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**The New Sonatas of Antonio Soler in
Ms. Cary 703:
An Analytical and Stylistic Survey**



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ABSTRACT

The Ms. Cary 703, purchased by the Morgan Library of New York, has allowed the discovery of several unknown sonatas by Domenico Scarlatti as well as 29 unknown sonatas from Antonio Soler composed in his earlier years in Madrid and El Escorial, since the manuscript – although perhaps copied around the last third of the 18th century or a little earlier – includes works dated 1756, at least for a group of sonatas. The style of the works of Soler is here very close to Scarlatti's, and the fact that the sonatas of both authors have been copied together is proof of the high esteem that their music had at the time. This paper analyses all these new sonatas and presents several tables with the numbering and the possible pairing of the sonatas.

KEY WORDS

Antonio Soler; Domenico Scarlatti; Sonata; Sonata Theory; 18th Century Iberian Keyboard Music; Harpsichord.

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The recent purchase (2011) by the Mary Cary Foundation for the Morgan Library of New York of a manuscript with music dated in or around 1756 – presumably copied a few years later or in the last third of the 18th century – and found in Majorca (Balearic Islands, Spain), named as Ms. Cary 703, is a great discovery for Iberian keyboard music. Its content, divided in two sections, alternates in each section between sonatas by Domenico Scarlatti – who was to die a year later – and Antonio Soler – who was beginning his job as choirmaster in El Escorial.

1. The manuscript

As Serguei Prozhoguin explains in his detailed analysis of the manuscript,¹ the Ms. Cary 703 “was a source unknown to Scarlatti and Soler scholars – actually it emerged only in 2010 when Dominic Winter Book Auctions [...] announced its sale as Lot 461 [...] This Lot was purchased on December 15th of the same year by Bernard Quaritch Ltd., a London antiquarian bookseller company, and in 2011 it was subsequently acquired by the Mary Cary Foundation for the Morgan Library. Since 2012 a high-resolution digitized copy of the manuscript is available for free consultation on the Music Manuscript Online section of the Morgan Library’s website” (Prozhoguin 2013: 1-2).

According to the information supplied by the Morgan Library,² the manuscript was the property of Mallorcan pianist, composer and musicologist Antonio Noguera (1858-1904), who could have bought it during his student years in Madrid around 1875-1880. “The manuscript is in two sections, the first entitled (in an eighteenth century hand on a paper slip at the beginning) ‘Sonatas del Sr. Dn. Domingo Escarlati [sic] y obras d[e]l frai Antonio Soler’ [Sonatas from ‘Sir’ Domenico Scarlatti and works from Friar Antonio Soler] (Fig. 1). A number of pieces in this section have clearly been collected together from different sources: they are in different hands from the principal scribe’s and have been bound in a little haphazardly. The second section, in the principal scribe’s hand throughout, is entitled ‘Sonatas / Per Gravi Cembalo / Di el Sennor Dn. Domenico Scarlati / Maestro di la Regina di Spanna / finitas Anno De 1756’ [Sonatas for the harpsichord from ‘Sir’ Domenico Scarlatti, teacher of the Queen of Spain, finished in the year of 1756]. Although written in Italian, the orthography of this second title makes it clear that the scribe was in fact Spanish”³ (Fig. 2).

¹ PROZHOGUIN, Serguei, 2013. “Domenico Scarlatti’s works and four previously unknown keyboard pieces attributed to him from the Morgan’s Library manuscript Cary 703: present codicological and textural keys for its evaluation”. Moscow. Not published draft. I thank Serguei Prozhoguin for submitting this essay and for the permission to quote it.

² The signature of the manuscript in the Morgan Library is: Cary 703 (Record ID: [316355](#)).

³ Morgan Library of New York: Bibliographical description of Ms. Cary 703.



Fig. 1 Ms. Cary 703, beginning of first section (before f. 1r)



Fig. 2 Ms. Cary 703, f. 117r

It has 171 pages, and contains two series of sonatas from Domenico Scarlatti and Antonio Soler. The volume was apparently copied in Spain (presumably in or around Madrid, as we will see later) by different hands, and possibly in different moments. As stated earlier, an important part of the score could have been copied around 1756 or shortly after, something which gives the manuscript a priceless value, since in that year Scarlatti was still alive, and Soler was beginning to compose his first sonatas.

Prozhoguin ventures the hypothesis that the manuscript might have been copied not earlier than 1760, both by the indication «40 R.^s» [reales] on the first page as a possible price for the collection (according to the currency in force in those years and the sale prices of other manuscripts) and by the royal privileges that prevented the copying of works intended for kings. Since the Queen María Bárbara de Braganza – for whom Scarlatti wrote his sonatas – died in Aranjuez in August 1758 and the King, Fernando VI, in Villaviciosa de Odón in August 1759, it is presumable that from those years copies of these sonatas began to circulate (Prozhoguin 2013: 2-3). Even more important is the quote that this author takes from Frances Barulich, Curator of Music Manuscripts and Printed Music of the Mary Flager Cary Foundation of the Morgan Library, who in a report⁴ about the manuscript writes: “Because no autograph manuscripts of Scarlatti’s or Soler’s music survive, copyist manuscripts that can be shown to be linked with the composers assume great significance. Both the fact that the manuscript is written on a paper identified by Luis Antonio González Marín as consistent with that used by the Royal Court [at that time] and the fact that the volume bears the date 1756 bolster its authenticity” (Barulich 2013: 313). Celestino Yáñez⁵ also provides valuable information on the watermark of the manuscript [G_B], showing that it is similar to the one used in numerous music papers related to the Madrid Court in the mid-18th century (Yáñez 2012: 84).

Prozhoguin’s study of the manuscript shows that there were several scribes (at least six) involved in the copying of the sonatas, which is deduced from the calligraphy, the ink and the paper used, and hence its division of the manuscript in two fascicles or sections that include three inserts. On the other hand, the date of composition of the already known sonatas from Scarlatti included in the manuscript is known – thanks to the comparison with other sources – with great accuracy, which allows extrapolating a close date for the unknown sonatas, as well as inferring a date not too far away for the Soler sonatas included in the manuscript. The Ms. Cary 703 has in its first section several sonatas from Scarlatti belonging to the famous *30 Essercizi* from 1738, and ends with sonatas dating – according to other sources – from the years 1749-56, as demonstrated by the detailed comparative analysis between the Italian sources (Parma, Venice) and the sonatas of this collection made by Prozhoguin. These data are essential to establish a possible chronology of the Soler sonatas that appear in the manuscript, since it seems logical that these works are close in time, if not contemporary, to Scarlatti’s latest ones, as a result of the relationship between both musicians, something that will be discussed later.

⁴ BARULICH, Frances, 2013. “Report”. *Eighteenth Century Music*, vol. 10/2 (September 2013), 313.

⁵ YÁÑEZ NAVARRO, Celestino, 2012. “Obras de Domenico Scarlatti, Antonio Soler y Manuel Blasco [¿de Nebra?] en un manuscrito misceláneo de tecla del Archivo de Música de las catedrales de Zaragoza”. *Anuario Musical* nº 67, 45-102.

In the first section (Ff. 1r-117r), after several sonatas by Scarlatti (some of them not identified),⁶ appear 26 sonatas of Soler (Ff. 90v-117r), a few of them already known from other manuscripts and cataloged by Samuel Rubio (*Sonatas No. 7, 14, 35, 42, 43 and 87*),⁷ but the remaining 20 absolutely unknown. The second section (Ff. 117v-170r) presents a new set of sonatas by Scarlatti (almost all of them identified) and another group of 17 sonatas by Soler (Ff. 153v-170r), some of them also known from other manuscripts (*Sonatas No. 12, 13, 84, 85, 86, 90, 108 and 117*), but the remaining 9 still not identified. According to this, in the manuscript there are in total 43 sonatas from Soler (29 of them unidentified), which may well be copies of some the early works included in the volume of sonatas which Soler carried to Montserrat as a proof of his skill when he came back to Olot in 1761, as it can be read in the biography included in my PhD dissertation (Igoa 2014: 62).⁸

All the sonatas show a homogeneous style, centered almost always in the type of binary sonata (just two of them are mixed sonata and one is sonata form), with very balanced proportions between the two parts and a language very close to Scarlatti in many ways. Many of them – as it happens in the sonatas from the Neapolitan – begin with the typical imitative procedure from a motif exposed by the right hand which then returns in the left hand. These similarities bring up again the controversial relationship between the Neapolitan musician and Soler. The latter's entry as organist in El Escorial in 1752 is documented, as well as his appointment as choirmaster in 1758. As Scarlatti died in July 1757, the possibility of a meeting between both musicians during the autumn season – the time that the Court spent in El Escorial accompanied by its musicians – is reduced to the years 1752 to 1756, with some reservations due to Scarlatti's high age and the illness he suffered in 1752. According to Rubio, there is also the possibility that Soler spent some undetermined time in Madrid, which would have made communication between the two musicians easier (Rubio 1980: 21). Both Ralph Kirkpatrick (1953: 140)⁹ as Prozhoguin (2016: 209-235)¹⁰ – from a quote by Soler himself from the 'Trece Libros de clavicordio' in his essays – point to the possibility that Soler was one of the proofreaders of the copies of Scarlatti's sonatas that were being made in his environment, which would imply a very close knowledge of them, without excluding a possible punctual or longer teaching relationship in time. In my PhD dissertation there are some further approaches to this topic (Igoa 2014: 57-60).

A detailed analysis of each of the sonatas can be found in the Appendix, including a thematic, harmonic and formal scheme, a summary table of the different categories and procedures as well as a specific comment.

⁶ In this first section there are several works whose Scarlattian authorship raises serious doubts. They are the 'Sonata' in A major (Ff. 12v-13r), the 'Toccata' in D minor (Ff. 20v-21r), the 'Fuga' in D minor (Ff. 21v-22r) and an incomplete work in D minor. Prozhoguin offers arguments for and against Scarlatti and then Soler as possible authors of the first of these works, the 'Sonata' in A major. For the rest of the works there are several options, from the attribution to an early Scarlatti to a 19th century pastiche in neo-baroque style (Prozhoguin 2013: 19-29). This matter should be the subject of a separate subsequent study.

⁷ RUBIO, Samuel, 1980. *Antonio Soler. Catálogo crítico*. Instituto de Música Religiosa de la Diputación Provincial de Cuenca. The Catalogue is divided in two big groups: vocal works (sacred and secular) and instrumental works. There is a correlative numbering for all the works, by using the letter 'R' followed by a number. The first group comprises from R.1 to R.335. The second group goes from R.336 to R.471, but in this case each sonata has another numbering as *Sonata No.1 R336*, *Sonata No.2 R337* and so forth.

⁸ IGOA, Enrique, 2014. *La cuestión de la forma en las sonatas de Antonio Soler*. PhD dissertation. Universidad Complutense de Madrid.

⁹ KIRKPATRICK, Ralph, 1953. *Domenico Scarlatti*. Princeton University Press.

¹⁰ PROZHOGUIN, Serguei, 2016. "Acerca de la mención por Antonio Soler de «Los trece libros de clavicordio de Scarlatti». Ecos de una polémica, datos codicológicos, problemas de teoría armónica." MORALES, L. & LATCHMAN, M. (ed.). *Nuevas perspectivas sobre la música para tecla de Antonio Soler*. Almería: FIMTE series nº 5, 209-246.

2. Numbering

Before proceeding further with the study of this manuscript, it is necessary to briefly recall the state of the question surrounding this topic. The state of the editions of the Soler sonatas is still quite precarious today, and the reasons are several:¹¹

- First of all, the two attempts at comprehensive editions (Samuel Rubio and Frederick Marvin) have been unsuccessful, due to the fact that neither has reached the totality of the sonatas known at the time, and the fact that they are full of mistakes and their numbering is hardly logical, especially in Marvin.
- Second, there are also many partial editions, with a variable number of sonatas. Some of them are excellent and totally faithful to the original (Barry Ife & Roy Truby, Kenneth Gilbert, among others), but others are less accurate or are totally unavailable today.
- Third, as a consequence of the haste with which Rubio made his edition, the numbering that he gave to the sonatas – and later reflected in its Catalogue and used everywhere – lacks all logic (except for the first 27 sonatas, which follow the same numbering as the Birchall edition), many of the possible pairings of sonatas that appeared in the manuscripts are lost, and there is no hint of a possible chronological order.

It is quite necessary, in light of the new discoveries, to propose a new numbering for the sonatas of Soler based on various procedures: a comparative analysis of all manuscripts; a possible dating of both the sonatas contained therein and the sources themselves; and a comparative analysis of the style of the sonatas, especially those from two or more sources. The final aim of this work is to establish a numbering as chronological as possible, on the one hand, while reflecting the possible pairings of sonatas as they appear in the manuscripts.¹²

The provisional numbering of this set of sonatas has been given by Takanao Todoroki, since he is the responsible for the first edition of these new works.¹³ In Table 1a & 1b we can see –along with the tempo and the key– the correspondence for each sonata between the [double] page numbers of the manuscript, the number and place in Rubio's Catalogue (when the sonata was already known), the number given by Diego Ares to all of them¹⁴ and the number given by Takanao Todoroki only to the new sonatas, following the numbering of my edition of *20 Sonatas*.¹⁵ Since this edition ended with the *Sonata No. 159*, Todoroki carries on with *Sonata No. 160*, ending with *Sonata No. 188*, but he begins his numbering according with the page number – visible in the manuscript – which joins every two pages in one, making 153v = 1, 154v = 2 and so forth. As it can be seen in Table 1a & 1b, he has given a number only to the sonatas that have been not yet cataloged and edited in the extant editions, and this totals 29 sonatas. Diego Ares, however, has given a number to all the sonatas in the manuscript, both the new ones and the already known sonatas, and this makes a total number of 43 sonatas. He follows for that purpose the page ordering of this part of the manuscript in which the traditional recto and verso terms are employed.

For the Todoroki/Igoa numbering I use in the Appendix the letters **T/I**, and for the Ares numbering the letter **A**. In Table 1a there is a list of the sonatas following the recto/verso order numbering and Table 1b follows the page number.

¹¹ See my doctoral thesis for a critical study of the editions available until 2014 (Igoa 2014: 307-314).

¹² This is a task I hope to assume in the following months.

¹³ TODOROKI, Takanao (ed.). *29 New Sonatas* (Ms. Cary 703, Morgan Library of New York), 2014.

¹⁴ ARES, Diego (harpsichord). *Sol de mi fortuna*. CD Harmonia Mundi HMC 902232, 2015.

¹⁵ IGOA, Enrique (ed.). *Antonio Soler (1729-1783). 20 Sonatas*. Valencia: Editorial Piles, 2012.

Ms. Cary 703 – Morgan Library of New York					
Folio/Page	Tempo	Key	Rubio	Ares	Todoroki/Igoa
90v (18)–91r	Andante	C major		1	169
91v (19)–93r	Prestissimo	C major	No. 7 [R.342]	2	
93v (20)–94r	Cantabile	D minor		3	170
94v (21)–95r	Prestissimo	D minor		4	171
95v (22)–96r	And[anti]no	C major		5	172
96v (23)–97r	All[egr]o	C major		6	173
97v (24)–98r	Alle[gre]to	A major		7	174
98v (25)–99r	All[egr]o soffrile [sic]	A major		8	175
99v (26)–100r	Alleg[re]to	G minor	No. 87 [R.416]	9	
100v (27)–101r	All[egr]o grazioso	G minor	No. 42 [R.377]	10	
101v (28)–102r	And[anti]no	B flat major		11	176
102v (29)–103r	All[egr]o	B flat major		12	177
103v (30)–104r	And[anti]no	F minor		13	178
104v (31)–105r	All[egr]o	F minor		14	179
105v (32)–106r	And[anti]no	C major		15	180
106v (33)–107r	All[egr]o	C major		16	181
107v (34)–108r	And[anti]no	A minor		17	182
108v (35)–109r	All[egr]o	A minor		18	183
109v (36)–110r	All[e]g[re]to	E minor		19	184
110v (37)–111r	All[egr]o	E minor		20	185
111v (38)–112r	Alleg[re]to	G major		21	186
112v (39)–113r	All[egr]o soffrile	G major	No. 43 [R.378]	22	
113v (40)–114r	All[egr]o	G major	No. 14 [R.349]	23	
114v (41)–115r	All[egr]o asay	G major	No. 35 [R.370]	24	
115v (42)–116r	And[an]te	B minor		25	187
116v (43)–117r	All[egr]o	B minor		26	188
153v (1)–154r	Alleg[r]o non molto (Gallo)	D major	No. 108 [R.430]	27	
154v (2)–155r	And[anti]no	G minor		28	160
155v (3)–156r	All[egr]o molto (Codorniz)	G major	No. 12 [R.347]	29	
156v (4)–157r	Pastoral - All[egr]o	D major		30	161
157v (5)–158r	Andantino para la pastoral	D major		31	162
158v (6)–159r	All[egre]to	F sharp minor	No. 85 [R.414]	32	
159v (7)–160r	All[egr]o	F sharp major	No. 90 [R.419]	33	
160v (8)–161r	Alle[gre]to	G major		34	163
161v (9)–162r	All[egr]o soffrile	G major	No. 13 [R.348]	35	
162v (10)–163r	And[anti]no	D major	No. 86 [R.415]	36	
163v (11)–164r	All[egr]o	D major	No. 84 [R.413]	37	
164v (12)–165r	All[egr]o no[n] tanto	D major		38	164
165v (13)–166r	All[egr]o	A major		39	166
166v (14)–167r	Allegreto ¹⁶	D minor	No. 117 [R.439]	40	
167v (15)–168r	Andantino ¹⁷	A major		41	165
168v (16)–169r	Andantino	A flat major		42	167
169v (17)–170r	All[egr]o	A flat major		43	168

Table 1a Contents of Ms. 703 concerning to Soler sonatas, with indication of original page number, tempo, key and numbering in Rubio (Catalogue and Sonata), Ares and Todoroki/Igoa. Order of verso-recto numbering

¹⁶ Ff. 166v–167r, with a note at the end saying that the sonata's pair is to be found two leaves earlier (i.e. f. 164v) (unidentified).

¹⁷ Ff. 167v–168r, with a note at the end saying that the sonata's pair is to be found two leaves earlier (i.e. f. 165v) (unidentified).

Ms. Cary 703 – Morgan Library of New York					
Folio/Page	Tempo	Key	Rubio	Ares	Todoroki/Igoa
153v (1)–154r	Alleg[r]o non molto (Gallo)	D major	No. 108 [R.430]	27	
154v (2)–155r	And[anti]no	G minor		28	160
155v (3)–156r	All[egr]o molto (Codorniz)	G major	No. 12 [R.347]	29	
156v (4)–157r	Pastoral - All[egr]o	D major		30	161
157v (5)–158r	Andantino para la pastoral	D major		31	162
158v (6)–159r	All[egre]to	F sharp minor	No. 85 [R.414]	32	
159v (7)–160r	All[egr]o	F sharp major	No. 90 [R.419]	33	
160v (8)–161r	Alle[gre]to	G major		34	163
161v (9)–162r	All[egr]o soffribile	G major	No. 13 [R.348]	35	
162v (10)–163r	And[anti]no	D major	No. 86 [R.415]	36	
163v (11)–164r	All[egr]o	D major	No. 84 [R.413]	37	
164v (12)–165r	All[egr]o no[n] tanto	D major		38	164
165v (13)–166r	All[egr]o	A major		39	166
166v (14)–167r	Allegreto ¹⁸	D minor	No. 117 [R.439]	40	
167v (15)–168r	Andantino¹⁹	A major		41	165
168v (16)–169r	Andantino	A flat major		42	167
169v (17)–170r	All[egr]o	A flat major		43	168
90v (18)–91r	Andante	C major		1	169
91v (19)–93r	Prestissimo	C major	No. 7 [R.342]	2	
93v (20)–94r	Cantabile	D minor		3	170
94v (21)–95r	Prestissimo	D minor		4	171
95v (22)–96r	And[anti]no	C major		5	172
96v (23)–97r	All[egr]o	C major		6	173
97v (24)–98r	Alle[gre]to	A major		7	174
98v (25)–99r	All[egr]o soffribile [sic]	A major		8	175
99v (26)–100r	Alleg[re]to	G minor	No. 87 [R.416]	9	
100v (27)–101r	All[egr]o grazioso	G minor	No. 42 [R.377]	10	
101v (28)–102r	And[anti]no	B flat major		11	176
102v (29)–103r	All[egr]o	B flat major		12	177
103v (30)–104r	And[anti]no	F minor		13	178
104v (31)–105r	All[egr]o	F minor		14	179
105v (32)–106r	And[anti]no	C major		15	180
106v (33)–107r	All[egr]o	C major		16	181
107v (34)–108r	And[anti]no	A minor		17	182
108v (35)–109r	All[egr]o	A minor		18	183
109v (36)–110r	All[e]g[re]to	E minor		19	184
110v (37)–111r	All[egr]o	E minor		20	185
111v (38)–112r	Alleg[re]to	G major		21	186
112v (39)–113r	All[egr]o soffribile	G major	No. 43 [R.378]	22	
113v (40)–114r	All[egr]o	G major	No. 14 [R.349]	23	
114v (41)–115r	All[egr]o asay	G major	No. 35 [R.370]	24	
115v (42)–116r	And[an]te	B minor		25	187
116v (43)–117r	All[egr]o	B minor		26	188

Table 1b Contents of Ms. 703 concerning to Soler sonatas, with indication of original page number, tempo, key and numbering in Rubio (Catalogue and Sonata), Ares and Todoroki/Igoa. Order of page number

¹⁸ Ff. 166v–167r , with a note at the end saying that the sonata's pair is to be found two leaves earlier (i.e. f. 164v) (unidentified).

¹⁹ Ff. 167v–168r , with a note at the end saying that the sonata's pair is to be found two leaves earlier (i.e. f. 165v) (unidentified).

3. Grouped sonatas

According to the discussion of ‘grouped sonata’ in my PhD dissertation (Igoa 2014: 144-148, 268-272), it is necessary to evaluate the presence of such pairs of sonatas in this manuscript, following their position throughout its pages. As it is clear from the Table 1, most of the sonatas are disposed in pairs in which the key is the same (with possible change from minor to major key). The problem thickens considerably when the sonatas of this source can be found in other sources, providing two possible matching-up for them. For example, the *Sonata A 32* and the *Sonata A 33* are the same as the *Sonata No. 85* [R. 414] and *Sonata No. 90* [R. 419] of the Rubio numbering, both coming from the Ms. of the Conservatorio de Madrid. They have no number in T/I set since they have been already cataloged. Nevertheless, the *Sonata T/I 160*, A 28 in G minor is followed in this manuscript by the *Sonata A 29* in G major, which is the same as the *Sonata No. 12* [R. 347]. This sonata is known from the oldest Soler edition, published by Robert Birchall in London in 1796 from a copy of XXVII Sonatas presented to Lord Fitzwilliam by the monk in 1772. In this source, as stated in the Catalogue included in my thesis (Igoa 2014: 318-321), the *Sonata No. 12* is followed by two more sonatas both in G major (*Sonata No. 13* and *Sonata No. 14*), making up a trio of sonatas in the same key, according to the order of its own composer. Concerning the same group, the *Sonata T/I 163* in G major is followed in this manuscript by *Sonata A 35* also in G major, which is the same as *Sonata No. 13* [R. 348], which allows us to consider other grouping for these sonatas. Then, since the Ms. Cary 703 is much older than the book of sonatas presented by Soler to Lord Fitzwilliam in 1772, it seems necessary to rethink the grouping established in the Catalogue, since Soler could have taken some previous sonatas to prepare this book, breaking up the aforementioned grouping. In Table 2 there is a provisional pairing for these sonatas according to their position in the manuscript compared with the grouping derived from other manuscripts and editions as stated in my PhD dissertation. In the following commentary there is a classification of the grouped sonatas of this manuscript according to their novelty, their previous existence or their mixed origin from new and old sonatas. Except for the **A** group, the remaining groups come from adjacent sonatas.

A1. *New grouped sonata from not adjacent pieces: Grouped Sonata 165-166.* This pair comes from two pieces which are not adjacent in manuscript, but separated by one sonata in between. The *Sonata No. 166* (A 39) is the first to come (Ff. 165v-166r) and, after *Sonata A 40*, the *Sonata No. 165* (A 41) comes after it (Ff. 167v-168r). Although Ares has numbered them following the strict order of folios, Todoroki preferred to change the order to keep the typical moderato-allegro order for the pair, reflecting as well a very important indication of the manuscript at the end of the *Sonata No. 165* (“La colilla está dos ojos antes” [sic], that is, ‘The continuation is two pages before’). This written indication has an evident and crucial importance in the consideration of the real practice of the pairing of sonatas at that time.

A2. *New grouped sonata from not adjacent pieces including a previous known sonata: Grouped Sonata 117-164.* As in the preceding case, the pair comes from two not adjacent pieces which form a grouped sonata, but in this case the *Sonata No. 117* (Ff. 166v-167r) was already known, although it was not a member of a possible grouped sonata. At the end of it appears the same indication as in the *Sonata No. 165* (see above), referred now to the *Sonata No. 164* (Ff. 164v-165r). In this case there is also a change of mode, from D minor to D major, between the two members of the pair.

B. *New grouped sonatas* (no mix with older sonatas). Many of the works in this manuscript copied one after another provide clear and new grouped sonatas in the same key (or in minor/major combination) with a typical balance between a piece in tempo moderato and other piece in faster tempo. This first type of works does not include any of the previous known sonatas. This is the list:

*Grouped Sonatas 161-162 * 167-168 * 170-171²⁰ * 172-173 * 174-175 * 176-177 *
178-179 * 180-181 * 182-183 * 184-185 * 187-188*

C1. *New grouped sonata which includes an old sonata not member of a previous pair: Grouped Sonata 186-43*. The *Sonata No. 43* is one of the works which had no pair in previous manuscripts. Now we can assume its pairing with *Sonata No. 186* as the first of the two members to form a new grouped sonata.

C2. *New grouped sonatas including old sonatas belonging to previous grouped sonatas*. This is, no doubt, the most controversial group of sonatas, since all the resulting grouped sonatas include one old sonata which is a member of a previous grouped sonata, and the new grouping replaces the old one in all cases. But, since Ms. Cary contains apparently the older preserved music from Soler, we must assume that this is the original grouping of the sonatas at or near the time of its birth. If Soler himself has taken sonatas from here and there 16 or more years later to arrange a new collection (the book delivered to Lord Fitzwilliam in 1772 which became the Birchall edition of 1796), changing the original grouping for a new one, it is something that should only be contemplated as the result of an engagement which he solved perhaps in a bit of a hurry. In fact, in the Birchall collection (which include 27 sonatas, a very unusual number for this kind of collections) there are four single sonatas (*Sonatas No. 1-4*); one work (*Sonata No. 15*) already included in a pair (*Grouped Sonata 54-15*) in the Ms. of Conservatorio de Madrid, whose content is undoubtedly older than Birchall; eight paired sonatas (*Grouped Sonatas 5-6, 10-11, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27*) and two grouped sonatas with three members (*Grouped Sonatas 7-8-9 & 12-13-14*).

The first set involved is the *Grouped Sonata 7-8-9*, since the *Sonata No. 7* appears in Ms. Cary as the second member of the *Grouped Sonata 169-7*. This would lead to the reduction of the previous 3-member group to a pair of works, the *Grouped Sonata 8-9*.

The most problematic of the older grouped sonatas that conflict with the new pieces in the Ms. Cary is the *Grouped Sonata 12-13-14*, since each one has now a new possible pair, breaking completely with the grouping. Thus, the *Sonata No. 12* is paired now with the *Sonata No. 160* for the minor-major *Grouped Sonata 160-12*. The *Sonata No. 13* is copied after the *Sonata no 163* and so belongs to the *Grouped Sonata 163-13*. And for the *Sonata No. 14* we must wait for the next item in this classification.

*Grouped Sonatas 160-12 * 163-13 * 169-7*

²⁰ At the end of *Sonata No. 170* the following indication is written: “Senza parare sigue l'altra”, that is, ‘Go to the next without stop’, like the later ‘attacca’ indication. This is another clear signal of the practice of paired sonatas, concerning here to the *Grouped Sonata 170-171*. The same or analogous indication is found in many manuscripts containing Iberian sonatas in the 18th century.

D. Previous grouped sonatas. The Ms. Cary includes several pair of works which were known from other manuscripts as grouped sonatas. This is the case of the *Grouped Sonatas 87-42*, *86-84* and *85-90*, perhaps the six most well-known and favorite sonatas from the Ms. of Conservatorio de Madrid, a manuscript that includes 12 of the earlier – if not the earliest – known sonatas of Soler, which may well have preference to start the new numbering of the Soler sonatas.

The other piece involved is the *Sonata No. 14*, which here is copied before the *Sonata No. 35*. This last work was mentioned in the Catalogue of my PhD dissertation as a member of the possible *Grouped Sonata 35-[52]-116*. The reason for the square brackets is that this middle piece is not in G major, as the outside sonatas, but in E minor. There are no more grouped sonatas with this feature (something else are the later sonatas in several movements), and the only manuscript which preserves the three works together and adjacent is Bc 791/12 (Biblioteca de Catalunya), copied at the end of the 18th century, which includes two other sonatas, the first one not by Soler,²¹ all of which points to a grouping that may be discarded. Much clearer is the pairing in Ms. Cary, which will lead to the *Grouped Sonata 14-35*.

E. Isolated sonata: *Sonata No. 108*. Just at the beginning of the Ms. Cary, following the page number, or at the beginning of the second set of leaves according to the recto/verso numbering (Ff. 153v-154r), there is a sonata which has not an adjacent pair in the same key, as it happens with the remaining pieces (since there are 29 new sonatas, or 43 sonatas, adding together the new and old ones, one must be isolated). The piece in question is the *Sonata No. 108* “Del gallo” (‘From the cock’), known from another manuscript in which it is written in C major, although here is in D major, what seems to indicate the wide diffusion of the work.

²¹ It is the *Sonata No. 121*, now assigned to Juan Moreno y Polo (see Luisa Morales 2016).

Ms. Cary 703 – Morgan Library of New York					
Ares	Todoroki/Igoa	Rubio	Key	Ms. Cary grouping	Previous grouping (Birchall, other)
1	169		C major	169-7	7-8-9
2		No. 7 [R.342]	C major	169-7	7-8-9
3	170		D minor	170-171	
4	171		D minor	170-171	
5	172		C major	172-173	
6	173		C major	172-173	
7	174		A major	174-175	
8	175		A major	174-175	
9		No. 87 [R.416]	G minor		87-42
10		No. 42 [R.377]	G minor		87-42
11	176		B flat major	176-177	
12	177		B flat major	176-177	
13	178		F minor	178-179	
14	179		F minor	178-179	
15	180		C major	180-181	
16	181		C major	180-181	
17	182		A minor	182-183	
18	183		A minor	182-183	
19	184		E minor	184-185	
20	185		E minor	184-185	
21	186		G major	186-43	
22		No. 43 [R.378]	G major	186-43	
23		No. 14 [R.349]	G major	14-35	12-13-14
24		No. 35 [R.370]	G major	14-35	35-52-116
25	187		B minor	187-188	
26	188		B minor	187-188	
27		No. 108 [R.430]	D major		
28	160		G minor	160-12	12-13-14
29		No. 12 [R.347]	G major	160-12	12-13-14
30	161		D major	161-162	
31	162		D major	161-162	
32		No. 85 [R.414]	F sharp minor		85-90
33		No. 90 [R.419]	F sharp major		85-90
34	163		G major	163-13	12-13-14
35		No. 13 [R.348]	G major	163-13	12-13-14
36		No. 86 [R.415]	D major		86-84
37		No. 84 [R.413]	D major		86-84
38	164		D major	117-164	
39	166		A major	165-166	
40		No. 117 [R.439]	D minor	117-164	
41	165		A major	165-166	
42	167		A flat major	167-168	
43	168		A flat major	167-168	

Table 2 Grouping of sonatas in Ms. 703 compared with previous groupings in manuscripts used for the Rubio edition

4. Recordings

The edition of these sonatas prepared by Takanao Todoroki was uploaded in 2014 to Academia, and there has been ample time since then for three players to make recordings of these sonatas, either on compact disk or on video, making available the first world recordings of all 29 sonatas in October 2020.

Five people from four countries on three continents (Asia, Europe, America) have been involved in this totally unplanned but exciting project: the editor of the sonatas Takanao Todoroki (Fukuoka, Kyushu Island, Japan); the Spanish harpsichordist Diego Ares who recorded the first CD (Basel, Switzerland); the writer of this paper, Enrique Igoa (Madrid, Spain); and the two US-harpsichordists who recorded the videos, Rebecca Pechefsky (Brooklyn, New York) and Ryan Layne Whitney (Seattle, Washington). In this way, Soler's music has traveled a long way from the western Pacific, through central and southern Europe, to the other side of the Atlantic, jumping in turn from the east to the west coast of the United States.

Ms. Cary 703 – Morgan Library of New York			
Todoroki/Igoa Rubio	Ares	Key	Recording
161 / 162	A30 / A 31	D major	Diego Ares
117 / 164	A40 / A38	D minor/major	“
167 / 168	A42 / A43	A flat major	“
169 / 7	A1 / A2	C major	“
174 / 175	A7 / A8	A major	“
176 / 177	A11 / A12	B flat major	“
178 / 179	A13 / A14	F minor	“
180 / 181	A15 / A16	C major	“
182 / 183	A17 / A18	A minor	“
187 / 188	A25 / A26	B minor	“
165 / 166	A41 / A39	A major	Rebecca Pechefsky
170 / 171	A3 / A4	D minor	“
176 / 177	A11 / A12	B flat major	“
184 / 185	A19 / A20	E minor	“
160	A28	G minor	Ryan Layne Whitney
163	A34	G major	“
117 / 164	A40 / A38	D minor/major	“
172 / 173	A5 / A6	C major	“
182	A17	A minor	“
186	A21	G major	“
187 / 188	A25 / A26	B minor	“

Table 3 Recordings of the sonatas from Ms. Cary 703
(Date: October 2020)

The first recording chronologically is a CD played by Spanish harpsichordist Diego Ares on a harpsichord by Josel Katzman (Amsterdam, 2009) after a Sevillian harpsichord attributed to Francisco Pérez Mirabal (1734). The label is Harmonia Mundi, and the reference is HMC 902232, (Austria, 2015). It includes the sonatas displayed in **Table 1**, as well as some shorter pieces by Soler and other authors. As can be seen, all the sonatas are recorded in pairs, in the same way they appear in the manuscript, to show the original grouping planned – at least in theory – by the composer himself. Eight of these pairs contain totally new sonatas: *Sonatas No. 161/162*, *Sonatas No. 167/168*, *Sonatas No. 174/175*, *Sonatas No. 176/177*, *Sonatas No. 178/179*, *Sonatas No. 180/181*, *Sonatas No. 182/183* and *Sonatas No. 187/188*. Two more pairs are composed of one new and one already known sonata, which in this manuscript appear grouped in other ways: *Sonatas No. 117/164* and *Sonatas No. 169/7*. I will come back below to the *Sonata No. 117* when studying the video recordings.

The next two recordings have been made by the Brooklyn (New York, USA) harpsichordist Rebecca Pechefsky and by the Seattle (Washington, USA) harpsichordist Ryan Layne Whitney, and have been released as videos recorded in home studios, due to circumstances related to the Covid-19 pandemic in year 2020. They were uploaded to YouTube between May and September 2020. Many of these recordings were made – as Diego Ares did – according to the pairings of sonatas in the manuscript, i.e., preserving the grouping of two sonatas in the same key (sometimes changing from minor to major mode) copied one after another, but there are also recordings of single sonatas belonging to established pairs or with doubtful grouping.

Rebecca Pechefsky has uploaded seven videos between May and September 2020, all of them – along with her former recordings of *Sonata No. 118* and the *Sonatas No. 24/25* – included in a playlist in the QuillClassics channel, devoted mostly to ancient music:

<https://www.youtube.com/playlist?list=PLkWklUUqkWK4MmpDjMDXOyZUXvrHthYqS>

Six of these videos are devoted to single pieces: *Sonatas No. 165*, *166*, *170*, *171*, *176* and *177* (see **Table 2**), but all of them are members of a pair of sonatas in the same key, as can be seen in **Table 1** (*Sonatas No. 165/166* in A major; *Sonatas No. 170/171* in D minor; and *Sonatas No. 176/177* in B flat major). The other video features a full pair consisting of *Sonatas No. 184/185* in E minor. One of the grouped sonatas – the *Sonatas No. 176/177* – has also been recorded previously by Diego Ares in his CD, which provides us with two versions of the same group.

Sonatas	Link
<i>Sonata No. 165</i>	https://youtu.be/uIqIM6WwTIs
<i>Sonata No. 166</i>	https://youtu.be/CldfiTrsFxI
<i>Sonata No. 170</i>	https://youtu.be/bfE4UMACHUI
<i>Sonata No. 171</i>	https://youtu.be/DU9YRbDsbuM
<i>Sonata No. 176</i>	https://youtu.be/5Ewx1Yeh5PA
<i>Sonata No. 177</i>	https://youtu.be/UOp0GsLHVko
<i>Sonatas No. 184/185</i>	https://youtu.be/z-a7Tjql2mE

Table 2 Links to the videos played by Rebecca Pechefsky

Ryan Layne Whitney has uploaded both paired sonatas as well as single sonatas, all released between May and September 2020 (see **Table 3**). The paired pieces are: *Sonatas No. 117/164* in D minor/major, *Sonatas No. 172/173* in C major and *Sonatas No. 187/188* in B minor. As can be seen, four of these six sonatas were also recorded by Diego Ares, which provides again two versions of these works. In the case of the pair of *Sonatas No. 117/164* – as I pointed out when listing the recordings of Diego Ares – the first piece of the pair was an already known sonata, numbered by Samuel Rubio as R. 117, and published in his edition (1972) according to another source, a manuscript copied at the beginning of the 20th century.²² This edition has been used by several players in their recordings (Bob van Asperen, Gilbert Rowland). For this reason it is very interesting to have the same work played from the new Cary 703 source, which presents some differences from the previous manuscript.

The single works recorded by Ryan Layne Whitney are the *Sonatas No. 160, 163, 182* and *186*. As can be seen in **Table 2** of the paper about the Ms. Cary 703 (Igoa 2020: 13), the *Sonata No. 160* is followed in this source by the already known *Sonata No. 12*, and the *Sonata No. 163* is followed by the already known *Sonata No. 13*. But the *Sonatas No. 12/13/14* form a group of three sonatas in the same key in another source, the Birchall edition of 1796, apparently ordered by Soler himself in 1772 as a gift to Lord Fitzwilliam. Since the Ms. Cary 703 seems to contain almost exclusively the earlier sonatas of Soler, it is likely he took some of those sonatas to complete the manuscript for Lord Fitzwilliam, although in doing so he altered the original pairing of the sonatas (Igoa 2020: 11). The *Sonata No. 182* is paired in the Ms. Cary 703 with the *Sonata No. 183*, and in this way is recorded by Diego Ares, so we have again two versions of one single work, in this case, the *Sonata No. 182*. The *Sonata 186*, finally, is paired in the manuscript with the previously known *Sonata No. 43*, already included by Bob van Asperen and Gilbert Rowland in their recordings.

Sonatas	Link
<i>Sonata No. 160</i>	https://www.youtube.com/watch?v=roodcIB8qIk
<i>Sonata No. 163</i>	https://youtu.be/RSF1S7NTcEs
<i>Sonatas No. 117/164</i>	https://youtu.be/CCleucFD67U
<i>Sonatas No. 172/173</i>	https://youtu.be/UCKdCA9A56Q
<i>Sonata No. 182</i>	https://youtu.be/zgXvwmR7vj0
<i>Sonata No. 186</i>	https://www.youtube.com/watch?v=6M8RAgH6r-g
<i>Sonatas No. 187/188</i>	https://youtu.be/CJFLPa2uzuw

Table 3 Links to the videos played by Ryan Layne Whitney

²² For more details concerning the editions of the sonatas of Antonio Soler and the technical and musical problems around them see IGOA, E., 2012: *20 Sonatas de Antonio Soler*.

APPENDIX

THEMATIC, HARMONIC AND FORMAL ANALYSIS,
TYPOLOGY AND COMENTARIES OF SONATAS FROM
MS. 703

SYMBOLS USED IN ANALYSIS²³

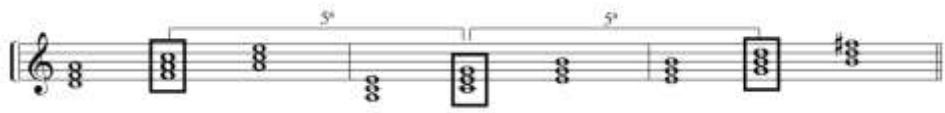
SONATA T/I $x - A y$	Position of sonata according to Todoroki/Igoa numbering of the whole sonatas and according to Ares numbering of the sonatas included in this manuscript
Grouped Sonata $x - y$	Possible grouping of sonatas following their consecutive position in manuscript and their identical key
PART I (Exp.)	Part I - Exposition
PART II (Dev. + Rec.)	Part II – Development and Recapitulation (usually incomplete)
<i>P</i>	<i>Primary-theme zone, Main Group.</i> Subdivision: $P_0 * P_1 - P_2 * P_{1.1} P_{1.2} \dots$
<i>T</i>	<i>Transition</i>
<i>S</i>	<i>Secondary-theme zone, Subordinate Group.</i> Subdivision: $S_1 - S_2 * S_{1.1} S_{1.2} \dots$
<i>K</i>	<i>Closing zone.</i> ²⁴ Subdivision: $K_1 - K_2 \dots$
<i>N</i>	New material in Development which cannot be derived from that in Exposition ²⁵
$S_1 (\rightarrow P_1)$	The first theme of Group <i>S</i> derives from the first theme of Group <i>P</i> ²⁶
$S_2 (\leftrightarrow P_{1.1})$	Distant derivation: the derivation is restricted to a small common feature between thematic materials
MC	Medial caesura
CF	Caesura fill
HK * HK _S	Home Key * Secondary Home key
SK * SK _S	Subordinate Key * Secondary Subordinate key
PAC	Perfect Authentic Cadence
IAC	Imperfect Authentic Cadence
HC	Half Cadence
EC DC	Evaded cadence
DC	Deceptive cadence
HK: PAC	PAC in HK
HK: HC	HC in HK
SK: PAC	PAC in SK
SK: HC	HC in SK
Type	Formal type: SB (Binary sonata); SM (Mixed sonata); SF (Sonata form)
FP	Formal-Functional Pattern (Igoa 2014: 181-208)
Merger	Fusion of different thematic zones (for example, $S_{2.2}/K$)
Var.	Variants from standard model (mainly harmonic deviations)
Modif.	Modifications in Recapitulation
Vamps	Presence of a passage with over-repetition of some little motif
Propor.	Proportions measured in bars in Part I ($P + T / S + K$); Part II (Dev. / $S + K$); D/R (Dev. / Rec. which includes <i>T</i> or <i>P</i> modules); T (Part I / Part II)
Crux	Measure from which thematic material repeats in HK in Recapitulation what it did in SK in Exposition

²³ For an explanation of the thematic and formal categories exposed in the scheme and in the table (formal type, formal-functional pattern, merger, variants, modifications, vamps, proportions and *crux*, see my doctoral thesis (op. cit.).

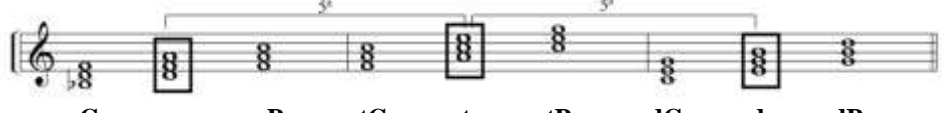
²⁴ For the Closing zone use Hepokoski & Darcy the letter C, but it is much more practical to use other letter and let the C for a possible continuation of the sequence A, B, C,..., needed in some formal analysis. The letter *K* –introduced by Jan LaRue in his book *Guidelines for style analysis* (1989:118)– may be taken as derived from the German words *Kadenz* or *Klausel* (cadence, clause), easy to associate with the Closing zone.

²⁵ The origin of this letter comes also from LaRue (1989: 118), derived, naturally, from *new* (as it happens in many other languages: ‘neu’, ‘neuf’, ‘nuevo’, ‘novo’).


²⁶ As a rule, the arrow point to a *derivation*. That would be a typical case in many works of Haydn, who frequently derives *S* or *S₁* from *P* or *P₁*, although with many differences or added materials for *S*.




C major: Sp S Sg Tp T Tg Dp D Dg




A minor: sG s sP tG t tP dG d dP



C: D D⁷ D₃⁷ D₅⁷ D₇⁷ D_{5>}⁷ D₇^{5<} D⁷ D₅⁷ D⁷ D⁹ D^{9>} D₃⁷ D₃⁷ D₃^{5<} D_{5>}⁷ D_{5>}⁹ D_{5>}⁷ D₇^{5<}



C: ^DD ^DD⁷ ^DD₃⁷ ^DD₅⁷ ^DD₇⁷ ^DD_{5>}⁷ ^DD_{5>}⁷ ^DD_{5>}⁷ ^DD₃⁹ ^DD₃^{9>} ^DD₃⁷ ^DD_{5>}^{9>}



C major: S⁶ S⁵ S s^{6>} S₆⁵ S₃⁶ T (D⁷)→Tp D₃ T T D₃^{9>} dP₃ D₃⁷ T

C minor: s⁶ s⁵ s s^{6>} s₆⁵ s₃⁶

──┐
 ──┘→Sp

Table 3 Functional Harmony: symbols and functions

(See: IGOA, Enrique, 2019. "Functional Harmony: Review and update of the System [English revised and enlarged version]", *Academia.edu*)

PART I (EXP.)

m.	1	6	11	17	23/31	27	35	38	40
Andantino	$P_{1,1}$	$P_{1,2}$	$T_{1,1} (\rightarrow P_{1,1})$	$T_{1,2}$	S_1	S_2	S_2'	K	K'
			↓ HK: PAC		↓ SK: HC-MC			↓ SK: PAC	
SK (D minor):	s	sP	sP	s	t t				
HK (G minor):	t	t	tP	tP	t	d			

PART II (DEV. + REC.)

m.	43	51	57/65	61	69	72	74
	$\rightarrow S_2$	$\rightarrow T_{1,1} + T_{1,2}$	S_1	S_2	S_2'	K	K'
			↓ HK: HC			↓ HK: PAC	
SK (D minor):	s	tp					
HK (G minor):	t	dp	sP	s	t t		

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	$T_{1,1} (\rightarrow P_{1,1})$					I: 22/20 II: 14/20 D/R: 14/20 T: 42/34	m. 57 S_1

COMMENTS

The only derivation is one of the most usual, that in which the *T* group begins with the same material as the *P* group, providing then a key change to approximate to the SK.. Nevertheless, it finally returns to the HK, ending with one of the most regular *topos* of Soler at this point, that is, to make sound this HK followed by a cadence on the apparent ^DD of the HK, which actually turns to be the **D** of the SK, providing in this way a SK: HC with a clear MC.

As it happens with two other sonatas in the same key –the *Sonata No. 87* and the *Sonata No. 130*–, this work shows a clear *Empfindsamkeit* character or *topos* associated in Soler with this minor key and some other minor ones (D minor and F sharp minor, for example). See the commentary about these two works in my thesis (Igoa 2014: 449, 520).

PART I (EXP.)

m.	1/4	7 ²	11 ²	16 ² /24 ²	20 ²	28 ²	36	40
Allegro	<i>P</i>	<i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i> _{1.1}	<i>S</i> _{1.2} (→ <i>P</i>)	<i>S</i> _{1.2} <	<i>K</i> ₁	<i>K</i> ₂
		↓		↓			↓	
		HK:		SK:			SK:	
		PAC		PAC			EC	

SK (A major): **S T T****T** **T**HK (D major): **T T D D****D****PART II (DEV. + REC.)**

m.	44	58	62	73 ² /81 ²	77 ²	85 ²	93	97
	→ <i>K</i> ₁	→→ <i>S</i> _{1.1}	→→ <i>S</i> _{1.2} < (<i>N</i>)	<i>S</i> _{1.1}	<i>S</i> _{1.2} (→ <i>P</i>)	<i>S</i> _{1.2} <	<i>K</i> ₁	<i>K</i> ₂
				↓			↓	
				HK:			HK:	
				HC			EC	

SK (A major): **sG**HK (D major): **sP s dP sP [s S]****T** **T**

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SM	FP 1.1	<i>S</i> _{1.2} (→ <i>P</i>)					I: 16/27 II: 30/27 D/R: 30/27 T: 43/57	m. 73 <i>S</i> _{1.1}

COMMENTS

The derivation here concerns to the second module of *S*-thematic group, which takes both the melodic profile as well as the rhythmic layout of *P*. The reprise of this *S*_{1.2} module features a cadential expansion based on arpeggios.

The Development of this sonata lasts 30 bars, which makes the Part II to be more than 25 % longer as the Part I. This is one of the reasons to create the formal type called ‘mixed sonata’, which stands (more or less) halfway between binary sonata and sonata form, since there is an evident inequality between both parts that could not be ignored (Igoa 2014: 170-175).

PART I (EXP.)

m.	1	6	12	18	26	30	34	38	44
Andantino	$P_{1,1}$	$P_{1,2}$	$T_{1,1}$	$T_{1,2}$	$S_{1,1}$	$S_{1,2}$	$S_{1,1}$	$S_{1,2}' < K$	
			↓		↓			↓	
			HK:		SK:			SK:	
			PAC		HC			PAC	
SK (A major):			S dP	dP t					
					t	T	t	T	T
HK (D major):	T	T S	S d	d				

PART II (DEV. + REC.)

m.	46	54	58	66	70	74	78	84
	$\rightarrow T_{1,2}$	N	$\rightarrow T_{1,2}$	$S_{1,1}$	$S_{1,2}$	$S_{1,1}$	$S_{1,2}' < K$	
				↓			↓	
				HK:			HK:	
				HC			PAC	
SK (A major):	T	d	dP					
HK (D major):	D	Sp S	sP dP T					
				t	T.....			T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1			$S_{1,1}$	$M_T - S_{1,1}$		I: 25/20 II: 20/20 D/R: 20/20 T: 45/40	m. 66 $S_{1,1}$

COMMENTS

The first module of S -Group, $S_{1,1}$, is presented in the minor mode of the expected key, that is, in A minor. After the second module $S_{1,2}$, now played in the ‘right’ major mode of A, the whole theme is repeated, and so does the harmonic minor-major sequence. This is a frequent option in the S -Groups of Scarlatti and Soler, as well as in other Iberian 18th century keyboard composers. Surprisingly, most scholars have ignored this repertory in analyzing the compositional language of this century (with the exception of Scarlatti, thanks to Kirkpatrick, Pestelli, Sheveloff and Sutcliffe), placing mistakenly this stereotype so late as 1770 or 1780 and after (Haydn and Mozart, with heirs such as Beethoven, Schubert or Dussek), when it is evident that it was used in Iberian Peninsula in the context of sonata as early as 1740 and 1750.

The difference in Recapitulation concerns to the repetition of the S -theme, when the major mode of A remains for both modules, as it can be seen in scheme.

PART I (EXP.)

m.	1	11	25	30	36	44	51/54
Allegretto	<i>P</i>	<i>P'</i> <	<i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i>	<i>S'</i>	<i>K</i>
		↓			↓		↓
		HK:			SK:		SK:
		PAC			HC-MC		EC
SK (B minor):		sP → t	t				
HK (G major):	T	T → Dp	Dp		Dp		

PART II (DEV. + REC.)

m.	58	66	73	77	81	87	95	102/105
	→ <i>P</i>	→ <i>P</i>	→ <i>S</i>	→ <i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i>	<i>S'</i>	<i>K</i>
						↓		↓
						HK:		HK:
						HC		EC
SK (B minor):	t	tP	tp					
HK (G major):	Dp	D	d	[d]	t			

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1			<i>S</i> <i>K</i>	M _T - <i>K</i>		I: 35/22 II: 29/22 D/R: 23/28 T: 57/51	m. 81 <i>T</i> _{1.2}

COMMENTS

The SK is not the dominant (**D**) of the HK, but the **Dp** (relative of the dominant), that is, B minor, and this key is used in both the *S*-theme and the *K*-material. As a consequence of this variation, in the second part the Recapitulation of the *S*-theme is presented in the minor mode of the HK (G minor), although the *K*-material recovers the major mode for the end of the sonata, which implies a modification of mode from the Exposition.

The Recapitulation begins here with the return of *T*_{1.1}, where the *crux* signalizes the beginning of parallel thematic material.

PART I (EXP.)

m.	1	4	7	10	15	24	30/39	35/44	48	51	55
Allegro non tanto	$P_{1.1}$	$P_{1.1}'$	$P_{1.2}$	T_1 ↓ HK: EC	$T_{2.1}$ ↓ SK: HC	$T_{2.2}$	$S_{1.1}$ ↓ SK: HC-CF	$S_{1.2} (\rightarrow P_{1.1})$	$[S_{1.2}]$ ↓ SK: EC	$K_{1.1}$	$K_{1.2}$

SK (A major): **d Sp [T]** **T**.....**T**.....

HK (D major): **T**..... **T→D Sp Tp [D]** **D**

PART II (DEV. + REC.)

m.	58	64	71	81	84/93	89/98	101	104	108
	$\rightarrow P_{1.1}$	$\rightarrow T_{2.1}$	$\rightarrow T_{2.1}$	$[T_{2.2}]$ ↓ HK: HC	$S_{1.1}$ ↓ HK: EC	$S_{1.2} (\rightarrow P_{1.1})$	$[S_{1.2}]$ ↓ HK: EC	$K_{1.1}$	$K_{1.2}$

SK (A major): **T Sp**

HK (D major): **D Tp [Dp] Sp T** **T**.....**T**.....

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	$S_{1.2} (\rightarrow P_{1.1})$					I: 29/28 II: 26/27 D/R: 23/30 T: 57/53	m. 81 [$T_{2.2}$]

COMMENTS

The derivation of $S_{1.2}$ from $P_{1.1}$ reverses the original downwards arpeggio with repeated notes to an upward arpeggio, which does not prevent appreciating the similarity.

The Recapitulation begins here with the return of a shortened $T_{2.2}$, where the *crux* signalizes the return of parallel thematic material.

PART I (EXP.)								
m.	1	10	14	19	23	30/37	34/41	44
Andantino	$P_{1.1}$	$P_{1.2}$	$P_{1.3}$	$T_{1.1}$	$T_{1.2}$	$S_{1.1}$	$S_{1.2}$	K
				↓		↓		↓
				HK:		SK:		SK:
				PAC		HC		EC
SK (E major):				S	[T]	T T		
HK (A major): T				T	[D]	D		
PART II (DEV. + REC.)								
m.	53	58		61	68	72/79	76/83	86
	$\rightarrow T_{1.2}$	$\rightarrow P_{1.3} + T_{1.2}$	$\rightarrow S_{1.1}$	$\rightarrow T_{1.2}$		$S_{1.1}$	$S_{1.2}$	K
						↓		↓
						HK:		HK:
						HC		EC
SK (E major): T		D [Dg]	Dg d					
HK (A major): D		SP –	–	Sp [T]		T T		

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1						I: 29/23 II: 19/23 D/R: 19/23 T: 52/42	m. 72 $S_{1.1}$

COMMENTS

Although it is one of the most ‘normative’ sonatas of the set, in the Development a key as far away as E flat minor is reached, a tonality which can only be understood as the **Dg** of E major (D sharp minor) written enharmonically.

PART I (EXP.)

m.	1	7	13	21	30/46	38	54	62/66	70							
Allegro	$P_{1,1}$	$P_{1,2}$	$P_{1,1}' < T$		$S_{1,1}$	$S_{1,2} (\rightarrow P_{1,1})$	$S_{1,2}'$	S_2	K							
			↓ HK: IAC		↓ HK: HC				↓ SK: PAC							
SK (E major):				S	<table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td>T</td> <td>S</td> <td>T</td> <td>S</td> <td>T</td> <td>T</td> <td>T</td> </tr> </table>					T	S	T	S	T	T	T
T	S	T	S	T	T	T										
HK (A major): T				T	D											

PART II (DEV. + REC.)

m.	75	109		114/130	122	138	146/150	154							
	$\rightarrow P_{1,1}$	$\rightarrow S_{1,2}$		$S_{1,1}$	$S_{1,2} (\rightarrow P_{1,1})$	$S_{1,2}'$	S_2	K							
				↓ HK: HC				↓ HK: PAC							
SK (E major): T Tp															
HK (A major): D Dp D Dp S				<table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td>T</td> <td>S</td> <td>T</td> <td>S</td> <td>T</td> <td>T</td> <td>T</td> </tr> </table>					T	S	T	S	T	T	T
T	S	T	S	T	T	T									

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 4	$S_{1,2} (\rightarrow P_{1,1})$		$S_{1,2}$			I: 29/45 II: 39/45 D/R: 39/45 T: 74/84	m. 114 $S_{1,1}$

COMMENTS

This is the first instance of the FP 4, whose main feature is the use of a non-modulating Transition which closes with a HK: HC. The so reached dominant is then considered as the new key (SK) for the exposition of the S -group.

The $S_{1,2}$ theme uses the same rhythmic figure which was heard at the opening of the sonata (in the $P_{1,1}$ theme), more concretely in its association with the thirds (m. 3).

The two expositions of this thematic material begin in the SK: **S**, using this subdominant as a part of the cadential harmony which allows the return of the right SK (E major). The same occurs in the Recapitulation, but in the HK.

PART I (EXP.)

m.	1	8	12	21	30	34	37	41	45
Andantino	<i>P</i>	T_1	$T_{2.1}$	$T_{2.2}$	S_1	S_1'	S_2	S_2'	K
		↓			↓				↓
		HK:			SK:				SK:
		EC			HC				IAC

SK (E flat major): **S** **[Sp]** **SP S** T..... T

HK (A flat major): **T** **T** **[Tp]** **Tp T** **D**

PART II (DEV. + REC.)

m.	50	53	60	70	74	77	81	85
	<i>N</i>	$\rightarrow T_{2.1}$	$\rightarrow T_{2.2}$	S_1	S_1'	S_2	S_2'	K
				↓				↓
				HK:				HK:
				HC				IAC

SK (E flat major): **[Sp]** **[SP]** **[TP] S**

HK (A flat major): **[Tp]** **[TP]** **[DP] T** T..... T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1						I: 29/20 II: 20/20 D/R: 20/20 T: 49/40	m. 70 S_1

COMMENTS

All the Development is based in three implied but not resolved keys: F minor, F major and C major. Only A flat major ends up resolving and preparing the return of the *S*-theme.

PART I (EXP.)

m.	1/4	7	12	19	25	29	33	41
Allegro	$P_{1.1}$	$P_{1.2}$	T	$S_{1.1}$	$[S_{1.1}]$	$S_{1.2}$	$S_{1.2}<$	K
		↓		↓			↓	
		HK:		SK:			SK:	
		EC		EC			EC	

SK (E flat major):

S T**T**.....**T**HK (A flat major): **T** **T D****D****PART II (DEV. + REC.)**

m.	45	58	67/73	77	81	89
	$\rightarrow P_{1.1} + T$	$\rightarrow P_{1.2}$	$S_{1.1}$	$[S_{1.1}]$	$S_{1.2}$	$S_{1.2} < K$
			\downarrow			\downarrow
			HK:			HK:
			EC			EC

SK (E flat major): **T S D****TP T**HK (A flat major): **D T SP****Dp D****T**.....**T**

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1.1						I: 18/26 II: 22/26 D/R: 22/26 T: 44/48	m. 67 $S_{1.1}$

COMMENTS

The thematic sequence of the *S*-theme displays a first idea ($S_{1.1}$) which is then repeated but in a shortest version. The second idea ($S_{1.2}$), nevertheless, is repeated in an expanded version obtained through a varied reprise of the two last bars of the idea. These processes are indicated with the corresponding symbols: $[S_{1.1}]$ for the shortening and $S_{1.2}<$ for the expansion.

PART I (EXP.)

m.	1	5	9	14	20	29	38
Andante	P_{ANT}	P_{CONS}	T_1	T_2	S_{ANT}	S_{CONS}	K
	↓	↓	↓		↓		↓
	HK:	HK:	HK _S :		SK:		SK:
	HC	PAC	HC		HC		EC
SK (G major):				S [Sp] Sp T	T..... T		
HK (C major):				TT [Tp] Tp D	D		

PART II (DEV. + REC.)

m.	45	53	58	63	72	81
	$\rightarrow P + T_1$	$\rightarrow T_1$	T_2	S_{ANT}	S_{CONS}	K
				↓		↓
				HK:		HK:
				HC		EC
SK (G major):				T [Tp] d		
HK (C major):				D [Dp] Sp Sp T	T..... T	

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 6.3						I: 19/25 II: 19/24 D/R: 13/30 T: 44/43	m. 58 T_2

COMMENTS

The structure of both the *P*-theme and the *S*-theme is of period, a construction defined by Caplin as “the most common tight-knit theme-type in instrumental music of the classical style” (Caplin 1998: 49). However, Soler is employing this theme-type as early as 1756 or around, at least, with a security which lets assume that it has been used for a long time in this territory. Since much of the repertory of Iberian keyboard music has not been yet extensively studied, this is one of the examples of misunderstanding about the technical contributions and achievements of a given style, geographic area and historical era, since it seems clear that these and other contributions must be dated much earlier than supposed, and they must be found in other geographical area.

As a consequence of this period structure of the *P*-theme, the formal-functional pattern is here the FP 6.3, which comes from FP 6, defined by Caplin as model with a *P*-theme with period structure, followed by a Transition with two themes, the first of them ending with a HK: HC and the second with the typical SK: HC, preparing the arrival of the *S*-group. The FP 6.3 variant is due to the key used to end the T_1 , in this case A minor, instead of C major. That’s the reason to label this HC as a HK_S: HC, that is, a half cadence over a secondary home key.

PART I (EXP.)

m.	1	7	17	20	25	30	37	45	52	58
Cantabile	$P_{1.1}$	$P_{1.1}'$	$P_{1.2}$	T_1	T_1'	$T_2 (\rightarrow P_{1.1})$	S_{1ANT}	S_{1CONS}	S_2	S_2/K
				↓			↓		↓	↓
				HK:			SK:		SK:	SK:
				HC			HC		EC	PAC
SK (A minor):				s	[tp]	dp s	t.....			
HK (D minor):	t	t		[dp]	s t	d			

PART II (DEV. + REC.)

m.	67	70	73	83	87	92	100	107	113
	$\rightarrow P_{1.1}$	$\rightarrow P_{1.3}$	$\rightarrow T_1$	$P_{1.1}'$	$[T_2] (\rightarrow P_{1.1})$	S_{1ANT}	S_{1CONS}	S_2	S_2/K
						↓		↓	↓
						HK:		HK:	HK:
						HC		EC	PAC
SK (A minor):	t	t	t	[tp]					
HK (D minor):	d	d	d	[dp] t	t [s]	t.....			

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 9	$T_2 (\rightarrow P_{1.1})$	S_2/K				I: 36/30 II: 25/30 D/R: 16/39 T: 66/55	m. 83 $P_{1.1}'$ m. 87 [T_2]

COMMENTS

This sonata show many special features. First of all, the formal-functional pattern es here FP 9, which means that there is a merger of the second theme of S -group (S_2) and the conclusive zone (K), a typical feature of many binary pre-classical sonatas. There is also a derivation from $P_{1.1}$ in the second Transition theme (T_2), which exhibits also one of the most Soler typical *topos*,²⁷ the return of the HK just at the end of the Transition, taking at the same time the function of tonic in the HK and the subdominant function in the new key, in which he enters through a half cadence.

It is also remarkable that the Recapitulation begins here with the reprise of $P_{1.1}'$, followed with an partial version of T_2 , something which could be considered as an incomplete sonata form, but very close to the spirit of this model, since there is a clear purpose of return to the initial thematic materials. That implies the presence of one *crux* for the measure where the P -theme returns in the HK, and other *crux* for the measure where the expositional material – previously heard in the SK – returns in the HK. Nevertheless, the duration of the Part II is very short, so we should better consider it as a binary form.

The S_1 theme displays a clear period structure, with a half cadence at the end of the antecedent (m. 44) and an evaded cadence to close the consequent.

²⁷ See the *Sonata No. 160*.

PART I (EXP.)

m.	1	4	14/22	29
Prestissimo	$P_{1,1}$	$P_{1,2}/T$	S	K
	↓	↓	↓	↓
	HK:	SK:	SK:	
	EC	HC	EC	
SK (A minor):	sP s	t..... t		
HK (D minor):	t	tP t	d	

PART II (DEV. + REC.)

m.	33b	39	47/55	62
	→S	→ $P_{1,2}$	S	K
			↓	↓
			HK:	HK:
			HC	EC
SK (A minor):	[d]	d t dP sP		
HK (D minor):	[Sp]	Sp d S tP	t..... t	

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 11		$P_{1,2}/T$				I: 13/20 II: 14/20 D/R: 14/20 T: 33/34	m. 47 S

*COMMENTS*²⁸

The thematic construction of this sonata is one of the simplest of all, since it has just one theme in each thematic group, and there is even a merger between $P_{1,2}$ and T . This formal and functional distribution of phrases and cadences is a perfect example of FP 11, in which the salient feature is the merger of the second thematic module of the P -group with the Transition. The character of all the thematic material is clearly close to the *moto perpetuo*, since from the beginning to the end of each part there is no rest and every bar is filled with eight semiquavers.

²⁸ The numbering of the sonata has a typical mistake concerning the first and second time repeat. Here mm. 33 & 34 should be renumbered as mm. 33a & 33b, since the first time the music proceeds from m. 32 to m. 33a and then back to the beginning of the sonata, and the second time the music goes from m. 32 to m. 33b and then to m. 34 to go ahead into the second part.

PART I (EXP.)

m.	1	5/9	14	21	27	31	35
Andantino	$P_{1,1}$	$P_{1,2}$	T	S_1	$[S_1]$	S_2	$S_2 < / K$
			↓	↓		↓	↓
			HK:	SK:	SK:	SK:	SK:
			PAC	HC	IAC		PAC

SK (A minor): **dP tP t** t.....

HK (C major): **TD T Tp Tp**

PART II (DEV. + REC.)

m.	42	53	68	74	78	82
	$\rightarrow P_{1,1} + S_2$	N	S_1	$[S_1]$	S_2	$S_2 < / K$
			↓			↓
			HK:			HK:
			HC			PAC

SK (A minor): **T Tp d**

HK (C major): **Tp T Dp Tp Sp t** T.....

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 9		$S_2 < / K$	S K			I: 20/21 II: 26/20 D/R: 26/30 T: 41/46	m. 68 S_1

COMMENTS

The first thing that attracts our attention is the SK of this sonata, which is not the normative dominant of the HK, but the **Tp** (relative of the tonic), that is, A minor. This deviation would be considered by Hepokoski & Darcy as a ‘deformation’, but this is not perhaps the right word for this change, as I have explained in my PhD dissertation (Igoa 2014: 214-220). In any case, this tonal relation is heard with some surprise according to the normal prediction, and it produces a unique shift of modes, since the Exposition begins in major mode and ends in minor mode. In the scheme this deviation is reflected as a ‘variant’ concerning to the S -group and to the K -zone, although in this sonata there is also a merger between the expanded S_2 and the K -zone, which brings again a FP 9 as a formal-functional pattern.

In the Recapitulation the Transition ends in the HK in minor mode (mm. 61-67), as if it were to expose the S -group in this mode, but finally it changes to major mode when the S -theme arrives.

PART I (EXP.)

m. 1 5 9 13² 18² 23/27 33

Allegro P_{ANT} P_{CONS} T S_{ANT} S_{CONS} K_1 K_2

↓ ↓ ↓ ↓ ↓

HK: HK: SK: SK:

IAC PAC IAC PAC

SK (G major): S T

T T

HK (C major): T T D

D

PART II (DEV. + REC.)

m. 36 46² 51² 56/60 65

$\rightarrow P + T$ S_{ANT} S_{CONS} K_1 K_2

↓ ↓

HK_S: HK:

HC PAC

SK (G major): [s] t [sp] [tp]

HK (C major): [t] d [tp] dp [s]

T T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 3.1						I: 13/22 II: 11/22 D/R: 11/22 T: 35/33	m. 46 ² S_{ANT}

*COMMENTS*²⁹

In this sonata we find for the first time the FP 3.1, a model which begins with a theme built as a period – with a HK: IAC cadence between antecedent and consequent, instead a HK: HC – and then followed by the regular cadences closing each thematic group. The FP 3.1 variant comes from the use of a SK: IAC instead of the most common HK: HC for the end of the Transition.

²⁹ As it happens with *Sonata No. 171*, the numbering of the sonata has a mistake concerning the first and second time repeat. Here mm. 35 & 36 should be renumbered as mm. 35a & 35b, since the first time the music proceeds from m. 34 to m. 35a and then back to the beginning of the sonata, and the second time the music goes from m. 34 to m. 35b and then to m. 36 to go ahead into the second part.

PART I (EXP.)

m. 1 5 9 13 20 32 40 48 56

Allegretto $P_{1.1}$ $P_{1.2}$ $P_{1.1}$ $T_1 (\rightarrow P_{1.2})$ T_2 S_{ANT} S_{CONS} K_I K_2

↓
HK:
IAC

↓
SK:
HC

↓
SK:
PAC

SK (E major):

S D Tp

Dp S [T]

T T

HK (A major): **T T SP Dp Dg T [D] D**

PART II (DEV. + REC.)

m. 61 65 70 81 87 95 103 111

$P_{1.1}$ $P_{1.2}$ T_2 $\rightarrow K_I$ S_{ANT} S_{CONS} K_I K_2

↓
HK:
HC

↓
HK:
PAC

SK (E major): **sP DP – D**

HK (A major): **tP DG sG SP [T]**

T T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	$T_1 (\rightarrow P_{1.2})$					I: 31/29 II: 26/29 D/R: 26/29 T: 60/55	m. 87 S_{ANT}

COMMENTS

The Transition of this sonata shows a chromatic ascending line which underlies to the harmonic progression, beginning in the bass with A (m. 13), A # (m. 15), B (m. 16), B # (m. 17), C # (m. 18) and D # (m. 19), to be then interrupted by tonicization of G sharp minor and A major, and finally reaching the E in m. 33 with the arrival of the *S*-Group.

The Development travels through very far harmonic regions, beginning with the **tP** of the HK, that is, the relative of the HK in minor mode (C major), and then reaching a surprising A flat major (**DG**), which ascends to a not less surprising B flat minor, to end in a brief and closer B major, preparing well the return of the HK.

PART I (EXP.)

m.	1	5	10	17	$26^2/35^2$	43/47	51
Allegro Sofrile	P_1	$P_{2,1}$	$P_{2,2}$	T ↓ HK: IAC	$S_1 (\rightarrow T)$ ↓ SK: HC	S_2	K ↓ SK: EC
SK (E major):				S	T T		
HK (A major):				T D T T	D		

PART II (DEV. + REC.)

m.	56	66	$82^2/91^2$	95	111
	$\rightarrow P_1$	$\rightarrow T$	$S_1 (\rightarrow T)$ ↓ HK: HC	S_2	K ↓ HK: EC
SK (E major):		S T D S			
HK (A major):		T D SP T	T T		

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	$S_1 (\rightarrow T)$					I: 25/30 II: 26/30 D/R: 26/30 T: 55/56	m. 82^2 S_1

COMMENTS

This is, no doubt, one of the more regular sonatas of the series, as it can be seen from the number of measures of both parts (55/56), which means that the $P + T$ section in the first part is almost equal to the Development in the second part, since the $S + K$ regions last the same in both parts. It is also one of the simpler sonatas concerning to the tonal regions involved, which are almost exclusively the closer regions to the HK, in a clear contrast with its pair (*Sonata No. 174*), much more complex in this sense. It seems, as it happens in other *moto perpetuo* sonatas with the same rapid tempo, that the main goal of the piece is not a complex harmonic elaboration, but the virtuoso playing required to face it, which includes scales, arpeggios and especially the typical Scarlatti crossing of hands, which characterizes here both the T as the S_1 theme (clearly derived from T).

PART I (EXP.)

m.	1	7	14	19/24	29/34	39/42
Andantino	<i>P</i>	<i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i> ₁ ($\rightarrow T$)	<i>S</i> ₂	<i>K</i>
		↓		↓		↓
		HK:		SK:		SK:
		IAC		HC		PAC
SK (D minor):		tP [t]	t t			
HK (B flat major):	T	T [D]	D [Dp]	Dp		

PART II (DEV. + REC.)

m.	46b	52	60	64/69	74/79	84/87
	$\rightarrow P$	$\rightarrow T$ _{1.1}	<i>N</i>	<i>S</i> ₁ ($\rightarrow T$)	<i>S</i> ₂	<i>K</i>
				↓		↓
				HK:		HK:
				IAC		PAC
SK (D minor):	tP	tP	tP			
HK (B flat major):	D	D	d	t T		

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	<i>S</i> ₁ ($\rightarrow T$)		<i>S</i> <i>K</i>	M _T - <i>K</i>		I: 18/28 II: 18/27 D/R: 18/27 T: 46/45	m. 64 <i>S</i> ₁

*COMMENTS*³⁰

Besides the derivation of *S*₁ from the Transition theme, especially audible in the syncopated rhythm and the four-32nd motif which are common to both themes, the main feature of this sonata is the location of the *S* + *K* zone in a non-conventional tonal region, the relative of the expected dominant (**Dp**), that is, D minor, and this reflects in the scheme as a variant. Nevertheless, the harmonic-functional system (see Igoa 2019) reveals clearly the roll of this region as a substitute of F major, the basic function which normally comes in this moment as the SK, keeping then the essence of the function and making evident the relation between both keys. The minor mode of this substitute SK raises a problem for the second part, since the *S* + *K* zone is supposed to be located in the HK, which is a major mode key. The solution of Soler is the reprise of both *S*-themes in the HK in minor mode, waiting for the concluding material to go back to the major mode. This reflects as a tonal modification of *K* in the scheme. The same tonal relation between the HK and the SK may be seen in the *Sonata n° 62* (4th movement), which coincidentally is in the same key, B flat major.

³⁰ As it happens with *Sonatas No. 171 & 173*, the numbering of the sonata has a mistake concerning the first and second time repeat. Here mm. 45 & 46 should be renumbered as mm. 45a & 45b, since the first time the music proceeds from m. 45 to m. 46a and then back to the beginning of the sonata, and the second time the music goes from m. 45 to m. 46b and then to m. 47 to go ahead into the second part.

PART I (EXP.)

m.	1	5	7	11	16/22	27/29	31
Allegro	$P_{1.1}$	$P_{1.2}$	$T_{1.1}$	$T_{1.2}$	S	K_I	$K_2(\rightarrow S)$
			↓		↓	↓	
			HK:		SK:	SK:	
			EC		HC	PAC	
SK (F major):			S D Tp T		T..... T		
HK (B flat major):	T		T SP Dp D		D		

PART II (DEV. + REC.)

m.	36	40	46	53/59	64/66	68
	$P_{1.1}$	$\rightarrow T_{1.1}$	$\rightarrow T_{1.2}$	S	K_I	$K_2(\rightarrow S)$
				↓	↓	
				HK:	HK:	
				HC	PAC	
SK (F major):	T	d Sp	Tp T S			
HK (B flat major):	D	Sp Tp Dp	D T		T..... T	

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1	$K_2(\rightarrow S)$					I: 15/20 II: 17/20 D/R: 17/20 T: 35/37	m. 53 S

COMMENTS

This sonata shows one of the most usual characters regarding the second sonata of grouped sonatas, that is, the construction as a *moto perpetuo* movement, as it happens with *Sonata No. 175* and many others. There are no other features worthy of consideration, since both parts are almost equal in duration, and second part displays the favorite order of thematic materials for Hepokoski & Darcy, a ‘Rotation’ beginning with the reprise of $P_{1.1}$ and then returning to both segments of the Transition, before the incomplete recapitulation of the Exposition.

PART I (EXP.)

m.	1	9	17	24	32	39	47	58	67/72
Andantino	P_{ANT}	P_{CONS}	$T_{1,1}$	$T_{1,2}$	$T_{1,1}$	$T_{1,2}$	$S_{ANT}(\rightarrow T_{1,1})$	$S_{CONS}(\rightarrow T_{1,1})$	K
	↓	↓	↓				↓		↓
	HK:	HK:	HK:				SK:		SK:
	HC	PAC					HC		EC
	SK (C minor):		sG	s	sP	t	<div style="border: 1px solid black; padding: 2px;">t..... t</div>		
	HK (F minor):		t.....	sP	t	tP	d	d	

PART II (DEV. + REC.)

m.	78	85	92	99	107	110	118	128	136/141
	$\rightarrow T_{1,1}$	$N_{1,1}$	$N_{1,2}$	$\rightarrow T_{1,2}$	$\rightarrow T_{1,1}$	$\rightarrow T_{1,2}$	$S_{ANT}'(\rightarrow T_{1,1})$	$S_{CONS}'(\rightarrow T_{1,1})$	K
							↓		↓
							HK:		HK:
							HC		EC
	SK (C minor):		tP	tP	[S]				
	HK (F minor):		dP	dP	[T]	Tp	[D]	t	<div style="border: 1px solid black; padding: 2px;">t..... t</div>

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 3	$S(\rightarrow T_{1,1})$			$M_V - S$ $M_O - S$		I: 46/31 II: 40/29 D/R: 40/29 T: 77/69	m. 118 S_{ANT}

COMMENTS

The thematic material for both *P* and *S* zones is here constructed as a period, with an antecedent almost equal to the consequent, being the only difference the two final bars (in the *P*-theme) or just the final bar (in the *S*-theme) of each segment. The *S*-theme is, moreover, a derivation of the melodic beginning of $T_{1,1}$. Since the *P*-theme has a clear HK: HC between antecedent and consequent, that leads to FP 3.

In the Transition there is a curious repetition of both segments changing the tonal region, following a harmonic cycle of thirds from D flat major (**sP**), F minor (**t**) and A flat major (**tP**) to end in the SK, which is, of course, C minor (**d**).

The Development, after introducing a new material in E flat major (**dP**), shows an unusual approach to the HK in major mode (F major), allowing even for a while to locate the reprise of $T_{1,2}$ in D minor (**Tp**). A somewhat abrupt melodic process links the dominant of D minor with a figure which seems to be the dominant of C major, dominant of the HK to come (mm. 106-110).

The reprise of the *S*-theme has a clear variation of the final 16th-note figures, a feature recorded in the scheme as $M_V - S$, that is, a modification in form of variation in the *S*-theme. Moreover, each of the segments has, as a consequence of this, a measure less, something indicated as $M_O - S$, that is, a modification in form of omission in the *S*-theme. That is the reason of the difference of duration between the *S* + *K* zone in the first and second parts (31/29).

PART I (EXP.)

m.	1	5^2	11^2	15^2	21^2	29^2	38	40^2	49
Allegro	$P_{1,1}$	$P_{1,2}$	$P_{1,1}$	$P_{1,2}$	$T(\rightarrow P_{1,1})$	$S_{1,1}(\rightarrow P_{1,1})$	$S_{1,2}$	$S_{1,1}(\rightarrow P_{1,1})$	$S_{1,2}/K$
				↓	↓	↓			↓
				HK:	SK _s :				SK:
				PAC	IAC				EC
SK (C minor):					s sP	[t] t			
HK (F minor): t.....					t tP	[d]			

PART II (DEV. + REC.)

m.	$51b^2$	65^2	74	76^2	85
	$\rightarrow T$	$S_{1,1}(\rightarrow P_{1,1})$	$S_{1,2}$	$S_{1,1}(\rightarrow P_{1,1})$	$S_{1,2}/K$
		↓		↓	↓
		HK _s :		HK:	EC
		HC			EC
SK (C minor): sP s dp					
HK (F minor): tP t s		[t] t			

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 9.1	$T(\rightarrow P_{1,1})$ $S_{1,1}(\rightarrow P_{1,1})$	$S_{1,2}/K$				I: 28/23 II: 14/23 D/R: 14/23 T: 51/37	m. 65^2 $S_{1,1}$

COMMENTS³¹

This is one almost monothematic sonata, since the $P_{1,1}$ segment, with its graceful 32nd-figure, is behind the T -theme and the $S_{1,1}$ segment, giving the sonata a typical single *Affekt* in the baroque sense.

The formal-functional pattern is here FP 9.1 for the first time (FP 9 was used in *Sonatas No. 170, & 172*). The main feature for this pattern is the merger between the last segment of the S -theme with K , which manifests here in the consideration of $S_{1,2}$ – the second time it is heard – also as the concluding material K . The difference with the original FP 9 pattern is found in the use of a cadence on a SK_s (secondary subordinate key) – here A flat (SK: sP) – preceding the arrival of the S -group in the right SK. In the second part there is also a cadence on HK_s (secondary home key) – B flat minor (HK: s) – before the return of the S -theme in the right HK. In the two places it is not clear (in the first audition) when does the $S_{1,1}$ theme begin, since both T and $S_{1,1}$ derive from the same melodic material. The Exposition uses the typical triadic path in thirds which jumps from F minor to A flat major and then to C minor, that is, the SK, but the second part goes down from A flat major to F minor before arriving to B flat minor. In the Exposition the beginning of the $S + K$ zone is heard as a step more in the middle of a tonal sequence, but in the second part the arrival of the $S + K$ zone is based on a subdominant relation inside F minor (s – t).

³¹ As it happens with *Sonatas No. 171, 173 & 176*, the numbering has a mistake concerning the first and second time repeat. Here mm. 51 & 52 should be renumbered as mm. 51a & 51b, since the first time the music proceeds from m. 51 to m. 51a and then back to the beginning of the sonata, and the second time the music goes from m. 51 to m. 51b and then to m. 52 to go ahead into the second part.

PART I (EXP.)

m.	1	8	17	24/29	26/31	34/36	38
Andantino	P_{ANT}	P_{CONS}	T	$S_{I.1}$	$S_{I.2}$	$S_{I.3}(\rightarrow P)$	$K(\rightarrow P_{CONS})$
	↓	↓		↓			↓
	HK:	HK:		SK:			SK:
	HC	PAC		HC			EC

SK (G major): S T

T..... T

HK (C major): T T D

D

PART II (DEV. + REC.)

m.	40	54	60/65	62/67	70/72	74
	$\rightarrow S_{I.1}$	N	$S_{I.1}$	$S_{I.2}$	$S_{I.3}$	$K(\rightarrow P_{I.2})$
			↓			↓
			HK:			HK:
			HC			EC

SK (G major): T Sp t sP

HK (C major): D Tp d tP [T sG tP s]

T..... T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 3	$S_{I.3}(\rightarrow P)$ $K(\rightarrow P_{CONS})$					I: 23/16 II: 20/16 D/R: 20/16 T: 39/36	m. 60 $S_{I.1}$

COMMENTS³²

This sonata is another good example of the FP 3 formal-functional pattern, with a HK: HC between the segments of P and the usual cadences at the remaining crucial points. The S material consists of three brief phrases; two of them alternate twice at the beginning and the last repeats itself before the arpeggio for K , which clearly derives from the end of P_{CONS} . That $S_{I.3}$ phrase comes from the right hand figure of octave with *appoggiatura* in the middle of both P_{ANT} and P_{CONS} (mm. 4-5, 11-12), and that is the reason to mention the whole P -theme as the origin.

Most of the Development is a derivation from $S_{I.1}$ which is evident at the onset in the anacrusis of mm. 40-41 (which remind those in mm. 24-25) and in the triplets which fill m. 42 (very near in character to those in mm. 24-25). After this, the material employed seems to be a stylization of the former one in which the triplets are almost absent, standing all along in E flat major, to arrive at the end to a new material which prepares the return of the HK through quick tonicizations (one in each measure), running in ascending seconds from C major, D flat major and E flat major to F minor, which serves to provide the typical HK: HC at the end.

³² As it happens with *Sonatas No. 171, 173, 176 & 179*, the numbering has a mistake concerning the first and second time repeat. Here mm. 39 & 40 should be renumbered as measures mm. 39a & 39b, since the first time the music proceeds from m. 38 to m. 39a and then back to the beginning of the sonata, and the second time the music goes from m. 38 to m. 39b and then to m. 40 to go ahead into the second part.

m.	1	6	11	15	20	30/42	36/48	54	57
Allegro	P	P'	$T_{l,1}$	$T_{l,2}$	$T_{l,3}$	$S_{l,1}$	$S_{l,2}$	$[S_{l,2}]$	K
			\downarrow			\downarrow			\downarrow
			HK:			SK:			SK:
			IAC			HC			EC

SK (G major): S [t dp] [s] S [T] T..... T

HK (C major): **T****T** [d s] [t] **T** [**D**] **D**

m.	60	68	85/97	91/103	109	112
	$\rightarrow S_{l,2}$	$\rightarrow T_{l,2}$	$S_{l,1}$	$S_{l,2}$	$[S_{l,2}]$	K
			\downarrow			\downarrow
			HK:			HK:
			HC			EC

SK (G major): **[T Sp Dp Dp Sp] T**

HK (C major): **[D Tp Dg Dg Tp] D T** T.....T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1					mm. 20-26 mm. 68-80	I: 29/30 II: 25/30 D/R: 25/30 T: 59/55	m. 85 <i>S_{1,1}</i>

Constructed as a *moto perpetuo* sonata, in a typical ternary meter, this work introduces one of the most controversial features of the Iberian keyboard writing at that time. The term that Sutcliffe and other scholars have used for it, in the context of the sonatas of Scarlatti, is *vamp*, meaning a short repeated pattern, usually one-bar long, which is repeated without (almost) change of register but with change of harmony along 8-16 bars, being 10 bars the regular length. The validity of this feature in Soler is evident, as I have proved in my PhD dissertation (Igoa 2014: 228-229), almost always in early sonatas closer to the influence of Scarlatti, as it seems to happen here. As usual, the vamp are located in loose materials, and so are in this sonata, where the first vamp is inside the $T_{1,3}$ segment, and the second vamp is inside the derivation of T_1 , which fills the Development from m. 68 until the return of the HK.

Besides that, it is worth to observe the symmetrical display of tonal regions in the Development, which runs from G major to A minor and B minor, to come back with the second vamp through the same B minor and A minor to G major to prepare the return of C major.

PART I (EXP.)

m.	1	4	6	9	16	22	26	29	33	36
Andantino	$P_{1.1}$	$P_{1.2}$	$P_{1.1}$	$P_{1.3}$	T ↓ HK: PAC	$S_{1.1}$ ↓ SK: HC	$S_{1.2 ANT}$	$S_{1.1}$	$S_{1.2 CONS}$	K ↓ SK: PAC

SK (C major): **Tp [T]** T..... T

HK (A minor): **t** **t [tP]** **tP**

PART II (DEV. + REC.)

m.	41	49	55	58	62	65	69	72
	$\rightarrow P_{1.2}$	N	$\rightarrow P_{1.2}$	$S_{1.1}$ ↓ HK: HC	$S_{1.2 ANT}$	$S_{1.1}$	$S_{1.2 CONS}$	K ↓ HK: PAC

SK (C major): **T Sp [Dp] D Dp Tp**

HK (A minor): **tP s [d] dP Sp t t** t..... t

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1						I: 21/19 II: 17/19 D/R: 17/19 T: 40/36	m. 58 $S_{1.1}$

COMMENTS

This is one of the most ‘normative’ sonatas, and the only remarkable feature is the peculiar thematic structure of both *P* and *S* material. The *P*-theme is based on a brief idea ($P_{1.1}$) followed by a shorter idea ($P_{1.2}$) which carries this semi-phrase to a HK: HC, but then returns $P_{1.1}$ to be followed by completely new and longer idea ($P_{1.3}$), which finally ends in a HK: PAC, producing then an asymmetric construction (3 + 2 + 3 + 7). The *S*-theme is very close to what Caplin designates as “compound themes”, that is, “structures containing sixteen real measures. The compound sixteen-measure period consists of an eight-measure antecedent followed by an eight-measure consequent” (Caplin 1998: 65). The theme written by Soler presents the same basic two-measure idea twice ($S_{1.1}$) followed by a three-measure idea ($S_{1.2 ANT}$) which completes the antecedent with a HK: HC. The consequent repeats the same thematic material but ending $S_{1.2 CONS}$ with a SK: PAC.

PART I (EXP.)

m.	1	9	15	20	25/30	35/38	41	45
Allegro	P_{ANT}	P_{CONS}	$T_{1,1}$	$T_{1,2}$	S_1	S_2	$K_{1,1}$	$K_{1,2}$
			↓		↓		↓	
			HK:		SK:		SK:	
			EC		EC		EC	

SK (C major): **Tp T** **T**..... **T**.....

HK (A minor): **t** **t** **tP** **tP**

PART II (DEV. + REC.)

m.	48	61	65	70/75	80/83	86	90	
	$\rightarrow P$		$\rightarrow T_{1,1}$	$T_{1,2}$	S_1	S_2	$K_{1,1}$	$K_{1,2}$
				↓			↓	
				HK:			HK:	
				EC			EC	

SK (C major): **T [s t] DP**

HK (A minor): **tP [sp tp] D** **t** **t** **t** **t**

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1.1					mm. 48-57	I: 24/23 II: 22/23 D/R: 27/18 T: 47/45	m. 65 $T_{1,2}$

COMMENTS

This sonata has its main argument in the repetition of notes, one of the technical devices to be learnt by the royal and aristocratic pupils of many of the composers of the time, since these sonatas were written as pedagogical music for them. It should be noted the resemblance between this sonata and the *Sonata K. 455* of D. Scarlatti, who also works the quick repetition of notes. Both sonatas, moreover, have a Development with modulatory relations at a distance of a 3rd, major or minor. In the case of Soler, this brings the tonality as far as E flat minor, coming from C minor and going to B major, in a memorable passage which does honor to the master-pupil relation (real or not) between them. This passage is also a vamp in the sense we have defined regarding the *Sonata No. 181*, since the pattern heard in m. 48 is repeated measure after measure without change of register but with different harmonic functions, and with common notes between bars which guarantee the continuity of this *ostinato* zone.

PART I (EXP.)

m.	1	8	15	21	28	34/50	38/54	42/58	66
Allegretto	P_{ANT}	P_{CONS}	$T_{1.1}$	$T_{1.2}$	$T_{1.3}$	$S_{1.1}$	$S_{1.2}$	$S_{1.3}$	$[S_{1.3}]</K$
	↓	↓	↓			↓			↓
	HK:	HK:	HK:			SK:			SK:
	HC	PAC				HC			PAC
SK (G major):		Tp	T	T					
HK (E minor):		t	t	tP	tP				

PART II (DEV. + REC.)

m.	71	83	89	93/109	97/113	101/117	125
	$\rightarrow P$	P_{ANT}'	$[T_{1.2}]$	$S_{1.1}$	$S_{1.2}$	$S_{1.3}$	$[S_{1.3}]</K$
		↓		↓			↓
		HK:		HK:			HK:
		HC		HC			PAC
SK (G major): T [D Tp]							
HK (E minor): tP [dP t]		t	t	t			

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SF	FP 9		$[S_{1.3}]</K$		$M_V - P_{ANT}$ $M_O - P_{CONS}$ $M_O - T_{1.1}$ $M_R - T_{1.2}$ $M_O - T_{1.3}$		I: 33/37 II: 22/37 D/R: 12/47 T: 70/59	m. 83 P_{ANT}' m. 93 $S_{1.1}$

COMMENTS

This work proposes several challenges to the analyst. First of all, the reprise of P_{ANT} in the HK (m. 83) at the beginning of the Recapitulation – supplemented by a shortened $T_{1.2}$ – is so clear that there is no doubt of the structural meaning of this return, leading to a sonata form in the style of the 18th century Iberian keyboard music, somewhat different to the later typical Viennese sonata form. In the Chapter 2 and in the paragraph 3.2.1 of my PhD dissertation there is an extensive explanation of the sonata theory in general, its evolution and its singularity in the context of 18th Iberian keyboard music, as well as a proposal of classification in three patterns (**SB**: binary sonata; **SM**: mixed sonata; **SF**: sonata form), each one including several types and subtypes (Igoa 2014: 91-148, 163-181). One of the most important conditions to have in mind when considering the sonata form pattern is that is *not* necessary at all the return of *every* thematic material of the Exposition. And this is not only a feature of Iberian music, but it is also true for many sonatas closer to the Viennese world and around (including Haydn and Mozart). Namely, when a P -theme has a period structure, for example, it is enough with the reprise of one of the two members, and it is also enough to let hear just one out of the two or three Transition segments, since in the Recapitulation there is no modulation between the $P + T$ zone and the $S + K$ zone.

After a brief Development based on the 8th-note figures of the first bars of P (although with a new sequel), Soler returns clearly to the antecedent phrase of P , which ends up joining to the final bars of $T_{1.2}$. The HK: HC closing it prepares the reprise of the $S + K$ zone. It is, of course, a very condensed version of the sonata form, since we hear just the reprise of half P -theme and one of the three Transition themes (and

very shortened), but it is very important to have in mind the date of the work, written with almost total certainty in or around 1756-1760. By that time, Haydn was writing his first sonatas, often called partitas or divertimentos, and the Recapitulation of most of them was either incomplete, leading to the binary form model (just from *S*-theme onwards) or either reduced, omitting some of the phrases or segments from the *P* + *K* zone in the Exposition.

What Soler proposes here is a sharp breach with the much more general binary model, which he himself learnt supposedly from Scarlatti,³³ introducing a clear reprise of the initial theme in the HK as a new structural design, in which the second part has not one but two breaking points, the bar where the return of the *P*-theme in the HK begins, and the bar signaling the start of the reprise of the *S*-theme.

In the scheme there are three places to see the difference with the binary model. In the modification box it is necessary to list the possible variation, omission or reduction of any of the *P* + *T* zone. In this case, there is a variation in P_{ANT} , a reduction or shortening of $T_{1,2}$, and P_{CONS} , $T_{1,1}$ and $T_{1,3}$ are omitted. In the proportion box one must bring out the difference, in the second part, between the duration of the Development (including *P* + *T* materials) and the *S* + *K* zone, on the one hand, and the duration of the Development solely and the Recapitulation (including the *P* + *T* materials and *S* + *K* zone). Several facts are evident: the *S* + *K* zone lasts the same in both parts (37 bars); the Development alone is very brief (12 bars), and the Recapitulation (including all the Exposition material) is shorter than the Exposition, since there are several omissions in the *P* + *T* zone (47 vs. 70 bars). By last, in the *crux* box there are two measures to point: the bar where the return of the *P*-theme and the Recapitulation begin, and the bar where the reprise of the *S*-theme and the tonal resolution start.

Besides all this, the formal-functional pattern poses here another problem, since there is no pattern in which a *P*-theme constructed as a period and a final merger between $S_{1,2}/K$ join. It is much more important, from the formal point of view, to register the merger, since this feature deprives the Exposition of an independent concluding theme, and is one of the most usual features of binary sonatas. That leads then to the FP 9 pattern, obtained here by the expansion, when repeated, of the final bars of $S_{1,3}$ and its functional conversion into the *K* material.³⁴

³³ About the personal and pedagogical relation between Scarlatti and Soler, see Paragraph § 1, p. 6.

³⁴ That's the reason of the apparent contradiction of the symbol: the repetition of $S_{1,3}$ is shortened to the final two bars (and this is signaled by the square bracket), but this repetition is expanded with an ornamented version and a PAC (this is the meaning of the < sign).

PART I (EXP.)

m.	1	6	11	16	20/28	24/32	38
Allegro	<i>P</i>	<i>P'</i>	<i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i> _{1.1}	<i>S</i> _{1.2}	<i>K</i>
			↓		↓		↓
			HK:		SK:		SK:
			IAC		IAC		PAC

SK (G major): **Tp T** **T** **T**

HK (E minor): **t** **t** **tP** **tP**

PART II (DEV. + REC.)

m.	40b ²	57	59	71/79	75/83	89
	→ <i>S</i> _{1.1}	→ <i>S</i> _{1.2}	→ <i>S</i> _{1.1}	<i>S</i> _{1.1}	<i>S</i> _{1.2}	<i>K</i>
				↓		↓
				HK:		HK:
				HC		PAC

SK (G major): **Dp Sp T** **S Tp**

HK (E minor): **d s tP** **sP t** **t** **t**

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SM	FP 1.1						I: 19/21 II: 30/21 D/R: 30/21 T: 40/51	m. 83 <i>S</i> _{1.1}

COMMENTS³⁵

This is the second sonata of Ms. Cary in which we find the ‘mixed sonata’ formal type, along with the *Sonata No. 161*. The reason is again an enlarged Development, which makes the second part to be more than 25 % longer than the first part. As I wrote above, this is one of the reasons to create the formal type called ‘mixed sonata’, which stands (more or less) halfway between binary sonata and sonata form, since there is an evident inequality between both parts that could not be ignored (Igoa 2014: 170-175).

In the Development it is worth checking out the origin of the material to be developed, since there is no trace of *P* or *T*, as it was usual in this context, and instead it is exclusively based on the *S*-theme, especially the first segment, *S*_{1.1}. Since this semi-phrase was based on crossing hands, this becomes the main argument of the sonata for about 44 bars, that is, half of the sonata.

³⁵ As it happens with *Sonatas No. 171, 173, 176, 179 & 180*, the numbering has a mistake concerning the first and second time repeat. Here mm. 40 & 41 should be renumbered as measures mm. 40a & 40b, since the first time the music proceeds from m. 39 to m. 40a and then back to the beginning of the sonata, and the second time the music goes from m. 39 to m. 40b and then to m. 41 to go ahead into the second part.

PART I (EXP.)

m.	1	7	11	17 ²	23/28	33 ² /37 ²	41
Allegretto	$P_{1.1}$	$P_{1.2}$	T_1	$T_2 (\rightarrow P_{1.1})$	$S_1 (\rightarrow T_1)$	$S_2 (\rightarrow P_{1.1})$	$K (\rightarrow T_1)$
			↓		↓		↓
			HK:		SK:		SK:
			IAC		IAC		EC

SK (D major): S T S T T

HK (G major): T T D T D

PART II (DEV. + REC.)

m.	44b	56	62 ²	68/73	78 ² /82 ²	86
	$\rightarrow S_1$	$\rightarrow T_1$	$\rightarrow T_2$	$S_1 (\rightarrow T_1)$	$S_2 (\rightarrow P_{1.1})$	$K (\rightarrow T_1)$
				↓		↓
				HK:		HK:
				IAC		EC

SK (D major): Tp Sp Sp S dP

HK (G major): Dp Tp Tp T S T T

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 1.1	$T_2 (\rightarrow P)$ $S_1 (\rightarrow T_1)$ $S_{1.2} (\rightarrow P)$ $K (\rightarrow T_1)$					I: 22/22 II: 23/22 D/R: 23/22 T: 44/45	m. 68 S_1

COMMENTS³⁶

As it can be seen in the derivation box, this sonata is one of the works in which the thematic material is more unified, since everything comes from P and T_1 : T_2 is a transposition to D major of the main theme with a second lower voice; S_1 derives from the scale in T_1 ; S_2 is very close again to $P_{1.1}$; and K returns to the scales of T_1 .

Besides that thematic unity, the work presents a clear balance between both parts and between the two thematic zones inside each part, as can be seen in the proportion box.

³⁶ As it happens with *Sonatas No. 171, 173, 176, 179, 180 & 185*, the numbering has a mistake concerning the first and second time repeat. Here mm. 44 & 45 should be renumbered as measures mm. 44a & 44b, since the first time the music proceeds from m. 43 to m. 44a and then back to the beginning of the sonata, and the second time the music goes from m. 43 to m. 44b and then to m. 45 to go ahead into the second part.

PART I (EXP.)									
m.	1	6	12		22	26	34	40	
Andante	P	$T_1(\rightarrow P)$	T_2		$T_3(\rightarrow P)$	$S_1(\rightarrow T_3)$	$S_2(\rightarrow T_3)$	$K(\rightarrow T_3)$	
		↓				↓		↓	
		HK:				SK _S :		SK:	
		HC				DC		PAC	
SK (F sharp minor): s tP tP [dP dp sP sp] sG [sg DG Dg] TP Tp S t t									
HK (B minor): t t dP dP [S s tP tp] sP [sp – –] DP Dp T d									
PART II (DEV. + REC.)									
m.	43	51		55	59	67	73		
	$\rightarrow P$	$\rightarrow T_2$		T_3	$S_1(\rightarrow T_3)$	$S_2(\rightarrow T_3)$	$K(\rightarrow T_3)$		
					↓		↓		
					HK _S :		HK:		
					DC		PAC		
SK (F sharp minor): t s sP tP – TP [DP Dp] SP Sp									
HK (B minor): d t tP dP sg DP [DG Dg] TP Tp S t t									

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 2.3	$T_1(\rightarrow P)$ $T_3(\rightarrow P)$ $S_1(\rightarrow T_3)$ $S_2(\rightarrow T_3)$ $K(\rightarrow T_3)$		S_1			I: 25/17 II: 16/17 D/R: 11/22 T: 42/33	m. 55 T_3

COMMENTS

An arduous challenge is what we find in the first member of the last pair of sonatas in Ms. Cary, perhaps one of the most elaborated from the harmonic point of view. First of all, the distribution of thematic materials and cadences does not agree with any of the 12 formal-functional pattern or its variants proposed in my PhD dissertation (Igoa 2014: 181-209), since it includes an absolutely unusual DC (deceptive cadence) on C flat major at the point where S_1 starts. The closer FP is **FP 2.3**, where the P -theme ends with a HC and the cadence to arrive to the S -theme occurs over a secondary subsidiary key (SK_S). This uncommon procedure explains also the initial location of the S -theme in the SK: **S**, that is, B major, since this key is enharmonic of the mentioned C flat major. The same relation happens in the Recapitulation between F flat major and E major.

Secondly, there is here also a great thematic unity, visible in the derivation box. According to this, there are only two distinctive materials, P and T_2 , since the remaining phrases come from P or from T_3 , which in turn comes from P . The most prominent feature in P is the short 3-note figure in the first part of m. 3 in the r.h., which here goes down to A \sharp , but in T_3 jumps upwards a fifth and after an octave (m. 22). In S_2 the figure resolves in the central sound; in K falls again down.

In third place, the Transition includes here up to three distinctive materials, the first one clearly derived from P , the second introducing a new material based on thirds, and the mentioned T_3 , derived from P in another way. Being this thematic profusion extremely rare, even more eccentric is the tonal-harmonic journey displayed to go from the HK (B minor) to a conventional SK (F sharp minor). In fact,

in a tonal environment of two and three sharps, tonalities like D minor, G minor, F major/minor, E flat major/minor and C flat major, all of them flat keys, are clearly out of place, although many of them are simply implied but not realized keys, as Narmour and Nattiez would say.³⁷ But Soler appears here as an accomplished master of modulation already from his early years, traveling through these keys with a sure hand, establishing harmonic cycles of seconds or fifths and changes from major to minor to bring closer one key to another. The final deceptive cadence which leads the dominant of E flat minor to C flat major at the start of S_I provides a very original link for the theme S_I beginning on B major, the subdominant major of F sharp minor, and quickly progressing through the bD and D to the tonic of the real HK. In the second part the parallel process is repeated from T_3 , which is part of the Recapitulation (that's why the *crux* is in m. 55), thus bringing the dominant of A flat major to F flat major (E major) to end finally in B minor. It cannot be surprising that the composer could write few years later a famous treatise about the modulation (*La llave de la modulación* [The key to modulation]) that would be the subject of multiple controversies among the musicians of his time.

Besides all these remarks, the sonata clearly settles on the *Empfindsamkeit* topic (sensitivity): the minor mode of both the HK and the SK, the languid melodic figures, the intense chromaticism of many passages and the surprising global and local harmonic relations provide signs enough to this assertion.

³⁷ I use here “the concept of ‘implication-realization’ brought together by E. Narmour (1977), extending the work of J.J. Nattiez (1973). According to this principle, musical structure is understood in terms of initial material suggesting one or more possible continuations [...] Thus musical material ‘implies’ continuation in one or more ways. If these implications are to some extent ‘realized’, then some ‘closure’ is achieved” (Bent 1987: 118).

PART I (EXP.)

m.	1	7	12 ³	21	26	35/44	53
Allegro	<i>P</i> _{1.1}	<i>P</i> _{1.2}	<i>P</i> ₂	<i>T</i> _{1.1}	<i>T</i> _{1.2}	<i>S</i>	<i>K</i>
			↓	↓		↓	↓
			HK:	HK:		SK:	SK:
			HC	EC		EC	EC
SK (D major):				Tp D S T	T T		
HK (B minor): t				t dP sP tP	tP		

PART II (DEV. + REC.)

m.	58	64	67	75	83/92	101
	→ <i>P</i> ₂	→ <i>S</i>	→ <i>P</i> ₂	→ <i>T</i> _{1.2}	<i>S</i>	<i>K</i>
					↓	↓
					HK:	HK:
					EC	EC
SK (D major): T		S	Tp D	T Tp		
HK (B minor): tP		sP	t dP	tP t	t t	

Type	FP	Derivations	Merger	Var.	Modif.	Vamps	Propor.	Crux
SB	FP 2.1						I: 34/23 II: 25/23 D/R: 25/23 T: 57/48	m. 83 <i>S</i>

COMMENTS

To end this journey we find one of the most Scarlattian sonatas, with the typical imitative opening between the right and left hand and the little hints of vamps which emerge occasionally (mm. 7-9, 14-16), besides the usual ternary meter.

And for the advocates of the practice of paired sonatas here is another argument (apart from the one exposed in page 5 concerning some of the grouped sonatas). If we return to the *Sonata No. 187*, we find a descending melodic figure in the right hand of m. 2, beginning with a slurred E coming from the preceding bar. It is evident the presence of the same figure, with the same notes and even rhythmic figures, in m. 22 of the *Sonata No. 188*, where the figure goes down in progression twice more. If the placement of pair sonatas in the same key in so many manuscripts (for which the authors are responsible) is not enough, this could be another evidence of the validity of this practice, as it has been proved in the works of Scarlatti, Seixas, Albero, Soler and other Iberian composers, apart from Italian composers from their time.

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