

CHALLENGING THE WORK CONCEPT:
METAPHOR, EMBODIMENT AND STRUCTURE IN MUSIC ANALYSIS

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ABSTRACT

Metaphorical depictions, embodied experiences, and by extension structures within the music, are distinct between performances of both the same works and across works of different styles. Traditional forms of musical analysis focus on the score as a discrete, concrete “object”, replete with meaning and fully representative of the composer’s intentions. As a result, performance has been treated as inessential and not recognized for its significant role in the co-creation of music and its ability to generate meaning.

This research examines performative differences through close listening in recent recordings of Bach’s Violin Sonata No. 1 in G Minor BWV 1001, Beethoven’s Violin Sonata No. 7 in C Minor Op. 30 No. 2, and the Sibelius Violin Concerto Op. 47 in D Minor. With regard for the effects of metaphor, embodiment and structure, it shows how interpretive decisions within performance have profound implications on our emotional experience and perception of the music, well beyond what is notated in the score.

Introduction

Musicology has traditionally focused its attention on the score as a discrete representation of a musical work, treating the culturally rich arena of performance as a mere afterthought. Writers such as Lydia Goehr have illuminated how this attitude arose and helped give it historical context, which in turn gives us the power to question our assumptions around musical works and the role of the performer. The work concept is now being frequently probed, and with it, the idea that a performance should be a faithful representation of the score.

Notions of authenticity, strongly linked to the Historically Informed Performance Movement (HIP), have proven themselves problematic. HIP flew into fashion in the 1960s and 70s, sparking much in-depth research and speculation.¹ Following this, there has been some backlash against trying to replicate a temporal art form from a bygone era with many writers agreeing that such a task is essentially impossible. Indeed, so much of what we attempt to recreate is inferred that the final “historical” product could be better viewed as a modern mosaic of musical decisions, reflective of what pleases us in the here and now.

The realization that style in music has evolved and is subject to change has also tempered the concept of *Werktreue*.² Historical differences cause us to reconsider how much authority should be invested in the physical reality of the score and the implied intentions of the composer, relative to the individual creative practices of the performer and the actual act of performance. Old ideas of fidelity and authenticity are being questioned, changing the role of the performer, their place in relation to the work they perform and the function of music

¹ Howard Mayer Brown, “Pedantry or Liberation? A Sketch of the Historical Performance Movement,” in *Authenticity and Early Music : A Symposium*, ed. Nicholas Kenyon (Oxford ; New York : Oxford University Press, 1988) 27–56.

² A trend depicting compositional works as autonomous objects of fine art, which must be faithfully and authentically rendered by the performer in compliance with the composer’s intentions.

itself. Today, it is expected that a performer should recreate a work in a manner unique to themselves, but it is generally held that we should stay within the bounds of certain stylistic “norms” during performance.

As these cornerstones crumble, and our gaze turns to performance itself, a few things become clear. Firstly, traditional forms of score-based analysis can no longer provide us with a full picture. There is much more to music than that which we see notated on the page, and the evidence for this is in the remarkable differences we hear between individual performances. These performative differences can have profound effects on our experience of a particular work. They can influence our emotional response, they can colour the inner metaphorical landscape that contributes to our conceptual understanding of music, and they can even elicit different structures within the music itself. Secondly, we need to look for new approaches to music analysis that encompass our expanded view of music. Until the advent of recording technology, we have had no aural means of documenting performance, which perhaps encouraged us to focus on the score. However, we can now record music and listen to it repeatedly, and new tools for empirical analysis are becoming available to us that deserve exploration.

New tools for analysis also demand new language to talk about our findings. Metaphor has long been used as a means to describe abstract ideas, including those put to us in musical form, and give those musical forms a tangible aspect to which we can more easily relate. In music pedagogy metaphor is a commonly used tool, aiding the translation of very precise sonic detail into more comprehensible gestures, shapes, colours, textures and the like. In music literature metaphor is used less overtly, although if one cares to look it can be found embedded in any text. Embodied musical cognition connects the physical reality (or bodily experience) in which our metaphors are grounded with their abstract realisation in sound, and brings them into the academic arena. With it comes a useful basket of conceptual tools for

grappling with direct performative observations and their perceived effects. If we accept that musical affect/emotion is not something self-contained in the score or in “the music,” we can start exploring how it is something experienced and shaped through performance. As different performances lead to different embodiments, in turn we are led to different emotional experiences. Embodiment recalls the “motion” in “emotion”. Different embodied experiences can also have an additional implication, whereby they help to structure the work itself. When we are invited by a performance to follow a particular “path” through the music, we are exploring a unique “landscape” shaped by the performer themselves and this can influence the very bones of the work and how it is pieced together.

Lastly, evidence and effect are two quite distinct qualifications in this thesis. The former is empirical, based purely on what can be observed with close listening. The latter is subjective, and theorises what these observations might mean to individuals musically. In proffering an opinion on the effect of a musical feature, it is hard (and perhaps impossible) to know what the performer intended by their particular performance. Thus, of any given observation heard in the recordings studied, I will be offering an interpretation largely based on my own embodied experiences and observations, which of course must only be in the first person. Modelling the progressions of tones onto real world shapes, this research describes musical content using metaphor, and links subsequent embodied effects to emotional experiences. Such a first-person approach to embodiment and recording studies is both necessary and standard in the field.³

³ For example, see Robb (2015) and Le Guin (2006).

1. Philosophical and Theoretical Considerations

2.

1.1 The Work Concept

Lydia Goehr thoroughly explores the work concept in her “Imaginary Museum of Musical Works”, giving the concept a historical context that allows us to question contemporary notions such as faithfulness to the score.⁴ She makes a strong argument that through the eighteenth-century a series of significant changes occurred in music and its production which resulted in the modern *Werktreue* ideal, a trend which depicts compositional works as autonomous objects of fine art and relegates performance to a subservient position secondary to that of composition. During this time, the status of the composer moved from that of a productive artisan to an inspired artist with a need for independence to create great and original works. Composers began to see their compositions as “discrete, perfectly formed, and completed products” which were quite separate from the act of performance, while music came to be seen as “a transcendent language whose aural realisation is entirely unnecessary and even offensive in its imperfection”.⁵ Despite all of this, however, the need for performance did not diminish, as it is only through performances that a composer can gain the necessary attention to be labelled a creator of great works. Thus, the concept of *Werktreue* was born to capture the desired relationship between performer and composer; namely subservience of the former to the latter.⁶

Goehr’s narrative resonated though musicological circles, finding both acceptance, dissent, and something in between. Gavin Steingo summarizes some of the debate, finding in many cases it is her proposed date being contested rather than the work concept itself.⁷ Most

⁴ Lydia Goehr, *Imaginary Museum of Musical Works, The: An Essay in the Philosophy of Music* (Oxford Scholarship Online 1994).

⁵ Ibid., 223 and 230.

⁶ Ibid., 232.

⁷ Gavin Steingo, “The Musical Work Reconsidered, In Hindsight,” *Current Musicology*, 97 (Spring, 2014): 81, <https://search-proquest-com.helicon.vuw.ac.nz/docview/1818627316?accountid=14782>.

of these arguments try to push the date back to incorporate earlier “works” as various authors see them. Goehr reacts to these arguments by reiterating a distinction in her claim, that the work concept did not originate, but *emerged* with regulative force around 1800, suggesting an incubation period, the signs of which are only visible retrospectively.⁸ This allows for the work concept to be hinted at in earlier times, but only identifiable as such post 1800. It does not allow for it to have *originated* earlier in an altered or weakened state.

Steingo himself feels Goehr’s version of the work concept is too narrow and asks if it could not have a more flexible definition. He then proceeds to define it tightly as “a transition or even inversion of ‘where’ music is located”.⁹ He hypothesizes that technically this would have been the moment a performance became an instantiation; that is, when notation changed from describing performances to prescribing them. From here, via an oblique exploration of the evolution of money from a material substance to a symbolic one, he claims that it is theoretically impossible to establish a fixed date for this kind of transition.¹⁰ He resolves this conflict by engaging with the notion of posterior recognition, whereby it is not the date that the work concept emerged that is important, but rather the moment when we recognized it as such, for it is only our recognition that gives it reality.¹¹ This is not so different from Goehr when she states that Bach did not conceive of writing a collection of “works” in his time, but having acquired the work concept we can now look back on them and consider them as such.¹² This notion of hindsight suggests that the act of looking back on history changes it; music that was not considered a work in its time becomes so retrospectively.

⁸ Lydia Goehr, “‘On the Problems of Dating’ or ‘Looking Backward and Forward with Strohman,’” in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 238.

⁹ Gavin Steingo, “The Musical Work Reconsidered, In Hindsight,” *Current Musicology*, 97 (Spring, 2014): 81, <https://search-proquest-com.helicon.vuw.ac.nz/docview/1818627316?accountid=14782>.

¹⁰ *Ibid.*, 81.

¹¹ *Ibid.*, 86.

¹² Lydia Goehr, *Imaginary Museum of Musical Works, The: An Essay in the Philosophy of Music* (Oxford Scholarship Online 1994), 115.

Authors such as Michael Talbot and Mine Dogantan-Dack are largely in agreement with Goehr, acknowledging the existence of the work concept, citing many of the same historical examples and agreeing that a significant shift occurred around 1800 which has continued to influence the field of musicology today.¹³ Talbot, however, claims that it was a move towards composer-centeredness from a prior focus on the genre and function of music that was fundamentally significant, rather than the emergence of a work concept. He draws on contemporary comparisons to Jazz and Popular music, noting how even in the mere act of cataloguing records, Western Art Music places the composer as centrally important while other genres of music have far more emphasis on actual performance.¹⁴ Goehr responds that her focus on the regulative status of the work concept has a broader explanatory scope than a focus on composer.¹⁵ The regulative status of the work concept encompasses the independent meaning and power it has since gained, alongside the tensions it has generated between formalist and expressionist theorists.

While Dogantan-Dack does not contest the notion that in the nineteenth-century focus began to shift towards text-based conceptions of music, she insists that Goehr disregards the attitudes of performers themselves and their unique, often quite liberal relationship with the score, treating it as a guide rather than an authoritative text. She outlines nineteenth-century discourse which depicted musical meaning as residing not in the written work, but in the musical structures themselves and their organisation. The performer's role was to perceive the music beyond the score and present it clearly and expressively, largely through their use of phrasing. Phrasing requires the performer to create a mental image of the music which

¹³ See: Michael Talbot, "The Work-Concept and Composer-Centredness," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 168–186, and, Mine Dogantan-Dack, "'Phrasing - the very life of music': Performing the music and nineteenth-century performance theory," *Nineteenth-Century Music Review* 9, no. 1 (Jun 2012): 7–30.

¹⁴ Michael Talbot, "The Work-Concept and Composer-Centredness," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 168–172.

¹⁵ Lydia Goehr, "'On the Problems of Dating' or 'Looking Backward and Forward with Strohm'," 240.

exists off the page, and involves an interpretation rather than a direct translation of abstract notation into sound. Because this information is impossible to convey in a score, it has given rise to a language of metaphor, imagery and even illustrations to allow performers to talk about it, which carries through to our present day.¹⁶

Regardless of parallel dialogues, many traditional musicological approaches are shaped by the view that the score is a tangible and fully representative portrayal of a musical “work”, and that by studying it we can gather a complete picture of the composer’s intentions and of how the work should ideally sound. This expression of the work concept has led to a focus on score-based analysis, and with no drive to engage with actual performance, it has been subsequently under-represented in musicological writings. Taking a step back to consider the work concept in its cultural and historical context puts us in a better position to reconsider the role of performance itself and investigate how it can contribute to the field of musicology.

1.2 Authenticity and Historical Performance Practice

In the realm of performance, tensions around the work concept can be strongly felt. Performers are usually balancing a desire for exploration and creativity with an equally strong expectation that they will be faithful to the work they are presenting. The work concept, is in effect, here operating through the *Werktreue* ideal, that of being loyal to the score as a vehicle for the composer’s intentions. The assumption is that the score is complete and capable of translating intent across centuries. If the performer does their job correctly and follows the instructions provided, the work will supposedly be able to shine through in all its original glory, as the composer intended.

¹⁶ Mine Dogantan-Dack, “‘Phrasing - the very life of music’: Performing the music and nineteenth-century performance theory”, *Nineteenth-Century Music Review* 9, no. 1 (Jun 2012): 7–30.

Even before Lydia Goehr's seminal probing of the work concept, many musicologists were identifying ideals of faithfulness and authenticity as problematic in performance. A decade earlier, Richard Taruskin voiced objections to the oft-heard mandate "let the music speak for itself", although unlike Goehr he blamed this performative expectation on the modernist aesthetic for depersonalisation, which demands the surrender of the artist.¹⁷ He argued that music cannot speak for itself, except in electronic form, as it is always mediated by performance or at least our imagination of performance, and so we should not try to remove ourselves from the process. He also proclaimed that composer intentions are not only unknowable but in many instances, don't exist at all.¹⁸

This last claim is later refuted by Peter Kivy, who notes the resulting fallacy of stating that composers do not have the intentions which have just been described as unknowable.¹⁹ He concludes instead that expressed desire is always contextual and given a change in context that desire is also likely to change. Thus, composer intention, however we might interpret that, is subject to change given a modern realisation. Kivy's arguments are largely semantic, tied together by a journey through the meanings of wishes, commands, intentions and authenticity. Some of his premises seem questionable. For example, he asserts that a hypothetical persona "Wanda can 'wish' for the moon; She cannot 'want' it".²⁰ But this hinges on a definition of "wanting" that describes only realistic possibilities, when in fact it is commonly used in connection with unattainable desires. He also claims that one cannot "intend" for another to complete an action and similarly I would disagree, as intention depends purely on the convictions of the intender, not the reality of the outcome. Despite these details, however, it seems that at its heart his argument is a means to justify individual

¹⁷ Richard Taruskin, "On Letting the Music Speak for Itself : Some Reflections on Musicology and Performance," *Journal of Musicology* 1, no. 3 (Jul 1982): 342.

¹⁸ *Ibid.*, 340.

¹⁹ Peter Kivy, *Authenticities : Philosophical reflections on musical performance* (Ithaca: Cornell University Press 1995), 19.

²⁰ *Ibid.*, 24.

expression and creativity in performance in a literary era where *Werktreue* ideals and composer faithfulness are more highly valued. In this sense he shares a common goal with Taruskin.

The advent of HIP proved a catalyst for bringing these debates to the fore. Many musicologists were reacting particularly to the supercilious quest for authenticity that accompanied the movement, and set about proving such an aim to be not only impossible but also undesirable. Objections to authenticity often coalesced around the intentions of the composer and in discussion of whether they can be conveyed. In opposition to composer intent, Taruskin points out how performances by composers of their own works vary in what could be considered shockingly unfaithful ways. So, feeling that there is in fact no “true” version of a work the performer should not strive for mere historical accuracy because it is not only impossible and thereby inaccurate, but also musically lacking. He states, “Music has to be imaginatively recreated in order to be retrieved”.²¹

Another problem with trying to capture an authentic, historically accurate performance, is that our modern tastes and musical sensibilities influence our interpretation of historical data. What we take on board and how we choose to apply it to performance is filtered through a modern lens. As a result, our historical reimaginings are likely to change over time as we re-examine and reinterpret our evidence. Various ensembles and individuals have engaged in recreating authentic early music performances from as far back as the 1930s, and their results have been diverse to say the least.

In his detailed survey of the rise of HIP, Howard Mayer Brown holds a healthy regard for early music scholarship and the exploration of the instruments themselves. His main objection is to a preoccupation with authenticity and historical correctness. Mayer Brown

²¹ Richard Taruskin, “On Letting the Music Speak for Itself : Some Reflections on Musicology and Performance,” 343.

notes that “musical results can differ widely even when two people base their performing style on the same assumptions, and even the same treatises for their information”.²² In a similar vein, Taruskin argues that our adoption of historical performance practice is heavily inspired by modern values, producing an essentially modern performance “because we are all secretly aware, what we call historical performance is the sound of now, not then”.²³ He points to early romantic recordings as proof of a changing musical aesthetic and questions why we are not so quick to adopt romantic performance characteristics. He concludes that in a conflict between historical evidence and our own tastes and agendas “they inevitably override the historical evidence”.²⁴

Peter Walls looks back on common early twentieth-century performance practice notions and illustrates how these are products of their times. Examples include the casting of Bach as a great forward thinking composer, so far ahead of his time that he wrote music that transcended the instruments it was scored for. As such, his solo violin sonatas were interpreted as unidiomatic with their four-note chords and, in an attempt to evoke the grandeur of the organ, means were sought to execute the notes simultaneously. The resulting “historically accurate” bow and bridge reproductions aimed at achieving this effect were driven by a twentieth-century musical conviction rather than any actual evidence. Justifications for vibrato use in the same music were equally coloured by contemporary tastes. Now, of course, many performers happily arpeggiate such chords and tend to limit vibrato use, finding a new aesthetic in the delicate filigree of sound.²⁵

²² Howard Mayer Brown, “Pedantry or Liberation? A Sketch of the Historical Performance Movement,” in *Authenticity and Early Music : A Symposium*, ed. Nicholas Kenyon (Oxford ; New York : Oxford University Press 1988), 51.

²³ Richard Taruskin, & ProQuest, *Text and act : Essays on music and performance* (New York: Oxford University Press 1995), 166.

²⁴ *Ibid.*, 169.

²⁵ Peter Walls, *History, imagination, and the performance of music* (Woodbridge, Suffolk ; Rochester, NY: Boydell Press 2003), 12–27.

Given these discrepancies it is puerile to squabble over who can claim the more correct interpretation, and even more so if the pressure to be correct starts to interfere with and limit musical expression. Mayer Brown concludes that while looking to the past can be rich and informative, complete musical expression should always take precedence as ultimately “the test of a good performance...is surely whether or not the music was projected with vitality and musical imagination”.²⁶

1.3 Style

The concept of style in music, and our realisation that it is subject to change, is another factor which erodes the archetype of the musical work. It becomes much harder to conceive of a musical work as a fixed object once we become aware of how radically we have changed our approach to it over time. Multiple performative realisations of a score are inescapable, and it is not possible for us to choose one and determine that it is the correct version. On the flipside, it is also not possible for a score to represent any one particular performance as it simply cannot contain enough information.

Neal Peres Da Costa looks at early recordings as further proof that, regardless of era, performance practices of the past cannot be preserved in scholarship and notation alone. A score in itself does not contain all the information of a performance as it “is an approximation which no two people can interpret in the same way”.²⁷ He concludes that without audio recordings it is impossible to fully recreate performing practices. The shock of hearing marked—and sometimes unpalatable—performance differences on early recordings serves

²⁶ Howard Mayer Brown, “Pedantry or Liberation? A Sketch of the Historical Performance Movement,” in *Authenticity and Early Music : A Symposium*, ed. Nicholas Kenyon (Oxford ; New York : Oxford University Press 1988), 56.

²⁷ Neal Peres Da Costa, *Off the Record Performing Practices in Romantic Piano Playing* (New York : Oxford University Press, 2012), xxiii.

to give us a more objective perception of our unconscious biases, and causes us to question the solidity of the musical work.

Daniel Leech-Wilkinson is another author who finds fault with a perceived musicological grounding in score-based analysis and the work concept. He outlines the tenacious view of musicologists and music theorists in which the composer and their work are seen to actually be the performance, replete with all meaning and nuance. As long as performances adhered to a certain norm, it seemed feasible that the score was providing all the necessary performative information.²⁸ With the advent of recording and its ability to show us our performative history, however, it suddenly becomes more apparent how much music is not inherent in the score and how much of its emotive impact is a product of performance, a mode which changes over time. Furthermore, it seems likely that any scholarly writing about music is permeated by stylistic trends of the times, and thus, historical commentary is actually reflective of performance practice, not just the concrete notion of the score. The score itself is a limited sketch which is reinterpreted afresh each time it is played. In light of this, it would be wise for us to recognize the agency of the performer and embrace new forms of analysis which acknowledge this. In Leech-Wilkinson's words, "When music sounds different it *is* different".²⁹

These discussions of stylistic change really destabilise the conception of musical compositions as great granite-carved works of art. Diverse performance results all derived from a single text highlight how much is *not* specified in a score and indicate that they are limited in what they can convey. A performer is responsible for transforming a sketch into intelligible and expressive sound, which suggests the actual emotional response is generated

²⁸ Daniel Leech-Wilkinson, "Compositions, scores, performances, meanings," *Music Theory Online* 18, no. 1 (Apr 2012): [1.1–1.2], <https://search-proquest-com.helicon.vuw.ac.nz/docview/1619653358?accountid=14782>.

²⁹ Daniel Leech-Wilkinson, "Recordings and histories of performance style," in *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Edward Clarke, Daniel Leech-Wilkinson and John Rink (Cambridge: Cambridge University Press, 2009), 246.

by the performer themselves, not the independent agency of “the music” or the formalist structure it is made up of. The above views support the performer in their role as interpreter and acknowledge that they are subject to the creative influences of their time. They also indicate that we are seriously limiting the field of musical analysis by just looking at the notes on the page. The way we apply those notes to heard sounds is an ever-changing and culturally determined process, richly deserving its own investigation.

1.4 Where to from here? Music as Process

Christopher Small engages with the idea of music as process rather than object, again moving us away from the idea of a fixed musical work. He coins the term “musicking” as a verbal means of making this distinction and defines musical meaning as a series of relationships. In order to expand on the concept of process and relationship, he ventures into philosophical territory, moving past Cartesian dualism in favour of an understanding in which the mind is part of a living process, defined by “the ability to give and receive information”.³⁰ Drawing heavily on Bateson, he proffers a world view in which all the cogs of our environment are simultaneously acting and being acted upon, creating a network of interrelated parts. This “pattern which connects” is held together by the passing of information.³¹ The way we process information is, of course, subjective. Meaning is created as information is interpreted, and this interpretation is affected by inherited traits and previous experiences. Thus, no two individuals can process information in exactly the same way or even the same way twice. If we extrapolate out to music, this means that no two individuals can interpret a musical score in the same manner, nor can a listener ever hear the

³⁰ Christopher Small, and ProQuest, *Musicking : The meanings of performing and listening* (Hanover: University Press of New England 1998), 53.

³¹ *Ibid.*, 53.

same performance in exactly the same way. This has consequences when viewing the score as a fixed abstract entity, for in reality no two imaginings could ever be the same.

Stan Godlovitch proposes that the scored work underdetermines its many performances, a view point which allows for the many stylistic and cultural differences between performers, evinced by the authors above. He takes time to refute the subordination view in which performers are portrayed as middlemen faithfully generating their performances to match strict compositional instructions, noting that a score does not depict a complete aural picture of what happens in performance (it is not fully descriptive) nor does it offer a full explanation of any given performance. He says, “performance is more than the player’s subservience to the composer. It demands a collaboration between the scored work and the performer, the details of which are constrained by various limiting agreements which determine outer boundaries of discretion”.³² Describing music as analogous to the art of storytelling, he tries to explain how it is that as performers we have the freedom to be creative and create novelty yet still adhere to a fixed framework.

Nicholas Cook suggests that we move away from traditional score based musicology or, as he puts it, “from text to act, from page to stage” and embrace performance itself as a field of study. He makes a case that music needs to be understood not through notation but as performance, as that is how it is experienced.³³ Viewing music as a form of text limits not only our academic understanding of music, but also the creative performative possibilities. Trying to see it as a cultural practice rather than the reproduction of a text encourages us to move away from the work concept and engage with music *as* performance (a process) rather than music *and* performance (a product). He offers some practical suggestions as to how musicology can move away from the work concept engrained in Western Art Music,

³² Stan Godlovitch, and ProQuest, *Musical Performance a Philosophical Study* (London: Routledge, 2002), 91.

³³ Nicholas Cook, “Bridging the Unbridgeable? : Empirical Musicology and Interdisciplinary Performance Studies,” in *Taking it to the bridge : music as performance*, ed. Nicholas Cook and Richard Pettengill (Ann Arbor: University of Michigan Press, 2013), 71.

promoting a performance studies paradigm where compositions are taken as scripts which choreograph a series of real-time interactions on stage. In relation to this, Cook mentions Philip Auslander and his take on performance as the enactment of a public persona, shaped through performance. Auslander's view focuses on the relationship between performer and audience rather than performer and work, extracting meaning from the former rather than the reproduction of meaning in the latter.³⁴ This is a perspective whereby the act of performance is seen to generate meaning and the broader cultural interactions around which it takes place are equally appreciated.

Some, such as Giles Hooper, deem Cook's arguments out of date, pointing out that the change he is rallying for is already established and most musicologists do not treat the score as a repository of all meaning subject to one concrete interpretation. Most recognize that it can afford different performances and tend to refer back to it from a primarily aural starting point.³⁵ While it is true that Cook most often refers to musicologists more than ten or twenty years precedent in support of his cause, there remain a few factors which suggest we have not fully embraced the study of performance. For example, any young researcher wishing to embark on their own performance analysis will find the field strikingly devoid of standardized tools to do so. New procedures, empirical and observational, are being investigated, but we lack a common vocabulary to describe performances themselves. If we compare this with the forms of score-based analysis found in every university music programme, the imbalance is clear. Daniel Leech-Wilkinson comments that even though the past two decades have thrown up a lot of research and a large number of publications that

³⁴ Nicholas Cook, "Methods for Analysing Recordings," in *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, and John Rink (Cambridge: Cambridge University Press, 2009), 244.

³⁵ Giles Hooper, "Nicholas Cook, *Beyond the Score: Music as Performance*, (Oxford: Oxford University Press, 2013)," *Music Analysis* 35, no. 3 (2016): 407–416.

undermine the theory that meaning is encoded in the musical work, none of this has had much impact on the way that scores are taught, analyzed or discussed.³⁶

1.5 Performance as Analysis

The previous discussions, illustrating the evolving relationship between music and analysis, beg the questions: how should we think about music? And what changes could be implemented in the way it is discussed? Joel Lester observes that score analysis is still generally esteemed above any particular performance of a piece, despite the fact that both performance and analysis represent singular expressions of many possible musical realisations. Furthermore, he states that it is impossible to analyse a score without hearing it in your mind, and thus a particular analysis is more often than not covertly referencing a real performance.³⁷ Marion Guck also questions the objectivity of score-based analysis. She explores the language of music theorists who appear to objectify the score, showing how “language conveying a personal involvement with musical works pervades, indeed shapes, even the most technically orientated musical prose”.³⁸ She delves into the emotive language surrounding it, and parallels musical analysis and the way it constructs a musical story, to creative story telling. The language of analysis is rich in metaphor and once we investigate it, the imagery is strikingly similar to that used by performers themselves as they seek to understand the works they play.³⁹ This view, that theoretical analysis and performance are actually engaged in a connected task, is summed up nicely by Elizabeth Le Guin when she

³⁶ Daniel Leech-Wilkinson, “Compositions, scores, performances, meanings,” *Music Theory Online* 18, no. 1 (Apr 2012): [1.1].

³⁷ Joel Lester, “Performance and analysis: interaction and interpretation,” in *The Practice of Performance : Studies in Musical Interpretation*, ed. John Rink (Cambridge [England] ; New York, NY, USA: Cambridge University Press, 2005), 198.

³⁸ Marion Guck, “Analytical Fictions,” *Music Theory Spectrum* 16, no. 2 (Oct 1994): 218.

³⁹ *Ibid.*, 217–30.

states, “I propose performance and analysis as two faces of interpretation, an act which is both art and science”.⁴⁰

If we start to consider that analysis is in itself a kind of musical interpretation then we can start to wonder why analysis of a score is more respected in literary writing than analysis of performance. Lester proposes that a reciprocal dialogue between performer and analyst would be mutually beneficial and that to do this we need to start accounting for performances as part of the analytical premise.⁴¹ In aid of this, he shows how a performance of the same Mozart sonata by Lili Kraus and by Vladimir Horowitz can reflect different interpretations of the minuet form, the former in alignment with an analysis by Shenker, the latter offering a perspective more in line with earlier theorists. The most interesting thing about these performative differences is how they eloquently bring back to life theoretical disputes thought to be resolved and show how they are still open for debate in the musical world.⁴²

Expanding on Lester’s work, Daniel Barolsky writes directly about the performer as analyst, stating that “the continuously varying interpretations from performance to performance reflect a perpetual rethinking of the music, a line of questioning that seeks not only to make the old into something new, relevant, and meaningful but also to reveal how the music operates”.⁴³ It is this last element that is particularly striking as he goes on to show how different performances of Chopin’s Piano Sonata No. 2 in B-flat Minor Op. 36 result in differing versions of the actual form of the work. While performers themselves may not be consciously aware of the structural implications their interpretations have, in working out how to perform a piece, intuitively or otherwise, they are dealing with the same features

⁴⁰ Elizabeth Le Guin, and ProQuest, *Boccherini's Body : An Essay in Carnal Musicology*, (Berkeley : University of California Press, 2006).

⁴¹ Joel Lester, “Performance and analysis: interaction and interpretation,” in *The Practice of Performance : Studies in Musical Interpretation*, ed. John Rink (Cambridge [England] ; New York, NY, USA: Cambridge University Press, 2005), 198.

⁴² Ibid., 203–207.

⁴³ Daniel Barolsky, “The Performer as Analyst,” *Music Theory Online* 13 (2007): [3].

analysts regularly confront and frequently offering new avenues for understanding a work. If we acknowledge this, then as Lester says, “instead of explaining why performances are ‘wrong’ when they do not agree with analyses, and instead of implying (by ignoring them) that performances are irrelevant to analysis, analysts can usefully incorporate performances as an important ingredient of the analytical process”.⁴⁴

Fred Maus holds a contradictory view, claiming that performances are not capable of projecting analytical insights. While he agrees that performance has often been subjugated by theorists and its role needs to be rethought, he rejects Lester’s view that it is akin to analysis. Maus’s problem with this is that he feels performance expressions are too open to interpretation. In order for a performance to be conveying a particular analysis, there would need to be some universality in the way that these expressions are received, a common language so to speak.⁴⁵ Instead he feels a single performance can give rise to multiple analytical speculations depending on what the listener attributes to any given effect. He claims the practical problems with this view is that it fails to recognize the listener and take in to account the effect they hear.

Maus does acknowledge that there are some elements in music that most people tend to recognise, chiefly that extended passages can be broken into shorter spans. Knowing this, performers adopt specific analytical beliefs based on what the listener is able to hear and especially use beginnings and endings as a means of creating shape.⁴⁶ This exception aside, Maus determines that the performer does not stand apart from the music and comment on it as an analyst. They plan how sounds are going to be heard and are co-creators more akin to the composer. In this light, performances are not analyses of music. They are creations which

⁴⁴ Joel Lester, “Performance and analysis: interaction and interpretation,” 211.

⁴⁵ Fred Maus, “Musical performance as analytical communication,” in *Performance and Authenticity in the Arts*, ed. Salim Kemal and Ivan Gaskell, (ACLS Humanities E-Book. URL: <http://www.humanitiesebook.org/>, 1999), 141–144.

⁴⁶ *Ibid.*, 146.

invite description. He then goes one step further and suggests that to address the ever-problematic hierarchy of comparing things such as performance to composition, we can flip the narrative and start to consider compositions themselves as being part-performances.⁴⁷

Maus's denial of the performer as analyst doesn't quite ring true. While music is an ambiguous language and much of its beauty stems from the way the same piece—and even the same performance—can offer us each a different experience, it still contains some universality. This is particularly true for music and musicians deeply rooted in a particular musical tradition (in this case, Western Art Music). To offer a simple example, if we hear a V – I harmonic progression performed strong-weak (or with a diminuendo), we are likely to hear the end of the progression as a resting point of some proportion, perhaps as a “comma”, or even a “full stop” (to draw on the rhetorical metaphor). If we hear the performer move through the two chords onto the next chord, with no *ritardando* and no dynamic inflection, however, then we are more likely to hear the progression as prolongational or sequential rather than cadential.⁴⁸ From my experiences of learning and performing music, a large amount of time is devoted to exploring the work in order to discover how it can be presented in a manner that is both engaging and comprehensible. This involves digging into harmonic changes, looking for cohesive structure and finding the “story” we wish to portray. This working out process sits somewhere in flux between actual analysis and co-creation as we try to understand what is on the page in front of us and massage in details of our own to create the fullest vision we can. Perhaps it is true that we each gather slightly different means for expressing our ideas and these change over time, making it impossible to reverse engineer the process and reconstruct the performer's “analysis” of the music just by listening. However, I think it would be wrong to deny that any kind of analysis had occurred. Just because the

⁴⁷ Ibid., 148–150.

⁴⁸ As Caplin explains, these are the three main types of harmonic progressions. William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 24–31.

resulting music might be in an unfamiliar language, this doesn't mean that it fails to project meaning.

1.6 Analysing Performance

When it comes to actually analysing performances, we mostly have to resort to recordings. From a practical perspective, recordings are now readily accessible, inexpensive and they can be listened to endlessly. In many respects, they have proved an invaluable source of historical data. Authors such as Neal Peres Da Costa have commented on their worth, observing how, since their advent in the late 1800's, they have documented a changing musical aesthetic. He notes that without the aural evidence that recordings provide it would be an impossible task to recreate past styles of playing purely from theoretical and pedagogical writings of the time. Peres Da Costa writes that “comparison between early recordings and contemporaneous written texts has exposed striking contradictions time and time again”.⁴⁹

Having this aural perspective on history is incredibly valuable. To my mind, the shock of hearing marked (and sometimes unpalatable) performance differences in early recordings, gives us a more objective perception of our own unconscious biases, much like the fresh perspective travel to a foreign country gives us when returning home to our own. They also open us up to new interpretative possibilities and make us reconsider our own ideas and how we have reached the musical position we are in.

Of course, recordings are not a perfect resource for documenting performance practice and it is important that we acknowledge their limitations. Most obvious is the fact that they are usually not live performances at all and the conditions for recording can be

⁴⁹ Neal Peres Da Costa, *Off the Record : Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012), 309.

completely different from a concert setting. The recording studio, the technology that surrounds it, the instrumentalist playing into a microphone, the stops and starts and numerous takes: all add up to conspicuously different environment.

Editing leaves its mark on the process too. Da Costa remarks that “a producer’s power of intervention through modern editing techniques can, and often does, alter several significant elements of the initial performance. Consequently, in some cases the recording’s worth as preserved evidence may have been devalued”.⁵⁰

To complicate matters further, recording has had a profound impact on performance style and how we approach it. Knowing that something once so fleeting and temporal can be preserved for eternity pushes us towards absolute perfection. This can play out stylistically in the form of “safer” more “correct” realisations, stricter ensemble, and the phasing out of various rubati that were so integral to twentieth-century music.

As mentioned before, performance is strongly tied to culture. However, an audio recording gives us none of the surrounding cultural context that contributes hugely to our musical practices. We hear music, but we have no information about the setting in which it was created, the role it serves to society, the gestural language of the performer making it and so called “extra musical” features which are intimately tied to the making of music.

Another slightly tangential question is to what extent our focus on composer or performer influences the recording, either through artist choice or musical interpretation. Though this research does not draw any conclusion on the matter, is it feasible to suggest that a recording aimed at presenting the works of, say, Beethoven is likely to offer a fairly standard and unchallenging rendition? Perhaps one that easily affords a range of embodiments for the listener and without any particular quirks. A recording celebrating a particular artist on the other hand, might be more likely to push the musical boat out and

⁵⁰ Ibid., xxxi.

embrace their idiosyncrasies and stylistic traits that might otherwise be seen as unfavourable. This leads us back to Lydia Goehr and questions of authenticity. Is the concept of *Werktreue* still very much prevalent? And how much authority do we still invest in the physical reality of the score and the implied intentions of the composer, relative to the individual creative practices of the performer and the actual act of performance?

In the analysis of recordings, methods range from a simple close listening approach, to the use of spectrograms, mathematical data analysis and other empirical approaches. Nicholas Cook welcomes these, but also points out that they can be problematic in that they are separating out specific details from the performative and thereby cultural context they are responding to.⁵¹ Writers such as Taruskin have objected vocally to such treatment of music and recordings in particular, saying that treating recordings as objects separates them from their reality as an act.⁵² Cook's solution to this problem is to adopt an ethnographic approach, all the while incorporating empirical analysis to clarify the mechanisms underlying the effects of a performance.⁵³ He also suggests we treat recordings as culturally significant in themselves, and value them for the fact that they represent what we want to hear in performance.

In pursuit of means to study performance, Cook also notes that video recordings offer more cultural and performative information than CD's. The effects of gesture in performance have been explored in a large body of writing and come into play here as Cook discusses the impact embodied elements have on our experience of music. He also takes into account the performance venue and impact this has on our experience of a performance, something which I find rarely discussed in classical music, either by performers themselves or in literature.

⁵¹ Nicholas Cook, "Methods for Analysing Recordings," in *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, and John Rink (Cambridge: Cambridge University Press, 2009), 221–45.

⁵² *Ibid.*, 242.

⁵³ *Ibid.*, 245.

This is a surprising notion when the atmospheric difference between a concert hall and an intimate house concert are huge, and also surprising when it plays such a big part of theatre where the staging is so important. It would be interesting to venture into the realms of popular music in this instance and see what has been written here, as this is another domain where the stage set takes a powerful place in performance and is used in a very calculated way to create a particular effect. In his discussion, Cook toys with the concept of what is being performed, making us question whether it is a composition, a composer, a genre of music, a style, a persona, or a nationality. When a performer steps up to the stage all of these elements come into play. His conclusion is that the multifaceted nature of performance requires a similar multi-layered approach to analysis.⁵⁴

Other authors such as Elizabeth Le Guin and Hamish Robb have found embodiment theory a useful tool to analyse musical performances.⁵⁵ Embodiment theory is concerned with our bodily understanding of music and how our physical knowledge influences our perception of musical movement. Marc Leman and Rolf Inge Godøy find the sensation of movement and musical experience to be inseparable, and they stress the importance of studying gesture as a medium for connecting movement to musical experience.⁵⁶ In essence, gesture can be seen as the meaningful clustering of smaller body movements and sound related events or, as they describe it, “a pattern through which we structure our environment from the viewpoint of actions”.⁵⁷ This structuring of smaller movements into patterns which

⁵⁴ Nicholas Cook, “Bridging the Unbridgeable?: Empirical Musicology and Interdisciplinary Performance Studies,” in *Taking it to the bridge : music as performance*, ed. Nicholas Cook, and Richard Pettengill (Ann Arbor: University of Michigan Press, 2013), 81.

⁵⁵ See Elizabeth Le Guin and ProQuest, *Boccherini's Body : An Essay in Carnal Musicology* (Berkeley : University of California Press, 2006) and, Hamish Robb, “Imagined, Supplemental Sound in Nineteenth-Century Piano Music: Towards a Fuller Understanding of Musical Embodiment,” *Music Theory Online* 21, no. 3 (Sep 2015).

⁵⁶ Rolf Inge Godøy and Marc Leman, *Musical Gestures : Sound, Movement, and Meaning*, ed. Rolf Inge Godøy, and Marc Leman, (Taylor and Francis, 2010), 3, ProQuest Ebook Central <https://ebookcentral.proquest.com/lib/vuw/detail.action?docID=465371>.

⁵⁷ *Ibid.*, 9.

can then be treated as single units enables us to deal with large amounts of information and give it embodied meaning.

Godøy states that we are hardwired to mentally imitate movements that we see people make around us. When listening to music, we not only hear the sounds, but also reconstruct how they may have been produced, alongside some of the non-sounding gestures that accompany them, based on our understanding of how actions and sounds are linked.⁵⁸ In this way, he feels that sound has tangible connections with movement and musical sounds readily afford certain gestures, both real and imagined. Godøy categorises these as sound producing gestures, along with their ancillary movements which facilitate their production, and sound-accompanying gestures. He further describes three categories of sound type as impulsive (struck) iterative (rapid repeated) and sustained. These three schemata can be projected onto sounds that are synthesized or completely new to a listener based on the general characteristics they envelope.⁵⁹

Arine Cox notes more broadly that when we look at, or imagine an object or action, a part of us creates a sense of what it would feel like to be that thing or do that action.⁶⁰ Cox goes on to show that there are strong scientific grounds to believe that when we hear a (musical) sound our brains subconsciously fire off a simulation of the actions we understand are required to produce it, a process he calls mimetic motor imagery (MMI).⁶¹

Cox also mentions that this reaction is informed by our knowledge of actually performing the action or analogous actions and thereby varies substantially from listener to listener based on their experiences.⁶² He goes on to explain that the more similar the action to

⁵⁸ Rolf Inge Godøy, "Gestural Affordances of Musical Sound," in *Musical Gestures : Sound, Movement, and Meaning*, ed. Rolf Inge Godøy, and Marc Leman, (Taylor and Francis, 2010), 108, <https://ebookcentral.proquest.com/lib/vuw/detail.action?docID=465371>.

⁵⁹ Ibid., 107, 110–22.

⁶⁰ Arnie Cox, "Embodying Music: Principles of the Mimetic Hypothesis," *Music Theory Online* 17, no. 2 (Jul 2011): [18] <https://search-proquest-com.helicon.vuw.ac.nz/docview/1620341422?accountid=14782>.

⁶¹ Ibid., [2–6].

⁶² Ibid., [6].

something from our own experience, the stronger the neurological response. Thus, a violinist listening to another violinist would react more strongly than when listening to a flautist.⁶³ This response is often involuntary, subconscious and covert and Cox takes a stronger stance than Godøy in saying that music does not only afford mimetic engagement but it nearly demands it.⁶⁴

When it comes to pulling embodiment theory into performance analysis there are a few ways to do this. Andrew Meade gives us an anecdotal example of unconsciously holding his breath during an oboe concerto in response to the performance and this physical response tells us something about the musical performance. William Rothstein draws heavily on embodied descriptions of performance process as he illustrates how he applies rubato to Chopin's prelude in A flat Major. His examples are rich in metaphor, using ideas of temporal viscosity, gravitational pull and friction to explain his shapes. What is obvious from this is how these metaphors are not explicitly part of the musical text yet they are vital to a musical realisation of it. Whether as a listener, score reader, performer or composer these metaphors connect us to an embodied experience of the music. Hamish Robb expands on this, arguing that the way in which we embody sound influences how we actually "hear" music and vice versa. In his research, Robb sets about describing his personal embodied experiences as a means of illustrating performative nuances and showing how these add up to very distinct experiences of the music. He also considers how supplemental "imagined" sounds shape performance and our experience of listening to it. He argues that these too have a profound influence over our embodied experience of the music, and thus the very meaning of it.⁶⁵

⁶³ Ibid., [27].

⁶⁴ Ibid., [48].

⁶⁵ Hamish Robb, "Imagined, Supplemental Sound in Nineteenth-Century Piano Music: Towards a Fuller Understanding of Musical Embodiment," *Music Theory Online* 21, no. 3 (Sep 2015).

In Le Guin's case, she focuses on her embodied experience of actually playing the music under consideration, bouncing between a listener's impression and the physical sensation of the cello under her fingers.⁶⁶

⁶⁶ Elizabeth Le Guin, *Boccherini's Body : An Essay in Carnal Musicology* (Berkeley : University of California Press, 2006), <http://www.jstor.org/helicon.vuw.ac.nz/stable/10.1525/j.ctt1ppczk>.

3. Works Under Consideration and a Discussion of Analytical Focus

This analysis investigates recent recordings of the following works, released 2003–2017:

Bach Violin Sonata No. 1 in G Minor, BWV 1001

Beethoven Violin Sonata No. 7 in C Minor, Op. 30 No. 2

Sibelius Violin Concerto, Op. 47 in D Minor

The analysis itself takes the form of four sections, looking firstly at sound characteristics that invite particular use of metaphor in their description. The second section expands on this, examining select phrases and the embodied effects of each. The third section looks at structural variation, while the fourth examines differences across genre.

2.1 Metaphor

Performers and listeners mostly engage with metaphor as a means of conceptualising abstract impressions in terms of concrete experiences. In fact, a pattern of extension from the concrete to the abstract is a normal part of the etymological evolution of Indo-European languages.⁶⁷ Music is a particularly prime candidate for metaphorical description as it sounds in a temporal realm, only briefly available for aural consumption and it denies the senses of touch, taste, smell and sight. This invisibility invites metaphorical conceptualisation as a way of describing a sonic pattern that relates to the patterns we find ourselves experiencing in the real world. The use of metaphor in these instances illuminates the subjective nature of the process, demonstrating how stimuli that we pick up from the outside world are actively and creatively understood.⁶⁸ Christopher Small further explores the connection between music

⁶⁷ Arnie Cox, *Music and Embodied Cognition : Listening, Moving, Feeling and Thinking* (Bloomington: Indiana University Press, 2016), 59, <https://ebookcentral.proquest.com/lib/vuw/detail.action?docID=4674260>.

⁶⁸ Christopher Small, “Musicking — The Meanings of Performing and Listening. A Lecture,” *Music Education Research* 1, no. 1 (Mar 1999): 14.

and the abstract, stating that “musicking”, “empowers us to experience the actual structure of our conceptual universe, and in experiencing it we learn, not just intellectually, but in the very depths of our existence, what our place is within it and how we ought to relate to it”.⁶⁹

All writing about music is necessarily infused with metaphor. It is impossible to avoid. As Marion Guck points out, even the most traditional, so-called “pure” music theorists rely on metaphor to convey their analytical ideas. While these metaphorical borrowings often go unnoticed and analysts might *think* they are being totally objective with “the work”, as an autonomous entity, they do, in fact, necessarily fall back on metaphor as a way to structure their analyses and arguments.⁷⁰ These musical metaphors are not just an imaginative means to spice up phrases. Rather, they are an indispensable, functional part of our musical language. Just as they support us in structuring our verbal languages, so too do they help us in structuring our performing and listening experience of music. The metaphors we use in our musical descriptions bind individual elements into a cohesive shape and allow us to deal succinctly with a bulk of information. Ultimately these descriptions influence our embodied experiences.

Metaphor is particularly prevalent in music pedagogy. For example, when describing changes in tone on the violin, we recourse instantly to metaphor. Violinists have six major variables for tone control: we can move the bow closer or further away from the bridge of the instrument, we can increase or decrease the downward pressure of the bow, and we can increase or decrease the travel speed of the bow across the strings. While this can lead to a variety of effects, the major two are of either a “denser” or “thicker” sound, produced by increased pressure and bowing slowly close to the bridge, or of a “lighter” and “airier” sound, produced by less pressure further away from the bridge and a little more bow speed. These

⁶⁹ Ibid., 14.

⁷⁰ Marion Guck, “Analytical Fictions,” *Music Theory Spectrum* 16, no. 2 (Oct 1994): 217–30.

metaphors effectively pool together and encapsulate a great deal of technical information, granting the sound we hear an imagined weight and relationship to gravity—one that intuitively matches our embodied experience.

Vibrato also capitulates to metaphorical description. The parameters here are for either a fast or slow revolution, covering a wide or narrow distance. Here, the two most common effects are the creation of an “intense” (narrow and fast) or “relaxed” (wide and slow) vibrato. Conspicuous refrain from using vibrato can give the impression of great tension, especially if coupled with the aforementioned “dense” tone quality, or alternately, great stillness if coupled with a “lighter” bow stroke. An especially wide, slow vibrato gives the impression of a “warm” rich and emotional tone, perhaps due to its similarity to a vocal vibrato, and is often used to create a sense of release and relaxation. Narrow, fast vibrato generally adds “brightness” to the tone, or “intensity”.

We can hear a full range of these qualities used across the board in performances of Sibelius’s Violin Concerto, Op. 47 in D Minor. For example, in b. 58 (7.07–7.11) of the slow movement, Lisa Batiashvili uses very light bow pressure far from the bridge to create the aforementioned “airy” tone. In bb. 60–61 (7.23–7.35) she uses firm bow pressure and a close bridge position, coupled with a wide slow vibrato to produce a rich, “warm” tone. In the fourth beat of b. 60 she quickens her vibrato on the dotted quaver D, increasing the intensity of the accompanying printed crescendo. In b. 6 her vibrato widens and slows, encouraging me to feel a full sense of release and relaxation at the end of her phrase.

Most of the other players in this study chose a similar tone colour in these two places, with all of them using an “airy” bow stroke in b. 58 and most using a “dense” tone and wide slow vibrato though bb. 60–61. Despite this general similarity however, plenty of variability was evident in the exact placement of these tone colours and also in the precise degree of bow pressure/placement and vibrato width/speed. At the extreme ends of the spectrum,

Hilary Hahn retained a fast and narrow vibrato through bb. 60–61 (7.03), relaxing it only at the tail end of the Bb in b. 61 (7.27) while Augustin Hadelich used the most noticeably wide vibrato throughout.

Other commonly-deployed metaphors centre around a pathway through space, the effects of gravity along this path, and a sense of momentum propelling us forwards. Often a sequence of notes is most easily related to by visualizing them forming a path, comparing their pitch changes and the passing of time to the direction of travel and to the covering of distance. The notion of gravity tends to influence the rise or fall of notes and the relative ease or difficulty presented by each of these directions. “Momentum” is another metaphorical illusion relating to how quickly we perceive notes to be passing from one to the next. As a passage “moves” more swiftly, we have a sense of forward momentum and often a stronger sense of direction. A performer’s choice of speed can alter our experience of detail within the work. Just as we take in less visual information when we travel quickly in a car, so too do we take in less detail when we travel quickly through a piece of music. Momentum also influences our perception of how easily we move through space. Finally, the suspension of any or all of these elements often relates to a sense of containment and the halting of directional movement.

To illustrate the sense of momentum, consider the following example. Leonidas Kavakos performs the Allegro con brio from Beethoven’s Violin Sonata No. 7 in C Minor, Op. 30 No. 2, with a very quick tempo (approximately 150 bpm). Because of the speed, we have a greater sense of momentum and it is easy to feel that the music is flowing past us and aiming towards a point in the distance. He broadly shapes phrases, but there is less time for internal detail within them. For example, the first phrase of the violin entry is reasonably straightforward and has a clear sense of direction from the first note to the last. The first note of b. 9 (0.13–14) is unaccented but clearly placed. It is shaped only very slightly with wider

vibrato towards the end of the note and then there is a legato connection to the semiquavers of beat four (0.14) and through to the last crotchet in b. 10 (0.15) which is gently released with a diminuendo.

This is very different from a performance by Susanna Ogata which is much slower (crotchet approximately 126 bpm) and has less momentum. Her first note of b. 9 (0.17) starts without vibrato, swells slightly, and is given a touch later as it diminuendos. She uses bow speed to give it an arched shape with a distinct taper. The connection to the semiquaver group (at 0.18) is legato, as are the semiquavers themselves which again diminuendo to the final crotchet (0.19), which is short and released gently to the air. This is all *senza vibrato*.

In the above description of Ogata's performance is an example of how we refer to phrases as having a shape, most often an arch, along which we travel. In some cases, such as this, it is a shape which "grows" or "swells". In others, it might be one that "floats" upwards, or is flung into the air with energy. Overall, her highly shaped phrase contains more internal detail than Kavakos's, less directional urgency and a more exploratory wandering feel. This is tied to the slower speed and sense of less momentum.

Elsewhere we talk about character in the music, associating certain sounds with emotive effects. When Alina Ibragimova performs Beethoven's Violin Sonata, her second theme entry, on the fourth crotchet of b. 28 (0.47), is sharply dotted. The bow use is swift and reasonably light, while retaining clear articulation and a little fast vibrato. The following crotchet on beat one of b. 29 (0.47) is short and light and the minim beginning b. 30 (0.49) releases with a diminuendo. Metaphorically speaking, the cleanly articulated dotted quaver-semiquaver figure feels jaunty, the crotchets light and playful and the minims offer peaceful resolution. One can imagine skipping along, pausing every now and again as the melody comes to rest.

The above descriptions are just a few commonplace metaphors that provide immediate and engaging descriptive means for us to talk about sound and our perception of it. In performance, metaphors allow us to create types and sequences of sounds that are linked together by an idea, rather than by each and every technical aspect of their creation. They ultimately help us to structure music, chunking disjointed details into coherent gestures and allowing us to extrapolate meaning from them. These descriptions contribute to our emotional experience of the music we hear, and of course contribute to our embodied experiences. As I have shown here, metaphors are not just figurative devices we use to describe music after hearing it. Rather, they are deep structural devices we use at even the most basic levels of teaching, performing, and listening to music. Importantly, different embodi-ers (whether performers or listeners) will draw on different metaphors in unique and personal ways, and these metaphorical organisations completely alter the experience, embodiment, and even structure of the music. Put simply, music *is* metaphor, at least as long as we talk about music in terms of “lines,” “musical motion,” “high notes,” “leaps,” and other types of basic musical concepts. And if music is metaphor, there can be no such thing as a self-contained, autonomous “work.”

2.2 Embodiment

Emotion and embodiment can be understood from two different angles. On one hand, we have a physical bodily response, whereby motor neurons fire in the brain as we imagine performing a movement alongside what we see or hear.⁷¹ On the other, we have abstract conceptualisations of music tied to real world physical experiences, which enable us to link our musical experiences to all five bodily senses.⁷²

⁷¹ Arnie Cox, “Embodying Music: Principles of the Mimetic Hypothesis,” *Music Theory Online* 17, no. 2 (Jul 2011): [14], <https://search-proquest-com.helicon.vuw.ac.nz/docview/1620341422?accountid=14782>.

⁷² Hamish Robb, “Imagined, Supplemental Sound in Nineteenth-Century Piano Music: Towards a Fuller Understanding of Musical Embodiment,” *Music Theory Online* 21, no. 3 (Sep 2015): [1.5].

As I listened to and compared performances of the same works, the phrasing, dynamic shaping, tone, vibrato, bowing articulation, chord arpeggiation, and special effects such as portamento combined to support different embodied experiences of the music. In some cases, my embodied experience was similar across a passage of music, while in others it diverged significantly from performer to performer. However, in no instance were two performances ever identical, and despite many similarities in performance, I found that even a small difference can change the whole feeling of a passage, since it has implications for how one embodies what follows it.

For example, in the first movement of Sibelius's Violin Concerto Op.47 in D minor, the ascending scale of bb. 114–16, and the descending octaves that follow through to b. 119, support a broadly similar musical treatment amongst the players examined in this study. The gesture I generally embody with this passage is of an object being lifted into the air, pausing in a moment of suspension at the summit of its trajectory, before falling back down to earth.

Augustin Hadelich exemplifies this sensation. In his ascending scale, the first crotchet in b. 114 is elongated and clearly articulated by a firm onset to the note and an immediate release of bow pressure once it has begun (4.37). This is followed by a slight increase in speed before he again slows towards the melodic peak. Each crotchet is separated by a distinct breath, except for the last F to Ab, where he makes a legato connection and a slight portamento. He embraces the decay of the paused Ab of b. 116 (4.46) at the peak of the scale, before tumbling into the descending octaves. The slight drawing out of the first two notes of the scale are akin to the preparatory drawing back before a release. Once let go, the following notes are carried upwards as if riding on repeated puffs of air. The scale loses momentum towards the apex and there is a sense of running out of gas or energy, and a moment of complete stillness as the Ab fades before the downward fall. I feel inclined to hold my breath at the highest point of the scale. There is still a sense of timelessness and suspension, even as

it tips over and the descending octaves are pulled back to earth, gathering momentum as they do so.

Despite this general trend, there were individual differences between players. As Lisa Batiashvili plays her ascending scale, the first two crotchets (4.55) are warm and fuzzy, drawn out with a glissando between them. The next six are bell-like with distinct spaces between them and clearly articulated, but still with warm beginnings. There is only a very slight accompanying crescendo and the scale slows significantly near the top. The final two crotchets and the repeated Ab's are noticeably legato and still very soft. The effect is of lightly ascending droplets of sound which become suspended at their peak. I feel even less effort as her scale ascends; it is as if the notes are being carried, perhaps on an updraft of air, instead of thrown into the air.

Ilya Gingolts also articulates the first two crotchets (4.45) clearly and slows them slightly. The following beats, however, are less separated and swiftly become legato with a slight crescendo and slight accelerando, easing at the top and resting momentarily on the pause. Overall his interpretation has more momentum and encourages a sense of forward direction, whereas other versions encourage me to wallow in the timelessness of the moment.

In Sarah Chang's performance, the first two crotchets (4.45) of this ascending scale are again drawn out and clearly articulated, although she shapes each one particularly carefully. Her vibrato is wide, and her tone husky after the gentle attack, which creates a strong taper to these initial notes. By the fourth crotchet, her bow stroke has become fully legato and she adds a portamento between the second and third crotchet of bar 115 (4.39), adding to the sense of lush tone as she crescendos to the apex with a slight accelerando. I embody her interpretation as a blossoming of sound, encouraged by the way her scale begins with a gait-like impetus and morphs into a more fluidly traversing mode of performance, "opening" towards the peak.

Hilary Hahn's first crotchet (3.58) is "fluffier" than the ones that follow, which are more uniform in tone with a relatively fast, narrow vibrato. She slows towards the top of the scale and takes a little time over the repeated Abs. Her performance lingers for a short moment over the paused Ab, and then moves off it well before it has a chance to decay. My embodiment of this version still encompasses a sense of ascension and a moment of stillness at the apex. However, it is encapsulated by a sense of constraint and inexorable forward motion, as if I were being transported upward at a pace not of my own dictation. Even though the melody soars, she maintains a consistent bow pressure, vibrato and bow speed throughout, which prevents any sense of relaxation or release. The paused Ab is approached with tenderness and care, but does not reach the natural end of its life before she carries on downwards.

Sergey Khachatryan's ascending scale (4.51) differs in crotchet length significantly from other versions. The first crotchet is shaped with a taper while the next four are elongated and broad, with a quiet gentle tone, and distinct from each other. Following these, he sweeps upwards, a little faster in tempo and richer in tone, before easing to the top three Abs. The Abs themselves swell towards the third one, increasing in volume and intensity of vibrato, before fading with the pause. As I embody this, each ascending note appears like a curl of sound rising upward but in distinct steps or puffs of air. The sweep towards the top is like an additional eddy of wind, suddenly moving the sound forward in a rush before the apex and turning point of the scale.

Soyoung Yoon starts the ascending scale (5.12) slowly, with light bow pressure giving an airy tone, and a breath between the first two crotchets. She gathers a little momentum as the scale rises and connects the following notes in a legato manner. Towards the top of the scale she creates a "special" tone, which is very fine and thin with a delicate vibrato. The semiquaver Ab leading into the pause is drawn out and the pause itself is long.

For me, Yoon's treatment of the top of this scale creates a sense of great stillness. As she changes tone colour I am drawn in by its quietness and delicacy and find myself captivated by her notes as they continue up the scale, inviting us to follow their path upwards. Near the top, I become very still, and as she draws out the three repeated Abs it feels as if they are suspended in time.

Small interpretive differences, which then encourage different embodied experiences, were prevalent in all performances of Bach's Violin Sonata No. 1 in G Minor, BWV 1001 as well. For example, if we listen in minute detail, there are numerous means for splitting chords. It is physically impossible for instruments in the string family to sound four note chords simultaneously due to the curvature of the bridge. Three-note chords can be played as such, but only if great pressure is exerted by the bow in order to press the strings level, creating an unavoidably forceful character. Thus, when faced with a three- or four-note chord, a decision must be made on how it is to be executed. Frequently, four-note chords are split into two notes and two notes, with the lower two notes played first, followed by the upper two. Three-note chords are often split similarly with lower/middle and then the middle/top notes played. Arpeggiation or partial arpeggiation coupled with select double stops is also common and can be used as a means to "voice" chords according to the expressiveness of certain elements or to bring out a melody.

In the Adagio, Sergei Khachatryan splits the four notes of the first chord into two groups of two notes and it unfolds over four seconds. The first two notes sound slightly stronger than the second two and he lightens bow pressure towards the end, releasing the sound to the single top G for a short time. He uses rich vibrato throughout with a full tone before letting the chord decay and lighten.

Musically speaking, the strong start feels like a spring launching the line upwards, where it lightens before tipping back towards the ground, carrying just enough momentum

for the second chord to rise up as a smaller crest. The next run of notes seem to propel the line back upwards giving the third chord a bigger peak, although not as high as the opening. The last figure of notes wind toward the weighty final chord, which quickly fades. The overall effect is of four defined waves or peaks, each of varying heights, but with a relatable trajectory between them.

Rachel Barton Pine arpeggiates the chord, with a longer first G, a quicker D and Bb to which the top G is added as a double stop, before releasing the sound to the solitary G. She doesn't use vibrato, instead using note pacing and bow speed to create shape, and tends to lean into the sound creating a feeling of density on the held double stop before release. The chord lasts 3.5 seconds.

Her chords have a sense of gathering intensity with a denser sound in the latter half, which makes it feel like we are travelling through them, rather than being taken quite so high up and over. She lingers on the A of the first run down, interrupting the smooth flow. Her sound gathers intensity through the second chord and then again on the resolving F#, creating the effect of two repeated surges. She leans on the A in the following run up to the third chord and also the A before the final cadence. The last chord rings free as if it has been thrown into the air.

The overall effect is of a choppy journey across different-sized waves. Instead of travelling predictably across four major chords, there are more improvisatory peaks and troughs. The pulse is harder to follow too, so the line itself feels less predictable.

Sayaka Shoji splits the chord into two and two, settling eventually on just the top G, letting it thin and then grow slightly as she adds vibrato. The weight is on the bottom of the chord, but just slightly after the attack, which makes it feel like it has been thrown down before hitting the ground and being propelled back up in a kind of "s" shape. She releases slowly to the top G and holds onto it for a long time, which creates a sense of suspension, as

if time has stopped. It is hard to know when the next improvisatory trickle downwards will begin; the only sign is the added vibrato. This takes place over 6.5 seconds.

Her next chord is gentle, the two preceding notes acting as an upbeat, but the breath before them gives a sense of uncertainty. The third chord sounds as if it will be gentle too, but at the last moment she suddenly crescendos into it. The last chord has a similar last-minute surge towards it and a very sudden sharp decay as the notes of the chord are struck and then released to the single quiet Bb which fades slowly.

The overall effect for me is one of sudden and surprising movement and suspension. The feeling is a little unsettling. Perhaps this is because I find it hard to predict what she will do next, which is hard to embody.

Julie Fischer's first chord lasts 5 seconds and she gently splits it into two groups of two notes. The lower two notes sound brushed and there is very little swell towards the top two. She adds vibrato near the end of the chord before releasing to the top G. This creates a sense of late growth in the chord and of quick release. All this occurs within a small timeframe, however.

The longer phrase has less direction, perhaps related to the slower tempo. As I listen to the downward scale after the first chord, each note feels like an individual event and I find myself caught in the present of each note, rather than feeling the direction of the musical line.

Petteri Iivonen's first chord lasts four seconds and is almost split into two groups of two notes, with a very slight staggering of the first G before the D joins it. The top two notes sound together. There is a gentle swell (arc shape) through the growth and resolution of the chord, and this is performed with a light vibrato.

As with Sergei Khachaturyan, Iivonen creates a phrase with four defined waves or peaks with a flowing path between them. The first and third chords are the "highest" points while the second and fourth have lower peaks. The intermediate path-like runs of notes

reflect their direction of travel and seem to be affected by an imagined sense of gravity. The downward run of notes directly leading to the second chord *accelerando* very slightly in a manner which parallels the motion of an object gaining speed as it falls. The run directly after this stretches momentarily on the way back up, as if fighting gravity.

Continuing on to Beethoven's Violin Sonata No.7 in C Minor, Op. 30 No. 2, we again have a collection of variable technical details which stack up to distinct embodied experiences of the music and subsequently different emotive effects.

The first note Alina Ibragimova plays in b. 9 (0.15–16) of the *Allegro con moto* is very active. It has a clearly articulated, even accented beginning, firm bow pressure and fast, narrow vibrato. The note maintains its intensity with a consistent piano dynamic, vibrato, bow speed and pressure, strictly in time. There is a momentary breath before the group of semiquavers that follow (0.16) giving just enough time for a distinct rearticulation of the first of the group. The last crotchet of the short phrase, in b.10 (0.16–17), is also distinctly articulated. It is slightly shorter than full note value to match the printed dot in the score and remains full for most of its length with very little taper towards the end of the note.

Overall this creates a simmering effect, where the dynamic is piano but the amount of activity contained within gives an impression of building pressure, like a pot lid pressed over a simmering dish. I find myself leaning forward in my seat, breathing sharply at the beginning of the first and second short phrase. Everything feels urgent yet forcibly constrained by the lack of release. The treatment of the last note of this first short phrase grants no sense of ease either with its strict tempo and abrupt ending.

The timing of the first violin note has an element of surprise to it. The piano part leading up to the violin entry descends through crotchets in b. 6, minims in b. 7 and a final semibreve in b. 8 to close the phrase. As the line loses momentum on its downward path and the piano settles onto the last G of the phrase it feels natural to slow and expect a little time to

be taken. However, the violin enters strictly in tempo after the last semibreve entry and this feels unexpected, jolting us out of the moment and adding to the sense of surprise.

Daishin Kashimoto begins b. 9 (0.18–19) of the Allegro smoothly with an airier tone. He takes a little time to place his note after the last piano entry and swells slightly toward and then away from the middle of the dotted minim. The connection between the dotted minim and semiquavers in the fourth beat of b. 9 (0.19) is legato. The legato line is continued through to the last crotchet of the short phrase, b.10 (0.19), which tapers gently while remaining close to full length. Vibrato throughout is reasonably relaxed and wide, speeding slightly on the second phrase (0.21–22) which is also louder with a more distinct swell on the dotted minim.

The slower tempo allows more indulgent expression and the legato line, tenderly shaped with a breathy release, feels like a sigh. Overall the emotive effect is one of tragic heartfelt longing and I feel less of the simmering urgency of Ibragimova's performance.

Leonidas Kavakos takes the Allegro con brio at a blistering speed (approximately 150 crotchet bpm). The first note of b. 9 (0.13–14) is unaccented but clearly placed. It is shaped very slightly with wider vibrato towards the end of the note. There is a legato connection to the semiquavers in beat four of the same bar (0.14) and through to the last crotchet of the phrase, beat one b. 10 (0.15), which is gently released with a diminuendo. His vibrato is fast but wide throughout.

My embodied experience of this is of being carried swiftly along by the music, as if caught up in a fast-flowing stream. The phrase has minimal internal detail which helps maintain a strong sense of direction and this forward momentum sweeps me smoothly through to a gentle, yet determined, close.

Susanna Ogata plays the movement more slowly (at approximately 126 crotchet bpm) and tunes to A 430 hertz. Her first note in b. 9 (0.17) starts without vibrato, swells slightly

and is given a touch later as it diminuendo's. She uses bow speed to give it an arched shape with a distinct taper, increasing bow speed to make a swell in the sound. The connection to the semiquaver group in beat four of b. 9 (0.18) is legato, as are the semiquavers themselves which again diminuendo to the final crotchet of the phrase on beat one of b. 10 (0.19), which is short and released gently to the air, all senza vibrato. The second phrase starting in b.11 is similar, but with a higher arch in the shape of the dotted minim (0.21–22).

The non-vibrato start lends her first note a plaintiveness, rather than a sense of tension and it is possible that the flatter pitch adds to this. The slower tempo allows us to really hear and follow the internal shaping of the note and the following phrase. As a result, the semiquavers feel exploratory and the whole has a melancholic, searching feel to it and less clear direction.

Sayaka Shoji chooses a speed around 130 crotchet bpm but with greater tempo flexibility. Her first note of b. 9 (0.22–23) is clearly articulated on entry and has a breathy texture suggestive of light bow pressure. It has no swell and fades to a very soft whisper. Vibrato is reasonably slow. The following group of four semiquavers on beat four of b. 9 (0.23–24) are accented at the group beginning and the last crotchet, beat one b. 10 (0.24), is clipped very short with an accent at the beginning. The second phrase is a notch louder, the dotted minim (0.26–27) swells a fraction with slightly fuller vibrato, the semiquaver group are more heavily accented at their beginning (0.27) and the last crotchet (0.27–28) remains equally clipped with a slight accent.

The effect is one of uncertainty and worry. The entry sounds furtive and the breathy texture of the piano dynamic does nothing to reassure us. The additional accents are small but edgy, like a nudge in the ribs disturbing the peace. The clipped last crotchet of each phrase is abrupt offering no sense of closure.

Having described in detail the performative differences between select slices of music and illustrating their subsequent embodied effects, it is evident that these tiny technical details have meaningful effects on the way we experience music. In order to make sense of what we are hearing, we cluster these small details together into gestures which we in turn embody, thereby experiencing a unique physical and emotional connection to what we hear.

The presence of some general embodied trends across passages suggests that in places a broadly similar musical treatment is evinced by the compositional feature of the score. For example, in the first movement of Sibelius's Violin Concerto, the ascending scale of bb. 114–16, and the descending octaves that follow though to b. 119 stimulates the embodied sense of an object being lifted into the air, pausing in a moment of suspension at the summit of its trajectory, before falling back down to earth.

However, within this general trend, the embodied experience elicited from each performance is by no means universal. This again points to the realisation that a significant portion of what we hear in performance rests in the domain of the performer themselves, not within the composition itself. It is also significant from an analytical perspective, as it shows that there are a multitude of performative decisions which have a profound effect on the emotional fabric of the music, and these can only be observed by engaging with performances. It also shows that the analysis cannot fix the music in place and define its parameters, as it can only describe facets of its continual evolution. As Janet Schmalfeldt says “*there is no single, one-and-only performance decision that can be dictated by an analytic observation*”.⁷³

2.3 Structure

⁷³ Janet Schmalfeldt, “On the Relation of Analysis to Performance : Beethoven's Bagatelles Op. 126, Nos. 2 and 5,” *Journal of Music Theory* 29, no. 1 (Spring 1985): 28.

As different performances lead to different metaphors, emotions and embodiments, these in turn can influence the very structure of a musical work. If we move beyond the traditional view that musical structures are already self-contained within the “work” (whatever that might be), we are positioned to explore the possibility of new structural possibilities as they emerge through sound in real time. As John Rink has shown, structure is not self-contained in the score, but emerges dynamically through performance.⁷⁴ Thus, the structural analysis of a given work is just as likely to be reinterpreted from one music theorist to the next as it is from one performer to another. Rink suggests that in the latter case, while a musician may not be cognitively aware of the structural implications their interpretive decisions have, they do have an understanding on some level and cogent projection is not impeded by this.⁷⁵ Points of climax shift, phrases may play out or interact differently, and even metric denominations vary.

In all three of the works examined, some similarities exist, while elsewhere a variety of phrasing choices are frequently evident, as are different tempi and metric choices. Dynamics decisions also vary as performers choose what to take on board, what to ignore, and what to invent. All of these variances influence how we hear the peaks and troughs of the music, making up its very structure.

Looking at the Presto from Bach Violin Sonata No. 1 in G Minor, BWV 1001, a uniform approach to phrasing can be found in many places. For example, from b. 17–24 of the Presto, all of the players in this study created a series of four two-bar phrases, and from b. 25–28 they switched to a series of one-bar phrases. Examining the score, this seems understandable, as the musical sequence from b. 17–24 runs across two bars, while at b. 25–28 it only runs across one.

⁷⁴ John Rink, “Reviews: Wallace Berry: ‘Musical Structure and Performance’ (Book Review),” *Music Analysis* 9, no. 3 (Oct 1990): 319–338.

⁷⁵ *Ibid.*, 325

There are, however, moments of divergence, such as b. 47–50 of the presto which prompted two metric interpretations. One approach—as illustrated by Petteri Iivonen (0.37), Rachel Barton Pine (0.32), and Sergey Khachatryan (0.31)—is to treat the sequences as a series of one-bar phrases. These players make an accent, both agogic and dynamic, on the first semiquaver of each bar. The remaining 5 semiquavers of each bar are lighter and faster, played in one “gesture”. Sayaka Shoji (0.38) and Julie Fischer (0.34) take an alternative metric approach and play each bar as three sets of two “scalloped” semiquavers which are paired together with an accent on the first of each pair. In this instance, the accented notes are not agogic and thus played more in tempo. We also have less awareness of the individual bar lines, caught up in the choppy “bounce” of the semi-quavers rather than the usually dominant first beat of the bar. Thus, different performances suggest different “metric waves,” which fundamentally alter the metric structure of the piece.

By examining a broader section, from b. 52 through to the D major cadence at b. 54, we can see that the manner in which these four bars are treated affects their connection to a longer line. Iivonen, Khachatryan and Barton Pine phrase each bar into a longer sequence which culminates on the C# of b. 51 with an especially long agogic and dynamic accent on this note. The length of this C# seems to act as springboard for a longer gesture and it provides momentum to propel the musical line though to the cadence. Julie Fischer makes a long line from b. 47, right through to the cadence at 54. At the beginning of her phrase, the accented pairs of semiquaver create resistance to the forward flow of movement. However, the sense of a forward moving line is generated by the ascending pitch of the sequence and an accompanying crescendo. At b.51 the metric rhythm switches to a straight unaccented 3/8 and at this point it feels like all barriers have been removed and the line flows unimpeded to the cadence point. Sayaka Shoji carries her phrase from b. 47 though to the first semiquaver of b. 52. This first phrase does not crescendo and as a result I feel less forward

momentum with her musical line, and more a sense of wandering exploration. She treats the second semi-quaver of b. 52 as the start of what feels like a five-note upbeat, and with it her phrase regains direction and takes us to the final cadence.

In the B section of this movement, a similar sequence occurs from b. 129–136, this time cadencing in G minor to end the piece. Interestingly, although this section is rhythmically identical to the previous one, none of the players choose to take the semiquavers of 129–132 in pairs. Instead players uniformly make an agogic accent on the first beat of each bar and create a long phrase which concludes with the cadence.

These examples show a great degree of structural diversity. While in some performances, such as the beginning of Bach's Presto, structural decisions seem to be evinced by compositional features apparent in the score, there remains ample room for variation. Just as minute performative differences within the music invite us to draw on particular metaphors and elicit different embodied reactions, so too do they end up shaping the very form the music takes. The logical conclusion is that structure is a synthesis of compositional score-based features and performance-based features, it cannot be said to rest wholly in the score. Performative decisions around tempo, metric inflection, phrasing and dynamics, all have structural implications, and these cannot be dictated by looking purely at the page in front of us, they must be heard.

2.4 Stylistic differences

The expectation concerning musical style was that performances of the same works would display a reasonable amount of homogeneity. I assumed that countless lessons throughout my studies advising how each genre (Baroque, Classical and Romantic) should be played, would translate further afield to a uniform performative approach to the same music. While of course no two performances are absolutely identical, and anecdotally this is

obvious, the sheer diversity of interpretation between performances within the same genre was surprising. This diversity in turn blurs the neat stylistic distinctions we place between genres of music and it becomes harder to pin down exactly what performative features are unique to each.

Across genres some marked differences were expected. For example, in performances of the Sibelius Violin Concerto I anticipated frequent use of portamento and rich and varied vibrato. In direct contrast, I supposed performance of Bach's G Minor Sonata would refrain from these features. Owing to the strength of the HIP movement and today's commonplace encouragement of forays into Baroque violin—at least this is what my experience has been—I thought that stylistic features championed by the movement would be universally in play, features such as limited vibrato, arpeggiation of chords, dainty articulation and use of bow speed to shape phrases.

While Sibelius did not disappoint, with each and every performance displaying portamento and rich vibrato, there was still a great deal of variety within these parameters. Take for example, the use of portamento in just two performances of the first 20 bars of the first movement. Lisa Batiashvili has a slight downward slide between the E of b. 17 and C of b. 18 (0.41–0.42), which is more functional than aesthetic. Between the last A of b. 17 and the following D (0.43–0.44) she makes her first small, deliberate slide, audible just before arrival on the new note. In b. 19 (0.44–0.45), she starts the slide directly on the second D and continues it all the way to the E with no finger change. Ilya Gingolts on the other hand, has a downward semitone shift between the C and B of b. 9 (0.17–0.18), a downward semitone shift between the C and B in b. 11 (0.21–0.22) and a downward semitone shift from the C to B in b. 16 (0.33–0.34). All three of these shifts utilise the same finger from beginning to end, creating a full slide between the two notes. Other performances examined in a similar manner

reveal equally diverse portamento choices, whereby the type of shift in order to create the slide, the intensity of the slide and the chosen placements all differed.

An even wider range of approaches to the Bach Sonata were found within this research. Some performers, such as Sergei Khachatryan and Julia Fischer used a very full vibrato, what could loosely be termed a rich “romantic” sound and a fairly even speed throughout, e.g. b. 1 of the Adagio, time points (0.00–0.12) and (0.00–0.16) respectively. Others, such as Rachel Barton Pine used a “plainer” tone, mostly free from vibrato and shaped more directly by bow speed and a noticeable flexibility in her timing, b. 1 (0.00–0.8).

Chordal arpeggiation was just as variable. In the Fugue from Bach’s G Minor Sonata, Petteri Iivonen predominantly strikes the individual notes of a three note chord simultaneously, sometimes rolling them fractionally from the base upwards. At certain points in the music he takes time to deliberately split chords. Usually this occurs at significant cadences, e.g. b. 6, beginning of beat three (0.16), b. 54 beginning of beat four (2.54), or at harmonically interesting “juicy” moments, e.g. b. 12 beginning of beat three (0.35). When the melody occurs in the bass he treats it differently each time. In b. 20 beat four, and b. 21 beat one and beat two (1.02), he sounds the three notes of the chord simultaneously and releases to the lowest note so that it sustains slightly longer than the others. In b. 52 beat two and beat three (2.45), he sounds the chord simultaneously without the lower note release while in b. 83 beat one, beat two beat three beat four (4.26), he rolls the chord from the base upwards, leaning for a longer period on the lowest note to prolong its length.

Julie Fisher also attacks the three note chords of the fugue simultaneously for the most part. As with Iivonen, she chooses specific places to split her chords for particular emphasis, usually at significant cadences. When the melody occurs in the baseline, such as b. 20 beat three, b. 21 beat one (1.06), b. 50 beat 2 (3.00), and b. 83 beat one, two, three and four (4.55),

she reverses the direction of her chord roll and approaches it from the top down, resting on the bass line to emphasise it.

Rachel Barton Pine arpeggiates all her chords to some degree, placing some notes individually, and choosing others to sound together, including those with baseline melody at b. 20 beat three, bar 21 beat one (0.56), b. 52 beat two (2.28), and b. 83 beat one, two, three and four (4.02). In these instances, she places the low melodic note alone before rolling across to the upper notes.

Sayaka Shoji uses a wide variety of chordal approaches in the Fugue. Sometimes she strikes three notes simultaneously, sometimes she rolls them. With a bassline melody, she rolls the chord top down e.g. b. 20 beat four, bar 21 beat one (1.02).

Sergey Khachatryan splits most of his three-note chords into groups of two and two, starting with the lower pair, e.g. b. 3, beat two and three (0.7). The lower group are played shorter and more lightly while the upper two receive greater emphasis and most of the note value. Certain chords receive a drawn out split where both groups are lengthened and the top two notes become particularly expressive through the time taken to play them and the vibrato used e.g. b. 6 beat one (0.17), b. 6 beat three (0.19), and b. 12 beat three (0.40). When the melody occurs in the base of the chord he places the beginning of the chord on the melody note before rolling very quickly back down to it from the top of the chord e.g. b. 20 beat three, b. 21 beat one (1.11), b. 52 beat two (3.12,) and b. 83 beat one, two three and four, (5.16).

In Beethoven's C Minor Sonata, I found my neat notion of the genre challenged again. In the score of this work, dynamic markings are meticulously laid out by the composer, as are specific articulations and character markings. In addition to this, I had clearly preconceived notions of what to expect. Throughout my musical education, I have been taught to associate Beethoven's violin sonatas stylistically with a firm tone, clean phrasing and stormy character

and dynamic extremes. Given this I didn't imagine radically different interpretations. A huge variety of tones, tempi, and phrase shapes were evident however, which of course each led on to different embodied experiences. Take for example the entry of the second theme in the first movement, on beat four, b. 28. This dotted rhythm (dotted quaver and semiquaver followed by a crotchet on beat one, b. 29) is articulated differently in every performance.

Alina Ibragimova sharply dots her entry (0.47). Her bow use is swift and reasonably light, her articulation is crisp and she uses a little fast vibrato. The crotchet is short and light and the resulting character is brisk and jaunty, aided by her quick tempo choice. Daishin Kashimoto on the other hand, treats the second theme quite lyrically and with a slower tempo. His dotted quaver entry (0.54) is still well dotted, but he rests on the following crotchet, which is "sung" full length and vibrated throughout. Leonidas Kavakos's entry (0.44) is particularly crisp, and articulated. The catch of the bow grabbing the strings can be heard, the dotted quavers and semiquavers are very short with distinct spaces between them. The crotchets are correspondingly short and the whole has a clipped feeling to it. The resulting character is upright and military. Susanna Ogata's performance of this theme (0.55) is in a much slower tempo, but remains very dotted. It is unusual in that she speeds her bow very slightly on the dotted quaver and uses no vibrato on this note. This serves to emphasise it slightly by nature of its difference and gives the whole an uneven feeling. It is also in a slow tempo, and character is a little less directional as result. Finally, Sayaka Shoji plays this theme with a sweet character. The dotted rhythm (1.00) is very dotted, but not crisply articulated giving it a sung feeling, and her crotchets are shorter than full value and vibrated throughout.

Overall, a remarkable amount of performative difference materialised within each genre and this blurred the marked distinctions we place between genres. While some general trends did persist, such as use of portamento in Sibelius, but not Beethoven or Bach, these

individual variances show that despite the apparent autonomy of the score, there remains substantial scope for interpretative differences. Individual performances, irrespective of genre, generate unique and personal metaphors, variable embodied experiences and, by extension variable structural interpretations. Performative distinctiveness is just as prevalent in all styles.

This discovery makes me question what exactly we mean when we pronounce that we are playing “in the style of” and again this links to some of the observations around authenticity discussed earlier in this essay. As Richard Taruskin has argued, music is always mediated by performance, whether that be in literal or an imagined sense. Furthermore, the idea of being true to the composer is questionable as we have no way of ever genuinely knowing how they intended their music to be heard.⁷⁶ The feeling that there is in fact no “true” version of a work is underscored by the performative diversity evident in my research. Again, this shows how, in Taruskin’s words, “music has to be imaginatively recreated in order to be retrieved” and it shows how this process of recreation is filtered through a subjective lens.⁷⁷ Thus, no matter what the style, performance fundamentally alters the so-called musical “object” under consideration.

⁷⁶ Richard Taruskin, “On Letting the Music Speak for Itself : Some Reflections on Musicology and Performance,” *Journal of Musicology* 1, no. 3 (Jul 1982): 340.

⁷⁷ Ibid., 343.

4. Concluding Remarks

Having identified the work concept and its contribution to musicology, we mostly find ourselves in a better position to navigate the pitfalls it lays in our path. Recognizing the old narrative that the music lies in the score, not the performance, helps us renegotiate a place for performance in the literature. Indeed, it is becoming increasingly accepted that performance deserves exploration and analysis in its own right. How we actually go about doing that still seems to be in the early stages of investigation, but generally speaking, there has been a pivotal shift in the way we write about performance, and ongoing work is being done to understand it anew.

Embodiment theory is a valuable means of engaging with performance. Personal embodied experiences are a means of illustrating performative nuances and showing how these add up to very distinct experiences of the music. Importantly, different embodied (whether performers or listeners) extract peculiar and subjective metaphors from the music, and these metaphorical associations completely alter the experience, embodiment, and even structure of the music. This research is a further probing of the work concept through embodiment theory, and with it, the idea that a performance should be a faithful representation of the score. The embodied experiences drawn from each performance are by no means universal, and again this points to the subjective nature of musical experience, a process through which meaning is construed afresh with each performance.

The expectations in this study were to encounter a degree of flexibility and musical freedom between performances, but all within some broad stylistic parameters relating to the composition period of the work.

While early recordings of Bach's violin sonatas reflect a richly romantic style, my assumption was that modern performances would be directly influenced by the rise of HIP

and uphold stylistic characteristics championed by the movement, such as limited vibrato, greater use of arpeggiation in chords, smaller, lighter phrases and significant attention to bow speed as a means to create shape and direction. Although all of these features were expressed in the recordings studied, they were by no means universal and the degree of interpretive difference evident between performances was surprising.

A similar degree of homogeneity between performances of Beethoven's C Minor Sonata was anticipated, perhaps even more so owing to that fact that Beethoven's scores are so intensely detailed and the genre has not undergone the stylistic upheaval that the Baroque era experienced with HIP. Again, the interpretations were unexpectedly diverse.

Unlike Bach and Beethoven, a slightly different expectation was held for the Sibelius Violin Concerto. Owing to the fact the violin concerto is very much centered around the personal expression of the soloist, it was predicted that that would be an invitation to express individuality. In reality the characters of each performance here were not as adventurous as imagined, but still the embodied experiences of each performance were quite unique.

Throughout all of the recordings studied, and across all of the genres represented, small, and perhaps to some, seemingly insignificant performative details stacked up to appreciably different embodied experiences. This is significant because different embodied experiences lead to a different emotional experience of the music and, to draw again on an earlier quote by Daniel Leech-Wilkinson "When music sounds different it *is* different."⁷⁸

While the score holds a great deal of invaluable information, it is very clear that it is not a receptacle for the whole of "the work" and indeed, it is increasingly difficult to say that "the work" as a fixed and discrete entity exists at all. What we have is a constant renegotiation of a script, for which there are a multitude of possible expressions.

⁷⁸ Daniel Leech-Wilkinson, "Recordings and histories of performance style," in *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Edward Clarke, Daniel Leech-Wilkinson, and John Rink (Cambridge: Cambridge University Press, 2009), 246.

Another, slightly unexpected, inference of this research is that writing is a difficult means of conveying the rich detail of performed sound —just recall how much description it took to try and pin down a single phrase in the analysis. It additionally highlights the importance of recordings as historical snapshots which can preserve this wealth of information and communicate minutiae which resist description.

Having said this, however, it is also clear how the language of embodiment can be a great linguistic boon in this regard. Embodiment theory is a useful means of capturing extremely complicated data and describing it in neatly packaged gestures. It acknowledges that our experiences of listening to music are subjective, influenced by previous learning, yet connected by shared experience. Through embodiment, we can talk about music in a uniquely human way that encapsulates our physical and emotive understanding of it.

The degree of variability found between individual performances is a very persuasive illustration of the fact that while writing and scores in particular are a wonderful repository of information, they by no means convey the whole of what we hear in performance. This diversity undermines our understanding of “the music” as a discrete and perfectly formed “work” represented in full by the score. It additionally strengthens the view that “fidelity to the score” and “authenticity” are moving milestones which change as we discover new things about old music and embrace new stylistic conventions.

It is also significant from an analytical perspective, as it shows that there are a multitude of performative decisions which have a profound effect on the emotional fabric of the music, and these can only be observed by engaging with performances. In focusing analysis solely on the score, we are missing out on a rich field of musical detail very much worthy of our attention.

Over time and with familiarity I hope new models for performative analysis will arise. With continued exploration, we can aim to find ourselves in a place where performance

analysis has become standard practice. The unique, subjective nature of performance deserves to be embraced as a meaningful process, rather than the sully of a musical “work” which may not exist at all.

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7. Appendix

Sonata I

BWV 1001

Adagio

Violino

3

6

8

10

12

14

16

18

20

Fuga
Allegro

This musical score is for a piece titled "Fuga" in "Allegro" tempo. It is written for a single melodic line on a treble clef staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, and 28 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several trills and grace notes throughout the piece. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The overall style is that of a classical fugue, characterized by its intricate melodic development and rhythmic complexity.

This musical score is for guitar, spanning measures 31 to 68. It is written in a key with one flat (B-flat) and a 12/8 time signature. The notation is arranged in ten systems, each with a measure number at the beginning. The music features a variety of textures, including single-note lines, chords, and complex rhythmic patterns. Measures 31-33 show a melodic line with eighth notes and rests. Measures 34-37 continue this melodic line with some chromaticism. Measures 38-41 feature a dense, rhythmic texture with many beamed eighth notes. Measures 42-44 show a more melodic, flowing line. Measures 45-47 continue this flowing line. Measures 48-50 feature a steady, rhythmic pattern of eighth notes. Measures 51-53 show a melodic line with some chromaticism. Measures 54-56 continue this melodic line. Measures 57-59 feature a dense, rhythmic texture with many beamed eighth notes. Measures 60-62 continue this dense texture. Measures 63-65 show a melodic line with some chromaticism. Measures 66-68 continue this melodic line.

31

34

38

42

45

48

51

54

58

61

This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score consists of ten staves, each containing measures 64 through 93. The music is characterized by a continuous flow of eighth and sixteenth notes, often beamed together in groups. There are several trills (tr) and grace notes (7) throughout. The piece concludes with a trill on the final note of measure 93. The notation includes various accidentals (sharps, flats, naturals) and rests to indicate the specific pitch and timing of each note.

Presto

This musical score is for a piece marked 'Presto'. It is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/8. The score consists of ten staves of music, with measure numbers 6, 11, 17, 23, 29, 35, 41, 47, 53, and 59 indicated at the beginning of their respective staves. The music is characterized by rapid sixteenth-note passages, often beamed together in groups of four or six. There are several slurs indicating phrases, and a repeat sign with first and second endings is present at measure 53. The piece concludes with a final flourish in the last staff.

A musical score for a single melodic line, spanning measures 65 to 131. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music is characterized by a continuous flow of eighth and sixteenth notes, often grouped in pairs or fours. There are several measures with slurs, indicating phrasing. The piece concludes with a double bar line and repeat dots at the end of measure 131.

65

71

77

83

89

95

101

107

113

119

125

131

SONATE

für Pianoforte und Violine

von

Beethovens Werke.

Serie 12. N° 98.

L. VAN BEETHOVEN.

Dem Kaiser Alexander I. gewidmet.

Op. 30. N° 2.

Sonate N° 7.

Allegro con brio.

VIOLINO.

Allegro con brio.

PIANOFORTE.

Original - Verleger: C. Haslinger qm Tobias in Wien.

B. 98.

Stich und Druck von Breitkopf & Härtel in Leipzig.

Musical score for piano and violin, measures 1-12. The score is in B-flat major and 4/4 time. It features a variety of musical textures including staccato patterns, crescendos, and decrescendos. Dynamics range from piano (*p*) to fortissimo (*ff*).

Measures 1-4: Violin enters with a staccato pattern. Piano accompaniment features chords and moving lines. Dynamics include *p*, *ff*, and *p*.

Measures 5-8: Violin continues with staccato. Piano accompaniment has a more active role. Dynamics include *ff*, *p*, and *sempre staccato*.

Measures 9-12: Violin plays a melodic line. Piano accompaniment features a steady eighth-note pattern. Dynamics include *f*, *p*, and *sempre staccato*.

B. 98.

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a 'cresc.' marking. The second system includes 'f' and 'ff' markings. The third system has 'p' and 'f' markings. The fourth system includes 'ff' markings. The notation is complex, with many sixteenth and thirty-second notes, and some triplets. The page is numbered 'B. 98.' at the bottom center.

This musical score page contains measures 128 through 135. It is written for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is on a single staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *cresc.* (crescendo). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes. The voice part has long, flowing lines with some grace notes. The score is divided into systems of three staves each. Measure numbers 128, 130, 132, 134, and 135 are indicated at the bottom of the systems.

B. 98.

This musical score is for a piano and voice piece, spanning measures 1 to 12. The key signature is B-flat major (two flats). The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady accompaniment. The voice part consists of a melodic line with some grace notes and slurs. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). The score is divided into six systems, each containing a voice staff and a piano grand staff.

B. 98.

6(130)

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/2. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The vocal line begins with a half note G4, followed by a half note A4. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

System 2: The vocal line continues with a half note Bb4, followed by a half note C5. The piano accompaniment maintains its rhythmic complexity.

System 3: The vocal line has a half note D5, followed by a half note E5. The piano accompaniment continues with similar patterns.

System 4: The vocal line has a half note F5, followed by a half note G5. The piano accompaniment includes a crescendo marking (*cresc.*) and a decrescendo marking (*decresc.*).

System 5: The vocal line has a half note A5, followed by a half note Bb5. The piano accompaniment includes a decrescendo marking (*decresc.*) and a piano (*pp*) marking.

B.98.

First system of the musical score. The treble staff begins with a *pp* dynamic and a *decresc.* marking. The piano accompaniment in the bass staff starts with a *p* dynamic and also includes a *decresc.* marking. The system concludes with a *pp* dynamic in the treble staff.

Second system of the musical score. Both the treble and bass staves feature a *cresc.* (crescendo) marking. The piano accompaniment in the bass staff continues with a steady eighth-note pattern.

Third system of the musical score. The treble staff starts with a *ff* (fortissimo) dynamic, followed by a *p* (piano) dynamic and a *cresc.* marking. The piano accompaniment in the bass staff begins with a *ff* dynamic, then moves to *p* and includes a *cresc.* marking. The system ends with a *p* dynamic and a *cresc.* marking.

Fourth system of the musical score. The treble staff has a *p* dynamic and a *cresc.* marking. The piano accompaniment in the bass staff includes a *decresc.* marking, followed by *pp* and *cresc.* markings. The system concludes with a *pp* dynamic and a *cresc.* marking. A *Ped.* (pedal) marking is present at the end of the system.

Fifth system of the musical score. The treble staff has a *Ped.* marking. The piano accompaniment in the bass staff includes a *Ped.* marking. The system concludes with a *Ped.* marking and an asterisk (*).

B. 98.

This musical score consists of seven systems, each with a violin part (top staff) and a piano accompaniment (bottom staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score includes various musical markings such as *sempre staccato*, *cresc.*, *decresc.*, *p*, *f*, and *sf*. The piano part features a steady eighth-note accompaniment in the left hand and chords or moving lines in the right hand. The violin part contains melodic lines with slurs and staccato markings. The piece concludes with a final cadence in the piano part.

B. 98.

This musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1:** The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand. Dynamics include *ff* and *p*.
- System 2:** The vocal line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *f* and *p*.
- System 3:** The vocal line has a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *cresc.* and *f*.
- System 4:** The vocal line has a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *ff*.
- System 5:** The vocal line has a half note A3, followed by a half note G3, and then a half note F3. The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* and *p*.
- System 6:** The vocal line has a half note E3, followed by a half note D3, and then a half note C3. The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* and *p*.

B. 98.

This musical score consists of eight measures, organized into four systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- Measure 1:** Treble staff has a half note G4. Bass staff has a half note G3. Dynamics: *cresc.*
- Measure 2:** Treble staff has a half note A4. Bass staff has a half note A3. Dynamics: *cresc.*
- Measure 3:** Treble staff has a half note B4. Bass staff has a half note B3. Dynamics: *cresc.*
- Measure 4:** Treble staff has a half note C5. Bass staff has a half note C4. Dynamics: *cresc.*
- Measure 5:** Treble staff has a half note D5. Bass staff has a half note D4. Dynamics: *cresc.*
- Measure 6:** Treble staff has a half note E5. Bass staff has a half note E4. Dynamics: *cresc.*
- Measure 7:** Treble staff has a half note F5. Bass staff has a half note F4. Dynamics: *cresc.*
- Measure 8:** Treble staff has a half note G5. Bass staff has a half note G4. Dynamics: *cresc.*

The score includes various dynamic markings such as *cresc.*, *ff*, *pp*, *p*, and *f*. There is also a *ped.* marking in the second measure of the first system. A small asterisk (*) is present in the second measure of the first system.

B. 98.

This musical score is for a piano piece, spanning measures 12 to 136. It is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is organized into six systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom staff). The piano part is primarily in the right hand, with some left-hand accompaniment in the lower systems. The vocal line features various melodic lines, including eighth and sixteenth notes, and rests. The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and chords. Dynamics include *cresc.* (crescendo), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also markings for *8* (octave) and *8* (octave) in the vocal line. The score concludes with a double bar line and a final chord in the piano part.

Adagio cantabile.

Adagio cantabile.

The musical score consists of 12 measures. The tempo is Adagio cantabile. The key signature has two flats (B-flat major). The time signature is 3/4. The score is written for a single melodic line and a piano accompaniment. The dynamics range from piano (p) to forte (f), with various crescendos and decrescendos indicated throughout the piece.

B. 98.

This musical score consists of seven systems of piano notation, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system (measures 138-141) features a melody in the treble staff and a bass line in the bass staff, with dynamics *p*, *cresc.*, *sf*, *p*, *cresc.*, and *decresc.*. The second system (measures 142-145) continues the melody and bass line, with dynamics *p*, *cresc.*, *sf*, *p*, *cresc.*, and *decresc.*. The third system (measures 146-149) shows a more complex texture with multiple voices in both staves, with dynamics *cresc.*, *p*, and *cresc.*. The fourth system (measures 150-153) features a similar texture, with dynamics *cresc.*, *p*, and *cresc.*. The fifth system (measures 154-157) shows a continuation of the texture, with dynamics *cresc.*, *p*, and *cresc.*. The sixth system (measures 158-161) features a more complex texture, with dynamics *cresc.*, *p*, and *cresc.*. The seventh system (measures 162-165) shows a continuation of the texture, with dynamics *cresc.*, *p*, and *cresc.*.

B.98.

pp cresc. p cresc. decresc. p

pp cresc. p cresc. decresc. p

p cresc. p f p cresc. p

cresc. sf p cresc. p

cresc. p sempre leggiermente

cresc. sf

p

B.98.

This musical score page contains ten systems of music, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piano part features complex textures with many sixteenth and thirty-second notes, often in a tremolo-like fashion. The vocal line is more melodic, with some trills and slurs. The score is divided into two systems of five staves each. The first system (measures 140-144) includes dynamics like *cresc.*, *p*, and *cresc.*. The second system (measures 145-149) includes *sf*, *p*, *cresc.*, *tr*, *decesc.*, and *cresc.*. The third system (measures 150-154) includes *cresc.*, *cresc.*, and *cresc.*. The fourth system (measures 155-159) includes *decesc.*, *p*, and *sempre leggiermente*. The fifth system (measures 160-164) includes *decesc.*, *p*, and *sempre leggiermente*. The sixth system (measures 165-169) includes *decesc.*, *p*, and *sempre leggiermente*. The seventh system (measures 170-174) includes *decesc.*, *p*, and *sempre leggiermente*. The eighth system (measures 175-179) includes *decesc.*, *p*, and *sempre leggiermente*. The ninth system (measures 180-184) includes *decesc.*, *p*, and *sempre leggiermente*. The tenth system (measures 185-189) includes *decesc.*, *p*, and *sempre leggiermente*.

cresc. *p* *cresc.* *cresc.* *decesc.* *p* *cresc.* *tr* *tr* *cresc.* *decesc.* *p* *cresc.* *sf* *p* *cresc.* *tr* *p* *cresc.* *decesc.* *p* *cresc.* *cresc.* *cresc.* *cresc.* *decesc.* *p* *sempre leggiermente* *decesc.* *p* *sempre leggiermente* *decesc.* *p* *sempre leggiermente* *decesc.* *p* *sempre leggiermente* *decesc.* *p* *sempre leggiermente*

B. 98.

Musical score for piano and voice, measures 141-157. The score is in 3/4 time with a key signature of three flats. It features a vocal line and a piano accompaniment with various textures including arpeggiated chords, triplets, and dense block chords. Dynamics range from *pp* to *ff*, and markings include *cresc.*, *dolce*, and *tr*.

B. 98.

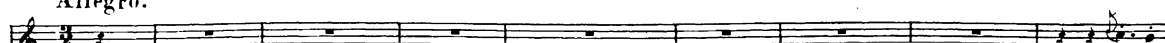
This musical score page contains measures 142 through 150 of a piece in B-flat major (three flats). The notation is arranged in five systems, each with a violin staff on top and a piano staff on the bottom. The piano part features complex textures with many sixteenth and thirty-second notes, often in a tremolo-like fashion. The violin part is more melodic, with some passages marked 'arco' (bowed) and others 'pizz.' (pizzicato). Dynamics include *cresc.* (crescendo), *p* (piano), *pp* (pianissimo), and *Red.* (ritardando). The piece concludes with a final chord marked with an asterisk (*).

Measures 142-150. Dynamics: *cresc.*, *pizz.*, *p*, *pp*, *arco*, *Red.*, *cresc.*, *pp*.

B.98.

SCHERZO.

Allegro.



B. 98.

TRIO.

Musical score for Trio, measures 144-158. The score is in 3/4 time and features piano and violin parts. It includes various dynamics such as *p*, *sf*, *pp*, and *cresc.*, as well as performance instructions like *decresc.* and *Scherzo da Capo.*

The score consists of six systems of music. The first system (measures 144-145) shows the piano part with triplets and the violin part with a melody. The second system (measures 146-147) includes first and second endings for the piano part. The third system (measures 148-149) shows the piano part with a *decresc.* instruction. The fourth system (measures 150-151) shows the piano part with a *pp* instruction and the violin part with a *cresc.* instruction. The fifth system (measures 152-153) shows the piano part with a *pp* instruction and the violin part with a *f* instruction. The sixth system (measures 154-155) shows the piano part with a *f* instruction and the violin part with a *f* instruction. The seventh system (measures 156-157) shows the piano part with a *f* instruction and the violin part with a *f* instruction. The eighth system (measures 158-159) shows the piano part with a *f* instruction and the violin part with a *f* instruction.

B. 98. *f* Scherzo da Capo.

FINALE.

Allegro.

The musical score is for the 'FINALE' in 'Allegro' tempo. It is written for piano and violin. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The score consists of six systems of staves. The piano part is on the bottom staff of each system, and the violin part is on the top staff. The score includes various dynamic markings such as *p*, *cresc.*, *ff*, *sf*, *decresc.*, and *tr.*. The tempo is marked 'Allegro.' at the beginning.

B. 98.

The musical score is arranged in five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *cresc.*, *p*, *sf*, and *f*. A trill (tr) is marked on the vocal line.

System 2: The vocal line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *cresc.*, *p*, *sf*, and *p*. A trill (tr) is marked on the vocal line.

System 3: The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *sf*, *f*, *decresc.*, *p*, and *p*. A trill (tr) is marked on the vocal line.

System 4: The vocal line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *cresc.*, *f*, *f*, *f*, *f*, and *p*. A trill (tr) is marked on the vocal line.

System 5: The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *sf*, *p*, *sf*, *pp*, and *pp*. A trill (tr) is marked on the vocal line.

B.98.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 6/8.

- System 1:** The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamics include *cresc.*, *pp*, and *pp*.
- System 2:** The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same patterns. Dynamics include *cresc.*, *pp*, and *pp*.
- System 3:** The vocal line features a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp*, *cresc.*, *ff*, *p*, and *cresc.*.
- System 4:** The vocal line features a half note B5, followed by a half note C6, and then a half note D6. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp*, *ff*, *p*, *cresc.*, *ff*, *p*, and *cresc.*.
- System 5:** The vocal line features a half note E6, followed by a half note F6, and then a half note G6. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp*, *ff*, *p*, *cresc.*, *ff*, *p*, and *cresc.*.
- System 6:** The vocal line features a half note A6, followed by a half note B6, and then a half note C7. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp*, *ff*, *p*, *cresc.*, *ff*, *p*, and *cresc.*.

B. 98.

This musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *cresc.*, and *ff*. The key signature has two flats, and the time signature is 4/4. The piece concludes with a double bar line and the instruction "B. 98."

B. 98.

Musical score for piano and voice, measures 1-16. The score is in B-flat major and 4/4 time. It features a vocal line and a piano accompaniment with various dynamics and articulations.

Measures 1-4: Vocal line begins with a half note G4, followed by a half note A4. Piano accompaniment starts with a half note G3, followed by a half note A3. Dynamics: *p* *cresc.* *ff* *p*.

Measures 5-8: Vocal line continues with a half note B4, followed by a half note C5. Piano accompaniment features a half note G3, followed by a half note A3. Dynamics: *cresc.* *ff* *p* *cresc.*.

Measures 9-12: Vocal line continues with a half note D5, followed by a half note E5. Piano accompaniment features a half note G3, followed by a half note A3. Dynamics: *f* *decresc.* *p* *cresc.*.

Measures 13-16: Vocal line continues with a half note F5, followed by a half note G5. Piano accompaniment features a half note G3, followed by a half note A3. Dynamics: *ff* *cresc.* *ff* *cresc.*.

B. 98.

The musical score consists of six systems of staves, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and ornaments, along with dynamic markings and performance instructions.

System 1: The vocal line begins with a *cresc.* marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

System 2: The vocal line starts with *pp* and includes a *p cresc.* marking. The piano accompaniment has *pp* dynamics in the right hand and *p* in the left hand. A *cresc.* marking appears in the right hand, followed by a *ff* dynamic and a triplet of eighth notes.

System 3: The vocal line includes a *p cresc.* marking and a *ff* dynamic. The piano accompaniment has a *cresc.* marking in the right hand and a *ff* dynamic in the left hand. The instruction *p con espressione* is written below the piano part.

System 4: The vocal line features a *cresc.* marking and a *decresc.* marking. The piano accompaniment has a *cresc.* marking in the right hand and a *decresc.* marking in the left hand.

System 5: The vocal line is marked *Presto.* and begins with a *f* dynamic. The piano accompaniment is also marked *Presto.* and begins with a *f* dynamic.

This musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamic markings and performance instructions:

- System 1:** Vocal line starts with *sf* and *cresc.*. Piano accompaniment features a continuous sixteenth-note pattern in the right hand and a bass line in the left hand.
- System 2:** Vocal line has *f* and *ff* markings. Piano accompaniment continues with *f* and *ff* dynamics.
- System 3:** Vocal line has *sf* and *f* markings. Piano accompaniment has *sf* and *cresc.* markings.
- System 4:** Vocal line has *cresc.* and *f* markings. Piano accompaniment has *f* and *p* markings.
- System 5:** Vocal line has *ff* and *f* markings. Piano accompaniment has *cresc.* and *ff* markings.
- System 6:** Vocal line has *f* and *f* markings. Piano accompaniment has *f* and *f* markings.

B. 98.

Dedicated to Franz von Vecsev

3

CONCÉRTO

for Violin and Orchestra

Piano reduction by A. GRETCHANINOFF
Violin part edited by ZINO FRANCESCATTI
Allegro moderato $\text{♩} = 45-60$

I.

JEAN SIBELIUS, Op. 47
(1865-1957)

Violin

Allegro moderato

PIANO

con Ped.

mf dolce ed espress.

Handwritten musical score on page 101, featuring five systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings. The score is marked with "4" at the top left and "529" at the bottom left. The final system includes the instruction "sul A".

System 1: Treble clef, key signature of one flat. Dynamics: *cresc.*, *poco cresc.*. Handwritten "vib" in the upper right.

System 2: Treble and Bass clefs. Dynamics: *f*, *mp*, *dim.*, *poco f*. Handwritten "3" above the treble staff.

System 3: Treble and Bass clefs. Dynamics: *piu f*. Handwritten "6" above the treble staff.

System 4: Treble and Bass clefs. Dynamics: *cresc.*, *p subito*, *p*. Handwritten "1" above the treble staff.

System 5: Treble and Bass clefs. Dynamics: *mf*, *mf*. Handwritten "3" above the bass staff.

Handwritten: ** spicc*

5

a piacere
cresc. molto

cresc.
colla parte

ten.
velore sul G
a tempo
mf
ma poco a poco cresc.

dim possibile
ppp

Largamente
ten.
f
mf
cresc. poco a poco
poco string.
ff

Tempo I

cresc.

f

cut

mf

Poco a poco dim. ed allargando al

mf

7

p dolce
pp

Molto moderato e tranquillo

③ Molto moderato e tranquillo

mp
poco f

Largamente

espress.

Largamente

mf

mf

affettuoso

p

marcato

mf

mf

p

dimin.

poco a poco meno moderato

pp

mp

f

dimin.

8

count

Handwritten notes: "count" and "2nd time".

Handwritten note: "2nd time".

Allegro molto

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

Handwritten note: "2nd time".

First system of musical notation, measures 1-4. Bass clef, key signature of three flats. Dynamics: *f*, *p*, *sfz*, *mp cresc. molto*.

Second system of musical notation, measures 5-8. Bass clef, key signature of three flats. Dynamics: *sf*.

Third system of musical notation, measures 9-12. Treble and bass clefs, key signature of three flats. Dynamics: *f*.

Fourth system of musical notation, measures 13-16. Bass clef, key signature of three flats. Dynamics: *mf*.

Fifth system of musical notation, measures 17-20. Bass clef, key signature of three flats. Dynamics: *dim.*, *p*, *pp*.

Sixth system of musical notation, measures 21-24. Bass clef, key signature of three flats. Dynamics: *pp*.

Seventh system of musical notation, measures 25-28. Bass clef, key signature of three flats.

(♩ = ♩) Moderato assai

6 *f* *sempre f*

(♩ = ♩) Moderato assai

ppp

ff

2 3

rinfs. *poco a poco cresc.*

Poco a poco affrettando il tempo

Poco allargando *new finger* *prepare* *style* *color*

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

Molto moderato

poco cresc. *poco cresc.* *rinfs.*

529

Poco affrettando il tempo

mf *poco a poco cresc.* *f*

mf *poco cresc.* *f* *poco rit.*

Pesante, rinvivendo *poco riten.* *Allegro moderato* *cresc. molto*

dim. ⑦ *Allegro moderato*

mf ⑧

poco f

sul G

529

Musical score for piano and voice, page 12. The score consists of five systems of staves. The top staff is for the voice, and the bottom two staves are for the piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Voice staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamic markings: *poco f* and *mf*.

System 2: Voice staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamic markings: *più f* and *mf*.

System 3: Voice staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamic markings: *più f*, *p subito*, *p ma marcato*, and *cresc.*.

System 4: Voice staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamic markings: *mp* and *mp*.

System 5: Voice staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamic markings: *f*, *mf*, *p*, and *mf*.

First system of the musical score. The upper staff features a melodic line with slurs and accents, marked with *f* (forte). The lower staff contains a bass line with chords and a single note. The instruction *poco a poco cresc.* is written above the lower staff.

Second system of the musical score. The upper staff has a melodic line with a slur and a handwritten word *show* above it. The lower staff features a bass line with chords and a single note. The instruction *Tutti* is written above the lower staff, and *ff* (fortissimo) is written below it. A circled number 9 is present above the lower staff.

Third system of the musical score. The upper staff has a melodic line with slurs and accents, marked with *fz* (forzando). The lower staff contains a bass line with chords and a single note. A handwritten word *cut* is written above the lower staff.

Fourth system of the musical score. The upper staff has a melodic line with slurs and accents, marked with *poco f* (poco forte). The lower staff contains a bass line with chords and a single note.

Fifth system of the musical score. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with chords and a single note.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from two flats to two sharps across the systems. The dynamics range from *p* (piano) to *fff* (fortississimo). Performance instructions include *cresc.* (crescendo), *cresc. molto* (very much crescendo), *dim. molto* (very much decrescendo), and *p dolce* (piano dolce). The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.

p *f* *mf cresc.* *ff* *cresc. molto* *fff* *dim. molto* *p dolce* *mf*

color

p dolce

affettuoso

mf dolce

mp

m.d.

dim.

più p e dolce

pp

colla parte

poco a poco stringendo

ppp

p

529

16

cresc. *poco f*

p *piu p* *pp* *poco f*

shape character

Allegro molto vivace

⑪ Allegro molto vivace

poco f cresc. *mf marcato*

piu f *f*

piu f *poco cresc.*

f *piu f* *mp* *p*

17

The musical score consists of six systems of staves. The first system has three staves (treble, middle, and bass). The second system has two staves (treble and bass). The third system has three staves (treble, middle, and bass). The fourth system has two staves (treble and bass). The fifth system has two staves (treble and bass). The sixth system has two staves (treble and bass). The score includes various musical notations such as notes, rests, and dynamic markings.

mf

p

crescendo

poco cres.

più f

p

18

cresc.

f

mf

f

poco f

con tutta forza

mf

poco f

f

II.

19

Adagio di molto $\text{♩} = 72-80$

Adagio di molto
dolce

p

fz

*sonore ed espress.
sul G*

mf

dim.

pp

pp

poco f

pp

pp

pp

p

529

mf *cre - scen - do poco a poco* *f*

mf *cre - scen - do poco a poco*

ten. *fz* *p* *pp*

mf *pp* *dim. possibile* *morendo*

515 *dolce* *mp*

mp *dolcissimo* *mf* *f* *fz* *fz*

ff *fz* *fz*

fz *fz* *ff* *mf*

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a circled '2' above a measure and a *pp* dynamic marking. The key signature has two flats, and the time signature is 3/4.

Second system of the musical score. The vocal line continues with triplets. The piano accompaniment features a dense texture of chords. Dynamic markings include *meno f* and *cresc.* (crescendo).

Third system of the musical score. The vocal line has a *f* (forte) marking. The piano accompaniment includes a *p* (piano) marking and a *fz* (forzando) marking. The system concludes with a *pp* (pianissimo) marking and a *cresc.* marking.

Fourth system of the musical score. The piano accompaniment begins with the instruction *un pochet, meno p*. The system ends with a final chord.

Handwritten: *pesante*

Handwritten: *mf espress.*

Handwritten: *3*

This system features a piano introduction with a heavy, slow feel. The right hand has a complex, rapid melody, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes is marked in the right hand.

Handwritten: *cresc.*

Handwritten: *rinfs.*

Handwritten: *mf*

Handwritten: *mp dolce*

This system continues the piano introduction. The right hand melody is marked with a crescendo and then a rinforzo. The left hand accompaniment is marked mezzo-forte, then mezzo-piano and dolce.

Handwritten: *pp sempre dolce*

Handwritten: *mf*

This system shows the piano introduction reaching a pianissimo section. The right hand melody is marked *pp sempre dolce*, and the left hand accompaniment is marked mezzo-forte.

Handwritten: *dolce*

This system continues the piano introduction with a dolce marking in the right hand melody. The left hand accompaniment remains steady.

mf e crescendo
pp
f
tutta forza
cresc.
f
tutta forza
ffz
dim.
p
pp
dolce
mp
fp diminuendo molto
morendo
espress.
dim.
p
mf
p
mp
pp
dim. possibile
ppp
 529

III.

FLAT
HAIR

Allegro, ma non tanto ♩ = 88-92

Allegro, ma non tanto
dim. al -

poco f, ma marcato sempre

con Ped.

Line only poco f

energico

poco f

pp

crescendo

f

25

gear

①

mf *crescendo poco a poco*

p *pp*

ring

mf *sf* *f*

fz *mf* *pp*

26

get off quick
cresc

crescendo
rfz
f
ten.
mf

Bigger

crescendo
poco a poco
al
f
poco cresc.

ten.

ten.

mf
f

mf
f

529

più f

mp *pp*

mp *pp* *reluctant*

weighty? *mp* *pp* *mp* *pp* *mp*

pp *mp* *pp* *più f* *ten.*

Handwritten musical score on page 28, featuring piano and violin staves. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo is marked "Andante". The score is divided into several systems, each with a piano staff and a violin staff. The piano staffs are marked with "p" (piano) and "f" (forte). The violin staffs are marked with "p" and "f". The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo is marked "Andante". The score is divided into several systems, each with a piano staff and a violin staff. The piano staffs are marked with "p" (piano) and "f" (forte). The violin staffs are marked with "p" and "f".

feel underlying melody

poco crescendo

crescendo poco a poco

un pochett. cres.

mf

Andante

Musical score for piano and voice, page 29. The score consists of seven systems of staves. The first system has a vocal line and a piano accompaniment. The second system includes dynamics *p*, *mp*, and *marcato*. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment. The fifth system has a vocal line and piano accompaniment. The sixth system has a vocal line and piano accompaniment. The seventh system has a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

(easy!)

ten.

f *cresc. possibile*

777 - *key*
sharp

30

First system of a musical score in G major (one sharp). It features a piano accompaniment with a continuous eighth-note pattern in both hands, marked *ff*. The right hand has a melodic line with eighth notes and some ties.

Second system of the musical score. The piano accompaniment continues with the eighth-note pattern. The right hand has a melodic line with eighth notes and ties. A circled number 6 is above a measure in the right hand. Dynamics include *ff*, *pp*, and *cresc.*

Third system of the musical score. The piano accompaniment continues with the eighth-note pattern. The right hand has a melodic line with eighth notes and ties. Dynamics include *p*.

Fourth system of the musical score. The piano accompaniment continues with the eighth-note pattern. The right hand has a melodic line with eighth notes and ties. Dynamics include *pp* and *mf*.

Fifth system of the musical score. The piano accompaniment continues with the eighth-note pattern. The right hand has a melodic line with eighth notes and ties. Dynamics include *cresc. poco a poco*, *pp*, and *con Red.*

529

First system of music. Treble clef staff contains a complex melodic line with triplets and slurs. Bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *f*.

Second system of music. Treble clef staff begins with a circled number 7. Bass clef staff features a *pp* (pianissimo) dynamic. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Third system of music. Treble clef staff continues the melodic development. Bass clef staff maintains the accompaniment. Dynamics include *mf* and *f*.

Fourth system of music. Treble clef staff includes a *ten.* (tenuto) marking. Bass clef staff includes a *pp* marking and the instruction *poco cresco.* (poco crescendo). The system ends with the instruction *crescendo poco a poco al -*.

Fifth system of music. Treble clef staff features a *f* (forte) dynamic. Bass clef staff continues the accompaniment. The system concludes with a double bar line.

32

mf *crescendo* *pp* *poco cresc.* *f* *dim.* *p* *Shape* *dim.*

529

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady eighth-note bass line. Dynamics include *p* (piano) in the piano part.

Second system of the musical score. The vocal line is marked *affettuoso* and includes a triplet. The piano part is marked *mp poco a poco più energico* and *pp* (pianissimo). Dynamics include *mf* (mezzo-forte) and *f* (forte) in the vocal line.

Third system of the musical score. The vocal line has a melodic phrase. The piano part includes a section marked *poco f* (poco forte) and *p* (piano). Dynamics include *f* (forte) and *pp* (pianissimo).

Fourth system of the musical score. The vocal line continues with a melodic line. The piano part features a rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Fifth system of the musical score. The vocal line includes a phrase marked *ten.* (tenuto). The piano part continues with a rhythmic pattern. Dynamics include *pp* (pianissimo) and *f* (forte).

First system of music. Treble clef staff has a melodic line with slurs and accents, marked *f* and *f poco p*. Bass clef staff has a rhythmic accompaniment, marked *p*. A circled measure in the bass staff is marked with a circled 10.

Second system of music. Treble clef staff has a melodic line with slurs and accents, marked *f poco p*, *mf*, and *cresc.*. Bass clef staff has a rhythmic accompaniment, marked *p* and *pp*. A circled measure in the bass staff is marked with a circled 10.

Third system of music. Treble clef staff has a melodic line with slurs and accents, marked *fp* and *cresc.*. Bass clef staff has a rhythmic accompaniment, marked *p*. A circled measure in the bass staff is marked with a circled 10.

Fourth system of music. Treble clef staff has a melodic line with slurs and accents, marked *fp*, *cresc.*, *f*, and *f poco p*. Bass clef staff has a rhythmic accompaniment, marked *mf* and *p*. A circled measure in the bass staff is marked with a circled 11.

Handwritten: *f poco p*

Handwritten: *f*

Handwritten: *cresc. poco a poco*

Handwritten: *pp*

Handwritten: *p*

Handwritten: *ff*

Handwritten: *un pochett cresc.*

Handwritten: *mp*

Handwritten: *rinfr.*

Handwritten: *cresc. molto*

Handwritten: *save-spend*

Handwritten: *ff*

Handwritten: *f*

Handwritten: *12*

Handwritten: *pizz.*

Handwritten: *arco*

Handwritten: *f*

Handwritten: *ff*

Handwritten: *f*

Handwritten: *p.*

Handwritten musical score for piano, measures 36-52. The score is written on ten staves (five systems of two staves each). It features complex piano and violin parts with various dynamics and articulations. Handwritten annotations include "cresc.", "cresc. poco a poco", "pesante", "ff", "p", "mf", "fz", "cresc. possibile", and "15". A circled measure number "13" is also present.

