



MONASH University

## Telling Tales

The Use of Byron Almén's Musical Narrative Theory as a Filter for  
a Performance of Nikolai Medtner's *Sonata-Skazka* Op.25 No.1  
(1910)

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Jenny Lu

1 March 2019

## ABSTRACT

My project seeks to apply a narrative interpretation to Russian composer Nikolai Medtner's (1880-1951) *Sonata-Skazka* Op.25 No.1 (1910), in response to the discursive implications exhibited in its reference to *skazka* (lit. tales). I question how this composition, as a piece of non-programmatic instrumental music, can be interpreted as a discourse.

My research is conducted within the context of musical narrative studies, which is a stream of musical investigation based on narrative theories. In the musical context, narrative theory defines a paradigm through which the interpreter perceives music as discursively organised. I conduct my investigation through Byron Almén's (2008) analytical process that examines developments of the musical material in the score with an emphasis on their interactions. The principal aim of my present research is to translate the analytical observations from the score of my case study to create a sense of drama in my performance.

In doing so, my research facilitates a focused and supported interpretation of *Sonata-Skazka* that enables a way to penetrate the piece's complex compositional style. I likewise establish a connection between score analyses and performative decisions in a narrative context.



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## Chapter One

### Introduction

Nikolai Medtner (1880-1951) was a Russian-born composer and pianist. His compositional output focused on the piano, consisting of a great number of solo piano compositions and three piano concerti, but also included over a hundred lieder, and chamber sonatas with the violin (Martyn 2016, 263). The composer's biographer, Barrie Martyn (2016), identifies in his subject a keen avidity for literature and poetry that permeated throughout Medtner's creative output. Medtner likewise explicated in his treatise (1951) that he designed compositions in a discursive manner that arguably reflect dramatic writing but without restricting the score to pre-existing texts. This situates his compositions to be ideally examined through a narrative approach.

Medtner embeds in the compound title of *Sonata-Skazka* Op.25 No.1 (1910) a discursive intention through its reference to *Skazka* (pl. *Skazki*), which translates to 'tale' in English. The *Skazka* also refers to a genre of programmatic character piece for solo piano established by Medtner, which usually exposes its sources of inspiration through poems and descriptive titles (Chernaya 2008, 12). For instance, Medtner's *Skazka* Op.14 No.1 (1906) bears the subtitle of *Ophelia's Song* and musically depicts the fictional character of Ophelia from Russian folklore (Dolinskaya 2013, 137). I argue that by alluding to the descriptive genre of *Skazka*, the plot-liked implication in *Sonata-Skazka* anticipates a narrative interpretation.

### Aims

My research overlays Byron Almén's (2003; 2008) musical narrative theory on to Medtner's *Sonata-Skazka* Op.25 No.1 to approach and understand the composition in performance. It questions how this composition, as a piece of non-programmatic instrumental music, can be interpreted as a discourse through Almén's perspective. The principal aim of my investigation is to translate the analytical observations from the score of my case study to impute a sense of drama in my performance of the work.

Furthermore, academics such as Cenienth Elmore (1972) and Natalya Kalendarev (2005) identified that sustaining expressive integrity and interest as the primary

challenge to the performance of Medtner's compositions. This challenge is mainly generated by the repetitive nature and thick harmonic texture in these pieces, which require the interpreter to facilitate contrast and cohesion in performance. My research constitutes a focused and supported interpretation of *Sonata-Skazka* by providing details from the score that establish a way to penetrate its complex compositional style.

## Delimitations

This thesis concentrates on the analytical and performative interpretations of Medtner's *Sonata-Skazka* through Almén's narrative perspective. Although the features of this composition are comparable to Medtner's other piano sonatas, the scope of analyses within this study restricts to its case study. For the ease of communication, I refer to the terms narrative, discourse and trajectory interchangeably in this thesis.

Medtner's piano sonatas are available as complete collections published by the Moscow State Music Publishers (1959-1963) and Dovers (edited by Geoffrey Tozer, 1998), with the latter being an English translation of the Russian edition. The Moscow State Music edition, known as the Medtner Collected Edition, compiles the composer's entire creative output into twelve volumes. Edited by Vladimir Sofronitsky and Alexander Goldenweiser with the assistance of Medtner's widow, this edition is the most authoritative collection of Medtner's compositions (Crocker 2006). The musical examples in this thesis were extracted from the Medtner Collected Edition of *Sonata-Skazka*, which was a reprint of the piece's 1911 first edition (now unavailable).

## Method

Narrative theories in musicology, such as Almén's, seek to perceive music as discursively organised sound (Micznik 2001, 199). Almén's theory (2003; 2008) defines the discourse in a composition as the transvaluation, or the change in the expressive order, of musical subjects. These subjects ('narrative agents') can be a musical material that develop through time, such as a theme, or an expressive characteristic, through which a composer communicates the intent of the composition. Almén (2008) expounds the utility of his theory through an analytical framework that examine the role, interactions and developments of the narrative

agents in the score. He proposes that the analytical results summarize into one of his four narrative categories, which are Comedy, Irony, Romance and Tragedy, to determine the piece's discursive subject. My project examines how the observations derived from Almén's framework influence my interpretive decisions in a performance. A fuller discussion of Almén's approach and my methodology is explicated in Chapter Two of this thesis.

## Literature Review

The present literature review addresses an assortment of works concerning the life and compositions of Nikolai Medtner, the theoretical concept of narrativity in musicological context and the performative perception of theoretical analysis. The structure of my reviews follows the above order with an additional review on *Sonata-Skazka's* existing discography in the section concerning Medtner's compositions.

Although there was a rise in interest in researching and performing Medtner's works such as by Elena Dolinskaya (2013), Bobby Loftis (1970) and most recently Oliver Markson (2017), the discussion is scarce in English. The existing studies of Medtner's compositions are predominantly descriptive and concentrate on their overall compositional characteristics that aim to introduce the repertoire to a broad range of researchers and performers. There is furthermore no investigation of the concept of narrativity in relation to Medtner's larger scale compositions. My research bridges this gap in the existing literature and outlines a clear and detailed approach to interpret Medtner's *Sonata-Skazka* as a musical trajectory.

Recognizing the scarcity of publications in Russian and English respecting Medtner, Barrie Martyn (2016) offers a judicious documentation of the composer's personal and creative life. This biography refers to Medtner's compositions within a biography framework through anecdotal accounts. Although his musical examples are brief and descriptive due to the scope of the book, Martyn's biography contextualises Medtner's compositions and exposes the composer's aesthetic beliefs.

Further illustrating the context surrounding Medtner's compositions are the publications by Bobby Loftis (1970), Cenieth Elmore (1972) and Ronald Surace (1973). Surace's dissertation (1973) surveys Medtner's solo piano compositions and provides an insightful exploration to the composer's use of thematic materials. However, the stylistic observations in Surace's dissertation are transient therefore serve more effectively as a source of contextualisation to my research. In contrast,

Elmore concentrates on Medtner's piano sonatas and seeks to extract the characteristic compositional style of the composer from these pieces (Elmore 1972, 10). Elmore's (1972) dissertation structurally differs from the other sources in the literature by organising its outcomes according to subject matters such as Medtner's musical influences. The clarity in Elmore's subject-led arrangement provides an accessible referential source for my analyses. Additionally, the appendix in Loftis' dissertation (1970) offers a comprehensive summary and translation of unconventional expression terms such as *sfrenatamente* (lit. hysterically) and *lugubre* (lit. dismal) in Medtner's piano sonatas, which is invaluable to my analysis.

Aiming beyond biographical concerns, Robert Rimm (2002) presents Medtner as an undervalued composer in his exhaustive examination of nine composer-pianists from the twentieth century. Rimm's (2002) investigation surveys the contextual areas such as the public reception of the composers' music. While his book does not consider the interpretative component of Medtner's compositions, Rimm provides an extended bibliography that is serviceable to my inquiry. Just as resourceful is the appendix in Alexander Karpeyev's (2014) dissertation. Karpeyev scrutinises of the pedagogical notes assembled by Edna Iles, who was one of Medtner's students and devoted advocates, from the archive of Medtner collection at the British Library. Concentrating on 32 interpretive areas such as Medtner's concept of 'fil rouge' (lit. red thread, implying the observation of broad musical direction) from Iles's notes, Karpeyev seeks to obtain an understanding of Medtner's approach to performance and composition through his teaching. Although Karpeyev's (2014) does not explore the narrative aspect of Medtner's compositions, it provides insights to Medtner's expressive intentions.

Alternatively, Oliver Markson (2017) offers a contemporary research of the concept of musical narrative in a selection of Medtner's *Skazki*. Markson's dissertation (2017) is the most recent research among the nine existing dissertations written on Medtner. Concentrating on the composer's treatment of structure in conveying a sense of plot, Markson (2017) conducts valuable thematic analyses of Medtner's *Skazki*. Although his observation engages compositions of a different genre to the subject of my project, Markson's detailed analysis of Medtner's treatise (1951) is nevertheless invaluable. Accordingly, Medtner illuminates valuable aesthetic insight to his compositional approach in his treatise (1951; Martyn 2016, 257). It expounds the composer's devotion to instigate poetry and other forms of literature in his compositions, which supports my argument of the existence of a narrative tendency in Medtner's music.

Unlike the three piano concerti, Medtner did not make any personal recording of the Op.25, nor was there any commercial recording of the opus available made during the composer's lifetime. The earliest recorded performance that is currently accessible features the pianist Gleb Alexiud (1996), which was a CD re-release of its original vinyl recording made in 1964. The 1990s witnessed a brief resurgence period of Medtner's compositions led by pianists such as Marc-André Hamelin (1998) to include the composer's music, mainly the piano sonatas, in their concert programmes and recordings. During this epoch, Geoffrey Tozer (1998) and Hamish Milne (1999) recorded Medtner's complete collection of fourteen piano sonatas. While Milne (1999) undertakes a slightly faster tempo in his interpretation, Tozer (1998) alludes to the possibility of programmatic implications in Op.25 in his liner note, corresponding with the subject matter of my research.

In the beginning of the 2000s, the attention of the performers who advocated Medtner's compositions shifted from the piano sonatas to the composer's smaller scale works such as his *Skazki*. The most recent discography that contains the *Sonata-Skazka* employs the pianist Katja Avdeeva (2015) and Paul Stewart (2016). Avdeeva's recording (2015) offers the slowest interpretation of Op.25 No.1 in the performances discussed above and the variety in timbre in her recording is valuable to my interpretive decisions. Additionally, Stewart (2016) exhibits an extensive exploration of the compositional characteristics of *Sonata-Skazka* in the liner note of his CD. However, his discussion of the resemblance between the compositions of Medtner and Sergei Rachmaninoff does not situate *Sonata-Skazka* in a narrative perspective and therefore is only serviceable to the initial stage of my research (Stewart 2016, 8).

I will now examine the existing literature that surveys the context of narratology in musical research. While the publications of Robert Hatten (1991), Vera Micznik (2001) and Michael Klein (2004) debate the applicability of musical narrative theories, Lawrence Kramer (1991) offers the most comprehensible definition of the concept. Kramer (1991, 143) affirms the validity of the existing approaches in narrative musicology with a concise case study utilizing each method. Concentrating on lieder and compositions that are explicitly programmatic, Kramer's article (1991) serves as accreditation to the theoretical context of my research although his approach is unadaptable to my non-programmatic case study.

As specified above, Byron Almén's theory of musical narrative fosters the theoretical framework for my project. Almén's publications (2003; 2008) are the most contemporary in the existing literature respecting the concept of narrativity in music.



Approaching from the musical score, Almén reinforces the argument present in articles such as those written by Barbara Smith (1980) and Fred Maus (1991) that support the existence of narrative disposition in non-programmatic music. Maus' (1991, 5) denouncement the prerequisite of literary reference in musical discourse is the clearest in the literature. Alternatively, Douglas Seaton (2009) argues that the discourse in a musical score expresses through a narrator element such as stylistic idioms that offer extra-musical meaning. Although Seaton (2009) fosters a different approach from Almén (2003; 2008), his aim to facilitate a performative outcome that conveys the result of narrative analysis is valuable to my project.

The researches of Ross Dabrusin (1995), Sarah Miller (2015) and Jefferey Swinkin (2016) are the most recent explorations of the relationship between theoretical analyses and performance. Amongst these investigations, Miller (2015) affirms narrative theory as a way of understanding a musical score. She argues the discourse in the composition can be conveyed through a performer's interpretive decisions, which reinforces the concept that my research examined. Although Miller's (2015) case study does not establish a direct use of narrative analyses, her dissertation is nevertheless significant to my present research in elaborating the practical implications of Almén's (2003) theory.

## Chapter Outlines

Chapter Two of this thesis examines Byron Almén's theory (2003; 2008) of musical narrative and his analytical approach, which formed the basis of my methodology. Chapter Three provides the compositional and stylistic observations on Medtner's *Sonata-Skazka*. Chapters Four to Six present my analytical and performative interpretations of the composition, where each chapter concentrates on one movement.

## Chapter Two

### Almén's Theory of Musical Narrative

The concept of narrativity originated in literature and mythology through academics such as Vladimir Propp (1928) and Ronald Schleifer (1987), who interpreted creative works as a dramatic plot. In the musical context, narrative theory defines a paradigm through which the analyst-interpreter perceives music as discursively organized expressions that convey meaning through a plot of musical development (Klein 2004, 26). Narrative theorists postulate that musical events such as harmonic progressions and the interactions between them construct a diegesis that resembles, and is therefore explicable, to the audience as a story.

Narrative theories offer an alternative perspective to understanding musical expressive contentions to structural and tonal analyses, which accentuate the concept of conflict and resolution (Kramer 1991, 161; Almén 2008, 27). For instance, the modulation of a theme to the tonality of the primary theme after extensive chromatic developments can be narratively interpreted as the subordinate character's submission. The chromatic movements accordingly illustrate the secondary theme's attempt to assume prominence in resolution to the tonal conflict between the two themes. Narrative theorists such as Caroline Abbate (1991), Fred Maus (1997) and Michael Klein (2004) attest that the viability of the discursive perspective in musicology resides in the interpreter's perception of the communicative ability of music. Music can evoke states of expressiveness such as climax, direction and tension. These sonic events allow listeners to impute mental associations of musical sounds with metaphorical actions in extended temporal context to construct an integrated plot. Accordingly, narrative investigations before the 1970s concentrated on the perception of music as a representation of contextual experience of the composer and pre-existing programmes (Almén 2008, 16). Musicologists such as Joseph Kerman (1966) and Edward Cone (1974) promoted this stream of discursive approach.

Since the mid-1970s, narrative approaches congregated around two streams to incorporate a broader compass of musical genre and style (Maus 2005, 473). One of these perspectives maintains the previous interpretation of narrative in music as contextual representation and recognizes an analogical equivalence between literary and musical patterns. Charles Fisk (2001), for example, offers a discursive assessment of Schubert's late piano sonatas as a depiction of the turmoil of the composer's

quest for identity. Musicologists like Anthony Newcomb (1987) likewise attempt to assimilate the structure of a musical composition with the development of a written plot. Contrastingly, the other stream of narrative research as demonstrated in the works of Eero Tarasti (1979, cited in Almén 2008, 225) discerns meaning through the investigation of the musical score.

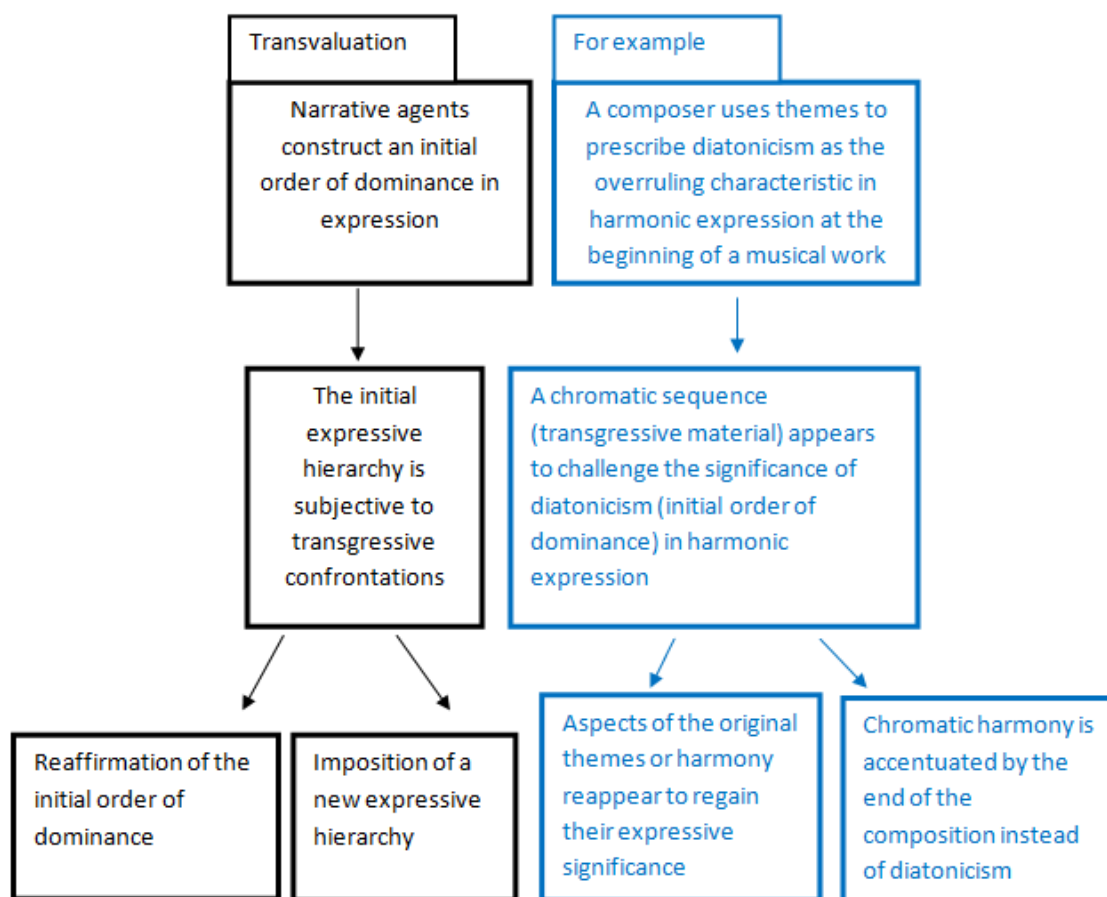
Byron Almén's approach (2008) resonates with the second stream of discursive theory. I adopted Almén's perspective primarily because his was one of the few theories that foster an analytical framework that makes his theory readily applicable to my case study. Seeking to accommodate the diversity of compositional styles that flourished in the twentieth century, Almén's theory is applicable to programmatic, non-programmatic and compositions that depart from traditional conceptions of musical constructions such as tonality (Almén and Hatten 2013, 62). As this approach does not restrict to any single musical element, the compositional style and presence of a programme in a work become tangential in analysis. The applicability of Almén's approach to non-programmatic instrumental music is significant in my project since I observed that the narrative quality in Medtner's *Sonata-Skazka* is not through literary representation.

Almén (2003) argues that the definition and interaction between narrative agents, which will be addressed below, convey a discursive trajectory that coheres the composition. His theory (2008, x) defines the concept of narrativity in a musical composition as the consequence and resolution of the conflict and interaction between narrative agents. Almén furthermore appropriates the concept of transvaluation conceived in James Liszka's narrative assessments in mythology for musical research (Walsh 2011, 51; Almén 2008, 13). The concept of transvaluation, according to Liszka, denotes the transformation of narrative agents to become hierarchically redefined in constituting a discourse (Liszka 1989, cited in Almén and Hatten 2013, 59). It indicates the process of change in the significance of expressive subjects. Applied to musical works, transvaluation involves the reaffirmation or the rejection of the defining expressive characteristics, such as diatonicism, which are established during early stages in a composition. A musical discourse defines the nature and process of transvaluation of the narrative subjects or characteristics in a piece of composition.

The narrative agents in Almén's theory are characteristic musical concepts in a composition that include but are not restricted to thematic materials (Almén 2008, 55). Agential elements in a musical work can incorporate temporal components with recognisable associations with events or characters that develop through time such

as a leitmotif theme. Narrative agents can also be spatial, where instead of concentrating on a specific theme, the composer seeks to convey meaning through the combined effect of multiple musical aspects (Almén and Hatten 2013, 61). For example, a composition may conjure a state of chaos through the combined disintegration of thematic material, harmonic progression and rhythm.

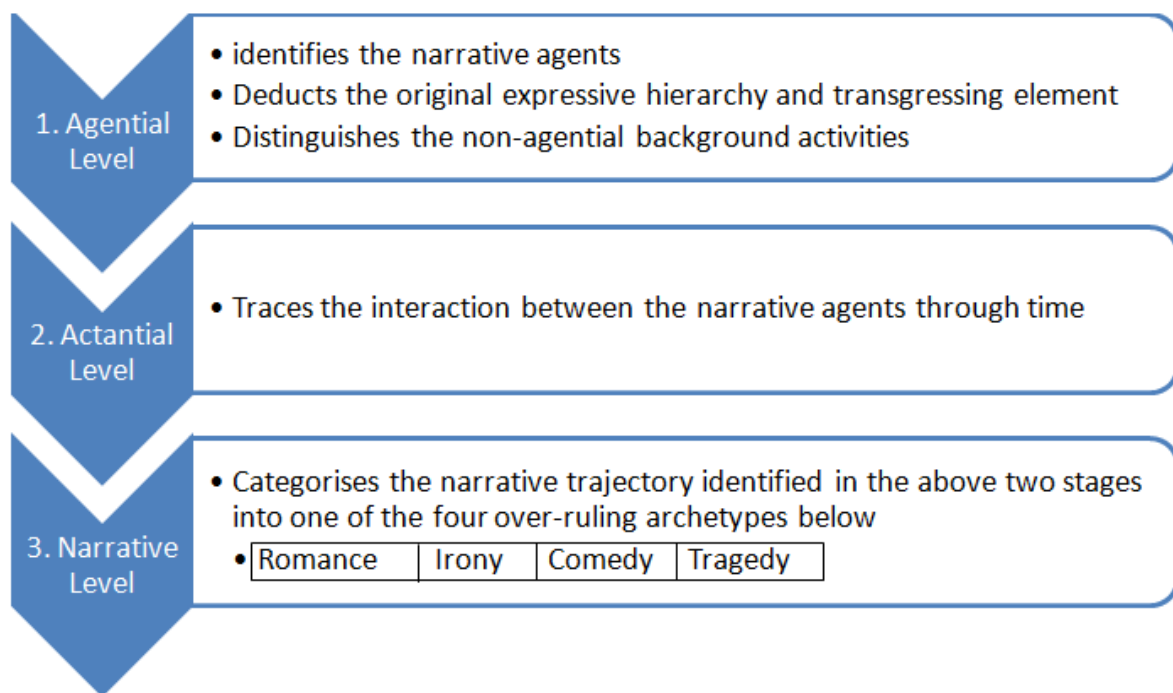
Almén proposes that narrative agents establish an initial order of expressiveness at an early stage of a composition. This order indicates the characteristics that the composer desires to emphasize, such as lyricism or a theme. The initial expressive hierarchy of the narrative agents, or the 'order-imposing hierarchy' in Almén's theory, is subjective to the challenge of subsequent contrasting contents, such as an opposing style of articulation. Almén (2008) terms the contrasting material as 'transgressive agents'. An example of a transgressive narrative agent is an unexpected modulation that confronts the initial tonal parameter, striving to subvert the established expressive order by introducing new harmonies. The expressive difference creates conflicts between the order-imposing and the transgressive characteristics that pre-empt either a reassertion or jeopardy of the established convention through a new expressive order (Figure 2.1). As illustrated in Figure 2.1, the interruption of a diatonic harmonic progression through chromatic sequences anticipates a resolution that reasserts its expressive dominance or establishes a new emphasis. An example of the reassertion of the order-imposing characteristics in this excerpt may recapitulate aspects of the original harmony. In contrast, a new expressive order could advocate the chromaticism introduced through the transgressive sequence to diminish the significance of the previous progression.



**Figure 2.1** The process of transvaluation of expressive hierarchy constructing a narrative in music, with examples in blue

The nature of the order-imposing hierarchy of expressions in a composition is capable to anticipate development in the discourse. For example, an order-imposing hierarchy can promote ambiguity, such as consistently shifting between two tonal centres, which creates an inherent anticipation for change. Almén (2008) defines this manner of depiction as a flawed, which embeds expectations for development that challenges its discursive role. Instead of referring to the quality of a composition, Almén utilizes the term ‘flawed’ to describe a narrative agent that is self-contradictory. Another form of a flawed order-imposing hierarchy promotes restrictive characteristics. A composer may establish a progression of extended tonic chords as the defining characteristic in a musical work, for instance, where the limited harmonic language pre-empts variation. Consequently, this anticipation for change instils an inbuilt challenge to the integrity of the expressive hierarchy that facilitates narrative development.

While the perception of narrativity as a process of transvaluation provides an overall approach to interpreting music, Almén underpins the utility of his approach through an analytical framework (Almén 2008, xi). This framework promotes three analytical levels and derive the narrative process from the scores by correlating musical activities with temporal considerations to explain how the conflicting narrative agents influence each other (Figure 2.2; Almén 2003, 20). Throughout the analysis, the interpretive decision of the analyst defines the discourse in relation to the absence of a specific extra-musical referent such as a written programme. In doing so, Almén removes the need of a literary referent in constructing a musical discourse as advocated by musicologists such as Cone (1974), allowing his framework to benefit non-programmatic compositions (Almén and Hatten 2013, 60).



**Figure 2.2 Almén's analytical framework in complement to his theory of musical narrative**

Almén proposes that the first two stages in his framework procure a discourse in a composition as a series of developing events (Almén 2008, 57). The 'Agential' level in Almén's analytical structure identifies, locates and characterises the narrative agents in the composition. It deduces the initial hierarchy that establishes the defining expressive characteristics in the work and the transgressive narrative material. It also observes the elements of affinity between the narrative agents (Figure 2.2). By examining the relationship between the narrative agents, Almén allows a

paradigmatic definition where individual musical contents obtain meaning as an independent element. The analysis of the agential relationship also identifies in the narrative agents a syntagmatic definition that conveys meaning through how they are arranged (Almén 2003, 111). For instance, the employment of a triad in second inversion in a musical passage may conjure harmonic insecurity through the unstable quality of the chord paradigmatically. Alternatively, situating the inverted chord between two prominent root position chords lends the inversion a passing function to facilitate a smooth transition for the outer chords.

The subsequent, 'Actantial', stage of Almén's approach investigates the development of the initial expressive hierarchy of the narrative agents detected in the agential level of analyses. It traces after the interactions between the narrative agents through their conflict and musical direction through time (Figure 2.2; Almén 2008, 225). Almén expounds that discursive interactions between the narrative agents express meaning through the durational, generic and grammatical functions of the musical element (Almén 2008, 63). These perceptive categorisations are not necessarily an adherent of the structural design of the composition. For instance, a momentary recapitulation of the primary theme succeeding contrasting materials in fulfilment of a recurring structure inflicts discursive conflict since its transient temporality challenges the theme's syntactical significance.

Additionally, Almén's narrative theory re-evaluates the expressive hierarchy at the end of the transvaluation process to verify the resolution of the discursive conflict. A 'Narrative' level of examination concludes Almén's analytical considerations. This analytical level coordinates the outcomes from the two previous stages against a set of narrative archetypes to determine the expressive subject in the discourse (Figure 2.2; Almén 2008, 65). Almén adapts his archetypes from the categories imposed by literary critique Northrop Frye (1957). According to Frye (1957, 163), the four overruling archetypal categories in narrative schemes are Comedy, Irony/Satire, Romance and Tragedy. Both Comedy and Romance in Frye's model assert positive narratives that promote successful resolution of the agential conflicts whereas the Irony/Satire and Tragedy portray unresolved challenges (Figure 2.3). Furthermore, Frye's Comedy and Irony/Satire achieve a new order of expressive dominance in the protagonists while Romance and Tragedy maintain the same expressive order throughout the narrative (Figure 2.3; Almén 2003, 16).

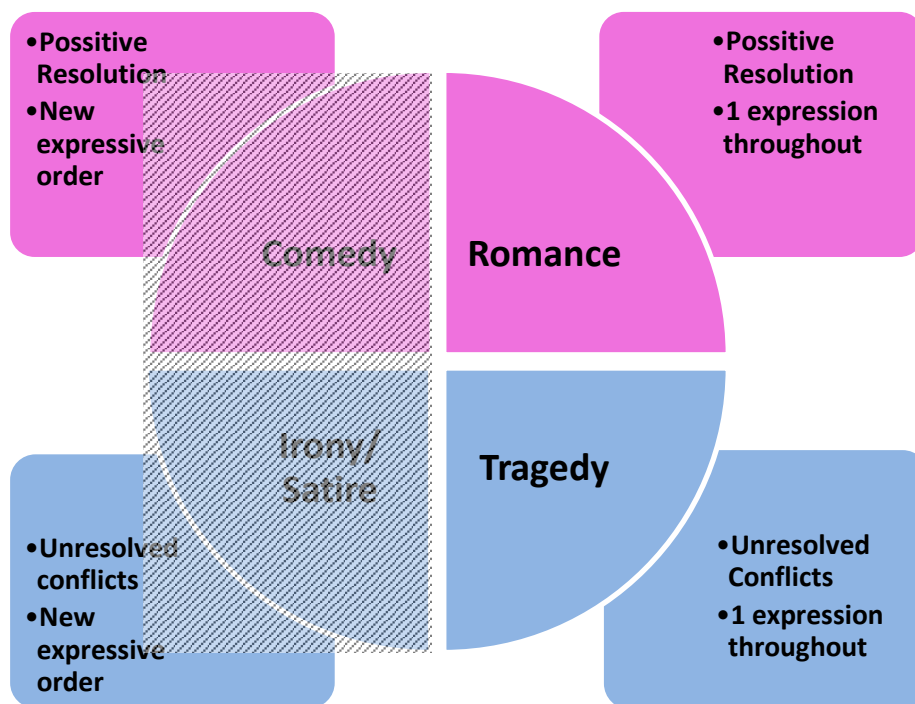


Figure 2.3 Frye's narrative categories set in a circular model; the areas in pink illustrate narrative archetypes that successfully resolve their agential conflicts. The blue areas are archetypes with unresolved challenges and the shaded categories ultimately obtain new expressive orders

Almén employs Frye's archetypes since he believes that they confirm with his theoretic perspective and provide an explanation to how the narrative trajectory is organized (Almén 2008, 66). Retaining Frye's labels, Almén manipulates the literary classifications through the concept of transvaluation to support his analytical framework in music. Almén's reconstruction announces two pairs of oppositions where the composition enacts either the defeat or the victory of the order-imposing narrative agent or the contrasting element. The Romance archetype in Almén's theory denotes the victory of the order-imposing expressive hierarchy while an Irony demonstrates its defeat. Similarly, the emphasis of victory and defeat of the transgressive component distinguishes the Comedic and Tragic archetypes (Figure 2.4).

Main Archetypes	The Order-Imposing Hierarchy	The Transgressor
Romance	Victory	
Irony	Defeat	
Comedy		Victory
Tragedy		Defeat

Figure 2.4 Illustration of Almén's adaptation of Frye's four narrative archetypes



Applied to music, a narrative victory signifies the extensive accentuation of the musical content over or in substitution of its opposing material. In contrast, a narrative defeat in music captures the inability of a musical content to project and maintain its expressive function. For instance, when a theme is overtaken by a contrasting theme through constant reiteration, its significance dissolves and evokes a narrative defeat in the unsuccessful preservation of its expressive dominance.

Moreover, Almén accentuates the significance of the analyst-interpreter, and by extension the performer who implements the discourse through performance. He argues that by aligning with either the order-imposing expressive hierarchy or the transgressing musical element, the interpreter manipulates the composition's narrative archetype (Almén 2008, 54). For example, as the diatonicism of a primary theme regains its dominance over the transgressive material, the passage fosters a Romance depicting the victory of the order-imposing agent. However, it can likewise be interpreted as a Tragedy that accentuates the defeat of the transgressor element. The identification of the trajectory under Romance or Tragedy is therefore dependent on the interpreter's decision to emphasize the primary theme or the attempt to renounce it. This flexibility of Almén's narrative categories fosters idiosyncratic interpretations and advocates individual adaptations of his theory (Seaton 2011, 76).

While many academics such as Douglas Seaton (2011) and Robert Hatten (Almén and Hatten 2013) have discussed Almén as a theorist, they have not brought his method into practice. Amongst the current literature that refer to Almén's approach, the dissertations of Emily Gertsch (2013) and Christian Restrepo (2014) utilize Almén's analytical framework. While Gertsch and Restrepo adopt Almén's approach as the primary methodology in their analyses, they supplement his method with approaches of other theorists such as Seaton (cited in Gertsch 2013, 21) and Tarasti (1979, cited in Restrepo 2014). Gertsch argues that the combination of Almén's theory with other approaches creates ramifications in methodology that facilitates more penetrating analyses than the observations through a single method (Gertsch 2013, 20). While the broad doctoral scope of Gertsch's (2013) and Restrepo's (2014) dissertations permit the hybrid use of Almén's method, the scope of my project constrains the application of other approaches in my analysis.

Exploiting the flexibility of Almén's method as highlighted by Gertsch's (2013) adaptation, my research adjusted his framework to suit the scope of my thesis. I summarised his three-tiered analysis to the identification of the narrative agents and their expressive conflicts and resolutions in the musical score. From these

observations of the development of the narrative agents, I devised a discourse that summarised into one of Almén's narrative archetypes.

Moreover, my research differed from the existing literature as I accentuated the influences of the analytical observations on my performance. I identified several pragmatic areas of interpretation in my research and examined how I could illustrate my analytical observations most effectively in these areas. Due to the scope of my study, these interpretive areas summarised as the choices in articulation and timbre, dynamics, voice-leading and the use of *rubato*. Using the results from my analyses, my method aimed to impose a sense of drama in the performance of Medtner's *Sonata-Skazka*. I investigated how one or more of the above areas of interpretation depict the narrative agents and discursively significant event such as a climax revealed through analyses. This following hypothetical example utilizes my method to distinguish the differences between two musically identical contrapuntal passages that are separated by a contrasting, unison section to portray an Irony archetype. I identify the narrative agent in this example as the use of texture and voice-leading as most effective interpretative area to highlight its discursive development in my performance. Since the second passage is the resolution of the textural conflicts incurred by the contrasting section, its voice-leading would reflect the defeat of the order-imposing earlier statement by accentuating a different musical voice.

In determining the narrative archetype, Almén offers a discursive lens to analyse and comprehend the composition. The analytical process through his theory engages the analyst-interpreter's active interpretive decisions. While the present chapter discusses my methodology, Chapter Three offers stylistic observations in introducing my case study.

## Chapter Three

### Medtner's *Sonata-Skazka* Op.25 No.1, An Overview

In this chapter, I will introduce the case study composition of my research, which is Medtner's *Sonata-Skazka* Op.25 No.1. Concentrating on the primary themes in each of the movements, the chapter investigates the context and provides descriptive stylistic observations of this composition. My narrative and performative interpretations of *Sonata-Skazka* through Almén's method will subsume Chapters Four, Five and Six.

Between 1910 and 1911, Medtner retreated from central Moscow to a provincial estate at Khovrino to alleviate the strains of society on his creativity and created a substantial collection of musical output (Martyn 2016, 80). Medtner's compositions during this period include the Violin Sonata Op.21, the *Concerto-Sonata* Op.22 and four *Lyrical Fragments* Op.23 for solo piano, eight lieder setting poems of Russian poets Tyutchev and Fet and the Sonatas Op.25 (Loftis 1970, 33). Op.25 hosts two Sonatas for solo piano: *Sonata-Skazka* in c minor Op.25 No.1 and Sonata in e minor Op.25 No.2 that is subtitled *Night Wind*. Unlike the *Night Wind* Sonata that tempted considerable review due to its extensive duration and structural designs, *Sonata-Skazka* evaded critical attention over time possibly as a consequent to its Romantic intentions (Loftis 1970, 38).

Dedicated to Medtner's cousin, the composer Alexander Goedicke, *Sonata-Skazka* presents one of the few multi-movement depictions in Medtner's output of fourteen piano sonatas (Loftis 1970, 33). *Sonata-Skazka* contains three movements, with the last two of which connect through an *attacca*. The first and third movements of this piece adopt fast tempi in contrast to a slow middle movement. Medtner confers unity in the work by assigning a shared key signature of three flats across the movements and recapitulating the thematic materials of the first two movements of the sonata in its finale.

The opening movement of *Sonata-Skazka* imposes a sonata-allegro form that brews two related themes with an extended development section and a coda (Figure 3.1; Elmore 1972, 81). The primary theme of the first movement of this Sonata, hereby referred to as theme T1, establishes the tonic as c minor. It contains two sections where the antecedent section promotes an oscillating stepwise motif that fluctuates between the main note and its upper neighbour. Medtner introduces this stepping motif in the right-hand melody and subsequently applies it to the chords in the left

hand (Figure 3.2a). While the undulating motif extends and elaborates the cadential dominant harmony, it also creates uneasiness through its trembling gesture that illustrates Medtner's *abbandonamente* (lit. with abandonment) indication. A consequent descending phrase completes the second section of theme T1 with repeated notes and a motif that features a descending interval of a minor third. The melody's continuous flow momentarily disconnects through the *staccato* articulation that begins the latter motif (Figure 3.2b). Through the reiterated unison and the descending contour of the minor third motif, Medtner instils a sense of mourning to complement his *carezzando* (lit. caressingly) indication.

Structure of Movement I, <i>Sonata-Skazka</i>							
Sections	Exposition		Development		Recapitulation		Coda
Thematic Material	T1, T1a	T2	T1a	T2	T1, T1a	T2	T1
Tonality	c minor	g minor	g minor		c minor	g minor	C major

Figure 3.1 Structure of Movement I, *Sonata-Skazka*

Allegro abbandonamente(abbandonatamente) ♩=108

Oscillating chords elaborating V harmony

Figure 3.2a Bars 1-4, Movement I, *Sonata-Skazka* Op.25 No.1 The first section of theme T1 with an undulating stepwise motif initiated in the right hand and applied to chords in the left

Staccato on Eb briefly breaks the melody

Figure 3.2b Bars 5-8, Movement I, *Sonata-Skazka* Op.25 No.1 The second section of theme T1 featuring repeated notes and a descending interval of minor third

Additionally, Medtner appoints strident dotted rhythm to the second section of theme T1 upon subsequent variation as illustrated by theme T1a in Figure 3.2c. This variation becomes the theme proper in the movement through repeated exposure until the recapitulation of theme T1 at the end of the movement. Contrastingly, the second theme in this movement, hereby labelled as theme T2, promotes minor dominant harmony (g minor) and engages the lower register of the piano (Figure 3.3). Unlike theme T1, theme T2 illustrates tranquillity and aims to imitate a solo cello as signified through Medtner's *quasi V-cello* instruction. Theme T2 furthermore applies an augmented rhythm to the reiterated unison motif derived from the second section of theme T1 (Figure 3.3). Through the repeated unison, Medtner captures a static expression while conveying unity through the theme's motivic association with the previous theme (Martyn 2016, 84). Medtner modulates both theme T1a and theme T2 to the minor dominant (g minor) in the development section of the movement (Figure 3.1). The first movement of *Sonata-Skazka* closes with an assertive recapitulation of theme T1 in the tonic major (C Major) in the coda. The coda substitutes the initial expression of theme T1 with a *fortissimo* chordal declamation, proclaiming an undaunted conclusion that leads to a contrasting slow movement.



Figure 3.2c Bars 15-16, Movement I, *Sonata-Skazka* Op.25 No.1 theme T1a in dotted rhythm

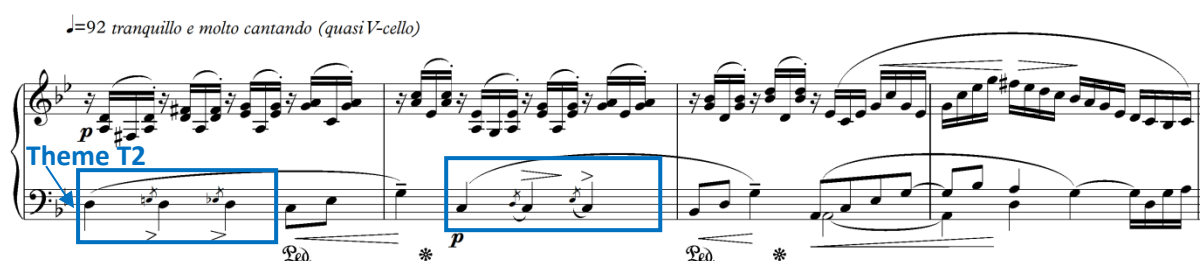


Figure 3.3 Bars 26- 29, Movement I, *Sonata-Skazka* Op.25 No.1 Theme T2 employing the repeated unison motif in augmented rhythm

The second movement of *Sonata-Skazka* is in ternary form with a coda (Figure 3.4). Modulated to the relative major tonality (Eb major), this movement pronounces a

lyrical theme T3. The sparse homophonic texture displayed at theme T3's initial appearance invites development in harmonic intensity as the movement progresses. Accordingly, Medtner develops the theme's voice-leading in both the melody and accompaniment that eventually brings theme T3 to a four-part chordal representation (Figure 3.5a, b). Additionally, the middle section of the second movement of *Sonata-Skazka* projects a theme that derives from a two-bar descending chromatic motif, illustrated below as T4 (Figure 3.6). Theme T4 progresses through a series of augmented sixth and unresolved secondary dominant harmony that contrast starkly with theme T3's stable diatonicism. Medtner amplifies the fleeting nature and harmonic fluidity of theme T4 by transforming it into a scalic passage in the coda.

Structure of Movement II, <i>Sonata-Skazka</i>				
Sections	A	B	A'	CODA
Thematic Material	T3	T4	T3	Scalic cadenza passage based on T4
Tonality	Eb major	Chromatic progression	Eb major	Chromatic progression

Figure 3.4 Structure of Movement II, *Sonata-Skazka*

(a)

Andantino con moto ♩=60-72

(b)

Figure 3.5a Bars 1-4 and Figure 3.5b Bars 34-48, Movement II, *Sonata-Skazka* Op.25 No.1 The textural development of theme T3 with the arrows showing the corresponding theme and its accompaniment



Figure 3.6 Bars 51-53, Movement II, *Sonata-Skazka* Op.25 No.1 Theme T4 with the accented notes denoting the theme's fundamental two-bar motif highlighted with arrows

Medtner captures a rondo form in the third movement of *Sonata-Skazka* with an ABA'BA'CB'D-coda structure (Figure 3.7). Two new themes are present in the recurring sections of this movement whereas the contrasting sections recall thematic materials from the previous movements (Figure 3.7). In the opening theme of this movement, Medtner introduces and combines two interdependent melodies, composed in the tonic key of c minor and collectively referred to below as theme T5. The right-hand and left-hand melodies in the theme exchange positions after their initial appearance (Figure 3.8). The balanced symmetrical phrasing and conjunct chordal articulation of theme T5 fuse with its prominent dotted rhythmic figuration to create an asymmetrical depiction in 5/2 (Elmore 1972, 29). The subsequent theme T6 espouses a menacing disposition through sparse *staccato* texture that is imbued with semiquaver rests and a trill motif in the low tessitura (Figure 3.9). Composed in 3/2 and g minor, theme T6 eventually replaces theme T5 as the piece progresses. On its final recapitulation, theme T6 modulates to c minor in reassertion of the tonic harmony of the movement.

Structure of Movement III, <i>Sonata-Skazka</i>									
Section	A	B	A'	B	A'	C	B'	D	Coda
Thematic Material	T5	T6	T5	T6	T5	T3	T6	T1 (in full), T2 (partial)	Scalic Cadenza
Theme Identity	New to Mvt.3	New to Mvt.3	Variation of previous section	Repetition of the previous section	Repetition with slight variation	Theme first appears in Mvt.2	Variation of previous section	Themes first appear in Mvt.1	B section material
Tonality	c minor	g minor	c minor	g minor	c minor	Eb Major	c minor	c minor	c minor

Figure 3.7 Structure of Movement III, *Sonata-Skazka*



Figure 3.8a Bars 1-2; Figure 3.8b Bars 5-6 Movement III, *Sonata-Skazka* Theme T5: the two melodies composing the theme reverse position after their initial appearance

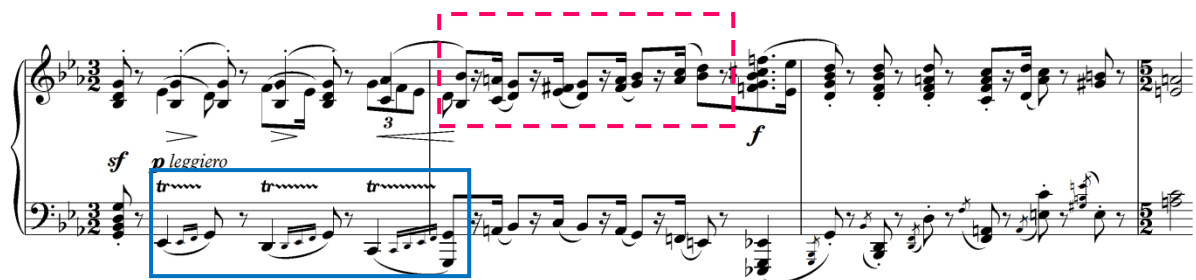


Figure 3.9 Bars 9-12, Movement III, *Sonata-Skazka* theme T6 with trill figure in the lower register of the piano and dotted rhythmic motif

Medtner's cyclic thematic design through the restatement of material procures a sense of unity in *Sonata-Skazka*. As illustrated above in sections C and D of Figure 3.7, themes T3 from the second movement and T1 from the opening movement of the sonata recur in *Movement III*. Serving as momentary interludes to the movement's recurring sections, the restatements of previous themes from the piece confirm Medtner's accentuation on thematic unity in large scale compositions (Medtner 1951, 49). The recapitulations likewise propose the composition as a cohesive whole with the individual movements as diverging aspects of the same discourse.

The narrative disposition of *Sonata-Skazka* is embedded in its title through the reference to *Skazka*, which is a genre of character piece instigated by Medtner (Surace 1973, 61; Chernaya 2008, 12). The origin of the *Skazki* derives from the Russian literary genre under the same title. *Skazka* is a generic category in Russian



literature of narrative works that incorporate a broad palette of styles ranging from legends of oral tradition, children's fables to written historical epic poetry (Nagahata 2012, 19).

Soviet musicologist Boris Asafyev conveys that the subject matter of Medtner's *Skazki* sympathises with the poetic side of the literary genre instead of children's fairytales (quoted in Martyn 2016, 36). Martyn (2016) further confirms Asafyev's assertion by recognizing the immense expressive range presented in these pieces. Surveying the literary context that Medtner elucidated in his *Skazki*, references to the poetry of Goethe, Pushkin, Tyutchev and Shakespearean tragedies are amongst the most frequent. For instance, *Skazka* Op.34 No.2 musically depicts the opening stanzas of Tyutchev's poem 'Peace' through an ostinato that illustrates the recurring river motif in the poem. By wedding the musical genres of *Sonata* and *Skazka* through a compound title for Op.25 No.1, Medtner vindicates academics such as Harold Truscott's assertion that his *Skazki* and piano sonatas are aesthetically akin (Loftis 1970, 38). The discursive implication imbued in *Sonata-Skazka* ideally situates the piece to be analysed through a narrative theoretical approach. While this chapter introduced the themes and discursive implications in *Sonata-Skazka*, Chapter Four will deliver my narrative interpretation of the first movement of this composition.

## Chapter Four

### Unfolding a 'Romance' Narrative: Movement I of Medtner's *Sonata-Skazka*

This chapter concentrates on the narrative interpretation of the first movement of *Sonata-Skazka*. It argues that the trajectory of this movement resembles a realisation of the Romance archetype under Almén's (2008) classifications. I will investigate in this chapter how my performative decisions conveyed the narrative discourse to an audience.

Almén's Romance archetype, as explored in Chapter Two, describes the resolution of the expressive conflicts in favour of the order-imposing expressive hierarchy established at the beginning of the work. This discursive process illustrates the victory of the order-imposing hierarchy in maintaining its defining significance in the movement against contrasting materials (Almén 2008, 117). Applied to music, a Romance indicates the overruling expressive characteristic established at the beginning of the musical work is accentuated against the contrasting depictions. An example of a Romance discourse in music can be read through a reestablishment of the tonic harmony after remote harmonic progressions.

I perceive that Medtner constructs a narrative trajectory through the melodic materials governed separately by each hand in the first movement of *Sonata-Skazka*. From the beginning of the movement, the composition establishes two musical voices through a homophonic texture. This texture highlights the prominent position of the voice that introduces theme T1 against the descending chordal accompaniment that occupies the left hand (Figure 4.1). The difference in the expressive functions of the two musical voices fosters an order-imposing hierarchy of expressive significance for the movement.

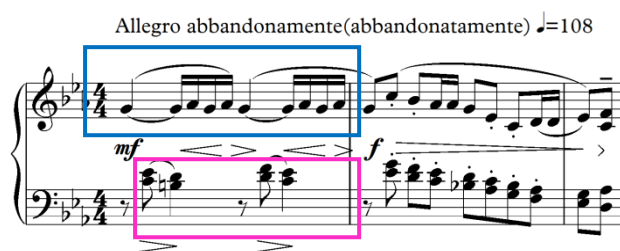


Figure 4.1 Bars 1-2, Movement I, *Sonata-Skazka* Op.25 No.1 showing two musical voices, the higher voice promotes theme T1 and the lower voice depicts its accompaniment

I interpret the narrative aim of these musical voices as to achieve a union by eliminating their registral distance and assimilating the direction of their musical contours. Moreover, I argue that passages that feature the transgressor narrative agent in this movement consistently denounce the discursive goal towards melodic unity. A narrative trajectory accordingly emerges through Medtner's continuous attempts to re-establish the expressive union between the musical voices.

Consequently, the narrative structure of this movement is episodic as illustrated in the table below (Figure 4.2). The order-imposing objective of achieving an expressive convergence between the musical voices continually rejects the confrontation of the contrasting passages and ultimately defeats them through a shared expression between the hands. I interpreted the shared expression as a climax episode that realise a Romance narrative by fulfilling the order-imposing narrative aim. One of such climax appears briefly in bar 53 of the movement, where the two musical voices alternate in declaring a fragment of theme T1 (Figure 4.3).

Narrative Function	Order-Imposing Hierarchy (OIH)	Transgressor Narrative Agent (TNA)	OIH	Climax 1	TNA	Climax 2	OIH	TNA	OIH	TNA	OIH	Climax 3	OIH	Climax 4
Bars	1-21	22-35	36-42	43-44	45-49	49-53	54-58	59-64	65-73	73-88	89-96	96-100	101-110	111-114

Figure 4.2 the narrative structure of the first movement of Medtner's *Sonata-Skazka*, with the climaxes shaded in blue

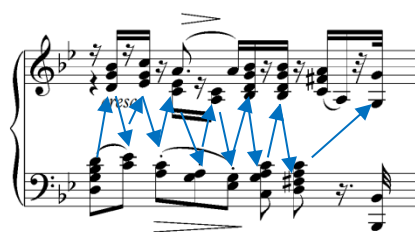


Figure 4.3 Bar 53, Movement I, *Sonata-Skazka*, thematic material briefly shared between the musical voices shown with arrows

I will explore below how my performative decisions illustrate significant sections in the narrative structure of this movement. I divide the rest of this chapter to articulate a representation of Almén's order-imposing expressive hierarchy, the transgressor episodes and the climaxes in the discourse.

## The Order-Imposing Hierarchy

An order-imposing hierarchy of expressive significance in Almén's theory indicates the order of prominence of the narrative agents established at the beginning of a composition (Almén 2008, 65). The order-imposing hierarchy in the first movement of *Sonata-Skazka* asserts that the musical voice that promotes thematic material is the more prominent against the complementary musical voice. I approached the first of the three order-imposing episodes in this movement with buoyancy and promoted increasing intensity in its subsequent statement. My performance achieved this by amplifying Medtner's dynamic and articulation markings, which reinforce the development of musical direction towards the order-imposing final expression in the coda of the movement.

The most explicit of Medtner's attempts to fulfil the marriage of the two musical voices in this movement is through the reduction of their registral distance. Medtner develops the secondary voice and the thematic material in contrary motion towards each other to facilitate a convergence. For instance, at the development of theme T1a, the lower complementing voice ascends toward the descending thematic material that is initially three octaves away. Tension emerges as the expectation of convergence between the musical voices yields to a crossover of the hands at the closing of this phrase. Despite the musical voices occupying the same octave in this passage, their voice-leading do not intersect at any shared pitches (Figure 4.4).



Figure 4.4 Bars 36- 39, Movement I, *Sonata-Skazka*, a variation of theme T1a illustrating the top musical voice and lower counterpoint developing in contrary motion towards each other

My interpretation accentuated the decrease in the registral difference of the musical voices to highlight the narrative goal of the order-imposing hierarchy of this movement. Projecting the thematic material in assertion of its expressive significance, I stretched the sense of time at the first crossover of the musical voices in bar 37. In doing so, I exposed the closeness of the voices and the unfulfilled expectation of convergence. My performance also prolonged the entrance of the subsequent variation of the phrase in bar 39 to sustain the narrative tension (Figure 4.4). This liberal employment of *rubato* was sanctioned by Medtner's *stentato* (lit. laboured) indication, which induced variety in the relatively repetitive passages.

My performance likewise procured additional urgency towards an anticipated resolution in the narrative by accumulating sonority. I engaged a wider dynamic range than the *piano* indication in the score to illustrate the development in the discourse. This was evident in the slight *crescendo* I employed that swelled towards the crossover of the musical voices to elucidate their narrative aim of union. For instance, one of my additional *crescendos* led to the beginning of bar 37 where the musical voices almost collide (Figure 4.4). My interpretation assumed an additional *accelerando* with the escalating *crescendo* in bar 39 to highlight the musical voices' gravitation towards each other.

Medtner also reduces the registral distance between the musical voices by accentuating the accompaniment. Instead of actively engaging both musical voices, Medtner conveys the complementary voice towards the theme while sustaining the thematic voice to facilitate a union between them. For example, in the passage preceding the third climax, the lower musical voice transposes with each phrase to ascend towards the theme that is initially more than two octaves away. Medtner intercepts the theme with an ostinato that extends this musical voice to permit its meeting with the rising lower voice (Figure 4.5). The static movement and restricted range of the ostinato interrupt the theme to generate tension that anticipates an intersection of the voices.



Figure 4.5 Bars 89- 92, Movement I, *Sonata-Skazka*, left-hand voice rises to the higher voice with the theme interrupted by an ostinato; the **green** brackets display decreasing registral distance between the voices

Medtner projects the higher musical voice in this instance as the more prominent through a slightly louder *piano* marking than the *pianissimo* lower voice. I highlighted the thematic materials in this passage through brighter *staccato* articulations executed with firm finger attacks. Reinforcing the passage's significance as an order-imposing statement, I accentuated the decrease in registral distance between the voices. My dynamic choices underlined the lower musical voice's gravitation to the thematic voice by promoting the voice's rising transpositions. For instance, I adopted a gradual *crescendo* through bars 89 to 91 as the lower musical voice ascends towards the right-hand phrase (Figure 4.5).

Medtner also increases the degree of affinity between the two musical voices in this movement to form an expressive union. A resemblance between the musical voices is constructed where the complementary voice imitates the musical contour of the theme. In the order-imposing passage before the third climax, the right-hand musical voice ascends the interval of a third before descending (Figure 4.6). Medtner assigns the lower musical voice a similar contour to that led by the right hand but varies it through rhythmic diminution. The quaver movements in the lower voice group into three short successive bursts of phrases against the two longer phrases pacing at crochet pulses in a higher register (Figure 4.6). By juxtaposing the same melodic contour with conflicting rhythmic paces, Medtner instils in the discourse a sense of unease that anticipates a resolution.



Figure 4.6 Bars 89- 92, Movement I, *Sonata-Skazka*, a comparison of the musical contour of the phrases of the left hand and right hand

My interpretation exaggerated the musical contour of both voices to highlight their similarity in realisation of the narrative goal of this movement. I fortified the brief succession of *crescendo* and *decrescendo* hairpins in the lower voice to exhibit the climax of the phrase. This slight swell in dynamics also applied to the musical voice in the higher register to illustrate a similar contour. Through a subtle delay at the end of each phrase in the lower voice, I emphasized its repeated rising attempts. In addition to the momentary caesura, my performance employed an *accelerando* from bar 89 towards bar 91, where the musical voices are the closest to capture a sense of brisk urgency. This *rubato* directed to an expressive union to affirm the order-imposing expressive aim in the movement. Order-imposing passages such as the above are subjective to the confrontation of the narrative transgressors, which will be discussed below.

### The Narrative Transgressors

The transgressor narrative agent in Almén's perspective defines musical contents that contradicts the order-imposing expressions and seek to subvert its prominence (Almén 2008, 66). The narrative transgressors in the first movement of the *Sonata-Skazka* are musical passages that resist the order-imposing expressive goal of uniting the musical voices and aim instead to destruct all melodic convergence. Accordingly, these passages initiate conflicts in the narrative discourse that anticipate a resolution that either reassert the order-imposing expression or confirm a new expressive aim established by the transgressor agent. I approached the four transgressive passages

in this movement with increasing intensity to illustrate the developing vigour of the transgressor with each subsequent statement.

I identified the most apparent approach through which narrative transgression in the opening movement of the *Sonata-Skazka* as the increase of registral distance. This construction appears when Medtner sets the musical voices in contrary motion away from each other. One of such instance is evident in the first entry of theme T2 where the thematic material transposes with each phrase to descend away from the ascending voice in the right hand. The concept of departure in this passage deteriorates as the accompaniment in the higher musical voice gains prominence through increasingly rapid movement. Consequently, the musical voices develop into independent counterpoints that compete for dual significance (Figure 4.7).

The image displays three systems of musical notation for a piano piece. The first system is labeled "Theme T2" and shows a descending bass line circled in pink. The second and third systems are labeled "Duet between two voices" and show the two voices moving in contrary motion. The tempo is marked "♩=92 tranquillo e molto contando (quasi V-cello)" and the dynamics include "p".

Figure 4.7 Bars 26- 32, Movement I, *Sonata-Skazka*, the development of musical voices in the first entry of theme T2; the pink circles indicate the descending bass line of the theme

My interpretation highlighted the increase in the registral difference of the musical voices in these contrasting passages in fostering Almén's narrative transgressor in this movement. Although Medtner prescribes theme T2's initial appearance with a

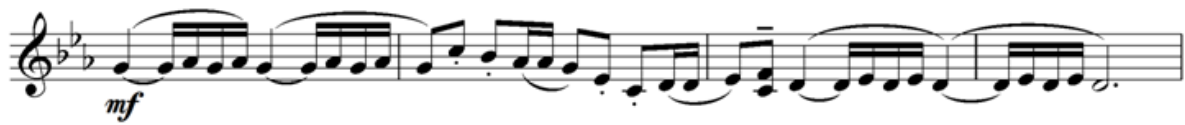


general *piano* marking, I employed a wider dynamic spectrum within the subdued indication. My depiction of the narrative transgressor passages exaggerated the *crescendo* at phrase endings in the lower musical voice in bars 26, 28 and 31. I also dropped the entry of the subsequent phrases to a slightly softer dynamic than *piano*. The difference between the end of the preceding phrase and the opening of the subsequent phrase illustrated the sinking direction of the thematic material despite its ascending contour (Figure 4.7).

Additionally, the homophonic texture of this passage embeds an expressive hierarchy where the thematic material is more significant than its accompaniment. The thematic lower voice in this section consequently projects over the complementary voice in the higher register. As the passage progresses, my performance shifted to project the accompaniment voice to allow it in obtaining prominence. The change in expressive significance in my decision reinforced Almén's (2008, 51) definition of a transgressor narrative agent's function to alter the perception of expressive significance. For instance, I projected the musical voices as two independent lines in contrast to the order-imposing expressive aim of musical convergence between bars 28 and 29 (Figure 4.7).

Narrative transgression in this movement also exists through the disintegration of the development of the order-imposing expressive aim. Instead of offering a contrasting approach to the order-imposing musical content, the composition returns to a previous state of expression that terminates the development in the musical trajectory. I perceived these passages as a transgressor agent in this movement since they correspond with Almén's (2008) definition of the transgressive function of disrupting discursive development. The recapitulation of theme T1 is the most explicit example of a receded passage. In fulfilment of a sonata-allegro form, Medtner recalls the first theme of the movement with minimal alterations from its initial appearance (Figure 4.8). I interpreted the passage as a narrative transgressor by returning the musical narrative to its original expression thus forfeiting its present development towards a resolution.

Theme T1: initial appearance in bars 1- 4



Theme T1: recapitulation in bars 59- 62



Figure 4.8 Bars 1-4 and Bars 59- 62, Movement I, *Sonata-Skazka*, the recapitulation of theme T1 compared to its initial appearance

Through this close quotation of theme T1, Medtner returns the narrative to the opening statement of the two musical voices that attempt yet could not accomplish a union. I henceforth portrayed anguish and defiance in the present passage, which also reinforced Medtner's *con forza* (lit. with force) indication. My performance restricted the use of the sustaining pedal in this passage and employed brief pedal changes as occasional rhythmic punctuation. I interpreted the general *forte* marking for the passage in agreement with my depiction of despair at the eradication of existing narrative developments. Consequently, my performance sustained a full sound that projected the theme over the chordal accompaniment. A further variation in my approach to the dynamic setting of the present passage proclaimed the momentary suspension-resolution pairs in the accompaniment in bars 59 and 60 (Figure 4.8). I adopted a slight *decrescendo* in each pair to support the dissonance in harmony that descends stepwise into its resolution.

My portrayal of the transgressor narrative event in complete contrast to the order-imposer expression explicated further through the performance choices in rhythm in this passage. I limited the employment of *rubato* from bar 59 to 61 to reflect the strict gravity of the conflict in the narrative. Likewise, the quaver rests located in the chordal accompaniment in bars 59 and 60 obtained emphasis in my performance (Figure 4.8). In contrast to the full sonority employed elsewhere in this passage, the brief silence from the rests generated tension to underscore the difference between the two musical voices. I likewise magnified the divergence in articulation between these voices. While the *staccatos* in the right-hand phrase assumed heavier, *tenuto* touches to promote the solemnity of the theme, I approached the arpeggiated

accompaniment in bar 60 with sharper articulations. The distinction in articulation between the musical voices accentuated their independence, thus revealing a narrative transgressor against the order-imposing aim of thematic union in the opening movement of the *Sonata-Skazka*.

### The Climaxes

Unlike the transgressor narrative agents, I interpreted the discursive climaxes in this movement as musical passages that fulfil the order-imposing expressive goal. The musical voices in the climax passages facilitate a union in expression through a shared phrase where thematic material alternates between the voices. I addressed the four episodes of climax in this movement with increasing degrees of intensity (Figure 4.2). This development reinforced the narrative direction towards the ultimate victory of the order-imposing hierarchy in the coda. The most significant climaxes in the opening movement of *Sonata-Skazka* are the second and the fourth climaxes according to their location in the narrative structure of the movement. I will present my interpretative decisions in performing these two climaxes to illustrate their narrative significance below.

The second discursive climax of the opening movement of *Sonata-Skazka* is narratively significant since it succeeds a transgressive episode, whereas the other climaxes in the movement extend an order-imposing passage. I interpreted the second climax as a condensed prototype for this movement that defines the movement as a realisation of Almén's Romance archetype. The section encapsulates the order-imposing expressive hierarchy between the musical voices and their attempt towards a convergence, narrative transgressions and ultimately depicting a shared statement of a fragment of theme T1.

Medtner begins this passage with two independent musical voices travelling in contrary motion away from each other. Although the lower voice carries a fragment of theme T1, the higher musical voice gains prominence through a *crescendo* (Figure 4.9). I argue that by highlighting the lack of affinity between the two voices in the score, Medtner promotes a transgressor episode in the discourse. In bars 50 and 51, the thematic material in the left hand embarks on several transpositions that ascend towards its descending counterpoint to strive for a musical convergence. The two musical voices subsequently achieve a shared display of a fragment of theme T1 in bar 52. Here the bass line of the higher voice reiterates the notes given by the highest notes of the lower voice that precede them by a semiquaver (Figure 4.9). By

bar 53, the musical voices merge as the lowest notes from the higher voice and the top line of the lower voice alternate to present the thematic material. The voices consequently realise Almén's Romance archetype by fulfilling the order-imposing narrative goal.



Figure 4.9 Bars 49- 54, Movement I, *Sonata-Skazka*, the second climax; the shared theme is circled in pink

The contrapuntal texture of the second climax renders projection as a significant aspect of pragmatic consideration in my performance. My voice-leading corresponded with the discursive purpose of each bar in this climax episode. In bar 49, the accent on the first quaver of the phrase in the lower musical voice evinces its expressive significance (Figure 4.9). Since the lower voice presents a fragment of a theme that is recognisable from earlier exposure in the movement, I considered it as the more prominent despite its *piano* dynamic. Consequently, I delayed the *decrescendo* indication for the first phrase in the left hand and the *crescendo* of the counterpoint to establish the eminence of the lower voice.

Similarly, my performance underlined the contrast in articulation between the musical voices that foster a *legato* higher voice against the detached lower voice. The contrast in articulation and dynamics in my approach to these musical voices established them as independent and therefore narratively transgressive in this movement. Additionally, I advocated the presence of theme T1 in both voices by projecting it above the chordal textural of the voices. By acknowledging the shared nature of the theme, I highlighted the fruition of the discursive aim of convergence in the passage in realising a narrative Romance. Accordingly, my performance brought to the foreground the lowest notes in the higher voice and the highest notes in the lower voice to construe one continuous voice through a shared musical line (Figure 4.9).

My performance facilitated the narrative direction in the second climax in this movement through temporal and dynamic considerations. For instance, I employed an *accelerando* through bars 51 to 52 to create a tinge of urgency in the discourse in anticipation of a resolution. Similarly, I broadened the tempo at the end of this passage where theme T1 consumes both voices. Although Medtner does not indicate *rubato* in the score, my performative decisions substantiated the gravity of the narrative resolution. By promoting the expressive significance of the order-imposing hierarchy, I asserted the narrative victory in the second climax that illustrates Almén's definition of a narrative Romance.

I also amplified the *crescendo* in bar 51 to depict a quick intensification of sound from *piano* to *forte* by bar 52 at the first attempt of a shared expression of the thematic material. However, instead of enforcing the subsequent *crescendo* to *fortissimo* in bar 53, I exploited Medtner's textural writing, the developing density of which inevitably increases sonority without an overwhelming volume. While my dynamic choices in the second climax of this movement depicted its narrative direction towards the union of musical voices, the fullness of sonority at its conclusion likewise affirmed its narrative significance.

The final climax in the coda of the first movement of *Sonata-Skazka* likewise fulfils the expressive aim of unity between the musical voices. The coda is expressively significant in this movement as the ultimate musical event that determines the overall resolution to the challenges from the transgressive episodes. By alternating theme T1 between the musical voices, Medtner merges the two voices established at the beginning of the movement into one continuous statement. The coda modulates into the tonic major (C Major) in substitution of the minor tonality exhibited at the initial statement of theme T1. Combined with the *fortissimo* and *risoluto* score

indications, this modulation summons additional brightness to the passage (Figure 4.10). Through the primacy of theme T1 and its shared nature, the coda affirms the narrative significance of the order-imposing hierarchy.

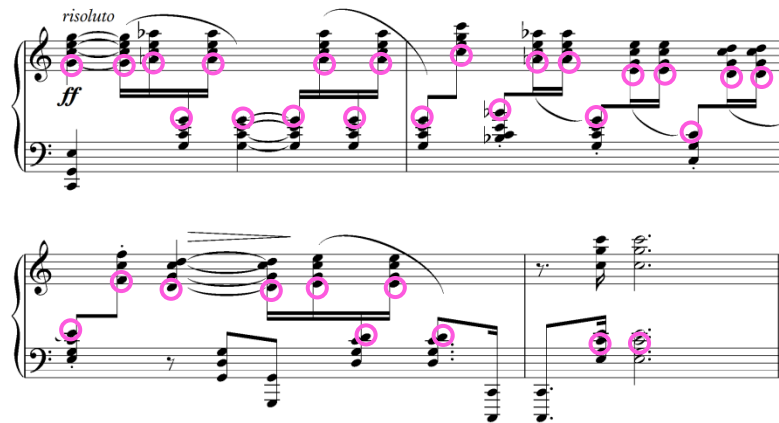


Figure 4.10 Bars 111- 114, Movement I, *Sonata-Skazka*, the coda, with the theme circled in pink

I interpreted the coda as a portrayal of the ultimate victory of the order-imposing hierarchy in the narrative trajectory of the first movement of *Sonata-Skazka*. Accordingly, the movement depicts an example of a 'Romance' archetype from Almén's (2008) classifications. The chordal presentation in both musical voices creates a dense texture that contradicts with the transparency of theme T1 in its initial appearance. The thick texture in this passage requires cautious approaches in projection to elicit a depiction of content and triumph instead of harshness in timbre. My performance projected the theme that alternated between the lowest notes of the higher musical voice and the highest notes in the left-hand voice (Figure 4.10). This voice-leading provided definition and musical direction to the dense chordal texture in my performance of the passage.

Moreover, Medtner's *fortissimo* indication for the coda supports my depiction of the order-imposing hierarchy's conquest of the transgressor narrative agents. I sustained a full sonority in this passage by engaging arm weight and depth in contact with the keys while maintaining musical integrity by producing longer phrasing. Additionally, my performance delayed the entry of the second crochet in the right hand after the *staccato* chord in bar 113 and exaggerated the subsequent quaver rest in the left hand. The consequent brief silence invoked a shade of tension that anticipated the ultimate resolution of the narrative trajectory of the movement (Figure 4.11). By reasserting the defining role of the order-imposing expressive hierarchy, my

performance endorsed a realisation of Almén's Romance archetype for the opening movement of *Sonata-Skazka*.



Figure 4.11 Bars 113- 114, Movement I, *Sonata-Skazka*, the rest in the concluding cadence of the coda

As a depiction of Almén's Romance narrative archetype, the first movement of Medtner's *Sonata-Skazka* exhibits the continuous striving of the order-imposing hierarchy in maintaining its expressive significance and realizing its discursive aim. I identified this aim as the integration of the two musical voices established at the beginning of the movement. Despite the disruptions from the transgressive passages, the order-imposing hierarchy fulfils its narrative victory in the shared statement of theme T1 in the coda. My interpretative decisions conveyed the narrative trajectory of this movement by accentuating the discursive functions of the musical events. While decisions respecting *rubato* and nuance choices are the most explicit in the order-imposing passages, projection considerations are essential in imparting the development of the climaxes. Furthermore, since Medtner's dynamic indications often apply to broad sections of the score, my performance assumed wider dynamic variations in support of the discursive developments and procured contrast. While this chapter investigates narrative and pragmatic depiction of *Movement I* of *Sonata-Skazka*, Chapter Five examines the conveyance of the discursive trajectory in the composition's second movement.

## Chapter Five

### Relating a Comic Trajectory: Movement II of Medtner's *Sonata-Skazka*

In this chapter, I will present my discursive analysis and performative interpretations of the second movement of *Sonata-Skazka*. My investigation supports a reading of this movement as a depiction of a Comedy narrative archetype under the categories identified by Almén (2008). This chapter examines how the interpretative decisions in my performance of the piece express my analytical observations.

As explored in Chapter Two, a narrative Comedy indicates the victory of the contrasting material over the defining characteristics by achieving a new expressive hierarchy (Almén 2008). A Comedic archetype does not indicate any humorous content as the term signifies in its literal sense. Almén states the condition that establishes a Comedy anticipates a constrained initial expressive order, which allows the development of transgressive elements that are flexible (Almén 2008, 189). For instance, a theme harmonized by a single chord is harmonically restrained comparing to a highly chromatic counterpoint that can modulate into multiple tonalities. Almén terms the order-imposing statement with inherent anticipation for change as flawed, referring to its volatile narrative function instead of the quality of the work. Applied to music, a Comic trajectory implies the overruling characteristics of the composition are replaced by contrasting materials as the work develops. An example of a Comic development is concluding a movement in a different tonality.

The second movement of *Sonata-Skazka* is composed in Eb Major. Its ternary form features themes T3 and T4, with a cadenza-liked coda that joins *attacca* to the third movement of the composition. My analysis of this movement discloses a realisation of the Comic archetype through a process of emergence. This narrative progression indicates that the transgressive component begins relatively unnoticed and gradually obtains prominence to become the defining characteristic in the discourse (Almén 2008, 195). I argue that with each renewed challenge from the transgressive materials, the order-imposing depictions compromise by adopting aspects of the transgressive characteristics. The transgressive musical characteristics consequently accumulate developing prominence (Figure 5.1).



Narrative Function	Order-Imposing Hierarchy (OIH)	Bridge	1 <sup>st</sup> Transgressive Episode	Resolution: OIH's 1 <sup>st</sup> Concession	2 <sup>nd</sup> Transgressive Episode	Resolution: OIH's 2 <sup>nd</sup> Concession	Coda: Victory of Transgression
Bar Number	1-12	13-16	17-20	21-50	51-62	63-67	68-83

**Figure 5.1 the discursive structure in the second movement of *Sonata-Skazka***

The structure this chapter reflects the examination of the narrative sections in the discourse of this movement. I will expound how my performance decisions illustrate the flawed order-imposing hierarchy, two transgressive episodes and their resolutions and the ultimate fulfilment of the narrative transvaluation in the coda of this movement.

### A Flawed Order-Imposing Hierarchy

One defining characteristic of the order-imposing expression of this movement is a depiction of composure through the composer's presentation of theme T3 (Figure 5.2). Expressing through long, over-lapping phrases, the predominantly stepwise movements that construct this melody create a placid and songlike portrayal (Figure 5.2). Medtner supports the composed depiction through a sparse homophonic texture that places theme T3 with an arpeggiated accompaniment with a tonic pedal note. The transparency of the texture in this passage underpins the composer's *semplice* indication.



Figure 5.2 Bars 1-12, Movement II, *Sonata-Skazka*, the initial order-imposing statement, with the square brackets marking theme T3 and circles around the tonic pedal

I interpreted the initial statement of theme T3 in this movement (bars 1-12) as a flawed order-imposing expression in its exhibition of restricted harmony and texture (Almén 2008, 189). Set in a subdued dynamic, Medtner confines the texture of this section to a sparse homophony of two musical voices. I argue the textural clarity anticipates development thus embeds an inbuilt challenge to the narrative prominence of the order-imposing expression. Throughout the first appearance of the order-imposing characteristics, triadic harmony appears only at the occasional overlap of phrases through the retention of a note from the tonic chord (Figure 5.3). Alternatively, the accompaniment forges a single-bar motif that rises for four notes before descending to the last. It reinforces the prominence of theme T3 by starting on the second quaver of each bar whereas the theme begins on the metrically compelling first beat.

Andantino con moto

Voice 1

Voice 2

*p* *semplice*

Figure 5.3 Bars 1- 8, Movement II, *Sonata-Skazka*, the textural construction of the first appearance of the order-imposing hierarchy, with the pink box showing an occasional triadic harmony and the blue box highlighting the left-hand motif

Moreover, the harmony of the opening of this movement espouses restraints that realise the rigidity of Almén's (2008) flawed order-imposing statements. The harmonic language in this section comprises of the tonic (Eb) and the subdominant (Ab) areas except for fleeting references to the dominant harmony (Bb) in bars 4 and 6 (Figure 5.4a). Gravitating towards the tonic chord, the harmonic progression shifts smoothly through the shared note of Eb. The limited harmonic variety and frequent reiterations of the tonic chord enforce a static harmony that creates an anticipation for flexibility. Furthermore, the initial order-imposing passage in this movement concludes in a modulation to the minor mediant (g minor) that ends in its dominant seventh chord (D Dominant 7) (Figure 5.4b). I interpreted that the order-imposer of this movement flaws through this divergence from tonic tonality and closing on an inconclusive cadence.



Figure 5.4a Bars 1-8, Movement II, *Sonata-Skazka*, the harmonic progression of the initial order-imposing statement



Figure 5.4b Bars 9-12, Movement II, *Sonata-Skazka*, a conclusion that modulates to g minor

My performance asserted the narrative significance of the order-imposing characteristics in this passage. I adopted a slightly faster tempo within Medtner's *andantino* range to maintain interest in the execution of the thin texture and long phrases. Alternatively, Medtner employs the sustaining pedal according to the duration of the accompaniment figure, which begins on the second quaver of the bar and changes every bar (Figure 5.2). To avoid interrupting the phrasing of theme T3, I engaged smooth finger *legato* by keeping the fingers closely intact with the keys and slightly overlapping the notes in the right hand. Subduing the accompaniment, I assigned it a soft dynamic and lifted the pedal at the end of each bar. The unpedalled quaver rest in the left hand highlighted the entry of the accompaniment on a metrically uncompetitive beat. Alternatively, my depiction of the theme supported the composer's restricted rhythmic design in the order-imposing statements by not employing *rubato*.

With the aim to present the initial order-imposing passage as a specimen of Almén's flawed narrative agent, I exaggerated its inherent challenges. For instance, my performance foregrounded the section's modulation to g minor by emphasizing the reiterated G in the right hand in a *portato* articulation. I also projected the descending bass line in the accompaniment to direct the discourse towards the imperfect cadence in bar 12 in confirmation of the new tonic. By accentuating this modulation, my interpretation eschewed controversies in expression within the passage in preparation for a Comic discourse.

### The First Transgressive Episode and Its Resolution

Almén defines a narrative transgressor as the musical characteristic that contradicts with the order-imposing expressions (Almén 2008, 66). In the second movement of *Sonata-Skazka*, I perceived that the transgressive elements espouse a greater degree of flexibility in expression than the order-imposing statements. There are two episodes of transgression in this movement and they cause changes in the order-imposing sections to obtain expressive significance. I promoted an increasing sense of intensity in my performance of each transgressive episode in reinforcement of an increasingly positive illustration of expressive freedom in the movement.

The first transgressive episode in this movement (bars 17-20) introduces a new theme. Medtner introduces ambiguity in tonality through a glimpse of theme T4 in bar 17, which contains a descending chromatic motif that evades a stable tonal centre (Figure 5.5). The harmonic language of this section also expands to include augmented sixth and secondary dominant harmonies. While the increase in harmonic variety in this section contrasts to the restrained progression of the opening of the movement, it likewise permits the development of a thicker texture. In addition to the existing musical voices dictated by the previous narrative section, theme T4 creates an additional layer in the texture (Figure 5.5). The outer voices also expand in register through a chordal representation, fostering harmonized voices that travel in parallel motion with the theme.

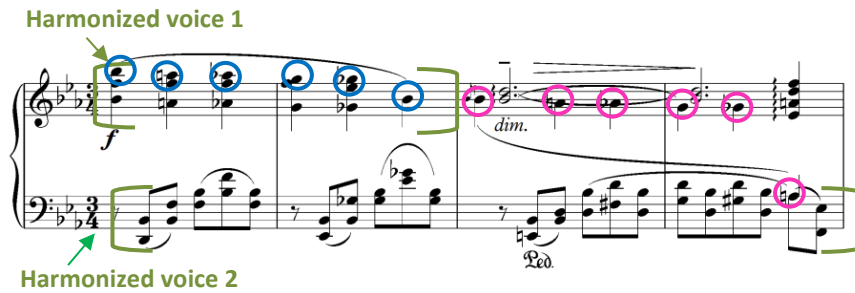


Figure 5.5 Bars 17-20, Movement II, *Sonata-Skazka*, increased harmonic and textural complexity in theme T4, which is circled first in blue then in pink. The green brackets show the harmonized outer musical voices

My presentation of the first transgressive episode concentrated on facilitating contrast between the portrayal of the order-imposing characteristics and the presentation of theme T4. Since Medtner utilizes dynamic indications sparsely in the score, I exaggerated his *forte* to forge a sudden contradiction to the *decrescendo* bridging bars (bars 13-16). Similarly, I added a *rallentando* to the *diminuendo* in bar 19 as evidence to the flexibility that characterises this movement's transgressive passages. Contrast likewise permeated in my interpretation through the textural complexity of theme T4. While I projected the highest notes in the chordal representation of the theme in bar 17, I emphasized the lower musical voice as the theme develops to create an additional layer in the texture. As the initial entry of the transgressive element, this passage demonstrates Almén's definition of the narrative process of emergence with its concise duration that prophesies further development (2008, 196).

In response to the conflicts in expressive characteristics, I interpreted that the order-imposing characteristics progressively adopt elements of the transgressive depiction to maintain prominence. For instance, although sustaining their initial depiction of repose through a *piano* dynamic, both theme T3 and its accompaniment become chordal to achieve a fuller texture. With the increased number of chromatic accidentals in the score, a sense of ambiguity in tonality unfolds that briefly tonicizes Eb Major (Figure 5.6). Accordingly, the initial diatonic portrayal of restrained harmonic language in the order-imposing passages yields to a slightly enriched progression inspired by the transgressive episode. Through the order-imposing musical contents' concession, the transgressive characteristics become prominent at the end of this narrative episode, which realises Almén's narrative process of emergence (2008, 207).

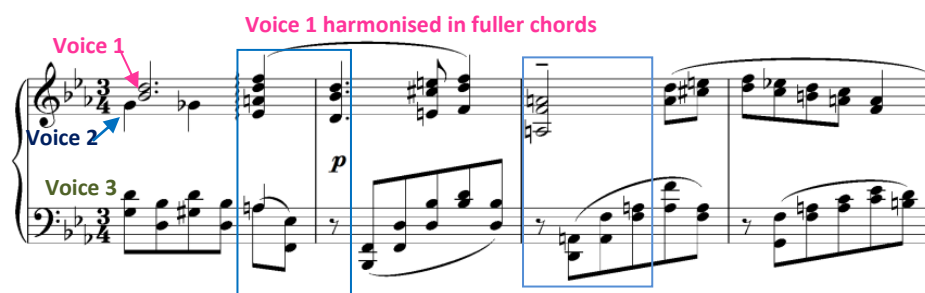


Figure 5.6 Bars 20-23, Movement II, *Sonata-Skazka*, the first concession of the order-imposer expressions through accidentals that imply a modulation (marked with **rectangles**) and a thicker texture

With the aim to highlight the development of the transgressive characteristics, my performance suffused a variety of sonority. Within Medtner's *piano* indication, I engaged a fuller sonority in the chordal representation of theme T3 and projected the highest voice in the chords where the theme is captured. Both the sonority and voice-leading advocated the expressive significance of the theme in the resolution passages. My performance broadened the composer's general dynamic spectrum within *piano* and accentuated Medtner's *calmando* direction to cultivate variety in depicting an increasing sense of flexibility in the order-imposing passages. Moreover, I incorporated a change in timbre between bars 24 and 26 at a plagal cadence in Eb Major (Figure 5.7). By assuming a mellower timbre here, I illustrated the fleeting harmonic wandering acquired by the order-imposing expressions in response to the challenge of the contrasting characteristics. I achieved this timbral change through slower finger attacks and a slightly delayed entry of the theme.



Figure 5.7 Bars 24-27, Movement II, *Sonata-Skazka*, plagal cadence in Eb Major

According to Almén (2008), the process of emergence of a narrative characteristic in a musical trajectory allows the material to become increasingly prominent. I perceive that the second movement of *Sonata-Skazka* exemplifies this discursive strategy by extending the transgressive musical passages to suppress the development of the order-imposing expressions. The second transgressive episode in this movement (bars 51-62) has twelve bars, which is thrice the length of the first transgressive episode and the same duration as the initial order-imposing statement. The compatible extent of this passage demonstrates its rising expressive significance towards the equivalence of the order-imposing content.

**Voice 1**

**Voice 2**

**Voice 3**

51

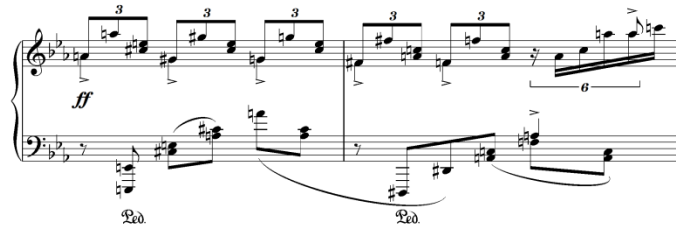


Bar	51	52	53	54	55	56	57
Harmony in the Left Hand	A Major	Augmented (German) Sixth	D Dom7	Bb minor	c minor 7	Augmented (German) Sixth	F Dom7

**Figure 5.9 Bars 51-57, Movement II, *Sonata-Skazka*, an example of the harmonic progression of the second transgressive episode**

My interpretation supported increasingly prominent transgressive characteristics by amplifying the contrast in the presentation of theme T4 and the initial order-imposing passage. I presented theme T4 with a full sonority that distinguished from the subdued beginning of the movement by employing the weight of the upper arms. However, to prevent the section from becoming forceful and unvaried in dynamics, I projected the middle register of the piano where the theme initially appeared (Figure 5.8). This accentuated musical voice formed an additional layer to the texture, conjuring the illusion of magnitude in volume through the thickness of sound.

The second transgressive episode exhibits more textural complexity than the previous presentation of theme T4. The rising development of the transgressive portrayal in the musical trajectory realises Almén's process of emergence. My approach asserted the independence between the musical materials to foster complexity in texture instead of the order-imposing homophony. For instance, I emphasised the phrasing in the lower musical voice through finger *legato*. The beginning of a new slur acquired a slight emphasis in contrast to the light release of the end of the preceding one in my performance. I considered Medtner's pedal markings supportive to my interpretation of discrepancy between the musical voices. These pedalling indications align with the phrasing of the left-hand musical voice instead of the theme in the right hand to advocate its independence (Figure 5.10). Deprived of its accompaniment role, my presentation of the lower musical voice with Medtner's pedal instructions challenged the homophonic texture at the beginning of the movement.



**Figure 5.10** Bars 51-52, Movement II, *Sonata-Skazka*, an example of Medtner's pedal marking for the second transgressive episode

Additionally, Medtner engages more freedom in the rhythm of this section that highlights the flexible quality of the transgressive depictions in this movement. Promoting an impression of unrest, Medtner introduces variety to rhythmic constructions that have previously been primarily confined to crochets and quavers in the movement. Bar 56, for instance, adopts a sextuplet of semiquavers that leads into a peal of descending semiquavers derived from theme T4 in the right hand (Figure 5.11). The semiquavers gather momentum in support of Medtner's *accelerando* indication toward a *veloce* cadenza. The elasticity in time and accumulation of motion to a rhythmically fluid *quasi-cadenza* section demonstrate the rapid exhibition of flexibility to resolve the restraints dictated by the order-imposing characteristics (Almén 2008, 195).



Figure 5.11 Bars 56-62, Movement II, *Sonata-Skazka*, displays increased semiquaver movements with added *crescendo* and musical direction shown through *accelerando* (arrow)

In my performance, I exploited the elasticity in time exhibited in the score through liberal employment of *rubato* to facilitate a positive depiction of the narrative transgressions in a Comedy (Almén 2008, 189). My interpretation stretched the first two quavers in bar 57 and employed an *accelerando* through bars 57 to 58 to capture developing urgency towards bar 59 (Figure 4.12). The accumulation of momentum through my *accelerando* climaxed at Medtner's *veloce* indication (bar 59), where the tempo achieved approximately half of its value at the beginning of the section. In anticipation of a climax at the increasing rhythmic flexibility, I applied a *crescendo* to the first group of semiquaver sextuplets (bar 52) and a greater *crescendo* at its subsequent appearance (bar 56). By interpreting the peak of momentum as a climax, my performance highlighted the rhythmic variety encapsulated in the transgressive narrative characteristics in the discourse at this point.

At the beginning of the *quasi-cadenza* passage (bars 61 to 62), I held back the tempo to allow a renewed surge towards the recapitulation of theme T3. I interpreted the *quasi-cadenza, accelerando* and the subdivision of the crochet pulse into hemidemisemiquavers in the score as depictions of intensity and freedom in time. As illustrated in Figure 5.12b, I pressured tension by halving the value of each subsequent crochet, where the original passage (Figure 5.12a) rewrites progressively into quavers, semiquavers and so forth. My rhythmic liberty promoted an increased accentuation in the second transgressive episode.



**Figure 5.12a, b Bars 61 to 62, Movement II, *Sonata-Skazka*. Figure (a) displays these bars as in the score, Figure (b) dictates from my interpretation**

In response to the second transgressive episode, the order-imposing characteristics assume features of the transgressive depiction to preserve their dominance again. Despite returning to its initial tempo through Medtner's *ritornando al tempo primo* indication, theme T3 abandons its former characterisation from bar 63 by modulating to c minor. It adopts a *forte* dynamic and a descending accompaniment motif in demisemiquavers (Figure 5.13). The role of each hand also reverses in the score as Medtner assigns the thematic material to left hand and accompaniment to the right.

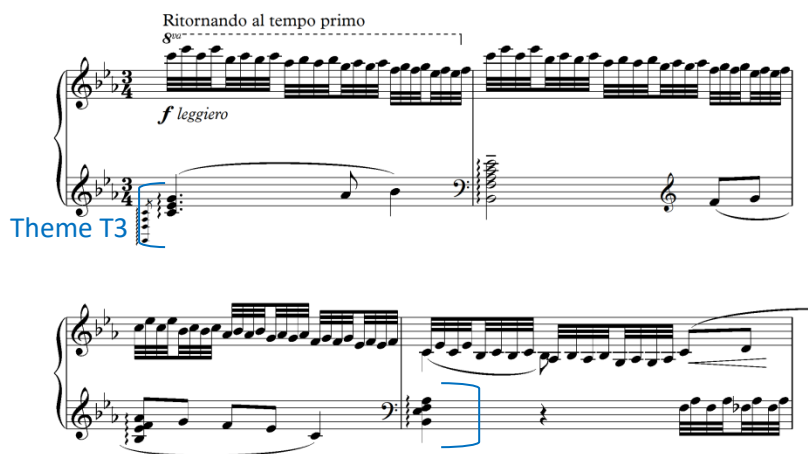


Figure 5.13 Bars 63-66, Movement II, *Sonata-Skazka*, the recapitulation of theme T3

I defined the recapitulation of theme T3 in bars 63-70 as a momentary victory of the transgressive musical contents in this movement. The expressive conflicts in this section resolve through the suppression of the order-imposing characteristics, which at this point of the movement is only recognisable as theme T3. This theme is portrayed as the primary theme of the section as the rhythmic momentum climaxes at its entry in bar 63. Since theme T3 is still recognisable as a primary theme, the transgressive characteristics have not enforced a new expressive hierarchy that replaces the order-imposing materials. In fulfilment of my interpretation of the order-imposing elements' overthrow pressured by the development in transgressive expressions, the trajectory permits a substantial coda as a resolution that is applicable to the entire movement.

My interpretation aimed to project the primacy of theme T3 as a remnant of the order-imposing characteristics in the narrative resolution to the second transgressive episode. I approached the theme with finger *legato* to preserve its lyrical disposition and engaged a fuller sound by exaggerating Medtner's *tenuto* markings. The supple sonority that I applied to theme T3 challenged its initial appearance in *piano* at the beginning of the movement. Diverging further from previous presentations of the theme in response to the chromaticism introduced by the transgressive episode, my tempo decision highlighted its modulation to c minor. My performance employed a *ritenuto* in bar 66 to underline the first cadence in the new tonality of c minor. Accordingly, my *rubato* fostered expressive freedom in time to promote the transgressive characteristics of the movement.



Figure 5.14 Bars 63-66, Movement II, *Sonata-Skazka*, the recapitulation of theme T3 with added *ritenuto*.

I observed that the non-thematic musical voice in the score no longer fulfils a homophonic accompaniment position to the theme as in the initial order-imposing statement. By demonstrating this textural change, my performance substantiated the prominence of the transgressive characteristics. For example, I exaggerated the registral distance between the musical materials of each hand, where the non-thematic musical voice abandons its former arpeggiation and inherits the hemidemisemiquavers from the *quasi-cadenza* passage. Assuming a lighter dynamic in the higher musical voice, I limited the number of accents to manifest a smooth, yet bright haze of sound executed on firm fingertips.

### The Coda

The coda (bars 67-83) of the second movement of *Sonata-Skazka* is significant in the narrative structure of this movement as it fulfils a realisation of Almén's (2008) Comic archetype. This section offers the final resolution to the challenges of the transgressive passages and determines the ultimate archetype that the movement fits in. Throughout this passage, Medtner progressively relinquishes the defining characteristics established at the beginning of the movement and intensifies the transgressive elements such as chromaticism. For instance, the order-imposing lyricism is dismissed in the coda for a greater degree of flexibility in expression.

At the beginning of the coda, the composer reinstates theme T3's portrayal of composure through *cantando* and *tranquillo* indications. This order-imposing statement terminates as the transgressive depiction that begins in bar 71 through incessant triplet semiquavers in *pianissimo* (Figure 5.15). While the momentum

generated by the accompaniment rapidly accelerates into an *agitato* scalic motif that dissolves theme T3's association with repose, its fluid harmonic changes promote flexibility. At the retreat of theme T3 in bar 77, the accompaniment feature breaks into four descending octaves of tolling trills in *sfrenatamente* (lit. riotously). This statement liberates the movement of its governing theme and homophonic texture to depict an ultimate victory for the transgressive characteristics.

My performance presented an intensification of the portrayal of transgressive characteristics in the coda of this movement through an accumulation of sonority. The wide variety in dynamics incorporated in this section, which ranged from *pianissimo* to *fortissimo*, challenges the initial order-imposing expression. Consequently, I broadened Medtner's dynamic markings and constructed an accretion towards the *sfrenatamente* indication in bar 78 to fortify the victory of the transgressive characteristics in the discourse. My performance also employed the sustain pedal liberally with small half-pedal changes throughout the section to create resonance. Despite Medtner's *decrescendo* between bars 75 and 77, I maintained the musical direction by beginning each of the *decrescendo* at a louder volume than in the previous bar. The accompaniment also gains a *crescendo* and *accelerando* in my performance that developed from *pianissimo* to *fortissimo* by bar 78 (Figure 5.15). As the dynamic intensification paralleled with the progressive emergence of the transgressive characteristic in the movement, my *accelerando* promoted an increase of freedom in expression.

The musical score for Figure 5.15 consists of four systems of music. The first system shows the beginning of the coda with the tempo marking 'molto tranquillo' and the instruction 'The accompaniment' pointing to the piano part. The second system includes the tempo marking 'poco a poco piu' and 'sempre accelerando'. The third system features 'mosso e crescendo' and 'con moto'. The fourth system includes 'agitato' and 'f'. Pink arrows are drawn across the systems to indicate the direction of the crescendo. The score is in 3/4 time, key of C minor, and features extensive use of triplets in both hands.

Figure 5.15 Bars 71-77, Movement II, *Sonata-Skazka*, the coda; the pink arrows illustrate musical direction through *crescendo*

I interpreted the last section of the coda as the removal of all the recognisable thematic material from the movement that consolidates the triumph of expressive freedom. Medtner concludes this movement with a *con strepito* (lit. with noise, clamorous) passage that re-establishes the tonal centre as c minor through a scalar descend (Figure 5.16). In my performance of this section, I emphasized the descending direction of the line by varying my articulation. The articulation altered from a stressed but detached *portamento* (bar 80) to light staccatos at the conclusion of the coda accompanied by a gradual *decrescendo* (bars 80 to 82).



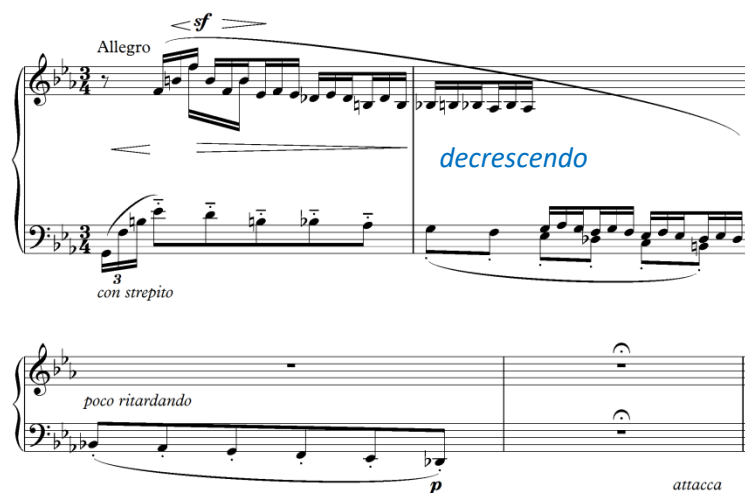


Figure 5.16 Bars 80-83, Movement II, *Sonata-Skazka*, the conclusion of the Coda with added *decrescendo*

I argue that the concluding bar of silence allies with the *attacca* indication to aggravate the anticipation towards the new tonic (c minor) implied through the descending musical voice. Since this tonic does not materialise until *Movement III*, the anticipation removes the last presiding order-imposing characteristic of repose. My interpretation captured the suspense by sustaining the silence in the concluding bar and stillness in my movements. The tension of this silence confirmed the victory of the transgressive characteristic in a realisation of Almén's Comic archetype.

The second movement of *Sonata-Skazka* depicts Almén's narrative Comedy, where contrasting material replaces those established at the beginning of the movement as its defining characteristics. Despite the order-imposing depiction's attempts to preserve its prominence by adopting elements of the transgressive expressions, it dissembles under the inherent restrains in its harmonic, rhythmic and textural constructions (Almén 2008, 207). Consequently, the transvaluation of the transgressive musical contents completes in a fleeting cadenza in the coda that renders the movement into an interlude between the outer movements of the sonata. My interpretative decisions conveyed this discourse by demonstrating the increase of flexibility in expression consequent to the developing accentuation of transgressive characteristics. While dynamic decisions and the employment of *rubato* were the most evident in my portrayal of musical direction, articulation considerations illustrated the textural development. Similar to this Chapter's examination of the second movement of *Sonata-Skazka*, Chapter Five investigates the musical discourse in the final movement of the composition.

## Chapter Six

### Narrating a Tragic Archetype: Movement III of Medtner's *Sonata-Skazka*

In this chapter, I will discuss my narrative and performative interpretations of the third movement of Medtner's *Sonata-Skazka*. My analysis finds that this movement resembles a portrayal of Almén's (2008) Tragedy archetype. This chapter will examine how my analytical observations influenced the practical decisions in my performance of this movement.

As explored in Chapter Two, Almén (2008) defines a narrative Tragedy as the defeat of the transgressive material by the order-imposing hierarchy in the discourse. Almén argues that while the correlation with expressive devices such as a minor tonality strengthens its development, a Tragic archetype does not have to instigate sadness as the term literally signifies (Almén 2008, 140). Applied to music, a Tragic narrative facilitates the development from the accentuation to dejection of the transgressive musical content in the composition. It implies that despite introducing the contrasting material in a positive light, the overruling expressive traits established at the beginning of the excerpt remain prominent as the piece develops. An example of a Tragic archetype can be illustrated by concluding an elaborate series of modulations that attracts attention through rhythmic momentum with tonic harmony.

The third movement of *Sonata-Skazka*, as examined in Chapter Three, is in c minor. Medtner constructs a cyclic thematic design by presenting existing melodic materials from previous movements along with two new themes, which are themes T5 and T6 (Figure 6.1). The sections that promote pre-exposed themes function as contrasting episodes to the recurring themes T5 and T6 in a rondo form. My analysis reveals that this movement's formal structure frames the development of its narrative trajectory, where the recurring sections sustain the order-imposing characteristics and the non-recurring sections present the narrative transgressors. Furthermore, I propose that the sections with themes T5 and T6 at the opening of the movement promote the initial order-imposing statement (Figure 6.2).

Structure of Movement III, <i>Sonata-Skazka</i>									
Section	A	B	A'	B	A'	C	B'	D	Coda
Thematic Material	T5	T6	T5	T6	T5	T3	T6	T1 (in full), T2 (partial)	Scalic Cadenza
Theme Identity	New to Mvt.3	New to Mvt.3	Variation of previous section	Repetition of the previous section	Repetition with slight variation	Theme first appears in Mvt.2	Variation of previous section	Themes first appear in Mvt.1	B section material
Overall Structure	X					Y	X	Z	X

**Figure 6.2 Structure of Movement III, *Sonata-Skazka***

Narrative structure of Movement III, <i>Sonata-Skazka</i>									
Sections	A	B	A'	B	A'	C	B'	D	Coda
Narrative Function	The Initial Order-Imposing Statement					Transgressive Episode 1	Order-Imposing Statement	Transgressive Episode 2	Order-Imposing Statement

**Figure 6.3 Narrative Structure of Movement III, *Sonata-Skazka***

The rest of this chapter will consider three case study sections from the third movement of *Sonata-Skazka*, each promoting a different stage in the movement's discourse. These sections are the initial order-imposing statement (bars 1-25), the transgressive episodes (bars 25-37 and bars 51-67) and the coda (bars 68-75). Through the case studies, I examine how my performance brought out the development of the discourse to form a realisation of Almén's narrative Tragedy.

### The Initial Order-Imposing Statement

Almén (2003; 2008) terms the defining characteristics established at the beginning of a musical work as the order-imposing characteristics. In the third movement of *Sonata-Skazka*, I interpreted that the repetitive opening sections that introduce themes T5 and T6 collectively form the initial order-imposing statement (Figure 6.2). There are five stages in this passage, corresponding to the Sections ABA'BA' of a rondo form within the first section in the rondo structure of the movement (Figure 6.1). I argue that the discursive role of this passage is to establish the order-imposing characteristics through the interactions between the Sections A (A') and B. Due to differences between these sections, I propose that the initial order-imposing

statement constructs a narrative Romance within the overall Tragic framework of the movement. This passage accordingly depicts the accentuation, or narrative victory in Almén's terms, of the order-imposing characteristics.


Medtner introduces the order-imposing characteristics of this movement through theme T5. As explored in Chapter Three, theme T5 contains two independent chordal musical voices in *forte* (Figure 6.3). The bold *con spirito* characterisation and full sonority engaged in Section A (bars 1-8) assert the theme's expressive significance. I have identified in theme T5 the order-imposing expressions for the movement as c minor tonality and a portrayal of pomposity. The pompous expression in this movement defines the textural and dynamic fullness of sound and an accentuation on dotted rhythm. Theme T5 initiates a  motif in the melody of the lower musical voice and transmits it to the higher voice towards phrase endings (Figure 6.3). The slurred short-long rhythmic pairs in this section evoke a regal impression that echoes the *notes inégales* in the style of a Baroque overture (Reeves 2001, 91). In the bars without quaver subdivisions of the main expressing pulse, Medtner sustains this dotted rhythmic figure through an acciaccatura ornament. For instance, the movement begins with a chordal acciaccatura that rearranges the subsequent tonic chord and sustains a similar ornament that partially reiterates the succeeding chord (Figure 6.3). The ornament produces a short-long rhythmic gesture with its proceeding chord that resonates with the dotted quaver motif in assertion of a gallant depiction.



Figure 6.4 Bars 1-4, Movement III, *Sonata-Skazka*, exhibiting the two musical voices in theme T5, an example of its dotted rhythmic motif and the acciaccatura ornament.

While emphasizing this dotted rhythmic figure captured the order-imposing portrayal of pomposity, it also fostered cohesion in my performance. The *forte* dynamic and full texture of Section A required careful voice-leading to prevent the passage from becoming clamorous and stagnant. I distinguished the two musical voices that construct theme T5 by engaging finger *legato* in the higher register theme and assigning Medtner's *portamento* direction to the lower musical voice (Figure 6.3). I further discerned the voices by enforcing longer phrasing in the right-hand musical voice while exaggerating the dotted rhythmic motif in the left hand through limited use of *rubato*. My performance likewise lengthened the acciaccatura ornament and accented their subsequent chords in imitation of the short-long rhythmic gesture. The rhythmic precision in illustrating the motif constructed an undercurrent of momentum in Section A that directs the passage forward.

I employed additional dynamic changes within Medtner's *forte* indication to facilitate musical direction in this section. For example, my performance applied a *decrescendo* towards the end of the second bar in the right hand while utilizing a *crescendo* in the left (Figure 6.4). Admitting its narrative significance, my supplementary dynamics allowed the dotted rhythmic figure in the lower musical voice to rise above the thickness of the chordal cadence. In doing so, I overlapped the end of the previous phrase in this bar with the proceeding phrase to create a longer expression that depicts the broadness of the order-imposing portrayal of grandeur.



Figure 6.5 Bar 2, Movement III, *Sonata-Skazka*, showing my additional dynamic changes

The subsequent stages in the initial order-imposing statement demonstrate the persistence of the defining characteristics in the musical discourse in realisation of a Romantic outcome. Set in a pair of repetitions with different conclusions, Section B alternates with Section A' twice (Figure 6.2). I argue that the difference in the ending of these sections determine the narrative progression of this passage. Through this development, the discursive role of Section B converts from a narrative transgressor

to the perpetuator of the defining characteristics for the movement. In my performance, I illustrated the change in the narrative role of Section B through contrasting depictions, as will be discussed below.

The interactions between Sections B and A' are two reactions to a transgressive episode. As discussed in Chapter Two, Almén (2008) defines a narrative transgressive as a contrasting musical content to the order-imposing characteristics. In challenge to theme T5, Section B presents theme T6 in 3/2 and promotes the dominant tonality of g minor (Figure 6.5). The metric change shortens the length of the bar to inflict a sense of urgency in contrast to the 5/2 meter of theme T5. Theme T6 further diverges from the depiction in Section A by assuming detached articulation through *staccato* and accented markings such as *marcato*.



Figure 6.5 Bars 9-11, Movement III, *Sonata-Skazka*, showing theme T6 in g minor and 3/2

In response to the challenge of Section B, Medtner attempts to resolve the conflicts in expression instigated by theme T6 through a recapitulation of theme T5 in Section A'. However, despite retaining the tonic (c minor) tonality and dotted rhythmic motif in the accompaniment, Section A' reduces theme T5 to two *cantabile* and un-harmonized melodies (Figure 6.6). I interpreted the absence of the order-imposing portrayal of full sonority in Section A' as theme T5 resigning its expressive significance in the discourse. The first ending of the passage confirms my interpretation by superimposing Section A' with the accented articulation promoted by theme T6 (Figure 6.7).



Figure 6.6 Bars 17-19, Movement III, *Sonata-Skazka*, the depiction of theme T5 as linear musical voices in Section A'



Figure 6.7 Bars 20-20b, Movement III, *Sonata-Skazka*, the two endings of Section A'

Consequently, the subsequent repetition of Section B becomes discursively significant by reasserting the order-imposing characteristics. For instance, theme T6 exaggerates the short-long rhythmic motif by adopting it in both hands while extending the distance between the acciaccatura ornament and its subsequent note (Figure 6.8). The second ending of Section A' recedes further from the pompous depiction established at the beginning of the movement by concluding theme T5 with an *irrisoluto* indication. This ending promotes Section B as the new order-imposing narrative passage through a *risoluto* cadence of theme T6 in c minor. Through the modulation and the prolongation of the final perfect cadence, the second ending of Section A' delegates the order-imposing tonality to theme T6. While the conclusion of this passage accentuates a different theme to its opening

depiction, its affirmation of the defining characteristics realises Almén's (2008) Romantic archetype in the initial order-imposing statement.

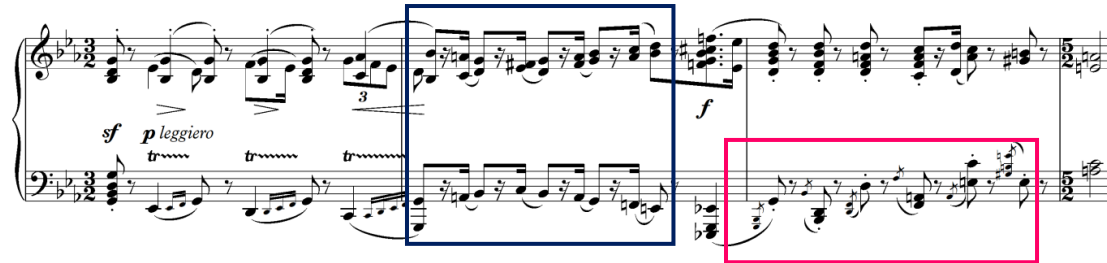


Figure 6.8 Bars 9-11, Movement III, *Sonata-Skazka*, exhibiting the dotted rhythmic motif in both musical voices and the acciaccatura ornaments

My performance has captured the change in the discursive role of theme T6 in the initial order-imposing statement by distinguishing the portrayals of the two presentations of Section B. Presenting the first instalment of theme T6 as a narrative transgressor, I elaborated the contrast between themes T5 and T6 through my articulation choices. For instance, my performance demonstrated the *leggiero* characterisation in this section through a light *staccato* touch that emphasises the highest and bass notes of the chords. While the detached articulation diverged from the retained touches in Section A, my voicing also highlighted the sparseness in texture that further contradicted with the initial presentation of theme T5. Moreover, I reinforced the light texture in theme T6's first statement through limited use of the sustaining pedal. For example, I did not pedal the frequent quaver and semiquaver rests between bars 9 and 11 in my performance (Figure 6.8). The moments of silence from the un-pedalled rests conjure a transgressive passage to the continuous expression of Section A.

In contrast, my interpretation of the recapitulation of Section B as the new order-imposing statement was conveyed through a more resolute depiction. Aiming for a fuller sonority in allusion to the opening portrayal of the defining characteristics, I emphasised the lower registers in the chords. My performance also fortified the density of the texture by accentuating the inner voices of the passage through a slightly longer *tenuto* articulation. For instance, I accentuated the descending middle voice in the right hand against the rising bass line in bar 9 to achieve a fuller texture within the *piano* indication (Figure 6.9). Moreover, I stretched the tempo at the dotted rhythmic motif to advocate the order-imposing characteristics in the repetition of Section B. An example of my *rallentando* is apparent in bar 10, where it



foregrounded the broadening of the passage in conjunction with the *crescendo* indication in the score (Figure 6.9). Although Medtner's score does not dictate my liberal use of *rubato*, my performance placed an emphasis on the order-imposing motif to evince the section's expressive significance. The differences in approaches between my two presentations of Section B furthermore underlined the change of narrative role from a transgressive episode to the order-imposing statement.

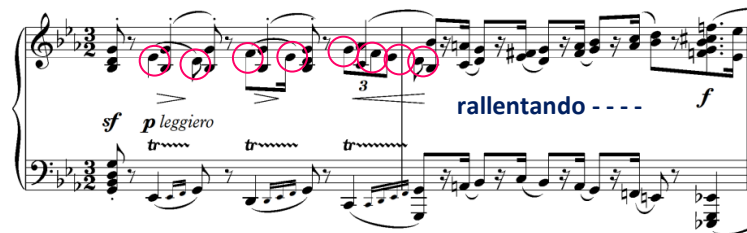


Figure 6.9 Bars 9-10 (repeat), Movement III, *Sonata-Skazka*, the recapitulation of Section B with the middle voice circled and an added *rallentando* from my interpretation

Similarly, my approach to Section A' exhibited two portrayals that fostered the decline in narrative significance of theme T5 in the initial order-imposing statement. I interpreted the first Section A' as an uncertain resolution to the expressive conflicts introduced by the previous section. My performance distanced this section from the initial depiction of theme T5 by exaggerating its *cantabile* characterisation. While approaching both musical voices with finger *legato* by slightly overlapping the notes, I instilled a broad range of dynamics that traced the contour of the melody. For instance, I placed a *crescendo* towards the climax of the higher musical voice and *decrescendo* as the theme descended in bar 17 (Figure 6.10). The smoothness of the articulation through relaxed finger attacks in my performance placed an accentuation on the melodic phrasing that challenged the previous emphasis on the order-imposing rhythmic motif.



Figure 6.10 Bar 17, Movement III, *Sonata-Skazka*, showing the first bar of Section A' with my added dynamic variations

My performance interpreted the second Section A' as a decline in expressive significance of theme T5 through subdued timbre. Aiming for a dark tone colour, I began the passage by engaging the *una corda* pedal and emphasizing the lower musical voice. The change in timbre and voice-leading in comparison to the first Section A' in my performance highlighted a further departure from the order-imposing pompous depiction. Additionally, I concluded the second ending of this section with an accentuation on the acciaccaturas in the lower musical voice. This ornament re-establishes the short-long rhythmic motif to affirm its discursive victory in realisation of a narrative Romance in the initial order-imposing statement.

### The Transgressive Episodes

In illustration of a discursive Tragedy, this movement depicts declined accentuation of the transgressive characteristics. Although Medtner introduces the transgressive musical passages affirmatively, their expressive significance reduces as the composition develops. Almén contends that a narrative transgressor presents a conflict in expression to the defining characteristics and seeks to replace them (Almén 2008, 66). There are two transgressive episodes in this movement, which both develop into reinstatements of the order-imposing depictions (Figure 6.2). My performance portrayed the transgressive episodes in this movement with an increasing sense of desperation that exaggerated the disintegration of their expressive significance in the trajectory.

I argue that Medtner introduces both transgressive passages assertively through the recollection of themes T1 and T3 from earlier movements. Since these themes are recognisable through previous exposures, they create associations with the other movements to interrupt the order-imposing expression in the discourse of this movement (Almén 2008, 139). The first transgressive episode (Section C, bars 25-37) quotes theme T3 from the second movement of the composition entirely with minimal variations. In contrast to the forthright depiction of the order-imposing characteristics, this section presents a *cantabile* portrayal in 3/4 that evokes theme T3's lyrical intention in the previous movement (Figure 6.11). While this depiction conveys through Medtner's *tranquillo* and *espressivo* indications, the slurred articulation and metric change from the irregular 5/2 further challenges the order-imposing depictions. Similarly, the second transgressive episode in this movement (Section D, bars 51-59) upholds the recurring musical architecture that demonstrates

degrees of nostalgia in the discourse by recollecting theme T1 from the first movement of *Sonata-Skazka*.



Figure 6.11, Bars 24-28, Movement III, and Bars 1-4, Movement II, *Sonata-Skazka*, showing the quotation of theme T3 in this movement

My interpretations advocated the affirmative introductions of the transgressive episodes by exaggerating their features that are distinctive from the order-imposing characteristics. I identified that both recapitulations of the pre-exposed themes foster long, lyrical phrases in contrast to the punctuated and stagnant phrasing of the order-imposing passages. The depiction of theme T3 in this movement, for example, assumes a four-bar phrasing whereas theme T5 that initiated the order-imposing characteristics cadences at the end of every bar. My performance captured the *cantabile* expressions in the transgressive passages through a liberal employment of *rubato* while expanding Medtner's sparse dynamic indications. For instance, within Medtner's *piano* dynamic of the first phrase in Section C, I inserted a *crescendo* towards bar 28 that prepares my added *decrescendo* towards the conclusion of this phrase (Figure 6.12). While the dynamic choices in my performance illustrated the contour of the phrasing in this section, they also generate musical direction that diverges from the short phrasing in the initial order-imposing statement. In further contrast to the defining pompous depiction established at the beginning of this movement, I combined my *decrescendo* with a *rallentando* that highlighted the cadence by delaying the dominant harmony such as in bar 28.



Figure 6.12 Bars 27-28, Movement III, *Sonata-Skazka*, exhibiting the additional *crescendo*, *decrescendo* and *rallentando* in my performance of the passage

Moreover, I have presented the transgressive passages as a flawed narrative agent as proposed by Almén (2008) since they are inherently contradictory. While Medtner recapitulates pre-exposed themes in these sections, the melodies adopt accompaniments that promote order-imposing characteristics. In Section C, for instance, the accompaniment of theme T3 divides the crochet pulse with the rhythmic motif of a dotted quaver and semiquaver (Figure 6.13). Medtner indicates in the score for the semiquavers to be shorter and lighter, which contradicts the predominantly even rhythmic constructions of crochets and quavers in theme T3. Similarly, while the delicate *leggierissimo* characterisation of theme T1 in Section D challenges the order-imposing portrayal of pomposity, its *staccato* accompaniment allude to the detached articulation of theme T6. The dispute between the thematic and accompaniment expressions weakens the narrative significance of the transgressive episodes to realise a discursive Tragedy.



Figure 6.13 Bars 24-28, Movement III, *Sonata-Skazka*, presenting the dotted rhythmic motif in the accompaniment of theme T3 in Section C


With the aim to highlight the narrative conflicts embedded in the transgressive passages, my performance accentuated the order-imposing characteristics in the accompaniment. As discussed above, the accompaniment of theme T3 in Section C promotes a  rhythmic motif that echoes the dotted expression in the initial order-imposing statement. I employed a *crescendo* in the descending series of the dotted motif in the left hand in bar 25 and between bars 27 and 28 (Figure 6.14). While the additional dynamics engaged an emphasis on the order-imposing motif in the accompaniment, it likewise aggravated the conflict between the musical voices in this passage by underlining their diverging musical directions. My performance evinced a similar approach to the second transgressive episode that exaggerated the difference in articulation between theme T1 and its accompaniment. I applied finger *legato* to the theme, where the fingertips keep close contact with the keys that threaded Medtner's crochet-beat slurring into two-bar phrasings. In contrast, I utilized a light but concentrated articulation in the left hand. This articulation was achieved through firm fingertips that transmit the weight of the wrist instead of the arms, to facilitate a delicate and detached tone (Figure 6.15). The juxtaposition of a pre-exposed theme with an independent non-thematic musical voice with order-imposing characteristics renders the transgressive episodes vulnerable in the discourse to confirm a narrative Tragedy.




Figure 6.14 Bar 24-28, Movement III, *Sonata-Skazka*, presenting the accompaniment of theme T3 in Section C with my added *crescendos*

Theme T1

Accompaniment

Figure 6.15 Bars 50-53, Movement III, *Sonata-Skazka*, exhibiting theme T1 and its accompaniment

The transgressive sections in the third movement of *Sonata-Skazka* also disintegrate through the deconstruction of their melodic material. For instance, the second transgressive episode progressively reduces theme T1 to a turn-like fragment that develops into an ostinato by bar 63. The ostinato adopts the phrase ending of theme T1 and combines this fragment with the order-imposing dotted rhythm  in the lower musical voice (Figure 6.16). The accompaniment voice's *staccato* articulation in this passage recalls the detached and punctuated order-imposing portrayal of pomposity. Moreover, the repetitive nature of the ostinato accentuates rhythmic momentum to denounce the lyrical expression established at the beginning of this transgressive episode. By developing the recapitulated themes to assimilate the order-imposing characteristics of the movement, the passage demonstrates a narrative Tragedy in removing accentuation from the transgressive musical material.

Bars 50-53

Bars 60-65

Figure 6.16 Bars 50-53 and bars 60-65, Movement III, *Sonata-Skazka*, illustrating the development of a fragment of theme T1 into an ostinato and accompanied by the dotted rhythm motif

My interpretation illustrated Almén's Tragic archetype in this movement by underlining the diminishing emphasis in the transgressive episodes. In performing the unwinding of thematic material in the second transgressive episode as examined above, I gradually released the sustaining pedal as the fragment develops into an ostinato. This action produced mounting dryness in sound that contradicted with the lyrical expression that began the passages. Furthermore, my performance portrayed a general *decrescendo* dynamic design in Section D that overrides Medtner's original phrasing to highlight the disintegration of theme T1. Medtner induces a *crescendo-decrescendo* pair in each repetition of the fragmented theme that allows the phrase to climax at the ostinato motif (Figure 6.17). While observing the composer's dynamic indications, I presented each repetition at a softer dynamic that directed towards a *pianissimo* ostinato. By presenting this passage as progressively less resonant, my interpretation highlighted the dejection of the transgressive characteristics in the movement.

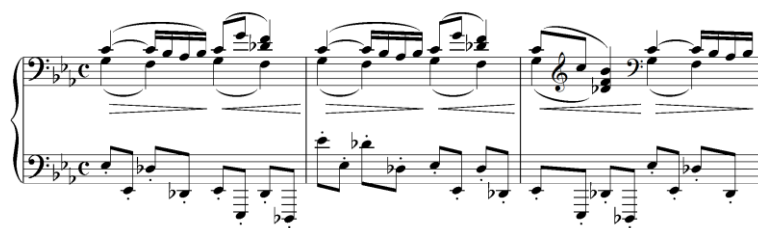


Figure 6.17 Bars 60-62, Movement III, *Sonata-Skazka*, showing Medtner's dynamic markings in the repetitions of the fragment of theme T1

## Coda

Medtner resolves the expressive conflicts in this movement through the reimposition of the order-imposing characteristics. To depict the diminishing of emphasis on the transgressive narrative agent in fulfilment of a Tragic archetype, my performance approached these resolutions with increasing intensity across the movement. An example of a passage that resolves the differences in expression between the transgressive episodes and the order-imposing characteristics is the coda (bars 68-75), which succeeds the second transgressive episode.

My interpretations advocated that the coda finalises a realisation of Almén's (2008) narrative Tragedy by exhibiting the defeat of the transgressive musical contents. At

this stage of the composition, there is no recognisable transgressive characteristics such as a pre-exposed theme. The coda opens with a scalic passage in c minor mode with a raised subdominant (F#) and an ascending accompaniment that fosters tonic harmony in double-dotted rhythm (Figure 6.18). I have judged the absence of thematic material in the coda as the narrative defeat of the lyrical transgressive characteristics, which are unable to replace the defining musical features established at the beginning of the movement. The double-dots in the accompaniment further reinforces the order-imposing expressions by exaggerating its dotted rhythmic gesture. In removing the transgressive characteristics, the coda is narratively significant by completing the transvaluation process of the transgressive characteristics from accentuation to dejection in fulfilling a narrative Tragedy (Almén 2008, 139).



Figure 6.18 Bars 66-70, Movement III, *Sonata-Skazka*, exhibiting the double-dotted rhythmic motif in the left hand

In my performance of the coda, I have facilitated an interpretation of a Tragic archetype by highlighting the elimination of the transgressive characteristics. While projecting the dotted motif in the accompaniment, I have employed an *accelerando* through bars 66 and 67, broadened the climax of the scalic passage (bar 68) and exhibited a *perdendosi* at its descend. The *rubato* choice in my performance foregrounded the scalic contour of the passage to demonstrate the absence of a recognisable theme. Moreover, the movement concludes on a single *pianissimo* tonic (c) in contrast to the opening *forte* expression of the order-imposing statements. My interpretations supported that this conclusion is sympathetic to the transgressive narrative agents' defeat in illustration of a narrative Tragedy, instead of a Romance archetype that accentuates the order-imposing characteristics. Consequently, I have promoted a poignant expression instead of the withdrawal of sound in executing the



subdued dynamic in this passage. My performance incorporated a soft but full sonority through a light and concentrated attack from a low distance above the keys with firm finger tips. I employed the sustaining pedal sparingly in the ending of the coda to reminisce the pompous depiction established at the beginning of the movement. By placing the narrative transgressor as favoured and eliminating the transgressive characteristics, my performance of the coda conveyed a Tragic archetype in the movement.

The third movement of *Sonata-Skazka* realises a narrative Tragedy that features the defeat of two inherently contradictory transgressive episodes by the order-imposing characteristics. My analyses advocated the transvaluation of the transgressive characteristics in the movement from a positive introduction that recapitulates pre-exposed themes to a limited portrayal in the coda. I conveyed this discursive process in my performance by increasingly accentuating the order-imposing characteristics in voice-leading and articulation choices. Furthermore, my performance resolved the interpretative challenges in the initial order-imposing statement through the illustration of narrative details. While the coda reaffirms the expressive hierarchy in the movement by eliminating the transgressive characteristics, my identification with the transgressive narrative agent facilitated a realisation of Almén's Tragic archetype.

## Chapter Seven

### Conclusion

My research demonstrated the use of Almén's (2003; 2008) musical narrative theory in a practical sense. It devised a discursive interpretation of Nikolai Medtner's *Sonata-Skazka* Op.25 No.1 despite the absence of an explicit written programme. By accentuating how the analytical results influence my interpretive decisions, the performative outcomes from this investigation established a connection between Almén's analytical method and performance in a narrative context. In doing so, my project advocated the viability and relevance of a discursive interpretation in piano performance practice.

In its reference to the Russian literary genre of *skazka*, *Sonata-Skazka* embeds a discursive contention that is ideally interpreted through a narrative approach. My research has revealed a discursive subject for each of the composition's three movements through Almén's narrative theory. It instigated an approach to communicate a possible reading of the implied tale (*skazka*) that Medtner has left for the performer's invention (Anna Medtner 1960, cited in Ginsburg 1961, 21). Conferring these analytical observations, my interpretive decisions conveyed the musical trajectory in *Sonata-Skazka* to impute a sense of drama in my performance.

Almén's archetypes summarized each movement to a developing discourse instead of a series of independent musical events. These archetypes do not reflect their titles in their literal sense. A narrative Tragedy, for instance, does not have to instigate sorrow in the music. Chapter Four of this thesis disclosed a Romance archetype in the first movement of *Sonata-Skazka*. Through a narrative perspective, the thematic musical voice and its accompaniment fulfil an expressive union through shared musical statements. My performance communicated this trajectory by amplifying the discursive functions of musical passages, such as a narrative transgressor, predominately through voice-leading and *rubato* choices. In conveying these narrative details, I obtained musical direction and contrast in the relatively repetitive passages in the movement.

Alternatively, my interpretation supported a narrative Comedy in the second movement of the composition. As examined in Chapter Five, the flexibility of contrasting musical material replaces the musically constraining initial presentation of theme T3 as the defining characteristic in the movement. Despite the order-imposing depiction's endeavour to retain its expressive significance by adopting

transgressive characteristics, its harmonic and textural restrictions permit the conflicting features to gradually gain dominance in expression. In my performance, I conveyed the discourse's increasing expressive flexibility through articulation and *rubato* choices that supplemented the sparse indications in the score.

Additionally, Chapter Six exhibits a reading of the third movement of *Sonata-Skazka* as a realisation of Almén's Tragedy. I contended that this movement promotes the narrative defeat of two self-contradictory transgressive episodes. My performance illustrated this discourse by placing increasing accentuations on the order-imposing musical material established at the beginning of the movement especially through my voice-leading. The details of my discursive observations also facilitated cohesion in the thick harmonic texture of this movement, especially through dynamic decisions and the use of *rubato*.

By explicating the details from narrative analyses, my research provides an approach to understand and interpret the complex compositional style exhibited in Medtner's creative output (Kalendarev 2005, 23). The discursive subjects derived through Almén's perspective induced cohesion and variety in facilitating an informed performance where my interpretive decisions effectuated the narrative development in the composition. In illustrating the resolution of the expressive conflicts in *Sonata-Skazka*, for instance, my *rubato* decisions generated musical direction in the harmonically dense and static sections. The employment of a broad dynamic spectrum in my performance also facilitated contrast in the relatively repetitive passages.

Postulating the significance of a musical narrative in his compositions, Medtner (1951) refers to the discursive intention in music as a subject matter that acclaim meaning beyond written words. My narrative analysis filtered through Almén's (2003; 2008) perspective provided insights to Medtner's expressive contention in *Sonata-Skazka* through a reading of its discursive implication. In my process of translating the narrative trajectory of *Sonata-Skazka* to an audience through performance, I presented a practical use of Almén's theory and analytical framework that has not been discussed in the existing literature.

My performative interpretation of Almén's method allowed opportunities for further research that extends the scope of examination. It anticipated a future research that inspects Medtner's complete output of large-scale compositions in realising the composer's narrative contentions (Markson 2017, 21). Promoting Medtner's (1951) definition of the necessity of discursive meaning in music, the scope of future examination could also expand beyond my case study composer. My approach can

be applied to non-programmatic instrumental compositions from other composers as a possible way to understand and convey the interpretation to an audience through performance.

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APPENDIX A  
PROGRAMME NOTES

Jenny Lu

Master of Arts (Music Performance)

ONCE UPON A TIME

1 March 2019

Music Auditorium

Sir Zelman Cowen School of Music

Monash University

Nikolai MEDTNER (1880-1951)

*Sonata-Skazka* Op.25 No.1 (1910)

- i. Allegro abbandonamente
- ii. Andantino con moto
- iii. Allegro con spirito

Ross EDWARDS (b.1943)

Piano Sonata (2011)

- i. Allegro
- ii. Lento e mesto
- iii. Animato

Cecile CHAMINADE (1857-1944)

*Conzertstück* Op.40 (1888)\*

\*Associate artist: Irina Cherkasski (piano)

Franz LISZT (1811-1886)

*Funérailles* from *Harmonies Poétiques et Religieuses* S.173 (1849)

Kaija SAARIAHO (b.1952)

Ballade (2005)

Nikolai MEDTNER

*Skazki* Op.34 (1916-1917)

No. 2 'When what we called our own,  
forever departs from us'

No.4 'There once was a poor knight'

## NIKOLAI MEDTNER – *Sonata-Skazka* Op.25 No.1 (1910)

Nikolai Medtner embeds in *Sonata-Skazka* Op.25 No.1 a narrative contention through the composition's compound title that makes association with the Russian literary genre *skazka* (lit. a tale). In the absence of an explicit programme, I have interpreted each movement in the Sonata as a realisation of a discursive archetype in Almén's musical narrative theory (2003; 2008). Almén devises four archetypes that summarise the narrative process in a piece of music, which are Comedy, Irony, Romance and Tragedy. The musical discourses summarized under these categories do not depict the titles in a literal sense, for instance, a narrative Tragedy does not indicate a sorrowful composition. The Romance archetype in Almén's theory denotes the successful establishment of the most prominent expressive element in the composition; while an Irony demonstrates its defeat. Similarly, the establishment of contrasting material in a musical work distinguishes the Comedic and Tragic archetypes. My performance sought to present my interpretation of the musical trajectory in Medtner's composition to an audience.

I have resolved that the first movement of *Sonata-Skazka* presents a narrative Romance under Almén's classification. This indicates that the expressive aim of uniting the thematic musical voice and its accompaniment in this movement is ultimately accomplished. In facilitating this musical discourse, my performance highlighted the significant narrative events in the score through my dynamic and *rubato* decisions. For instance, I have identified that the climax of the movement is where thematic material is shared between the hands such as bars 49 to 54. To create urgency in anticipation of the climax, I utilized an *accelerando* towards the passage and broadens the tempo once the shared statement eventuates. I also adopted a broad spectrum of dynamics to promote contrast in this movement that supplements Medtner's sparse dynamic markings in the score.

The second movement of this composition fulfils a realisation of Almén's Comedy archetype, where the lyrical homophony established at the beginning of the movement dissembles into a fleeting cadenza. My interpretive decisions demonstrated the increase of flexibility in the movement through a liberal employment of *rubato* and an expanding variety of dynamics.

The final movement of *Sonata-Skazka* resembles Almén's narrative Tragedy, where the recapitulations of themes from both previous movements are unable to disintegrate the pompous characterisation established at the beginning of this movement. My performance endorsed the development of the discourse in this movement by increasingly accentuating the opening depiction such as its dotted

rhythmic motif. Furthermore, the predominately *forte* dynamic and thick chordal texture at the movement's beginning requires attentive voice-leading to prevent the passage from becoming stagnant and overwhelming. To distinguish the layers of musical voices, I assigned *legato* to the thematic voice and *portamento* to its accompaniment while utilising additional dynamics within Medtner's *forte* indication to facilitate direction.

### **ROSS EDWARDS – Piano Sonata (2011)**

Composed for the hundredth anniversary of Sydney Conservatorium in 2011, Ross Edwards' Piano Sonata celebrates the multi-ethnicity in Australia through allusions to musical idioms from a broad range of cultures such as Indonesian scales. In the first movement of the composition, Edwards conjures irregular outbursts that portray birdcalls (Edwards 2011). The disjunct nature of this movement requires the performer to maintain a sense of direction through long phrases. The second movement is slow and lyrical. My performance aimed to convey the *mesto* expression of the movement through a liberal use of *rubato* that supported the contour of the melody. I also emphasised the *legato* and almost over-lapped melody in the texture to evince its narrating and *cantabile* characteristics.

Edwards paints in the last movement of the sonata a light interplay of musical voices that imitates the style of a Bach invention. I aimed to achieve brightness in sound through the clarity of articulation and precision of touch by keeping my fingers in close contact with the keys. I have also exaggerated the dynamic markings in the score such as the *subito forte* in bar 59 to construct a distinction between formal sections through contrast.

### **CECILE CHAMINADE – *Concertstück* Op.40 (1888)**

*Concertstück* was premiered in 1888 with the composer as the soloist. It is Chaminade's two piano version that I presented in my recital. There are four themes in Chaminade's single-movement *Conzerstück*, which are intercepted by scalar and arpeggiated *capriccio* passages on the piano. In the presentation of these themes, the (first) piano is at times submissive before inheriting and blossoming in the theme from the associate part. I have espoused a subtle timbre in the sections where the piano is in supporting position instead of becoming overpowering. To foster a sense of direction and avoid a forceful and monotonous, I adopted additional dynamic

modifications and liberal *rubato* decisions in the *capriccio* passages. Like Chaminade's ballet *Callierhoë* (1888), *Conzerstück* exhibited exotic characteristics. One of the most explicit examples of exoticism is the consistent employment of an acciaccatura figure such as found in the *Allegro* section. These chromatic ornaments make references to middle-Eastern percussive effects (Elaine Kailor, in the preface to Cecile Chaminade 2014). My performance highlighted these ornaments through precision of articulation and a slight accent. I also limited my use of *rubato* in conjunction with the ornament to accentuate their percussive characteristics.

### **FRANZ LISZT – *Funérailles* from *Harmonies Poétiques et Religieuses* S.173 (1849)**

*Harmonies Poétiques et Religieuses* (Poetic and Religious Harmonies) is a piano cycle with ten pieces, borrowing the title from a collection of poems by Alphonse de Lamartine (1790-1869). Its seventh piece, *Funérailles*, however, marks Liszt's response to the execution of the nationalistic generals in Hungary's unsuccessful insurrection in October 1849. The objective of my performance of this composition was to convey its three distinct portrayals and enforce continuity as the work progresses. These depictions are a *pesante* theme, a *lagrimoso* section and a fanfare accompanied by an incessant triplet ostinato. In projecting the *pesante* first theme, I assigned a soft dynamic but a heavy, almost *tenuto* articulation to its accompaniment to conjure a laboured footstep effect. In the second depiction, I focused on the balance between the *dolce* theme in the right hand of the *lagrimoso* section and the arpeggiated accompaniment figure. My performance also aimed for longer phrasing than indicated in the score to prevent the section from being stagnant. Moreover, the loud dynamic range (*mezzo forte* to *fortissimo*) of the fanfare section demands careful voice-leading and attentive employment of the sustaining pedal. Instead of increasing volume, I highlighted each additional layer of texture to obtain fullness of sound through the textual density. As the accompaniment passage becomes reinforced with octaves, I engaged a bouncing gesture to maintain direction and momentum while minimizing the accumulation of tension in my wrist.

### **KAIJA SAARIAHO – *Ballade* (2005)**

Kaija Saariaho identified the solo piano not as flexible as a string instrument in fulfilling her spectral explorations and therefore composed for the instrument sparingly (Saariaho, interview by Schulslaper 2008, 58). This is possibly due to the piano's fixed pitch nature and equal temperament tuning system that prevent

microtonal shifts in pitch. I have interpreted Saariaho's *Ballade* as spectral since the composition promotes timbre as its central expressive element that fosters musical development. The primary aim of my performance was to create a diverse palette of tone colours that illustrates the wide range of contrasting depictions such as *furioso* and *tristemente* in the score. I have concentrated on the degrees of depression and duration of the sustaining and *una corda* pedals and articulation choices in my performance to obtain contrast in timbre. For instance, I engaged the sustaining pedal to half of its depth and released it in successions of light changes in the last *misterioso* passage (bars 95-108) in the composition. This pedal action lifted the damper to capture the sympathetic vibrations of the strings to obtain a shimmering but dry sound that illustrates Saariaho's mysterious depiction.

### **MEDTNER – Skazki Op.34 No.2 and No.4 (1916 -1917)**

This opus contains four pieces, in which Medtner gave the first and third Skazki subtitles and the second and fourth epigraphs to explicate their sources of discourse. Op.34 No.2 has as its epigraph a verse from Fyodor Tyutchev: 'when what we called our own, forever departs from us'. Medtner musically depicts the river motif in Tyutchev's poem through a triplet ostinato in the left hand that accompany the higher *cantabile* theme throughout the piece. To facilitate the ceaseless undulation of the river motif, I have employed smooth finger *legato* by keeping my fingers in close contact to the keys and slightly overlapped the notes. I also chose a steadier tempo from the slower side of Medtner's *allegro* indication to capture the sombre expression associated to the epigraph.

Op.34 No.4 bears an epigraph that quotes from Alexander Pushkin's *the Poor Knight*. Medtner contrived two themes that often interweave to depict the chivalrous knight who fought for religious aspirations in Pushkin's poem, with a *cantabile* theme portraying the protagonist and a *pietoso* countermelody to resemble his prayer. In my performance, my voice-leading decisions highlighted the interactions between these themes to demonstrate their developing affinity. A close attention to voice-leading is essential in this composition to manifest cohesion and a sense of direction in Medtner's relatively thick textural writing. For example, the coda of this piece envelopes the two primary themes around a demisemiquaver ostinato in an expanding polyphony. My performance foregrounded the themes by placing them at a slightly louder dynamic than the almost detached ostinato and through held, *tenuto* articulations.

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## APPENDIX B

### SCORES

А. Ф. Гедике

MÄRCHEN - SONATE

СОНАТА - СКАЗКА

I

Op. 25 № 1

Allegro abbandonamente ♩ = 108

The musical score is written for piano and right hand. It begins with a key signature of two flats (B-flat major) and a 3/4 time signature. The tempo is marked "Allegro abbandonamente" with a quarter note equal to 108 beats per minute. The score is divided into six systems. The first system features a mezzo-forte (mf) piano accompaniment and a right-hand melody with slurs and accents. The second system includes a piano (p) section marked "poco riten." and "a tempo", with a "p carezzando" instruction and a "Pedale" marking. The third system continues the piano accompaniment with a mezzo-forte (mf) dynamic. The fourth system features a piano (p) section marked "poco riten." and "a tempo". The fifth system includes a piano (p) section marked "a tempo". The sixth system concludes with a "crescendo" marking. The score ends with a double bar line and a repeat sign.

М. 27734 П



*diminuendo e pochiss. riten.* *p* *f cantando*

*p carezzando* *crescendo*

*sotto* *sopra*

*f cantando* *p carezzando* *cresc.*

*risoluto a tempo* *f m.d.*

*diminuendo* *p*

*Ra*

\* *p* poco *rall.* \*

poco *rall.*

poco *rall.*

pochiss. *riten.* *pp* *p stentato* poco *rall.*

poco *rall.*

\*<sup>1)</sup> Или как в репризе.

*poco a poco più mosso e crescendo*

*sempre più mosso*

*sfrenatamente*

*ff* *p* *molto cresc.*

*poco allargando*

*m.s.*

*leggiere*

*J = 112 con moto*

*diminuendo*

*Ossia:*

*cantabile*

*p* *(p)*

*crescendo*

*f* \* *ℳ*

*cresc.* *ff leggiero*

\* *ℳ*

*crescendo*

\* *ℳ* \*

*f* *m.s.*

\* *ℳ*

*con forza*

*diminuendo*

*p dolce*

*ten.*

*tenuto* *caressando*

First system of musical notation. The treble staff contains a series of chords and single notes, with a *crescendo* marking above the first measure. The bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble staff continues with chords and single notes. The bass staff features a continuous eighth-note accompaniment, with a *f* (forte) dynamic marking at the beginning of the second measure.

Third system of musical notation. The treble staff continues with chords and single notes. The bass staff features a continuous eighth-note accompaniment, with a *sempre diminuendo* marking above the first measure of the second measure.

Fourth system of musical notation. The treble staff continues with chords and single notes. The bass staff features a continuous eighth-note accompaniment, with a *1* marking above the first measure of the first measure.

Fifth system of musical notation. The treble staff continues with chords and single notes. The bass staff features a continuous eighth-note accompaniment, with a *tranquillo* marking above the first measure and a *p* (piano) dynamic marking below the first measure.



*poco red.*

*dim. e poco riten.*

*sf*

*m.d.*

*red.*

(Tempo accelerando)

*p non legato poco a poco con moto*

*pp*

5

*p* *crescendo*

*f*

*crescendo* *Red.* 5 4

*crescendo* *Red.* *poco allargando* 8 *poco*

*f* *espressivo ma a tempo* *Red.* 8



First system of musical notation, piano accompaniment. The treble and bass staves show a flowing melody with various intervals and a key signature of two flats.

Second system of musical notation, piano accompaniment. The treble staff is marked *cantando* and *meno f*. The bass staff is marked *p* and *smorzando sopra*. The tempo marking *pochiss. riten.* is placed above the treble staff.

Third system of musical notation, piano accompaniment. The treble staff is marked *a tempo sopra*. The bass staff is marked *sempre crescendo ed animato*. The system includes fingerings: 1 2 3 1 2 1, x 1, 1, 2 3 1 2.

Fourth system of musical notation, piano accompaniment. The treble staff is marked *risoluto*. The bass staff is marked *ff*. The system includes fingerings: 3 1 2 5, 1 2 3 1 2 3 4 1, 2, 1 2, 1 2, 2.

Fifth system of musical notation, piano accompaniment. The system concludes with a final cadence in the bass staff, marked *led.*

# II

Andantino con moto  $\text{♩} = 60-72$

*p* *semplice*

*con Red.* \* *Red.* \* *simile*

*poco a poco cresc.*

*f* *dim.* *p*

*Red.*

The image shows a musical score for a piano introduction. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a 'poco mobile' section, marked with a tempo of 1/4. The bottom staff is in bass clef with the same key signature. It begins with a 'crescendo' section, marked with a tempo of 1/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'crescendo' and 'f'.

Musical score for "Lento" by Franz Schubert, Op. 92, No. 3. The score is in 3/4 time, key of B-flat major, and consists of two staves. The tempo is marked "Lento" and the mood is "Tempo I". The first staff is marked "calmando" and the second staff is marked "piano".

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The melody is a simple, folk-like tune, and the accompaniment provides a harmonic foundation. The score is presented in a clear, legible format, suitable for a music book or a teaching resource.

The musical score is for a piece titled "Lento" by Franz Liszt. It is written for piano (p) and cello (cel.). The tempo is marked "Lento". The key signature is B-flat major (two flats). The score consists of two staves. The piano part is in the upper staff, and the cello part is in the lower staff. The piano part begins with a series of chords, marked "meno f" (meno forte) and "cresc." (crescendo). The cello part begins with a series of chords, marked "poco a poco piu' mosso" (poco a poco piu' mosso). The score is in 4/4 time. The piano part has a dynamic marking of "meno f" (meno forte) and "cresc." (crescendo). The cello part has a dynamic marking of "poco a poco piu' mosso" (poco a poco piu' mosso). The score is in 4/4 time. The piano part has a dynamic marking of "meno f" (meno forte) and "cresc." (crescendo). The cello part has a dynamic marking of "poco a poco piu' mosso" (poco a poco piu' mosso).

Allegretto

M. 27734 R.

Handwritten musical score for "L'Espresso" by Debussy. The score is in B-flat major and 3/4 time. It features a piano introduction with a 6-measure rest in the bass and a 7-measure rest in the bass. The main melody is in the treble clef, starting with a 6-measure rest. The score includes a "6" measure rest, an "accelerando" marking, and a "m.s." (maestro's score) marking. The piece ends with a "Fin." marking.

*Lento poco a poco accelerando, veloce*

Lento poco a poco accelerando, veloce

leggiere

Ossia

quasi Cadenza

etc.

Для медленного темпа, т.е. для работы.

Для медленного темпа, т.е. для работы.

*Ritornando al tempo primo*

[illegible]

*molto sostenuto e cantando*

First system of the musical score. The right hand (treble clef) plays a melodic line with a slur over the first four measures. The left hand (bass clef) plays a bass line with a slur over the first four measures. The tempo/mood is *molto sostenuto e cantando*. The dynamics are *tranquillo, pieno voce* and *p*. The key signature has two flats.

Second system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line with fingerings indicated (5, 8, 9, 1, 2, 4, 8, 1, 3, 4, 9, 1, 8, 9, 1, 8, 1). The tempo/mood is *molto tranquillo*. The dynamics are *pp* and *con*. The tempo/mood changes to *poco a poco più*. The key signature has two flats.

Third system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line with fingerings indicated (1, 5, 4, 2, 1, 2). The tempo/mood is *sempre accelerando*. The dynamics are *molto* and *crescendo*. The key signature has two flats.

Fourth system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line with fingerings indicated (7). The tempo/mood is *con moto*. The dynamics are *f* and *agitato*. The key signature has two flats.

Fifth system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line with fingerings indicated (5, 7, 8, tr, tr, tr). The tempo/mood is *sforzatamente*. The dynamics are *p* and *accel.*. The key signature has two flats.

Sixth system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line with fingerings indicated (8). The tempo/mood is *Allegro*. The dynamics are *con strepito*, *dimin.*, and *p*. The tempo/mood changes to *poco ritardando*. The key signature has two flats.



# III

Allegro con spirito 2/8

The musical score is written for piano and consists of six systems. The first system begins with a forte (*f*) dynamic and a *portamento* marking. The second system introduces a *staccato* marking. The third system continues with a forte (*f*) dynamic. The fourth system also features a forte (*f*) dynamic. The fifth system is marked *p* (piano) and *lasciato*. The sixth system returns to a forte (*f*) dynamic and includes a *marcato* marking. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various fingerings are indicated throughout.

<sup>\*)</sup> Все форшлаги должны как бы соответствовать арпеджированным (то снизу вверх, то сверху вниз) аккордам.

*f* *p* *leggiero* *tr* *tr* *tr* *tr* *f*

3 2 1 3 1

*pesante*  
Red Red Red \*

*p* *cantabile, legatissimo*

4 5 3 1 4 2 1 5

3 4 5 4 3 2 1 3

Red.

2 3 4

1. *p* 12. *irrisoluto*

*f* risoluto *dim.*

*ritenuto* *p* *p* *p* tranquillo, espressivo, *pochiss. And.* \* 3 3 3 4 2 3 4 3 4

*cantabile* *ten.* *gracile* 1 2 3 4 5 2 4 5

*crescendo* *p* 1 2 3 4 1 3 2 4 5

*crescendo* *p* 5 4 5 2 3 1 1

\*) Следует играть 16<sup>е</sup> немного легче, т.е. немного короче, чем таковые.



*sf* *p*

*sf* *p* *con strepito* *senza pedale allargando* *diminuendo* *stacc. stacc. stacc.* *ten. ten. ten. ten.*

**Allegro con spirito 2/8**

*sf* *p leggiero* *cantando* *tr* *tr* *tr* *f*

*sf* *p leggiero* *cantando* *tr* *tr* *tr* *f*

*sf* *p leggiero* *cantando* *tr* *tr* *tr* *f*

First system of a musical score. The upper staff (treble clef) contains a complex melodic line with many slurs and fingerings (e.g., 5 4 5 4, 5 8 2 4 3 3, 8 2, 1 3 2, 8 2, 1 8). The lower staff (bass clef) has a simpler accompaniment. Dynamics include *f* (forte) and *diminuendo*. The word *sopra* is written above the lower staff. There are some numerical markings below the lower staff: 4/2, 4/2, 4/2, 4/2.

Second system of the musical score. The upper staff (treble clef) has a melodic line with slurs and fingerings (e.g., 2, 1 2 4 3 2, 1 8 2, 1 1 2, 8, 2). The lower staff (bass clef) has an accompaniment. Dynamics include *p* (piano), *leggerissimo*, and *sf* (sforzando). The word *sotto* is written above the upper staff, and *sopra* is written below the lower staff. A *diminuendo* marking is present.

Third system of the musical score. The upper staff (treble clef) has a melodic line with slurs and fingerings (e.g., 1 3 5, 4 3 2, 1 3 2 1, 1 3, 4 2). The lower staff (bass clef) has an accompaniment. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The word *cantando* is written above the upper staff.

Fourth system of the musical score. The upper staff (treble clef) has a melodic line with slurs and fingerings (e.g., 5, 2). The lower staff (bass clef) has an accompaniment. Dynamics include *f* (forte). The word *sotto* is written above the upper staff, and *sopra* is written above the lower staff.

Fifth system of the musical score. The upper staff (treble clef) has a melodic line with slurs and fingerings (e.g., 2 5, 1 4, 5, 2 1). The lower staff (bass clef) has an accompaniment.

First system of musical notation, piano part. Treble and bass staves. Bass staff has a triplet of eighth notes marked "5 3 2 3" and a *pp* dynamic marking.

Second system of musical notation, piano part. Treble and bass staves. Bass staff has a triplet of eighth notes marked "5 5 5" and a *p* dynamic marking.

Third system of musical notation, piano part. Treble and bass staves. Treble staff has a triplet of eighth notes marked "8" and a *perdendosi* marking. Bass staff has a triplet of eighth notes marked "4 1 3".

Fourth system of musical notation, piano part. Treble and bass staves. Treble staff has a triplet of eighth notes marked "5 1 4 3" and a *pp* dynamic marking. Bass staff has a triplet of eighth notes marked "5".

Fifth system of musical notation, piano part. Treble and bass staves. Treble staff has a triplet of eighth notes marked "stacc." and a *ten.* marking. Bass staff has a triplet of eighth notes marked "p" and a *(senza ped.)* marking.

\* ) *mi* b оставить звучать одно на фермате.

# PIANO SONATA (2011)

Ross Edwards

- 1 -

Allegro ♩ = 126

The musical score is written for piano and consists of four systems of staves. The first system (measures 1-3) features a right-hand melody with a forte (*ff*) dynamic and a left-hand accompaniment with a forte (*f*) dynamic. The second system (measures 4-6) continues the right-hand melody with a forte (*ff*) dynamic and a left-hand accompaniment with a forte (*f*) dynamic. The third system (measures 7-9) shows the right-hand melody with a mezzo-forte (*mf*) dynamic and a left-hand accompaniment with a forte (*f*) dynamic. The fourth system (measures 10-12) features a right-hand melody with a mezzo-forte (*mf*) dynamic and a left-hand accompaniment with a forte (*ff*) dynamic. The score includes various dynamic markings (*ff*, *f*, *mf*), articulation (accents, slurs), and performance instructions (Ped, S.P., gliss.).

Measures 1-3: Right hand *ff*, Left hand *f*. Pedal (Ped) markings are present under measures 1 and 2.

Measures 4-6: Right hand *ff*, Left hand *f*. Pedal (Ped) markings are present under measures 4 and 5.

Measures 7-9: Right hand *mf*, Left hand *f*. Pedal (Ped) markings are present under measures 7 and 8.

Measures 10-12: Right hand *mf*, Left hand *ff*. Pedal (Ped) markings are present under measures 10 and 11. A glissando (gliss.) marking is present over measure 12.

14

*ff* *ff* *mf*

*Pia.* *S.P.*

17

*mp* *f* *f*

*Pia.*

21

*f* *f* *f*

*Pia.*

25

*mf* *mp* *p* *p* *p*

*Pia.*

31

*p* *p* *p*

*Pia.*



35

*f* *p*

39

*mf* *p* *mf* *p*

43

*mf* *p* *mf* *p*

47

*mf* *p* *mf* *p*

51

*(p)* *mf* *p* *pp*

56

*ff* *ff* *ff* *ff* *f*

*f* *f* *f* *ff* *f*

Ped. S.P.

59

*f* *ff* *mf:mp*

Ped.

62

*p*

Ped.

67

*ff sub.* *mf*

Ped.

71

*p* *ppp in the distance*

8va

con Ped. ad lib., vary between half and full.

(—)

75

(L) (L)

(L) (L) (L)

83

87

91

(L) (Ped)



95

*pp*

Ped

101

*f* *mf* *mp* *f*

Ped Ped Ped Ped

106

*mf* *mp*

Ped

112

*poco sf* 6

Ped

117

*f* *mp*

Ped

122

*f* *ff*

Ped. Ped.

127

*p* *mp*

Ped. Ped.

132

*mf* *f* *mp* *f:ff*

8va

Ped. Ped.

137

8va 8va

Ped. Ped.

142

*f* *mf* *mp* *p* *p*

Ped. Ped.

147

*p*

*Red. ad lib.*

151

*f* *p*

155

*p* *mf*

( — ) *p*

159

163

*mp* *p*

167

*sotto voce*

6

(L.C.)

171

175

Lento e mesto  $\text{♩} = \text{c.54}$ , ma con molto rubato

First system of music, measures 1-5. The score is in 3/4 time. The right hand features a melodic line with a trill in measure 3 and a triplet in measure 5. The left hand provides a steady accompaniment. Dynamics include *pp* (pianissimo) at the start, *p* (piano) in measure 3, and *pp* in measure 4. A *Red. ad lib.* (Ritardando ad libitum) marking is present below the first measure. A triplet of eighth notes is indicated in the final measure.

(Red. ad lib.)

ritenuto

Second system of music, measures 6-9. The time signature changes to 5/8. The right hand has a triplet of eighth notes in measure 6 and continues with a melodic line. The left hand has a steady accompaniment. Dynamics include *mf* (mezzo-forte) in measure 6, *mp* (mezzo-piano) in measure 7, *p* (piano) in measure 8, and *pp* (pianissimo) in measure 9. A *ritenuto* (ritardando) marking is placed above measure 8.

a tempo

Third system of music, measures 10-14. The time signature changes to 2/4. The right hand has a melodic line with a trill in measure 11. The left hand has a steady accompaniment. A *Red.* (Ritardando) marking is present below measure 10. The system ends with a repeat sign.

Fourth system of music, measures 15-19. The time signature changes to 3/8. The right hand has a triplet of eighth notes in measure 15 and continues with a melodic line. The left hand has a steady accompaniment. Dynamics include *mf* (mezzo-forte) in measure 15, *f* (forte) in measure 16, *mf* in measure 17, and *p* (piano) in measure 18. A *Red.* (Ritardando) marking is present below measure 15. A 5:3 ratio marking is present above measure 17.



ritenuto

accel. . . . . a tempo

First system of musical notation. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a treble clef and the second has a bass clef. The first staff has a *pp* dynamic marking. The second staff has a *mf* dynamic marking. The system ends with a repeat sign.

(♩ = ♩)

leggero

Second system of musical notation. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a *pp* dynamic marking. The second staff has a *mp* dynamic marking. The system ends with a repeat sign.

Third system of musical notation. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The system ends with a repeat sign.

Fourth system of musical notation. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a *p* dynamic marking. The second staff has a *pp* dynamic marking. The system ends with a repeat sign.

Fifth system of musical notation. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The system ends with a repeat sign.

40

*f*

44

*mf* *p*

5:3

49

*pp* *pp*

riten. accel. a tempo accel.

9:16

53

*cresc. poco a poco*

♩. = previous

57

*mf* *pp*

rall. a tempo accel.

♩. = previous

(non cresc.)

rall. . . . .

First system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The time signature is 3/4. The music features sixteenth-note runs in both hands. A dynamic marking of *mp* (mezzo-piano) is present in the right hand.

a tempo (ma sempre rubato)

Second system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. The time signature is 3/4. The music features a melodic line in the right hand and a more active line in the left hand. A dynamic marking of *ff* (fortissimo) is present in the right hand. A *bell-like* marking is above the first few notes of the right hand.

Third system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. The time signature is 3/4. The music features a melodic line in the right hand and a more active line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the left hand. A *R.H.* marking is above the right hand.

Fourth system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. The time signature is 3/4. The music features a melodic line in the right hand and a more active line in the left hand. A dynamic marking of *p* (piano) is present in the left hand. A *pp dolciss.* (pianissimo dolcissimo) marking is above the first few notes of the left hand.

(riten.)

Fifth system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and the same key signature. The time signature is 3/4. The music features a melodic line in the right hand and a more active line in the left hand. A dynamic marking of *p* (piano) is present in the left hand.



84 (a tempo)

*p* *pp*

Ped. ad lib.)

90

*mf* *mp* *p* *pp*

riten.

94 a tempo

Ped.

99

*mf* *f* *mf* *p*

Ped.

104

*pp*

ritenuto

Animato . = 69

Measures 1-5 of the first system. The music is in 3/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. Dynamic markings include *p* at the beginning, *mf* in the middle, and *p* at the end.

Measures 6-11 of the first system. The right hand continues with eighth-note patterns, and the left hand provides a consistent quarter-note accompaniment. Dynamic markings include *pp*, *mp*, *mf*, *p*, and *mp*.

Measures 12-17 of the first system. The right hand features eighth-note patterns, and the left hand plays a steady quarter-note accompaniment. A *pp* marking is present at the start of the system.

Measures 18-23 of the first system. The right hand continues with eighth-note patterns, and the left hand plays a steady quarter-note accompaniment. A *poco rall.* marking is present above the staff. Dynamic markings include *f subito* and *mp*. A *Ped.* marking is at the bottom.

Measures 24-29 of the first system. The right hand continues with eighth-note patterns, and the left hand plays a steady quarter-note accompaniment. Dynamic markings include *f*, *mp*, and *pp sotto voce*. A *Ped.* marking is at the bottom.

30

36

42

48

54

60

60

65

65

71

71

77

(♩ = ♪)

77

82

82

87

System 87-91: Treble and bass staves. Treble staff has a melodic line with grace notes (7) and dynamic markings *mf* and *mp*. Bass staff has a supporting line. A crescendo hairpin is shown above the treble staff.

92

System 92-97: Treble and bass staves. Treble staff has a melodic line with grace notes (7) and dynamic markings *p* and *pp*. Bass staff has a supporting line. A crescendo hairpin is shown above the treble staff. The system ends with a *ff sub.* marking.

98

System 98-102: Treble and bass staves. Treble staff has a melodic line with a large slur and dynamic marking *f*. Bass staff has a supporting line. A crescendo hairpin is shown above the treble staff. A *Ped.* marking is at the bottom left.

103

System 103-108: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a supporting line.

109

System 109-113: Treble and bass staves. Treble staff has a melodic line with a slur and a *Ped.* marking at the bottom right. Bass staff has a supporting line.



115

120

125

130

135

140

*p* *mf* *f* *mp* *mf*

146

*p*

152

poco rall. . . . . meno mosso,  
accel. . . . . a tempo

*mf: p* *mp* *mf*

157

*pp sub.* *f*

162

*mp* *f* *p*

167

*mf* *ff*

*Ped.*

rall. . . . // a tempo, stringendo

171

*mf (ma leggiero)* *mp* *mf* *ff*

*mf*

Sydney & Leura,  
1 April 2011



# CONCERTSTÜCK

**C. CHAMINADE.**

(L'Orchestre est réduit pour un second piano par l'Auteur)

Allegro moderato. (♩ = 84)

*ff*

PIANO.

Orch.

8

6

**A**

Più mosso.

Orch.

allargando.

Paris, ENOCH Frères & COSTALLAT.

E. F. & C. 1526 (1)

Éditeurs, Boulevard des Italiens, 27.

8-7

31

*fff*

33

*sempre fff*

*dim.*

*p*

35

3

37

3

**C**

*cresc.*

3

*cresc.*

3

*f cresc.*

3

*animando.*

3

43

First system of a musical score. The treble clef staff contains a series of chords, mostly triads and dyads, with some sixteenth-note patterns. The bass clef staff contains a single melodic line with eighth and sixteenth notes. A dynamic marking *f* (forte) is present in the bass staff. The system ends with a fermata over a final chord.

Second system of the musical score. The treble clef staff features a continuous pattern of chords, primarily triads, marked with a dashed line and the number 8 above it. The bass clef staff contains a single melodic line with eighth notes. A dynamic marking *f* is present in the bass staff.

Third system of the musical score. The treble clef staff features a continuous pattern of chords, primarily triads, marked with a dashed line and the number 8 above it. The bass clef staff contains a single melodic line with eighth notes. A dynamic marking *f* is present in the bass staff.

Fourth system of the musical score. The treble clef staff features a continuous pattern of chords, primarily triads, marked with a dashed line and the number 8 above it. The bass clef staff contains a single melodic line with eighth notes. A dynamic marking *f* is present in the bass staff.

Fifth system of the musical score. The treble clef staff features a continuous pattern of chords, primarily triads, marked with a dashed line and the number 8 above it. The bass clef staff contains a single melodic line with eighth notes. A dynamic marking *f* is present in the bass staff.

Sixth system of the musical score. The treble clef staff features a continuous pattern of chords, primarily triads, marked with a dashed line and the number 8 above it. The bass clef staff contains a single melodic line with eighth notes. A dynamic marking *f* is present in the bass staff.

**D** *a capriccio.*

**Allegro.** ( $\text{♩} = 108$ )

*poco allargando.* **a Tempo.**

62 *p* *dim.*

64 **E** *dolce.* *poco cresc.*

66 *cresc.* *dim.* *p*

68 *cresc.*

70 *cresc.* *f*

72 *poco allargando.*

*f*

74 *a Tempo.*

*ff*

76 *M. G.* *dim.* *M. D.*

*dim.* *M. D.*

**F** *p dolce.* *poco cresc.*

*p dolce.* *poco cresc.*

80 *cresc.* *dim.* *p*

*cresc.* *dim.* *p*



82 *cresc.*

84 *cresc.* *f* 17

87 **G** *f* 6 4 6 5

89 *dim.*

91 *pp* poco allargando. *Tempo 1<sup>o</sup> moderato.* *Orch.* 7

**a Tempo. SOLO.**

*stringendo.*

*cresc.*

*poco rit.*

*Orch.*

100 101 103

The score is for a solo section, marked 'a Tempo. SOLO.'. It features a piano (p) and a string ensemble (Orch.). The tempo is marked 'a Tempo.' and 'SOLO.'. The score includes a 'poco rit.' (poco ritardando) marking and a 'stringendo.' (stringendo) marking. The piano part is marked 'p' and 'cresc.' (crescendo). The string ensemble part is marked 'Orch.' and 'cresc.' (crescendo). The score is numbered 100, 101, and 103.

**L'Allegretto**  
 a Tempo.  
*p appassionato.*  
*cresc.*  
*f*

21. *rit.* *p*

*a Tempo.*



123 131

*pp* *f*

3 2 10 3 3 2 11

125 131

*ff*

8 3 3 6 6

127 131

*con fuoco.* *fff*

6 6 6 6 6 6

129 131

*M.D.*

8 1

131 132

*M.G.* *M.G.* *M.G.* *accelerando.*

8 1

Allegro vivo.

*accelerando.*

*M.G.* *M.G.* *ff* *allargando.*

3

3

a Tempo 1<sup>o</sup> moderato. 8

*pp leggerissimo vivo.*

2

8

*tr.* *ff*

a Tempo. 8

*pp vivo.*

2

8

*tr.* *f* *p*

*Fin*

**K a Tempo.**

152 *vivo.* *f*

154 *f*

Allegro. ( $\text{♩} = 152$ )

158 *p* *f*

163 *mf marcato.*

170

175 *p*

**L**

139

*sf*

187

*mf*

*f*

195

*p*

*cresc.*

**M**

*cresc.*

*f*

216

*poco rit.*

*ff a Tempo.*

marche?

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a first ending marked with a dashed line and a repeat sign, and a second ending marked with a dashed line and a repeat sign. The tempo is marked 'Allegretto'.

233

a Tempo moderato.

*mf* *sonore.*

*p*

*cresc.*

*stringendo molto.*

*f*

243

*cresc.*

*dim.*

*p*

*pp*

*a Tempo.*

*poco rit.*

*M.G.*

*N.B.*

*M.G.*

*N.B.*



249 *a Tempo.*

*p*

253

*f* *animato.* *ff* *fff*

255

*brillante*

257

*f*

259 *sempre ff*  
*martellato.*

261 *sempre ff*

263 8

265 8 4 3 2 1 *poco allargando.*

267 0 8 *tutta forza.* *poco allargando.*

265 *Largo.* *a Tempo allegro. (♩ = 108)*

*fff* *ff* *Tutti.*

267

274

274 *sempre ff*

277

281 *fff*



8-- $\Delta$

*mf* *M.G.* 5

*dim.* *p*

258 *P* *cresc.*

*dim.* *p*

*cresc.*

294

*cresc.*

*M.D.*

*M.G.*

6

6

17

[illegible]

248

ME 32

*dim.*

[illegible]

304

*poco cresc.*

306

*dim.*

308

*pp*

310

**R**

312

*appassionato.* *cresc.*

314 *f* *cresc.*  
*molto appassionato.*

316 *ff* *cresc.*

318 *ff* *cresc.* *dim.* *poco rit.*

320 *p* *rubato.* *cresc.* *cresc.* *poco meno mosso.*

322 *ff* *con fuoco.* *ff martellato.* *poco allarg. 3* *1st piano*

324

*pp*  
a Tempo animato.

*cresc.*

326

*f*

*cresc.*

*ff*

328

8 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

8 6 5 4 3 2 1 4 3 2 1 4 3 2 1

330

*ff*

**T**

trille.

12

12

12

12

12

12

12

*dim.*





363 *f* *cresc.* *sf* *M.G.*

8- *mf* *cresc.* *f*

363 365 8- *mf* 8- 8- 8- 8-

V 8- *f* *cresc.*

8- *M.G.* *sf*

337 **X** *ff* *M.G.* *molto brillante.* 8<sup>va</sup>

342 8<sup>va</sup>

345 2 3 4 2 3 5 3

348 *ff* *cresc.*

351 *cresc.* *ff*



# Funérailles

October 1849

Introduzione  
Adagio

7. *f pesante* *mf* *sempre marcato*

*cre* *scen*

*do* *molto* *trem.* *f*

*f energico*

System 13: Treble and bass staves with complex chordal textures and eighth-note patterns. The key signature has three flats.

System 14: Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a steady eighth-note accompaniment. The lyrics "più cre" are written below the treble staff.

System 16: Treble and bass staves. The treble staff continues the melodic line. The bass staff has a steady eighth-note accompaniment. The lyrics "scen" and "do" are written below the treble staff.

System 18: Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a steady eighth-note accompaniment. The lyrics "scen" and "do" are written below the treble staff.

System 21: Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a steady eighth-note accompaniment. The lyrics "rit." and "lunga pausa" are written above the treble staff, and "dim." is written below the bass staff.

24

*sotto voce**pesante*

29

*espress.*

34

*cresc.**poco rit.**la melodia sempre accentuato*

39

43

47

*(i)* *espressivo*

8

51

*crescendo molto*

8

54

*piano* *ritenuto* *lagrimoso* *dolce pp* *pp* *una corda*

8

$\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2

58

*piano* *smorz.* *una corda*

8

$\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2

63

*smorz.* *piano* *una corda*

5

$\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2  $\frac{1}{3}$  2



rinforz. e rit. smorz. dolce

5 1 3 3 1 2 1

1 1 1

1 1 1 1 1 1

più agitato e accel.

rit.

cre scen do

(\*) \*

89

*mf*

93

97

*crescendo molto*

101

*fff*

105

109 *poco a poco più moto*

*sotto voce ma un poco marcato*

*mf*

125

8 \*

128

8

131

*sempre più crescendo e più di moto*

scen do

8

134

8

137

8 \*



Measures 140-142 of a musical score. The top staff is in bass clef with a key signature of one flat (B-flat). It features complex chords and some triplets. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment. A dotted line with the number '8' spans across the bottom staff, indicating a measure rest. An asterisk (\*) is placed at the end of the system.

43 Allegro energico assai

Measures 143-145. The top staff is in treble clef with a key signature of one sharp (F-sharp). It begins with a forte (*ff*) dynamic. The bottom staff is in bass clef with a continuous eighth-note accompaniment. Measure 145 contains a triplet in the top staff.

Measures 146-148. The top staff is in treble clef. The bottom staff is in bass clef with a continuous eighth-note accompaniment. Measure 148 features a triplet in the top staff.

Measures 149-152. The top staff is in treble clef. The bottom staff is in bass clef with a continuous eighth-note accompaniment. Measure 151 has a forte (*f*) dynamic. Measure 152 has a fortissimo (*ff*) dynamic. A measure rest marked with an asterisk (\*) and the number (1) is shown at the end of the system.

Measures 153-156. The top staff is in treble clef. The bottom staff is in bass clef with a continuous eighth-note accompaniment. Measure 156 includes a 'poco ritard.' (poco ritardando) instruction and a measure rest marked with the number '8'. Triplet markings are present in measures 154 and 155.

156

*ff*

160

164

168

*rinforz.*

decre - scen - do

172

*dim.*

(\*)

Più lento

177

*dolcissimo*

181

*cresc.* *rit.* *morendo*

185

*sotto voce* *mf*

187

cre - scen - do

189

*mol - to* *ff* *pp*

# Ballade

**Sempre molto espressivo, flessibile**

*mf*  
*doloroso*

4

3

3

3

5

*pp*

8 *più agitato*  
*mp*  
*mf*  
*mp*



13 *dolente*

*mp*

6 6 5

3 3 3 *gliss.*

(sempre molto ped.)

*p*

15 **Poco più mosso**  
*agitato*

*mf*

3

3

*p*

18

3

3

21 *ppp*

8

6 5 3

3 *gliss.*

*mp*

*mf*

3

25 *mp*

3

5 5 5 5

*p*

rit.

Meno mosso  
misterioso

28

*f*

*p*

*mf*

(sempre molto ped.)

30

*mf*

32

3

34

36

3

38 *pp*  
*subito f*  
 3 (sempre molto ped.)  
 3  
 6 6 6  
 6 6 6

40  
 3  
 6 6 6  
 6 6 6

42 *pp*  
*subito f*  
 3 3 3  
 5  
 6 6 6  
 6 6 6

45  
 3  
 6 6 6  
 6 6 6

47 *pp*  
 5 5  
 3 3  
*rit.*  
*Libero*  
*poco a poco accelera*  
*mp*  
*p*

51 (accel.)

*pp*

(sempre molto ped.)

*mf*

55

*pp*

*mf*

58

**Tempo primo**  
*furioso*

*f*

*appassionato*

61

3

64

*mp*

*più tristemente*

3

*mp*



67 *mf*  
(sempre molto ped.)



69 *accelerando* *poco a poco più furioso* *f*



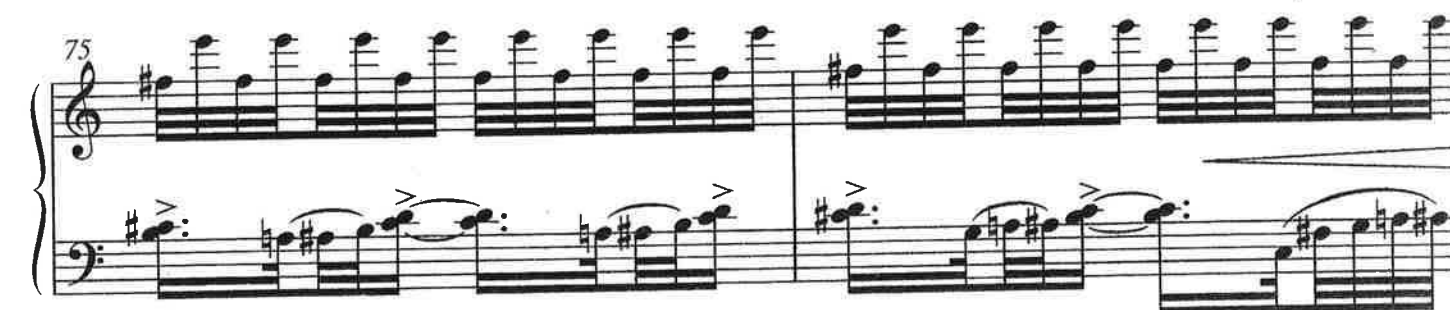
71



73



75



(accel.)

*molto furioso*

77

*ff* *ffff*

(sempre molto ped.)

**Tempo primo**  
*molto espressivo*

79

*mp* *ppp*

3

83

*con tristezza* *mp*

85

*ppp*

87

*mf*  
*più passionato*

89 **f** *mf*

3

1

(sempre molto ped.)

91 **p** *mp*

**rit.**  
*disperato*

**f**

3

(rit.) **Meno mosso**  
*misterioso ma appassionato*

94 *mp*

*gliss.*

6 6 6

96

6 6 6 6 6

98

(sempre molto ped.)

100

102

*pp*

(8)

104

(8)

106

(sempre molto ped.)

(8)

108

**Lento, libero**

*mf*

3

6 *ppp* *Leo*

\*

111

**Tempo primo, molto flessibile**  
*disperato*

*ff*

*Leo*

113

*gliss.*

\* *Leo*



„Когда что звали мы своим,  
Навек от нас ушло!“

Ф. Тютчев

## II

Op. 34 № 2

Allegro cantabile e leggero  $\text{♩} = 100$

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major (one sharp) and common time (C). The tempo is marked 'Allegro cantabile e leggero' with a quarter note equal to 100 beats. The score includes various performance markings such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *crescendo*. The vocal line is in Russian, with lyrics written below the notes. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and breath marks (marked with asterisks) for the vocal line. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *pp* (pianissimo) and *f* (forte).

*- Soluto* *più f*

*dolce*

*Re.* \*

*diminuendo*

*p*

*p*

*Re.*

*cantando*

*p subito*

*Re.*

\*) Лучше оставить трюли.



First system of musical notation. The treble clef staff contains a melodic line with a *crescendo* marking and a *f* (forte) dynamic. The bass clef staff contains a complex rhythmic accompaniment with fingerings 1, 2, 3, 4, 1 indicated above the first five notes.

Second system of musical notation. The treble clef staff begins with a *mp* (mezzo-piano) dynamic. The bass clef staff begins with a *p subito* (piano subito) marking and contains a series of notes with fingerings 1, 5, 2, 4, 1, 5, 2, 4 indicated above.

Third system of musical notation. Both staves continue the musical piece with various note values and rests.

Fourth system of musical notation. The treble clef staff has a *cantando* marking. The bass clef staff has a *p subito* marking. A *crescendo* marking is placed over the right half of the system.

Fifth system of musical notation. The final system on the page, showing the continuation of the musical composition.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system shows a treble and bass staff. The bass staff begins with a *p* (piano) dynamic and a *subito* marking. The treble staff has a *f* (forte) marking.
- System 2:** The second system features a *dolcissimo* marking above the treble staff and a *p* marking below the bass staff. The bass staff includes fingerings: 1, 2, 3, 1, 2, 3, 1, 8, 1, 8, 1, 8, 4, 1.
- System 3:** The third system includes a *dimin.* (diminuendo) marking above the treble staff and a *p* marking below the bass staff. The bass staff includes fingerings: 5, 2, 1, 5, 8, 8, 2, 1, 2, 1, 2, 1, 2.
- System 4:** The fourth system continues the musical notation with various notes and rests.
- System 5:** The fifth system continues the musical notation with various notes and rests.
- System 6:** The sixth system continues the musical notation with various notes and rests.

The musical score consists of six systems of staves. The first system includes the instruction *più f tenuto* above the right-hand staff. The second system includes *crescendo* above the right-hand staff. The third system includes *sempre diminuendo* above the right-hand staff. The fourth system includes *p* (piano) above the left-hand staff. The fifth system includes *leggerissimo* above the left-hand staff and *manando* above the right-hand staff. The sixth system includes *pp* (pianissimo) above the right-hand staff. The score is written in G major (one sharp) and 2/4 time. It features various musical notations including eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-5. Dynamic markings include *f*, *p*, and *pp*. Performance instructions include *più f tenuto*, *crescendo*, *sempre diminuendo*, *leggerissimo*, and *manando*. The piece concludes with a double bar line.

M. 28022 R

# IV

Жил на свете рыцарь бедный  
А. Пушкин

Molto sostenuto e semplice  $\text{♩} = 60$   
*cantabile*

Op. 34 № 4

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Molto sostenuto e semplice' with a quarter note equal to 60 beats per minute, and 'cantabile'. The first system includes dynamic markings 'sf' (sforzando) and 'p' (piano). The second system features a 'crescendo' marking. The third system includes 'sf' and 'dimin.' (diminuendo) markings. The fourth system has a 'ten.' (tenuto) marking. The fifth system has a 'pp' (pianissimo) marking. The score is written for piano with treble and bass staves. The first system includes a 'cantabile' instruction. The second system has a 'crescendo' marking. The third system includes 'sf' and 'dimin.' markings. The fourth system has a 'ten.' marking. The fifth system has a 'pp' marking.

*espressivo*

*pp*

*crescendo*

*espressivo*

5 4 3

*f*

*diminuendo*

*pizzoso, cantabile (ma*

*p*

*sempre al rigore di tempo)*

*m.s.*

*ten.*

*m.d.*

*m.s.*



First system of musical notation. The right hand features a melodic line with a *crescendo* marking. The left hand provides a harmonic accompaniment. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). There are also markings for *La* and *Re* with asterisks.

Second system of musical notation. The right hand continues the melodic development. Dynamics include *f* (forte) and *diminuendo espress.* (diminuendo, expressive).

Third system of musical notation. The right hand shows a change in mood with markings for *irrisoluto* (unresolved), *risoluto* (resolved), and *meno f. concentrando* (less forte, concentrating). Dynamics include *f* (forte).

Fourth system of musical notation. The right hand features a *crescendo* marking. The left hand has a *f* (forte) dynamic. There are also markings for *8* and *1*.

Fifth system of musical notation. The right hand shows a *diminuendo* (diminuendo) marking. The left hand has a *dolce espress.* (dolce, expressive) marking. There are also markings for *8* and *1*.

N. 28032 R.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The first staff has a sequence of notes with a slur. The second staff has a sequence of notes with a slur and a finger number '2' above it. The third staff has a sequence of notes with a slur and a finger number '1' above it.
- System 2:** Starts with a forte (*f*) dynamic. The first staff has a sequence of notes with a slur. The second staff has a sequence of notes with a slur and a finger number '2' above it. The third staff has a sequence of notes with a slur and a finger number '1' above it. The system concludes with the instruction *silenzio* (silence) and *dolce* (sweet), followed by *p legatissimo* (piano, very legato).
- System 3:** Starts with a sequence of notes with a slur. The system concludes with the instruction *ten.* (tenuto).
- System 4:** Starts with a sequence of notes with a slur. The system concludes with the instruction *marcato espress.* (marked, expressive).
- System 5:** Starts with a sequence of notes with a slur. The system concludes with the instruction *ten.* (tenuto).



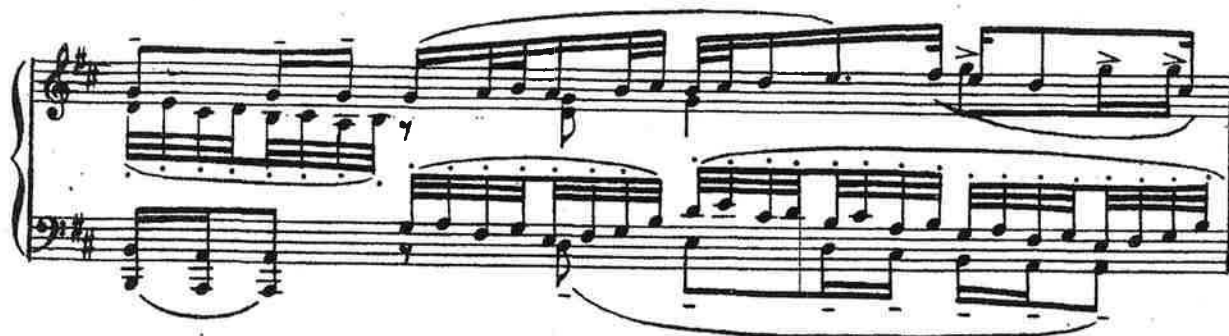
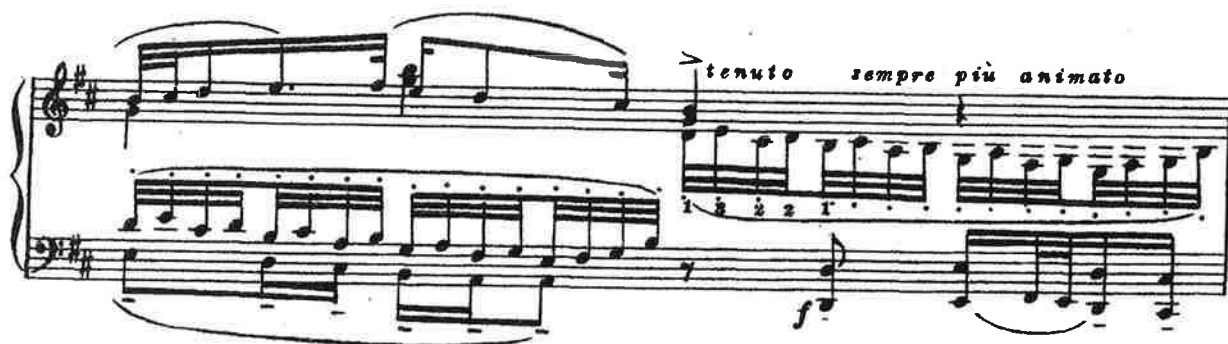
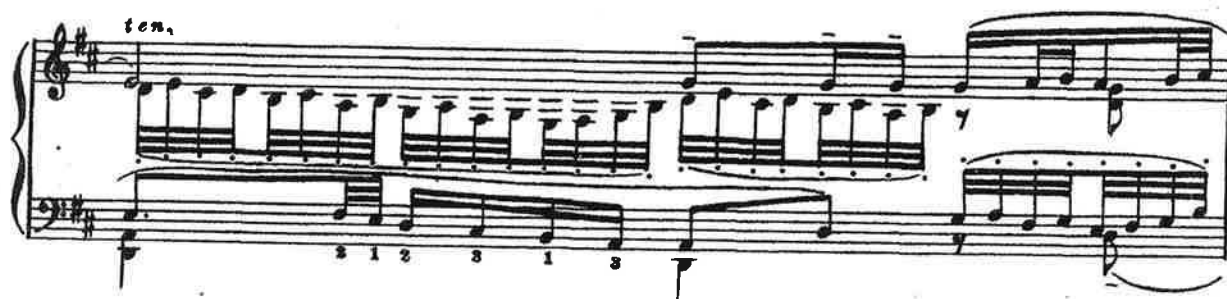
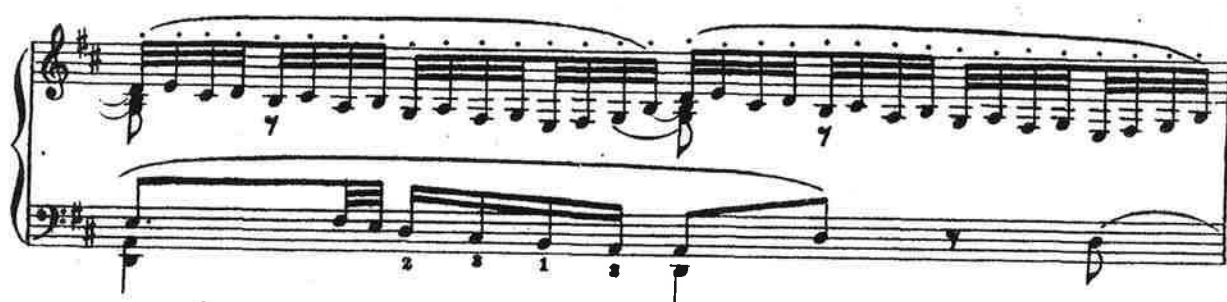
*pp marcato espress.*  
*ten.*

*sempre calando*  
*ten.*

*m.d.*  
*lento*  
*pp*  
*ten.*

*Coda*  
*Poco a poco svegliando*  
*pp*  
*con vibrazione*  
*canta.*  
*p*

*-bile*  
*con ten.*  
 2 3 1 3  
 1 2 6



*con moto*

*f* *sempre cresc.*

*ff*

*diminuendo leggiero*

*sf*

*p* *leggierissimo* *morendo* *pp*

M. 28032 r.

The image shows a page of musical notation for a piano piece. It consists of six systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The music is marked *con moto* and *f* (forte). The second system continues the melody and accompaniment. The third system features a treble staff with a key signature of one sharp and a time signature of 3/4, and a bass staff with a key signature of one sharp and a time signature of 3/4. The music is marked *ff* (fortissimo). The fourth system has a treble staff with a key signature of one sharp and a time signature of 3/4, and a bass staff with a key signature of one sharp and a time signature of 3/4. The music is marked *sf* (sforzando). The fifth system has a treble staff with a key signature of one sharp and a time signature of 3/4, and a bass staff with a key signature of one sharp and a time signature of 3/4. The music is marked *diminuendo leggiero* and *sf*. The sixth system has a treble staff with a key signature of one sharp and a time signature of 3/4, and a bass staff with a key signature of one sharp and a time signature of 3/4. The music is marked *p* (piano), *leggierissimo*, *morendo*, and *pp* (pianissimo). The page number M. 28032 r. is at the bottom.

APPENDIX C  
RECORDING OF RECITAL