NARRATIVES OF IRONY AND ROMANCE IN GRIEG'S CELLO SONATA IN A MINOR: A PERFORMER'S ANALYSIS

by

ANA CRISTINA BARBOSA ABRANTES SICILIA

(Under the Direction of David Starkweather and Emily Gertsch)

ABSTRACT

This dissertation explores the interaction between structure and meaning in the three movements of Edvard Grieg's Cello Sonata in A Minor, building a unique interpretation of this work solely based on analysis, rather than enculturation and imitation of those considered to model best practice. This study combines structural analysis with expressive analysis, making connections between analysis and interpretation, while also addressing performance issues. While I primarily use the narratological approach of Byron Almén and the semiotic approach of Robert Hatten, I also use Schenkerian analysis to enhance my narrative reading of each movement. Additionally, I explore the intertextuality between the cello sonata and other works by Grieg to support the narrative trajectory. In the case of the cello sonata, its second movement, for example, quotes the *Homage March* theme from his incidental music to *Sigurd Jorsalfar* (Sigurd the Crusader), a historical play written by the Noble prize winner Bjørnstjerne Bjørnson. This self-quotation in the cello sonata brings extra-musical meaning to this analysis, emphasizing the fact that representations of landscape in Grieg's music are not necessarily tied to visual stimuli, but rather tied to literary texts. Almén's narrative theory proposes a combination of

approaches to musical narrative drawing from literary criticism, semiotics, historiography, musicology, and music theory. Therefore, an understanding of the historical context for Grieg's Cello Sonata combined with the structural analysis of this work fulfill the criteria for narrative. The performance suggestions at the end of each analysis reaffirms the value of narrative analysis by providing an interaction of the melodic and formal structure of the movement with musical interpretation, bringing meaning to the work's narrative voice in a practical manner.

INDEX WORDS: Cello, Sonata, Edvard Grieg, Performance, Music Theory, Narrative Analysis, Music and Meaning, Intertextuality, Robert Hatten, Byron Almén, Schenker

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ANA CRISTINA BARBOSA ABRANTES SICILIA

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MM, University of Georgia, 2014

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ANA CRISTINA BARBOSA ABRANTES SICILIA

Major Professors:	David Starkweather
	Emily Gertsch
Committee:	Maggie Snyder
	David Haas

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
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DEDICATION

In loving memory of my two fathers: my beloved father André Luiz and my father in music Géza Kiszely. Without the encouragement, support, and unconditional love from both, I would never have pursued music as a career.

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TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF EXAMPLES

Page

CHAPTER 1

INTRODUCTION AND METHODOLOGY

1.1 Introduction to the Topic

The Cello Sonata in A Minor Op. 36 is Edvard Grieg's largest chamber work, but it is somewhat neglected in the current scholarly analytical literature and in performance. This sonata is usually not placed among the great Romantic cello sonatas, such as those by Beethoven, Brahms, Mendelssohn, and Rachmaninov, and scholarly literature about this work is limited. Grieg himself was dissatisfied with this work, writing to Gerhard Schjelderup in 1903: "Of my large works I think you are altogether too kind to my cello sonata. I myself do not rank it so high, because it does not mark a forward step in my development."[1] Nonetheless, Grieg exploited the cello's best qualities so that, despite the virtuosic piano writing, the cellist feels equally engaged. Additionally, this sonata is suitable for narrative analysis due to several reasons: the relationship of Grieg's music with Norwegian landscape and literature; the juxtaposition of these nationalistic signifiers with a conventional diatonic harmonic syntax; and his use of intertextuality[2] in all three movements, which brings external meaning to the work's narrative voice while also summarizing in many ways Grieg's compositional idiom up to that point in his career.

[1] Katherine Richman, *The Delius Society Journal, 154 (Autumn 2013*): 101, accessed November 25, 2016, http://www.delius.org.uk/journals/2010-present_34_940019735.pdf.

[2] Intertextuality is any crossing of text. The term *intertextualité* comes from Julia Kristeva [Kristeva, Julia. "The Bounded Text" (1969). In *Desire in Language: A Semiotic Approach to Literature and Art,* trans. Thomas Gora, Alice Jardine, and Leon S. Roudiez, 36–63. New York: Columbia University Press, 1980.] as a definition of the text. Broadly conceived, intertextuality may be transhistorical and unlimited, so that all texts branch out infinitely to other texts: Michael Klein, *Intertextuality in Western Art Music* (Bloomington, IN: Indiana University Press, 2005), 139.

This dissertation explores the interaction between structure and meaning in each of the three movements of Grieg's Cello Sonata in A Minor, and also provides performance suggestions based on these analyses. Instrumental pedagogy and performance practice benefit enormously from musical analysis. Consequently, my goal is to build a convincing interpretation of this work solely based on analysis, rather than enculturation and imitation of those considered to model best practice. Analysis often explains theoretically the innermost subtleties of music without making a connection to performance. As a remedy, this study combines structural analysis with expressive analysis in order to make connections between analysis and interpretation, while also addressing performance issues.

1.2 Semiotic and Narrative Approaches

The semiotic[3] model of the American philosopher Charles S. Peirce presents a three-part structure: sign, object, and interpretant – signified, signifier, and sign respectively. Following this tri-partite idea, Jean-Jacques Nattiez's theory of musical semiotics encompasses three levels of semiotic analysis.[4] The first level is called *poietic*, and involves the process of creation (the compositional process); thus, the special markings in a musical score and the composer's manuscript and sketch materials are the resources for this level. The *neutral* level is the second level and, in music, it means the sound of the performance; however, an objective analysis of musical patterns recognizable in a score, as well as larger structure and organization, occurs in this neutral dimension. The *esthetic* is the third level, and it involves the listener's response to the

[3] Semiotics is the science of signs. The term "semiotics" is more commonly used in traditions influenced by Charles S. Peirce (1839–1914), who developed his thought on signs (independently of Saussure) as part of a broader project in the study of logic and epistemology.
[4] Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (Princeton: Princeton University Press, 1990).

perceived musical signs. The approach of Robert Hatten integrates perspectives of semiotics with music theory and musicology in order to create a new mode of interpretation of instrumental music, especially in Beethoven's late-style works. Hatten establishes the meaning in music through the expressive content of the composition and not through the performance of the work. By combining structuralist and hermeneutic[5] approaches, Hatten grounds his theory on concepts of correlation, interpretation, and markedness[6] of musical oppositions. His point of departure is the linguistic theory of markedness, which originated in phonology but has emerged as one of the most widely applicable and enduring models of cognition to appear in the linguistic, structuralist, and semiotic investigations of this century.[7] According to Hatten himself, his approach is not incompatible with traditional or Schenkerian analyses, but an indispensable complement that provides insights often unavailable from a formalist perspective, extending the limits of musical understanding by offering a wider range of hypotheses for the explanation of musical structures.[8]

Hatten's theory is based on two main ideas: topical analysis and markedness. Leonard Ratner's topical analysis, as it pertains to stylistic references in Classical music, codes style types by linking them to class, social, or historical facts. Markedness is defined by Hatten as "the

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[5] A hermeneutic approach is an approach to the analytical interpretation of music that emphasizes meaning and context rather than structure or technique. The term derives from the Greek word for interpretation and was revived during the 17th and 18th centuries for studies in classical literature, the Bible, and the law. Its application to music dates from the 19th and early 20th centuries: for example, in Wilhelm Dilthey's essay Das musikalische Verstehen (On musical understanding; *c.*1910) and the writings of Hermann Kretzschmar (1848–1924). Musicologists revived the concept in the later 20th century as part of a renewed emphasis on the importance of acknowledging the relevance of matters of meaning and context to musical analysis. (Oxford Music Online [accessed January 2, 2017, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/opr/t114/e3224?q=hermeneutics&search=quick&pos=2&_start=1#firsthit])

[6] Markedness is the asymmetrical valuation of an opposition (in musical structure, language, culture). For musical meaning, markedness of structural oppositions correlates with markedness of (expressive or other) oppositions among cultural units. Marked entities have greater specificity of meaning than do unmarked entities. Marked entities also have a narrower distribution, which means that they tend to occur in fewer contexts, and thus (usually) less often than their unmarked opposites. Stylistic meaning in music is systematically secured by correlations of oppositions between musical structures and cultural units, as mediated by markedness values.

[7] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), ix.

[8] Ibid., 4.

asymmetrical valuation of an opposition,"[9] where marked entities are distinctive and represent the exceptional, while unmarked entities are the norm. These two main concepts create a list of oppositions and topics throughout a work, enabling the analyst to map associations of structure onto meaning and to trace the path of each work as a unique trajectory.

Hatten's analytical technique complements formal analysis by incorporating semantic, extra musical, and programmatic meaning into the structuralist approach. The result is what Hatten calls "troping," which occurs when two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction.[10] In other words, two musical signs converge to create a new sign that has an emergent figurative meaning enabling hermeneutics in instrumental music. Hatten is then able to determine the expressive genre, which depends on the organization and order of marked and unmarked entities. Hatten's expressive genre is a concept that synopsizes the trajectory of the musical topics, categorizing musical works based on their implementation of a change-of-state schema (tragic-to-triumphant, tragic-to-transcendent) or their organization of expressive states in terms of an overarching topical field (pastoral, tragic).[11] The main purpose of the semiotic approach of Robert Hatten is to trace the interaction between oppositions in the music and not necessarily to give a chronological or linear interpretation of a narrative.

Almén's theory is also based on oppositions, but with quite different conceptual framing. For Almén, unmarked musical materials create a series of stylistic norms, i.e., the very norms that define a particular musical style and thus, for Almén, represent an "order-imposing hierarchy." He views noteworthy or "marked" materials as deviations, which he labels

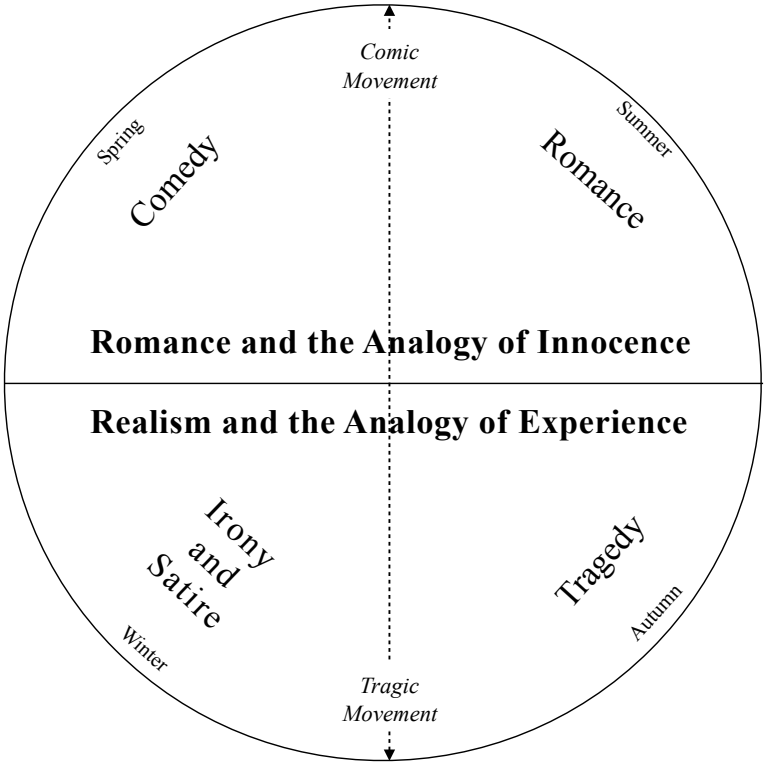
[9] Ibid., 291.
[10] Ibid., 188-89.
[11] Ibid., 290.

"transgressions," i.e., transgressions against the order-imposing hierarchy implied by a style. Another concept essential to Almén's theory of narrative structures in music is that of rank, which assigns relative value to the distinctive features in a cultural unit. The rising or falling tension in a musical work created by the markedness and rank relations shapes a musical narrative. The challenge to order produced by the incorporation of unusual "transgressive" elements has the potential to produce a "transvaluation" of the order-imposing hierarchy. The victory or defeat of this transvaluation determines how a musical narrative is labeled.

It is also significant whether or not the listener sympathizes with the outcome: i.e., the victory or defeat of the musical narrative to achieve a transvaluation. In all, Almén proposes that the different combinations of listener sympathies and outcomes produce four main narrative "archetypes" that can be applied to musical works. The set of four archetypes and their labeling is taken from the work of the influential literary theorist Northrop Frye.[12] Table 1.1 shows Frye's four archetypes: romance (victory of an order-imposing hierarchy over its transgression), tragedy (defeat of a transgression by an order-imposing hierarchy), irony (defeat of an order-imposing hierarchy by a transgression), and comedy (victory of a transgression over an order-imposing hierarchy). Almén's theory is a combination of many approaches regarding music and meaning, and it is therefore quite flexible. His search for the outcome of an analysis, the archetypes, "fulfill one of art's primary functions: to reflect, comment on, and influence our responses to the world."[13] Therefore, the theory of musical narrative is an approachable type of analysis for performers because analysts may produce different interpretations depending on how he/she hears and lists the characteristics of order and transgression.

[12] Frye's theory of narrative proposes a set of four narrative categories — *mythoi,* which Almén calls archetypes — that distinguish between possible plot schemes using a circular model.
[13] Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 162.

Table 1.1 - Reproduction of Almén's Figure 1 from "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis."[14]



1.3 Research Goals

The objective of this document is to create a unique interpretation of Grieg's Cello Sonata based on an interaction between a structural analysis of the piece and an analysis of musical meaning. An understanding of the historical context for Grieg's cello sonata will influence my analysis of meaning and expression in this work. The purpose of this project is by no means to deduce what Grieg was thinking, or what his intentions were with this sonata, nor to conclude how he wanted the work to be performed exactly. Rather my purpose is to provide an expressive analysis for the performer that is strongly rooted in the musical structure.

[14] Byron Almén, "Narrative Archetypes," 14.

1.4 Methodology

My analyses in this study primarily use the narratological approach of Byron Almén. However, I also use aspects of the semiotic approach of Robert Hatten, as well as traditional structural and linear analysis, primarily Schenkerian analysis, in order to explore the structure of the sonata. My analysis of the form, harmony, and voice leading in each movement will ensure that my interpretation of meaning is firmly rooted in the musical structure. I will determine the musical topics and the marked entities in each movement and will then map them onto a list of oppositions between an order-imposing hierarchy and transgressions against that hierarchy. A narrative archetype will be assigned for each movement based on the rising and falling tension created by those oppositions. The performance suggestions at the end of each analysis will provide an interaction between the melodic and formal structure of the movement with musical interpretation, bringing meaning to the work's narrative voice in a practical manner.

1.5 Conclusion and Chapter Organization

As Bernard Greenhouse said, "Even though I don't translate directly into words, there is always a feeling of the relationship between music and speech. When I play a phrase, I have something in mind that relates to poetry or literature."[15] This dissertation explores expressive meaning in Grieg's cello sonata, using the approach of Robert Hatten and Byron Almén as the primary methodologies.

Chapter one presented an introduction to the topic with a discussion of the primary methodologies used and the significance of the project. Chapter two provides historical

[15] Grace Shih-Huei Lin Anderson, "Beethoven's D Major Sonata for Cello and Piano, Op. 102 No.2: An Annotated Performer's Edition Based on the Suggestions of Bernard Greeenhouse" (DMA diss., Univerity of North Carolina at Greensboro, 2009), 16.

background of Grieg's Cello Sonata in A minor with references to possible influences on Grieg's compositional style and use of intertextuality. Chapters three through five present an analysis of each movement, based on the theories of Schenker, Hatten, and Almén, followed by performance suggestions at the end of each analytical chapter. Chapter six provides a summary of the conclusions reached through this analysis and final performance considerations.

CHAPTER 2

HISTORICAL BACKGROUND

2.1 Grieg's Troubled Years and the Cello Sonata

In 1882 Grieg retired from Harmonien, one of Europe's oldest concert organizations that is known today as the Bergen Symphony Orchestra, after two demanding years as its conductor. After leaving the position, Grieg spent the summer of that year in Lofthus, a touristic village in the Hardangerfjord region of Norway, which inspired him to begin composing again. It was during that summer that he began working on the sketches of his cello sonata. Grieg returned to an outwardly calm life in Bergen in the fall, but he did not finish the cello sonata until April of 1883. The years 1880-1883 were an unproductive period for him due to exhausting work as a conductor, poor health, and a major crisis in his life and marriage. Grieg sent a letter to Max Abraham, the co-owner of C. F. Peters Musikverlag on May 23, 1883 mentioning the lack of inspiration of that time, but offering the cello sonata to be published:

> And now for a word about Pegasus: He has been here all right, but I wouldn't call him 'Presto,' and he can't be called 'Allegro.' If I were to christen him the name would have to be 'Andante quasi Lento.[16] You have wanted three works from me. As the first of these, will you accept a cello sonata?... I hope to hear soon as to whether you intend to receive my Cello Sonata with open arms, with folded arms – or not at all.[17]

[16] Pegasus, in Greek mythology, was a winged horse that sprang from the blood of Medusa and eventually became a constellation and the servant of Zeus. In modern times Pegasus has been regarded as a symbol of poetic inspiration. Grieg's use of the musical expression has a double meaning, for two of Dr. Abraham's saddle horses were named "Presto" and "Allegro."

[17] Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends* (Columbus: Peer Gynt Press, 2000), 1-2.

The cello sonata was published by C. F. Peters in Leipzig towards the end of the fall of the same year.

Grieg dedicated the cello sonata to his older brother, John Grieg, who was an accomplished cellist but had to give up his musical career to run the family business. The firm Alexander Grieg and Son was a successful fish and lobster export company, which provided the necessary funds for Edvard to study in Leipzig and follow his musical career. Since John was the first child, he could not escape the family business obligations, a fact that strained the brothers' relationship for many years. Edvard and John reconciled sometime before the death of their parents, Alexander and Gesine Grieg, in 1875.[18] There are concert records of the Grieg brothers playing together in the early 1880s. Among the works they performed together that could serve as models for Grieg's cello sonata are: Schumann's *Kreisleriana* and *Fantasiestücke*; Beethoven's Cello Sonata No. 3 in A Major and No. 4 in C Minor; Mendelssohn's Cello Sonata in D Major; and Chopin's Cello Sonata in G Minor.[19] John also performed the Lindner Cello Concerto with Harmonien under his brother's direction. However, there is no record of them playing Grieg's cello sonata together.

The premiere of Grieg's cello sonata was supposed to be played by Julius Klengel, one of the leading cellists of the day and principal cellist of the Leipzig Gewandhaus Orchestra. However, prior to the concert, Grieg visited another cello virtuoso, Friedrich Wilhelm Ludwig Grützmacher, who had been John Grieg's cello teacher at the Leipzig Conservatory, and the composer decided to perform the sonata for the first time with Grützmacher. The cello sonata

[18] Finn Benestad and Dag Schjelderup, *Edvard Grieg: The Man and the Artist* (Lincoln: University of Nebraska Press, 1988), 19.
[19] These pieces are listed in the back of the 1880 regnskapbok: Rolf C. Erdahl, "Edvard Grieg's Sonatas for Stringed Instrument and Piano: Performance Implications of the Primary Source Materials," DMA diss. (The Peabody Institute of The Johns Hopkins University, 1994), 131.

was premiered on October 22, 1883 at the Tonkünstlerverein (Musical Art Society) in Dresden, Germany, with Grieg himself on the piano and Grützmacher playing cello. The concert program is preserved in the Bergen Offentlige Bibliotek.[20] In an unpublished letter to John and Marie Grieg found in the Bergen Public Library, Grieg reports that the performance was not flawless:

> (It was enough to make one) jump out of one's skin, partly over his ugly hard pizzicatos, partly due to his nervous, unsettled anxiety. Not to speak of how in performance he fell in two measures too early in the *Andante* so I had to jump after him. It's a shame, he meant so well and was so infinitely kind. He also liked the Sonata and showed it too. We had fantastic luck and received a curtain call. [21]

Grieg was a virtuoso pianist and performed the cello sonata countless other times with notable cellists. The Leipzig premiere five days later, on October 27, with Julius Klengel, was a much more polished performance. For that performance, Edvard sent John and Marie a telegram: "Yesterday Gewandhaus the Sonata big success. Each movement long-lasting applause, 2 curtain calls. Love greetings all, Edv."[22] Besides Klengel, Edvard Grieg performed his cello sonata various other times with Hugo Becker, Pablo Casals, and many other renowned cellists. When Grieg performed the sonata with Casals, he was nervous because Casals only arrived at 2 p.m. with the concert scheduled for that evening:

> For a moment I considered playing without a rehearsal, but I abandoned that idea as it would have resulted in even greater nervousness. And it is good that I did, for as a result I got a great pleasure. Casals is incomparable, a *great*, great artist for whom the work of art in No. 1 and the artist No. 2.[23]

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[20] Edvard Grieg, Sonata for Violoncello and Piano in A-Minor, Op. 36, edited by Finn Benestad, in *Edvard Grieg: The Complete Works*, vol. 8 (New York: C. F. Peters, 1977), 162.
[21] Rolf C. Erdahl, "Edvard Grieg's Sonatas for Stringed Instrument and Piano: Performance Implications of the Primary Source Materials," DMA diss. (The Peabody Institute of The Johns Hopkins University, 1994), 103.
[22] Ibid., 104. Erdahl adds "Grieg turned the *regnskapbøker* [diaries] upside down and wrote from the back to record notes to himself. The sketch for this telegram is preserved on p. 53, reading from the back of the 1882 *regnskapbok*, shortly after Grützmacher's address and before notations regarding Rappordi, Grützmacher, Ries, Igen, and Guse who received letters shortly after the Leipzig concert. The telegram was probably sent 28 Oct. 1883."
[23] Edvard Grieg, Finn Benestad, and William H. Halverson, *Edvard Grieg: Diaries, Articles, Speeches.* (Columbus: Peer Gynt Press, 2001), 125.

Grieg was feeling ill that day and had had too much coffee for dinner, which together with his nervousness, made him shake during the concert. However, that concert had a full house, and the audience responded with warmth in the applause and many curtain calls.

Despite the success with audiences, Grieg wrote a letter to G. Shjelderup in December 27, 1903, saying that he was not satisfied with his cello sonata: "Of my large works I think you are altogether too kind to my cello sonata. I myself do not rank it so high, because it does not mark a forward step in my development."[24] However, this statement was somewhat overstated since the continued presence of this sonata in his concert programs indicates that Grieg considered it well worth performing; differently from his symphony of which manuscript carried the words *"må aldri opføres"* (must never be performed).[25] Grieg may have downplayed the value of the cello sonata due to unwanted associations with difficult memories of a period of personal turmoil. Moreover, this sonata represents a watershed in his life after an unproductive period and summarizes his compositional idiom to that point in his career.

2.2 Influences and Intertextuality

Grieg's cello sonata is suitable for narrative analysis due to the following reasons: his life crisis and his search for inspiration in Norwegian landscape, the connection between his music and literature, the duality between the influences of Norwegian folk elements and the Germanic

[24] Finn Benestad and Dag Schjelderup, *Edvard Grieg: The Man and the Artist*, 250.
[25] A photocopy of Grieg's handwritten score was surreptitiously spirited to the Soviet Union, the parts were copied, and the Moscow State Radio Orchestra under its regular conductor, Vitalij Katajev, performed the symphony in December of 1980. The sensation – not least in Norway – caused by this modern "premiere" can easily be imagined, and the trustees of the Grieg Collection were again approached with the request that the symphony be made available for performance at the 1981 Bergen International Festival. This time permission was granted, and the symphony's second modern, *legal* "premiere" was given at a gala Grieg Hall Festival concert May 30, 1981 – 114 years after the work had been withdrawn. It was heard not only by those attending the concert that memorable evening, but by millions of Europeans via television and radio; and since then it has been performed all over the world. It has been published by C. F. Peters as Vol. II of *Edvard Grieg's Complete Works*.

traditions, Grieg's attention to markings, and the use of intertextuality with self-quotations in all three movements.

The lack of compositional inspiration during his years as conductor of Harmonien made Grieg search for motivation in Lofthus, a village located in the awe-inspiring Hardanger Fjord. As he expressed in his letters to Frants Beyer, an attorney who was also a competent amateur pianist and Grieg's closest friend and confident,[26] Grieg considered his music to be a product and reflection of his life experiences, which should be taken into consideration when determining the analysis and performance decisions of his cello sonata. His personal turmoil created a duality inside him that was transferred to his music, making it an ideal candidate for narrative analysis due to its reliance on asymmetrical valuation of oppositions.

According to Daniel Grimley, "Representations of landscape in Grieg's music are not necessarily tied to visual stimuli. Rather, they can refer to literary texts, local musical traditions, or other phenomenological aspects (a more abstract sense of place)."[27] The second movement of the cello sonata is a great example of this compositional trait: Grieg brought extra-musical meaning to the cello sonata by making an almost direct quotation from his *Homage March* from *Sigurd Jorsalfar*, a historical play by Bjørnstjerne Bjørnson. Even though there are similarities between Bjørnson's drama and Grieg's life, the analysis found in chapter four of this dissertation only upholds information from the plot of the play, avoiding assumptions of Grieg's feelings towards his brother and ignoring the rumors that were widespread in Bergen at that moment of his life, since there is no tangible evidence if these rumors were true.[28] Grimley also mentions

[26] Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends*, 27-109.
[27] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge: Boydell Press, 2006), 222.
[28] Finn Benestad and Dag Schjelderup, *Edvard Grieg: The Man and the Artist*, 199.

that for Rousseau, the *ranz des vaches*[29] was an idealized type of folk influence, "in which the music does not act exactly like music, but as a sign to aid memory. Its function is not just to create a sense of spatial distance, but also to open up a sense of temporal space, which, through feelings of nostalgia or retrospection, is ultimately connected with the idea of longing for a (Norwegian) homeland."[30] Therefore, the local musical tradition of the *halling*[31] in the third movement of the cello sonata contributes to the representation of landscape, helping to build the narrative trajectory.

Grieg was developing his musical voice at the very moment when cultural identity was the focus of attention among Norwegian intellectuals. In 1858, the young Grieg went to Germany to study at the Leipzig Conservatory where he absorbed the Germanic style that was dominant in concert music. Some of his early compositions, like the Symphony in C Minor, were heavily influenced by Germanic art music (musical traditions of advanced structural and theoretical practices and a written musical tradition), while others were clearly labeled Norwegian (folk music with mythical and fairy tale connections and an oral musical tradition). His later compositions, however, present a juxtaposition of both styles, which is a common trait of the nineteenth-century nationalist discourse. When looking back at his compositions, Grieg realized that his less individualistic works (i.e., Germanic style) did not fit his compositional idiom anymore, lacking the unique national modes of expression that characterized his style: "They sound pretty good, but I would not for all the world publish the orchestral score now because this

[29] A Ranz des Vaches or *Kuhreihen* is a simple melody traditionally played on the horn by the Swiss Alpine herdsmen as they drove their cattle to or from the pasture. The *Kuhreihen* was linked to the Swiss nostalgia and homesickness.
[30] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity*, 30.
[31] Halling is a Norwegian folkdance usually performed in weddings and parties. The structure of the halling is quite simple, usually in duple time with uncomplicated harmonization with constant use of pedal drones and open fifths, which serve as a pastoral topic that symbolizes folk elements. It was played on either the Hardanger fiddle or the violin.

work belongs to a vanished Schumann-period in my life."[32] Grieg's cello sonata belongs to his middle period, presenting a collage of both Germanic and Norwegian styles. In the first movement, Mendelssohn's Violin Concerto was a clear influence in his writing, and in the third movement, part of the secondary theme resembles Schumann's *Carnaval*. His Germanic writing style intercalates with Norwegian elements. Susan McClary states that Grieg was a mediator between Norwegian artistry and Germanic style and could speak both languages:

> Without question, Grieg's was a project of translation. Anyone seeking genuine Norwegian folk music here will meet with disappointment. But he never pretended to be doing anything different from translation in his folk-music settings. A more interesting question than that of authenticity involves the nature of his translations: what elements from each side – the folk and the German mainstream – did he select for intersection?[33]

Grieg's attention to markings in the score must be taken seriously, and for this dissertation, this is part of the poietic level of analysis. Tempos are crucial to determining the mood of a passage. In the case of the cello sonata, the tempo of the first movement (half note = 100), supports the *Allegro agitato* marking. The marking of the second movement (quarter note = 44) takes away the martial character of the *Homage March*, changing its mood to a more lyrical and nostalgic context. Finally, the markings of the third movement determine the contrast between the opening recitative-like passage and the folk *halling* section. Grieg provides a large range of colors with his dynamics, articulation, and even fingering markings for the piano, so that his regular phrase structures and repeated sections do not lose the audience's interest. Even though Grieg was not a cellist, his brother was his closest ally in demonstrating different effects for him. The renowned cellists with whom Grieg performed his sonata also contributed to

[32] Grieg talking about his Symphony in a letter to his Leipzig publisher: Finn Benestad and Dag Schjelderup, *Edvard Grieg: The Man and the Artist*, 54.
[33] Susan McClary, "Playing the Identity Card: Of Grieg, Indians, and Women," *19th-Century Music* 31, no. 3 (2008): 217-27. doi:10.1525/ncm.2008.31.3.217, 220.

detailed score markings. They are found in his wife's copy of the first edition: "The instructions 'with the flesh,' written for the final *pizz.* chords in the second movement probably came from one of these sources, and struck Grieg as a colorful description he could use to obtain a desired effect in other performances."[34] The edition used for this dissertation omits some of these markings because not all of them can be attributed to Grieg, and because Grieg himself saw no reason to publish a new or revised edition of the sonata. However, the existing markings are sufficient in showing how particular Grieg was with different sound colors.

The final reason why this sonata is suitable for narrative analysis is Grieg's use of intertextuality. The quotations in this work play different roles in defining the archetype of each movement, depending on the sympathy of the listener towards the order-imposing hierarchy or transgression, and the victory or defeat of each side. For instance, in the first movement, the use of the quotations from Grieg's Piano Concerto in A Minor is mapped onto transgression, since the theme "does not belong" to this narrative, contributing to the ironic archetype. In the second movement, the quotation of the *Homage March* from *Sigurd Jorsalfar* is mapped onto order, since the sympathy of the analyst lies on order for the romantic archetype to work. Solveig's melody in the introduction to the third movement represents order, but the quotation of Grieg's String Quartet Op. 27 in the second theme maps onto transgression. There are other intertextual influences present in this sonata that are not direct quotations. The primary theme of the second movement is an example of cleverly inserted descending chromatic harmony accompanying a diatonic melody, and this compositional trait can be found in many of Grieg's compositions prior to the cello sonata, e.g., "Jølstring," Op. 17 no. 5 from *Norwegian Folksongs and Dances*; the opening of his *Ballade in G Minor,* Op. 24; mm. 61-70 of the *String Quartet,* Op. 27; the

[34] Rolf C. Erdahl, "Edvard Grieg's Sonatas for Stringed Instrument and Piano: Performance Implications of the Primary Source Materials," DMA diss., 132.

opening of the *Den Bergtekne (Mountain Thrall),* Op.32, among many others. The *halling* and other folk influences found in the third movement of the cello sonata can also be found in earlier works by Grieg such as the Lyric Pieces Op. 12 and Op. 38, Nordic Dances and Folk Tunes Op. 17, *Peer Gynt* Op. 23, Norwegian Dances Op. 35 No. 3, among others. These similarities of the cello sonata with earlier works by Grieg are not necessarily tied to a direct quotation or a defined topic, but are still important for the narrative trajectory because they define the duality between Germanic and Norwegian styles.

All in all, the influences on Grieg's compositional style, his use of intertextuality, his life struggles surrounding the time when the cello sonata was written, and the integration of imagery, dance, and literature are important factors for the narrative analysis, complementing the interaction of structure and meaning.

CHAPTER 3

ANALYSIS OF THE FIRST MOVEMENT – ALLEGRO AGITATO

3.1 The Tragic Archetype Versus the Tragic Irony Archetype

From the opening phrase of the first movement of Grieg's Cello Sonata in A Minor, the listener can already establish "tragedy" as a possible characterization for this work. The minor mode, half step neighboring motive ($\hat{5}$-$\flat\hat{6}$-$\hat{5}$), dramatic dynamic swells, cut time meter, triplets outlining the minor tonic chord in second inversion in the right hand of the piano, and the metrically displaced chords in the left hand of the piano create an agitated feeling that suggests a possible tragic narrative. However, a tragic narrative, according to Almén's theory, does not just include tragic topics, but rather involves an emphasis on the defeat of a transgression by an oppressive order-imposing hierarchy. Therefore, to determine the archetype for the first movement, it is necessary to analyze the transvaluations throughout the movement, that is, the rising or falling tension created by the markedness and rank relations that articulate the narrative trajectory.

Almén states that "the transvaluations generating each of the four archetypes themselves display certain features that are amenable to a secondary, more finely drawn layer of articulation. These features, involving different criteria from archetype to archetype, articulate a spectrum of sub-archetypes akin to what Northrop Frye, in his classification of pre-generic literary patterns, has called *phases*."[35] The interactions between order and transgression in my analysis of the first

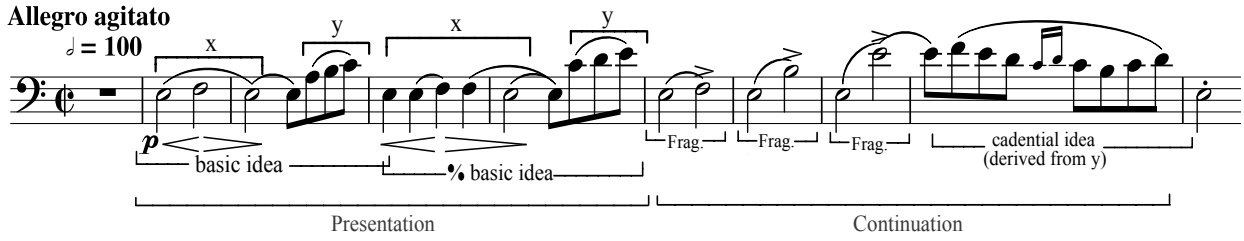
[35] Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 165.

movement of Grieg's Cello Sonata reveal a narrative of denial, disobedience, and disintegration with an overturning of the initial motive that represents an order-imposing hierarchy, leaving something of lesser value in its place.[36] These complicating factors suggest that the archetype for this analysis of the first movement is tragic irony rather than just tragedy. The ironic archetype portrays the defeat of the order-imposing hierarchy by transgressive elements. Almén states that it is "the very integrity of that hierarchy that is the focus of attention in ironic narratives, and that irony is there to peek under the surface to reveal the flaws and the seams."[37] It is important to mention that Almén, in his discussion of the ironic archetype in music, chose the terms "romantic," "comic," "ironic," and "tragic" as adjectives to describe the ironic sub-archetypes in order to emphasize the meaning of the archetypal variant. When these terms are used as nouns (or adjectives in other contexts), the terms refer to the four main narrative archetypes. All in all, the features named above that could indicate a possible tragic narrative are still crucial to this ironic interpretation because they provide the qualities that will classify the irony label into a sub-archetype: tragic irony.

The first step of this type of analysis is to identify the motives and topics throughout the movement and then to classify them as marked or unmarked entities. Brahms once gave advice to Gustav Jenner, his only composition student, "to study diligently Beethoven's sonata themes and to observe their influence on the structure of the movement." Heinrich Schenker also stressed the importance of the opening tones of Beethoven sonatas: "To him… [these tones] already signify a motive, the key to a world of unity and coherence – but what does the theory of sonata form care for such a marvel? And yet, only through this marvel does the content of this

[36] Ibid., 168.
[37] Ibid., 169.

sonata movement emerge!"[38] Assuming that Beethoven was a major influence on Grieg, I take both Brahms' advice and Schenker's affirmation closely to heart. The opening phrase of Grieg's Cello Sonata (Example 3.1) is the point of departure for the present study as the motivic source that influences the structure and the expressive meaning of the first movement, and of the entire sonata.



Example 3.1 – The Opening Sentence (mm. 1-10): Presentation Phrase – Structure and Motives

The primary theme is derived, in a systematic fashion, from the two opposing motives of the opening phrase (*motive x* and *motive y*). The second theme presents a new motive, but the opening motives constantly reappear, in a modified form, as a part of the counter melody reasserting the importance of these motivic cells throughout the movement and acting as the opposition and marked elements against the new theme. The development, recapitulation, and coda are also derived from the opposing motives of the opening. Hatten finds that in Beethoven, gestural motives are generative, and they evolve across the whole sonata cycle, coordinating the expressive trajectory of a work in contrasting movements: "Beethoven, drawing on the example of Haydn, gives high priority to thematic discourse: the presentation, generative development, and reconceived return/resolution of ideas that are clearly foregrounded and often strikingly

[38] Heinrich Schenker, "Vom Organischen der Sonatenform" in *The Masterwork in Music,* vol. II (1926; translated by William Drabkin, Cambridge: Cambridge University Press, 1996), 51.

configured (even developmental)… any consistent use (repetition, variation, development, return) of a musical idea helps to define its thematic status as a subject of discourse."[39]

3.2 Overall Form and Oppositions

The overall form of the first movement is sonata form, but there are some deviations from sonata form conventions. A nonmodulating transition is a marked feature in the exposition and a cello cadenza is marked in the development. Another marked feature occurs in the coda, which presents two distinct sections, with the second part of the coda introducing new motivic material. As mentioned earlier, my interpretation of the first movement reveals a tragic irony narrative archetype, in which an order-imposing hierarchy is defeated by transgressive elements. Table 3.1 provides a summary of the musical oppositions for this movement.

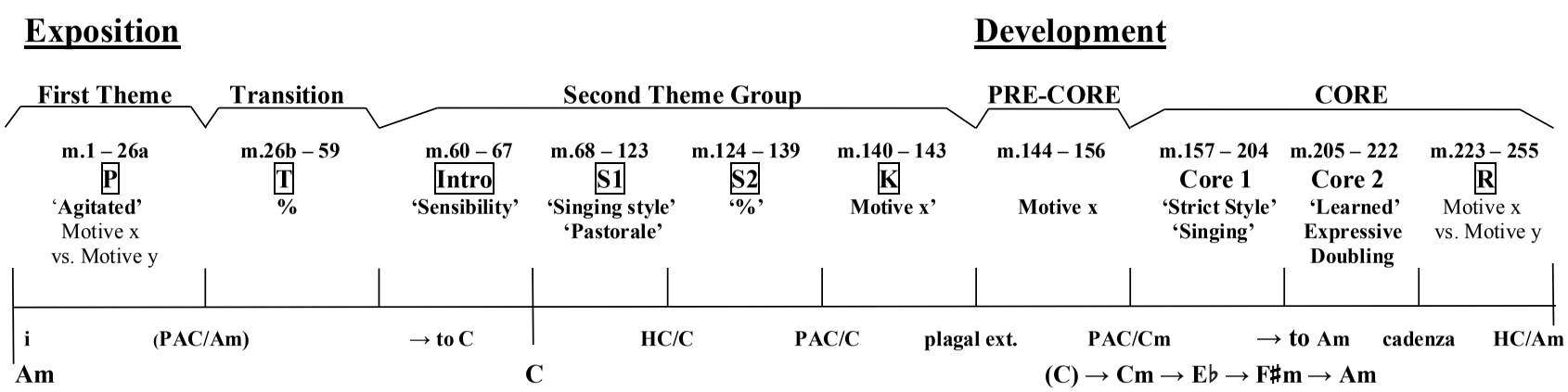
Table 3.1 – Order-Imposing Hierarchy versus Transgression

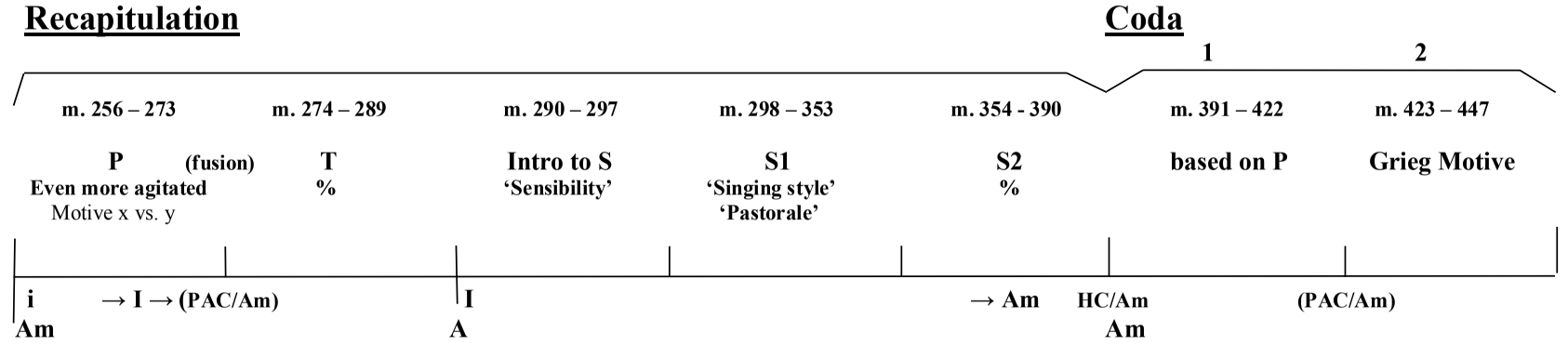
Order-Imposing Hierarchy	**Transgression**
Tonic Minor Key (a)	Keys that Oppose the Tonic Minor (A, C)
Neighbor Gesture ($\hat{5}$-$\flat\hat{6}$-$\hat{5}$)	Stepwise Motion or Grieg Formula
Root Position Chords	Weakened Second Inversion Chords
Sonata Form Conventions	Deviations to Sonata Form
Regular Phrase Structure	Irregular Phrase Structure
Germanic Traditions	Norwegian Folklore
Original Material	Quotations
Agitated Topic (*motive x* + *motive y*)	Singing Style, Pastorale, Strict Style (learned)
Homophonic Texture	Contrapuntal Texture
Metrical Consonance	Metrical Displacement Dissonance

[39] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes – Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 201-202.

Table 3.2 – Formal Diagram of the First Movement

Formal Diagram of Edvard Grieg's Cello Sonata in A Minor, Op. 36
First Movement





3.3 An Analysis of the Exposition

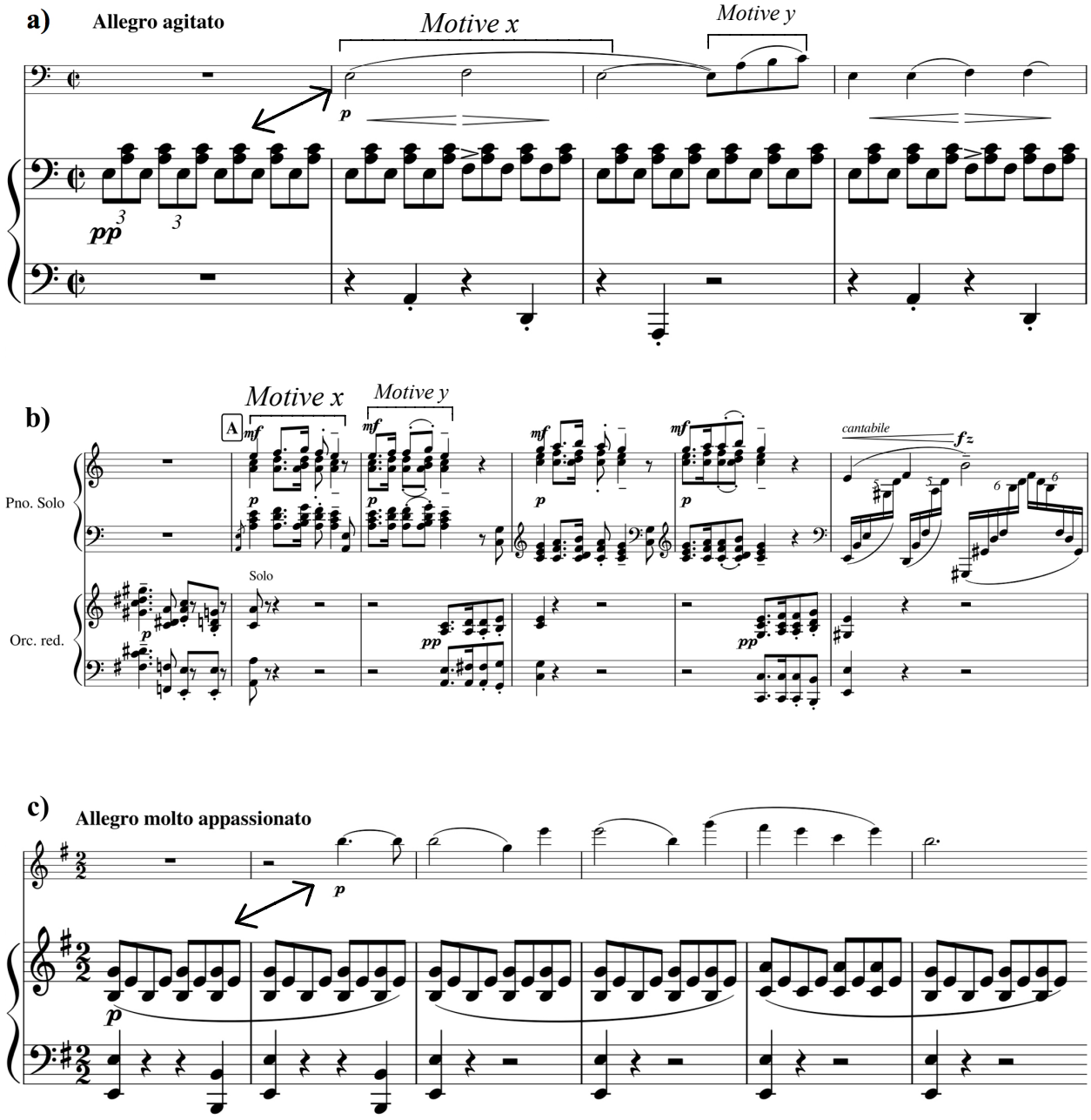
Primary Theme Group:

The *P* theme of Grieg's Cello Sonata in A minor represents the order-imposing hierarchy. This theme presents a clear periodic phrase structure beginning with the *Kopfton*[40] ($\hat{5}$) straightaway (Example 3.2). Embedded within the antecedent phrase and consequent phrase are two sentences that consist of a presentation (basic idea and repetition of the basic idea) and continuation (fragments plus a cadential idea). Within the basic idea, the two main motives are presented. As seen in Example 3.1, the two motives, *x* and *y*, differ by their directionality: *motive x* presents a neighboring gesture ($\hat{5}$-$\flat\hat{6}$-$\hat{5}$), while *motive y* consists of rising stepwise motion. *Motive x* connotes tragedy and is listed under the order-imposing hierarchy for three reasons: 1) it consists of slower duration figures (half notes) as compared with *motive y* moving in eighth-notes; 2) its neighbor gesture keeps it from rising from the *Kopfton* note E while *motive y,* in m. 3, emerges from the texture in a higher register with ascending stepwise motion; and 3) in the repetition of the basic idea two measures later, it repeats in the same register with the slight rhythmic modification of repeated quarter notes rather than half notes while *motive y* strives to emerge from the texture even further, happening a third higher than the first time.[41]

Finn Benestad states that the opening of the Cello Sonata, i.e., *motive x*, sounds like a simplified version of the first two measures of the *P* theme of Grieg's other large work, also in A minor, the Piano Concerto (Example 3.2b).[42] This opening also shares the same texture with Mendelssohn's Violin Concerto in E Minor, showing the German school influence in Grieg's

[40] In Schenkerian analysis, the primary tone or head tone (German: *Kopfton*) is the starting tone of the fundamental line in the melody.
[41] Characteristics of tragic *topos* per stylistic and paradigmatic conventions of various historical durations: Byron Almén, *A Theory of Musical Narrative*, 139–40.
[42] Finn Benestad and Dag Schjelderup, *Edvard Grieg Chamber Music* (New York: Oxford University Press, 1993), 113-14.

writing, which represents the order-imposing hierarchy in this analysis. As seen in Example 3.2, besides sharing the same time signature and soft dynamic, both works present a short introduction, a simple bass line accompaniment, and the moving eighth-note/triplet pattern in the



Example 3.2 – Comparison of Grieg Cello Sonata and Mendelssohn's Violin Concerto.
a) Grieg's Sonata for Cello and Piano in A Minor, I, mm. 1-4
b) Piano Reduction of Grieg's Piano Concerto in A Minor, Primary Theme
c) Piano reduction of Mendelssohn's Violin Concerto in E minor, I, mm. 1-6

right hand, as seen in the piano reduction (Ex. 3.2c). The irony hidden within the use of quotations and intertextuality will become clear at the end of this analysis when the neighboring motion of *motive x* is replaced by another passage from the Piano Concerto. For the ironic archetype to work, the listener must perceive certain ideals and conventions so that the trajectory of the transvaluations can expose the limitations of the hierarchy.[43] Then the expectations for a tragic narrative will be broken by the denial of the order-imposing hierarchy with the overturning of the initial *motive x*. The use of quotations in this movement represents transgression, since the theme "does not belong" to this narrative.

The slight rhythmic variation of *motive x* in m. 4, with the repeated quarter notes rather than the original half-note figures, demonstrates a certain insistence by the order-imposing motive in dominating the situation since *motive y* is striving to emerge more and more. The two main motives of this opening are contrasting in the direction of their gestures, which can be mapped onto the realization of an implication and its denial. These contrasts fall under Hatten's hermeneutic interpretation between "yearning"[44] and "yielding."[45] For Hatten, two concepts key to Romanticism are yearning and resignation, and he claims there is evidence that these concepts are not only culturally appropriate but a part of Beethoven's understanding of his culture.[46] Thus, when *motive y* strives to emerge from the texture in mm. 3-9, it represents yearning, and when it returns in the same register as *motive x* in m. 11 (Example 3.3), it may be a sign of yielding to the order-imposing motive.

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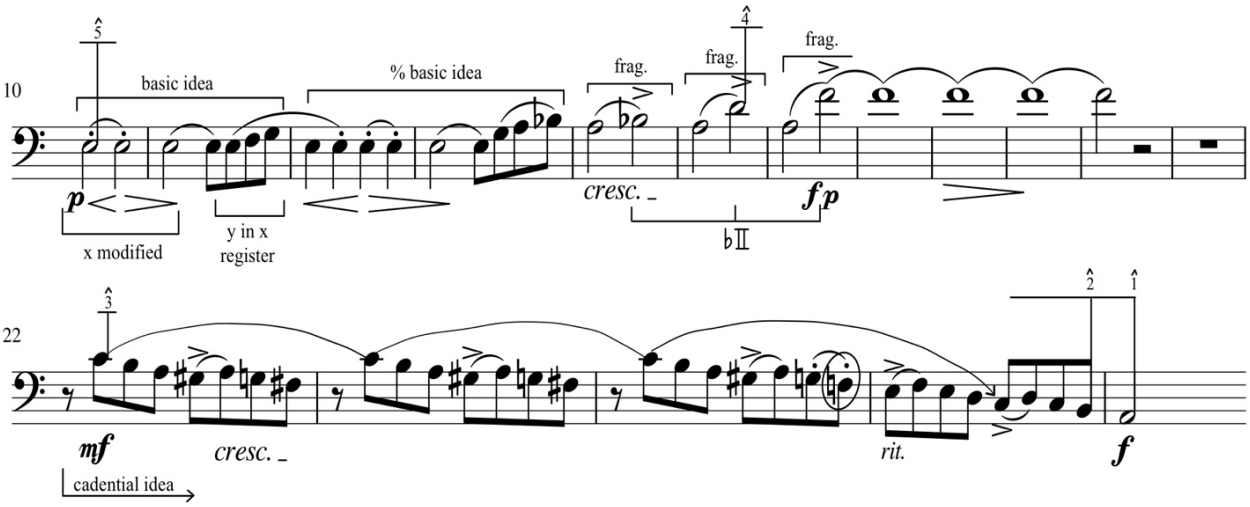
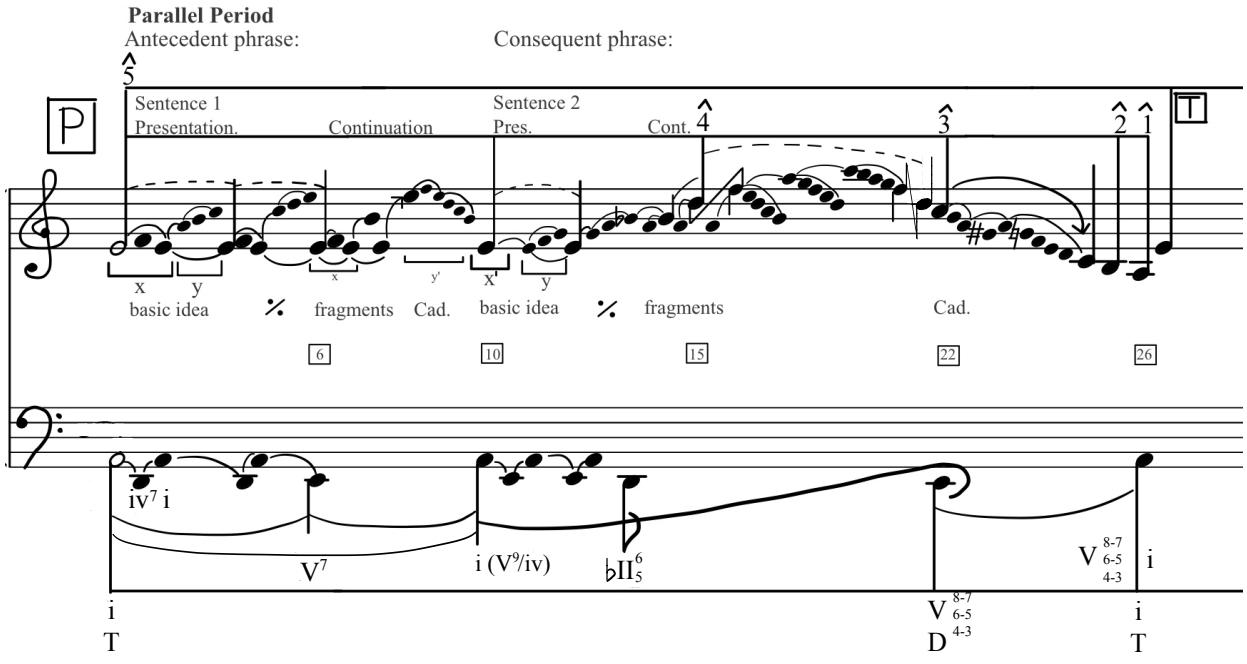
[43] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes – Mozart, Beethoven, Schubert*, 169.
[44] Yearning correlate with upward motions, since upward motions are iconic with reaching. It also has negative aspects in the sense that it is usually unfulfilled: Robert Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994), 57.
[45] Ibid. Yielding, or resignation, attach to descending motions, or simply by being oppositional to yearning. Sometimes, resignation might be viewed in a more positive light as acceptance – or abnegation, a positive spiritual surrender to a higher power.
[46] Ibid., 56-57.



Example 3.3 – Grieg's Cello Sonata – Cello Part, mm.10-26

What contributes to this resignation of *motive y* is that in m. 10, *motive x* appears modified once more. This time, it loses the neighboring gesture becoming two repeated half notes (E3). Once more, this reflects the insistence of the order-imposing figure to dominate over its transgression, which is brought down to the same register of *motive x*. Regarding the melody, the basic idea and its repetition in mm. 12-13 happen in the same manner as it did in the first sentence (mm. 1-10) of the antecedent phrase. However, the harmony of this second sentence in the consequent phrase differs considerably. Previously, the tonic chord was prolonged through the presentation phrase with an alternation between tonic and a subdominant chord (iv^7), and the continuation phrase expanded the dominant through an alternation with subdominant chords. For the second sentence, the tonic chord is altered, becoming a more dissonant V^9/iv, which causes a sense of instability and a desire to move forward harmonically. The continuation phrase is extended this time: the fragments outline the Neapolitan sixth chord for four measures. The harmony shifts to a $ii^{\text{ø}6}_{5}$ that is arpeggiated through four measures, while the line in the right hand of the piano comprises a descending eighth-note pattern that attempts to rise three times unsuccessfully, as it is pulled down in m. 21. The melody in the cello line continues the same

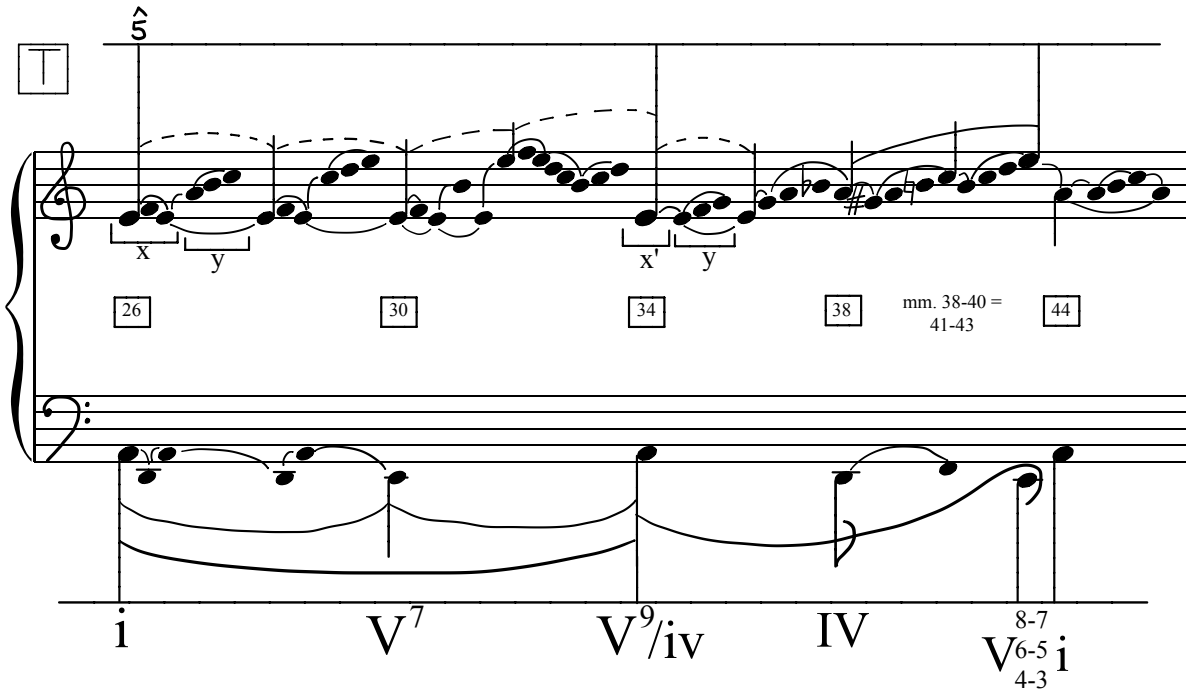
idea, attempting the eighth-note pattern three times. However, unlike the piano line, the pattern repeats in the same register, cancelling the attempt to rise, and increasing the rank value of order. The harmony is dissonant against a dominant pedal in mm. 22-24, and the G♯ in the cello melody seems to struggle to resolve up to the tonic and is immediately pushed down to F♯, which does not belong to the descent of the A melodic minor scale, becoming a marked element. In the third attempt (m. 24), the F♯ is corrected to F♮, successfully making the descent of the A minor scale, and completing the local descent of the *Urlinie* (Example 3.4). These anomalies to the phrase structure raise the rank value of transgression, but the successful local descent of the *Urlinie* still keeps order's rank value higher.



Example 3.4 – Middleground Voice-Leading Sketch of the Primary Theme, mm. 1-26

As the cello completes the local descent of the *Urlinie* at the downbeat of m. 26, bringing the *P* theme to a close, the transition brings back the *Kopfton* in the right hand of the piano. The transition (mm. 26-59) reinforces the control of order over transgression by repeating the *P* theme, but transgression fights back with some alterations to the structure. For the first eight measures, the transition sounds like a repetition of the *P* theme with the same conflicts between the main motives described above, but the texture changes, increasing the rank value of the order-imposing hierarchy. The melody transfers from the cello to the piano, but the accompaniment is no longer on offbeats, which together with the low register of the cello line help to emphasize the harmony. The loud dynamic level also highlights the high rank value of order at this point. By the repetition of the first sentence in m. 34, the subdominant key area is tonicized. However, the tonicization is brief, coming back to the home key and making this transition a non-modulating one,[47] which is a deviation from sonata form conventions and, therefore, maps onto transgression. The continuation phrase has its cadential idea repeated, indicating that this is indeed the transition and no longer the *P* theme with its well-defined phrase structures. Besides, the *Kopfton* is prolonged throughout the entire transition, not making a local descent in the continuation phrase as it did in the *P* theme (Example 3.5). In m. 41, instead of resolving the dominant chord from the previous bar, the repetition of the cadential idea in the cello builds even more tension, climaxing in a *molto più mosso* section built on the two main motives. This faster section with *fortissimo* off-beat chords in the piano and outer voices that move in contrary motion creating a wedge-shaped contour, is the order-imposing hierarchy's ultimatum, burying the *morendo motive y* into the silence of the medial caesura.[48]

[47] William E. Caplin, *Classical Form* (New York: Oxford University Press, 1998), 125.
[48] The medial caesura is defined by Hepokoski and Darcy as "the brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas)"; it separates the transition from the second theme: James Hepokoski and Warren Darcy, *Elements of Sonata Theory:*



Example 3.5 – Middleground Voice-Leading Sketch of the Transition, mm. 26-59

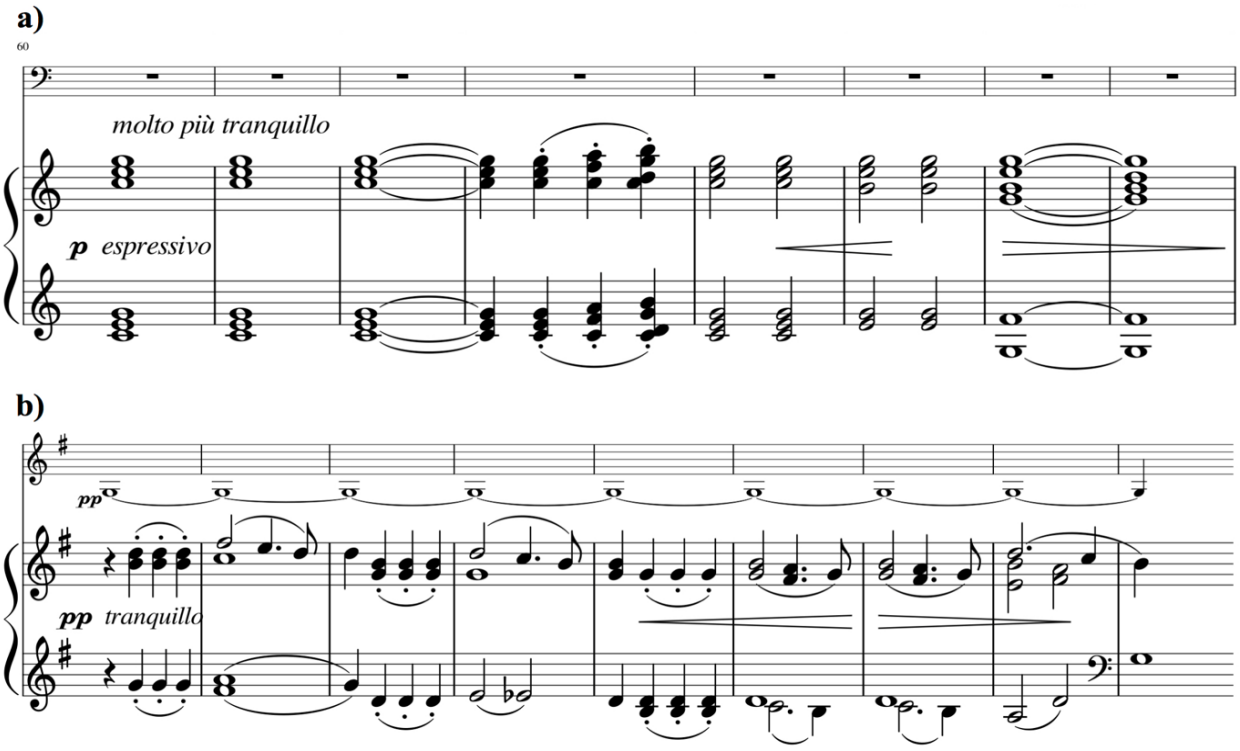
Second Theme Group:

The *S* theme begins with an eight-bar introduction that modulates directly to C major after a measure of rest, changing the mood and preparing the new atmosphere. Motivically, these 8 measures are an augmentation of *P* material, but this introduction can be labeled as a "sensibility"[49] topic due to the intimate and personal nature of the music, emphasized by the markings *molto più tranquillo* and *espressivo,* which contrast drastically with the tragic *P* theme. The *S* theme's "sensibility" topic is therefore mapped onto transgression. Similar to the opening, this theme shares similarities with Mendelssohn's Violin Concerto, a marked feature that raises the rank value of transgression (Example 3.6). The *S* theme of the first movement of

Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata (New York: Oxford University Press, 2006), 24.

[49] Sensibility, or *Empfindsamkeit*, is an intimate personal style, involving rapid changes of mood…direct opposed to the statuesque unity of baroque music: Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980) 22.

Mendelssohn's work shares the soft dynamic marking, similar tempo suggestion (*tranquillo*), the same three quarter-note lead-in, and the piano playing before the solo instrument comes in. Mendelssohn's influence, and thus the Germanic influence, on the *S* theme is another sign of transgression.



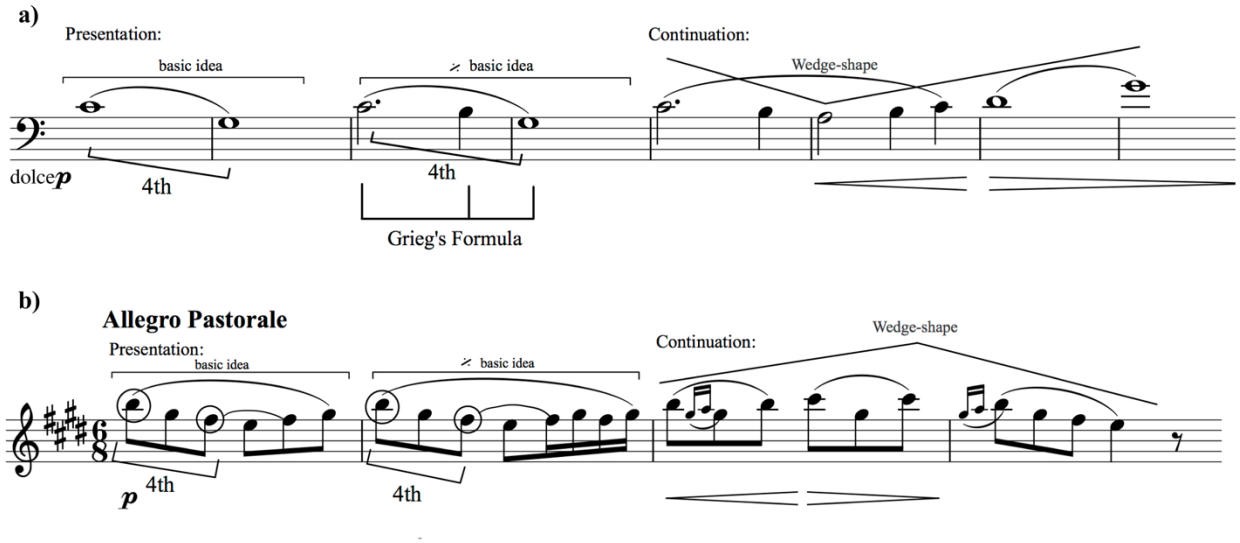
Example 3.6 – Comparison of the Second Theme.
a) Grieg's Cello Sonata, I, mm. 60-67
b) Mendelssohn's Violin Concerto, I, mm. 131-39

The *S* theme evokes a pastoral atmosphere, being more lyrical than the *P* theme, and its main motive, in mm. 68-69, has a subsiding gestural quality, with the descending fourth, that implies a sense of resignation. Moreover, the harmony V-I contributes to the "yielding" characteristic of the dropping melody. The repetition of the falling gesture in mm. 70-71 gains a

stepwise motion before falling to G, which completes the Grieg formula,[50] a transgressive element. The dominant pedal for eight measures is the main feature that supports an analysis of this passage as depicting a pastoral topic. Other aspects found in this *S* theme that reveal the pastoral topic are: a feeling of compound meter (m. 84); slow harmonic rhythm typical of the simplicity of the pastoral; relatively simple melodic contour; contrary motion creating a "wedge" shape that suggests an unfolding or flowering; parallel thirds in the harmony; consonant appoggiaturas when the melody occurs in the right hand of the piano; elaborated resolution of dissonance (9-8 suspensions at the end of the cadential ideas in m. 98 and later); and the major mode with quiet dynamics.[51] Intertextually, this theme shares the pastoral character with "Morning Mood" from *Peer Gynt*, which portrays the rising of the sun in Henrik Ibsen's play. As can be seen in Example 3.7, in both excerpts the main gesture is the subsiding motive that repeats in the same key and register, differing only by added non-chord tones in the repetition. Also, the continuation phrases in both excerpts present a wedge-shape melody with hairpin dynamics, so characteristic of Romantic music, differing only in direction. The harmonic rhythm in both examples is slow and, even though the cello excerpt is not written in 6/8, when this phrase repeats in mm. 84-91, the accompaniment rhythm is in sextuplets. Therefore, this *S* theme presents a pastoral topic and is listed under transgression for this narrative, since the expectations so far point to a tragedy.

[50] The Grieg motive, or Grieg formula, is a common stylistic feature in Grieg's music. The version that is undoubtedly most familiar to concert-music listeners is the half-step/major-third rendering that opens Grieg's A minor Piano Concerto (Î-7̂-5̂). The whole-step/minor-third variant is also common. The so-called Grieg motive has its roots in Norwegian folk music, and Grieg used it frequently as a stylistic device. This motive has been identified and discussed by many scholars. For a comprehensive catalog of the motive in Grieg's music, see Jing-Mao Yang, *Das "Grieg Motiv:" zur Erkenntnis von Personalstil und musikalischem Denken Edvard Griegs* (Kassel: G. Bosse Verlag, 1998): Cheryl Christensen, "Melodic Motive and the Narrative Path in Edvard Grieg's 'Haugtussa,' Op. 67" in *Indiana Theory Review,* 23 (2002: 5).

[51] Features of pastoral topic: Robert Hatten, *Musical Meaning in Beethoven*, 97-99.



Example 3.7 – Comparison of Grieg Themes with Pastoral topic.
a) Sonata for Cello and Piano in A Minor, I, mm. 68-75
b) *Peer Gynt* Op.23, Morning Mood

The eight-measure sentence, mm. 68-75, repeats with some interesting melodic and harmonic modifications. The cello melody occurs an octave higher, becoming more dreamlike. The harmony shifts to the ♭VI key area, representing a remote land or a memory from a distant past. According to Susan McClary, the sixth degree stands for a Never-Never Land in the economy of nineteenth-century musical imagery.[52] In m. 84 (Example 3.8), the harmony returns to the home key, but memories from the past come along. While the piano plays the subsiding fifth motive in the right hand with a pastoral compound meter accompaniment, the cello introduces variations of *motive x* from the *P* theme. This could increase the rank value of the order-imposing hierarchy, but the major mode, the soft dynamic, the low register, and the slight modification of the neighboring gesture of *motive x* (leap of a third and then moving step-wise

[52] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of California Press, 2000), 123.

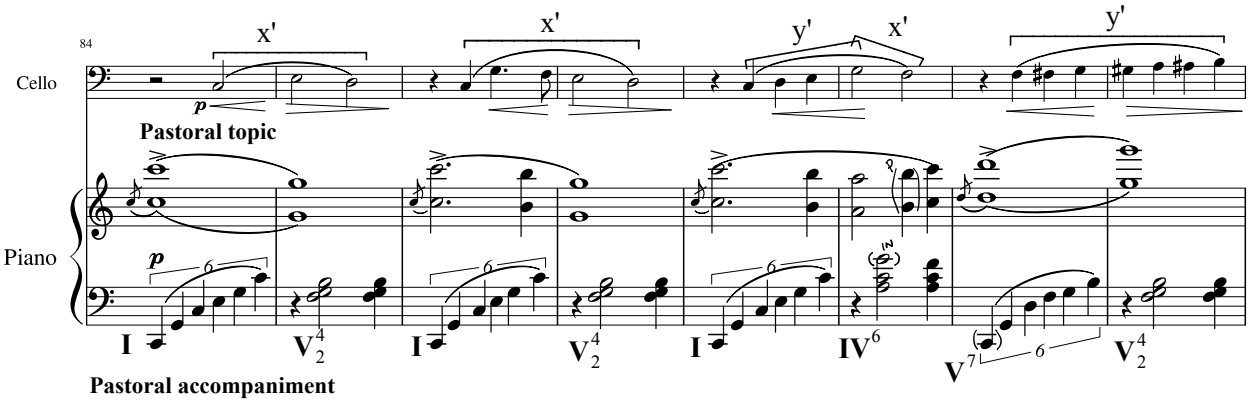
down: C3-E3-D3) weakens *motive x*, creating an example of *troping*.[53] Thus, even though the variant of *motive x* would represent order, the new texture of the same motive actually strengthens transgression's rank value. Besides, the countermelody in the cello not only brings *motive x* back, but also introduces a variant of *motive y*. This time *motive y* is presented in rhythmic augmentation, in quarter notes, but the motive still contains the ascending stepwise motion that strives to emerge from the texture. In m. 96, *motive y* is able to reach to higher notes in the countermelody. When combined with the descending stepwise line of the cadential idea in the right hand of the piano, this emphasizes the rise of *motive y* even more. The piano and cello switch roles in m. 104, but this stretched version of *motive y* continues until m. 117 when both voices are fragmented, building tension at the end of this section.

The phrase structure of the *S* theme is not as clear as the *P* theme. It begins with a sentence, which repeats four times without cadencing, and beginning in m. 96, the cadential idea is repeated many times in different keys, expanding the Neapolitan area. In m. 122, after many measures of harmonic ambiguity, a German augmented sixth chord is reached, announcing that the end of the section is near. Traditionally, an augmented sixth chord would move to a dominant chord. On the downbeat of m. 124, however, the cadential six-four chord does not resolve to V, as expected, and feels like a moment of arrival (Hatten would call this moment "arrival six-four"),[54] despite the dramatic dynamic change and the continuity of the *S* theme. Therefore, this section can be labeled *S.2,* since there is an arrival point and the *S* theme is repeated. The melody

[53] A *trope* is the interpretative synthesis of otherwise contradictory topics that are juxtaposed in a single functional location or rhetorical moment. Troping involves a species of creative growth that goes beyond the typical articulation of established types and their implied hierarchy. Troping akin to metaphor occurs when two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction: Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*.

[54] "…cueing of closural stability by the cadential six-four is such that one may exploit it without ever completing the cadence…the point of arrival has an expressive connotation of transcendent resolution, as opposed to mere syntactic resolution:" Robert Hatten, *Musical Meaning in Beethoven*, 15.

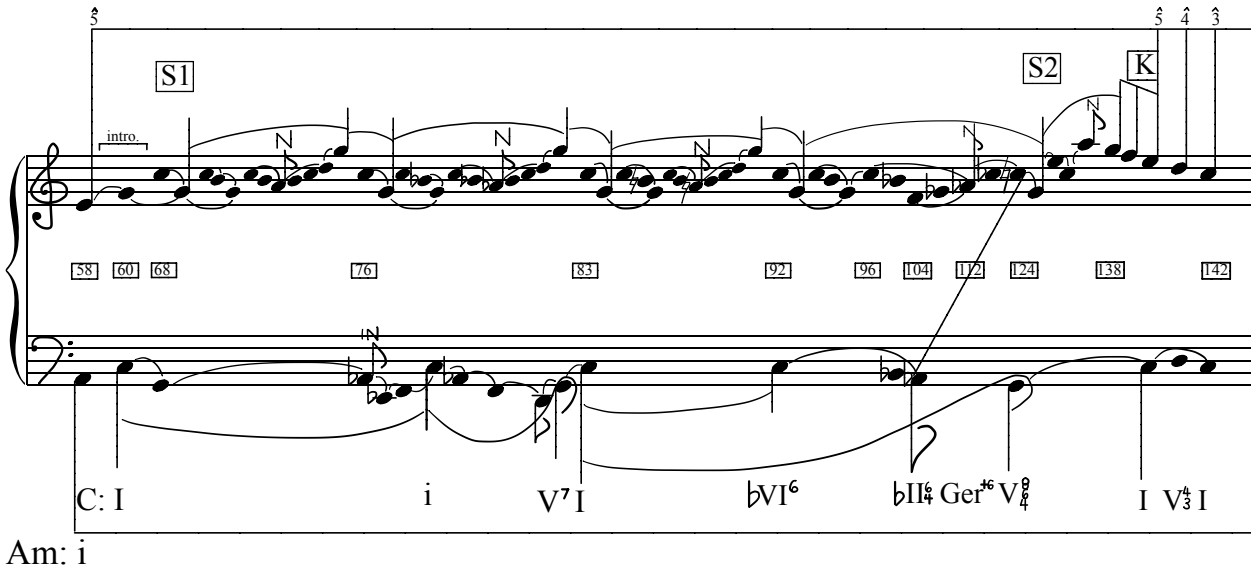
in the piano gains arpeggiated chords, while the accompaniment in the left hand remains with the same pattern of metrically displaced chords, but now expands the dominant of C major. The cello line is accompanimental, but still essential in the narrative scheme. The arpeggiated eighth notes change the character of the *S* theme, building tension and pushing the pastoral topic away. In m. 131, the piano and cello switch roles and, even though the cello has the *S* theme motive marked *cantabile*, the piano has a brilliant virtuosic passage that alternates between triplet and sixteenth-note gestures, building even more tension for the end of the second theme group. The cello melody reaches a high A in m. 138 in an attempt at transcendence, but is pushed down through sextuplets to the lowest note possible on the instrument, as if the dreamy *S* theme was brought back to tragic reality. After a long period of transgression's dominance, the closing section brings the rank value of order back up, with variations of *motive x*, strong dynamics, and a plagal extension with a minor iv chord that emphasizes tragedy.



Example 3.8 – Measures 84-91 – Example of *Troping* in the Secondary Theme

Regarding the voice leading of the *S* theme, the harmony moves from the home key, A minor at the end of the primary theme group, straight to the mediant key of C major at the introduction to the *S* theme. The *Kopfton* E arpeggiates up to G in the introduction to the *S* theme

and is prolonged through neighbors A and A♭ for the entire *S1* section. The G makes its way back to the *Kopfton* in *S2*, as seen in Example 3.9. In m. 138, the G moves down to F descending back down to the *Kopfton* E in the first measure of the closing section (m. 140). In m. 141, the *Urlinie* moves down to D ($\hat{4}$), and finally to C ($\hat{3}$) in m. 142, as expected in standard sonata forms in minor mode.[55] Therefore, the descent of the *Urlinie* to the $\hat{3}$ before the development raises the rank value of order, despite the attempt of transgression to succeed in the second thematic area.



Example 3.9 – Middleground Voice-Leading Sketch of the Secondary Theme, mm. 60-142

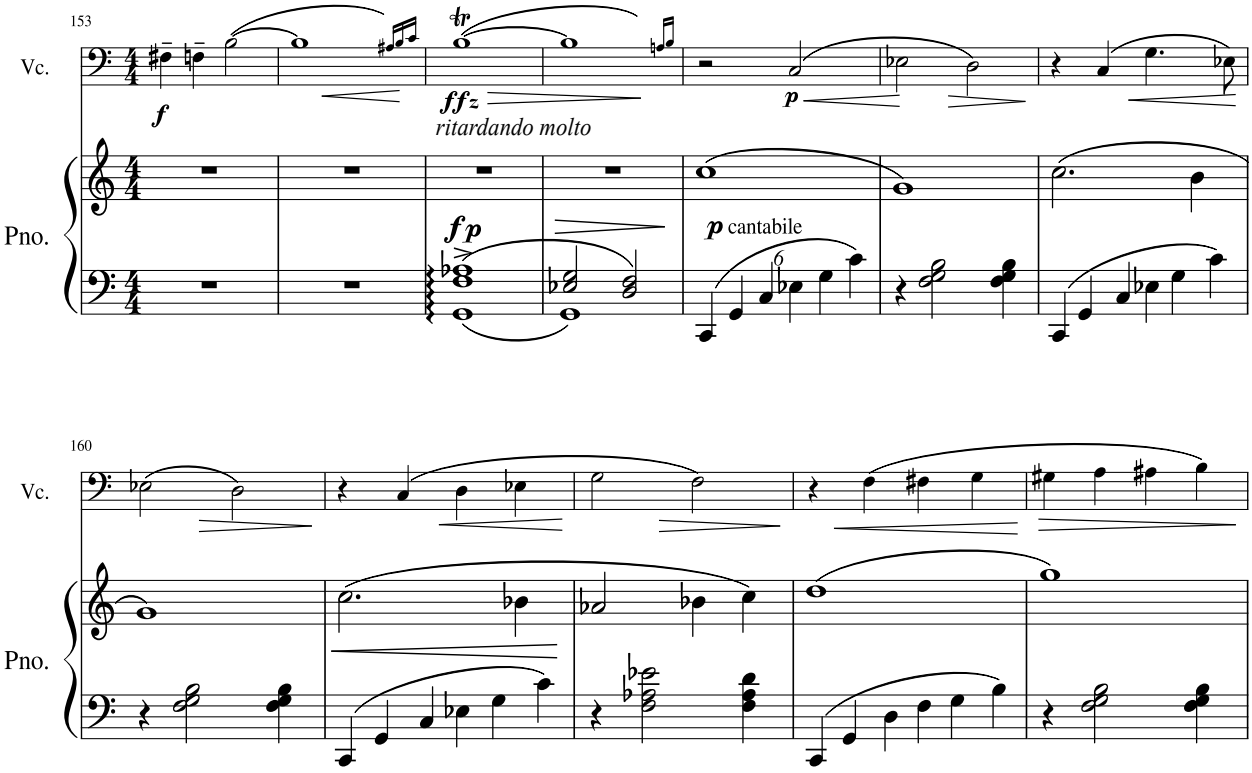
3.4 An Analysis of the Development

The beginning of the development section, mm. 144-156, which functions as a pre-core,[56] continues the idea from the closing section of the exposition, and highlights the prevalence of the

[55] In the minor mode, the motion from i to III is by far the most common harmonic plan… A sonata exposition typically modulates from tonic to mediant in the minor mode: Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford University Press, 2007), 366.

[56] Pre-core/core technique is pervasive in works by Mozart and Beethoven. A development section does not normally start with a core, as the dramatic character projected by a core usually requires it to be set up by material of

order-imposing hierarchy. The variation of *motive x* occurs in fragments, and each fragment briefly tonicizes a key in a sequence-like progression. The first tonicization occurs in E minor, then in G minor, which is followed by shorter fragments in a succession of diminished chords until reaching G^7, dominant of C, in m. 155. Scale degree $\hat{3}$ (C) of the fundamental line, reached in the closing section, is prolonged in this section through a B neighbor tone.



Example 3.10 – Measures 153-164 – Development

The core of the development brings the subsiding motive and its pastoral topic back, bringing transgression back into the narrative scheme. However, this return of the *S* theme material occurs in C minor, and the minor mode accentuates the difference in rank value between

lesser emotional intensity. The pre-core typically begins with tonic of the subordinate key, thus retaining the harmony from the end of the exposition. The pre-core may then modulate to a development key for the beginning of the core: William E. Caplin, *Classical Form*, 147.

order and transgression. The troping mentioned in the *S* theme returns in mm. 157-184, but the lowered $\hat{3}$ (E♭) changes the mood and interpretation for this contrapuntal section. Similar to the *S* theme, the soft dynamic, the low register, and the slight modification of the neighboring gesture make the variant of *motive x* represent transgression instead. Additionally, the minor mode gives a nostalgic touch to this transgression. Besides, the solo cello in m. 153, making a diminuendo with a *ritardando molto* marking and an unresolved trill on the leading tone, helps to announce the deserted transgression.

From mm. 172-228, the *Urlinie* is prolonged through a hidden chromatic progression, which Grieg was a fan of:

> I have found that the obscure depth in our folk melodies has its foundation in their undreamt-of harmonic possibilities. In my arrangements . . . I have tried to give expression to my sense of the hidden harmonies in our folk tunes. In so doing I have been rather especially fascinated by the chromatic lines in the harmonic texture.[57]

This hidden progression is a 5-note semi-chromatic ascending line (B♭-C♯-D-D♯-E). First, the $\hat{3}$ (C) of the fundamental line moves down to a neighbor B♭ in m. 172, which is prolonged through a repetition of the *S* theme material in E♭ (♭iii of C). In m. 188, the B♭ moves up an augmented second to C♯, this time tonicizing F♯ minor (a distantly related key from C, but not so far from the home key: it is the relative minor of A major). The C♯ is prolonged, and likewise the B♭, by repeating the *S* theme material. However, the mood shifts drastically. The variant of *motive x* and the troping are gone, the dynamic is loud, the subsiding motive is played by the right hand of the piano in blocked chords, this section is marked *animato*, and the cello line repeats accented C♯s

[57] Letter to Henry Theophilus Finck, 17 July 1900: Edvard Grieg, Finn Benestad and William Halverson, *Edvard Grieg: Letters to Colleagues and Friends* (Columbus: Peer Gynt Press, 2000), 229.

alternating with a triplet variation of *motive y*, which raises the rank value of transgression considerably. In m. 197, the piano and cello switch roles. The cello plays the subsiding motive while the piano plays a version of the pastoral accompaniment with blocked chords. By this point, the pastoral topic is transformed. Although there are some remaining features such as the triplet rhythm of the accompaniment through a dominant pedal, the mood is far from what it was in the *S* theme. In m. 205, the C♯ moves up to D over a diminished seventh chord in second inversion. The motivic material also changes, bringing the *P* theme material back. The harmony begins to move back to the home key, since this diminished chord belongs to the keys of F♯ minor and A minor, acting as a pivot for the modulation. Even though the resigned pastoral topic is gone, this next section is built on material from the *P* theme, raising the rank value of order.

The passage in mm. 205-220 is highly marked in the learned style. Even though the loudest dynamic marking so far and the *con fuoco* marking emphasize the order-imposing hierarchy, the melody from the *P* theme is played in counterpoint between the right hand of the piano and the cello, in a learned style.[58] This imitation increases the drama in this section, keeping transgression's rank value strong. Hatten's description of the learned style in his analysis of the finale movement of Schubert's Piano Sonata in A Minor, D. 784, could be applied to this section of Grieg's Cello Sonata, since the learned topic in mm. 205-220 draws us back to the agitated atmosphere of the opening of the movement: "Imitative treatment alludes to the learned style, with its connotations of seriousness and authoritativeness, but the close *stretto* and overlapping of hands also draws us back into the intensity of the first movement's tragic

[58] The *strict* and *learned styles* were associated with the church and is also called the fugal style. It presents frequent closely-bound progressions, bound dissonances, and imitation counterpoint: Leonard G. Ratner, *Classic Music: Expression, Form, and Style*, 23.

premise."[59] In the case of this analysis, the *stretto* and the learned style represent transgression rather than tragic order.

So far, the transgressive elements have shown a more delicate and resigned aspect, but for the first time in the narrative, it becomes ironic, fighting against the order-imposing hierarchy and making fun of it by using contrapuntal writing. The D reached in m. 205 is prolonged through an arpeggiation of the D-diminished seventh chord, with the root occurring in m. 205, the third of the chord in m. 209, the fifth in m. 213, and the seventh in m. 215. Measures 215-220 contain another chromatic progression that goes back up to D through a faster *stretto*, increasing the rank value of transgression even more. The 5-note semi-chromatic progression continues with the arrival of the D♯ in m. 222. Grieg enharmonically spelled D♯ as E♭ in the cello line.

The most striking moment of the first movement is the cello cadenza in the Development (mm. 223-227), which catches the listener by surprise and subverts any expectations one might have. It was unusual to write a cadenza in a standard sonata form, which makes this section highly marked for analysis purposes. Despite the obvious dominance of the order-imposing hierarchy up to this point, the cadenza keeps transgression strong in the narrative scheme, not only for being unusual, but also for relating intertextually to external sources. This cadenza begins with the cello in a high register with the loudest dynamic marking of the piece, *fff pesante.* The dynamic decays dramatically and quickly, through an arpeggiation of an E♭ diminished chord, arriving in the low register with a soft dynamic within the span of only one measure. This chord can be reread as D♯º, which is viiº/V in the home key, marking the

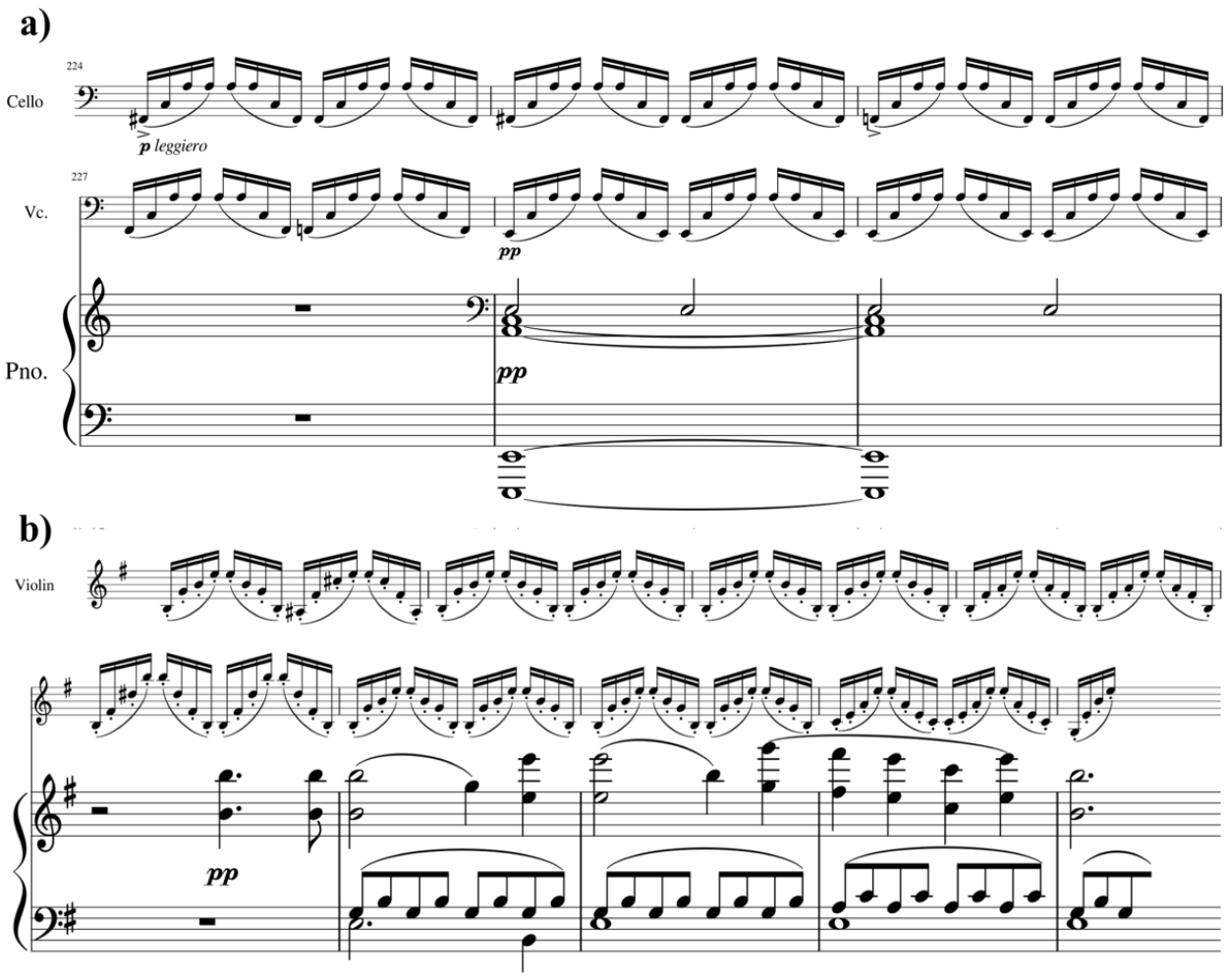
[59] Robert Hatten, *Interpreting musical gestures, topics, and tropes: Mozart, Beethoven, Schubert*, 198.

beginning of the retransition.[60] This passage progresses parsimoniously[61] to the cadential six-four chord in m. 228, which is the beginning of the *standing on the dominant*[62] section. The fourth-progression[63] reaches its destination in m. 228 as well, with the E in the right hand of the piano. The standing on the dominant section (mm. 228-255) is built on a dominant pedal. However, this dominant chord presents some suspensions and voice-leading elaborations that support a 6-progression. This progression will take the E, reached in m. 228, back to the $\hat{3}$ of the *Urlinie* in m. 252.

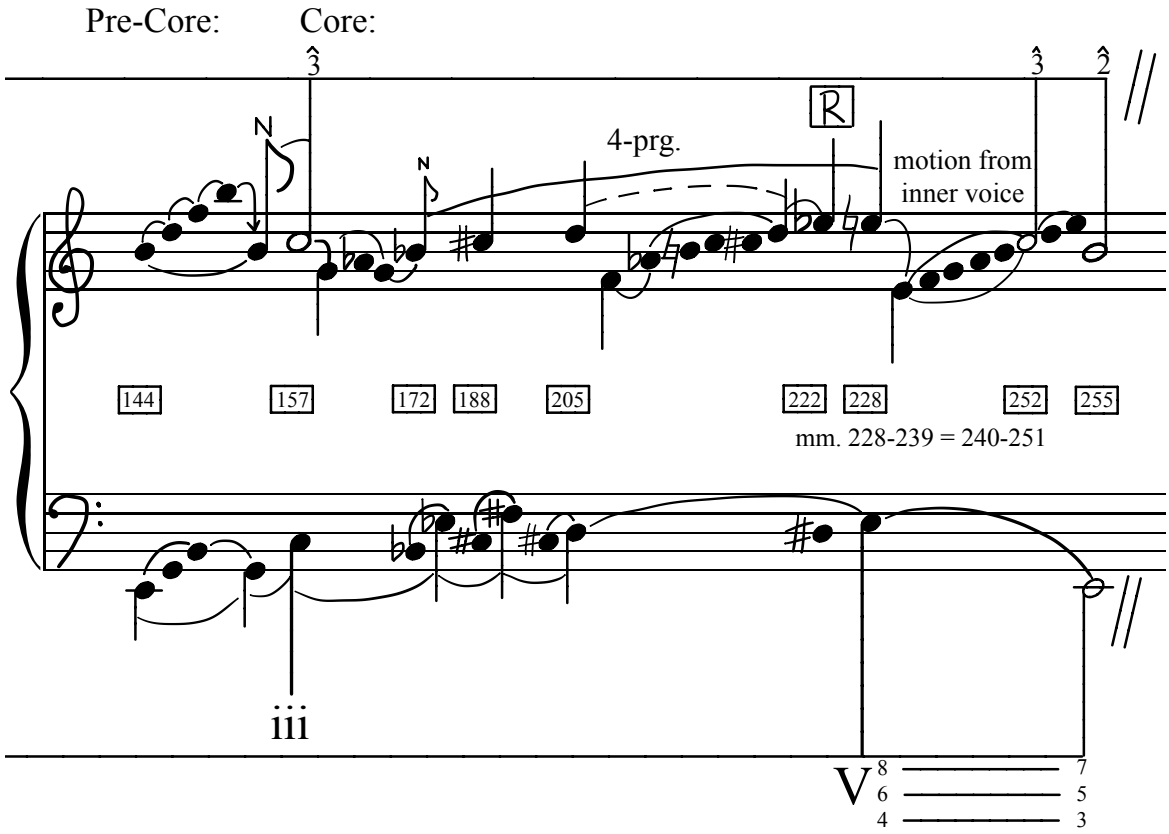
Intertextually, the harmony of this section is identical to the progression Grieg used in the cadenza of his Piano Concerto in A Minor (mm. 177-180), and its structure resembles the cadenza in the first movement of Mendelssohn's Violin Concerto (as seen in Example 3.11). Again, the quotation of his own Piano Concerto and the Germanic influence of Mendelssohn's Violin Concerto raise the rank value of transgression. Moreover, the retransition explores the interaction between *motive x'* and *motive y* ascending through the 6-progression. This once again raises the rank value of transgression by bringing *motive x* out of its usual register. The $\hat{3}$ of the *Urlinie* is prolonged until m. 255, where it descends to $\hat{2}$ for the interruption. The fact that the *Ursatz* "works," with the interruption on $\hat{2}$ right before the recapitulation, raises the rank value of order. However, the descent of the *Urlinie* is somewhat overshadowed by the cello line, in mm.

[60] "The term retransition…should be applied before the standing on the dominant, presumably at that moment when the modulation to the home key takes place:" William E. Caplin, *Classical Form*, 157.
[61] Parsimonious voice-leading, also known as the PLR model, comes from Neo-Riemannian theory. "The voice-leading includes two common tones, while a single tone moves by half or whole step. Hence the term *parsimonious voice leading* (parsimonious means "frugal, stingy"): Miguel A. Roig-Francolí, *Harmony in Context* (New York: McGraw-Hill, 2003), 864.
[62] Standing on the dominant: when a theme (or portion thereof) ends with a half cadence, the final harmony can be prolonged by means of a postcadential standing on the dominant: William E. Caplin, *Classical Form*, 16.
[63] Linear progression is a central aspect of Schenker's thinking. Linear progressions are scalar motions which unfold the interval or intervals of an underlying chord. They are referred to by the interval they span, and they may prolong a single chord or form a motion that connects related chords: Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 79.

252-255, which ascends to E (the *Kopfton*). The motion up to the *Kopfton* in response to the structural descent represents irony since, no matter how order attempts to dominate, transgression always provokes the order-imposing hierarchy.



Example 3.11 – Comparisons of the Cadenzas
a) Grieg's Cello Sonata, I, mm. 224-229
b) Mendelssohn's Violin Concerto, I, end of Violin Cadenza



Example 3.12 – Middleground Voice-Leading Sketch of the Development, mm. 144-255

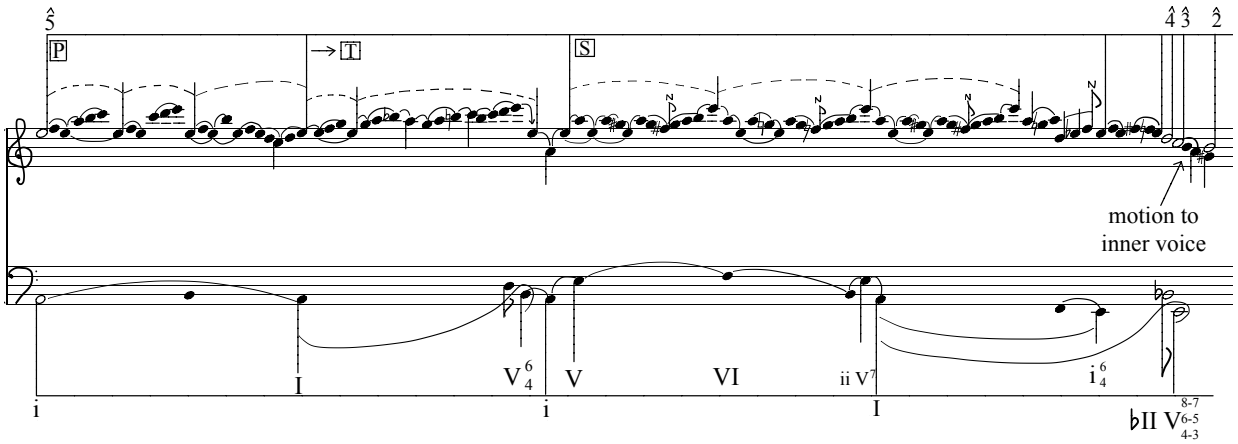
3.5 An Analysis of the Recapitulation

By this point in the narrative, after transgression has revealed itself to not be as innocent as when it appeared in the *S* theme, the expectations have shifted. However, it is important to remember that the essence of a Classical sonata exposition is the juxtaposition of two key areas (*P* theme vs. *S* theme), and the recapitulation is the reconciliation of the two key areas in the realm of the tonic (S theme recapitulated in the tonic).[64] Thus, the conflict should be greater in the exposition than in the recapitulation, as the tonal tension between the tonic and the mediant is removed. However, the narrative of Grieg's cello sonata still contains some surprises.

[64] Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 319.

The *P* theme returns in m. 256 with the *Kopfton* right away, the tonic chord in root position, and with the harmony on the downbeat, demonstrating that even though transgression revealed itself in the development, the order-imposing hierarchy is stronger than ever. The conflicts between motives *x* and *y* are similar to the beginning of the movement, showing the insistence of order, *motive x*, in dominating *motive y*. Nonetheless, transgression is represented in the cello with the offbeat chords with a louder dynamic than the theme (*ff* in the cello vs. *f* in the piano). Also, the phrase structure is not as clear as in the exposition: this time, the *P* theme is compressed and elides with the transition. Irony in this section of the recapitulation is implied by the apparent power of order versus the masked interference of transgression in the *P* theme.

As in the exposition, at the end of the transition *motive y* is collapsed down to the low register of the cello, suggesting something implacably fateful. However, the listener already knows that the next section offers an illusory surcease of tension, containing only transgressive elements, so the effect is not as convincing. As is standard in minor key sonata form movements, the second theme group is recapitulated in the parallel major key, and, similar to the exposition of this sonata, the second theme is preceded by an introduction that shifts the mood. The secondary theme in the recapitulation is similar to the exposition, but since it happens in A Major, the *Kopfton* is prolonged through the *S* theme by exploring the neighbor tones F and F♯ (mm. 328-351). When this section is reduced to a deep middleground sketch, *motive x*, and its variation with F♯, is ironically revealed as part of the structure of this section that represents transgression (Example 3.13). The return of the structural neighboring gesture happens right at the *S.2* with the arrival six-four chord.



Example 3.13 – Middleground Voice-Leading Sketch of the Recapitulation, mm. 256-390

The *S.2* in the recapitulation is longer than in the exposition, when the two bars approaching the closing section suppressed transgression to give space for the tragic order to end the exposition. Now, transgression resists bravely and the ascending virtuosic arpeggios in the piano give support to this resistance. In mm. 372-375, the *Kopfton* is prolonged through an F♯, which is an ironic alteration of the original neighboring motive. However, the F♯ is corrected to F♮ in m. 376 before returning to the *Kopfton* in m. 377. The *Urlinie* makes its descent to $\hat{4}$ in m. 378 over a Neapolitan chord, and to $\hat{3}$ two measures later over a cadential six-four chord, announcing the end of the movement. The texture becomes lighter with the piano repeatedly stopping the virtuosic arpeggios for two measures and then coming back in. However, tension is maintained with accented notes in the cello. The *Urlinie* descends to $\hat{2}$ in m. 386 over a dominant seventh chord, but this scale degree is hidden in the piano. The leading tone with trill in the cello builds even more tension, and the expectation for the final descent to A is extraordinary.

Ironically, there is no closing section for the recapitulation and, thus, no final descent at this point. Grieg leaves the listener hanging, imagining a resolution that is negated, or postponed.

In other words, the closing section that depicted order in the exposition is omitted in the recapitulation. The overturning of *motive x* that represented the order-imposing hierarchy, leaving nothing or something of lesser value in its place portrays that order is about to be defeated, and transgression could not have a higher rank value than at this moment.

3.6 An Analysis of the Coda

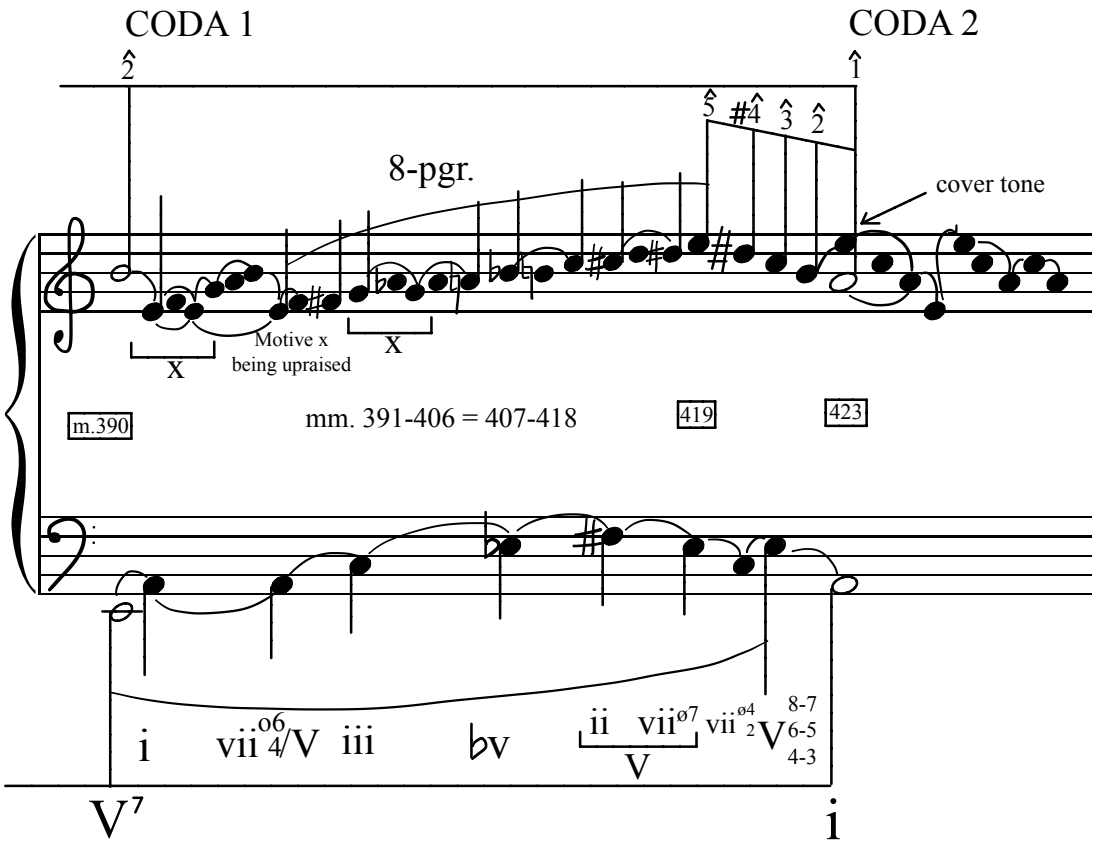
Nonetheless, this narrative is not over yet; the Coda has some compositional elements that are vital to my analysis of this movement as a tragic ironic archetype. The *Kopfton* returns (in a secondary level) with the *P* theme in a fast tempo – *Presto* – but in a soft dynamic. The first three measures are exactly as the beginning of the movement, but in m. 394, *motive y* refuses to be brought down, pushing *motive x* up instead. The melody in the cello rises through an altered scale (8-progression), until reaching the *Kopfton* in m. 403 (and again in m. 419, since the structural harmony in mm. 391-406 is repeated in mm. 407-418). Grieg, in a testimony to Halvorsen, made fun of music theorists and musicologists about how they would hear the raised-fourth scale degree:

> This 'peculiarity' you speak of was the thing that drove me wild in 1871. Naturally I stole it immediately and used it in my *Pictures from Folk Life*. This phenomenon is something that should be researched. The augmented fourth also occurs in peasant folk songs. It is a holdover from one or another of the old scales. But which one?[65]

According to Susan McClary, "most musicologists associate this 'peculiarity' with Lydian, the old church mode based on F. But, in fact, the Lydian scale with the high fourth degree almost never occurred in Medieval plain-song or in Renaissance polyphony; it was

[65] Letter to Halvorsen, 6 December 1901: Edvard Grieg, Finn Benestad, and William H Halverson, *Letters to Colleagues and Friends*, 349.

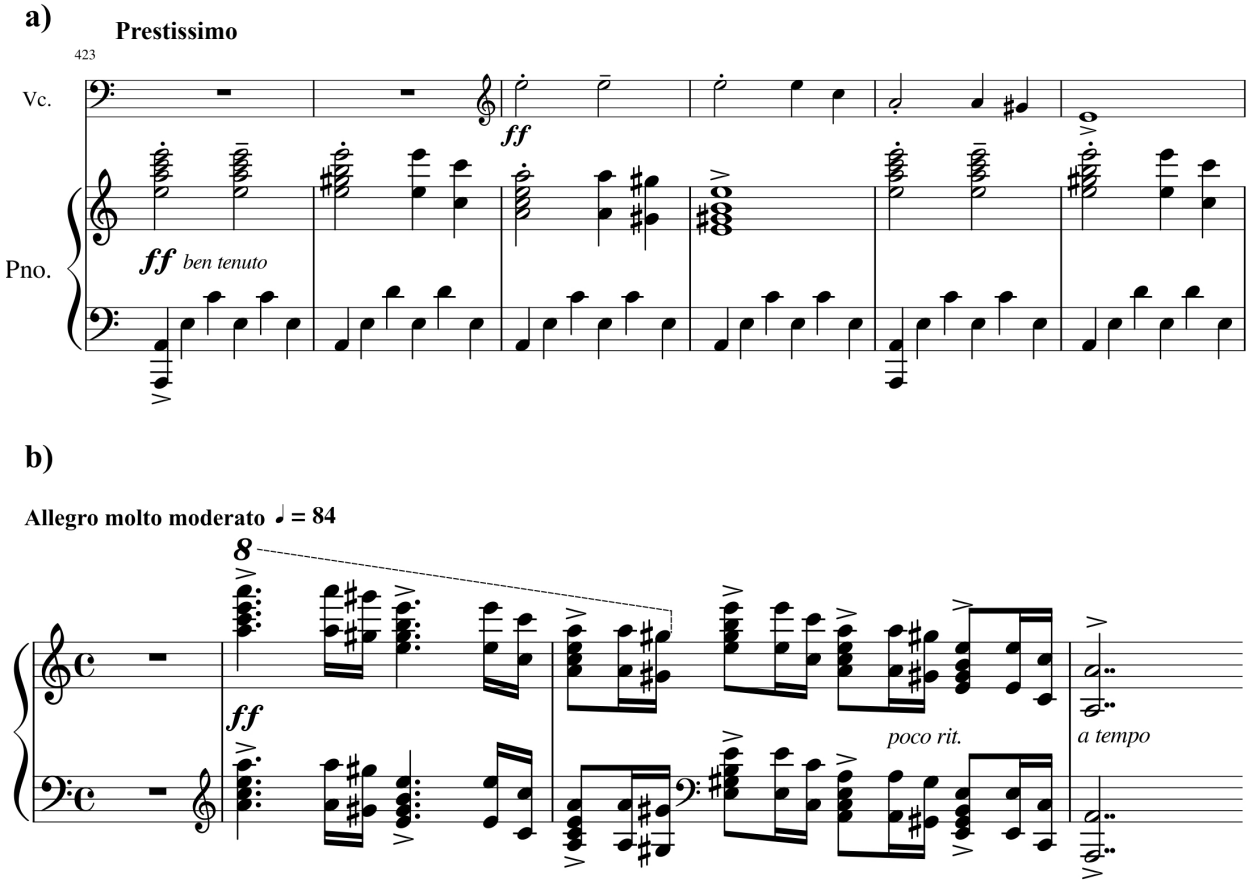
always 'corrected' down in practice, producing the common major scale."[66] For the repeated section, the instruments switch roles (piano plays the melody), and the repetition of the altered scale reassures the listener that order is indeed being defeated. Besides, the sextuplets in the cello bring the pastoral idea back, yet distorted by tension, increasing the rank value of transgression even more. The *Urlinie* makes its final descent in mm. 419-423, but in an unusual way. Once more, the structure that represents hierarchy is being mocked and ironically altered. The raised $\hat{4}$ in m. 420 disfigures the tonal descent, bringing the more folk-like Lydian mode to the end of the movement.



Example 3.14 – Middleground Sketch of the Coda, mm. 391 – 447

[66] Susan McClary, "Playing the Identity Card: Of Grieg, Indians, and Women," *19th-Century Music* 31, no. 3 (2008): 217-27. doi:10.1525/ncm.2008.31.3.217.

Finally, Î is reached in m. 423, marking the beginning of the second section of the Coda (labeled as Coda 2 in Example 3.14). The A is hidden in an inner-voice while the E (*Kopfton)* returns as a cover tone.[67] This *cover tone* once more ridicules the structure, weakening the final descent to A and prolonging the E, giving the impression that the *Kopfton* is prolonged through the entire movement (which makes sense when considering the analyses of the other two movements). Besides, the new motive that occurs in this ending is a quote from the opening bars, or the end of the coda, of Grieg's Piano Concerto, once more bringing an outside motive that has



Example 3.15 – Comparison of Grieg's Piano Concerto and Cello Sonata
a) Cello Sonata in A Minor, op. 36, I, mm. 423-8
b) Piano Concerto in A Minor, op. 16, I, mm. 1-4

[67] "A *cover tone* is an inner-voice tone which is superposed above the principal top-voice line; it remains for a period of time, in the manner of a *discant tone*: Allen Cadwallader and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*, 152.

not earned any value in this narrative, and, therefore, is worth less than the hierarchy's motive (Example 3.15). The denial and disintegration of *motive x* is transgression's ultimatum against the order-imposing hierarchy, symbolizing that transgression defeated order and replaced it with a new motive (labeled the *Grieg motive*).

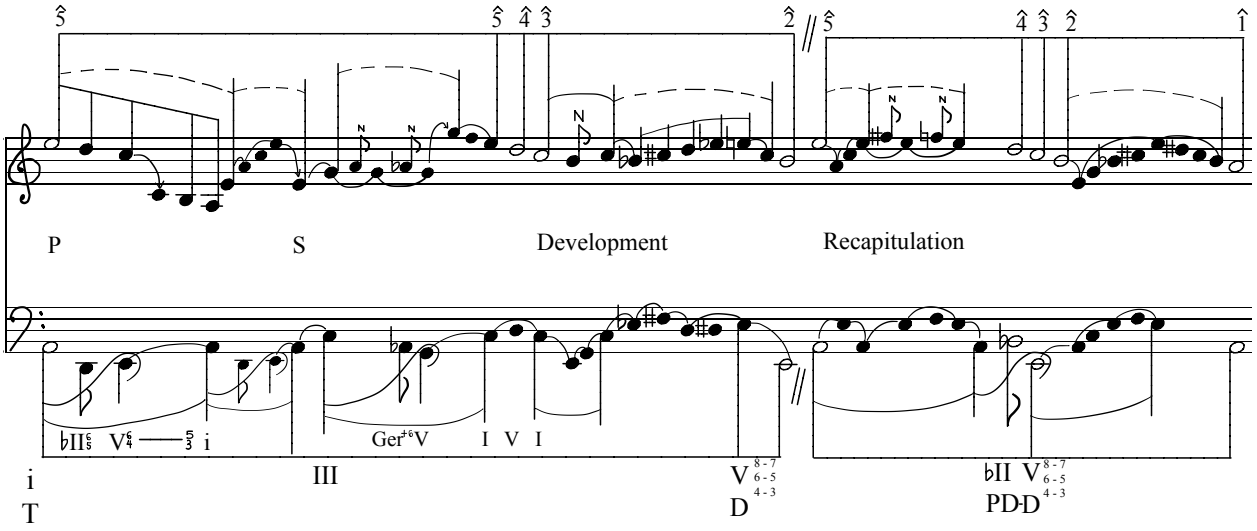
3.7 Conclusion

My analysis of the first movement of Grieg's Cello Sonata in A minor revealed a tragic ironic narrative in which a desired order is defeated by transgressions against it. On one side, there is the order-imposing hierarchy that is represented by its formality, integrity, and authority, while on the other side there is the two-faced transgression, which presents both delicate and provocative behaviors. The transgressive character ironically resists its opponent's authority, peeking under the surface to reveal its flaws, and the two protagonists duel until the end. As Almén states, "irony reminds us of the unreality of our ideals, shatters our convictions, and throws aside our conventions. The ironic archetype portrays the defeat of an initial hierarchy by transgressive elements; indeed, it is the very integrity of that hierarchy that is the focus of attention in ironic narratives."[68] The overall structure of this movement, as seen in Example 3.16, maintains the hierarchy's integrity, but the struggles with transgression over the discourse of this narrative challenges this integrity.

The expectation for Grieg's movement is of a tragic narrative, given the minor mode, the insistence of the neighboring motive ($\hat{5}$-$\flat\hat{6}$-$\hat{5}$), the dramatic dynamic swells, and the agitated feeling. However, Grieg subverts the listener's anticipations by denying the motive that represents the order-imposing hierarchy. Irony frequently invokes a divided mode of listening:

[68] Byron Almén, *A Theory of Musical Narrative*, 169.

"we anticipate what will happen based on our familiarity with casual, stylistic, generic, formal, semantic, and narrative conventions. When these conventions are subverted, we are surprised or disappointed."[69] The tragic phase of irony is determined at the end of the movement when the hierarchy is replaced with new material, since in this sub-archetype, the initial hierarchy is not just overturned, it is negated. Therefore, even though this entire movement sounds tragic on the surface, my reading reveals that order was in fact defeated.



Example 3.16 – Deep Middleground Sketch of the First Movement of the Cello Sonata

3.8 Performance Suggestions

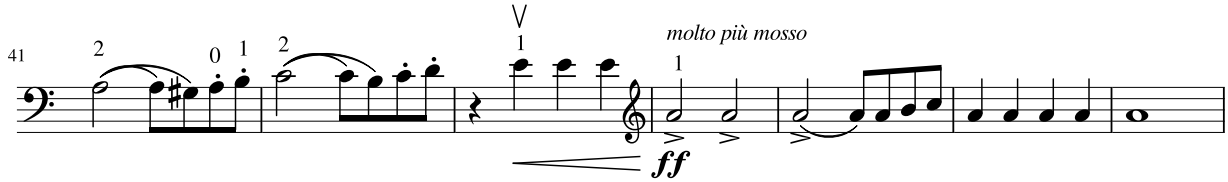
The principal interpretative problem of the first movement of Grieg's Cello Sonata is the contrast between tragic and lyrical, or agitated and sentimental. On one hand, the dramatic passages require the cellist to go beyond the norm, breaking elegant musical boundaries. On the other hand, the lyric passages are poetic, delivering a calming pastoral feeling. The two main

[69] Ibid.

motives are the generative sources for the entire movement. The contrast happens rapidly, sometimes in the same measure, and other times simultaneously between cello and piano. As mentioned in the analysis, the main motives are listed as musical oppositions, thus the interpreter must be able to convey the different characters in an idiosyncratic manner. For each motive there is a list of characteristics that map the motive onto order or transgression (Table 3.1).

The opening of the sonata presents the neighboring motive with hairpin dynamics, which should be played with agitation (hence the movement title *Allegro agitato*). To do so, the bow distribution should follow the hairpins, driving to the second beat: starting down bow with a slower speed on the E, drastically increasing speed through the F, and slowing again on the E. The vibrato should follow the same idea, getting more intense on the F than on the Es. The piano helps to emphasize the second beat with the accent in the right hand. The second motive, in m. 3, is a stepwise gesture that attempts to emerge from the texture. Therefore, it should be played with a fast bow and a lower contact point, closer to the bridge, bringing it back to the frog for the return of *motive x*. In mm. 6-8, the neighboring motive (*motive x*) is fragmented, being brought up to a higher register, combining the characteristics of both motives. The accents on the second beat and the *crescendo* through these three measures should be executed using bow speed and controlling bow distribution. Measure 9 closes this first phrase with an expansion of *motive y.* There is a natural contour of rise and fall that should be enhanced with variable bow speed. The insistence of *motive x* to stay in its register in m. 10 should be emphasized with wider and slightly slower vibrato on the second half note. The repeated quarter notes in m. 12 should be executed with an expansive *portato* bow with fast bow speed, in order to reinforce the order-imposing hierarchy's wish to stay in its register.

In m. 22 there are three attempts at a cadential idea. Even though Grieg writes *mf* for the first one, the *crescendo* has more power if it starts at a lower level. The first two groups should be played on the D-string, but the third attempt should go to the A-string to open up the sound, increasing the amount of bow as the line descends in m. 25. The *ritardando* should be slight, closing the *P* theme boldly. Even though there are signs of transgression in the *P* theme group (*motive y,* off-beat harmony, and inverted chords in the harmony), it represents the order-imposing hierarchy. This is strengthened in the transition where Grieg writes accents in the cello part, emphasizing the accompaniment on the beat, while the piano repeats the opening phrase with blocked chords. In m. 41 the cello repeats the cadential idea that the piano played, and to match the dynamic of a grand piano, the cellist should go beyond normal, using a lot of bow with intense vibrato, and utilizing the open A-string at the end of m. 41. Even though Grieg marks a sudden tempo change in m. 44 (*molto più mosso*), m. 43 should lead to it by dropping to a softer dynamic in the first quarter note to highlight the *crescendo*, and by making a slight accelerando, increasing the amount of bow for great resonance. The rest of the *P* theme then relaxes as *motive y* is pushed down to the low register. The *diminuendo* should happen phrase by phrase, finding a contact point progressively closer to the fingerboard. The accents through the *morendo* section should be achieved mostly through vibrato, while the bow sustains the whole notes with light weight.



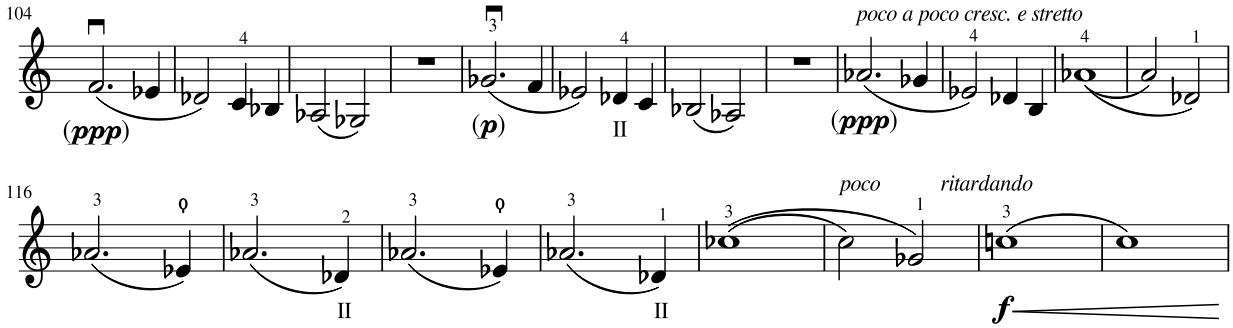
Example 3.17 – Suggested Fingering - Cello Sonata, mm. 41-47

As discussed in the analysis, the expectation for this narrative is tragedy. Therefore, the *S* theme is a marked section for being extremely lyrical, contrasting with the intense *P* theme. The piano introduction sets the new mood (*molto più tranquillo*) for the cello melody. Grieg marks *dolce p,* which might best be achieved using a very light and fast bow and a relaxed vibrato. The pastoral topic should be conveyed by playing it simple without a lot of expression except when marked (e.g. mm. 82-83). In m. 84 there is a variant of *motive x* which, this time, does not connote tragedy. As revealed in the analysis, this section reflects a memory of the order-imposing hierarchy and not order per se. The *p* dynamic with dynamic swells is similar to the *P* theme, but the major mode, the lower register, and the fact that this is now a countermelody, makes the interpretation of this section very distinct from the opening. Therefore, the dynamic shaping should not be played as before, with agitation, but rather with a much lighter bow and relaxed feeling, acting only as a nuance that resembles the opening material.

In m. 96 the cello still plays a secondary melody, but the level of expression increases. The dynamic is very soft (*ppp*), but the natural contour should be followed by increasing the width of the vibrato and bow-speed without increasing the amount of sound. The four-measure sequence in m. 100 should be played even softer to create some variety and give room for the long crescendo section. As seen in the voice-leading sketch (Example 3.9), mm. 104, 108, and 112 outline a sequence up to A♭. I suggest playing the first group of the sequence (mm.104-106) as soft as possible with a floating sound. The next group (mm. 108-110) should be played little louder than m. 104 and m. 112, so the *poco a poco crescendo* in m. 112 will have room for the long crescendo if it starts at a lower dynamic level.

Measure 124 is labeled as the *S2* section, featuring a brief change of texture. As mentioned in the analysis, this measure marks the arrival six-four chord and should be played without timidity, despite the *pp dolce* dynamic marking. The first goal of this phrase is the A4 in m. 138, marked with an accent. According to my analysis, in mm. 132-138 transgression is attempting to emerge from the texture and then is pushed down forcefully by the hierarchy. Thus, when playing this passage, one must pace the long crescendo, increasing vibrato and bow speed accordingly and then giving maximum energy on the descending arpeggio in mm. 138-39. The last two chords of the exposition connote tragedy. I suggest playing the first chord all together and the second one broken (two strings and two strings) to highlight the dominance of the tragic character.

The next entrance needs to match the dynamic of the piano, which has the markings *con fuoco* and *strepitoso* (noisy, boisterous). Consequently, the *f* quarter notes in m. 155 are outspoken and forceful, coming down in dynamic at the tied half note to make room for the crescendo, which peaks with the trill in m. 155. The core of the development is based on the *S* theme, but the minor mode and distant keys create instability. Thus, the secondary melodies played from m. 157 on should be somewhat more intense and agitated then the *S* theme. The hairpin dynamics should be exaggerated, but the whole notes should imitate the character of the



Example 3.18 – Suggested Dynamic Contrasts - Cello Sonata, mm. 104-23

S theme with a mellow sound, since they are marked *cantabile* in the piano part. The *animato* section in m. 189 is extremely intense, but, even though it is marked *f sempre,* one should control the excitement to have endurance to get through this passage. The accented tied half notes should decay so the triplet eighth notes can come out of the texture. In m. 197 the cello has the melody that derives from the *S* theme, but this time it should be played vigorously rather than simply and in a pastoral style. At this point in the narrative, the transgressive elements become ironic, fighting back the order-imposing hierarchy and making fun of it by using contrapuntal writing in m. 205. The *ff con fuoco* should be played using full bow until the cadenza, so that the cello matches the dynamic of the right hand of the piano and keeps balance with the powerful blocked chords in the piano accompaniment.

The fermata on the high E♭ should be enjoyed as a moment of release for the right hand in order to regain energy for the vigorous *pesante* cadenza. I suggest beginning slowly and using full bow, and then increasing the speed of the descending line until reaching the G string for the *ritardando molto.* The dynamic should not decay with the contour, and the *diminuendo* should only happen after where it is marked. Measure 224 is marked *p leggiero* but should still be played with some projection since the cello is by itself and there is another diminuendo three bars later. When the piano comes in, the cello sound should change with the *pp* dynamic, moving the bow to a contact point closer to the fingerboard. This chord progression repeats, but the instruments switch roles. There is no need to rush the transition from arpeggios to the melody in m. 240, and I suggest taking a slight breath so the string crossing from the C to A string is executed cleanly. Once more, there is a long crescendo through a sequence. Therefore, the dynamics should increase with each group of the sequence (mm. 240, 244, 248, 252).

The recapitulation presents similar ideas already discussed, but introduces other unique elements as well. It begins with the melody in the piano rather than the cello. The offbeat chords from m. 256 on should be played forcefully, as if transgression becomes stronger after the development. For the three-note chords, I suggest playing them all together, and for the four-note ones, I suggest breaking the chord to create some variety. This time the *P* theme is shortened, eliding with the transition, which is quite similar to the one in the exposition. The secondary theme group also presents similar features, already discussed. This changes in the *S2* section, with the first part shorter than the first time, and the second part expanded. The peak of this passage is the D5 in m. 378, which coincides with the descent of the fundamental line (*Urlinie*). The trill on the G♯ in mm. 386-389 should leave an unanswered sensation, making a slight crescendo at the very end.

The beginning of the Coda is marked softer than the opening, but should sound more agitated, given the faster tempo (Presto). At this point of the narrative, order is being defeated by transgression by ascending from its low register. The *crescendo* should follow the chromatic rise, so it happens slowly and steady until m. 403. The next section is the most challenging in my opinion; not so much technically but regarding endurance, so I suggest playing this section as relaxed as possible, and not overplaying the strong dynamic. The second section of the Coda, labeled Coda 2, is the ultimatum for order's defeat. It is a quote from the coda of Grieg's Piano Concerto, that is, a passage that does not belong to this composition, ironically replacing what was considered to be the hierarchy. It should be played with full bow to match the piano that is playing in *stretto*, with emphasis on the second half note (marked with a dash rather than a dot), resembling the structure of *motive x.* In m. 439, I suggest a drop in dynamic after the accent so the A can be sustained for its full value. The final chords should be played as tragic as possible,

breaking the chord in two (A – E and E – C), with a lot of resonance. The final whole note should be played with a slight delay to emphasize the accent.

All in all, the interpretation of the two musical oppositions should convey an assured character for the motives and topics that represent the order-imposing hierarchy, so the listener creates expectations for a tragic narrative in which this hierarchy will win. In a tragic ironic archetype, the performer should aim for the listener to not sympathize with transgression, but to be certain that order-imposing hierarchy is the side that will prevail. This way, the sense of denial, disobedience and disintegration is emphasized, highlighting the irony in the narrative discourse.

CHAPTER 4

ANALYSIS OF THE SECOND MOVEMENT – ANDANTE MOLTO TRANQUILLO

4.1 *Sigurd Jorsalfar*

The slow movement of Grieg's cello sonata is very characteristic of his compositional style. As Grimley concludes, "representations of landscape in Grieg's music are not necessarily tied to visual stimuli. Rather, they can refer to literary texts."[70] Grieg used intertextuality from his incidental music to *Sigurd Jorsalfar* (Sigurd the Crusader), Bjørnstjerne Bjørnson's[71] historical play. Grieg composed this music in 1872, and although the play is rarely staged, its roots in the mystical world of Nordic folklore remain fascinating. Sigurd I Magnusson (c. 1090 – 26 March 1130) was King of Norway from 1103 to 1130. Historians have considered his rule, together with his half-brother Øystein, as a golden age for the Medieval Kingdom of Norway. He led the Norwegian Crusade (1107–1110), getting the eponym "the Crusader." The plot of Bjørnson's play is about a love triangle between the two brothers, Sigurd and Øystein, and the beautiful Borghild. The primary theme of the cello sonata quotes the *Homage March* from the play, in which Sigurd is chosen by Borghild to lead the people and is reconciled with his brother Øystein.

[70] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge: Boydell Press, 2006), 222.
[71] Bjørnstjerne Bjørnson (born December 8, 1832, Kvikne, Norway—died April 26, 1910, Paris, France), poet, dramatist, novelist, journalist, editor, public speaker, theatre director, and one of the most prominent public figures in the Norway of his day. He was awarded the Nobel Prize for Literature in 1903 and is generally known, together with Henrik Ibsen, Alexander Kielland, and Jonas Lie, as one of "the four great ones" of 19th-century Norwegian literature: *Encyclopaedia Britannica Online*, s.v. "Bjørnstjerne Martinius Bjørnson," accessed September 17, 2017, https://www.britannica.com/biography/Bjornstjerne-Bjornson.

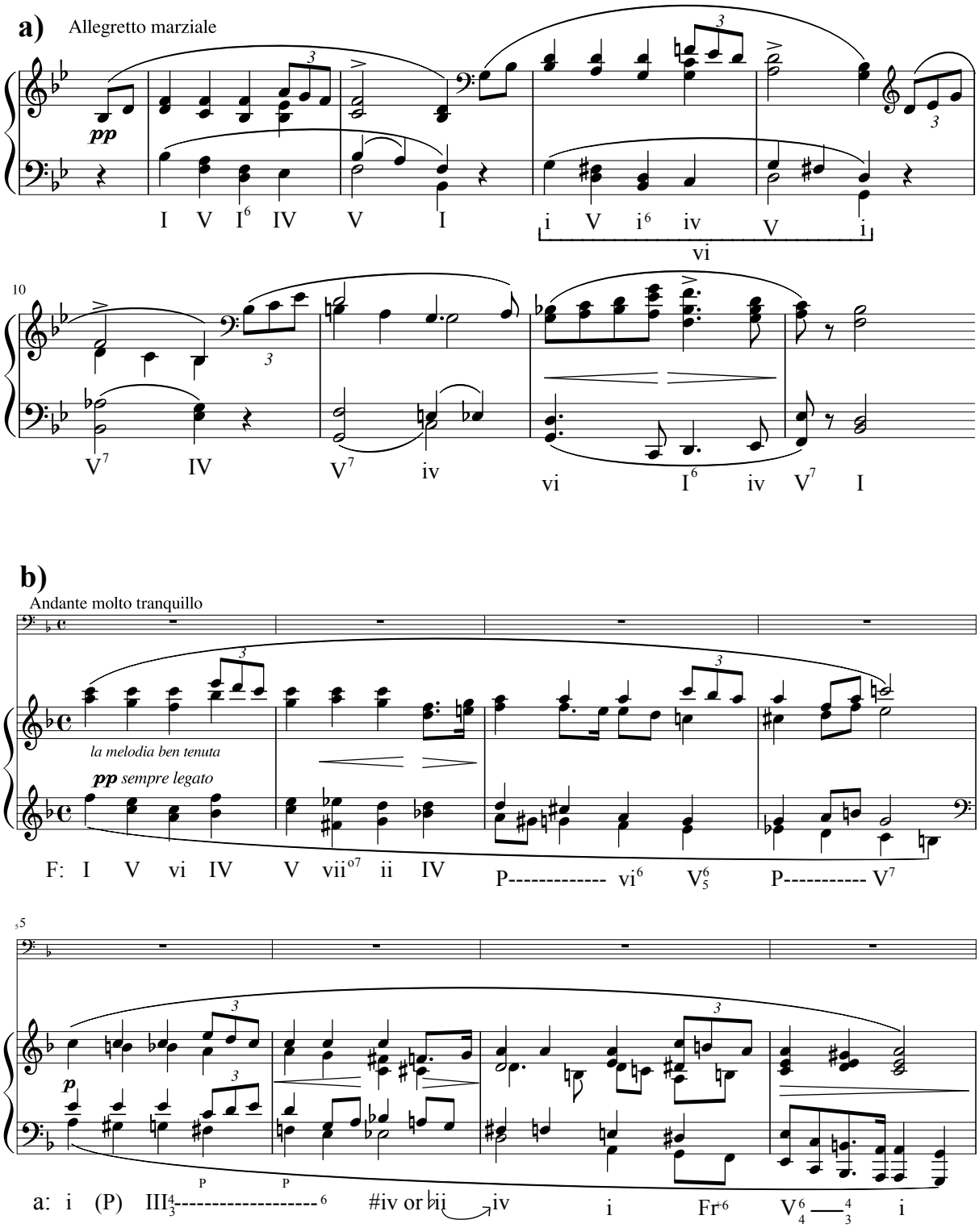
My analysis of the second movement reveals three characters that I connect to Sigurd, Øystein, and Borghild. In Bjørnson's plot, the *Homage March* is heard when the brothers are reconciled after they participate in a contest, "The Matching Game." This dispute takes place in the King's Hall as the monarchs debate who should be sole ruler and who should claim Borghild's hand. Borghild chooses Sigurd, but he declares that his destiny lies elsewhere. He must first seek the glory of his nation abroad, and sings the patriotic song "The Northland Folk" with his soldiers.

4.2 Overall Form and Oppositions

The slow movement of Grieg's Cello Sonata in A Minor, Op. 36 is a full-fledged sonata form, which is quite unique in Grieg's slow movements. The primary theme of the cello sonata quotes the *Homage March* from the incidental music melodically, but Grieg's treatment of harmony differs significantly. The harmony of the *Homage March* is diatonic, while in the second movement of the cello sonata it is filled with Griegian chromaticism[72] (Example 4.1), as the bass line descends in an almost perfect chromatic line through mm. 3-7 (Example 4.1b). Consequently, the more complex harmonization in the sonata is a marked element for this analysis.

The use of chromatic descending bass lines harmonizing simple diatonic melodies is quite common in Grieg's writing. As mentioned in Chapter Three, Grieg found that the obscure depth in Nordic folk melodies has its foundation in their unexpected harmonic possibilities. Chromatic lines in the harmonic texture fascinated Grieg, and his vocabulary of altered chords was highly varied, with interesting progressions and surprising resolutions.

[72] Finn Benestad and Dag Schjelderup, *Edvard Grieg Chamber Music* (New York: Oxford University Press, 1993) 120.



Example 4.1 – Comparison of *Homage March* with Cello Sonata
a) Piano reduction of *Homage March* from *Sigurd Jorsalfar* – mm. 6-13
b) Grieg Cello Sonata op.36, II – mm. 1-8

However, despite his genius handling chromatic harmonies, "Grieg's talent for writing chromatic melodies was somewhat limited."[73] In longer chromatic passages the melody is expected to also be chromatic, so Grieg "confined himself to the writing of shorter passages involving chromatic harmony."[74] Examples of cleverly inserted chromatic harmony within a framework of diatonic melodies can be found in many of his compositions, e.g., "Jølstring," Op. 17 No. 5 from *Norwegian Folksongs and Dances,*; the opening of his *Ballade in G Minor,* Op. 24; mm. 61-70 of the String Quartet, Op. 27; opening of "Den Bergtekne" (Mountain Thrall), Op.32; *Nordic Melodies,* Op. 63 No.2; and "Siri Dale-Visen," Op. 66 No.4, among many others. In the case of the Cello Sonata, the harmony is heavily chromatic in the middle of phrases, but the beginning of phrases and the cadence points suggest Germanic influence on Grieg's writing.

Therefore, one of the main musical oppositions in this analysis is the contrast between diatonicism and chromaticism, that is, simple diatonic melodies with simpler homophonic harmony against highly chromatic lines with complex harmonization. In this work, order is portrayed by: (1) diatonicism, (2) tonality, (3) tight-knit phrases, (4) the major tonic F, (5) Germanic art music, (6) the *Homage March* topic, and (7) the *Naturklang* topic. I chose the romance archetype for this movement because it engages the sympathy of the listener towards order, and the victory of order over its transgression. The elements of order and transgression found in this analysis are listed in Table 4.1.

[73] Dag Schjelderup-Ebbe, *A Study of Grieg's Harmony with Special Reference to his Contributions to Musical Impressionism* (Master's thesis, University of California, 1950), 46.
[74] Ibid., 47.

Table 4.1 – Table of Order Imposing Hierarchy versus Transgression

Order-Imposing Hierarchy	**Transgression**
Diatonic	Chromatic
Tonic Major Key (F)	Keys Other Than the Tonic Major (a, f, d)
Tonality	Modality
4-Bar Regular Phrase Structure	Irregular Phrase Structure
Sonata Form Conventions	Deviations from Sonata Form
Art Music (Germanic traditions)	Norwegian Chromaticism
Hymn-Like Accompaniment	Modified Pastoral Accompaniment
Quotations from the *Homage March*	New Material
Naturklang	*Klangfläche*

Daniel Grimley claims, "functional diatonic harmony is opposed to, or distinct from, modal music and non-functional linear chromatic textures."[75] Thus, another marked element in this movement is the use of modal melodies and modal flavored harmonies. As mentioned in the previous chapter of this study, Grieg liked to "steal" altered pitches from old scales and made fun of theorists and musicologists who would try to explain it.[76] Perhaps that is the reason why Kurt von Fischer (whose dissertation was about Grieg's harmony and folklore) did not deeply investigate the influence of modality from Scandinavian folk music on Grieg's harmony. Schjelderup-Ebbe was disappointed in this aspect of Fischer's analysis, saying that he had

[75] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity*, 98.
[76] Letter to Halvorsen, 6 December 1901: Edvard Grieg, Finn Benestad, and William H Halverson, *Letters to Colleagues and Friends* (Columbus: Peer Gynt Press, 2000), 349.

overlooked the modal character that seems to permeate so much of Grieg's music.[77] On the other hand, Daniel Grimley states that the use of modality in Grieg's oeuvre is related to opening up a sense of "temporal space, which through feelings of nostalgia or retrospection, is ultimately connected with the idea of longing for a (Norwegian) homeland."[78] Therefore, modality will be considered a transgressive element in this analysis since it conflicts with Germanic conventions.

According to Grimley, both *Naturklang* and *Klangfläche* are musical painting devices that depict nature and landscape. *Naturklang* [chord of nature] evokes nature and open space through musical devices that suggests mountain echoes, herding calls, bells, or distantly heard folk melodies.[79] *Klangfläche* [sound mass] involves the representation of landscape constructed through purely musical means, such as particular harmonic progressions and the prolongation of diatonically dissonant sonorities, creating the impression of temporal suspension, a musical effect which suggests depth and perspective.[80] Grimley says that *Klangfläche* is characterized by a sense of internal motion derived from rhythmic patterns or unresolved dissonances.[81] For Schenker, *Naturklang* refers to the complex sound formed by the octave, fifth and third of the harmonic series, and he adds that "tonal space" is an imitation of it. Ruth Solie explains the concepts of organicism of the major triad found in Schenker's *Der freie Satz* (Free Composition) stating that "the generative force which brings forth the composition – an entelechy or *élan vital* – is music's origin in nature, in the major triad or *Naturklang* as found in the overtone series."[82]

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[77] Dag Schjelderup-Ebbe, *A Study of Grieg's Harmony With Special Reference to his Contributions to Musical Impressionism*, 20.
[78] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity*, 30.
[79] Ibid., 55.
[80] Ibid., 109.
[81] Ibid., 97.
[82] Ruth A. Solie, "The Living Work: Organicism and Musical Analysis." *19th-Century Music* 4, no. 2 (1980): 147-56. doi:10.2307/746712.

Therefore, for this analysis the *Naturklang topic* will refer to the major triad, while the *Klangfläche* topic will represent chromaticism and complex chord progressions.

Table 4.2 – Formal Diagram of the Second Movement

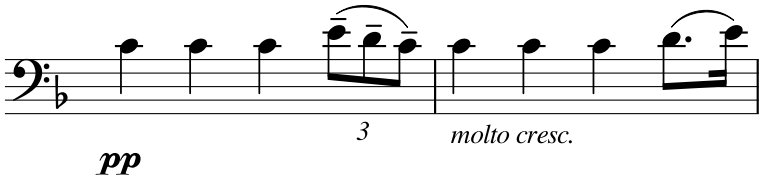
	Exposition		**Development**		**Recapitulation**		
Theme	**P**	**S**	**Based on P**	**Based on S**	**P**	**S**	**CODA**
Key	I F	i - ♭vii - ♯v fm - E♭ - C♯	VI - V - IV D - C - B♭	vi dm	I F	I F	I F
m. #	1	17	30	45	52	64	68
Topic	*Homage March*	Modified Pastoral	Conflict rises	Conflict climaxes	Attempt for forgiveness	Reconciliation	Transcendence
Character	Sigurd	Øystein and Borghild	Sigurd and Øysten	Sigurd Borghild Øystein	Sigurd	Øystein	Øystein

4.3 An Analysis of the Exposition

The Primary Theme:

The *P* theme suggests a representation of one of the three protagonists of this narrative, Sigurd, due to the quotation of melody of the *Homage March* from *Sigurd Jorsalfar*, Op. 22 (Example 4.1 and 4.2). This theme maps onto order because it presents a clear and regular, although unconventional, structure: four basic-ideas and a cadence in A minor, and four basic-ideas and a cadence in F major. The melodic contour is quite simple, outlining the F major triad (*Naturklang* topic), also representing the order-imposing hierarchy. However, the simple diatonic melody conflicts with mostly chromatic harmony, creating an atmosphere of indeterminacy, or

blurring of the contour in artistic terms (*Klangfläche* topic). In his analyses, Michael Klein discusses the use of the lowered submediant as a retreat into the realm of fantasy. [83] The second movement of Grieg's Cello Sonata is in F Major but, in context of the entire sonata, the key of the second movement is VI of the home key A minor, entering the realm of fantasy. Therefore, the first half of the *P* theme acts as a "once upon a time" to the narrative, in which Sigurd himself is the narrator, telling the listener about the conflicts from his past. As mentioned in the previous chapter, Susan McClary also relates the submediant key area to a memory from a distant time, labeling it as Never-Never Land.[84] Besides the key, the high register of the accompaniment and the hymn-like texture contribute to the fantasy mood in this theme, lessening the feeling of conflict. Measures 5-8 briefly tonicize A minor, bringing the listener back to the present, illustrating that the *P* theme is indeed a narration, and demonstrating that the conflict between the two brothers belongs to the past.

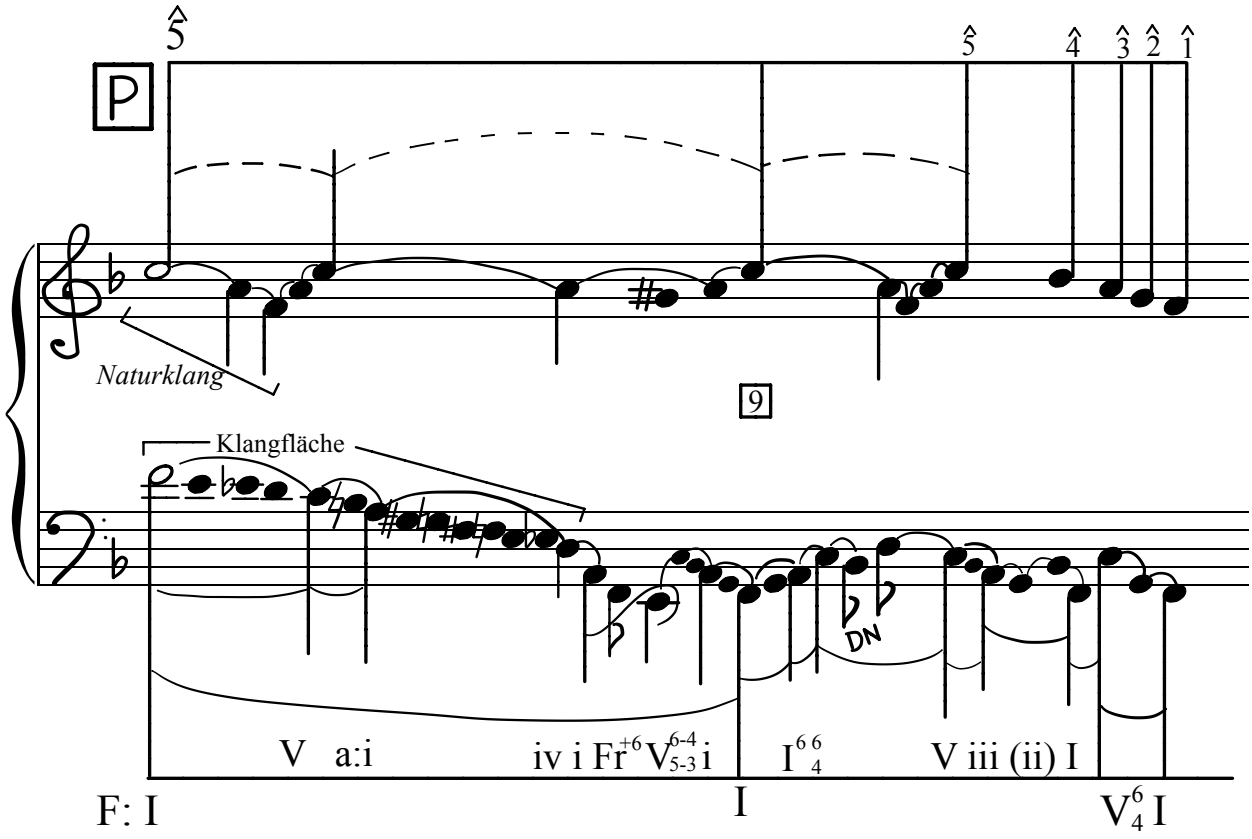


Example 4.2 – Sigurd's Motive

When the cello enters in m. 9, the harmony is back in F Major, and so the narrative resumes. Here the melody of the *Homage March* representing Sigurd is the same, but the harmonization and texture are quite different. The chord progression is somewhat modal, which

[83] Michael Klein, *"Chopin's Fourth Ballade as Musical Narrative,"* (Music Theory Spectrum 26/1, 2004): 23-56.
[84] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of California Press, 2000), 123.

emphasizes the idea of nostalgia, as proposed by Grimley.[85] The cadence points however, change back to functional harmony, reflecting Germanic common practice tonality. The arpeggiated chords in the accompaniment help to portray the narrator persona, as if Sigurd were telling his own story. The second phrase, in m. 13, returns to the hymn-like texture, which increases the rank value of order, but the modal harmony keeps transgression's rank value well balanced. Two measures later, the *Urlinie* makes a local descent, as expected at the end of a period, leading to a perfect authentic cadence in m.16, that raises order's rank value.



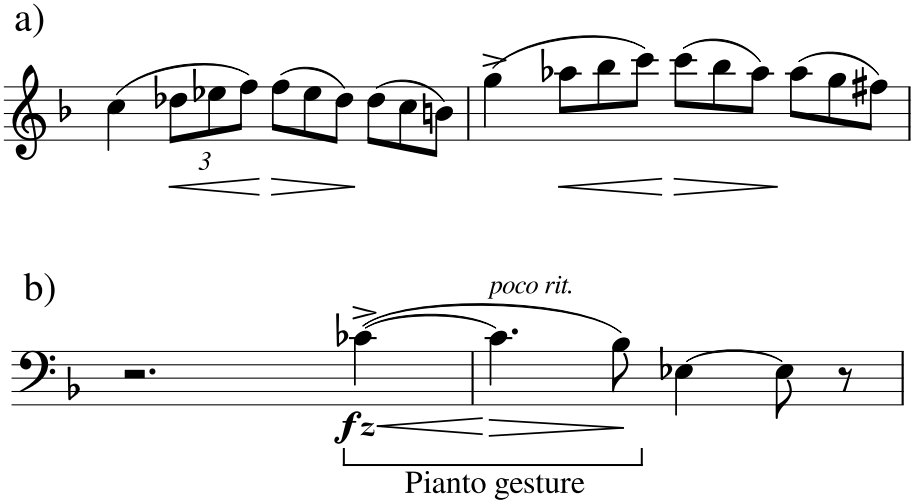
Example 4.3 – Middleground Voice-Leading Sketch of the Primary Theme, mm. 1-16

[85] Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity*, 30.

Second Theme:

The *S* theme introduces the other two protagonists of this narrative: Øystein and Borghild (Example 4.4). In this movement there is no transition between primary theme and secondary theme. Caplin describes this: "In some sonata expositions, the form becomes compressed when the final cadence of the main theme is immediately followed by the subordinate theme…Although the transition is eliminated from the exposition most often in slow movements, it may also be omitted in fast-movement rondo forms."[86] This lack of a transition should therefore not be considered an abnormality that could increase transgression's rank value.

The modal melody of the *S* theme (F Aeolian), with a fragmented contour, contrasts with Sigurd's melody and therefore represents his antagonist brother, Øystein. The form of this section beginning in m. 17 is looser than the tight-knit primary theme. Each phrase is two and a half measures long. The piano plays the first sentence, and the cello repeats. Then in m. 21, there is a phrase elision between the cadence of the cello line and the beginning of a new phrase in the piano. This cadential idea in mm. 20-21 occurs in the distant key of E♭ minor, with a *pianto*

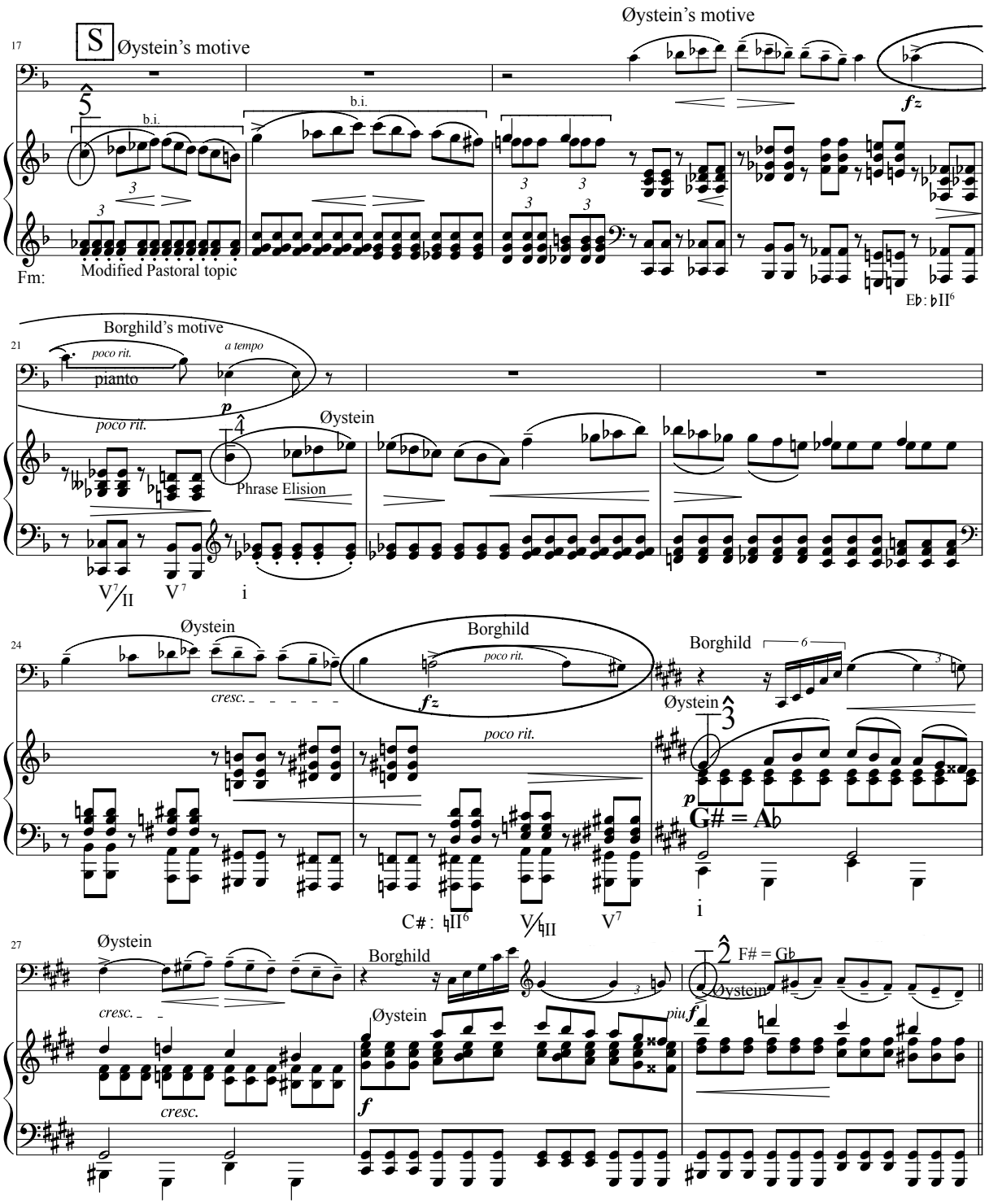


Example 4.4 – a) Øystein's Motive
b) Borghild's Motive

[86] William E. Caplin, *Classical Form* (New York: Oxford University Press, 1998), 211.

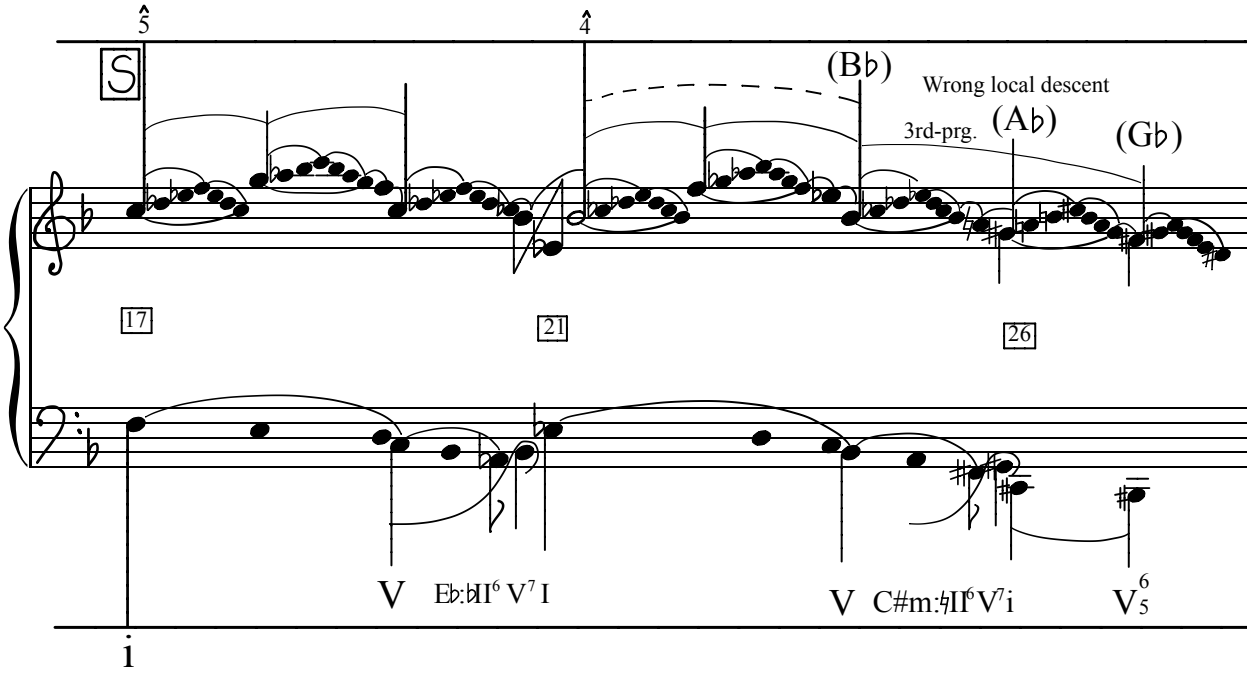
[sigh] gesture (C♭-B♭) followed by a fifth drop (Example 4.4). I consider this cadential idea to stand out as a new character since it responds and interacts with Øystein's motive, thus representing Borghild. These two motives are found juxtaposed and superposed, as seen in Example 4.5, illustrating that Borghild is interacting with Øystein but her sigh gesture implies that he is the wrong brother. This cadence point in m. 21 coincides with the descent of the *Urlinie* to $\hat{4}$. The B♭ ($\hat{4}$) is prolonged through four measures, when there is a new tonicization of yet another foreign key, C♯ minor. A similar cadential idea representing Borghild occurs in m. 25, but this time it is incomplete, missing the fifth drop after the *pianto* gesture and, therefore, not presenting a resolution like it did in m. 21. In m. 26, the B♭ ($\hat{4}$) makes a local descent to G♯ (which may be reinterpreted as A♭-♭$\hat{3}$). This descent is marked as a third-progression because it occurs in the wrong mode (the correct descent should occur to A - $\hat{3}$).

In a major key classical sonata form, the second theme would normally explore the dominant key area to create the tonal conflict inherent in sonata form. However, in this Grieg movement, the harmony shifts to the parallel minor (F minor) for the *S* theme, so the sense of genuine tonal polarity is not heard. On one hand, this increases the rank value of transgression, since this goes against Germanic common practice, but on the other, it lessens the conflict between the themes, keeping the transvaluation rank balanced. The shift to F minor adds a sad tone to the narrative. It seems that Sigurd is describing his brother Øystein with a touch of sorrow. The triplets in blocked chords in the accompaniment represent a modified pastoral topic, but the treatment of the harmony and the chromatic descent increase the tension slightly, hinting that the conflict between the brothers is impending.



Example 4.5 – Grieg Cello Sonata – II, mm. 17-29

The cello motive in m. 26, with a rhapsodic sextuplet before the pianto gesture represents Borghild, but now this motive is superposed on Øystein's motive in the piano, which increases musical tension. Perhaps this superposition of the two motives portrays that Øystein and Borghild are getting involved, but the wrong mode of the descent signifies that this meeting is inappropriate, raising transgression's rank value. The third-progression is completed in m. 29, when it moves down to F♯ (which may be reinterpreted as G♭ - ♭$\hat{2}$ to emphasize the wrong mode). The triplet accompaniment broadens and the texture gets thicker, which is then followed by a sudden drop in dynamic with the unannounced arrival of the development, at which point Sigurd returns to the narrative with the reappearance of the *Homage March* theme. This exposition does not contain a closing section, which contributes to the effect of an unexpected interruption, as if Sigurd just found out about the affair.



Example 4.6 – Middleground Voice-Leading Sketch of the Second Theme, mm. 17-29

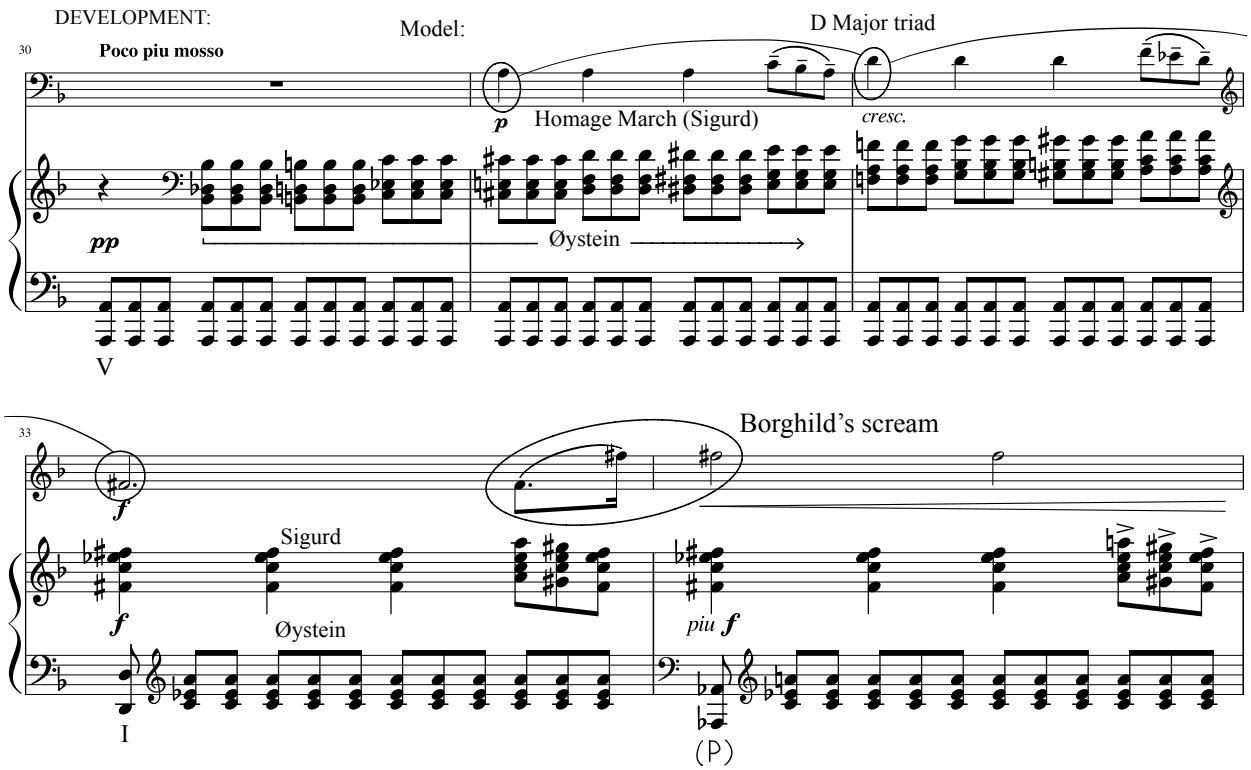
4.4 An Analysis of the Development

The development section starts in m. 30 with a sudden change in texture. The triplets that occur in the left hand of the piano combined with the return of Sigurd's theme in m. 31 illustrate that Sigurd became aware of the affair. The quick dynamic drop and the *poco più mosso* marking contribute to an agitated mood in this passage. The accompanimental triplets in the right hand of the piano resemble Øystein's motive, but this time Øystein's melody only ascends, instead of presenting an arch contour, increasing the musical tension in this section.

The rather short development is divided into two sections. Caplin says that one way of limiting the length of a slow-movement sonata is to reduce the scope of the development: "In such cases, the composer forgoes a full-fledged core (although there may be some brief sequence activity) and normally does not allow a development key to be cadentially confirmed."[87] And this is exactly what Grieg did in this movement: the first section of the development explores a model-sequence and the second section is so brief that it does not allow the key of D minor to be confirmed.

This model-sequence section portrays the intense conflict between the brothers. It begins softly with the Øystein's agitated triplets, crescendoes for four measures through Sigurd's motive, and climaxes with Borghild's scream at the end of the sequence (Example 4.7). In "Borghild's Dreams," another movement of *Sigurd Jorsalfar* Op. 22, its overall structure is very similar to this second movement of the cello sonata. It too is in ternary form, with the A section presenting a sensitive string melody that contrasts with an agitated middle section. The middle section of Op. 22 also presents a model-sequence structure starting with a soft ostinato in the bass line and a crescendo that peaks at a literal scream of Borghild.

[87] William E. Caplin, *Classical Form*, 211.



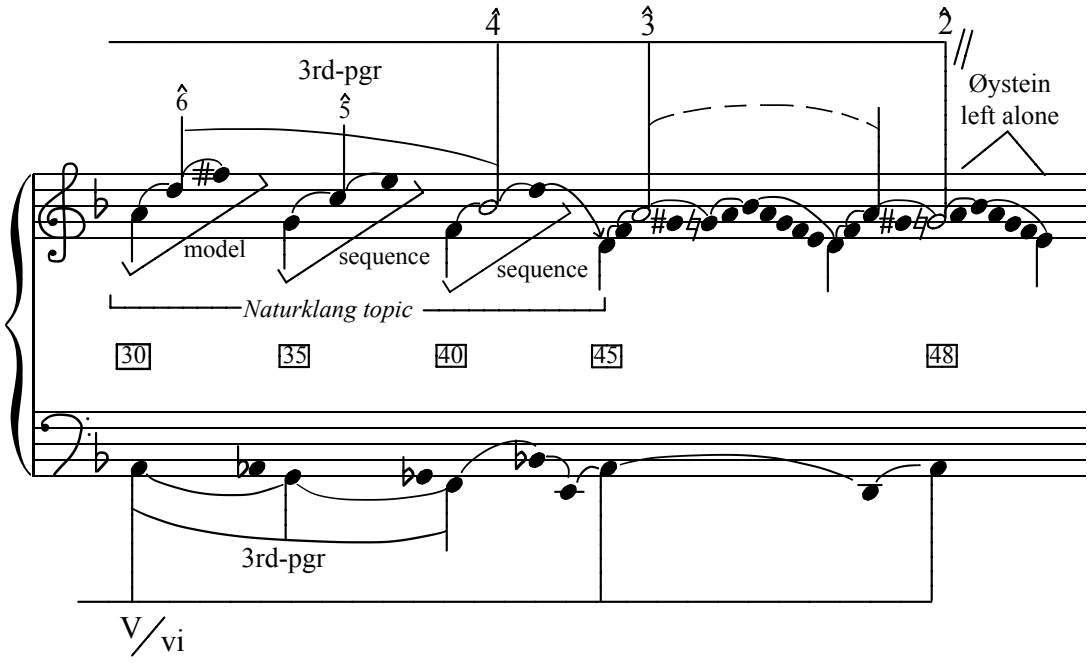
Example 4.7 – Grieg Cello Sonata – II, mm. 30-34

The model outlines the D major triad, the chromatic submediant of F major (Example 4.7). The two copies of the model modulate down a whole step, outlining the C major triad and the B♭ major triad, respectively. Thus, the model-sequence section portrays the *Naturklang topic,* exploring major triads, which raises the rank value of order. As seen in the sketch (Example 4.8), this sequence fixes the "wrong" descent, bringing the top voice back to $\hat{4}$ for the proper descent. However, transgression's rank value is still strong due to the conflicting protagonists.

In the second section of the development (mm. 45-49), the conflict climaxes with a powerful, quasi-orchestral texture. This passage is the retransition section, or the standing on the dominant section,[88] but in the wrong key: D minor. Øystein is represented in the left hand of the piano with the triplet motive, Sigurd in the right hand with the repeated arpeggios, and Borghild

[88] See page 40.

in the cello with the rhapsodic outburst and the *pianto* gesture. In the next measure, the cello plays Øystein's motive. These two measures repeat with some alterations, increasing intensity: Sigurd is represented by the imposing sextuplets in the left hand that alternates between tonic and dominant, Øystein's motive in the right hand of the piano blends in the same rhythm showing the dominance of Sigurd, and the cello melody repeats an octave higher, intensifying Borghild's despair. The pounding repeated chords in the piano, together with the *fff* dynamic, illustrate the climax of the conflict, leaving the listener wondering if there is still hope for this romance narrative. In m. 49 the cello plays a cadenza built on the Øystein motive, collapsing down to the low register of the instrument, engendering a negative climax.[89] Øystein's motive left alone depicts that Borghild chose Sigurd.



Example 4.8 – Middleground Voice Leading Sketch – II, mm. 30-49

[89] Hatten mentions this term 'negative climax' in his analysis of Beethoven's Cello Sonata Op. 102, No. 1: Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes – Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 204.

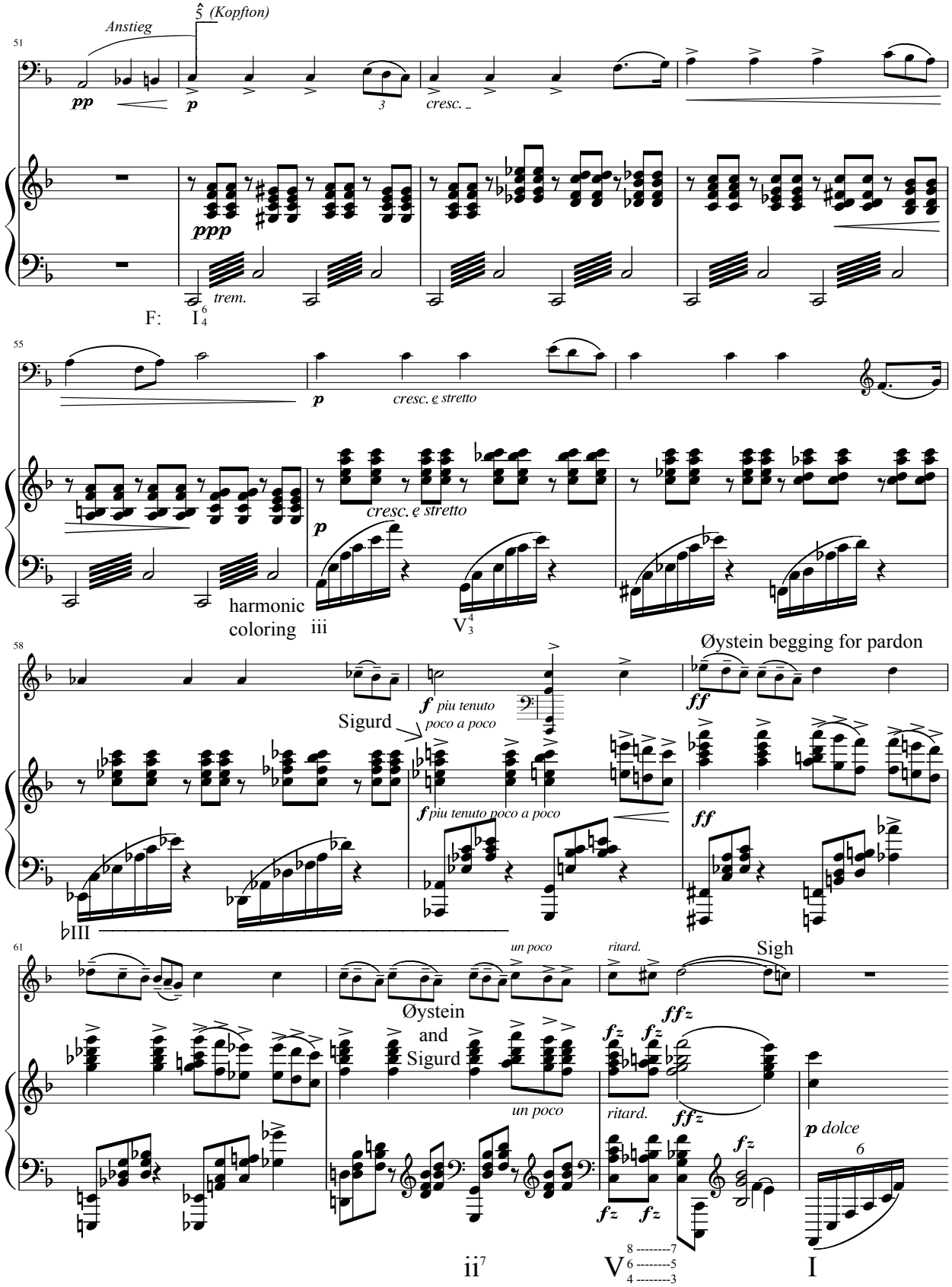
4.5 An Analysis of the Recapitulation and Coda

The recapitulation of this movement resolves the conflicts created in the development between the protagonists. There is a bridge between the development section and the recapitulation (mm. 50-51), which is built on the *Homage March* topic. However, even though the mode is major, the soft *pianissimo* dynamic, the texture, the low register, the *una corda* marking, and the slow tempo (*Adagio*) create a tragic atmosphere.

As seen in Example 4.9, the *Anstieg*[90] brings the *P* theme back, but with significant differences. The *Homage March* topic, which depicts Sigurd, happens for the first time in the low register of the cello. As seen in the voice-leading sketch below, the *Naturklang* topic is inverted in direction, ascending rather than descending, as it was in the Exposition. The harmonization is different from earlier appearances of this theme – note Grieg's astonishing imagination and creativity when harmonizing the same simple diatonic melody in three different ways, creating three different significations. This time the tonic chord at the beginning of the phrase is in second inversion, acting instead as a dominant pedal. Grieg did not write any other tonic chords in this *P theme*, not even at the cadence points. It seems like Sigurd was chosen by Borghild, and he is ruling the kingdom, but he is still incomplete, missing his brother.

In the second phrase, m. 56, the *stretto* marking, combined with the harmonic coloring of the mediant key, highlight the longing for his brother. In m. 58, the exploration of the flat-mediant key strengthens the nostalgia by changing the *Naturklang* topic to the minor mode. In the next measure, the *Homage March* topic, played in the right hand of the piano in four-voice blocked chords, combined with the cello in the high register playing a chord on the third beat,

[90] The term initial ascent, by definition, always implies a motion to the primary tone *(Kopfton)* of the *Urlinie:* Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford University Press, 2007), 128-9.



Example 4.9 – Grieg Cello Sonata – II, mm. 51-64

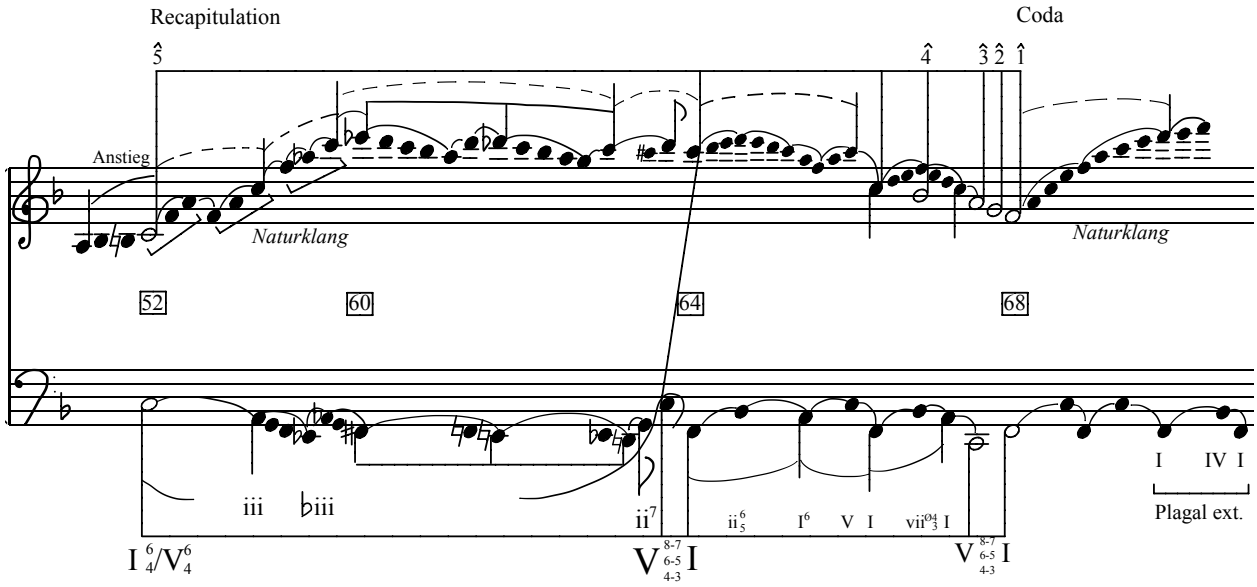
sounds like an outcry for his brother to return home. Øystein reappears in the next measure desperate for forgiveness. His motive is repeated in a descending sequence until m. 62, when Sigurd's and Øystein's motives occur simultaneously, signifying reconciliation. Øystein's motive in the cello and Sigurd's motive in the piano are fused on the last beat of m. 62, and the harmony contributes immensely to the lessening of tension, supporting the reunion with a functional progression: pre-dominant (ii^7) – dominant (cadential 6/4) – tonic (I). Borghild appears at the end of m. 63, and her characteristic *pianto* gesture occurs with a whole step for the first time symbolizing a sigh of relief.

The *S* theme of the recapitulation represents the victory of the order-imposing hierarchy, bringing the Øystein theme in the major mode (tonic F Major) for the first time in the narrative, with diatonic harmony supporting it. The first two measures (mm. 64-65) are played by the piano, bringing the persona of the narrator back. The transformation of Øystein's theme, as it is reunited with tonality and regular phrasing, symbolizes peace between the brothers. Moreover, the *Kopfton* makes its final descent to scale degree $\hat{4}$ in m. 66, and to $\hat{3}$ and $\hat{2}$ in the following measure (Example 4.10). The final descent to $\hat{1}$ elides with the beginning of the Coda section in m. 68.

The arpeggiation in the accompaniment of the Coda creates a little gem of gentle tranquility, and the imitative counterpoint between cello and piano in m. 69 gives a sublime atmosphere to this passage. As mentioned in chapter three, the learned style was associated with the church,[91] and in this occasion, it helps to illustrate a moment of grace. This imitation of Øystein's motive between the two instruments is supported by alternating harmony between tonic and dominant, rising to a very high register in both instruments. The $\hat{1}$ is prolonged until m.

[91] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 23.

71, when the cello line rises to $\hat{3}$ as a sign of transcendence. The pizzicato chords at the end sound like a harp, which, together with plagal extension in the last three measures, contributes to the idea of transcendence. However, since the *S* theme of the recapitulation and the Coda are very brief, this transcendence seems unearned. The ending of this movement reveals an ethereal character, which underlines the affirmative value of the combination of Sigurd's theme with diatonicism and tonality in a transcendent fashion.



Example 4.10 – Middleground Voice-Leading Sketch - Grieg Cello Sonata – II, mm. 51-74

4.6 Conclusion

My analysis for this movement reveals a romance archetype in which the order-imposing hierarchy is victorious over its transgressions. As Almén says, "romance is the archetype of wish fulfillment, of the valorization of the ideals of a community."[92] This second movement presents two different themes (*P* and *S*) as the main protagonists of the narrative, a third character that

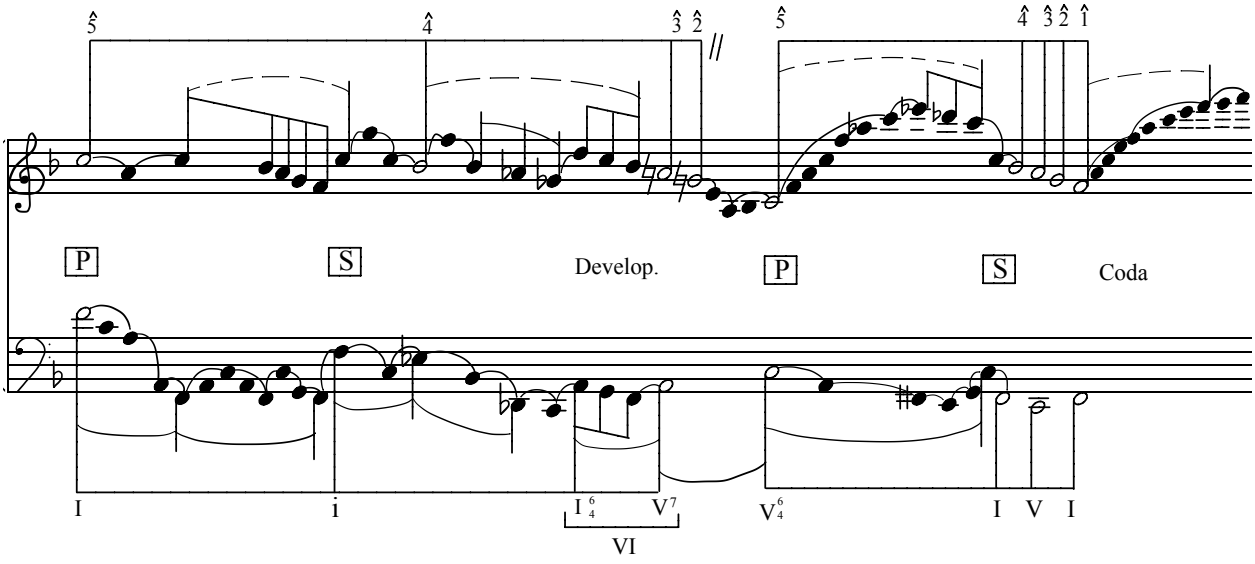
[92] Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 97.

interacts with both themes, and the narrator persona. The two main themes could represent order and transgression, but Grieg brings extra musical meaning to the narrative of this movement, so that, when the *P* theme introduces the melody from the *Homage March* of *Sigurd Jorsalfar*, the listener already makes associations with the plot of the play. Thus, the main opposition is between harmony and conflict, rather than between the two contrasting themes. In a romance narrative, a rough "high-low-high" temporal profile is imparted on the rank of the value elements, in which the low rank represents the impact of the various transgression elements;[93] conflict in this case. Almén also says that romance steers a path between nostalgia, for an imaginary past, and the potential for engendering a new future, and it may engage imagery that evokes the ideal, the mythic-historical, and fantasy.[94] In this movement, this is certainly true, since Grieg explored extra-musical references with a quotation of the historical play.

My reading of this movement as a romance archetype is enriched by the correlation of the two brothers, Sigurd and Øystein, to the primary and secondary themes respectively. The two characters are introduced in the exposition. The development section illustrates the conflict between them with the interaction of a third character that represents Borghild in the love triangle. The fact that Sigurd was chosen by Borghild occurs after the climax of the conflict, at the end of the development, when the motive that represents Øystein is left alone in a cello cadenza. The abnormalities of this sonata form are considerable, highlighting the conflict. Besides the presence of the cello cadenza, the overall structure of the *Urlinie* reveals Schenker's interruption principle. However, the bass line does not follow this principle, outlining the F major triad and conflicting with the norm (Example 4.11). The recapitulation reconciles the two

[93] Ibid., 98.
[94] Ibid.

protagonists, with the secondary theme being transformed, as it occurs in the tonic F major key with diatonic harmony. Reconciliation is emphasized by the transcendence in the coda.



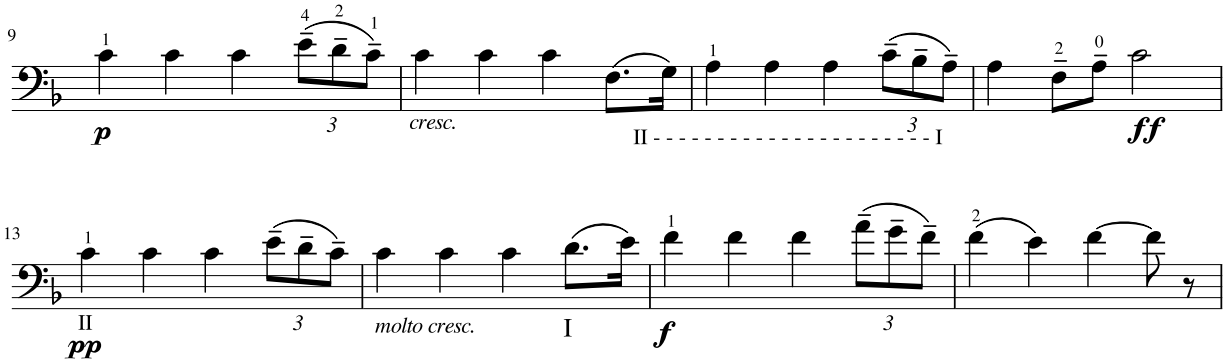
Example 4.11 – Deep Middleground Voice-Leading Sketch - Grieg Cello Sonata – II

4.7 Performance Suggestions

Despite the simplicity of phrasing of the opening material, the performer's task is to enrich each phrase with a variety of tonal colors. Just like in speech, repetitious material in music should never be said the same way. To represent the narrator's persona, the opening of the piano should sound like a simple hymn, even though the harmony is heavily chromatic. Following the marking *la melodia ben tenuta* by holding the chords for their full value changes the march character from the *Allegretto Marziale* of the *Homage March* to a hymn-like approach.

When the cello enters in m. 9, the character of Sigurd is presented as the one who will be chosen to rule the kingdom, so the first phrase should be played on the A string for the first two measures for a more open sound, despite the *p* dynamic. The cello entrance should come after the piano arpeggiation on the downbeat of m. 9, putting the cello on the top of the chord so it

"reigns." Measure 11 should be played on the D string, intensifying the vibrato and lowering the contact point for the *crescendo*, returning to the A string on the second beat of m. 12 for the *ff* dynamic. The second phrase, beginning in m. 13, should be played with a different sense of pacing and tonal inflection based on the underlying harmony. First, I suggest playing mm. 13-14 on the D string with a fast and light bow for a dreamier sound. In the anacrusis to m. 15, I suggest going to the A string with a more focused sound and vibrato, emphasizing the *molto crescendo* marking, and contributing to the establishment of F Major as the key of this movement.



Example 4.12 – Grieg Cello Sonata in A minor, II, mm. 9-16

The *S* theme represents Sigurd's brother, Øystein, who will get involved with Borghild. Note that in a romance narrative, the sympathy of the listener should point towards the order-imposing hierarchy. Therefore, the performance approach for this theme should differ from the *P* theme, since the *S* theme presents the reason for the conflict – Øystein and Borghild becoming involved. The *S* theme brings modality, with the melody in F Aeolian, and irregular phrasing as transgressive elements. When the cello enters in m. 19, it sounds like an interruption of the piano phrase, and should be played with intense vibrato and focused sound. The *pianto* gesture in mm. 20-21 needs to convey a sense of suffering for a forbidden relationship. Thus, the *forzando* with

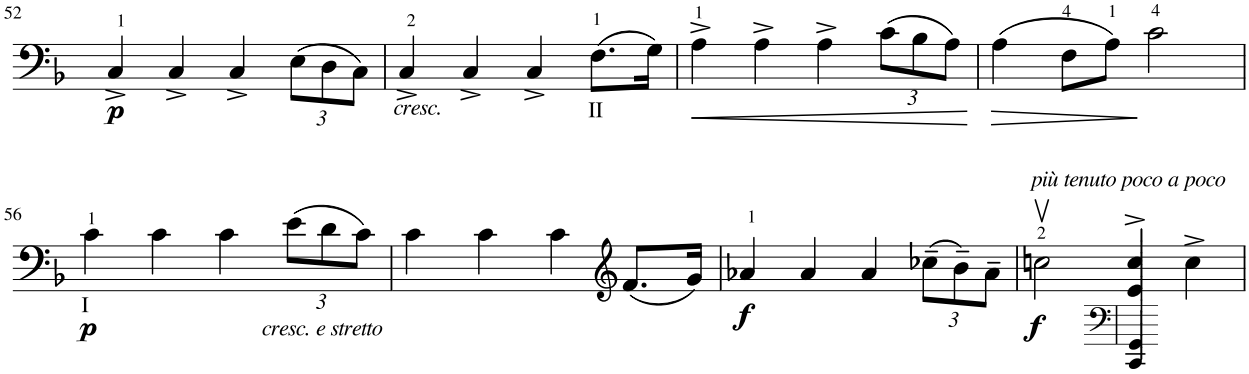
accent can be achieved with fast bow and wide vibrato, decaying quickly, so there is room for the dynamic swells. The next piano phrase elides with the end of the cello phrase, which highlights transgression's irregular phrasing. The resolution of the cello phrase to the E♭ should happen after the arpeggiation of the piano entrance in m. 21. This passage is repeated one step lower, but this time the gesture that represents Borghild at the end of the cello phrase is not resolved, at this point increasing tension and the rank value of transgression. When performing this phrase, the cellist should sustain through the next measure, so there is not a break between the cello sound and the piano entrance. In m. 26, Borghild's gesture is enlarged with a sextuplet lead-in, happening simultaneously with the Øystein theme, in the piano, symbolizing the encounter. Thus, the vibrato should be wider, and the intensity of tone should increase in this passage.

The development begins with a sudden return of Sigurd's motive, as if he caught out on the forbidden rendezvous. The soft dynamic of the triplets in the piano, combined with a faster tempo marking (*poco più mosso*), help to create an atmosphere of suspense for this passage. The cello entrances with Sigurd's motive in sequence from mm. 30-44 should build up to the climax (that begins in m. 45), even though the model and the sequences present the same dynamic markings and similar texture. In other words, each entrance should attempt to reach a louder dynamic with more intensity of vibrato and tone, with a contact point closer to the bridge. At the end of the model and each sequence, Borghild is represented by the octave shift on the cello as if she was shouting in fear, and *portamento* articulation can help convey this idea. The climax of the conflict is characterized by emotional intensity and rhapsodic outbursts. The texture in the piano is powerful and quasi orchestral. Here, the three characters appear simultaneously: The left hand of the piano has Øystein's motive in blocked chords; the right hand brings a repeated 32nd-

note pattern that represents Sigurd; and the cello presents the Borghild enlarged motive from the secondary theme. But this time the lead-in is more rhapsodic, with loud dynamics and separate bows, and it mixes with Øystein's motive in m. 46. Measure 47 marks the peak of the conflict, with pounding repeated chords in the piano that combine the Sigurd and Øystein motives, while Borghild is played in the high register of the cello. I suggest playing this passage starting on an up bow and using at least half of the bow to play the sextuplet sixteenth notes, so the cello projects over the thundering blocked chords on the piano. The cello is left alone in m. 49, repeating the descending fragment of Øystein's motive down to the low register of the instrument. The first half of this measure should be performed strictly in tempo, but each note of the second half should be articulated as if they had *tenuto* markings and get longer and longer; all played on the C string for a powerful result.

The recapitulation begins with a two-measure *Adagio* introduction, which brings the *Homage March* topic back, but completely transformed. The slow tempo, the soft dynamic, the low register of the piano, and the *una corda* marking makes this passage sound like a clock marking the time for Sigurd to become the king. As mentioned previously, each repetition of the *Homage March* theme should be played with a different sense of pacing and tonal inflection based on the underlying harmony. The *P* theme in the recapitulation begins an octave lower, but the repetition of the theme in m. 56 occurs in the same octave of the opening with mediant harmonic coloring in the piano accompaniment. Unlike the beginning, I suggest playing this repetition on the A string (Example 4.13). Since the return of the *P* theme occurs over an uncertain harmony of a second inversion tonic chord, the tone of the cello melody should begin with an almost-*flautando* characteristic – that means fast bow speed, little weight, and a contact point closer to the fingerboard – gradually moving to a more open approach with the *crescendo*

marking. The articulation markings also differ from the opening: the accents should not sound aggressive, but should be performed with an emphasis on vibrato rather than with the bow stroke.



Example 4.13 – Grieg Cello Sonata in A minor, II, mm. 52-59

Measures 60-62 mark the reconciliation of the two themes, especially m. 62 where the two themes occur simultaneously. The last beat of this measure combines the triplets from Øystein's motive on the cello with Sigurd's motive in the right hand of the piano and should be performed with perfect ensemble between the two instruments. Measure 63 marks the conclusion of the *P* theme with a suspension on the cello that resolves down a whole step (D5-C5), which symbolizes a sigh of relief gesture. I suggest holding the C5 through the arpeggiation that precedes the *S* theme on the piano in m. 64.

The *S* theme of the recapitulation presents a transformed version of the Øystein theme, with regular two-bar phrase structure and in the tonic key of F major. The first phrase of the theme occurs in the piano and is repeated in the cello for the conclusion of the recapitulation. As mentioned, this *S* theme marks the victory of the order-imposing hierarchy, that is, the end of conflicts. The cello phrase should be played with an open tone, dictating the grace notes for a graceful ending. The coda should convey a sense of tranquility with a relaxed vibrato and

delicate tone. The dynamic swell in m. 67 should be gentle, passing the theme to the piano for this exquisite imitation. The high A in m. 72 should be played using the harmonic on the A string for a pure tone, representing the *Natureklang* topic. The last two pizzicato chords can be slowly arpeggiated, contributing to the idea of transcendence by ending the movement with a tranquil atmosphere after the plagal extension.

CHAPTER 5

ANALYSIS OF THE THIRD MOVEMENT – ALLEGRO

5.1 The Influence of the Pantomime

The third movement of Grieg's Cello Sonata is the most comic of the three movements. It begins with a solemn monologue in the cello, which is soon interrupted by a completely different character that invites a more serious character to a folk dance in a pantomime type of comedy. In Roman pantomime, which drew upon Greek dramas, the pantomimus dressed like a tragic actor, in a cloak and long tunic, and usually performed a solo accompanied by an orchestra. He wore various masks, which identified his characters, but deprived him of speech or facial expressions. Consequently, his expression was mainly based on gesture and body posture, and hand movements were particularly important.[95] The English pantomime the *Harlequinade* was a very popular dramatic production in the early 18th century. It employed *commedia dell'arte* characters and was accompanied by music and dance, and sometimes speech.[96] Both Roman and English pantomimes represented scenes from life, often in a ridiculous manner, although the latter version turned towards fairytales later. As discussed later in this chapter, this third movement of Grieg's Cello Sonata presents characteristics of both pantomimes. The interactions between order and transgressions against order in this movement reveal a narrative of mockery, disobedience, and surprise, while playing with the listeners' expectations. Therefore, my reading

[95] *Encyclopaedia Britannica Online*, s.v. "Mime and Pantomime," accessed September 7, 2017, https://www.britannica.com/topic/mime-and-pantomime
[96] Ibid.

of this movement reveals a comic irony narrative archetype rather than a comic narrative, because expectations and conventions are thwarted, surprising and even confusing to the listener.

5.2 The Comic Irony Archetype, Overall Form, and Oppositions

Similar to the other movements, the third movement of Grieg's Cello Sonata is also in sonata form. However, despite the standard structure, Grieg's treatment of melody and harmony ridicules the integrity of the overall form. As mentioned in chapter three, Almén highlights that it is the integrity of the order-imposing hierarchy that is the focus of attention in ironic narratives, and that irony is there to peek under the surface to reveal the flaws and the seams.[97] Almén decreases the large number of phases in Northrop Frye's model to a smaller number of sub-archetypes, dividing the ironic archetype into two distinct phases: tragic irony, as seen in chapter three, and comic irony:

> In music, *comic irony* applies to pieces in which the transgressive elements function to call attention, often humorously, to weaknesses or inequities within the prevailing hierarchy. The transgression thus prevails in that the initial hierarchy is rendered more flexible and inclusive as a result of the transgressive activity. The more seriously the initial hierarchy is undermined, however, the farther away from the comic pole one progresses. *Tragic irony*, on the other hand, features disintegration or an overturning of the initial hierarchy, leaving nothing or something of lesser value in its place.[98]

Robert Hatten also mentions the different sides of irony:

> Dramatic irony can be used for either serious or comic effects. The devaluation from pathos to bathos in Donna Elvira's learned-style arias from *Don Giovanni* may be tied to the lack of contextual support for the elevated register of her

[97] Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 169.
[98] Ibid., 167-68.

> outrage over being dishonored – she is more upset about being abandoned than being seduced.[99]

As mentioned before, the Germanic traditions of Beethoven and Schumann were an important influence in Grieg's initial compositional period, and similarly to the first movement, these influences represent the order-imposing hierarchy in this analysis. The irony here is largely mapped onto the fact that Grieg quotes works from his first compositional period, but those quotations are somewhat tied to folk elements. Grieg – as most of his contemporaries – romanticized the purity and "spiritual vitality" of the Norwegian folk idiom. As he wrote:

> Anyone who has a feeling for these sounds will be entranced by their great originality, their juxtaposition of fine and delicate graceful beauty and bold power and untamed wildness, melodically and especially rhythmically. They bear the stamp of an imagination that is as audacious as it is bizarre—relics from a time when Norwegian peasant culture was isolated in remote mountain valleys from the outside world and precisely for that reason have preserved their authenticity.[100]

The comic phase of irony in the third movement of Grieg's cello sonata is emphasized by the imitations between the two instruments throughout the movement. Sometimes Grieg even explored the learned-style[101] to evoke a more serious character, while ironically not following the rules of the strict style.[102] Other times, Grieg writes homophonically, but one instrument gets a phrase, or a fragment, which is then repeated by the other instrument. Throughout the movement, the imitations sound like a chase, and the two instruments only meet in the Coda. The quick

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[99] Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. (Bloomington: Indiana University Press, 1994), 174.
[100] Grieg, preface to original edition of *Slåtter* (Leipzig: C. F. Peters, 1903): Edvard Grieg, *Diaries, Articles, Speeches,* trans. Finn Benestad and William Halverson (Columbus, Ohio: Peer Gynt Press, 2001), 370.
[101] Learned-style signifies imitation, fugal or canonic, and contrapuntal composition, generally: Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 23.
[102] Ibid. The *strict style*, or *fugal style*, is distinguished from the free style principally by a serious conduct of the melody, using few elaborations. The melody retains its serious character partly through frequent closely-bound progressions which do not allow ornamentation and breaking-up of the melody into small fragments, … partly through the strict adherence to the main subject and figures derived from it.

changes of mood between dramatic and lyrical, or joyful and serious, resembles the Roman pantomime and its countless mask changes, contributing to the comic irony sub-archetype.

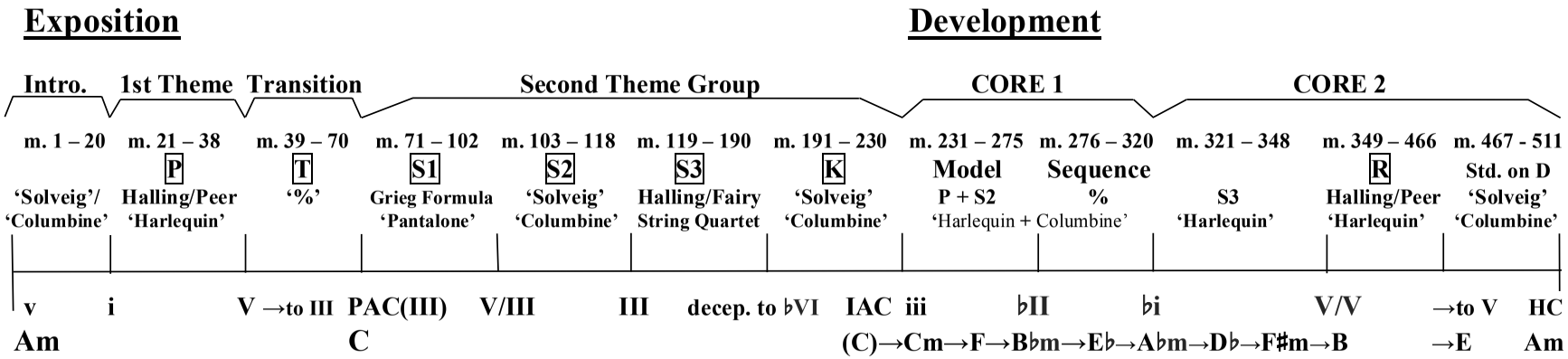
The musical oppositions for the analysis of the third movement are listed below:

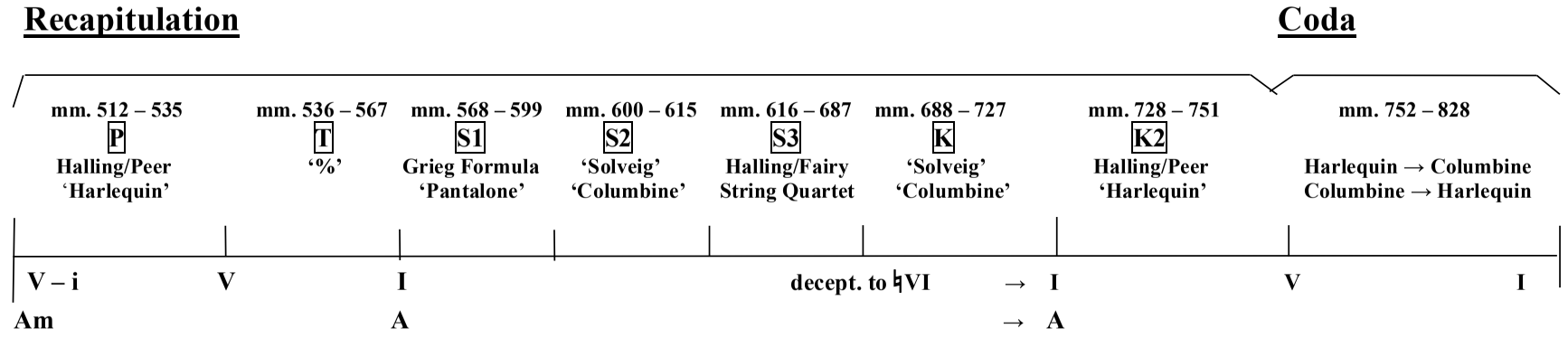
Table 5.1 – Order Imposing Hierarchy versus Transgression

Order-Imposing Hierarchy	**Transgression**
Tonic Minor Key (a)	Keys Other Than the Tonic Minor (A, C)
Sonata Form Conventions	Deviations from Sonata Form
Regular Phrase Structure	Irregular Phrase Structure
Standard *Urlinie*	Deviations from the *Urlinie*
Germanic Traditions	Norwegian Folk Music
Homophonic Writing	Imitation
Theme Associated with the Father	Theme Associated with the Lovers
Lovers' Themes Separated	Lovers' Themes Together

Table 5.2 – Formal Diagram of the Third Movement

Formal Diagram of Edvard Grieg's Cello Sonata in A Minor, Op. 36
Third Movement





5.3 An Analysis of the Exposition

Primary Theme Group:

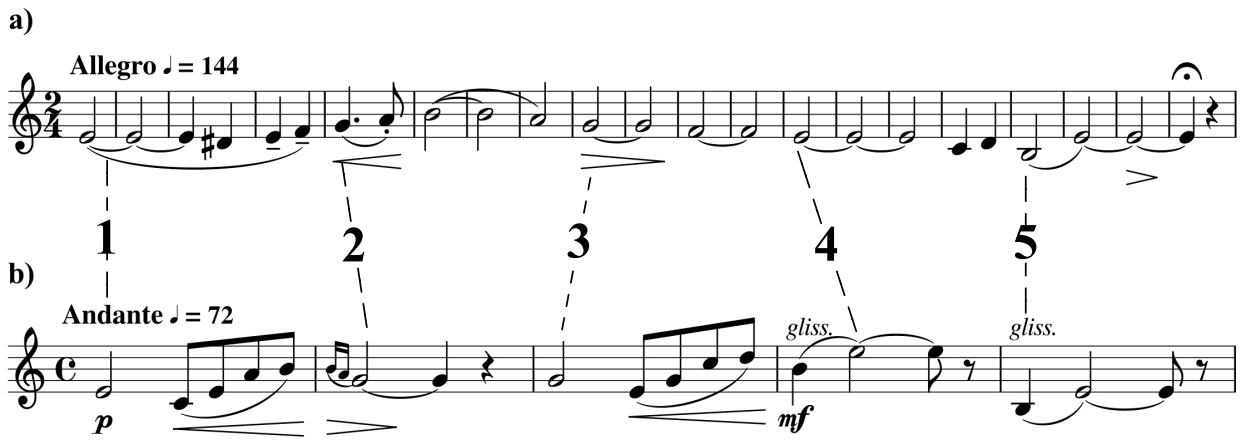
The *P* theme of the third movement of Grieg's Cello Sonata introduces the two main protagonists of this narrative: the lovers. In the introduction to the *P* theme, the female character is revealed. One of the facts that support this first character being female is that its melody is a quotation of the introduction to Solveig's Song from Grieg's incidental music to *Peer Gynt* Op. 23, in which the strings play the introduction unaccompanied and in unison. The register is the same, the phrase contour is very similar, and the hypermeter is four measures (Example 5.1). In the song, Solveig sings these words:

Perhaps there will go
Both winter and spring,
And next summer also,
And the whole year,
But onetime you will come,
I know this for sure,
And I shall surely wait,
For I promised that last.

God strengthen you,
Where you go in the world,
God give you joy if you
Before his footstool stand.
Here shall I wait
Until you come again,
And if you wait above,
We'll meet there again, my friend.[1]

Therefore, the listener's expectations sympathize with the protagonists being together later in this narrative, which is ironic since the emphasis of this narrative is on the defeat of order and not the victory of transgression. Almén stresses that irony often invokes a complex way of listening that is divided into two parts: listening within the frame of expectation and listening without the frame of expectation.

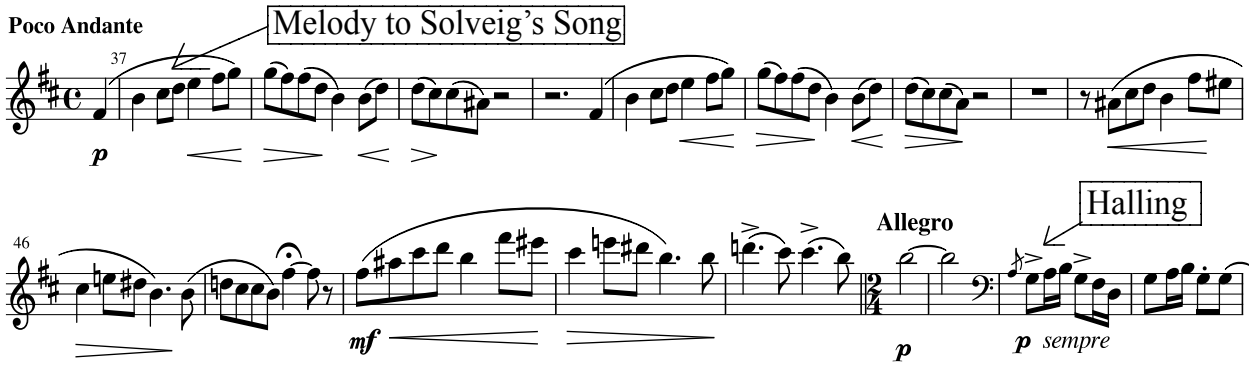
[1] Norwegian Melodies, s.v. "15. Solveigs Sang (Solveig's Song)," accessed September 5, 2017, http://www.norwegianmelodies.com/translations.htm#15



Example 5.1– Comparison of the Introduction of the Third Movement of the Cello Sonata with "Solveig's Song" from *Peer Gynt* Op. 23
a) Sonata for Cello and Piano in A Minor, III, mm. 1-20
b) Solveig's Song from *Peer Gynt* Op. 23, XI, mm. 1-5

John Horton describes Solveig's characteristics in another instance of Solveig's melody in the play: "Another version of the same song is introduced into the fifth scene of the last act, when, after his onion-peeling soliloquy, Peer Gynt comes upon the hut in the forest. Solveig is now an old woman, but her song of constancy and hope is still the same. Grieg leaves the melody unaccompanied this time, transposing it a tone lower as if to suggest the aging voice of the singer."[1] Thus, in the cello sonata, the protagonist of the introduction is perhaps an aged woman, considering the tenor register of the cello, who is full of hope for reencountering her loved one. In yet another instance of Solveig's melody, in mm. 37-52 of the Prelude to Act 1 of *Peer Gynt* Op. 23, the lyrical song is interrupted by the *halling* in m. 53, resembling what happens in the cello sonata, and drawing another parallel between the two works (Example 5.2).[2]

[1] John Horton, "Ibsen, Grieg and Peer Gynt," *Music & Letters* no. 2 (1945): 76-7. http://www.jstor.org/stable/727106. (accessed August 15, 2017).
[2] Edvard Grieg, Peer Gynt Op. 23, transcribed for Piano Four-Hands by the composer, (Leipzig: C. F. Peters, 1875).

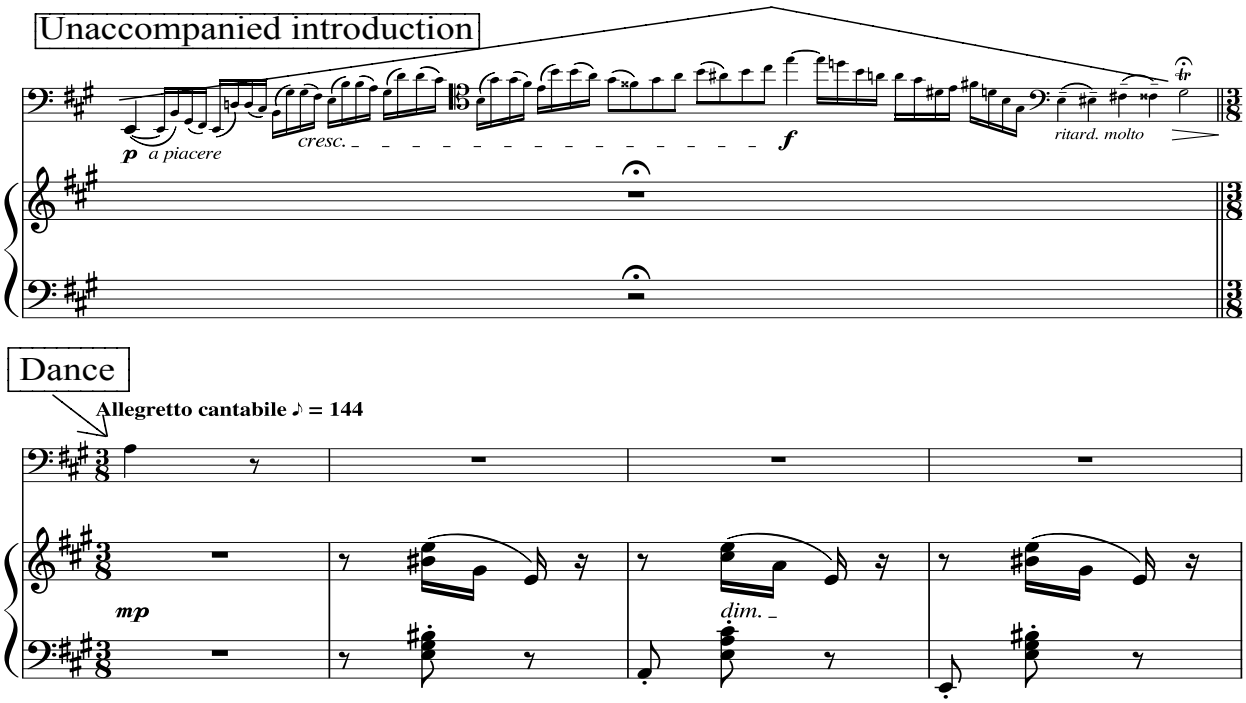


Example 5.2 – *Peer Gynt* Op. 23, Prelude to Act I, mm. 37-52

Another thing that supports the idea of a female character in this introduction is the similarity between the structure of the third movement of Grieg's Cello Sonata with Drigo's *Sérénade.*[3] Riccardo Drigo,[4] a contemporary of Grieg, wrote the ballet *Les Millions d'Arléquin* (also known as Harlequin's Millions or Harlequinade) featuring *commedia dell'arte* characters. The first act of *Harlequinade* features a scene in which Columbine appears on the balcony of her house and is serenaded from the street by Harlequin with his prop guitar. The Example 5.3 is a version of the *Sérénade* that was arranged for cello and piano by Eugène Wolff-Israel, which shows similarities between Drigo's Serenade and Grieg's Cello Sonata, such as the unaccompanied introduction with a wedge-shaped contour followed by a dance.

[3] Drigo's music for this scene, the *Sérénade*, became popular and was published separately in arrangements for various instruments, being issued by music publishers under several alternate titles, such as *Valse Boston* or *Serenatina veneziana* (Venetian Serenade): *The Marius Petipa Society,* s.v. "Harlequinade," accessed September 5, 2017, https://petipasociety.com/harlequinade.

[4] Italian conductor and composer who was appointed conductor of the Italian Opera in St Petersburg in 1879 and in 1886 he took up the important post of conductor and composer to the Imperial Ballet. He worked with most of the leading dancers and choreographers in Russia at that time, and conducted the first performances of Tchaikovsky's *Sleeping Beauty* and *Nutcracker*. He made a new version of *Swan Lake*, for which he orchestrated some of Tchaikovsky's piano pieces. His own workmanlike ballet scores were popular in their day; *Arlekinada* (also known as *Harlequin's Millions*), first performed in 1900, enjoyed international renown. The once celebrated Serenade from this ballet was published in every kind of arrangement and is still occasionally included in concerts of light music.



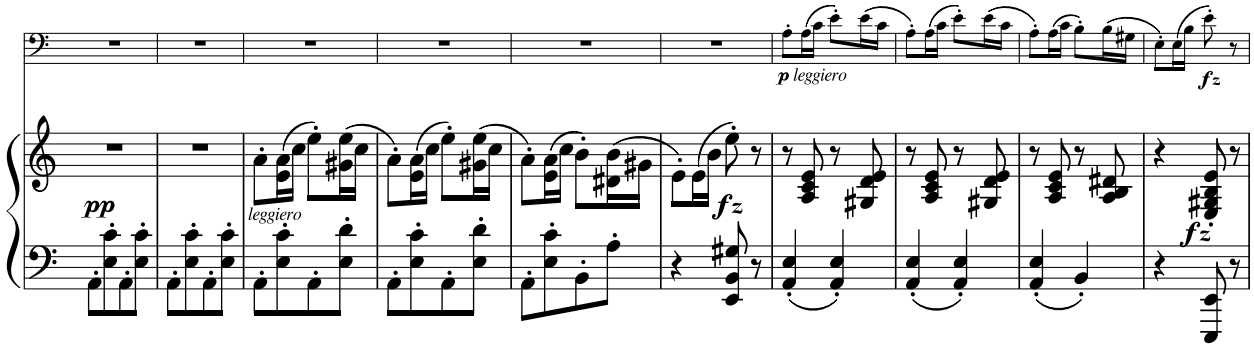
Example 5.3 – Riccardo Drigo's Harlequinade, Serenade, mm. 11-15

The introduction of the third movement of Grieg's Cello Sonata maps onto order-imposing hierarchy for three reasons. The first reason is that it shares similarities with the Beethovenian style. Hatten mentions in his analysis that Beethoven's Cello Sonata, Op. 102, No. 1 and Piano Sonata in A Major, Op. 101 both share "a strategy in which a potential slow movement transforms into a poetic transition to the finale."[5] This opening is very poetic, but the irony here lies in the fact that the introduction follows an already slow movement. The second reason why this introduction represents order is the standard formal structure of the movement, with the *Kopfton* presented right away, allowing a clear five-line *Urlinie*. The third reason why this opening represents order is the fact that its character is unaccompanied, while the two protagonists occurring together represents transgression. Later in the narrative, the character of

[5] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes – Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 201.

the father, which represents the order-imposing hierarchy, tries to keep the characters of the lovers separated.

After the lyrical introduction, the listener is surprised by such a veer of mood with the arrival of the *P* theme, which presents the male character (Example 5.4). Benestad mentions that the earnestness and serenity of the introduction is replaced by a "tour de force of instrumental bravura with catchy folk-like idioms."[6] The first reason why the *P* theme portrays the male character of the lovers also comes from Peer Gynt. Peer, who was Solveig's loved one in the plot, was a person with great display of emotions but who did not have real feelings at all. According to Rollo May, the women Peer Gynt purports to love (Solveig, Ingrid, and Anitra), he abandons with the snap of a finger, and there is no real relationship at any point in his life. "His feelings go off like firecrackers that quickly fizzle out. In the beginning, he gives the appearance of a man of action, but the action is empty. It is a matter of running all over the world but always staying in the same place."[7] Peer fits well with the melody of the *P* theme because of its short phrase structure and hollow melodic idea. Besides, during the course of the narrative, this theme and its other versions present constant mood changes.



Example 5.4 – Grieg's Cello Sonata, III, Primary Theme, mm. 21-30

[6] Finn Benestad and Dag Schjelderup, *Edvard Grieg Chamber Music* (New York: Oxford University Press, 1993), 125.
[7] Rollo May, "Peer Gynt: Love and the Dilemma of Dependency," *Cross Currents,* Vol. 33, No. 4 (Winter 1983-4): 409-10, accessed September 5, 2017. http://www.jstor.org/stable/24458696.

The second character that supports the male protagonist idea for the *P* theme is Harlequin, Columbine's paramour. In Drigo's Harlequinade, the first act narrates the efforts of Columbine's father, Pantaloon, to deflect Harlequin's attentions and marry off his daughter to a rich and old suitor. With the help of the Good Fairy, who alters Harlequin's financial prospects, true love triumphs. The second act is devoted to the divertissements that celebrate the wedding of Columbine and Harlequin.[8] His character also fits well with this movement because similarly to Peer, Harlequin's persona often presents as amoral without being vicious, and he is one who does not hold a grudge or seek revenge. In the early years of the *commedia* Harlequin was cowardly, superstitious, and plagued by a continual lack of money and food, but by the 18th century's *Harlequinade,* he became a faithful, patient, credulous, and amorous valet. This last quality often led him into difficulties from which he managed to extricate himself through his own cleverness and irrepressible high spirits.[9] Therefore, the catchy folk-like idiom of the *P* theme matches Harlequin's lively and cheerful mood.

The rank value of the order-imposing hierarchy is high in the introduction mostly because the melody is unaccompanied. With the arrival of the *P* theme, transgression's rank value increases because the second protagonist is introduced with a folk tune known as *halling.* The *halling* is a Norwegian folkdance usually performed at weddings and parties. The structure of the *halling* is quite simple, usually in duple time with uncomplicated harmonization with constant use of pedal drones and open fifths, which serve as a pastoral topic symbolizing folk elements. It was played on either the Hardanger fiddle or the violin. In some districts, it is danced by a couple and includes some acrobatic movements, in which the dancer either kicks down a hat held up in

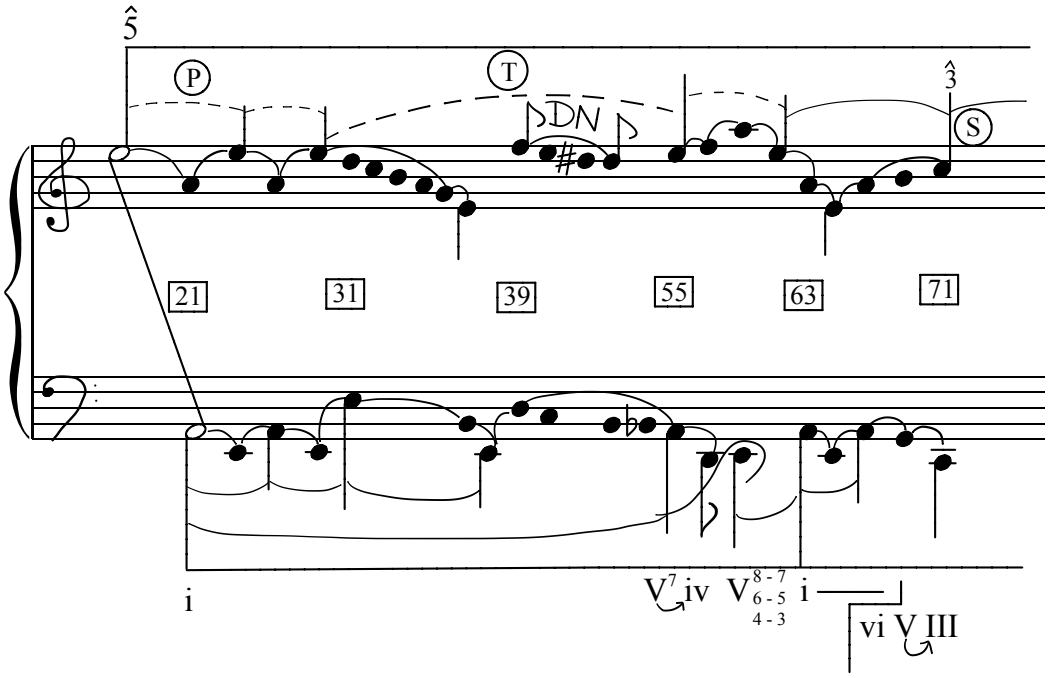
[8] *New York City Ballet,* s.v. "Harlequinade," accessed September 5, 2017, https://www.nycballet.com/ballets/h/harlequinade.aspx
[9] *Encyclopaedia Britannica Online*, s.v. "Harlequin," accessed September 7, 2017, https://www.britannica.com/topic/Harlequin-theatrical-character

the air or kicks his foot up towards the ceiling.[10] This fact makes a connection with the Harlequin character because in the English pantomime, under the Victorians, the subjects of pantomime shifted to fairy tales, with interludes of juggling and acrobatics, providing more wholesome entertainment for children.[11]

Grieg's treatment of harmony of the *P* theme raises the rank value of transgression since, much like the Hardanger fiddle music, Grieg explored the drone style, prolonging the tonic and dominant chords without much elaboration. The basic idea of the presentation phrase (mm. 23-26), and its repetition (mm. 27-30), occur over a tonic pedal and cadences in a dominant chord. The continuation phrase occurs over a dominant pedal but does not cadence on tonic, as seen in the sketch below (Example 5.5). The transition (mm. 39-70) prolongs this dominant through m. 62, finally cadencing in A minor in m. 63. This prolongation occurs through descending chromatic harmony, and the melody of this segment is comprised of fragments of the *P* theme exchanged between the two instruments. Each fragment explores a different chord, almost always a diminished chord, but at the end of each fragment, the piano outlines the dominant chord, prolonging it through this section. The common practice of Hardanger fiddle music involved stopping the melody and drone string simultaneously with the first finger, causing surprising harmonic effects. Grieg achieves similar effects by marking the point of exchange of each fragment with the dynamic *fp* or using an accent. The expectations for the transition section are for a modulation to the dominant or relative keys, but in this case, Grieg writes a non-modulatory transition theme, similar to what he did in the first movement. Once more, this is a

[10] Nils Grinde, "Halling [parhalling]," Grove Music Online, Oxford Music Online, Oxford University Press, accessed September 7, 2017, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/12251.
[11] *Encyclopaedia Britannica Online*, s.v. "Mime and Pantomime," accessed September 7, 2017, https://www.britannica.com/topic/mime-and-pantomime

deviation from sonata form conventions and, therefore, maps onto transgression. Only in m. 70, one chord before the *S* theme, is the mediant key (C major) reached.

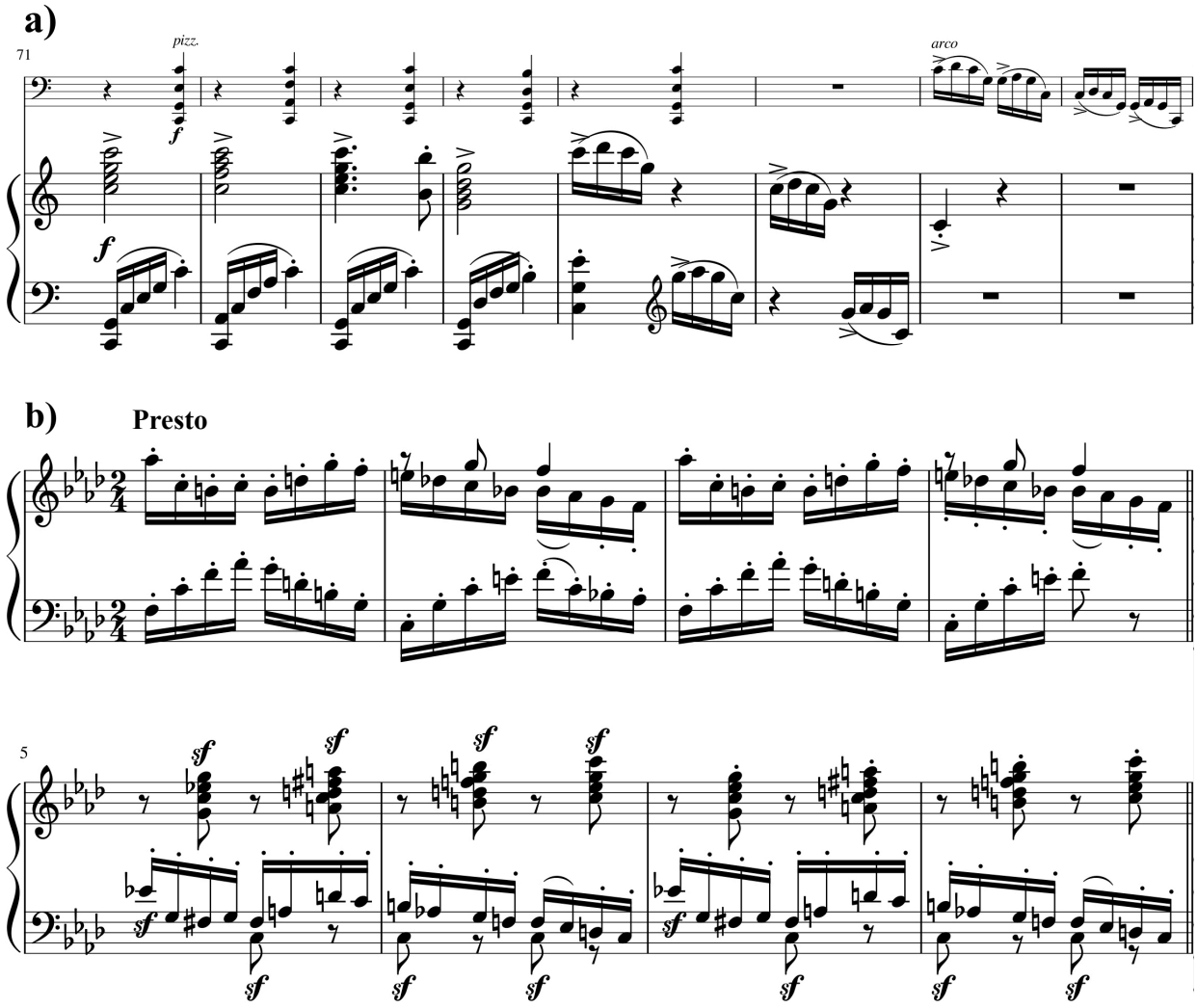


Example 5.5 – Middleground Voice-Leading Sketch of the P Theme, mm. 1-71

Secondary Theme Group:

The Secondary Theme Group of the third movement of Grieg's Cello Sonata is divided into four sections: *S1*, *S2*, *S3,* and *K* (or closing section). The first section, *S1*, introduces a new character to the narrative. The melody of this section is built on the Grieg Formula, which is a Norwegian element, therefore raising the rank value of transgression, and the phrase structure is not defined by a cadence, becoming just a phrase segment that is repeated four times, also a transgressive feature. The harmony of *S1* is quite simple, without much elaboration, expanding the tonic through the non-functional progression: I-V-ii-vi. The texture of this section can be compared to one of the movements of Schumann's Carnaval Op. 9, *Pantalon et Colombine*,

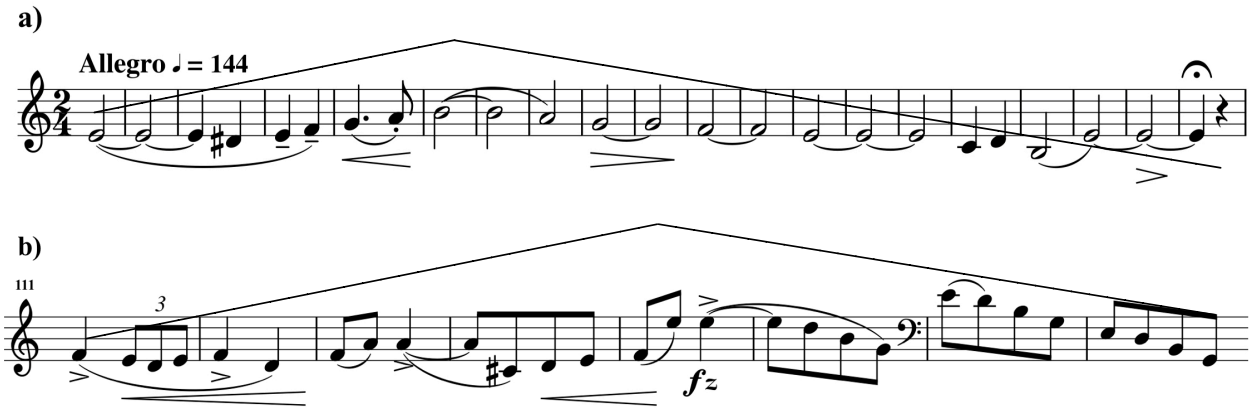
which strengthens the order-imposing hierarchy due to the Germanic influence in Grieg's writing. As seen in Example 5.6, both excerpts share the same time signature and are built on sixteenth notes. In m. 71 of Grieg's Cello Sonata and in m. 5 of Schumann's *Pantalon et Colombine*, the sixteenth notes are answered by off-beat chords. Even though the key is different, the accented bass notes in both examples are Cs. In the plot of the *Harlequinade*, Pantaloon was Columbine's father, a very greedy man, who tries to keep the lovers, Columbine and Harlequin, separated, but was no match for Harlequin's cleverness. Therefore, even though



Example 5.6 – Comparison of Grieg's S1 with Schumann's "Pantalone" from *Carnaval*
a) Grieg's Sonata for Cello and Piano in A Minor, III, mm. 71-78
b) Schumann's Carnaval Op. 9, XV "Pantalon et Colombine," mm. 1-8

the melody and structure reveal an insistence of transgression, the rank value of order increases in this section since, in the plot, Pantaloon wants to keep the lovers separated.

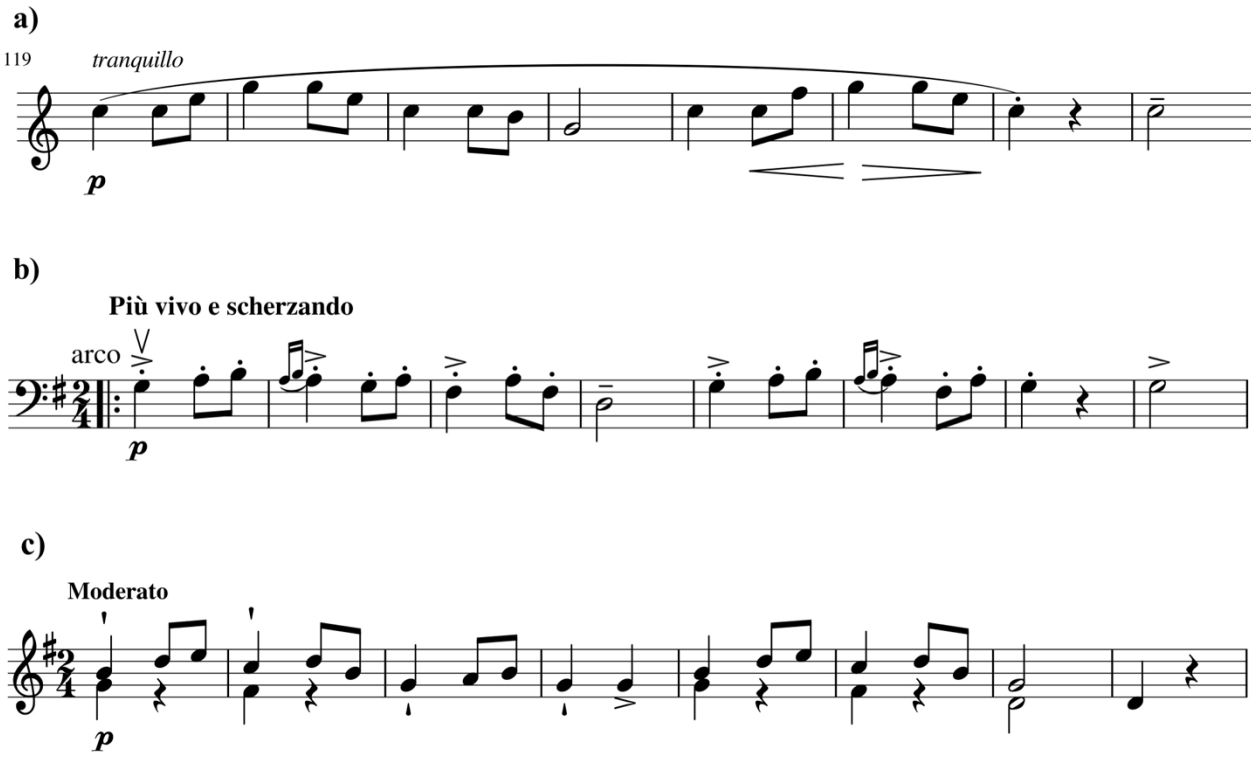
The second section, *S2*, once more depicts the female character. The melody of this section shares the same arch shape with the melody of the introduction. The melodic structure of *S2* is also not defined, since it is not terminated by a cadence, being just a phrase segment played twice. The harmony of this brief section is suspended in the dominant area, only resolving to tonic in *S3*. The first phrase segment is played by the piano and is harmonized with a secondary dominant chord (V/V). The repetition of this phrase segment is played by the cello and is harmonized with the dominant chord (V^7). The texture is different because this theme is now harmonized homophonically with blocked chords. Thus, the rank value of transgression increases because the opening protagonist is no longer unaccompanied.



Example 5.7 – Comparison of the Introduction with the S2 section

The *S3* section introduces yet another character. The melody comes from Grieg's String Quartet, Op. 27, which comes from song No. 8 of Ludvig Mathias Lindeman's collection *Older and Newer Norwegian Mountain Melodies* (Example 5.8). Grieg later arranged this song for piano four hands in his *Norwegian Dances, Op. 35, No. 3.* Lindeman's song was titled *Halling*

and the articulation markings contribute to the dance aspect of this song. As in Grieg's String Quartet, the accents, staccato markings, and grace notes create the folk flavor of this passage. In the case of the Cello Sonata, the *tranquillo* marking, legato melody, and parsimonious accompaniment transform the *halling* tune into a mystical melody. The plot of Drigo's *Harlequinade* includes a Good Fairy, who alters Harlequin's financial prospects, so true love triumphs. Therefore, for this narrative trajectory, *S2* portrays the Good Fairy.

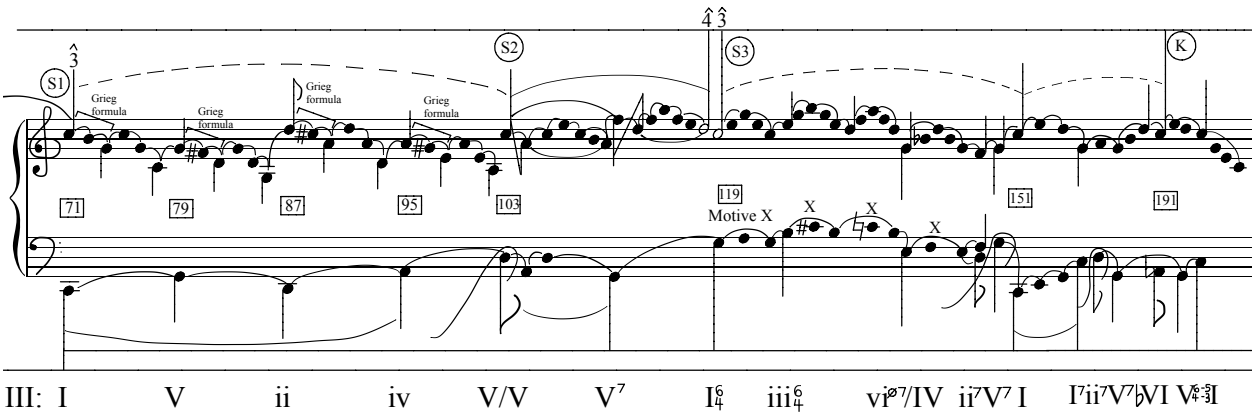


Example 5.8 – Comparison of the S3 melody
a) Grieg's Cello Sonata, III, mm. 119-126
b) Grieg's String Quartet, Op. 27, III, Trio, mm. 167-174
c) Lindeman's Older and Newer Norwegian Mountain Melodies, No. 8, mm. 1-8

The phrase structure of the *S3* section is more defined than *S1* and *S2,* which maps onto order: the first segment of this sentence, mm. 119-126 is the basic idea, which is repeated a major third higher in mm. 127-134, forming the presentation phrase. However, the harmony of this phrase is somewhat peculiar, mapping onto transgression. This phrase begins with the arrival

six-four chord, which is prolonged through the basic idea, contributing to the suspended or mystical impression. As mentioned before, for Hatten, the arrival six-four chord is a marked element, being an expressively focal cadential six-four that serves as resolution of thematic and tonal instabilities. The harmonization of the repetition of the basic idea also occurs in second inversion, but in E minor. The continuation phrase presents fragments, as expected, and a cadential progression exploring the pre-dominant area, moving to the dominant seventh chord in m. 147. In the repetition of this sentence, the cello has the melody, and the accompaniment in the piano follows a more standard harmonization in root position, which raises the rank value of order. The cadential idea of this second sentence is expanded, intensifying the tension of the dominant area. The rank value of transgression is raised in m. 171, where the resolution from the dominant seventh chord to tonic is weakened due to the appearance of the I^7 chord. According to Hatten, "the reversal of the leading tone to the seventh of V7/IV aptly symbolizes not only the avoidance of closure but also the compensatory move to the subdominant side that is more relaxed and hence more suitable for reflection and reminiscence."[12] All in all, the rank value of order and transgression is balanced in the *S3* section, as if its character is trying to create stability.

[12] The association of the subdominant being "soft," has its roots in early scale solmization where the "hard" *cantus durus* employed B♮ and the 'soft' *cantus mollis* employed B ♭ : Robert S. Hatten, "The Troping of Temporality in Music" in *Approaches to Meaning in Music*, ed. Byron Almén and Edward Pearsall (Bloomington: Indiana University Press, 2006), 63.



Example 5.9 – Middleground Voice-Leading Sketch of the S Theme, mm. 71-230

The cadence eliding with the closing section in m. 191 is deceptive and highly marked. Instead of resolving to tonic, Grieg writes the first part of the closing section in the ♭VI key (A♭ major), the Never-Never Land key.[13] He brings the Columbine protagonist back to the narrative using fragments from the *S2* theme that prolong the ♭VI area. The accompaniment is interactive, also increasing the rank value of transgression since the counterpoint suggests that the character is not alone. Grieg also brings Pantaloon's character back using a sequence of eighth notes in a descending chromatic line (mm. 199-208), resembling the texture of the opening of Schumann's Carnaval and keeping the rank value of order stable. This descending chromatic line takes the harmony back to the dominant chord in m. 208, which becomes a cadential six-four chord in m. 210. This chord resolves to tonic in m. 211 but it does so through an imperfect authentic cadence, weakening the resolution. The melody in this final section of *K* (mm. 211-230) transforms Columbine's theme into Harlequin's motive. Initially, Harlequin's motive was an arpeggio that went up and down in *halling* style. With the elision of Columbine's theme, Harlequin's motive becomes just a descending arpeggio in an almost ironic resignation in the lowest register of the

[13] See page 32.

cello. The imitation between cello and piano separated by just one beat increases the tension in this section, preparing for the conflicts of the development.

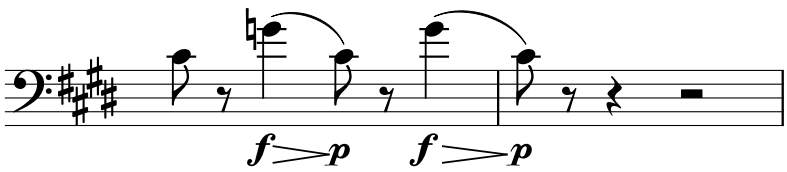
5.4 An Analysis of the Development

The development section continues the descending arpeggio in a learned style from the end of the exposition, but the harmony moves to the minor mode, making this resignation motive sound even more tragic. This section confuses and even thwarts the listener, since it follows the moment when the two protagonists finally meet, despite all the attempts of the order-imposing hierarchy to keep them apart. The whole section alternates between sad and comic as if the main character is changing pantomime masks very quickly. The harmony of the development section moves in a falling fifth sequence. The model of the sequence starts in C minor in m. 231 with the descending Harlequin's motive. In mm. 239-242, there is a comic repetition of Harlequin's motive between the piano and cello in *pizzicato*. The key of C is prolonged through a C diminished chord that outlines Columbine's theme, which is unaccompanied, again raising the rank value of order. The harmony moves down a fifth to F^7 in m. 264 for one more instance of Columbine's theme in the cello. The next harmonic move occurs in m. 276 to B♭ minor with the repetition of the sequence. Like the model, it starts with the descending Harlequin's motive, passing through the unaccompanied Columbine's theme, dropping a fifth to $E♭^7$ in m. 309 for the repetition of Columbine's theme.

The next section of the development continues the falling fifth harmonic progression, but the sequence changes. The new model begins with the A♭ major chord in m. 321, thus falling a fifth from the end of the previous section, which harmonizes the original Harlequin's motive. The A♭ major chord can be interpreted as ♭VI of C major, the key of the *S* theme and the

beginning of the development, and therefore pertaining to the Never-Never Land[14] and bringing the character of the fairy back to the narrative. The harmony then falls to D♭^{7} in m. 331, with a fragment of Harlequin's motive in the melody. This fragment copies the end of the previous section (A♭-E♭, a falling perfect fourth) but with a lowered interval (A♭-E♭♭, a falling tritone) sounding like another quick change of mask from a happy to a sad face. In *Peer Gynt* Op. 23, in the night scene, Grieg writes a similar falling tritone motive for the bassoons and states:

> In this piece, the music depicts Peer's pangs of conscience and the deeds that accuse him with increasing intensity until the final 'Till you cry, enough!' depends on the interpretation…Where the chorus sings 'Doubt that strangles,' the first bassoon can play in unison with second bassoon like this:



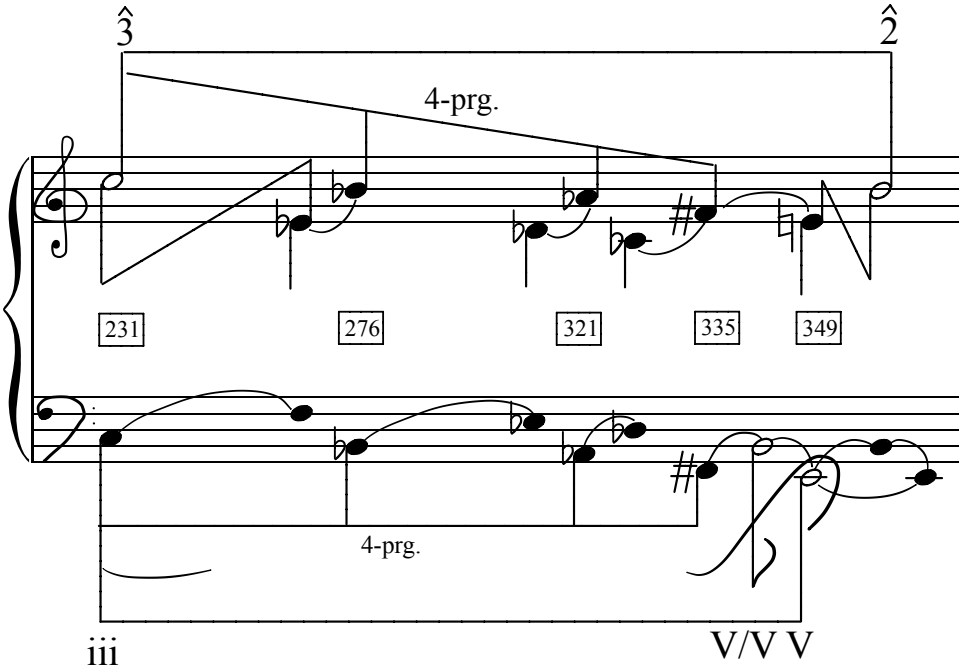
Example 5.10 – "Night Scene," *Peer Gynt* Op. 23, bassoons in unison

This model is sequenced in m. 335 in F♯ minor moving down to B^7, which is V/V, in m. 345 preparing for the retransition. All in all, the core of the development raises the rank value of the transgression considerably since the protagonists alternate as though in dialogue. However, even though Pantaloon is not heard in this section, the order-imposing hierarchy is still strong since the themes of the lovers never occur simultaneously, despite the brief appearances of the fairy.

The retransition begins in m. 349, and it portrays the highest rank value of the order-imposing hierarchy yet. This section expands the minor dominant area (v) through a repetition of

[14] Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of California Press, 2000), 123.

Harlequin's fragments between the piano and cello. Harlequin is alone and there is no sign of Columbine. Or, linking back to Peer Gynt, this may be the time when he left Solveig to travel to the cost of Morocco. Grieg explores different tonicizations of Harlequin's fragment, building a considerable amount of tension, until reaching a *grand pause* in m. 465. By this point, the listener is disoriented and exhausted, not knowing what to expect next. The standing on the dominant section,[15] mm. 467-511, brings back the original theme that presented the female character in the introduction of the third movement, now accompanied with soft tremolo chords in the piano, but still sounding like a soliloquy. This time, the introduction theme is expanded with chromaticism and a cadenza-like passage in mm. 506-511. The *Urlinie* is interrupted with scale degree $\hat{2}$ over a half-cadence (V), also strengthening order's rank value, as seen in Example 5.11.



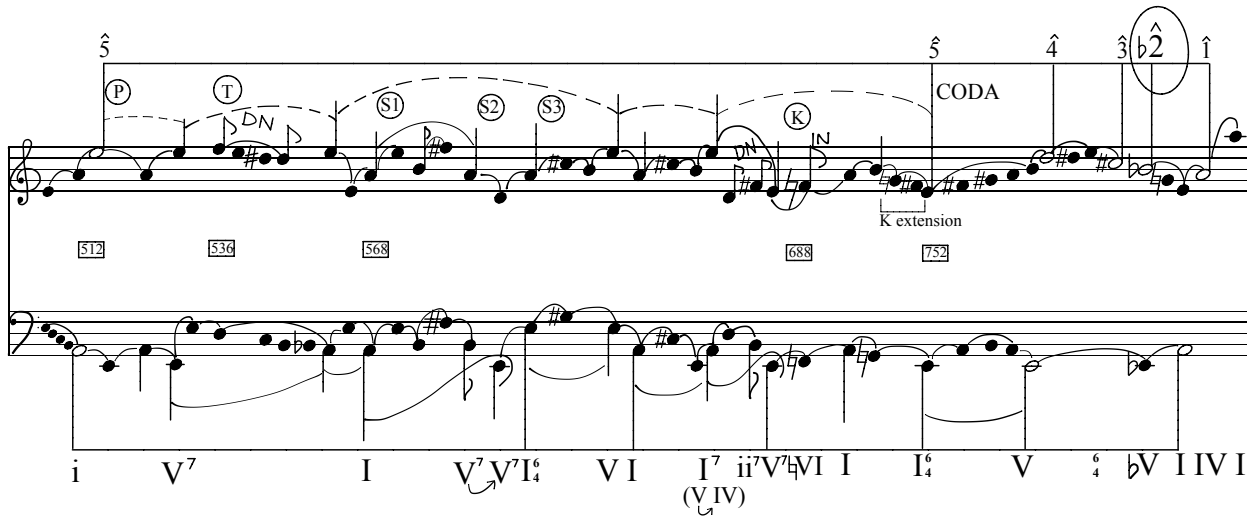
Example 5.11 – Middleground Sketch of the Development

[15] See page 40.

5.5 An Analysis of the Recapitulation

As expected, the recapitulation repeats most of what happened in the exposition, with a few alterations. The recapitulation begins in m. 512, but there is no introduction, so the opening character (Solveig/Columbine) does not appear for a while, raising the rank value of order. Instead, the piano, which had two measures of harmony in the left hand before the *halling* theme began in the right hand in the exposition, now plays the *halling* dominant harmony for eight measures. The structure of the *P* theme is still a sentence, but the order of the basic idea is reversed between the two instruments: the cello plays it first, and the piano repeats. The transition of the recapitulation is the same as in the exposition, but its last chords do not modulate to C major, remaining in the home key, as expected in standard sonata form. Therefore, in comparison with the exposition, the order-imposing hierarchy shows its dominance and the rank value of transgression is not as high in this instance of the *P* theme.

The *S* theme also repeats the structure of the exposition but in the parallel major key: *S1* portrays Pantaloon and the Grieg formula, *S2* portrays Columbine, *S3* brings the string quartet quotation and the character of the Good Fairy, and the closing section transforms Columbine's



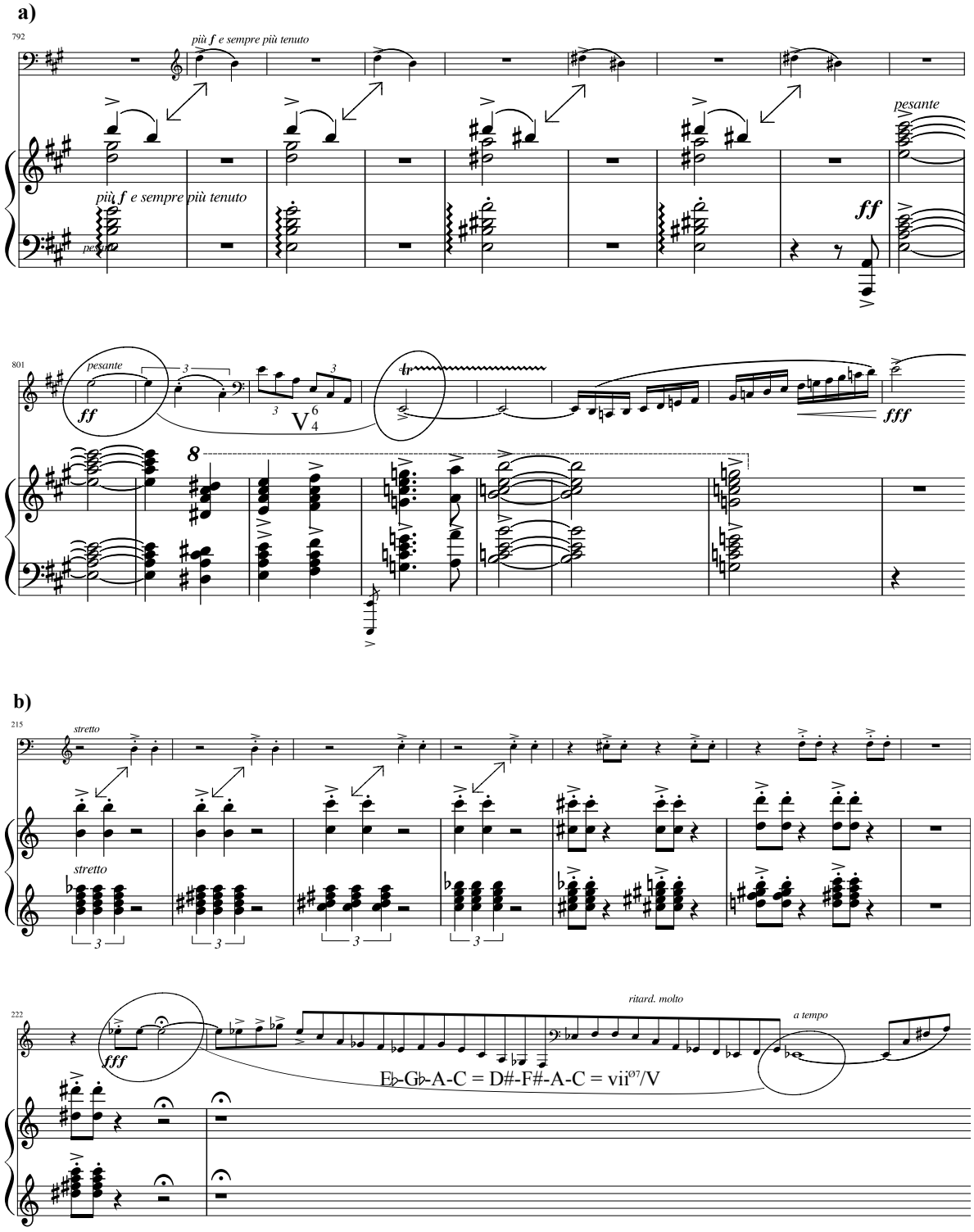
Example 5.12 – Middleground Sketch of the Recapitulation and Coda

fragment into Harlequin's motive despite the intervention of Pantaloon. However, the closing section is expanded this time, repeating the descending Harlequin motive one more time but in G major, so the mood is not tragic, raising the rank value of transgression. This repetition of *K* is built on a chromatic descending line connecting the G major chord in m. 728 to the dominant chord in m. 752, where the Coda starts. The rank value of the order-imposing hierarchy was higher in the *P* theme of the recapitulation, but the extended *K* section balances it out so the narrative conflicts only receive closure in the Coda.

5.6 An Analysis of the Coda

The tempo change, *Più animato e stretto,* marks the beginning of the Coda (m. 752). Despite the insistent attempts of the order-imposing hierarchy to keep the protagonists apart, this section portrays the strength of transgression fighting back. This section relates back to *Harlequinade's* plot in which no matter how hard Pantaloon tries to separate the lovers, he is no match for Harlequin's cleverness. The cello line portrays Harlequin's motive while the repeated notes on the piano depicts Columbine's ascending chromatic line. In m. 768 the instruments switch roles, so Harlequin's motive becomes Columbine's and vice versa.

By this point in the narrative, the listener is certain that transgression is victorious because the two protagonists' motives are juxtaposed and superposed, and can no longer be separated. Perhaps at this point the listener is wondering if this is a case for a romance narrative, and the opposition list should be reconsidered. However, in m. 784, the order-imposing hierarchy attempts one last time to keep the characters separated. As the fundamental line makes its descent to scale degree $\hat{4}$, which raises order's rank value, Columbine's theme appears fragmented, followed by the falling quarter notes (D-B) that link back to mm. 240-246, which



Example 5.13 – Comparison of Cello Cadenzas
a) Grieg Cello Sonata, III, mm. 792-808
b) Grieg Cello Sonata, I, mm. 215-223

depicted Harlequin. Measures 792-799 also link back to the first movement, right before the cello cadenza, which was one of the most marked moments of that movement (Example 5.13). Both excerpts have the piano and cello alternating the two quarter-note fragments that ascend chromatically to the high register of the cello and quickly drop three octaves, through arpeggios, to the lowest octave of the instrument (E♭5-E♭2 in the third movement and E5-E2 in the first movement). For a few measures (mm. 800-808), it sounds like the female protagonist is alone again, and order has succeeded. The *Urlinie* descends to scale degree $\hat{3}$ in m. 803, showing that the order-imposing hierarchy is still fighting, but the major mode weakens it. In m. 808, the cello emerges again to a higher register to replay Solveig's theme from the introduction of the movement. This moment marks the defeat of the order-imposing hierarchy because Solveig's theme is now accompanied. The confirmation of the defeat occurs in mm. 813-814 with the descent of the fundamental line to the wrong scale degree ($\flat\hat{2}$). The chord harmonizing this descent is also extremely marked: ♭V. The final descent to scale degree 1 occurs in the next measure through a plagal extension in a sign of abnegation.

5.7 Conclusion

My analysis of the third movement of the Grieg Cello Sonata in A minor revealed a comic irony archetype, in which the order-imposing hierarchy is defeated by transgression. In the comic phase of irony, the narrative is based on denial and subversion, shattering our convictions and throwing aside our conventions.[16]

> In music, *comic irony* applies to pieces in which the transgressive elements function to call attention, often humorously, to weaknesses or inequities within the prevailing hierarchy. The transgression thus prevails in that the initial

[16] Byron Almén, *A Theory of Musical Narrative*, 169.

> hierarchy is rendered more flexible and inclusive as a result of the transgressive activity.[17]

The main protagonists of this movement can be traced back to another composition by Grieg, *Peer Gynt*, or related intertextually with the *commedia dell'arte* characters from Riccardo Drigo's *Harlequinade.* The intertextuality with Peer Gynt highlights the comic aspect of this analysis as Grieg himself remarks, in a letter to conductor Johan Hennum, that some of the songs of the incidental music "must be an absolute parody, and in such a way that the audience understands that it is a parody. Only then will the effect be comical."[18] It also contributes to the decision of the ironic narrative because Grieg's directions for *Peer Gynt* Op. 23, No. 17 "Peer Gynt's Serenade" say:

> Peer Gynt can sit and mouth the words while he accompanies on his lute, and a singer offstage can sing the song in a vocally correct manner. It must sound partly amorous, partly ironic.[19]

In the case of Drigo's *Harlequinade*, the plot of the ballet also supports the comic ironic archetype with the idea of denial and subversion of the lovers against Pantaloon's wishes of keeping them apart.

5.8 Performance Suggestions

The introduction of the third movement should be played as if it were a theatrical monologue, with confidence but without shouting, following the soft dynamic marking, and with

[17] Ibid., 167.
[18] "Peer-Gynt letter" to Johan Hennum, who was an excellent cellist and musical director at the Christiania Theater premiering Peer Gynt during his tenure: Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends* (Columbus: Peer Gynt Press, 2000), 384.
[19] Ibid., 388.

a steady tempo. When Grieg wrote the incidental music for Peer Gynt, he meant for part of Solveig's Song to be hummed:

> Once, in a moment of weakness, I noted in the score that if the actress couldn't manage the humming part it could be played instead by a solo clarinet, and Solveig could sit spinning until it was finished. But I have totally abandoned this idea – first and foremost because it doesn't make sense to have her spinning in 3/4 time, secondly because the humming is part of the character of the song, and lastly because the originality of the part goes overboard. So you absolutely must rehearse the humming with the actress. It certainly is not difficult technically and can be sung quietly… The whole song must be in keeping with folk-music style.[20]

According to John Horton, in Solveig's song, "the humming section is said to be characteristic of peasant singing to this day; a song will begin spontaneously with the humming of a single voice, others joining in until the song becomes articulate in word."[21] Thus, the cello solo should sound like quiet humming. I also suggest playing mm. 17-18 on the A string and adding an elegant *glissando* between B and E, similar to Grieg's markings on Solveig's Song (Example 5.1).

The *P* theme is built on a *halling* theme. Grieg also mentions in his letter to Hennum that the *halling* in Peer Gynt, played by a solo viola, "must sound as if from afar, but sharply accentuated and authentic."[22] If considering Harlequin as the character for this passage, we should remember that in the Serenade scene he is playing a prop guitar to Columbine on the balcony. Therefore, the melody should be played softly, rolling from scale degree $\hat{1}$ to scale degree $\hat{5}$, which are marked with staccato dots. Also, the metronome marking must be taken with some reservation so all the notes of the arpeggio will resonate. I suggest starting with an up bow, with a lift, so it sounds *leggiero,* as it is marked, and so that the E gets the emphasis of the down

[20] Ibid., 389-90.
[21] John Horton, "Ibsen, Grieg and 'Peer Gynt'." *Music & Letters* no. 2 (1945): 76. *http://www.jstor.org/stable/727106.* (accessed September 15, 2017).
[22] "Peer-Gynt letter:" Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends*, 381.

bow stroke, highlighting scale degree $\hat{5}$. Grieg told Hennum that the fiddler in Peer Gynt must play the *halling* in perfect accord with folk-dance traditions, with sharp jerks against the beats and powerful strokes.[23] The simple harmony with pedal points and open fifths in the left hand of the piano should sound somewhat detached, even in the first two measures (mm. 21-22), despite the pedal marking. As a general rule, for this movement the pianist should use the pedal with caution, as some of the markings can result in excessive pedaling, overwhelming the projection of the cello.

For the transition section (mm. 39-70), the articulation markings, and therefore the stroke, change. The *halling* theme is now written with slurs and without any accents. The piano should play the motive very quietly and then emphasize the dominant arpeggio in m. 42, keeping the folk character. The cello should answer in a cunning way: beginning very softly and making a big *crescendo* to the *fp,* as if Harlequin is getting closer. The repetitions of this idea should build more and more tension as if the character is getting closer and closer. Measures 55-62 must be played deliberately so the accents will stand out. The harmony of this section is once more very simple alternating tonic and dominant chords. The following measures (mm. 63-67) should be the softest so far, so the *crescendo* into the *S* theme is very effective.

The first part of the *S* theme portrays the father, Pantaloon, who is trying to keep the lovers apart. Therefore, this passage must be played with energy. For the piano, Grieg marks each measure with pedal, stopping on the second beat. The cello responds with a four-note *pizzicato* chord on the second beat. These *pizzicato* chords must be played fast and not rolled. I suggest playing them with the middle finger going down the strings (from the A string to the C string) for a blocked effect. The descending sixteenth notes on the cello (mm. 77-78 and

[23] Ibid.

subsequent similar passages) require a considerable amount of articulation of the left hand for a clear result, while the bow speed should emphasize each beat for successful accents. The same idea repeats two more times and each instance should get more intense.

The second section of the *S* theme depicts the Columbine character by herself. The interpretation must contrast with the previous section so that the sympathy of the listener goes in favor of Columbine and against her father. This passage should not be played metronomically, almost cadenza-like, so that it contrasts with *S1,* while also linking back to the introduction of the movement. The melody, in both instruments, should be played lyrically and calmly, as if the protagonist is asking for the interference of a mystical entity in her love life.

S3 represents the new character that intercedes in favor of the lovers. As mentioned in the analysis, the *halling* theme here is *tranquillo* and *legato*, different from the other works that this theme relates to intertextually. The piano plays the theme first with a soft dynamic overall. The *pizzicato* in the cello should be sonorous but gentle, following the phrasing of the pianist. When the cello repeats the theme in m. 151, Grieg adds some *staccato* markings combined with *tenuto* notation over it. Since the piano accompaniment is still marked *legato*, these articulation markings on the cello line are related to projection, or balancing issues. The cellist can articulate some of the notes to cut through the piano texture, but not make it sound too folk-like, as the other examples discussed earlier were meant to be.

The closing section represents an interaction between Columbine and Pantaloon, so approaches from *S1* and *S2* should be considered. While the cello plays long, sustained notes in mm. 199-210, the piano plays a series of eighth notes with *staccato* markings that should build energy for the *crescendo molto.* The chords in the cello in mm. 215-222 should not be rolled,

playing three strings at once so the second beat of each measure is emphasized. This is building the energy for the return of the *halling* topic.

The development section is emotionally exhausting. The mood shifts are swift and contrasting. It begins with the descending *halling* motive in the minor mode that is followed by a comic repetition of the original *halling* motive, with the cello playing *pizzicato*. Then the piano plays a distorted version of the Solveig/Columbine theme and the quasi-cadenza theme from *S2.* The eighth notes at the end of the phrase (mm. 270-71) call for a different mood than the similar passage in *S2.* Here, it should be played detached and well-articulated, building up to the accented repetition in m. 273. The next section in m. 321 should be played delicately and with caution regarding the pedaling. The character that needs to be evoked here is the Good Fairy, so the melody should sound simple and *legato* while the sextuplet arpeggios should have a pastoral touch. The two quarter-note falling-fourth motives that alternate between the two instruments should relate to the Roman pantomime: one is loud and bright like a smiling mask, while the repetition is saddened with the augmented interval.

The retransition marks the dominance of order with the fragmentation of the *P* theme. Both players must pace themselves for a long section of sameness. Grieg marks *nicht eilen* (do not rush) a few measures into this passage, so the only way the performers can create some variety is through a steady *crescendo,* even though Grieg only marks a *pp* dynamic at the beginning of this section. By measure 381, when Grieg changes the dynamic to *f,* the energy and tension should be quite high but still pacing the energy for the remaining half of this repetitive passage. The cellist should project the bottom notes of the chord more, since those pitches get lost in the piano sound, so breaking the chords deliberately is a good idea. During the grand pause before the standing on the dominant section (m. 465), time stands still and the listener is

taken back to the female character. The melody comes from the introduction, but the mood is completely different. At the opening, the tempo *Allegro* and the soft dynamic were the only instructions from Grieg. Thus, the introduction should be very simple, in a folk-like humming style. However, this time Grieg writes *tranquillo* and *espressivo*, which suggests a warmer sound with more freedom in the tempo, and a cadenza style. The tremolo piano accompaniment also aids with the mood change.

For the *Più animato e stretto* section (Coda), the performers should highlight the protagonists' themes occurring simultaneously, as they have equal importance in this narrative. The tempo must drop with the *pesante* section, which should be played deliberately and with *rubato* as this is order's last attempt at winning. The E♭ major chord (♭V) is the final stroke of transgression in defeating order, so the piano should emphasize the grace note before the chord and the cellist should grow to the B♭ and sustain it with a lot of intensity. The final descent to scale degree $\hat{1}$ in m. 818 should be played with less intensity than the final high A. The octave shift should be done with a slide and an extra emphasis on the accent. In "Solveig's Song" from Op. 23, Grieg had written five measures of the high A but changed to three measures stating that "it makes it easier for a less experienced singer to hold the high A to the end without taking a breath."[24] In the Cello Sonata, he kept the five measures of the high A, which is still challenging to sustain without breaking the slur, so I suggest taking several seamless fast bows. The grace notes to the final chord should be placed before the beat and played from the A string down as an extra representation of the defeat of order.

[24] Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends*, 390.

CHAPTER 6

CONCLUSIONS

6.1 The Key to a World of Unity: Expressive Relationships Between Movements

The narrative archetypes found in my analyses (Irony-Romance-Irony) provide a sense of unity for the Cello Sonata Op. 36 as a whole. The sonata's fast-slow-fast scheme fits well, because a romance occurs in the middle of the outer ironic movements. Lawrence Kramer introduces a type of trope he calls "expressive doubling" to help interpret a relationship between movements in four Beethoven piano sonatas that have only two movements. According to Kramer, in these sonatas the second movement not only provides contrast but significantly responds to the first movement as well, dialectically interpreting its problematic issues by transposing them to "a higher or deeper plane, a more brilliant or profound register."[25] I have taken this principle further, stating that Grieg's second movement not only contrasts with and responds to the tragic irony of the first movement, but also transforms the tragic sub-archetype of irony into a higher and lighter plane of comedy for the third movement.

Almén questions the importance of romance narratives:

> While the other three archetypes find productive service in the modern world—tragedy as a reminder of the necessary limits of human desire and achievement, irony in its awareness of the insufficiency of any system, and comedy in its subversive call to hope and redemption in the face of inequality—the romance seems at the very least irrelevant, if not dangerously fatal...Given society's current trend toward iconoclasm and the dangers of fundamentalisms of all kinds, what

[25] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes – Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 39.

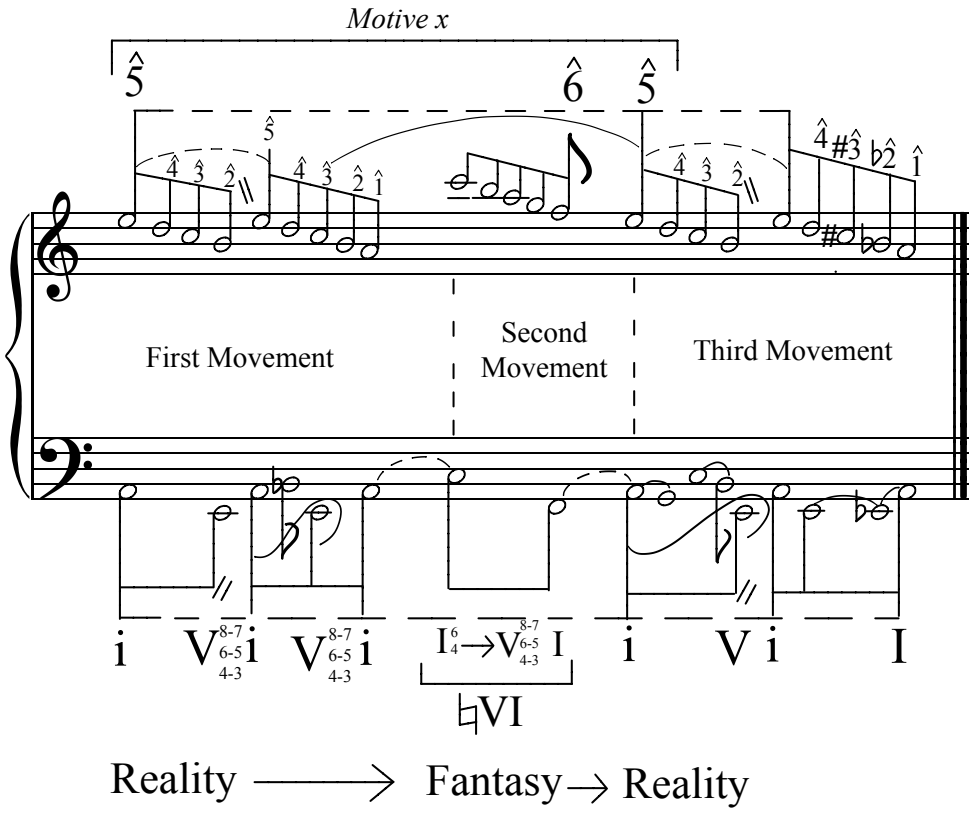
> purposes are served by narratives that "defend the faith" or project the ideals of a community?[26]

This question is perhaps answered with the expressive doubling in Grieg's Cello Sonata, which matches Almén's idea that the romance narrative "provides a path between nostalgia for an imaginary past and the potential for engendering a new future."[27] The analysis of the first movement revealed a tragic ironic narrative in which there were two protagonists. The transgressive character ironically resisted its opponent's authority, peeking under the surface to reveal its flaws, and the two protagonists duel until the end. The analysis of the second movement balanced it out with the romance archetype, in which the order-imposing hierarchy was victorious over transgression. In this case, the romance archetype reunited the two main protagonists, providing a "wish fulfillment, of the valorization of the ideals of a community."[28] The third movement not only showed the two protagonists together, but transformed this fact into a transgressive element revealing a comic irony archetype, "shattering our convictions and throwing aside our conventions."[29] In the case of the comic irony sub-archetype, "transgression thus prevails in that the initial hierarchy is rendered more flexible and inclusive as a result of the transgressive activity."[30]

As mentioned in chapter three, the first step of these analyses was to identify the motives and topics throughout each movement and then classify them as marked or unmarked entities. The first three notes of the melody at the opening of the Cello Sonata (*motive x*) functioned as the source material for the analysis of the first movement. Moreover, this motive is also found in the primary and secondary theme groups of the third movement. Above all, this motive appears

[26] Byron Almén, *A Theory of Musical Narrative* (Bloomington, Indiana: Indiana University Press, 2008), 97.
[27] Ibid., 98.
[28] Ibid., 97.
[29] Ibid., 169.
[30] Ibid., 167.

as the thematic unity found within the background of the whole sonata. The background sketch of the entire cello sonata (Example 6.1) reveals the initial *motive x* as its foundation. In the first movement, the *Kopfton* makes a local descent to scale degree $\hat{1}$ with a standard interrupted *Ursatz*. The *Kopfton* is then prolonged through the second movement by the neighboring motion to scale degree $\hat{6}$, coming back to scale degree $\hat{5}$ at the beginning of the final movement. The *Urlinie* is then transformed, making an altered descent with a sharpened $\hat{3}$ and flattened $\hat{2}$.



Example 6.1 – Background Voice-leading Sketch of All Three Movements

The harmonies of each movement also play a role in the unity and in the implications of the expressive doubling. The first movement occurs in the home key, A minor, confirming the tragic phase of irony and maintaining the temporality in the present, or reality. The second

movement brings the lowered submediant key as a retreat into the realm of fantasy.[31] This travel to the imaginary world transforms the new reality of the third movement, bringing the influences of modality from the previous movements to the fundamental structure of the last movement.

6.2 Performance Remarks and Additional Suggestions

As concluded in this chapter, *motive x* provides the thematic unity for the entire cello sonata. Therefore, the performers must interpret this work with a sense of unity in mind. The first movement presents the tragic phase of irony, making the integrity of the hierarchy the focus of attention. The contrast between tragic and lyrical or agitated and sentimental requires emotional strength. The interpretation of the musical oppositions should create expectations for a tragic narrative so that, when transgression defeats order, the listener will have the sense of denial, disobedience, and disintegration of the irony archetype. The second movement takes the listener to the realm of fantasy, so the sound quality and the timing of phrases should contrast drastically with the tragic and agitated first movement. The performers must keep in mind that this movement is transformative and will balance out the struggles of the previous one. The final movement must be interpreted as a pantomime with quick mood changes and great creativity for all the different characters, emphasizing the transformation of the tragic phase of irony into comic.

Grieg's ability to adapt the music so sensitively to the instruments is awe-inspiring. He most likely consulted his brother, and other remarkable cellists of his time, and received excellent advice with respect to the cello part. Benestad says, "the instrument is brilliantly exploited, gliding smoothly in and out in a playful dialogue with an unusually sonorous piano

[31] Michael Klein, *"Chopin's Fourth Ballade as Musical Narrative,"* (Music Theory Spectrum 26/1, 2004): 23-56.

part. It is presumably this aspect more than anything else that has kept the work in favour with cellists."[32] I agree with Benestad, but I would add that the pianist should interpret the pedal markings with caution, so that the sound does not overpower the sound of the cello. The cellist on the other hand needs to play with a dramatic full tone as Grieg himself critiques in a letter to his brother John:

> The cellist Robert Hansen (Danish cellist, 1860-1926) played the cello sonata very well. He is a skillful cellist with a faultless technique and a talented musician, but he lacks a full tone and a dramatic flair – two characteristics which, unfortunately, happen to play important roles in this case.[33]

6.3 Summary

This dissertation stems from a curiosity surrounding the interaction between structure and narrative in each movement of Edvard Grieg's Cello Sonata, and how the three movements relate to one another. Even though Grieg himself was not completely satisfied with his Cello Sonata saying that the public and publishers were altogether too kind to this work, this dissertation shows Grieg's creative growth through each analysis. Perhaps Grieg felt that he repeated himself with the use of self-quotations, but it is the very intertextuality found in this analysis that provides material for the narrative discourse. Grieg may also have considered the folk-like themes, especially those in the third movement, rather exaggerated and stereotypical, but again it is the Norwegian folk influences that provide the duality with Germanic Art Music necessary for the list of oppositions. He may also have thought that the harmonic treatment of the Cello Sonata was not nearly as creative and *avant-garde* as his other chamber works, but once more, it is the

[32] Finn Benestad and Dag Schjelderup, *Edvard Grieg Chamber Music* (New York: Oxford University Press, 1993), 129.
[33] Edvard Grieg, Finn Benestad, and William H. Halverson, *Letters to Colleagues and Friends* (Columbus: Peer Gynt Press, 2000), 286.

collage of styles with the influence of Beethoven's motivic compositional style on one side and Griegian chromaticism with altered scales, non-traditional harmonic progressions, sharp dissonances, and national colouring on the other side that make this work so exceptional.

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