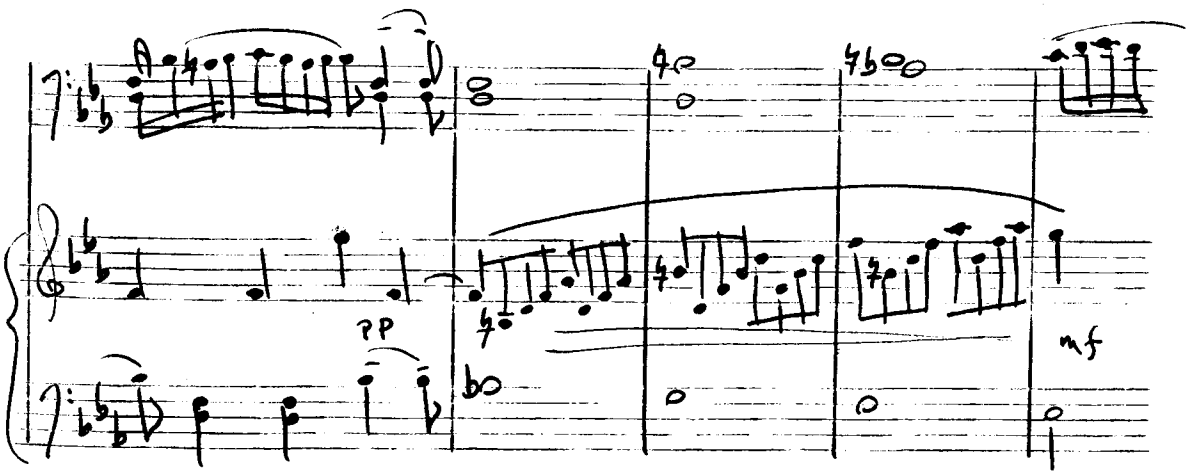
It is best, wherever possible, to arrange the accompaniment so that the harmonies are brought out melodically, or at least in arpeggiated style, rather than in block chords. In this way the accompaniment will tend to be lighter and less static. At the end of the exposition of the first movement, for example, a chromatic melody is given to the 'cello while the bass moves diatonically in contrary motion. Instead of writing block chords against the melody it was found to be much clearer to bring the right hand up in thirds along with the bass, and then to add a third voice in thirds with the 'cello to complete the cadence:



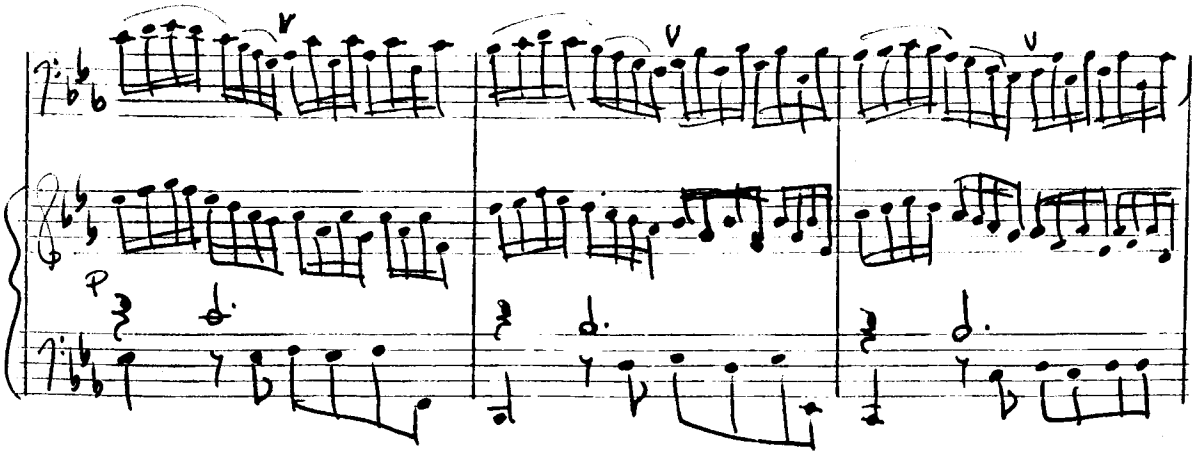
As shown above, the different voices should be brought in carefully and discontinued logically. Obviously, no voice should be brought in suddenly merely to complete the chords and then be dropped without warning. If this suggestion is followed conscientiously a smoother accompaniment will be assured.

It should also be mentioned here that it is only logical to keep the accompaniment from receiving undue attention from the listener. For this reason, doubling of the solo part in an outside voice is generally unwise; likewise, the accompaniment should be kept within a normal range.

Sometimes Boccherini breaks the melodic flow entirely, seemingly resting on pure, leisurely chord progression. In such cases the intended mood should be kept in the accompaniment, perhaps by quietly moving arpeggios:

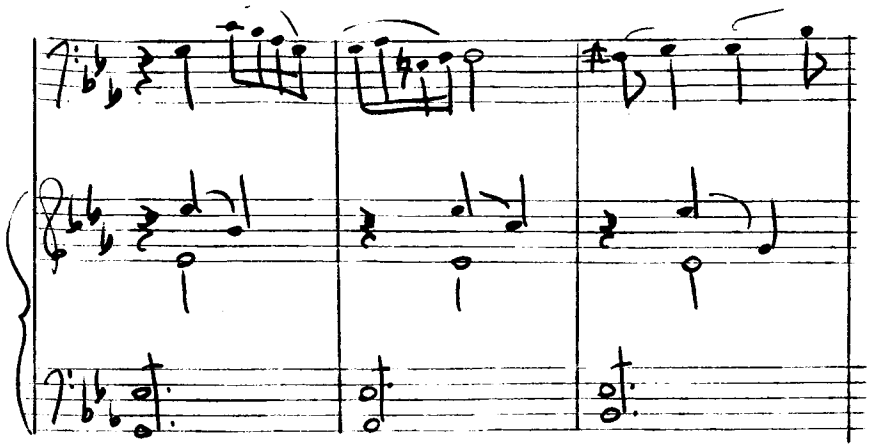


Occasionally the 'cello part can be inverted or mirrored in the accompaniment, as happens in our arrangement of a section of the Allegro:

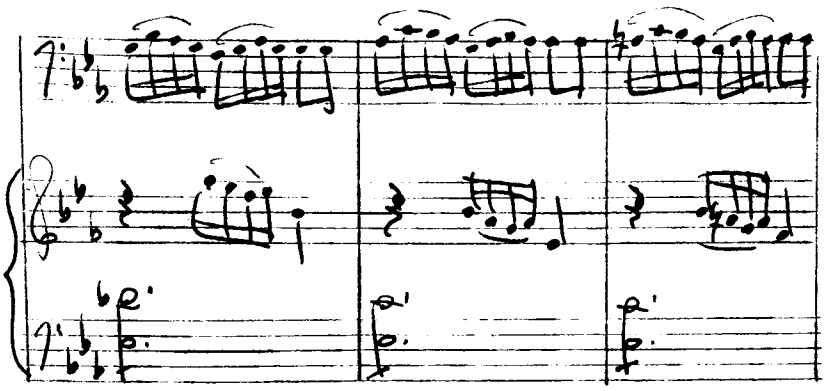


Notice also in the above the strict sequence, which is a common feature of Boccherini's style.

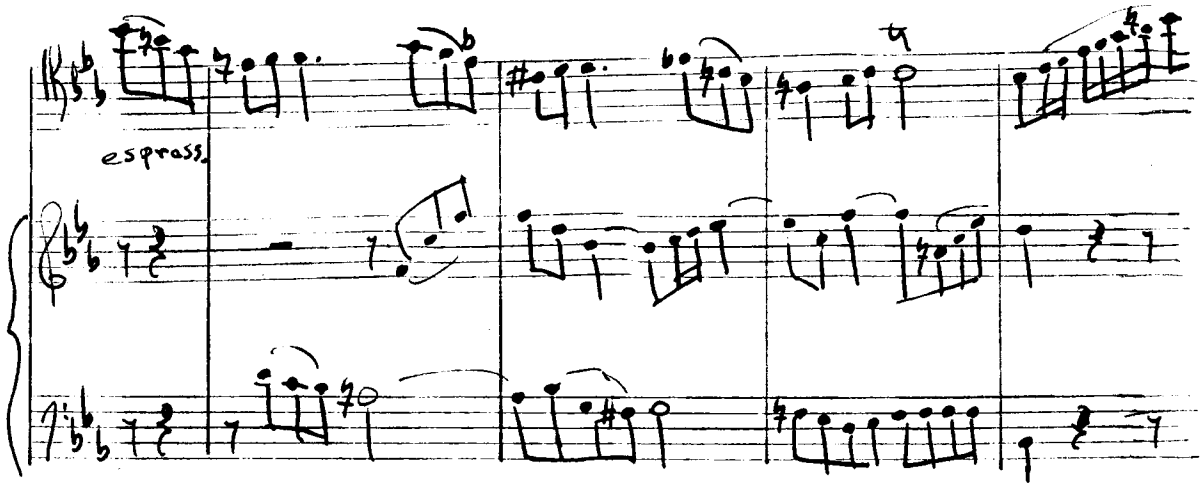
One of the most important devices in such arranging is the use of variation and contrast in developing the thematic material. For example, after the opening four bars of the sonata the following solution was made, as previously quoted:

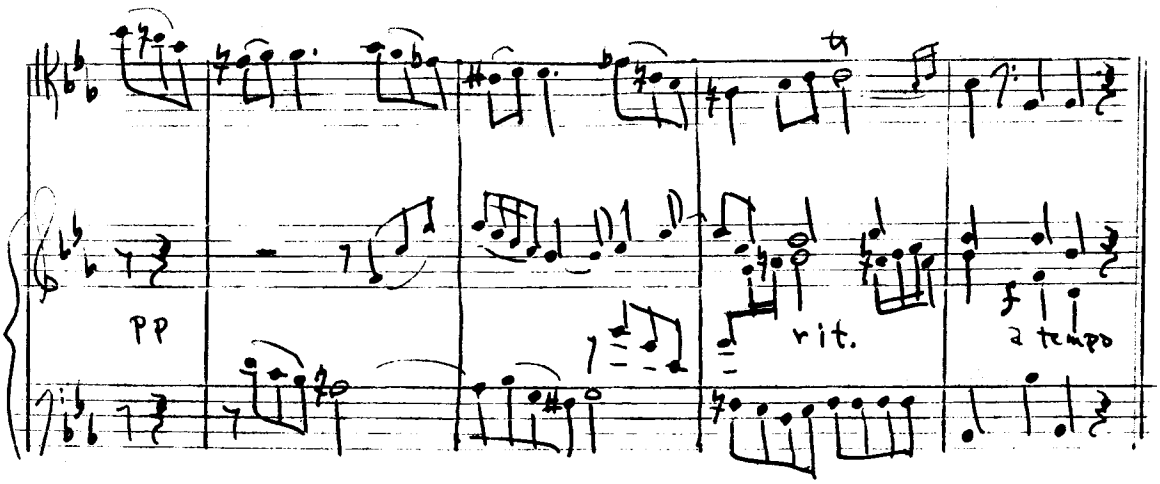


In the recapitulation Boccherini departs from the exact repetition after the first four bars; and so do we, with the change to an ornamented figure in the right hand:

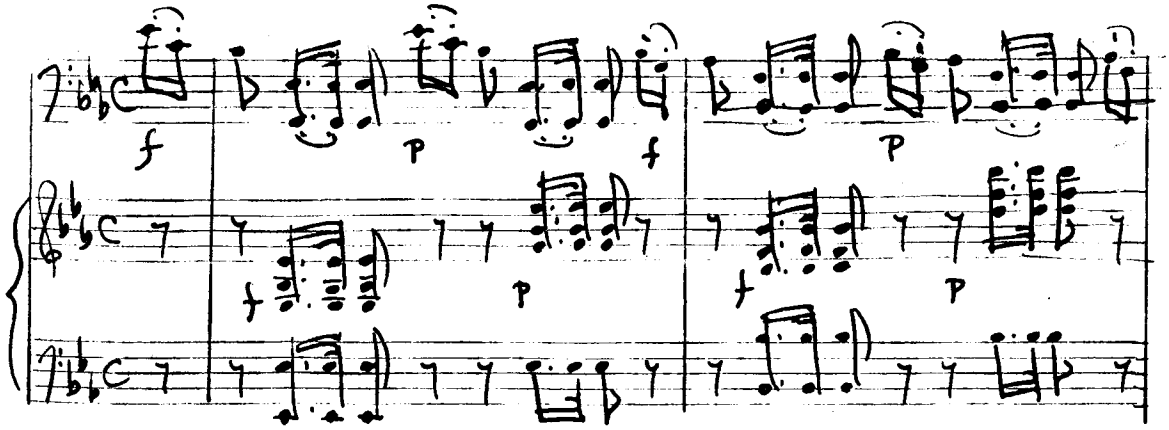


Again illustrating the principle of avoiding exact repetition, the closing theme of the Allegro may be quoted. The given bass and the 'cello part are repeated exactly, but the right hand we varied thematically; and also a third voice was added and the dynamic marking changed:

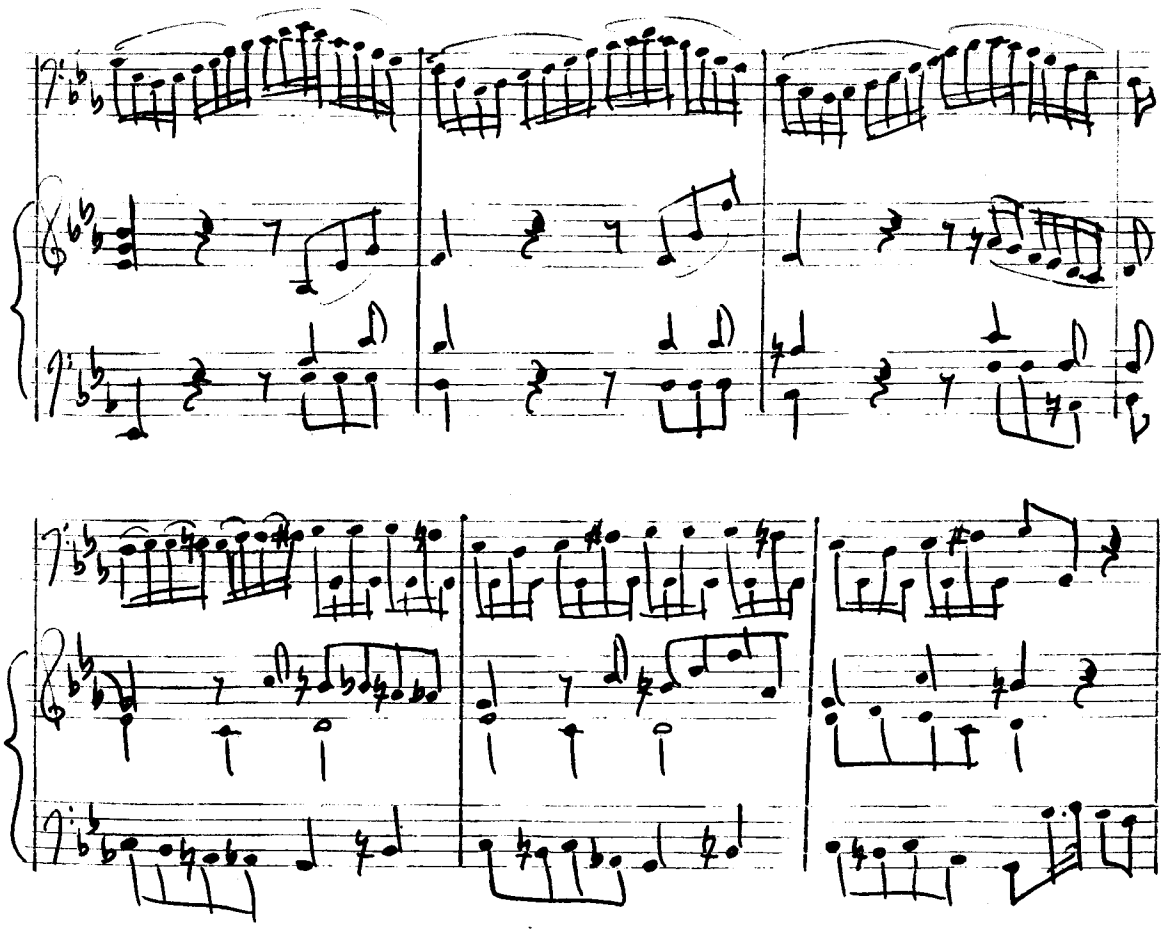




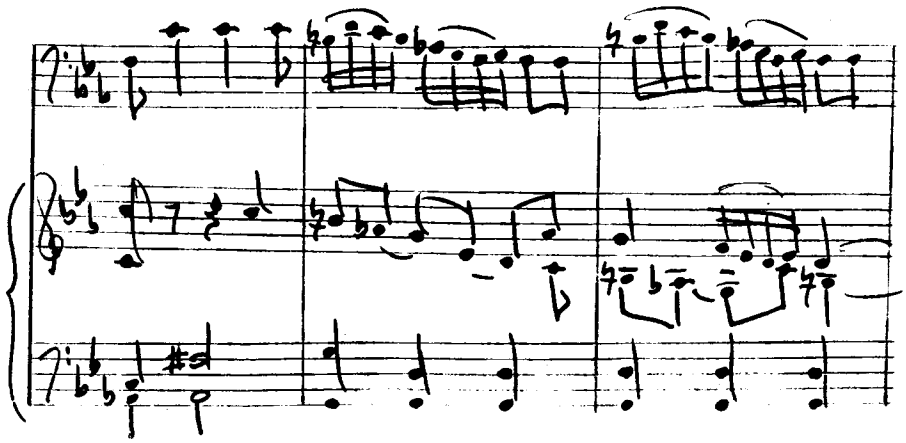
Since Boccherini utilized no expression markings in his music, imitative phrases may be made more interesting through the use of change in register and dynamics. The example is taken from the Allegro:



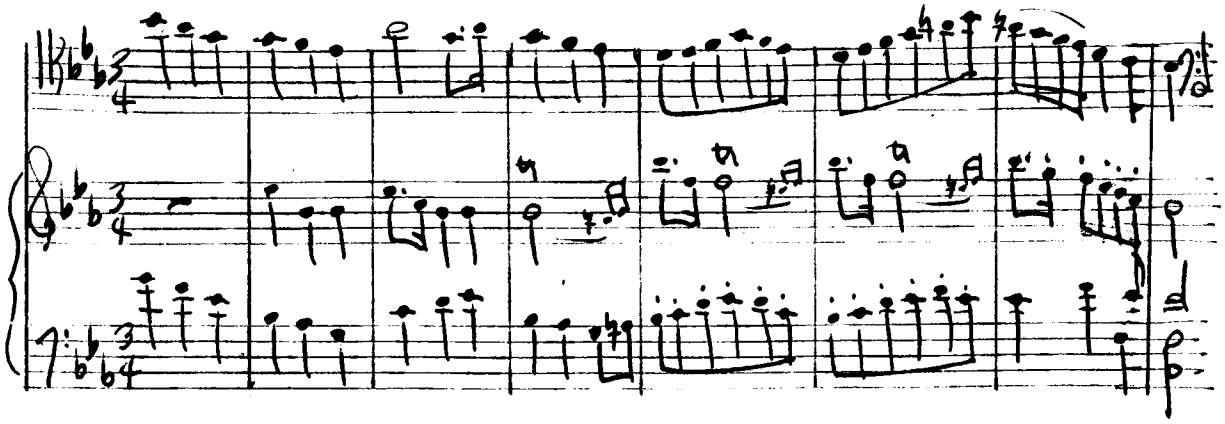
As was stated previously, chords should be arpeggiated or made into melodic fragments so as to produce lightness. Imagine the difference in character if the following two examples, taken from the Allegro, were arranged in block formation:



Below is an illustration of the Italian sixth, which Boccherini wrote into the given bass. This is then followed by the melodic interval of an augmented second, from which stems our thematic derivation in the accompaniment:



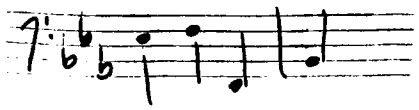
Needless to say, there are times when a theme can be so changed and fitted to a new idea that it takes on the aspect of a completely new melody. A good example of this is at the beginning of the last movement. This beautiful minuetto is so different in character from the preceding movements that direct themes from them would be labored and tiresome. Accordingly, this melody, a thematic derivation from the opening theme of the sonata, was a happy thought:



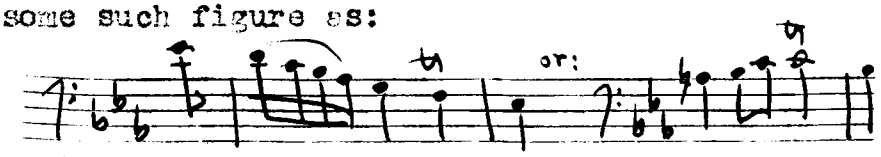
By referring to the complete accompaniment it will be noted that two and three parts are most generally used in the accompaniment. Sometimes, of course, there are four or five parts, as in block chords; and other times only the bass part accompanies the 'cello. However, in general a thin but sufficient support seems best suited to the style.

The problems of cadences, modulation, pedal point, etc., are relatively easy to solve. They are clearly and simply indicated in the given bass and solo part, and all that is required is to fill out the parts as interestingly as possible. The bass in the cadences progresses in the follow-

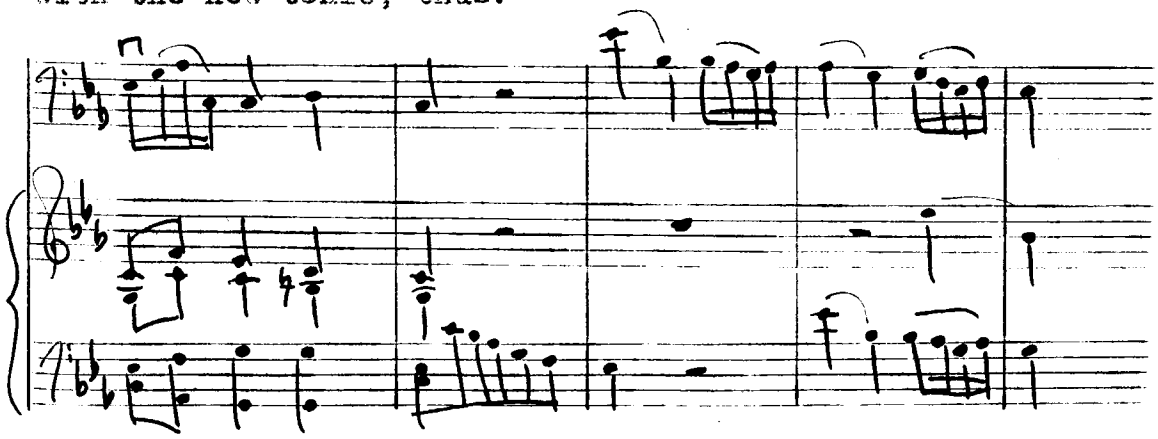
ing typical style, though naturally varied somewhat in each application:



and the 'cello part generally helps to define the cadence with some such figure as:

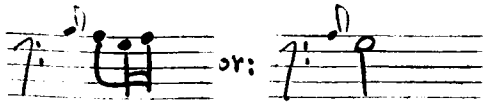


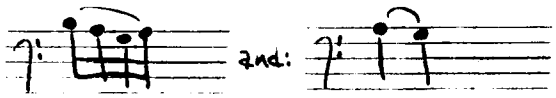
Modulations offer very few difficulties, since they are likewise rather clearly defined by a chromatic alteration, diminished seventh, augmented sixth, or a regular cadence formation in the new key. Many times, too, Boccherini achieves modulation simply by starting off a new section with the new tonic, thus:



The key system follows closely the traditional usage of the classical style: that is, the closely related and the next related keys. Modulations are not commonly frequent or transitory; however, they may sometimes occur at unusual points as compared with contemporary practice.[1]

[1]See Part III, Formal Structure.

A few words should also be said concerning the editing of the solo part. The subject of embellishments is rather thoroughly taken care of in the section on Melodic Style; nevertheless, there is one point which will aid both in the arranging and performance of the sonatas. This is the old practice of writing: 

--indicating that the grace note is non-harmonic (accented passing tone, neighboring tone, appoggiatura, suspension, etc.) They are to be performed: 

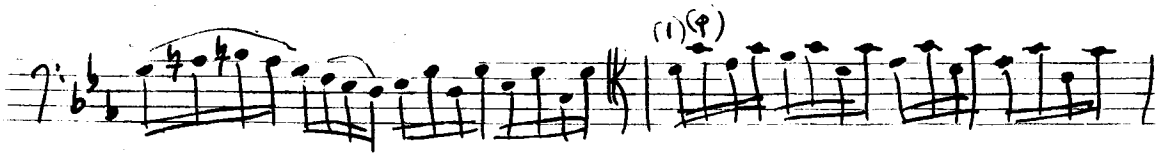
--and may be written thus in the realization.

Boccherini indicated little or nothing in the way of bowing and fingering. These matters are left to the arranger, who is free to use the best and most modern fingerings and bowings if they do not change the essential style.

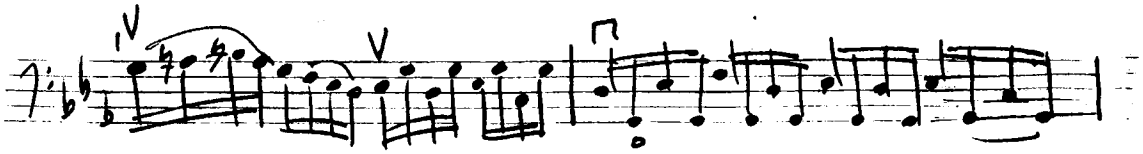
The matter of cadenzas is likewise left to the arranger. Boccherini indicated no cadenzas whatsoever, but it is surely proper to insert them in traditional fashion, just before the final cadences of either or both the first and second movements. Care must be taken to use essentially variations on material previously heard in the movement, and the degree of difficulty must be consistent with that of the sonata.[1]

[1]Johann Joachim Quantz, Versuch einer Anweisung die Flote traversiere zu spielen, foreword and notes by Arnold Schering, (Leipzig: C. F. Kahnt Nachfolger, 1906). Herein Quantz gives interestin rules for writing cadenzas (1752). He says

Boccherini makes full use of 'cello technic in the solo part. A large range is exploited, thumb-position is consistently present, and harmonics, double stops, and chords are a frequent occurrence. However, modifications should be made when necessary. For example, this sudden and difficult skip into the thumb position (Eb major sonata):



is made simple and effective by transposing the passage down an octave, then inverting it so as to use the open G string in pedal point:



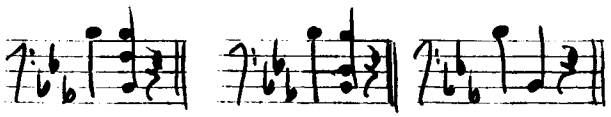
Sometimes passages which are indeed simple to finger in fixed thumb position may be made more effective melodically by changing position so as to keep the passage on the same string. For example, the following is the opening of the C major sonata--played in thumb position it is somewhat

(Quantz on cadenzas, continued)--that the talented performer should be able to improvise a good cadenza in performance, **making it different each time. In case of any doubts as to** one's ability along these lines he suggests that it is sometimes **advisable to have cadenzas prepared in the various keys** to insert when needed (although he admits these are liable **to be inconsistent with the mood of the composition).** Finally, if one has no talent or imagination, he is to write **in a cadenza based on the themes of the composition. This** last rule has become our modern one.

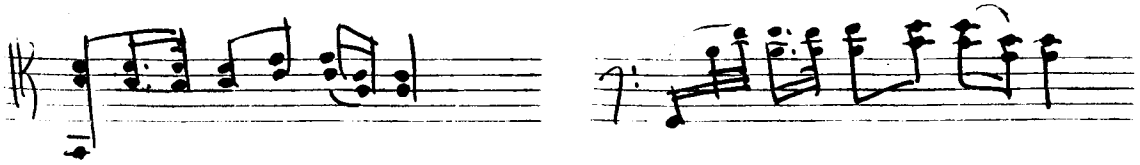
easier, but it is more effective when played entirely on the A string:

Such procedure, of course, is definitely wrong if used to excess, and highly technical passages are always better left with the simplest of fingerings and with a minimum of shifting.

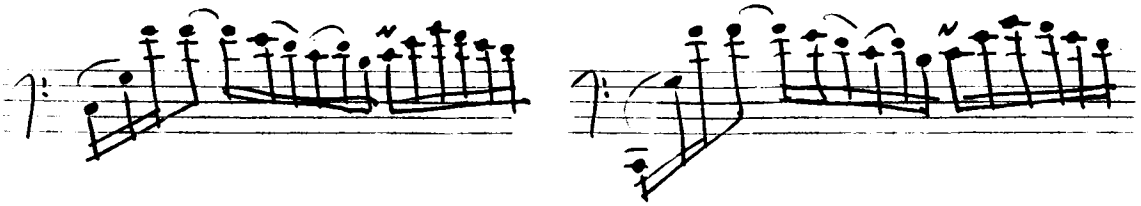
Harmonics may be used with good effect, particularly in the cadenzas, while double stops and chords are very frequent. The chords generally occur at cadences, and many times can be rearranged for better effect and ease of execution. For example, the following, from the Eb sonata, has at least two better versions:



The following chord (from Crepas' arrangement of the C major sonata) is broken in the revision by Silva (as in his copy of the original):



And chords or arpeggios like these are often arranged so as to take advantage of the pedal effect of the open string:



Double stops of all varieties are used frequently and effectively. They are so many and varied that any attempt to show examples here would be useless; the subject is included in our discussion on Melodic Style. However, it may be said that most of the extended passages Boccherini wrote in double stops are intended for the thumb position, and are rather cut-and-dried as far as fingerings are concerned.

Special effects, such as pizzicato and sul ponticello, are sparingly indicated, although they may be interpolated in certain passages. For instance, chords may be played pizzicato as well as bowed if a softened effect is desired. Also, certain passages or movements might conceivably be muted if such an effect is consistent with the mood.

At least one very effective ponticello bowing is indicated by Boccherini in the Rondo of the sonata in C major. It is a sprightly and comical passage (in Ab major) high in thumb position, inserted between heavy and serious themes in C minor.

At all times the mood must be interpreted carefully and the style should be kept in mind. Although there is no definite rule, it seems a good idea to keep dynamic markings in "stairstep" formation--that is: definite changes in intensity should come between figures, phrases, or movements--rather than the romantic use of long interpretive crescendi and decrescendi. The music generally seems to dictate such practice and it produces effective results. Another delight-

ful effect is gained by a certain interpretation of mordants, turns, etc., so that they fall on the beat yet no accent is given to the embellishment or the longer note value following.

One of the most important factors in the correct performance of the Boccherini sonatas is the use of an exact metrical beat. Within these beats many liberties may be taken with taste, but the style in general would seem to demand strict metrical time, over and above a certain freedom in rhythmic movement.

In conclusion, we hope that the general principles brought forth, though by no means exact or all-inclusive, will aid the reader to gain further insight into the "warp and woof" of Boccherini's 'cello sonatas. We trust that the problems and procedure in writing such an accompaniment will be somewhat clearer.

PART V Conclusion

Our attempt has been, in the four sections of this work, to throw some light on the style of Luigi Boccherini. More specifically, we have analyzed the ten 'cello sonatas from all angles possible, in order to acquire a knowledge of the style which might be translated into both words and music. The obvious result of our study is the revision of the sonata in Eb major, with a view to demonstrating our conception of how to deal with the style--along with the sincere desire to contribute something of value in the field of 'cello music.

A short historical background has been presented, including the history and technic of the gamba and the 'cello, as well as the story of Boccherini's life and his compositions. Such a background is not to be construed as an end in itself, but rather as an attempt to acquaint the reader further in the knowledge of Boccherini's true place and function in the world of the 'cello and 'cello music.

In the analysis it has been shown that the melodic practice of Boccherini was rich and varied. All sorts of devices are found in the melodic line, including certain non-harmonic tones, embellishments, arpeggios, double stops, pedal point, etc. Unusual leaps give a delightful flavor to the line, while the rhythmic usage is perhaps the most

important single factor in making Boccherini's melodic style beautiful and strong.

Formally, Boccherini was no conservative, nor did he achieve a strict formal style. This is one of the most important aspects of his music, but at the same time it is probably the most difficult to explain in detail and with definiteness. He uses varied forms, emphasizing sonata form but also using three-part, two-part, minuet-with trio, theme and variations, and rondo form. The development section (within sonata form) is generally contained within the recapitulation, though this is not always the case. His free melodic line nearly always carries precedence over regular phrase-length, which tends to make definite theme-endings and obvious transitions rather infrequent. The key system is regular in the classical sense of the word, including the closely related and next related keys. Certain presentiments of the future, including third-relationship and cyclic form, are to be found in a primitive state.

Indeed Boccherini's exhibition of formal freedom is refreshing in comparison to the perfected, box-like, "Prussianized" formal structure which is so prevelent a conception of classic form. Boccherini did not fall into the error of fitting his music into a strict and pre-conceived mold; rather, the form was fitted to the music according to the dictates of the melodic line.

Thus, Boccherini's claim to a place among the list of truly great and influential composers can hardly be denied. He knew perfectly all the traditions and practices of his time, yet he knew too that music is a subjective art and he was not afraid to try those devices which would help him achieve his goal. Boccherini's importance is well-evaluated in a statement by R. Sondheimer, taken from Cobbett's Cyclopedic Survey of Chamber Music:

> The technic of string instruments, which, in conformity with the demands of the development in style, progressed during the eighteenth century from almost primitive simplicity to all-embracing brilliance, was led on to its final stage by Boccherini. At the present day, it may seem the permanent artistic value of Boccherini's work is but small. His personality was, indeed, soon to be overshadowed by the classical masters, but, in the history of musical development at least, he deserves a place among the principal composers of all time.[1]

In the field of 'cello music, particularly, Boccherini is certainly the first great virtuoso to write extensively for the instrument--and indeed, the only one we hear today who wrote in the beautiful, melodious style of the early classical period. Soon after Boccherini, Romberg and other masters began to write for the 'cello, but their music was more in the bravura style, and it was not until Beethoven and his works for the instrument that our modern style really began to crystallize.

[1]Cobbett, Op. cit., p. 141.

Nevertheless, within the 'cello music of Boccherini are to be found the simplest and most natural principles underlying the art. Those principles have not been forgotten, and cannot be forgotten, for certain tenets of melodic beauty, formal ingenuity, and harmonic taste will always remain with music.

Boccherini

sonata in $E^{\flat}$

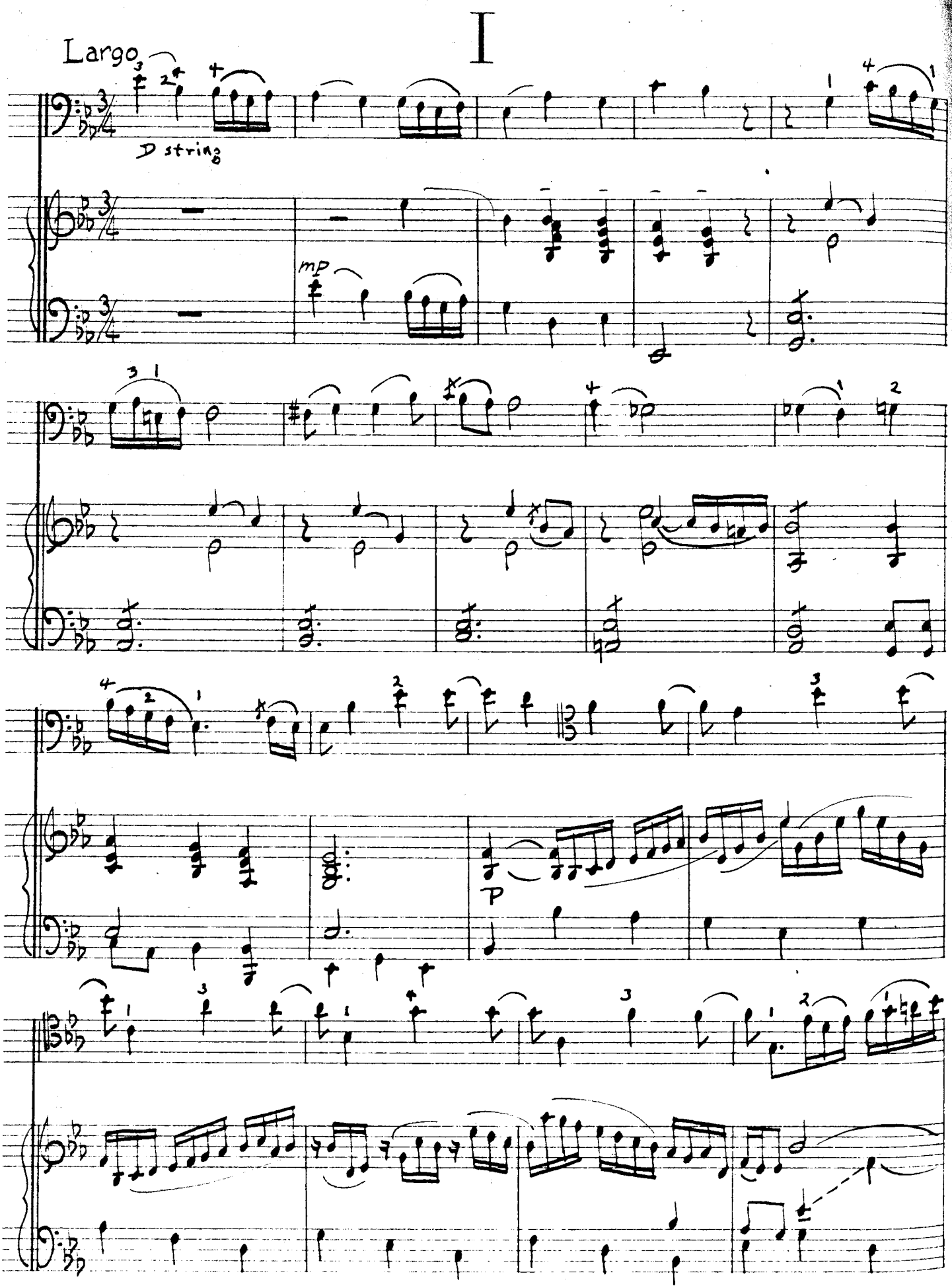
for violoncello and pianoforte

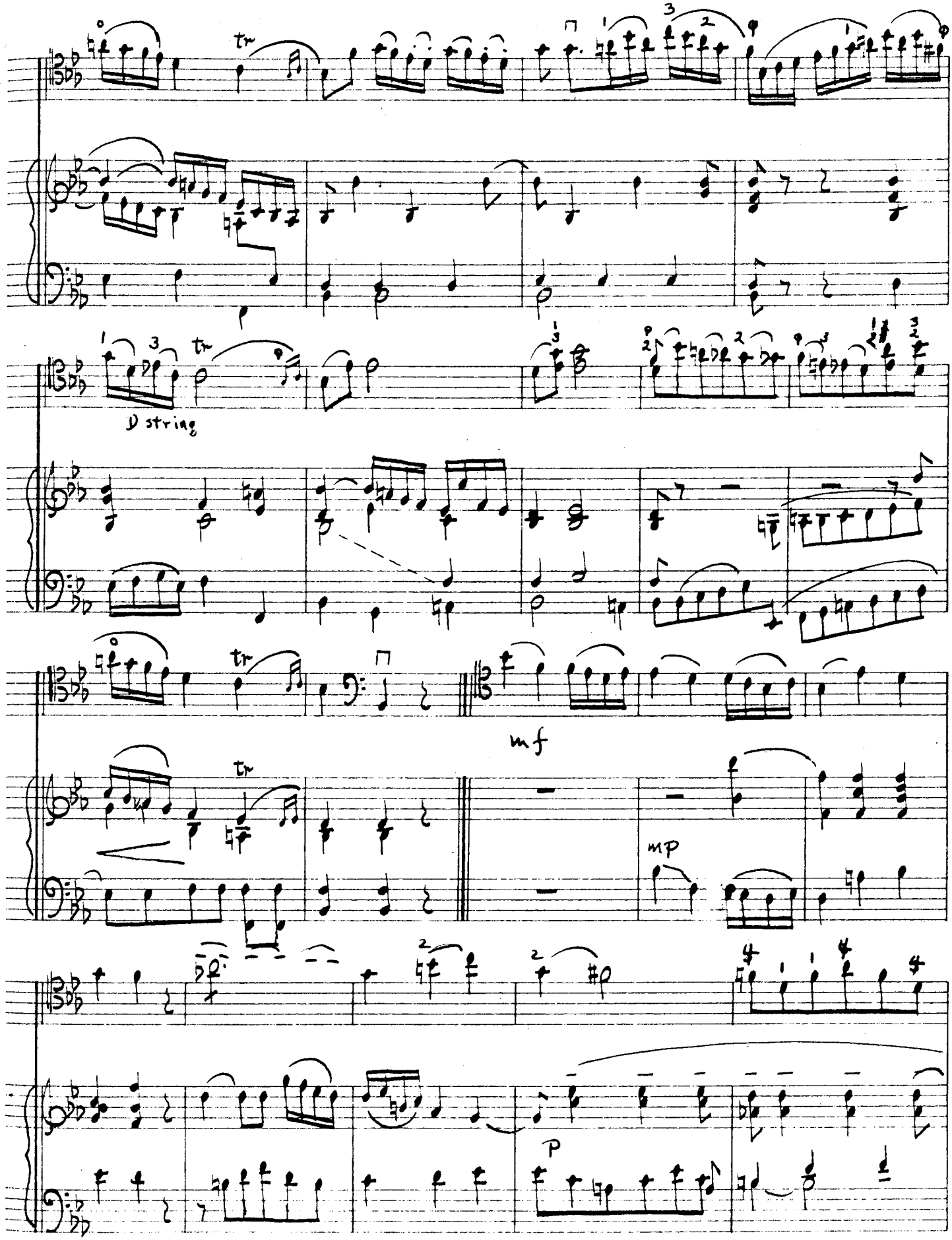
edited by

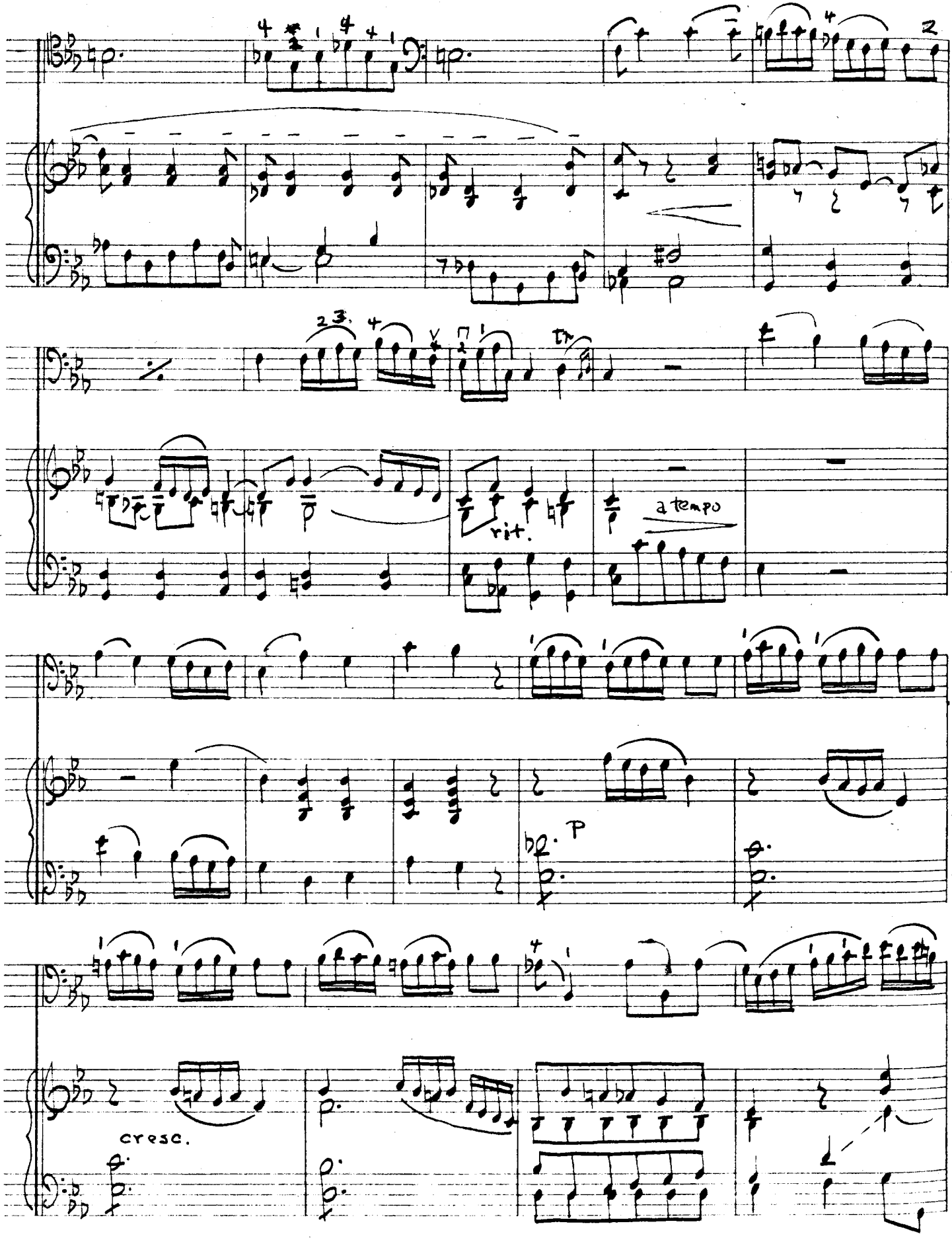
Robert House

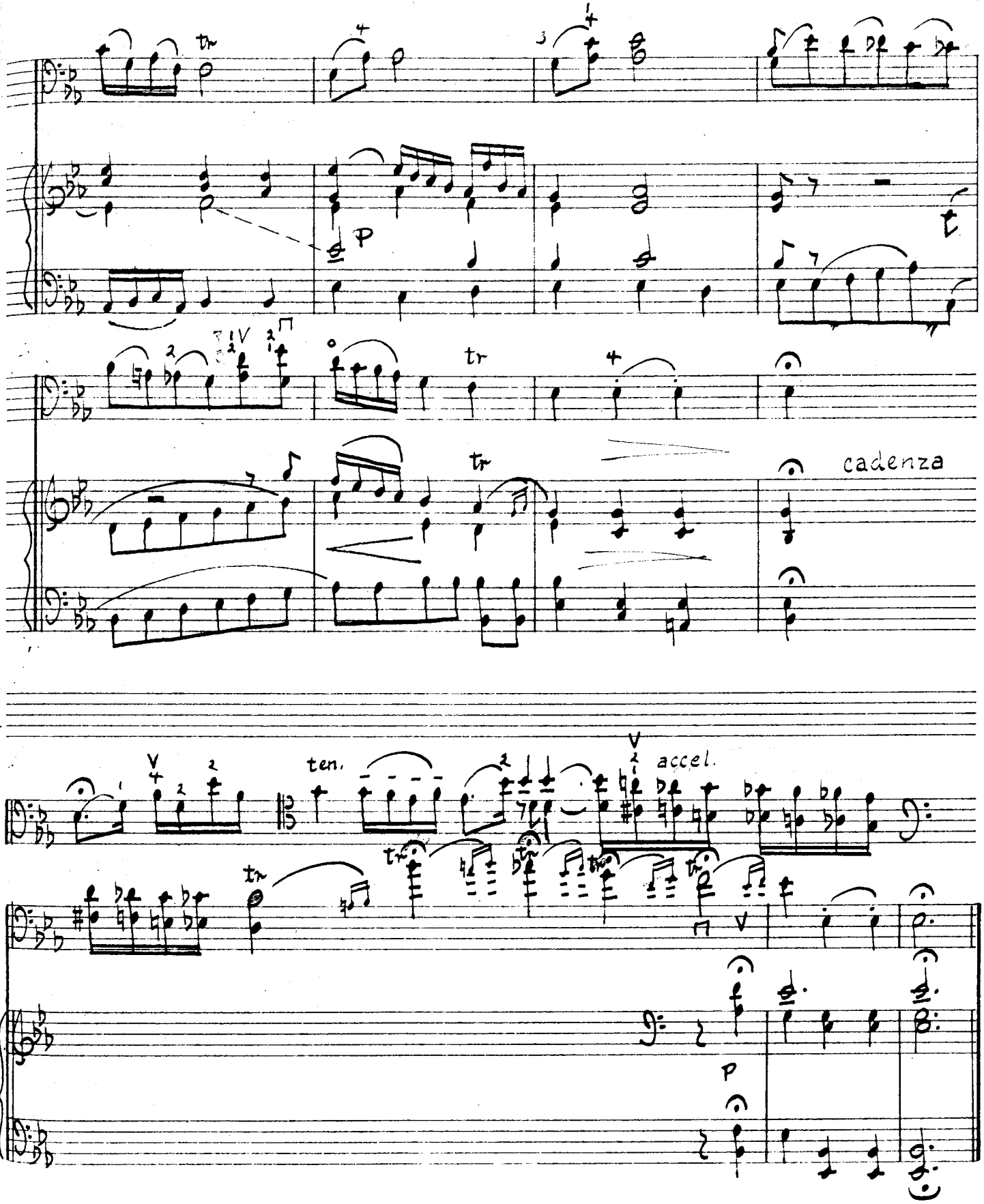
april 1942

I



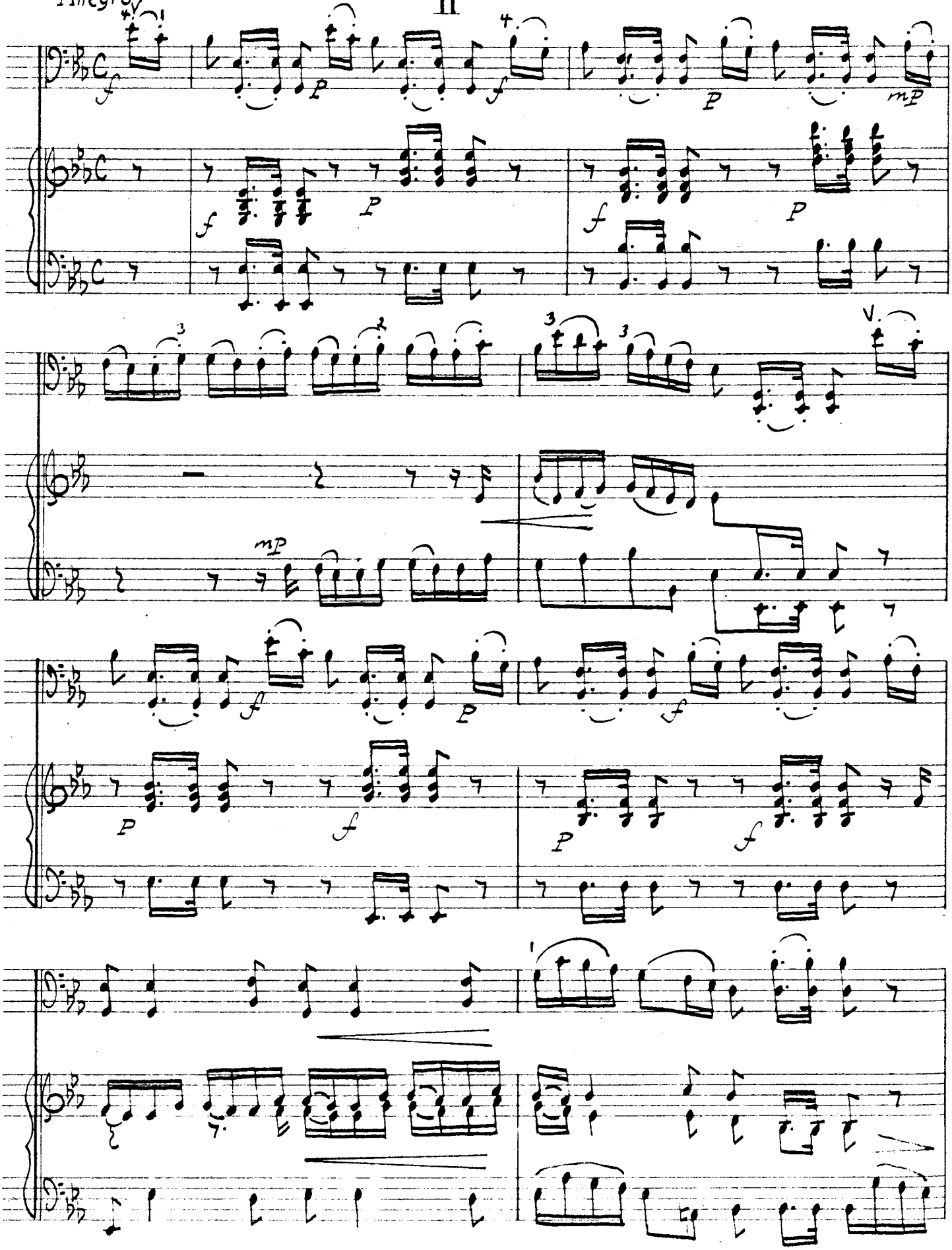

tr
D string
mf
mp
p

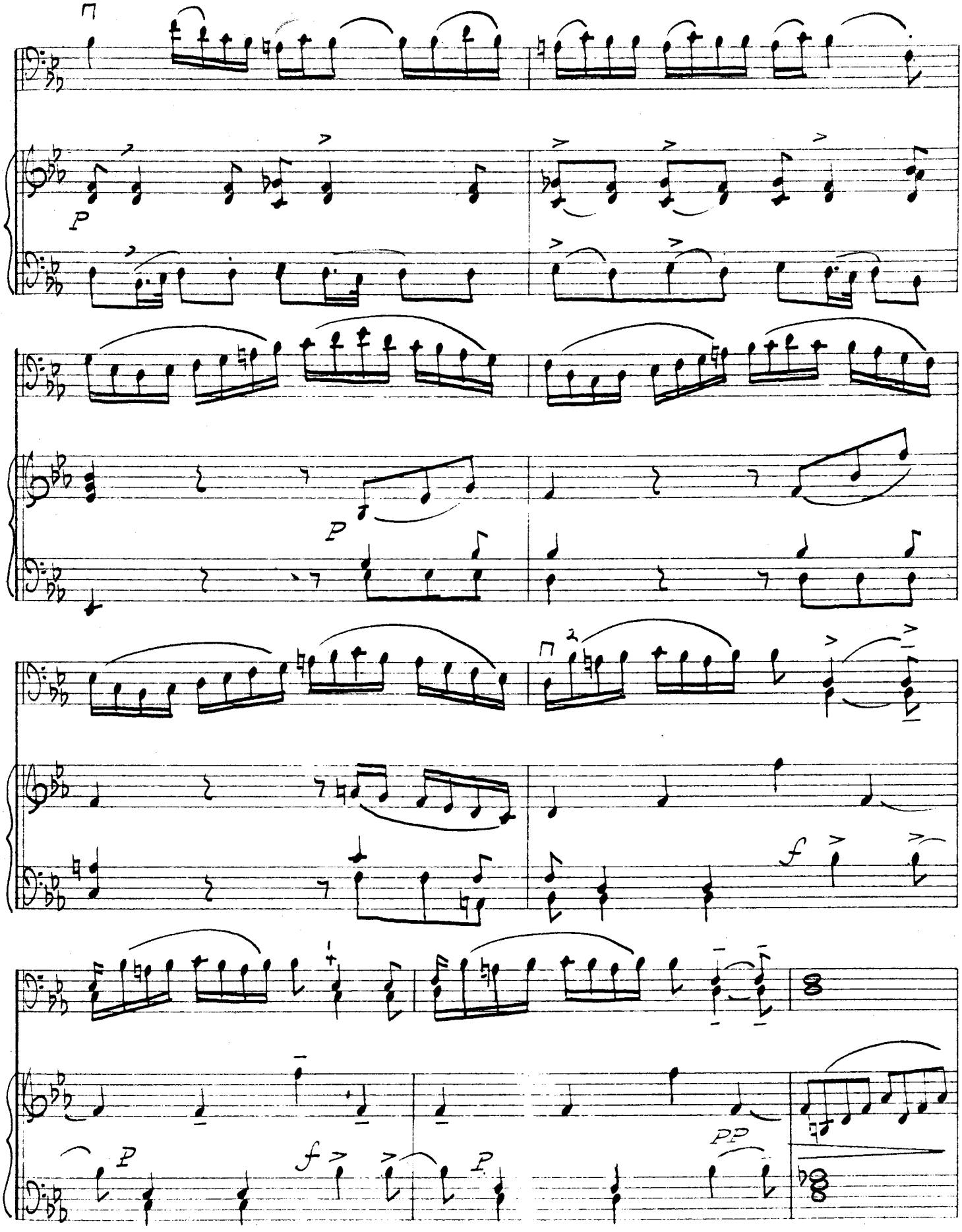

rit.
a tempo
p
cresc.

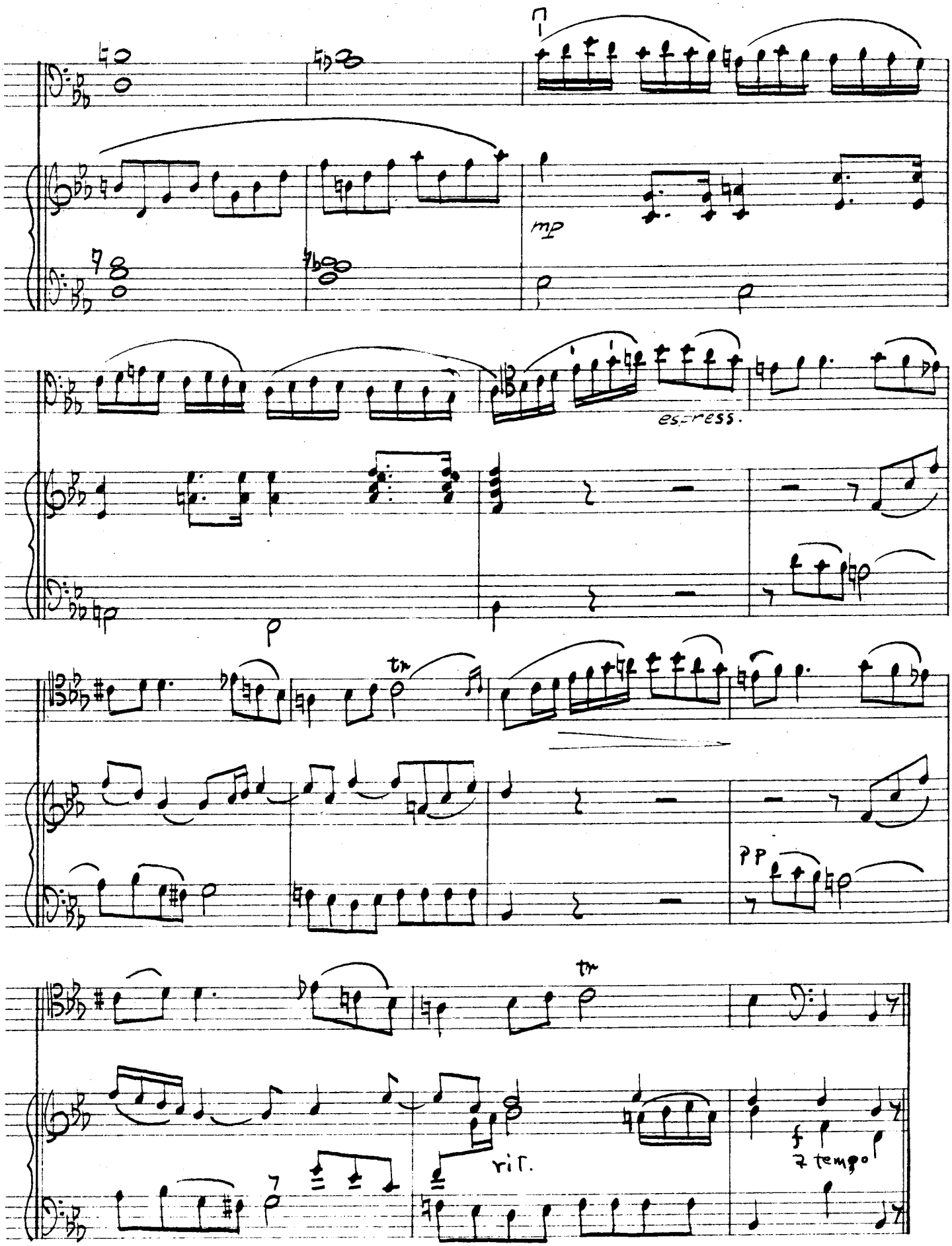

tr
p
tr
cadenza
ten.
accel.
tr
p

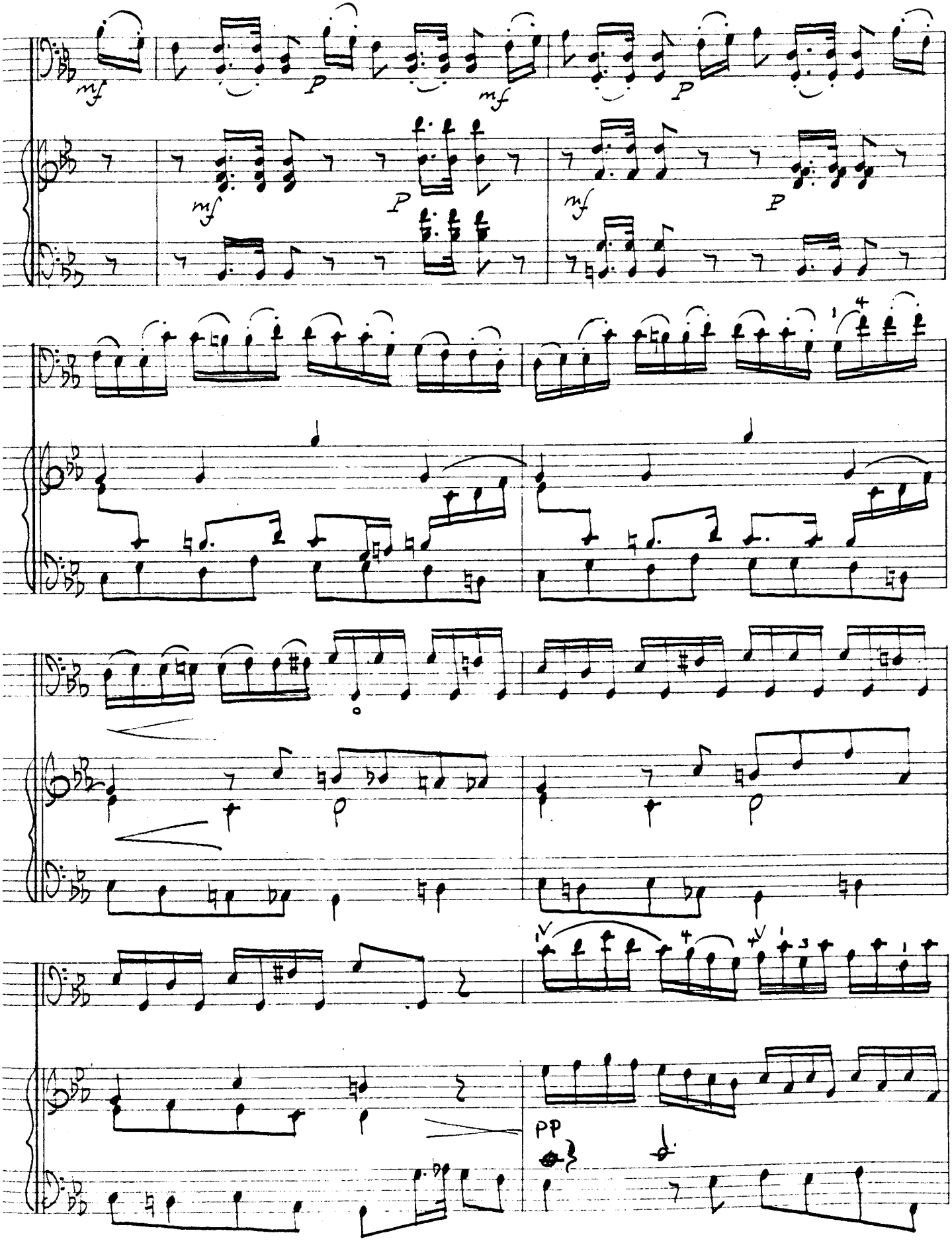
II

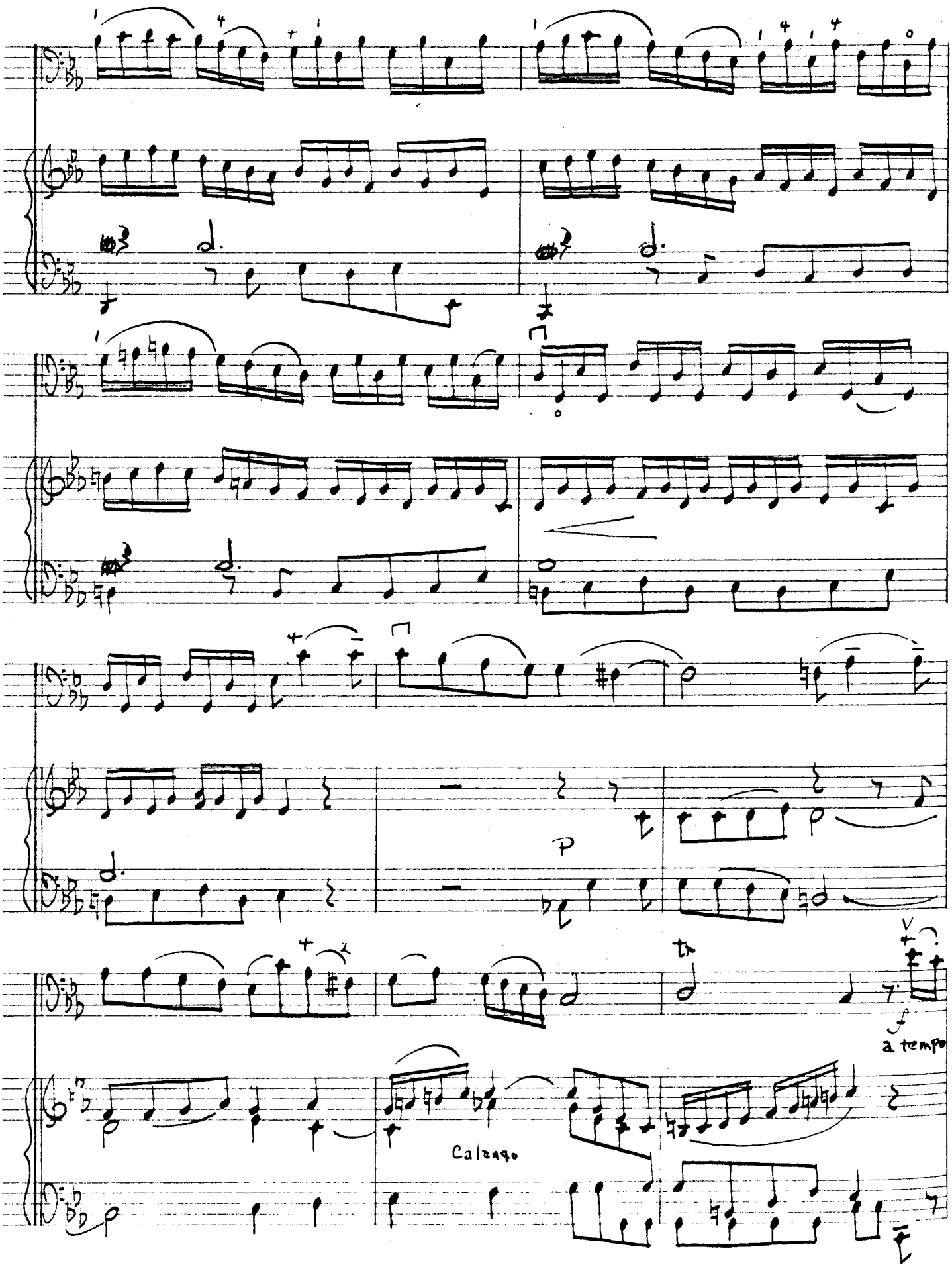
Allegro

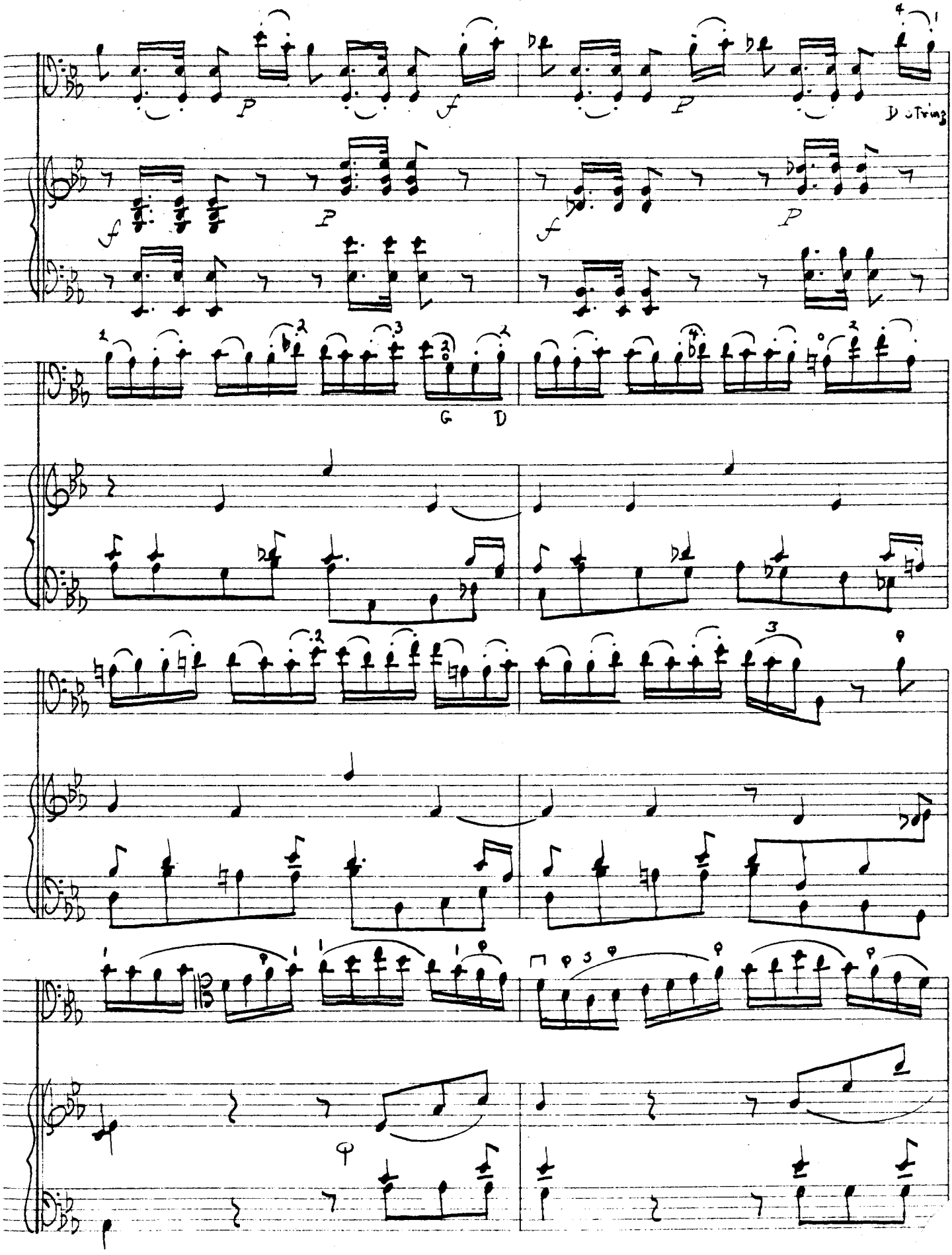


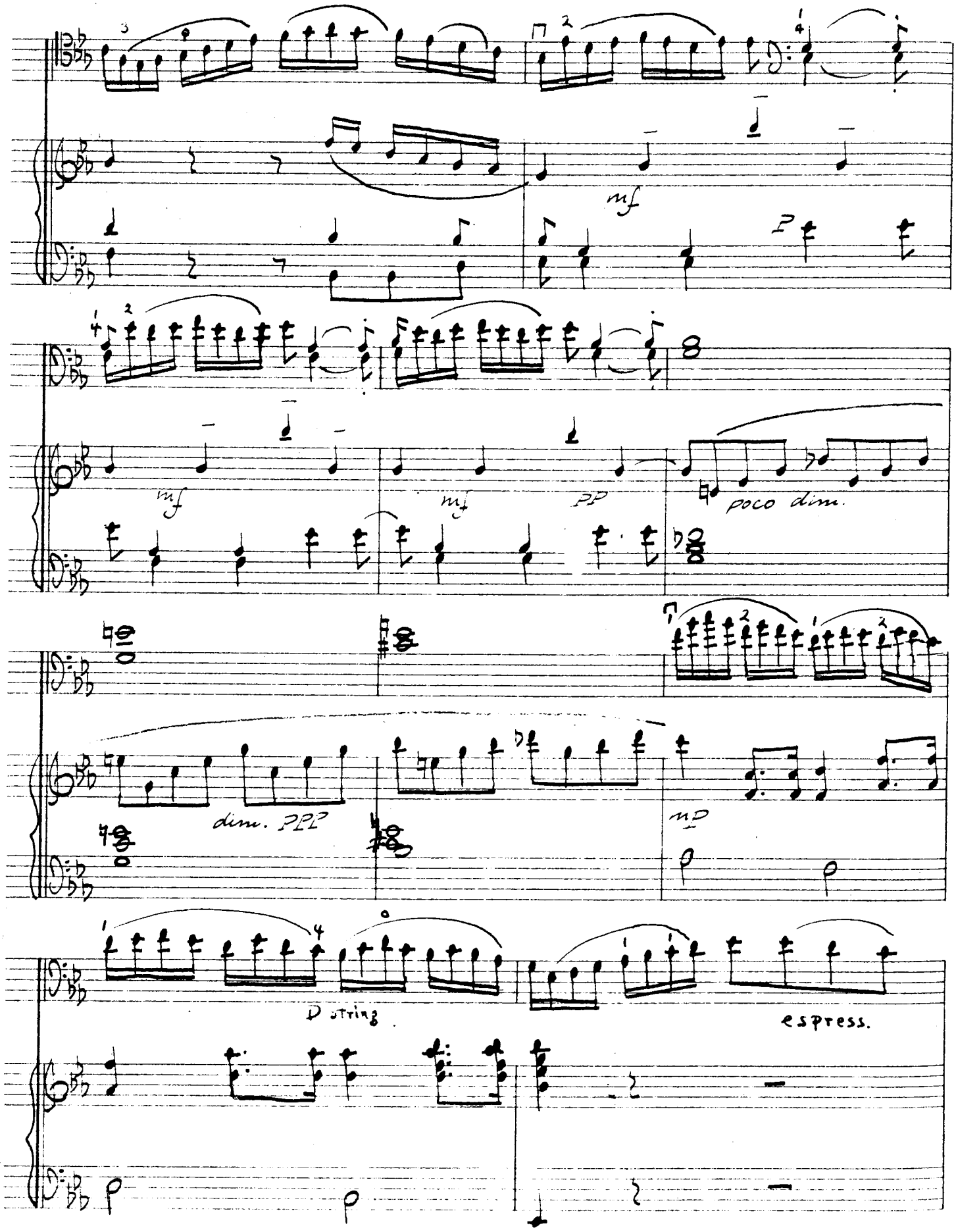

P
P
f
P
f
P
PP

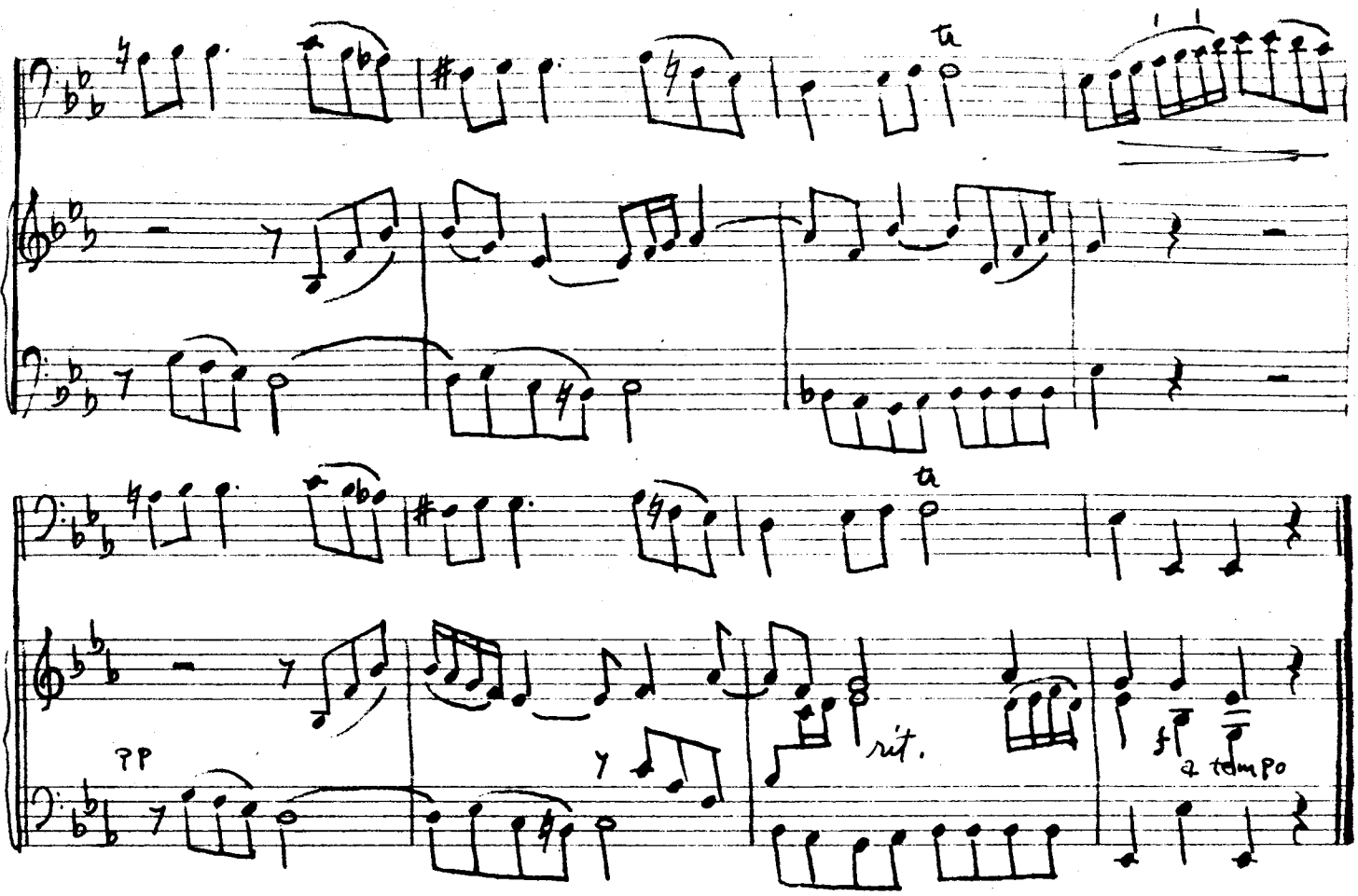

mp
espress.
tr
PP
tr
rit.
a tempo


mf
p
mf
p
mf
p
mf
p
pp


p
a tempo
Calando

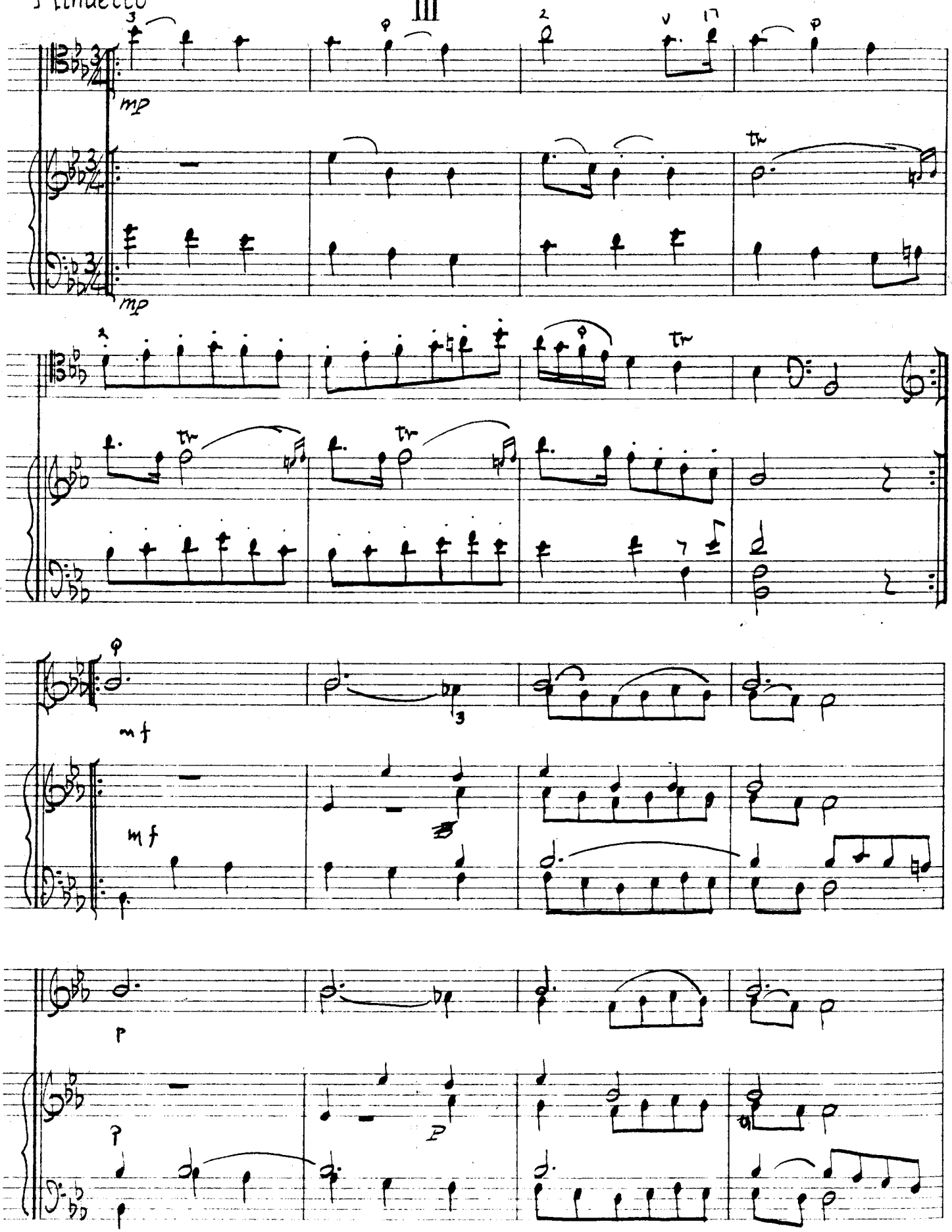

D. c. Trio
G
D

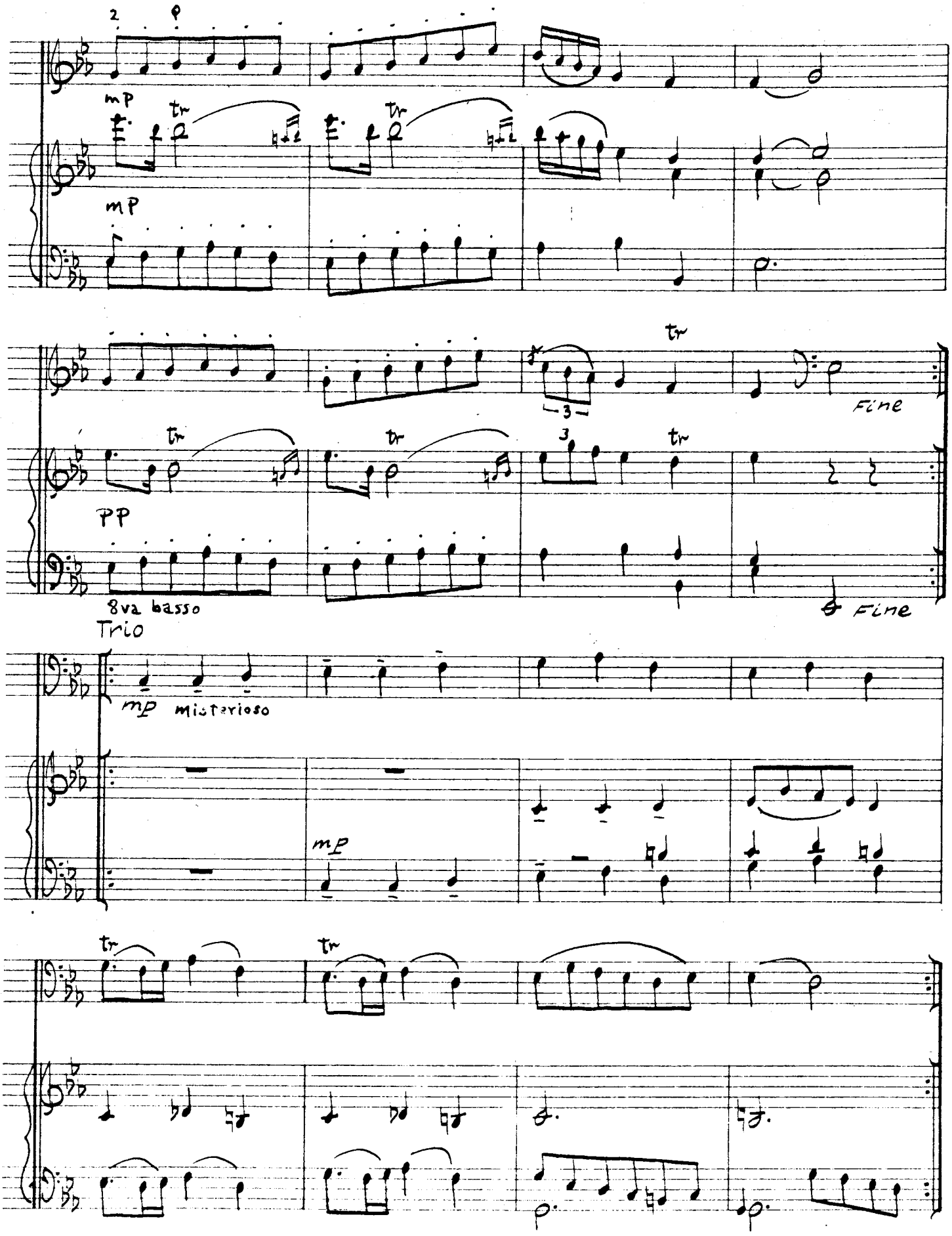

mf
mf
mf
pp
poco dim.
dim. ppp
mp
D string
espress.

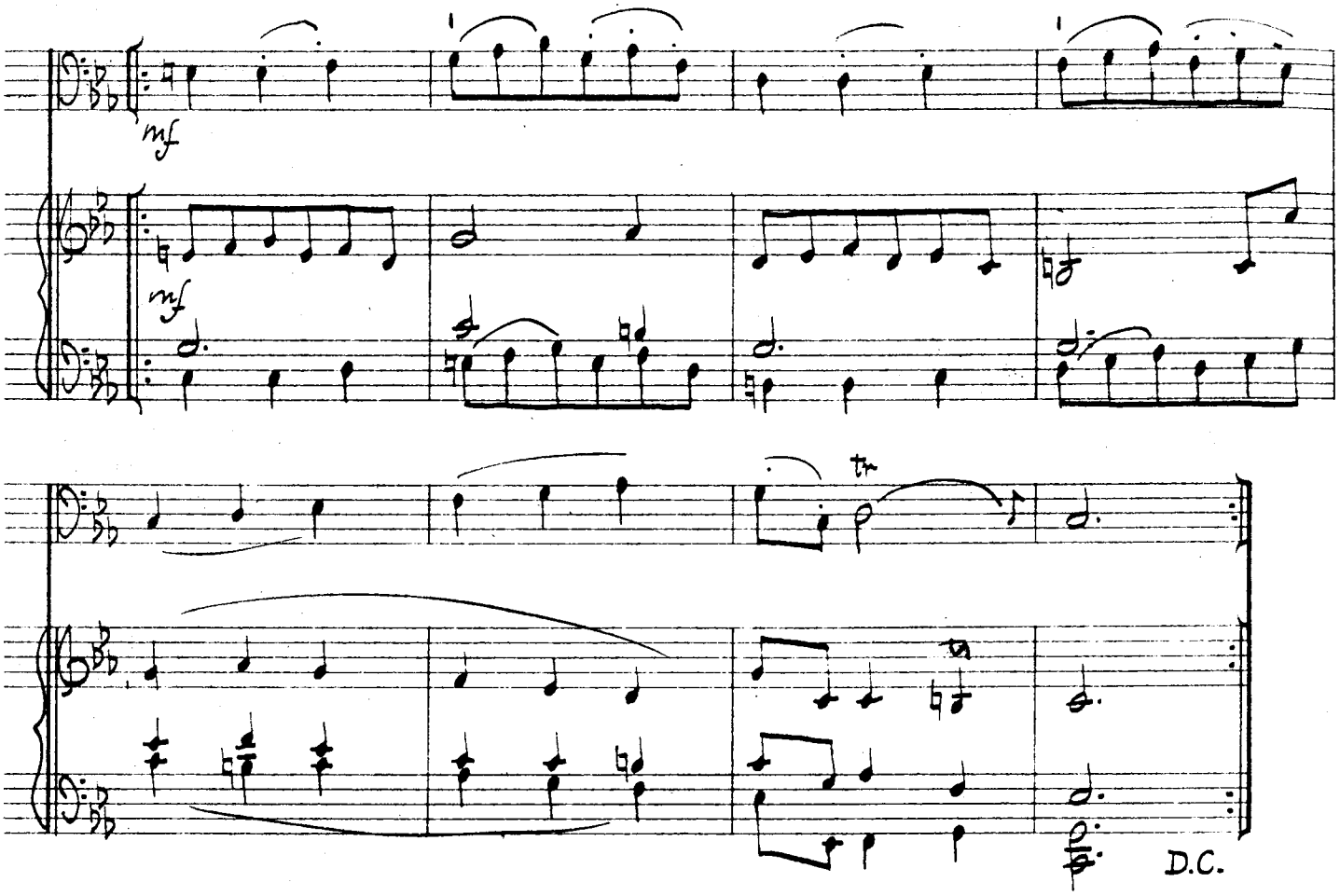

ta
ta
pp
rit.
ff
a tempo

III

Minuetto




mp
tr
mp
tr
Fine
pp
8va basso
Trio
mp misterioso
mp
Fine


mf
mf
tr
D.C.

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Sonata IV, in Mib maggiore
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