

The Five Sonatinas for Piano by Walter Saul:
A Recording and a Guide for Teachers and Performers

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2017 by the
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ARIZONA STATE UNIVERSITY

May 2017

ABSTRACT

This research concentrates on the five sonatinas for piano by Walter Saul. It consists of a recording and a document providing musical analyses and performance guides to these sonatinas.

The purpose of the research is to introduce Walter Saul's five sonatinas, composed from 1998 to 2015. Walter Saul is a gifted living American composer and pianist. He has written a quantity of piano music intended for study by young performers. His five sonatinas, in traditional sonata forms, use a variety of compositional techniques, including twelve-tone rows, jazz elements, modulations, modes, scales, and contrapuntal procedures. Performers may find that the analyses in this document are useful in understanding these pieces. The guides are likewise provided to teachers and students studying these pieces.

This paper consists of six chapters. It begins with an introduction in Chapter 1; Chapter 2 presents a biography of Walter Saul; Chapter 3 observes characteristics of Walter Saul's piano music; Chapter 4 deals with background of the five sonatinas; Chapter 5 provides performance guides including simple analyses; Chapter 6 arrives at a conclusion.

To my parents,
and to my beloved husband

ACKNOWLEDGMENTS

I owe deepest gratitude to my mentor and advisor Walter Cosand. His support and guidance helped me mature as a musician during my school years as well as enabling me to complete the research project.

I would like to express my appreciation to my committee members Dr. Rodney Rogers, and Professor Russell Ryan. They provided insightful advice in my years of study at Arizona State University.

Walter Saul has given huge support to this research. He has provided me numerous suggestions on his five sonatinas in this recording and paper. Without his correspondence and instruction this project could not exist.

I would like to thank my friend Dr. JeeYeon Kim for her constant advice and support of my research paper. I also thank Dr. Yoontae Hwang; he helped me during my student years.

I would not be where I am now without my parents' love and support. I also thank my parents-in-law and my husband for their encouragement.

Finally, I would like to thank former teachers Hye-Yeong Lee, Jeewon Park, and Meejeong Yoo for their great advice.

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CHAPTER 1

INTRODUCTION

Walter Saul is a creative American composer and pianist. According to Jed Distler, at Classics Today, writing about some of Saul's other piano pieces, "... *These unpretentious, succinct, inventive, and extremely accessible pieces are bound to delight both pianists and audiences*".¹ Saul has written music in various genres, including instrumental music (band, chamber, hand bells, jazz, and orchestra), vocal music (choral, hymns and choruses, musicals, and music for solo voice), and keyboard music (organ, piano). Among his piano music, his five sonatinas were written in the years from 1998 to 2015. These pieces are pedagogical for various reasons. It is this author's intent to draw more attention to these sonatinas, not only as works of art, but as teaching pieces.

Walter Saul combined traditional elements and twentieth-century styles in his five sonatinas. These pieces are influenced by traditional forms and procedures including sonata, ternary, variation, rondo, and fugue. The twentieth-century music techniques include sudden modulations, meter changes, twelve-tone rows, and jazz elements. Moreover, the sonatinas present pedagogical elements including indications of exact pedaling, articulations, dynamics, and the use of various secondary chords as well as primary chords.

¹ Jed Distler. "Walter Saul's Succinct, Delightful Preludes and Fugues". Classicstoday.com. <http://www.classicstoday.com/review/walter-sauls-succinct-delightful-24-preludes-fugues/> (Accessed February 14, 2017).

The five sonatinas have not been recorded, nor have they been the subject of any research. The purpose of this project is to record and introduce Walter Saul's five sonatinas to a wider audience. This paper includes a brief analysis and performance guide to each movement of these five sonatinas for teachers and students, enabling effective performances of these works.

This paper consists of six chapters: Chapter 1 presents an introduction; Chapter 2 is a general biography of Walter Saul; Chapter 3 deals with characteristics of Walter Saul's piano music; Chapter 4 consists of background of the five sonatinas of Walter Saul; Chapter 5 provides performance guides including simple analysis; Chapter 6 reaches a conclusion.

CHAPTER 2

BIOGRAPHY: WALTER SAUL

Walter Saul was born in 1954 in Philadelphia, Pennsylvania. He began composing when he was seven years old, and his musical talent was repeatedly proven throughout his education. He received a Bachelor of Arts (B.A.) degree at Duke University in 1976, and both Master (M.M.) and Doctoral (D.M.A.) degrees at Eastman School of Music, in 1979 and 1980, where he finished master and doctoral degrees in just three years.²

He mastered a variety of compositional styles by studying with renowned composers such as George Rochberg, Samuel Adler, Grace Cushman, Robert Evett, Iain Hamilton, David Maves, Warren Benson and Joseph Schwantner.³ Besides his study with well-known composers, his works were influenced by Johann Sebastian Bach, Béla Bartók, Sergei Prokofiev, Ralph Vaughan Williams, Benjamin Britten, Olivier Messiaen, Arnold Schoenberg, and Paul Hindemith.⁴ As he studied compositions by these well-known composers, he created a wide variety of music.

Saul has composed many types of instrumental music, as well as vocal music and keyboard music. He has been recognized by the presentation of many awards. He received Broadcast Music, Inc. (BMI) Student Composer Awards in 1968 and 1969, several honors from the National Federation of Music Clubs and was chosen to receive a “Composer of the Year” commission from North Carolina Music Teachers Association in

² Fresno Pacific University. “Walter Saul, D.M.A.”. [fresno.edu](https://www.fresno.edu/person/314/walter-saul-dma).
<https://www.fresno.edu/person/314/walter-saul-dma> (Accessed February 3, 2017).

³ Ibid.

⁴Walter Saul, Interview by Ahyeon Yun, Fresno, CA August 13, 2015.

1986 and from Oregon Music Teachers Association in 1990. In addition, he won ASCAP Standard Composer Awards from 1990 to 2014.⁵

Not only a composer, Saul has a career as a pianist. He was deeply inspired by music of J.S. Bach. He performed all the *Well-Tempered Clavier* by Bach- Book I in 1975 and Book II in 1997. Currently, he presents musical performances regularly in the state of California. As many other composers have done, he has performed his own pieces. He has released CDs and DVDs of his music as a pianist, including recordings of *Out of Darkness into His Marvelous Light* (1998), *From Alpha to Omega* (2002), *Songs of Requited Love*, (2007), and *Sonatas and Meditations for Piano* (2015). He has also released an orchestral CD, which is *Kiev 2014* (Naxos, 2015). His *Parousia* for bell choir has been released on the *Ring of Fire* DVD in 2001, and *Quiltings: The Quilt Art of Ann Harwell* (2015) was made as both CD and DVD. His *Wings of the Dawn* for flute choir was released on the CD *Les flutes enchantées* in 2007.⁶

As an educator, Saul strives to mentor younger musicians. He taught at Warner Pacific College in Portland, Oregon, and he currently teaches composition, theory, and piano as a Professor of Music at Fresno Pacific University, Fresno, California. He lives with his wife, Daphne, in Fresno. He has two daughters, Charity and Mary Anne, two sons-in-law, and five grandchildren.

⁵ Saul, Walter. "Biography". waltersaul.com. <http://waltersaul.com/index.php/about-2/about/> (Accessed February 3, 2017).

⁶ Ibid.

CHAPTER 3

CHARACTERISTICS OF WALTER SAUL'S PIANO MUSIC

Walter Saul has composed many works for piano. As was already mentioned in Chapter 2, Saul has been inspired by a variety of earlier composers. His inspiration from these composers is present in many of his piano pieces, such as Bach's influence in counterpoint, or Schoenberg's influence on the use of a twelve-tone row. Furthermore, as many other composers have done, Saul composed pedagogical piano works because he is an educator.

Considering his pedagogical piano works to date, there are five Sonatas (1970-2007), *Six Preludes* for piano (1971), *Canonic Invention* (1972), *Five Bagatelles for Piano* (1977), *From Alpha to Omega* (2002), nine Nocturnes (1995-2007), *Half A Dozen in A Dozen* (1985), and five Sonatinas (1998-2015). His music generally includes canons, twelve-tone rows, jazz elements, and scales (major, minor, pentatonic, whole tone, and chromatic). Saul wrote program notes for each piece to be well understood and played precisely by performers. According to Saul's program notes on his website,⁷ *Six Preludes* for piano, and Sonata No. 4 use jazz elements such as swing rhythm, walking bass, syncopation and blue notes (Example 1).

⁷ Saul, Walter. "Piano". waltersaul.com. <http://waltersaul.com/index.php/keyboard-music/piano/> (Accessed February 3, 2017).

Example 1. Jazz elements in Sonata No. 4, Movement I (mm. 31-41)

He was motivated by Bach's inventions when he composed *Canonic invention*. (Example 2). In *Five Bagatelles for Piano*, he incorporates a different pedagogical element in each piece. For example, No.2 is for chromatic scales (Example 3). *From Alpha to Omega* consists of 24 preludes and fugues, and was inspired by Bach's *Well-Tempered Clavier*. The nine Nocturnes, dedicated to some of his family members, also include different pedagogical elements. One of his nocturnes, *Nocturne for my Mother*, includes sections that use pentatonic scales (Example 4). *Half A Dozen in A Dozen* consists of six short pieces using twelve-tone rows (Example 5).

Example 2. Canon in *Canonic invention* (mm. 1-7)

Example 3. Chromatic scales in *Five Bagatelles for piano*: No. 2 (mm. 1-5)

Allegro moderato ♩ = 92

f *p* *fz* *p* *simile*

Example 4. Pentatonic scales in *Nocturne for my Mother* (mm. 52-53)

Pentatonic Scale

pp legatissimo

al fine

Example 5. Twelve-tone row in *Half A Dozen in A Dozen*: No. 1 *Just by Chance* (mm. 1-

2)

Allegretto ♩ = 160

pp *mp*

P-1: C# A C D G# A# D# F# B F G E

Another characteristic of his music is that he writes pieces about Jesus Christ and biblical themes, such as *Be Holy, For I am Holy* (1996), *The Chosen Twelve* (1996), *Nocturne from the Upper Room* (2001), and *Palingenesia* (2009).

CHAPTER 4
BACKGROUND AND MUSICAL CHARACTERISTICS OF
WALTER SAUL'S FIVE SONATINAS

Walter Saul composed these five sonatinas in the years from 1998 to 2015. The first four sonatinas were written for his family: his wife Daphne, daughters Charity and Mary Anne, and two sons-in-law. No. 5 is for Walter Cosand, who is his friend.

Sonatina No. 1 was composed in 1998. According to an interview with Walter Saul (2015), he wrote the piece during a cross-country trip as a gift for Mary Anne, his younger daughter. Mary Anne created the second theme of the first movement when she was 14 years old, and Saul arranged and used this theme. Tempo indications of the three movements are Allegro Vivace, Andante, and Vivace.

Sonatina No. 2, which was composed in 2001, was dedicated to his wife and two daughters. He gave a title to each movement. The first movement is "For Daphne", his wife. The second movement is "For Charity", his older daughter. The third movement is "For Mary Anne". The tempos of the movements are Moderato, Andante, and Vivace. The first movement generally uses traditional harmony, but the second movement is ambiguous in tonality.

Sonatina No. 3 was composed in 2007. He wrote this piece for Séan McCallum, his son-in-law. According to an interview (2015), Saul expressed the mysterious personality of McCallum in the second movement. He was inspired by the ending of

Ralph Vaughan Williams' *Symphony No.6* to write the modulation from the theme in E minor to E-flat major for the first variation in the second movement.⁸

Sonatina No. 4 was composed in 2011 for his daughter "Charity". It contains a jazzy and mysterious mood in the first and second movements because his daughter enjoys "that type of music".⁹

Sonatina No. 5 was composed in 2015, and was dedicated to Walter Cosand, who is his friend. Cosand is a world-class pianist, and an international Steinway Artist. The first movement consists of a fugue with sonata-allegro form. The second movement presents a twelve-tone row in a theme and variations. The third movement is in rondo form.

Saul's five sonatinas have numerous time-honored musical characteristics. His choice of the sonatina form was influenced by works of M. Clementi and F. Kuhlau. Each of his sonatinas consists of three movements. He used traditional forms in his sonatinas such as ternary, variations, rondo, and sonata form. His use of theme and variation form in No. 3 and No. 5 represents the influence of Beethoven¹⁰.

Thematic material in stepwise motion is often used in each piece. Many melodies and accompaniment use an ascending line or descending line.

Saul uses fugues in Sonatinas No. 4 and No. 5, indicating the influence of J. S. Bach. The first movement of Sonatina No. 5 allows the subject and answer to overlap each other.

⁸ Walter Saul, Interview by Ahyeon Yun, Fresno, CA. August 13, 2015.

⁹ Walter Saul, Interview by Ahyeon Yun, Fresno, CA. August 12, 2015.

¹⁰ Walter Saul, Interview by Ahyeon Yun, Fresno, CA. August 12, 2015.

A circle of fifths is employed frequently as a harmonic progression in the sonatinas. In the second movement of Sonata No. 1, the bass notes of chords in the left hand mainly consist of the circle of fifths. Traditional harmonies such as augmented sixths are used. As an example, the Italian sixth, French sixth, German sixth, and the Neapolitan chord continuously appear in the first movement of Sonata No. 2.

At the same time, his music presents twentieth-century styles. Sonatinas No. 1 and No. 5 show the influence of Prokofiev, such as sudden modulations and bitonality. He uses a twelve-tone row in the second movement of No. 5 because he wants intermediate students to learn to play twelve-tone rows easily.

In addition, he often uses tritones prominently in the sonatinas. Tritones are not only heard within one hand, but also appear between the right hand and the left hand. For example, the left hand plays a G# while the right hand plays a D natural, forming a tritone, in Section A of the first movement in Sonata No.1.

CHAPTER 5





COMMENTS AND PERFORMANCE GUIDE

Before offering the “Performance Guide”, a brief analysis of each sonatina movement is given with the idea that it will be helpful in performing the work effectively. The analysis section describes form, rhythm, motives, and other characteristics. The section entitled “Performance Guide” deals with topics such as articulations, dynamics, techniques, and other instructions.

SONATINA NO. 1

I. Movement I

Table 1. Movement I, Sonata No. 1

(Superscript numerals after measure numbers refer to the beat within the measure.)					
Section	Exposition		Development	Recapitulation	
Measure	1-41		42-67	67 ³ -117 (Closing: mm.107-117)	
Theme Measure	Theme I 1-21	Theme II 22-41		Theme I 69-86	Theme II 87-105
Tonality	D minor	A minor	D minor (F# Major: mm. 48-51 ¹ , B minor: mm. 52-53 F# minor: mm. 54-55)	D minor	D minor
Motive	m. 3: w (L.H.)  m. 3: x  m. 4: y 	m. 22: z rhythmic motive 			
Mode	D Aeolian: mm. 3-4:	A Dorian: mm. 22-29 F# Dorian: mm. 30-37	B Dorian: mm. 52-55		
Sequence	mm. 3-5: 2+2+2 (↓3)	mm. 39-40: ½+ ½+½+½ (↑3)	mm. 43-46: 2+2 (↓3) mm. 46-47: 1+1 (↓3) mm. 45-50: 3+3 (↓4)	mm. 69-72: 2+2+2 (↓3) mm. 104-106: ½+ ½+½+½+½+½+½ (↑3)	
Comments	Descending: mm. 3-9 (L.H.) Ascending: mm. 13-18 (L.H.) Mediant Relationship: (R.H.) m. 3: D m. 5: Bb m. 7: G Tritone G# / D: m. 9 ³ (L.H. chord) m. 10 ¹ (L.H.) to m. 10 ⁴ (R.H.) D / G#: m. 11 ⁵ (R.H.) to m. 12 ¹ (R.H.) G# / D: m. 12 ⁴ (L.H.) to m. 13 ¹ D / G#: m. 20 ¹ (L.H.) to m. 20 ⁴	Ascending: mm. 30-32 (L.H.) mm. 32-33 (L.H.) Circle of Fifths: mm. 24 ⁴ -25 Transposed Key to Chromatic Mediant Relationship: mm. 22-29: A minor mm. 30-37: F# minor Double Chromatic Mediant Relationship: mm. 39-40	mm. 42-47: from Theme I mm. 48-51: Theme I and II play together mm. 52-67: from Theme II Tritone (L.H.) mm. 54 ¹ , 54 ⁴ : G # and D (L.H.) mm. 55 ¹ , 56 ¹ : C# and G Whole-tone Scale: mm. 56-57	mm. 68-84 = mm. 2-18 m. 106: Extended	

COMMENTS

Form: Sonata form

Tempo: Allegro Vivace

Meter: 6/8

Tonality: D minor

There are four motives in the movement: *w*, *x*, *y*, and *z*.

Characteristics

Exposition (mm. 1-41):

Tonality: The key is in D minor in mm. 1-21 (Theme I), moves to A minor in mm. 22-29 (Theme II) which is the dominant key area of D minor. In mm. 30-38, the key changes from A minor to F \sharp minor, which is related to A minor by a chromatic mediant relationship.

Rhythm: The main accompaniment rhythm in the exposition is a simple pattern of six eighth notes (with staccato articulations) in the left hand.

Theme I occurs twice in the section; in mm. 1-9 and mm. 13-21.

Theme I includes motivic ideas *w*, *x*, and *y*.

The melody moves down by a third repeatedly in mm. 3-8 to form a sequence. In other words, each repetition connects to a mediant relationship (Example 6).

Example 6. Descending line (mm. 3-9), Mediant relationship (mm. 3-8)

The image shows two systems of piano accompaniment. The first system, measures 3-6, has a right-hand melody with a descending line of eighth notes, marked *dm* and *stacc.*, and a bass line with chords, including a B \flat chord. The second system, measures 7-9, has a right-hand melody with an ascending line of eighth notes, marked *gm* and *cresc.*, and a bass line with chords, marked *f*.

The left hand presents a descending line in the bass in mm. 3-9 which connects to an ascending line in mm. 13-18 (Example 7).

Example 7. Ascending line in the left hand (mm. 13-18)

The image shows two systems of piano accompaniment. The first system, measures 13-16, has a right-hand melody with a descending line of eighth notes, marked *fp*, *stacc.*, and *cresc.*, and a bass line with chords. The second system, measures 17-18, has a right-hand melody with an ascending line of eighth notes, marked *f*, and a bass line with chords. An arrow labeled "ascending" points to the bass line in the second system.

There is a bridge in mm. 10-12, before repeating Theme I.

Tritones appear prominently in mm. 10-13 along with thirds and perfect fifths (Example 8).

Example 8. Tritone (mm. 10-13¹)

Musical score for Example 8, measures 10-13. The score is in 2/4 time and features a tritone in both hands. Measure 10 starts with a piano (*mp*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic. Measure 13 has a piano (*mp*) dynamic. The tritone is marked with 'Tritone' and 'TT' in both hands. The right hand has a melodic line with accents, and the left hand has a bass line with chords and a tritone marked 'TT'.

Theme II is presented from m. 22 without a transition.

A circle of fifths is used in mm. 24-25 in the left hand (Example 9).

Example 9. Circle of fifths (mm. 24-25)

Musical score for Example 9, measures 24-25. The score is in 2/4 time. The right hand has a melodic line. The left hand has a bass line with a circle of fifths progression. The notes F#, B, and E are circled in the left hand. The notes are labeled 'F#', 'B', and 'E' below the staff.

The accompaniment creates a chromatic ascending line from C# to G# in mm. 30-32¹, and the bass moves stepwise from C# to E# in mm. 32-33 (Example 10).

Example 10. Ascending line (mm. 30-33)

Musical score for Example 10, measures 30-33. The score is in 2/4 time. The right hand has a melodic line. The left hand has a bass line with an ascending line. The notes are circled in the left hand. The word 'ascending' is written below the staff with an arrow pointing to the right.

In measures 39-40, the chords progress forming a sequence by ascending thirds; these have a double chromatic mediant relationship (Example 11).

Example 11. Double chromatic mediant relationship (mm. 39-40)

39

cresc.

cm E gm B

Development (mm. 42-67¹):

This section resembles the exposition.

In mm. 48-51, Theme I and Theme II overlap, with Theme I in the right hand while Theme II is in the left hand (Example 12).

Example 12. Theme I (R.H.), Theme II (L.H) (mm. 48-51)

48

Theme I

Theme II

dim.

The tritone appears in mm. 54, 55-56, and m. 57 (Example 13).

Example 13. Tritone (mm. 54-57)

Musical score for Example 13, Tritone (mm. 54-57). The score is in D minor and 3/4 time. It shows four measures. The right hand plays a melodic line with tritones (TT) and a crescendo (cresc.) marking. The left hand plays a bass line with tritones (TT) and a crescendo (cresc.) marking. The tritones are indicated by 'TT' above or below the notes.

Measures 56-57 use the Whole-Tone scale (Example 14).

Example 14. Whole-Tone scale (mm. 56-57)

Musical score for Example 14, Whole-Tone scale (mm. 56-57). The score is in D minor and 3/4 time. It shows two measures. The right hand plays a whole-tone scale with a crescendo (cresc.) marking. The left hand plays a bass line with a crescendo (cresc.) marking. The whole-tone scale is indicated by 'Whole-Tone Scale' above the notes.

Recapitulation (mm. 67³-117):

The recapitulation is similar to the exposition, but Theme II stays in D minor. The closing section in mm. 107-117 emphasizes the tonic chord of D minor. In measures 111-114, each note in each reiteration of the melody from m. 3 is accented.

PERFORMANCE GUIDE

In the first movement, the left hand mostly plays staccato. Theme I begins *mf* while steady eighth notes and staccato chords are played by the left hand. A performer should play with a bouncing wrist in the left hand in this section. The right hand plays a

combination of staccatos and legatos. For example, the part which alternates staccato eighth notes with slurred sixteenth notes (See Example 6. m. 4 and m. 6) requires the pianist to play these notes smoothly with one motion. In dynamics, some parts are *forte* with accents. These accented notes need to be carefully stressed.

In Theme II, the dynamic level of the melody changes to *p* in contrast to Theme I. Performers should exaggerate the contrast between Theme I and Theme II. In addition, the main articulation changes to legato. Slurs connect two measures in the melody. Then, short slurs appear with accents as the development is approached. Both arms need to use a “scooped broken chord”¹¹ by dropping on the first note of the chord, and to make the crescendo. Furthermore, it is important to play the exact dotted rhythms notated in the melody in Theme II.








In the development, the rhythm is approached in a similar manner to that in the exposition. When the melody moves to the left hand, it should be played louder than the right hand to give it emphasis.

In the recapitulation, most of the dynamic and expression markings are similar to that in the exposition. However, near the end, the most dramatic part, the chords are marked *ff* and *marcato*. A performer must play energetically and clearly in that part. By contrast, the last two measures are marked *p* and *pp*. A performer needs to change dynamics quickly, then make a softer sound with staccato.

¹¹ Seymour Fink, *Mastering piano technique: a guide for students, teachers, and performers*, (Montclair, NJ: Amadeus Press, 1992), 110-111.

II. Movement II

Table 2. Movement II, Sonatina No. 1

Section	A (1-28)				A' (29-48)		
Theme Measure	a 1-10	a' 11-17	b 18-22	b' 23-28	a'' 29-37	b'' 38-42	b''' 43-48
Tonality	G Major	Bb Major	G Major	G Major	G Major	G Major	G Major
Motive	m. 7: y 		m. 18: z  m. 19 ² : y (diminution) 	m. 23 ² , 24 ¹ : y (diminution)  m. 25: z (inversion) 			mm. 43 ² -44 ¹ : y (diminution)  m. 46 ¹ : y (diminution + inversion) 
Sequence	mm. 3-6: 2+2 (↓2, R.H.) mm. 7- 8: 1+1 (↑4, R.H.)	mm. 11-14: 2+2 (↓2, R.H.)	mm. 18-19: 1+1+1 (↓2, L.H.)	mm. 23 ² -24 ¹ : ½+½ (↑4, L.H.)	mm. 30-33: 2+2 (↓2, R.H.) mm. 34-35: 1+1 (↑4, R.H.)		mm. 43 ² -44 ¹ ½+ ½ (↑2, L.H.)
Comment	Circle of Fifths: mm. 3-8 (L.H.)	Circle of Fifths: mm. 11-16 ¹ (L.H.) Secondary Dominant	Traditional Harmony		Circle of Fifths: mm. 29-36 (L.H.)	Circle of Fifths: mm. 38-41 ¹ (L.H.)	

COMMENTS

Form: Binary form

Tempo: Andante, ♩=56

Meter: 2/4

Tonality: G Major

Measures 1-8 are in G Major, but mm. 9-16 move to Bb Major. These keys have a chromatic mediant relationship.

There are two motives: y and z.

Characteristics

Section A (mm. 1-28):

The rhythm of the accompaniment is a simple pattern of two quarter notes.

A characteristic of the sub-division between Theme *a* (mm.3-17) and Theme *b* (mm. 18-28) is that Theme *a* has a chordal accompaniment, but Theme *b* presents a linear melody in the left hand.

Theme *a'* (mm. 11-17) presents traditional harmony.

The circle of fifths appears in mm. 3-8, and mm. 11-16¹ in the left hand.

Section A' (mm. 29-48):

The circle of fifths is found in mm. 29-36, and mm. 38-41¹ in the left hand.

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The melody is played legato with slurs and the dynamic range is generally *p* in the movement. The tempo is Andante, and the music begins with steady quarter notes in the accompaniment. This regular rhythm makes a calm mood. To keep this characteristic, the performer should avoid accents and balance the dynamics carefully between both hands. Play the accompaniments lightly, as the melody needs to be clear.



In Theme *a* and *a'* (mm. 1-17) of Section A, the quarter-note rhythm is presented in each measure and the bass line generally forms the circle of fifths. The bass notes in this progression could be slightly emphasized. The melody consists of two phrases with slurs, thus performers should play them smoothly, but with direction.

In Theme *b* and *b'* (mm. 18-28) of section A, both hands move in descending and ascending scales. This section should be played legato and steadily except for the

ritardando indication. The passages designated *ritardando* should be connected by using a 4-5 fingering.

III. Movement III

Table 3. Movement III, Sonatina No. 1

Section	A	B	A'	B'	A''
Measure	1-14b	15-33	34-49	50-63	64-85
Tonality	D Major	A minor	D Major	B Major	D Major
Motive	m.1: Melodic Motive (stepwise) x:  m.2: (repetition) y: 				
Phrase	3+3+3+3+2	5+4	3+3+3+3		
Sequence		mm. 15-17: (R.H) 1+1 (↑2) mm. 20-21: 1+1 (↑4)			
Dynamic	<i>f</i>	<i>mp</i>	<i>pp</i>	<i>p</i>	<i>p</i>
Comment	Articulation: staccato with accent Parallel motion: mm. 1-3 Contrary motion: m. 4 Circle of fifths: mm. 5-6 ² mm. 8-9 mm. 10-13	A Natural minor: m. 15 (L.H.) A Melodic minor: m. 17 (Both Hands) Melody imitation: mm. 15-17 →mm. 20-22 (R.H.→L.H.)		Different accompaniment (L.H.) with Section B.	Whole tone scale: mm. 76-78

COMMENTS

Form: Rondo, A-B-A'-B'-A-Coda, (five-part Rondo)

Tempo: Vivace

Meter: 5/8, asymmetrical meter

Tonality: D Major

There are two motives: x and y

Characteristics

Section A (mm. 1-14b):

A circle of fifths is used in mm. 5-6², mm. 8-9, and mm. 10-13.

Section B (mm. 15-33):

The A natural minor scale is formed in the left hand in m. 15. The melody of mm. 15-17 imitates in the left hand in mm. 20-22.

Section A' (mm. 34-49): This section is same as Section A except for the last two measures, which serve as a transition.

Section B' (mm. 50-63):

In mm. 50-58, the key of B Major forms a chromatic mediant relationship with D Major in Section A'. The key moves to E Major in mm. 59-61 that is a subdominant relationship to B Major.

This section transforms to broken chords in the left hand. The same material used in Section B appears through the circle of fifths in mm. 55-58.

Section A'' (mm. 64-85):

Whole-tone scales are formed between, A₂ and D_{b2} in the bass in mm. 76-78 (Example 15); the scale reappears on G₃- C_{b4} in mm. 81-83.

Example 15. Whole-Tone scales (mm. 76-78)

76

stacc.

f

f

A G F E \flat D \flat

Whole-Tone Scale

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In general, a performer should pay attention to the tempo, the meter and the articulation contrast between Sections A and B. The tempo is *vivace* and the meter is 5/8, which consists of five even eighth notes in each measure. The articulation in Section A is staccato and the articulation in Section B is legato. An articulation contrast between Section A and B should be clear.

In the Section A, the composer directs a staccato articulation and accent at the same time. Performers should play the steady eighth notes rhythm with “snapping fingers”¹² and with the hand bouncing to make clear staccato. The dynamic changes from *f* to *mp*, becoming a smaller sound, so this section requires delicate playing during the diminuendo.

In Section B, the dynamic maintains *mp* and each measure is marked with slurs in both hands. A legato phrasing is required with each slur, and wrists need to be relaxed a little when the slurs are off. A contrast and a parallel motion between both hands coexist in this section. Performers should try to make that sound balanced. For instance, the part

¹² Seymour Fink, *Mastering piano technique: a guide for students, teachers, and performers* (Montclair, NJ: Amadeus Press, 1992), 171-172.



which is an A minor ascending scale in the left hand should not interrupt the melody in the right hand.

In the last three measures of the ending section all chords consist of accents with *ff*. The upper body should be used to make a full sound for each chord.

SONATINA NO. 2

I. Movement I

Table 4. Movement I, Sonata No. 2

Section	Exposition		Development	Recapitulation	
mm.	1-33		34-52	53-85	
Theme mm.	Theme I 1-16	Theme II 17-33		Theme 1 53-68	Theme 2 69-85
Tonality	F minor	C minor	C minor: mm. 34-36 B \flat minor: mm. 37-42 Neapolitan (C \flat : Major): m. 43 G \flat Major: mm. 45-46 F minor: mm. 46-52	F minor	F minor
Motive	m. 1: x 	m. 17: y (rhythmic motive) 			
Comment	Opposite direction between R.H. and L.H.: mm. 2-3, mm. 7 ³ -8, mm. 11-12. Chromatic Descending mm. 13-16 ¹	Use of Traditional Harmony: Ger +6, Neapolitan Chord	Imitation : mm. 37-39 Descending (L.H.) : mm. 45 ² -49, mm. 50-53 ¹	mm. 53-66 = mm. 1-14 mm. 67-68 ~mm. 15-16 Theme II of recapitulation: Transposed Theme II of exposition.	Descending (L.H.) : mm. 70-73 ¹ mm. 73 ³ -78

COMMENTS

Form: Sonata form

Tempo: Moderato, $\text{♩} = 108$

Meter: 2/4

Tonality: F minor.

There are two motives in the movement: *x* and *y*.

Characteristics

Exposition (mm. 1-33):

Theme I is observed a lyrical melody with marking *mp*, and Theme II appears with a stronger dynamic and more rhythmic than Theme I. For instance, the dynamic in Theme II is marked *f* with *marcato*, and *ff* with accent in mm. 30-33.

The F minor key of Theme I moves to C minor in Theme II, the dominant key relationship. In mm. 2-3, mm. 7³-8, and mm. 11-12, there is a contrary motion between the right and the left hand.

The accompaniment in Theme I is chromatic, including the use of an augmented sixth (Italian sixth and French sixth) and a diminished seventh chord. The inner voice and the bass create a chromatic descending line in mm. 13-16¹ (Example 16).

Example 16. Chromatic descending line (mm. 13-16)

The image shows a musical score for Example 16, spanning measures 13 to 16. The score is in F minor (three flats) and 3/4 time. The right hand (treble clef) features a melodic line with eighth and quarter notes, including some grace notes. The left hand (bass clef) features a chromatic descending line in the bass register, moving from G₂ down to C₂ over the four measures. A dashed line labeled 'cresc.' indicates a crescendo in the left hand. The text 'Chromatic descending' is written above the staff. The measure number '13' is written at the beginning of the first measure.

This harmonic progression appears in Theme II, including German sixth and Neapolitan chords in mm. 24-33 (Example 17).

Example 17. Neapolitan and German sixth chords (mm. 24-33)

24

c: Ger+6 i_4^6 V⁷ N⁶ Ger+6 V N⁶

29

Ger+6 V N⁶ $vii^{\circ}7/V$ V⁴⁻³ i

Development (mm. 34-52):

The development is relatively short, repeating all the motives shown in the exposition.

Theme I is treated contrapuntally. Theme II is developed using the reiterated Neapolitan chord, which is tonicized momentarily in G-flat Major, before an enharmonic change from C-flat to B-natural enables a return to F minor in m. 47.

Recapitulation (mm. 53-85):

The tonality in the recapitulation follows the traditional method. Thus, it does not modulate, but remains in the same key, F minor.

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In Theme I in the exposition in the first movement, performers should practice intensively in mm. 7-8. Playing a long slur is challenging because chords which consist of an interval of a sixth appear continuously in the right hand in m. 8. Thus, it is difficult to connect each chord in this measure. Performers should decide which fingering to use


in order to connect each note in the emphasized top voice and allow detached notes in the quieter lower voice. Next, mm. 13-16 indicate a crescendo, and the alto and the bass move in a chromatic descending line. Therefore, the voices of the chromatic line could be emphasized while keeping the crescendo.

Theme II consists of big chords, two sixteenth-note and two eighth-note chords. The composer marks these chords *f* with *marcato*; the performer may bounce the wrist to achieve a strong sound, with relaxed arms. Moreover, a dynamic contrast is needed, as *ff* and *p* alternate throughout this section.

In the last four measures of the movement, all chords have accents with *ff*. The performer needs to make energetic and sharp sounds by using the whole arms.

II. Movement II

Table 5. Movement II, Sonatina No. 2

Section	A	B	A	Coda
Measure	1-16	17-35	36-51	52-61
Tonality	D-Mixolydian: mm. 1-12	D-Mixolydian with Dorian disturbances: mm. 17-20 E \flat Major with a Lydian disturbance (A natural in the R.H.): mm. 21-22 D \flat Major: mm. 23-24 Bitonality: D-Mixolydian: (R.H.) vs. A Major (L.H.): m. 25 B Major: mm. 28-29 D-Dorian: m. 30 D-Mixolydian: m. 32	D-Dorian: Same as mm.1-16	D-Mixolydian
Motive	m. 1: <i>x</i> 			
Tempo	Andante $\text{♩} = 100$	Poco più mosso	Tempo I	Poco più mosso
Comment	Descending mm. 6-14 (L.H.)	Descending (L.H.): mm. 17-30 Ascending (R.H.): mm. 17-21		M. 17 is inverted in m. 52 Alternate V and I (Both Hands): mm. 52-57 Emphasis on "D" Tonal Center: mm. 57-61

COMMENTS

Form: Ternary form

Tempo: Andante, ♩=100: Section B and Coda change to *Poco più mosso*

Meter: 3/8

Tonality: D. The key emphasizes D and A; Section B and the coda alternate D Major and A minor, tonic and dominant.

There is one motive in the movement. In measure 1, the motive consists of two notes with the interval of a second. The motive in the left hand is present from the beginning to the end, but rhythmic figures vary.

Rhythm: the ostinato-like steady rhythm occurs with consistent eighth notes in mm. 1-14 in the left hand.

Characteristics

Section A (mm. 1-16):

Mode: D-Mixolydian mode, predominates in mm. 1-12.

The descending bass line is presented in mm. 6-14 (Example 18).

Example 18. Motive *x* and Descending line (mm. 1-14)

The image displays a musical score for Example 18, consisting of two systems of piano accompaniment. The first system covers measures 1 through 5, and the second system covers measures 6 through 14. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute, and the mood is 'cantabile'. The key signature is D major (two sharps). The meter is 3/8. The left hand features a steady eighth-note ostinato pattern throughout. In the first system, the right hand begins with a rest in measure 1, followed by a melodic line starting in measure 2. A circled eighth-note pair in the left hand of measure 1 is labeled 'Motive x'. The second system shows a descending bass line in the left hand, indicated by the word 'descending' below the staff. The right hand continues with a melodic line, with a dynamic marking of *mp* (mezzo-piano) in measure 10.

Section B (mm. 17-35):

Mode: Both hands use a different mode in mm. 17-20; D-Mixolydian mode appears in the right hand, and Dorian mode appears in the left hand (Example 19).¹³

Example 19. D-Dorian mode (R.H) and D-Mixolydian mode (L.H.) (mm. 17-20)

Measure 30 uses D-Dorian mode and m. 32 employs D-Mixolydian mode.

Coda (mm. 52-61):

Mode: D-Mixolydian mode is found again. Measure 52 in the right hand presents an inversion of m. 17.

Measures 52-57 alternate V and I in the left hand and ends in a D tonal center (Example 20).

Example 20. Emphasis on Dominant and Tonic (L.H.) (mm. 52-61)

¹³ Walter Saul, e-mail message to Ahyeon Yun, March 28, 2017

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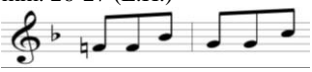
The main instruction for the second movement is that performers should play legato with both hands. Unlike other movements, the composer draws slurs not only in the melody but also in the accompaniment of each measure. The left arm needs to be rotated while playing a long note on the down beat, relaxing as the other notes are played. This technique is effective to make a soft sound.

In Section A, the composer orders *cantabile* playing as well as Andante. A pedal marking in each measure also supports lyrical playing. Therefore, performers need to change the damper pedal clearly, but not interrupt the melody line. In the accompaniment, hold the dotted quarter-note on the down beat, then allow the eighth notes to flow steadily to make an attractive sound in each measure.

In Section B, the composer instructs *Poco più mosso*, which means playing a little faster. The performer needs to play with direction. The melody consists of ascending and descending lines with crescendo and decrescendo. Keeping the crescendo on the ascending phrase and the decrescendo on the descending line is important. Moreover, a descending line on the first beat in the accompaniment consists of long notes in each measure. This long line needs to be emphasized by holding long enough on each first note.

III. Movement III

Table 6. Movement III, Sonatina No. 2

Section	A	B	A'
Measure	1-17	18-37	38-56
Tonality	F Lydian	G minor (mm. 18-22) B minor (m. 23) C# minor (m. 24) D# minor (m. 25) F minor (mm. 26-30) C Major (mm. 31-37)	F
Motive	m. 4: <i>x</i> 		
Phrase	7+7 (mm. 4-10, 11-17)		7+7+4
Comment	M7 often used. Ascending in the L.H.: mm.1-7, 8-10, 11-13.	Melody from mm. 3 ⁴ -7 played by LH in mm. 18-21. Transition, Rhythmic diminution: mm. 23-30 3(4♩)+4(3♩) Example: mm.23-24 (L.H.)  mm. 26-27 (L.H.)  Whole Tone Scale: mm. 23-27 (L.H.) moves M7 or m2: mm. 32-37 The note in the R.H. follows the note in the L.H. after one measure: mm. 23-27 Example: R.H: E F# Ab Bb L.H: E/ F#/ Ab/ Bb/	Melody mm. 4-17: is inverted in mm. 39-52 Circle of Fifths: mm. 53-56 (L.H.) Example: ii7(Em7)-V7(Am7)-I(D) Mode Mixture.

COMMENTS

Form: Ternary form.

Tempo: Vivace, ♩=132.

Meter: 2/4 (mm. 26-37: 3/8)

Tonality: The key is ambiguous, but an F tonal center is implied by beginning the melody with an outline of the F Major triad and by repeatedly including the tonic (F) in the

chords. In Section B, the melody of mm. 3-7 develops in mm. 18-21 by transposing to G in the left hand.

There is only one motive in this movement: *x* (m. 4). There is an interval of a perfect fourth between the third note and the fourth note. This interval is heard many times in this movement.

Section A (mm. 1-17):

The bass consists of ascending lines in mm. 1-7, 8-10, and 11-13 (Example 21).

Example 21. Ascending line (mm. 1-7, 8-10, and 11-13)

The image displays a musical score for a piano piece, labeled "Example 21. Ascending line (mm. 1-7, 8-10, and 11-13)". The score is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked "Vivace" with a quarter note equal to 132 beats per minute. The score is divided into two systems. The first system covers measures 1 through 7. The right hand (treble clef) begins with a rest in measure 1, followed by a melodic line starting in measure 2. The left hand (bass clef) plays a series of ascending chords. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system covers measures 8 through 13. The right hand continues with a melodic line, and the left hand continues with ascending chords. Dynamics include *p* (piano) and *staccato simile*. The word "ascending" is written above the bass line in the second system. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

Section B (mm. 18-37):

A whole-tone scale is created in mm. 23-27. These measures form a real sequence going up by whole steps. (Example 22).

Example 22. Whole-Tone scale (mm. 23-27)

Whole-Tone Scale

The rhythm of mm. 23-25 in the left-hand changes in mm. 26-30 by altering the meter from 2/4 to 3/8.

Notes C and B alternate in a different register each time in mm. 32-37 (Example 23).

Example 23. Same notes move to different registers (mm. 32-37)

pp *ff*

Section A' (mm. 38-56):

Melodies of mm. 4-17 are inverted in mm. 39-52.

A circle of fifths is used in mm. 53-56 in the left hand.

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In a departure from his practice in the other movements, the composer gives the two hands different dynamic markings to be clearer with his intentions in this movement.

For example, he puts *mp* in the left hand and *mf* in the right hand in the beginning. When moving the melody to the left hand, the composer marks *f* in the left hand and *mf* in the right hand. Thus, adjusting the dynamic balance between two hands is significant for this movement.

In Section A, performers should make short staccatos in the right hand. Half notes are presented in the left hand in the beginning. Walter Saul suggests these half notes should be held full value, not removing the hand prematurely.¹⁴

In the middle of Section B, the meter is changed from 2/4 to 3/8. Although the meter is altered, the performer should keep a steady beat and connect smoothly to the 3/8. In addition, the part which has large leaps in each measure, consisting of only the notes B and C, performers need to prepare each note in advance and keep the beat exactly.


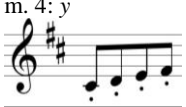
Section A' is similar to Section A. However, there is a big dynamic contrast between *pp* and *fff* in the last two measures. Performers should use pedal, and play the chords with full arm weight to make a grand sound.

¹⁴ Walter Saul, e-mail message to Ahyeon Yun, December 16, 2015.

SONATINA NO. 3

I. Movement 1

Table 7. Movement I, Sonata No. 3

Section	Exposition		Development	Recapitulation	
	Theme I	Theme II		Theme I	Theme II
Measure	1-18	19-35	36-56 ¹	56 ² -73	74-96
Tonality	B minor	D Major	F# minor: mm. 36-40, G Major: mm. 41-44, C Major: mm. 45-47, D minor: mm. 48-53, B minor: mm. 54-55	B minor	B Major
Motive	m. 3: x  m. 4: y 				
Cadence	mm. 18-19: PAC	mm. 34-35: PAC	mm. 40-41: PAC	mm. 73-74 :PAC	mm. 92-93: PAC mm. 95-96: PAC
Tempo	♩ = 152	♩ = 138	♩ = 138 → <i>a tempo</i> (♩ = 152: m. 49)	♩ = 152	♩ = 138
Comment	Begins with N6: m. 1 Rhythmic diminution of "y": m. 14 Circle of Fifths and Parallel motion: mm. 17 ³ -18	Tonal Lyrical with legato Mode mixture Aug +6 chords: Ger+6: m. 25 ³ N6: m. 28 It+6: m. 31 ³ Fr+6: m. 33 ³ "y" inversion: m. 20 Ascending: mm. 21- 23 ¹ , mm. 24-25 Descending: mm. 23-24 ¹	Followed by Theme II of the exposition. Circle of Fifths: mm. 37-39 (L.H.) Mediant Relationship: mm. 39-40 (L.H.)		

COMMENTS

Form: Sonata form.

Tempo: Allegro Vivace, ♩=152 (♩=138: mm. 19-49 and mm. 74-96)

Meter: 4/4 (m. 29 and m. 84: 2/4)

Tonality: B minor

There are two motives in the movement: x, and y. Motive y appears in both Theme I and Theme II. In the melody in m. 20, y appears as inversion.

Characteristics

Exposition (mm. 1-35):

Harmony: The chords begin with Neapolitan sixth chord in m. 1. The tonic chord of B minor occurs in m. 3 (Example 24).

Example 24. Neapolitan sixth and Tonic chords (mm. 1-3)

Allegro Vivace ♩ = 152

mp

b: N 6 i

Augmented sixth chords are heard in m. 25³ (German sixth), m. 31³ (Italian sixth), and m. 33³ (French sixth) (Example 25).

Example 25. German sixth, Italian sixth, and French sixth (mm. 25-35)

25

Ger+6

pp

31

It+6 Fr+6

f *mp* *p*

Key: Theme II is in a key of D major which is the relative major of B minor in Theme I.

Articulation: Theme I and Theme II have contrasting articulation. Theme I often uses staccato. However, Theme II is more lyrical than Theme I, using slurs and half notes ascending in the left hand.

A circle of fifths with parallel motion appears in mm. 17-19.

This section often uses step-wise motion, not only in the motives, but also in the long ascending or descending bass line. Measures 21-23¹ and mm. 24-25 present an ascending line in the bass and mm. 23-24¹ create a descending line.

Development (mm. 36-56¹):

The development uses the Theme II material in mm. 41-48.

A circle of fifths sequence is used in mm. 37-39 in the left hand. This section is relatively short in terms of the length of the movement.

Materials from Theme II prevail in the exposition and materials from Theme I follow in mm. 49-55.

Recapitulation (mm. 56²-96):

Theme I in mm. 56-72 is the same as Theme I of the exposition in mm. 1-17, and Theme II in mm. 74-90 are similar to mm. 19-35.

Key: The key in Theme II is in B Major in mm. 74-96. Generally, the recapitulation of sonata form takes the same key with the exposition. The tonic of Theme II stays in B, but uses B Major instead of B minor. B Major is the parallel of B minor, showing the influence of Beethoven.¹⁵

¹⁵ Walter Saul, e-mail message to Ahyeon Yun, March 28, 2017

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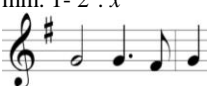
One of the important things in the first movement is that performers should emphasize the contrast between Theme I and Theme II. Each part has articulations and dynamics contrasts.

In Theme I of the exposition, dynamics generally are *mf* and *f*. The articulation mainly consists of eighth-note staccato. The chords in this part move in contrary motion in both hands. Performers should keep hands bouncing with dynamic changes giving a forward direction when notes move stepwise. Performers should emphasize all chords to keep staccato.

In contrast with Theme I, the dynamic mainly is *p*, and the articulation consists of long slurs with a *cantabile* expression in Theme II. Performers should play lyrically in the melody. In the challenging part of the melody, the intervals of sixths in the beginning two measures in Theme II, performers should try to connect each note in the emphasized top voice and allow detached notes in the quieter lower voice. In addition, reaching each note in the left hand is difficult because of the large leaps in the eighth-note figures. Performers should smoothly move the left arm in a circular motion to reach higher notes from the bass note. Use the pedal to support the connection of each chord and change the pedal with the harmony.

II. Movement II

Table 8. Movement II, Sonatina No. 3

Section	Theme	Var. I	Var. II
Measure	1-10	11-21	22-35
Tonality	E minor	E \flat Major	E minor
Motive	mm. 1- 2 ¹ : <i>x</i> 		
Phrase	4+6	4+6	4+6+3
Dynamic	<i>mp</i>	<i>mf</i> : L.H., <i>mp</i> : R.H.	<i>ff- dim.-mf- cresc.- decresc- mf- decresc.-mf- decesc- mp- p- pp</i>
Melody	R.H.	L.H.	R.H.
Comment	Enharmonic E \flat -D \sharp : m. 1	Rhythm: steady eighth notes m2 often used Whole tone: m. 20 Major scale: L.H.	Octave: R.H. (mm. 22-33) L.H. (mm. 22-23) Broken Chord: L.H. (mm. 24-34) Use <i>rit.</i> and <i>a tempo</i> Ascending: mm. 25-30 (L.H.) Quintal (5 th): m. 34

COMMENTS

Form: Theme and Variation form

Tempo: Andante cantabile con variazioni, $\text{♩} = 69$ (Theme and Variation I),

Maestoso, poco meno mosso, $\text{♩} = 66$ (Variation II)

Meter: 4/4

Tonality: E minor

There is only one motive in the movement: *x*.

Theme (mm. 1-10):

An enharmonic note is used in m. 1 in the right hand. The E \flat changes to D \sharp on the third beat in m. 1. (Example 26)

The melody appears in the right hand in mm. 1-10.

An ascending line is used in mm. 3-8¹, and a descending line appears in mm. 8³-10 in the left hand (Example 26).

Example 26: Enharmonic, Ascending line and Descending line (mm. 1-10)

The image shows a musical score for Example 26, titled "Andante cantabile con variazioni" with a tempo marking of $\text{♩} = 69$ and a dynamic marking of *mp*. The score is in 2/4 time and consists of two systems. The first system (measures 1-5) shows an ascending line in the right hand, starting on a whole note G4 and moving up to a whole note D5. The left hand provides harmonic support with chords. The second system (measures 6-10) shows a descending line in the left hand, starting on a whole note G3 and moving down to a whole note D2. The right hand continues with melodic lines. The word "ascending" is written below the first system, and "descending" is written below the second system.

Variation I (mm. 11-21):

The melody carries out to the left hand. This section mainly consists of steady rhythm with a minor second interval in the right hand.

A descending whole-tone scale occurs in the right hand in m. 20 (Example 27).

Example 27. Descending Whole-Tone scale (m. 20)

The image shows a musical score for Example 27, focusing on measure 20. The score is in 2/4 time and consists of two staves. The right hand (treble clef) plays a descending whole-tone scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand (bass clef) plays a steady rhythm of quarter notes: G2, F2, E2, D2. The text "descending Whole-Tone Scale" is written below the right hand staff.

Variation II (mm. 22-35):

The melody goes back to the right hand with octaves.

In mm. 34-35, quintal chords are used (Example 28).

Example 28. Quintal chords (mm.34-35)

The image shows a musical score for two staves, treble and bass clef, in G major. Measure 34 is marked 'a tempo' and 'rallentando e smorzando'. The right hand has a melody of quarter notes: G4, A4, B4, C5. The left hand has a triplet of eighth notes: E4, B3, F#3. A box labeled 'quintal' encompasses the left hand's notes. Measure 35 shows the right hand playing octaves: G4, A4, B4, C5. The left hand has a chord of G4, D4, A4, labeled 'G-D-A'. A final chord of E4, B3, F#3 is labeled 'E-B-F#'.

PERFORMANCE GUIDE

In the beginning of theme, the composer marks a tenuto in the right hand to emphasize the melody line. The tenuto notes should be played with full value. In measure 8, performers should also keep the triplet rhythm even in the left hand, and maintain freely flowing quarter notes in the right hand. The melody should be regular, not slower or faster during the triplets.



In Var. I, Walter Saul marks a dynamic marking of *mf* in the left hand and *mp* in the right hand. That means the melody line moves to the left hand. Performers need to emphasize the melody in the left hand and play lighter in the right hand while keeping a steady eighth-note.

In Var. II, Saul directs *Maestoso, poco meno mosso* which indicates to play majestically with less motion. The composer also marks accents in the *ff* part to highlight the melody. Performers should play with an impressive and full sound by dropping the

arm for each right hand chord. Additionally, the ending part alternates between *ritardando* and *a tempo*. This instruction is important, so it should be kept exactly.

III. Movement III

Table 9. Movement III, Sonatina No. 3

Section	A	Bridge	B	1/2 A	C	A	Codetta
Measure	1-16	17-20	21-32	33-40	41-64	65-80	81-86
Tonality	B minor	B minor	G Major	B minor	D minor	B minor	B minor
Motive	m. 3: x  m. 6: y 						
Phrase	4+4+4+4		4+4+4	4+4	4+4+4+4	4+4+4+4	2+2+2
Sequence	R.H. 1+1 (↑ 5): mm. 1-2 R.H. 1+1 (↑ 4): mm. 9-10:		mm. 22-25: repeat 2+2 mm. 26-28: R.H. 1+1+1(↓ 2)			R.H 1+1 (↑ 5): mm. 65-66 R.H 1+1 (↑ 4): mm. 73-74	Repeat 2+2: mm.81-84
Comment	Jazz elements: Blue note (C4- m. 7, 15, 19, 20) B Melodic minor: mm. 9-10	B minor scale: R.H.	- Beat: 3/4 - G Major Melody: mm. 21-30! R.H. Emphasize Dominant- Tonic: mm. 26- 32 - m. 29→ 31= A, G → A#, G#		Parallel motion: mm. 41-48, mm. 53-56 Jazz elements: 1. Blue note Ab: m. 46, 47, 54, 55, F and C: m. 57, 58, 59) 2. Syncopation: m. 53 Mediant Relationship: mm. 49-50 (dm- bm-gm-E) Chromatic Mediant Relationship: D minor- F minor (mm. 53- 54)		

COMMENTS

Form: Rondo form (A-B-A-C-A, five-part Rondo)

Tempo: Allegretto, ♩ = 126

Tonality: Section A, B, and C have a mediant relationship. Section A begins in B minor, moves to G Major in Section B, goes back to B minor, and changes to D minor in Section C.

There are two motives in the movement: *x*, and *y*.

Characteristics

Section A (mm. 1-16):

B melodic minor scale appears in mm. 9-10 in the right hand.

A hint of a jazz element appears in Section A. A blue note, which is C-natural, is found in m. 7 and m. 15. Measures 7 and 15 contain a dominant seventh (flat 5) chord¹⁶ (Example 29). It will be remembered that the first chord in the first movement is in C Major chord (Example 24).

Example 29: Blue note (mm.7, 11, and 15)

1 *Allegretto* ♩ = 126

p

9

¹⁶ Walter Saul, e-mail message to Ahyeon Yun, March 28, 2017

Bridge (mm. 17-20):

The melody consists of an ascending B minor scale.

The blue note, C natural, is found in m. 15.

Section B (mm. 21-32):

The diatonic melody in the right hand of mm. 21-30 is in G major.

Tonic (G) and Dominant (D) are emphasized on each downbeat in the accompaniment in mm. 26-32. Measure 31 has an altered dominant. (Example 30).

Example 30. Emphasis on Tonic (G) and Dominant (D) (mm. 26-32)

The musical notation shows two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with a strong emphasis on the tonic (G) and dominant (D) notes on downbeats. A 'rit.' (ritardando) marking is present above measure 31.

Section C (mm. 41-64):

Both hands are used in parallel motion in mm. 41-48 and mm. 53-56.

This section presents jazz elements: Ab blue note appears in mm. 46, 47, 54, and 55.

When the key signature changes, the F and C become blue notes in mm. 57, 58, and 59.

In measures 47, 53 and 55, syncopated rhythm is used.

In measures 49-50, chords change to D minor-B minor-G minor-E minor, which is always a mediant relationship. A chromatic mediant relationship appears in mm. 53-56 as D minor-F minor-D minor.

Codetta (mm. 81-86):

V7-i alternates with V7 (flat 5)-i in mm. 79-86.

PERFORMANCE GUIDE

The rhythm is generally stable in the third movement, consisting of steady quarter notes, eighth notes, and simple half notes. Another distinct characteristic is that accidentals appear often in this movement.

In Section A, the rhythm consists of steady quarter notes and eighth notes. The dynamic is usually *p*. Performers should make a calm sound, without hurrying the ascending scale in mm. 9-11.

Section B consists of only half notes and quarter notes in the melody and quarter notes in the accompaniment. Even as the meter changes to 3/4 in Section B, keeping a steady beat with the same tempo is required. When moving from the last measure of Section B to the next section, after *ritardando*, playing without any break is suggested.





In Section C, there is a dynamic contrast between *pp*, and *ff* with accents. Another challenge is that chords change and accidentals often appear. Performers need to use full pedal in the *ff* part, less pedal in *p*, and be careful to include all accidentals, including blue notes.

In the Codetta, there is an extreme dynamic contrast of *ppp* and *fff* in the last four measures. Thus, each chord should be clearly marked with a full sound. Furthermore, the left hand has a large leap between the last two chords. Performers should strive to keep these chords in time. The pedal needs to be held long enough to obey the fermata and emphasize the *fff* dynamic in the end of the measure.

SONATINA NO. 4

I. Movement 1

Table 10. Movement I, Sonatina No. 4

Section	Introduction	Exposition		Development	Recapitulation	
		Theme I	Theme II		Theme I	Theme II
Measure	1-13	14-41	42-57a	54b-74	75-102	103-118
Tonality	G minor: mm. 1-6 A \flat Major (except for the F \sharp): mm. 7-8 C Major and B minor: mm. 9-12 ¹ B \flat Major: mm. 12 ⁴ -13	E minor: mm. 14-22 E minor with VI13 (\sharp 11): m. 23 Neapolitan 9 th : m. 24 A \flat 13 (\sharp 11): m. 25 E Major: m. 26-35 F minor: m.36 D \flat via V13: m. 37 C \sharp minor: m. 38 D minor: m. 39 G minor: m. 40	C \sharp minor: mm. 42-47 F \sharp Major: m. 48 F \sharp minor: m. 49 C Major: mm. 50-53 E minor: mm. 54-57a	G minor: mm. 54b-57 B \flat minor: mm. 58-61 F \sharp minor: mm. 67-70,	E minor: mm. 75-83 E with VI13 (\sharp 11): mm. 84-85 A \flat 13 (\sharp 11): m. 86 E Major: m. 87-96 F minor: m. 97 D \flat : m. 98 C \sharp minor: m. 99 D minor: m. 100 B \flat minor: mm. 101-102	E minor: mm. 103-108 A Major: m. 109 A minor: m. 110 E \flat Major: m. 111-113 A \flat Major: m. 114 G minor: mm. 115-116 E minor: mm. 117-118
Meter	4/4	Alternate 2/2 with 5/4		5/4- 2/2- 3/4- 2/2	Alternate 2/2 with 5/4: mm. 72-102. 2/2: mm. 103-118	
Tempo	Prayerfully $\text{♩} = 72$	Theme I: Energetic, $\text{♩} = 100$	Theme II: Laid back, $\text{♩} = 58$	Energetic $\text{♩} = 100$	Theme I: Energetic, $\text{♩} = 100$	Theme II: Laid back $\text{♩} = 58$ Extended: mm. 115-116: $\text{♩} = 100$ mm. 117-118: $\text{♩} = 72$
Motive		m. 14: w (Rhythmic motive)  m. 15: x- triadic 		m. 42 ² : y (stepwise)  m. 43: z (inv.) 		
Comment	Octave displacement: mm. 3 ⁴ -9 ² (R.H.), mm. 11-13 Alteration rhythm: mm. 3 ⁴ -4 ¹ , mm. 4 ⁴ -5 ¹ → mm. 5 ⁴ -6 ² , mm. 6 ⁴ -7 ²	Bichordal: mm. 23-25, 26-29 (between R.H. and L.H.) R.H.: \underline{D} \underline{C} $\underline{B\flat}$ L.H.: C F A \flat EM Descending scale in the L.H. (mm. 42-54 ¹)		Use motives from Theme I of the exposition	mm.75-102= mm.17-41 mm.103-114= mm. 42-53 : Modulation Extended: mm. 115-116 Quintal chord: m. 118	

COMMENTS

Form: Sonata form with an introduction

Tempo: The movement does not stay in one tempo; it begins and ends at $\text{♩} = 72$.

Meter: Begins with 4/4 and ends on 2/2.

Tonality: E in general (Except the introduction)

There are four motives in the movement: *w*, *x*, *y* and *z*.

Motive *w* is a rhythmic motive with staccato articulation that is first introduced in m. 14.

Motive *x* consists of five notes moving up once by a third and then descending by thirds in m. 15.

Motive *y* presents an ascending stepwise motion with three notes in m. 42².

Motive *z* is a turn: a four sixteenth-note figure, going up and down in a step-wise motion in m. 43.

Characteristics

Introduction (mm. 1-13):

The tonality is not clear but the pitch-class set in mm. 1-6 largely sounds the notes of G minor. That of mm. 7-8 includes pitches indicating A \flat Major. Mm. 9-12 suggest C Major and B minor. Measure 13 with its anacrusis suggests B \flat Major. The four-note cluster at the beginning is sounded sequentially down whole steps, while the D \flat -E \flat -A \flat -C pitch-class set is appeared in m. 7. There is a descending chromatic bass line in the section.

The second pitch-class set is closely related to the first one; only one note is changed to form it. Consider that A \flat -B \flat -C-D \flat is the transposition of the first pitch-class set. It becomes D \flat -E \flat -A \flat -C by changing B \flat to E \flat and then inverting the chord. Both of these

Exposition (mm. 14-57a):

Theme I: mm. 14-41

Theme II: mm. 42-57a

The opening rhythmic figure of blocked chords with syncopation unifies this section. In measure 14, this figure moves up by a half-step in the top voice while it descends by a whole step in m. 16 (Example 32). This shape will become important in motive z.

Example 32. Ascent of a half-step (m. 14) and descent of a whole step (m. 16)

The image shows a musical score for Example 32, consisting of two measures: measure 14 and measure 16. The score is written for piano in 2/4 time, marked "Energetic!" with a tempo of quarter note = 100. The music is in E major. Measure 14 shows a half-step ascent in the top voice and a whole-step descent in the bass line. Measure 16 shows a whole-step descent in the top voice and a half-step ascent in the bass line. The score includes dynamic markings "mp" and "p".

Theme I begins with two simultaneous chords (E minor and D major) forming an eleventh chord, and the harmonies continue to be similarly thick. Theme I has syncopated rhythm and makes use of many leaps, but Theme II is lyrical and has stepwise motion.

The rhythmical blocked chords in Theme I unify it with Theme II.

Tonality: It sounds ambiguous in the exposition. Theme I has a tonal center of E, and Theme II moves to C# minor, which is the relative minor of E Major, with a key signature of four sharps.

The Use of Tritone: The bass line moves by tritones, from E to B \flat in m. 14, and G to C# in mm. 41-42.

Bitonality: Bichords are heard in mm. 23-25 (Example 33).

Example 33. Bichord between hands (mm. 23-25)

23
mf D C B \flat
leg. C F A \flat

In Theme II in mm. 42-54¹, a descending line with half notes is used in the bass

(Example 34).

Example 34. Descending line in the bass (mm. 42-54)

42 **Laid back** $\text{♩} = 58$
p dolce e legato C \sharp B A G \sharp
pp leg. *leg.* *leg. simile*

46 *espress.* D \sharp C *ppp*
rit. 8^{va} *a tempo*

50 *rit.* 1. **Energetic!** $\text{♩} = 100$
 B A G F E
p *leg.*

Dynamics: Theme II is softer than Theme I. The left hand is *pp* and the right hand is *p*.

Development (mm. 54b-74):

In typical sonata forms, all themes are used from the exposition, but this section builds up only Theme I.

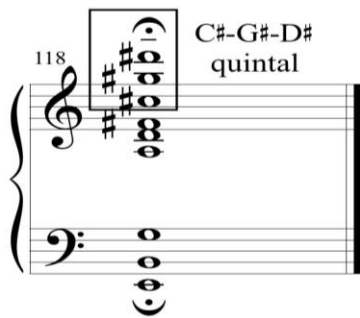
Recapitulation (mm. 75-118):

The recapitulation parallels the exposition in terms of the length.

In Theme II, the tonal center of E stays the same as Theme I.

The final tonic uses a quintal chord in m. 118 (Example 35).

Example 35. Quintal chord (m. 118)



PERFORMANCE GUIDE

One main characteristic in this movement is the frequently changing tempo and meter. These changes need to be observed and planned before playing.

In the Introduction, Walter Saul directs “Prayerfully” with a tempo marking $\text{♩} = 72$ so performers should play calmly and slowly.



In Theme I of the exposition, $2/2$ and $5/4$ meters alternate in a tempo changed to a lively $\text{♩} = 100$. The composer marks “Energetic!” for this theme. Keep the meter and the rhythm precise. Moreover, pedaling is often marked in this movement so the pedal needs

to be released precisely, especially parts with a staccato on the fifth beat. Performers should release the pedal and the key at the same time. In mm. 21-22, the composer marks a grace note and half-note with tenuto. Performers should play the grace notes fast but relatively lightly and the half-note chords more emphasized and held for their full value.¹⁷

In Theme II of the exposition, the tempo indication is “Laid back”, $\text{♩} = 58$ and marks a different dynamic in each hand, *p* with *dolce e legato* in the melody, and *pp* in the left hand. Performers should play the melody lyrically, and allow the left hand to be quieter than the right, but emphasize notes in the descending bassline. These bass notes need to be performed evenly although the dynamic changes from *pp* to *ppp*. In the last two measures, the pedal needs to be held to the end of the fermata.

II. Movement II

Table 11. Movement II, Sonatina No. 4

Section	A	B	A'
Measure	1-10	11-20	21-33
Tonality	C# minor	A Major	C# minor
Motive	m. 3: <i>x</i> 	m. 11: <i>y</i> 	
Comment	Descending line: mm. 5-10: D#-C#-B-A- G#-G-F#-F-E# mm. 7-10 ¹ : A-G-F-E-E-D-C# Ostinato with Open fifths (L.H.): mm. 1-10	Contrast with Section A (R.H.) E Major Ascending scale (R.H.): mm. 11-14: G#-A-B-C#-D#-E Descending (L.H.): mm.15-19: A#-A-G-F-E mm. 25-28= mm. 7-10	

¹⁷ Walter Saul, e-mail message to Ahyeon Yun, March 28, 2017

COMMENTS

Form: Ternary form

Tempo: Slowly and simply, ♩=54

Meter: 3/4

Tonality: C# minor.

There are two motives in the movement: *x*, and *y*.

Motive *x* occurs rhythmic diminution in m. 5.

Motive *y* in m. 11 has related to Motive *x* because *y* is inverted *x*, becomes diminution in both duration and interval. Thus, third interval designate *x*, and second interval is called *y*.

Characteristics

Section A (mm. 1-10):

Both hands draw a descending line on each first beat in mm. 5-10 (Example 36)

An open fifth prevails in mm. 1-10 in the left hand. Especially measures 7-10 use only open fifth (Example 36).

Example 36. Descending line (Both hands) and Open fifths (L.H.) (mm. 5-10)

The image displays a musical score for measures 5 through 10. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is C# minor (three sharps). The time signature is 3/4. The score shows a descending line in both hands. The left hand (L.H.) features parallel open fifths, which are highlighted by a box and labeled 'parallel open fifths' below the staff. The right hand (R.H.) features a descending line with various rhythmic patterns, including eighth and sixteenth notes.

Section B (mm. 11-20):

A different melody from section A is used. An ascending line appears in mm. 13-15 in the melody (Example 37).

Example 37. Ascending line (mm. 13-15)

The musical score for Example 37 is in treble clef with a key signature of three sharps (F#, C#, G#). It begins at measure 13. The right hand features an ascending melodic line starting with a triplet of eighth notes (F#, G#, A) and continuing with quarter notes (B, C#, D, E, F#, G#). The left hand provides a harmonic accompaniment with chords. A dynamic marking of *f* (forte) is present in measure 15. The word "ascending" is written above the staff with a slur and an upward-pointing arrow.

A descending line is presented mm.15-19 in the left hand (Example 38).

Example 38. Descending line (L.H.) (mm. 15-19)

The musical score for Example 38 is in treble clef with a key signature of three sharps (F#, C#, G#). It begins at measure 15. The right hand has a melodic line with a dynamic marking of *f* (forte) in measure 15. The left hand features a descending line starting with a triplet of eighth notes (F#, G#, A) and continuing with quarter notes (B, C#, D, E, F#, G#). Dynamic markings in the left hand include *mf* (mezzo-forte) in measure 16 and *mp* (mezzo-piano) in measure 17. The word "descending" is written below the staff with a slur and a downward-pointing arrow.

Section A' (mm. 21-33):

Measures 29-33 are an extension (Codetta) to reach C# minor.

PERFORMANCE GUIDE

The important things in the second movement are that it should be performed with sound balanced between both hands, and the triplet rhythm.

In Section A, a balance of sound between the melody and lower voices is significant. Walter Saul marks *p* in the soprano and *pp* in the accompaniment.

It should be performed legato to express a delicate and balanced sound.




In Section B, keeping a precise triplet rhythm is the most important aspect. Eighth-note triplet rhythms and quarter-note triplet rhythms are often indicated in this section. Eighth-note triplet rhythms are easy to play, but playing a quarter-note triplet evenly in the melody with the quarter-note in the left hand is challenging.

Performers can understand that this triplet rhythm is subdivided into two triplets eighth notes for each triplet quarter-note, and play with the third beat of the left hand between the second triplet quarter-note, and the third triplet quarter-note of the right hand.

In Section A', *ppp* is the softest sound found in the accompaniment, and *pp* is in the melody. This section requires the performer to make the softest and most delicate sound.

III. Movement III

Table 12. Movement III, Sonatina No. 4

Section	A	B	A'	C			A''	B'	A'''
Measure	1-8	9-19	20-28	29-41	42-45	46	47-54	55-66	67-76
Tonality	C Major	E minor: mm. 9-10 G minor: m. 11 C# minor: m. 12 E minor: mm. 13-14 G minor: m. 15 C# minor: mm. 16-17 B minor: m. 18 G m/M: m. 19	C Major	A minor D minor: mm. 31-38 G minor: mm. 39-41	C minor	D Major	C Major	Bb minor	E Major
Motive	m. 1: x 			m. 29: y  m. 30: z 					
Comment	Lydian Flat7 mode: Uses Mode Mixture Lydian Flat7 mode is combination of C Mixolydian and D Lydian (mm. 1-8, 13-14, 24-27) and D Lydian (mm. 9-10) Lydian Flat 7: mm. 11-12, 15, 20-22			Answer begins before Subject ends (Example): Subject----- Answer----- S----- Bridge--- S----- Counter Subject: mm. 33 ⁴ -34, 36 ⁴ -37			Section B': transposition of mm. 9-19 up a tritone End with Subject of Section C: mm. 73-75 Imitation of R.H.: mm. 73-75 (L.H.) Tritone Cadence: m. 76 (last two chords)		

COMMENTS

Form: Rondo (A-B-A'-C-A''-B'-A''', seven-part Rondo)

Tempo: Lively, ♩=152

Meter: 4/4

Tonality: ambiguous, but E is tonal center.

There are three motives in the movement: x, y, and z

Motive y in this movement is related to Motive y of the second movement of No. 4.

Motive y is expanded to a rhythm of two eighth notes in the third movement (Example 39).

Example 39. Motive y in Movement II (m. 11) and Movement III (m. 29)

The image displays two musical excerpts. The left excerpt, titled 'Movement II', shows measure 11 in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. A piano (*p*) dynamic is indicated. Motive y is circled in the treble staff, consisting of a quarter rest followed by two eighth notes (G#4 and A4) and a quarter note (B4). The bass staff contains a piano accompaniment of chords. The right excerpt, titled 'Movement III', shows measure 29 in a treble clef with a common time signature. Motive y is circled in the treble staff, consisting of a quarter rest followed by two eighth notes (G#4 and A4) and a quarter note (B4). The bass staff contains a piano accompaniment of chords.

Characteristics

Section A (mm. 1-8):

Tonality: The tonal center is C Major, but with inflections of Mixolydian (with B \flat) and Lydian (with F \sharp) modes.

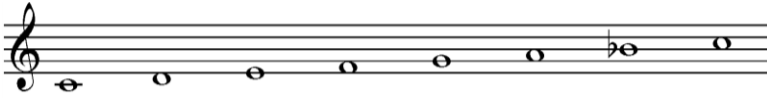
C-Mixolydian is observed in m. 1 (Example 40, 41).

Major, Lydian, and Mixolydian all coexist in m. 8.

Example 40. C-Mixolydian mode (mm. 1-2)

The image shows the beginning of a piece, marked 'Lively' with a tempo of quarter note = 152. It is in common time and starts with a forte (*f*) dynamic. The treble staff begins with a quarter rest followed by a series of chords: a triad of G4, B4, and D5 (C-Mixolydian), a triad of G4, B4, and D5 with a flat on the B (C-Mixolydian), a triad of G4, B4, and D5 with a sharp on the F (C-Lydian), and a triad of G4, B4, and D5. The bass staff features a rhythmic accompaniment of eighth notes in a C-Mixolydian mode.

Example 41: C-Mixolydian Mode

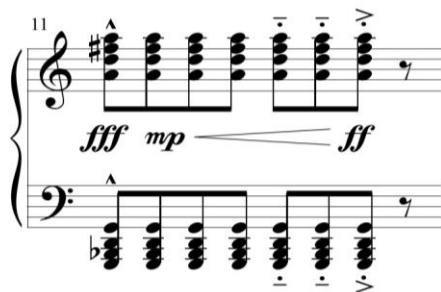


Section B (mm. 9-19):

Tonality: Measures 9-18 are in E minor with chromatic mediant ninth chords. (Measure 18 is using B as the root, functioning as a dominant of E minor, just as measure 19 uses G as the dominant of C).

The use of a bichord in m. 11 also suggests a Lydian b7 (Example 42, 43, and 44).

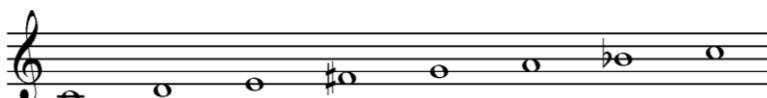
Example 42. Bichord (m. 11)



Example 43. C-Lydian Mode



Example 44. Lydian b7 Mode



Section A' (mm. 20-28):

Measures 20-28 use Lydian $\flat 7$.

Section C (mm. 29-46):

Tonality: The tonal center changes frequently. A minor (after the cadence on the downbeat of measure 29) with Phrygian mode highlights (B-flat) in mm. 29-31, D minor in mm, 31-38, G minor in mm. 39-41, C minor in mm. 42-45, and D Major in m. 46.¹⁸

Some of these keys have a relationship with A minor. A minor and D minor have a dominant relationship. A minor and C minor have a chromatic mediant relationship.

The main characteristic in Section C is the use of a Fugue (Example 45).

The subject is followed by the counter-subject which is altered every time it appears.

¹⁸ Walter Saul, e-mail message to Ahyeon Yun, April 15, 2017

Example 45. Fugue (mm. 29-46)

Table 13. Subdivision in Section C

Section	Subdivision
B	Subject (mm. 29 ² -33 ³)
	-Answer (Tonal) (mm. 32 ² -36 ³), CS (mm. 33 ⁴ -34)
	-Subject (mm. 35 ² -38), CS (mm. 36 ⁴ -37)
	-Bridge (mm. 39-41)
	-Subject (mm. 42 ² -45 ²), CS (mm. 45-46 ²)

Section A'' (mm. 47-54):

The tonal center returns to C in *a* (mm. 47-54)

Section B' (mm. 55-66):

The tonal center changes to B \flat minor (mm. 55-60). This section presents a transposition of measures 9-19 up a tritone.

Section A''' (mm. 67-76):

Tonality: The tonal center is E Major. Measure 67 becomes I-V-I. Measure 71 uses borrowed chord harmonies of E Major, but it's still basically C Major as before. In measure 71, the composer simply strips away all the extra chromatics and presents chords reminiscent of the opening A section.

Measure 73-76 are in E Major. However, the last phrase starts in E Phrygian, go through the chromatic mediants of C minor and its chromatic mediant Eb minor, before ending on E major. B-flat open 5th chord at the *fff* a Locrian V in E Locrian right before that E Major chord.¹⁹

Measure 73-76 ends with the Subject of section C. The part in the left hand imitates the right hand, and the last two chords use a tritone in m. 76 (Example 46).

Example 46. Imitation and Tritone (mm. 73-76)

The image shows a musical score for measures 73-76. The score is in 2/4 time and features a piano part with a treble and bass clef. The music starts with a forte marcato dynamic and a tritone interval. The final measure (m. 76) shows a tritone interval between the two hands, with a B-flat chord in the left hand and an E chord in the right hand. The tritone is circled and labeled 'Tritone'.

¹⁹ Walter Saul, e-mail message to Ahyeon Yun, April 15, 2017

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The third movement is marked “Lively” with $\text{♩}=152$, and begins with *f*. Basically, this movement should be performed with an active and strong sound.

One of the important characteristics in Section A and Section B are that both hands are often utilized in blocked chords. In addition, the accompaniment is mainly constructed of eighth notes rhythms. Therefore, it should be played regularly with hand-bouncing in the both hands. The top melody of the chords needs to be emphasized, and inner voices should be softer than top notes in the right hand.

In Section C, performers should play each voice of the fugue and keep precise articulation in Section B. Particularly, playing the part where three voices are present at the same time (the subject, the answer, and the counter subject) is challenging, thus this part needs to be expressed with clear articulations.

In Section A''', the dynamic range is extreme, from *ppp* to *fff*. As an example, there is even a dynamic range of *p* to *ff* in one measure. Furthermore, the dynamics gradually range from *ppp* to *fff* in the ending of Section A'. Thus, performers need to express the dynamic contrast delicately. The last three chords in ending should be played with pushing arms separately.

SONATINA NO. 5

I. Movement I: Allegro maestoso

Table 14. Sonata Form


Section	Exposition		Development			Recapitulation	
Measure	1-39		40-65			66-109	
Theme Measure	Theme I 1-20 ¹	Theme II 20 ³ -39	Theme I 40-46	Bridge 47-50	Theme II 51-65	Theme I 66-86	Theme II 87-109
Tonality	B M	F# M	C# M	E M, m. 49:GM	mm.50-54: G M mm. 55-59: E M mm. 60-65: D M	B Major Extended: 85-86	B Major
Motive	m. 5: <i>x</i> 						
Comment					mm. 51-54, 55-58, 60-62 come from mm. 21-24 m. 59: Extended		

Table 15. Fugue

	Exposition	Ep. 1	Statement	Ep. 2	Statement	Ep. 3
Measure	1- 20 ¹	20 ³ - 39	40-50	51- 65	66-85 ¹	87- 109
Sub-division (Measure)	Subject (1-5) -Answer(Tonal) (5-9) -S (8-12) -Bridge (13-14) -A (Real) (15-19)		S (40-44) -A (Real) (42-46) -Bridge (47-50)		S (66-70) -A (70-74) -S (73-77) -B (78-79) -A (80-84) -Bridge (85 ³ -86)	
Counter Subject	mm. 6-8 (R.H.) mm. 10-13 (R.H.) mm. 13-14 (R.H.)					
Comment	Overlap Subject and Answer each other: m. 5		Opening theme introduced: mm. 41-44 Stretto: mm. 42-45			

COMMENTS

Form: Combines two forms; Sonata form and Fugue

Tempo: Allegro maestoso, $\text{♩} = 69$

Meter: 2/2 (m. 59 :1/2)

Tonality: B Major

Four-voice fugue

There is one motive in the movement: *x*. The motive presents three consecutive stepwise ascending or descending notes (Example 47).

Example 47. Motive *x* (mm. 6-10)

Dynamics:

Uses soft dynamics in general. It begins with *mp*, changes to *mp- mf- f* gradually;

however, Theme II is even softer with *ppp*.

Characteristics

Exposition (mm. 1-39) of Sonata Form:

Theme I (1-20¹): Theme I is in B major, at the same time it serves as the exposition of Fugue; the subject and the answer overlap each other. The answer comes before the subject ends. The subject in mm. 1-5 begins in B major. The tonal answer is stated in mm. 5-9 (Example 48).

Example 48. The subject and the tonal answer (mm. 1-9)

Allegro maestoso ♩ = 69

B:
Answer (Tonal)

mf

The next subject comes in mm 8-12, the bridge appears in mm. 13-14, then the real answer follows in mm. 15-20.

The counter subject appears in mm. 6-8, mm. 10-13, and mm. 13-14 in the right hand.

Theme II (20³-39): Episode I is in F# Major that is in a dominant key area of the exposition.

Development (mm. 40-65) of Sonata Form:

Theme I (40-46): Subject appears again in C# Major in mm. 40-44 and the Answer follows in 42-46.

Bridge (47-50): modulates to B Major.

Theme II (51-65): Both mm. 51-54 in G Major and mm. 55-58 in E Major are similar to mm. 21-24.

Measure 59 extends the music.

Measures 60-62 are in D Major which is similar to mm. 21-23.

Recapitulation (mm. 66-109) of Sonata Form:

Theme I (mm. 66-85¹): the subject is in B Major in the original key, similar to the exposition where is presented Subject-Answer-Subject-Bridge-Answer.

In mm. 66-68, the first subject is stated in organum style, featuring parallel octaves and fifths which are totally antithetical to the contrapuntal texture and fugal form.²⁰

Measures 85³-86 are an extension.

Theme II in mm. 87-109 still ends in B Major.

PERFORMANCE GUIDE

The tempo is Allegro maestoso which means to play majestically in the first movement. The meter is 2/2 in this movement. The melody should be played legato, but the player should subdivide the beat into quarter notes. Another important characteristic is the dynamic contrast. For example, *ppp* and *f* appear when turning to the development.

In Theme I in the exposition, performers should play the subject and the answer clearly in each voice, especially in the parts where the subject and answer overlaps (mm 8-9). In Theme II, performers are instructed to pay attention to pedaling as detailed in the composer's note. Walter Saul advises performers to use the pedal as needed to keep a legato sound during the pedal-off marking in the composer's note²¹ (e.g., mm 21-31). In addition, longer notes are used such as whole-note and dotted half-note this part in inner voices or the bass. Performers are directed to hold enough the longer beats.

²⁰ Walter Saul, e-mail message to Ahyeon Yun, March 30, 2017.

²¹ Walter Saul, *Sonatina No.5*, Fresno, CA: Tarsus Music, 2015.

A dynamic contrast from *ppp* to *ff* appears in the last two measures. The quarter-rest needs to be kept accurately by pedal-off, and the last chord of the last measure is directed to use full pedal and arm-press with their upper body to express *ff*, which is the loudest part in the movement.

II. Movement II: Andante con Variazioni

Table 16. Movement II, Sonatina No. 5

Section	Tema	Variazione I	Variazione II	Variazione III
Measure	1-8	9-18	19-34	35-46
Tonality	Eb			
Dynamic	<i>f</i>	<i>p, mf, mp</i>	<i>pp, p</i>	<i>pp, p, mp</i>

COMMENTS

Form: Theme and Variation form.

Tempo: Andante, ♩=76

Meter: 3/4

Tonality: Atonal

Use of Twelve-Tone technique.

Pitch/Harmony: The Tema (theme) presents a prime row in mm. 1-8, P-3 in pitch

(Example 49, 50).

Example 49: Theme: P-3 (mm. 1-8)

Tema: Andante ♩ = 76

P-3: Eb G A D Db Gb F C Bb E G#(Ab) B

Example 50: P-3



The Variazione I (Variation I) uses P-11 in the right hand, and P-7 in the left hand in mm. 9-18. The note 'E' from P-7 is placed in the right-hand part and shared by P-11 (Example 51, 52, 53).

Example 51: Var. I: P-11(R.H.) and P-7 (L.H.) (mm. 9-18)

Variazione I: L'istesso tempo

P-11: B E \flat F B \flat A D C \sharp

p dolce
P-7: G B C \sharp F \sharp B \flat F

mf

14 G \sharp F \sharp C E G A D E \flat C

mp

Example 52. Var. I: P-11



Example 53. Var. I: P-7



The Variazione II (Variation II) uses P-11 again in mm. 22-34.

The Ostinato in mm. 21-34 in the left hand indicates that its tonal center is G (Example 54). The ascending fourths are reminiscent of the first movement's subject.

Example 54: Var. II: P-11 (mm. 22-34)

22 P-11: B Eb *p misterioso* F B \flat

26 A D C \sharp G \sharp

30 F \sharp C E G *rit.*

The Variazione III (Variation III) presents P-3 again in mm. 35-43.

All twelve notes appear in mm. 45-46 at the same time (Example 55).

Example 55. Twelve notes (mm. 45-46)

Table 17. Matrix of the Twelve-Tone Row: Sonatina No. 5, Movement II

	I ₃	I ₇	I ₉	I ₂	I ₁	I ₆	I ₅	I ₀	I ₁₀	I ₄	I ₈	I ₁₁	
P ₃	E _b	G	A	D	D _b	G _b	F	C	B _b	E	G _#	B	R ₃
P ₁₁	B	E _b	F	B _b	A	D	D _b	G _#	G _b	C	E	G	R ₁₁
P ₉	A	D _b	E _b	G _#	G	C	B	G _b	E	B _b	D	F	R ₉
P ₄	E	G _#	B _b	E _b	D	G	G _b	D _b	B	F	A	C	R ₄
P ₅	F	A	B	E	E _b	G _#	G	D	C	G _b	B _b	D _b	R ₅
P ₀	C	E	G _b	B	B _b	E _b	D	A	G	D _b	F	G _#	R ₀
P ₁	D _b	F	G	C	B	E	E _b	B _b	G _#	D	G _b	A	R ₁
P ₆	G _b	B _b	C	F	E	A	G _#	E _b	D _b	G	B	D	R ₆
P ₈	G _#	C	D	G	G _b	B	B _b	F	E _b	A	D _b	E	R ₈
P ₂	D	G _b	G _#	D _b	C	F	E	B	A	E _b	G	B _b	R ₂
P ₁₀	B _b	D	E	A	G _#	D _b	C	G	F	B	E _b	G _b	R ₁₀
P ₇	G	B	D _b	G _b	F	B _b	A	E	D	G _#	C	E _b	R ₇
	RI ₃	RI ₇	RI ₉	RI ₂	RI ₁	RI ₆	RI ₅	RI ₀	RI ₁₀	RI ₄	RI ₈	RI ₁₁	

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The mood needs to be mysterious and noble in the second movement. It is suggested that performers read Isaiah 6 and Revelation 4 from the Bible.²² Isaiah is depicted as a prophet who had an overwhelming vision of God enthroned in His temple, received messages from God, then passed His word on to the people. Performers should try to express Isaiah's mysterious and devotional mood. Moreover, Revelation 4 from the New Testament presents a similar vision of God's throne with elders, creatures, apostles and singing angels. This piece was composed while imagining the presence of the almighty God. In the beginning, each note should be expressed as *forte* with pedal (as indicated "L. V.," "*lascia vibrare*") and an accent. Performers should drop their forearms slowly to make a deep sound.

In *Variazione II*, the dynamic changes to *piano*. The rhythm often changes in this section: starting with dotted eighth notes in the right hand, then changing to steady eighth notes in the accompaniment. Performers need to subdivide this into sixteenth-notes to keep exact rhythm. In addition, the composer marks *misterioso* with *p*, and long slurs. It is critical to sustain the phrases and try to make a mysterious sound in melody. In the accompaniment, the left wrist needs to be rotated.

In *Variazione III*, the dynamic changes from *pp-mp* and back to *pp* at the end. Performers should express delicate dynamic changes and play very softly in the last two measures, but the top note should be clear.

²² Walter Saul, e-mail message to Ahyeon Yun, November 18, 2015.

III. Movement III: *Vivace giocoso*

Table 18. Movement III, Sonatina No. 5

Section	A	B	A'	Transit	C	Transit.	A''	B' with Extension.	A'''
Measure	1-20	21-28	29-36	37-46	47-79	80-89	90-109	110-129	130-145
Tonality	G	G	G	Ab	c, c': Ab, c'': Bb, c''': C, c: Ab, c': B	G	G	G	G (B: m. 144 ¹) (Eb m. 144 ²)
Tempo	<i>Vivace giocoso</i> ♩=138				<i>Poco meno mosso</i> ♩=126	Tempo I ♩= 138		m. 127: ♩= 63 mm. 128- 129: Tempo I ♩=138	<i>più mosso</i> ♩= 152
Phrase	a: 2+2+2+3, a': 2+2+2+5, a'': 2+2+2+2		2+2+2+2+2			2+2+ 2+2	2+2+ 2+3		
Comment	Alternate mood GM with Gm: mm. 1-2. mm. 10-17= mm. 1-8. Extended: mm. 18-20. Stack chord: m. 21 ¹ (chord's interval: 7th with building each 3 rd).	Embellished <i>a</i> (L.H.): <i>a''</i> (mm. 29-36). Eb pedal tone: Emphasized <i>a</i> (R.H.): mm. 37-46 Parallel triad (L.H.) : mm. 39-40. Eb pedal tone: Emphasized <i>a</i> (R.H.). Parallel triad (L.H.): mm. 39-40	<i>c'</i> : diminution (R.H.) <i>c''</i> : Modulate to Bb, chorale style <i>c'''</i> : CM with diminution and accents. mm. 47-57 ¹ : Ascending (L.H.) Ab-Bb-C-Db- Eb- F-Gb-G-Ab- A-Bb.	Emphasize G pedal	mm. 102-115 = mm. 13-26	mm. 119-124 ~mm. 21-26	Embellished <i>a</i> (R.H.) mm. 130-137 = mm.29-36 Extended: mm.138-139 Codetta: mm. 140-145		

COMMENTS

Form: Rondo form (A-B-A'-C-A''-B'-A'''), seven-part Rondo)

Tempo: *Vivace giocoso*, ♩=138 (m. 127: *Adagio*, ♩= 63, mm.130-145: *Più mosso*, ♩= 152)

Meter: 2/4 (mm. 26-37: 3/8).

Tonality: G Major

There is only one rhythmic motive with eighth notes in the movement: *x* (m. 1).

Characteristics

Section A (mm. 1-20):

Measures 1-6 alternate two chords. To be specific, measure 1 combines a D \flat Major chord with a simultaneous G diminished chord. In measure 2, the G Major chord is combined with a D Major chord (Example 56).

Example 56. Alternating Sonorities

The musical score for Example 56, 'Alternating Sonorities', is in 2/4 time and marked 'Vivace giocoso' with a tempo of quarter note = 138. The score is marked 'f marcato'. The right hand plays a melody consisting of eighth notes: B \flat , A, G, F, E, D, C, B \flat in the first measure, and B \flat , A, G, F, E, D, C, B \flat in the second measure. The left hand plays chords: a D \flat major chord (F \flat , A \flat , C \flat) in the first measure, and a G major chord (B, D, F) in the second measure.

The chromaticism of the chords and the melody is reminiscent of the fugue subject in the first movement and the tone row in the second movement. The first chord is a part of the last chord of the second movement transposed down a perfect fifth (See Example 55.) It is also close to the fugue subject of the first movement transposed up from B Major to D \flat Major (See Example 48.)

Between notes G and D \flat in the left hand there is a tritone in m. 1.

Section B (mm. 21-28):

The pattern in the right hand changes to chords.

Section A' (mm. 29-36):

The theme is embellished; it changes to sixteenth notes in the right hand in mm. 29-36.

Transition (mm. 37-46):

Steady eighth notes on E \flat persist in mm. 37-46 (Example 57).

Example 57. Steady eighth notes on E \flat (mm. 37-46)

The image shows a musical score for Example 57, consisting of two systems of piano accompaniment. The first system covers measures 37 to 41. The right hand plays a melody of eighth notes starting on G \flat and moving up stepwise to E \flat , which then remains constant. The left hand plays a steady eighth-note accompaniment on E \flat . Dynamics include *sfz* (sforzando) at the beginning and *mf* (mezzo-forte) later. The second system covers measures 42 to 46. The right hand continues the melody, with a *rit.* (ritardando) marking above it. The left hand continues the steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and a *rit.* marking.

Section C (mm. 47-79):

Each subdivision is a repetition of the same melodic material with a modulation and a change of the rhythm.

c (mm. 47-52¹) has a lyrical melody with a long slur (Example 58).

Example 58. Melody with long slur (mm. 47-52¹)

The image shows a musical score for Example 58, featuring a single melodic line in the right hand. The tempo is marked *Poco meno mosso* with a quarter note equal to 126 (♩ = 126). The melody starts on G \flat and moves up stepwise to E \flat , then down to D \flat . A long slur covers the entire phrase from measure 47 to 52. The key signature is three flats (B \flat , E \flat , A \flat).

c' (mm. 52²-56) has a rhythmic diminution of mm. 47-52¹ (Example 59).

Example 59. Rhythmic diminution (mm. 52-56)



c'' (mm. 57-61) modulates to B \flat Major and moves in chorale style (Example 60).

Example 60. Chorale style (mm. 57-61)



c''' (mm. 62-66) is in C Major with diminution and accents (Example 61).

Example 61. C Major with diminution and accents (mm. 62-66)



c'''' (mm. 67-74) changes the melodic line (Example 62).

Example 62. Changes in melodic line (mm. 67-74)



In contrast to Section A, Section B is melodic.

The dynamic level begins *p*, and it builds up gradually to *ff*.

Each bass note on the downbeat forms an ascending line in the left hand in mm. 47-57

(Example 63).

Example 63. Ascending line (L.H.) (mm. 47-57)

The image displays a musical score for Example 63, consisting of two systems of piano accompaniment. The first system, starting at measure 47, is marked "Poco meno mosso" with a tempo of quarter note = 126. The right hand (RH) features a melodic line with a long slur over measures 47-52. The left hand (LH) plays a series of eighth notes on the downbeat of each measure, forming an ascending line. The dynamic is marked *p*. The second system, starting at measure 53, continues the LH ascending line. The RH has a melodic line with a slur over measures 53-56. The dynamic is marked *mf*. The word "ascending" is written below the LH line in the first system.

Transition (mm. 80-89):

This section consists of only G notes.

Section A'' (mm. 90-109) and **Section B' with Extension** (mm. 110-129):

In contradistinction to measures 1-9 in Section A, mm. 90-98 contain only one eighth-note on the downbeat of each measure in the left hand and the right-hand melody consists of chords instead of single notes.

Measures 99-115 are similar to mm. 11-26. Measures 100, 102, and 104 have an A \flat Major 7th chord in third inversion in the left hand, compared to the G Major 7th chord in third inversion in measures 11, 13, and 15. Measures 105-117 are same to mm. 16-28.

Section A''' (mm. 130-145):

The extension is formed of descending scales of A \flat Major in m. 138 and G Major in m. 139-140¹ (Example 64).

Example 64. A \flat Major (m. 138) and G Major descending scale (m. 139-140¹)

The image displays two musical examples side-by-side. The first example, labeled 'A \flat Major Scale', shows a descending scale in the key of A-flat major (one sharp, one flat) across two staves (treble and bass clef) for measures 138 and 139. The second example, labeled 'G Major Scale', shows a descending scale in the key of G major (one sharp) across two staves for measures 139 and 140. A dynamic marking of *ff* (fortissimo) is present in the right hand of the second example. The notation includes notes, stems, and clefs.

PERFORMANCE GUIDE

Performers should note tempo changes, dynamics, and articulations in the beginning. The tempo is designated as *Vivace giocoso*. 'Giocoso' is an Italian word, meaning happy or playful, which is used as a direction in music.²³

In Section A, the composer marked *f* with *marcato* as an articulation in the beginning. Performers should play it with energy. Moreover, both hands generally move

²³ Christine Ammer, *The A to Z of Foreign Musical Terms: From Adagio to Zierlich a Dictionary for Performers and Students*, (Boston, E. C. Schirmer Music Co, 1989).

in the same rhythm, which begins with steady eighth notes. Thus, it should be played with the hand bouncing while the forearm rebounds²⁴ for rhythmic accuracy.

In Section B, the first two measures consist of quarter-note rhythm. Performers should keep this steady rhythm accurately. Moreover, top notes need to be clear in chords in the right hand.

In Section A' the sixteenth-note rhythm comes in the melody. This steady rhythm needs to be kept a very even sound. Practicing exercises with varying dotted rhythms might enable greater evenness.

The mood and the articulation are changed in Section C. To be specific, the composer marks *poco meno mosso* which means play a little slower than Section A and B. He also directs *p* with a long slur in the melody so it must be played legato without rushing. The first notes of each measure in the accompaniment need to be highlighted, so the arm needs to move in a circular motion to make a soft sound. Furthermore, change pedal in each measure as the composer asks.

Section A''' has similar dynamics and articulations to Section A. However, the tempo changes to $\downarrow = 152$ in the ending part. Thus, it should be played faster than Section A. The dynamic marks are *ff* and *fff* with accents on each big chord in the last six measures. Therefore, performers need to play each chord energetically by pushing the arms and relaxing quickly before playing the next chord. The last two measures contain large leaps and care must be taken when playing them.

²⁴ Seymour Fink, *Mastering piano technique: a guide for students, teachers, and performers*, (Montclair, NJ: Amadeus Press, 1992), 102-105.

CHAPTER 6

CONCLUSION

This research offers analyses and performance guides for the five piano sonatinas composed by Walter Saul. Additionally, these pieces have been recorded and will be included on a compact disc of Saul's piano music to be released by Albany Records.

The five sonatinas are valuable pieces. They are sophisticated works of art, but also include didactic elements. Walter Saul combines a variety of compositional styles with traditional forms in the sonatinas. These pieces are at times simple and involve traditional harmony, but also make good use of various musical elements such as tritones, canons, twelve-tone rows, and jazz elements. Intermediate-level performers will be able to learn these compositional techniques without difficulty through these pieces. In addition, the composer carefully notes pedal directions to practice pedaling effectively. The second movement of Sonata No. 5 is inspired by biblical imagery. It is suggested by the composer that the performer read Isaiah chapter 6 and Revelation chapter 4 before playing the work to appreciate this inspiration.

It is hoped that teachers and performers will become familiar with Walter Saul's five sonatinas, and find increased understanding of his musical intentions and inspirations through the recordings, the analyses, and the performance guides.

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APPENDIX A

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Saturday, December 31, 2016

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Mesa, AZ 85202

Dear Ahyeon,

This letter expressly grants you permission to use the printed scores and PDF files of the scores to my *Sonatina #1*, *Sonatina #2*, *Sonatina #3*, *Sonatina #4*, and *Sonatina #5* within the document of your dissertation in partial fulfillment for your degree Doctor of Musical Arts from Arizona State University in Tempe, Arizona, in the following ways:

- 1) The five Sonatinas may have their scores reproduced in their entirety as an appendix or appendices to the dissertation or contained within the body of the dissertation by Ahyeon Yun. Each *Sonatina* may be contained once and only once in its entirety in the document of the dissertation.
- 2) Unlimited quotations and examples of no more than one (1) page from the scores are allowed in the body of the dissertation, with proper and appropriate citations.
- 3) The printed and PDF versions of the Sonatinas must be completely incorporated into the document of the dissertation and by no means issued by Ahyeon Yun, Arizona State University, or any other party as separated or separable documents from the document of the dissertation. Any online versions of the dissertation must be as one inseparable document, preferably a single PDF document.

I am pleased to provide this to you as assistance to you for your dissertation.

In Christ,

A handwritten signature in black ink that reads "Dr. Walter B. Saul II". The signature is written in a cursive, flowing style.

Dr. Walter B. Saul II, DMA, NCTM

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APPENDIX B

A RECORDING OF FIVE PIANO SONATINAS OF WALTER SAUL,

BY AHYEON YUN, PIANO

Sonatina No. 1
I. Allegro vivace
II. Andante
III. Vivace

Sonatina No. 2
I. Moderato
II. Andante
III. Vivace

Sonatina No. 3
I. Allegro vivace
II. Andante cantabile con variazioni
III. Allegretto

Sonatina No. 4
I. Prayerfully – Energetic!
II. Slowly and simply
III. Lively

Sonatina No. 5
I. Allegro maestoso
II. Andante con Variazioni
III. Vivace giocoso

Ahyeon Yun, Pianist