FORM IN FRANK BRIDGE'S THREE PHANTASIES

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Abstract

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From 1905 to the mid-1930s, British music (chamber music in particular) enjoyed the enlightened patronage of Walter Willson Cobbett (1847–1937), who supported and sponsored competitions for short, one-movement, chamber works titled "phantasy." There are opposing views as to what forms these phantasies exemplify. On the one hand, Charles Villiers Stanford and J.A. Fuller-Maitland claimed that these twentieth-century phantasies exemplify one specific form, although their descriptions of that form are not completely compatible with each other. On the other hand, Ernest Walker and David Maw have argued that modern British phantasies display a variety of forms.

This dissertation examines the forms of the three phantasies composed by Frank Bridge (1879–1941): the *Phantasie String Quartet* (1905), the award-winning *Phantasie Piano Trio* (1907), and the *Phantasy Piano Quartet* (1910). Bridge, who taught Benjamin Britten, is

unarguably one of the most important composers of modern British phantasies. I argue here that Bridge applies three different formal models in his three phantasies: the *Phantasy String Quartet* is a super-sonata in which the first and third parts constitute a mirror-form sonata, while the second part is ternary; the *Phantasie Piano Trio* is subject to two equally valid readings: a two-dimensional sonata form and an ABCBA arch form; and the *Phantasy Piano Quartet* is an ABCBA arch. My findings thus lend credence to those such as Walker and Maw who deny that there is a single formal type for the British phantasy. Nevertheless, although Bridge's three phantasies differ in form, they each exhibit the use of arch-like structures. The evolution of form in Bridge's three phantasies suggests that the symmetry of the arch became more useful to him compositionally than conventional sonata or rondo forms. The preference for symmetrical design continues into Bridge's later works.

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Introduction

During the first half of the twentieth century, and especially during the period from 1905 to the mid-1930s, under the patronage of Walter Willson Cobbett (1847–1937), there appeared in England a substantial number of "phantasies"[1] for a variety of chamber ensembles, including works by Benjamin Britten (1913–76) and Ralph Vaughn Williams (1872–1958).[2] These phantasies exhibited different formal types, leading then-contemporary and present-day scholars to ask: What characterizes these new phantasies? Do they represent a new genre with particular requirements, common traits, and musical or social meanings? Four British composers and scholars in particular: Sir Charles Villiers Stanford (1852–1924), J.A. Fuller-Maitland (1856–1936), Ernest Walker (1870–1949), and, more recently, David Maw have paid special attention to the formal structure of these "modern English phantasies."[3] Their writings question

[1] In this dissertation, I use the term "phantasy" instead of "phantasie," except when the titles in the published scores or writings use "phantasie." See the discussion in Section 1.3.

[2] David Maw observes that the phantasies had "effectively died out" by the 1950s. David Maw, "'Phantasy Mania': Quest for a National Style" in *Essays on the History of English Music in Honour of John Caldwell*, ed. Emma Hornby and David Maw (Woodbridge: Boydell Press, 2010), 115.

[3] Charles Villiers Stanford, *Musical Composition: A Short Treatise for Students* (London: Macmillan, 1911), 162–64. J.A. Fuller-Maitland, "Fancy, Fantasy, or Phantasy," in *Grove's Dictionary of Music and Musicians*, 2nd ed., ed. J.A. Fuller-Maitland (London: Macmillan, 1904–10) 5: 638. Ernest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to the Music Student*, no. 17 (1915): 17–27. Maw, "Phantasy Mania," 87–120. Anthony Pople has also reviewed the debate over the English phantasy and its formal models; see Pople, "Vaughan Williams, Tallis, and the Phantasy principle," in *Vaughan Williams Studies*, ed. Alain Frogley (Cambridge: Cambridge University Press, 1996), 47–80. In this dissertation, I refer to these Cobbett-inspired phantasies as "modern English phantasy," rather than "modern

our understanding of phantasy and its musical, historical, and cultural meanings. In this dissertation I will examine three compositions titled "Phantasy" by Frank Bridge (1879–1941)—the *Phantasie String Quartet* (1905), the *Phantasie Piano Trio* (1907), and the *Phantasy Piano Quartet* (1910)—in order to clarify the form and genre of the modern English phantasy and to place it within the historical context of late nineteenth and early twentieth-century British music.

The critical figure in the rise of the modern English phantasy was Walter Willson Cobbett, a violinist, patron, supporter of chamber music, and editor of *Cobbett's Cyclopedic Survey of Chamber Music*.[4] Beginning in 1905 and continuing intermittently until 1950, Cobbett organized competitions and gave prizes in order to promote the production of chamber works by British composers, with four of the first six competitions focused on promoting a new British genre: the "phantasy."[5] Cobbett himself defined the genre as a work of "short duration and

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British phantasy," because Cobbett related the modern phantasies to the old fancy, which was a specifically English genre.

[4] Walter Willson Cobbett, ed., *Cobbett's Cyclopedic Survey of Chamber Music* (London: H. Milford, Oxford University Press, 1929–30; 2nd ed. New York: Oxford University Press, 1963). *Cobbett's Cyclopedic Survey of Chamber Music* attempts to be an encyclopedia of chamber music. Its entries embrace chamber-music-related composers, performers, activities and ensembles in different countries. It also includes entries on broad topics such as broadcasting, gramophone recordings, interpretation and temperament. Contributors included composers, scholars, and critics such as Donald Tovey and Vincent d'Indy. "The *Cyclopedic Survey* represents an important lexicographical achievement and remains a vital historical document of British attitudes towards chamber music in the inter-war years." *Grove Music Online*, *s.v.* " Walter Willson Cobbett," accessed February 22, 2013, http://www.oxfordmusiconline.com.

[5] In addition, in the competition of 1915, a string quartet in the form of a sonata, suite, or phantasy was required. Thus, in *five* of the six Cobbett competitions, a contestant could compose

performed without a break, but, if the composer desired, to consist of different sections varying in tempo and meter,"[6] and conceived of the phantasy as an alternative to the conventionally longer four-movement chamber compositions.[7] He linked the new phantasy to a distinctively English genre, the sixteenth- and seventeenth-century "Fancy" or "Fancie."[8] Ten years after the first Cobbett Competition, he wrote, "the word phantasy is not suggestive of finality, only of freedom in the matter of form."[9] Thus Cobbett himself does not insist upon a particular formal type for the phantasy genre.

With the production of phantasies flowing, there developed two schools of thought regarding their form. The first, proposed by Stanford and Fuller-Maitland,[10] claims that the modern English phantasy uses a single specific form, though there was disagreement about the definition of the form. On the other hand, Ernest Walker and David Maw, who represent the second school, claim that the phantasy exhibits a variety of forms, all of which conform in some

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a phantasy.

[6] Walter Willson Cobbett, "Cobbett Competitions and Commissions," in *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed. (New York: Oxford University Press, 1963), 284.

[7] Cobbett observed that in literature there were long and short forms of the different genres, such as lyric poems versus epic poems, or short stories versus novels; whereas in chamber music there is only the long form, the sonata (cycle). Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 55.

[8] Cobbett, "Cobbett's Competitions and Commissions."

[9] Walter Willson Cobbett, "Obiter Dicta," *Chamber Music Supplement*, 17 (1915): 30. Walter Wilson Cobbett, "More Plain Words," *The Musical Times* 59, no. 900 (Feb. 1, 1918): 63.

[10] Stanford, *Musical Composition*, 162–64. Fuller-Maitland, "Fancy, Fantasy, or Phantasy." Stanford and Fuller-Maitland did not explicitly make this argument, but we will see that their explanations seem to exclude other formal possibilities.

way to Cobbett's description.[11]

Both Fuller-Maitland and Stanford connect the modern English phantasy to sonata form. Fuller-Maitland suggests that the phantasy exemplifies a specific type of sonata form, with the development section replaced by a slow section (occasionally, by a scherzo in addition to a slow section). This description conforms to a certain type of deformed sonata; namely, the "episodes within the developmental space."[12] In Fuller-Maitland's words, a phantasy is

> a continuous movement (with occasional changes of tempo and measure [*sic*]), occupying a shorter time than the usual classical works, and free from the structural laws of the 'classical' form. In place of these it is enjoined, or at least recommended, that the development section of the sonata form is to be replaced by a movement in slow tempo, which may include also a scherzando movement. In any case a logical connection with the thematic material of the first part is maintained. A return to the characteristics of the first part of the movement is made, but not necessarily a definite repetition; and a developed coda is added as

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[11] David Maw, "Phantasy Mania," 106–14; Walker writes that the "[Phantasy's] forms are capable of well-nigh unlimited variety, without in any way transgressing the spirit of Mr. Cobbett's own rules." Walker, "The Modern British Phantasy," 21.

[12] James Hepokoski, *Sibelius: Symphony No. 5* (New York: Cambridge University Press, 1993), 5–7. Works in this form include Wagner's *Siegfried Idyll* and Strauss's *Don Juan* and *Death and Transfiguration*.

finale.[13]

Stanford, on the other hand, considers the phantasy as a condensed multi-movement sonata.[14] Stanford argues that the phantasy contains more material than a typical sonata movement, which supports his multi-movement model. In Stanford's own words,

> The reason for their [i.e. the Phantasies'] existence may not improbably be a natural rebellion against the excessive length (and disproportionate interest) of many modern works. . . . The form which the remedy has taken is to condense all the movements of a work in sonata form into one. . . . [There are] only three courses open to it: either it is a single movement without companions or it is a series of short movements held together by a chain or it is. . .amorphous. . . . This tabloid preparation of the three or four movements of a sonata must contain all the ingredients of the prescription, and yet [it must] not exceed the proportions of any one of them.

Scholars, however, have wondered about what Stanford meant. Walker considers Stanford as advocating a single-form hypothesis,[15] probably based on Stanford's statement that "[t]he form which the remedy has taken is to condense all the movements of a work in sonata form into one."

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[13] Fuller-Maitland, "Fancy, Fantasy, or Phantasy," 638.
[14] Stanford, "Musical Composition," 162–63.
[15] Walker, "The Modern British Phantasy," 18–19.

By contrast, Maw contends that the "three courses" indicated by Stanford represent three distinct "formal approaches."[16]

I would contend that Walker's understanding of Stanford's analysis is more plausible. In my reading, Stanford's analysis applies to one formal type, a condensed multi-movement sonata, while his "three courses" are three possible ways to compose a work of this type. The "three courses" should not be regarded as three different forms. "A single movement without companions" essentially means one-movement.[17] "Amorphous" adds little, if any, to our understanding of form. "A series of short movements held together by a chain" could be construed as another way to express a multi-movement sonata compressed into one movement. Besides, even Maw himself concedes that Stanford did "not distinguish between these approaches" in his subsequent remarks.[18]

The "one-form" theory, however, becomes problematic in the face of the incompatibility of Fuller-Maitland's and Stanford's hypotheses. In response to the deficiency of the one-form theory, the second school claims that the phantasy can take on a variety of forms. Walker first observes that Fuller-Maitland's and Stanford's definitions fail to describe about half of the phantasies

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[16] Maw claims that Stanford recognized three formal approaches: "a single, self-sufficient movement of extended length"; "a series of short concatenated movements"; and "something amorphous." Maw, "Phantasy Mania," 107.

[17] Maw overstates his point by putting words in Stanford's mouth. Where Stanford said "single movement without companion," Maw transforms it to "a single, self-sufficient movement of extended length," without any support from Stanford's or anyone else's writings.

[18] Maw, "Phantasy Mania," 107–8.

composed before 1915.[19] He considers the phantasy as being capable of taking on an unlimited variety of forms.[20] Finally, having discussed the form of the phantasy in greater detail than did previous scholars, Maw identified several formal possibilities for various phantasy compositions. Maw went on to claim that the modern English phantasy employs an "open-ended variety of forms."[21]

Although the second school has provided a more detailed picture of form in the phantasy, their picture too is still flawed. I would argue that three problems must be addressed. First, neither Walker nor Maw provide a typology of the variety of forms that applied in the phantasies.[22] Second, it is unclear which forms the several important phantasies exemplify. For example, Walker deems Bridge's *Phantasie String Quartet* as "fulfill[ing], more or less, what seem to be"[23] Stanford's criterion, and considers Bridge's *Phantasie Piano Trio* and *Phantasy Piano Quartet* to conform to Fuller-Maitland's criterion "with somewhat less exactness."[24] Walker, however, did not elaborate on which aspects of Bridge's phantasies might fall short of

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[19] Walker, "The Modern British Phantasy," 18. Walker specifically mentions that Bridge's *Phantasy Piano Quartet* did not comfortably fall within Fuller-Maitland's definition.
[20] Ibid., 21.
[21] Maw, "Phantasy Mania," 108.
[22] Maw claims that "the tabloid form was the least common of the types," and "the majority of Phantasies took the overall plan of an extended sonata-form movement encompassing interpolated or substituted sections in different tempi, with or without contrasting material." However, Maw fails to justify his conclusion with sufficient analytical data. Maw, "Phantasy Mania," 108.
[23] Walker, "The Modern British Phantasy," 19.
[24] Ibid.

Stanford's and Fuller-Maitland's descriptions. Finally, without any explicit formal analyses by these writers, there is no independent means to verify their identifications of forms. More analytical work is needed to ascertain the form of specific works.

Ideally, to construct the typology of modern English phantasy form, my study should include every phantasy composition inspired by Cobbett, whether by commissions or through his competitions.[25] Such an endeavor, while certainly worthwhile, is beyond the scope of this dissertation. Instead, I will focus on Bridge's phantasy compositions as a preliminary step to an understanding of the genre's form. Bridge is arguably the most important composer of modern English phantasies, at least of those inspired by Cobbett.[26] He was a prizewinner in the Cobbett Competition no fewer than three times: for his *Phantasie String Quartet* (in 1905), *Phantasie Piano Trio* (in 1907), and *String Quartet* No. 2 (in 1915). In 1910 he was also commissioned by Cobbett to compose the *Phantasy Piano Quartet* (more on this in Chapter 1).

In discussing Bridge's works, I will explore the following questions: (1) how did Bridge respond to the challenge of composing in a new genre (specifically, in terms of form)? (2) how well (if at all) do the rules delineated by Stanford and Fuller-Maitland accord with the forms of

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[25] For a fairly comprehensive list of modern British phantasies, see Maw, "Phantasy Mania," 116–21.

[26] John Warrack, "A Note on Frank Bridge," *Tempo*, new series, no. 66/67 (Autumn–Winter, 1963), 29. Warrack claims that the *Phantasy Piano Quartet* is "perhaps the best result of his sponsor's preoccupation with Phantasies."

Bridge's phantasies? and (3) does the modern English phantasy use one formal type or many? My own analysis of Bridge's three phantasies will demonstrate that he uses a different form in each: an arch form[27] in the *Phantasy Piano Quartet*; a "two-dimensional sonata form"[28] (alternatively and equally persuasively, an arch form) in the *Phantasie Piano Trio*; and a "super-sonata form"[29] for the *Phantasie String Quartet*. What all of these formal designs have in common is this: a tendency toward symmetry, with material that appears early on returning at or near the end.

I will show that Bridge uses the Fuller-Maitland type of sonata form in his *Phantasie Piano Trio*, whereas the *Phantasie String Quartet* better fits Stanford's description of a condensed multi-movement sonata. The *Phantasy Piano Quartet*, however, satisfies neither Stanford's nor Fuller-Maitland's criteria. In all, my analysis underscores Walker and Maw's arguments against the one-form school.

In addition to contributing to our understanding of the modern English phantasy, my analyses of Bridge's three phantasies also enhance our understanding of his works in general and

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[27] In this dissertation, I define a full-blown arch form as having at least five sections (ABCBA) in which "the first two sections are repeated in reverse order after the contrasting middle section, thereby creating mirror symmetry." *Oxford Companion to Music*, s.v. "Arch form," accessed July 5, 2011, http://www.oxfordmusiconline.com. See the discussion of arch form in Chapter 2.

[28] Stefan Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009). Further discussion of two-dimensional sonata form may be found in Chapter 2.

[29] Ibid. Further discussion of super-sonata form may be found in Chapter 4.

his early chamber compositions in particular. While all of the Bridge's string quartets and solo piano pieces, as well as his late compositions, have been examined at length,[30] there is little about his early chamber music.[31]

The dissertation follows this plan: Chapter 1 provides an overview of Bridge's life and the compositional background of his three phantasies. Here I pay special attention to the Cobbett Competition, which played so large a role in advancing Bridge's career. To provide an historical context for the discussion of form in Bridge's three phantasies, I discuss the various forms of the "fantasia" in general and the Elizabethan–Jacobean English "fancy" in particular.

In Chapters 2, 3, and 4, I discuss the *Phantasie Piano Trio*, the *Phantasy Piano Quartet*, and the *Phantasie String Quartet*, respectively. I first outline the scholarly debate about the formal

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[30] Robin G. Harrison, "The Late Style of Frank Bridge" (PhD diss., University of Bangor, 2006); Chung-Sik Bae, "Frank Bridge's Solo Piano Works: The Development of His Musical Style and an Analysis of the Piano Sonata" (DMA diss., University of Texas, Austin, 1996); Jed Adie Galant, "The Solo Piano Works of Frank Bridge" (DMA diss., Peabody Institute, John Hopkins University, 1987); Bryan L. Wade, "The Four String Quartets of Frank Bridge" (PhD dissertation, Catholic University of America, 1995).

[31] Donald Tovey's program note (originally published in 1916) and Hindmarsh's article touch on aspects of the *Phantasy Piano Quartet*, including its themes and formal design. Donald Tovey, "Frank Bridge: Phantasy in F Sharp Minor for Violin, Viola, Violoncello, and Pianoforte," in *The Classics of Music: Talks, Essays, and Other Writings Previously Uncollected*, ed. Michael Tilmouth (Oxford: Oxford University Press, 2001), 85–87; Paul Hindmarsh, "Frank Bridge—Centenary Survey," *Music Teacher* 8, no.7 (July 1979): 15–18. Other scholars' works also touch on the forms used in Bridge's early works. Payne, *Frank Bridge*, 14–17; Edwin Evans, "Modern British Composers. I. Frank Bridge," *The Musical Times* 60, no. 912 (Feb. 1, 1919): 55–56; J.A. Westrup, "Frank Bridge," in *British Music of Our Time*, ed. A.L. Barcharach (Harmondsworth, Middlesex, England: Penguin Books: 1951), 76–77; Warrack, "A Note on Frank Bridge," 28–29; Hubert Howells, "Frank Bridge," *Music & Letters* 22, no. 3 (Jul., 1941), 210–13.

plan of each, and then, recognizing the inconclusiveness of existing scholarly analyses, provide a detailed formal analysis of each piece. Finally, Chapter 5 summarizes my findings and their implications for our understanding of Bridge's works in particular and modern English phantasies in general.

Chapter One: Frank Bridge and His Phantasy Compositions

1.1. **Frank Bridge: Biographical Sketch**

Frank Bridge (1879–1941), a British composer, violist, and conductor, may be best remembered today as the teacher of Benjamin Britten (1913–76). Bridge's primary teacher, Stanford, was a leading composer of his generation and a critical figure in the British musical circle at that time. Before 1912,[1] Bridge's compositional technique, influenced by Stanford, was rooted in the German Romantic tradition.[2] The late-Romantic imprint in Bridge's works gradually disappears after the First World War. By the end of his career, Bridge's works verge on atonality and Continental modernism. In nurturing Britten, Bridge relied on 18th- and 19th-century German models,[3] but also encouraged Britten to become acquainted with the

[1] Bridge scholars generally agree that "before 1912" represents Bridge's "early period." Paul Hindmarsh divides Bridge's composing career into five periods: "nursery years" (1900–1903), "Edwardian phase" (1904–12), "transitional period" (1913–24), "progressive years" (1924–32), and "classical phase" (1936–41). Paul Hindmarsh, "Frank Bridge—Centenary Survey," *Music Teacher* 8, no.7 (July 1979): 15. Anthony Payne divides Bridge's compositions into four periods: "early years," "middle period," "years of transition," and "final harvest." However, Payne does not provide explicit limits for each period. See Anthony Payne, Lewis Foreman, and John Bishop, *The Music of Frank Bridge* (London: Thames, 1976). In Payne's 1999 book, *Frank Bridge: Radical and Conservative*, a revision of his 1984 book (with the same title), which updated the 1976 co-authored book cited above, the four periods are still unclear. See Anthony Payne, *Frank Bridge: Radical and Conservative* (London: Thames, 1999). Nevertheless, Payne identified the works of the "early years" as comprising everything before the cello sonata of 1912.

[2] Payne, *Frank Bridge*, 12; Herbert Howells, "Frank Bridge," *Music & Letters* 22, no. 3 (July 1941): 210.

[3] Paul Kildea, ed., *Britten on Music* (New York: Oxford University Press, 2008), 251–52.

avant-garde music of continental Europe, especially the music of Berg.[4] Bridge also introduced Britten to Schoenberg after a performance of Schoenberg's *Variations for Orchestra*.[5] Bridge thus literally "bridged" late-19th-century Romanticism and 20th-century modernism in Britain.

Bridge was raised in Brighton on the southern coast of England, where his father conducted ensembles at the Old Oxford Theater and gave private violin lessons. Bridge's early musical experiences included playing in the orchestra that his father conducted and in the family string quartet. Additionally, he was asked to arrange music for the theater and to play various instruments whenever needed.[6] In 1896, Bridge came to London and attended the Royal College of Music (RCM) to continue his violin and piano studies. Three years later, he was awarded a scholarship by the college and began his composition studies with Stanford,[7] who set Brahms as a model.[8]

Scholars have argued that Bridge's compositional abilities are understood most fully in

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[4] Benjamin Britten, *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten, 1913–1976* (Berkeley: University of California Press, 1991), 128, 394.
[5] Kildea, ed., *Britten on Music*, 252; Peter Evans, *The Music of Benjamin Britten* (Oxford: Clarendon Press, 1996), 3.
[6] Trevor Bray, "The Beloved Vagabonds" in "Frank Bridge: A Life in Brief," accessed December 19, 2012, http://www.trevor-bray-music-research.co.uk/Bridge%20LinB/contents.html. This website is based upon Bray's research for a prospective, but ultimately unpublished biography of Bridge. See "Preface" in "Frank Bridge: A Life in Brief," accessed December 19, 2012, http://www.trevor-bray-music-research.co.uk/Bridge%20LinB/preface.html.
[7] Hindmarsh, "Frank Bridge: Seeds of Discontent," *The Musical Times* 132, no. 1775 (Jan., 1991): 695.
[8] Peter Pirie, *The English Musical Renaissance* (London: Triad Press, 1971), 38, 71. Payne, *Frank Bridge*, 13.

examinations of his chamber compositions.[9] Throughout his career, including his time at the RCM, Bridge was known as a fine performer of chamber music.[10] Bridge's chamber pieces consist almost entirely of works for strings, with and without piano.[11]

During the First World War, Bridge moved from his early, late-Romantic style to one closer to the Expressionism of Alban Berg and the Second Viennese School.[12] The *Cello Sonata* (1913–17), the only major piece composed during the war, marks the beginning of his stylistic change.[13] His *Piano Sonata* (1921–24), a deep, complex work, unveils the full force of his new style.[14]

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[9] Howell argues that Bridge "can be fully and profitably studied and assessed in his chamber music." Howells, "Frank Bridge," 208. Evans argues that "the importance of Frank Bridge in English music is best measured by his chamber music." Edwin Evans, "Modern English Composers. I. Frank Bridge," *The Musical Times* 60, no. 912 (Feb. 1, 1919): 55. Walker argues that Bridge "is seen at his best in his chamber music, of which he wrote large quantities." Ernest Walker, *A History of Music in England*, 3rd ed. (Cambridge, Massachusetts: Da Capo Press, 1978), 350. According to J. A. Westrup, Bridge "knew this medium from the inside." J. A. Westrup, "Frank Bridge," in *British Music of Our Time*, ed. A. L. Bacharach (Harmondsworth, Eng.: Penguin Books, 1951), 75.

[10] After graduation from the RCM, Bridge became a violist of three string quartets, including the English String Quartet.

[11] See Appendix A for a complete list of chamber music works by Bridge.

[12] Scholars do not agree on why Bridge changed his compositional style. Payne conjectures that Bridge, a pacifist, was struck by the cruelty of war, and compelled to "forge and feel anew." Payne, *Frank Bridge*, 48. Hindmarsh has argued that the war itself opened up the "hidden recesses of [Bridge's] creative spirit." Hindmarsh, "Frank Bridge: Seeds of Discontent," 696. Howells has pointed out five other possibilities. These are: (a) "Bridge had grown weary of his own turns of phrase and figures of speech"; (b) "the fear of old-fogeyism had suddenly beset him"; (c) "a life-long consideration for writing publicly-effective music had driven him to an opposite preoccupation with private investigation of current problems"; (d) "horizons unexpectedly widened by the influence of a distinguished cosmopolitan patronage had prompted excursions into an internationalized sphere"; and (e) Bridge "had thought fit to transform himself for the purposes of such adventure." Howells, "Frank Bridge," 213–14.

[13] Payne, *Frank Bridge*, 45.

[14] Ibid., 48, 62–63.

Bridge and his music fell out of favor in Britain in the 1920s. He was ostracized by those in prominent British musical circles for his inclination to Continental modernism at a time of political and aesthetic conservatism in Britain,[15] and also for his stance against parochial nationalism in music.[16] Bridge, however, held on to his conviction that a composer does not compose to please the public, but to honestly express his own view.[17]

For many today, Bridge is best known as Britten's teacher. Bridge and Britten developed a close relationship and the childless Bridge described Britten as his quasi-adopted son.[18] Britten clearly admired Bridge, and his *Variations on a Theme of Frank Bridge* (1937) is based on a theme from the second of Bridge's *Three Idylls for String Quartet* (1906). In this homage to Bridge,[19] Britten explicitly portrays the various facets of the older composer's personality.[20] After Bridge's death, Britten successfully revived his teacher's reputation through performances of Bridge's music. Britten often programmed Bridge's works in the Aldeburgh Festival and on

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[15] Hugh Wood, "Frank Bridge and the Land without Music," *Tempo*, no.121 (June, 1977): 8–9; Pirie, *English Musical Renaissance*, 171–72; Anthony Payne, *Frank Bridge*, 8–9, 13.

[16] Merion Hughes and Robert Stradling, *The English Musical Renaissance 1840–1940—Constructing a National Music*, 2nd ed. (Manchester: Manchester University Press, 2001), 105. Bridge stated his opposition to a nationalistic compositional agenda in an interview. In his own words, "[y]ou really cannot speak of nationality in music, since art is world-wide." He also expressed his disbelief that folksongs can be the basis of a national music. See P. J. Nolan, "American Methods Will Create Ideal Audiences," in *Musical America* (November 17, 1923), 3.

[17] Nolan, "American Methods," 3.

[18] Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 44.

[19] Paul Kildea, ed. *Britten on Music*, 147, 250–53.

[20] Malcolm MacDonald, "Preface" in *Benjamin Britten: Variations on a Theme of Frank Bridge* (London: Boosey and Hawkes, 1998), v.

BBC broadcasts.[21]

Because of efforts by Britten and enthusiasts who formed the Frank Bridge Trust (now Frank Bridge Bequest),[22] Bridge's music gained renewed admiration in the 1970s.[23] Even his late music became valued as a harbinger of British modernism.[24] First printings and reissues of Bridge's music sparked an increase in performances and recordings.[25] Peter Pirie's *Frank Bridge*[26] and Anthony Payne's *Frank Bridge: the Radical and Conservative*[27] (a revision of his *The Music of Frank Bridge*)[28] contributed to a growing field of Bridge scholarship. Paul Hindmarsh produced a thematic catalogue (1983) of Bridge's compositions.[29] In the 1990s, Karen R. Little provided an annotated bibliography of writings by and about Bridge, and a discography of professional recordings of Bridge's compositions.[30]

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[21] Kildea, ed., *Britten on Music*, 75–77, 250–53, 394–98.
[22] The Trust was set up after Mrs. Bridge's death in the early 1950s. John Bishop, "Bridge-Building: The Frank Bridge Trust," *The Musical Times* 132, no. 1775 (Jan. 1991) : 698–700. The Trust is now renamed the Frank Bridge Bequest. The Bequest is administrated by the RCM in London and holds a large collection of Bridge's manuscripts. Its main mission is to encourage the performances and recordings of Bridge's music, and to publish Bridge's works.
[23] In the 1960s, Bridge was still not a well-accepted composer. Frank Howes went so far as to accuse Bridge of "uglifying his music in order to keep it up to date." Frank Howes, *English Musical Renaissance* (New York: Stein and Day, 1966), 160–62.
[24] Pirie, *English Musical Renaissance*, 172; Robin G. Harrison, "The Late Style of Frank Bridge" (PhD diss., University of Bangor, 2006), 560.
[25] John Bishop, "Bridge-Building," 698.
[26] Pirie, *Frank Bridge*.
[27] Payne, *Frank Bridge*.
[28] Payne, Foreman, and Bishop, *Music of Frank Bridge*.
[29] Hindmarsh, *Frank Bridge: Thematic Catalogue.*
[30] Karen R. Little, *Frank Bridge: A Bio-Bibliography* (Westport: Greenwood Press, 1991).

1.2. **The Social Background of Phantasies**

Although Great Britain had been a dominant economic and political force for several centuries, it had not produced an internationally renowned composer after the death of Henry Purcell in 1695. Vaughan Williams facetiously explained that Great Britain's wealth had allowed for the "importation" of composers from other countries (particularly German-speaking ones), just as the empire had had expensive cigars shipped in from overseas.[31] Indeed, in the post-Purcell era, imported composers, often German, overshadowed British composers. For example, George Frideric Handel (1685–1759) arrived in London in 1710 and dominated the musical scene for almost half a century with his oratorios, operas, and concerti. Later, Joseph Haydn (1732–1809) and Felix Mendelssohn (1809–47) enjoyed great success and popularity in Britain as well.

The inveterate dependence on foreign composers stifled the development of British music until the late nineteenth century. Historians Meirion Hughes and Robert Stradling argue that Britain began to cultivate its own music in response to the nationalism that gave rise to the unifications of Germany and Italy in the early 1870s, and to the slow decline of the British Empire.[32] British audiences were also eager to shake off their dependence on German music,

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[31] Simon Heffer, *Vaughan Williams* (London, Weidenfeld & Nicolson, 2000), 16–17; Howes, *English Musical Renaissance*, 19; Hughes and Stradling, *English Musical Renaissance*, 4.
[32] Hughes and Stradling, *English Musical Renaissance*, 22.

and thus scholars and musicians looked back to the British composers of the past as a way of reviving dormant creative impulses, and to engender a new line of indigenous British composition. "Music *in* England was no longer enough: there had to be an English music."[33] In the 1870s, these British musicians and scholars began to cultivate a new generation of composers and to work to promote British musical culture.[34] This included arousing interest in Britain's domestic musical arts, establishing solid academic musical training programs, and creating more venues in which native composers could be heard.

Among the leaders of this musical growth were faculty members at the RCM,[35] established in 1883. Sir George Grove (1820–1900), editor of the renowned *Dictionary of Music and*

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[33] Ibid., 25.

[34] These musicians' efforts have been described as the English Musical Renaissance. See Hughes and Stradling, *English Musical Renaissance*; Howes, *English Musical Renaissance*; Pirie, *English Musical Renaissance*. Recently, musicologists have tended to avoid using the term English Musical Renaissance, because this term paints a very negative view of British music before the 1880s. While those associated with the English Musical Renaissance did support and promote British music, they did not have a unified view of British music or a common set of ideals. The English Musical Renaissance is a construct that 20th- and 21st-century scholars applied retrospectively to these people, and it is a construct that demeans British music before the late 19th century. I thank Prof. Oates for this point. For other criticisms of the idea of an English Musical Renaissance, see Jürgen Schaarwächter, "Chasing a Myth and a Legend: 'the British Musical Renaissance' in a 'Land without Music'," *The Musical Times* 149 (Autumn 2008): 53–60; Alain Frogley, "Rewriting the Renaissance: History, Imperialism, and British Music Since 1840," *Music & Letters* 84, no. 2 (May 2003): 241–57.

[35] Another influential academic was Alexander Mackenzie (1847–1935), the principal of the Royal Academy of Music for 36 years and the teacher of Arnold Bax (1883–1953). *Grove Music Online*, s.v. "Alexander Mackenzie," accessed August 7, 2010, http://www.oxfordmusiconline.com. It is to Mackenzie that Russian pianist Anton Rubinstein remarked that "Sie haben keine Komponisten" ("You [Britain] have no composers"). Karl E. Gwiasda, "British Piano Quartets," in accompanying booklet, *British Piano Quartets*, performed by the Ames Piano Quartet, compact disc, Albany, TROY910/11, 2007.

Musicians and the first director of the RCM, along with Sir C. Hubert H. Parry (1848–1918),[36] the second director of the RCM, and composer Stanford,[37] trained many professional musicians and aided in reforming British musical education. Academic music training provided by the RCM was pivotal in the development of modern British music because it raised the standard of the music profession and the quality of musical performances.

Bridge belonged to the second generation of British composers who directly benefited from the improved opportunities for musicians in Britain.[38] Bridge received his professional musical training at the RCM, studied with Stanford, and established himself within the RCM circle. Bridge's ties with the RCM and his teachers provided him with opportunities to perform and publish his music, including his three phantasies, which are still performed today.

1.3. **Cobbett, the Cobbett Competition, and the Phantasy**

Cobbett founded the Cobbett Competition in 1905 to promote British chamber music by

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[36] Parry was the author of several influential books, including *The Art of Music* (1893), *Johann Sebastian Bach: The Style of a Great Personality* (1909), and *Style in Musical Art* (1911). He revived a number of genres including cantatas, part-songs, and other vocal music. When Parry's cantata *Prometheus Unbound* was performed in 1880, its premiere date was considered the "birthday for modern English music." See Walker, *History of Music in England*, 300.

[37] Stanford gained attention abroad through his operas, concertos, symphonies, and other orchestral works. *Grove Music Online, s.v.* "Charles Villiers Stanford," accessed August 7, 2010, http://www.oxfordmusiconline.com.

[38] The first generation included Edward Elgar, Charles Stanford, Hubert Parry, Alexander Mackenzie, etc. See Scott Goddard, "The Root and the Soil: Nineteenth-Century Origins," in *British Music of Our Time*, ed. A. L. Bacharach (Harmondsworth: Pelican/ Penguin Books, 1951), 13, 26. Howes, *English Musical Renaissance*, 17–31.

young British composers.[39] Cobbett, a wealthy patron of music, was particularly interested in the "phantasy," a term he coined to name this new genre.[40] "Phantasy" has also been spelled as "phantasie," by Cobbett and by others.[41] Cobbett himself, however, clearly expressed his preference for "phantasy," because "phantasie" is a German, not an English, word. With the phantasy, Cobbett intended to revive British chamber music.

The Cobbett competition was held every few years between 1905 and 1919. The six Cobbett competitions focused on different subjects and instrumental combinations (see Table 1-1). The phantasy was a required genre for the competitions held in 1905, 1907, 1917, and 1919, and the phantasy was one of the three required genres in 1915. Only British composers were qualified to participate in these five competitions. Multiple prizes were awarded in each competition. Prize winners' works were performed and most of them were published afterwards.[42] After 1919, the Cobbett competition was not continued, but Cobbett kept promoting British chamber

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[39] Walter Willson Cobbett, "Cobbett's Competitions and Commissions," in *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed. (New York: Oxford University Pess, 1963), 284–288.
[40] W.W. Cobbett, "Obiter Dicta," *Chamber Music Supplement*, 17 (1915): 28.
[41] Ibid. The scores of the *Phantasie String Quartet* and *Phantasie Piano Trio* published by Stainer and Bell use the spelling "phantasie." And although the published scores of the *Phantasy Piano Quartet* by Stainer and Bell employ the former spelling ("phantasy") in the title, Bridge's autograph manuscript of the *Phantasy Piano Quartet* uses "phantasie." Additionally, the competition rules for the Cobbett Competition used "phantasy" except for the second, which used "phantasie." David Maw, "'Phantasy Mania': Quest for a National Style" in *Essays on the History of English Music in Honour of John Caldwell*, ed. Emma Hornby and David Maw (Woodbridge: Boydell Press, 2010), 116–18.
[42] Regarding other aspects of the Cobbett competition, see the comprehensive treatment in Betsi Hodges, "W. W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Musical Renaissance" (DMA dissertation, The University of North Carolina at Greensboro, 2008), 45–57.

compositions and supporting young British composers by awarding the Cobbett prizes to RCM students.[43] Most prominently, Britten's *Phantasy in F minor for String Quintet* (1932) was the winner of the 1932 Cobbett Prize.[44]

In addition to promoting phantasies through his competition, Cobbett offered a prize for a viola phantasy in 1917. Moreover, in 1910, Cobbett commissioned twelve composers, including Frank Bridge, James Friskin, Benjamin Dale, Thomas Dunhill, James McEwen, Ethel Barns, Ralph Vaughan Williams, Richard Walthew, B. Walton O'Donnell, York Bowen, Donald Tovey, and Adam Von Ahn Carse,[45] to compose phantasies. Each composer was assigned a different combination of instruments. In the end, Cobbett received phantasies from eleven composers.[46] Cobbett commissioned these works to build up his chamber music library, to be open to the public.[47]

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[43] Ibid., 60–61.
[44] See Kildea, ed. *Britten on Music*, 223 n.2.
[45] Cobbett, "Cobbett's Competitions and Commissions," 284–88; Hindmarsh, *Frank Bridge*, 66. Adam Von Ahn Carse was not listed in the announcement talk of this commission, but his work *Phantasy for String Trio* was named by Cobbett as one of the 1910 commissions. Maw, "Phantasy Mania," 117.
[46] Nevertheless, Tovey did not complete the work and his place in the series was replaced by Richard Walthew's clarinet quintet. Maw, "Phantasy Mania," 117–18.
[47] Hodges, "W. W. Cobbett's Phantasy," 58, 65.

Table 1-1. Prize winners in Cobbett competitions, 1905–19

Year[48]	Subject	1st prize	2nd prize	3rd prize
1905	Phantasie string quartet	William Hurlstone	Frank Bridge	James Wood
1907	Phantasie piano trio	Frank Bridge	James Friskin	John Ireland
1909	Sonata for violin and piano	John Ireland	Eric Gritton	Geoffrey O'Connor Morris
1915	Sonata, suite or phantasy for string quartet			
	for phantasy	Albert Sammons	William H. Reed	
	for sonata	Frank Bridge		
1917	Folksong phantasy			
	for trio	James Forrester	Arnold Trowell	
	for quartet	Waldo Warner	Herbert Howells	
1919	Dance phantasy for piano and strings	Armstrong Gibbs	Cecil Hazelhurst	

Source: Hodges, "W. W. Cobbett's Phantasy"; Maw, "Phantasy Mania," 116–19.[49]

[48] In competitions held in 1905, 1907, and 1909, I list only the first three prizewinners of the year, where more than three were awarded.

[49] Maw considers a prize Cobbett offered in 1917 for a viola phantasy as another Cobbett competition. Nevertheless, unlike other Cobbett competitions, there was no stipulation for this prize and there was only one winner (York Bowen). For these reasons, I do not treat this prize as a Cobbett competition. Note also that Maw labels the competition by the year the winners were announced, while Hodges and I label the competition by the year the competition stipulations were announced.

Since Cobbett considered phantasies as "a renaissance of the Fancies of the seventeenth century"[50] and "a modern analogue of the old English Fancy or Fancies,"[51] it is worthwhile here to consider the *fantasia* in general and the old English fancies in particular. In their earliest appearance in the sixteenth century, *fantasias* were exclusively instrumental compositions, primarily for lute, keyboard, or ensembles.[52] The title *fantasia* originally did not connote a genre; rather, it emphasized the "freely invented (rather than borrowed) nature of the motivic material." In the eighteenth century, the *fantasia* was described as a "completely free genre, closely related to the capriccio" and as "entirely improvised."[53] Nevertheless, in terms of the form of the *fantasia*, contemporary scholars have emphasized that *fantasias* from the sixteenth to the eighteenth centuries were "far from being formless" and took on the forms of other genres, such as the dance movement, variation or sonata movement.[54]

The *fantasia* in England, often called "fancy" or "fancie," was an important chamber genre in the sixteenth and seventeenth centuries.[55] Although there were fancies for lute and keyboard, those for an ensemble of viols were more significant in England due to the cultivation of viol

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[50] Walter Willson Cobbett, "More Plain Words," *The Musical Times* 59, no. 900 (Feb. 1, 1918): 63.
[51] Cobbett, "Cobbett's Competitions and Commissions," 285.
[52] Grove Music Online, s.v. "Fantasia," by Christopher D.S. Field, accessed April 25, 2010, http://www.oxfordmusiconline.com.
[53] Ibid.
[54] Ibid.
[55] Ibid.

playing at court.[56] John Jenkins (1562–1678), John Coprario (1570–1626), Alfonso Ferrabosco (the younger, 1575–1628), William Lawes (1602–45), Christopher Simpson (1602–69), Matthew Locke (1622–77), and Thomas Mace (1612–1706) were all important composers of fancies for viol ensembles during the Elizabethan and Stuart periods in England. William Byrd (1540–1623)[57] and Orlando Gibbons (1583–1625), both masters of fancies for keyboard, also contributed to ensemble fancies. After 1660, however, the repertory of fancies for chamber ensembles, and viol fantasias in particular, faded in popularity.

The modern English phantasy is not an exact duplicate of the old English fancy. Cobbett used the old fancy purely as inspiration.[58] Specifically, in his writings and stipulations for the competition, Cobbett outlined three requirements for the new phantasy—it must be short, performed without break, and composed for a chamber ensemble. By contrast, the older fancies were "frequently of great length,"[59] sometimes performed with a break,[60] and not always for a

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[56] Oxford Companion for Music, s.v. "Fantasia," by Denis Arnold and Lalage Cochrane, accessed June 22, 2011, http://www.oxfordmusiconline.com.

[57] Byrd's "masterly" fancies established this genre as the "chiefest kind of chamber music in England." *Grove Music Online*, s.v. "Fantasia," by Christopher D.S. Field, accessed April 25, 2010, http://www.oxfordmusiconline.com.

[58] Hodges, "W. W. Cobbett's Phantasy," 66. Also, as Walker dryly put, "British Phantasy happens to be British only because Mr. Cobbett happens to be a Briton." Ernest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to the Music Student*, no. 17 (November 1915): 20–21.

[59] See Ernest Walker, *A History of Music in England* (Oxford: Clarendon Press, 1907), 136.

[60] Christopher Field, in describing English fancies in the 16th and 17th century in England, does not indicate whether fancies were performed without break. *Grove Music Online*, s.v. "Fantasia," by Christopher D.S. Field, accessed April 25, 2010, http://www.oxfordmusiconline.com.

chamber ensemble. Thus, the connection between fancy and phantasy may seem rather weak. Nonetheless, I will demonstrate that the modern phantasy takes on different forms; thus, fancy and phantasy do resemble one another at least in this modest respect.

The Cobbett Competition encouraged the composition and performance of British chamber music.[61] The phantasy, in particular, became one of the most important developments in British contemporary chamber music—indeed, the sparks caused by Cobbett and his competition have been described as "phantasy mania."[62] The phantasy symbolized the regenerated creativity of modern British composers, and Bridge was one of the most important composers to write in the genre.[63]

1.4. **Contemporaneous Assessments of Bridge's Phantasies**

Bridge's three prize- and commission-winning phantasies are representative works of his early period and boosted his career. These compositions not only made a name for Bridge as an outstanding chamber music composer but also contributed to the development of the then new chamber music genre, the phantasy.

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[61] Hodges, "W. W. Cobbett's Phantasy," 66–67.
[62] John Caldwell, *The Oxford History of English Music*, Vol. 2, *From c. 1715 to the Present Day* (Oxford: Clarendon Press, 2002), 392.
[63] Christina Bashford, "Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain," *Journal of American Musicology Societ*y 63 no. 2 (Summer 2010): 296.

Commissioned by Cobbett and composed in 1910, the *Phantasy Piano Quartet* was glowingly received at its premiere by the Henkel Piano Quartet, the first professional British piano quartet, in their inaugural concert of 1911. It was considered a "turning point in Bridge's career,"[64] a good example of the "unity in diversity" in a phantasy composition,[65] the "best result of his sponsor's preoccupation with *Phantasies*,"[66] and the "finest work—refined and eloquent in its musical language and concise in its thematic procedures and symmetrical construction."[67] The *Phantasy Piano Quartet* remains one of the most widely performed and recorded works of his early period.[68]

Composed in 1907, the first-prize-winning *Phantasie Piano Trio* was considered by Cobbett as "of a remarkable beauty and brilliance and stamps [Bridge] as one of our foremost composers for the chamber."[69] Ernest Walker considered the "main ideas" of the *Trio* to have "undeniable power," but criticized the ending as "over-abrupt."[70] Hindmarsh claimed that "the *Phantasy* for

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[64] Evans, "Modern English Composers," 56.
[65] John Warrack, "A Note on Frank Bridge," *Tempo* no. 66/67 (Autumn–Winter 1963): 29; Howells, "Frank Bridge," 210.
[66] Warrack, "Note on Frank Bridge," 29.
[67] Hindmarsh, *Frank Bridge: Thematic Catalogue*, 66. For similar evaluation also see Payne, *Frank Bridge*, 17.
[68] Little, *Frank Bridge: Bio-Bibliography*, 141–43. According to this discography, before 1991 (when this book was published) the *Phantasy Piano Quartet* was recorded five times, more than any other work of piano chamber music by Bridge. After 1991, at least five more recordings were made, including the performances by London Bridge Ensemble (2008), Ames Piano Quartet (2007), Primrose Piano Quartet (2006), Marcato Piano Quartet (2005), and Amabile Piano Quartet (1997). BBC released the performance by Britten et al. at the Aldeburgh Festival in 2000.
[69] Hindmarsh, *Frank Bridge: Thematic Catalogue*, 56.
[70] *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., s.v. "Bridge, Frank."

piano trio established [Bridge] as one of the leading chamber music composers of the younger generation."[71]

The *Phantasie String Quartet* of 1905 was Bridge's first composition titled "phantasie" and won the second prize in the Cobbett competition. The *Phantasie String Quartet* has become the most popular work among the phantasie string quartets composed for the Cobbett competition, perhaps because of its "relatively moderate technical difficulty."[72] Cobbett himself praised Bridge's *Quartet* with some reservations. He wrote that

> "[The *Quartet*] has a stirring rhythmical opening, the first subject being announced in unison, and completed with accompaniment of detached chords. The second subject is one of singular charm—it may be described as a delicious sort of crooning, accompanied by simple arpeggios on the cello. The andante section contains some splendid violin writing and enharmonic modulations of singular beauty. The finale does not attain quite the same high level, but finishes brilliantly."[73]

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[71] Hindmarsh, *Frank Bridge: Thematic Catalogue*, 66.
[72] Ibid., 188.
[73] Ibid., 188–89.

Chapter Two: The Form of the *Phantasie Piano Trio*

The form of *Phantasie Piano Trio* is debatable. On the one hand, the two outer sections resemble the exposition and recapitulation sections of a sonata form, but the lengthy middle section, independent of the two outer sections, seems to fit uneasily in any part of a sonata form. In addition, the ritornello design in the exposition and recapitulation sections is atypical of the sonata norm. On the other hand, after the central part (*Allegro scherzoso*), the materials reappear in reverse order, suggesting the possibility of an arch form. Therefore, the *Phantasie Piano Trio* is open to three possible readings: sonata form, arch form, and an arch form/sonata form hybrid.

Scholars hold different views of the form of the *Phantasie Piano Trio.* A majority of commentators claim that the *Phantasie Piano Trio* is in a sonata form that contains an unconventional development section. Among this group are Edwin Evans, John Warrack, and Ernest Walker;[1] however, none raises the issue of arch form. By contrast, Anthony Payne argues

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[1] Evans recognizes the *Trio* as "a very good example of the form, which corresponds to a sonata-allegro with an andante displacing to a large extent the usual development, and again a scherzo furnishing a contrasted middle section to the andante." Edwin Evans, "Bridge, Frank," in *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., ed. Walter Willson Cobbett (London: Oxford University Press, 1963), 188–89. In another paper, Evans considers the *Trio* as "a sonata allegro in which the development section is occupied by episodes corresponding to an Andante and Scherzo." Edwin Evans, "Modern English Composers. I. Frank Bridge," *The Musical Times* 60, no. 912 (February 1, 1919): 56. Warrack argues that the *Trio* "was a sonata allegro with the development section displaced by an andante that included a scherzo as middle section." John Warrack, "A Note on Frank Bridge," *Tempo* no. 66/67 (Autumn–Winter 1963): 29. Walker described the *Trio* is "an extended sonata-form movement of the older classical type, except that most of the development section is occupied by an andante in the middle of which, in its turn, a Scherzo section is embedded." Ernest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to the Music Student*, 17 (Nov. 1915): 21.

that the *Trio* has an "arch-shape structure" (ABCBA) without exploring the possibility of sonata form.[2] Paul Hindmarsh's view is different from others, claiming that the *Trio* exemplifies both arch form and sonata form. In Hindmarsh's own words, the *Trio* exhibits a "sonata exposition and recap, separated by andante and scherzo episodes, which are linked by rudimentary transitions into an arch shape: intro – sonata expo – andante – scherzo – extension of andante episode, to effect a lyrical climax – sonata recap – coda."[3]

The prior literature lays the foundations for our understanding of the form of the *Trio.* Nevertheless, the previous studies do not provide a complete account of the formal design of the *Trio*. The analyses by Evans, Warrack, Walker, and Payne seem to be unjustifiably one-dimensional. Hindmarsh claims a hybrid form, but his view is still incomplete, as he does not point out the ritornello design hidden within the outer sections. Hindmarsh's account suggests, but does not quite constitute, a reading of the *Trio* as a "two-dimensional sonata form."[4]

I argue that the *Trio* is subject to two equally valid formal readings: a two-dimensional sonata form and an arch form. Below I analyze the *Trio* to show how the work demonstrates these two

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[2] Anthony Payne, *Frank Bridge—Radical and Conservative* (London: Thames Publishing, 1999), 14.

[3] Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 56.

[4] Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009). See the discussion in Section 2.3.7.

forms, and also the ways in which it behaves like a ritornello form. Finally, relating the analysis back to the debate over the form of the modern English phantasy, I will show that the *Trio* fits Fuller-Maitland's description better (though it is incomplete in describing the *Trio*) than Stanford's description.

2.1. **Arch Form**

An arch form is a symmetrical arrangement in which the order of the sections is the same when read forward or backward.[5] When a contrasting middle section is included, an arch form exhibits the pattern ABCBA.[6] Other symmetrical forms, such as the complex ABACABA (the usual pattern of a sonata-rondo form) and ABABA, can be construed as arch forms.[7] In this dissertation, I will reserve the term arch form for a work that demonstrates a palindromic pattern, contains at least five sections, and includes a contrasting middle part. ABCBA and ABACABA

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[5] Joel Lester, *Analytic Approaches to Twentieth-Century Music* (New York: W.W. Norton & Company, 1989), 57.

[6] *Oxford Companion to Music*, s.v. "Arch form," accessed July 21, 2010, http://www.oxfordmusiconline.com. The earliest writer to speak of arch form was Robert Schumann, in his analysis of the first movement of Berlioz's *Symphonie fantastique*. James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteen-Century Sonata* (New York: Oxford University Press, 2006), 278–79. Nevertheless, arch form appears to be largely a twentieth-century concept. Bela Bartok uses arch form in many major works, such as the Second Piano Concerto, the Violin Concerto, and the Fourth and Fifth String Quartets. Joel Lester, *Analytic Approaches to Twentieth-Century Music* (New York: Norton, 1989), 57–58; John D. White, *Comprehensive Musical Analysis* (Oxford: Scarecrow Press, 1994), 289.

[7] Wallace Berry, *Form in Music*, 2nd ed. (New Jersey: Prentice-Hall, 1986), 68.

are cases in point.[8]

Both Payne and Hindmarsh have used "arch-shaped" to describe the formal design of the *Trio.* Payne furthermore identifies the ABCBA structure of the *Trio*. I agree with Payne that the *Phantasie Piano Trio* exhibits an ABCBA structure (see Table 2-1), because the *Trio* demonstrates the following symmetrical pattern: Section A (mm. 1–129) and the reprise Section A (mm. 353–439) have the same layout and tempo. Both include Themes 1 and 2[9] and motives *a* and *b*. Section B (mm. 165–99) and its reprise (mm. 318–52) are slow and lyrical and include Theme 3. Because of the scherzo-like character and the appearance of new themes (Themes 4, 5, and 6), Section C (mm. 200–317) serves as a contrasting middle. The transition (mm. 130–64), which connects Sections A and B, and the coda (mm. 439–65) should not affect the judgment of an arch form, for both of these short passages are formally dispensable.

The overall arch structure of the *Trio* is reflected on a smaller scale by the symmetrical design of its themes and motives. For example, in mm. 66–90, motive *a* (appearing repeatedly in mm. 66–82; Example 2-1) and inverted motive *a* (appearing repeatedly in mm. 83–87; Example 2-2) create a motivic symmetry.[10] In mm. 130–48, the transformed Theme 1 (mm. 130–41;

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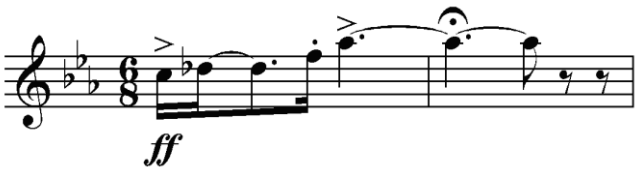
[8] The criteria of arch form are far less strict than those of sonata form; therefore, arch form can be easily combined with other forms.

[9] Note that in reprised Section A, Themes 1 and 2 still appear in their original order (instead of reverse order).

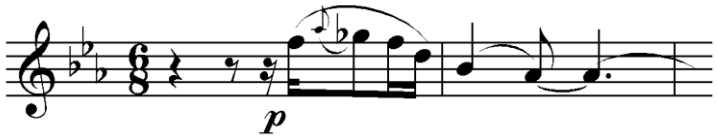
[10] Motive *a* is an ascending minor second followed by a major third and a minor third (C–D♭–F–A♭). The inverted motive *a* is a descending minor second followed by a minor third and a major third (G♭–F–D–B♭).

Example 2-3) and inverted transformed Theme 1 (mm. 142–48; Example 2-4) is a design of thematic symmetry.

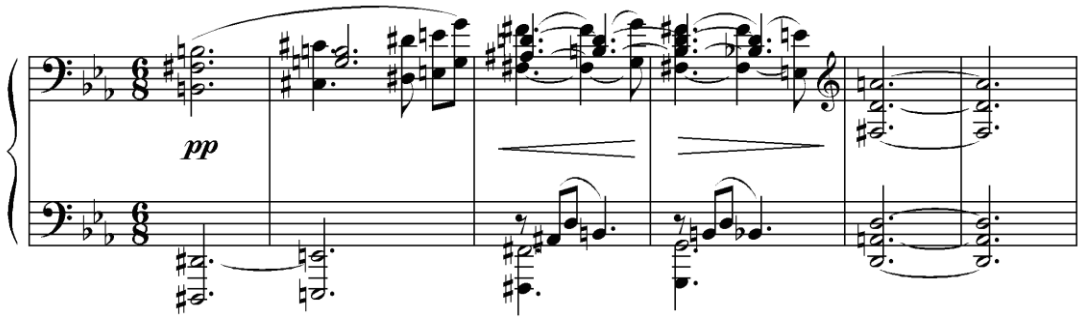
Example 2-1. Motive *a*, mm. 1–2.



Example 2-2. Inverted motive *a*, mm. 83–84.



Example 2-3. Transformed Theme 1, mm. 130–33.



Example 2-4. Inversion of transformed Theme 1, mm. 142–45.

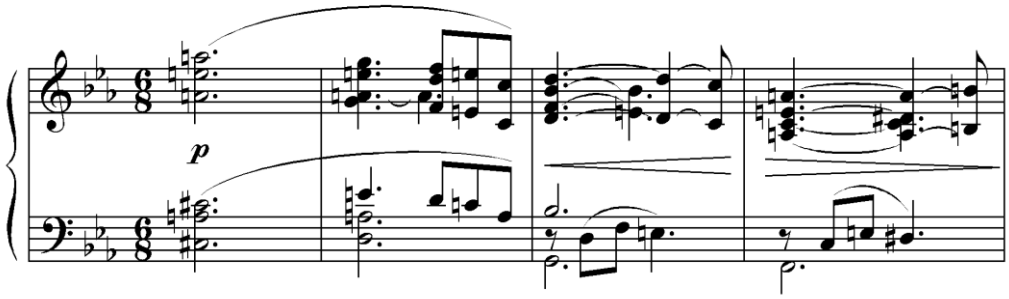


Table 2-1. The *Phantasie Piano Trio* in arch form

Sections	Measures	Tempo indications	Themes	Tonality
A	1–129	*Allegro moderato ma con fuoco–Ben moderato*	Theme 1, Theme 2	C minor–E♭ major
Transition	130–64	No specific indication	Theme 1	E♭ major–A major
B	165–99	*Andante con molto espressione*	Theme 3	A major
C	200–317	*Allegro scherzoso*	Theme 4, Theme 5, Theme 6	A minor
B′	318–52	*Andante*	Theme 3	A major
A′	353–439	*Allegro moderato*	Theme 1, Theme 2	A major–C minor–C major
Coda	439–65	*Poco piu mosso*	Theme 2	C major

2.2. **Ritornello Designs**

The term "ritornello" is applicable to recurrent themes and motives and to the "principle of alternation itself."[11] In Baroque arias, the ritornello is the instrumental part, whereas the contrasting group, which the ritornello precedes, interrupts, and follows, is the vocal part. Similarly, in Baroque concertos (*concerti grossi*), the ritornello is the full orchestra, called *concerto grosso*, *tutti*, or *ripieno*, whereas the contrasting group is the solo or small ensemble, called *concertino*.[12] Some Baroque composers, such as Giuseppe Torelli (1658–1709), use one set of materials in the ritornello and another set in its contrasting group.[13]

The ritornello in the *Trio* is identified by thematic contrasts rather than by contrasts of instrumentation, as was the case in Baroque ritornellos. It serves as a framing gesture in introductory, transitional, and closing passages. Throughout the work, it utilizes motives *a* (Example 2-1), *b* (Example 2-5), their variants—inverted motive *a* (*a*'; Example 2-2), the combination of transformed motives *a* (*a*") and *b* (*b*') (Example 2-6), and transformed motive *a* (a'"; Example 2-16).[14] The contrasting group is Theme 1 (Example 2-8) or Theme 2 (Example

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[11] Berry, *Form in Music*, 108.
[12] Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (New York: Holt, Rinehart and Winston, 1979), 235.
[13] Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York: W.W. Norton, 1996), 385.
[14] Therefore, the contents of the *Trio*'s ritornellos are not exactly the same. This is not problematic, as the "integrated ritornello," developed around the mid-17th century, tends not to

2-9).

In terms of overall formal design, the *Trio* resembles some late Baroque *da capo* arias, in which the ritornello appears at the beginning and the end, but not in the middle.[15] In the *Trio*, Section A (mm. 1–129) and the following transition (mm. 130–64) exhibit a self-contained ritornello design, which contains three ritornellos that frame the two contrasting groups (see Table 2-2). So do Section A' (mm. 353–439) and the Coda (mm. 439–65). This ritornello design, however, is not applied in Sections B–C–B (mm. 165–352).

Among all the ritornellos, the third and sixth are more complicated because both contain themes belonging to the contrasting groups. The reappearance of inverted motive *a* (mm. 125–29) is followed by a dialogue between transformed Theme 1 and inverted motive *a* (mm. 130–46). The final appearance of the inverted motive *a* (mm. 147–64) after the aforementioned dialogue is extended and ends Ritornello 3 (R3). As for R6, the transformed motive *a* is invaded by Theme 2. The invasion of other materials in a ritornello is not uncommon.[16]

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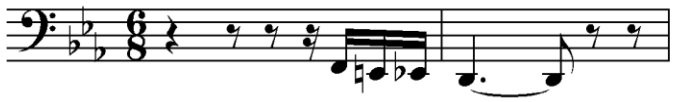
be the same (allowing for transposition) on each appearance and is frequently pared down or modified. *Grove Music Online*, s.v. "Ritornello" by Michael Talbot, accessed February 21, 2012, http://www.oxfordmusiconline.com.

[15] Green, *Form in Tonal Music*, 150.

[16] Ibid., 238.

Example 2-5. Motive *b*, mm. 1–2.



Example 2-6. The combination of transformed motive *b* (mm. 74–75) and motive *a* (m.76) in mm. 74–76.

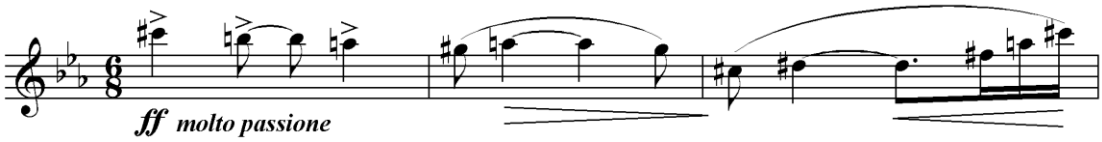


Table 2-2. The *Phantasie Piano Trio* in ritornello design

Divisions	Measures
R1 (motives *a*, *b*)	1–10
Theme 1	11–65
R2 (motives *a*, *b*, *a*', *a*", *b*')	66–90
Theme 2	91–125
R3	
motives *a*'	125–29
Transformed Theme 1 + motives *a*'	130–46
motives *a*'	147–64
[Sections B–C–B]	165–352
R4 (motives *a*, *b*)	353–62
Theme 1	363–414
R5 (motives *b*, *b*')	414–19
Theme 2	420–39
R6	
motives *a*"'	439–42
Theme 2	443–53
motive *a*"'	454–65

Note: *a*' represents inverted motive *a; a*" and *a*"' are two types of transformed motive *a*; and *b*'

represents transformed motive *b*.

2.3. **Sonata Form**

As mentioned above, a majority of commentators view the *Trio* as a sonata form with unconventional developmental section. Here I will first explore in what ways the *Trio* exemplifies and fails to exemplify sonata form, with particular emphasis on the latter, which, I believe, is insufficiently discussed in other published analyses. Then, I will argue that the *Trio* is better viewed as a "two-dimensional sonata," rather than a conventional sonata form.[17]

Scholars debate the essential elements of conventional sonata form. In this dissertation, I mainly rely on Hepokoski and Darcy's Sonata Theory for identifying the conventional sonata form.[18] Hepokoski and Darcy categorize sonata forms into five types, and all five types contain "rotations." Rotations are the ordered series of thematic modules that appear in the expositional space and reappear fully or partially in the following action-spaces (development, recapitulation, and possibly coda). Each rotation follows (roughly) the same pattern.[19] In addition to tonal progression, Hepokoski and Darcy emphasize the importance of the rotational idea, as it persists

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[17] For detailed definitions of two-dimensional sonatas, see Moortele, *Two-Dimensional Sonata Form*, 22–23.

[18] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).

[19] Ibid., 206, 612.

in many later sonatas (including those composed in the nineteenth century and beyond), and urge the elevation of the rotational principle to become a foundational axiom of interpretation.[20]

Bridge's *Trio* is an early-twentieth- rather than a late-eighteenth-century work, which places it in the context of an *ad hoc* sonata design. Originating in the period after 1850, these sonatas are "notoriously difficult to generalize."[21] Nonetheless, from the nineteenth century onward, "the sonata form idea remained venerated"[22] and the compositional choices presented in individual sonatas "confirm, extend, or override" the late-eighteenth-century sonata norm. In other words, Bridge and his nineteenth-century predecessors are still in dialogue with the conventional sonata form in their works. By drawing upon Hepokoski and Darcy's Sonata Theory, I will examine how Bridge's *Trio* conforms to the eighteenth-century sonata ideal and how Bridge "deforms"[23] sonata norms. When it comes to the latter, I will also evaluate whether the *Trio* stretches the "normative procedure to its maximally expected limits" or overrides "that norm altogether in order to produce a calculated expressive effect."[24] If I find that the *Trio* goes beyond the sonata norm, I will further identify the types of deformations that are exemplified in

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[20] Ibid., 613.
[21] James Hepokoski, "Beethoven Reception: The Symphonic Tradition" in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge: Cambridge University Press, 2001), 447.
[22] Ibid.
[23] Hepokoski and Darcy defines deformation as "stretching of a normative procedure to its maximally expected limits or even beyond them—or the overriding of that norm altogether in order to produce a calculated expressive effect." Ibid., 614.
[24] Ibid.

the *Trio*.

Hepokoski and Darcy claim that the most typical sonata form (Type 3) is a "binary structure arrayed in a ternary plan."[25] That is, harmonically speaking, a sonata consists of two parts, whereas, in terms of themes, a sonata contains three musical action-spaces (exposition, development, and recapitulation).[26] With regard to the two harmonic parts of a sonata, the first moves from the tonic (stability) toward the non-tonic (tension), while the second moves from the non-tonic (tension), passes through other keys, and eventually returns to the tonic (resolution).[27] The non-tonic is typically the dominant in major modes and the mediant in minor modes.

The two harmonic parts take place in three action-spaces. The first action-space (exposition) serves the harmonic function of moving from tonic to non-tonic, the arrival of which is confirmed by the appearance of a perfect authentic cadence, the "essential expositional closure" (EEC).[28] The exposition also serves the thematic function of displaying the layout or

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[25] Ibid., 16.

[26] This formulation of sonata form is not new. Heinrich Christoph Koch, Leonard Ratner, and Charles Rosen all hold the same claim. Heinrich Schenker also agrees with the three-part outer form versus two-part inner form, although Schenker claims that the boundary between the two inner-form parts falls at the end of the development, rather than the end of the exposition. William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1990), 111–13.

[27] Hepokoski and Darcy, *Elements of Sonata Theory*, 306–17.

[28] Rothstein claims that two points of closure (in the form of a perfect authentic cadence) are crucial to the sonata form. The first of these must be in a non-tonic key (usually the V in a major-mode sonata and III in a minor-mode sonata) at the end of the exposition. This is the EEC in Hepokoski and Darcy's theory. The second essential closure in a sonata form must be in the tonic key at the end of the composition. That is the essential structural closure (ESC) in Hepokoski and Darcy's theory. Rothstein, *Phrase Rhythm*, 111–12, 118–20.

arrangement of specialized themes and textures—called "expositional rotation" by Hepokoski and Darcy. The expositional rotation in the "two-part" type[29] has the layout P TR' S/C, where the letters stand for "primary theme area," "transitional area," "secondary theme area," and "closing area," respectively.[30] This layout is divided into two parts by a *medial caesura* (MC, marked as the apostrophe in the layout), which means a rhetorically reinforced break or gap. According to Hepokoski and Darcy, recognizing the MC and how this MC is formed are important when analyzing an exposition, because the existence of an MC (or MC-effect) determines whether the exposition is a two-part structure or a continuous (one-part) structure.[31]

The second action-space is the development. According to Hepokoski and Darcy, a normative development contains four zones: link, entry, central action, and retransition.[32] Only the last zone (retransition) serves a specific harmonic task; that is, locking on the V of the original tonic, in order to return to the tonic in the recapitulation. Hepokoski and Darcy also recognize that a developmental space does not necessarily contain all four zones and can appear in countless guises.[33] Indeed, a sonata without a developmental space is still a legitimate sonata

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[29] Hepokoski and Darcy, *Elements of Sonata Theory*, 23. There are two types of exposition: continuous and two-part. The two-part exposition is the most common type of exposition and Bridge's three phantasies all fit into this type. Therefore, I will focus on the two-part exposition in this dissertation.

[30] Ibid., 17.

[31] Ibid., 23–25.

[32] Ibid., 229–30.

[33] Charles Rosen even claims that the development serves no specific functions. According to Rosen, although the development has two functions—intensifying the polarization and delaying resolution, as well as preparing for resolution—these two functions do not exclusively belong to

form (called Type 1 sonata in Hepokoski and Darcy's theory).[34]

The recapitulation (or the "recapitulatory rotation"), the third action-space, has two functions. One is retracing the expositional rotation. The other is resolving the tonal tension, generated in the exposition and intensified in the development, by relocating S (and C) to the tonic key, and ending on a perfect authentic cadence in the tonic key—the "essential structural closure" (ESC; the "/" in the aforementioned layout), which is the goal of the entire sonata. In addition to Type 3, Hepokoski and Darcy also study four other sonata types and various possibilities within each type.[35] I will explore in what ways the *Phantasie Piano Trio* exemplifies a Type 3 sonata.

2.3.1. *The Phantasie Piano Trio as a Conventional Sonata (Type 3 Sonata)*

If we were to presume a sonata-form exposition for the *Trio*, the most convincing hypothesis would be as follows: The presumptive exposition, preceded by a ten-measure introduction, would be mm. 11–129, with the primary theme area in C minor and the second in E♭ major. The presumptive development section, preceded by a transition, would include mm. 165–352,

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the development. Charles Rosen, *Sonata Forms* (New York: W.W. Norton & Company, 1988), 262–63.

[34] Hepokoski and Darcy, *Elements of Sonata Theory*, 345–52. Also see Rosen, *Sonata Forms*, 106–12; William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 209–11.

[35] For an overview of the other types, see Hepokoski and Darcy, *Elements of Sonata Theory*, 343–45.

centering on A major/minor.[36] The recapitulation would be mm. 353–439, in which both the primary and the second theme areas are in C minor. A coda (mm. 439–65) ends the piece in C major (see Table 2-3).

[36] The presumptive development corresponds to Sections B–C–B in the arch-form reading. Sections B are in A major and Section C is in A minor. See Table 2-1.

Table 2-3. The *Phantasie Piano Trio* in sonata form

Divisions	Measures	Tonality	Themes and Motives	Tempo Indication
Introduction	**1–10**	(C minor)	Motive *a*, Motive *b*	*Allegro moderato ma con fuoco*
Exposition (Rotation 1)	**11–129**	C minor–E♭ major		
P-theme area	11–65	C minor	Theme 1	*Ben moderato*
Transition/MC	66–90	C minor–E♭ major	Motive *a*, Motive *b*	
S-theme area	91–125	E♭ major	Theme 2	
Closing zone	125–29	E♭ major	Motive a	
Development	**130–352**	E♭ major–A major		
	130–64	E♭ major–A major	Theme 1, Motive *a*	
	165–352	A major–A minor–A major	Theme 3, Theme 4, Theme 5, Theme 6, Motive b	*Andante con molto espressione–Allegro scherzoso–Andante*
Recapitulation (Rotation 2)	**353–439**	A major–C major		
Introduction	353–62	A major–C minor	Motive *a*, Motive *b*	*Allegro moderato*
P-theme area	363–419	C minor	Theme 1, Motive *b*	
S-theme area	420–39	C major	Theme 2	
Coda	**439–65**	C major	Motive *a*, Theme 2	*Poco piu mosso*

2.3.2. *Introduction-coda frame*

Since the last third of the nineteenth century, one of the common deformation techniques is the "introduction-coda frame,"[37] in which "material from the introduction returns as all or part of the coda."[38] The introduction-coda frame "gives the effect of subordinating 'sonata-activity' to the overriding contents of an encasing introduction and coda (whose identity may also intrude into certain inner sections of the 'sonata')."[39]

In the *Trio*, the introductory materials (mm. 1–10) contain motive *a* (Example 2-1) and motive *b* (Example 2-5).[40] Motives *a* and *b* appear, alone or together, six times in this piece—what I call R1–R6 in Table 2-2. In addition to the introduction and the coda, Motives *a* and *b* appear before the development, before the recapitulation, and between Theme 1 (P theme) and Theme 2 (S theme) in the exposition and recapitulation. Generally, the framing materials in an introduction-coda frame do not appear *within* the exposition and recapitulation; they normally appear at the beginning and end of a piece, and sometimes before the development or recapitulation as a "frame" of a sonata. In this *Trio*, motive *a* and motive *b* not only serve as a

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[37] James Hepokoski, *Sibelius: Symphony No. 5* (New York: Cambridge University Press, 1993), 5–7.
[38] Hepokoski and Darcy, *Elements of Sonata Theory*, 304.
[39] Hepokoski, *Sibelius: Symphony No. 5*, 6.
[40] Payne is the only writer who has analyzed the motives of the *Trio*. Payne's motives *x* and *y* are my *a* and *b* respectively. He restricts his discussion of these two motives to the exposition: his analysis consists of a single paragraph. I will compare Payne's analysis with mine in Section 2.3.2. Payne, *Frank Bridge*, 15–16.

large frame for the whole piece but they also serve as small frames for the primary and secondary themes.

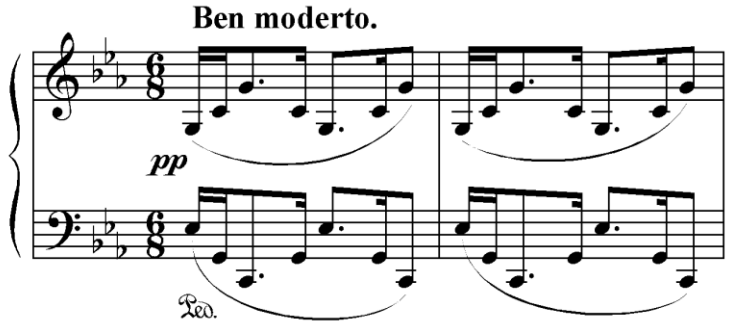
2.3.3. *Exposition*

The exposition in the *Trio* properly serves thematic functions (P TR ’ S/C) and harmonic functions (tonic to non-tonic) of a typical expositional space.

Primary theme (P theme) area

In Hepokoski and Darcy’s terms, mm. 11–12 are a typical “accompanimental figuration” type of “$P^{1.0}$ module” (Example 2-7); the latter term denotes pre-P-theme materials in the P-theme area.[41] The $P^{1.0}$ module, whose rhythmic pattern characterizes the whole P-theme area, also serves as an ostinato accompaniment of Theme 1, the primary theme (Example 2-8).

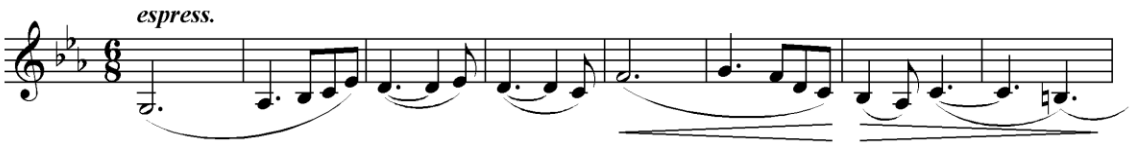
Example 2-7. $P^{1.0}$, mm. 11–12.



[41] Hepokoski and Darcy, *Elements of Sonata Theory*, 86–87.

Theme 1 (the P theme), growing out of motive *a*,[42] is a lyrical melody played by the strings in turn and is accompanied by a broken chord figure in the piano. This style is typical of Bridge's early piano chamber music.[43] Bridge constructs this P theme mainly by seconds and thirds and limits the P theme within an octave, giving the P theme a gloomy character.

Example 2-8. Theme 1, mm. 13–20.



The first appearance of the P theme (m. 13) in the violin is immediately repeated in the cello (m. 21). This P theme appears frequently in the violin and is echoed by the cello in mm. 29–40. Each appearance ends on a half cadence. Beginning in m. 57, the music drives toward the dominant of C minor. The P-theme area ends on a half cadence in C minor (m. 65).

Transitional area (TR) and medial caesura (MC)

In the transition (*Con fuoco*, mm. 66–90), motives *a* and *b* are restated on the tonic and then

[42] The first five notes of Theme 1 (G–A♭–B♭–C–E♭; mm.13–14) are a transposition of motive *a* (C–D♭–F–A♭) with an added passing tone (B♭).
[43] Payne, *Frank Bridge,* 14.

further developed. More specifically, the chromatic intervals of motive *b* are expanded and transformed into a new melody, played by strings (mm. 74–76; Example 2-6). The transformed motive *b* is repeatedly transposed to higher registers, increasing tension (mm. 74–82). Motive *a* is inverted (mm. 83–84; Example 2-2) and, after several transpositions, eventually leads to an E♭-major cadence (mm. 90–91), eliding into the onset of the secondary theme area.

In a two-part sonata exposition, the function of the transitional area is to lead to the medial caesura. The *Trio* contains a "blocked MC." As Hepokoski and Darcy point out, a normal MC in mid- and late-eighteenth century works often appears just after the climax—at the time the V of the tonic key or the V of the dominant key (or V of III in minor-mode sonatas) also arrives. They go on to describe a "blocked MC," which became common after the mid-nineteenth century, in which the climax appears on the predominant or cadential $^{6}/_{4}$ chord before the arrival of the dominant. The premature climax is often followed by a "de-energizing" passage, which passes through the dominant and then connects to the S-theme area.[44] The E-major chord in mm. 80–81, which sets up a cadence in E♭ major as its Neapolitan, is followed by the cadential $^{6}/_{4}$ of E♭ minor in m. 82. This $^{6}/_{4}$ chord represents the climax of the transition. After the climax in m. 82, a sudden rest appears in m. 83 that neutralizes the intensity of the previous area. This sudden drop in dynamics from *fortississimo* to a rest constitutes the (blocked) MC. After the silence comes a

[44] Hepokoski and Darcy, *Elements of Sonata Theory*, 47–48.

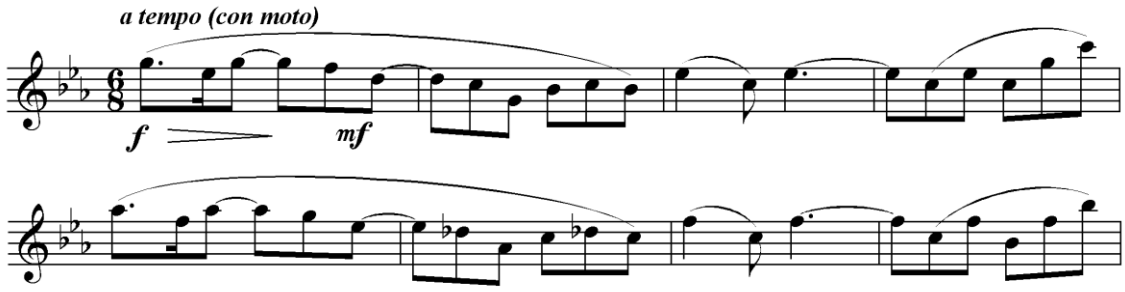
caesura-fill-like passage,[45] in which the inverted motive *a* softly appears and moves toward the goal, the dominant chord of E♭ major at m. 90.

Secondary theme area and closing zone

The secondary theme area of the exposition (mm. 91–125) follows the normal expectations of a Type 3 sonata form. The secondary theme area leads to the two strongest closures in the form, the EEC at the end of the exposition (confirming the arrival of tonal dissonance) and the ESC at the end of the recapitulation (confirming the arrival of the large-scale tonal resolution). The S-theme area of our exposition starts at m. 91 with Theme 2 (Example 2-9), appearing, as is typical, in the relative major. Albeit still lyrical, Theme 2 moves rapidly in large intervals, which creates a bright character and contrasts with the somber character of the primary theme. The first perfect authentic cadence of the movement appears near the end of the S-theme area in mm. 123–25, which serves as the EEC of the *Trio*. The EEC is followed by a short closing zone (mm. 125–29), in which the framing idea (inverted motive *a*) reappears.

[45] According to Hepokoski and Darcy, *Caesura-Fill* (CF) is a common technique which replaces the literal gap of MC with a brief sonic link. When the MC gap is replaced by a CF passage, the gap is only implied, representing that "energy-loss" that bridges the vigorous end of TR(MC) to what is frequently the low-intensity beginning of S. Ibid., 40–45.

Example 2-9. Theme 2, mm. 91–98.



2.3.4. *Development*

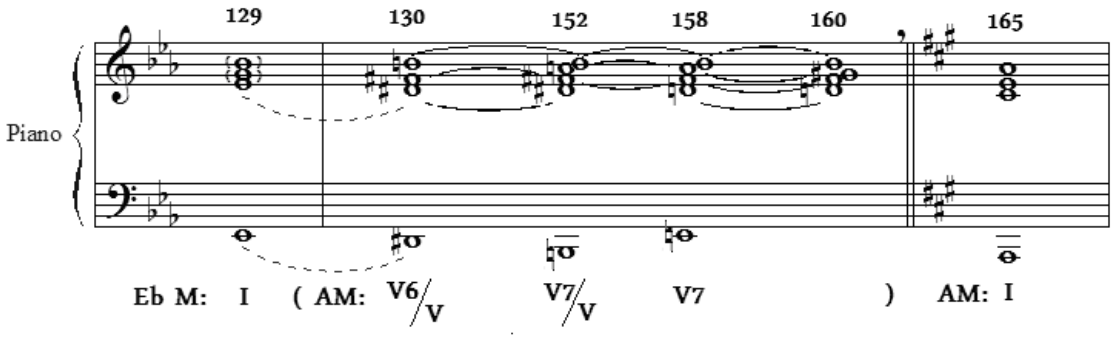
Measures 130–64, marking the beginning of the presumptive development, function as a transition that smooths the progression between the E♭ major that closes the exposition and the A major that starts the development's first episode (Example 2-10).[46] This progression in a calm atmosphere prepares for the upcoming slow section.

Measures 130–64 include inverted motive *a* (Example 2-2), the transformed Theme 1 (Example 2-3), and inverted transformed Theme 1 (Example 2-4). The original Theme 1 (in the expositional space; Example 2-8) is a melancholy single line, continuously supported by the undulating $P^{1.0}$ module based on a minor triad (see Example 2-7). The transformed Theme 1 (in

[46] Example 2-10 summarizes the harmonic progression between these tritone-related keys in mm. 130–64. More specifically, through the common tone, D♯ (enharmonic respelling of E♭), the implied E♭-major triad (E♭–G–B♭, m. 129) at the end of the exposition moves to the B-major chord (B–D♯–F♯, m. 130) which represents a pre-dominant chord (V/V) of A major. The harmonies in mm. 130–57 are all subsumed within the prolongation of this B-major chord, which is emphasized in mm. 152–53 with increased dynamics. The dominant of A major arrives in m. 154 (cello), acting as a pedal point beneath the descending half-diminished sevenths (mm. 154–57).

the developmental space) is comprised of octaves, supported by major triads at the beginning and end (see Example 2-3). The first interval of Theme 1 has been transformed from a minor second into a major second. Thus, the deep, gloomy Theme 1 has been transformed into a light and introspective one.

Example 2-10. The harmonic progression between the tritone-related keys, mm. 129–65.



A typical development moves frequently between tonalities, contains thematic references, is fully or partially rotational, and uses techniques such as motivic manipulation and fragmentation.[47] The presumptive development in the *Trio* (mm. 165–352) deviates from the sonata norm in its use of isolated thematic materials, self-contained tonality, lack of retransition, and unusual character and texture. First, the self-contained tonality (A major–A minor–A major) is stable rather than tonic-seeking.[48] Second, there is no obvious reference to thematic materials

[47] Hepokoski and Darcy, *Elements of Sonata Theory*, 195–98, 228–30.

[48] The tonal continuity of Sections B, C, and B′ first stems from the unresolved harmonies at the end of Sections B and C; specifically, the half cadence at the end of Section B and the French

from the exposition. The development even introduces four new themes: Theme 3 (Example 2-11), Theme 4 (Example 2-12), Theme 5 (Example 2-13), and Theme 6 (Example 2-14). Third, in terms of character, Sections B (mm. 165–99) and B' (mm. 318–52) are slow, calm, and lyrical. Finally, common developmental techniques, such as sequence-block, fragmentation, and counterpoint, are minimally present if not absent altogether. In short, the development in the *Trio* contains neither thematic rotation nor tensions arising from unstable tonalities and other common developmental techniques, and the only harmonic function appearing at the end of a typical development—locking on the V of the original tonic—is missing.

It could be argued that the *Trio* satisfies the conditions for "slow movement as development." According to Hepokoski and Darcy, "slow movement as development" in a sonata form refers to a development section that contains "a significant amount of contrasting, slow-movement music, as if a space or gap, a comparatively static center, had been opened up in the otherwise Allegro movement."[49] The first movement of Haydn's Symphony No. 45 in F-sharp minor; Mozart's overture to *Die Entführung aus dem Serail*, K. 384; and Weber's *Euryanthe* Overture are cases in point.[50] The presumptive development of the *Trio*, however, fits uneasily into such a paradigm because of the long scherzo inserted in the middle of the

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augmented sixth chord at the end of Section C. The connection between Section C and Section B′ is particularly obvious, because the three notes played by strings in the beginning of Section B′ (m. 318) are the same as the last three notes of strings' *pizzicato* at the end of Section C.

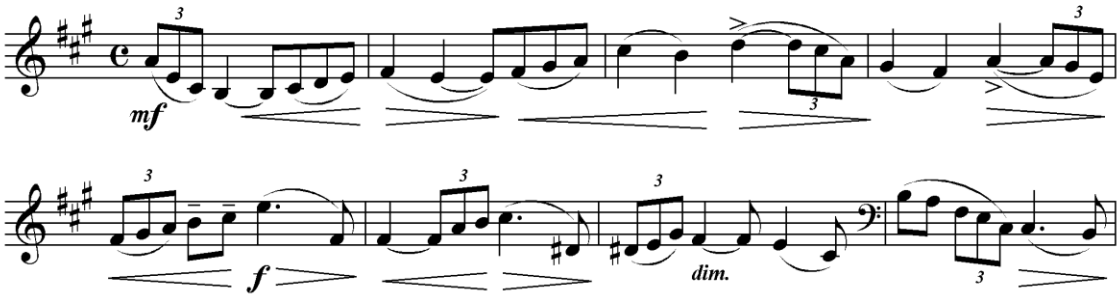
[49] Hepokoski and Darcy, *Elements of Sonata Theory*, 220.

[50] Ibid., 220–21.

development (mm. 200–317).[51] The stand-in for the development of the *Trio* invokes another deformation technique prevalent in the last third of the nineteenth century—"episodes within the developmental space,"[52] as here the space normally allotted to development is wholly given to three episodes (*andante–scherzo–andante*; or Sections B, C, and B′), which are not motivically or thematically related to the previous materials.

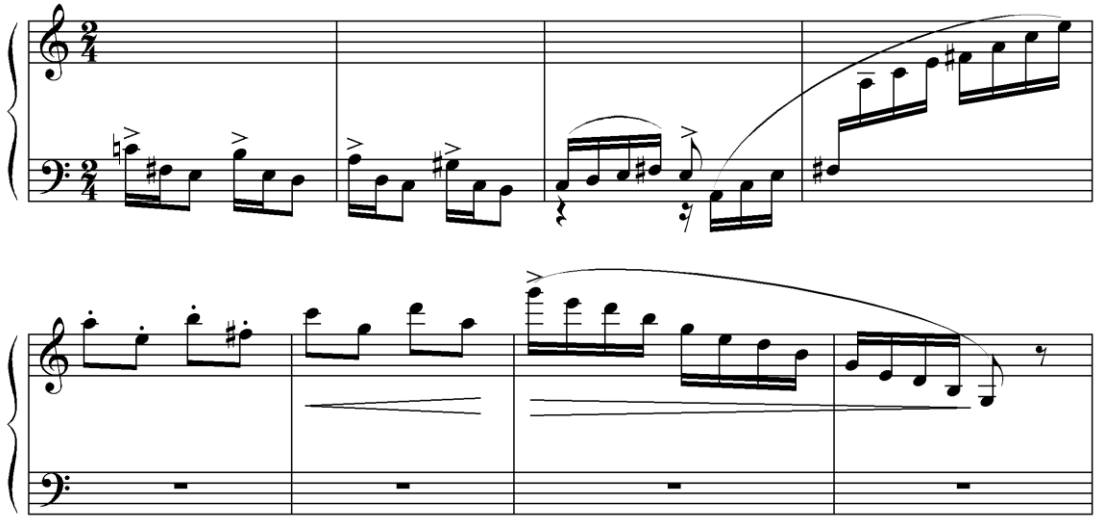
In sum, mm. 130–64 appear to start the developmental space. However, before the central action begins in full swing, the development of materials suddenly comes to a halt (grand pause in m. 164). What follows are three episodes that can hardly be identified as a typical central action in a development.

Example 2-11. Theme 3, mm. 165–73.

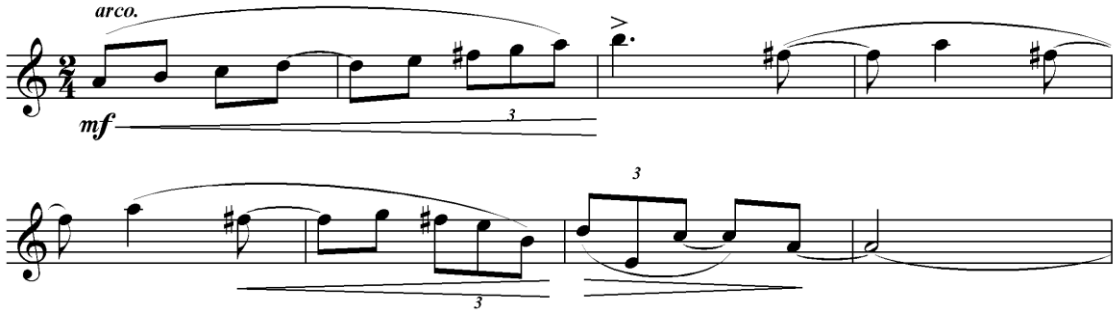


[51] The scherzo part is labeled as Section C in the arch-form reading.
[52] Hepokoski, *Sibelius: Symphony No. 5*, 5–7. Works in this form include Wagner's *Siegfried Idyll* and Strauss's *Don Juan* and *Death and Transfiguration*.

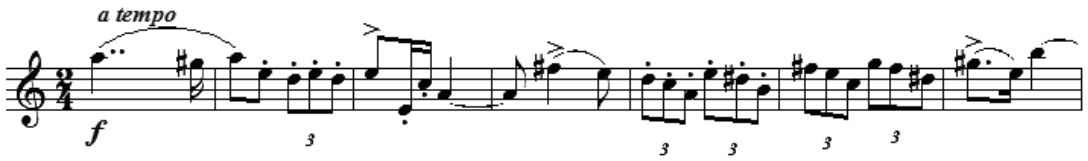
Example 2-12. Theme 4, mm. 204–10.



Example 2-13. Theme 5, mm. 220–27.



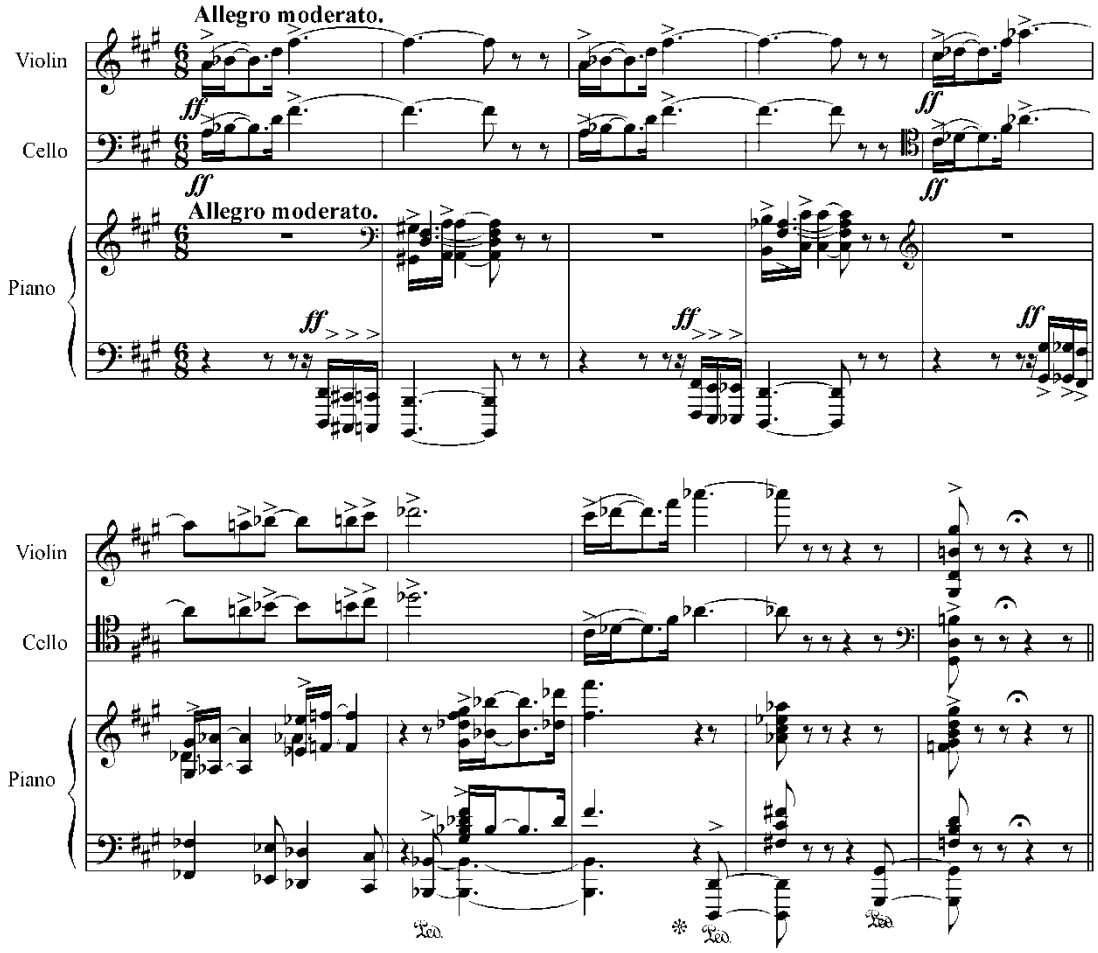
Example 2-14. Theme 6, mm. 266–72.



2.3.5. *Recapitulation*

The sense of sonata form returns in the recapitulation (mm. 353–439). It closely follows the sonata norm, except that the introductory materials, as the framing idea, recur in the first ten measures (mm. 353–62). Measures 353–62 serve a second duty as the otherwise missing retransition by returning to the original tonic. The A-major/minor tonality of the developmental space continues into mm. 353–54, with the ii^7 of A minor (B–D–F–A). After the restatement of motive *a*, the piano moves to the ii^7 (D–F–A♭–C) of C minor. The return to C minor is then secured by the arrival of the dominant of C minor at m. 362 (see Example 2-15).

Example 2-15. Introductory materials (motives *a* and *b*) in the recapitulation, mm. 353–62.



The recapitulation in a sonata form serves thematic and tonal functions by restating a complete rotation and concluding with the Essential Structural Closure (ESC) in the tonic. As for the former, the recapitulatory rotation in the *Trio* retains the P-theme area, as it (mm. 363–415) corresponds to the P-theme area in the exposition (mm. 11–63) bar for bar. At the end of the P-theme area, four measures (mm. 416–19) depart from the original pattern set in the expositional space, as is often the case,[53] and represent a compressed TR. These four measures

[53] Hepokoski and Darcy, *Elements of Sonata Theory*, 239.

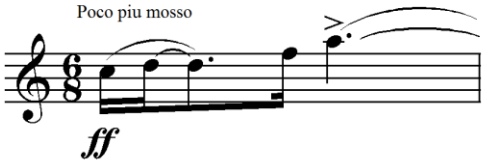
contain the transformed motive *b* (framing idea) and drive toward the dominant-lock (G_7 chord, V_7 of C minor/major) in mm. 418–19 with a fermata that implies the MC effect. After a "P-TR merger"[54] (mm. 416–19), the S theme re-appears. Measures 420–32 correspond to mm. 91–103 in the exposition. Measures 433–38 then prolong the dominant, which will be resolved in the ESC (mm. 438–39). The S-theme area in the recapitulation omits the closing zone and moves to the coda directly (see Table 2-3).

2.3.6. *Coda*

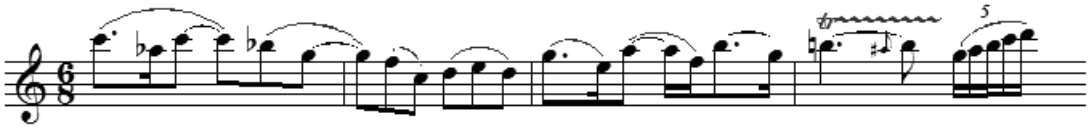
Motive *a* is transformed in the coda (mm. 439–65), and Theme 2 (S-theme) also reappears with slight alternations. The original questioning motive *a*, C–D♭–F–A♭ (N_6), is transformed into C–D–F–A (ii^7) (m. 439; Example 2-16), sounding here like a triumphant declaration. The last two measures of Theme 2 in the coda entail a *hemiola* rhythmic pattern (m. 445; Example 2-17), leading the composition to a glorious conclusion in C major.

[54] "P-TR merger" means that the P theme area overlaps with the TR. Generally speaking, a P-theme area ends with a cadence (authentic or half). Ibid., 95. In this *Trio*, a half cadence appears in m. 419; thus, the P-theme area does not end until m. 419. At the same time, mm. 416–19 also serve as a compressed transition, overlapping with the P-theme area. This kind of "P-TR merger" is not unusual. Ibid., 106, 115.

Example 2-16. Transformed motive *a*, m. 339.



Example 2-17. Transformed Theme 2, mm. 443–46.



2.3.7. *Two-dimensional Sonata Form*

The *Trio* contains several conventional sonata elements, as it includes two rotations, an EEC, and an ESC. The *Trio* is not a conventional sonata (Type 3), however, because Bridge uses two common deformation techniques—"episodes within the developmental space" and "introduction-coda frame," and the ways these two techniques are used—for instance, the three long episodes in the development and the frequently repeated framing ideas—represent too great a deformation to constitute a conventional sonata structure.[55] Note, however, that the repeated framing ideas can be explained by the ritornello design discussed above.

Here I examine another possibility: whether the *Trio* exemplifies a two-dimensional sonata

[55] Granted, some sonatas lacks development sections altogether, but this does not imply that we have to call "development section" any material that is placed between an exposition and a recapitulation.

form, one that "played a role in music history mainly between roughly 1850 and 1910"[56] and was first systematically described by Steven Vande Moortele. A two-dimensional sonata contains multiple parts that demonstrate the pattern of the first, middle, and final movements in a sonata cycle as well as the pattern of exposition, development, and recapitulation in sonata form. Thus, a two-dimensional sonata form can be defined as "the combination of the movements of a sonata cycle and the sections of a sonata form at the same hierarchical level of a single-movement composition."[57]

Viewed from this angle, on the sonata-cycle level, Section A and reprised Section A represent the first movement and finale, respectively, whereas Sections B–C–B′ can be viewed as the second movement.[58] On the single-movement, sonata-form level, Sections A and A′ are the exposition and the recapitulation, respectively. Sections B–C–B′ would have no role at the sonata-form level, since these sections do not qualify as a development (see Section 2.3.4). This is not anomalous, as only a limited number of units in a two-dimensional sonata form fulfill a function at both levels.[59] The short transition before Section B, which develops materials from Section A, can be viewed as the development, but it lacks a function at the sonata-cycle level.

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[56] Moortele, *Two-Dimensional Sonata Form*, 200.
[57] Ibid., 23.
[58] The second movements of Brahms's *Violin Sonata* in A major (op. 100) and Brahms's *String Quintet* in F major (op. 88) are examples of a slow movement in which a scherzo is inserted. Both compositions contain three movements.
[59] Moortele, *Two-Dimensional Sonata Form*, 22–23.

The *Trio* is analyzed as a two-dimensional sonata form in Table 2-4.

Table 2-4 The *Phantasie Piano Trio* in two-dimensional sonata form

Introduction	Exposition	Development				Recapitulation	Coda
1–10	11–129	130–64	165–99	200–317	318–52	353–439	439–65
First movement			Slow movement	Scherzo	Slow movement	Finale	

2.4. **Summary**

As I have shown here, Bridge's *Phantasie Piano Trio* is subject to two equally persuasive formal readings: an arch form and a two-dimensional sonata form. The arch-form reading is warranted because Sections A, B, and C differ from one another and their order of appearance is palindromic (ABCBA). The separate transition in the arch-form reading can be explained by its role in the ritornello design. The reading of two-dimensional sonata form regards the *Trio* as combining a compressed sonata cycle and a sonata form. The "development" section (mm. 130–352), which is greatly deformed from the view of conventional sonata form, can be divided into two parts, each of which serves a role in one dimension. Namely, mm. 130–64 represent the development at the sonata-form level, and mm. 165–352 constitute the middle movement at the sonata-cycle level. The reading of two-dimensional sonata form is more persuasive than that of a conventional sonata form, because a great deformation of "episodes within the development" under the latter interpretation can be explained by the function of mm. 165–352 as a middle movement under the former.

Comparatively speaking, the reading of arch form has an edge for being concise and easy to understand. This reading, however, does not provide a complete picture of the *Trio*, as the sonata elements are unarticulated. By contrast, the two-dimensional sonata form provides a systematic explanation for what would simply be regarded as deformations in conventional readings. I

consider these two readings as equally valid. In the Conclusion I will discuss how the two different interpretations of the *Trio*'s form affect the performance of this piece.

The form of Bridge's *Trio* lends credence to Fuller-Maitland's description of the modern English phantasy, as a scherzo and two slow sections replace the development, and the *Trio* exemplifies a sonata form of sorts. Nonetheless, Fuller-Maitland's account does not capture the sophisticated two-dimensional formal design of the *Trio*. Stanford's description—a compressed multi-movement sonata—emphasizes the sonata-cycle level while ignoring the sonata-form level.

All prior commentaries on the form of the *Trio* fall short in some respect. Ernest Walker observes that the *Trio* fits Fuller-Maitland's typology with "less exactness,"[60] but Walker does not clarify where the *Trio* fails to fit that typology. The claim by Evans, Warrack, and Walker that the *Trio* is a sonata form, and Payne's claim that the *Trio* is an arch shape, are incomplete because they fail to recognize the arch form and the (two-dimensional) sonata form, respectively. Although Hindmarsh implicitly views the *Trio* as a sonata/arch hybrid, he does not indicate how the *Trio* deviates from a conventional sonata. All previous studies ignore the ritornello design hidden within the outer sections of the *Trio*, and none points out the work's two-dimensional sonata form, although several authors suggest a sonata cycle by using terms like "an andante"

[60] Walker, "The Modern British Phantasy," 19.

and “a scherzo.” [61]

[61] See pp. 27–28 and note 1 in this chapter.

Chapter Three: The Form of the *Phantasy Piano Quartet*

The *Phantasy Piano Quartet*[1] was composed three years after the *Phantasie Piano Trio*. Both compositions share traits of formal design. For example, both comprise five individual sections plus an introduction and a coda, and both have scherzo-like and slow sections in the middle. Nevertheless, as I will argue below, the *Quartet*, unlike the *Trio*, is unmarked by any evidence of sonata form.

There is no consensus among scholars regarding the form of the *Phantasy Piano Quartet*. There are three different readings: 1) modified sonata form; 2) various hybrids of arch, sonata, ternary, or rondo forms; and 3) arch form. John Fuller-Maitland and Ernest Walker believe the work exhibits traits of modified sonata form.[2] Ernest Walker claims that Bridge's *Phantasy Piano Quartet* fits Fuller-Maitland's description "less exactly."[3] Walker fails, however, to identify which aspects of Bridge's *Quartet* do not fit Fuller-Maitland's definition. Paul Hindmarsh holds a different view, arguing that the *Quartet* is the best example of what he calls "phantasy-arch form," which "incorporat[es] aspects of sonata and ternary (or rondo) forms."[4]

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[1] I compare the discrepancy between the manuscript and the published score of the *Quartet* in Appendix B.

[2] As mentioned in the Introduction, Fuller-Maitland describes modern English phantasies as sonatas with displaced development.

[3] Ernest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to The Music Student*, 17 (Nov. 1915): 19.

[4] Paul Hindmarsh, "Frank Bridge: A Centenary Survey," *Music Teacher* 8, no. 7 (July 1979): 16.

Hindmarsh further suggests that all the longer chamber works of Bridge after the *Quartet* more or less apply this "phantasy-arch form";[5] however, he does not identify which aspects of sonata, ternary, and rondo forms the *Quartet* incorporates nor explain how they operate. Anthony Payne offers yet another possibility, pointing out the ABCBA structure of the *Quartet.* He further describes all of Bridge's phantasy compositions as "arch-shaped structures,"[6] without considering the other hybrid possibilities.

In this chapter, I will argue that Bridge's *Phantasy Piano Quartet* is an arch (ABCB′A′) within an introduction-coda frame.[7] In addition, my analysis will demonstrate that viewing the *Quartet* as a sonata form, even a modified one, is problematic, because the essential tonal progressions of sonata form are not present. Finally, as for Hindmarsh's claim, rounded binary and rondo structures are at best incorporated into some sections, but they are not proper descriptors of the form of the *Quartet* as a whole. Below I consider each analytical possibility.

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[5] Ibid.

[6] Anthony Payne, *Frank Bridge—Radical and Conservative* (London, Thames Publishing, 1999), 14.

[7] As discussed in Chapter Two, an arch form is predicated on a reflective symmetrical pattern; that is, the order of the sections is palindromic. Joel Lester, *Analytic Approaches to Twentieth-Century Music* (New York: W.W. Norton & Company, 1989), 57; Wallace Berry, *Form in Music*, 2nd ed. (New Jersey: Prentice-Hall, 1986), 68; *Oxford Companion to Music*, s.v. "Arch form," accessed July 21, 2010, http://www.oxfordmusiconline.com.

3.1. **Arch Form versus Compound Ternary Form**

I argue that the *Quartet* is best described as an arch rather than an (extended) compound ternary.[8] Both Payne and Hindmarsh note the ABCBA structure of the *Quartet* (see Table 3-1).[9] This structure, however, in addition to being viewed as the A–B–C–B′–A′ type of arch form, is subject to two ternary readings: the A–BCB′–A′ type of compound ternary form; and the AB–C–B′A′ type of "reversed" compound ternary form.[10] Which reading best fits the *Quartet* depends on whether the five sections are (relatively) independent of one another thematically, tonally, and characteristically and how they link together. Below I first compare arch and ternary forms and then identify the formal design of the five sections individually. This analysis will support my conclusion that the *Quartet* is best described as an arch form.

Arch and ternary forms share similar features, namely a symmetrical design,[11] but they are

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[8] An extended compound ternary form is "a species of compound ternary form in which one of the three parts is more extensive than either binary or simple ternary." Berry, *Form in Music*, 96–97.

[9] Payne's and Hindmarsh's formal readings are slightly different. Payne does not recognize the material before Section A as a separate introduction, while Hindmarsh does. Payne, *Frank Bridge*, 14; Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 66. Note, however, that in Hindmarsh's 1979 article, he does not separate the Introduction from the first Section A, either. Hindmarsh, "Frank Bridge: Centenary Survey," 16.

[10] In this dissertation, I define the reversed compound ternary form (AB–C–B′A′) as a compound ternary form in which the first and the third parts are binary forms, but the materials of the first part reappear in reverse order in the third part. The concept is similar to the reversed recapitulation, in which the themes of the exposition reappear in the recapitulation in reverse order.

[11] Berry, *Form in Music*, 68.

not simply different labels for the same form.[12] A full-blown arch form requires at least five different sections (such as A–B–C–B′–A′); thus, "simple ternary form"[13] (A–B–A) is not an arch form as defined in this dissertation.

"Compound ternary form"[14] is not coterminous with arch form, either.[15] Following Berry's description of compound ternary form, this chapter considers a piece to be in compound ternary form if "each of the three parts, or any one of them, is itself a complete or incipient type of binary or ternary design."[16] Furthermore, in compound ternary form, the first part usually ends in the tonic with an authentic cadence.[17] Whereas, typically, the A sections of a tonal work in arch form would end on the same tonic, there are otherwise no harmonic requirements for an arch form.

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[12] Note that some scholars have described arch form as one type of ternary form. See Berry, *Form in Music*, 68; *The Oxford Companion to Music*, s.v. "Arch Form," accessed September 27, 2012, http://www.oxfordmusiconline.com. Under my definition, a three-part ternary cannot be a type of arch, which has at least five parts.

[13] Berry, *Form in Music*, 50–67.

[14] Ibid., 68–104. Douglass Green uses "composite ternary form" to label this formal design. Green, *Form in Tonal Music*, 129–48.

[15] Green considers arch form as an alternative name for a specific type of composite ternary form (A–BCB–A). Green, *Form in Tonal Music*, 147.

[16] Berry, *Form in Music*, 70–74.

[17] Ibid., 74.

Table 3-1. The *Phantasy Piano Quartet* in arch form

Sections	Measures	Tempo indications	Tonality	Themes
Introduction	1–7	*Andante con moto*	F♯ minor	Theme 1
A	5–52†	No special indication	F♯ minor–D major–F♯ minor	Theme 2, Theme 3
B	53–147	*Allegro Vivace*	D minor–C minor–D minor	Theme 4, Theme 5
C	148–235	*L'istesso tempo*	E♭ major	Theme 1
B′	236–79	No special indication	D minor	Theme 4
A′	280–335	*Tempo dell' introduzione*–*Andante con moto*	D minor–D major–F♯ minor	Theme 1, Theme 2, Theme 3
Coda	336–63	*Tranquillo*	F♯ major	Theme 4, Theme 3, Theme 1

Note: First column based on Hindmarsh, 1983.[18]

† Section A, started by the piano as early as m. 5, overlaps with the last two measures of the introduction, played by strings.

[18] Hindmarsh, *Frank Bridge*: *Thematic Catalogue*, 66.

3.1.1. *Distinction between Ternary and Rounded Binary*

The boundary between rounded binary form and ternary form is often vague.[19] As the following discussion of the formal design of Sections A, B, and A′ involves the distinction between ternary form and rounded binary form, I begin by comparing their similarities and identifying their differences. Thematically, both forms can be divided into three parts. In addition, a significant portion of the material that has appeared in the first part returns in its original condition in the last part in both forms. Harmonically speaking, rounded binary form and ternary form each have two sub-types. Rounded binary form can be categorized into continuous rounded binary and sectional rounded binary.[20] The first part of the former is tonally open, ending in a closely related key,[21] whereas the first part of the latter is tonally closed. As for ternary form, there are also two types. Rothstein identifies the first prototypical ternary form as a "further development of rounded [continuous] binary form" in which the first of the three parts is tonally open.[22] The other type, according to Rothstein, is the "conventional ABA, in which both outer sections are tonally closed with perfect cadences in the tonic key."[23] This type is similar to the

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[19] For discussion of formal ambiguity between rounded binary form and simple ternary form, see William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1990), 107–8; Green, *Form in Tonal Music*, 84–88; Berry, *Form in Music*, 48–49.
[20] Green, *Form in Tonal Music*, 76–78, 81–82.
[21] Berry, *Form in Music*, 48.
[22] Rothstein, *Phrase Rhythm*, 108.
[23] Ibid.

sectional rounded binary form in terms of harmonic progression.

The major distinction between rounded binary form and simple ternary form is that the contrast in rounded binary form is relatively weak: the middle part of a rounded binary may continue the melodic and/or motivic character of the first part.[24] The contrast between the outer parts and the middle part of a ternary form is a stronger one, even when the middle part is based on the same motivic materials as the first part.[25] Finally, in rounded binary, the lengths of the first part and the latter two parts combined are roughly the same,[26] whereas in simple ternary form, at least the first and third parts are of comparable length.[27] Put differently, the first part in a simple ternary form often returns in full after the middle part, whereas the return of the first part in a rounded binary form is abbreviated.

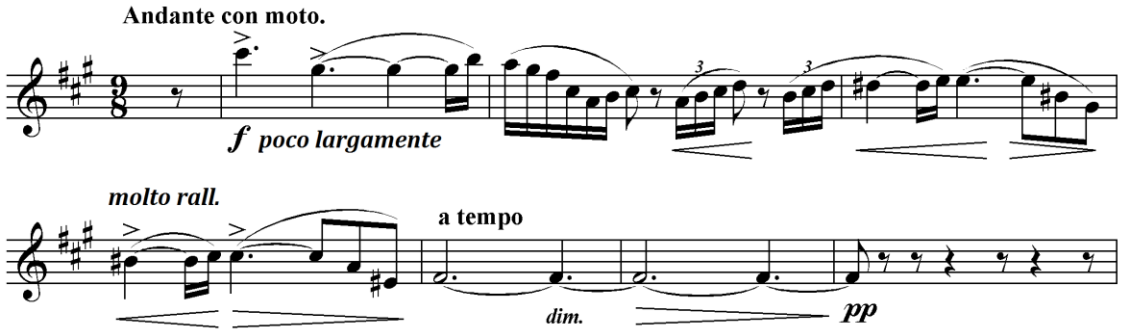
3.1.2. *Section A*

In certain respects, Section A of the *Quartet* fits both continuous rounded binary form and the first prototype of simple ternary form. Thematically speaking, Section A, which is preceded by a short introduction featuring Theme 1 (mm. 1–7; Example 3-1), can be divided into three sub-sections: A_1 (mm. 7–25), A_2 (mm. 26–39), A_3 (mm. 40–48), and a short closing area (mm.

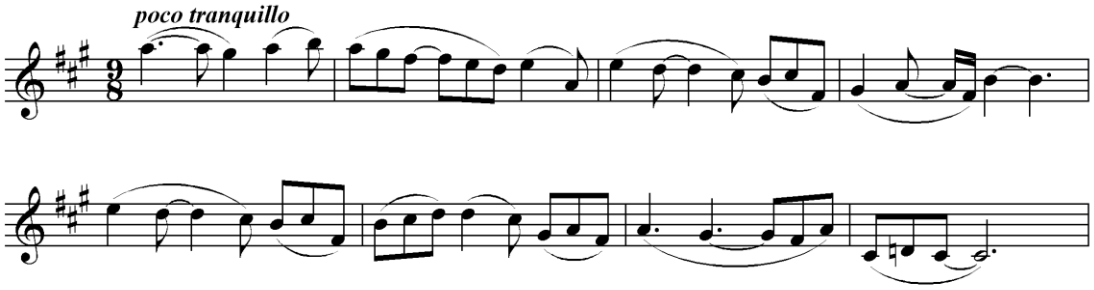
[24] Green, *Form in Tonal Music*, 85.
[25] Ibid.; Berry, *Form in Music*, 55.
[26] Berry, *Form in Music*, 48. Rothstein points out that in binary form, when the two parts are unequal in length, the second part is almost always longer. Rothstein, *Phrase Rhythm*, 106.
[27] Berry, *Form in Music*, 50.

48–52); see Table 3-2. While the main material in both A_1 and A_3 is Theme 2 (mm. 7–14; Example 3-2), sub-section A_2 mainly consists of Theme 3 (mm. 27–30; Example 3-3). Harmonically speaking, sub-section A_1 is tonally open, ending on a half cadence in D major, a closely related key of the original key, F♯ minor.

Example 3-1. Theme 1, mm. 1–7.



Example 3-2. Theme 2, mm. 7–14.



Example 3-3. Theme 3, mm. 27–30.

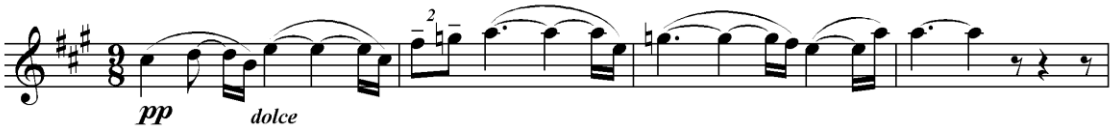
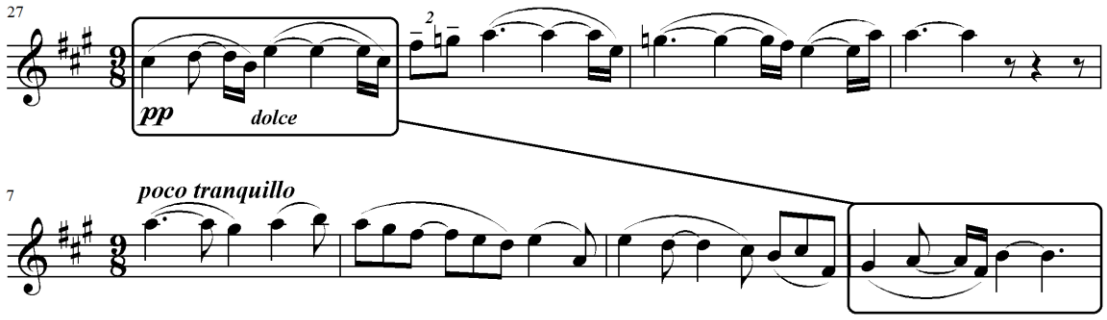


Table 3-2. Formal chart of Section A (mm. 7–52)

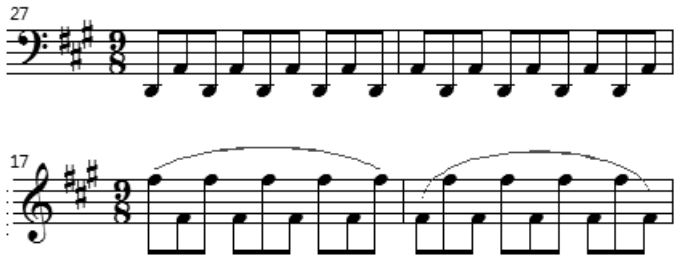
Divisions	Measures	Themes	Keys	Harmonic progression
A_1	7–25	Theme 2	F♯ minor–D Major	i–DM: V
A_2	26–39	Theme 3	D Major	I–V–I
A_3	40–48	Theme 2	F♯ minor	I–V–I
Closing area	48–52		F♯ major	I

I argue that Section A exhibits all the necessary features of rounded binary form. First, Subsections A_1 and A_2 share melodic and motivic material. As seen in Example 3-4, the first bar of Theme 3 (m. 27) is a transposition of the fourth bar of Theme 2 (m. 10). Example 3-5 reveals that the rhythmic pattern of the undulating fifths (mm. 26–33) accompanying Theme 3 appears earlier as the undulating octaves (mm. 17–20) in A_1. Moreover, the general character of both A_2 and A_1 is lyrical. Finally, the relative lengths of the parts are characteristic of rounded binary form—A_1 is comparable to A_2 and A_3 combined in length, and A_3 is an abbreviated reprise of A_1.

Example 3-4. Comparison of Theme 3 (mm. 27–30; the upper figure) and Theme 2 (mm. 7–10; the bottom figure).



Example 3-5. Undulating fifths (mm. 27–28; the upper figure) and undulating octaves (mm. 17–18; the bottom figure).



3.1.3. *Section B*

Thematically speaking, Section B can be divided into three main subsections, here labeled B_1 (mm. 61–86), B_2 (mm. 87–126), and B_3 (mm. 126–47), plus a short introduction (mm. 53–60), as shown in Table 3-3. The scherzo-like B_1 and B_3 contain the energetic Theme 4 (mm. 63–66; Example 3-6), while Subsection B_2, serving as a digressive middle part, is marked by the lyrical Theme 5 (mm. 91–98; see Example 3-7).

Table 3-3. Formal chart of Section B (mm. 53–147)

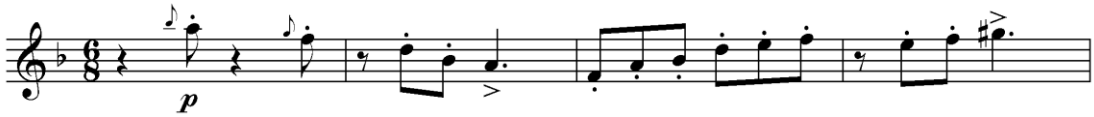
Divisions	Measures	Themes	Keys	Harmonic progression
Introduction and B_1	mm. 53–86	Theme 4	D minor	i–V–i
B_2	mm. 87–125	Theme 5	To C minor–D minor	cm: N6–V–i6/4–dm: i6/4
B_3	mm. 126–47	Theme 4	D minor–E♭ major	i6/4–E♭: vii6/5

I interpret Section B as a sectional rounded binary, rather than a sectional ternary, for two reasons. First, Subsection B_3 is a truncated reprise of Subsection B_1. Second, B_2 retains remnants

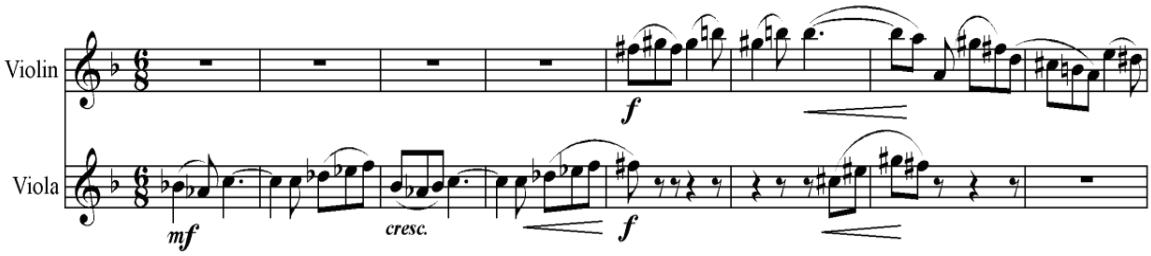
of B_1: the undulating eighths (see Example 3-8), which are derived from the undulating figures of the A section (see Example 3-5); the cadential melodic pattern (F–C♯–D; m. 74 and m. 86); and the arpeggio figure in the piano part (mm. 71–72) all reappear in B_2 (mm. 87–90, 99–102). In addition, a characteristic segment of the exotic scale pattern that appeared in B_1 (E–F–G♯–A–B♭–C♯–D; mm. 65–66, 77–78) occurs in B_2 (D–E♭–F♯–G; mm. 116–17, 122–23).

The harmonic progression to and in B_3 is unconventional and worth noting. In the second part of the rounded binary form (B_2 and B_3), the dominant of D minor does not arrive in B_2 as a preparation for the return of the original tonic. Instead, the return to D minor is achieved through the rectifying progression of a false return: The tonality of B_2 has been unstable, but the music moves to C minor in mm. 109–14. The arrival of C minor in m. 114 represents a false return of the B_1 material. The passage in mm. 114–26 is transitional and attains a D-minor 6/4 harmony in m. 126, the beginning of B_3. There is no D-minor chord in root position even at the end of B_3. Instead, an altered D-minor seventh (D–F–A♭–C) in 6/5 position serves as vii_7 of E♭ major, the key of Section C. Judged in isolation, the tonality of B_3, not strongly confirmed, renders Section B an unconventional sectional rounded binary form, because Section B as a whole is tonally open.

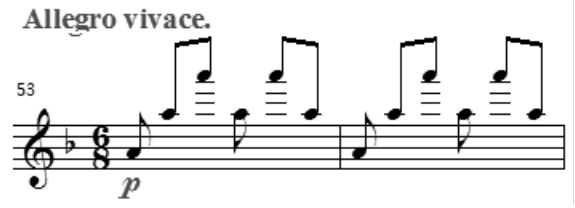
Example 3-6. Theme 4, mm. 63–66.



Example 3-7. Theme 5, mm. 91–98.



Example 3-8. The undulating eighths, mm. 53–54.



3.1.4. *Section C*

Section C is a one-part form with a codetta/transition. It presents a transformed version of Theme 1 (mm. 148–61; Example 3-9) and is tonally more unstable than B. It may still be read as in E♭ major (see Table 3-4). Section C starts with a long dominant pedal in E♭ major and moves to VI (m. 172),[28] which connects to the enharmonic equivalent of the flattened VI of E♭ major in

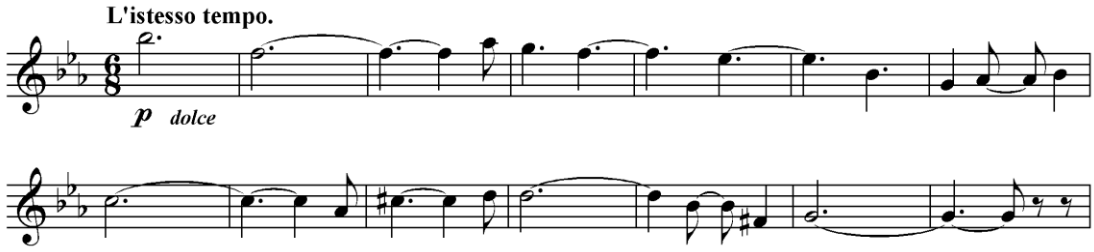
[28] Measures 172–83 could also be viewed as a tonicized C-minor area, in which the transformed Theme 1 is developed into a contrapuntal texture after an auxiliary cadence (mm. 167–72). Like Section B, Section C begins with its dominant and features an area in C minor.

m. 184.[29] The harmony returns to vii 6/5 in m. 195 and eventually reaches the E♭ tonic chord in m. 196. This E♭ is sustained as a pedal throughout the codetta/transition, in which the undulating eighth-note figure from the scherzo (Section B) returns at m. 214. The dominant of D minor enters over the stubbornly resistant E♭ in m. 230.[30]

Table 3-4. Formal chart of Section C (mm. 148–235)

Divisions	Measures	Themes	Keys	Harmonic progression
C_1	mm. 148–201	Theme 1	E♭ major	V–vi–$vii^6/_5$, i
Codetta /Transition	mm. 202–35	Theme 1	E♭ major–D minor	i–dm:V

Example 3-9. The transformed Theme 1 in Section C, mm. 148–61.



3.1.5. *Section B′*

The reprised Section B is an abbreviation of the original, retaining only the B_1 material

[29] A flattened VI often creates a sense of mystery—there is no exception here. See Steven G. Laitz and Christopher Bartlette, *Graduate Review of Tonal Theory* (New York: Oxford University Press, 2010), 182. Laitz & Barlette mention the mysterious atmosphere that ♭VI creates. The sense of mystery is enhanced by the syncopated rhythm in the cello part.

[30] Daniel Harrison speaks about French sixth chords built on b2 that carry a dominant function. Daniel Harrison, "Supplement to the Theory of Augmented-Sixth Chords," *Music Theory Spectrum*, Vol. 17, No. 2 (Autumn 1995), 185–88.

(Theme 4; Example 3-6) with a closing area (see Table 3-5). For this reason, Section B′ should be considered a one-part form.[31]

Table 3-5. Formal chart of Section B′ (mm. 236–79)

Divisions	Measures	Themes	Keys	Harmonic progression
B'_1	mm. 236–59	Theme 4	D minor	i–V–i
Closing area	mm. 260–79	Theme 4	D minor	I

3.1.6. *Section A′*

Like Section A, Section A′ can be thematically divided into three subsections—A'_1 (mm. 280–94), A'_2 (mm. 295–314), and A'_3 (mm. 315–35); see Table 3-6. Although Theme 2 from A'_1 returns in A'_3, Section A′, unlike Section A, should be considered a three-part form (A'_1, A'_2, and A'_3), but not in a sense of ABA ternary from or a rounded continuous binary form. Section A′ contains only one modulation, starting from the non-tonic D minor/major to the tonic F♯ minor, while both the rounded binary form and ternary form require deviation from the original tonic and then return to the tonic. In addition, A'_1, A'_2, and A'_3 differ in character, as they are recitative-like, lyrical, and passionate, respectively. Although Section A′ thematically espouses a rhetoric of exposition–digression–restatement, the pattern of exposition–digression–restatement

[31] In the closing area, the combination of a D-minor triad and an E♭-major triad (D–F–A–E♭–G–B♭, without the seventh) in mm. 276–79 and the initial chord (V_{11}) in Section C create a bitonal effect that prevailed in Bridge's late style. Payne refers to this type of bitonal combination as the "Bridge chord." Payne, *Frank Bridge*, 77. Robin G. Harrison discusses Bridge's preference for using various types of polychords. Harrison, "The Late Style of Frank Bridge" (PhD diss., University of Bangor, 2006), 177–79, 209–35.

is lacking in terms of tonality and character. The reprised Section A's off-tonic opening affects the overall design of the *Quartet*. Postponing the return of the tonic key (F♯ minor) until Theme 2 reappears in full in A'_3 fashions the climax of this piece.

Table 3-6. Formal chart of Section A′ (mm. 280–335)

Divisions	Measures	Themes	Keys	Harmonic progression
A'_1	280–94	Theme 1, Theme 2	D minor–D major	i–V
A'_2	295–314	Theme 3	D major	I–V–I
A'_3	315–35	Theme 2	F♯ minor	i–V–i

3.1.7. *The Quartet as a Whole: An Arch*

As the preceding analysis shows, if the *Quartet* were to be described as a type of ternary form, the reading of compound ternary form (A–BCB–A) is more plausible than the reading of reversed ternary form (AB–C–BA). Section A is tonally closed, while Sections B–C–B′ exhibit continuous harmonic progression—Section B ends on a vii 6/5 chord in E♭ major (F–A♭–C–D), preparing for the coming of Section C in E♭ major, and Section C ends on the V in D minor, also preparing for the return of Section B in D minor. For these reasons, the ternary form of the *Quartet* is compound and extended, because its first part is a rounded binary and the middle part itself (BCB) is a compound ternary.

That being said, the *Quartet* is better described as an arch than extended compound ternary. The distinction between the A–B–C–B–A type of arch form and the A–BCB–A type of

compound ternary form is a matter of degree. The reading of arch form is more persuasive when Section C is very different from the B sections than when Sections B and C share many traits. Here, Section C and Sections B of the *Quartet* differ in every respect—tonality, themes, and character. The aforementioned harmonic links notwithstanding, Section C is too independent to be merely a portion of the middle part in a ternary form, and supports viewing the *Quartet* as an arch.

3.2. **Sonata Form**

As previously stated, it is really not fruitful to consider the work in sonata form. However, a number of commentators, including Walker and Fuller-Maitland, have claimed that it is in sonata form, and I would briefly like to demonstrate why that analysis does not hold up. The most plausible sonata-form structure for the quartet might be along the following lines: Section A would serve as exposition; Sections B, C, and B′, as a whole would form the development; the return of Section A would be the recapitulation (see Table 3-7).

In the *Quartet*, the most critical failure with regard to fulfilling the requirements of sonata form is the lack of a tonal contrast in the exposition. Our presumptive exposition starts with the P theme (Theme 2) in F♯ minor (tonic); moves to the S theme (Theme 3) in D major (submediant); and P returns to F♯ minor (tonic) and eventually ends in F♯ minor. Although an imperfect

authentic cadence near the end of the S area (mm. 36–39) could be considered an EEC, the return to tonic at the end of the purported exposition is fatal to the sonata-form hypothesis.

The immediate return of the P theme after the end of S theme could occur in a few situations. In a standard sonata form (Type 3 in Hepokoski and Darcy's framework), the P theme might return (after the S theme and EEC) in the closing zone, but not in the tonic key.[32] The P theme, following the S theme in a non-tonic key, could reappear in the tonic key in a sonata-rondo form (Type 4 sonata in Hepokoski and Darcy's framework) or a sonata without development (Type 1 sonata in Hepokoski and Darcy's framework). In both cases, the tonic P returns outside the expositional space.

Scholars have documented works in which the exposition ends in the tonic, most famously the first movement of Chopin's Piano Sonata no. 1 in C minor, op. 4, and the first movement of Chopin's Piano Concerto no. 1. The sonata status of both movements is tolerated by scholars because Chopin's unorthodox treatment of sonata form, especially regarding key relations, has been attributed to the young Chopin's unfamiliarity with eighteenth-century formal traditions.[33] A recurrence of P in the tonic toward the end of the exposition is by no means a normative feature of a sonata. In any case, the exposition ending in the tonic key is definitely a rare

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[32] The situation is the same in the so-called sonata with reversed recapitulation (Type 2 sonata in Hepokosky and Darcy's framework).

[33] Charles Rosen, *Sonata Forms*, revised ed. (New York: W.W. Norton, 1988), 392. See also Rothstein, *Phrase Rhythm*, 214.

exception, not a generally acceptable deformation.

With these anomalies in the exposition and the fact that the S theme in the presumptive recapitulation of the *Quartet* remains in the non-tonic key, violating again the normative sonata principle, the prototypical tonal conflict in a sonata is lacking in the *Quartet*. Hence, there is little basis for a reading of sonata form.

Table 3-7. The *Phantasy Piano Quartet* in sonata form

Divisions (Sections)	Measures	Tonality	Themes	Tempo Indication
Introduction	1–6	F♯ minor	Theme 1	*Andante con moto*
Exposition (A)	7–52	F♯ minor–D major–F♯ minor	Theme 2, Theme 3	No special indication
Development (BCB′)	53–279	D minor–C minor–D minor–E♭ major–D minor	Theme 4, Theme 5	*Allegro Vivace–L'istesso tempo*
Recapitulation (A′)	280–325	D minor–D major–F♯ minor	Theme 1, Theme 2, Theme 3	*Tempo dell' introdusione–Andante con moto*
Coda	326–53	F♯ major	Theme 4, Theme 3, Theme 1	*Tranquillo*

3.3. **Rondo Form**

Hindmarsh has suggested that the *Quartet* incorporates aspects of rondo form. Although there are similarities between arch form and rondo (a seven-part rondo, for example, following the arrangement ABACABA, is also an arch), the *Phantasy Piano Quartet* as a whole is obviously not a rondo. A rondo requires "a series of sections, the first of which recurs, normally in the home key, between subsidiary sections,"[34] which is not the case in the *Quartet*. Put differently, the ABCBA structure of the *Quartet* is not consistent with the ABABA structure of a five-part rondo.

If Sections B–C–B′ are singled out, thematically speaking, a pattern of c–d–c–e–c (as shown in the second row of Table 3-8) implies a rondo structure. Subdivision c refers to Subsections B_1, B_3, and B'_1, which all comprise Theme 4 in D minor. The rondo aspect that Hindmarsh suggests is incorporated in the *Quartet* may refer to the design identified here.

Table 3-8. Sections and their thematic subdivisions in the *Phantasy Piano Quartet*

Sections	A	B	C	B′	A′
Subdivisions	aba	cdc	e	c	xba

Note: a, b, c, d, e, and x represents Theme 2, Theme 3, Theme 4, Theme 5, transformed Theme 1, and the combination of Themes 1 and 2, respectively.

[34] *Grove Music Online*, s.v. "Rondo," accessed December 28, 2010, http://www.oxfordmusiconline.com.

3.4. **Introduction-Coda Frame**

Although the introduction-coda frame is usually identified as a deformation of sonata form, it is also sometimes used in non-sonata compositions.[35] As introduced in Chapter Two, an introduction-coda frame is exemplified when materials from the introduction return in the coda, and the interior contents seem to be subordinated to the frame. In the *Quartet*, Theme 1 is the framing theme that is transformed and appears four times throughout the piece. Example 3-1 shows its first, passionate appearance in F♯ minor in the Introduction. Its second, calmer, appearance in Section C, in E♭ major, is augmented rhythmically (Example 3-9). It is then transformed into a recitative-like passage at the beginning of Section A′ (Example 3-10). Its final appearance occurs in the piano, in the Coda (Example 3-14).

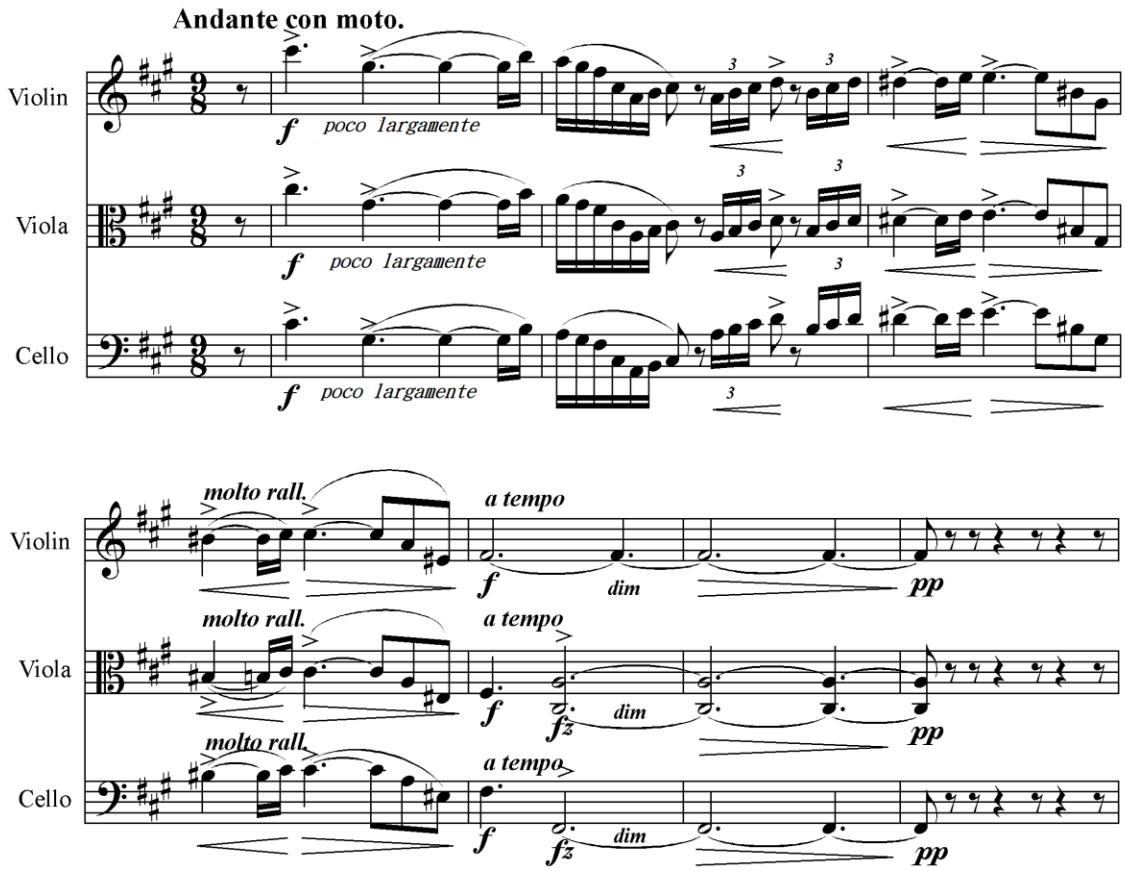
Example 3-10. Theme 1 in reprised Section A, mm. 280–83.

The first and final appearances of Theme 1 in the introduction and the coda (both outside the arch), respectively, serve as the framing idea that contrasts the adjacent interior material (Theme 2) in terms of instrumentation and character. By doing so, Bridge not only creates drama but also emphasizes the boundary between the frame (Theme 1) and the interior material (Theme

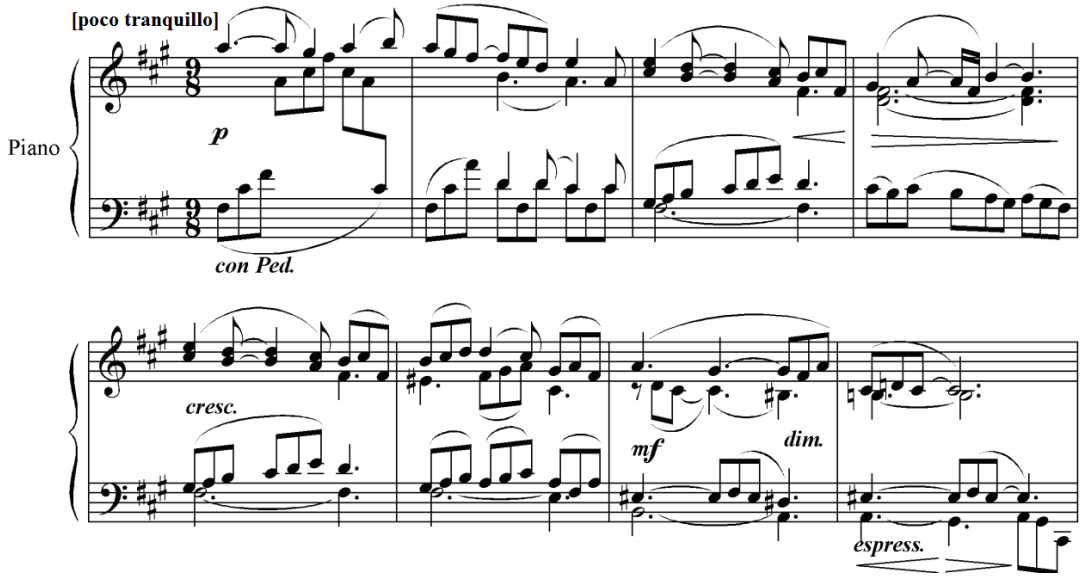
[35] Hepokoski and Darcy, *Elements of Sonata Theory*, 305.

2, the main theme of this piece). More specifically, in the Introduction, Theme 1 is passionately brought out by the unison of three strings and marked as *poco largamente* (mm. 1–7; Example 3-11). By contrast, Theme 2, first appearing right after Theme 1 (mm. 7–14; Example 3-12), is marked *poco tranquillo* and played by piano solo. Bridge plays with this contrast at the end of the *Quartet* by reversing the mood and instrumentation of Themes 1 and 2. Namely, when Theme 2 appears for the last time (mm. 315–22), it is marked *pochettino allargando* and played by unison strings in an outburst of energy (Example 3-13). Theme 1 in the Coda (mm. 354–55; Example 3-14), marked *tranquillo*, is played by piano solo in introspective character.

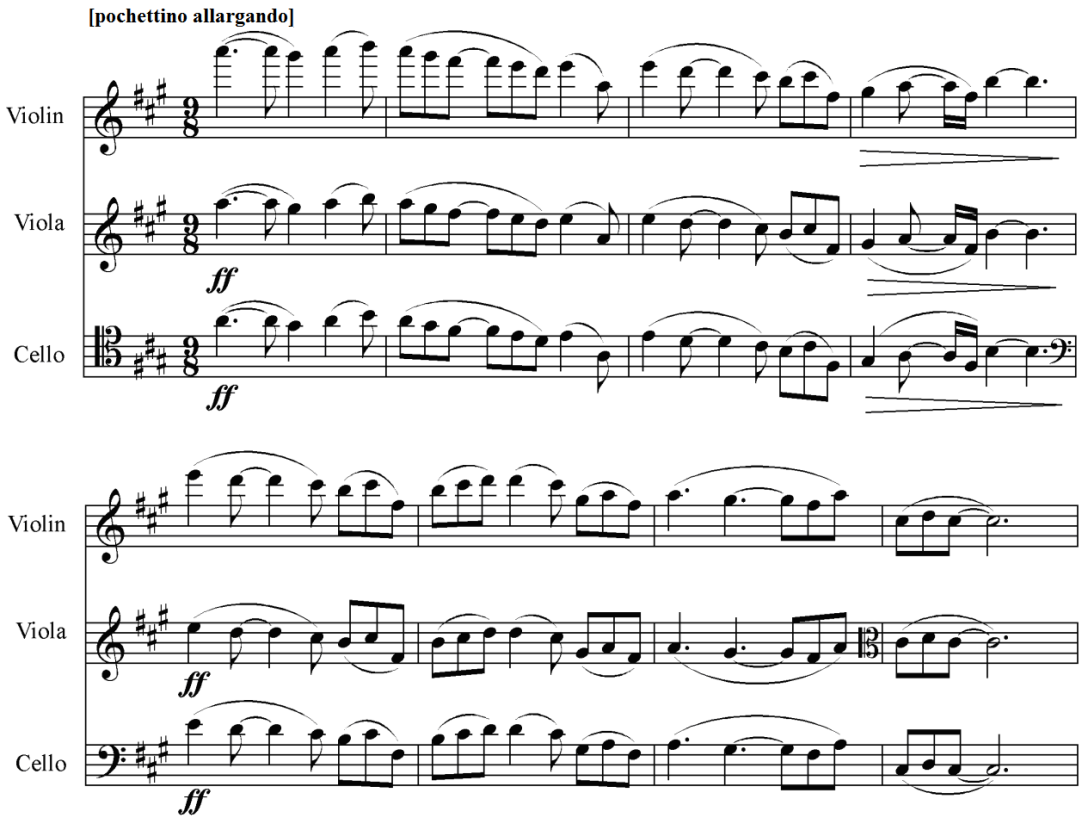
Example 3-11. Theme 1, mm. 1–7, played by the strings.



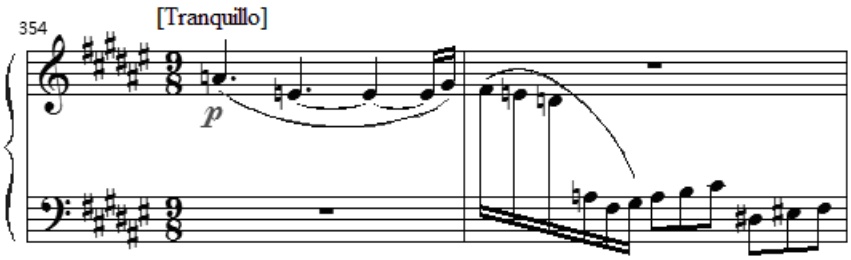
Example 3-12. Theme 2, mm. 7–14, played by the piano.



Example 3-13. Theme 2, mm. 315–22, played by unison strings.



Example 3-14. Theme 1, mm. 354–55, played by the piano.



3.5. **Summary**

The *Phantasy Piano Quartet* is in arch form (incorporating rounded binary and rondo designs in inner sections) with an introduction-coda frame. None of the prior scholarship provides a comprehensive and exact account of the form of the *Quartet*. Hindmarsh and Walker overstate the case for sonata form, as the *Quartet* does not contain the tonal conflict and resolution characteristic of sonata form. Whereas Hindmarsh pointed out in passing the possibilities of incorporating ternary form and rondo form with the "phantasy-arch," my analysis clarifies what forms are incorporated in the *Quartet* and in what ways. Finally, although Payne's descriptor (arch-shaped structures) comes closest to my finding, Payne does not recognize the introduction-coda frame outside the arch.

Put in the context of the debate on the form of modern English phantasies, neither Fuller-Maitland (who views phantasies as sonatas with the development section displaced by a slow section or a scherzo) nor Stanford (who describes phantasies as compressed multi-movement sonatas) has accurately described the form of the *Quartet*. Given the evidence of the *Phantasie Piano Trio* and the *Phantasy Piano Quartet*, it is clear that Bridge's formal structures are diverse.

Chapter Four: The Form of the *Phantasie String Quartet*

This chapter examines the formal design of the *Phantasie String Quartet* and completes my discussion of form in Bridge's phantasies. The *Phantasie String Quartet* (1905) is the first phantasy that Bridge composed. An examination will reveal that the formal design of this composition differs greatly from those of the *Phantasie Piano Trio* and the *Phantasy Piano Quartet*—the latter two are both in arch form mixed with other formal designs. The *Phantasie String Quartet* as a whole, by contrast, is certainly not an arch, and has formal puzzles of its own. More specifically, Payne and Cobbett consider the *Quartet* a three-movement work,[1] while Hindmarsh implies that the *Quartet* is better described as a one-movement work with three

[1] Anthony Payne, *Frank Bridge—Radical and Conservative* (London: Thames Publishing, 1999), 14. Cobbett's stance needs some clarification. In the 1905 Cobbett competition (calling for a phantasy string quartet), in which Bridge's *Quartet* won the second prize, Cobbett did not specifically require a single-movement work. Nevertheless, in a 1911 lecture, in addition to reiterating that a phantasy is "to be performed without a break, and to consist of sections varying in tempo and rhythm," Cobbett stated that a phantasy is "to be (like the Fancies) in one-movement form." Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 35. Also, Cobbett stated that phantasy composers were asked to "give free play to their imagination in the composition of one-movement works." *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., s.v. "Phantasy." When Cobbett, in an essay published in 1915, specifically discussed the form of Bridge's *Phantasy String Quartet*, he claimed that this work illustrates the contention that "the expression one-movement form…is not strictly accurate…The Phantasy [String Quartet]…there are three distinct movements…" W.W. Cobbett, appendix of "The Modern British Phantasy," *Chamber Music: A Supplement to The Music Student*, 17 (Nov. 1915): 26. If Cobbett's views are consistent, he must have viewed Bridge's *Quartet* as an outlier in the phantasy world.

parts.[2] While these commentators agree on the form of the first movement/part—"an arch-like sonata allegro"[3] or "arch-shape sonata form,"[4] they emphasize different aspects in the third movement/part.[5] For Hindmarsh, the third part is in "an abridged sonata form,"[6] while Payne asserts that it is also in "arch-shape sonata form."[7] The differences in the analyses call for a reconciliation of the commentators' views. This chapter will clarify how and in what ways the third part of the *Phantasie String Quartet* is, as Hindmarsh would have it, an abridged sonata form. It will also discuss how arch form interacts with sonata form in the first and the third parts.

As for the form of the *Phantasie String Quartet* as a whole, I agree with Hindmarsh's reading of the *Phantasie String Quartet* as a one-movement work for the following reasons. First, the three parts of the *Phantasie String Quartet* are compositionally joined.[8] The end of the first part and the beginning of the second part are linked together by a question-response setting and intervallic similarities.[9] As for the second and third parts, the indefinite ending of the second part in terms of themes and tonality blurs the boundary between these two parts. Second, in the

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[2] Hindmarsh, *Frank Bridge: Thematic Catalogue*, 35.
[3] Ibid.
[4] Payne, *Frank Bridge*, 14.
[5] As for the form of the second movement/part, Hindmarsh points out that it exemplifies ternary form, while Payne does not examine this issue. Hindmarsh, *Frank Bridge: Thematic Catalogue*, 35.
[6] Ibid.
[7] Payne, *Frank Bridge*, 14.
[8] Payne also pointed out that the three movements of the *Quartet* are "connected by rudimentary links." Ibid.
[9] See note 79 for further discussion.

published score of the *Quartet*,[10] there are no numbers, titles, or final double barlines[11] to indicate that the work is divided into separate movements.[12]

While Hindmarsh construes the *Phantasie String Quartet* as a one-movement work, he implicitly acknowledges that this work as a whole does not have a specific form.[13] Nevertheless, it will be illuminating to consider seriously Walker's observation that the *Phantasie String Quartet* adheres to the form of the modern phantasy identified by Stanford: a compression of a multi-movement sonata into a single-movement work.[14] Stanford's description[15] may be compatible with at least two different forms: "two-dimensional sonata" and "super-sonata."[16] A two-dimensional sonata contains multiple parts that demonstrate the pattern of the first, second, and third movements in a sonata cycle as well as the pattern of exposition, development, and

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[10] The manuscript of the *Quartet* is missing. Hindmarsh, *Frank Bridge: Thematic Catalogue*, 35.

[11] A final double barline consists of a barline followed by a thicker barline, indicating the end of a piece or movement. This type of double barline should be distinguished from the other type of double barline, which consists of two thin lines and usually appears before changes of key, meter, or tempo within a movement.

[12] By contrast, Bridge's undisputed multi-movement chamber works, such as *Piano Trio* No. 2, *Piano Quintet* in D minor, *String Quartet* No. 1, *String Quartet* No. 2, as well as an unpublished piano quartet in C minor finished in 1902, invariably use numbers to indicate the beginning of a new movement. The manuscript of the unpublished piano quartet (full score and parts) is located in the library of the Royal College of Music under Frank Bridge Collection, VI, 3.

[13] This is not unusual, as American theorist Percy Goetschius (1853–1943) has described this kind of form as "a group of parts." Percy Goetschius, *Lessons in Music Form: A Manual of Analysis of all the Structural Factors and Designs Employed in Musical Compositions* (Boston: Oliver Ditson Company, 1904), 99.

[14] Earnest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to The Music Student*, 17 (Nov., 1915): 19.

[15] As the Introduction points out, Stanford did not elaborate on how the compression works.

[16] Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009). See the discussion of "super-sonata" and "two-dimensional sonata" in Section 4.4.

recapitulation in sonata form. By contrast, a super-sonata is a one-movement composition with the clear multi-movement pattern of a sonata cycle, but one that does not exhibit the pattern of exposition, development, and recapitulation.[17] This chapter argues that the overall formal design of the *Phantasie String Quartet* is that of a super-sonata containing three parts. The first and third parts are mirror-form sonatas (also known as sonatas with reversed recapitulation)[18] that also embody an ABCBA arch, and the second part is a sectional ternary. Table 4-1 shows how the *Phantasie String Quartet* may be interpreted as a super-sonata form.

[17] Ibid., 29.
[18] See the discussion of sonata with reversed recapitulation in Section 4.1.1.

Table 4-1. The super-sonata form of the *Phantasie String Quartet*

Part	Measures	Tempo indication	Themes	Tonality
One	**1-252**	*Allegro moderato*		**F minor**
Exposition	1–92		1, 2	F minor–A♭ major
Development	93–141		1,	To F major
Reversed recapitulation	142–230		2, 1	F major–F minor
Codetta	230–52		1	F minor
Two	**253–339**	*Andante moderato*		**D major–D minor**
A	253–70		3	D major
B	271–303		4	F♯ major
A′	304–25		3	D major
Coda	326–39		3	D major–D minor
Three	**340–488**	*Allegro ma non troppo*		**F major**
Introduction and Exposition	340–97		5, 6, 1, 7	F major–C major
Development	397–414		5	To F major
Reversed recapitulation	415–71		7, 6, 5, 1	F major
Codetta	472–88		6	F major

4.1. **Part One**

4.1.1. *Competing Views of Reversed Recapitulation*

I will discuss here the ways in which Part One is endowed with aspects of sonata form, a fact also recognized by Payne and Hindmarsh. Part One displays many important markers of what Hepokoski and Darcy label a "Type 2" sonata form.[19] In such a sonata, the first rotation appears in the exposition, as it does in Type 3. It differs from Type 3 in that the second rotation in a Type 2 sonata must contain the developmental space in a non-tonic key[20] and the "tonal resolution," in which only the S theme in the tonic reappears and takes on "recapitulatory" characteristics.[21] The P-theme in the tonic may or may not reappear in a Type 2 sonata.[22] According to Hepokoski and Darcy, the reappearance of the P-theme (if ever) in the tonic would

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[19] Scholars generally agree that this type has its roots in the binary dance forms of the earlier eighteenth century. William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 173; Charles Rosen, *Sonata Forms*, revised ed. (New York: W. W. Norton and Company, 1988), 144–45; James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 355–58. Hepokoski and Darcy also note that scholars use "binary variant" or "binary sonata form" to label Type 2 sonatas. Hepokoski and Darcy, *Elements of Sonata Theory*, 365–69. For challenges to the necessity of Type 2 as a separate sonata category, see Paul Wingfield, "Beyond 'Norms and Deformations': Towards a Theory of Sonata Form as Reception History," *Music Analysis* 27, no. 1 (2008): 155–60.

[20] Hepokoski and Darcy, *Elements of Sonata Theory*, 344.

[21] Ibid., 353.

[22] Increasingly after the 1760s, the P theme reappearing in the tonic at the end becomes the first-level default in Type 2 sonatas. In fact, codas that extend the tonic harmony and begin with P-theme material are common in all five sonata types. Ibid., 382.

fall in the coda, which implies the start of the third rotation. Their concept differs from conventional sonata theories, which often characterizes this type of sonata (with tonic P-theme at the end) as exemplifying mirror form[23] or containing a reversed recapitulation—that is, the reappearance of the P theme in the tonic (following the tonic S-theme) rounds off the recapitulation and does not form part of the coda. The critical point of debate regarding reversed recapitulation (or mirror form) and Type 2 is the meaning of recapitulation. While scholars from both sides of the debate consider recapitulation as serving the function of tonal resolution, Hepokoski and Darcy also understand the term "recapitulation" to connote the reprise of both the P and S materials in their original order—a view not emphasized by other twentieth-century scholars.[24]

Hepokoski and Darcy's view

Hepokoski and Darcy point out that most discussions of sonata form in the eighteenth, nineteenth, and even twentieth centuries largely overlooked Type 2 sonatas. In those discussions, the term "recapitulation" describes a post-expositional space that usually begins with the simultaneous reappearance of the P theme and the tonic key, and proceeds onward to include the

[23] Ibid., 368.
[24] For criticism of Hepokoski and Darcy's idea and a defense of the use of the term reversed recapitulation, see Wingfield, "Beyond Norms and Deformations," 160.

S theme and closing zone (if any).[25] In other words, the initiating function of the P theme in a recapitulation is crucial in previous sonata discussions. For Hepokoski and Darcy, the term recapitulation as applied to Type 2 sonatas is "inappropriate"[26] because the post-developmental space does not start with P in the tonic key. In all other types of sonatas, the recurring tonic P appearing after the tonic S belongs to the coda. It is therefore not reasonable to claim that the recurring tonic P in Type 2 counts as part of the recapitulation.[27] Instead, Hepokoski and Darcy propose to use the term "tonal resolution"[28] to replace the term "recapitulation" in Type 2 sonatas. The tonal resolution space belongs to an ongoing second rotation, of which the first part is the developmental space (usually containing materials from P and TR).[29] This proposition also fits Hepokoski and Darcy's rotational principle—that is, the P theme launches a new rotation, whereas the S theme is always within an ongoing rotation.

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[25] Hepokoski and Darcy, *Elements of Sonata Theory*, 353. Hepokoski and Darcy do not provide further evidence or cite any authority to support their argument here. Nevertheless, Rosen's observation may lend support to their claim. Rosen points out that after the 1780s, it is indeed very common for the tonic P-theme to begin the recapitulation, because "a direct correlation between the thematic and tonal structures is now made possible by the new conception of the theme as the bearer of highly individualized and immediately identifiable interlocking motifs." Rosen, *Sonata Forms*, 287.

[26] Hepokoski and Darcy, *Elements of Sonata Theory*, 353–55.

[27] Ibid., 382.

[28] "Tonal resolution" indicates the S theme that appears in the tonic in the post-expositional space. Ibid., 380.

[29] Ibid., 354.

The conventional view

By contrast, Charles Rosen, William Caplin, and Douglass Green emphasize the function of tonal resolution in the recapitulation and give thematic order much less weight. In Rosen's words, "what must reappear in the recapitulation—and this is a rule that holds true from the very beginnings of anything that can be called sonata style—is the second group….The resolution of this material confirms the articulation of the exposition into stable and dissonant sections."[30] Green puts his point this way: "The most basic function of the recapitulation is to complete a harmonic movement previously left incomplete."[31] Caplin argues that "the recapitulation functions to resolve the principal tonal and melodic processes left incomplete in earlier sections and to provide symmetry and balance to the overall form by restating the melodic-motivic material of the exposition."[32] Under Caplin's and Green's framework, a reversed recapitulation causes only a minor problem, because what matters is the tonal resolution, not the order in which P and S re-appear. Although Caplin casts doubt on whether a recapitulation function is carried out when the P theme does not return after the development, he cautiously embraces the term reversed recapitulation as a deviation from the normal recapitulation.[33] Green views the reversed recapitulation as an example of "rearrangement," one of the techniques used in composing the

[30] Rosen, *Sonata Forms*, 287.
[31] Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (New York: Holt, Rinehart and Winston,1979), 211.
[32] Caplin, *Classical Form*, 161.
[33] Ibid., 173–74.

recapitulation.[34]

The debate involves the historical understanding of recapitulation and the formal functions of P and S themes. Providing a definitive answer to this debate is beyond the scope of this dissertation. In the following, I will first use Hepokoski and Darcy's terminology to describe Part One and Part Three of the *Quartet*, partly to remain internally consistent within this dissertation and partly to take advantage of Hepokoski and Darcy's comprehensive analytical framework of sonata types. I will then compare the Type 2 reading with the reversed-recapitulation reading.

Hepokoski and Darcy and others develop terminologies and analytical frameworks for sonata form mainly to account for sonatas composed in the late eighteenth century. Hepokoski and Darcy, Rosen, and Green have also applied their frameworks to examine works composed from the nineteenth century onward,[35] and they have developed a typology of several common deformation techniques in the nineteenth and twentieth centuries.[36] Given this rich line of research and the fact that there is no comprehensive treatise on the form of sonatas composed

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[34] Green, *Form in Tonal Music*, 214.

[35] For example, Hepokoski and Darcy observe that Type 2 sonatas did not disappear entirely in the nineteenth century and provide a roster of works as proof. They also point out that Type 2 sonatas were transformed and subjected to deformations decade by decade. Hepokoski and Darcy, *Elements of Sonata Theory*, 363–64.

[36] For example, Hepokoski has identified "the most common deformation-procedure families" in the late nineteenth century. James Hepokoski, *Sibelius: Symphony No. 5* (New York: Cambridge University Press, 1993), 5–7, 94. Rosen also reviews sonata compositions from the nineteenth and twentieth centuries and identifies several common deviations from the Classical sonata form. Rosen, *Sonata Forms*, 365–408. Also, Green examines in what ways Richard Strauss's *Don Juan* exemplifies sonata form and in what ways it does not. Green, *Form in Tonal Music*, 299–303.

since the mid-nineteenth century, I will rely on Hepokoski and Darcy's and others' sonata typologies as benchmarks for identifying to what extent Bridge's works conform to Classical ideas and in what ways Bridge's compositions deform normative sonata principles.

4.1.2. *Type 2 Sonata*

Overview of Part One

If we view Part One of the *Quartet* as a Type 2 sonata, the exposition (Rotation 1) would comprise the P-theme area in F minor and the S-theme area in A♭ major. The development section (the first part of Rotation 2) reuses the P-theme material. The tonal resolution (the second part of Rotation 2), in which only the S-theme material appears in F minor, is followed by a lengthy coda (Rotation 3). See the sonata structure of Part One of the *Quartet* in Table 4-2.

Table 4-2. Part One of the *Phantasie String Quartet* in sonata and arch forms

Type 2 Sonata	Mirror Form (sonata with reversed recapitulation)	Arch Form	Measures	Tonality	Themes
Rotation 1 (Exposition)	**Exposition**		**1–92**	**F minor–A♭ major**	
P^0 module	1st key area	**A**	1–12	F minor	1
P^1 module			12–38	F minor	1
Transition	Transition		38–50	F minor	
Blocked MC / CF-like passage			51–60	To A♭ major	
S module	2nd key area	**B**	61–92	A♭ major	2
Rotation 2 (Development) P-theme area	**Development**	**C**	**93–141**	**A♭ major–D minor–F minor/major**	1
Rotation 2 (Tonal resolution)	**Reversed recapitulation**		**142–230**	**F major–F minor**	2
S module	2nd key area	**B**	142–86	F major	
Rotation 3 (Coda) P module	1st key area	**A**	186–230	F minor (–A minor–G minor–F minor)	1
Coda to the Coda	**Codetta**	**Codetta**	**230–52**	F minor	1

The Exposition (Rotation 1)

The exposition in Part One of the *Quartet* serves both harmonic (tonic to non-tonic) and thematic (P TR' S/C) functions. The first twelve measures act as a P^0 module, which begins with a passionate unison rendering of a segment of Theme 1 (mm. 1–6; Example 4-1). A typical $P^{1.0}$ module of "accompanimental figuration"[37] (mm. 12–15; Example 4-2) precedes the $P^{1.1}$ module, which contains the complete Theme 1, the P theme (mm. 14–21; Example 4-3). The marching rhythm of $P^{1.0}$ and the Aeolian mode of Theme 1 engender a non-specific sense of antiquity.

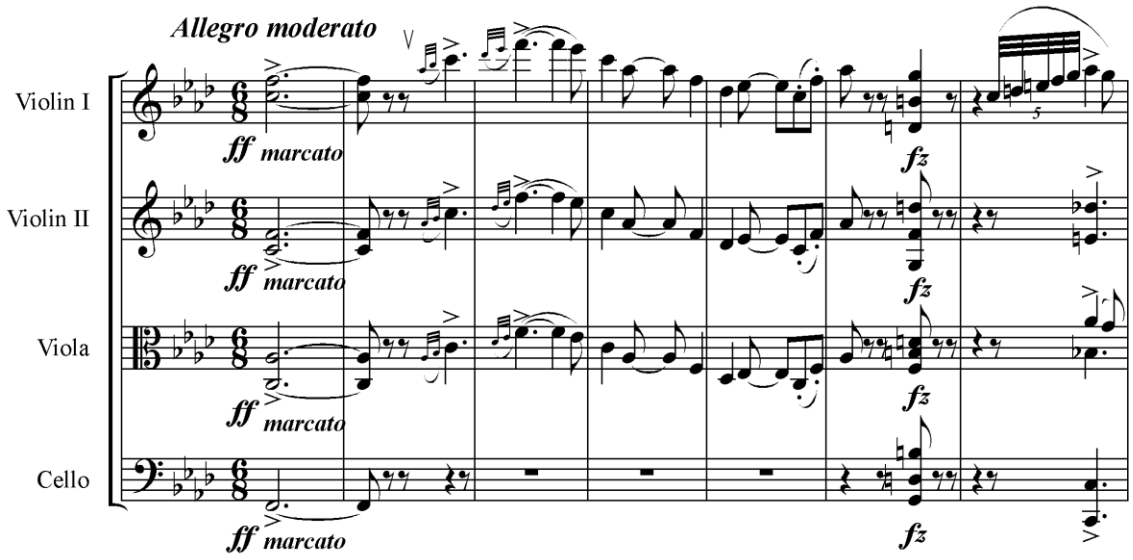
The P-theme area ends in F minor in m. 38, eliding with the onset of the transition (TR; mm. 38–50). Like a typical TR in a two-part sonata exposition, the TR here increases the intensity and drives toward the MC. The climax in mm. 49–50 is not on the dominant chord of either the P-theme area or the S-theme area, but on a $C\sharp_7$ chord; the MC process is blocked,[38] but in an atypical manner. Normally, in a blocked MC, after the peak dynamic is reached on a non-dominant chord, the dynamics will suddenly be reduced to *piano*. Then, "caesura-fill"[39] (CF) material would normally pass through the dominant chord en route to the S-theme area. Here, a rest suddenly appears in m. 51 and is followed by CF-like (mm. 51–60) material that begins *forte*

[37] Hepokoski and Darcy, *Elements of Sonata Theory*, 87.
[38] Ibid., 47–48. See also the brief discussion of this term in Section 2.3.3.
[39] Ibid., 40–45. For more information regarding caesura-fill, see Section 2.3.3.

in m. 51. Both the GP and the following *forte* are unusual in a blocked-MC procedure.[40] After m. 54, the intensity gradually decreases and the music moves to the dominant chord in A♭ major (mm. 57–60), preparing for the arrival of the *pianissimo* onset of the S-theme area.

The S-theme area starts with the lyrical Theme 2 (Example 4-4) in A♭ major. The undulating bass that accompanies Theme 2 contrasts with the static accompaniment in the P-theme area.[41] The EEC appears at the end of the S-theme area (mm. 81–92). There is no closing area after the EEC.

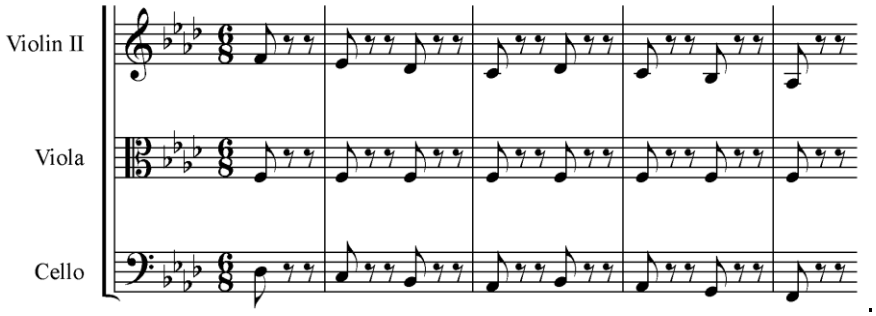
Example 4-1. Incomplete Theme 1, mm. 1–6.



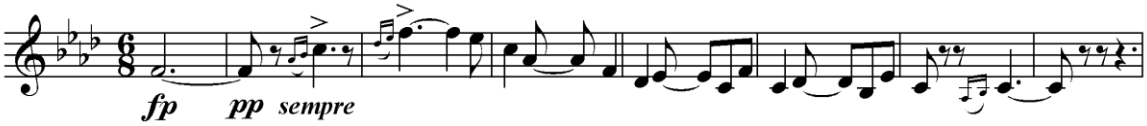
[40] The $C^{\sharp}_{7}$ chord (in mm. 49–51) can be enharmonically respelled as a German augmented-sixth chord. According to Hepokoski and Darcy, the dynamic blockage in a blocked MC could be on a predominant chord or a cadential $^{6}/_{4}$. Ibid., 87. This suggests that the blocked MC here, in terms of the chord with the peak dynamics, is not unusual.

[41] The falling tetrachords (B♭–A♭–G–F) in Theme 2 (mm. 62–64 and the reversed version in mm. 65–67) derive from the $P^{1.0}$ module (the second violin and the cello parts in mm. 12–16).

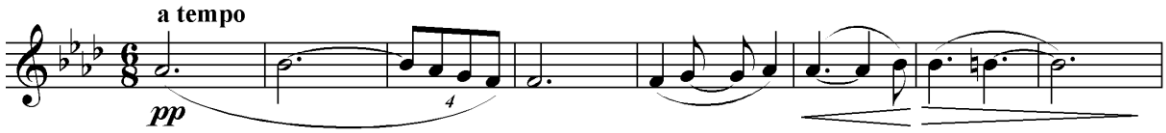
Example 4-2. $P^{1.0}$ module (accompanimental figuration), mm. 12–16.



Example 4-3. The complete Theme 1 (P theme), mm. 14–21.



Example 4-4. Theme 2 (S theme), mm. 61–68.



<u>The Development and the Tonal Resolution (Rotation 2)</u>

The first part of Rotation 2 (mm. 93–141) acts as the developmental space. This space starts with the development of Theme 1 (the P theme) as the central action (mm. 93–115)[42] and omits

[42] Hepokoski and Darcy use thematic modules to identify rotations. Thus, although the cello arpeggiation that has appeared in the S-theme area (mm. 61–92) is retained in the development, the S theme itself does not have a noticeable appearance, except for the short interpolation in mm.

the entry and the link.[43] Theme 1 here transforms into a dark and ominous bass line (mm. 95–98 and 100–103). A fragment of Theme 2 reappears in the first violin part (mm. 105–7), like a short interpolation, and leads Theme 1 back to the top voice in its original character. Theme 1 is restated in D minor in the top voice (mm. 115–22), followed by its imitation in C minor (mm. 123–30). The repeated rhythmic pattern (mm. 119–22 and 127–30), derived from the TR (mm. 47–49) in the expositional rotation, raises the tension to the highest level. The dynamics reach *fortissimo* in mm. 131–37 and the music arrives at a half-diminished seventh chord (G–B♭–D♭–F, representing ii_7 in F minor; mm. 135–37). The central action of the development suddenly ends with a rest in m. 137.

Generally, the last part of a development section is the retransition, which stands on the dominant and prepares for the return of P or S in the tonic. The retransition here, however, is unrecognizable, because the F-minor ii_7, appearing in mm. 140–41 as a $^6/_5$ chord, moves directly to the tonic (m. 142). In the absence of the normal dominant preparation, Bridge smooths the return to S by a melodic arch formed with ascending and descending tetrachords that straddles the end of the development and the return of S in mm. 141–45.

The second part of Rotation 2 (the tonal resolution; mm. 142–85) starts with the

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105–7 when the P theme is developing.

[43] According to Hepokoski and Darcy, there are four zones (link, entry, central action, and retransition) in a typical developmental space. Nevertheless, a missing link and/or entry is also very common. Hepokoski and Darcy, *Elements of Sonata Theory*, 229–30.

reappearance of S in F major. Although the tonal resolution area corresponds phrase by phrase to the S-theme area of the exposition, it fails to reach the ESC.[44] More specifically, the only candidate for the ESC in this S-theme area is the perfect authentic cadence that appears in mm. 162–69. The same melodic material is immediately repeated and moves toward the dominant in F major/minor[45] (mm. 170–85), thus reopening the perfect authentic cadence.[46] As a result, this perfect authentic cadence is disqualified as the ESC. The S-theme area ends without securing the ESC, and thus the latter half of Rotation 2 fails to serve its harmonic function.[47]

It is worth noting that Rotations 1 and 2 follow the same thematic pattern and the same tonal plan. In both rotations, the tonalities of P and S are a minor third apart. More specifically, in Rotation 1 (exposition), P is in F minor and S is in A♭ major. The first part of Rotation 2 (development) consists of P material in D minor, and S returns to F major in the second part of Rotation 2 (tonal resolution). See Table 4-3.

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[44] By contrast, the previous S-theme area contains the EEC.

[45] At the beginning of this tonality-reopening passage, the descending-fourth scales, F–E♭–D♭–C (mm. 170 and 176) and F–E–D–C (mm. 171 and 177), appear alternately, vacillating between the minor and major modes. In mm.178–79, the rhythmic augmentation of F–E♭–D♭–C declares that the minor mode prevails, and F–E–D♭–C in mm. 180–81 also confirms the arrival of F minor.

[46] The ESC is the first satisfactory PAC that proceeds onward to non-S-theme material. An immediate repetition of material after a PAC indicates that a composer reopens the PAC and shifts the ESC forward to the next PAC. Hepokoski and Darcy, *Elements of Sonata Theory*, 151–52, 232–35.

[47] The ESC is deferred to fulfill a large-scale tonal plan. See Section 4.3.3.

Table 4-3. Thematic and tonal plans in Rotations 1 and 2

Rotations	One	Two
Themes	P–TR–S	P–TR–S
Tonalities	f———A♭	d———F

The Coda (Rotation 3)

According to Hepokoski and Darcy, the coda in a Type 2 sonata, which presents the return of the P theme in the tonic key, is often misunderstood as the second part of the eschewed reversed recapitulation space. Hepokoski and Darcy further point out that the coda in a Type 2 sonata (just as in other types) comprises a new rotation.

The coda of Part One resembles a "discursive coda,"[48] which is lengthy, multi-sectional, and P-based.[49] The first thirteen bars (mm. 186–98) of the coda restate Theme 1 (the P theme), marking the beginning of the third rotation. Theme 1 is then transposed to A minor (mm. 199–211) and is woven into a contrapuntal texture (mm. 211–30). The deferred ESC appears in F minor (mm. 228–30) and elides into a "coda to the coda" (mm. 230–52).[50]

It is worth emphasizing that the deferred cadential closure in the minor mode, rather than in

[48] Hepokoski and Darcy, *Elements of Sonata Theory*, 284–86.
[49] Ibid., 286–88. There are many other functions that a "discursive coda" serves. For example, it often functions as compensation, completion, or even an apotheosis to the whole sonata.
[50] The term "codetta" or "codetta to the coda" is not used here because Hepokoski and Darcy reserve the term codetta to refer only to a subsection within the sonata space; that is, there can be no codetta after the recapitulation. Ibid., 282. "Coda to the coda" is a term already used by Hepokoski and Darcy. Ibid., 286.

the major mode, has implications beyond Part One. As discussed in more detail below, the *Quartet*, viewed holistically, starts in minor and eventually moves to major, declaring the triumph of the major mode[51] before the end of the piece. Thus, an ESC in the major mode at the end of Part One would have disrupted this design. Bridge defers the ESC to the coda to avoid its appearance in the major-mode "tonal resolution" area. The coda returns to the minor mode, in which the ESC appears, suppressing the sense of triumph in Part One.

In sum, Part One of the *Quartet* may be construed as a Type 2 sonata with a deferred ESC in F minor. This part contains two complete rotations (one in the exposition, the other spanning the development and tonal resolution) and one half-rotation (the coda).

4.1.3. *Mirror-form Sonata/Arch*

If we see Part One through the lens of the mirror-form sonata framework, mm. 1–92 will still be identified as the exposition and mm. 93–141 as the development. The difference lies in the division between recapitulation and coda. In the mirror-form sonata reading, the reversed recapitulation lasts from m. 142 to m. 230—mm. 142–86 are the second key area and mm. 186–230 are the first key area. The codetta comprises mm. 230–52 (see Table 4-2). In this reading, there is no ESC deferral. The return to the F-minor/major tonality is first weakly confirmed by a half cadence at the end of the second key area in the recapitulation and then

[51] Ibid., 312.

strongly concluded by an authentic cadence at the end of the first key area in the recapitulation. The whole recapitulation forms a grand antecedent-consequent period,[52] and the ESC appears within the confines of recapitulation. Therefore, the reading of reversed recapitulation is also well grounded.

Payne and Hindmarsh have already identified the "arch-shape" or "arch-like" structure of the first part of the *Phantasie String Quartet.* Indeed, a mirror-form sonata generally implies an ABCBA arch.[53] Here, each division in the reversed-recapitulation reading perfectly matches each section in the arch reading. Specifically, Sections A and A′ would be the first key areas, B and B′ the second key areas, and Section C would correspond to the development in the mirror-form sonata. The codetta is identical under both readings (see Table 4-2).

The Mirror-form Reading Has an Edge

As far as Part One of the *Quartet* is concerned, the mirror-form label appears to be more concise and informative than the Type 2 label. The *Quartet* does exemplify a Type 2 sonata, and Hepokoski and Darcy's analytical framework reveals many detailed designs of Part One, as

[52] Here I follow William Rothstein's definition of "period." In Rothstein's words, "[a] phrase that ends with a half cadence is usually dependent on the following phrase, in the sense that the two phrases together form a larger unit. The cadence of the second phrase serves as the cadence of the whole unit (itself a large phrase); this larger unit is called a *period*…..the term *period* can refer to any phrase that contains at least two smaller phrases…." William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 17.

[53] For more discussion on arch form, see Section 2.1 in Chapter 2 and Section 3.1 in Chapter 3.

shown above.[54] While the Type 2 reading is not incompatible with the arch form reading,[55] the label "Type 2 sonata" is insufficient to describe the form of Part One. By contrast, the term mirror-form sonata naturally implies an ABCBA arch; thus, it is a better label for the *Quartet*.

4.2. **Part Two**

I argue that Part Two is best considered a sectional ternary form,[56] although it is not a sectional ternary in the strictest sense. Rothstein points out that in a Classical sectional ternary, the first and third sections are "tonally closed with perfect authentic cadences in the tonic key."[57] Others only require that the first section end in the tonic.[58] Although both outer sections of Part

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[54] These designs include, for example, the deferred ESC, the blocked MC, and the similarity of tonal and thematic plan in both rotations.

[55] Arch form requires a structure of A–B–C–B–A, whereas in Type 2 the thematic material (rotation) appears in the order PS–PS–P. To qualify as the "P" in the second rotation, the thematic material does not have to be a replica of that in the exposition; rather, fragments of P material or P material in different keys or characters are sufficient to constitute P in the second rotation. At the same time, this P in the second rotation (the development in a sonata-form reading) can be the C in arch form if the P material has been greatly transformed and developed, and thus contains recognizable contrast. In the *Quartet*, the presumptive Section C (mm. 93–141) is based on Theme 1 from the presumptive Section A. Nevertheless, the character of Theme 1 in Section C is changed through transformation and development. In addition, Section C shares rhythmic patterns with the presumptive Sections B, and its tonality is different from the previous two sections. Therefore, Section C arguably can be considered as an independent, contrasting middle section in an arch, notwithstanding the reading of its content as P in a Type 2 sonata.

[56] Hindmarsh also describes Part Two as a ternary form. Hindmarsh, *Frank Bridge: Thematic Catalogue*, 35.

[57] Rothstein, *Phrase Rhythm*, 108. Caplin also indicates that the first unit (section) of a small ternary confirms the key with a perfect authentic cadence. Caplin, *Classical Form*, 13, 73.

[58] Berry indicates that the first part *most often* ends with an authentic cadence in the tonic key. Wallace Berry, *Form in Music*, 2nd ed. (New Jersey: Prentice-Hall, 1986), 54. Green indicates that the "sectional" section is harmonically closed (ending on the tonic chord). Green, *Form in Tonal Music*, 74. Sutcliffe observes that the first section of a ternary form is almost always closed

Two end in the tonic, neither Section A nor Section A′ closes with a perfect authentic cadence.

Table 4-4. Part Two of the *Phantasie String Quartet* in ternary form

Sections	Measures	Themes	Tonality	Tempo Marking
A	253–70	Theme 3	D major	*Andante moderato*
B	271–303	Theme 4	F♯ major	*Poco piu mosso*
A′	304–25	Theme 3	D major	*Tempo Primo*
Coda	326–39	Theme 3	D major–D minor	

Part Two exhibits features of a typical sectional ternary: the third section is a complete reprise of the first and the middle section contrasts with the outer sections in terms of themes, character, and tonality. More specifically, Section A features the pastoral D major Theme 3, which begins using a pentatonic scale in a chorale-like setting (mm. 253–58; see Example 4-5). These features, naturally enough, return in Section A′. By contrast, Section B (marked *poco piu mosso*) consists of a livelier Theme 4 (mm. 271–74; Example 4-5) and its variations (mm. 279–82 [Example 4-6] and 291–93 [Example 4-7]). Theme 4 exploits ascending and descending leaps and is accompanied by a *pizzicato* arpeggio in the cello. Finally, whereas Sections A are clearly in D major, Section B starts in F♯ major, moves through several tonicized areas, and finally ends on an F♯-major imperfect authentic cadence in mm. 297–303.

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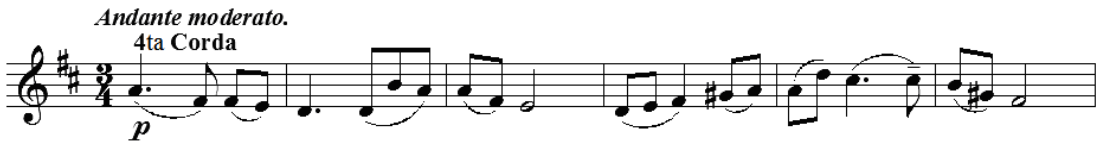
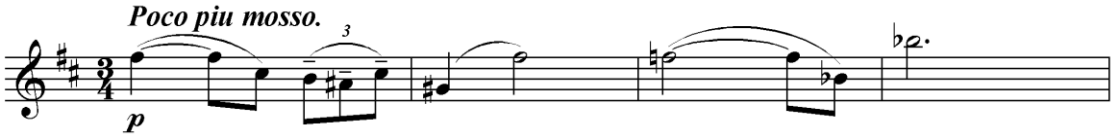
in the tonic key. *Grove Music Online*, s.v. “Ternary Form,” accessed August 28, 2012, http://www.oxfordmusiconline.com .

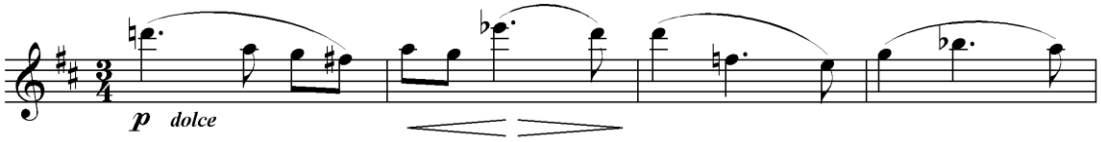
Example 4-5. Theme 3, mm. 253–58.



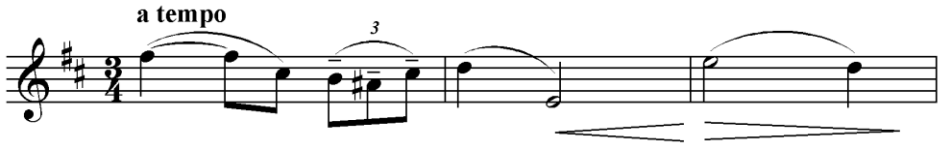
Example 4-6. Theme 4, mm. 271–74.



Example 4-7. The first variant of Theme 4, mm. 279–82.



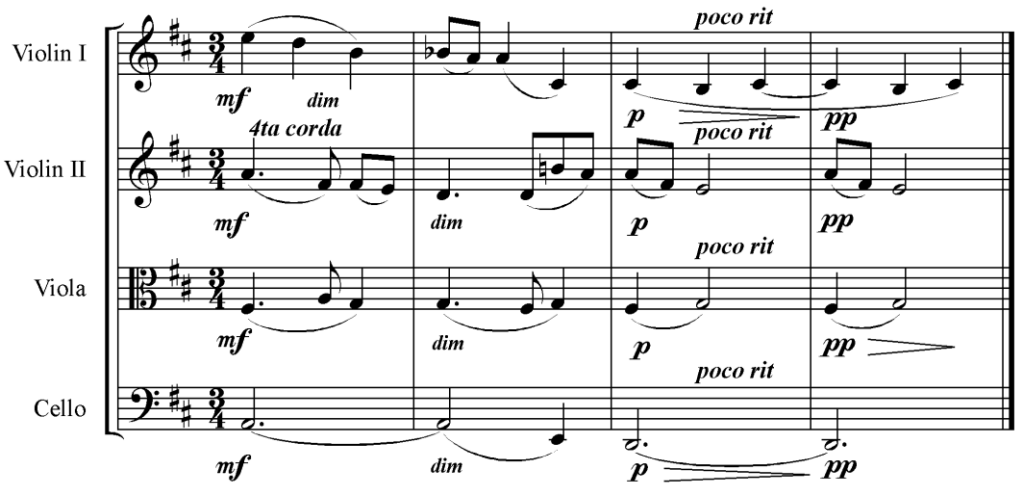
Example 4-8. The second variant of Theme 4, mm. 291–93.



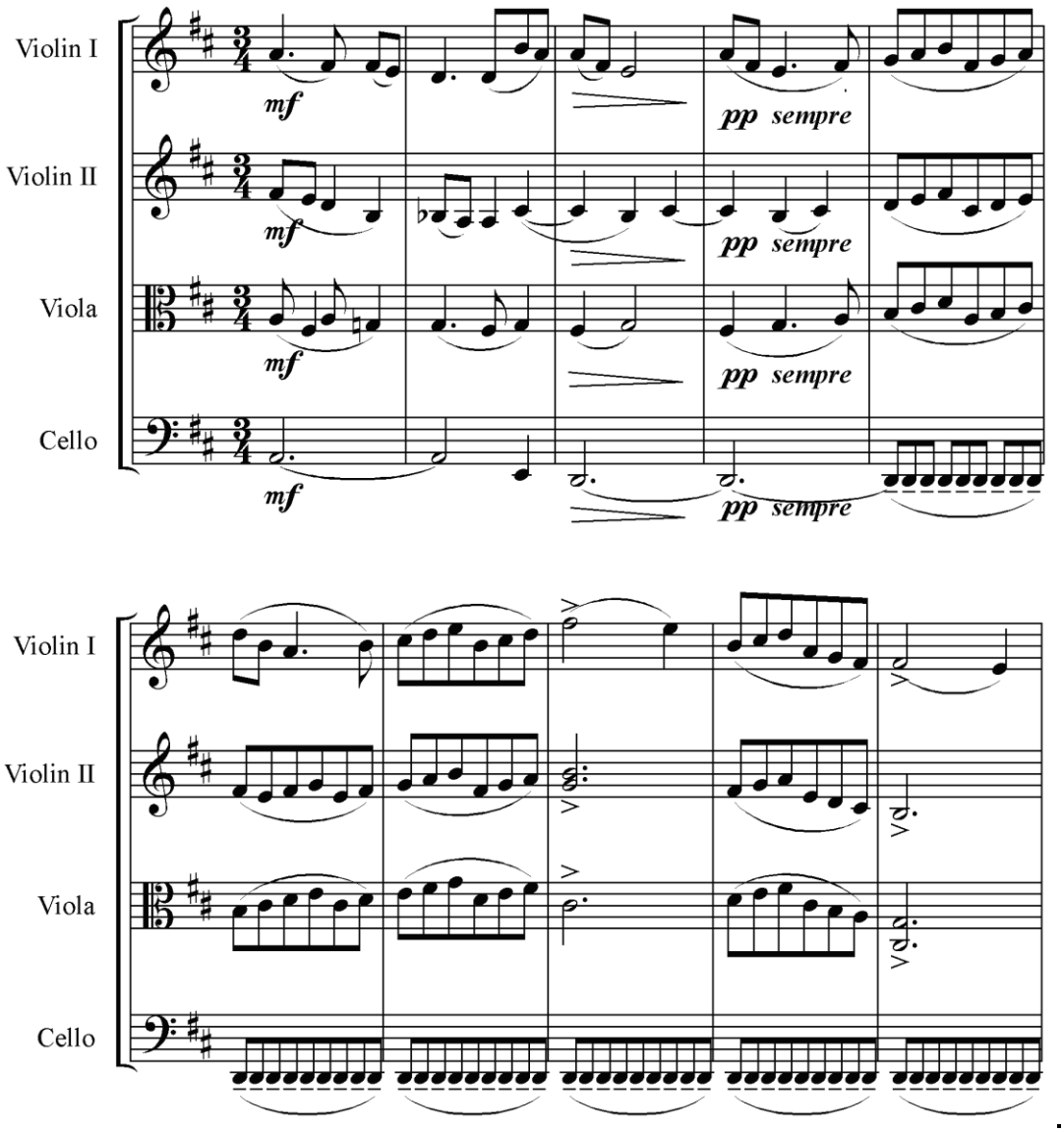
Both A sections have a relatively indefinite ending. The absence of the tonic in the top voice prevents the establishment of a perfect authentic cadence (PAC). At the close of Section A (mm.

267–70; Example 4-9), the second violin plays the first three bars of Theme 3 and then repeats the third bar. Theme 4 (starting Section B in m. 271) immediately follows, preventing the completion of Theme 3. In addition, the leading tone C♯ in mm. 269–70 remains unresolved. As for the end of Section A′ (mm. 323–25), a new element appears (triplets in the bass) when Theme 3 develops into a new melody entering into the coda (mm. 326–39; Example 4-10). All these events promote an indefinite sense of ending.

Example 4-9. Relatively indefinite ending of Section A, mm. 267–70.



Example 4-10. Theme 3 at the end of Section A′ and its newly developed melody at the beginning of the coda, mm. 323–32.



The coda has an indefinite ending as well. Theme 3, reappearing near the end of the coda (mm. 334–36), remains incomplete, and the tonality of the coda is not closed. To be more specific, the intervallic pattern in the first bar of Theme 3 recurs a whole step lower (in the first

violin) in mm. 337–39. This melodic motive is supported by the ascending fourth C–F in the bass, representing the harmonic progression I–IV in C major, the key a whole step below D major. (At the same time, the fourth C–F is probably meant to suggest a V–I progression in F major.) Thus, the coda of Part Two starts in D major (m. 326) but ends on a subdominant added-sixth chord of C major (an F-major triad with added D). This tonal design, along with the dual sense of tonality (F major and D minor) at the beginning of Part Three (mm. 340–43), creates a sense of tonal ambiguity that renders the boundary between Part Two and Part Three unclearly marked, despite the change of tempo and character.[59]

4.3. **Part Three**

Here I focus on how Part Three exhibits sonata form. Payne argues that the third part of the *Quartet* is an arch-shape sonata, and Hindmarsh argues that it is an abridged sonata. Below I will provide more analytical details to examine how Part Three of the *Quartet* can be construed as either a Type 2 sonata or a mirror-form sonata, and how the arch structure interacts with the sonata structure. My analysis will demonstrate that both Payne's and Hindmarsh's descriptions fall short. See the sonata structure of Part Three of the *Quartet* in Table 4-5

[59] This harmonic connection could be what Payne had in mind for the "rudimentary link."

Table 4-5. Part Three of the *Phantasie String Quartet* in sonata and arch forms

Rotations in Type 2 Sonata	Mirror Form (sonata with reversed recapitulation)	Arch Form	Measures	Themes	Tonality
Rotation 1 (Exposition)	**Introduction+ Exposition**		**340–97**		**F major–C major**
P^0 module	Introduction	Introduction	340–43	5	(F major)
P^1 module	1st key area	A	344–64	6, 5	F major
de-energizing TR	Transition		364–72		F major–C major
Interpolation	2nd key area	**B**	372–75	1	C minor
S module			376–96	7	C major
Rotation 2 (Development)	**Development**	**C**	**397–414**		
P^0-theme area			397–410	5	To F major
Retransition	Retransition		411–14		
Rotation 2 (Tonal resolution)	**Reversed recapitulation**		**415–71**		**F major**
S module	2nd key area	**B**	415–37	7	F major
Rotation 3 (Coda)					
P^1 module	1st key area	**A**	438–57	6, 5	F major
Interpolation			458–61	1	
P^1-theme area			462–71	6	
Coda to the coda	**codetta**	**codetta**	**472–88**	6	

4.3.1. *Type 2 Sonata*

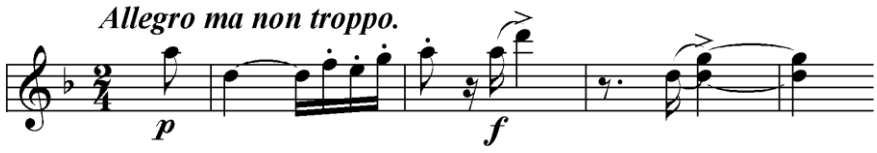
If we were to view Part Three as a sonata form, it could be, like Part One, construed as a Type 2 sonata. The exposition (Rotation 1) for Part Three would comprise the P-theme area in F major and the S-theme area in C major. The development (the first part of Rotation 2), though brief, reuses P-theme material and is followed by the tonal resolution (the second part of Rotation 2), in which only the S theme reappears in the tonic key. The P theme reappears in the coda, where it constitutes a half-rotation.

The Exposition (Rotation 1)

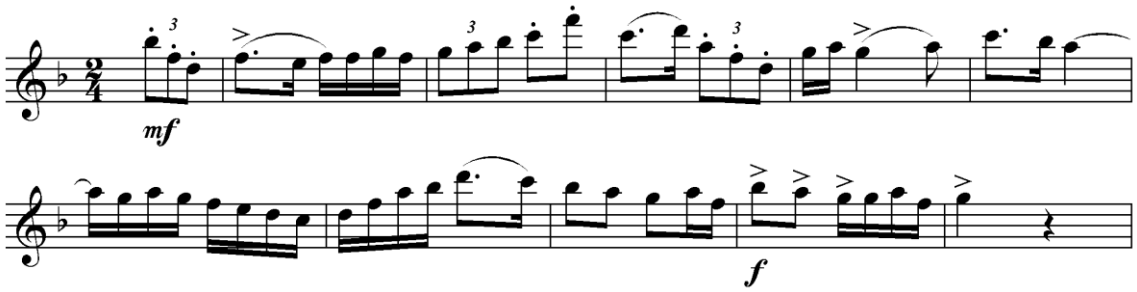
The first half of the exposition can be viewed as P–de-energizing TR (divided by m. 364). The P area, a parallel period, starts with Theme 5, the P^0 theme in Part Three (Example 4-11; mm. 340–43). Theme 5 is followed by the playful Theme 6, the P^1 theme (Example 4-12; mm. 343–53), which ends with a half cadence in F major in m. 353. The restatement of Theme 6 (mm. 354–59) is followed by a statement of Theme 5 that ends with an implied PAC in the tonic key (mm. 360–64), marking the end of the P-theme area.[60]

[60] The perfect authentic cadence here is an implied one since F does not appear in the top voice in m. 364. Nevertheless, the cadential effect is very strong due to the bass line. The missed top-voice F can easily be imagined to replace the suspended G (m. 364).

Example 4-11. Theme 5, mm. 340–43.



Example 4-12. Theme 6, mm. 343–53.

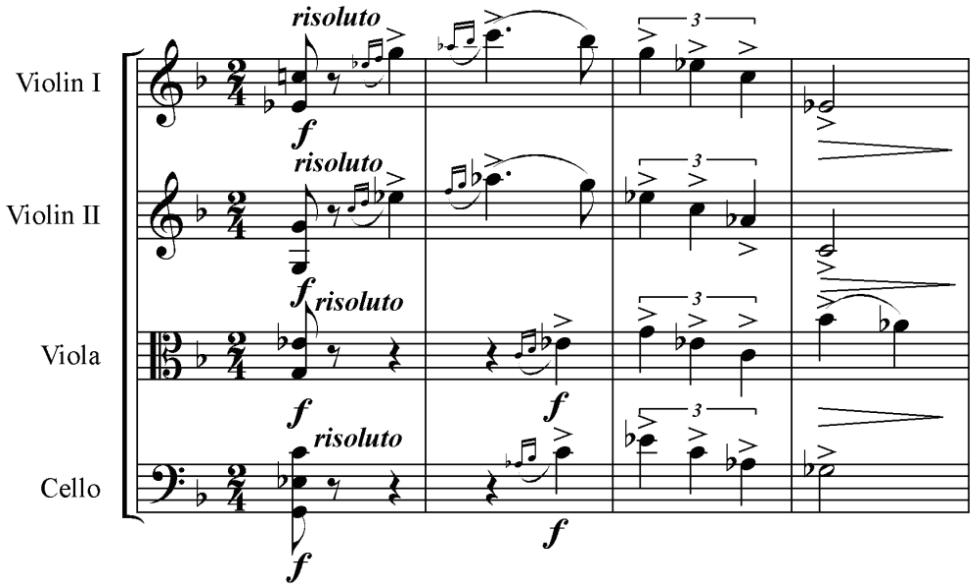


What follows the P area is a "de-energizing transition," which loses rather than gains energy and eventually replaces the MC.[61] A de-energizing transition is non-normative in Classical sonata form; nevertheless, it is often found in compositions after the mid-nineteenth century.[62] It is worth noting that the de-energizing procedure is disrupted by an increase of volume. Before the S theme arrives, the crescendo at m. 371 brings attention to the *forte* interpolation of Theme 1 (mm. 372–75; Example 4-13),[63] which originally appeared as the P theme in Part One of the *Quartet*.[64] The diminuendo at m. 375 restores the normal course of a de-energizing transition,

[61] Hepokoski and Darcy, *Elements of Sonata Theory*, 48.
[62] Ibid.
[63] An augmented sixth at m. 371, connecting with the C-minor $^{6}/_{4}$ chord at m. 372, effects a modulation from F major to C minor.
[64] Payne also notes the "moderate recourse of first-movement material in the finale." Payne,

and the S theme in C major enters softly in m. 376.

Example 4-13. Theme 1 as interpolation, mm. 372–75.

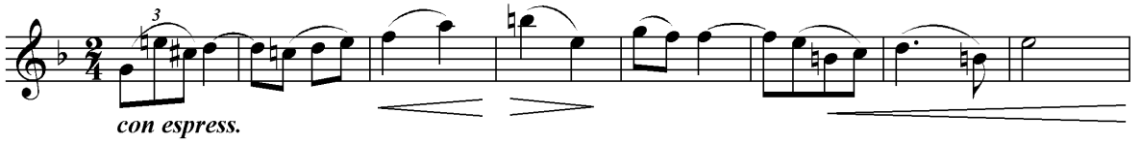


The S-theme area starts with the lyrical Theme 7 (Example 4-14). After the tonality is suggested as C major at the beginning of S, the supporting harmonies of S wander around the mediant (and its neighbor) until a secondary dominant chord appears at m. 391. This predominant chord eventually leads to V_7 (mm. 394–95) to end the S-theme area. Thus, the S-theme area ends with a half cadence, leaving this exposition without an EEC (more on this later).[65]

Frank Bridge, 14.

[65] One could hear the leap G–C in the first violin in mm. 396–97 as an implied PAC and thus as

Example 4-14. Theme 7, mm. 376–383.



The Development–the Tonal Resolution (Rotation 2)

Though brief, the first half of Rotation 2 develops Theme 5 (the P^0 theme) into a contrapuntal texture (typical in the central action-space of the development)—first in F major and then, through sequential tonicizations, in G minor and A minor. There is no apparent TR zone in the second rotation. Nevertheless, the TR effect can be sensed in two ways: first, the increased intensity through the repeated rhythmic pattern on the augmented triad (deformed V of A minor) in mm. 408–10; and second, the CF-like passage on the deformed V_7 (mm. 411–14) that reduces the dynamics from *forte* to *piano* and prepares for the coming of the low-intensity S-theme area.

The formal problem posed by the second half of Rotation 2 (tonal-resolution space) is the lack of a satisfactory PAC as the ESC. While the return of the S-theme area generally

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the EEC. This reading, while duly recognized here, is not preferred because the unaccompanied fifth-leap, lacking bass support, seems too weak to be regarded as an EEC under Hepokoski and Darcy's framework.

corresponds to the S-theme area in the exposition, the latter ended with a half cadence while the former ends on the chord G–B♭–D–F over a pedal tone C in mm. 434–37. This chord is by no means a qualified ESC. The tonal resolution space thus fails to serve its harmonic function.[66] Tonal closure, therefore, is deferred beyond the sonata-space into the coda.[67] According to Hepokoski and Darcy, the lack of an ESC at the end of the recapitulation (in Type 1, 3, 4, and 5 sonatas) or the tonal resolution (in a Type 2 sonata) is a "strong expressive gesture" and a common sonata deformation in the nineteenth and early twentieth centuries.[68] I will elaborate this expressive gesture below.

The Coda (Rotation 3)

The coda constitutes an incomplete third rotation, in which both Theme 6 (the P^1 theme; mm. 438–52 and 462–88) and Theme 5 (the P^0 theme; mm. 454–57) reappear in F major. Theme 1 recurs once again as an interpolation (mm. 458–61). The only real PAC, serving as the tonal closure (ESC) in Part Three, does not appear until the very end (mm. 487–88). Although mm. 471–72 at first glance attempt to fulfill an F-major PAC as the ESC, the cadential procedure fails because the seventh of V_7 remains unresolved in mm. 471–72, and because the tonic note does

[66] Hepokoski and Darcy, *Elements of Sonata Theory*, 245–47.
[67] Ibid., 245. The ESC here is deferred to fulfill a large-scale tonal plan (more on this later).
[68] Ibid., 177–78, 245–47.

not appear in the top voice in m. 472.

4.3.2. *Mirror-form Sonata/Arch*

If we view Part Three, just like Part One, as containing a reversed recapitulation, the major difference between the two readings occurs after the development. In the mirror-form reading, the recapitulation starts with S in m. 415, followed by P in mm. 438–72. The coda in the mirror-form reading starts in m. 472. As the perfect authentic cadence appears in mm. 487–88, tonal closure under the mirror-form reading is also deferred to the coda.

As argued above, a mirror-form sonata naturally implies an ABCBA arch, and this is probably what Payne meant by Part Three as an "arch-shape sonata form." As in Part One, Sections A and B (A′ and B′) would be the first-theme and second-theme areas, respectively, in the exposition (recapitulation). Section C of the arch would correspond to the development in the sonata-form discussion above. The codetta under the two readings are the same. Granted, the ABCBA reading of Part Three is not as strong as that of Part One, because Section C is short (only eighteen measures long) and has no confirmed tonality (which all other sections have). This middle section still has its own character, which contrasts with Sections A and B. Moreover, Theme 5 appears in Sections A only in a cameo role (P^0), while it is at center stage in Section C; thus, the thematic material in Section C is still distinct. See the arch structure of Part Three in

Table 4-5.

In sum, the third part of the *Quartet* can be construed as demonstrating a hybrid of a deformed Type 2 sonata and an ABCBA arch or as a mirror-form sonata that subsumes an ABCBA arch. For reasons articulated in Part One (especially Section 4.1.3), I choose the latter label. Hindmarsh argues that Part Three is an "abridged sonata form," probably because, at only eighteen measures, the developmental space is very brief, though it has typical features of a developmental space, including a contrapuntal texture, agitated character, and unsecured tonality. Moreover, Part Three follows the layout of a mirror-form sonata (albeit with a deferred ESC). Consequently, "abridged" sonata form does not appear to be the most accurate description of Part Three (see Table 4-5).

4.3.3. *Expressive Gesture in Part Three*

Both the exposition and the recapitulation of Part Three fail to serve their harmonic functions of providing essential closures. Part Three exhibits one of the three types of non-resolving recapitulations, in which the recapitulation, like the exposition, cannot attain a satisfactory PAC; that is, there is neither an EEC nor an ESC.[69] These failures, however, serve expressive functions. One famous example is the finale of Beethoven's Symphony No. 5, in which the EEC is missing and the C-major cadential closure is deferred to the coda. This

[69] Ibid., 246.

deferred closure, rather than providing tonal closure for the finale alone, provides sustained drama and the long-awaited resolution for the whole sonata cycle (striving to move from C minor to C major).[70] Similarly, in Part Three, the final part of the *Quartet*, the only strongly confirmed structural closure does not appear until the very end.[71] This final closure represents the goal of the whole composition, not just Part Three.[72] The move from F minor to F major in the *Quartet* is dramatized by ending Part One with closure in F minor, then deferring F-major closure until the very end.

4.4. **The Form of the Phantasie String Quartet as a Whole**

The preceding analysis suggests that Stanford's conception of the phantasy form—a multi-movement sonata compressed into one movement—might best describe the form of this *Quartet*. Nevertheless, as discussed in the Introduction, Stanford's description of this form is ambiguous. There are various ways that a one-movement sonata can demonstrate multi-movement patterns. I propose, following Moortele, that at least two forms—"two-dimensional sonata form"[73] and "super-sonata form"[74]—fit Stanford's formal

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[70] Ibid.

[71] A structural closure means a real cadence, which is "not merely provisional or vulnerable to subsequent undermining," such as the implied PAC in mm. 363–64. Ibid.

[72] This strategy, already used by Beethoven, enhances the unity of a composition and became popular in the late nineteenth century. Timothy L. Jackson, *Tchaikovsky: Symphony No. 6* (Cambridge: Cambridge University Press, 1999), 24.

[73] As a reminder, a two-dimensional sonata contains multiple parts that demonstrate the pattern

description, and that the *Phantasie String Quartet* exemplifies a super-sonata form.

"Super-sonata form" refers to a sonata cycle that is compressed into a one-movement work but retains a clear multi-movement pattern.[75] Works in this form include, among others, Schubert's *Wanderer* Fantasy and Schumann's Fourth Symphony.[76] The crucial difference between a super-sonata form and a two-dimensional sonata form is that in the former, "the multi-movement pattern retains its priority,"[77] whereas in the latter, the sonata form is the predominant dimension.[78] In other words, in a two-dimensional sonata, the exposition, the development, and the recapitulation can be identified, while in a super-sonata, such a sonata structure is not exemplified.

I argue that the *Quartet* is a super-sonata rather than a two-dimensional sonata. The most salient feature of a two-dimensional sonata is its sonata form. In the *Quartet*, however, the recapitulational space is obviously lacking. Although Theme 1, first appearing as the P theme in

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of the first, second, and third movements in a sonata cycle as well as the pattern of exposition, development, and recapitulation in sonata form. Works in two-dimensional sonata form include, most famously, Liszt's B-minor Sonata, but also Schoenberg's *First String Quartet*, op. 7. Moortele, *Two-Dimensional Sonata Form*, 1.

[74] Moortele discusses the distinctions among the conventional, "one-dimensional" sonata form, the "two-dimensional sonata form," and the "super-sonata form." Ibid., 11–34.

[75] Ibid., 29. Moortele borrows this term from Timothy L. Jackson. Jackson, *Tchaikovsky*, 26–27. Note that Moortele points out that Jackson's definition of super-sonata form is broader, including the two-dimensional sonata form and the super-sonata form defined by Moortele. I follow Moortele's terminology here.

[76] Moortele, *Two-Dimensional Sonata Form*, 57.

[77] Ibid., 56.

[78] For other distinctions between these two forms, see ibid., 56–57.

Part One (the exposition), re-appears twice in Part Three, it fails to serve recapitulatory functions, as the recurring Theme 1 does not appear in the tonic (F major) but in C minor or D minor. The two-time short interpolation of Theme 1 may enhance the unity of the *Quartet* in a way that adheres to an arch-like structure, but it does so without recapitulatory character.

Furthermore, the *Quartet* better fits the definition of the super-sonata than that of the sonata cycle. In terms of character, thematic layout, and form, the *Quartet* contains three parts that mimic the characteristics of a typical three-movement sonata cycle. In terms of format, as shown above, Bridge chose to put the three parts within the confines of a single movement, with an overarching tonality (F minor to F major) and internal links among the parts.[79]

4.5. **Summary**

The *Phantasie String Quartet* is a one-movement work comprising three parts. The first and third parts are mirror-form sonatas, each of which subsumes an ABCBA arch, whereas the second part is a sectional ternary form. The *Quartet* as a whole is a super-sonata. This line of discussion is lacking in the prior literature on this work.

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[79] Parts One and Two are linked by the question-response setting and intervallic similarities. At the end of the coda in Part One, the repeated ascending fifths F–C (mm. 251–52) are similar to a repeated question, whereas the descending fifth A–D at the beginning of Part Two (mm. 253–54, subdivided into two thirds, A–F♯ and F♯–D) is like a response . Furthermore, the ascending third at the end of Part One —D♭–E♭–(C)–F (mm. 247–49, viola and cello)—is answered by the descending thirds at the beginning of Part Two (especially A–F♯ in the first violin, mm. 253 and 255). For the harmonic link between Parts Two and Three, see Section 4.2.

In the context of the debate about modern English phantasies, I find that Stanford's description of phantasies, despite its vagueness, best captures the essence of the *Phantasie String Quartet.* By contrast, Fuller-Maitland's description is not applicable. I conclude that the three phantasies composed by Bridge are in three different forms. Stanford's and Fuller-Maitland's descriptions of the phantasy form are correct in one work each, but both fail to describe the third work (the *Phantasy Piano Quartet*).

Conclusion

Frank Bridge composed the *Phantasie String Quartet* and the *Phantasie Piano Trio* for Cobbett competitions in 1905 and 1907, respectively, and the *Phantasy Piano Quartet* in order to fulfill a commission from Cobbett in 1910. Walter Willson Cobbett, a staunch advocate of British music and its revival, encouraged the composition of chamber music phantasies. For his competitions, Cobbett suggested that compositions could contain sections that varied in tempo and meter and that were free in terms of form. Freedom, however, can be a challenge to composers, as a composition of contrasting sections may easily lack a sense of unity.

The common formal feature of Bridge's three phantasies is the consistent use of some type of arch structure. Indeed, the formal evolution of Bridge's phantasies leans toward the use of a pure arch form, leaving behind the more conventional forms such as the sonata. This should not surprise us. Arch forms as an organizing principle both minimize constraints on composers and easily accept sections of varying tempo and meter, and conform to Cobbett's stipulations. The symmetrical structure of the arch (implying the return of opening materials at the end) creates a sense of unity,[1] and, at the same time, is free of Continental influences associated with the likes of sonata and rondo forms.

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[1] The *Phantasy String Quartet* only incorporates arch form in its first and third parts. Bridge unites its three distinctive parts with an overall tonal plan. The return of the opening material in the third part as interpolation enhances the unity.

Still, we should recall that Bridge showed little interest in creating a national or British musical style, so that his use of arch form is more likely to have been a response to specific compositional problems than to nationalistic ones. In an interview in 1923, Bridge expressed his distaste for the national music agenda.[2] Whether Bridge opposed nationalist music when he started his career is unclear; nevertheless, it is difficult to find traces of British elements in his three phantasies. These works do not quote folksongs; nor do they in any obvious way depict British landscape, have literaturary associations , or—as much of Vaughan Williams does—look back to Tudor England. Rather, Bridge's compositional language "stem[s] from 19th-century German methods and tempered by a Gallic clarity and lightness."[3] Indeed, except for the very British title "phantasy," the "Britishness" of Bridge's phantasies is at best attenuated.

Bridge's works in this genre had some influence. At the very least, his treatment of form in the phantasies may have influenced his protégé, Benjamin Britten.[4] Britten composed two phantasies early in his career: the *Phantasy in F minor for String Quintet* and the *Phantasy Quartet for Oboe and Strings*, both in 1932, and both cast in a similar form—ABCA.[5] There are

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[2] See P. J. Nolan, "American Methods Will Create Ideal Audiences," in *Musical America* (November 17, 1923), 3.

[3] Anthony Payne, *Frank Bridge: Radical and Conservative* (London: Thames, 1999), 12.

[4] Paul Kildea, ed., *Britten on Music* (New York: Oxford University Press, 2008), 251–52. See also Christopher Mark, "Simplicity in Early Britten," *Tempo*, new series, no. 147 (Dec. 1983): 9.

[5] See Christopher Mark, "Britten and the Circle of Fifths," *Journal of the Royal Musical Association* 119, no.2 (1994): 275. Also see Robin G. Harrison, "The Late Style of Frank Bridge" (PhD diss., University of Bangor, 2006), 564. As Harrison points out, Bridge also uses ABCA in his late style, applying this less rigidly symmetrical form in his *Violin Sonata* and his orchestral piece *Enter Spring*.

further similarities between both of Britten's phantasies and Bridge's *Phantasie Piano Trio*,[6] as the first and final sections of all three phantasies are exposition-like and recapitulation-like, respectively, while the middle sections contain slow movements and scherzi. Yet more so than Bridge's *Phantasie Piano Trio*, the tonal plan and thematic layout of Britten's two phantasies place them even further beyond the boundary of any classical sonata norm.

Form in Bridge's Works

Bridge's preference for symmetrical formal designs would continue after these three phantasies. As Hindmarsh and Robin Harrison point out, Bridge also uses arch form in single-movement orchestral pieces such as *Oration* (1930) and *Phantasm* (1931).[7] In addition, Bridge employs mirror-form sonatas in his non-phantasy chamber works, as in the first movements of the *Cello Sonata* (1918), *Piano Sonata* (1921–24), and *String Quartet No. 3* (1926).

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[6] John Evans argues that the form of Britten's *Phantasy String Quintet* resembles that of Bridge's *Phantasie Piano Trio*. See John Evans, notes to *Benjamin Britten: The Complete Music for String Quartet*, vol. 1, recorded in 1986 by the Endellion String Quartet (EMI CDC 7476942, 1987, compact disc). Peter Evans describes Britten's *Phantasy Quartet* as in both arch form and sonata form. See Peter Evans, *The Music of Benjamin Britten* (New York: Oxford University Press, 1996), 23.

[7] Paul Hindmarsh, "Frank Bridge–Centenary Survey," *Music Teacher* 58, no. 7 (July 1979): 16; Harrison, "The Late Style of Frank Bridge," 338–39, 367, 373, 376, 379, 573. Both Hindmarsh and Harrison cite other works by Bridge that use arch form. In his dissertation, Harrison provides detailed formal charts of compositions that apply arch form. Payne observes that the form of the "single-movement fantasy arch" occupied Bridge for most of his career. Payne, *Frank Bridge*, 57.

Finally, an introduction-coda frame on top of arch or mirror-form sonata intensifies the symmetry in the *Phantasy Piano Quartet* and the *Phantasie Piano Trio*. The same design also appears in the first movements of *Piano Trio No. 2* (1929) and the *Violin Sonata* (1932). Furthermore, in his multi-movement works, materials from the first movement (sometimes the first theme) reappear in the last movement to create an arch-like structure across the movements. This device can be seen in the second movement of the *Cello Sonata* (1918), the fourth movement of *Piano Trio No. 2* (1929), the third movement of *String Quartet No. 3* (1926), and the third movement of the *Piano Sonata* (1921–24).

Thus scholars have suggested that Bridge continued to exploit the formal innovations first devised in the three phantasies throughout his career. In so doing, they have coined a variety of phantasy-related phrases, such as "phantasy-arch form,"[8] "phantasy principle,"[9] "phantasy idea,"[10] "principle of the phantasy sonata arch,"[11] and "phantasy structure"[12] to describe

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[8] Hindmarsh calls "phantasy-arch form" Bridge's most original and far-reaching structural trait. Hindmarsh, "Frank Bridge: Centenary Survey," 16; Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983), 35. Payne describes *Oration* as "the last and grandest example of Bridge's phantasy arch-form" and observes that Bridge's "tendency to return to the opening of a work during the closing pages" is "[i]n still subtler relationship to the phantasy arch-form." Payne, *Frank Bridge*, 14, 94.

[9] Hindmarsh argues that all of Bridge's longer chamber works composed after the *Phantasy Piano Quartet*, such as the *Cello Sonata* (1913–17), the *Piano Quintet* (1904–12), and the *Sextet* (1906–12), demonstrate the "phantasy principle." Hindmarsh, "Frank Bridge: Centenary Survey," 16. Payne uses "[phantasy] principle" to describe the form of Bridge's *Rhapsody Trio* for two violins and viola of 1928, in which two themes do *not* appear in reversed order in the recapitulation. Payne, *Frank Bridge*, 14, 73.

[10] Payne observes that the "phantasy idea" can be seen at work in the second movement of the *Cello Sonata*, which combines the *adagio* and *finale*. Payne later uses arch-shaped structure to describe this movement. Payne, *Frank Bridge*, 14, 45. Hindmarsh, on the other hand, uses

Bridge's works, whether phantasies or otherwise. These terms, while ill-defined, appear to correlate with the formal features identified above.

Form in Modern English Phantasies

Beyond their value to Bridge studies, the findings here also shed light on the larger discussion of form in the modern English phantasy. As mentioned in the Introduction, Stanford and Fuller-Maitland identified the phantasy as a new genre with a specific form. Bridge, however, arguably one of the leading composers of the modern English phantasy, adopts three different formal designs in his three phantasies. As I have tried to show, the *Phantasie String Quartet* is a three-part super-sonata. The *Phantasie Piano Trio* exhibits a two-dimensional sonata form (alternatively, an ABCBA arch). The *Phantasie Piano Quartet* presents a pure arch form. Neither Stanford nor Fuller-Maitland recognized the arch form as the prevailing feature of all these works. Nevertheless, these authors did identify some important features of Bridge's phantasies: (1) the *Phantasie Piano Trio* resembles Fuller-Maitland's description to the extent that a slow section (which contains a scherzo) occasionally replaces the development; (2) the form of the

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"extended phantasy finale, embracing slow, scherzo and finale (recap. of first movement material)" to describe this movement. Hindmarsh, "Frank Bridge: Centenary Survey," 16.

[11] Payne uses "principles of the phantasy sonata arch" to describe the form of Bridge's *Phantasm*, in which two themes appear in reverse order in the recapitulation. Payne, *Frank Bridge*, 95.

[12] Payne uses "phantasy structure" to describe the *Andante* movement of the *String Sextet* and the *Piano Quintet.* Ibid., 23.

Phantasie String Quartet conforms to Stanford's identification of phantasy form on the grounds that its content and layout resemble a multi-movement work within a one-movement frame.[13]

By contrast, Walker and Maw contend that modern English phantasies appear in a variety of forms. The analyses of Bridge's three phantasies in this dissertation provide strong evidence in favor of the "variety of forms" thesis, at least as it pertains to Bridge. Neither Walker nor Maw, however, recognizes the importance of arch-like structures as defining features in all of Bridge's phantasies.

To Cobbett's credit, he successfully promoted the revival of a British genre. British composers in the first half of the twentieth century did produce a number of phantasy chamber works that recognizably adhere to Cobbett's loose requirements. Indeed, Bridge's three

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[13] As Walker indicates, other phantasy compositions that demonstrate the form identified by Fuller-Maitland include John Ireland's *Phantasy Piano Trio* (third-prize winner in the 1907 Cobbett competition and published by Augner); Susan Spain-Dunk's unpublished *Phantasy Piano Trio* (fifth-prize winner in the 1907 Cobbett competition); Thomas Dunhill's Cobbett-commissioned *Phantasy Trio for Piano, Violin, and Viola* (1911, published by Stainer and Bell in 1912); and James McEwen's Cobbett-commissioned piece, *Phantasy String Quintet* (1911, unpublished). Other phantasy compositions that exhibit the form identified by Stanford include Vaughan Williams' *Phantasy String Quintet* (finished in 1912, but not published until 1921 by Stainer and Bell)—this phantasy, along with Bridge's *Phantasy Piano Quartet*, was one of two phantasies performed at Cobbett's eightieth birthday party; Haydn Wood's *Phantasy String Quartet* in F major, which won the fourth prize in the 1905 Cobbett competition and was published by Novello and Co; James Friskin's *Phantasy String Quartet* in D minor (which won the third prize in the 1905 Cobbett competition and was published by Novello and Co.) and *Phantasy Piano Quintet* in F minor (commissioned by Cobbett in 1911 and published by Steiner and Bell); Joseph Holbrooke's *Phantasy String Quartet* in D minor (published by Novello and Co.; the sixth-prize winner in the 1905 Cobbett competition); and York Bowen's unpublished *Phantasy for Violin and Piano*, commissioned by Cobbett. See Ernest Walker, "The Modern British Phantasy," *Chamber Music: A Supplement to The Music Student*, 17 (Nov. 1915): 19; Betsi Hodges, "W. W. Cobbett's Phantasy: A Legacy of Chamber Music in the British Musical Renaissance" (DMA dissertation, The University of North Carolina at Greensboro, 2008), 59.

phantasies, gems of this genre, exemplify three different forms without forsaking any of Cobbett's requirements. Future studies on the form of phantasies by other composers will bring to light the typology of forms exemplified by modern English phantasies.

Formal Analysis and Performance

Finally, this dissertation serves not only scholars who are interested in the forms of Bridge's three phantasies, but also performers who are interested in embracing an analytically informed interpretation of these works. A musician's imagination about a piece is subjective, and there are countless ways to interpret a musical work. An intuitive, yet uninformed, rendering is still valid, to be sure. Yet formal analysis can provide an interpretive map for musicians. That being said, as this dissertation has demonstrated, a musical piece often exemplifies more than one formal type. Thus, formal analysis can provide performers with not just one, but two or more referential frames to inspire their interpretation.

Let me give two examples as to how sophisticated formal readings can point to different interpretive possibilities. First, if performers treat the first and third parts of the *Phantasie String Quartet* as sonatas with reversed recapitulations, they could give the P-theme in the recapitulation the most weight, since the whole symmetrical structure will not be revealed until that moment. By contrast, if performers treat the first and third parts of the *Quartet* as Type 2

sonata forms, they could give the development more weight, since it represents the beginning of a new rotation, rather than standing in the middle of a continuous trajectory. Another example is mm. 130–64 in the *Phantasie Piano Trio*. If performers treat these measures as a transition in an arch form, they may downplay the importance of this passage and simply treat it as a preparation for the following slow section. By contrast, if performers treat these measures as the development at the sonata-form level of a two-dimensional sonata, they could dramatize this passage and emphasize the transformed themes. In addition, performers could use the grand pause at the end of this passage to convey their idea that the following slow section belongs to the sonata-cycle level.

Performances bring music to life. Formal analysis has empowered my performances and enriched my interpretation of music. With my analyses of Bridge's phantasies, I hope that I have broadened the interpretive possibilities of these three excellent chamber-music works.

Appendix A: A Complete List of Chamber Music by Frank Bridge

Strings

Instrumental combination	Title	Year of composition
String quartet	Quartet in B flat major	1900
	Scherzo Phantastick	1904
	(Three pieces)	1904
	(Three pieces)	1904–5
	Three Novelletten	1904
	Three idylls	1906
	String Quartet in E minor, No. 1	1906
	The Rag	1906
	The Irish Melody: The Londonderry Air	1908
	String Quartet in G minor, No. 2	1915
	Two Old English Songs	1916
	A Christmas Dance: Sir Roger de Coverley	1922
	String Quartet No. 3	1926
	String Quartet No. 4	1937
Other string ensembles	String Quintet in E minor	1901
	(Two Pieces for two violas)	1912
	Sextet in E flat (for two violins, two violas and two cellos)	1906–12
	Rhapsody Trio (for two violins and viola)	1928

Strings and Piano

Instrumental combination	Title	Year of composition
Violin and piano	Romance: Une Lamentatione d' amour	1900
	Three Dances	1901
	Berceuse	1901
	(Con moto)	1903
	Serenade	1903
	Romanze	1904
	Souvenir	1904
	Amaryllis	1905
	Norse Legend	1905
	Gondoliera	1907
	Morceau characteristique	1907–8
	Cradle Song	1910
	Melodie	1911

	Four Short Pieces	1912
	Heart's Ease	1921
	Sonata	1932
Viola and piano	(Two Pieces)	1905
	Allegro appassionato	1907–8
Cello and piano	Berceuse	1901
	Scherzetto	1902
	Scherzo	1902
	(Tempo di Mazurka)	1903
	Elegie	1904
	Cradle Song	1910
	Melodie	1911
	Three items from Four Short Pieces	1912
	Sonata	1913–17
	Morning Song	1918
	Oration, Concerto elegiaco	1930
String ensembles with piano	Piano Trio in D minor	1900
	Piano Quartet in C minor	1902
	Valse Fernholt	1904–6
	Phantasy in C minor for Piano Trio	1907
	Minature for Piano Trio (three sets)	1908
	Phantasy in F sharp minor for Piano Quartet	1910
	Piano Quintet in D minor	1904/1912
	Piano Trio	1929
	A Merry, Merry Chirstmas	1934

Woodwinds

Instrumental combination	Title	Year of composition
	Divertimenti (for flute, oboe, clarinet and bassoon)	1934–38

Source: Paul Hindmarsh, *Frank Bridge: A Thematic Catalogue 1900–1941* (London: Faber Music in association with Faber and Faber, 1983).

Note: The above list does not include incomplete compositions.

Appendix B: The *Phantasy Piano Quartet*: A collation of the published score and Bridge's manuscript

In this appendix I compare and briefly comment upon the discrepancies between the published score of the *Phantasy Piano Quartet* (published by Stainer & Bell Ltd.) and Bridge's autograph manuscript housed at the library of the Royal College of Music, London. (The manuscript full score and parts are located in the library of the Royal College of Music under Frank Bridge Collection, VI, 10.) This clean and neat manuscript was probably prepared for use by the publisher since it contains colored pencil marks for separating the columns and pages in the published score (these pencil marks accurately reflect the layout of the score as published by Stainer & Bell). This copy of the manuscript may have been used for performances as well, since both score and parts have a few slight pencil markings indicating bowings, articulations, accents, etc. In the following overview, which goes through the piece in "chronological" order, I list variants between manuscript (MS) and published score (PS), inconsistencies between full score and parts, and notes by performers who have used this manuscript. Future performers of the *Phantasy Piano Quartet* might benefit by taking them into account.

M. 2: For the first triplet in m. 2, there is no crescendo mark in the viola part of the PS, though such marks appear in other parts and in the full score of the PS. By contrast, there is no

crescendo mark in the viola and cello parts of the MS, while a crescendo mark appears in the violin part and full score of the MS. For the second triplet in m. 2, there is no crescendo mark in any part or in the full score of the MS. In the PS, the full score and the cello part do not have the crescendo mark, while there are such marks, which continue to m. 3, in the viola and violin parts of the PS. My advice is as follows: For the first triplet, violists are advised to add the crescendo mark, and for the second triplet, cellists are also advised to play crescendo with violinists and violists, since the repeated rhythmic pattern and ascending melodic motion will induce string players to play crescendo anyway.

M. 4: The *molto rall.* is placed at the beginning of m. 4 in the PS, but in the MS is inserted in the middle of the measure (between the crescendo and decrescendo for strings and under the first chord of the right hand for piano). My advice is to follow the MS, as placing the *molto rall.* between the crescendo and decrescendo makes more sense in practice and will avoid dragging too much.

M. 35: In the MS, an accent was written in pencil under each of the three piano chords and then erased. Pianists might tend to accent these chords, but I think this practice would be inadvisable. Bridge himself marked accents in his scores when he desired them, evidence enough against performers adding them capriciously. The erasure of the accents may imply that the performer(s) or Bridge himself decided against accenting the three chords. Granted, the act of

erasure is difficult to interpret; the marks may be erased just to return the score to Bridge or the publisher in as clean a state as possible. Here I advise against accenting because (1) it is probably against Bridge's intention; (2) the main voice-leading in the piano's chords, along with that in the viola, is a passing motion leading into the seventh chord (A–C♯–E–G) in m. 36. Thus, there is no need to emphasize these structurally unimportant chords.

M. 35: An *f* marked in pencil at the beginning of this measure has been erased. Since Bridge marked the beginning of m. 34 *f*, adding another in m. 35 is redundant.

M. 46: An accent appears under the first note of the cello in the full score of the MS and the PS, but not in the parts of either. Violin and viola full score and parts alike are all marked with accents for the same place in both MS and PS, evidence that the missing mark in the parts is unintentional. Cellists are advised to add this accent in their part.

M. 46: A pencil marking for a down-bow appears on the first g♯^{1} played by the violin in MS parts.

M. 83: A ^ pencil mark appears on the first note of m. 83 only in the MS violin part, suggesting a strong attack at the beginning of an ascending scale from m. 83 to m. 84. Nevertheless, no ^ mark appears for the same pattern played by the viola in m. 83 of the MS, and the ^ mark is not found in the PS. This mark may only reflect the thinking of performers who used this copy.

M. 90: As in m. 83, an accent (>) mark appears over the first eighth note of the viola part in the MS, while none appears for the same pattern played by the violin and cello. The PS contains no such accent mark.

Mm. 91–94: In the MS, two pencil-marked long slurs under the piano's left hand, each for two measures (mm. 91–92 and mm. 93–94), were added and then erased. In the PS, Bridge did not indicate any articulation for piano here. Mm. 91–98 outline a complete harmonic progression. Performing the two slurs in the first half of this progression would interrupt this progression. In addition, *legato* represents a type of articulation, and I would not recommend it for these measures. Therefore, I would advise performers to simply follow the PS.

M. 102: As in mm. 83 and 90, an accent (>) mark appears on the first eighth note of the viola part in the MS, while no accent mark appears for the same pattern played by the violin and cello. The PS contains no such accent mark.

Mm. 103–12: A pencil-marked *legato* under the piano part was added and then erased. I would follow the PS, playing non-legato, just as at mm. 91–94, until m. 107.

Mm. 116–17: Cellists are advised to add accents on both the third note in m. 116 and the first note in m. 117, as the viola part, playing exactly the same pattern, contains such accents, and the articulation for cello and viola should match. Moreover, these accents for cello appear in the full scores, but not in parts, of the MS and the PS.

M. 141: A down-bow mark on the first note of the violin part appears in the part of the MS.

M. 193: A pencil marking of up-bow for viola in the MS.

M. 195: In the piano part of the MS, a *rall.* was added in pencil and then erased. Some recordings of the *Quartet* slow down in this measure, an interpretation I personally do not prefer, since the erasure of the marking may suggest that the *rallentando* was abandoned by performers contemporary with Bridge. Note that in both the PS and MS Bridge put a comma (,) at the end of m. 195; playing *rallentando* before the comma may weaken the effect of the comma.

Mm. 272–73: Only one slur from m. 272 to m. 273 for the viola part appears in the PS. By contrast, both the parts and full score of the MS have two slurs, one from m. 272 to e for viola in m. 273, the other from e♭ to d for viola in m. 273. I believe that performing the slurs as they appear in the MS is more effective, as the second slur will naturally emphasize the e♭, coinciding with the accent for violin. Thus, violists are advised to add the second slur to their part. Violists who follow the PS and play mm. 272–73 with one bow might either stop momentarily before the e♭ to separate the notes or add more bow pressure on the e♭.

M. 304: This measure contains the same passage as m. 35, discussed above. Interestingly, at m. 304 in the MS, an accent was also written under each of the piano chords in pencil (as in m. 35), but these marks were *not* erased. As mentioned with reference to m. 35, I believe Bridge would have written all the accent marks if he desired. In addition, since either Bridge or the

publisher would have been aware of these un-erased markings, but the PS does not transmit them, they likely go against Bridge's intentions. Thus I recommend that pianists play without accenting.

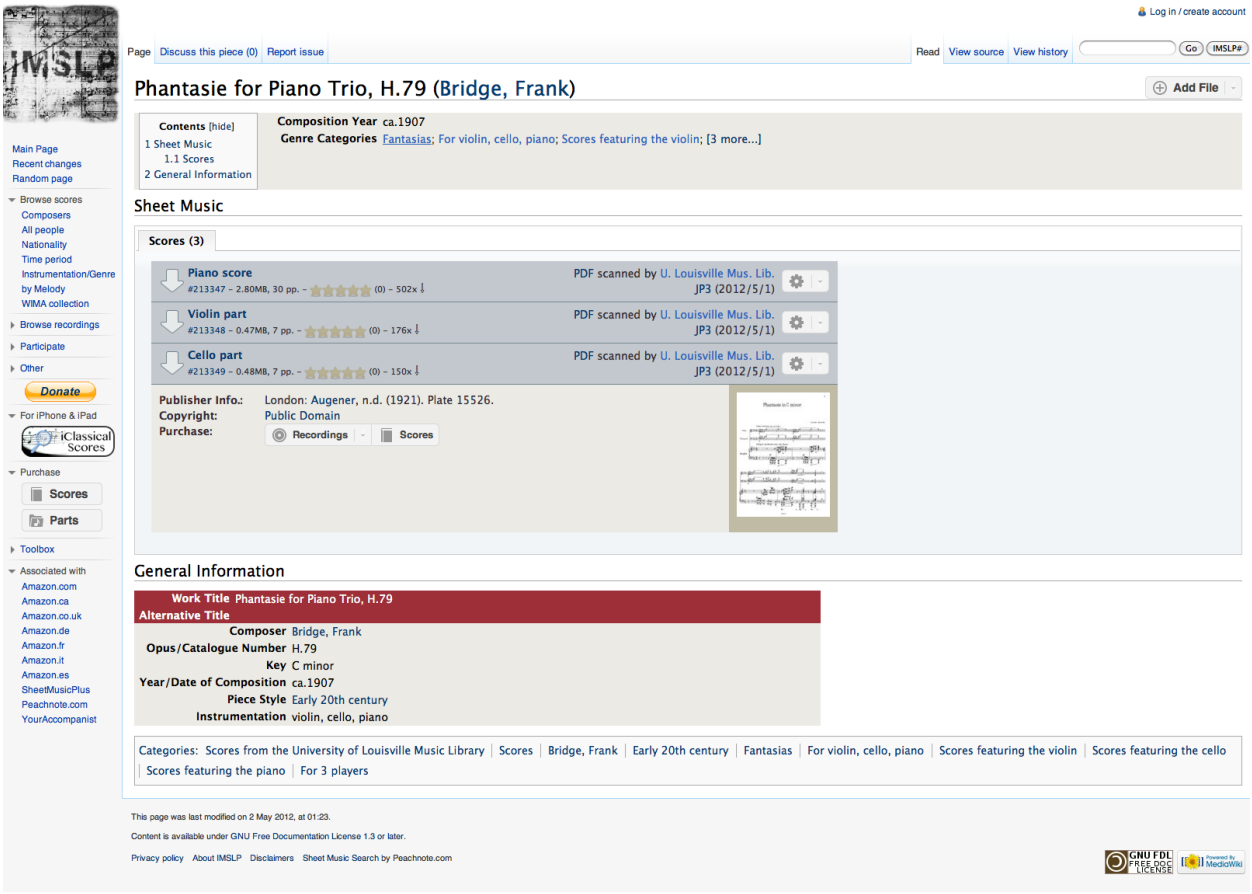
Mm. 321–22: In the MS, an accent (>) has been added in pencil under each of four long notes of the piano's left hand. From m. 321, these left-hand long notes serve as the bass line for the V–I harmonic progression. To make the bass line heard, pianists can either play with accents or play with a more sustained sound.

M. 345: In the parts and full score of the MS and the full score of the PS, the first notes of the viola and violin have accent marks. These marks, missing in the viola and violin parts in the PS, should be added. Moreover, under the violin's f♯^{2}, *non dimin* has been added in pencil in the MS. Since the f♯^{2} is suspended into the next measure as an appoggiatura, the intention of sustaining this note is obvious. Therefore, although viola and cello parts start decreasing in volume at the end of m. 345, the violin should not decrescendo in order to project the suspension effect.

M. 361: A fermata was added on the last note of the piano part in the MS. In practice, this fermata enables the strings to re-attack the last note and the decrescendo starting at m. 362 together. Therefore, pianists should observe the fermata.

Appendix C: The Full Score of the *Phantasie Piano Trio*

The full score of the *Phantasie Piano Trio* appended here is downloaded from the IMSLP website (http://imslp.org/) and is in the public domain, as the following snapshot shows.



FRANK BRIDGE

PHANTASIE

in C minor

FOR

PIANO, VIOLIN & VIOLONCELLO

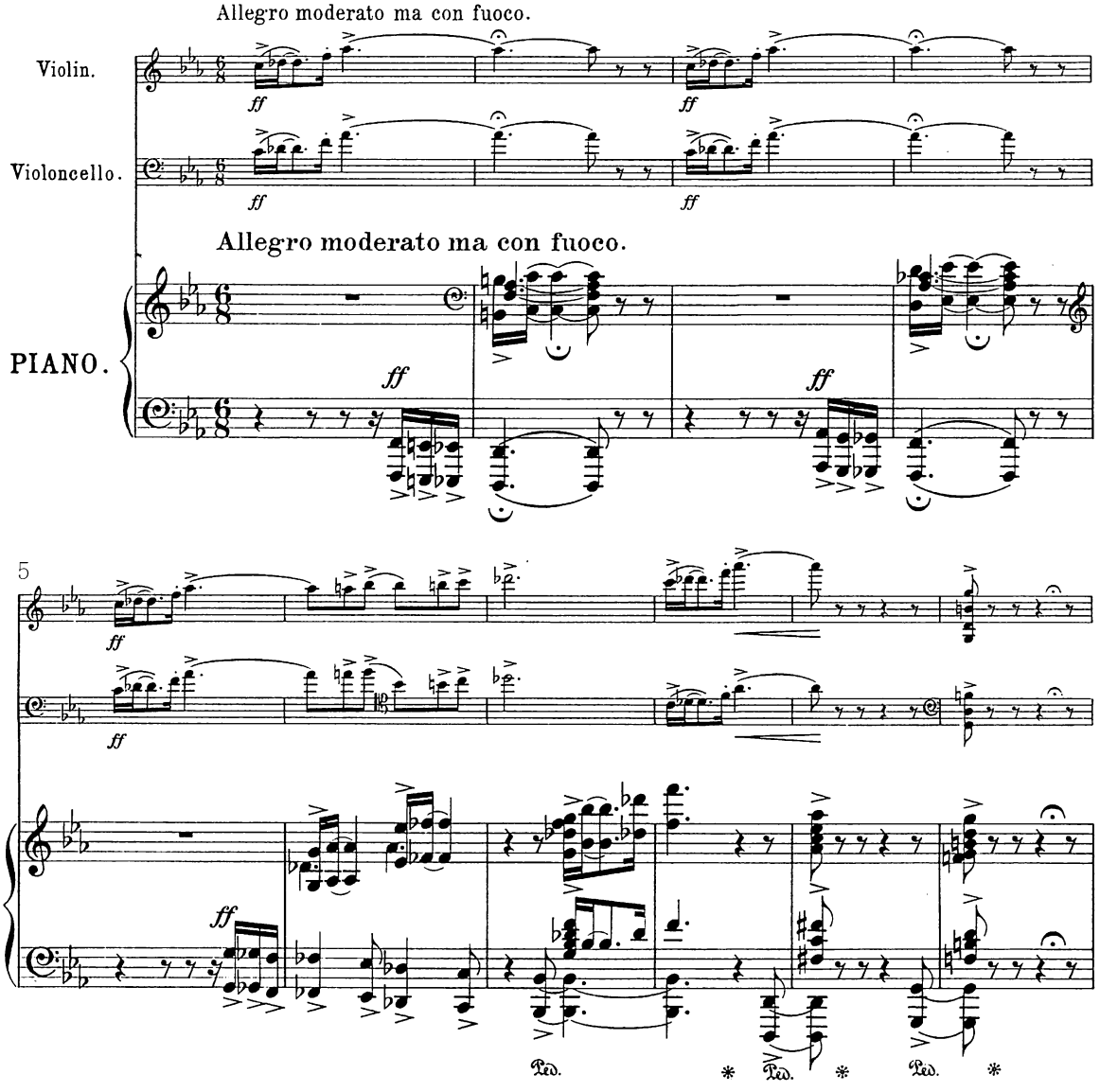
6/- net

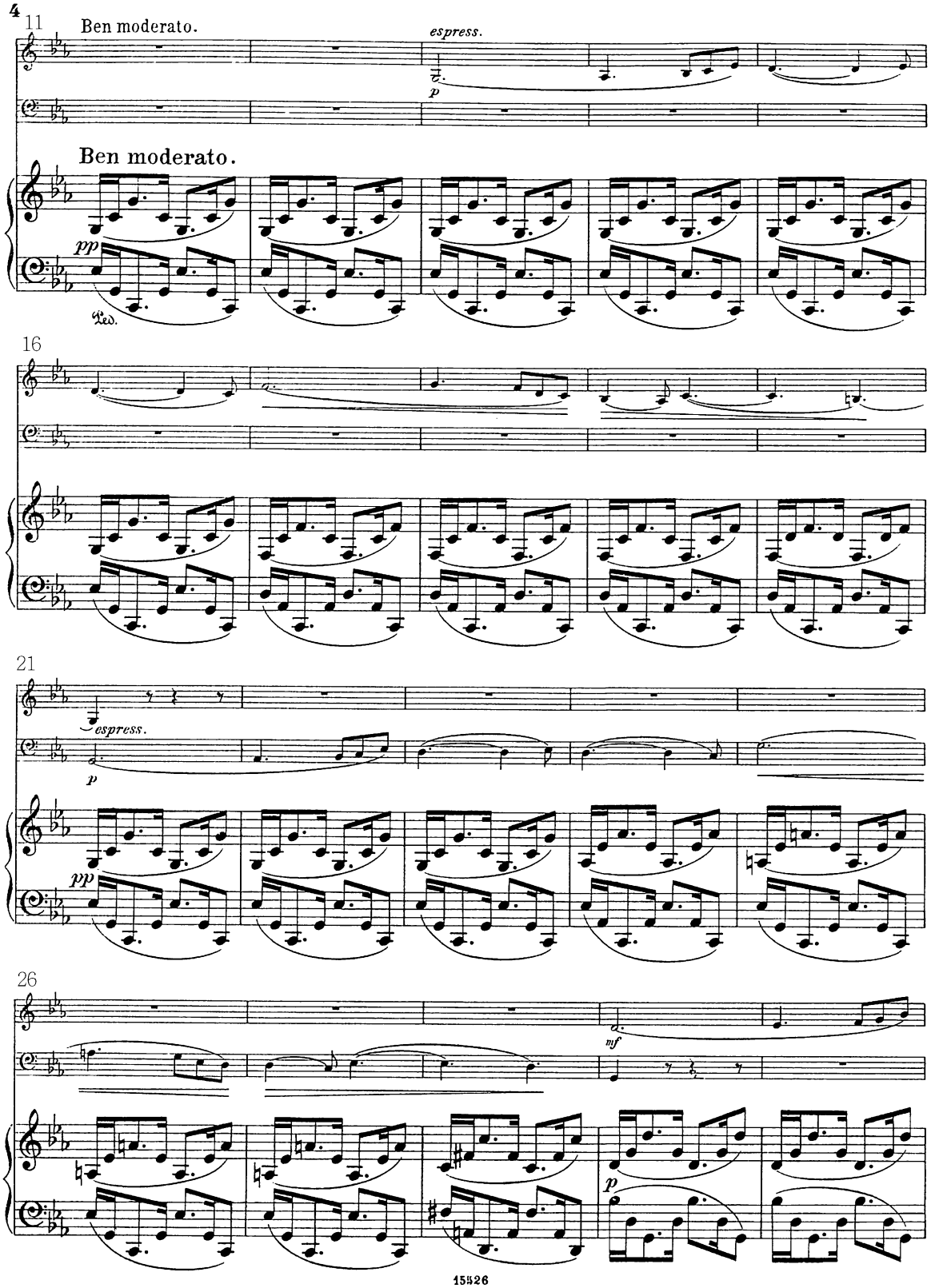
AUGENER LTD. LONDON

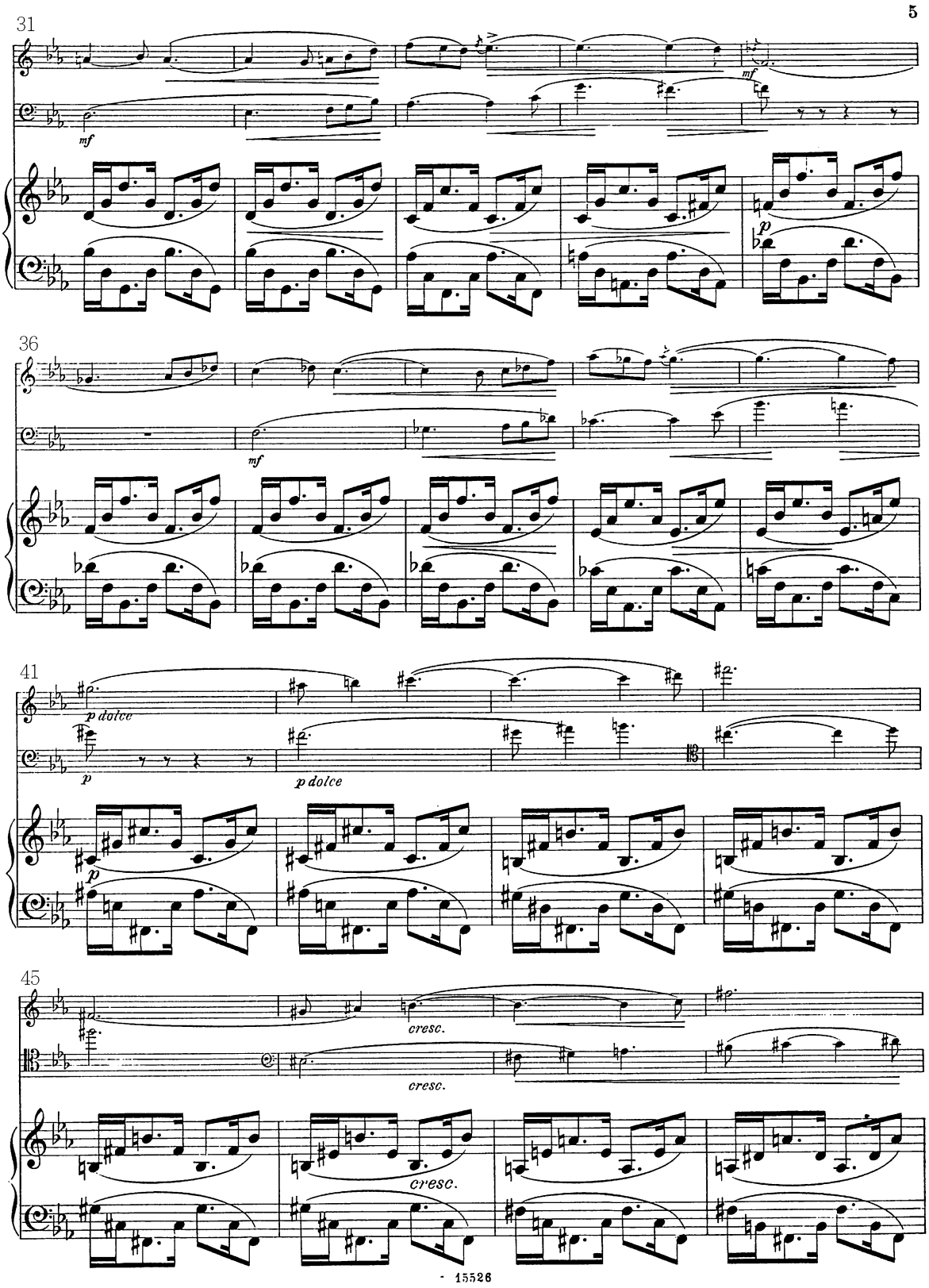
3

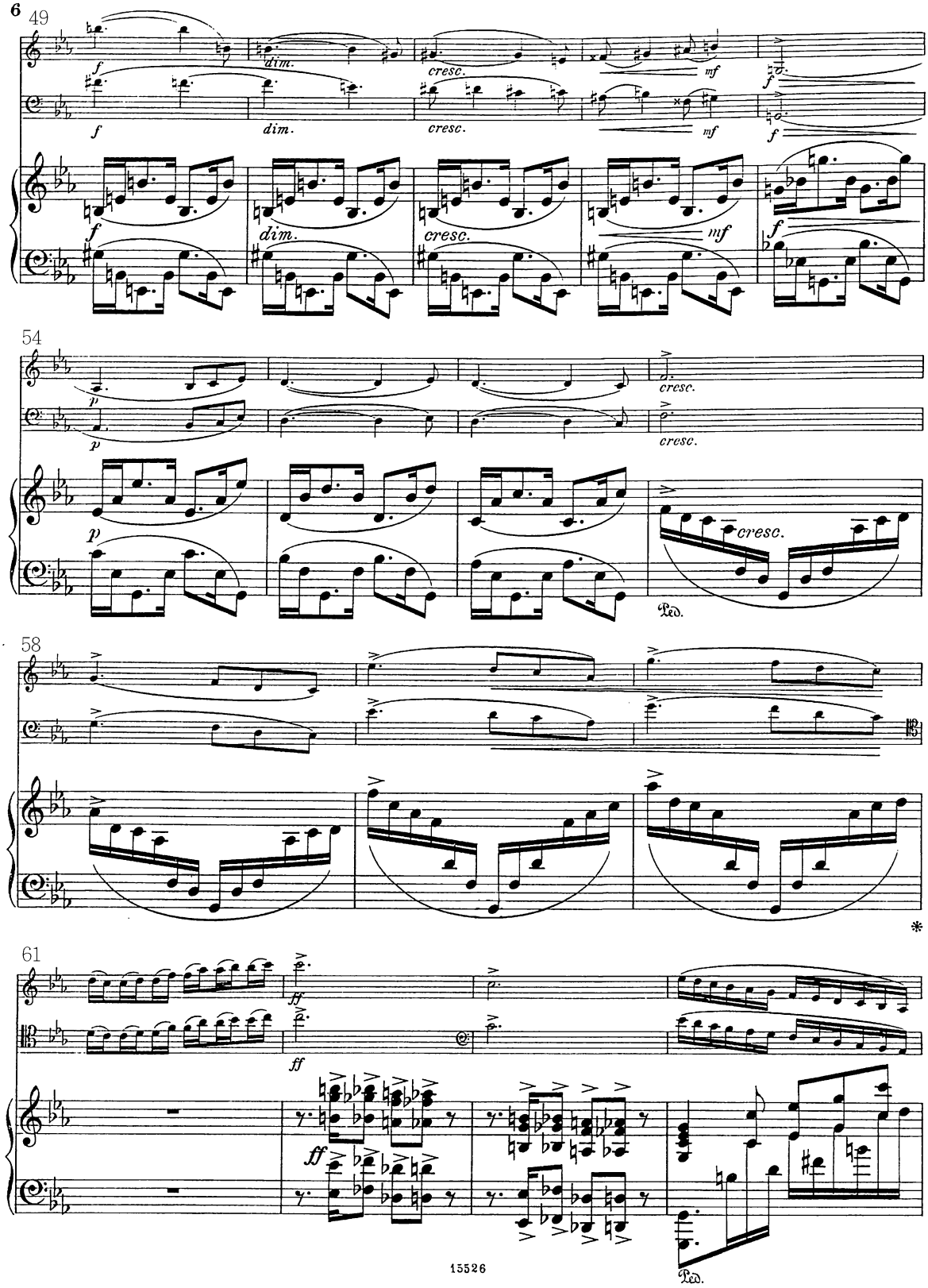
Phantasie in C minor.

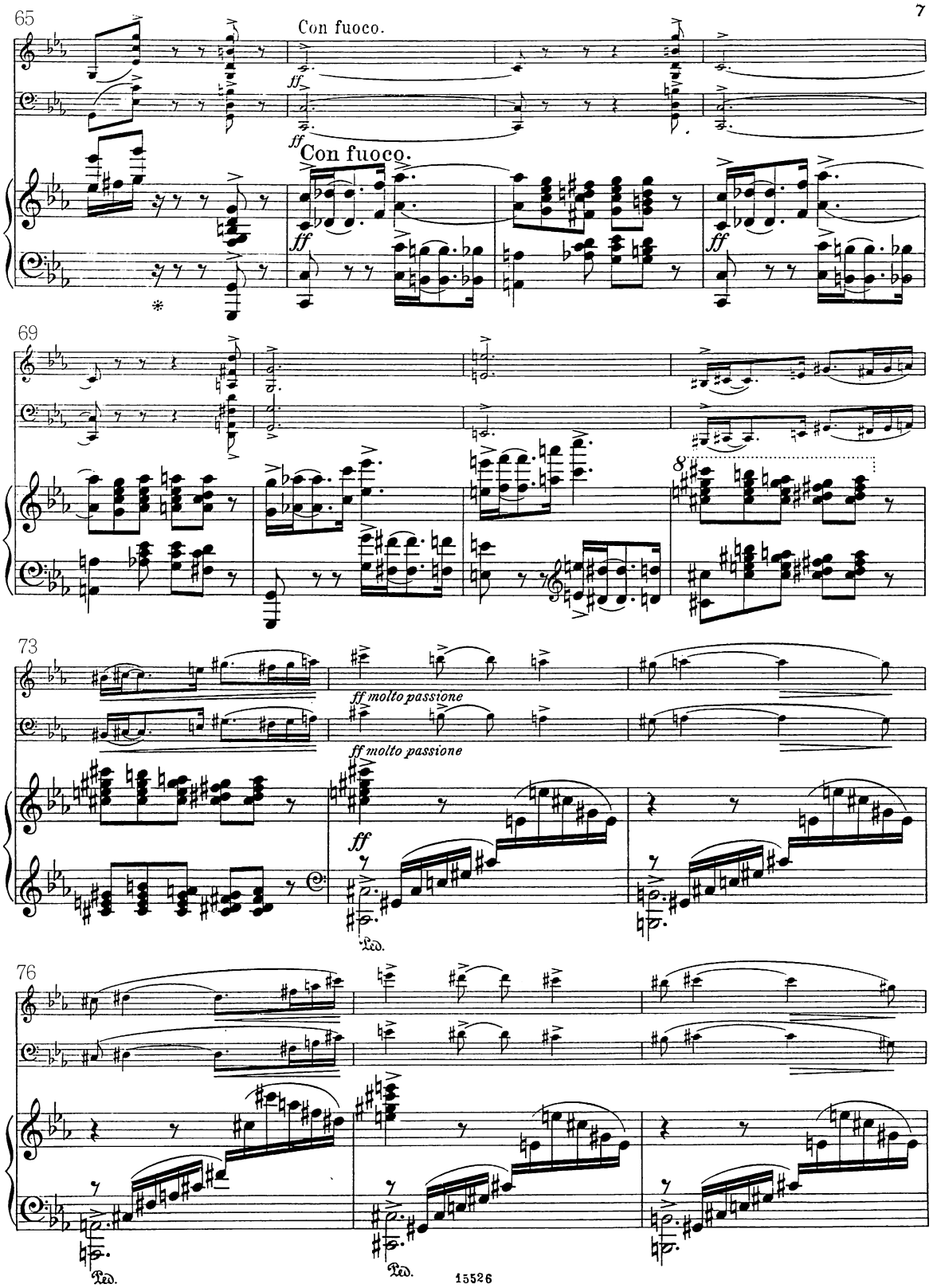
FRANK BRIDGE.

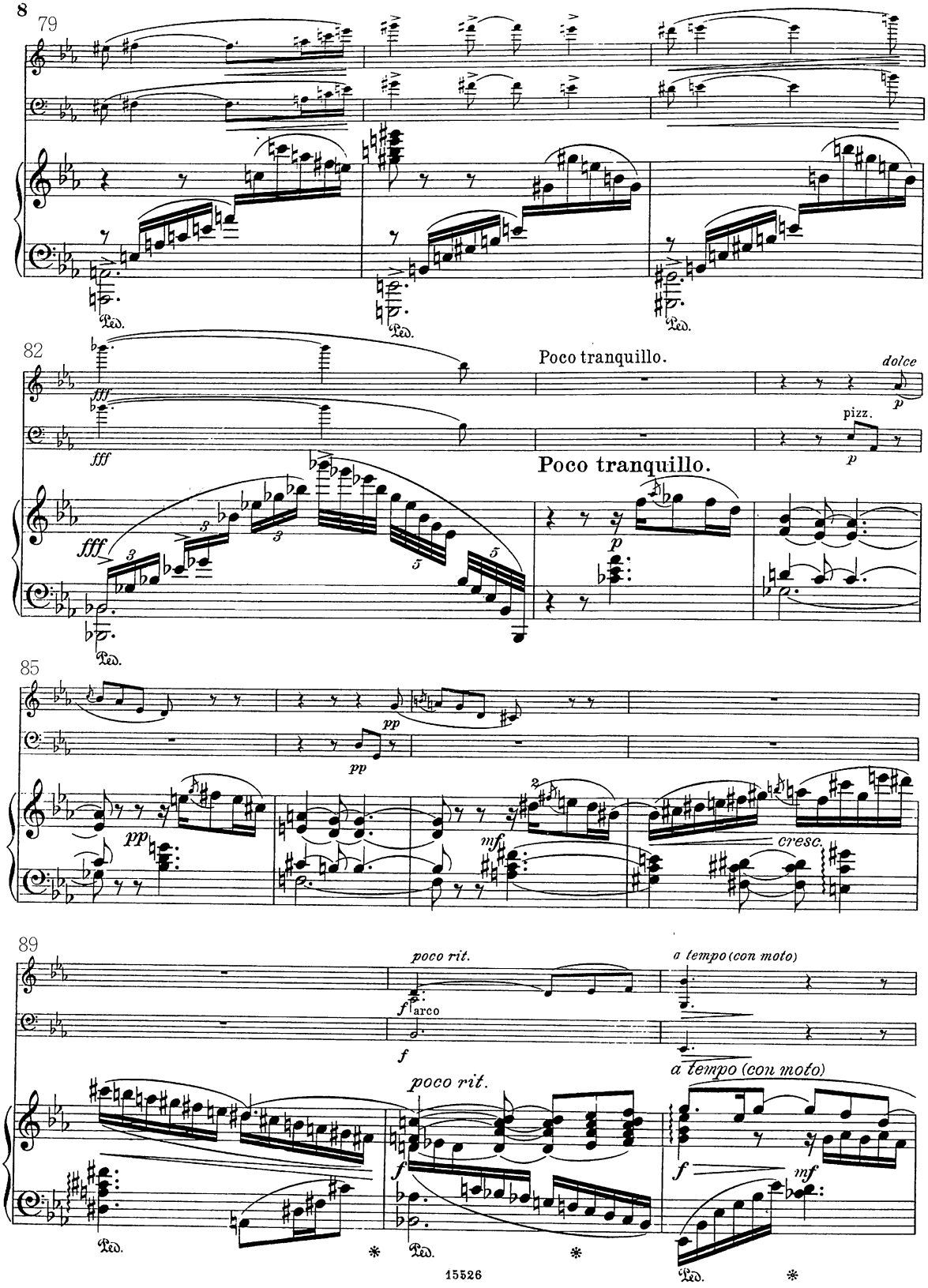


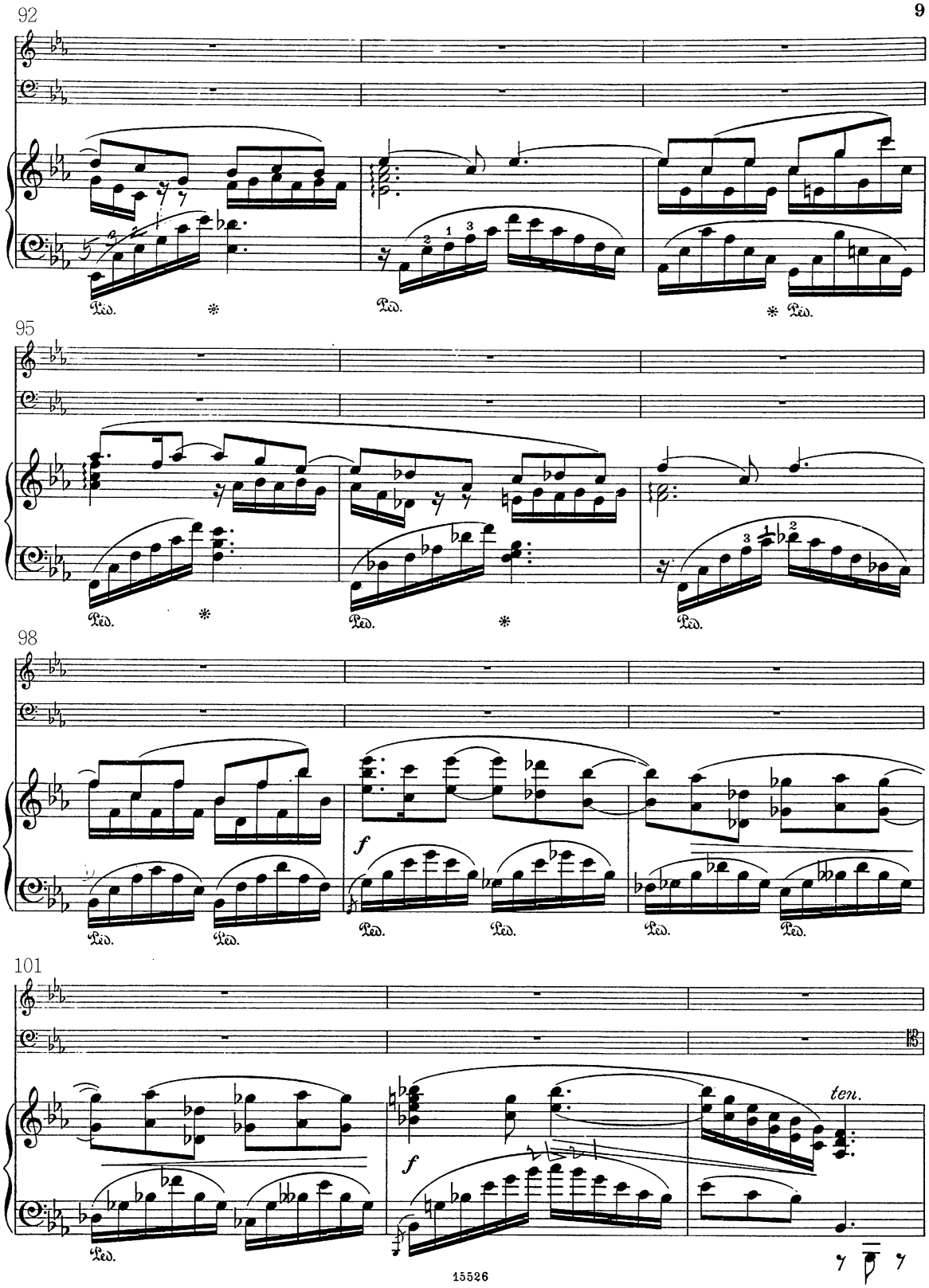

4
11
Ben moderato.
espress.
p
Ben moderato.
pp
Ped.
16
21
espress.
p
pp
26
mf
p
15526

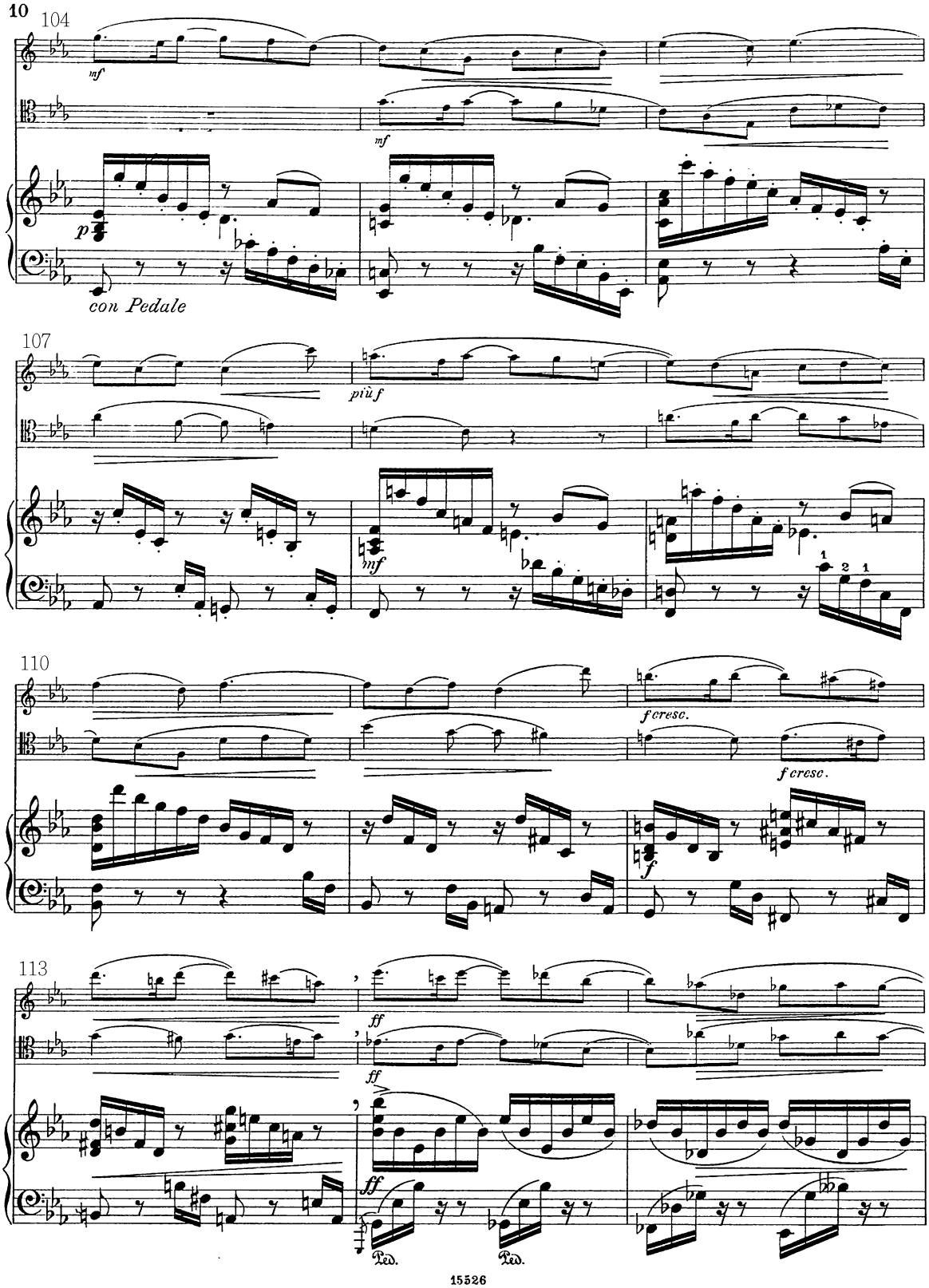

5
31
mf
mf
36
mf
41
p dolce
p
p dolce
p
45
cresc.
cresc.
cresc.
- 15526

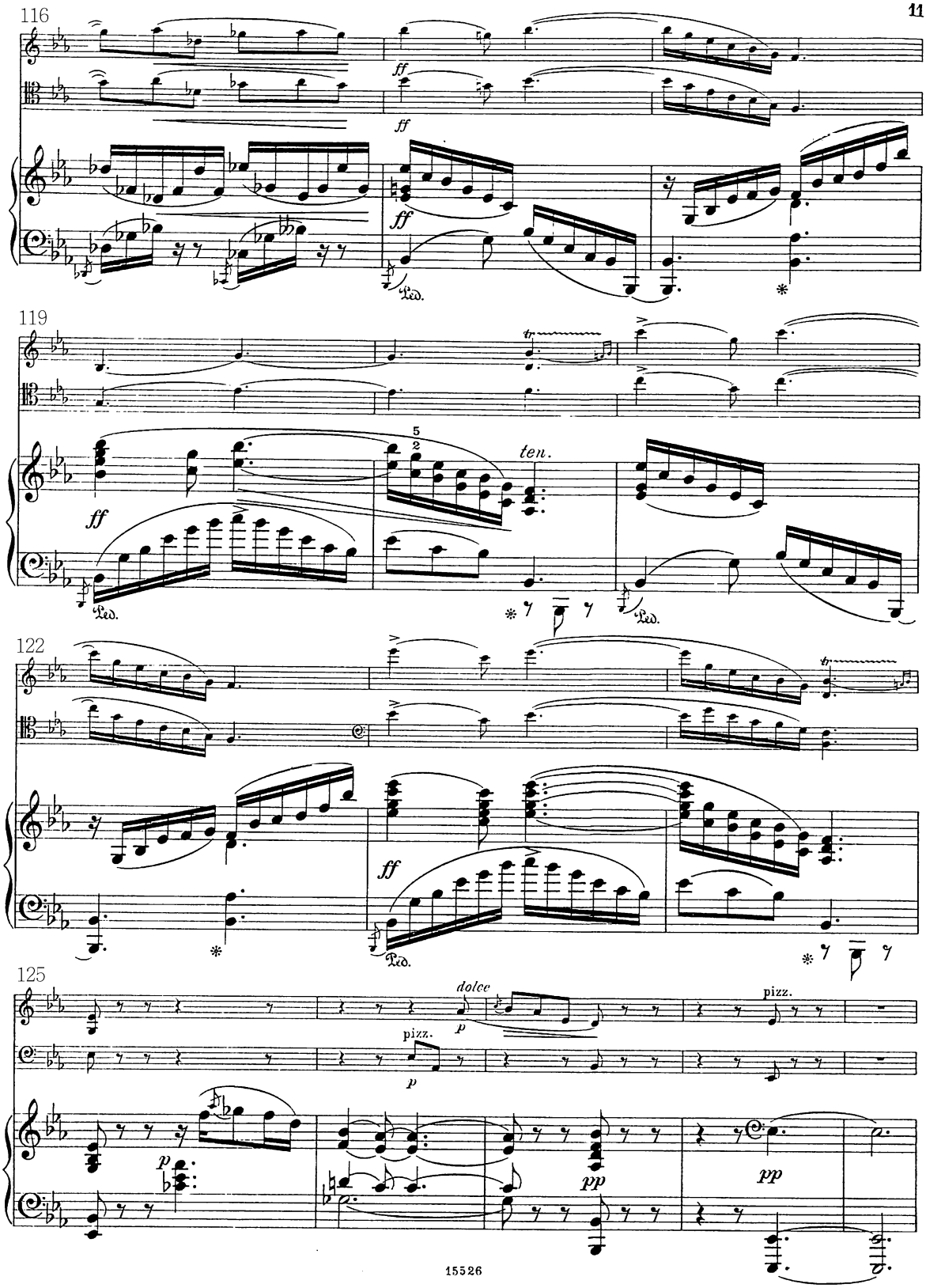

6
49
54
58
61
dim.
cresc.
mf
Ped.
15526

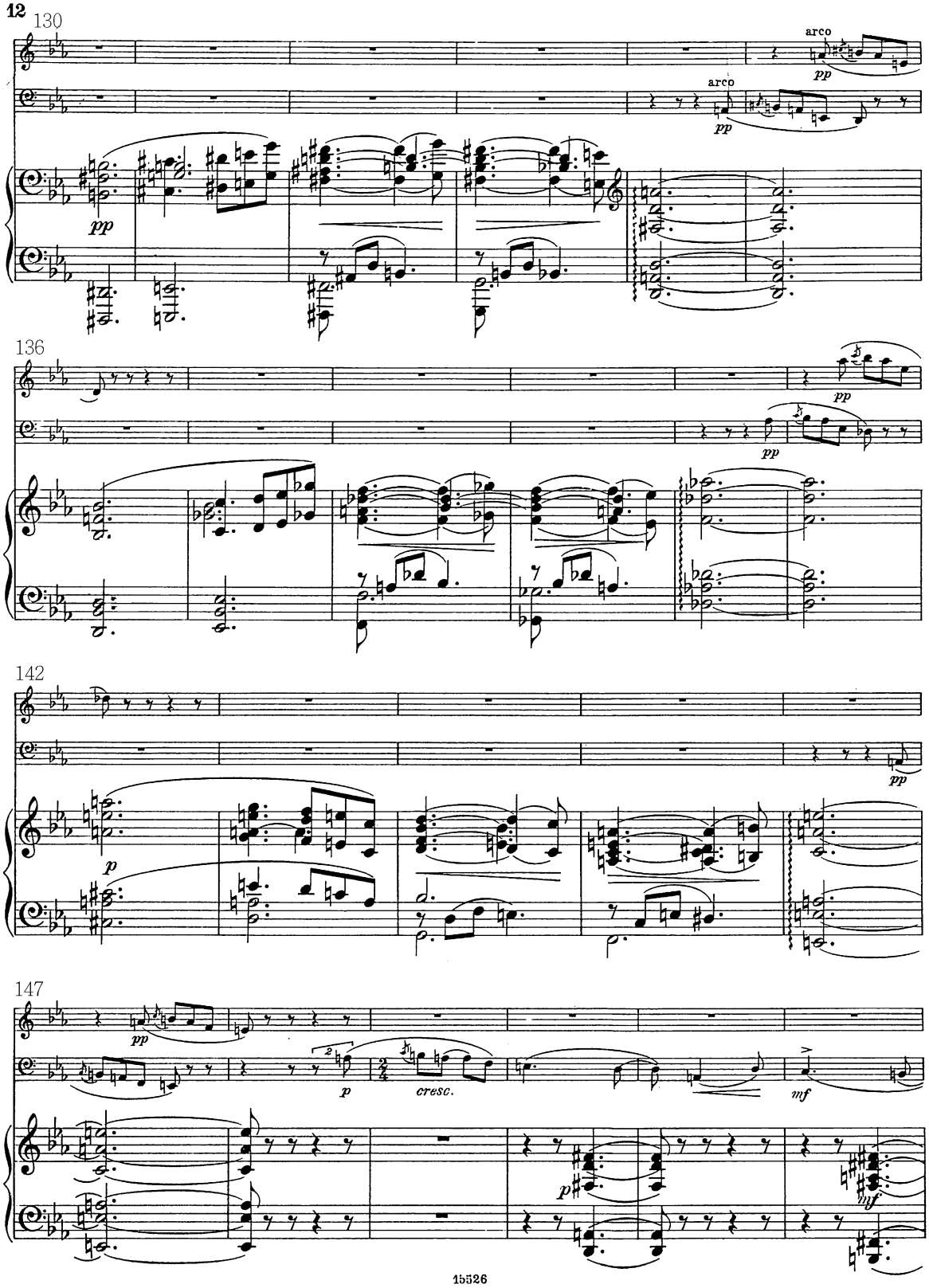

65
Con fuoco.
ff
Con fuoco.
ff
ff
69
8
73
ff molto passione
ff molto passione
ff
Ped.
76
Ped.
Ped.
15526

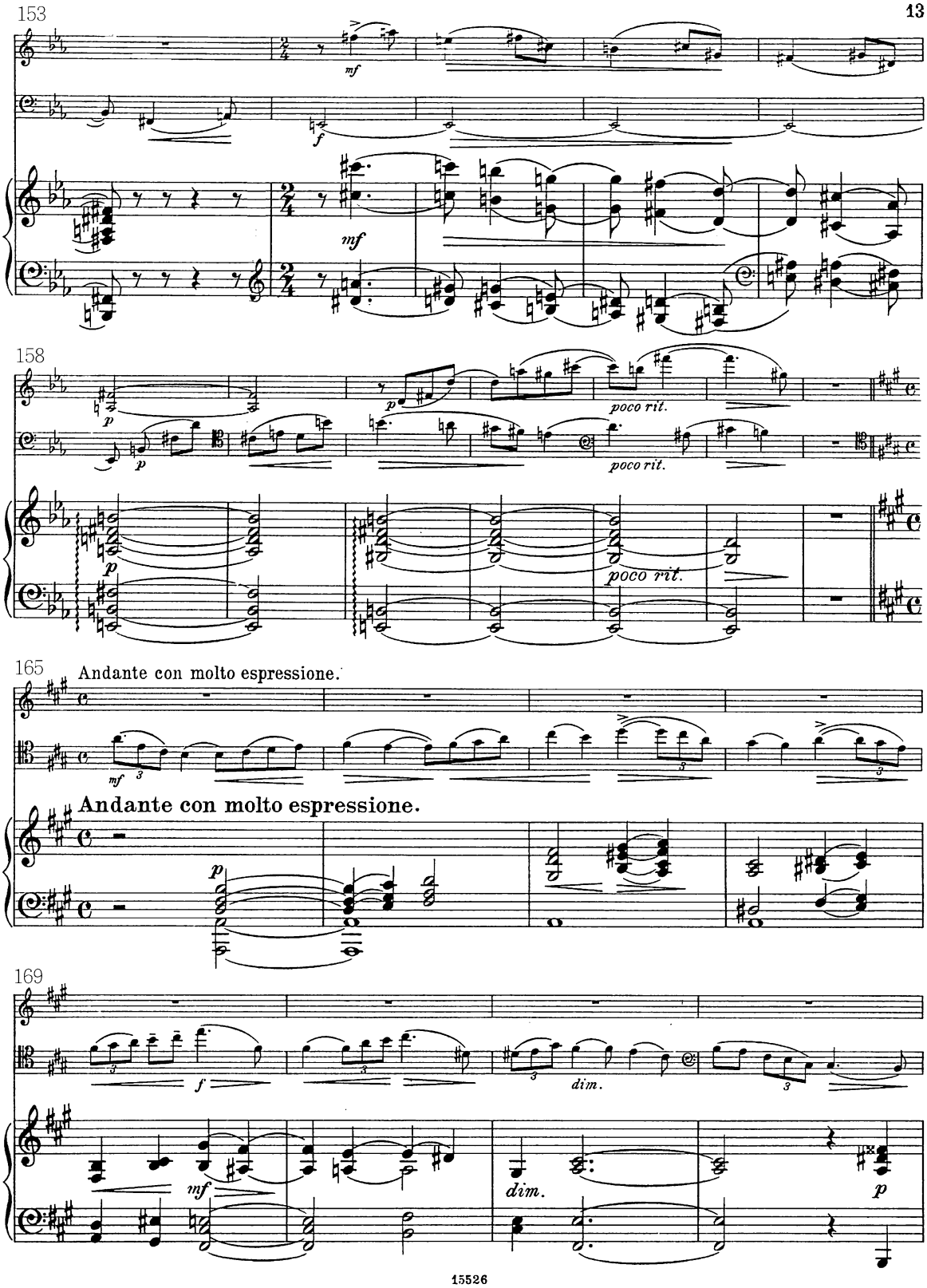

8
79
Ped.
82
fff
Poco tranquillo.
dolce
p
pizz.
Poco tranquillo.
85
pp
mf
cresc.
89
poco rit.
a tempo (con moto)
arco
15526

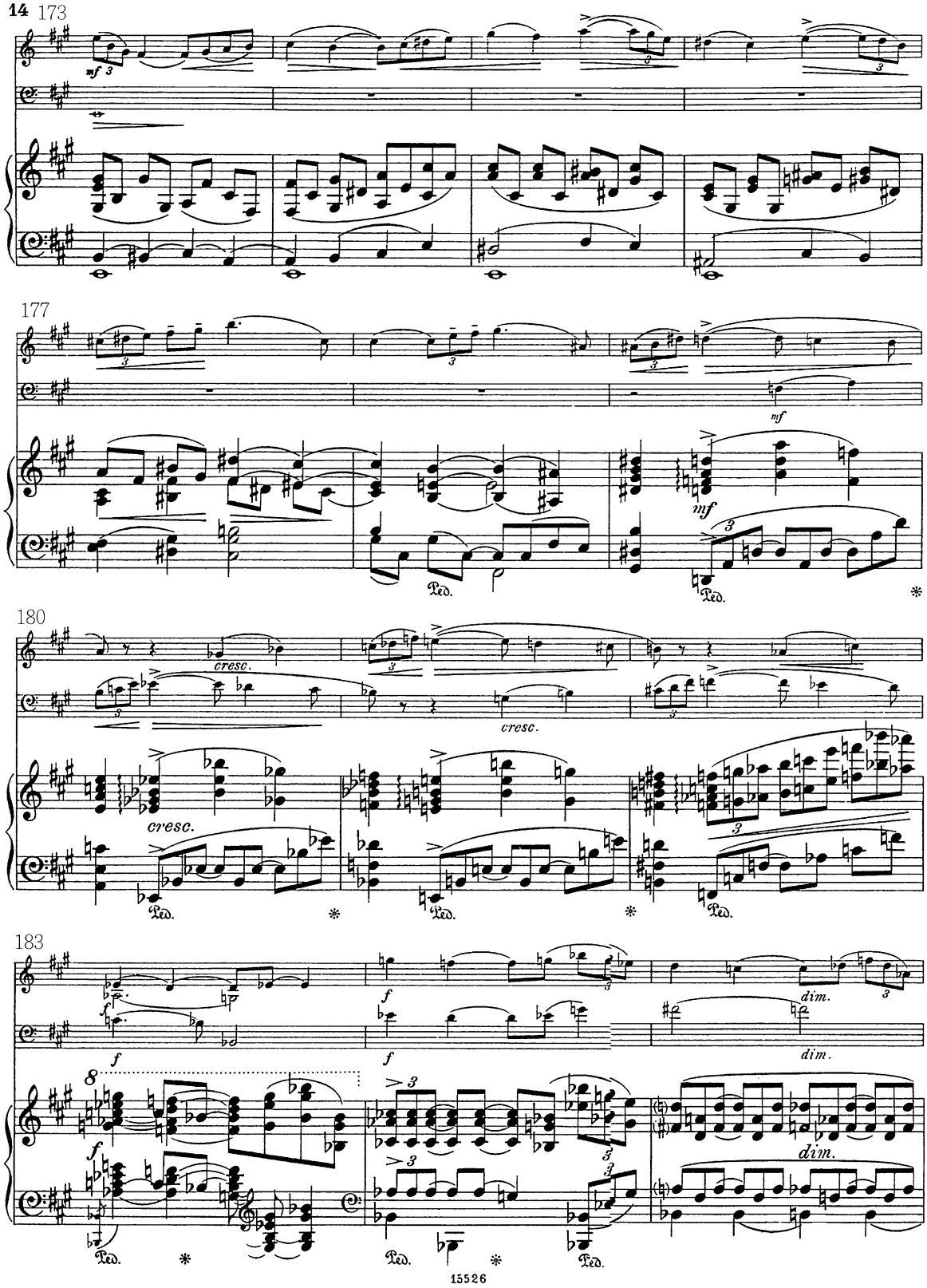

92
9
Ped.
95
98
f
101
ten.
15526

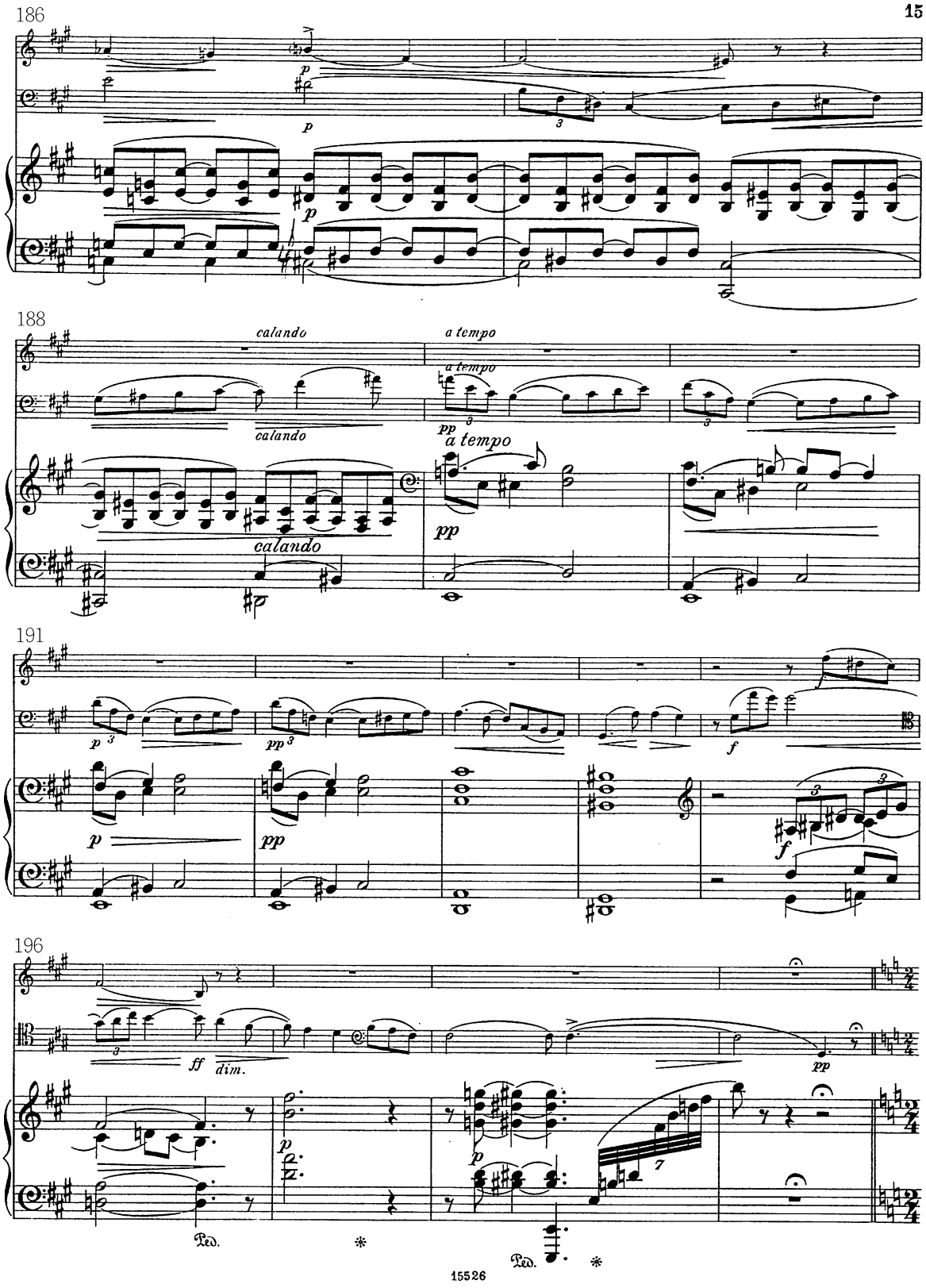

10
104
mf
mf
p
con Pedale
107
più f
mf
1 2 1
110
f cresc.
f cresc.
f
113
ff
ff
ff
Ped.
Ped.

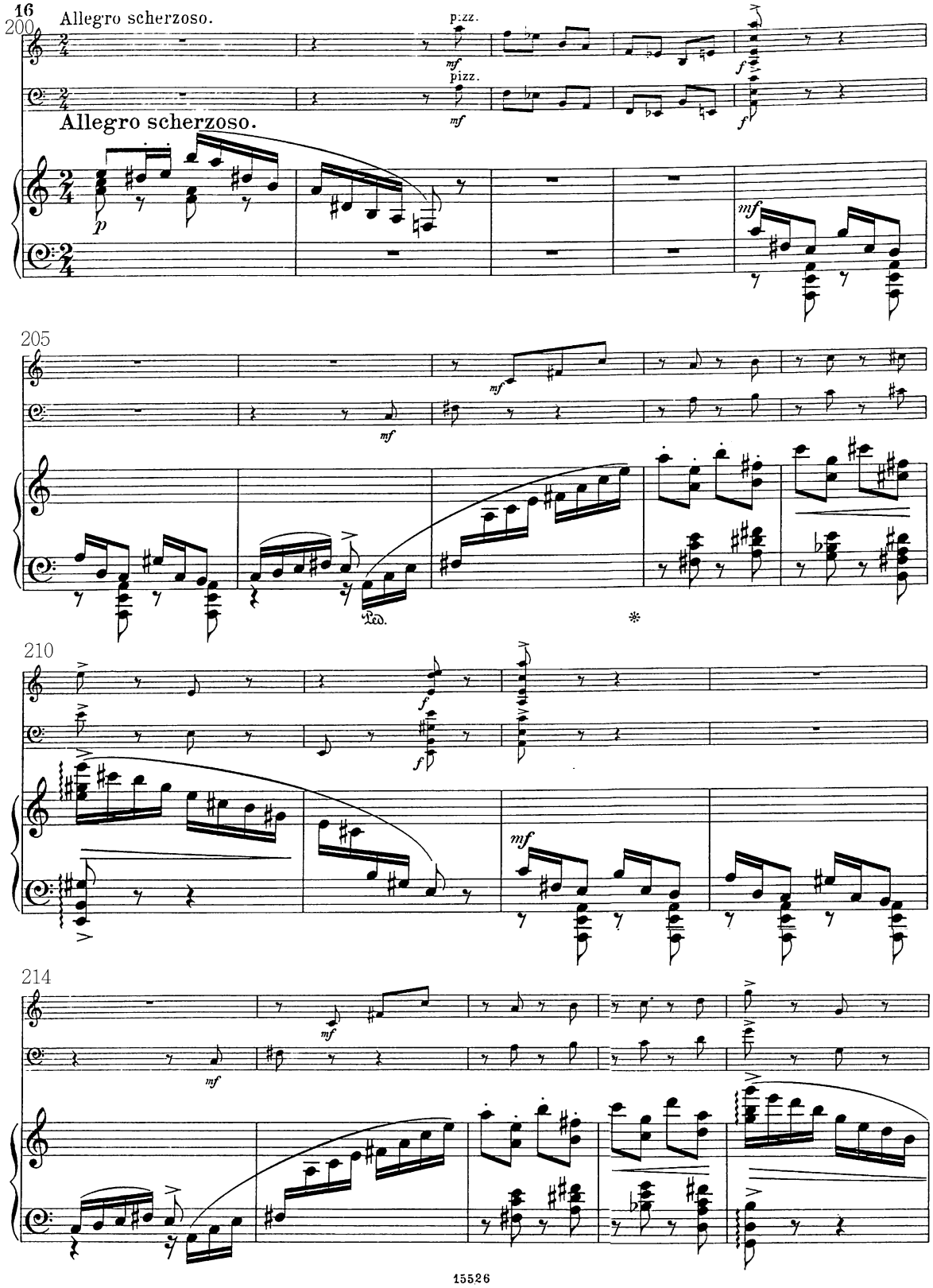

11
116
ff
ff
ff
Ped.
119
ff
ten.
Ped.
Ped.
122
ff
Ped.
125
dolce
p
pizz.
p
pizz.
p
pp
pp

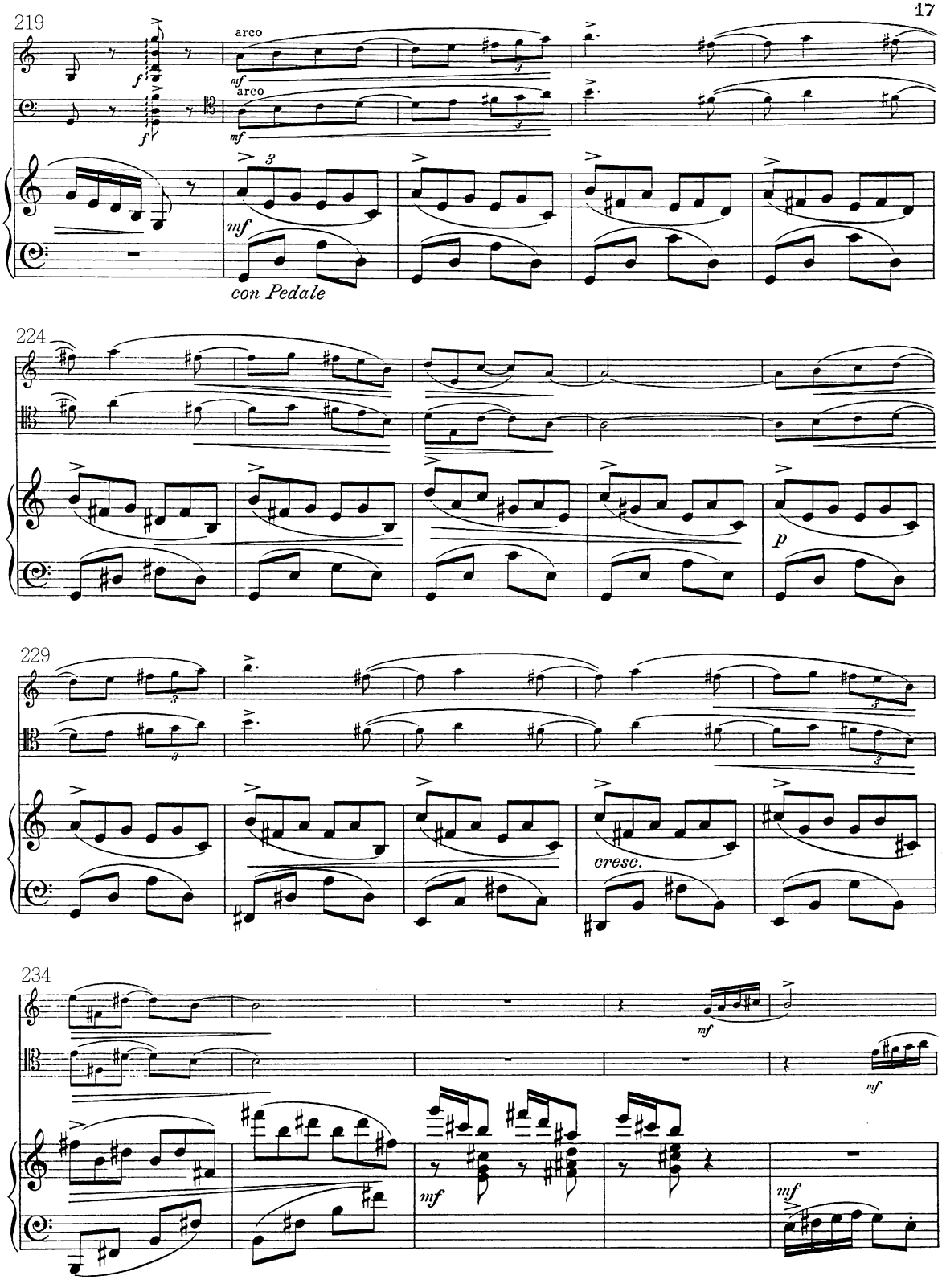

12
130
arco
pp
arco
pp
pp
136
pp
pp
142
pp
p
147
pp
p
cresc.
mf
p
mf

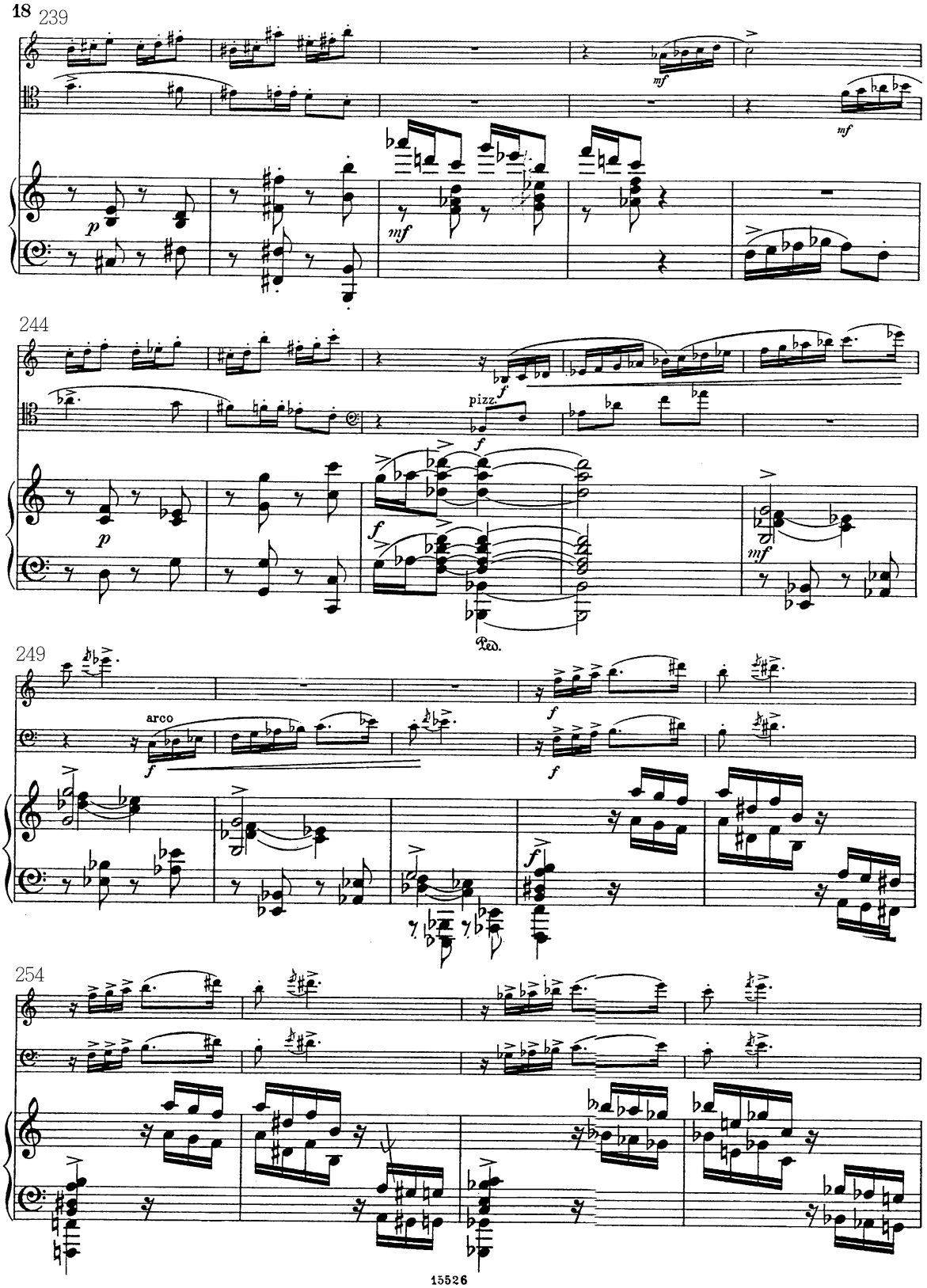

153
13
mf
f
mf
158
p
p
poco rit.
poco rit.
p
poco rit.
165
Andante con molto espressione.
mf
Andante con molto espressione.
p
169
f
dim.
mf
dim.
p

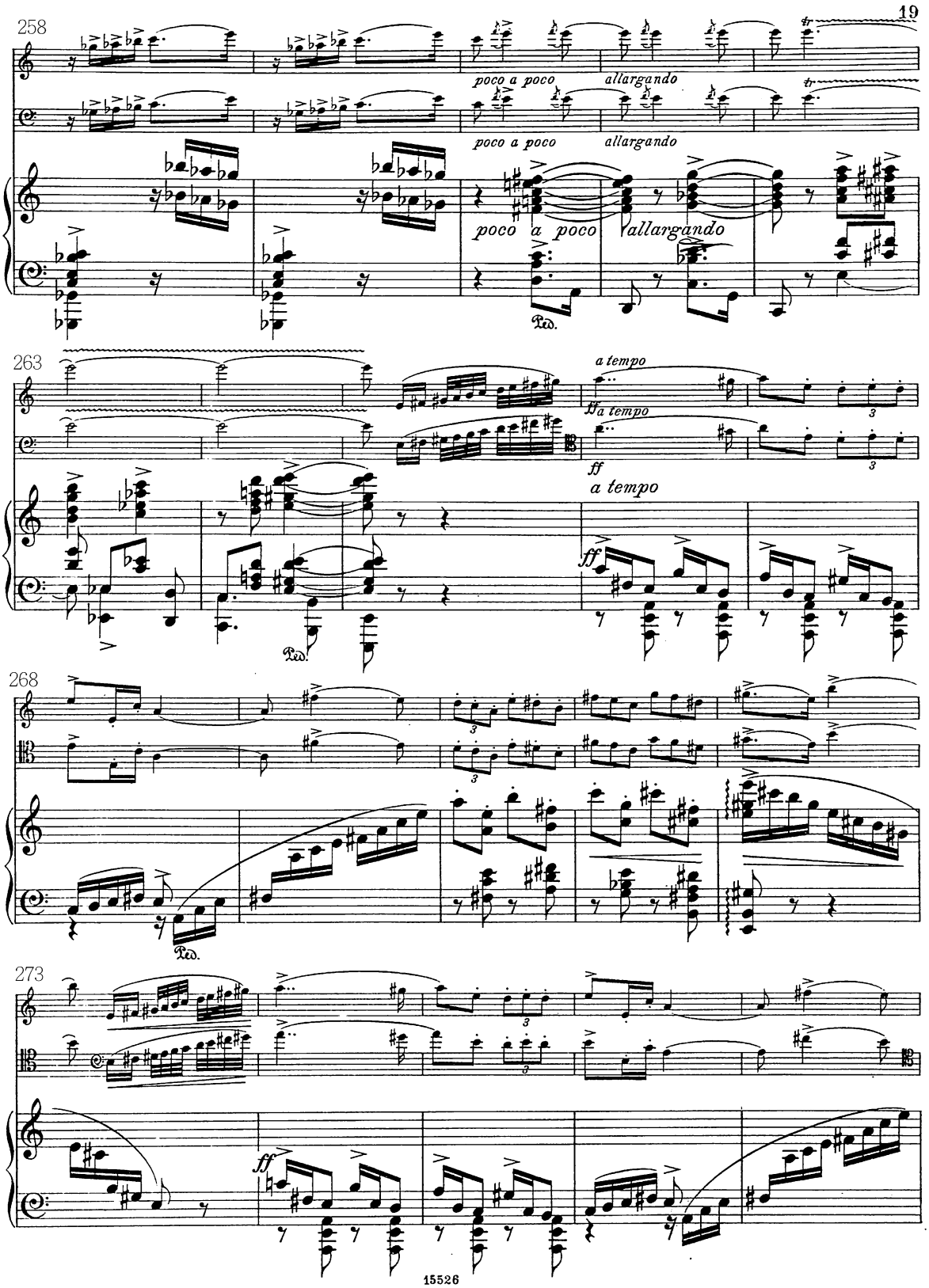

14
173
177
180
183
cresc.
mf
f
dim.
Ped.
15526

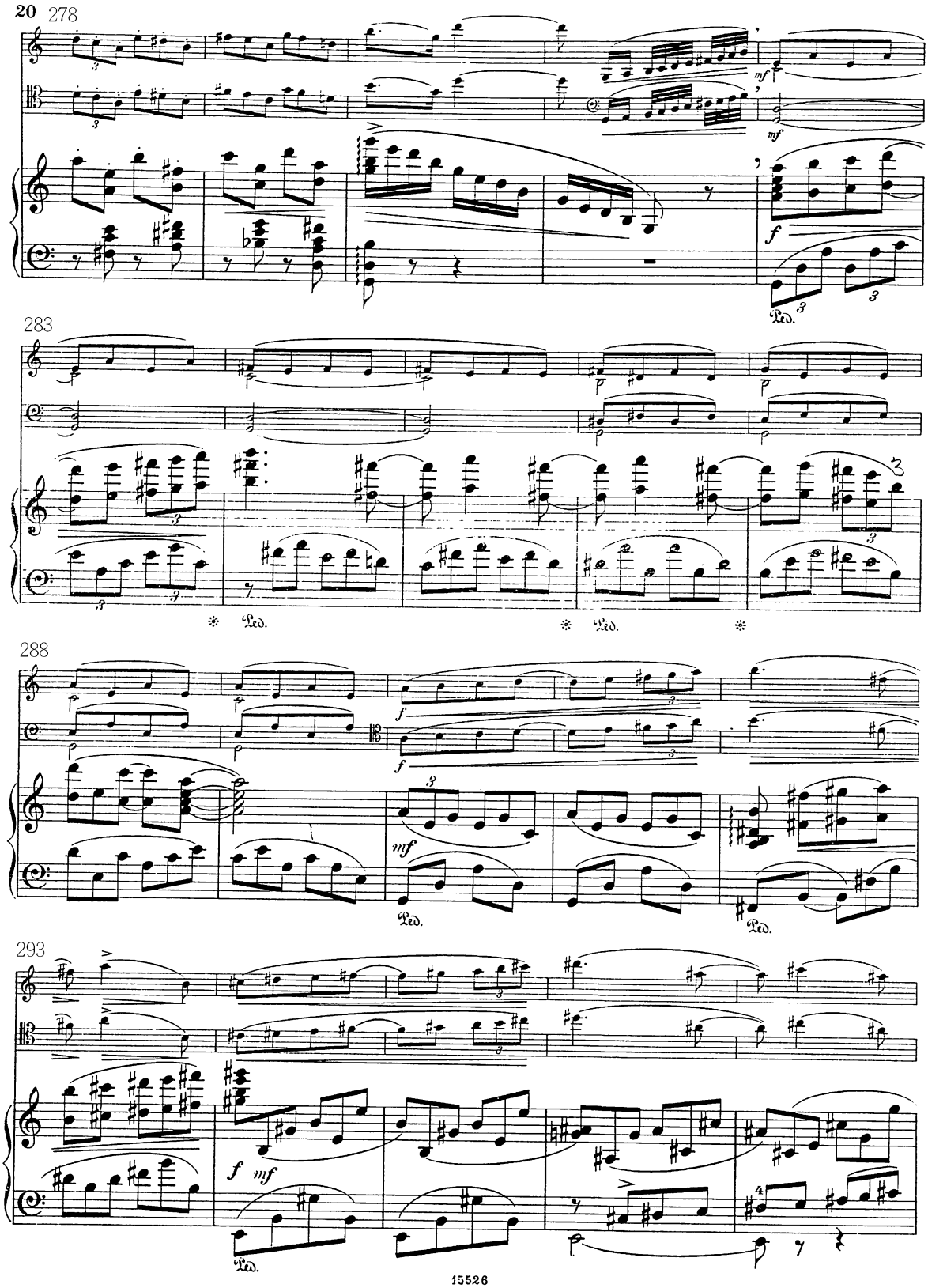

186
15
188
calando
a tempo
191
196
ff
dim.
pp
Ped.
15526

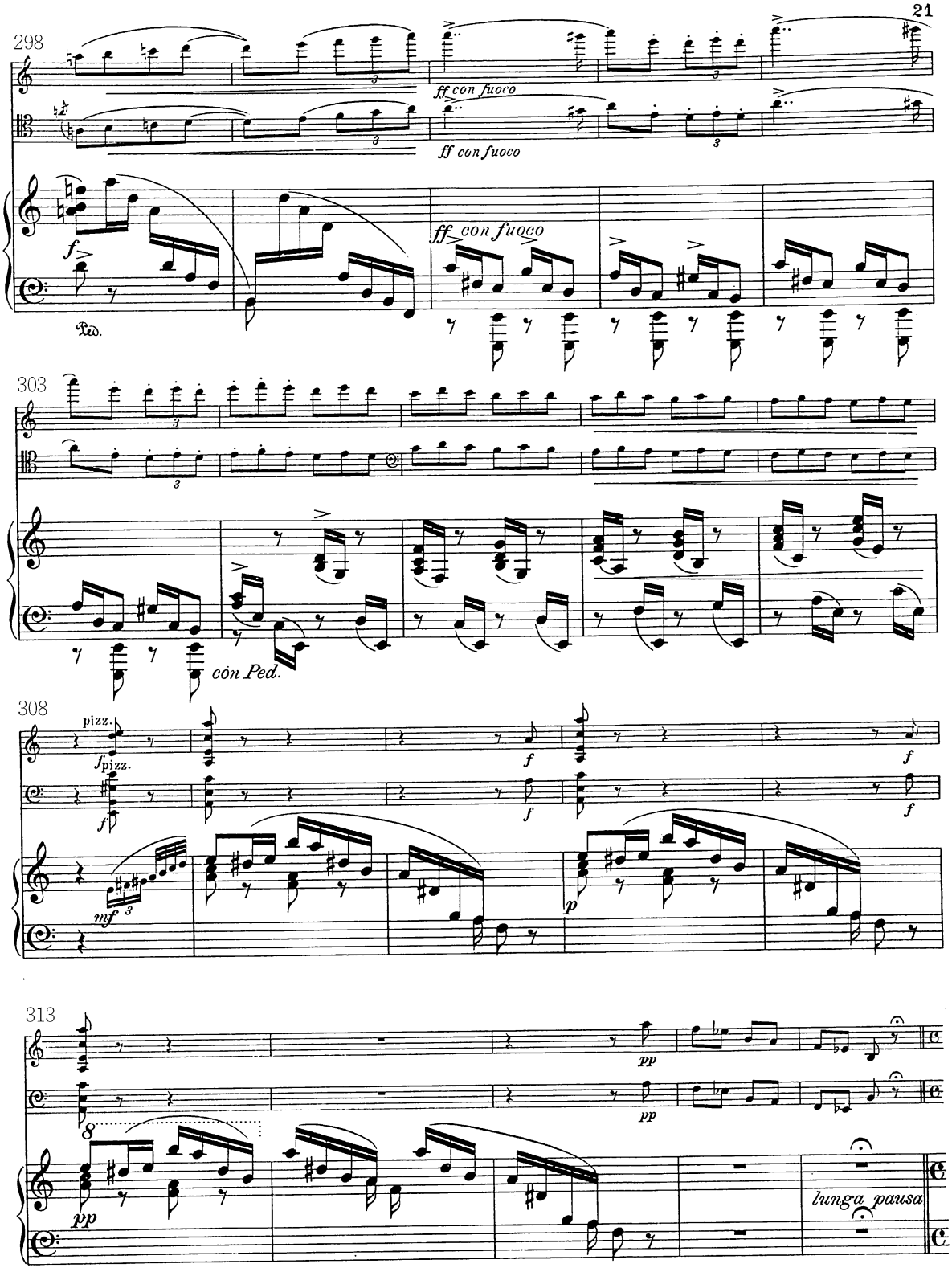

16
200
Allegro scherzoso.
pizz.
mf
pizz.
mf
f
Allegro scherzoso.
p
mf
205
mf
mf
Ped.
*
210
f
f
mf
214
mf
mf
15526

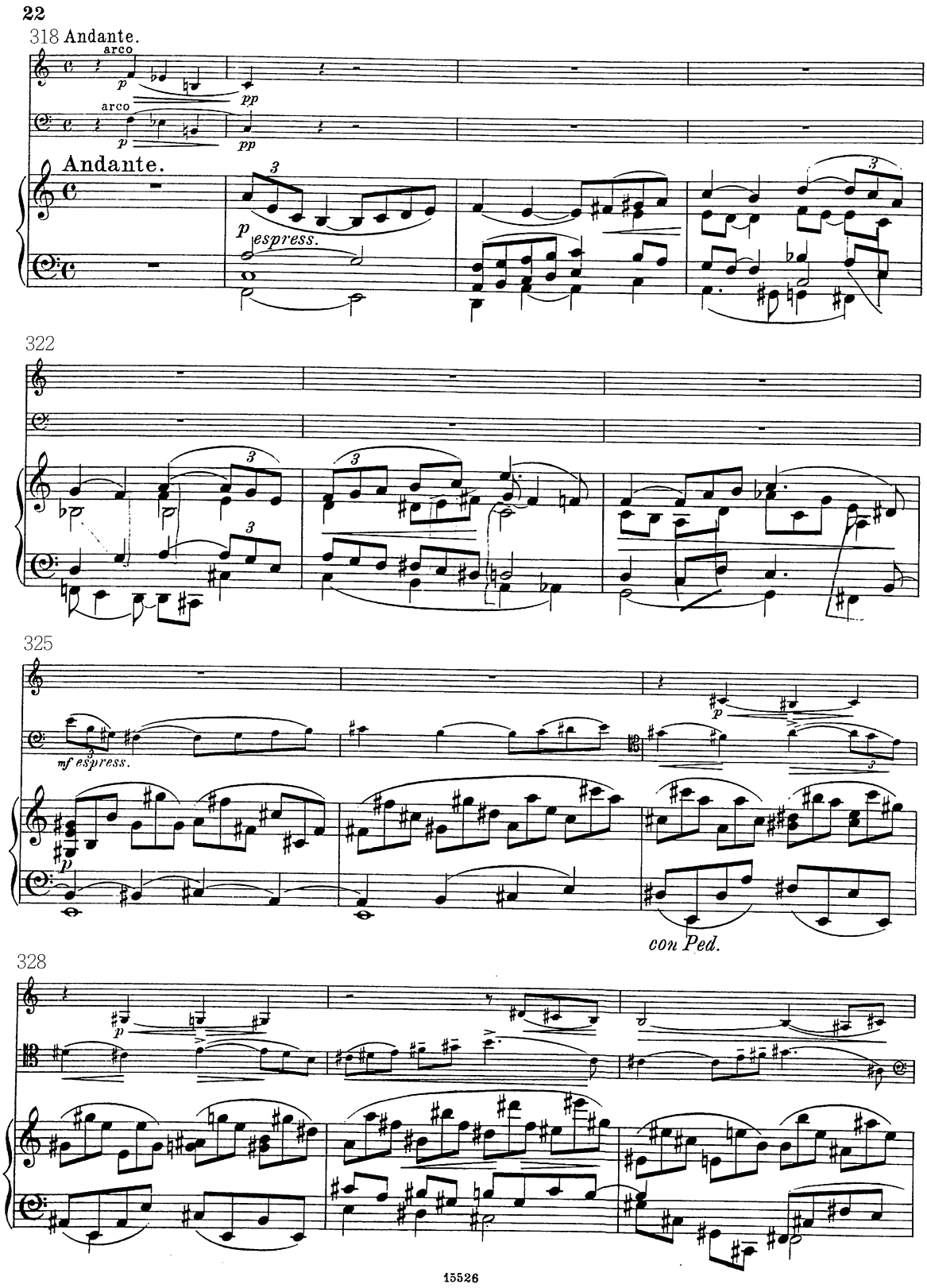

219
arco
mf
arco
mf
mf
con Pedale
224
p
229
cresc.
234
mf
mf
mf
mf

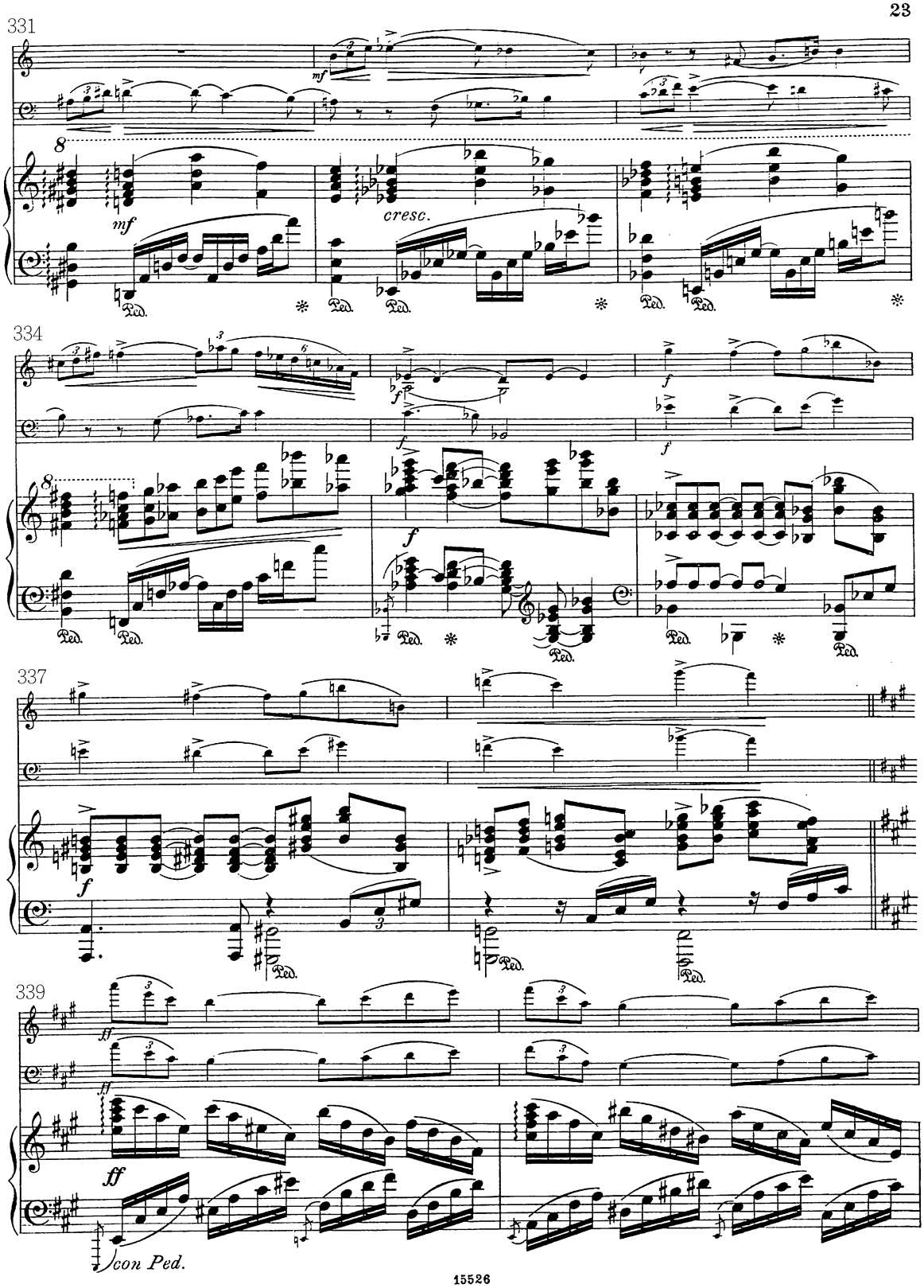

18
239
244
249
254
pizz.
arco
Ped.
15526

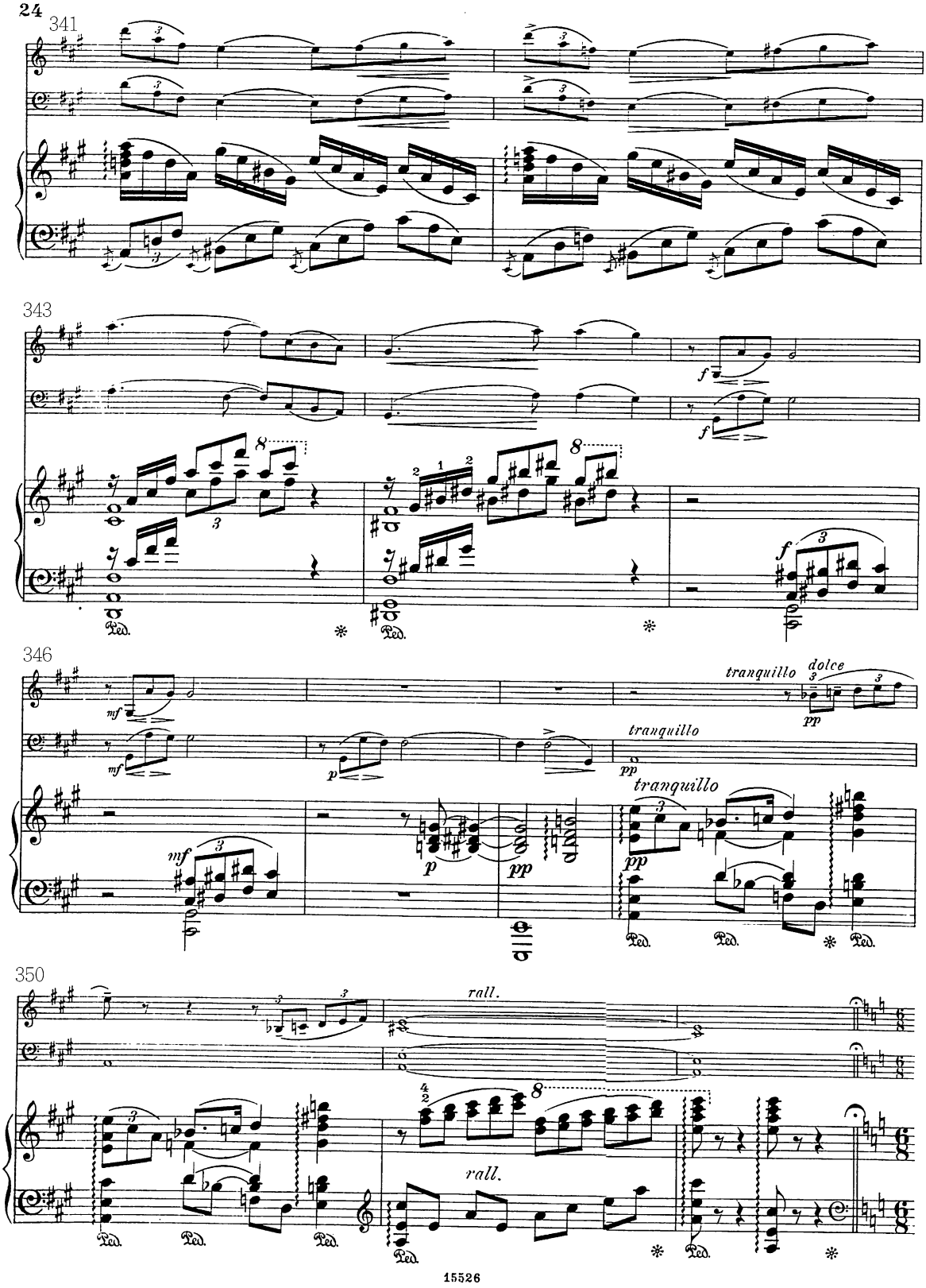

19
258
poco a poco
allargando
poco a poco
allargando
poco a poco
allargando
Ped.
263
a tempo
ff a tempo
ff
a tempo
ff
Ped.
268
Ped.
273
ff
15526

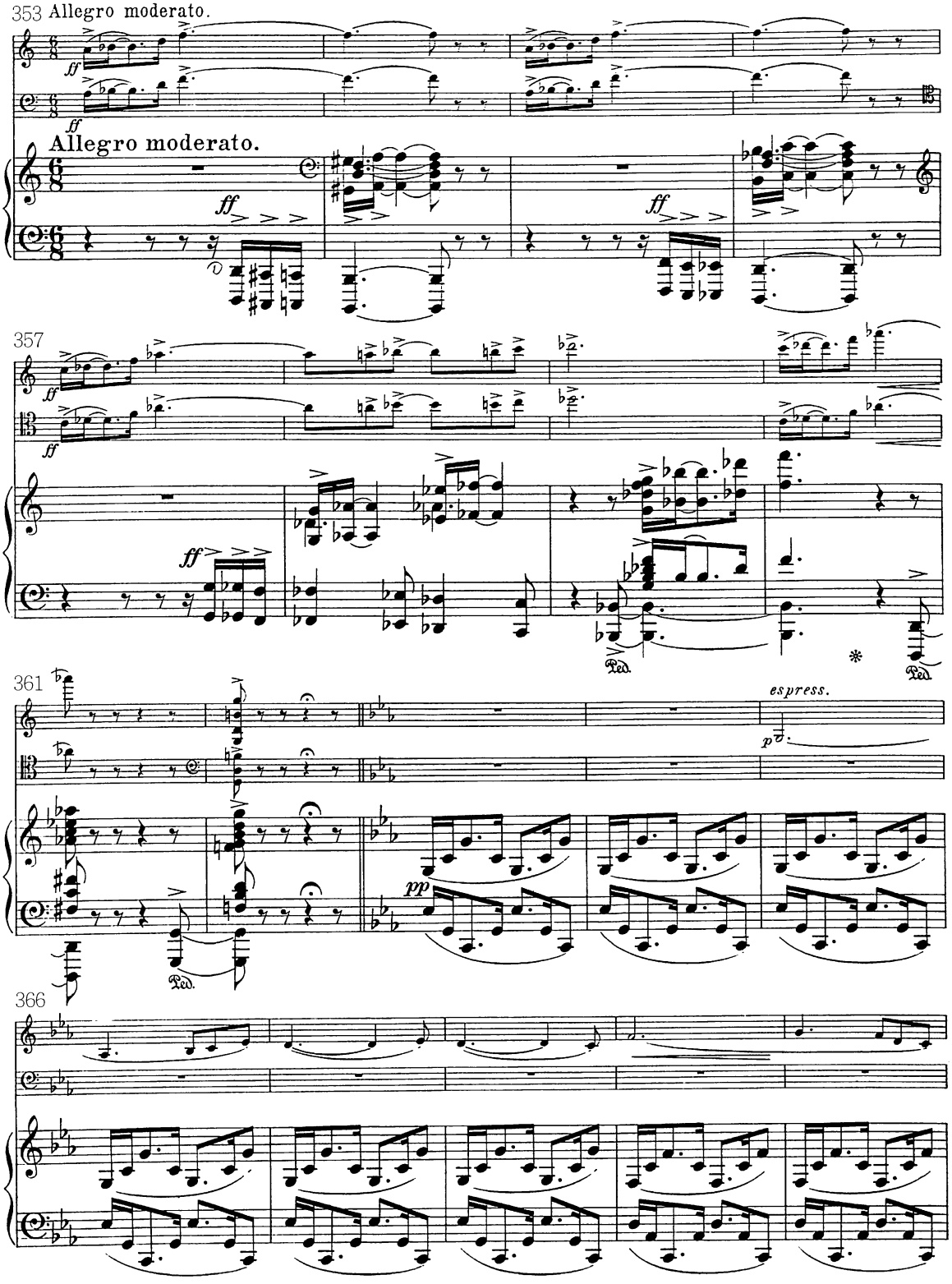

20
278
mf
mf
f
Ped.
283
p
p
Ped.
Ped.
288
f
f
mf
Ped.
Ped.
293
f
mf
Ped.

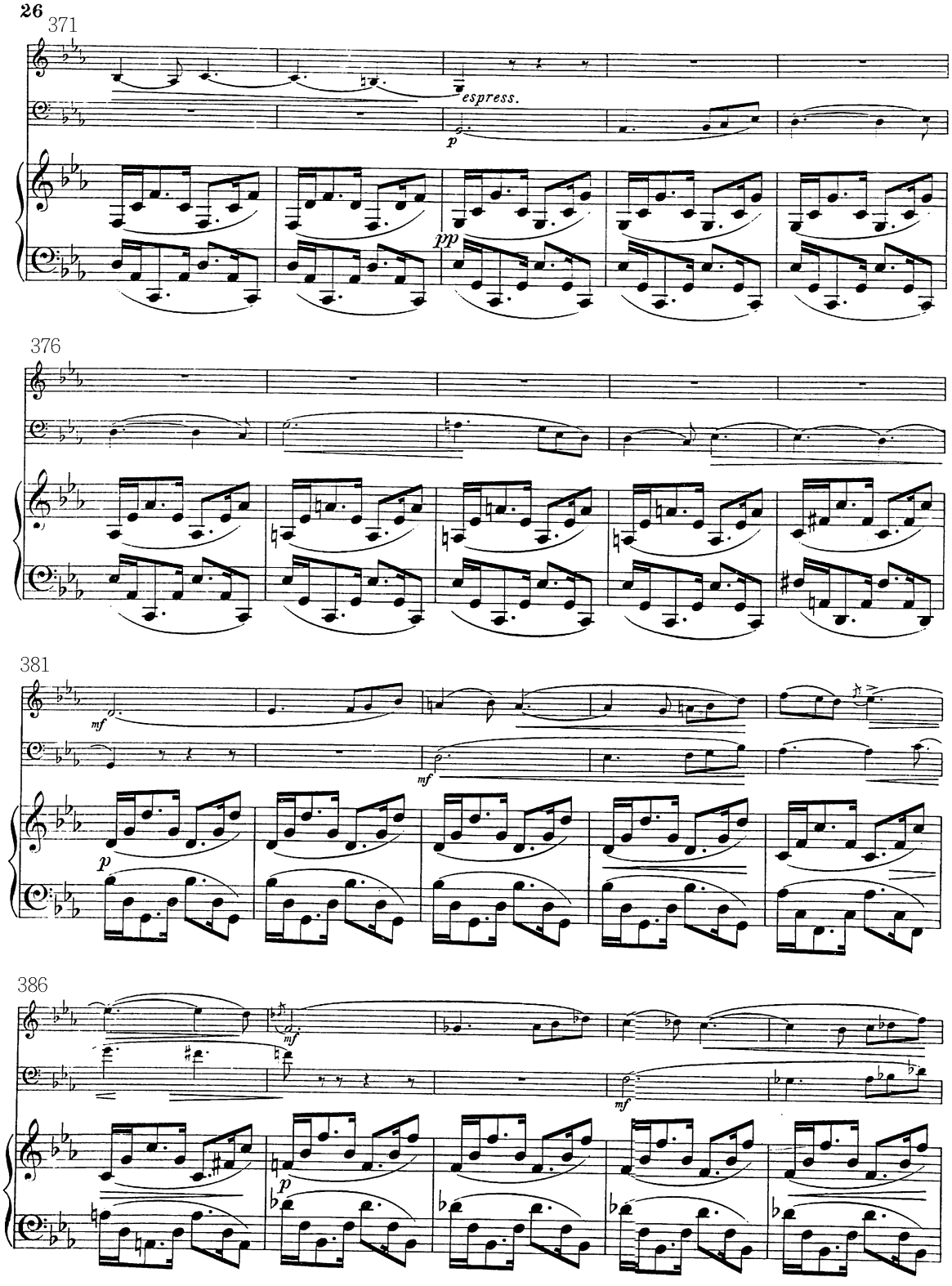

21
298
ff con fuoco
ff con fuoco
f
ff con fuoco
Ped.
303
con Ped.
308
pizz.
f pizz.
f
f
f
mf
p
313
pp
pp
pp
lunga pausa

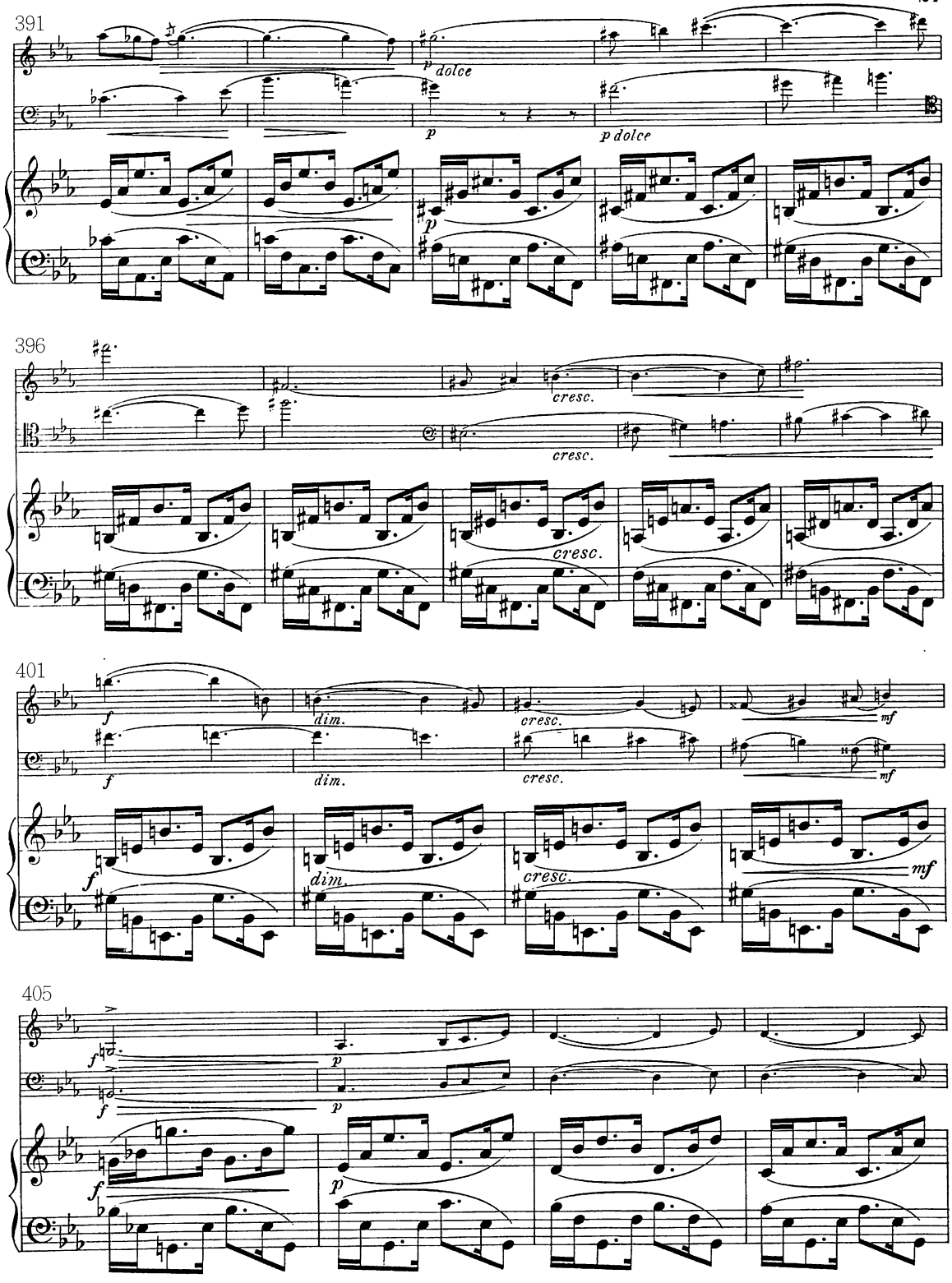

22
318 Andante.
arco
p
pp
arco
p
pp
Andante.
p espress.
322
325
mf espress.
p
con Ped.
328
p
15526

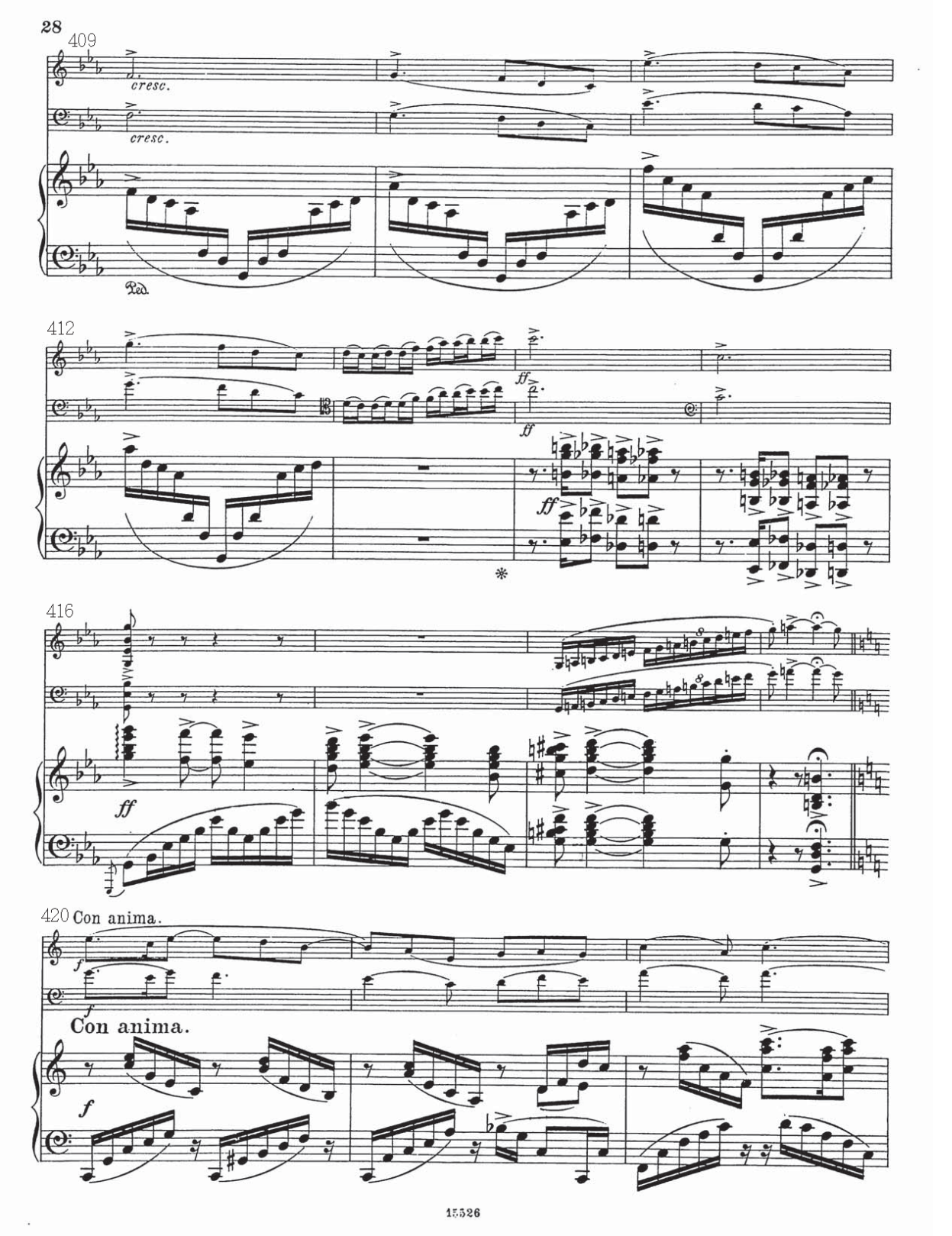

331
mf
cresc.
334
f
337
339
ff
con Ped.

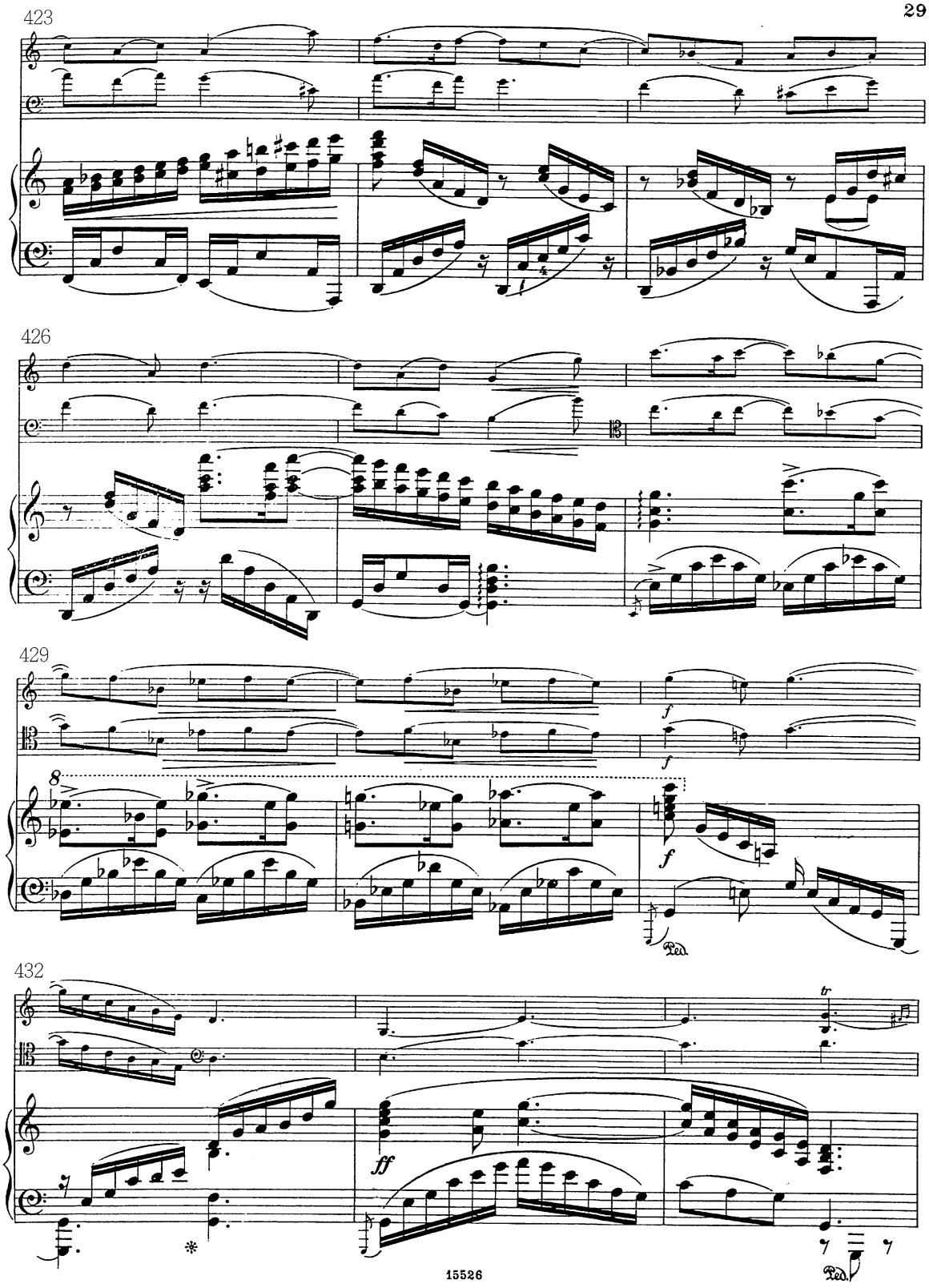

24
341
343
346
tranquillo
dolce
tranquillo
tranquillo
350
rall.
rall.
15526

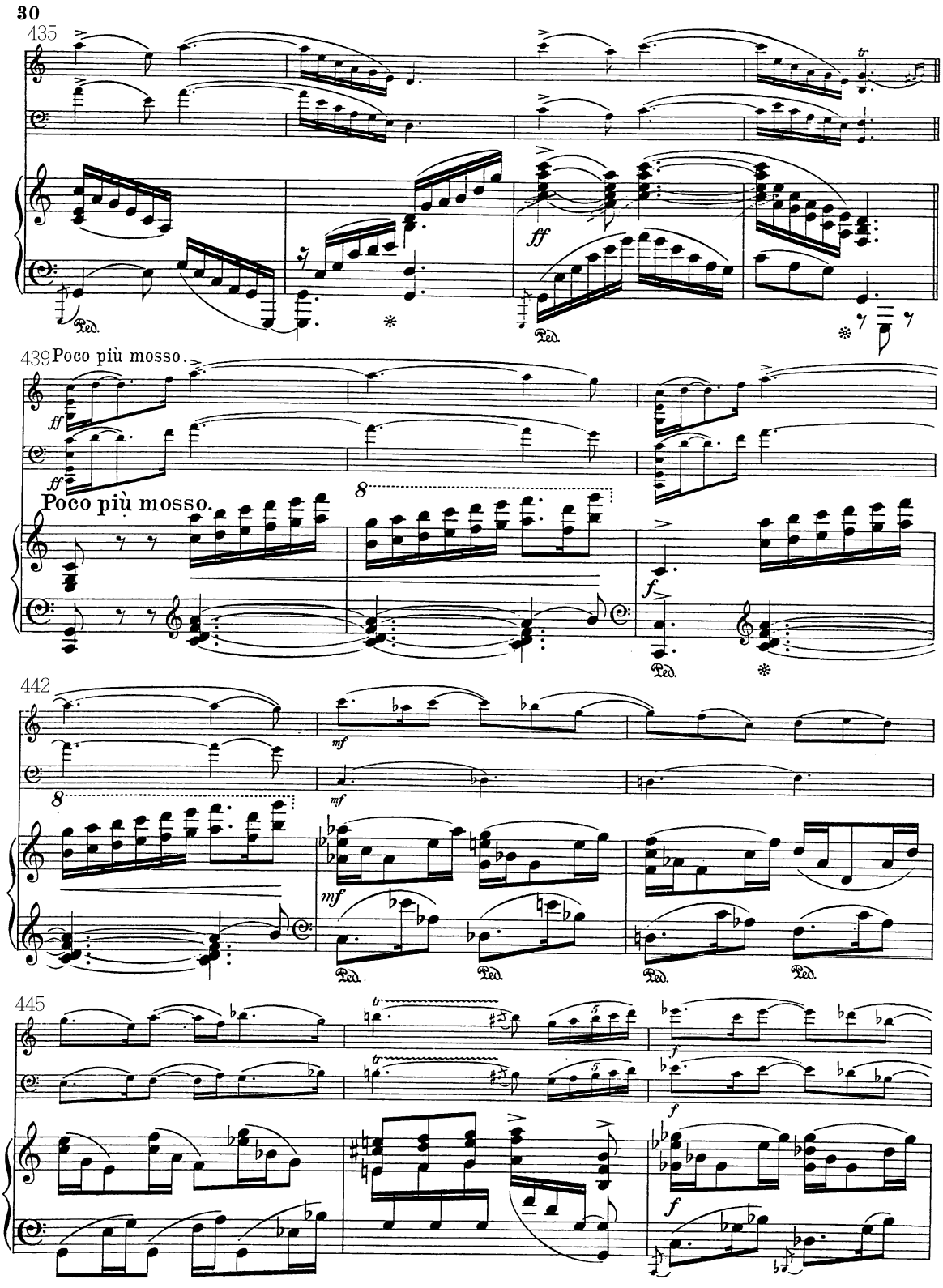

353 Allegro moderato.
Allegro moderato.
357
361
espress.
366

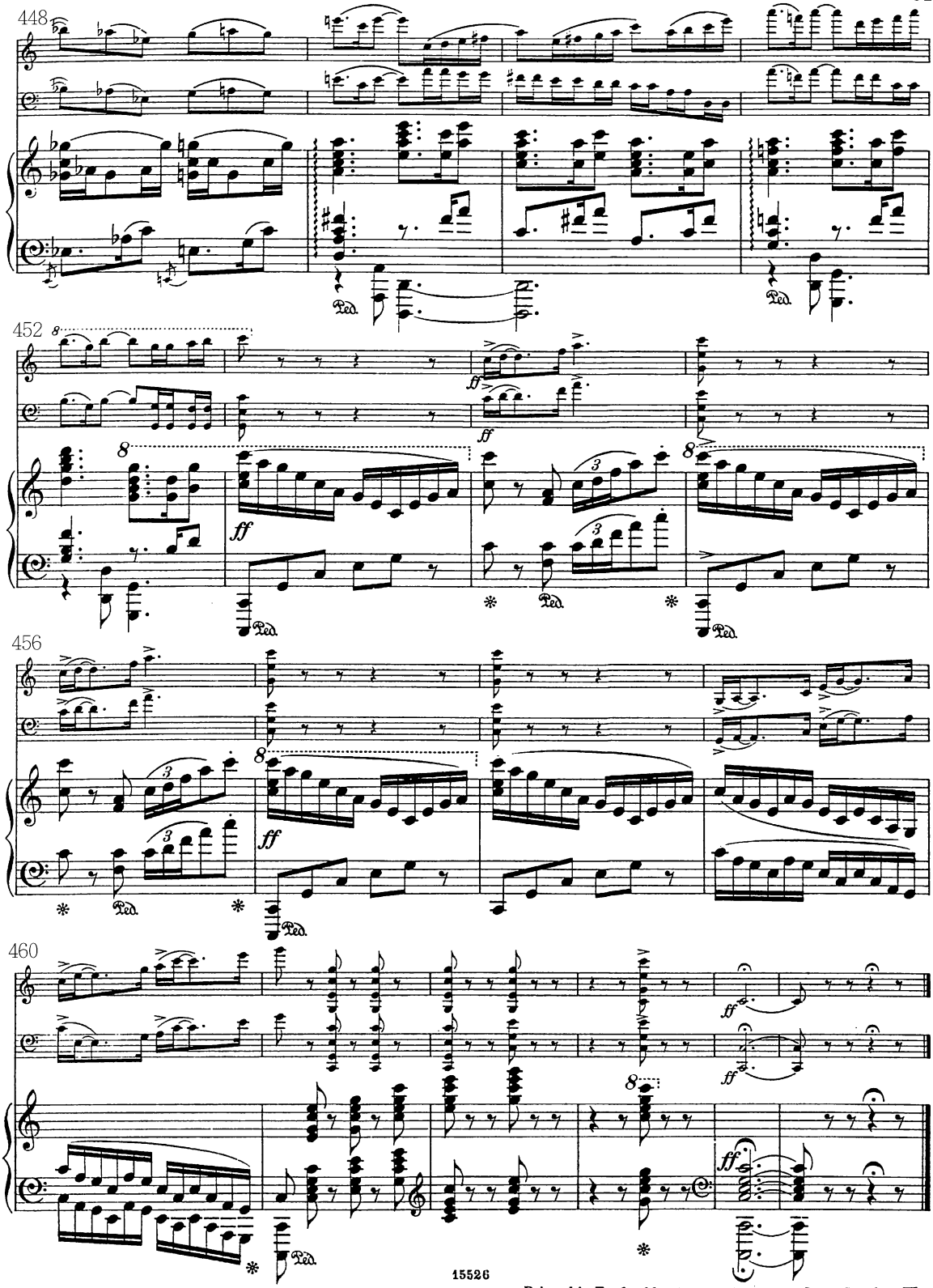

26
371
espress.
p
pp
376
381
mf
mf
p
386
mf
mf
p


391
p dolce
p
p dolce
396
cresc.
cresc.
cresc.
401
f
dim.
cresc.
mf
f
dim.
cresc.
mf
405
f
p
f
p
f
p


28
409
cresc.
cresc.
Ped.
412
ff
ff
ff
416
ff
420 Con anima.
f
f
Con anima.
f
15526


29
423
426
429
8
f
f
f
Ped.
432
tr
ff
*
Ped.
15526


30
435
ff
Ped.
439 Poco più mosso.
ff
ff
Poco più mosso.
8
f
Ped.
442
mf
mf
8
mf
Ped.
Ped.
Ped.
Ped.
445
tr
tr
f
f
f



15526

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Appendix D: The Full Score of the *Phantasy Piano Quartet*

The full score of the *Phantasy Piano Quartet* appended here is downloaded from the IMSLP website (http://imslp.org/) and is in the public domain, as the following snapshot shows.

FRANK BRIDGE

PHANTASY

FOR

PIANO, VIOLIN, VIOLA & VIOLONCELLO

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Dedicated to W. W. Cobbett Esq.

PHANTASY.

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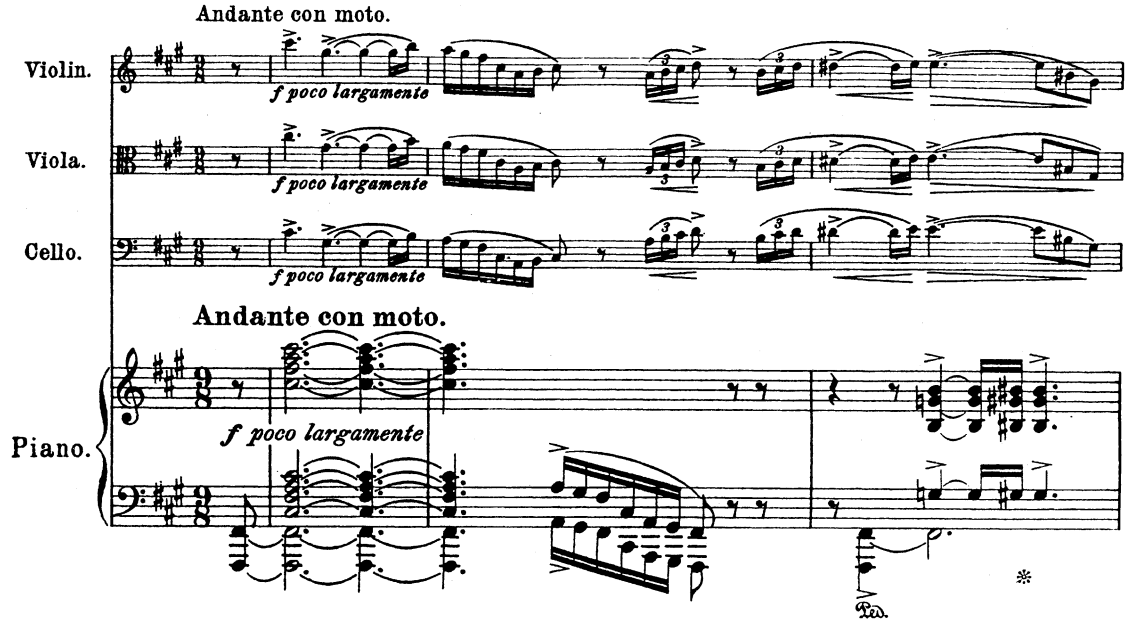
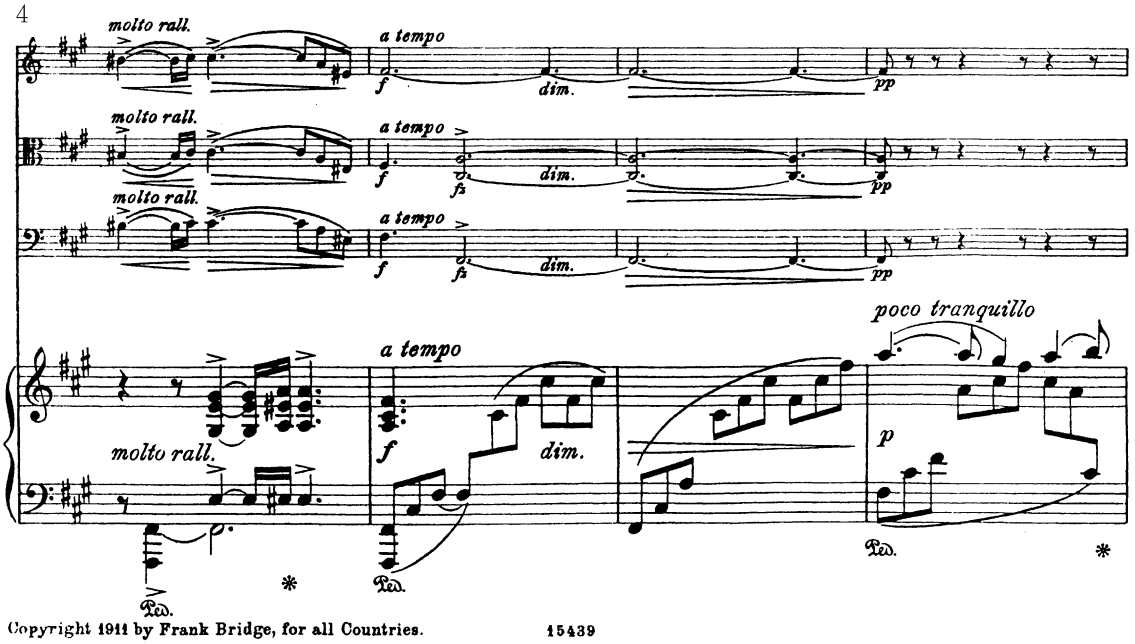
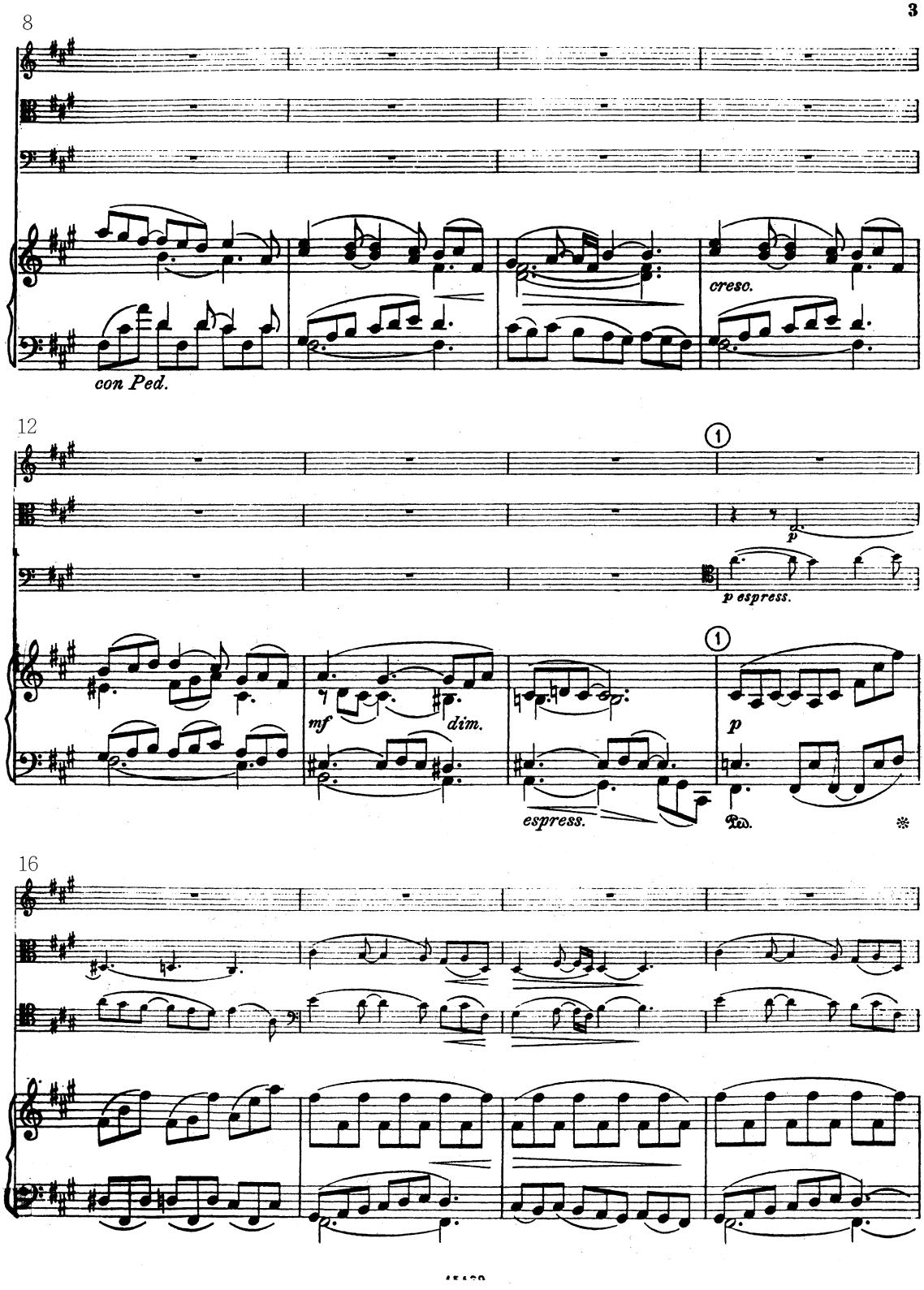
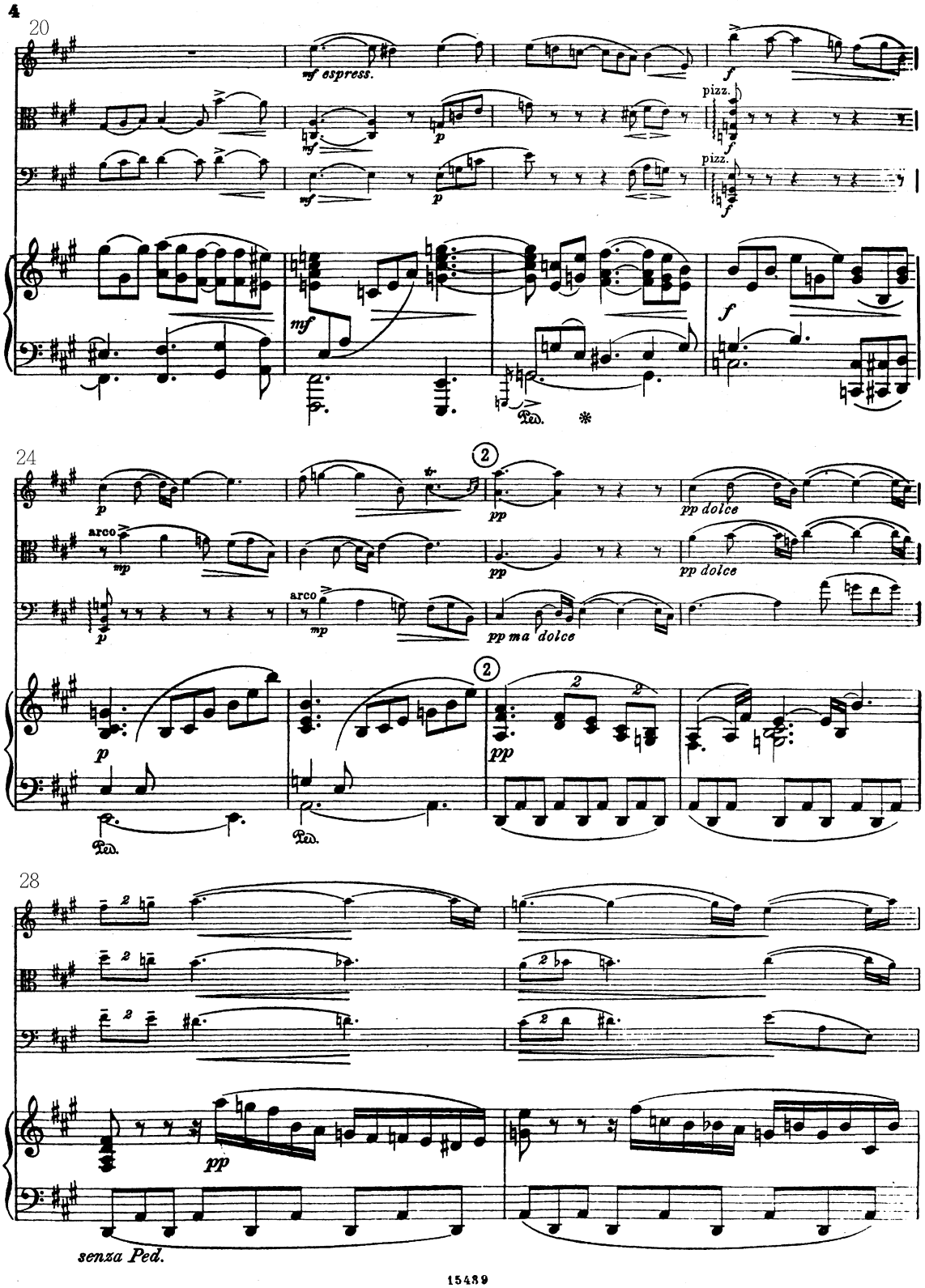
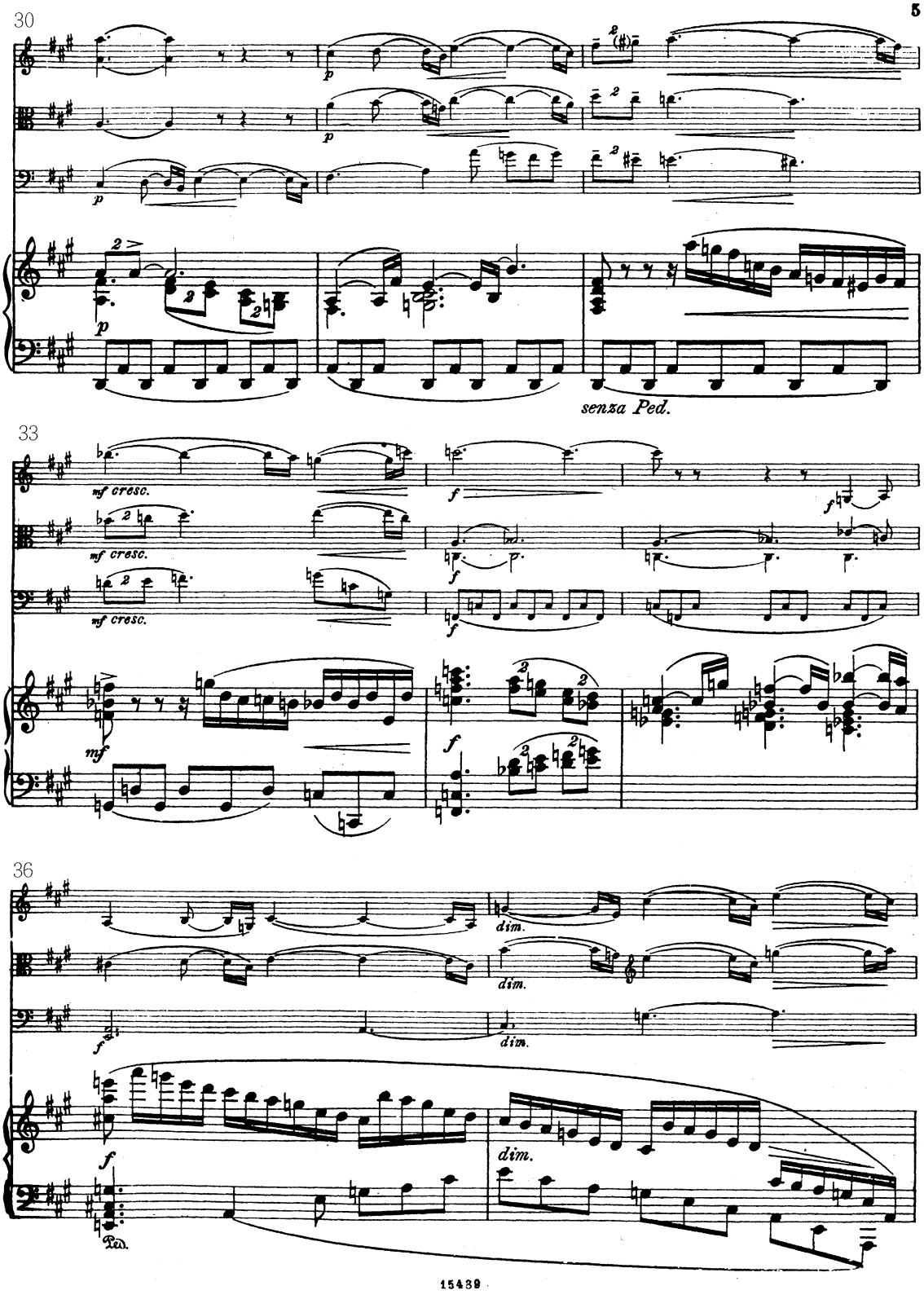
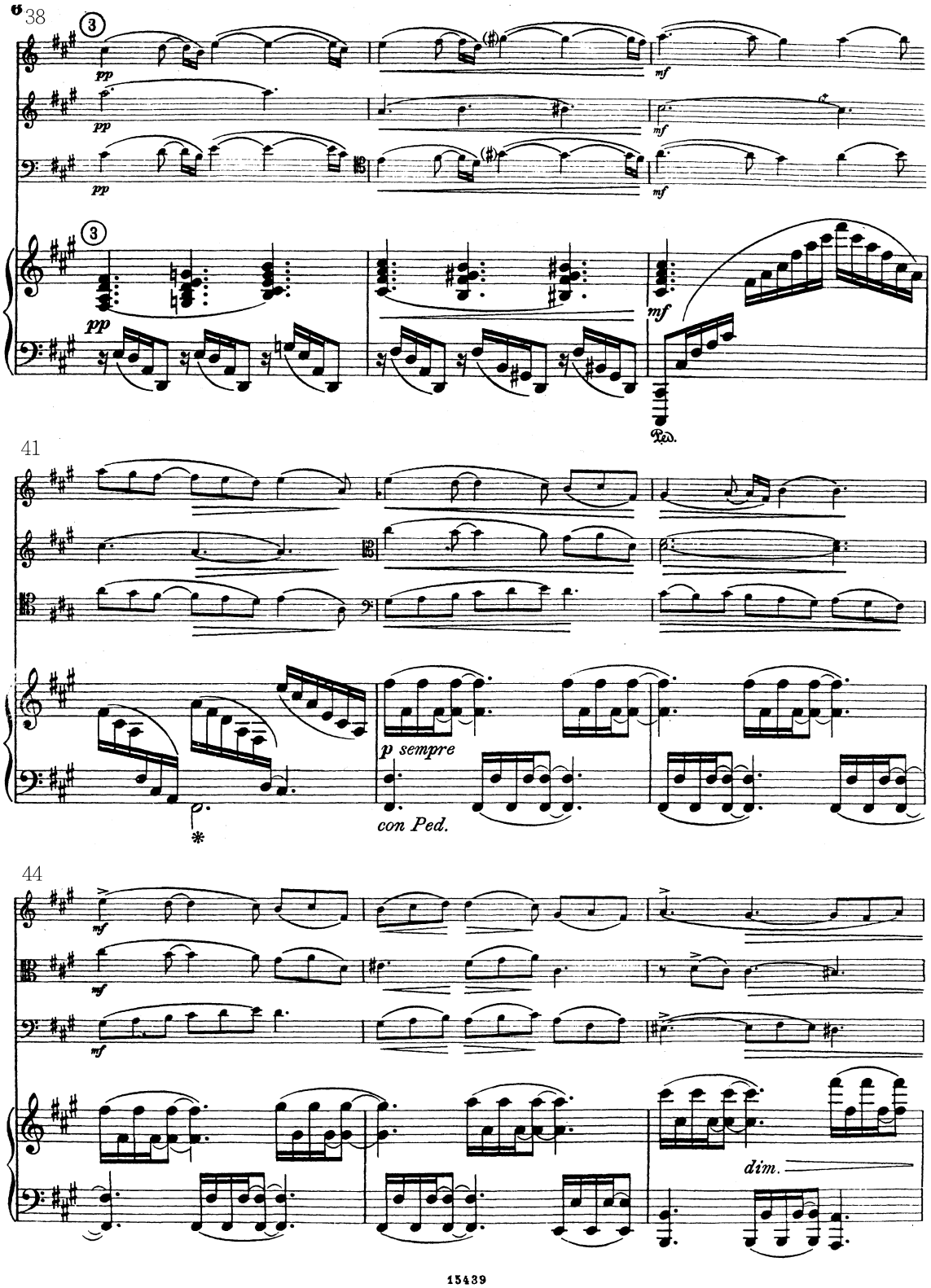


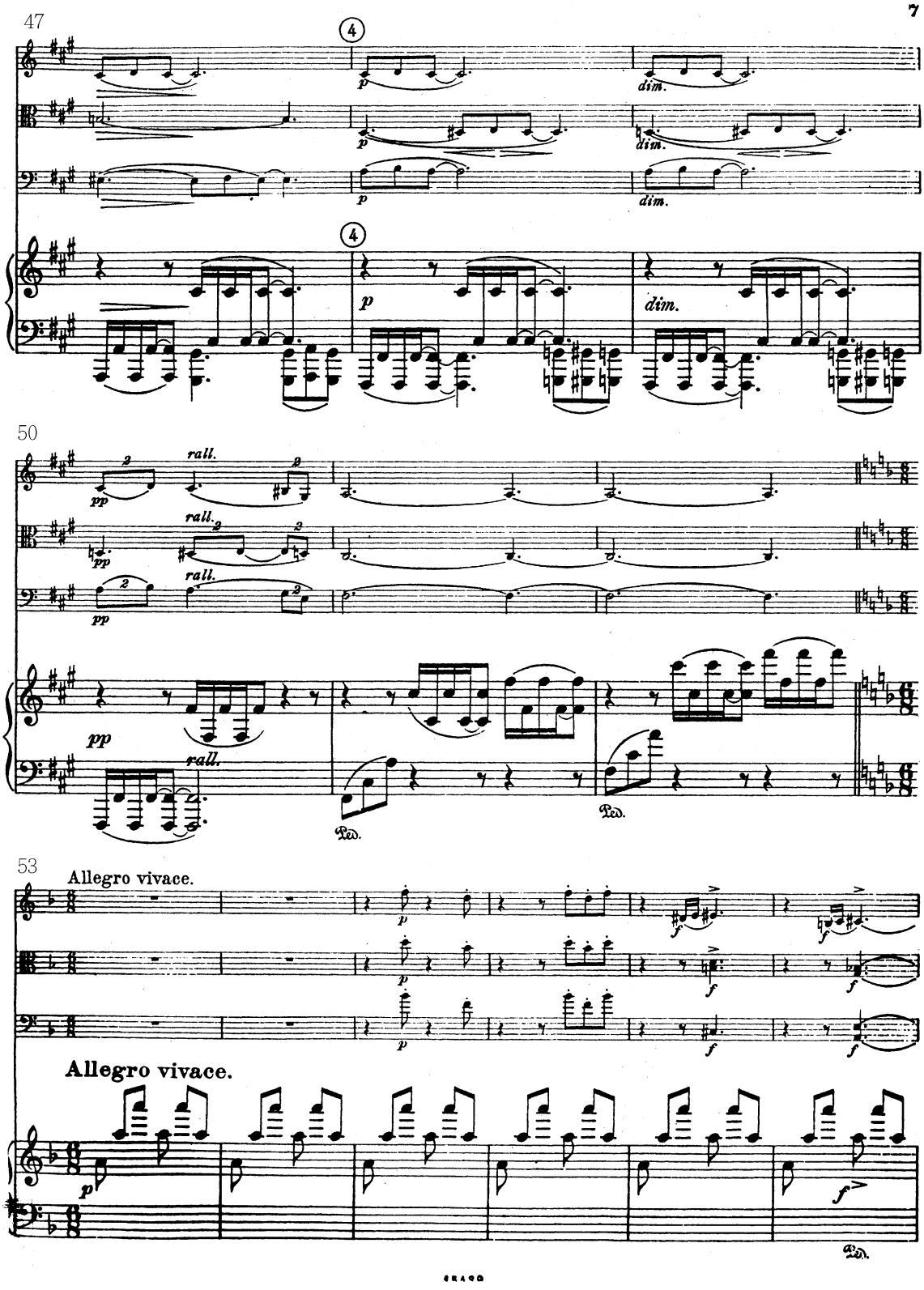


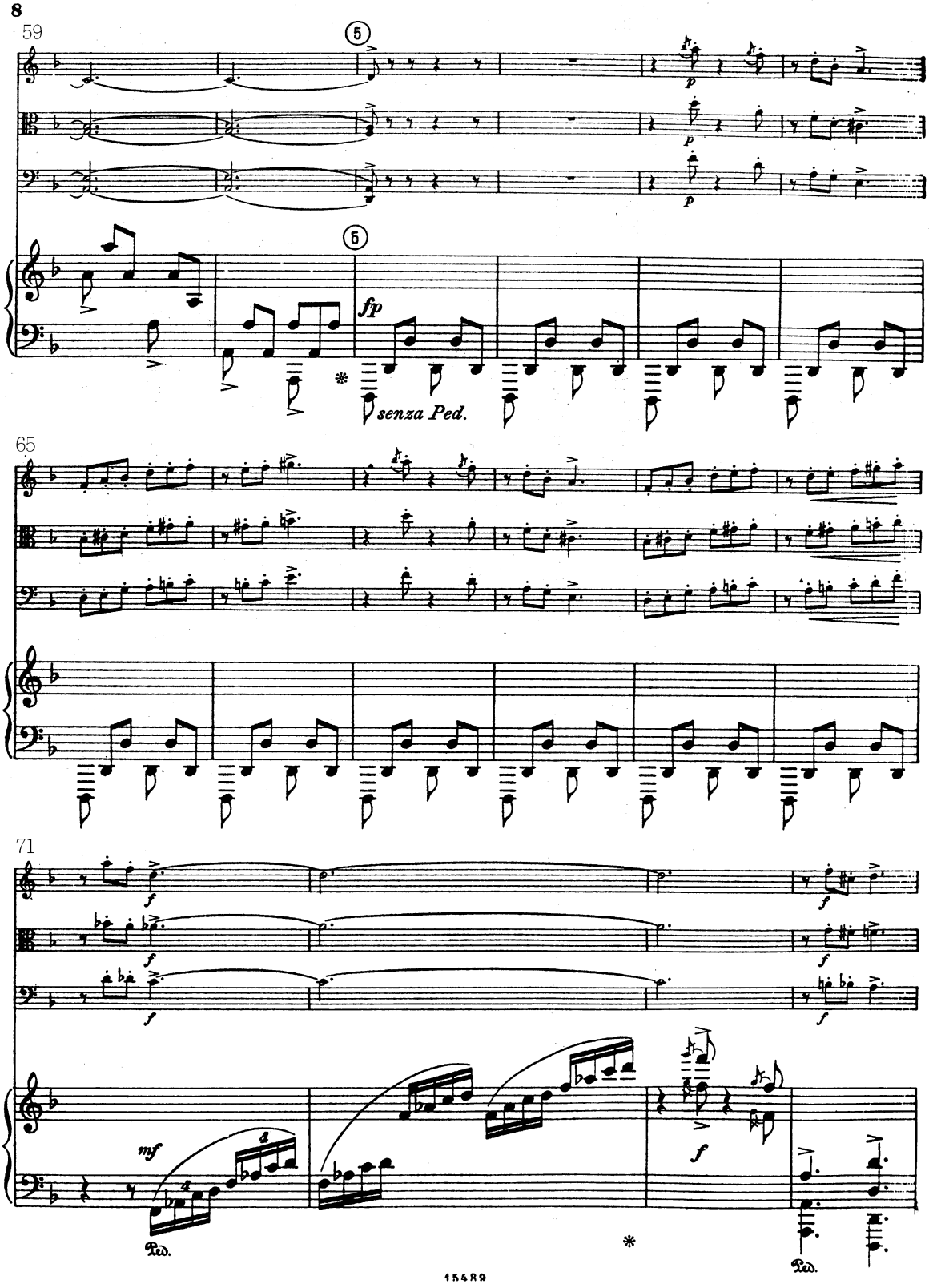

8
con Ped.
creso.
12
1
p
p espress.
mf
dim.
espress.
p
Ped.
16

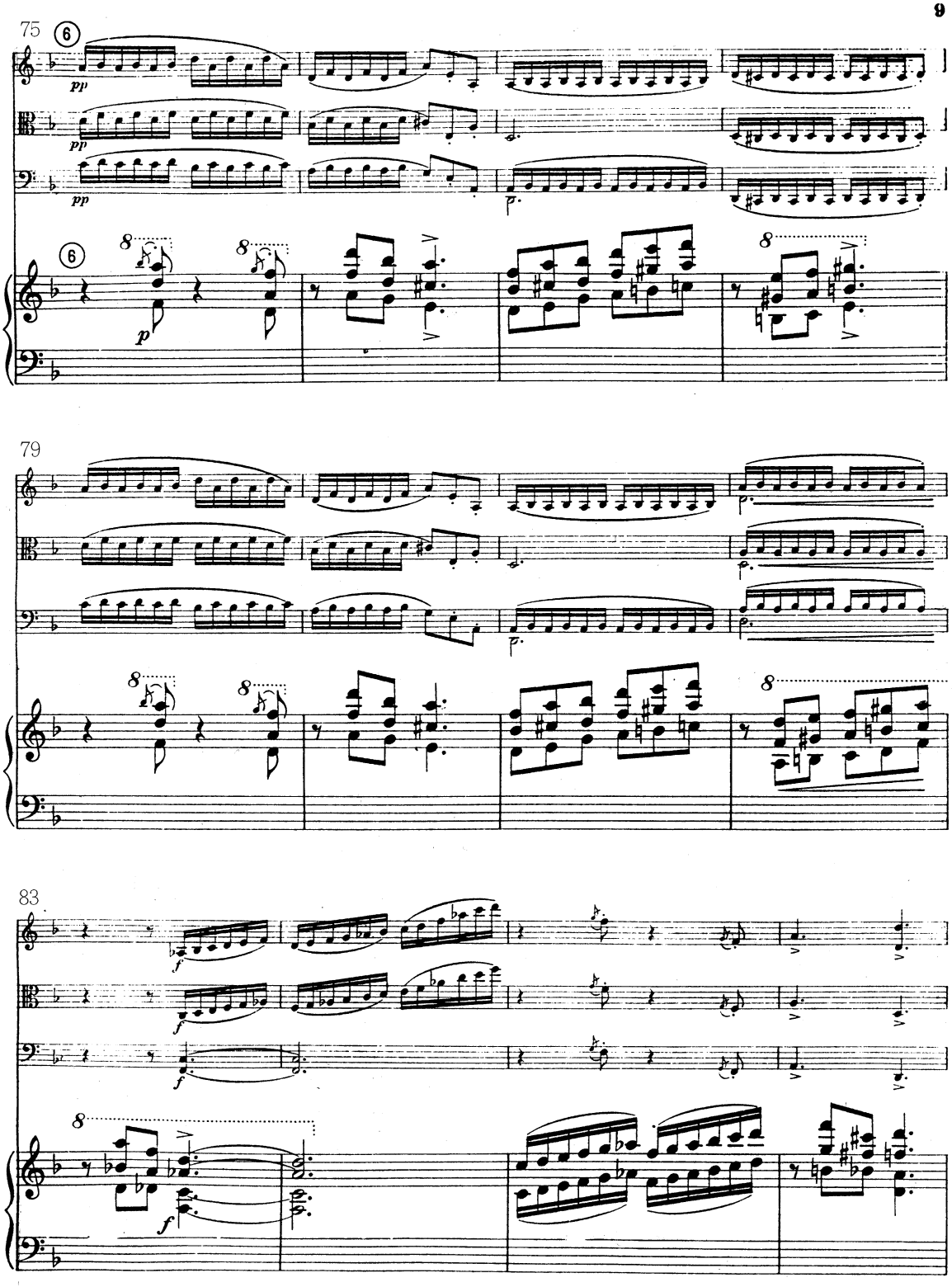

4
20
mf espress.
f
pizz.
mf
p
f
pizz.
mf
p
f
mf
f
Ped.
*
24
p
pp
pp dolce
arco
mp
pp
pp dolce
p
arco
mp
pp ma dolce
2
2
p
pp
Ped.
Ped.
28
2
2
2
2
pp
senza Ped.

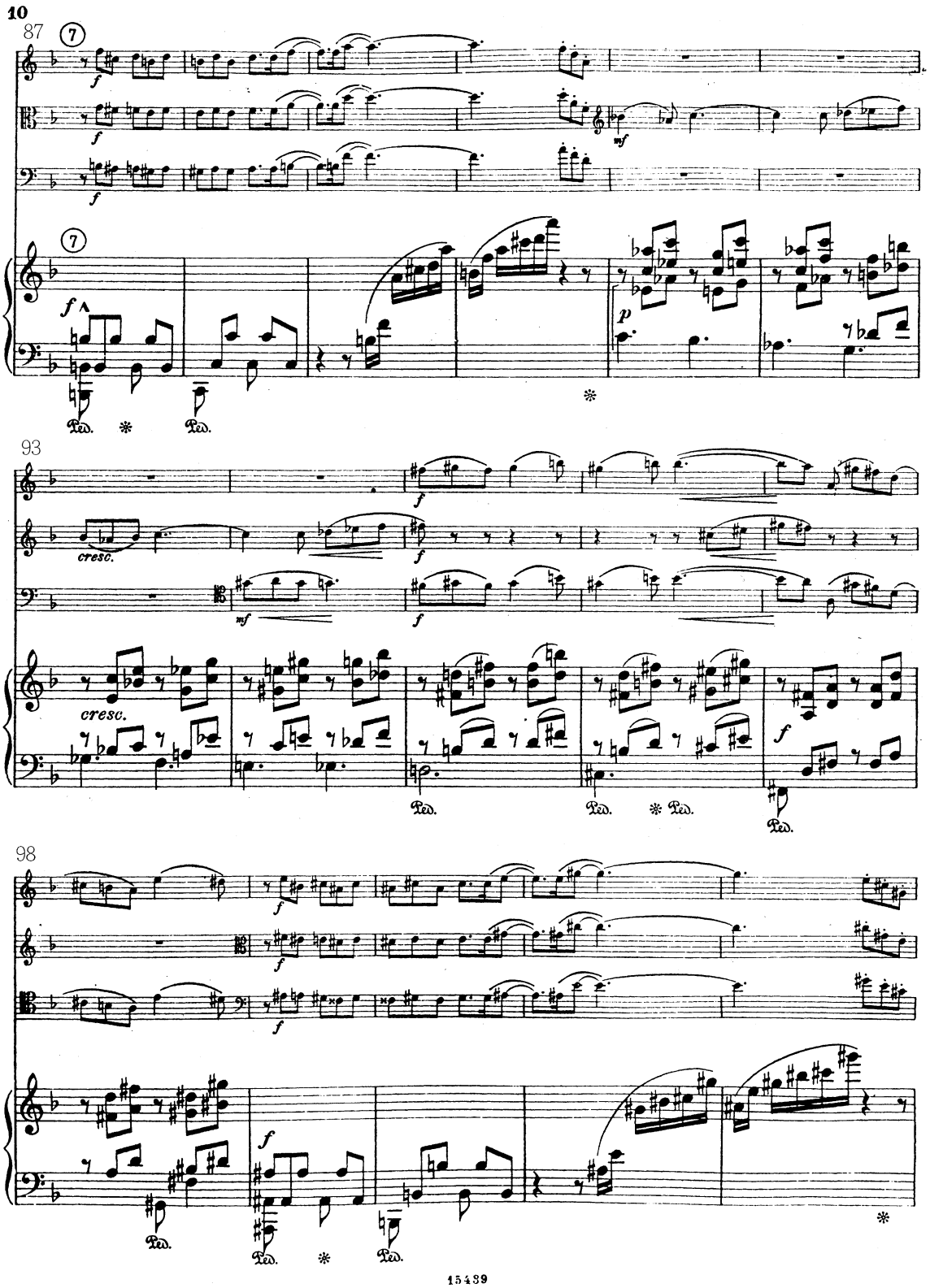

30
5
senza Ped.
33
mf cresc.
f
mf
36
dim.
Ped.
15439

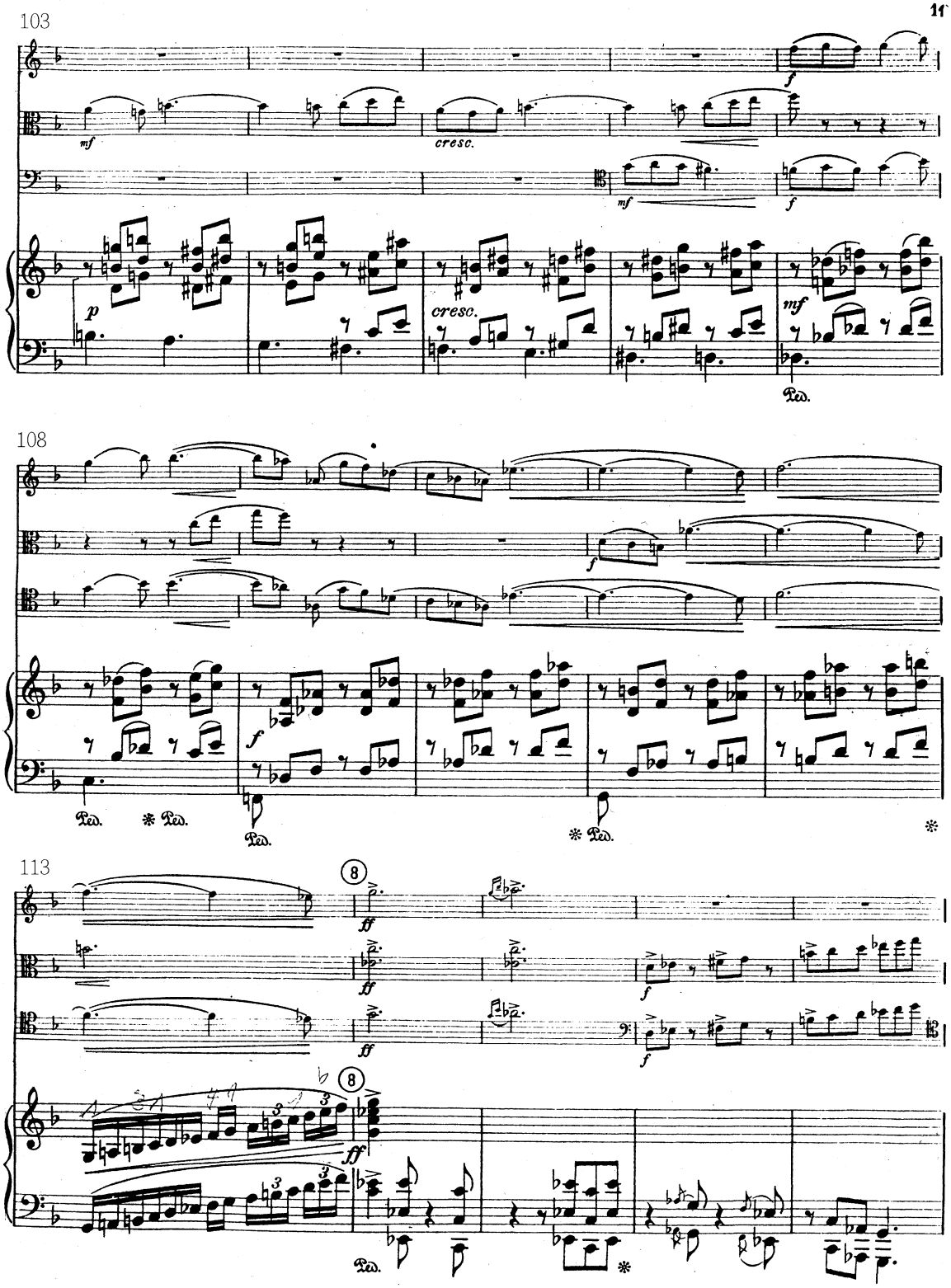

38
pp
mf
Ped.
41
p sempre
con Ped.
44
dim.

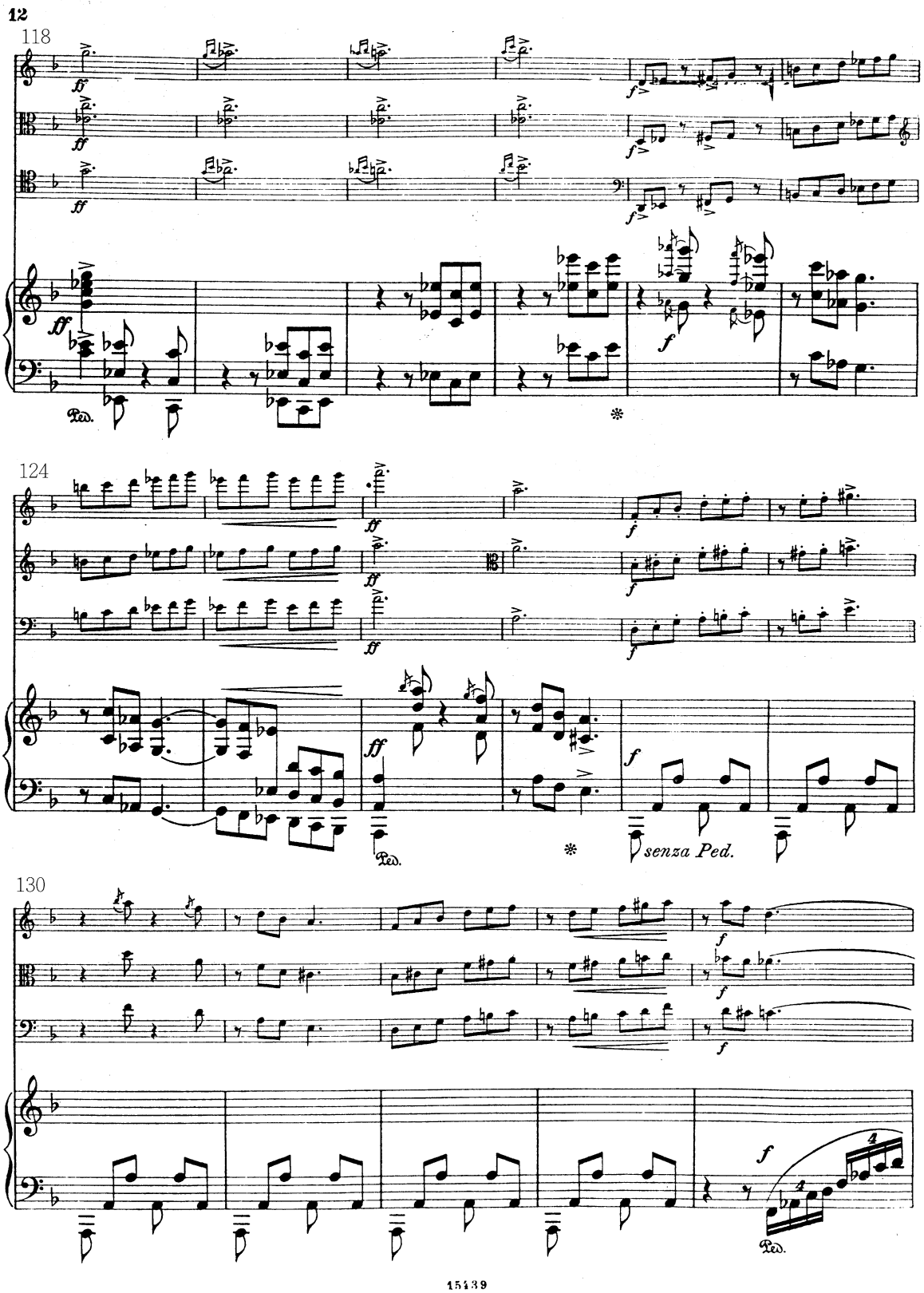

47
7
4
p
dim.
4
p
dim.
50
rall.
pp
rall.
pp
rall.
pp
rall.
Ped.
Ped.
53
Allegro vivace.
p
f
Allegro vivace.
p
f
Ped.

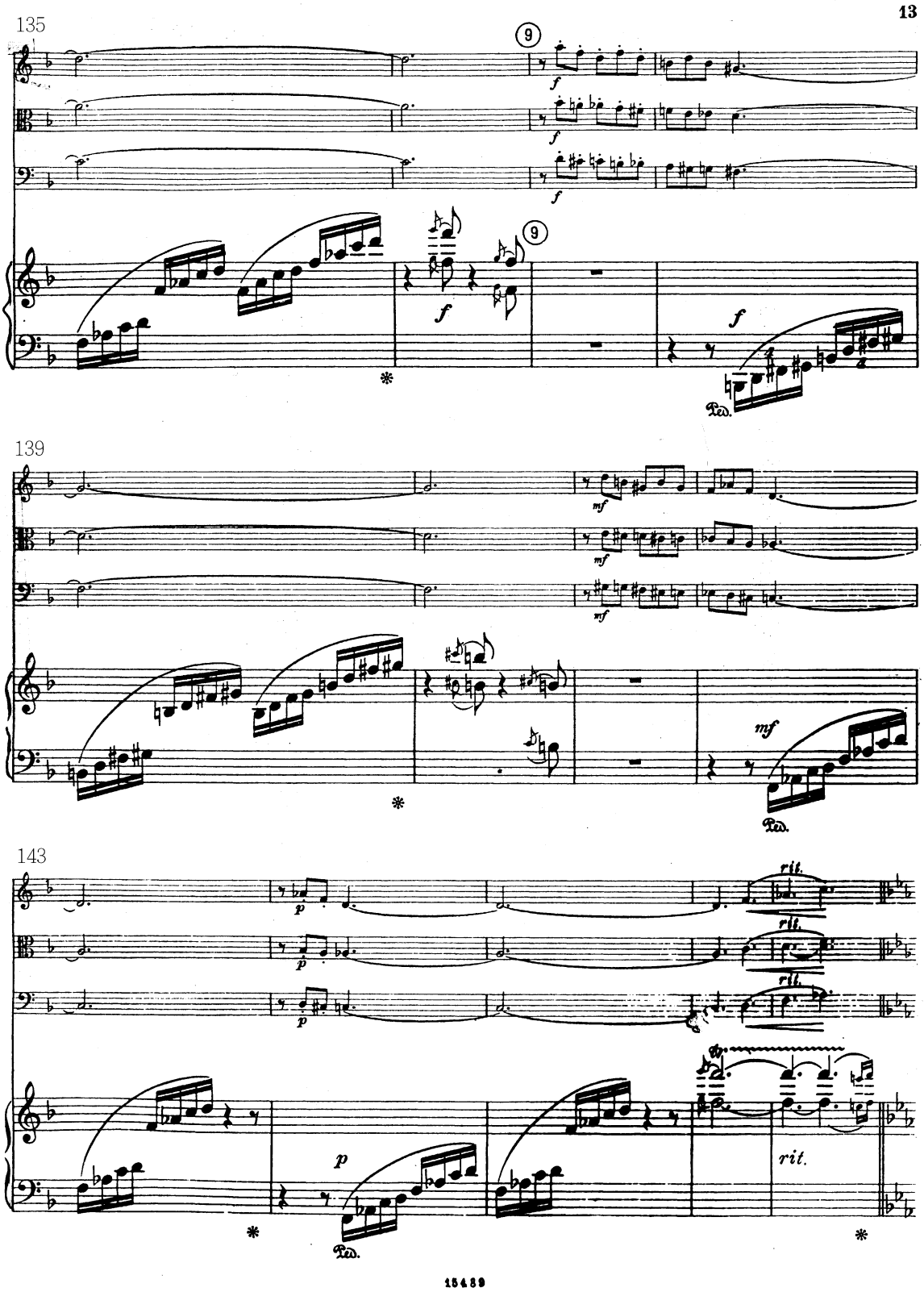

8
59
5
p
5
fp
senza Ped.
65
71
f
mf
Ped.
Ped.
15489

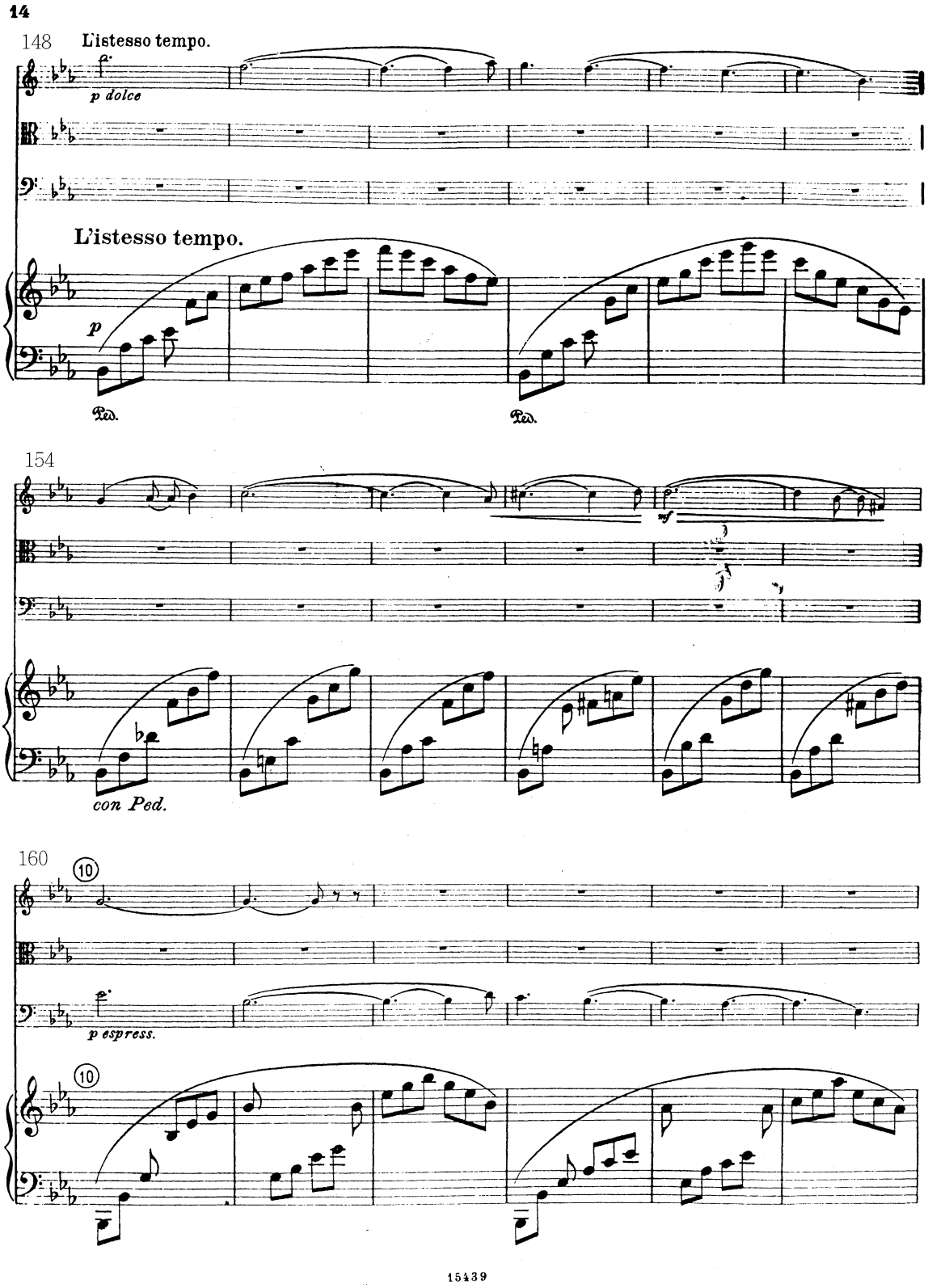

75
6
pp
pp
pp
6
p
8
8
8
79
p
p
p
8
8
8
83
f
f
f
8
f

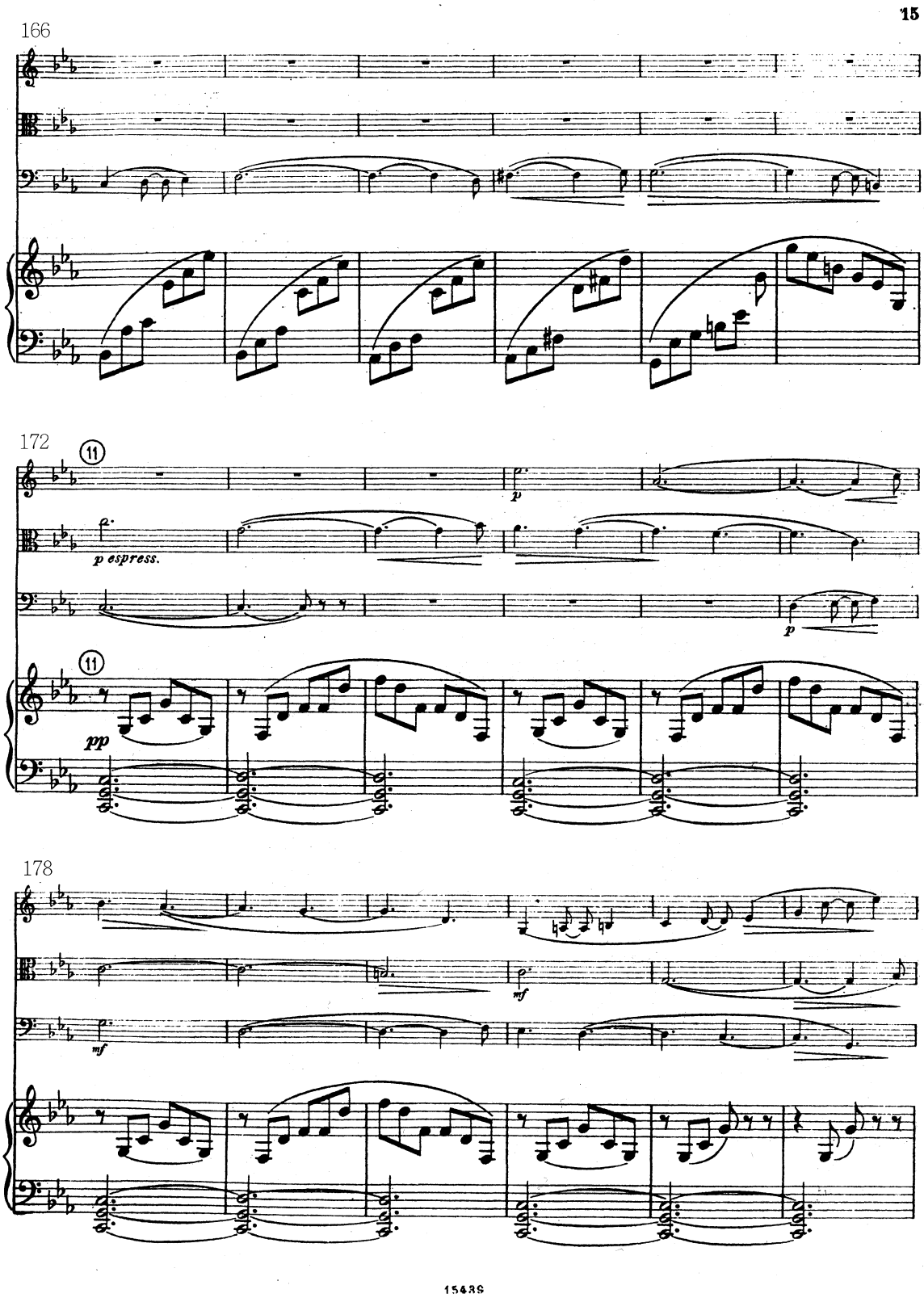

10
87
7
f
mf
p
cresc.
98
15439

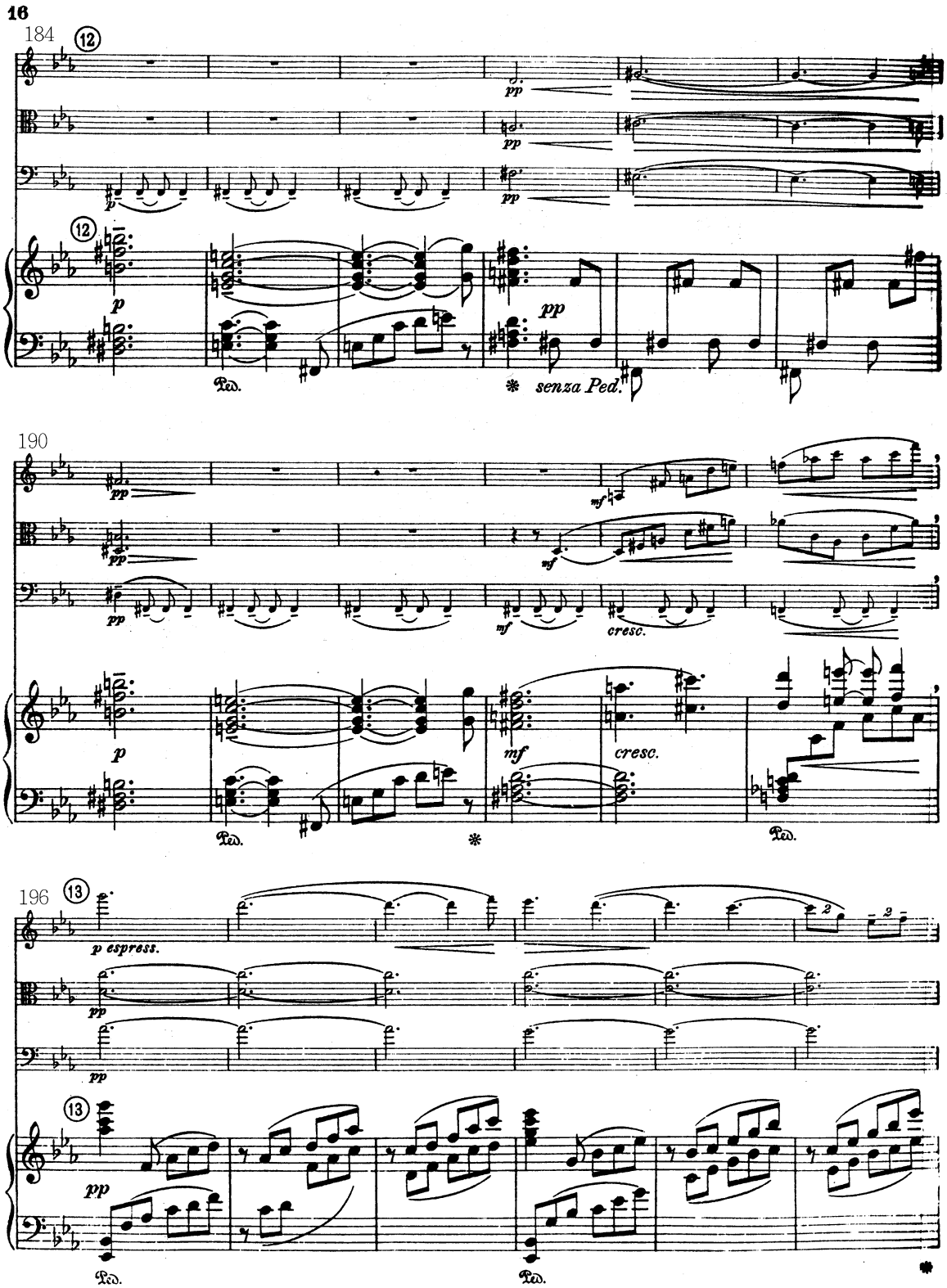

103
11
108
113

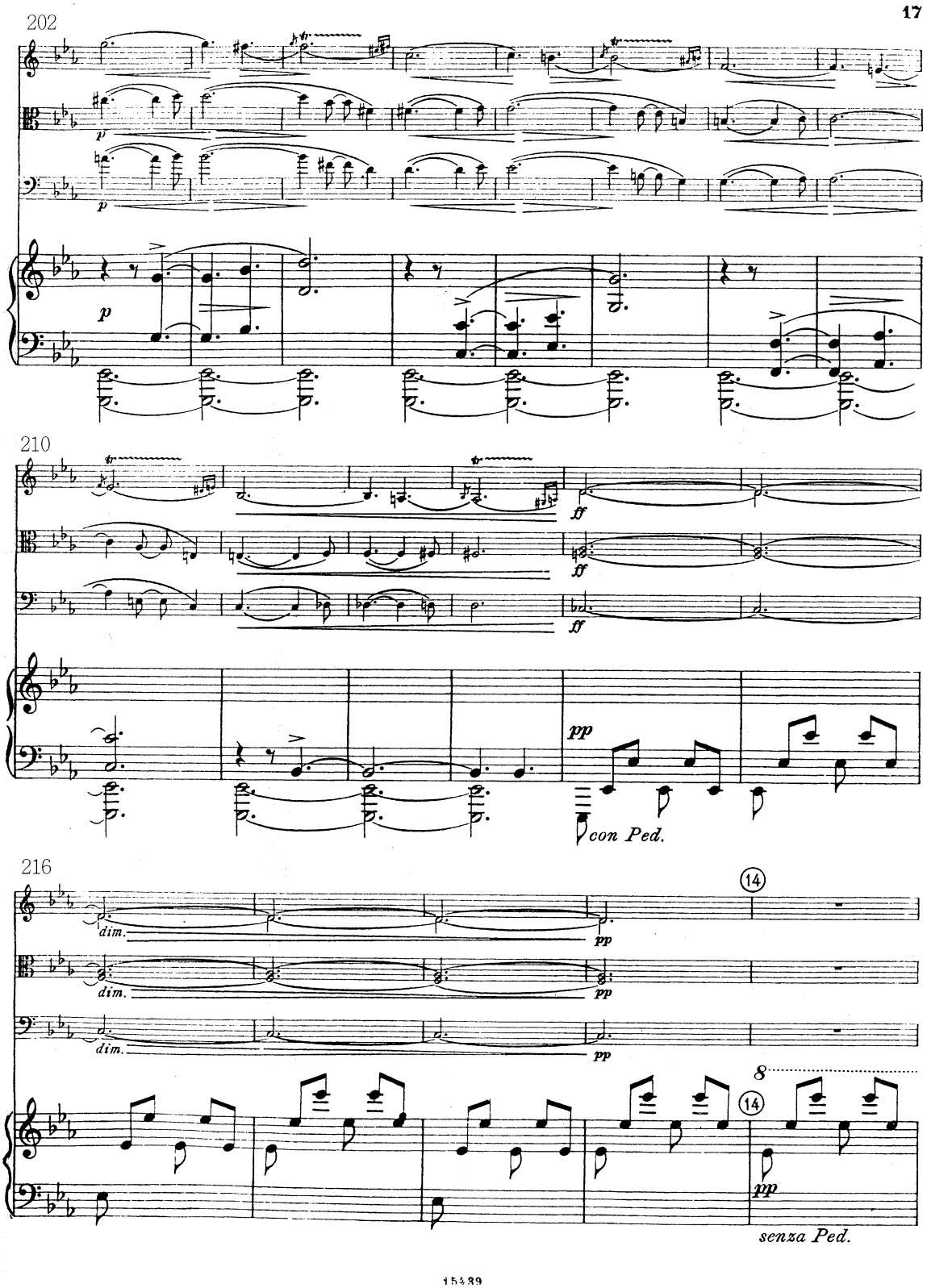

12
118
ff
f
Ped.
124
senza Ped.
130

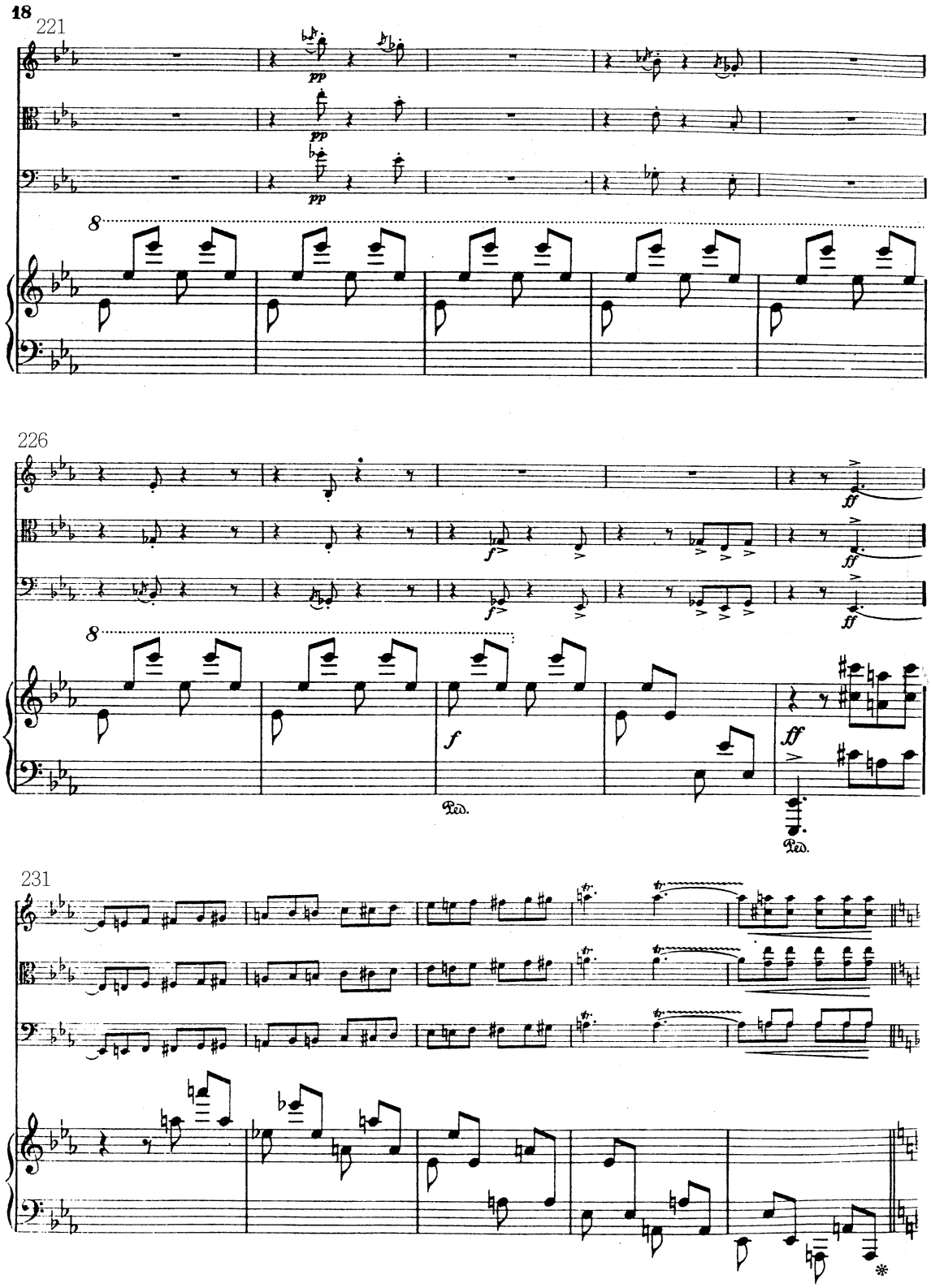

13
135
139
143
rit.
rit.
rit.
rit.
15489

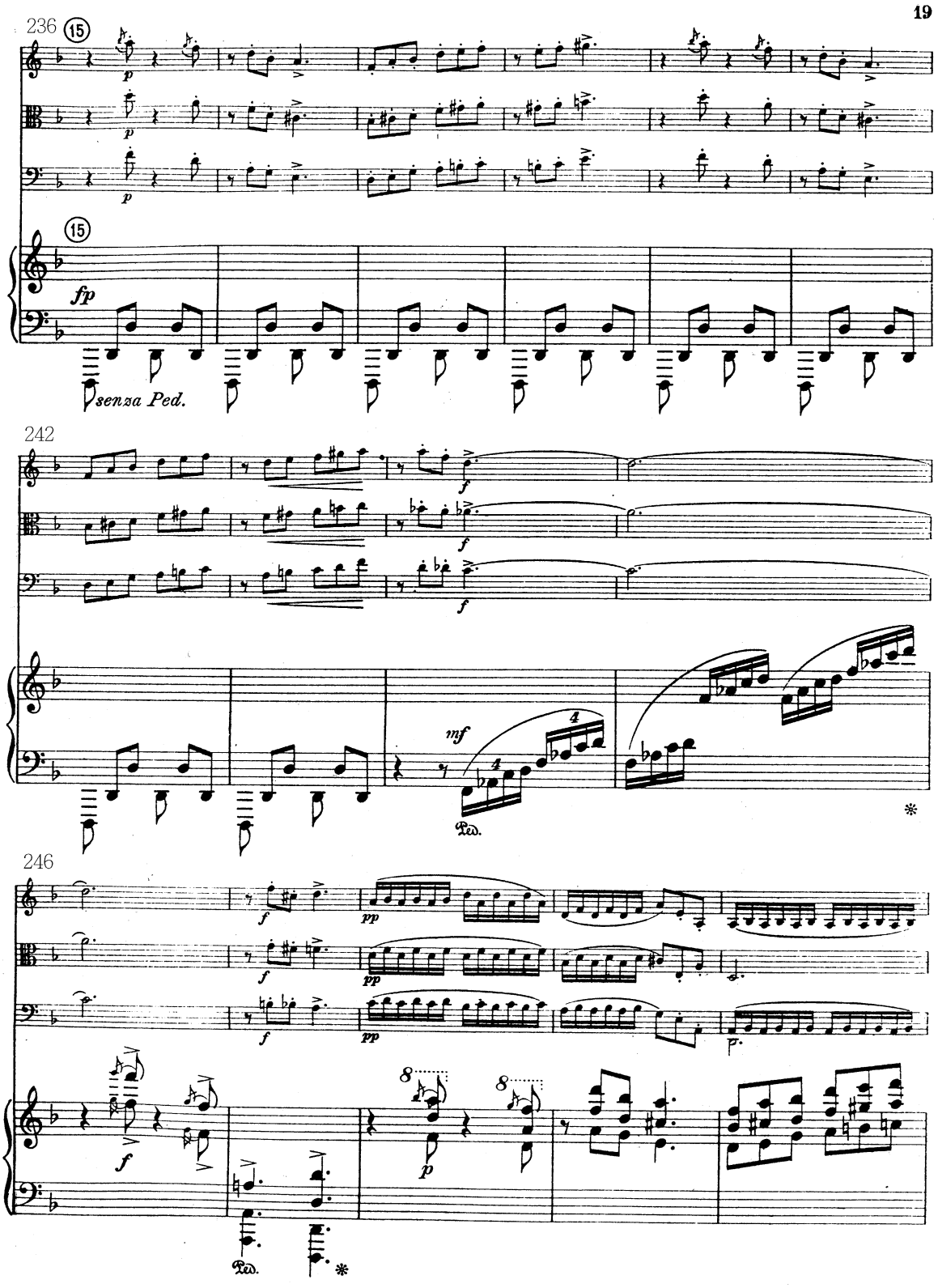

14
148
L'istesso tempo.
p dolce
L'istesso tempo.
p
Ped.
Ped.
154
mf
con Ped.
160
10
p espress.
10

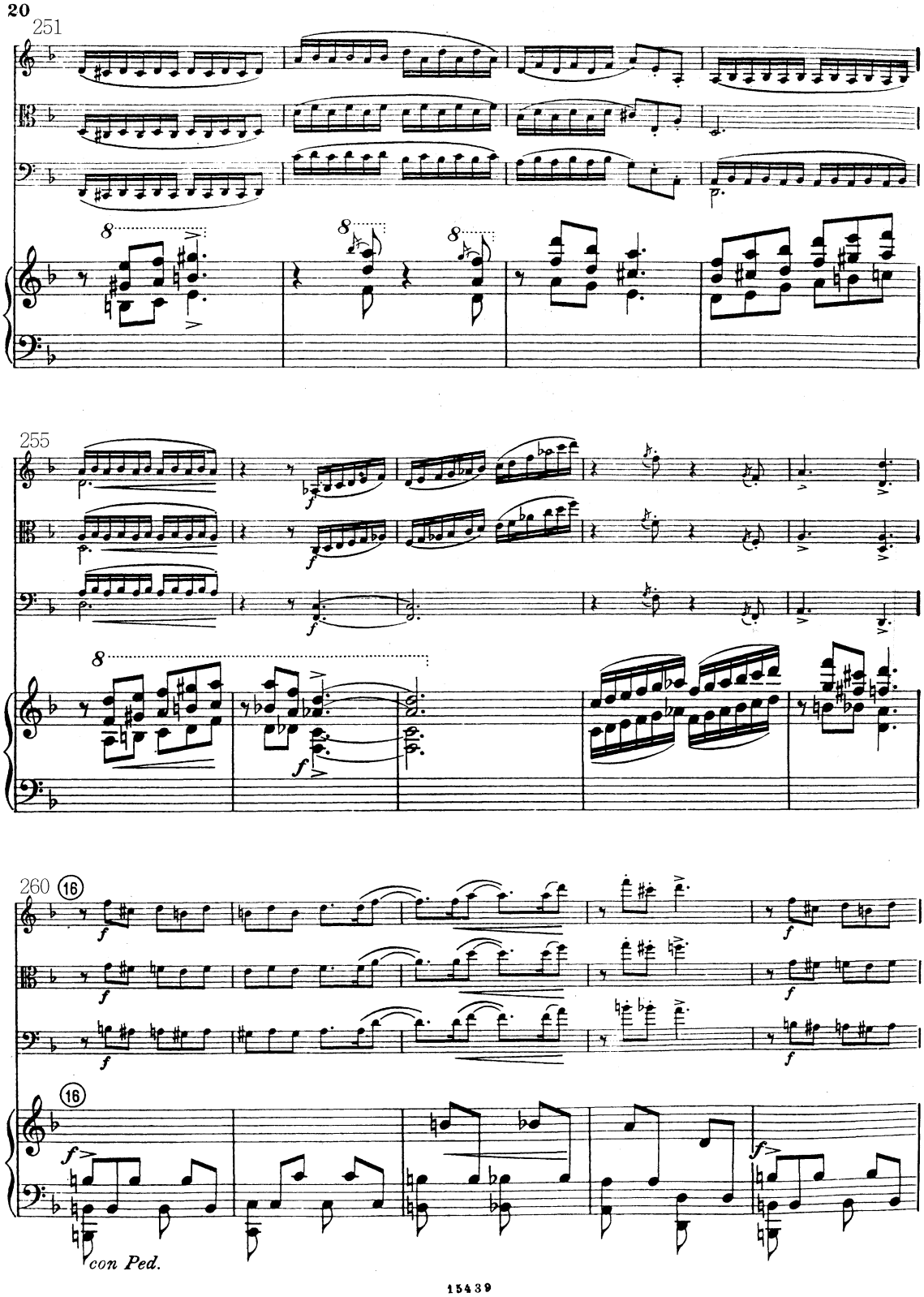

15
166
172
11
p espress.
p
11
pp
178
mf
mf
15&38

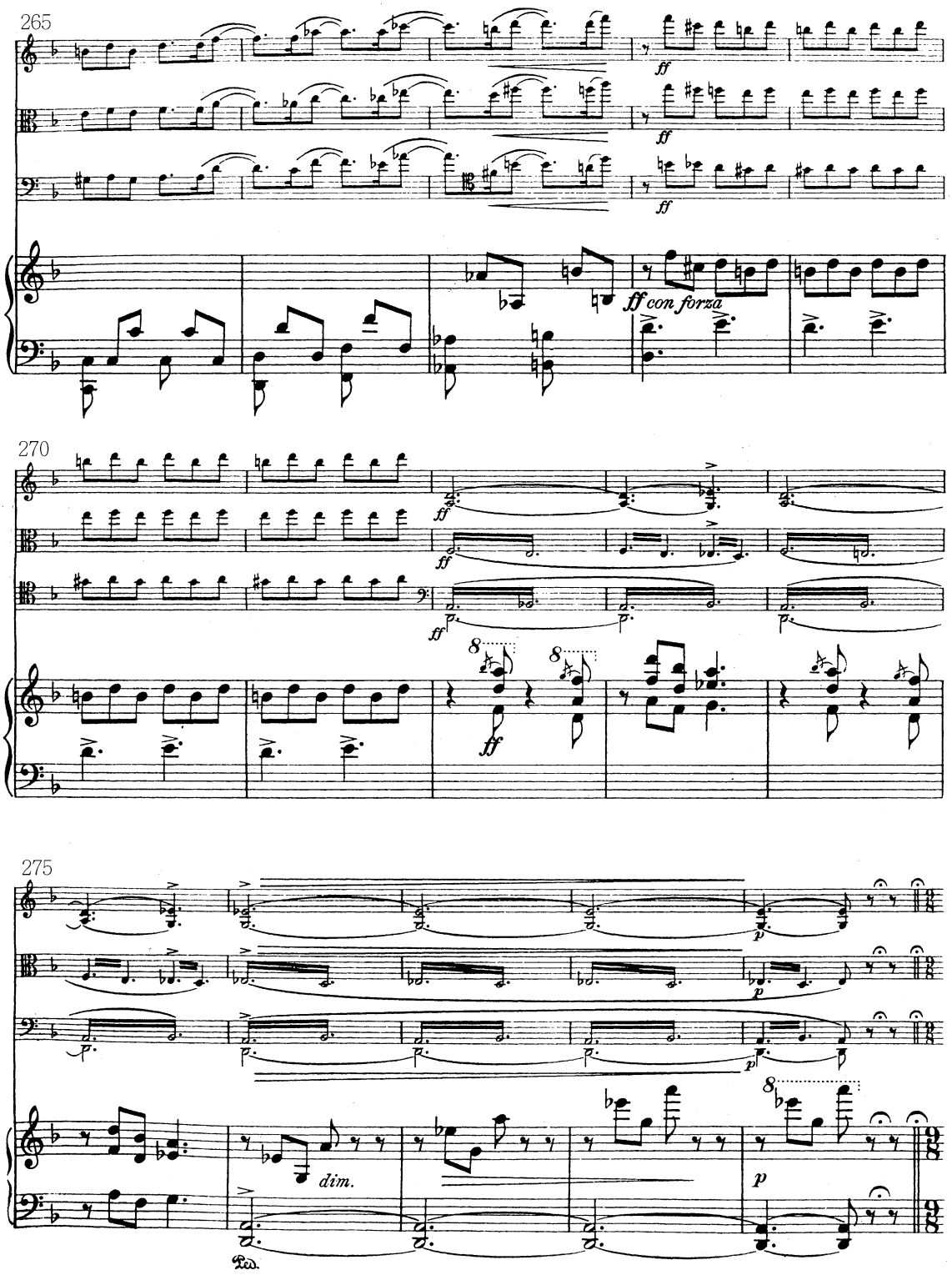

16
184
12
pp
p
senza Ped.
190
mf
cresc.
196
13
p espress.

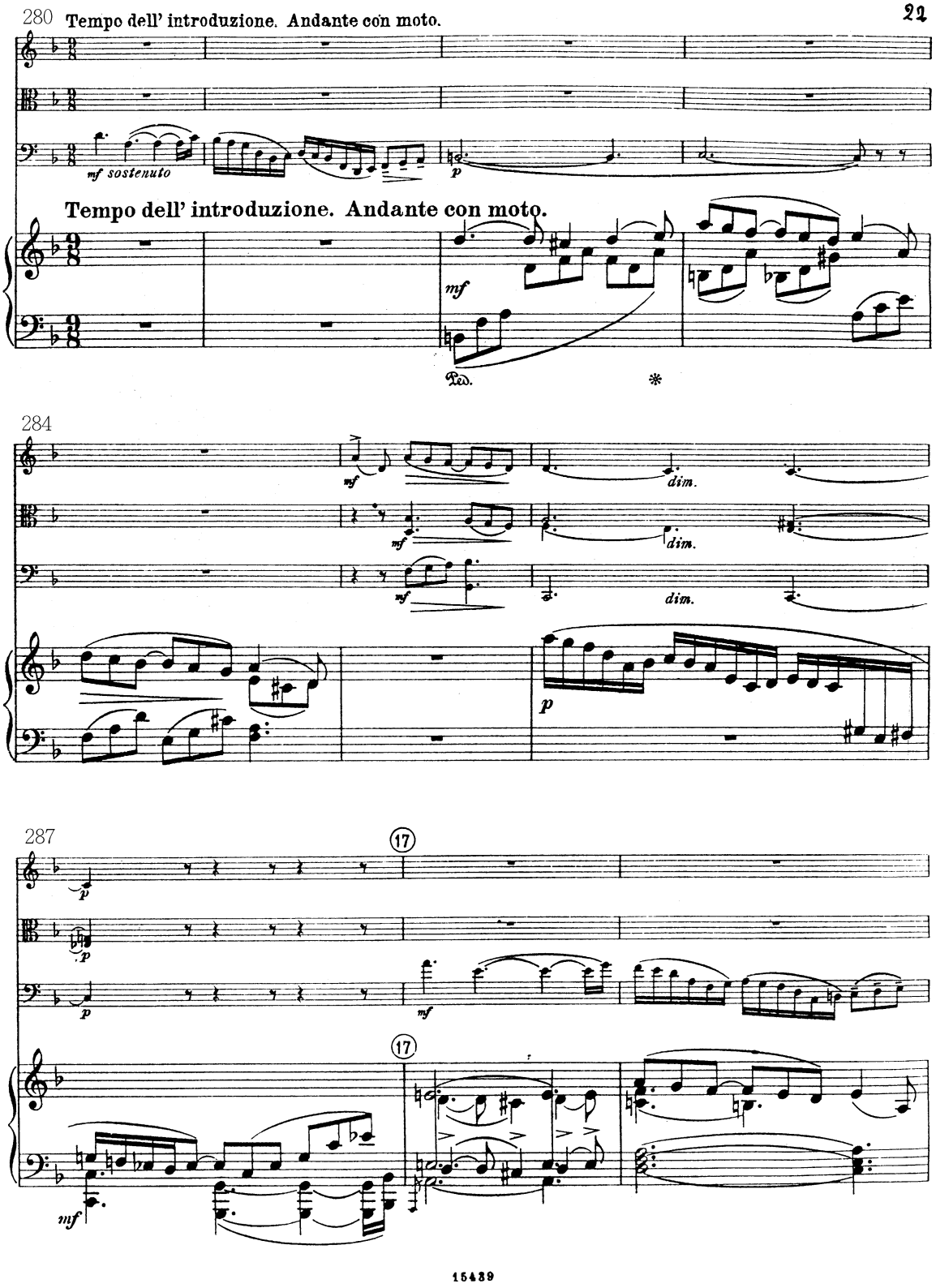

17
202
p
p
p
210
ff
ff
ff
pp
con Ped.
216
dim.
dim.
dim.
pp
pp
pp
14
14
8
pp
senza Ped.

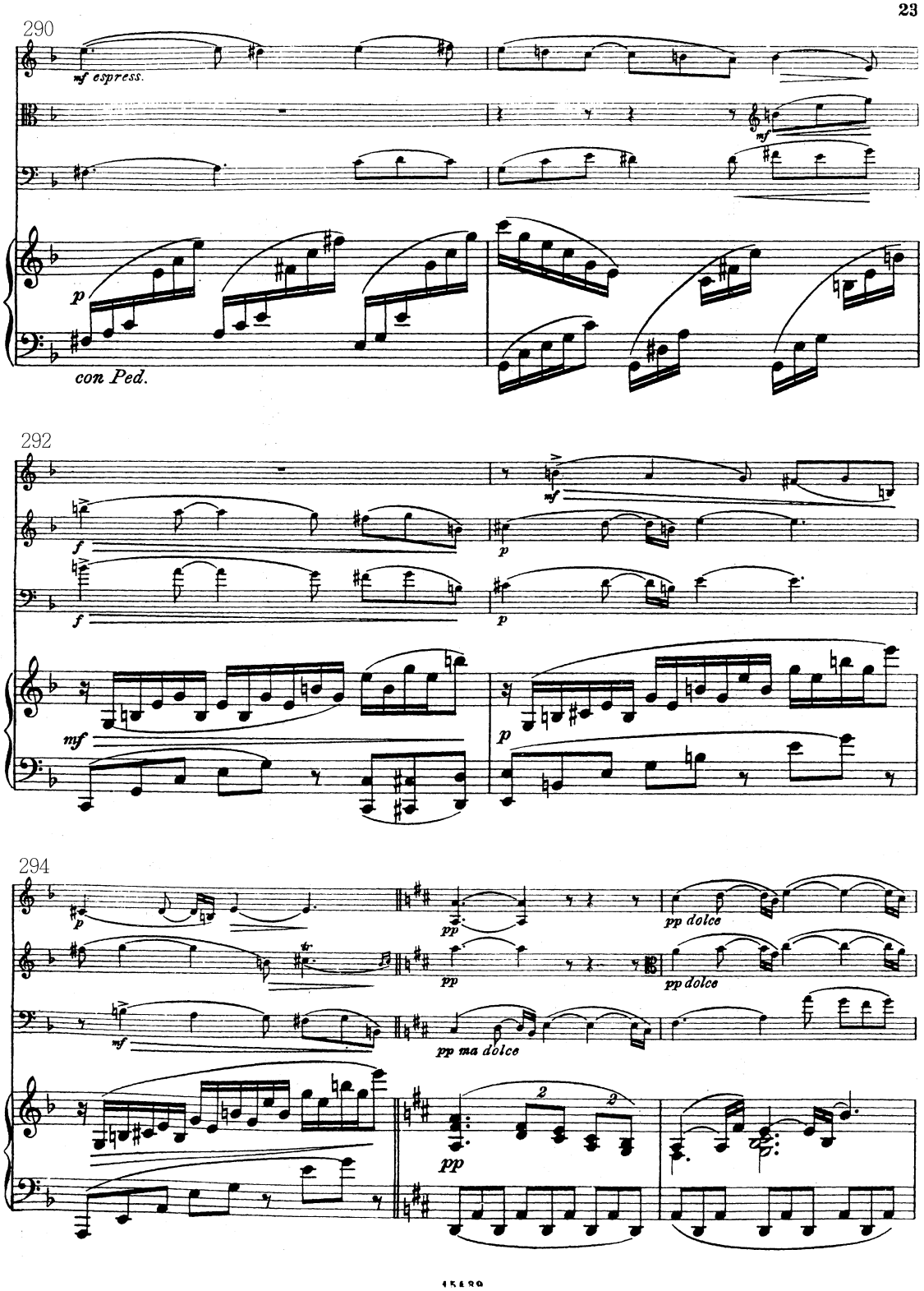

18
221
pp
pp
pp
8
226
f
ff
ff
f
ff
8
Ped.
Ped.
231

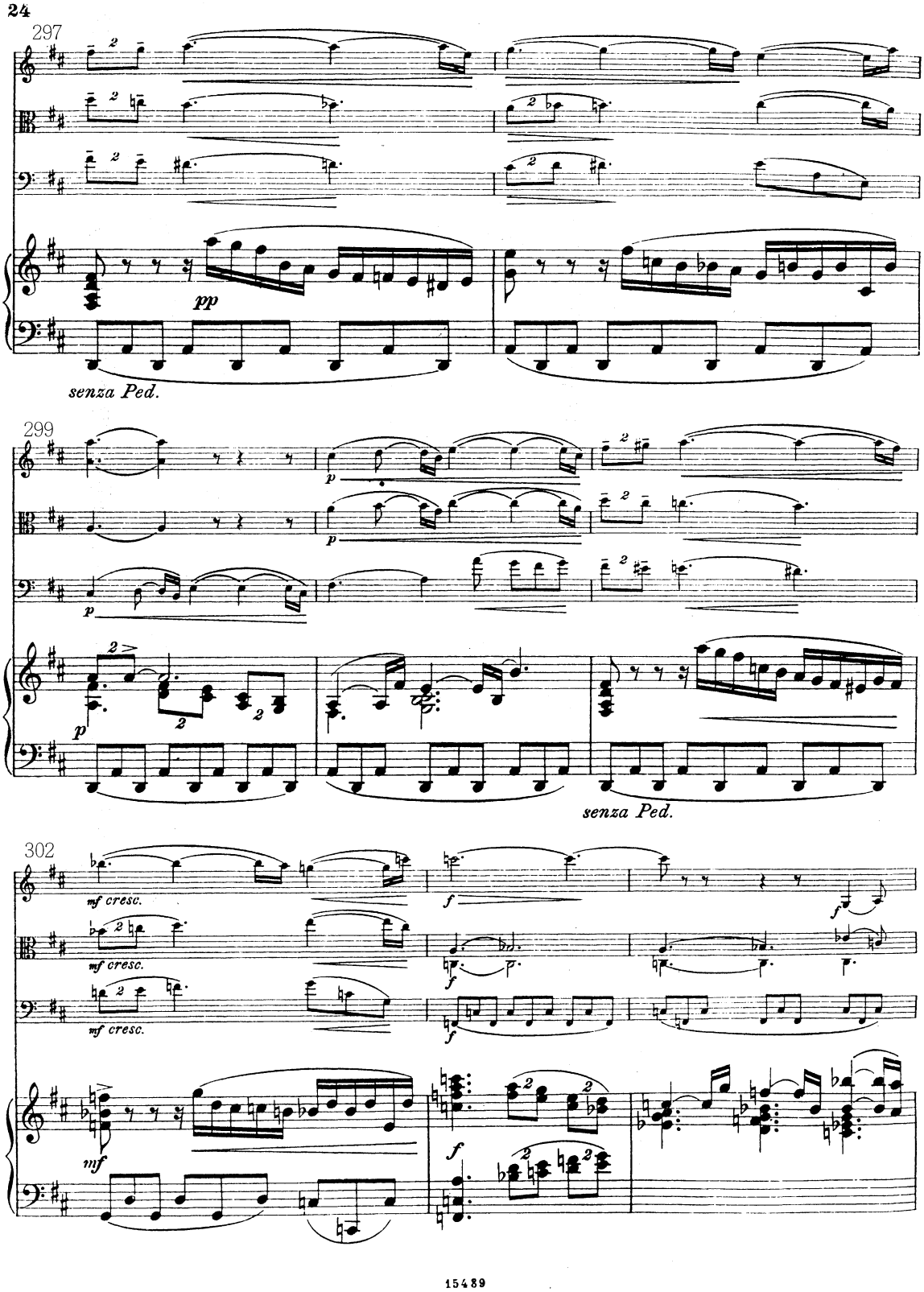

236
15
p
15
fp
senza Ped.
242
f
mf
Ped.
246
pp
8
Ped.

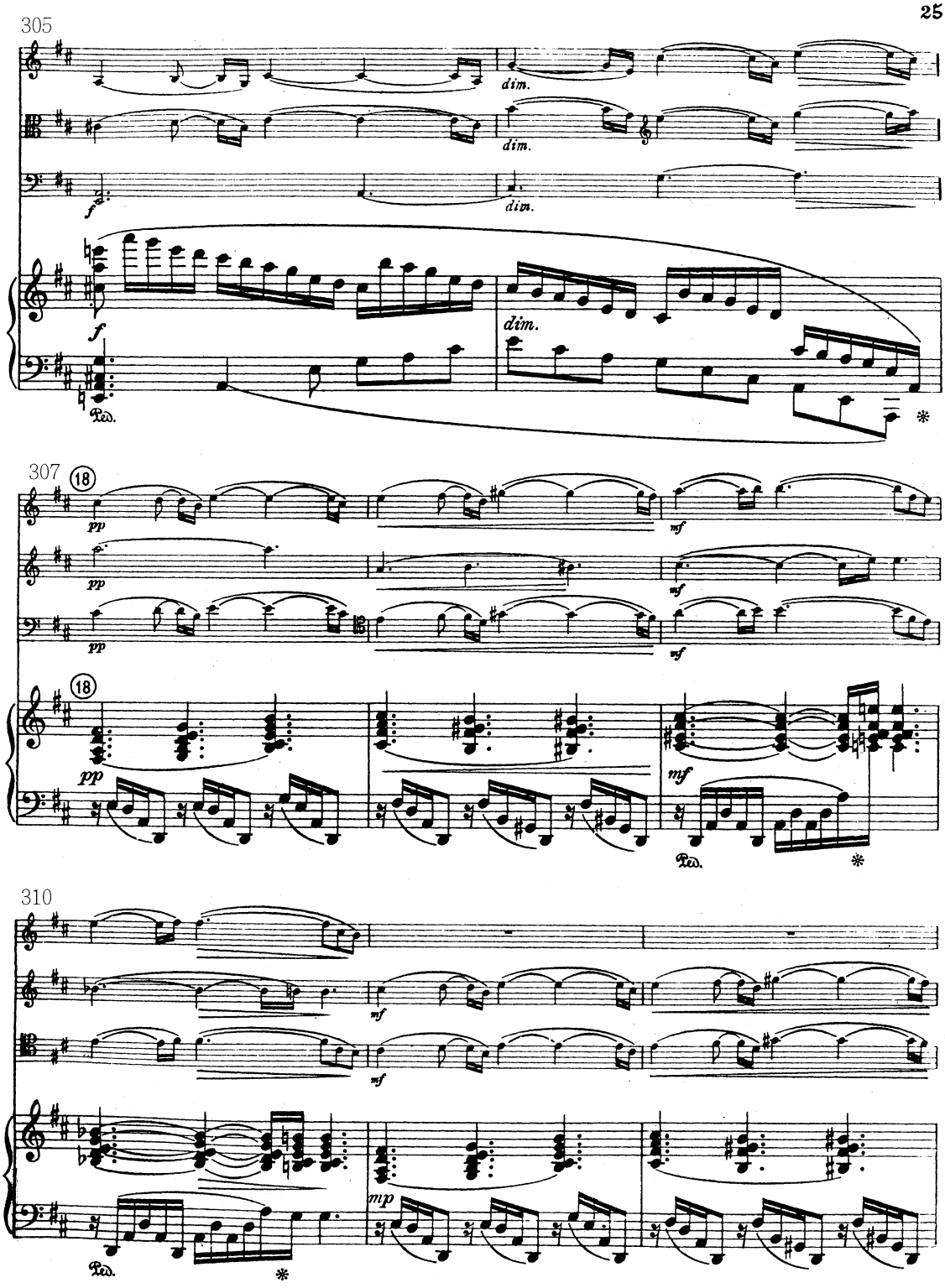

20
251
255
260
16
16
con Ped.

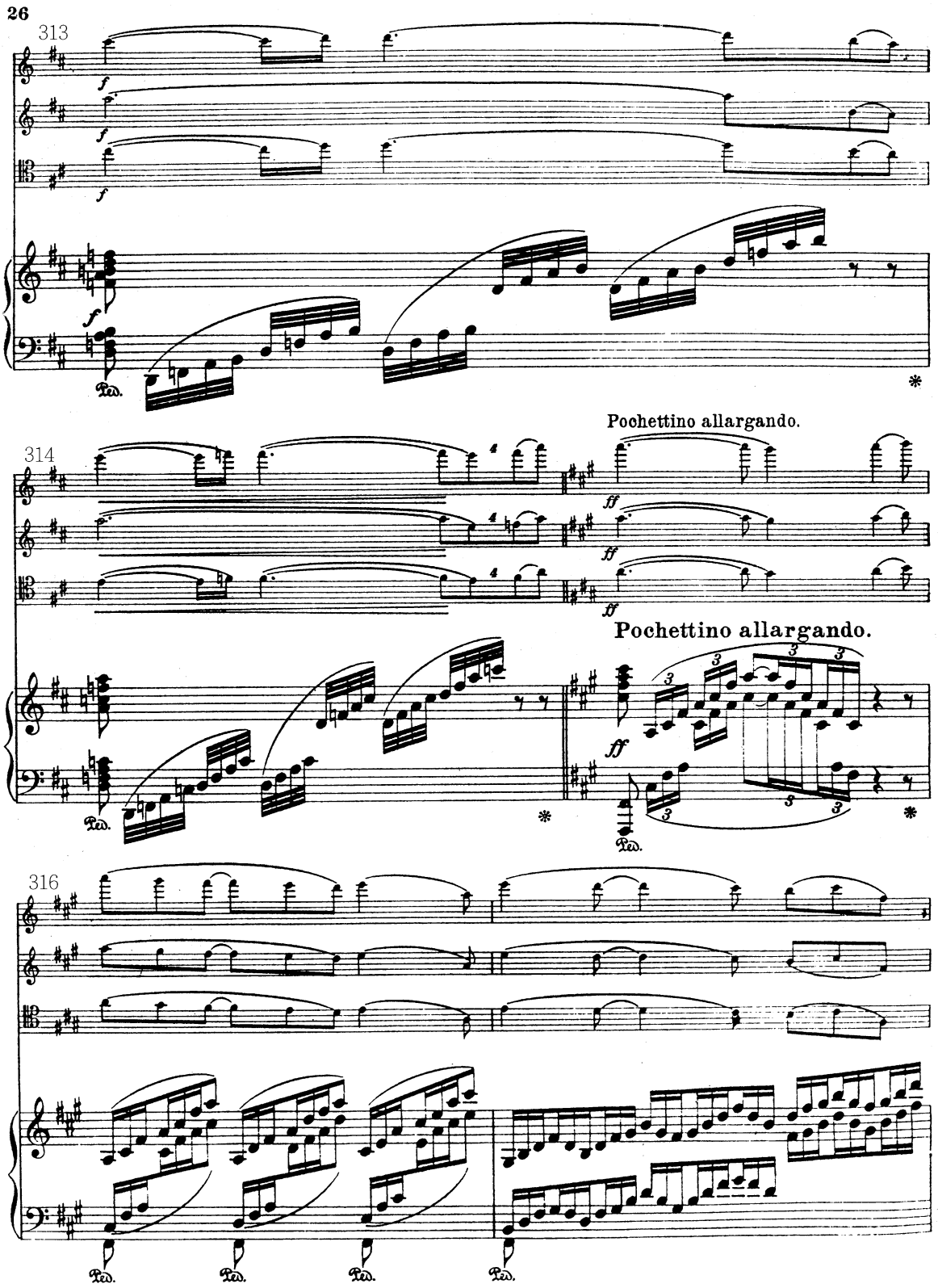

265
ff
ff
ff
ff con forza
270
ff
ff
ff
ff
8
8
275
p
p
p
dim.
p
Ped.

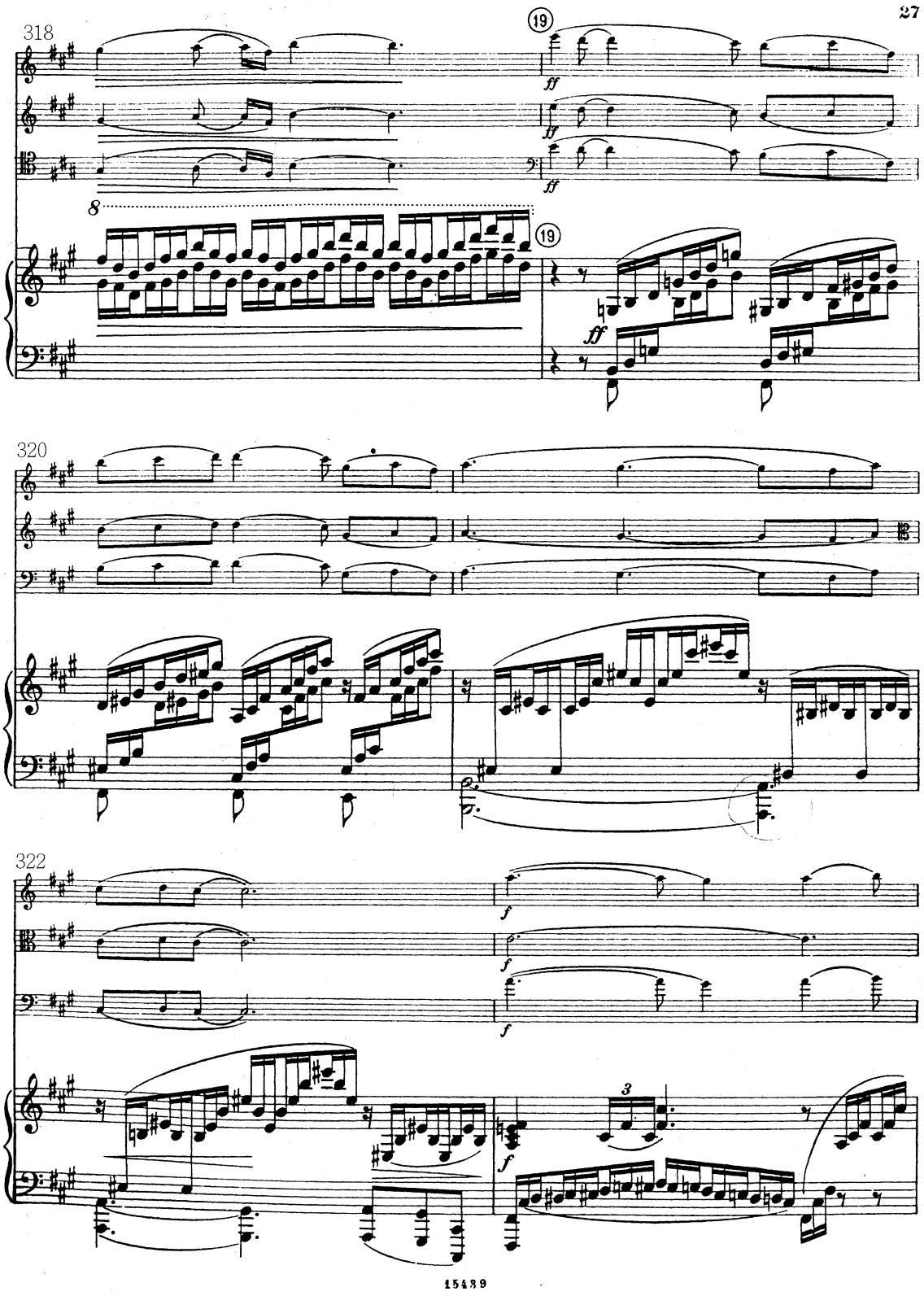

280
Tempo dell' introduzione. Andante con moto.
21
mf sostenuto
p
Tempo dell' introduzione. Andante con moto.
mf
Ped.
*
284
mf
dim.
p
287
17
mf
15439

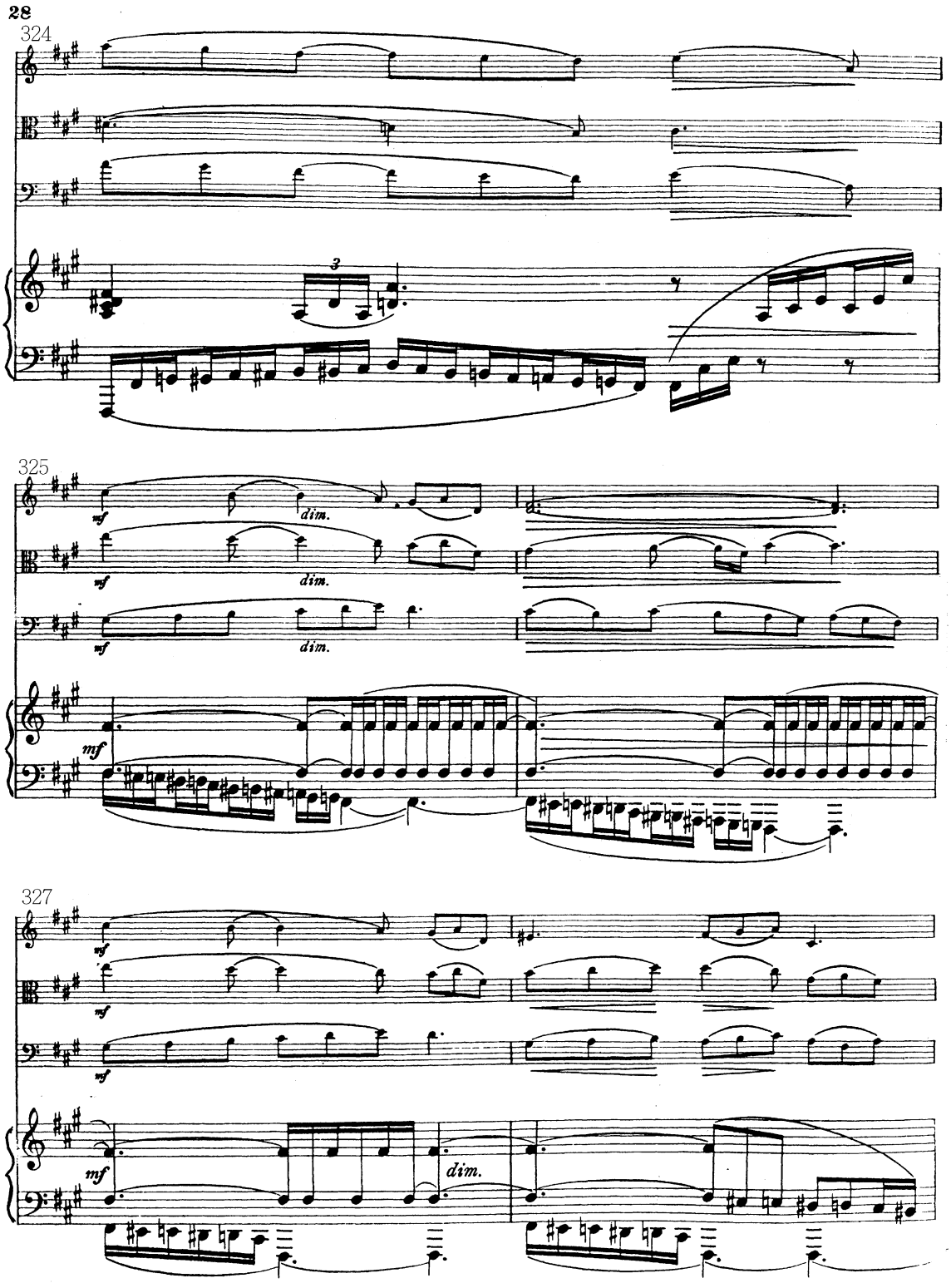

290
mf espress.
mf
p
con Ped.
292
f
f
p
p
mf
mf
p
294
p
pp
pp dolce
pp
pp dolce
mf
pp ma dolce
2
2
pp

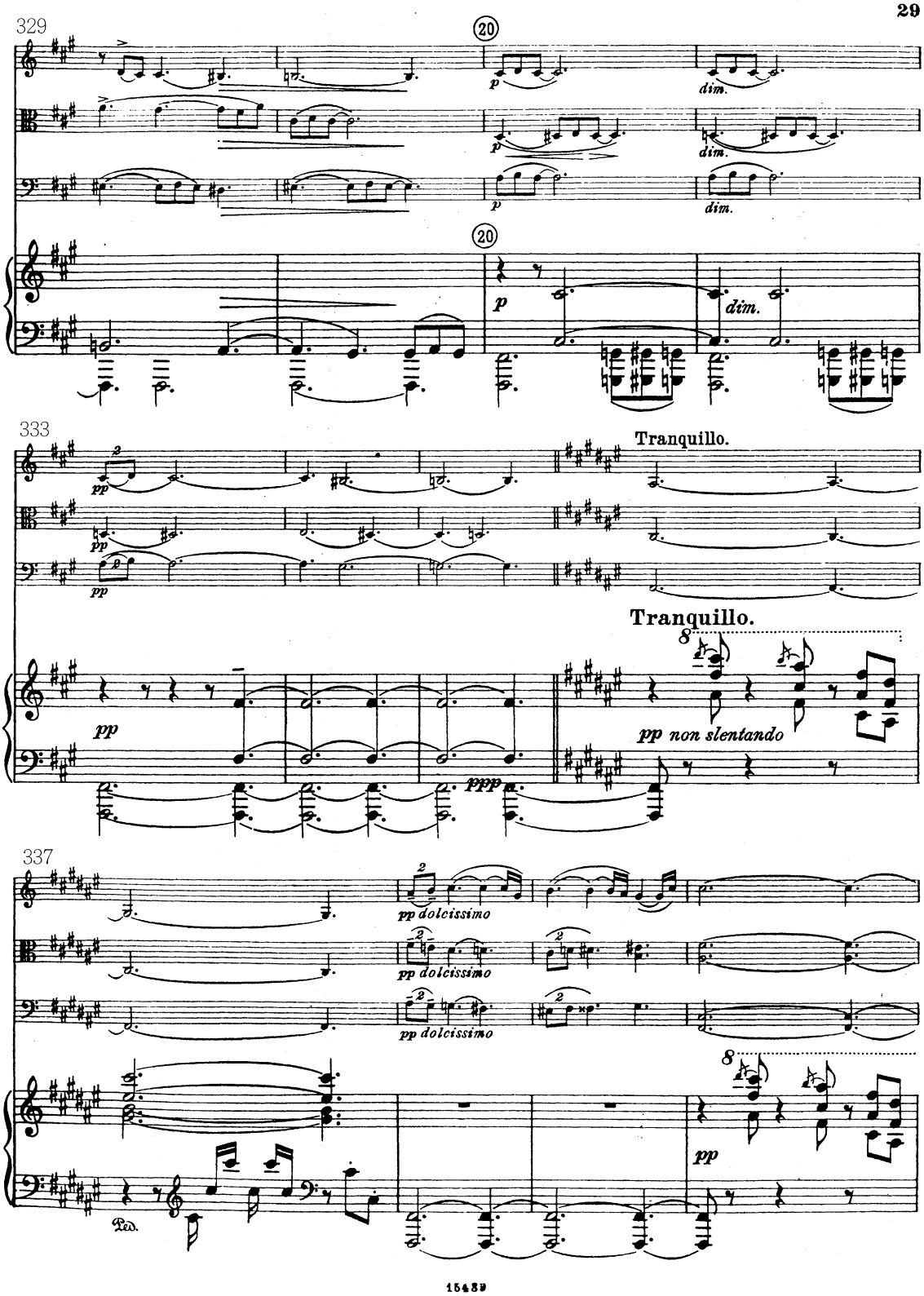

24
297
pp
senza Ped.
299
senza Ped.
302
mf cresc.
mf cresc.
mf cresc.
mf
f
f
f
f

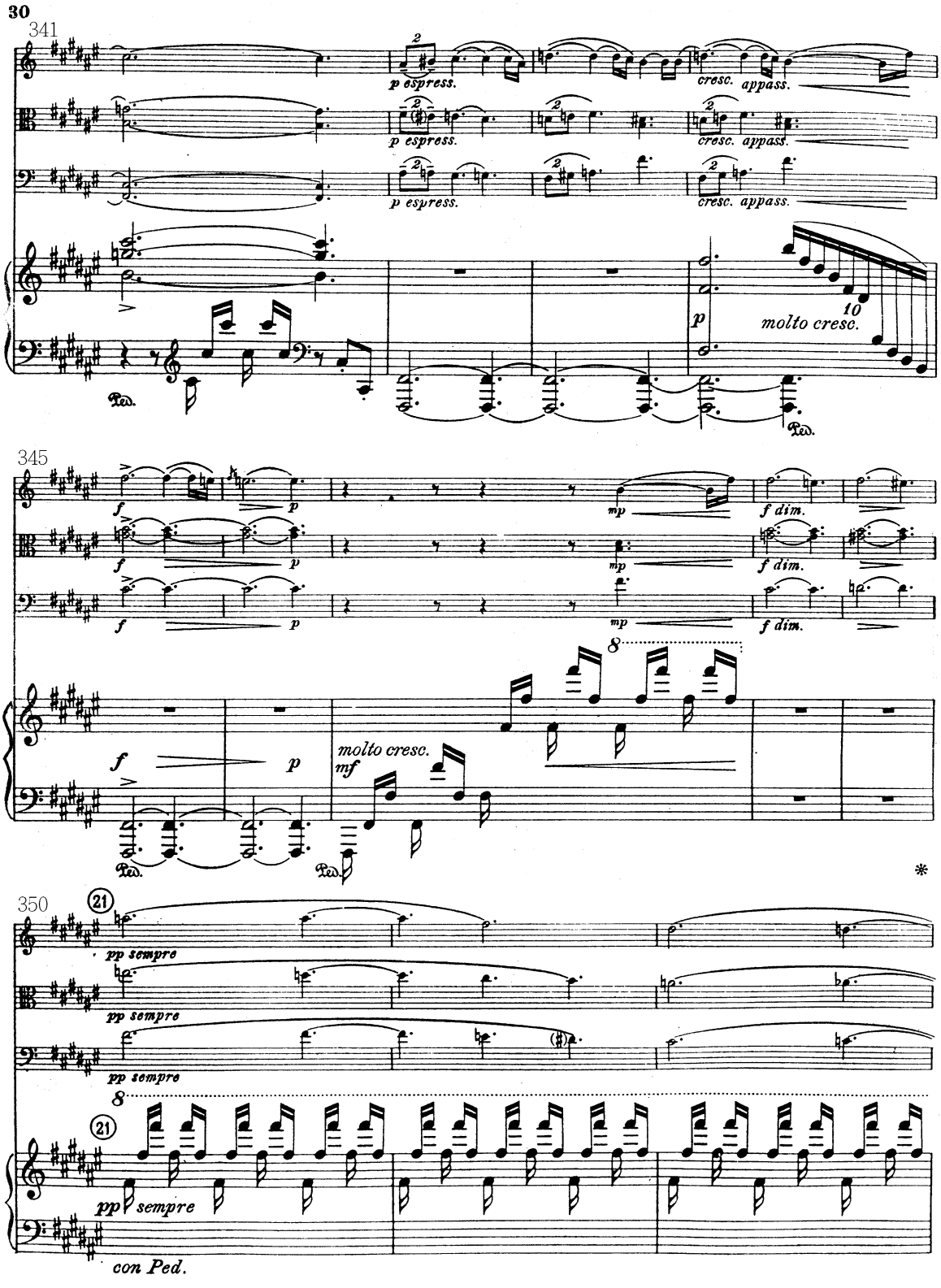

305
dim.
dim.
dim.
f
f
Ped.
*
307
18
pp
mf
18
Ped.
*
310
mf
mp
Ped.
*

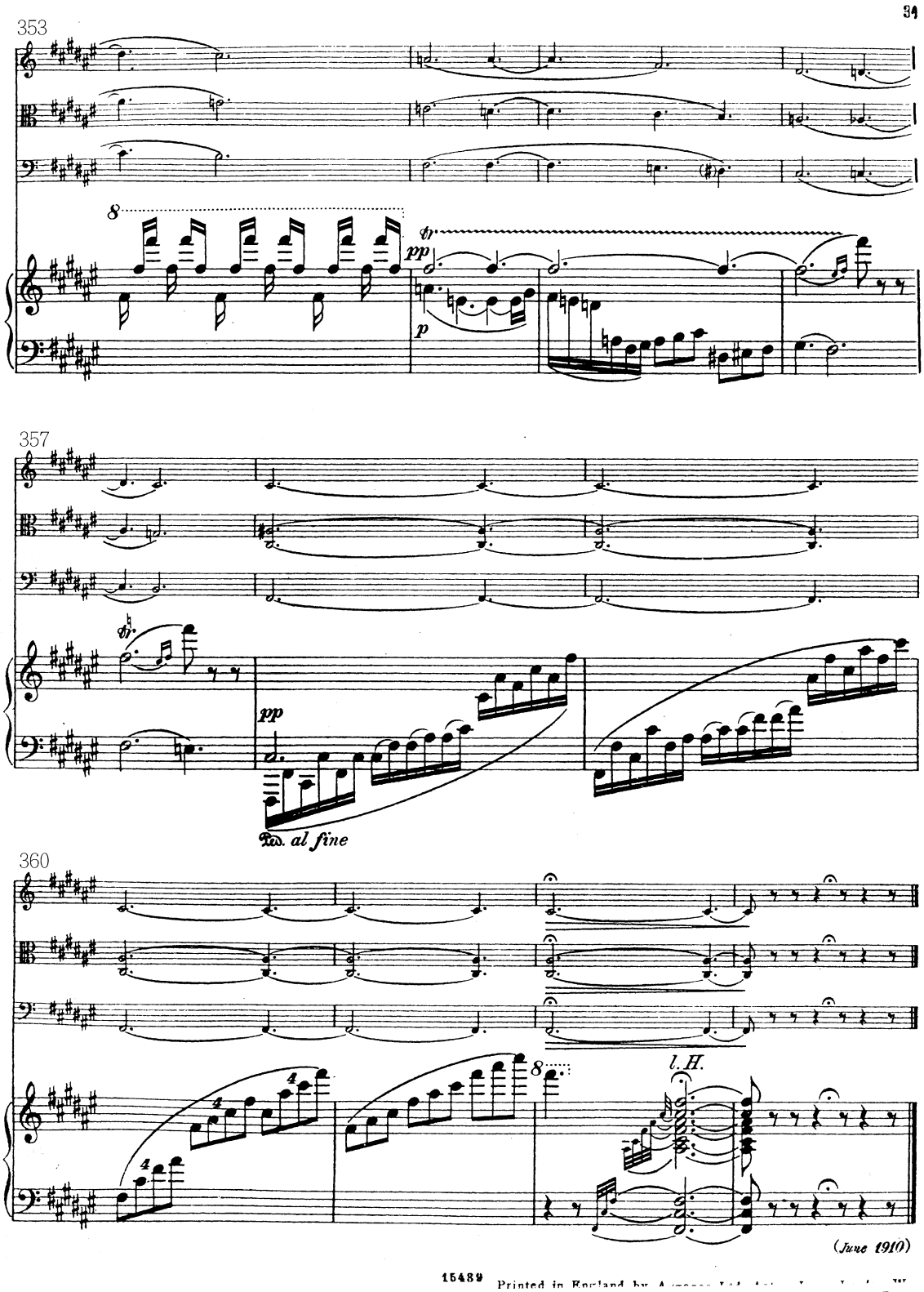

26
313
314
Pochettino allargando.
Pochettino allargando.
316


318
320
322
ff
f
3


28
324
325
327
mf
dim.
3

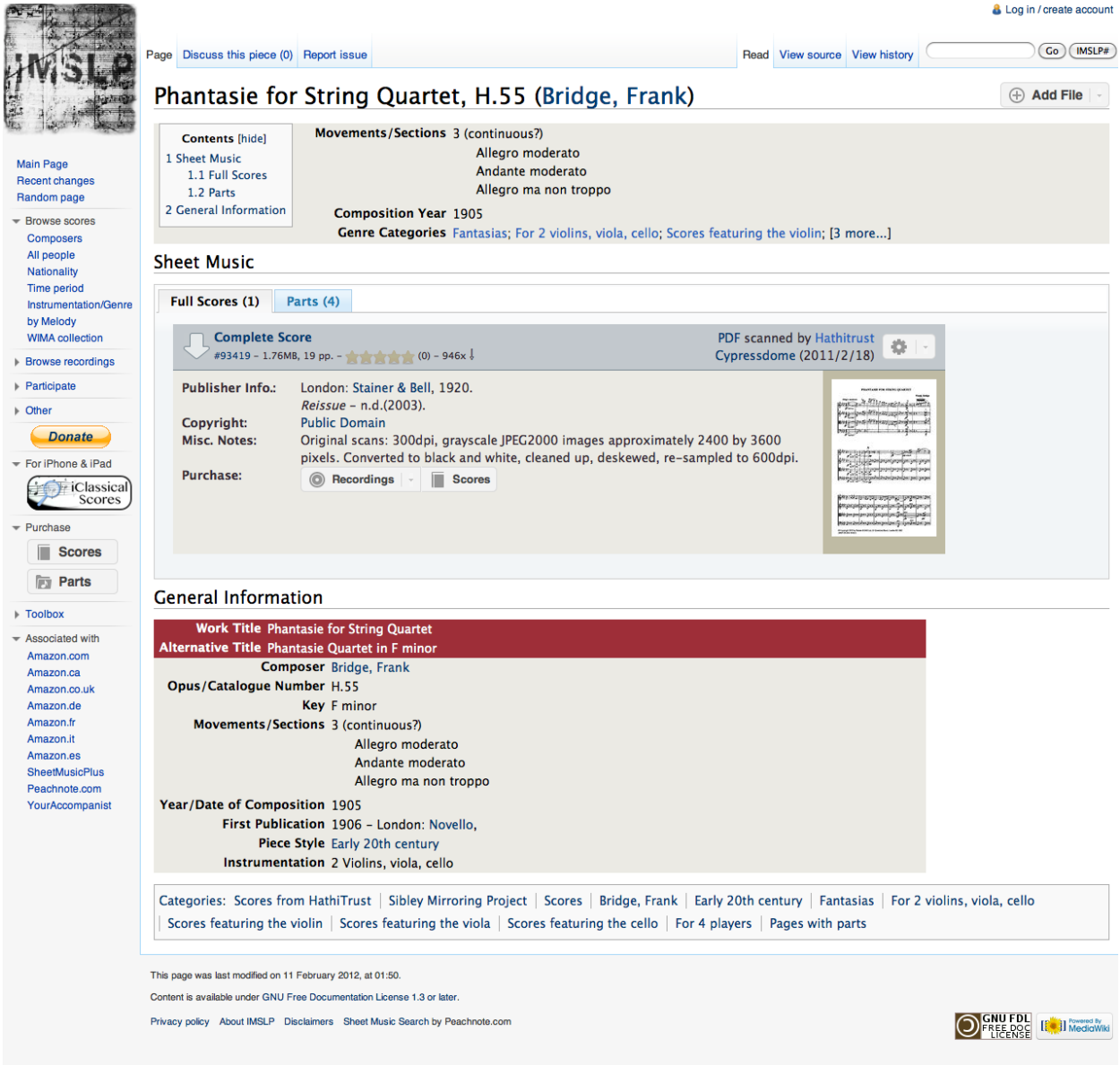

29
329
20
p
dim.
20
p
dim.
333
Tranquillo.
pp
Tranquillo.
pp non slentando
ppp
337
pp dolcissimo
pp dolcissimo
pp dolcissimo
pp
Ped.


30
341
p espress.
cresc. appass.
molto cresc.
345
f dim.
molto cresc.
mf
350
pp sempre
con Ped.


34
353
8
tr
pp
p
357
tr
pp
Tw. al fine
360
8
l. H.
(June 1910)
15489 Printed in England by

Appendix E: The Full Score of the *Phantasie String Quartet*

The full score of the *Phantasie String Quartet* appended here is downloaded from the IMSLP website (http://imslp.org/) and is in the public domain, as the following snapshot shows.



AC4

FRANK BRIDGE

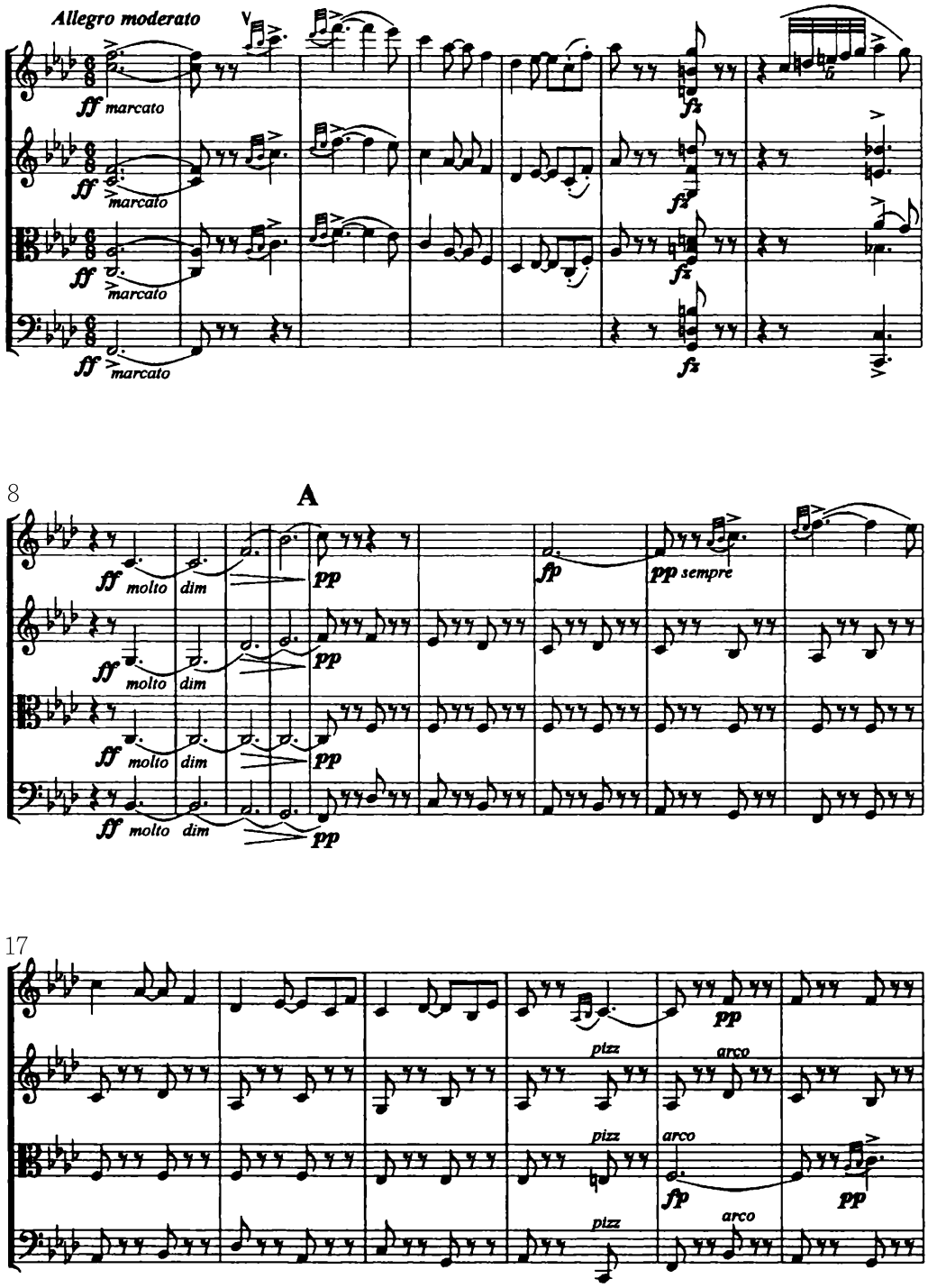
Phantasie in F minor
for String Quartet

Score

Stainer & Bell Ltd
PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ
STAINER & BELL AUGENER GALLIARD WEEKES JOSEPH WILLIAMS

PHANTASIE FOR STRING QUARTET

Frank Bridge



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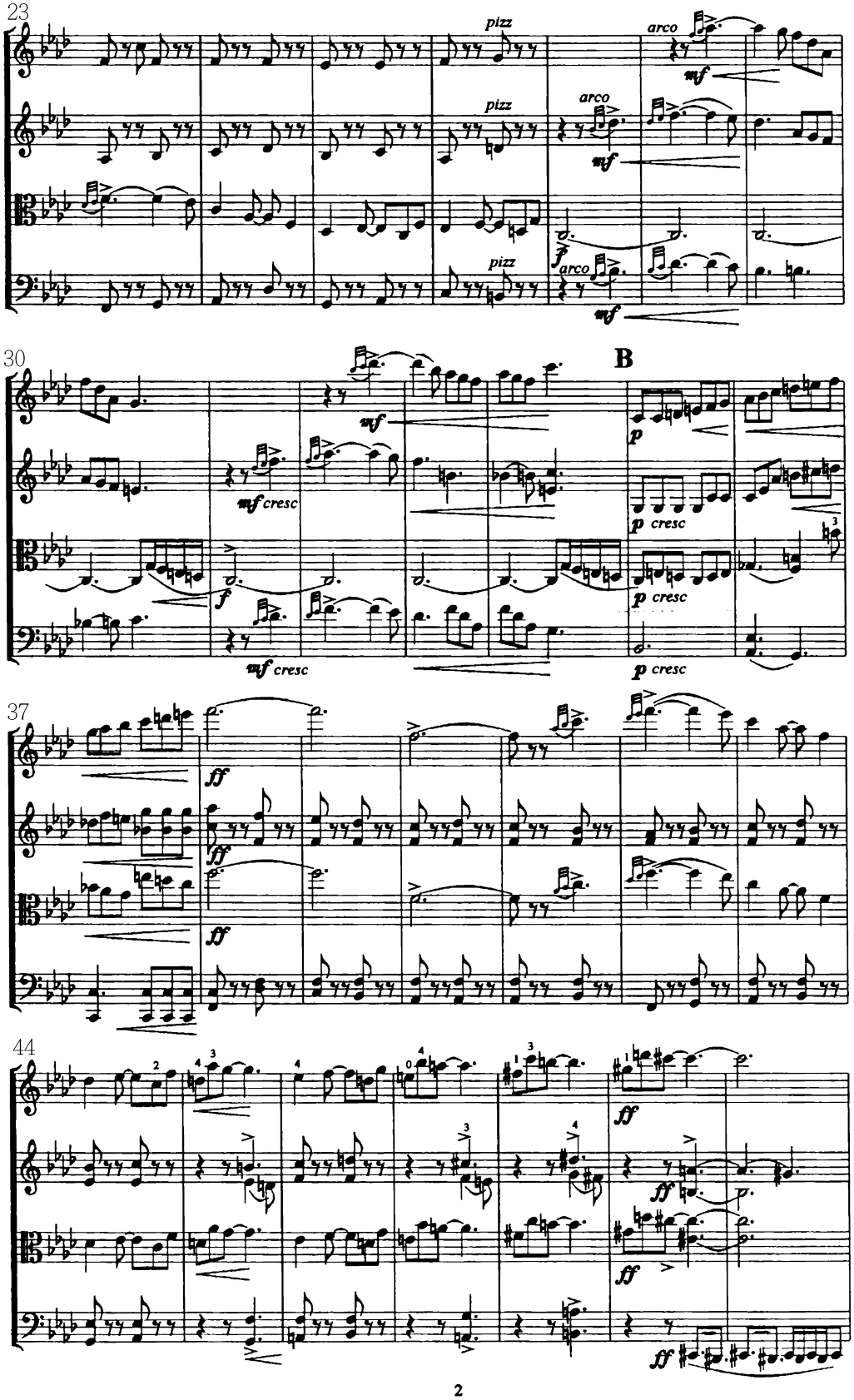
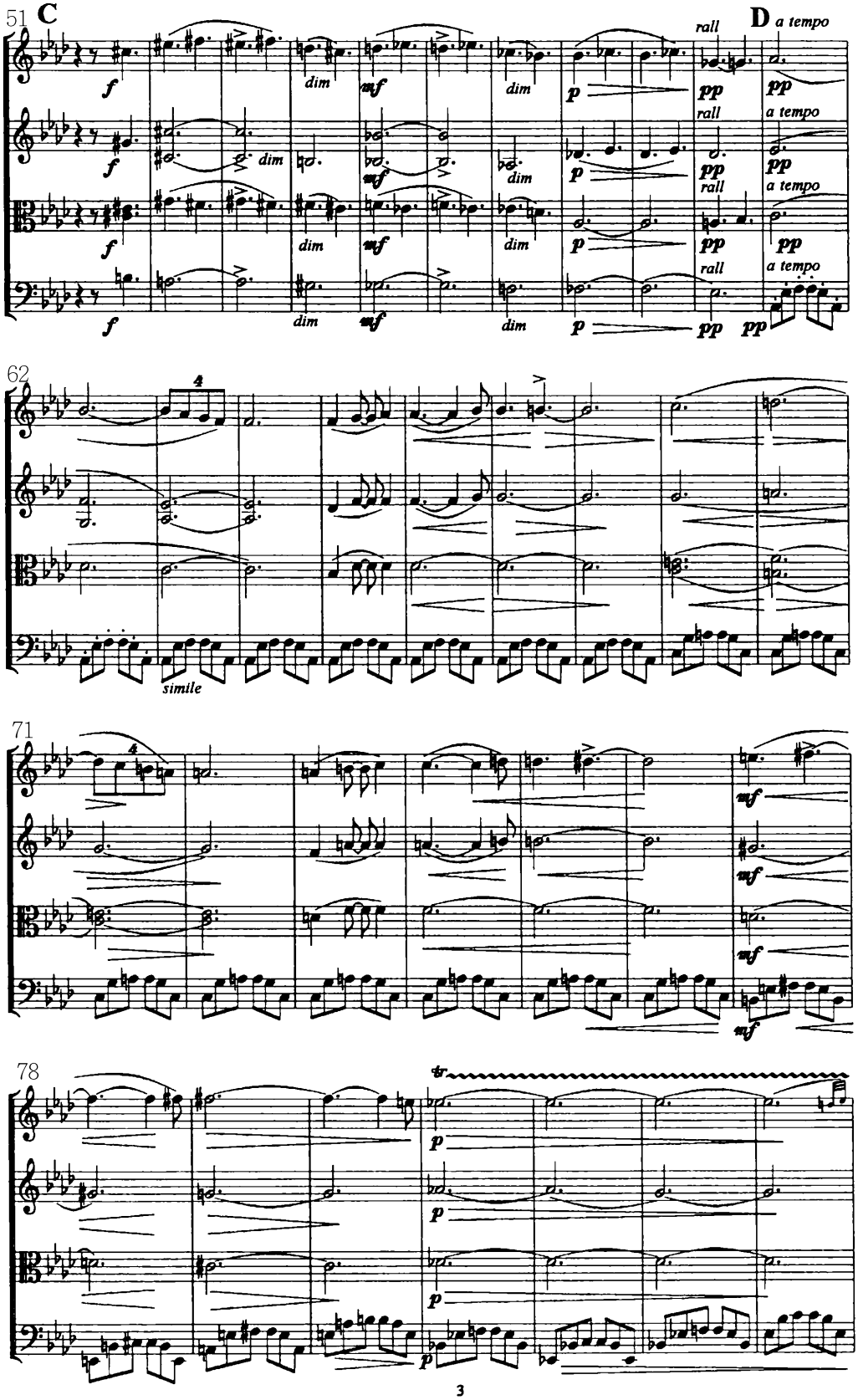
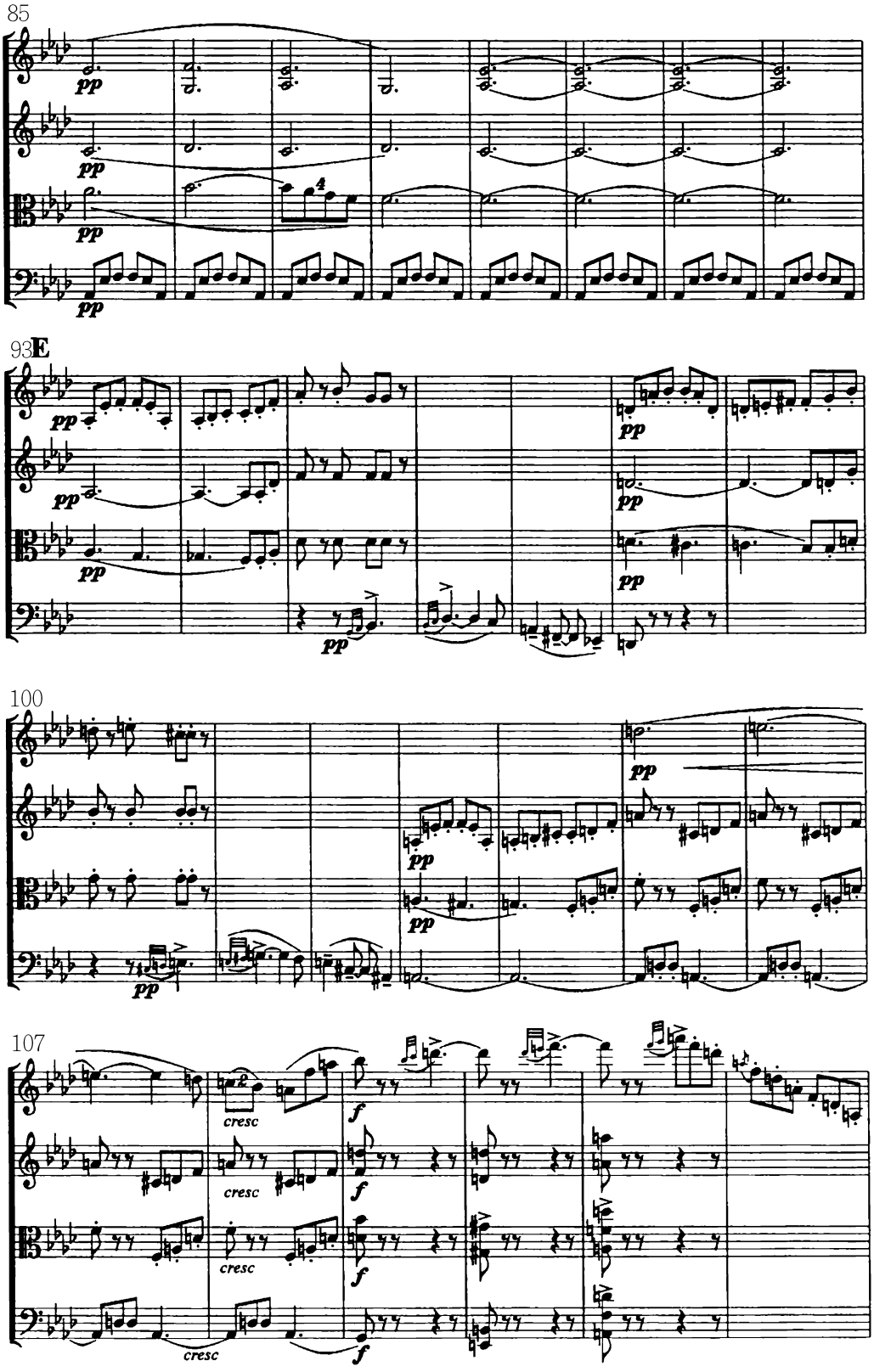
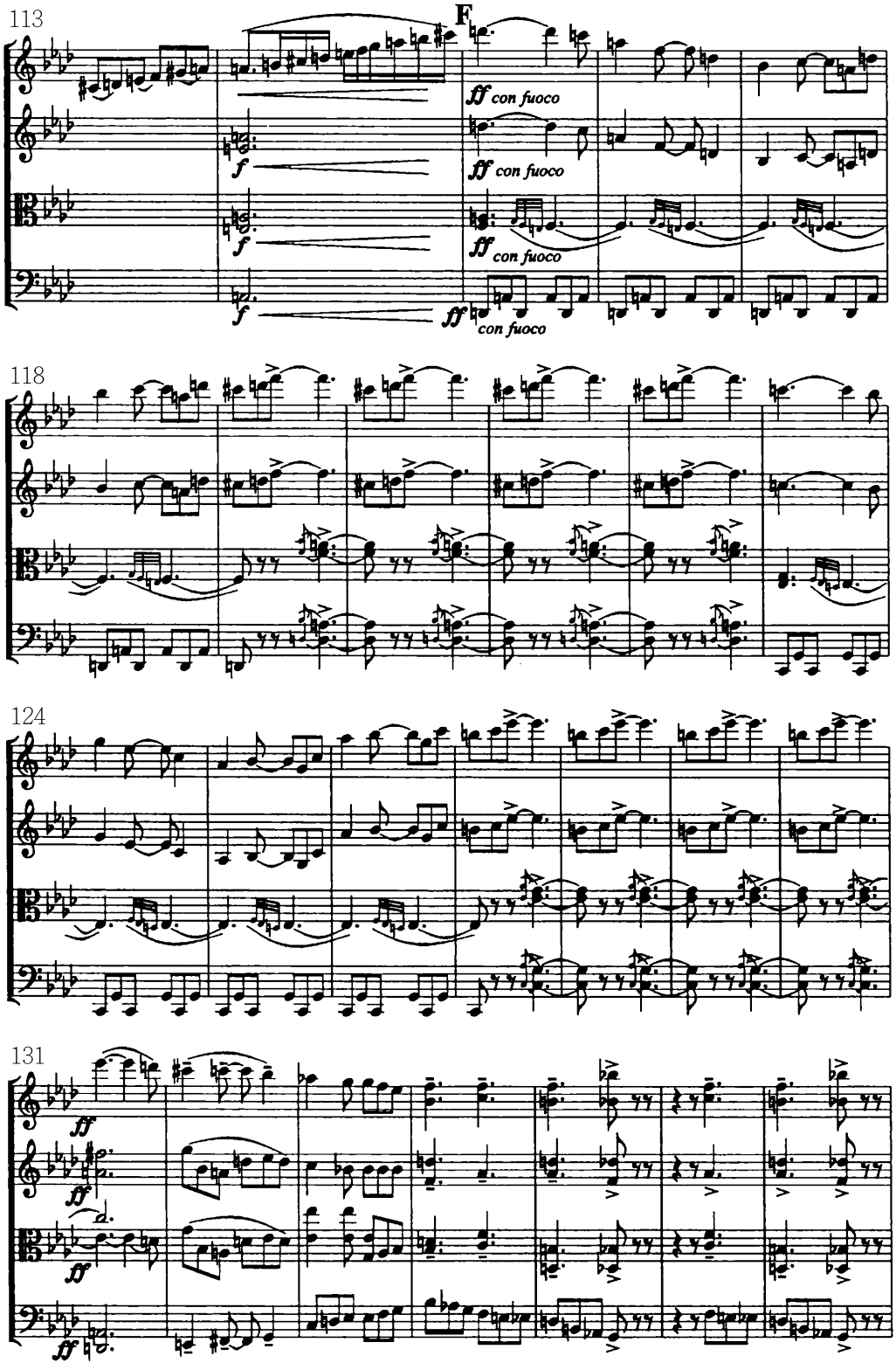
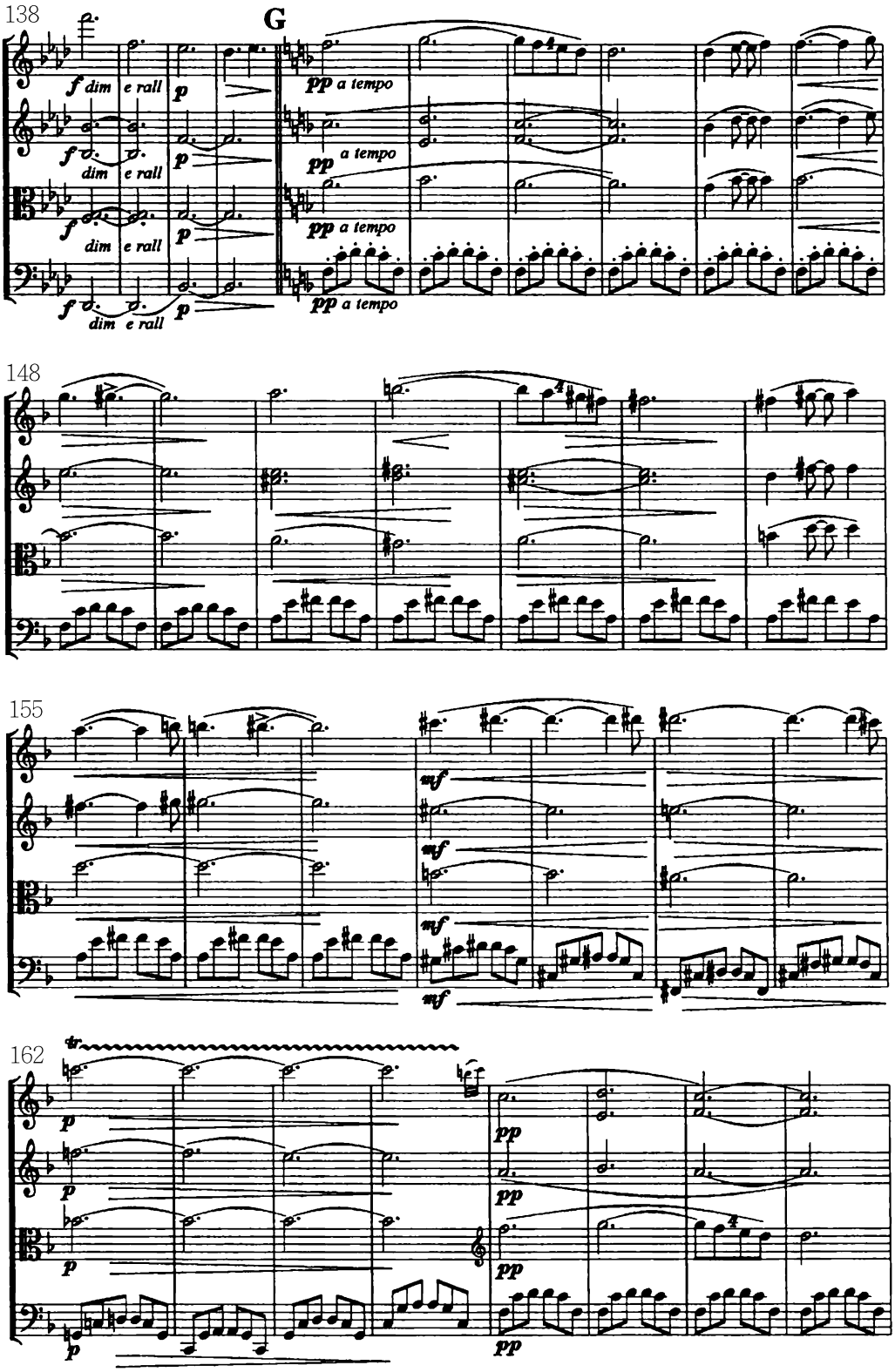

23
pizz
arco
mf
pizz
arco
mf
pizz
f
arco
mf
30
B
mf
p
mf cresc
p cresc
f
p cresc
mf cresc
p cresc
37
ff
ff
ff
44
ff
ff
ff
ff

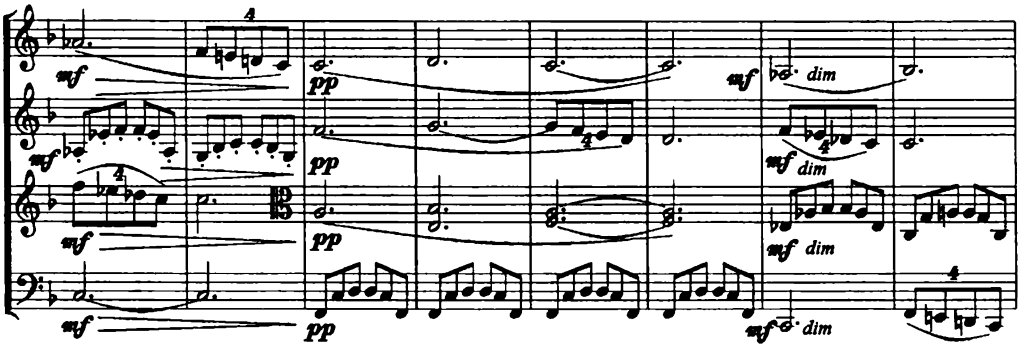

51
C
D
a tempo
rall
62
simile
71
78


85
93
E
100
107
cresc
cresc
cresc
cresc


113
F
ff con fuoco
ff con fuoco
ff con fuoco
ff con fuoco
118
124
131
ff
ff
ff
ff


138
G
f dim e rall
p
pp a tempo
148
155
mf
162
tr
pp

170



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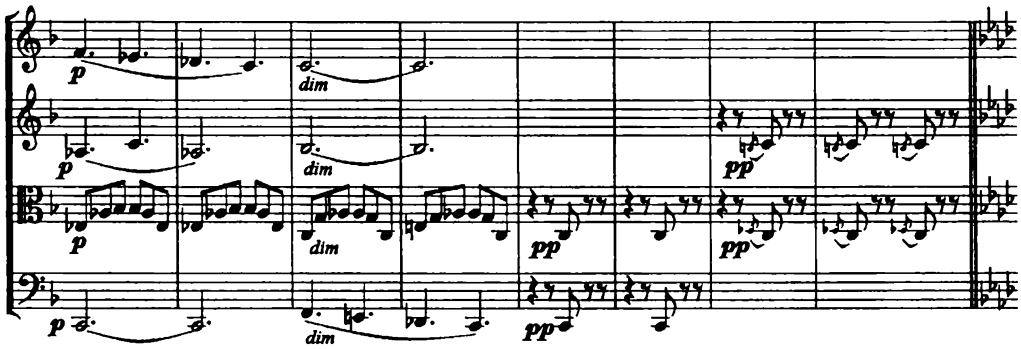
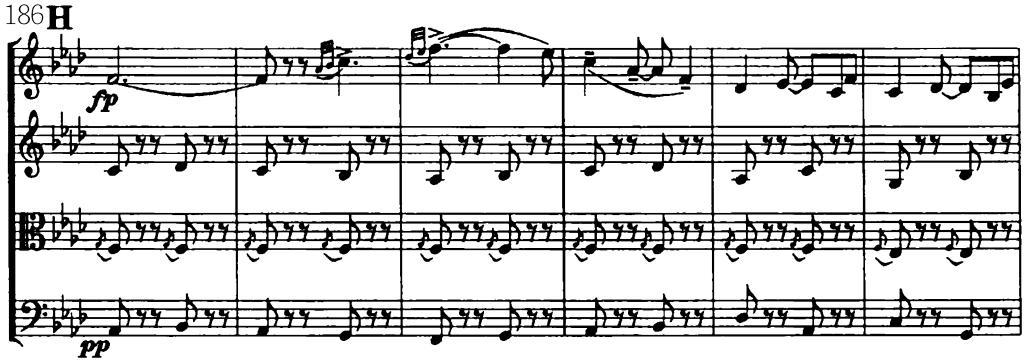


186 **H**



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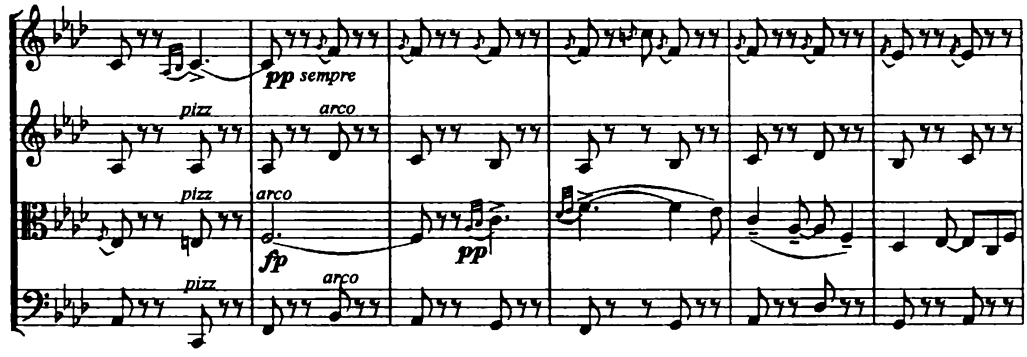
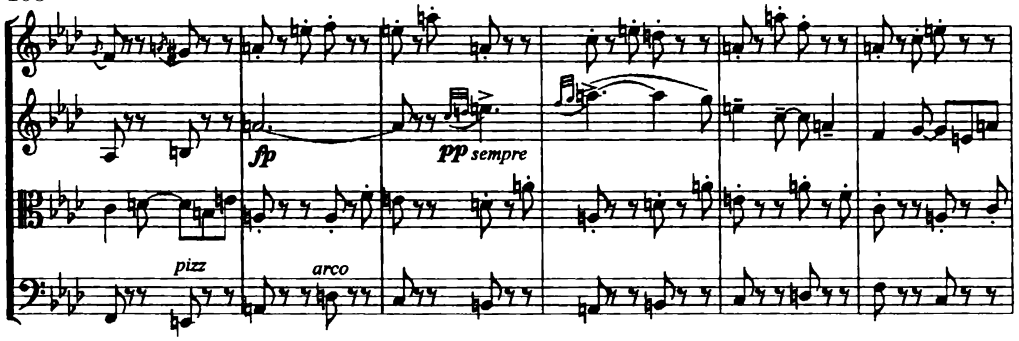
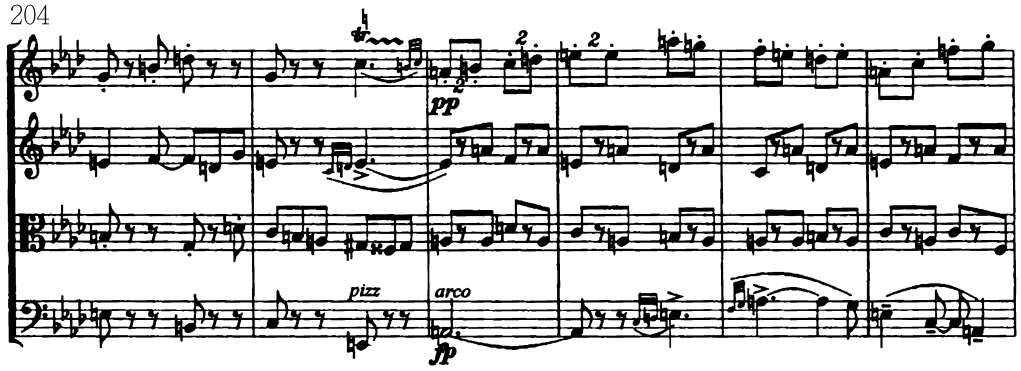


198



204



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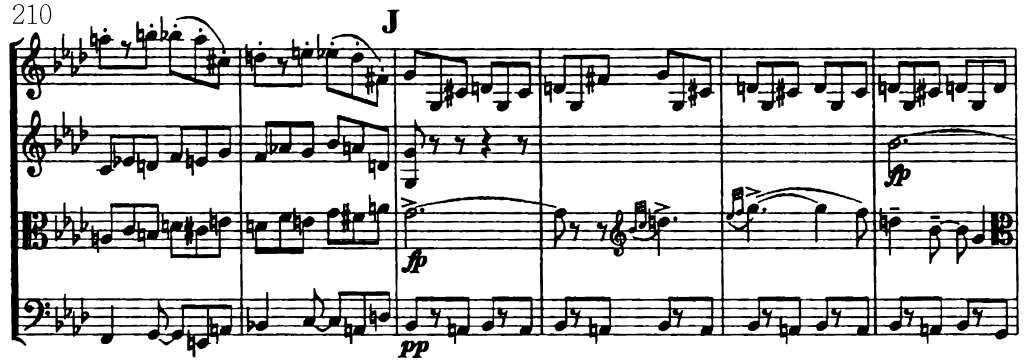
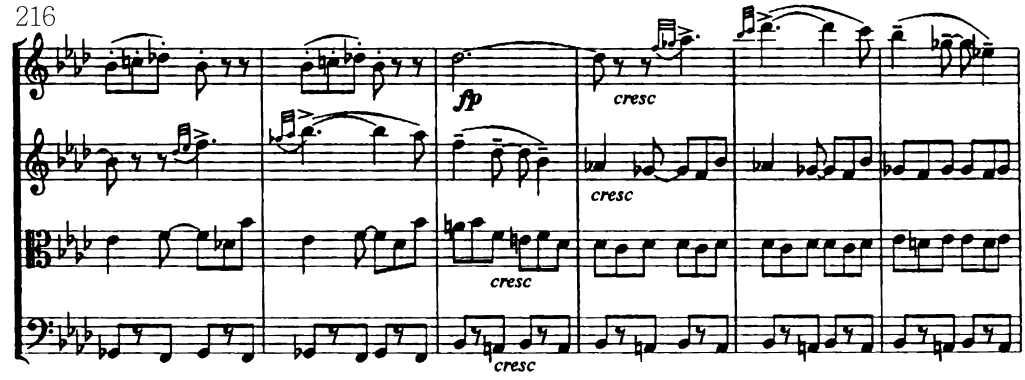
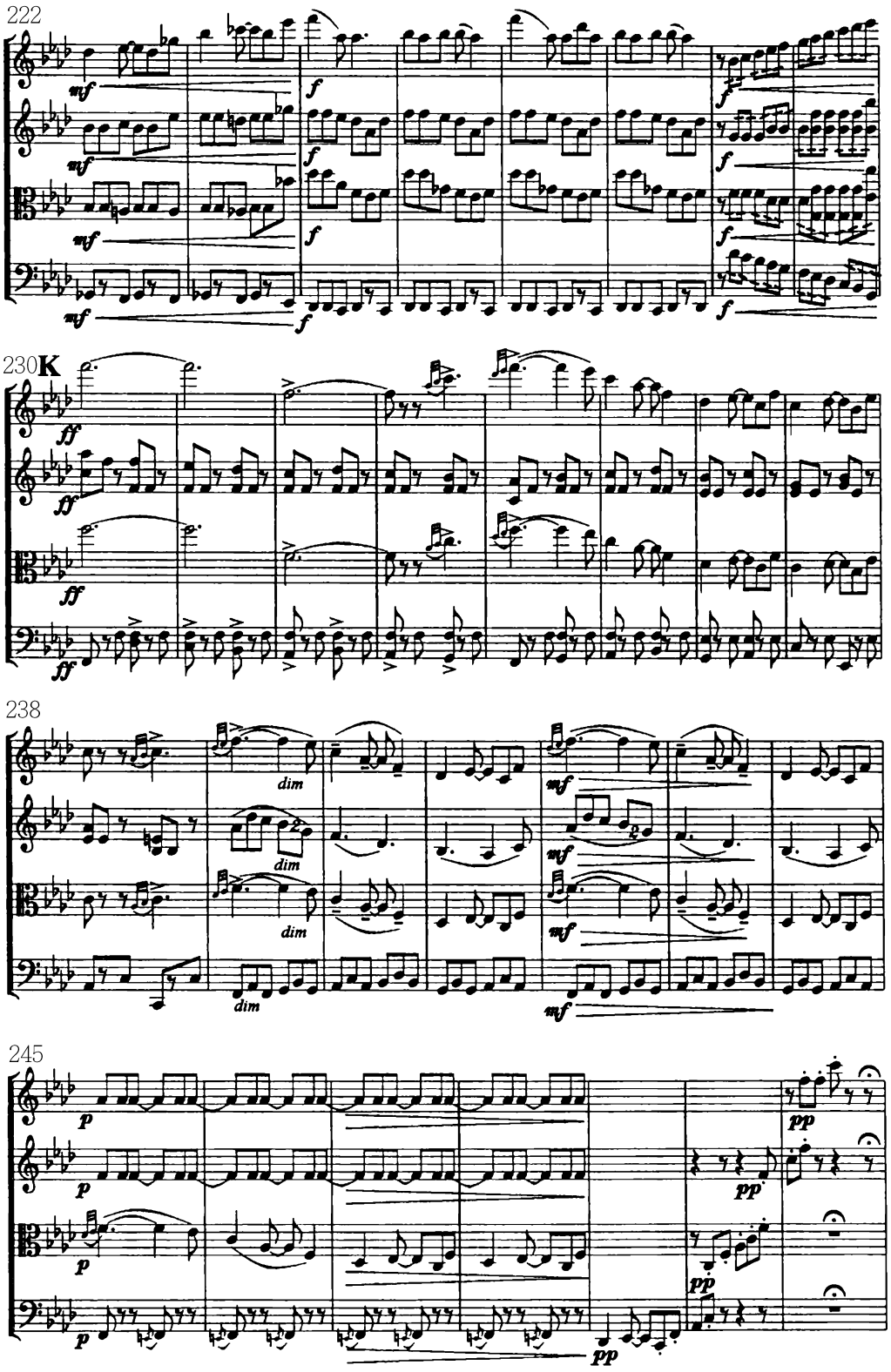
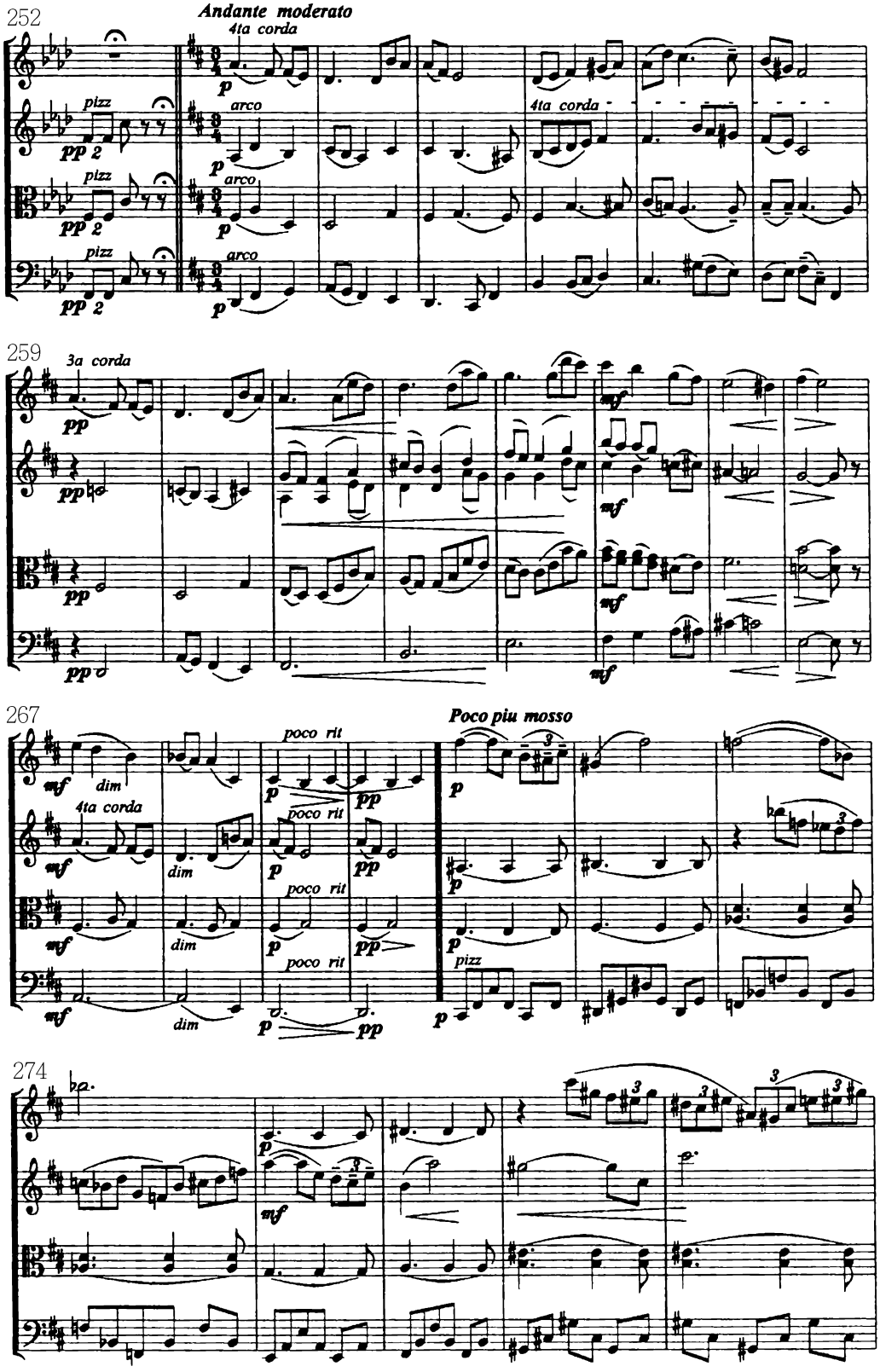
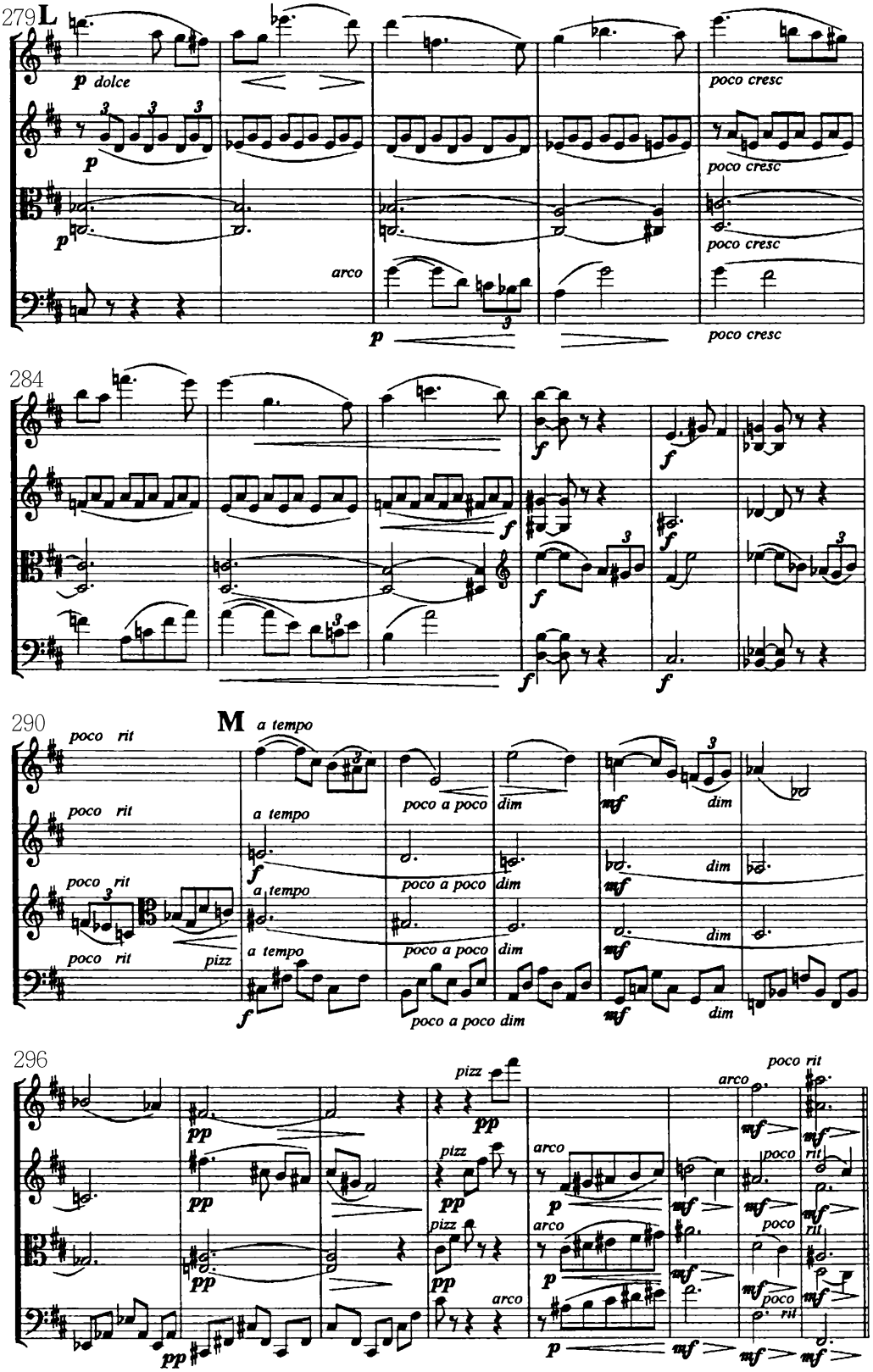


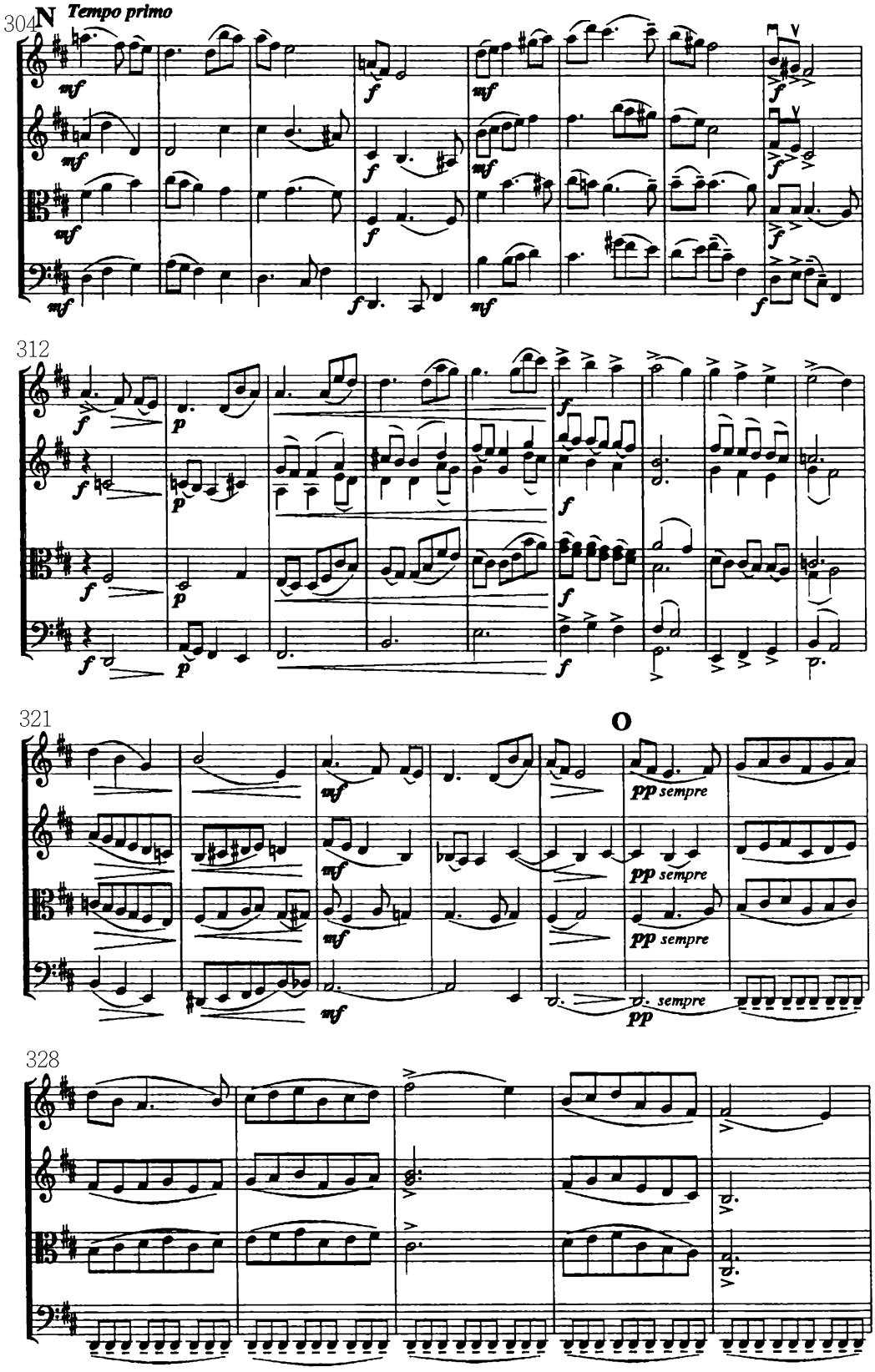
216

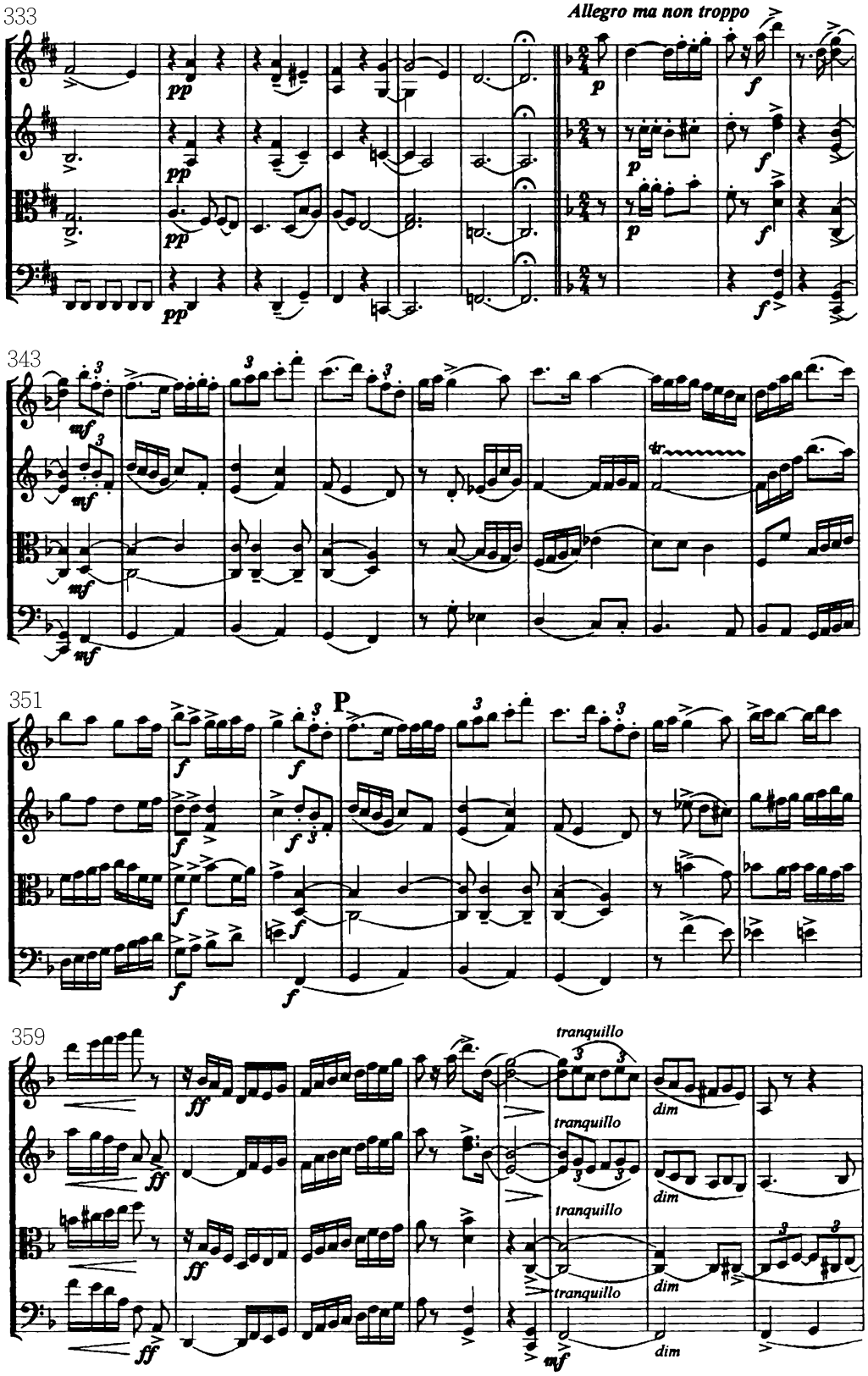


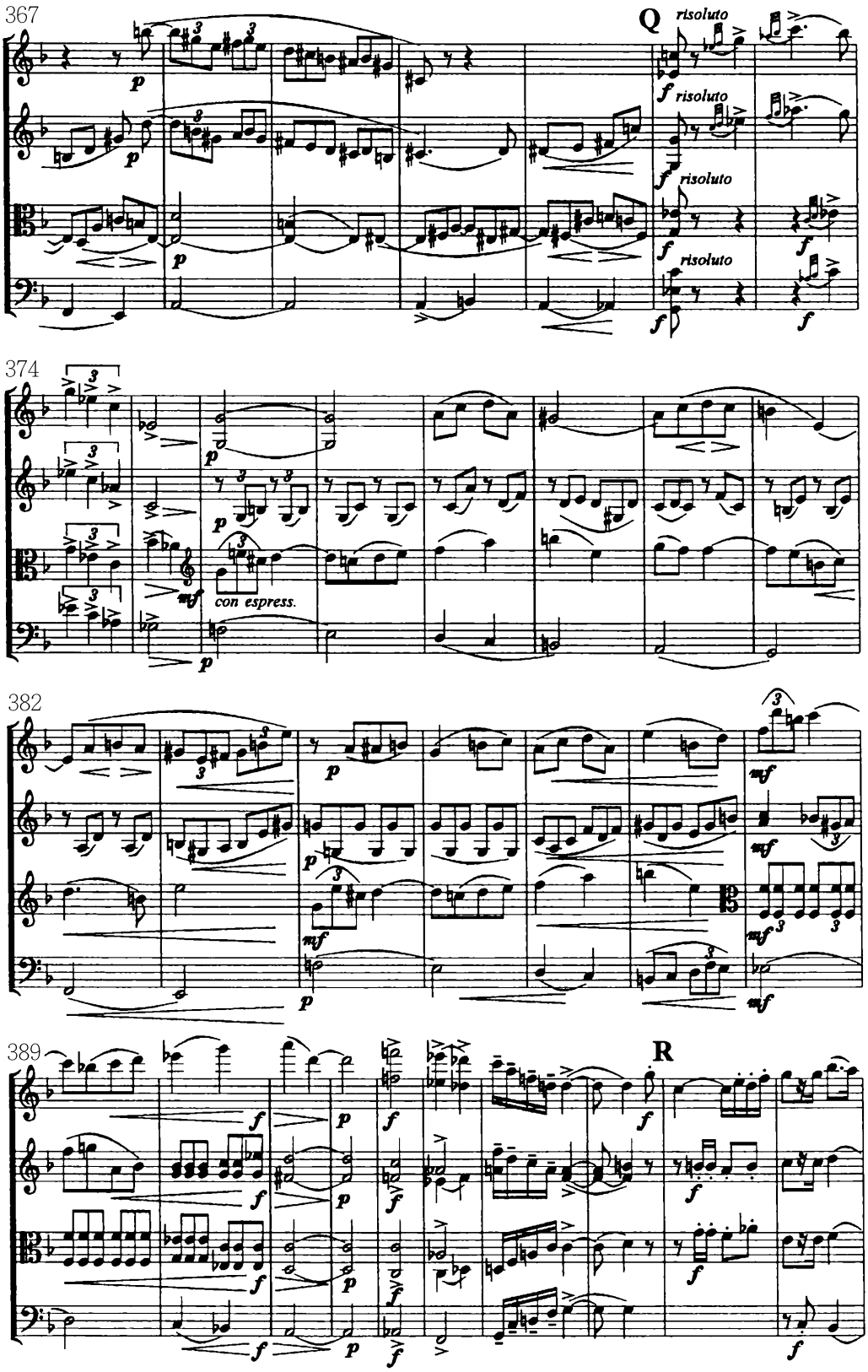

222
230K
238
245

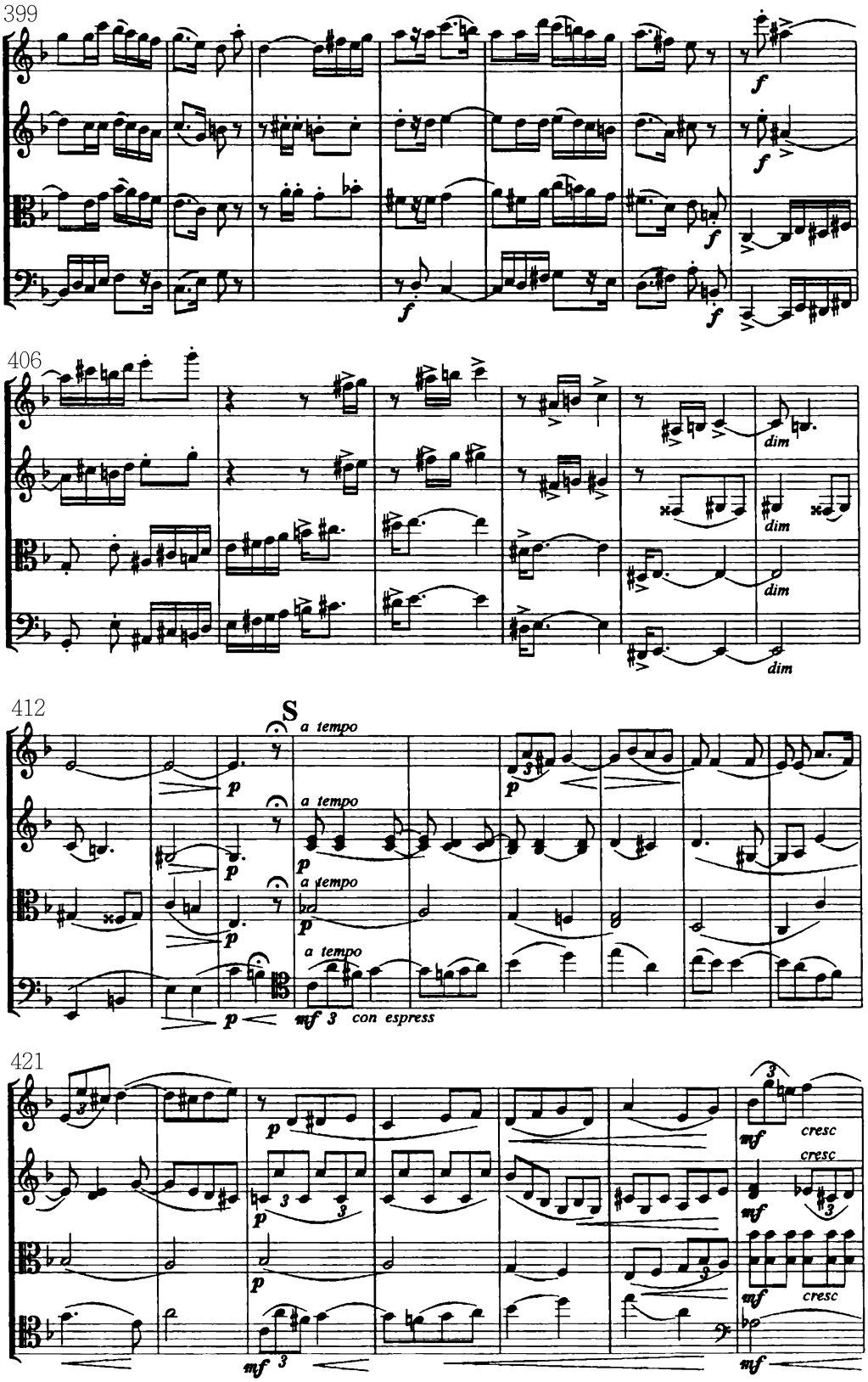

252
Andante moderato
4ta corda
pizz
arco
4ta corda
259
3a corda
Poco piu mosso
poco rit
dim
pizz
274

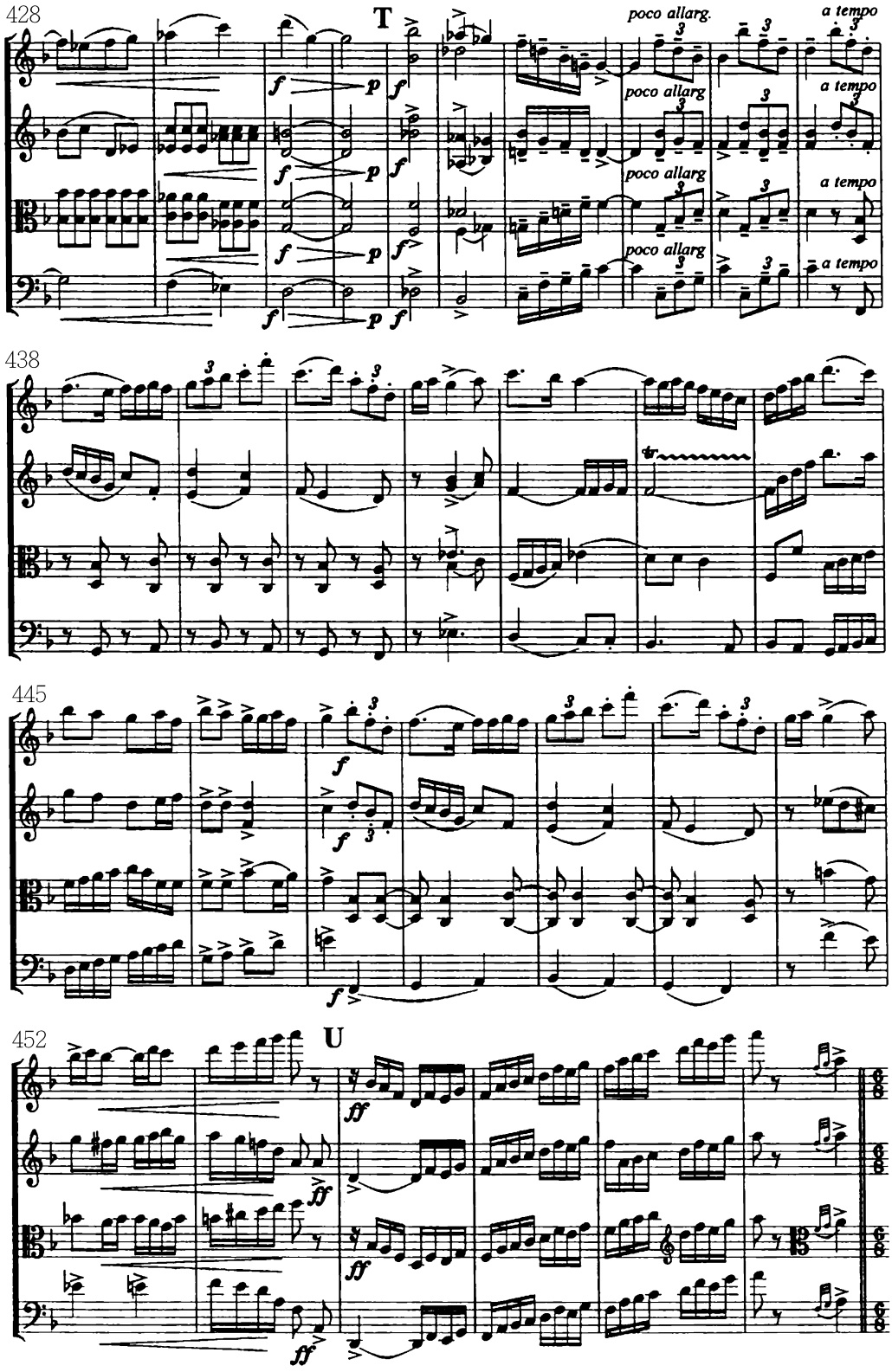

279
L
p dolce
poco cresc
arco
284
f
290
M a tempo
poco rit
a tempo
poco a poco
dim
pizz
296
pp
arco
poco
rit
mf
p

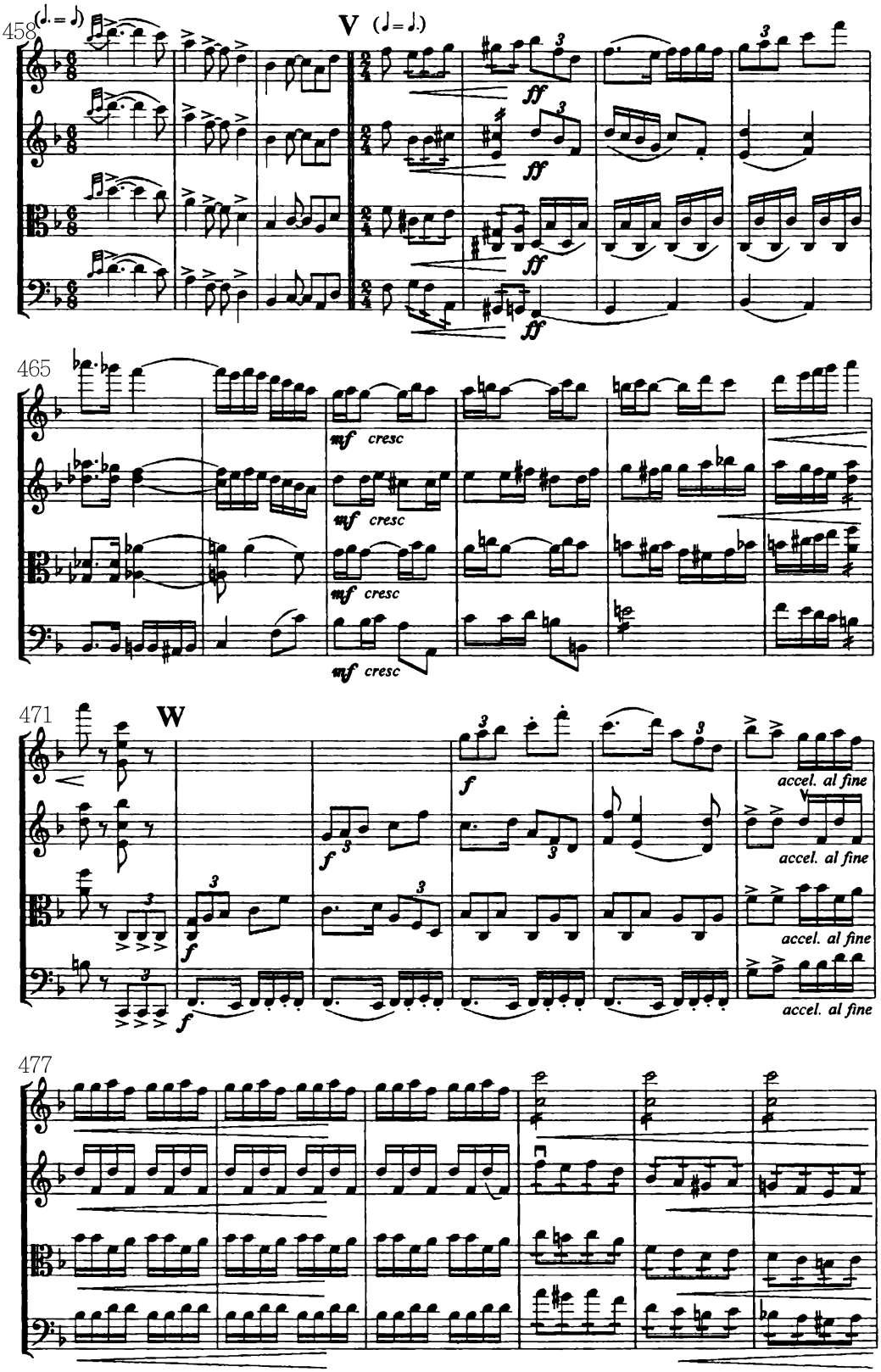

304
N
Tempo primo
312
321
O
pp sempre
328

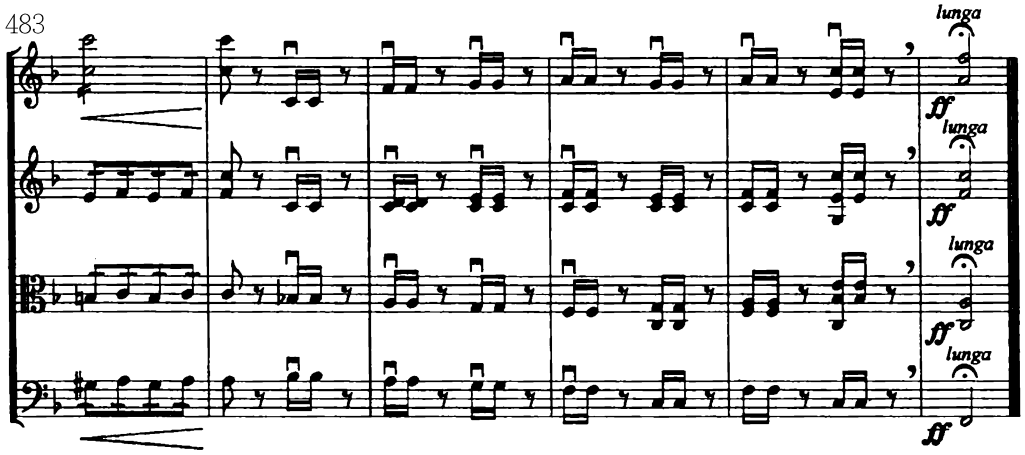

333
Allegro ma non troppo
343
351
P
359
tranquillo
dim


367
Q
risoluto
risoluto
risoluto
risoluto
374
con espress.
382
389
R


399
406
412
S
a tempo
421
dim
con espress
cresc


428
T
poco allarg.
a tempo
poco allarg
a tempo
poco allarg
a tempo
poco allarg
a tempo
438
445
452
U


458
V
(♩.=♪)
(♩=♩.)
ff
465
mf cresc
471
W
f
accel. al fine
477


483
lunga
ff
lunga
ff
lunga
ff
lunga
ff

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