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A CRITICAL ANALYSIS OF  
SELECTED PIANO WORKS  
BY HUBERT DU PLESSIS

THESIS

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by

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ABSTRACT

This study concentrates on the piano music of Hubert du Plessis, a South African composer who, apart from some years spent studying in England, has lived and worked in this country. He was born in 1922 on a farm in the Malmesbury district. After completing his schooling, he studied at the University of Stellenbosch, gaining a B A degree. Later, he continued his studies at Rhodes University, obtaining a B Mus degree. The Performing Right Society's scholarship gave him the opportunity of studying in London for three years (1951-1953). After his return, he became involved in the academic sphere, and lectured simultaneously at U C T and Stellenbosch, and then later just at Stellenbosch until his retirement in 1982.

A number of his compositions for piano are as yet unpublished. This thesis has been limited to the published works for solo piano. The works studied are:

Four Piano Pieces	(Op. 1)
Six Miniatures	(Op. 3)
Sonata No. 1	(Op. 8)
Seven Preludes	(Op. 18)
Toe ek 'n kind was	(Op. 33)

Some biographical details have been given - in most cases to provide the background for the writing of each work - but the main thrust of this study has been towards a detailed structural analysis of each work. In my analysis, I have favoured the type of "Formal analysis" defined by Groves<sup>1</sup> in the article on analysis. In other words, I have used the traditional structural patterns i.e. Binary and Ternary form, Sonata form etc. insofar as it applied to the music under discussion. However, I felt that this was not sufficient for a study in depth of the music, as I had envisaged. Like Beethoven, du Plessis is a meticulous craftsman, who constructs and re-constructs, revises and re-thinks. This means that the fullest attention is given to every detail of composition. Hence, like Tovey in his analysis of Beethoven sonatas, I have tended towards a bar-by-bar approach which, I hope, will reveal not only the structural detail, but also the relationships between phrases and motifs, where this is relevant. I felt that it was imperative to take this down to the real fundamentals, for without that basic approach, certain compositional techniques might be overlooked. Hence, I then hoped to draw some general conclusions about du Plessis' work. Groves<sup>1</sup> says of Tovey's method that it "represents the tradition of analysis and descriptive criticism in Britain as a whole."

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<sup>1</sup> Stanley Sadie: (ed). The New Grove Dictionary of Music and Musicians. 6th Edition. Macmillan, London. 1980. Pages 342-381.

However, despite this rather dry and academic approach there are times when, like Tovey, my analysis contains metaphor, or personification of the music. I have chosen what may be criticised as a rather old-fashioned approach to the analysis because of the basic intention behind this piece of research. As a school teacher I am aware of the pitiful paucity of source material on the music of the South African composers, which are set for study by Matriculation candidates. By this work, I had hoped to shed some light on at least one corner of this section of the syllabus, for both teacher and pupils. Hence, I did not attempt a distributional analysis or a category analysis, coded by computer and shown in graphical form. I chose a straightforward linear and logical progression through the pieces which, even with the limited musical vocabulary of the average school pupil, should be easily comprehensible. I have also attempted to draw attention to interrelationships between movements or sets of pieces, and to see each work as a unit.

In a study limited, by necessity, in its subject matter, as this is, it would be presumptuous to draw conclusions about du Plessis' work in general. This would necessitate an in-depth survey of his other genres, especially his vocal works, which are so important an area of his creativity. However, it is possible, even in so limited a study, to gain an appreciation of Hubert du Plessis' meticulous craftsmanship and attention to detail that must gain him his rightful place among the South African musical "greats" of this century.

TERMS AND ABBREVIATIONS

The following terms and abbreviations are used:

Motif	A single melodic or rhythmical germ cell
Subject	Thematic material comprising several similar or varied phrases
Section	Part of an exposition (or recapitulation) consisting of one or more subjects being determined by the tonal outline only
Continuation	Carrying on by means of development technique using either previous or new material
I	Major chord (on tonic in this case)
ii	Minor chord (on supertonic in this case)
bvi	Chord on a flattened degree of the scale (in this case the flattened submediant)
ff	and following
Nota Cambriata	An idiomatic melodic formula, often four notes in length, which features a leap of a third away from an unessential note
N <sup>6</sup>	Neopolitan 6th chord

CHAPTER 1THE FORMATIVE YEARS

Hubert Lawrence du Plessis<sup>1</sup> was born on 7th June 1922 on the farm Groenrivier in the Malmesbury district. He was the youngest of six children of Lourens Johannes and Augusta (nee Rocher) du Plessis. Five years later, when this farm was no longer economically viable, the family moved to another farm, Patryskraal, in the Twenty-four Rivers' area. His father made a precarious living as a vegetable farmer. At the age of 7, du Plessis began his schooling at nearby Halfmanshof. At the same time he was launched on his musical career, receiving lessons from his kindergarten teacher, Miss Bessie White.

In 1936, having completed his junior school years, he became a pupil at Porterville High School, and took private piano lessons. He passed the Unisa final examination in 1938. His interest already lay in composing, and his first attempts at composition date from the age of 16 - among others a sonatine, which he later destroyed.

In 1940, he enrolled at the University of Stellenbosch. He created a precedent by studying for a B.A. degree, majoring in English and Music - a combination which had never before

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<sup>1</sup>. Biographical details about Hubert du Plessis in this and later chapters are drawn in the main from:  
Klatzow, Peter (ed): Composers in South Africa Today.  
O.U.P. Cape Town 1987.

been requested by a student. Here he met Prof. Maria Fisser who was his piano teacher. Although there was great family pressure on him to enter the teaching profession with English as a teaching subject, music continued to be his first love. His progress was steady and impressive - Unisa Performer's Licentiate Diploma in 1941, Unisa Teacher's Licentiate Diploma in 1942, and the first of his many solo performances for the SABC in the same year. In 1942, another influence entered his life, with his introduction to Alan Graham, his new piano teacher at the Conservatoire. Du Plessis acknowledges that he owes much of his interest in the piano and his skill as a fine performer to Alan Graham.

However, the year of 1942 was to be a momentous one in many ways. Prof. William Henry Bell, former principal of the College of Music, Cape Town, agreed to accept du Plessis as a composition pupil. Bell had retired to Gordon's Bay, and every Saturday afternoon du Plessis would cycle there, with his week's work, for discussion and advice. Prof. Bell had a profound influence on budding young South African composers of that time who had the privilege of being his pupils e.g. Blanche Gerstman, Stefans Grovè, John Joubert and du Plessis himself. Bell was no conservative academic, but was decidedly aware of new trends in music and encouraged his pupils to stay abreast of all changes and to find their places in the mainstream of 20th Century music. Hubert du Plessis regarded Prof. Bell as the man who had influenced him most profoundly and had shaped him, not only as a composer, but

also as a person. He described Prof. Bell's influence as follows:

"Prof. Bell het my gelei in die wese van musiek. Sy klasse was só begeesterend. Dit was nie nét oor komposisie wat ons gesels het nie; dit was ook filosofie en godsdiens en allerhande ander dinge. Hy het my brein heeltemaal oopgemaak, vir poësie veral.<sup>1</sup> "

He also described Prof. Bell as:

"die sterkste enkele invloed op my musikale vorming."<sup>2</sup>

Years later, in 1973, he published his third book, "Letters from William Henry Bell", in homage to his mentor and as an inspiration to other young composers. In 1943, as a B.A. graduate, he left the University of Stellenbosch in search of a career. As the field of classical music in South Africa was narrow, and job opportunities were few, he eventually decided to take an appointment at the SABC, Cape Town, as compiler of music programmes for the Afrikaans service. This was neither stimulating, nor particularly creative, but widened his general knowledge of music, and was doubtless an advantage later when he began his academic career. An added bonus was the opportunity to use the SABC piano in the evenings for practice and composition, and the Elegie from Four Piano Pieces Op 1 was conceived here. Of course, as with

<sup>1</sup>. du Plessis, H: Television interview, 14.6.82, quoted in Krige, P.J.: Die Kamermusiek van Hubert du Plessis - 'n Stylstudie. D. Phil. thesis U.P.E. Sept. 1983.

<sup>2</sup>. Henning, C: Four South African Composers. Institute for Languages, Literature and Arts. Pretoria, 1975.

all of du Plessis' work, it was subjected to rigorous and lengthy revision and rewriting before he approved the final product.

His appointment at the SABC was of short duration, as both Bell and du Plessis realised that it was a dead-end. Bell recommended him to Prof. J. Smeath-Thomas, Master of Rhodes University College, Grahamstown, and he was subsequently appointed Senior Demonstrator at the Rhodes Music Department. His duties included piano lessons and weekly History and Appreciation of Music lectures. This move had an ulterior motive - not only did it set du Plessis' feet firmly on the path of an academic career that was to span nearly 40 years but it introduced the next major influential character in his life, namely Prof. Friedrich Hartmann, initially at Rhodes, but later Professor at the Vienna Academy of Music. Prof. Bell felt that Hartmann was the best composition teacher of that time, and would provide du Plessis with the necessary stimulus at this stage of his career. Du Plessis always felt indebted to Prof. Hartmann for his knowledge and appreciation of Counterpoint, and of 19th Century chromatic harmony - two techniques which are fundamental to his style.

In February 1944 du Plessis moved to Grahamstown where he lived in a student residence, Botha House, still to be seen on the campus. He embarked immediately on a B. Mus degree, which was awarded with distinction only two years later, credit being granted on account of his former B.A.(Mus) degree.

During these years (1943-45), he completed what we now know as Opus 1 - Four Piano Pieces. The Prelude was written while still at Stellenbosch, the Elegie owed its origin to the period spent at the SABC whereas the Etude and Dans were composed both in Grahamstown and during vacations spent on the farm Patryskraal.

In an article written to herald the publication of these four pieces, the critic D.E.<sup>1</sup> pointed out all the technical problems facing any pianist tackling them. In the Preface to the published work, du Plessis<sup>2</sup> himself says that they are richly endowed with difficult passages and that no concession is made to hands smaller than his own. Hence, although this may be his Op. 1, it cannot be regarded as a mere childish bauble, but must be seen in the light of his already considerable experience. The fact that he destroyed all his earlier compositions does not nullify their efficacy as a training ground and a purifying furnace for later works.

#### 1. PRELUDE

In his Preface du Plessis<sup>2</sup> describes the Prelude as subjective and emotional. It is on a very small scale, but within the narrowness of its confines it provides some interesting pointers to what is to follow. It is a complex

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<sup>1</sup>. D.E.: Die Burger. Thursday, 7th November, 1963.

<sup>2</sup>. Du Plessis, H: Preface to Four Piano Pieces. Opus 1. Studio Holland, Parow. 1962

structure in which economy of material is shown and unity achieved through the interrelationships that exist from bar to bar. In an article du Plessis states:

"Economy has always been one of my main aims in composition, even I was 22."<sup>1</sup>

The overall structure suggests a Ternary form, with the A section returning from bar 18. (Compare bars 1-2 and bars 18-19). The seemingly varied motivic material is in fact closely interrelated, making it difficult to find a clearcut division between both A and B sections. Despite the asymmetric, melodic lines, the piece also possesses a natural and convincing forward progression.

Throughout the piece phrases occur in pairs, with the fore phrase imitated or elaborated by the afterphrase. The phrase structure is as follows:

Phrase 1 (bars 1-3), a falling melody, with a gentle bass accompaniment, is answered by phrase 2 (bars 4-5). The outline of the second phrase is similar, but the first note is at a higher pitch.

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<sup>1</sup> du Plessis, H: Elegie op. 1 no. 3: The composer replies. Musicus. University of South Africa. 1976.

EXAMPLE 1 (bars 1-5)

A new motif appears in bars 6-7, with a smaller range, beginning with a rocking movement in thirds in bar 6.



EXAMPLE 2 (bars 6-7)

This is imitated sequentially a tone higher in bars 8-9, but the ending introduces the chromatically ascending motif which governs the next six bars. Bars 10-11 display this basically chromatic melody.

EXAMPLE 3 (bars 10-11)

It is imitated in bars 12 and 13. The sequence in bars 13-15, while reiterating this chromatic motif, also adds excitement by the slightly faster-moving melody.

Du Plessis underlines this with his direction "poco accel". A climax is reached in bar 16, after which inverse movement occurs - the chromatic scale now moves downwards. The tension begins to ease as the "molto rall" takes effect, and the slowing down is further underlined by the rhythmic augmentation.

 of bar 16 becomes  of bar 17.

The music sinks peacefully into the final section starting in bar 18 where the first phrase of two bars is shorter than that of the first A section. It is answered by bars 20 and 21. Bars 1-3 and 5 are rearranged and extended as follows:

bars	18	19	20	21	22
Corresponding bars	1	2	5	3	3

A unifying factor in this piece, and indeed throughout the four pieces, is du Plessis' use of the intervals of the 7th and the 9th. He states this very clearly in the opening two bars, where the strong beats are respectively a 9th and a 7th. These intervals recur throughout the Prelude in their vertical form, but seldom horizontally (or melodically) as they are found in Elegie (e.g. Elegie bars 4-5). This foreshadows a singularly important aspect of his style which

becomes more prominent in later works (e.g. Six Miniatures, Sonata no. 1, Prelude no. 3).

The fundamental key of Prelude is D minor. This is implied by the key-signature, the obvious raised leading-note in the first chord, and the final tonic chord with an added 6th being derived from the B flat pedal point in the last four bars. However, despite these landmarks, the greater part of the piece is more strongly chromatic rather than diatonic.

It is important to realise that this piece is not only to be studied harmonically but has much horizontal interest as well, in the contrapuntal interweaving of inner and outer melodies. For example, in bars 6-10, the soprano melody of bar 6,

EXAMPLE 4 (bar 6)

is answered and concluded by the inner melody of bar 7.

EXAMPLE 5a (bar 7)

The same is true of bars 8-9. In bar 10 one finds an imitation of this motif in the bass. (Compare example 5a and example 5b.)

EXAMPLE 5b (bar 10)



In bars 13-15 it is again in the 2nd soprano, acting as an inner voice.

EXAMPLE 5c (bars 13-15)

The derivation of this motif is easy to find - it is a free diminution of the falling motif of bar 1.

## 2. STUDIE

The interest of Studie (later changed to Etude by the composer) lies mainly in its rhythmic complexities.

Stefans Grove<sup>1</sup> in his article on this work isolates four prominent rhythmic germ cells which give this work both its diversity and its coherence. He points first to the motif with which the work opens.

EXAMPLE 6a (bars 0<sup>4</sup> - 1) Motif a

Both this and the second motif he quotes are often found throughout the piece.

EXAMPLE 6b (Bars 2<sup>1-2</sup>) Motif b and motif c

The third rhythmic motif is far less jagged - the semiquaver triplet found in the right hand of bar 2, on the last beat. (See example 6b.) This motif undergoes considerable modification during the course of Studie. After being firmly established by being used again in bars 4 and 6, it is found in melodic augmentation in bar 10. Compare examples 6b and 6c:

<sup>1</sup>. Grove, Stefans: Hubert du Plessis Bladmusik Nuus. November 1976

## EXAMPLE 6c (bar 10)

In the *L'istesso tempo* section, it reappears in its inverted form in bar 19. In bar 21, the inverted form is used again, but with wider intervals: a 5th followed by an augmented 1st.

The fourth and final motif is the chromatic 4-note group which occurs over the first two quaver beats of the third bar.

## EXAMPLE 7a (bar 3)

It is heard again on the last quaver beat of bar 4. This distinctive rhythm reappears in bar 5 (2nd beat) where the double 3rds reiterate it, but no longer in chromatic movement. In fact, the whole melodic line has now become more fragmented with leaps of octaves and 7ths predominating. In bars 9-12 one finds a partially chromatic passage of four notes, but with a rhythmic variation.

In bar 13, a further rhythmic variation of this chromatic motif occurs. The passage is now inverted, and the chromatic scale descends.

EXAMPLE 7b (bar 9)



EXAMPLE 7c (bar 13)



However, despite these observations, the composer disagrees with the above and states:

"My obsession with economy of material induced me to compose a piece principally based on the shortest and simplest motive: two conjunct notes, appearing as an iamb and a trochee."<sup>1</sup>

This piece is compound ternary in form (ternary within ternary):

Section A	(Allegro appassionata)	bars	0-18
Section B	(Andante)	b1 (L'istesso tempo)	bars 19-24
		b2 (Impetuoso)	bars 25-29
		b1 (A tempo)	bars 30-35
Section A2	(Tempo I)	bars	36-43
Coda	(Maestoso)	bars	44-51

<sup>1</sup>. du Plessis, H: Letter written to Margaret Lee on April 3rd 1990.

Section b1 shows a different bass accompaniment with a steady and more restful quaver movement in contrast with section A, where the left hand part is more unstable and more restless for the most part, maintaining semiquaver triplet movement, though occasionally breaking into the rhythmic patterns derived from the right hand part (e.g. bars 5-6). Melodically, the triplet figure is more important in both b1 sections whereas section b2 is mainly devoted to development of the two-note motive.

Another interesting feature of this piece is du Plessis' introduction of the Pentatonic scale.<sup>1</sup> Bar 8 is based on the notes Db-Eb-F-Ab-Bb ..... a typically Pentatonic progression.

### 3. ELEGIE

In the preface,<sup>2</sup> du Plessis writes of the Elegie: "the music does not mourn a deceased person, but rather the vanished period of my youth, and a suggestion of the uncertain transition to a new phase is also possible perceptible in it." The Elegie is the best known of this set of pieces, as it has been set for analysis by Senior Certificate pupils in previous years, and for the Grade 8 examination of Unisa in

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<sup>1</sup>. Although this passage is clearly Pentatonic, the composer was unaware of this influence while composing the piece. In a letter written to M. Lee on 3rd April 1990, he stated: "The Pentatonic scale never entered my mind".

<sup>2</sup>. du Plessis, H: Preface to Four Piano Pieces. Studio Holland, Parow. 1962.

in 1974. Hence it has provided many school pupils with their introduction to the music of du Plessis. As this is the case, more has been written about this work than any of the other three. It was analysed in an article by Socrates Paxinos.<sup>1</sup> This led to a reply by the composer in the *Musicus* of the following year, in which he takes issue with some of Paxinos' conclusions. The composer himself has also offered an analysis of the work, and it is interesting to compare the two approaches.

Both agree that this piece is in ternary form, with A being from bar 1-16<sup>1</sup>, B from bar 16<sup>2</sup>-37 and A2 from bar 38-48.

Section A consists of:

Sentence 1:	bars 1-7	(3+2+2)
Sentence 2:	bars 8-16 <sup>1</sup>	(3+2+3 $\frac{1}{4}$ )

In his analysis, Paxinos gives Sentence 2 as (3+2+2+1 $\frac{1}{4}$ ), but the last 3 bars are musically coherent and are marked as such by the composer.

Section B is given by Paxinos as:

Sentence 3:	bars 16 <sup>2</sup> -19	(2+1 $\frac{1}{2}$ + $\frac{1}{2}$ )
Sentence 4:	bars 20-24	(2+2+1 $\frac{1}{4}$ )
Sentence 5:	bars 25-32	(2 $\frac{1}{4}$ +4 <sup>3</sup> / <sub>4</sub> +1)

However, the composer disagrees with him on this, and gives Sentence 4 as (2+1) - an odd 8 bar - (+2) - free sequence - ,

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<sup>1</sup> Paxinos, S: Hubert du Plessis' Elegie Op. 1 No. 3 a discussion. *Musicus*. University of South Africa. 1975, 3.2.

which does seem more logical. Section B is unusual in that it starts from the tonic key.

A link follows in bars 33-38<sup>1</sup> using material from the Agitato section and breaking up the ideas into one-bar units, yet forming another single sentence. Then comes the return of A.

Section A2: bars 38<sup>2</sup>-48

This consists of one sentence only: (3+2+2+2+2)

A fundamental difference arises between the writers on the question of key. Paxinos claims that the entire piece is based on the fully chromaticised F sharp minor. He states that the piece is too short to admit of any true modulations, and that the changes of key-signature do not affect the tonality to any great extent. This is vehemently denied by du Plessis, who states that the piece was written in his early SABC days, before moving to Rhodes and coming into contact with Prof. F H Hartmann's theory of the fully chromaticised scale.<sup>1</sup> He sees the piece as having as its main key F sharp major. Du Plessis admits that modulations are brief, but he claims that they do exist e.g. bar 23 to B flat Major and bar 24 to E Major.

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<sup>1</sup>. Hartmann, F H: Musical Education in the University. Witwatersrand University Press. Johannesburg. 1956.

The question of the material used has also led to a disagreement. In his section, "Some Adverse Criticism", Paxinos states:

"Finally, the piece seems to contain more ideas than what could profitably be worked out in the given number of bars."<sup>1</sup>

In reply, du Plessis claims that "economy has always been one of my main aims in composition" and that there are only two "ideas" in the *Elegie* - a 1st and a 2nd subject. Both are rather slight, and the second is related to the first. Two accompaniment figures, the initial one, and a descending pattern in the bass, form the sum total of the material on which the entire piece is built. These motifs are as follows:

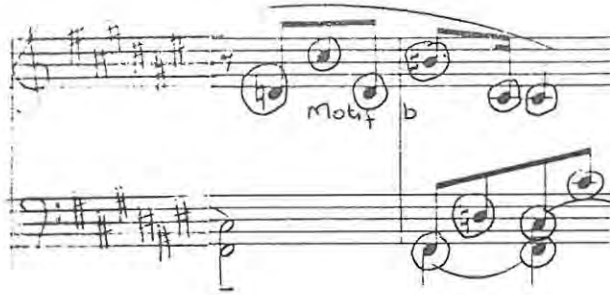
EXAMPLE 8a: Motif a (bars 1-3)

The musical notation for Motif a (bars 1-3) is presented in a grand staff. The treble clef part begins with a piano (*p*) dynamic and a *mesto* marking. The melody consists of a series of notes, each with a circled appoggiatura (accidental) that provides semitone support to the harmony. The bass clef part is marked *tre corde* and shows a descending pattern in the final bar.

Here attention must be drawn to the importance of appoggiaturas in this piece. In this motif the appoggiaturas give semitone support to the harmony notes. (Fx, B, E#, B#.)

<sup>1</sup>. Paxinos, S: op.cit.

EXAMPLE 8b Motif b (bars 4-5)



This motif shows these appoggiaturas with the note of resolution displaced by an octave, thus creating the interval of a 7th. Intervals of the 7th and 9th are fundamental to this piece, as to the Prelude, but here they are used melodically.

The two accompaniment figures are motif c (see Example 8b) and the descending bass (bars 8-10 and 11-14), called motif x by du Plessis.

Bars 8-10 show motif a with fuller harmony. Bars 14-16 anticipate the chief motif of Section B in the bass (marked "espressivo"). Bar 18 shows motif a in diminution, as do bars 22-23. Bar 24 is a free sequence of bar 23. In the bass, motif x appears in diminution, and the descending notes are now chromatic.

Bar 25 shows a sudden modulation to D flat Major - the enharmonic equivalent of the dominant of F sharp major. The main motif of Section B appears again, with the first note lengthened. The importance of the appoggiatura in this piece

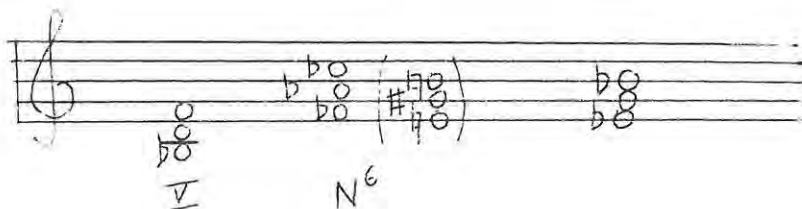
becomes further endorsed by the chains of double appoggiaturas in triplets. The accented chords in bars 28, 29 and 30 are an augmentation of the first three notes of motif x. Bars 31-32 begin with the first chord of bar 30, rewritten enharmonically, and show parallel chromatic movement of this chord, in contrary motion to the bass movement. In bar 33 the bass is reminiscent of the B figure, while in bar 34 it is built on the original motif c (bar 3). An enharmonic change, (Db to C#, which is V of F sharp Major) returns one to the original key for the last section. This is further reinforced by the F# pedal point. Each of the figures returns for a last time. Motif a appears in bars 38<sup>2</sup>-40. It is harmonised in a very dissonant manner. Motif b (bars 41-44) is accompanied by c, with the descending bass of motif x. Bars 45-46 reiterate b, without the initial note. This occurs again in bars 47-48, and the piece ends conclusively on the F sharp major tonic chord.

As well as the intervals of the 7th and 9th already mentioned, du Plessis draws attention also to his use of the augmented 4th and the augmented 6th. These are also of great importance in the *Elegie*.

From this detailed analysis, it is clear that the motivic resources on which *Elegie* is built are actually few in number, and that du Plessis has achieved his aim of economy.

4. DANS

Du Plessis has described his music as "neo-romantic", and the romantic element is strongly present in Elegie. However, the next piece, Dans, is quite different. The composer acknowledges that he was strongly influenced by the style of Stravinsky's early ballet music when writing this piece, and in fact, he shows an obvious borrowing from the "Petrouchka" in the runs of bars 35-37. This piece also shows the influence of Stravinsky in its bitonality. The composer describes the central tonality of Dans as E flat. This is obvious only further on in the piece, but initially he deliberately approaches the key indirectly by means of a combination of the dominant and the Neopolitan triads. This is a well known example of the tritone relationship.

EXAMPLE 9

This gives the impression of bitonality at the beginning of this piece.

Like the other pieces in this set, Dans is in ternary form.

Section A1	bars 1-34
Link	bars 35-37
Section B	bars 38-64 <sup>1</sup> , cadence, overlapping with
Link	bars 64-73
Section A2	bars 74-94
Coda	bars 95-103

Apart from the polytonality, much of the interest of this piece lies in its rhythmic complexity. The music shows the conflict - resolution - conflict principle. For example, the first motif, with its syncopated "spiky" rhythm, is as follows:

EXAMPLE 10a (bars 1-2<sup>1</sup>)

There is a slowing down and a general broadening of the rhythm from bar 18 onwards, where the rhythm, though still syncopated, now appears mainly in crotchets and quavers. This leads to the very "traditional" rhythmic patterns from bar 25 onward, where the accompaniment pattern appears under a running passage of semiquavers. This familiar rhythmic

pattern is superseded again at bar 30 by the initial syncopated rhythm, and this is the pattern of the piece. Just as the listener relaxes into a familiar rhythmic pattern, he is shocked awake again by the unfamiliar and the strange.

Another very clear example is found in bars 13-14, in the left hand part, where the syncopated rhythm shown in bar 13 is succeeded by the "obvious" rhythm shown in bar 14.

EXAMPLE 10b (bars 13-14)



One must also mention the use of cross rhythms in this work e.g. bars 70 onwards, where a deliberate attempt to throw the focus of attention onto the second semiquaver of the bar leads to bars 72-73 where the grouping of the semiquavers allied to the position of the accents leaves the performer in no doubt that the rhythm here is to be carefully considered. A side effect of this is the fact that the last group of semiquavers (bar 73) contains only three notes instead of the four found in all the other groups. Coupled with the composer's admonition "senza rall", it ensures that there is no Romantic rubato heralding the return of A.

Another interesting development of du Plessis' style seen in this piece is his use of cluster chords. This begins on a small scale with the juxtaposition of two notes a semitone apart, as in bar 2: G (R.H.) and Ab (L.H.). By bar 4 this has become a three-note cluster chord.

EXAMPLE 11 (bar 4)



This leads to the climactic chordal structure of bar 18, where if both the left and right hand chords are combined into one, one finds the following combination of notes:

Bb Cb D Eb Fb F G Ab Bb

This contains all the notes of three triads, V, N<sub>6</sub>, and I quoted in example 9a, which the composer has described as his "inspiration and point of departure".<sup>1</sup>

<sup>1</sup>. du Plessis, H: Notes on Four Piano Pieces, written to Margaret Lee on April 3rd, 1990.

The more gentle middle section B, also contains a surprise, a ground bass over which the melody floats. In its original form, it appears thus:

EXAMPLE 12 (bars 38-39)

Hubert du Plessis shows the same economy of material in this piece as he has shown in his earlier works. His coda refers back to A2 (bars 92-95), and to the rhythmic and melodic shape of bars 72-73 (see bars 96-100).

In the right hand part of the first section, and again wherever this section recurs, there is an interesting ambivalence in the use of the major and minor 3rd. (G# and G $\flat$ ). The music hurries from one to the other, without ever arriving at a definite conclusion.

General remarks on Four Piano Pieces:

In these, his earliest published works, du Plessis still shows some reliance on traditional harmonies, and often the harmonies are very simple and obvious. Yet at other times he shows signs of a development beyond the classical rules and so the harmonic resources of the Four Piano Pieces will be discussed as a whole.

In the Prelude, for example, the first five bars show an obvious tonic-dominant harmonic basis in d minor:

bars:	1	2	3	4	5
	v	i	i	v	i

However, in bar 6, all this is shattered - and this is a characteristic of the harmonic style of these four pieces - by an abrupt switch of keys, and then a seemingly rapid movement through tonalities that is too fleeting to be called a modulation. The new key is seldom retained long enough to be clearly established, and the best that one can do is simply to list the chords as they come. For example, continuing from bar 5 of the Prelude, one finds that bar 5 ends with a chromatic movement of consecutive 5ths (D-A, Eb-Bb, E $\flat$  - B $\flat$  ), leading to:

bars:	6	7	8
	E $\circ$	B $\flat$ $\circ$ + Eb	F $\#$ $\circ$

Bars 9-12 again show the tonic-dominant shift in d minor:

bars:	6	10	11	12
	v	I	v	I

From bar 13, the tonality again becomes more fluid, with the sequence in bars 13-14, but from bars 18-24 the music returns to the tonic-dominant harmony in d minor.

Throughout this set of pieces, the tritone relationship of chords and keys is of great importance. There are a number of examples on which one could draw for this, so it is necessary to be selective. In Dans, if one studies the bass of bars 64-67, one can see the movement by tritone:

$$E_b - A\flat - E_b(D\#)$$

This is a very obvious example. In the same piece, from bars 38 onwards (the ground bass referred to earlier), the interval of  $B\flat - E\flat$  is predominant in the bass - again the use of tritone.

In the second last bar of the Elegie, the flattened supertonic ( $G\flat$ ) gives the impression of a Neapolitan 6th. The addition of the  $C\#$  on the second beat immediately introduces the tritonal relationship again.

In the Prelude, bars 6-7 show the harmony moving by tritone ( $E^{\circ} - B\flat^{\circ}$ ).  $B\flat$  is of course the enharmonic equivalent of  $A\#$ .

There are many ways in which these Four Piano Pieces provide pointers to du Plessis' more mature style. His inclination in his piano music is towards the small-scale works, like these four pieces. Venter says in this connection:

"Naas enkele sonatas word epigrammatiese twee-, drie en vierledige vorms met 'n ingewikkelde motiefstruktuur gebruik. Oor die algemeen word suites bevoorkeur."<sup>1</sup>

This suite of pieces shows endless striving towards perfection. They have been revised several times and, in fact, he was revising them again at the time this thesis was in progress, with a view towards the publication of a new edition<sup>2</sup>. The composer himself says<sup>3</sup>:

"Perfectionism naturally leads to revision of details, therefore I believe in revision."

All four pieces show the composer's obsession with economy of material. The actual thematic resources of each piece are small, but the material is worked and re-worked according to the conventional techniques of thematic development.

Unity between the four pieces is achieved in a number of different ways. Firstly, they conform to a single plan, being all in ternary form. A link between the pieces is also achieved by common rhythmic motifs. Compare the rhythm of the opening of the Prelude with bars 4 and 5 (and many others) of the Elegie.

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<sup>1</sup>. Venter, C L: "Suid-Afrikaanse Klaviermusiek. 'n Kultuur-historiese en Stylanalitiese Studie". D Mus Thesis. Potchefstroomse Universiteit vir C H O 1977

<sup>2</sup>. See Appendix 4, which includes a copy of the music, showing the proposed alterations.

<sup>3</sup>. du Plessis, H: Preface by composer P. 4. Quoted in Krige, P J: Die Kamermusiek van Hubert du Plessis - 'n stylstudie. D Phil thesis U P E, Sept 1983.

## EXAMPLE 13a

Prelude : bars 1-2

## EXAMPLE 13b

Elegie : bars 4-5

The intervals of a 7th and a 9th are of fundamental importance to these pieces, as in fact they are throughout du Plessis' music. In the Prelude, these intervals are mainly used vertically, and often altered by a semitone (e.g. Prelude, bar 17). In this connection, one must look ahead to the Sonata No. 1, Opus 8, where the octave is so important an interval, and is frequently acted on by the semitone to form either a major 7th or a minor 9th. The appearance of these important intervals in this early work shows that they are fundamental to du Plessis' compositional techniques.

These intervals are also used horizontally, particularly in the Elegie. Further examples abound in his later works e.g. Miniature No. 1 (bars 50-51), and throughout Prelude No. 3.

Another very important interval in du Plessis' music is the unstable 3rd i.e. the 3rd which varies by a semitone from major to minor and vice versa. This will be found in each of the works analysed, and in fact, is found for the first time in these early works. Mention was made of this in the analysis of Dans. This major/minor ambivalence is an import-

ant feature of this composer's work, and is both a unifying and a characteristic factor.

In Prelude, the music shows, for the first time, what is to become another prime ingredient of du Plessis' style. He frequently builds an accelerando or a ritenuto into the music by diminution or augmentation of note values. In bars 13-15, a speeding up of the metre is caused by a faster moving melody, while bar 17 adds more force to the "molto rall" by presenting the first three notes of bar 16 in augmentation. Another example of this technique occurs in Prelude No. 6, bars 26-27, where both excitement and tension are built to a climax through the diminution and then further diminution of a motif, accentuating the forward drive of the music.

Although these four pieces are so cleverly combined and welded into a unified whole, yet interest is maintained through diversity within this unity. The prevailing style is neo-romantic, and yet a contrast is achieved in the bitonal Dans, inspired by Stravinsky's ballet music. The Prelude and Elegie rely mainly on melodic interest, whereas the Studie and Dans place more reliance on rhythmic changes.

Other, more minor, points foreshadow the later music of this composer, namely, the use of cross rhythms and cluster chords which both feature in Dans. Use of the former appear again in Prelude No. 3 (discussed on page 171), and in Prelude No. 5 (discussed on page 196), whereas the latter

appear frequently in later works, for example in Miniature No. 6 (discussed on page 68).

In summing up the importance of these Four Piano Pieces, one can do no better than to quote again from du Plessis' preface:

"Even though certain passages cause me to smile nowadays, it would be untrue to deny the importance of this Op. 1 in my uphill struggle towards a personal style.<sup>1</sup>"

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<sup>1</sup>. du Plessis, H: Preface to Four Piano Pieces, Op. 1, Studio Holland, Parow, 1962

## CHAPTER 2

### THE COMPOSER MATURES

In 1946, du Plessis was promoted to lecturer in music at Rhodes University College. He lectured in form, harmony and counterpoint, and was also a piano teacher. However, his horizons were broadening now, and he was becoming known beyond the confines of the University as a performer and a lecturer. This was the beginning of a long and illustrious career as a pianist, both in concerts and broadcasts. He also gave lecture-recitals on the music of his favourite composers. In later years, as a logical extension of this, he often explained and introduced his own works at concerts before actually performing them. During this period at Rhodes, he also recorded his existing piano music for the SABC.

Even within his duties at the University, his interests were becoming wider. He founded, for example, the RUC Madrigal Society, a choral group specialising in 16th century polyphony. He continued to compose for the piano, and began work on his Six Miniatures, Op. 3, which were only completed in 1959, and were revised again in 1969. He also turned his attention to song-writing ... a genre which was to capture his imagination and lead to some of his finest work, which is unfortunately outside the scope of this survey.

In his Preface to the Six Miniatures, du Plessis<sup>1</sup> discusses his reasons for writing these pieces, and the place that they hold in his artistic development, and it is important to quote this in full:

"In the Six Miniatures, prompted by contemporary European tendencies, I tried to break away from the prevailing romantic "grand style" of my Four Piano Pieces, Op 1. I strove after a neo-classical style; linear, concise and unemotional; I wanted to produce a set of piano pieces analogous to etchings, not oil-paintings. That this conscious deviation from my innate romanticism was a passing phase, is proved by my next work for piano, a large-scale Sonata Op. 8, (1952), predominantly in the "grand style". Regarded in retrospect, the miniatures themselves are certainly not devoid of emotion: No. 3 is tenderly romantic throughout; and the second subject of No. 5 and the middle section of No. 6 are decidedly not neo-classical. However, I had to write these pieces, if only to prove to myself that I unashamedly belong to the category of neo-romantic 20th Century composers."

These pieces will be discussed and analysed one by one.

Miniature No. 1. (For the purpose of discussion, the quaver is regarded as a beat, and the numbering of bars and beats is in accordance with this.)

This piece is in ternary form, and, in typical du Plessis style, is compact and terse, relying on an economy of material to achieve a unified structure. The analysis of the overall structure is:

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<sup>1</sup> du Plessis, H: Preface to Six Miniatures Op. 3, Studio Holland, 1975.

Section A1:	Phrase 1	bars 0 <sup>4</sup> - 9 <sup>2</sup>
	Phrase 2	9 <sup>4</sup> -18 <sup>1</sup>
Link		18 <sup>1</sup> -28 <sup>1</sup>
Section B:	Phrase 3	28 <sup>2</sup> -31 <sup>1</sup>
	Phrase 4	31 <sup>2</sup> -34 <sup>1</sup>
	Phrase 5	34 <sup>2</sup> -39 <sup>2</sup>
	Phrase 6	39 <sup>3</sup> -44 <sup>1</sup>
Link		44 <sup>1</sup> -52 <sup>2</sup>
Section A2:	Phrase 7	52 <sup>4</sup> -59 <sup>4</sup>
	Phrase 8	60 <sup>2</sup> -67

In his introduction, du Plessis emphasized that in these pieces he tried to achieve a neo-classical style. In many facets of this particular work he seems to take a whimsical delight in almost achieving this—while leading the ear of the listener to expect the classical norm, he introduces something totally unexpected. For example, one may study the phrase structure where the overall key, despite the chromaticisms, may be taken as C major especially in view of the perfect cadence at the end of the piece. With this in mind, looking more closely at the first phrase shows that it is built on a chromatically ascending bass line, D-Eb-E $\flat$  -F (bars 2-6). This seems to resolve onto G, giving the classic imperfect cadence, until the mischievous staccato Db in the bass destroys the illusion. However, the "poco rall" seems to suggest a resolution onto D $\flat$ , which is still satisfactory, as it also assumes dominant harmony and gives the phrase an 8-bar length. But suddenly the "a tempo" picks up the momentum again, and ends on C, the tonic, the phrase

length being altered to an irregular 9 bars instead. The phrase ends with a tritone interval, F#-C, rather than the regular perfect cadence.

The opening notes of the first phrase are reminiscent of the opening of the Elegie from Four Piano Pieces, Op. 1. This "nota cambiata" figure is found a number of times e.g. bars 2-3, 11-12 and 47, to name only a few. This use of appoggiaturas giving support to main melody notes as well as the use of small-scale intervals and chromatic movement, are all characteristics of his early style. The slow chromatically ascending bass line (bars 2-6) is contrasted with a similar descending chromatic melody appearing in the upper notes in the right hand part (bars 4<sup>3</sup>-7<sup>1</sup>) (D-Db-C-B $\flat$ ).

The second phrase (9<sup>4</sup>-18<sup>1</sup>) is to all intents and purposes a repetition of the first phrase, except that the left hand accompaniment is introduced a bar earlier, thereby extending the chromatic movement (C-C#-D-Eb-E $\flat$ -F...G). The other difference is that the tonic chord at the end of the phrase (18<sup>1</sup>) is now a fuller one, containing all three notes (C-E-G).

Bars 18<sup>1</sup>-28<sup>1</sup> can be regarded as a link, rather than the beginning of section B, as much of the material is derived from the A section. Here the phrases are shorter (3+2+2+3) building up to the first climax in bars 28.

The right hand part of bars 18-20 uses the rhythmical figure of the left hand part of bars 2,4 etc.

EXAMPLE 14a (bars 18<sup>2</sup>-20<sup>1</sup>)

This leads to the figure

EXAMPLE 14b (bar 21<sup>2-4</sup>)

which is an inversion of the first three notes of the piece. It is followed by a chromatically ascending passage (bars 22<sup>1</sup>-23<sup>1</sup>), with the left hand in contrary motion, also moving by semitones.

EXAMPLE 15 (bars 22<sup>1</sup>-23<sup>1</sup>)

This phrase (22<sup>1</sup>-23<sup>1</sup>) is repeated sequentially, three semitones higher (23<sup>2</sup>-25<sup>1</sup>), and leads to a three-bar phrase which recalls the initial phrase of this link (compare bars 18<sup>1</sup>-21<sup>1</sup> to 25<sup>2</sup>-28<sup>1</sup>). Hence, the link itself is in ternary form.

In parenthesis, it is necessary to point out du Plessis' disregard for grouping according to barlines. His grouping, in fact, underlines the phrases and motifs e.g. bars 22<sup>1</sup>-23 where the chromatically ascending motif is grouped as one unit, despite the fact that it continues into the next bar.

The B section is far bolder and more assertive than the preceding section, and is characterised by larger intervals and a more jagged melodic line. However, certain aspects do give it a unity with the A section - such as the ascending chromatic passages in the bass part (bars 30<sup>2</sup>-31<sup>1</sup>) and (bars 32<sup>3</sup>-34<sup>1</sup>) and use of bars 4<sup>3</sup>-7<sup>1</sup> again at bars 39<sup>3</sup>-42<sup>1</sup>. It is also a section of greater dissonance, characterised particularly by the use of the semitone as a vertical interval.

EXAMPLE 16a (bar 38)



EXAMPLE 16b (bars 49<sup>2</sup>-50<sup>4</sup>)

Bars 44<sup>1</sup>-52 may be seen as a linking passage since bars 44-47 echo very closely bars 18<sup>1</sup>-21<sup>1</sup>. The climax of the piece is reached in bars 37-39, after which the mood becomes more gentle again.

The return of A (bar 52<sup>4</sup>) begins with a melodic inversion (compare bars 0<sup>4</sup>-1<sup>2</sup> to bars 52<sup>4</sup>-53<sup>2</sup>) but otherwise is a repetition of the first seven bars of the first phrase of the piece. The music breaks off abruptly and, after a pause, returns in a codetta-type sequential passage, based on the initial motif, descending to the final perfect cadence in C major. Characteristically, the economy and unity of the piece is summed up in the final three right hand notes which echo exactly the first three notes of the piece.

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Miniature 2 (the beat here is taken as a crotchet)

In its puckish humour, its unexpected interval leaps and displaced accents, Miniature No. 2 is reminiscent of the music of Prokofiev. Like No. 1 it is in ternary form, and

this is an obvious ternary structure with the second A section virtually identical to the first.

The structure is:

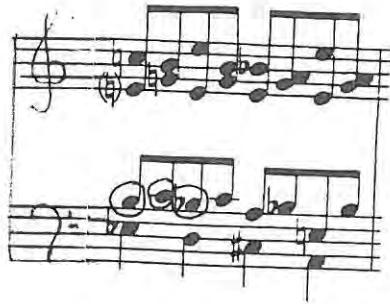
Section A1	bars	1 - 19 <sup>1</sup>
Section B		19 <sup>2</sup> - 35 <sup>3</sup>
Link		35 <sup>4</sup> - 39
Section A2		40 - 58

In several ways, the piece shows the same compositional characteristics as No. 1, and exhibits a clear motivic relationship with it. The first three notes in the bass, C#-Eb-D, repeat the motif from Miniature 1 in inversion. This motif occurs many times during the piece, and is re-worked in a number of ways e.g. bar 1, where it has been shown to be inverted, as may be seen in Example 17a.

EXAMPLE 17a (bar 1)



and in inverted retrograde form a number of times, as in bar 30 in the tenor.

EXAMPLE 17b (bar 30)

This same inverted retrograde form is seen with some notes displaced by an octave in the bass of bars 21<sup>3</sup>-22<sup>4</sup>.

EXAMPLE 18 (bars 21-22)

These examples should suffice to illustrate the frequent use of this motif.

Another way in which Miniature No. 2 shows its relationship to Miniature No. 1 is the fact that it is almost completely dependent on chromatic movement e.g. the left hand scale of bars 8<sup>3</sup>-11<sup>2</sup> is almost fully chromatic and, if one includes the right hand B in bar 10, omits no notes of the chromatic scale.

EXAMPLE 19 (bars 8-11)

At the same time, the right hand part has descending chromatic fragments, moving in contrary motion.

This may be demonstrated even more clearly in bars 3<sup>4</sup>-5<sup>1</sup>, when the lowest notes in the left hand and the right hand notes form a chromatic scale in contrary motion.

EXAMPLE 20 (bars 3<sup>4</sup>-5<sup>1</sup>)



This chromaticism is also present in the harmony. The left hand part of bars 3<sup>4</sup>-5<sup>1</sup> shows chromatically shifting chords, ascending. The left hand part of bars 12<sup>4</sup>-14<sup>1</sup> shows the same pattern.

Also reminiscent of No. 1 is the vertical use of the semitone to produce compound intervals. It may not appear as often as in the Miniature No. 1, but it certainly occupies positions of prominence e.g. the first beat of the piece, where the right hand D is accompanied by the left hand C#.

Of particular interest is the displacement of accents, and the consequent bringing into prominence of weaker beats. This may be demonstrated at the beginning of the piece, in bars 2<sup>4</sup>-3<sup>3</sup>, where the accented chords in the left hand fall

on the 4th and 2nd beats respectively - certainly the weakest beats in quadruple time.

Another interesting example of this displacement of beats may be seen by comparing bars 1<sup>1</sup>-2<sup>3</sup> and bars 15<sup>3</sup>-17<sup>1</sup>. Both left and right hands will be seen to be playing the identical notes, but, whereas the original statement of this motif began on the first beat, this second statement begins on the 3rd beat and the entire motif is thus displaced by two beats. Incidentally, this repetition is in itself a unifying factor, and suggests an inner ternary form within the A section.

This A section shows a fascinating interrelationship of motifs and an economy of material. After isolating the first motif (motif a) in bars 1<sup>1</sup>-2<sup>3</sup>, there follows a series of descending one-bar phrases in a free sequence, motifs b, c, d, and e.

EXAMPLE 21 (bars 1-6)

The image shows a musical score for Example 21, covering bars 1 to 6. The score is written for piano in 4/4 time. It consists of two systems of staves. The first system shows the beginning of the piece with a piano (*p*) and *leggiero* marking. Motif a is the first phrase, starting on the first beat. Motif b is the second phrase, starting on the second beat. The second system shows motifs c, d, and e, which are descending one-bar phrases. Motif e is the final phrase in this sequence, starting on the fifth beat. The piece concludes with a piano (*p*) marking.

However, although these have been isolated by different letter names, and their differences highlighted in this way these differences are far outweighed by their similarities.

Each begins on the 4th beat, followed by a descending chromatic scale, either in crotchets or quavers. The skeleton structure may therefore be seen as follows:

In c, d, and e, there are two notes on the 4th beat forming a tritone in the cases of c and d while e is an augmented 2nd. However, these are decorative notes and do not affect the basic descending chromatic scale.

The relationship is even closer than this. Motifs c and e are derived from the second half of a - the chromatic part. Compare the rhythm and general shape of  $1^2-2^1$  with motif c, and the melody of  $1^4-2^3$  with motif e. Motif e is the ending of a. Motif a differs in that it is not totally chromatic.

Du Plessis then uses motif d in the bass (bars  $6^4-7^3$ ) as a link, bringing the listener back to the original motifs in the right hand in this order: motifs b-d-d-d-b-c-d-c. The final c (bars  $14^4-15^3$ ) overlaps with the return of motif a (bars  $15^3-17^2$ ). The last three notes of a then form the tiny codetta which concludes section A, being used both in the right and left hand parts. The bass part shows an inversion of these three notes with larger intervals.

EXAMPLE 22a (bar  $17^2-3$ )



EXAMPLE 22b (bar 18<sup>4</sup>-19<sup>3</sup>)

Section B shows several interesting features. Firstly, a syncopated rhythm is evident again, this time in the right hand part in the opening arpeggio section.

EXAMPLE 23 (bars 19<sup>3</sup>-21<sup>2</sup>)

Even more interesting is the Eb/E $\flat$  ambiguity which appears several times in the right hand arpeggio section,

EXAMPLE 24 (bars 19<sup>4</sup>-20<sup>3</sup>)

and is also reinforced by the use of E $\flat$  in the left hand chord on 19<sup>4</sup> at the same time as the right hand Eb. The bass part reiterates the "classical" 7th chord A-C $\sharp$ -E-G, which does however resolve in the manner of an interrupted

cadence in the minor, onto the flattened 6th, on two occasions. The third time it resolves onto the A. Against this fairly prosaic harmony, the right hand plays A-Eb-B-E $\flat$  which is a typical jazz chord, showing tritone relationships. In bars 21<sup>3</sup>-23<sup>1</sup>, the harmonic basis is much clearer. The left hand part has the usual descending chromatic scale, while the right hand plays a diminished 7th, descending, on the second note of each group (Bb-G-E-C#). The acciaccaturas themselves form the same diminished 7th chord (E-C#-Bb-G) while the left hand plays a chromatic semitone against each of the right hand notes.

EXAMPLE 25 (bars 21<sup>3</sup>-23<sup>1</sup>)



This pattern is repeated (23<sup>1</sup><sup>2</sup> -26<sup>1</sup>), except that the right hand part of bar 25 has a different diminished 7th (C-Eb-F#-A), compressed into chords. There is an attempt to repeat the pattern a third time, but it is interrupted by a new motif (bars 27<sup>3</sup>-31<sup>2</sup>), where a restless right hand movement leads to a climax in bar 31. This is immediately superseded by a "piano" repetition of the pattern of bars

19<sup>3</sup>-23<sup>2</sup> altered only at the end with a descending chromatic passage at the interval of a tone (bars 31<sup>3</sup>-35<sup>3</sup>). The link which follows (bars 35<sup>4</sup>-39) is a repetition of motifs c, d and e from Section A.

As has been stated above, Section A2 (bars 40-58) is a virtual repetition of A1, altered only minimally in bars 50<sup>4</sup>, 51<sup>4</sup> and 52<sup>4</sup> and, at the end, to form a conclusive ending. There is a strong suggestion of G Major/Minor at the end of the piece as seen in bar 56<sup>4</sup>-58<sup>1</sup> with open 5ths in the left hand part, which is momentarily obscured by the presence of an F# (bars 57<sup>1-3</sup>) and a C# (bar 57<sup>4</sup>). As is so often the case, a deliberate major/minor vagueness is created by the use of both B $\flat$  and B $\natural$ .

This piece is a miniature gem in its compact and concise use of material and in the complexity of its interrelationships of motifs.

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### Miniature No. 3

This miniature heralds a complete change of mood from the whimsical dance of No. 2 to a gentle, romantic and song-like style. It is marked "teneramente e legato" (rather tenderly and smoothly) and this determines the interpretation.

This piece is also a ternary form. Although the material of the middle section does not contract sharply with the outer sections, there is a marked change in style, as the A1 and A2 sections are fundamentally homophonic, while the B section shows a more contrapuntal texture. The sections are divided as follows:

Section A1	bars 1- 8
Section B	bars 9-24
Section A2	bars 25-34

The basic motif of A is stated in the upper melody of the first two bars:

EXAMPLE 26 (motif f: bars 1-2)

The musical notation for Example 26 shows two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The upper staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff begins with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. The piece is marked 'p' (piano) and 'teneramente e legato' (tenderly and legato).

This motif is of importance throughout the piece either as a melodic or a rhythmic unit. There is a counter-melody in the alto.

This begins with the interval of a fourth, which is to become a fundamental interval in this piece. The bass provides a harmonic foundation, with the chords sinking down in semitone steps, as follows:

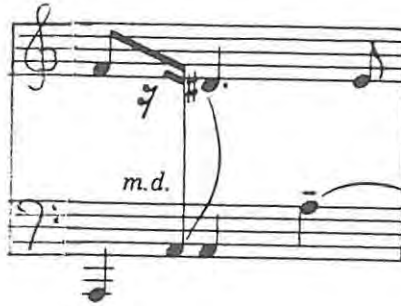
bar 1	A <sup>M7</sup>
bar 2	Ab <sup>M7</sup> <sub>#5</sub>
bar 3	G <sup>M7</sup>
bar 4	Gb <sup>M7</sup> <sub>#5</sub>

(This chromatically descending harmony is often found in jazz, as may be seen in "Early Autumn" by Ralph Burns and Woody Herman, and in Duke Ellington's "Sophisticated Lady". See Appendix I.) Bars 5-6 are not as clear-cut in their harmonies, but there is a suggestion of an F major chord in bar 5, and also a D<sup>M7</sup> in bar 6.

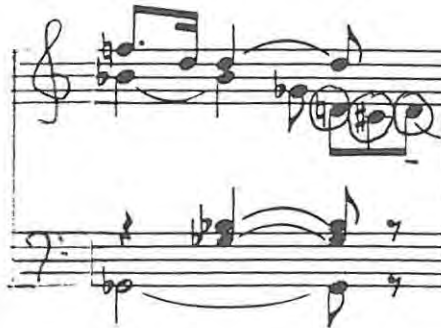
Bar 7 has harmonic interest. It begins with a G<sup>9</sup> chord, merging into G#<sup>7</sup> - a diminished 7th chord - with a Bb replacing the normal B which, because of its dominant function, produces a perfect cadence with the A chord in bar 8.

(Note: One does not specify A major or minor, as du Plessis has omitted the crucial 3rd, which would clarify this.)

In bar 8, his use of changing notes reinforces the E by using the semitones above and below.

EXAMPLE 27 (bar 8)

The first two bars are repeated in sequence a tone lower (bars 3-4). The three notes in the alto at the end of bar 4 (example 28) are repeated in bar 5 but in augmentation (Example 29) :

EXAMPLE 28 (bar 4<sup>3</sup>)EXAMPLE 29 (bar 5<sup>1-2</sup>)

which in turn introduce the next two bars. Bar 6 retains the rhythm of the upper melodic line of bars 2 and 4, as shown below:

EXAMPLE 30

(bar 2)

becomes



(bar 6)

The left hand part maintains a chromatically descending pattern of one note per bar (bars 1-4) but the rate of movement increases (bars 5-8) and the semitones are now contained within the bar.

bar 5	F-F# (the only one to ascend)
bar 6	D-C#
bar 7	B-Bb

Bars 7-8 form a sequence with bars 5-6, which varies between a fourth and a fifth lower.

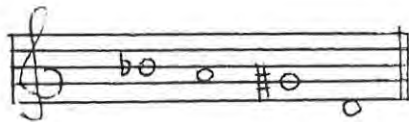
The B section begins with a reappearance of motif f in bars 9-10, with the interval ( $9^3$ ) extended from a 3rd to a 5th, and inversion shown in the first beat of bar 10. The beginning of motif f is suggested in bar 11, but it gives way to the new material that heralds the arrival of the B section.

Section A is fundamentally homophonic in character, with the left hand part providing a harmonic basis over which the right hand melody is woven. Section B, on the other hand, shows a markedly contrapuntal texture. It also signals a change in mood from the tender romanticism of Section A.

This is shown in the tempo indications - "poco a poco piu mosso" (bar 9); metromone marking of  $\text{♩} = 76$  in bar 14, and  $\text{♩} = 88$  in bar 20 (compared to the initial  $\text{♩} = 54$ ); and a "sempre piu agitato" in bar 17. There is also a steady build-up in dynamics as well as semiquaver movement leading to a climax in bar 20, where the only "forte" in the entire piece is indicated. Thereafter, all this is gradually reversed by the "dim e rall" reinforced by the longer note values in bars 22-24 ( $\text{♩} \text{ becomes } \text{♩} \text{ and finally } \text{♩}$ ), and this also has an effect of slowing down on the melody.

Motif g is introduced in bar 12. The basic set, or group of notes, from which this motif is constructed is as follows:

EXAMPLE 31 (motif g: set)



This motif provides the basic material for the next 12 bars (bars 12-23) and is seen in two basic variants:

EXAMPLE 32 (motif g: bar 12<sup>2-3</sup> and  
motif g<sup>2</sup>: bars 12<sup>3</sup>-13<sup>1</sup>)

The image shows a musical score for Example 32. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 7/8. The treble staff contains a melodic line with a bracket labeled 'motif g' spanning bars 12 and 13. The bass staff contains a bass line with a bracket labeled 'motif g<sup>2</sup>' also spanning bars 12 and 13. The dynamic marking 'mf (ma dolce)' is written in the middle of the score. There are various musical notations including notes, rests, and fingerings.

Both begin with a descending semitone. Motif g then falls a fifth, followed by a tritone. Motif g<sup>2</sup> falls a sixth, followed by an octave.

There is an immediate repetition an octave lower (bars 13<sup>1</sup>-14<sup>1</sup>). At the same time, there is a canon at the octave, as the left hand part imitates the right hand part strictly two beats later. At this point, the music gives a clear indication of D major with the bass chord at 12<sup>1-2</sup>.

EXAMPLE 33 (bar 12<sup>1-2</sup>)

The image shows a musical score for Example 33. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 7/8. The treble staff contains a melodic line. The bass staff contains a bass line with some notes circled. The dynamic marking 'mf (ma dolce)' is written in the middle of the score.

This leads to a restatement (slightly altered) of motif f from section A in the right hand (bars 14-15) over a restlessly moving bass in quaver triplets based on motif g. This overlaps with another statement of motif f.

EXAMPLE 34 (bars 14-16<sup>1</sup>)

Thus, at this point, du Plessis is drawing his material closer together with a simultaneous use of motif f in the right hand, and motif g in the left hand parts.

Bar 16 displays an A major chord, which persists until bar 18, where a change is made to Db major. In bar 17, the pattern is similar, with motif f in the right hand part and motif g<sup>2</sup> in the left hand part. In bar 18, a second canon at the octave begins, using motif g again. There is a return to A major in bar 20.

From bar 20 the pace quickens and tension rises as the triplets give way to the faster semiquaver groups, and a further indication of a speed increase is given. There are two different semiquaver groups which correspond exactly to motif g and motif g<sup>2</sup>.

EXAMPLE 35 (motif  $g$  and  $g^2$ : bar 20)


Bar 21<sup>3</sup> sees a rhythmic augmentation as the semiquavers are replaced by quaver triplet groups. However, the four-note group motifs  $g$  and  $g^2$  are maintained, with the effect of a cross-rhythm:

EXAMPLE 36 (bars 21<sup>3</sup>-22<sup>2</sup>)

Finally, in bars 23-24 there is further augmentation, as motif  $g$  appears in quaver rhythm.

EXAMPLE 37 (bars 23-24)

The left hand accompaniment also uses three notes of motif g, but in the form of a chord.

The final and partial appearance of motif g<sup>2</sup> is the most deliberate of all - the rhythm being:  (see example 37, bar 24<sup>1-3</sup>).

A suggestion of V<sup>7</sup>-I harmony leads back to the A2 section. Comparison with A1 shows that the first 3½ bars are virtually identical, with the accompanying 3rds in the bass being replaced by 5ths, which do not alter the suggested harmonies discussed at the beginning. In bar 28, the triplet figure in the alto line of bar 4 (example 38) is seen in inversion in the tenor (example 39):

EXAMPLE 38 (bar 4)



EXAMPLE 39 (bar 28)

A codetta-like section follows, which reiterates the falling 3rd idea of motif f:

EXAMPLE 40 (bars 29-30)

Triplet quavers reminiscent of section B lead to the final two bars where there is one last statement of motif f, shared between the right and left hand parts.

EXAMPLE 41 (bars 33-34)

It is clear that the tonal centre of this piece is A. The first left hand note establishes a tonic, and the last three bars show a clear perfect cadence (see example 41).

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Miniature No. 4 (for the purpose of analysis, the beat is taken to be a crotchet.)

This miniature differs from the preceding three pieces in that it is in Binary form instead of Ternary. In the preface to these pieces, du Plessis states that it was inspired by Scarlatti - but it is possibly more accurate to say that it was inspired by the keyboard sonatas of the Baroque period in general, with its two-part form, its polyphonic style and its use of contrapuntal techniques, such as imitation, inversion and stretto. It also displays a change in character from the preceding piece, being lively, jaunty and fast-moving.

The two sections are as follows:

Section A	bars 1-27
Section B	bars 28-53

Throughout both sections there is free use of imitation, in the contrapuntal style of the Baroque sonata, where motifs are tossed from one hand to another. However, variety is achieved by the inclusion of sections of homophonic writing where one can differentiate between a clear right hand melody and a left hand accompaniment, e.g. bars 7<sup>3</sup>-9<sup>4</sup>, and bars 41<sup>3</sup>-43<sup>4</sup>.

The material of section B is derived from that of section A but shows a different order of motifs, the exclusion of some and the repetition of others.

This Miniature displays very stationary harmony, with a very slow harmonic rhythm. The summary is as follows:

Bars 1-5 : Bb is the harmonic basis for these bars. A characteristic major/minor ambivalence is shown in the first three notes, where the minor 3rd is immediately followed by the major 3rd.

EXAMPLE 42 (bar 1<sup>1-2</sup>)

The Bb tonality is reinforced in bar 3<sup>1</sup>, which is built on the Bb-D-F chord. In bar 4<sup>1-2</sup>, the staccato bass part shows a Bb major chord in open position, which is followed in bar 5<sup>1-2</sup> by its dominant (F major).

EXAMPLE 43 (bars 4-5)

- Bar 6 : A diminished 7th (C#-E-G-Bb) resolving onto its tonic (D) in
- Bar 7 : and this D major persists until
- Bar 9<sup>2</sup> : where a fleeting Bb major chord leads to
- Bar 10 : which shows G major. (There is a suggestion of a third relationship here.)
- Bars 11-14 : The left hand ostinato is built on the G major chord, with the notes of the chord reinforced by semitone support from below (C#/D, A#/B).
- Bar 15 : The key of the ostinato now becomes D major until
- Bar 21 : sees the ostinato in F major with a raised subdominant. This key persists until
- Bar 32 : where the staccato bass pattern now uses the E major and B major chords.
- Bar 36<sup>3</sup> : In this bar a 7th on F, with dominant function, resolves onto Bb, and this perfect cadence introduces a 3-bar section in Bb major.
- Bar 40 : D Major returns, but is of short duration, and from

Bar 43 : to the end of the piece, Bb major is allowed to dominate.

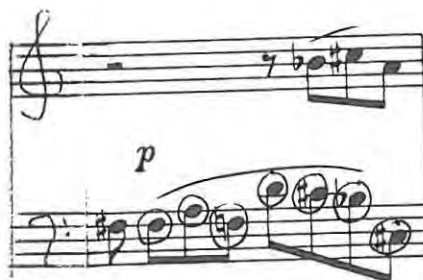
There are three main motifs in the piece. Motif h appears in bar 1:

EXAMPLE 44 (motif h: bar 1)



It is treated contrapuntally, with immediate imitation by the left hand at the octave. It is seen in inversion in bar 17, in the left hand part.

EXAMPLE 45 (bar 17)



This inverted motif undergoes extension in bars 19-20, left hand part, where the second half of the motif appears three times.

EXAMPLE 46 (bars 19-20)

Motif i (bars 11-12) is tonal.

EXAMPLE 47 (motif i: bars 11-12)

It is clearly related to motif h, showing similar intervals but an opposite contour. (Compare Examples 44 and 47.)

In fact, both of these motifs show a definite relationship with motif g of Miniature 3 (see Example 32).

Motif i is set into a more homophonic texture, in contrast to motif h.

Motif j is the accompanying motif (bars 11 following) which is an ostinato pattern based on a major chord with semitone support from below (see Example 47).

Motif i lends itself to further development and is shown in different guises. In bars 11-12, one sees the original motif i. In bars 14-16 motif i appears, divided into two parts. The first portion appears in bar 14, in G major, and the second in bar 16 in D major, divided by bar 15.

EXAMPLE 48 (bars 14-16)

In bars 21-23, the first bar of motif i is virtually unaltered, but the second bar has undergone rhythmic augmentation.

EXAMPLE 49 (bars 21-23)

In bars 44-45 it appears in the bass, with the ostinato pattern in the treble. Bars 44-45 and 46-47 correspond to bars 21-22, as they show the same rhythmic augmentation.

The harmony at the end of the first and second section is worthy of mention. The first section seems to come to rest on an F major chord (bar 26), but then the notes of this chord are "stretched" outwards by a semitone.

EXAMPLE 50 (bar 26)



It does not resolve again onto F major, but creates the feeling of an imperfect cadence, satisfied by the F major chord in bar 28. At the end of section B, the same effect is created, this time with a Bb major chord, but here it resolves onto the Bb major chord again, and the necessary finality is reached.

EXAMPLE 51 (bars 51-53)

A comparison of the two sections appears below:

Section B

Section A

Bars 28-30

derived from

Bars 1-3

Bar 31 develops motifs

derived from bar 30

Bars 32-34	derived from	Bars 4-6
Bars 35-36 show a left hand part		
which owes its origin to		Bars 7 <sup>2</sup> -9
Bars 37-43	derived from	Bars 3-9
(Note the repetition of bars 3-6)		
Bars 44-46 <sup>1</sup>		Bars 21-23, showing in- terchanging of parts, i.e. the left hand material of bars 21-23 becomes the right hand material of bars 44-46 <sup>1</sup> and vice versa.
Bars 46 <sup>2</sup> -48	derived from	Bars 21-23, in the original form.
Bars 49-52	derived from	Bars 24-27

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#### Miniature No. 5

In the preface, du Plessis suggests that this miniature is inspired by the music of Hindemith.<sup>1</sup> It is dissonant in style, and is characterised by such dissonances as that of

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<sup>1</sup> In a telephone conversation with Margaret Lee in March 1990 Hubert du Plessis stated that his only reason for attributing this miniature to the inspiration of Hindemith was that he used a 3-note motif in the 2nd subject which he copied from a Hindemith Quartet.

the vertical semitone (e.g. bar 1 - B/Bb, bar 4 - E/Eb) and the 2nd (e.g. bar 26 - D/C and bar 22 - G/A). The melodic line is angular, and is characterised by wide leaps and abrupt changes of direction e.g. bars 7-8.

EXAMPLE 52 (bars 7-8)

In contrast, the accompanying pattern of bars 1-8 moves within a very small range, and is mainly dependent on semitone movement, meandering through an octave.

The opening four notes, B $\flat$  - Bb - E - A may be rewritten as the set A - Bb - B - E, which is reminiscent of the set used in Miniature No. 3, viz. Bb - A - G# - D (see Example 32).

The structure of this piece is most unusual. Du Plessis visualized it as a sonata form in miniature, containing all the elements of sonata form compressed into the space of 32 bars. The analysis is as follows:

Exposition	First subject	bars 1-6
	Second subject	bars 7-12
Development		bars 13-18
Recapitulation	First subject	bars 19-23
	Second subject	bars 24-28
	Codetta	bars 29-32

The first subject shows a regular 4-bar length, extended by sequential repetition of the last bar. With the exception of a syncopated rhythm at the end of bar 2, the rhythmic pattern is simple, using only crotchets and quavers, and emphasizing the first beat of each bar with a full crotchet in the melody. The unexpected nature of this subject lies in its use of dissonant intervals e.g. augmented 4ths (bar 1<sup>2</sup>) and in its absence of any clearly defined tonal centre.

The second subject (bars 7-12<sup>1</sup>) consists of 6 bars. It is characterised by a much greater compass than the first subject. The interval leaps are much wider, and the melody line more fragmented. The right hand part of the first subject has a counter-melody in the alto, whereas in the second subject the right hand part is essentially a solo line, accompanied by sustained 5ths in the bass.

Rhythmically, the development owes its origin to the first subject, with the crotchet on the first beat, and the syncopated rhythm in the second half of bar 14. In fact, bar 13 (right hand) is a slightly altered restatement of bar 1, but with the melody stated in major 3rds this time. However, the left hand of bars 13-14 is more reminiscent of the second subject, with wide leaps characterising the movement. A comparison of the first five notes of bar 7 (right hand) and the first five notes of bar 13 (left hand), will show how close this resemblance is.

EXAMPLE 53 (bar 7)

EXAMPLE 54 (bar 13)

From bars 15-17 the parts are interchanged. The right hand part shows the jagged leaps of the second subject now while the left hand part has material which had previously belonged to the right hand. This may be seen by comparing bars 15-17 (left hand) to bars 3-5 (right hand).

EXAMPLE 55 (bars 3-5)

## EXAMPLE 56 (bars 15-17)

The musical score for Example 56 (bars 15-17) is presented in two staves. The right-hand staff (treble clef) begins with a melody of eighth notes, marked *a tempo* and *mp cresc.*. The left-hand staff (bass clef) plays a bass line with eighth notes, marked *marcato e legato*. The piece concludes with a dynamic marking of *dim.*

Stretto occurs in bar 17, where the right hand part enters with an overlapping statement of bar 5, varied slightly. As the climax is reached (bar 17<sup>1-2</sup>), the single line melody is replaced by first two-note and then three-note chords, as the tension rises. Bar 18 leads back to the Recapitulation.

The First Subject corresponds almost exactly to the First Subject of the Exposition, being altered slightly only at the end (bar 22), where it is a tone higher. This may be paralleled by the rules governing Classical Sonata Form, where the Recapitulation remains in the tonic key throughout, and neither the First subject nor the Bridge passage show a modulation to a related key.

The Second subject (bars 24-28) corresponds in all respects with the Second subject of the Exposition, except that, as explained above, it is a tone higher. In the context of this rather atonal style, it is difficult to say "in another key" or "in the tonic key". The piece ends with a 4-bar codetta (bars 29-32). Bars 29-30 show a backward glance to bars 13 and 14 of the development, while bars 31 and 32 form

a rather chromatic "cadence-like" figure, in which major 3rds play an important role (compare this to bar 13). The piece ends on the chord F-Bb-A-Db, which is a major 7th chord on Bb.

This piece is a fascinating example of a "miniaturised" Sonata Form, in strictly classical form, but in atonal style.

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#### Miniature No. 6

This returns to the ternary form of nos. 1, 2 and 3. Du Plessis stated in the Preface to these works that this Miniature showed the influence of Bartok. In support of this, one may point to the percussive and dissonant style, and the rhythmic drive shown in this work. It also shows the repeated notes characteristic of Bartok (e.g. the repeated 2nds of bar 4) and the cluster chords often used by Bartok<sup>1</sup> (e.g. bars 25 and 26). Like so much of Bartok's work, it is basically atonal, but it does show some use of triads. Further than this, it is difficult to see any way in which this is closer to Bartok than to many other Twentieth Century composers.

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<sup>1</sup> For example, Bartok's Piano Concerto No. 1, slow movement begins with a major 7th. More notes are gradually added to fill in all the notes, forming a complete cluster, at the climax of the movement. The procedure is reversed as the movement comes to a close.

The analysis of this Miniature is as follows:

Section A1	bars 1-15
Section B	bars 16-38 <sup>3</sup>
Section A2	bars 38 <sup>4</sup> -53

The first four bars are an introductory section clearly establishing the rhythmic nature of this piece. Throughout section A the rhythm is strong and relentless in its drive.

Bar 5 sees the appearance of the first important motif (motif k) in the bass:

EXAMPLE 57 (motif k : bars 5-6)

This motif is not only rhythmically interesting, but is also fascinating in its choice of intervals. The predominant vertical interval is the major 3rd (reminiscent of Miniature 5). However, the horizontal intervals in both parts are often major or minor 3rds (see example 57).

The notes used in this motif are Bb-D-F#-A, which suggests either an augmented chord on Bb or a major triad on D. D major is clearly confirmed in bar 6:

EXAMPLE 58 (bar 6)

and so, with hindsight, one may say that bar 5 shared the same tonal centre.

Bars 5 and 6 are immediately repeated sequentially (bars 7-8), and this time the tonal centre moves from the augmented chord on C (C-E-G#-B) in bar 7 to Ab major in bar 8. The right hand harmony supports the left hand in that bar 7 begins with the augmented triad C-E-G#. The upper note immediately falls a semitone to form a major triad E-G#-B, but in the second half of the bar this is replaced by G-Bb-Db - a diminished triad with dominant function that leads to Ab major in the next bar.

Bar 9 shows the rhythm of motif k. The intervals are altered, and the melodic contour shows inversion:

EXAMPLE 59 (bar 9-10<sup>1</sup>)

The left hand part of bar 11 imitates bar 5, but with one important difference - the syncopated rhythm is no longer utilized. Compare examples 57 and 60.

EXAMPLE 60 (bar 11)



Bars 12-15 are a linking section, gradually slowing down and ushering in the gentler section B. However, they do not only introduce the mood of B, but they also introduce melodic material that will become important in B. This may be called motif 1.

EXAMPLE 61 (motif 1 : bars 12<sup>3</sup>-14<sup>2</sup>)

Section B is marked "Meno mosso" and is clearly differentiated at the beginning from Section A. However, as it progresses, the contrast between the two sections becomes less marked.

Motif m is by no means totally new material. It reiterates the rhythm of motif k, and it also echoes the melodic contours of motif l.

EXAMPLE 62 (motif m : bars 16<sup>1</sup>-17<sup>1</sup>)

Musical notation for Example 62, showing Motif m in bars 16 and 17. The notation is in treble and bass clefs. The treble clef part is marked *p* and *espressivo*. The bass clef part is marked *molto legato*. A slur labeled "Motif m" covers the first three notes of the treble clef part in both bars.

The two-note slurs of bar 13 reappear in bars 18 and 19.

EXAMPLE 63 (bars 18-19)

Musical notation for Example 63, showing bars 18 and 19. The notation is in treble and bass clefs. The treble clef part has a slur over the first three notes of bar 18 and a slur over the first three notes of bar 19. The bass clef part has a slur over the first three notes of bar 18 and a slur over the first three notes of bar 19.

Bar 20 is a varied repetition of bar 19. The first three notes of bar 21 are a transposed version of the first three notes of bar 17. The second half of bar 21 begins another statement of motif m.

EXAMPLE 64 (bars 21<sup>3</sup>-22<sup>3</sup>)

Musical notation for Example 64, showing bars 21 and 22. The notation is in treble and bass clefs. The treble clef part has a slur labeled "Motif m (incomplete)" over the first three notes of bar 21 and the first three notes of bar 22. The bass clef part has a slur over the first three notes of bar 21 and a slur over the first three notes of bar 22.

From bar 23 onwards, Section A begins to intrude again, and this is almost akin to a development section, where elements of the A and B sections are combined. The right hand part of bar 23 echoes motif k, varied slightly at the end. The left hand part (bar 23<sup>3</sup> onwards) then returns to the reiterated quaver/semiquaver notes of the introduction, now stated in cluster chords. Simultaneously, the right hand part states motif l (bar 25). Bar 26 (right hand part) looks back to bar 19. The right hand part of bar 27 is based on motif m, but it is now marked "piu mosso" and "strepitoso" - a far cry from the "meno mosso, espressivo" statement at the beginning of Section B. The right hand part of bars 27-35 corresponds to bars 16-24. The left hand part shows some use of new material, which is stated for the first time in bars 27-28, and then repeated in bars 29-30.

In bar 37, the syncopated rhythm of motif k returns in the left hand, signalling the return of the A section.

Section A2 is a virtual repetition of Section A1, with bars 39-50<sup>2</sup> corresponding to bars 2-13<sup>2</sup>. In some places chords are fuller, or octaves are added, but there is little fundamental change. There is a short codetta, bars 50<sup>3</sup>-53, which recalls the rhythmic intensity of the introduction and the piece ends with a major triad.

General remarks on Six Miniatures:

Venter<sup>1</sup> says the following about the Six Miniatures:

"Compared with Op. 1, which has a romantic flavour, the Miniatures, Op. 3, grow organically from stylistic devices associated with the practice of serial music: major and minor 9ths, 7ths and 2nds, augmented and diminished intervals and the tritone are used both melodically and harmonically. The minor 9th is structurally the most important one and is developed as a germ cell in all the parts. In bars 33-35 of the Miniature No. 2 it is used directly, or indirectly, to mark the extremes of a unit."

EXAMPLE 65 (bars 33-35)

This minor 9th<sup>2</sup> has already been isolated as an important interval in the Four Piano Pieces and it will also be seen to be of fundamental importance in the sonata.

<sup>1</sup> Venter, C.L.: Pianoforte Music, S A Music Encyclopedia Vol. 4. Human Sciences Research Council, Pretoria. O.U.P. Cape Town, 1986.

<sup>2</sup> The action of the semitone on the octave and fifth creates the major 7th, minor 9th and tritone intervals. These are fundamental intervals in the work of du Plessis, and form a prominent feature of his style.

Unity within this set of pieces is also achieved in other ways. Motifs are common to more than one Miniature. For example, motif g of Miniature 3 is related to motifs h and i of Miniature 4. The opening motif of Miniature 1 is a unifying feature throughout these six pieces. The first three notes of the bass of Miniature 2 repeat this motif in inversion. In fact, this opening phrase is reminiscent of the opening of the Elegie from Four Piano Pieces Op. 1. It is a traditional *nota cambiata* figure used several times in du Plessis' music.

Throughout these miniatures, we are again aware of economy of material e.g. Miniature 3, which is based on 2 motifs only.

The semitone is another important interval, though not mentioned by Venter.<sup>1</sup> Semitones are used as vertical intervals, especially in Miniatures 1 and 2. The semitone is also, obviously, used melodically, as much of the horizontal movement is chromatic.

In Miniature 2, he uses the chromatically shifting chords that were a feature of bars 31-32 of the Elegie from Four Piano Pieces Op. 1.

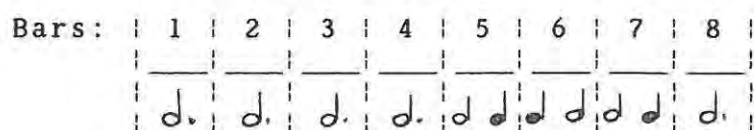
In these Miniatures, the composer continues to show a sure mastery of contrapuntal techniques. There are countless

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<sup>1</sup> Venter, C.L. op. cit.

examples of inversion, and of imitation, augmentation and diminution. We also find some examples of Canon (in Miniature 3) and Stretto (in Miniature 5). Interspersed with these contrapuntal sections are sections in homophonic style (see Miniature 3), which demonstrate du Plessis' ability to create song-like melodies.

The rhythmic interest and intensity that is a feature in so much of du Plessis' music appears in these pieces. Cross rhythms appear in Miniature 2, grouping across barlines in Miniature 1 (also a form of cross rhythm), displaced accents in Miniature 2, and the forward drive of repeated notes in Miniature 6. Syncopated rhythm is, as always, an integral part of these works. The built-in accelerando and rallentando discussed in the Prelude from Op. 1, is clearly shown in Miniature no. 3. Bars 1-8 reveal a chromatically descending bass which moves in the following rhythm:



Later, in the same Miniature, the right hand part shows first an accelerated rhythm and then augmentation (bars 20-24), which creates an automatic feeling of slowing down (discussed earlier in this thesis).

Some of these Miniatures seem to have a tonal centre, but the characteristic major/minor ambivalence is still a

feature. However, the overall impression is that of chromaticism and atonality, especially in such examples as Miniature no. 5.

Four of the Miniatures (nos. 1, 2, 3 and 6) are in ternary form, with no. 4 in Binary form and no. 5 in a miniaturised Sonata Form. This clearly defined structure is in keeping with the neo-classical style to which the composer was striving in these pieces. However, few of them can be seen as purely cerebral, and the composer's innate romanticism still colours his writing. He himself points to no. 3, to the second subject of no. 5, and to the middle section of no. 6 as being more romantic in style.<sup>1</sup>

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<sup>1</sup> du Plessis, H: Preface to Six Miniatures Op. 3, Studio Holland, 1975.

CHAPTER 3THE HORIZON WIDENS

1951 was to prove a watershed year for du Plessis, and it signalled the beginning of a new and exciting stage of his career. In May of that year he was awarded the Performing Right Society's scholarship for composition. He waited until September, the beginning of the new academic year overseas, and went to the Royal Academy of Music in London. Not only did he have the benefit of superb teachers, such as Alan Bush for composition and orchestration and Howard Ferguson (who was to become not only mentor, but personal friend), but he also became part of the mainstream of musical life, and was exposed to new musical theories and ideas. South African music was as yet in its infancy - there was no South African music tradition of any long standing - and South African composers were dependent on overseas influences. Hence the years spent overseas were of paramount importance to du Plessis. He could experience at first hand what was happening abroad, and, at the same time, immerse himself in the richness of the overseas music tradition. Then from both the old and the new he could draw what he needed to continue to develop his personal idiom. During his years in London he broadened his interest in all instrumental forms and his command of these developed steadily. The scholarship was originally awarded for two years, but in recognition of his creative achievements it was extended for another year. His three years in London

were a time of enrichment in many spheres. Not only did he develop as a composer, but he also extended his repertoire and gave some public performances, both of his own work and of the work of other composers.

In 1954 he was given the Patrons' Fund Award from the Royal Academy and the Royal College of Music for the best composition student of the year.

During his years in London he wrote his Sonata No. 1 for piano, Op. 8 (1952), and the Sonata for Piano Duet, Op. 10 (1953).

#### Sonata No. 1, Opus 8

This was the first large-scale work by du Plessis to be published. He moved from the elegant and often ironical small-scale style of the Miniatures to a work that is grandiose both in scope and planning. The first performance was given at a concert presented at the London School of Economics, on 24th October, 1952. The other work on this programme was "Vreemde Liefde" sung by Jacob de Vries. There is no record available of whether the Sonata was favourably received by the audience or not. However, a few weeks later, du Plessis played it again for the London Contemporary Music Centre in a programme of works by South African composers. Also featured were the works of van Wyk, Ranier and Joubert. Fortunately, we have a review of this concert, by the critic

William Glock for "The Scotsman". About the sonata, Glock<sup>1</sup> wrote:

"Du Plessis takes us by storm. Crescendos of excitement, whole armies of repeated chords, swift flickering outlines (in the Scherzo), rampant octaves: there are any number of dramatic ideas, even if the work as a whole is drawn out too long. Sometimes you could imagine a string orchestra giving the sound a more brilliant edge; but although du Plessis does evoke orchestral effects very often, this is true piano music - and he himself gave a stirring performance of it."

In fact, Glock<sup>2</sup> was so enthusiastic about the performance that he said of John Joubert and Hubert du Plessis:

"These are two young men whose careers will be followed with close interest."

This Sonata conforms to the classical 4-movement pattern. The first and last movements are in Sonata form, altered and adapted as du Plessis found necessary. The second movement is a Scherzo in Ternary form and the third is in the style of a Sarabande. As is the case in so much of du Plessis' music, changes of tempo abound in three of the four movements, but it is possible to see each movement as having a basic character - the first being moderate in speed, the second very fast throughout, the third at a slower tempo,

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<sup>1</sup> Glock, W: The Scotsman, 22nd December, 1952. (Quoted in Klatzow, P: Composers in South Africa Today. Oxford University Press, Cape Town, 1987. Page 59.)

<sup>2</sup> Glock, W: The Scotsman, 22nd December, 1952. (Quoted in Klatzow, P: Composers in South Africa Today. Oxford University Press, Cape Town, 1987. Page 59.)

although the middle section shows a gradual increase in speed, and the fourth movement is fast.

The first movement shows the following structure:

First movement: Sonata form

Exposition	:	Introduction (bars 1-3)
		First subject (bars 4-19)
		Bridge Passage (bars 20-25)
		Second subject (bars 26-45)
		Codetta (bars 46-56)
Development	:	bars 57-107
Recapitulation:		Introduction (bars 108-112)
		First subject (bars 113-117)
		Bridge Passage (bars 118-127)
		Second subject (bars 128-134)
		Coda (bars 135-158)

These logical and clearly demarcated sections are well balanced in length. The Exposition is 56 bars long, and the Development and Recapitulation each consist of 50 bars.

The overall tonality of the movement is F. It begins with a slow and dramatic introduction based on an insistent repetition of the octave C (dominant of F). In fact, the first striking dissonance that is heard establishes the importance of the note C, reinforced by the semitone below i.e. B. The

C is eventually allowed to resolve onto a bare 5th on F, thus creating the illusion of a perfect cadence at the end of the Introduction (bar 3<sup>2-4</sup> - bass part).

This Introduction foreshadows a most important aspect of this movement - its dependence on the intervals of the 5th and the octave, and the effect of the semitone on these intervals. As the semitone is brought to bear on the perfect intervals they become either diminished 5ths or major 7ths and minor 9ths. The other important interval in this movement, and in fact through much of du Plessis' work is the unstable 3rd, alternating between major and minor - again showing the influence of the semitone. In the introduction, the importance of the octave is established immediately - initially reinforced by the lower semitone in the first quaver.

However, the Introduction has yet another function. It not only establishes the tonality of F, and prepares the ear for the fundamental intervals, but it also anticipates the First subject. This may be seen by comparing the material of the First subject with that of the introduction. Firstly, there is a strong rhythmic resemblance between the two. Compare the upbeat (of 4 semiquavers) to bar 2 and to bar 3, and the upbeat to bars 5, 6 and 7. The contours of the melodies and the intervals by which they move also show a remarkable resemblance.

EXAMPLE 66 (bars 1<sup>4</sup>-2<sup>2</sup>)

EXAMPLE 67 (bars 4<sup>4</sup>-5<sup>2</sup>)

The power of the opening section is reinforced not only by built-in accelerated rhythm, but also by the use of contrary motion between treble and bass parts.

EXAMPLE 68 (bars 1-3<sup>2</sup>)

The First subject is both rhythmic and harmonic in character, in comparison to the more melodic and contrapuntal Second subject. This contrast in character is a feature of

the classical sonata form<sup>1</sup>. The first subject consists mainly of repeated notes in different rhythms, which hover around a particular note, in this case the note on which the Subject begins. The accompanying bass shows an ostinato pattern repeated six times.

EXAMPLE 69 (bars 4-5)

It was pointed out earlier that the dominant intervals of the 5th and octave are often altered by a semitone. This ostinato, based on major 7ths, is an early reinforcement of this statement.

This Sonata is dedicated to the memory of Bela Bartok, and the percussive Introduction and the use of 7ths in the accompaniment to the first subject show the effect of Bartok's music on du Plessis<sup>2</sup>.

Bars 4-9 show a gradual build-up of excitement, not only in the "cresc. ed accel." sign in bar 8, but also in the heightening of tension through the progressive augmentation of an interval. Compare the following intervals.

<sup>1</sup>. For example: Beethoven: Sonata in F minor, Op. 2, no 1  
Compare bars 0<sup>4</sup>-8 to bars 20 ff.

<sup>2</sup>. For example: The opening of the Piano solo from the slow movement of Bartok's Piano concerto No. 1.

EXAMPLE 70 (bars 4<sup>3</sup>-8<sup>1</sup>)

Attention is drawn to these intervals, which are accented each time they appear.

Bar 9 is noteworthy for its syncopated rhythm - already encountered in early works - a feature frequently found in du Plessis' style.


EXAMPLE 71 (bars 9-10<sup>1</sup>)

The linking passage (bars 10-13) reinforces the importance of the 5th - either augmented or diminished (bar 10), or perfect (bars 11-13). The perfect 5th recalls interval C seen in example 70. The harmony of bars 11-13 recalls the chord (E-G#-B) with which the First subject opened (bar 4).

After a two-bar restatement of the First subject (bars 14-15), transposed and altered slightly, the music shows a clever combination of the Introduction and the First sub-

ject. The rhythm shows the triplets of the Introduction (bars 16-18), while the melodic shape of the right hand part and the accompanying 7ths in the left hand part clearly point back to the First subject.

The Bridge Passage (bars 20-25) is of pivotal importance in this movement, for a number of reasons. The ostinato continues, but now shows the all-important octave interval. The right hand part demonstrates the action of the semitone on the octave, which is of vital importance throughout this movement. The intervals of bar 20 are the major 7th followed by the minor 9th, i.e. octave minus semitone and octave plus semitone. Bar 21 shows a major 7th (Gb/F#-E) followed by an octave.

Not only are the intervals important here, but also the melody and the rhythm. The rising semitone of the upper part, in its  rhythm, is seen in rhythmic augmentation in the first two notes of the Second subject.

There is further foreshadowing of the Second subject in bar 23, where the following motif occurs for the first time.

EXAMPLE 72

(motif b - bar 23)



This is, in fact the second bar of the Second subject, but it appears and reappears throughout the movement, and is a very important unifying factor.

Lastly, the repeated C's of bars 24-25 recall the repeated notes and syncopation of the First subject, albeit in augmentation. Hence, this short Bridge Passage contains both old and new material.

The Second subject, being more melodic in character, has two sections, the first related to the First subject in that it hovers around a note.

EXAMPLE 73 (motif c - containing motif b: bars 26-27)

The image shows a musical score for two staves, treble and bass clef. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The first two notes are C4 (middle C) and D-flat4, with a slur over them and the word 'messibile' written below. The bass staff begins with a bass clef, a key signature of one flat, and a 7/8 time signature. The first two notes are G-sharp3 and A3, with a slur over them and the word 'UNA CORDA' written below. The dynamic 'pp' is written below the first two notes of the bass staff. The score continues with a melodic line in the treble staff and a rhythmic line in the bass staff. The treble staff has a slur over the last two notes, labeled 'motif b'. The bass staff has a slur over the last two notes, labeled 'motif c'.

The ascending semitone (C-D $\flat$ ) with which the second subject begins is imitated immediately in rhythmic diminution in the bass part (G $\sharp$ -A) (see example 73). This leads into a wider ranging melody, beginning with bigger intervals, followed by a gradual descent.

EXAMPLE 74 (motif d - bars 28-29)

Musical notation for Example 74, showing Motif d in bars 28-29. The notation is in treble and bass clefs. The motif is labeled "Motif d." and "legato".

Motif d is repeated in sequence (bars 30-31), a 3rd higher with the last two notes altered to lead on to the next phrase. This phrase is longer (bars 32-36). It is built entirely on the first four notes - a gentle and beautiful motif (motif e), which shows the leap of a diminished octave (again a significant interval), complemented by a falling ending.

EXAMPLE 75 (bars 32-36)

Musical notation for Example 75, showing bars 32-36. The notation is in treble and bass clefs. The phrase is labeled "pp dolce" and "leggiero". The notation includes a "Ped." marking and a "poco rall." marking.

The rest of this phrase is built up of a repetition of the last 3 notes of motif e, with varying rhythm. Note that these three notes form a semitone and a minor 3rd - two

intervals that have been isolated as being of fundamental importance to the movement.

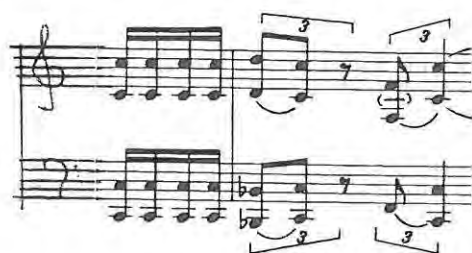
The bass part would appear to have a purely subsidiary accompanying function throughout this second subject, but it is also thematically related to the treble part. On three occasions, it imitates the treble immediately in rhythmic diminution. The first has already been discussed above (bar 26). The other two occasions are bars 28-29 (see example 74) and bars 30-31.

EXAMPLE 76 (bars 30-31)



Other noteworthy features of the accompanying part are the predominance of the important interval, the diminished 5th, in bars 28-29, and the similarity of the rocking accompaniment of bars 32-33 to the contour of the melody of the Introduction.

EXAMPLE 77 (bars 1<sup>4</sup>-2<sup>1</sup>)



## EXAMPLE 78 (bar 32)



This accompaniment figure echoes the harmony used in bar 11 (E-G#-B and added C). However, as is so often the case, a deliberate major-minor vacillation is created by the use of the G $\flat$  in the right hand against the G# in the left hand in bar 33. The same chord forms the basis of the accompanying pattern in bars 33-34. The final D# gives an ascending augmented 2nd comparable to the descending augmented 2nd (A#-G) which is so integral a part of the treble melody.

Although the Second subject does not show the syncopated rhythm of the First subject, there is still rhythmic interest here in the cross rhythms of bars 35-36, where the right hand part is grouped according to a  $\frac{3}{4}$  time-signature while the left hand part clearly suggests 8.

The Second subject forms the material for bars 37-46, in places altered or shortened, and often with fuller accompaniment.

A short Codetta (bars 46-56) rounds off the Exposition. It is dependent on the Exposition for its material. The first three bars, with the contrapuntal use of a 5th, followed by a rocking movement, are reminiscent of the first subject.

The key is F# major. However, the fluctuating major/minor 3rd exists in the C#-E-C $\flat$  intervals, seen so often in du Plessis' work prior to this.

In bars 49-50 the two parts of the Second subject are reversed. Motif e appears before motif b, which is stated very firmly and with fullest accompaniment, forming a climax at this point. The accents serve to underline the importance of these four notes. Bar 51 suggests the first bar of motif c in octaves, which is followed by a deliberate re-statement of motif b, this time in 6ths. Bars 54-55 show an augmentation of bars 46<sup>2</sup>-47.

EXAMPLE 79 (bars 46<sup>2</sup>-47)

EXAMPLE 80 (bars 54-55)

An altered version of motif b, which leads into the Development section, is found in bar 56.

DEVELOPMENT SECTION

The beginning of the Development section shows a return of the quadruple time of the Introduction, alternating with the triple time of most of the Exposition. This alternation between triple and quadruple continues throughout the development. This, coupled with the ever-changing speed directions gives a rhythmic instability which adds to the excitement of this section.

As is to be expected, the Development section relies largely on the Exposition for material, and by some minor additions of new material, a 50-bar middle section, that is full of interest and variety, is created.

The first few bars of the Development share not only the time-signature of the Introduction, but also derive their material from that section. The triplets reappear, and the melody of bars 57-58 repeats the melody of bars 1-2. The octaves of the Introduction have been replaced by the ubiquitous 5ths, and the key is now B flat.

Conversely, the left hand is clearly derived from the second subject. It will be seen very obviously if bars 57-58 (left hand part) and bars 34-35 (right hand part) are compared.

## EXAMPLE 81 (bars 57-58)

## EXAMPLE 82 (bars 34-35)

The three notes (bars 57<sup>4</sup>-58<sup>1</sup>) contain the same intervals as bar 35<sup>1-3</sup>, except that they move in an ascending direction rather than descending. These same three notes are repeated in bar 59<sup>1-3</sup> in augmentation. The accompanying 7ths in this bar recall the ostinato left hand pattern of the First subject. The left hand part of bar 58 shows a variation of motif b, (see example 82), which displays the characteristic minor 3rd, although the notes on either side of the minor 3rd do not conform to the pattern of this motif. The left hand triplet (bar 58<sup>3</sup>) also shows a diminution of the pattern of the three notes of bar 35.

Bars 60 and 61 are built on bare 5ths. The right hand moves mainly between Bb and F, with rhythmic syncopation adding excitement to the "piu mosso" section. The left hand uses an

accompaniment built on the 5th F-C, on which is superimposed the 5th C-Gb. Bar 62 introduces the triad E-Gb-Bb which, in its major form, E-G#-B appeared at the very beginning of the First subject. This triad persists in bar 63 where the pattern of the Introduction (bars 1-2) is heard again. A clear relationship exists between bars 64 and 63. The triad E-Gb-Bb now appears in broken chord form, as it does again in bar 65. This leads to a left hand accompaniment pattern in triplet quavers which persists through the next section until the "meno mosso" signals a change of mood at bar 80. The perfect 5th that has been so important up to now is now altered by the action of a semitone to create an augmented 4th or a diminished 5th, according to the notation. (Eb-A or E-Bb).

Over this driving insistent triplet accompaniment there is an angular right hand melody, motif f, which consists of a new three-note motif Bb-E-C repeated twice. The second time it is altered to Bb-E-A, falling to Eb. The last two notes are repeated in bars 69<sup>4</sup>-70<sup>3</sup>, moving through three octaves. The right hand intervals reinforce the choice of intervals in the bass: Bb-E and Eb-A are both tritones. A sequential repetition of bars 68-70 occurs at bars 71-73. The first two notes of bar 71 (E-Bb) are an inversion of the corresponding notes of bar 68 (Bb-E). However, the material of the right hand melody of bars 71-72 has an even more obvious origin - it is based on the melody of bar 10 of the exposition. This intervallic inversion now results in a diminished 5th instead of an augmented 4th. These two notes form the basis of the

right hand of bar 74, which now builds up excitement through rhythmic syncopation. In bar 75 there is chromatic movement of the diminished and augmented 4ths with the left and right hand parts in contrary motion (a device first used in Elegie from Vier Klavierstucke, Op. 1). From bar 76, the 3-note chord in the bass provides a fuller accompaniment. A 7th has been added, bringing to mind the ostinato pattern of the first subject. In fact, the bass of bars 76-77<sup>1</sup> refers to the melody of the first two bars of the Introduction. The right hand part continues with the angular melodic pattern of bars 68-69 (motif f). This time the intervals are B-F (diminished 5th) and F-C# (augmented 5th). The gentler intermediate section (bars 69<sup>4</sup>-70<sup>3</sup>) is no longer present, and the music continues to build up in intensity to the dramatic pause at the end of bar 79. In bars 78<sup>4</sup>-79<sup>1</sup> and 79<sup>2-3</sup>, another of the composer's favourite devices is found - C#-C ♭ - a deliberate vagueness in tonality, encountered several times before.

At bar 80, "Meno mosso" heralds a return of motif c of the second subject, over a gentle triplet accompaniment. The first note is displaced by an octave. The harmonic field is C#.

EXAMPLE 83 (bars 80-81, motif c)

The musical score for Example 83 shows two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking is *un poco sostenuto* and the dynamic is *mf*. The music consists of two measures. In the first measure, the treble staff has a circled note on C#4, followed by a triplet of notes: C#4, D#4, E4. The bass staff has a triplet of notes: C#3, D#3, E3. In the second measure, the treble staff has a circled note on C#4, followed by a triplet of notes: C#4, D#4, E4. The bass staff has a triplet of notes: C#3, D#3, E3. The notes are connected by a slur.

It is immediately repeated sequentially, but motif b now enters at a higher pitch than usual.

EXAMPLE 84 (bars 82-83)

At bar 84, there is an abrupt change from C# to F. This leads immediately into a slightly altered version of motif e (compare bars 32-36 to bars 85-88). The augmented octave leap which begins this motif has now become a perfect octave, but the characteristic semitone-augmented 2nd movement is shown twice.

EXAMPLE 85 (bars 87-88)

Motif c is stated again at a higher pitch (bars 89-90) and almost immediately motif b is repeated.

## EXAMPLE 86 (bars 89-91)

At bar 92, the music is now clearly in A. Thus, between bars 80 and 92, the harmonic field has changed three times, each time a major 3rd higher viz. C#-F-A. A climax is reached, based on the beautiful 4-note motif e, with the accompanying bass now in triplets. This leads into an agitated and turbulent section, with predominantly triplet movement in both hands. The Development comes to a climax with a linking passage in bars 100-107, marked "piu agitato" where the music builds up in a set of ascending arpeggio passages, each one achieving a higher peak, until the final Gb, three octaves above Middle C. Previous material from the Exposition is now presented in broken chord form. Out of this arpeggiated pattern, fuller chords begin to emerge from bar 100, culminating in a large chord with which the Recapitulation commences. In bar 100, this chord is Gb-C-F, built up of a tritone (Gb-C) and a major 7th (Gb-F). In bar 101 it appears one tone higher (G#-D-G $\sharp$ ); in bar 102 enharmonically varied (Ab-D-G $\sharp$ ); then as the climax of this section, in varied form in bar 107 (F-C-Gb). This leads

smoothly to the first chord of the Introduction to the Recapitulation, which is the same chord analysed above (bar 108<sup>1</sup>).

EXAMPLE 87 (bar 108)

The musical score for Example 87 (bar 108) is presented in three staves. The top staff is in Treble clef and features a '8va' (eightva) marking above it, indicating an octave transposition. The middle staff is in Treble clef and includes the instruction 'sempre ff' (sempre fortissimo). The bottom staff is in Bass clef and includes the instruction 'ff' (fortissimo). The notation shows a series of chords and rhythmic patterns, with some notes beamed together and others marked with accents or slurs.

Hence the "Piu agitato" section is a preparation for the recapitulation, as it foreshadows the initial dramatic chord with which this section opens.

A comparison with the Exposition will show that the Recapitulation is shortened slightly and altered in some aspects. The Introduction and First subject are both longer and more forceful in the Recapitulation. The octaves of the Introduction in the Exposition have been replaced by much fuller chords. It is now built around the tonic, F, rather than the dominant, C, of the original. However, there are no semiquavers in the Introduction of the Recapitulation - the movement is all in quaver triplets. The other variant is the fact that the keyboard compass of this Introduction is so much greater. (Compare the first chord of the Exposition with the corresponding chord of the Recapitulation, where the left and right hand parts are three octaves apart.)

<sup>1</sup>. This chord is often associated with Schoenberg, and was used particularly in his "Gurrelieder".

The First subject, in the key of A, has a fuller left hand accompaniment. It is shorter, being only 5 bars in the Recapitulation, as compared to 10 bars in the Exposition. The linking section has been omitted (bars 10-13) and the music goes straight from the first statement of the First subject to the Bridge Passage.

The Bridge Passage of the Recapitulation is also a little shorter but it is full of interest. It moves down a semitone from the previous bars, and is in the harmonic field of Ab. The statement of the First subject with which the Bridge Passage of the Exposition began is omitted, and the music moves straight into an elaborated version of bars 20-22 (bars 118-121). Bar 122 is one of the major climaxes of the piece, and has a statement of motif b in the tenor and alto parts in contrary motion, which is strongly accented. The music then immediately begins to die away as a succession of repeated and sustained Eb octaves leads to the second subject.

The second subject is considerably abbreviated. Bars 128-129 show a return of motif c, while bars 130-133 are based on motif d in an ornamented form, first stated (bars 130-131), then repeated sequentially (bars 132-133), as in the Exposition.

The Second subject then gives way to an extended Coda, based on the material of the Codetta of the Exposition (compare bars 135-140 to bars 46-50). Motif b appears again in bar 140, and is suggested in bars 144-145, but rhythmically varied and with a rearrangement of the order of the intervals. This movement is rounded off in the most satisfying manner by a return to the material of the Introduction for the final Adagio section. As well as the slower tempo, there is also a built-in rallentando, as the movement is in triplet quavers and ordinary quavers and the semiquavers are missing. The movement seems to have ended with a perfect cadence in bars 150-151, ending on an Eb major chord. However, after a pause, the material of the Introduction is resumed, but even slower-moving now, as the triplets have disappeared. A gentle seven bars closes the movement, which ends with a sustained F major triad.

The use of motifs in the first movement may be summed up as follows:

#### EXPOSITION

Intro	1st Subj	Bridge	2nd Subj	Codetta
(a)	a	a b	c d e (contains b)	a e b (c) b

DEVELOPMENT

(a) e b e f (a) f b e e

RECAPITULATION

Intro	1st Subj	Bridge	2nd Subj	Codetta
(a)	a	b	c d	(a) e b (a)

The composer has displayed great economy of material and a tautness of structure in this movement, revealing an inner logic. Motif a (or its variant) provides a framework for the movement - not only does it begin each of the three sections, but it also concludes the movement. The two-bar motif b also appears frequently, either on its own or included in Motif c, and often at points of climax, where it appears in fuller chords e.g. bar 50. Motif e, with its opening leap of a diminished octave and the descending melody also appears a number of times and, apart from the beauty of the melody, serves to remind the listener of the importance of the octave and the semitone. The music shows a careful adherence to the framework of the Classical Sonata form. New material (motif f) is introduced in the Development, as has been the case in sonata form of the late

<sup>1</sup>. If a motif is bracketed, it is either a shortened or a variant form of that motif.

Classical and early Romantic period<sup>1</sup>. The Development section is turbulent and restless, building up to a climax in the link passage of bars 100-107, which foreshadows the Recapitulation. The Recapitulation does not show the same restlessness, but is certainly not an anti-climax. The Introduction, First subject and Bridge Passage show a grandeur of vision in their weighty chords and wide compass. The Second subject, as in the Exposition, has a gentler entry. Minor climaxes in the last 30 bars do not impede the flow of the music as it leads to a calm and tranquil ending.

### Second Movement

This movement is a Scherzo in Ternary form, with the basic tonality being B. The main sections are:

Section A1	Bars 1-65
Section B	Bars 66-107
Section A2	Bars 108-166

Sections A and B are clearly differentiated in that section A is in  $\frac{5}{8}$  time, while section B is mainly in  $\frac{8}{8}$  time, with alternation between  $\frac{5}{8}$  and  $\frac{8}{8}$  from bar 99 onwards, as section A2 approaches.

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<sup>1</sup>. For example: Haydn's "Farewell" Symphony No. 45 in f sharp, 1st movement;  
Beethoven's "Eroica" Symphony No. 3 in Eb, 1st movement.

This movement is generally contrapuntal in style, with imitation between the hands, except for a few periods of a more homophonic nature (e.g. bar 47 onwards). It is also noteworthy for its economy of material. Most of Section A is built on alternating semitones and minor thirds. A study of the main theme, motif g, will make this clear.

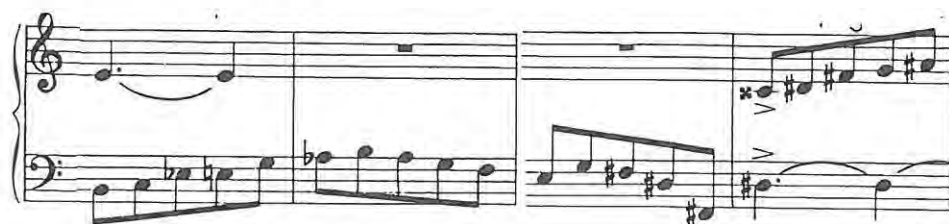
EXAMPLE 88 (motif g, bars 1-4)

UNA CORDA, e senza pedale

The first six notes of this motif consist of two augmented triads, Bb-Eb(D#)-G(Fx) and C-E-Ab(G#). Of the 15 horizontal intervals contained in this theme, only four are not either minor 3rds or semitones (G-F, E-Ab, E-G and G-E). This is even more striking when one discovers that two of these, E-G<sub>1</sub> and G<sub>1</sub>-E are major 6ths - i.e. inversions of the minor 3rd.

This theme is imitated immediately in the left hand part (bars 5-8), with the third and fourth bars a semitone lower than the original.

## EXAMPLE 89 (bars 5-8)



Overlapping with this is a further statement of the theme, transposed up a minor 3rd in the right hand (e.g. bars 8-11). In bars 9<sup>3</sup>-10<sup>1</sup> the left hand part has a four-note counter melody based on the distinctive semitone - minor 3rd - semitone pattern.

At bar 11, the left hand part enters with a variant of motif g (motif g<sup>1</sup>). The first 9 notes correspond to the original motif, being the semitone - minor 3rd pattern but then the motif comes to an untimely end with a falling perfect 5th. This second bar is repeated, and then bars 11-12 again. Bar 16 is based on a minor triad (D#-F#-A#) in the bass and the treble, with octave displacement in the right hand part. Then motif g<sup>1</sup> is repeated in the left hand part (bars 17-19), leading to contrary motion arpeggios in the right and left hand parts in bar 21, again based mainly on 3rds.

Bars 23-27 are built on the first six notes of motif g only, with the distinctive semitone - minor 3rd pattern. It is tossed from the right hand part to the left hand part. There are three groups of notes involved.

## EXAMPLE 90 (bars 23-26)

These three groups are immediately repeated, in the same order, but played by alternate hands. A close scrutiny of these three groups will reveal the intricacy of their construction. Firstly, the corresponding notes in each group when played one after the other, form an augmented triad, starting in bar 25 and working backwards to bar 23.

(The notes have been numbered to make this clearer.)

1 = A-C#-E#;	2 = Bb-D-F#;	3 = C#-E#-A(Gx);
4 = D-F#-Bb(A#);	5 = F-A-C#;	6 = F#-Bb(A#)-D.

Furthermore, not only does each pattern form the first six notes of motif g, but it is possible to form motif g by combining two corresponding notes of the three groups, e.g. notes 1 and 2 from each motif give A-Bb-C#-D-E#-F#, which is again the beginning of motif g.

The same may be demonstrated with the 3rd and 4th notes, and with the 5th and 6th.

Bars 29-34 show a sequential passage. The motif on which this passage is built is derived from the last three notes of motif g.

EXAMPLE 91 (bars 29-34)

As the sequence ascends, the first note of each sequential bar forms a major triad (F#-A#-C#).

From bar 35 onwards, the style becomes more homophonic. In bars 35-36 a major triad in the right hand part accompanies motif g in the left hand part. An inverted form of motif g in bars 38-40 in the right hand part is accompanied by 6ths. (Note how, even in the accompaniment, the music is faithful to the intervals of motif g.) In bars 41-43 a slightly altered version of motif g<sup>1</sup> inverted moves to the left hand part.

EXAMPLE 92 (bars 41-43)

This is immediately repeated at a different pitch (bars 44-46). Bar 47 explores the resources of motif g still further. The style is entirely homophonic now, and the right hand part moves in double 3rds, accompanied by left hand chords. The right hand part of bar 48 contains two thirds, both minor. If these two thirds are combined, one finds the semi-tone/minor 3rd pattern of motif g.

EXAMPLE 93 (bar 48)

In combination, these two thirds give the four-note pattern B-D-D#-F#, which corresponds to notes 2-5 of motif g. The same is true of bar 49, giving the pattern G-Bb-B-D. Bar 47 differs in that the thirds overlap, and therefore combining them will result in a diminished rather than a minor 3rd for one of the intervals.

The left hand plays a succession of three different 7th chords (G-D-D#-F#; B-D-D#-A#; G-B-D-F#). Only the last of the three is a complete major 7th chord. The other two are double-degree chords. In both chords D and D# appear, in the first as the 5th, and in the second as the 3rd. The major/minor ambivalence that has been a feature of each of the works studied so far appears in both the left and right hand parts of this section.

Motif g returns in the bass (bars 55-57) with the last bar repeated (bar 58), and there is a codetta-like section (bars 59-65) based loosely on motif g in the upper part, against a murmuring semitone accompaniment in the bass. The section ends with the chord of B major (bar 65).

Section B is largely in  $\frac{8}{8}$  time, with the grouping either 3 + 3 + 2 (e.g. bar 66) or 3 + 2 + 3 (e.g. bar 68). The first part is contrapuntal in style, the hands alternating in playing broken chord passages, either ascending or descending. The chords are augmented triads with a major 7th (e.g. Gb-Bb-D-F). In bar 74, the left hand figure is now semitone-semitone-tone etc. In bar 76 both hands play this figure a sixth apart, and it forms the basis for an ascending sequence (bars 76-81). In bar 82 the style becomes homophonic again, as the right hand is playing an ascending sequence based on tones and semitones, while the left hand part has accompanying chords. The two chords used (B-E#-F# and B-C-F#) consist of augmented 4ths and semitones. This reinforces the B tonality - the B triad would be B-D/D#-F# - and the music uses either a tone above or below the expected 3rd. There is another augmented triad with a major 7th in bar 86 (Cb-Eb-G-Bb). One becomes aware again of the importance of the 3rd and the semitone as a unifying force in this sonata.

Bars 89-98 repeat the material of bars 66-76. From bars 99 onwards alternating  $\frac{5}{8}$  and  $\frac{8}{8}$  time, and suggestions of motif g prepare the listener for the return of Section A against a sustained major 3rd in the bass of bar 108.

Section A2 is very similar to Section A1. In fact, bars 108-127 correspond exactly to bars 1-20. Bars 129 onwards are altered slightly, but the basic pattern and the underlying motifs are the same. Overall, A2 is more aggressive than

Al, both in dynamics and texture. Fuller chords are used e.g. the triads in bars 142-148, and the major 7th chord in bars 152-153. The music dies away again after the climax at bar 148, and after the "piano" in bars 159-161 (corresponding to bars 61-64 at the end of Section A) the  $\frac{8}{8}$  time returns, and a codetta-like 4 bars of Section B material completes the movement.

The second movement is noteworthy in its economy of material. The two outer sections are based entirely on a single motif, motif g. This is heard in various guises - in its original form (bars 1-4; inverted (bars 38-41); transposed (bars 8-11); compressed into chords (right hand part bars 49-52). Fragments of the motif provide the material for imitative passages (e.g. bars 24-28) and sequences (bars 29-34). This becomes even more impressive when one realises the close affinity of motif g with the material of the first movement. Motif g is based entirely on the intervals of a third and a semitone, and these two intervals were isolated as being of primary importance in the first movement. Hence these two movements share a common pool of material.

### Third movement

This movement is in the style of a Sarabande. In comparison to the previous two movements, it is in homophonic style throughout, and is largely diatonic. The basic key is G#

minor, established throughout the movement, particularly in the clear dominant-tonic progression of the last three bars.

The form is Ternary once more, and the main divisions are as follows:

Section A1	bars 1-27
Section B	bars 28-92
Section A2	bars 93-104
Coda	bars 105-118

### Section A1

In the first bar, the music shows the characteristic Sarabande rhythm, with the accent thrown onto the second beat. The first seven bars form the first sentence, containing an antecedent phrase, (bars 1-3<sup>2</sup>) and a consequent phrase (3<sup>3</sup>-7). In the course of these seven bars, the tonal centre of G# is clearly established. Although each chord is "spiced" with added and altered notes, one could interpret the harmony in the following way. (The chords are shown in relation to the key of G# minor.)

Bars 1	2	3	4	5	6	7
E	C# E <sup>7</sup> D# <sup>9</sup>	g#	g# A <sup>M7</sup> G# <sup>7</sup>	F# <sup>7</sup> D# <sup>7</sup>	D#	G#
VI	IV VI <sup>7</sup> V <sup>9</sup>	i	i ii <sup>7</sup> i <sup>7</sup>	vii <sup>7</sup> V <sup>7</sup>	V	I

Both of these phrases end with a clear perfect cadence, and, in fact, the second phrase ends on a G sharp major chord, giving the effect of a Tierce de Picardie. The choice of a submediant chord on which to begin the movement is not unusual, as, through third relationship, VI can have tonic function. Therefore the harmonies are basically simple, and these two phrases may be seen as extended perfect cadences, with bars 4-5 being simply descending 7th chords leading from tonic down to dominant.

The next eight bars (Sentence 2, bars 8-15) seem initially to have more complex harmony but, in fact, this is not the case.

Bar 10<sup>1-2</sup> again shows a perfect cadence, which resolves this time onto a flattened tonic (G<sup>7</sup> instead of G#<sup>7</sup>). This chord is treated as a "pivot" chord into what would appear to be a remote flat key. However, bar 11 is based entirely on the chord Eb-Gb-Bb which is in fact the enharmonic equivalent of D#-F#-A# - the dominant chord of G# minor. In bar 12, F# returns, (enharmonically altered from Gb) but the other flats are retained. In bar 14, the same "pivot" chord G-B-F# discussed above leads back to G# minor key.

The opening bar of Sentence 2 shows a clear relationship with the opening bar of sentence 1 - compare the initial up-

ward leaps of a 4th. In fact, the two sentences are closely related in material - triplet quavers and descending leaps of a 5th being obvious points of comparison.

Bars 16-18 show *stretto* in the right hand, with the opening five notes of Sentence 1 appearing three times, although the third statement is ornamented.

EXAMPLE 94 (bars 16-18)

This builds up to the first climax of this movement (bars 18 following) where repeated triplet octaves add excitement (compare this to bars 108 onwards in the first movement). Then the music dies away to a unison passage leading to Section B.

Section B

Section B, although marked "un poco piu mosso", begins very gently and quietly. It is based to a large extent on a motif appearing for the first time in bars 28-31, motif h, which reappears in many guises.

EXAMPLE 95 (motif h, bars 28-31<sup>2</sup>)

Immediately, in bars 33-36, motif h reappears, but this time in the bass, a third higher.

EXAMPLE 96 (bars 33-36<sup>2</sup>)

The two-note slur with which this motif begins is imitated in the right hand accompaniment, in octaves, and in diminution (see example 96).

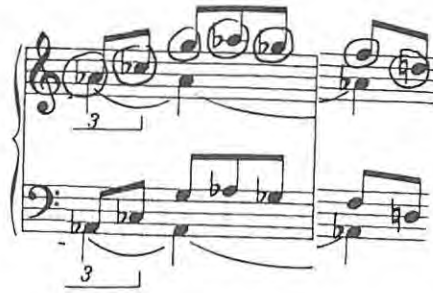
New material is then introduced, in the form of a right hand melody in octaves, and a left hand accompaniment. The accompaniment in bars 38 onwards is actually a basic element,

which has clear parallels in the right hand part of bars 28 and 30 of the first movement. There too one finds the combination of a 3rd and a 5th, though in a different order, but the basic concept remains the same. The left hand crotchets in bars 41-44 echo the movement by tones that is characteristic of the opening bars of motif h.

Motif h returns with a slightly different rhythmical pattern in bars 45-48. The left hand accompaniment is much fuller than before and has its own interest in the vertical tones of the chords (C-D). The left hand part of bars 49 following, echoes the left hand of bars 37 following, with single melody notes now in the right hand part. The tension builds up, with semiquaver flourishes, and an increase in speed leading to a unison "con forza" section (bars 59-62).

Another motif appears here, motif i, which is derived from the melody of bar 54. If these two are compared:

EXAMPLE 97 (bar 54)

EXAMPLE 98 (motif i, bars 60<sup>2</sup>-61<sup>2</sup>)

it will be seen that the one is an inversion of the other. Motif i is seen again twice, in bars 67, 68 and 69 with the treble and bass in unison.

EXAMPLE 99 (bars 67-69<sup>1</sup>)

The image shows a musical score for two staves, treble and bass. The treble staff contains a melody with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The bass staff contains a complex accompaniment with a triplet of eighth notes (G3, F3, E3) followed by a quarter note (D3). Both triplets are marked with a '3' and a bracket underneath.

The melody of bars 63-66 is identical to that of bars 28-31 (motif h). The accompaniment, however, is richer, consisting of triplet arpeggios rather than the sustained chords of bars 28-31. In bars 71-73, yet another version of motif h appears. It is incomplete, but the first half can be clearly seen.

EXAMPLE 100 (bars 71-73)

This leads to a sequential passage, using the triplet pattern derived from bars 71 and 72, which leads to a climax at bars 79 following. Here the material is clearly reminiscent of bars 19-20.

Bars 80-92 form the climax of this B section. However, the material of these bars is actually derived from the end of the A1 section (compare bars 84-90 and bars 21-27). The end of Section A1 and the transition into Section b is repeated almost exactly here to form the end of Section B and the transition into Section A2, thus creating a satisfying tautness of structure.

However, the relationship is even closer. Bars 80-87 contain three examples of motif h from Section B. Two are incomplete, but the third one clearly has the first four notes of this motif.

EXAMPLE 101 (bars 80-83, three incomplete

examples of motif h)

*poco a poco meno mosso* ----- *tornando*

80 1 missing 2 3

*molto allargando* -----

EXAMPLE 102 (bars 86-87, first four notes of motif h)

3 3

*molto dim.*

Section A2

The same is true of the beginning of section A2. Bars 93-103 correspond exactly to bar 1-11, except that a minor change in bar 99 brings about a transposition of the next few bars, and we find that bars 100-104 are a tone higher than bars 8-11.

The Coda

This simply reiterates what has gone before. It begins with an augmentation of the melody of bar 20.

EXAMPLE 103a (bar 20)

EXAMPLE 103b (bars 105-108)

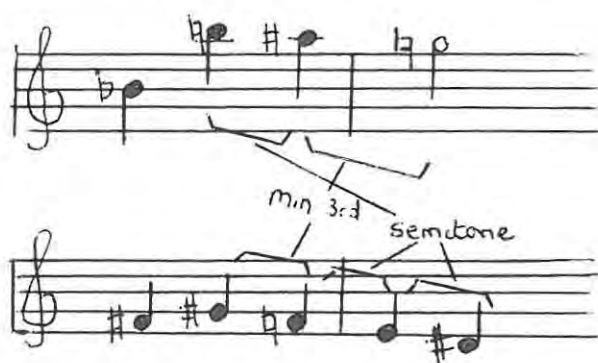
This leads to a last repetition of motif h, this time with a short-lived descant above it.

EXAMPLE 104 (bars 111-114)

UNA CORDA

This movement, though contrasting in style to the first two movements, has clear indications that motivic material from all three movements shares a common source. For example, the three descending notes of motif e in the first movement give a semitone followed by a minor 3rd. The second half of motif h (3rd movement) shows a descending minor 3rd followed by two semitones. The tone, which is so important in the first half of motif h, assumes a greater prominence in this movement than it has had before.

EXAMPLE 105 (motifs e and h compared)



The 3rds and 5ths of bars 28 and 30 in the first movement (right hand part) reappear in different order in the accompaniment of bars 38 following. Motif i, in the B section, is again built completely on semitones, 3rds and 6ths, and bears a clear relationship to motif g in the second movement. Hence it may be concluded that most of this movement has grown from what has gone before.

Fourth Movement

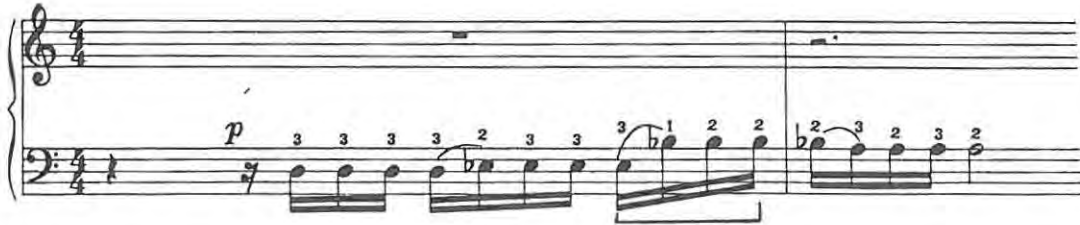
This last movement of the Sonata, like the first, is in Sonata form, but it has an Episode (containing new material) rather than a Development section. The analysis of the movement is as follows:

EXPOSITION	Introduction	bars 1-5
	First subject	bars 6-12
	Bridge passage	bars 13-18
	Second subject	bars 19-41
	Codetta	bars 42-46 <sup>1</sup>
EPISODE		bars 46 <sup>2</sup> -104
RECAPITULATION	Introduction	bar 105
	First subject	bars 106-116
	Bridge passage	bars 117-126
	Second subject	bars 127-151 <sup>1</sup>
	Coda	bars 151 <sup>2</sup> -165

The basic tonality is F, reinforced strongly in the last few bars. This means that the sonata begins and ends with a movement in the same form and with the same basic tonality, hence creating a satisfying unity. The two outer movements have even more in common. In both, the Exposition begins with an Introduction, and in both cases, the Introduction seems to suggest a key difference from the basic tonality. In the first movement, the repeated octave C's were not initially recognised as the dominant of F major. In the last movement, the Introduction, with its Bb's and Eb's seems to suggest Bb major, but the music later settles into F.

This last movement is characterised by repeated notes and nowhere is this more evident than in the Introduction. It begins with a motif, motif j.

EXAMPLE 106 (bars 1-2<sup>3</sup>)



which is immediately imitated a 5th higher. A section of this motif (see example 106) is then used to build a passage in which the hands move in contrary motion. The correlation between vertical and horizontal intervals is important - not only does the melody leap by a 5th each time but each hand plays vertical 5ths as well. The last four notes of the Introduction foreshadow part of the First subject, both in melody and rhythm.

Reiterated chords in the treble (bar 6) introduce the First subject in the bass (bars 7-9), accompanied throughout by the repetitive right hand chord based on two superimposed 5ths. (It could also be interpreted as an F<sup>9</sup> chord, with the 9th also sounded as a 2nd).

The jaunty first subject:

EXAMPLE 107 (bars 7-8)

is characterised by an angular melody in the first half, moving frequently by leaps of a 4th or 5th. The section marked motif n shows the four notes first used at the end of the Introduction. The second half (motif o) is based mainly on an F arpeggio, which demonstrates du Plessis' pleasure in juxtaposing choices e.g. F/F#, A/Ab. It is accompanied by the same chord in the right hand, but now it appears singly, and is not reiterated.

Bar 10 shows an immediate repetition of the First subject, interchanged in that the melody is in the right hand and the accompaniment is in the left hand. The accompanying chords are again composed of superimposed 5ths. This time, the accompanying chords are not stationary, but descend through the distance of an augmented 4th.

The Bridge Passage begins in bar 13, which is based entirely on the chord of D Major/Minor. The bass accompaniment then returns to the chords of superimposed 5th, while the right hand part develops part of the First subject. The first

three notes are repeated twice, an octave apart, and then an arpeggio passage follows, based on the upward leap of a 4th with which the First subject begins, and which appears again in motif c.

EXAMPLE 108 (bar 14)

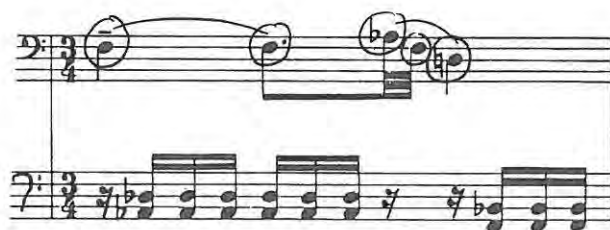
In fact, the second half of bar 14 is motif l in diminution. Bar 15 begins with motif n, and then continues with motif o inverted - first descending and then ascending. Bar 17 suggests bar 13, but then ascending scale passages lead to the second subject.

The second subject is a lengthier section. It has the same jaunty staccato movement as the first half of the first subject. It also divides into three motifs.

EXAMPLE 109 (bars 19-20)

The basis of this melody is Bb major. Therefore the right hand C# may be interpreted as Db, and one has again the major/minor ambiguity (D/Db). There is a distinctly Oriental flavour to this section. The first and second motifs (motifs p and q) are similar, but motif q has a wider range than motif p, and the horizontal intervals are greater. Motif r is basically a chromatic scale, and is repeated immediately. The left hand accompaniment is based on Bb chord but makes no use of its 3rd. The movement is all in octaves and fifths (these were the intervals isolated as being so important in previous movements). Bar 22 combines motif p and motif r in the right hand, while the left hand accompaniment moves from Db to G. Bar 23 introduces a new motif - motif s.

EXAMPLE 110 (motif s, bar 23)



The last three notes of this motif provide the material for bar 24. The left hand accompaniment is now in 4ths, i.e. the 5th inverted. Bar 25 re-introduces the upward leap of a 4th which characterises the First subject, but it is now an augmented 4th. Bars 26 and 27 are based mainly on the chromatic movement that was the basis of motif r.

Bars 28-36 are a repetition of bars 19-27, with two main differences. The music is now either a 4th or a 3rd higher throughout, i.e. the basic key is now Eb. Secondly, the semi-quaver runs are inverted (descending instead of ascending - compare bars 25-27 and bars 34-36).

Bar 39 heralds the beginning of another statement of the Second subject, but this time it is incomplete. Bars 39-41 correspond to bars 19, 20 and 23, and then the Second subject is abruptly cut short as the Codetta begins at bar 42.

The Codetta is based mainly on motifs k and l from the First subject, used in diminution (e.g. bars 42 and 43) and then sequentially, moving through a range of 5 octaves.

EXAMPLE 111 (bars 44-45<sup>2</sup>)

The final statement of motif k is strongly emphasized, not only by the accents but also by a return to the original quavers. The left hand accompaniment is interesting - a reiterated dominant/tonic movement (C-F), with the tonic reinforced by the Bb a tone below. The structure of this harmony is reminiscent of bar 82 of the Second movement - if we see the left hand accompaniment of bar 44 as F-Bb-C and

Bb-C-F the resemblance to the chords of the above-mentioned bar is obvious. Final heavily accented, reiterated chords of the familiar 5th/4th structure bring this section to a close.

EXAMPLE 112 (bars 45<sup>4</sup>-46<sup>2</sup>)

Again, the perfect cadence is suggested in the C-F bass, and, in fact, the C is a dominant 7th, with the 3rd (E) replaced by an F.

Episode

The episode shows the characteristic jerky rhythm of the French Overture of the Baroque period. It also unifies the piece by using motifs from the first movement.

This section is in contrapuntal style, and therefore contrasts with the Exposition and Recapitulation, which are basically homophonic. Throughout most of the episode two melodic lines imitate each other, and often the left hand part is an inversion of the right hand part.

EXAMPLE 113a

bars 46<sup>2</sup>-47<sup>2</sup>

EXAMPLE 113b

bars 47<sup>2</sup>-48<sup>2</sup>

The two voices have been written one under the other for ease of comparison although, in fact, the left hand always follows the right hand some beats later. One motif, motif t, is of particular importance in this section.

EXAMPLE 114 (motif t, bars 48<sup>2</sup>-49<sup>1</sup>)

It is used in many guises. Relief from the incessant rhythm is given by the demisemiquaver runs, which also appear inverted:

EXAMPLE 115 (motif u, bar 49-51)

The image shows a piano accompaniment for Example 115, spanning bars 49 to 51. The score is written in treble and bass clefs. Motif u is identified in the treble clef in bars 49 and 50, and in the bass clef in bars 50 and 51. Motif t is identified in the treble clef in bar 51. The bass clef part includes fingerings (1, 2, 1) and is labeled 'Motif u inverted' in two places. A separate system below shows a variation of Motif t in both treble and bass clefs.

After its initial entry, motif t is repeated twice in a rising sequence (see example 115).

After another appearance in bars 53<sup>2</sup>-54<sup>1</sup>, we have a variation (motif t<sup>2</sup>) which has a sustained note in the middle.

EXAMPLE 116 (bars 54<sup>2</sup>-56<sup>1</sup>)

The image shows a piano accompaniment for Example 116, spanning bars 54 to 56. The score is written in treble and bass clefs. Motif t<sup>2</sup> is identified in the treble clef in bar 54, and Motif t<sup>3</sup> is identified in the treble clef in bar 55. The bass clef part includes various articulations like accents and slurs.

This overlaps with another variation (motif t<sup>3</sup>) where the motif ends with a falling 6th rather than a rising 3rd (see example 116).

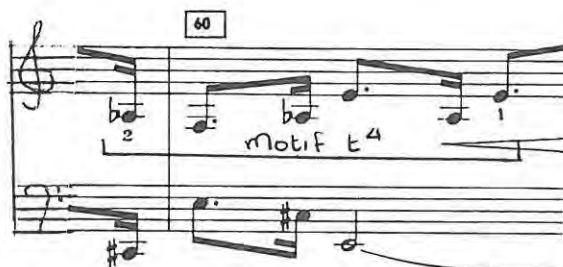
A new variation is built on major/minor 3rds, using only the first three notes of the motif (e.g. bar 56, where a sequence of 3rds is found).

EXAMPLE 117 (bar 56)



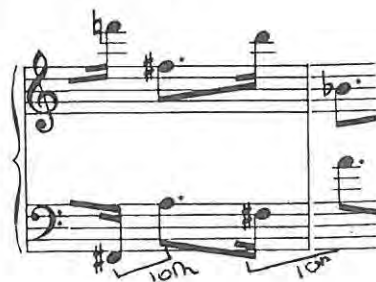
Yet another variant is found in bars 59<sup>4</sup>-60<sup>3</sup>, where motif *t* is inverted (motif *t*<sup>4</sup>).

EXAMPLE 118 (motif *t*<sup>4</sup>, bars 59<sup>4</sup>-60<sup>3</sup>)



As the music builds up to a climax (bars 64 onwards), further ingenious variations are used. The leap of a third is displaced by an octave to become a tenth in bars 64<sup>3</sup>-65<sup>1</sup>.

EXAMPLE 119 (bars 64<sup>3</sup>-65<sup>1</sup>)



From bar 65 onwards the texture becomes thicker as tension builds up, and now the hands play vertical thirds. Motif *t* is still present, either in the original or in a variant form.

EXAMPLE 120 (bars 65-67<sup>3</sup>)

The musical score for Example 120 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The right hand part (treble clef) contains a melodic line with slurs and accents. Two specific phrases are bracketed and labeled 'Motif t'. The first 'Motif t' occurs in bars 65 and 66, and the second occurs in bars 66 and 67. The left hand part (bass clef) plays vertical thirds. A 'cresc.' marking is placed at the end of the passage in bar 67.

From bar 68-79, the rising bass, with its wide leaps, serves to build up excitement before an *ff* entry of motif *t* (bars 70<sup>4</sup>-71<sup>3</sup>). There is an immediate repetition of part of *t*, overlapping with an entry of *t*<sup>2</sup>. Motif *t*<sup>3</sup> follows almost immediately (bars 74<sup>2</sup>-75<sup>1</sup>).

Throughout this section, little mention has been made of the left hand part, which, as has been pointed out, is imitating the right hand, in inverted form, throughout most of the previous bars. However, from bars 71-75 the left hand shows some independence, as it concentrates on motif *u*, and the ascending demi-semiquaver passages serve to build up further tension.

At bar 77 a complete change of mood occurs, and motifs *t* and *u* that have dominated since bar 46 are suddenly abandoned in favour of arpeggio passages strongly reminiscent of motif *o* of the first subject.

EXAMPLE 121 (bars 77-78)

*senza ped.*

However, an even greater surprise is in store - the left hand part of bars 82-83 reintroduces motif b from the first movement. This may be clearly seen if the two are compared.

EXAMPLE 122 (motif b, first movement, bar 27)

EXAMPLE 123 (fourth movement, bars 82-83)

Bar 84 sees the return of motif o in contrary motion, and then a fragment of motif t is heard.

EXAMPLE 124 (bars 84-85<sup>2</sup>)

Seemingly new material in bars 86-90 is short-lived, as bars 91-92 return to motif b from the First movement. This is abruptly interrupted by motif n of the First Subject of this movement.

EXAMPLE 125 (bars 91-92<sup>2</sup>)

Bars 93 and 94 show the arpeggio passages of motif e. Bars 95 and 96 are a sequence of bars 91 and 92. Semitone movement (cf motif r of the Second Subject), and movement by thirds (cf Episode) are combined in the descending passage that dominates bars 98-100. The speed gradually slows, and the music becomes broader, until bars 102 following bring a further surprise - material from the Introduction to the First Movement. This leads back to the Recapitulation.

Recapitulation

The Recapitulation begins in bar 105 with a statement of motif n from the First Subject. This is clearly reminiscent of the end of the Introduction in the Exposition, where one was given a "preview" of this motif. Reiterated 5ths begin immediately in the bass, and the First Subject enters in bar 106. It is altered slightly in that the horizontal intervals are bigger - a 5th has replaced the familiar upward leap of a 4th at the beginning. (Compare bars 7 and 106).

EXAMPLE 126 (bar 7)

EXAMPLE 127 (bar 106)

The arpeggio passage (motif o) has now become a diminished seventh chord (e.g. bar 107)

EXAMPLE 128 (bar 107)

As in the Exposition the First subject is repeated immediately, with the arpeggio passages inverted to descend rather than ascend. The first three notes of this First subject are used in bar 113, in diminution, to form an ascending passage leading to a further statement of motif n (bar 114<sup>1-2</sup>).

EXAMPLE 129 (bars 113-114<sup>2</sup>)

The left and right hand parts now have the arpeggio passages in contrary motion (bars 114<sup>3</sup>-115). A chromatic descending passage, reminiscent of motif r from the Second subject, in bar 116, leads to a further glance back to the First Movement. Bars 117-118 are clearly derived from the First subject of the First Movement. The next two bars reintroduce the jerky dotted rhythm of the Episode (bars 119-120).

Bars 121-125 are based on the Introduction to this Fourth movement. Motif j enters tentatively at first, with only fragments of the first two beats appearing, but then a full statement of motif j is present from bar 123<sup>4</sup>-124<sup>3</sup>. The accompaniment is fuller than the Introduction, where it was a single melody.

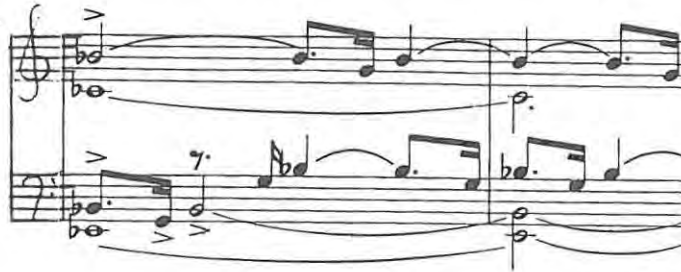
EXAMPLE 130 (bars 123<sup>2</sup>-124<sup>3</sup>)

The initial vertical semitone (right hand part) becomes a vertical 9th (right and left hand parts). Thereafter, the music moves into vertical 5ths, but the left and right parts are still a semitone apart, giving the impression of bitonality. Finally the music comes to rest on a C<sup>7</sup> chord (the dominant of F major) in bars 125<sup>4</sup>-126.

The Second subject enters at bar 127, but it is very truncated, showing only motif p (bar 127) against a C major arpeggio bass. The first two beats of this bar are repeated in the next bar, in major 3rds. Bars 130-132 are similar to bars 25-27, with the left hand accompaniment less full. However, bars 133-151<sup>1</sup> are identical to bars 28-45 in every respect. This corresponds to the end of the Exposition section, and the remaining page forms the Coda, based on the Episode. Again, the left and right hand parts show a mirror

image of each other at the beginning of the Coda - even more noticeable now because there is no time lapse between the entries, since the hands are playing simultaneously. At times, up to 5 voices are involved now, as may be seen in bars 156-157<sup>2</sup>, where the interval of a 3rd is again of great importance.

EXAMPLE 131 (bars 156-157<sup>2</sup>)



The key is clearly re-established in the final bars.

The Fourth movement is, in many ways, the most complex of the movements, and is the one in which du Plessis draws together the motifs and ideas of the preceding movements.

The distribution of motifs is as follows:

EXPOSITION

Introduction	1st subject	Bridge	2nd subject	Coda
j (j)	k.l.m.n.o.	k.k.(l) (l).(l). n.(o)	p.q.r.r.p. r.s.r.p.q. r.r.p.r.s. r.p.q.r.s.	(k).(k).k (l).(k)

EPISODE

t.u.t.t.(t).o.b.(1st movt)
(o).(t).b.(1st movt).n.o.
b.(1st movt). n.r.a.(1st movt)

RECAPITULATION

Introduction	1st subject	Bridge	2nd subject	Coda
n	k.l.m.n. (o).r.	a.(1st movt).n. (t)(Epi- sode).j.	p.p.q.r.s.	(t) (Episode)

The intervals of the 3rd and 5th continue to be of paramount importance, as does the semitone. The basic intervallic structure of the motifs is as follows :

<u>Semitones</u>	<u>Thirds</u>	<u>Fifths (or Inversion 4th)</u>
Motif j	Motif o	
Motif p	Motif q	Motif k
Motif q	Motif s	Motif l
Motif r	Motif t (and therefore much of the Episode)	Motif m
Motif u		Motif n

The above is an over-simplification, of course, as other intervals do appear, but these are the dominant intervals.

The Fourth Movement ends the Sonata with a climax, returning to the dramatic dotted rhythm of the Episode.

Some general remarks on the Sonata

The First and fourth movements show striking similarities. They both begin with an Introduction, after which each movement settles into F Major. Both introductions are characterised by repeated notes, and both introductions foreshadow

the respective First Subjects. There are, of course, major differences - the chief of which is the replacing of the Development in the First movement by an Episode in the Fourth movement. However, they are both in Sonata form.

These similarities in the outer movements create a satisfying balance - the two weightier outer movements correspond, and are separated by the shorter and simpler inner movements. The correspondence is further underlined by the use of Motifs a and b from the First movement in the Episode and in the Bridge passage of the Recapitulation. There is a dichotomy in the Episode - the material from the First movement is interpolated four times within the "new material" of the Episode. (It is interesting to remember that, although the Development Section of the First movement developed given material, there was some new material found there as well.)

The third movement, in its more diatonic and homophonic style provides a contrast to the other movements. However, all movements show an interrelationship, and a common pool of material. There are important intervals that are common to all movements - particularly the octave and the perfect fifth, and the variants formed by the action of the semitone on these intervals, i.e. the tritone, the major or 7th and the minor 9th. The major/minor 3rd, used interchangeably, also provides important source material for motifs.

All movements are alike in showing a conciseness and an economy of material. A further source of unity through the Sonata is the use of motifs from earlier movements in the later movements. Double degree chords, and seventh chords are still a feature of du Plessis' style.

In conclusion, this work, which is the most monumental and large-scale studied so far, still shows the tautness of structure and the careful construction that has been a feature of this composer's writing.

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CHAPTER 4THE COMPOSER RETURNS

The years in London had been a period of great excitement for du Plessis. Not only was he becoming known as one of the rising young composers, but he had also made a name for himself as a performer, both of his own work and that of other composers. However, the time had come to return to his own country and to find his place in the South African music world. In September 1954 he left England. It must have been a period of great readjustment and, wisely, du Plessis did not attempt to begin his career immediately but spent some months on the farm first, resting and preparing mentally for the very different environment that he was about to enter. During this time, he worked on the Prelude, Fugue and Postlude for Piano Duet (Op. 17)<sup>1</sup>.

In 1955 he accepted the appointment of lecturer at the College of Music, U.C.T. This was only a temporary appointment as he was deputising for Arnold van Wyk who, himself, was in England on long leave. Du Plessis' friendship with van Wyk spanned nearly a decade. In fact, he had admired van Wyk at a distance since his schooldays and Van Wyk had been

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<sup>1</sup> Du Plessis was very interested in ensemble playing and wrote several works for this genre. However, I have decided not to include them in this survey, but to concentrate on solo works only.

a source of great inspiration to him. Du Plessis' success in the temporary post led to further appointments and, until 1957, he commuted between Cape Town and Stellenbosch, lecturing at both Universities. During this period, between June 1955 and March 1956, he completed his Seven Preludes, Op. 18. They were dedicated to the memory of one of Schnabel's most gifted pupils, the Australian-born pianist, Noel Mewton-Wood, whom du Plessis had known and admired. Two years prior to this, while du Plessis was still in London, Mewton-Wood had committed suicide.

#### Prelude No. 1

This piece shows a constant variation of tempi between the different sections. The following diagram shows not only the three main sections, but also the instability of the speed within these sections.

Bars 1-21

Andante con moto, quasi una  
fantasia (  $\text{♩} = c.88$  )

---

bar 6 : poco a poco piu mosso

bar 17 : rall

---

Bars 22-55

Meno mosso (  $\text{♩} = c.60$  )

---

bar 31 : poco accel

bar 35 : poco a poco rall

bar 38 : meno mosso

bar 40 : un poco più mosso, flessibile

bar 44 : rall. ed espress

bar 45 : un poco più mosso

bar 49 : poco rall

bar 50 : a tempo, poi accel

---

Bars 56-79

Allegro assai (  $\text{♩} = c.76$  )

---

bar 71 : accel

bar 74 : poco allargando

---

The tonal centre is D and the D pedal point at the beginning of the piece, which persists through the first 15 bars makes this very clear. Further reinforcement is provided by the tonic ending.

After the first sustained bass note, the second bar shows a well defined diatonic chordal progression, motif a. The harmonic analysis is Ib, iib, Ic, iic, in the key of D minor, with one non-essential note in each of the four semi-quaver patterns.

EXAMPLE 132 (motif a : bar 2)

The musical notation shows a bass line with a bass clef. The first measure contains a semi-quaver pattern of notes: D, E, F, G, A, B, C, D. The second measure contains a semi-quaver pattern: D, E, F, G, A, B, C, D. The third measure contains a semi-quaver pattern: D, E, F, G, A, B, C, D. The fourth measure contains a semi-quaver pattern: D, E, F, G, A, B, C, D. Below the notes, the harmonic analysis is given as Ib, iib, Ic, and iic. The dynamics are marked as *mp* and the articulation as *pesante e legato*. A bass clef is present, and a pedal point is indicated by a circle with a dot below the staff.

The third bar is quite different, not only in rhythm (triplets instead of semiquavers), but also in the angular melody, motif b, with wide leaps, that replaces the broken chords. The predominant interval is the diminished octave (or major 7th), which occurs 4 times within the bar. A countermelody (motif c) in the alto forms a complete contrast, moving mainly in semitones (the inversion of the diminished octave), and having a total range of only a tone. The bass introduces a 3-note motif (motif d) that appears frequently in this first section.

EXAMPLE 133 (motifs b, c and d : bar 3)

Its resemblance to the last three notes of the D harmonic minor scale is obvious.

Bar 4 returns to the broken chord pattern of motif a, with the chord progression now  $ivc Vc Ib iib$ . The left hand moves in parallel 6ths with the first note of each group, and forms part of each chord. Motif b forms the basis of bar 5, but it is transposed this time so that it uses to a large extent the  $Bb-C\#-D$  of motif d, which accompanies it in the bass.

EXAMPLE 134 (bar 5)

A new motif (motif e) is introduced in bar 6.

EXAMPLE 135 (bar 6)

Comparing the two halves of bar 6 will show that the second half is an exact transposition of the first up a minor 6th. The right hand part of bar 6 is repeated exactly in bar 7, but the accompaniment is varied. Bars 8-9 continue to use motif e, making use of transpositions by a semitone. The bass continues to be based on motif d. Bar 10 builds toward the climax in bar 11, where motif b occurs this time with displaced accents<sup>1</sup>.

EXAMPLE 136 (comparing bars 3 and 11)

<sup>1</sup> This technique of displaced accents is a feature sometimes found in the Recapitulation section of pre- and early classical keyboard sonatas (e.g. Platti, Paradisi, J C Bach, and early Haydn).


Bar 11<sup>4</sup> shows the vertical diminished octave for the first time.

EXAMPLE 137 (bar 11)

Bar 12 returns to the chordal style of bar 2 (motif a), introduced by the perfect cadence in bars 11<sup>4</sup>-12<sup>1</sup>. There is a D pedal point, while the C#-E of 11<sup>4</sup> suggests vii of d minor. Yet this chord, on the 4th beat of bar 11, is actually a composite chord. As has been pointed out, it may be seen as vii with dominant function, and a tonic pedal point. On the other hand, another possible analysis is a D<sup>7</sup> chord (I<sup>7</sup>) with the vertical diminished octave referred to above as the major/minor 3rd of the chord - another example of the composer's frequent use of major/minor ambiguity. The underlying harmonies of the right hand part of bar 12 are Ib, iib, Ic, iic, while the left hand has another perfect cadence, using vii<sup>7</sup>b Ib this time.

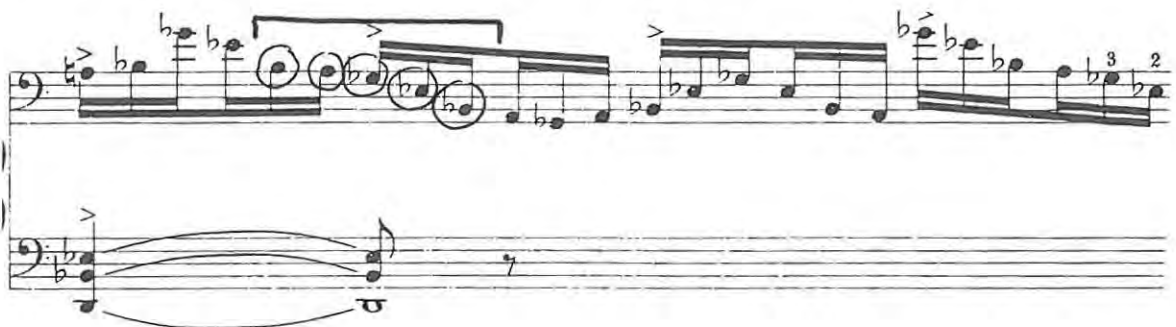
EXAMPLE 138 (bar 12)

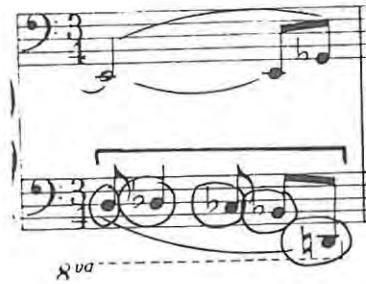
The diminished octaves of Motif b form the right hand part of bar 13, while the left hand part uses 3rd relationships for the harmonic function - i, vi<sup>7</sup>, I, vi. The tonic chord on the 3rd beat is an augmented one.



Bars 14 and 15 continue to build up excitement with a sequential tetrachord pattern. Bar 15 is "telescoped" in the last two beats as the tones of bar 14 become semitones in bar 15. The left hand harmonies become fuller and may be analysed as bVI, VII, VI , VII, bI, VII.

There are an increasing number of flats in bar 15. Most of bar 16 (left and right hand parts) is based on the chord Eb-Gb-(A)-Bb, with the only relief being the small section which is built on Db-Eb -Bb -(Ab), a diminished chord. This excursion into flats persists throughout bars 17-21. In bars 17-20 the syncopated left hand melody shows the same melodic contour as some of the arpeggio passages of bar 16.

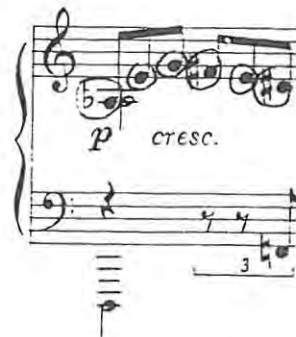
EXAMPLE 139 (bar 16)



EXAMPLE 140 (bar 17)

The rhythms show considerable variety and instability. Bars 1-15 remain in  $\frac{4}{4}$  time, with alternating  and  grouping. Bar 16 is a cadenza-type passage, using triplet semiquavers. At bar 17 the time-signature changes to  $\frac{3}{4}$ , but this persists only until bar 21, as the  $\frac{4}{4}$  time returns in bar 22.

In the *Meno Mosso* section beginning at bar 22, several of the motifs from the first section reappear - albeit altered or reworked. For example, the soprano melody of bar 22 is identical to motif e in contour, although the rhythmic grouping is different.

EXAMPLE 141 (motif e : bar 6<sup>1-2</sup>)

EXAMPLE 142 (bar 22)

The inner parts, which move mainly in semitones, bring motif c to mind (compare examples 143 and 142).

EXAMPLE 143 (motif c : bar 3)

Motif b forms the inspiration for bars 25-26, with the jagged angular melody and the leaps of a 7th (compare examples 143 and 144).

EXAMPLE 144 (bar 25)

Each time motif a has appeared, each semiquaver group has spanned an interval of a 6th (see example 132). Vertical 6ths, moving chromatically, are now found in bars 26 and 27. The section marked shows a transposition of the BACH motif.

EXAMPLE 145 (bars 26-27)

In bar 29, not only do the soprano and alto melodies both move by horizontal 7ths, but together they form vertical 7ths.

EXAMPLE 146 (bar 29)

The left hand movement shows a prominent pattern of alternating 3rds and semitones. This is reminiscent of the 2nd movement of the Sonata No. 1 (see example 88).

From bar 29 onwards, the left hand accompanies in semiquaver arpeggio passages. The harmonies of this section are as follows:

- Bar 29<sup>3-4</sup> Db-F-Ab(A ♭ ).
- Bar 30<sup>1-2</sup> (Gb)-G-B-D#(Eb)-F (a 7th chord with an augmented 5th. This is a dominant structure which never resolves).
- Bar 30<sup>3-4</sup> A-C ♭ -Eb.
- Bar 31-32<sup>2</sup> (C)-Db-(E)-F-Ab-(A ♭ ).  
C#/Db form a pedal point in bars 30<sup>3</sup>-31.
- Bar 32<sup>3</sup>-33<sup>2</sup> show chromatically descending chords (Bb-E/Eb-A and A-D-G#), leading to
- Bar 33<sup>3-4</sup> G#-D-B-F

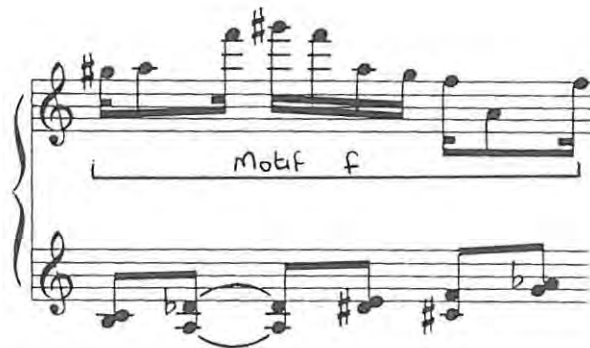
In bars 34-35 the structure of the chords is not so clear, as the left hand now moves by semitones rather than in arpeggios. It must also be noted how frequently in this section, on important parts of the beat, one hears the major 7th (diminished octave) again, except that now it is usually inverted to become a compound vertical semitone, i.e. a semitone plus 1 or 2 octaves (e.g. bar 32<sup>1</sup> C/C#; bar 33<sup>1</sup> A/A#; bar 31<sup>4</sup> Db/D).

A linking passage (bars 36-37) leads to a "meno mosso" section, which is again based on the Eb-Gb-Bb chord first mentioned in bar 16.

In bar 38, the left hand part shows the augmented second interval of motif d, but this time it is Eb/F#. In fact, the g harmonic minor scale, with its tonic and subdominant missing, appears in the bass, and the tonic is replaced by Gb in the right hand.

The Eb-Gb-(A)-Bb chord persists in the right hand from 38<sup>3</sup>-40<sup>2</sup>. In bar 39 the left hand returns to the vertical major 7ths that have been a feature of this piece. A tenor melody, beginning in bar 40 is reminiscent of motif c in its small scale intervals. New syncopated rhythmic material appears in bar 41 that is of importance until bar 55.

EXAMPLE 147 (motif f - rhythmic, not melodic : bar 41<sup>1-3</sup>)



The melodic material of the next three bars is very clear (example 149). The three notes on which most of the right hand melody is based are derived from the first three notes of motif e (example 148) as may be seen by comparing the two motifs.

EXAMPLE 148 (motif e : bar 6<sup>1-2</sup>)

EXAMPLE 149 (bar 41<sup>1-2</sup>)

The minor 6th shown in the above example is retained in bars 45-46, together with the major 7th of motif b and the rhythm of motif f. The melody now moves in thirds.

EXAMPLE 150 (bar 45)

A two-bar linking section (bars 48-49) leads to a repetition of bars 45-46 a tone higher at bars 50-51. The key is now d minor again, as one sees from the Bb/C#/D left hand pattern of bar 54, based on motif d. The first three notes of motif f are repeated in the bass of bar 54. The key of d minor is

reinforced in an unusual way in bar 55, where a "compressed" perfect cadence in that key appears. The left hand part has the leading note (C#), while the right hand part has the tonic chord.

EXAMPLE 151 (bar 55)



At bar 56, the "Allegro assai" introduces a coda-like section. The soprano melody is clearly related to motif b, while the alto relies on motif c for its material. However, although the triplet rhythm of bar 3 is maintained, it is less flowing, being syncopated and fragmented by rests.

EXAMPLE 152 (bar 56)

The left hand part shows a synthesis of motifs c and d, and in bar 57 is repeated as a sequence a third higher.

A climax is reached in bars 58-59, with arpeggio passages soaring up to GIII, 3 octaves above Middle C. Again, the music shows a tautness of structure - the right hand part

consists of the horizontal interval Ab-G repeated ascending and descending. The left hand part is more adventurous, playing (D)-G-Db-G-Ab-Db-Ab, but the entire two bars are structured in such a way that whenever there is a G in one hand, there is an Ab in the other - thus reinforcing the horizontal intervals by the vertical once more.

The right hand part of bar 60 is exactly the same as that of bar 6 (motif e) but in diminution.

EXAMPLE 153a (bar 6)

EXAMPLE 153b (bar 60)

Bar 61 is a retrograde version of bar 60 in both hands.

EXAMPLE 154 (bar 61)

An immediate repetition an octave lower follows (bars 62-63) with only the first note omitted.

The double 3rds of bars 45 following appear again in bars 64-66, while the bass moves in semitones or augmented 2nds (reminiscent of motifs c and d).

The next few bars repeat what has gone before (compare bars 67/56, 68/58, 69/65). Bars 70-71 use the material of the left hand part of bar 64, with both hands moving alternately in similar and contrary motion. Repeated 3rds (bars 72-73) bring the music to a triumphant climax in bar 74, the 3rds continuing to show the usual semitone ambiguity (viz: the left hand plays D-F $\flat$ ., while the right hand plays F $\sharp$ -A).

The piece ends with arpeggio flourishes in the right hand part, while the left hand part returns to the chordal pattern of bars 14 and 15. Bar 74 hints at an F $\sharp$  tonal field, while bar 75 seems to return to the Eb that has kept recurring throughout the piece. But in bar 76<sup>3</sup>, the music reaffirms the D minor with which it began. The second last bar shows a final defiant statement of the F $\sharp$ /F ambiguity, but then the music sinks to rest on the final D octave.

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Prelude No. 2

This prelude<sup>1</sup> signals a new development, as it is the first of du Plessis' piano works analysed thus far that is based on a Tone-row<sup>2</sup>. It is, however, not a totally dodecaphonic work as the entries of the 12-tone row are interspersed between many free passages.

As indicated by "alla pastorale", it is a predominantly gentle and flowing piece in compound time which, nonetheless, can and does reach some exciting climaxes.

This piece suggests a ternary form. Bars 1-17 build to a climax in bar 15. From bar 18 onwards to bar 38, mainly the inverted form of the Tone row is used, with the barcarolle rhythm in both left and right hand parts. This central section is altogether more intense in its writing. The major climax of the Prelude is reached from bar 28 to bar 36. It is a stronger climax and sustained over a longer

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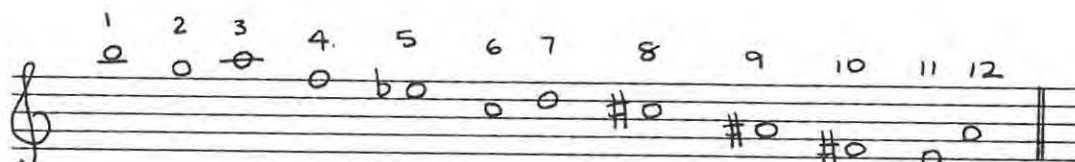
<sup>1</sup> In this Prelude, quaver beats are used for reference.

<sup>2</sup> In this and other pieces based on a tone row, the system is used whereby the chromatic scale is numbered thus:  
 C=0, C#=1, D=2, D#=3, E=4, F=5, F#=6, G=7,  
 G#=8, A=9, A#=10, B=11.  
 The different permutations of the series are then numbered according to the notes on which each begins, e.g. P5 would describe the Prime (or original) form of the series, beginning on F.  
 RI 8 would describe the series in retrograde inversion, beginning on G#.  
 A full list of the different permutations possible is given in Appendix 2.

period. This climax also dissipates rapidly, as was the case at the end of the first section (bars 15-17) and leads to the final section, at bar 39, which is a vague and condensed allusion to the first section. The last section is transparent in texture and tranquil in mood.

The original tone-row (P11) cleverly incorporates the use of falling thirds<sup>1</sup>. This is reminiscent of a practice found in earlier works e.g. motif f of Miniature 3 (see example 26) and motif k of Miniature 6 (see example 57). It is stated immediately in the treble. In its simplest form it is as follows (the notes are numbered for convenience of reference):

EXAMPLE 155

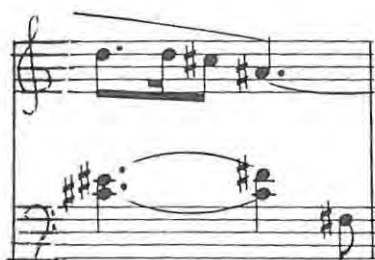


After ending, it is extended by repetition of notes 10, 11 and 12 in a gentle rocking movement. The left hand, meantime, spurns the tone-row in favour of a basically homophonic accompaniment, which immediately establishes the

<sup>1</sup> This preoccupation with the interval of a 3rd and its inversion is a feature prominently found in numerous works by Johannes Brahms.

basic tonality of F#. With the first two chords in the bass, a perfect cadence in F# is suggested.

EXAMPLE 156 (bar 1<sup>7-12</sup>)



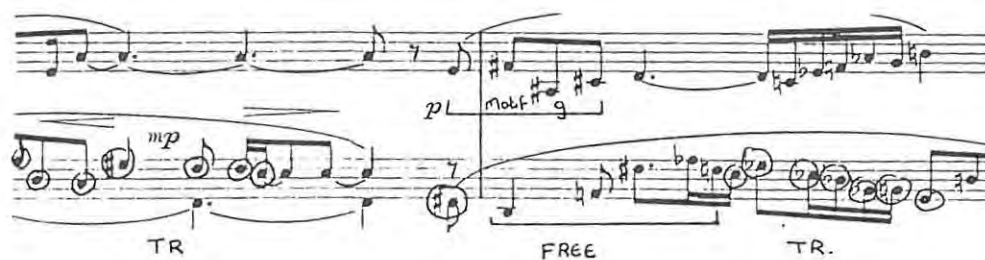
The accompaniment of bar 2<sup>2-3</sup>, where the left hand part plays two minor 10ths, followed by a major 10th, is inspired by the interval of a 3rd that is so basic to the construction of the tone row.

EXAMPLE 157 (bars 2<sup>6-3</sup>)



The right hand melody goes on to an immediate restatement of the tone-row in retrograde form (R11), with octave displacement from note 9 onwards (bars 3<sup>10-4</sup>).

EXAMPLE 158 (bars 3<sup>10-4</sup>)



The first four notes of this restatement, motif g, are then used to build an ascending sequence.

EXAMPLE 159 (bars  $4^{12}$ - $5^{12}$ )



The left hand part has a counter melody in bars 3-4 which is based on a retrograde inversion of the tone-row (R17). This is in two sections, with a short free melody in between (see example 158).

However, bars 5-6 contain two left hand statements of the tone-row in retrograde form, one complete and the second containing notes 6-1 only.

EXAMPLE 160 (R11 : bars  $5^2$ - $6^1$ )

Bar 6 is essentially free in character, but shows the dependence on the interval of a third, both vertical and horizontal, mentioned above. The tone-row appears again in the right hand part at  $6^{11}$ - $8^4$ , an octave higher than before and

the phrase is again concluded by a repetition of notes 10, 11 and 12 (cf bar 2, right hand).

EXAMPLE 161 (P11 : bars 6<sup>11</sup>-8<sup>6</sup>)

The left hand part has only a fragment of the tone-row, transposed (see example 161).

Then it shows free development through to the end of bar 10. However, the right hand part remains faithful to the tone-row. After the statement of the tone-row mentioned above (6<sup>11</sup>-8<sup>4</sup>) there are two transposed statements of the tone row. The first is only a fragment - four notes of P1, before a free linking section leads to a statement of R3.

EXAMPLE 162 (bars 8<sup>a</sup>-10<sup>b</sup>)

The ending of bar 10 is based on motif g of bar 4.

EXAMPLE 163 (bars 10<sup>6</sup>-10<sup>12</sup>)

Bars 11 and 12 are sequential, and show two statements of notes 1-9 of the tone row in the soprano. Bar 12 uses the original tone-row, while bar 11 is a transposed version.

EXAMPLE 164 (P5 & P11 : bars 11-13)

The music builds up to the first major climax and the accompaniment becomes much fuller. The tone-row in the right hand part is supported by an alto line, which in bar 12 doubles the soprano, thus lending more emphasis to the statement of the tone-row. The overall style of this section is more homophonic, and it is noteworthy for the number of double-degree chords that it contains, e.g.:

- bar 11<sup>7</sup> : F-A-E ♯ -E<sub>b</sub>  
 bar 11<sup>10</sup> : G<sub>#</sub>-B<sub>b</sub>-B ♯ -D  
 bar 12<sup>1</sup> : A ♯ -A<sub>b</sub>-C-E, etc.

It is also largely dependent on 7th and 9th chords for the harmonies. In bar 13, the right hand part is built entirely on the chord Eb-Gb-Bb-Db, while the left hand part descends chromatically from an 11th chord to two 10th chords. This brief excursion into a flat tonality does not last long, as in bar 15 the left hand part begins a pedal point initially on F# and C#, and then on F# alone, reminding the listener of the tonality of the opening section. The treble of bar 15 has a repetitive 6-note motif, ascending by step, up four notes and then returning. It is repeated sequentially in bars 16 and 17.

EXAMPLE 165 (bars 15<sup>4</sup>-17<sup>11</sup>)

The musical score for Example 165 consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part begins in bar 15 with a 6-note motif (F#, G, A, B, C, D) that ascends by step and then returns. This motif is repeated in bars 16 and 17. The left hand part has a similar motif in a slower rhythm, moving in parallel 2nds and 3rds with the right hand part. The score includes dynamic markings 'molto dim.' and 'pp'.

The left hand part has a similar motif, in slower rhythm, which moves in parallel 2nds and 3rds with the right hand part (see example 165).

"A tempo" in bar 18 signals a further statement of the tone row, this time in retrograde inversion (RI7). Octave displacement is shown from the 4th note onwards. These two bars are definitely homophonic in style, with the left hand providing a barcarolle-like rocking accompaniment.

EXAMPLE 166 (bar 18)

However, bars 19<sup>12</sup> and 21<sup>1</sup> show the left and right hands playing the inverted tone-row in unison. (17)

EXAMPLE 167 (bars 19<sup>10</sup>-21<sup>1</sup>)

The last note is extended in the right hand part over two bars - first as a tied note, and then replayed over 3 octaves. A short-lived return to the rocking-bass accompaniment opens bar 21, but then the left hand part shows a motif based on the 1st-5th notes of the retrograde inversion of the tone row shown above (bar 18-RI 7). The first note is played by the right hand.

EXAMPLE 168 (bar 21<sup>2-12</sup>)

This is repeated, and then a new motif appears:

EXAMPLE 169 (motif h : bar 22<sup>6-12</sup>)



Mention has been made above of the importance of the interval of a 3rd in this piece, and this motif, (motif h), which uses two sequential major 3rds, occurs frequently.

In bar 23, the barcarolle type bass appears again to accompany another retrograde inversion of the tone-row, identical to the statement in bars 18-19<sup>7</sup>, (RI 7), but with some notes enharmonically altered. Bar 24 introduces a statement of I 7 which moves from the treble to the bass and then back to the treble.

EXAMPLE 170 (bars 24<sup>3</sup>-25<sup>4</sup>)

A variant of the barcarolle bass occurs in the left hand part of bar 25, with a G(G#) pedal point. Motif h appears

again in the bass (bars 25<sup>12</sup>-26<sup>5</sup>) and in bar 27 in the treble. Meanwhile, the right and left hand parts restate I 7.

EXAMPLE 171 (bars 25<sup>12</sup>-28<sup>12</sup>)

The tone-row now appears against two sequential statements of motif h in the right hand part (bars 28<sup>12</sup>-29<sup>11</sup>).

EXAMPLE 172 (bars 28<sup>12</sup>-29<sup>11</sup>)

The left hand part has two partial reminders of the tone-row. Notes 7-12 appear first in retrograde inversion (RI 7), and then in retrograde movement in bar 29 (R 11). (See example 172.)

This statement of R 11 is completed in bar 30<sup>5-8</sup>. The right hand part joins in with a segment of the tone-row - notes 1-2-3 (bar 30<sup>2-4</sup>).

## EXAMPLE 173 (bar 30)

This introduces 4 bars based entirely on the tone-row, the analysis of which is as follows:

bars 30 <sup>a</sup> -31 <sup>a</sup>	left and right hand unison	R 11
bars 31 <sup>a</sup> -32 <sup>a</sup>	left hand	P 11, in octaves, with some fuller chords.
bars 31 <sup>a</sup> - <sup>b</sup>	left and right hands	P 11
bar 31 <sup>b</sup> -32 <sup>b</sup>	right hand	RI 7
bar 32 <sup>a</sup> -1 <sup>b</sup>	left and right hands in unison	R 11
bars 32 <sup>1</sup> <sup>b</sup> -33 <sup>a</sup>		I 7, with some octave displacement
bar 33 <sup>a</sup> -1 <sup>b</sup>		R 11
bars 33 <sup>1</sup> <sup>b</sup> -34 <sup>1</sup> <sup>a</sup>	right hand	I 7, with the 1st and 2nd notes played simultaneously as a chord. This is re- peated immediately an octave higher in bar 35.

The repetitive motif of bars 15 and 16 is used again in bar 36. There is more rhythmic interest now, and the left and right hand parts move in contrary motion.

EXAMPLE 174 (bar 36)

The musical notation for Example 174 (bar 36) consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting with a slur over the first two measures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, with a sustained pedal point indicated by a fermata-like symbol. Dynamics include 'ff' (fortissimo) in the first measure and 'dim.' (diminuendo) in the second measure. There are also some performance markings like accents and slurs.

The sustained pedal point (in the bass and in the soprano) is an A this time, and this persists through bar 37.

The statement of the tone-row in retrograde inversion (RI 7) pointed out in bars 18-19 is duplicated in the soprano of bars 38<sup>1</sup>-39<sup>3</sup>, with a hint of the barcarolle-type accompaniment. This statement overlaps with a fragmentary hint of notes 1-3 of the tone-row, which leads into a repetition of bar 6. As in bars 6-7, this is immediately followed by another statement of the tone-row with octave displacement at the end.

Motif h returns (bars 41<sup>12</sup>-42<sup>5</sup>), followed by a transposed version of motif h.

EXAMPLE 175 (bars 41<sup>12</sup>-42<sup>12</sup>)

This is imitated in the bass in bars 43<sup>3</sup>-44<sup>3</sup>. The final statement of the tone-row is in retrograde inversion and is divided between the soprano and alto notes of the last three bars (RI 7).

EXAMPLE 176 (bars 44<sup>4</sup>-45<sup>9</sup>)

The left hand part reinforces the F# tonality as the broken chord of F# is followed by an F#-C# pedal point (see example 176). In fact, together, the bass and treble of the last bar form a major triad on F# (F#-A#-C#), which is a totally unambiguous statement seldom occurring.

If the appearances of the tone-row and its permutations are collated, it will be found that du Plessis uses only 8 of the 24 variations possible:

P 2, P 1, R 3 and P 5 are used once only, either complete or incomplete.

RI 7 appears most frequently - 9 times - either complete or incomplete.

I 7 has 6 statements, while R 11 appears 7 times (once incomplete).

The original form of the tone-row (P 11) appears only 5 times, once incomplete.

The importance of RI 7 is underlined by the fact that it is the final statement of the tone-row made during this prelude.

A copy of the music showing the appearances of the tone-row may be found in Appendix 2.

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### Prelude No. 3<sup>1</sup>

This piece is simpler and freer in construction than the previous prelude. It is fast-moving and basically light-hearted in style. Triplet movement is maintained throughout. It is in ternary form, and the analysis is as follows:

Section A1	bars 1-14 <sup>2</sup>
Section B	bars 14 <sup>1</sup> -36 <sup>4</sup>
Section A2	bars 36 <sup>4</sup> -56

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<sup>1</sup> In this Prelude, crotchet beats are used for reference.

The beginning of Section B is elided with the end of section A i.e. the right hand phrase ends after the first minim in the middle of bar 14, while the left hand part begins the first phrase of Section B at the beginning of the bar, on the first crotchet.

The dominant melodic interval throughout is the 9th, relieved now and then by 7ths, 8ths and 10ths.

Section A1 (bars 1-14<sup>2</sup>)

The right hand part shows the triplet rhythm that is to dominate this piece. However, the treble is more complex than this. An excellent example of cross-rhythm is found, as the melodic units are four notes in length. The right hand part of the first two bars is built on a four-note motif, either in its original form (motif i), or transposed (motifs i<sup>1</sup> and i<sup>2</sup>). The intervals throughout this right hand triplet section are mainly 9ths, with occasional octaves and 10ths.

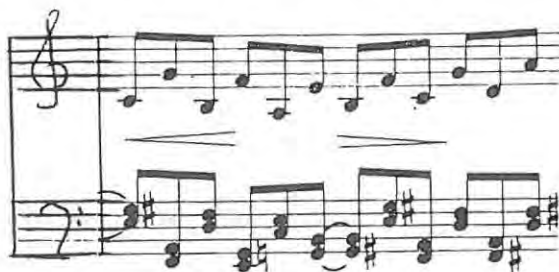
EXAMPLE 177 (bars 1-2)

Only in bar 3 is there rhythmic and melodic agreement, as the melodic motif is now 6 notes in length, and covers two of the triplet groups.

EXAMPLE 178 (bar 3)

Against this insistent triplet rhythm, the left hand part has a jagged and angular melody, consisting at first of dissonant intervals, but ending with a major 6th (see example 177). In bar 3, the left hand joins the right hand part in the predominant 9th intervals (see example 178).

Bars 4 and 5 show some changes in the right hand pattern, although the overall rocking movement is the same. The rhythm is syncopated, and the sound is fuller, as the right hand part is now playing in 3rds. However, the intervals still vary between 7ths, 8ths and 9ths. The left hand part has broken away completely though, and shows the rocking movement, but in arpeggiated parallel 5ths.

EXAMPLE 179 (bar 4)

The right hand part of bar 6 repeats that of bar 1, but an octave higher, with a sustained and repeated A# in synco-pated rhythm.

EXAMPLE 180 (bar 6)

Musical notation for Example 180 (bar 6). The right hand part is in treble clef, playing a melody of eighth notes with slurs and a sustained A# in the second half. The left hand part is in bass clef, playing a variant of the melody from bar 1 with a faster rhythm and an added D note. The dynamic marking is *mf*.

The left hand part shows a variant of the corresponding part of bar 1. It is built on the E-A#-G# of bar 1, but in a faster rhythm with an added D emphasizing the E, and an inversion of the melody in the second half of the bar.

EXAMPLE 181a (bar 1)

Musical notation for Example 181a (bar 1). The right hand part is in treble clef, playing a triplet of eighth notes. The left hand part is in bass clef, playing a variant of the melody from bar 1 with a faster rhythm and an added D note. The dynamic marking is *p legato*.

EXAMPLE 181b (bar 6)

Musical notation for Example 181b (bar 6). The right hand part is in treble clef, playing a melody of eighth notes with slurs and a sustained A# in the second half. The left hand part is in bass clef, playing a variant of the melody from bar 1 with a faster rhythm and an added D note. The dynamic marking is *mf*.

In bars 7, 8 and 9, the right hand part continues with the familiar pattern, either in single notes or in 3rds. However, the left hand part of bars 8 and 9 is quite different. Full triads now form the accompaniment, and the harmonic analysis of these two bars is:

Bar 8E<sup>M</sup> d<sup>m</sup> E<sup>M</sup> d<sup>m</sup>Bar 9E<sup>M</sup> Eb<sup>M</sup> E<sup>M</sup> Eb<sup>M</sup>

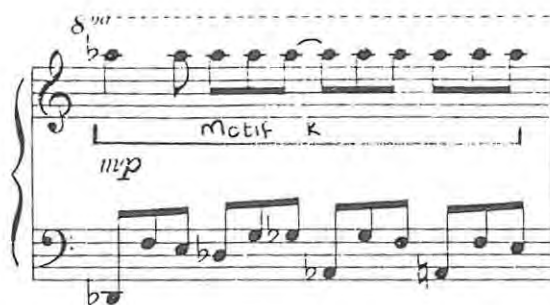
It is obvious that the left hand part has not abandoned the rocking movement of the triplets, as each bar alternates back and forth between two chords.

A short linking passage (bars 10<sup>1-3</sup>-13) leads back to Section B. It consists of a descending, mainly chromatic passage (bars 10<sup>1-2</sup>-11<sup>1-2</sup>), immediately repeated an octave lower (11<sup>1-3</sup>-11<sup>4</sup>) followed by two bars of motif i-type material, with a Db pedal point in the left hand. In the left hand of bar 14, we see the BACH motif again.

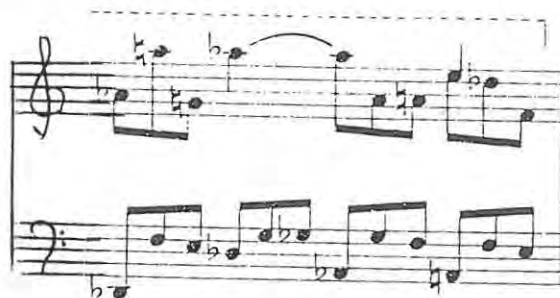
Section B

Section B is built on a basso ostinato, which appears for the first time in bar 14 (motif j).



EXAMPLE 184 (motif k : bar 15)

Bar 16 returns to the material of Section A. The first half of the bar has the rocking movement of motif i, while the second half is an exact repetition of bar 11<sup>3-4</sup>.

EXAMPLE 185 (bar 16)

Bar 17 shows a variant of motif k, with the reiterated notes changing at the end of the bar. The melody in bars 18 and 19 rises and then falls through a range of two octaves, and shows some use of the augmented 4th first seen in the left hand of the bar 1. This part is concluded by two trills, an octave apart (bars 20-21).

Comparing bars 22ff with bars 14ff, their fundamental similarity becomes obvious, despite minor differences. The initial run-up is now in demisemiquavers, and more flowing (bar 22<sup>1</sup>), and motif k is abbreviated (bar 22<sup>2-4</sup>). Bar 23 relies entirely on motif i for material, and does not use

the material of bar 11, as found in bar 16. When motif k returns (bar 24) it is in fuller chords and leads to a chromatically ascending passage, building up to the climax at the end of bar 26. However, in bar 27, it again returns quietly, and predominantly in single notes until it builds to another lesser climax at the end of the bar. Bars 28-29 are identical to bars 20-21. Hence, despite these minor differences, no new material is introduced in the second part of this Section B.

The left hand figuration of bar 30 is identical to that of bar 12, while the right hand part uses the motif i rocking movement. Again, we note the Db pedal point, which has been present, incidentally, throughout most of Section B, since motif j always begins each bar on a Db. There is continued insistence on this tonality in the left hand part of bars 31-33, which has the notes Db-Ab-Db-Ab (tonic-dominant movement in the key of Db). Meanwhile, the right hand part has a murmuring triplet movement, going backward and forward within a small range, but basically ascending. This is immediately imitated by the bass (compare the treble of bars 31-33 to the bass of bars 34-36). This time, the accompanying figure in the right hand part is based on the rocking movement of motif i. This link leads to the return of section A in bar 36<sup>3</sup>.

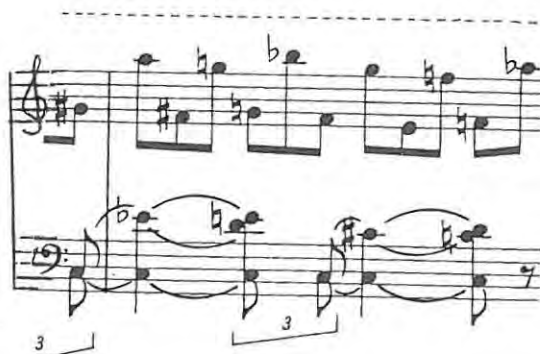
Section A2

Section A2 is similar to section A1, but by no means identical. The right hand part of bars  $36^4$ - $37^4$  contains exactly the same notes as bars 1-3, but because it begins with an upbeat, the rhythmic accentuation is quite different. The left hand part shows an ornamented version of the corresponding part of the first bar.

EXAMPLE 186a (bar 1)

EXAMPLE 186b (bars  $36^4$ - $37^4$ )

Similarly, bars  $38^4$ - $39^4$  show a reworking of the material of bar 3 in the bass.

EXAMPLE 187 (bar 3)EXAMPLE 188 (bars 38<sup>4</sup>-39<sup>4</sup>)

Bar 40 is identical to bar 4, while bars 41 and 42 are similar to bars 5 and 8 respectively.

Bar 43 shows the reiterated note and the rhythm of motif k, using E this time, accompanied by an ascending alto part. The syncopated bass part also contains an E pedal point.

Bars 10 and 11 are suggested again in bars 45-46, which lead to an ascending triplet passage with the hands in unison, culminating in a climax at bar 49<sup>a</sup> which prominently features the Ab<sup>7</sup> chord (the dominant of Db again). This achieves some measure of resolution onto the Db at the beginning of bar 50. The material of Section B is reintroduced here, as it is identical to bar 20, and features the basso ostinato (motif j). This ends abruptly, one note early, and there is a dramatic silence, before the phrase is echoed, this time with the trill on Db. The music continues to die away towards the end, with the right hand part still dependent on the rocking movement of motif i, but with smaller intervals - now mainly 7ths. However, there is still a surprise in store at the end - the bass suggests another perfect cadence in Db, (bar 53-Db, bar 55-Ab) but then a D<sup>b</sup> replaces the Db, and eventually the music ends on the chord of C.

A final comment: It has always been obvious how economical du Plessis is in his use of material resulting in the taut and controlled structure of his works. This is abundantly clear again here, where section A2 knits together the material of section A1 with that of section B.

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Prelude No. 4<sup>1</sup>

This prelude returns to the 12-tone structure, with a more rigid adherence to the tone-row than in Prelude No. 2. Little free material is visible, and in fact virtually all ideas are derived from the tone-row, but it is used in so many varied ways that there is no question of monotony. An unusual feature of this work is that the first appearance of the tone-row, usually called the Prime, is in this case the retrograde form<sup>2</sup> (bars 1-4). The Prime form appears only later. The complete list of 48 permutations is given in Appendix 3.

The piece is once again in Ternary form, but starting with an Introduction. The basic analysis is as follows:

Introduction :	bars 1-11
Section A1 :	bars 12-33
Section B :	bars 34-54
Section A2 :	bars 55-74

The introduction is closely related to both the A and B sections and does not form a clear contrast. Like the Introduction to the Piano Sonata it presents figurations which

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<sup>1</sup> In this Prelude, crotchet beats are used for reference in the first and last sections, and quaver beats in the middle section.

<sup>2</sup> It is most uncommon for this to happen, but du Plessis specifically intended this to be the case, and in fact affirmed this in a telephone conversation on 7th October 1989, during which this piece was discussed.

recur in the main body of the work, such as chorale passages (e.g. bars 4<sup>a</sup>-6), unstable dynamics and tempi, ornaments and unison passages (bars 8 and 9). It incorporates expressive intervals, once again relating to the intervals of a 3rd and a 6th, including sigh motifs.

EXAMPLE 189 (bars 1-3<sup>2</sup>)

The Introduction begins with a statement of the tone-row in retrograde form in the right hand part (R 0). (See example 189.) The left hand accompaniment figure is based on the first two notes of the right hand part (see example 189). Bars 2-3 show the left hand part imitating the right hand part in stretto (R 0), two octaves lower, and one bar later (bars 2<sup>1</sup>-3<sup>4</sup>). The next right hand entry is again an overlapping one, and is based on notes 7-1 of the retrograde tone-row (R 0) in short imitative phrases.

EXAMPLE 190 (bars 3-4<sup>3</sup>)

The style changes to a totally homophonic, chorale-like pattern in bars 4<sup>4</sup>-6<sup>1</sup>, with the notes of the chords based on the retrograde tone row. In bar 6, notes 1 and 2 are sustained, and they form the beginning of a statement of the tone-row in its original form in the right hand.

EXAMPLE 191 (R 0 and P 0 : bars 4<sup>4</sup>-6)

The last three notes of this phrase are repeated in augmentation (bar 7<sup>2-4</sup>). This leads to a unison statement of the tone-row in inversion in bar 8.

EXAMPLE 192 (I 0 : bar 8)

It is immediately repeated an octave lower (bar 9). The introduction is concluded by a further two-bar chorale-like section, this time based on the tone-row in inversion (I 0).



EXAMPLE 195 (bars 17<sup>a</sup>-20)

A further appearance of the tone-row in retrograde inversion (R 10), again with a free second part, overlaps with this (bars 20<sup>2</sup>-24).

The style changes again in bar 24. From a basically homophonic style, with the right and left hands identical, and the movement mainly chordal, the texture becomes more open. Each hand has only one part now, and the retrograde form of the tone row is played in canon, being tossed backwards and forwards between the hands. Between bars 25 and 29<sup>1</sup> the tone-row in retrograde form (R 0) appears 5 times, twice in the right hand part and three times in the bass.

Bar 29 is structurally a more complex bar. Again the chorale-like style is present, but the left and right hand parts no longer play in unison. In fact, the right hand part is based on the tone-row in inversion (I 0), notes 1-8, with semiquaver run completing the tone-row, although notes 11 and 12 are transposed. The left hand part shows the original tone-row (P 0), notes 1-8, with the semiquaver run also interpreted as notes 9-12, but out of order. In the example, the circled figures represent the tone row in

inversion, and the ordinary figures are the original tone-row.

EXAMPLE 196 (bar 29)

From bar 30 onwards, a new development of the tone-row emerges. It now appears in transposed forms, either a semitone down or up. Bar 30 shows the tone-row in inversion (I 1), first seen in bar 8, and now transposed a semitone higher.

EXAMPLE 197 (bar 30)

The bass shows retrograde movement, but not of the tone-row as a whole. The form of the tone-row which is being played by the right hand is split up into three short sub-motifs, each of which is played backwards. Thus we have notes 4-3-2, followed by 9-8-6-7 and then 12-11-10 (see example 196).

This is followed, in bars 31-32, by two statements of the tone-row in retrograde movement transposed down a semitone (R 11). The second of these, which appears in the chordal pattern, has some notes enharmonically altered. The bass of these two bars is free, and suggests a perfect cadence in the key of E (bars 32<sup>4</sup>-33). The sustained E chord in bar 33 concludes Section A1.

### Section B

Section B changes into compound time -  $\frac{9}{8}$  for bars 34-43;  $\frac{8}{8}$  for bars 44-45; and then returns to the simple quadruple of Section A for bars 46-54. However, despite this rhythmic variation, it is as dependent melodically on the tone-row as Section A, although the music does not adhere as rigidly to the form of the tone-row as before. Bars 34-35, for example, show the tone-row in inversion (I 1), transposed up a semitone. However, the tone-row is exact only for the first eight notes, and then the order of the notes is altered.

### EXAMPLE 198 (bars 34-35)

The chordal accompaniment in the bass uses the notes of the soprano melody, but again the order of the tone-row is not adhered to (see example 197). The same form of the tone-row

(I 1) is used again in bars 36-37, but this time with the last note missing

EXAMPLE 199 (bars 36-37)

and then finally, for the third time (I 1), in bars 38-39. However, this third attempt at the tone-row in retrograde inversion, a semitone higher, is complete.

EXAMPLE 200a (I 1 : bars 38-39)

Bars 40-41 are built mainly on the last four notes of bar 39.

EXAMPLE 200b (bars 40-41)

The chords of the accompanying left hand are derived from the notes of the tone-row used in the right hand melody, but there is no insistence on a rigid order.

The treble of bars 42-43 repeats bars 34-35 an octave lower, while the left hand part uses the same material. This means that the first ten bars of Section B have been built entirely on the same transposed version of the tone-row (I 1). Bar 44 shows a minor variation. The right hand chords (bars 43<sup>7</sup>-44<sup>9</sup>) use the first eight notes of the retrograde form (R 1), no longer inverted, but still at the same pitch - a semitone higher.

EXAMPLE 201 (bars 43<sup>7</sup>-44<sup>9</sup>)

Musical notation for Example 201, showing two staves (treble and bass) with chords and melodic lines. The treble staff has a melody with notes 2, 3, 5, 6, 7. The bass staff has chords corresponding to the treble staff notes.

These four chords are repeated in sequence, a fourth higher (bars 44<sup>10</sup>-45<sup>9</sup> ... R 6). Then at bar 45<sup>10</sup> a further phrase in chords begins, and this time it is the retrograde form at the original pitch (R 0), and it is complete.

EXAMPLE 202 (bars 45<sup>10</sup>-47<sup>3</sup>)

Musical notation for Example 202, showing two staves (treble and bass) with chords and melodic lines. The treble staff has chords with dynamics *f*, *sf*, and *cresc.* The bass staff has a melody with dynamics *marc.* and *cresc.* and fingerings 1 3, 1 1, 1 2.

The flowing bass melody under this series of sequences is based on P 1, with notes 4 and 5 transposed (bar 44), and then P 6 (bar 45). This leads to a completely free section (bars 47-49) with the right hand part moving in parallel fourths. The left hand part has a short-lived basso ostinato, some of which appears in augmentation.

EXAMPLE 203 (bars 49-53)

In the meantime, the right hand part has a partial statement of the tone-row in retrograde movement (R 0), which consists of ten notes only (see example 203).

Section A2

The return to Section A2 is heralded by the Tempo I indication. Section B had been largely dependent on transposed versions of the tone-row, but section A2 begins immediately with a clear statement of the original tone-row in the right hand part (P 0), followed in stretto by a retrograde statement in the left hand part (R 0 - bars 55-58). A statement of the tone-row in retrograde inversion (RI 0) in the right hand part is elided with the original statement of the tone-row, as the last two notes overlap.

EXAMPLE 204 (bars 55-58)

This is imitated immediately in the left hand part (RI 0 - bars 59-61<sup>3</sup>), with the tone-row used both as melody and accompanying chords, and the last three notes repeated as a chord at the end.

EXAMPLE 205 (bars 59-61<sup>3</sup>)

Also in stretto with this is another statement of the original tone-row in the right-hand part (P 0 - bars 60<sup>3</sup>-63<sup>3</sup>).

The next appearance of the tone-row in the left hand part is a little unusual. It begins with a retrograde statement of notes 12-5 (omitting note 7), and then concludes with notes 1-4 in the original order (R 0 - bars 61<sup>4</sup>-64<sup>1</sup>).

EXAMPLE 206 (R 0 : bars 61<sup>4</sup>-64<sup>1</sup>)

The musical score for Example 206 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece is in 2/4 time. The first measure (bar 61) starts with a treble clef G4 and a bass clef G2. The first phrase (bars 61-63) is marked *f* (forte) and *dim.* (diminuendo). The second phrase (bars 64-66) is marked *mp* (mezzo-piano) and *dim.* (diminuendo). The right hand part features a melodic line with various intervals and a trill in the final measure. The left hand part features a bass line with fingerings 12, 10, 9, 5, 6 and a trill marked *trbm* and *espress.* (espressivo).

It will be noticed that there is a G at the beginning of the second phrase, which does not belong in the tone-row at that point. The same G introduces a statement of the tone-row in retrograde inversion which immediately follows in the left hand part. (RI 0 - bars 54<sup>3</sup>-67<sup>2</sup>). This is incomplete as note 9 is missing. However, in the right hand part it has been preceded by a complete statement of the tone-row in retrograde inversion (RI 0 - bars 63<sup>2</sup>-66<sup>4</sup>), which appears in stretto with the left hand statement.

After this contrapuntal complexity of overlapping statements, which has been the case since the beginning of section A2, it comes as a relief to find that from bar 67 to the end of the piece the left and right hands play in unison. In fact, these bars will be found to be an exact repetition of bars 17<sup>4</sup>-23, with the final bar (bar 74) differing from bar 24 in that it comes to rest on a sustained C major chord. Thus the piece achieves a final cadence.

This piece is overwhelmingly based on the original tone-row, either in its Prime form, or in retrograde, inversion or in retrograde inversion. The few transpositions that occur are

mainly a semitone up or down (I 1, R 11, P 1), with the exception of one appearance each of P 6 and R 6. Therefore du Plessis has achieved the interest in this piece by his use of changing textures rather than by a wealth of varied material.

A copy of the music may be found in Appendix 3, with clearly marked appearances of the tone-row and its numerous permutations.

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Prelude No. 5

This prelude is built entirely on a semitonal ostinato figure, which appears alternately in the right and left hand parts. It is based on the notes E and F, and these two notes traverse a range of four octaves. Over this accompaniment is found a number of melodic motifs, or fragments of these motifs. These motifs are subject to the normal contrapuntal techniques (e.g. inversion and augmentation) and are occasionally extended by repetition of sections of the motif.

After the ostinato pattern has been established in the right hand part, the first melodic motif appears. Motif 1 is a 5-note motif, with the predominant interval being the fourth, either perfect or augmented (i.e. a tritone).

EXAMPLE 207 (bar 2<sup>1-2</sup>)

The image shows a musical score for two staves. The top staff is in treble clef and contains an ostinato figure of eighth notes. The bottom staff is in bass clef and contains a melodic motif labeled 'Motif 1'. The motif consists of five notes: A, B, C, D, E. Handwritten annotations above the notes indicate intervals: 'Aug 4th Int.' between A and B, 'Perf. 4th' between B and C, and 'Aug 4th' between C and D. A dynamic marking 'p' is written below the first note (A). The motif ends with an E in the bass.

The tonality of A is established immediately. The ostinato figure is based on E, the dominant of A, reinforced by semitone support from above. Motif 1 begins on the note A, and comes to rest with an E in the bass. It is then repeated immediately, but descending this time, and extended by octave repetition of the A - again a reinforcement of the tonal centre.

EXAMPLE 208 (bars 2<sup>4</sup>-3<sup>1</sup>)

In the above example, notice again the use of tritones, marked for greater clarity.

A new motif, motif m, appears in the second half of bar 3. It is a complete contrast to the fourths of motif 1. This moves step by step, covering the interval of a 5ths, over a sustained D pedal point. It is a completely diatonic passage.

EXAMPLE 209 (bar 3<sup>2</sup>-4)

A variation of this occurs in bar 4, with one interval altered to a 3rd. The pedal point is now an A.

EXAMPLE 210 (bar 4)

This section concludes with a chord on A, built up of superimposed 5ths (see example 210). One is reminded of the importance of the fourth in motif 1, for the fifth is only an inverted fourth.

From bar 4<sup>4</sup>-9 the pedal point is an E, and a modulation to the tonality of E is implied. The E major triad plays an important part in bars 6-8. Motif n (bars 4<sup>4</sup>-5<sup>2</sup>) bears a certain relationship to motif 1. It concludes with the interval E-A# (a tritone), which recalls the E-Bb ending of motif 1.

EXAMPLE 211 (motif n : bars 4<sup>4</sup>-5<sup>2</sup>)

It is immediately repeated three times, with a cross rhythm effect caused by the fact that the beginning of the beat falls on a different note of the motif each time. On its next repetition (bar 6<sup>3</sup>-4) it is an octave lower, and continues immediately into a new motif (motif o).

EXAMPLE 212 (motif o : bars 6<sup>3</sup>-7<sup>1</sup>)

This motif introduces the 3rds that are to become an important feature of this piece, and ends with an E major triad. In its stepwise movement, it resembles motif m.

Bars 7-8 show motif o again, but extended this time by repetition of the movement in 3rds. The rhythm of bar 7<sup>3-4</sup> is identical to the rhythm of the second half of motif m. Thus, the resemblance to motif m is even more marked here.

In the same way as motif o has been extended, motif m is extended in bars 8<sup>3</sup>-9<sup>1</sup>.

EXAMPLE 212b (bars 8<sup>3</sup>-9<sup>1</sup>)

The other point of interest here is that the parts are interchanged, in that motif *m* now appears below the pedal point *E* rather than above. The pedal point is now no longer a sustained note, but, in fact, is repeated in a syncopated rhythm.

Bar 9 sees a major change. For the first time, the ostinato pattern now appears in the left hand part with the extended form of motif *m* in the right hand part and re-inverted to its original form, with the pedal point below the motif. Bar 10 gives the impression of a link, as the left hand part now also has the rocking octave movement of the ostinato pattern, though in single notes. Together, the bass and treble form a three-note cluster (*D#-E-F*). The left hand part also has a melody in crotchets, *F-G-A-B*, reminiscent of the step-wise movement of motif *m*.

The ostinato pattern is varied in bar 11. The semitone is displaced by an octave, so that the ostinato moves through two octaves rather than only one. Tied notes cause syncopation which gives a little variety to the reiterated triplet semitones. Meanwhile, in the lower part a transposed statement of the extended version of motif *m*, first seen in bars 8<sup>3</sup>-9<sup>1</sup>, appears. The syncopated pedal point is now on a *D#*.

Motif *m* continues to dominate in bars 12-13. A slightly altered form of motif *m*, in augmentation is stated in the alto (motif *m*<sup>1</sup>).

EXAMPLE 213 (motif  $m^1$  : bars 12-13<sup>1</sup>)

It is accompanied by first an  $A^7$  and then an  $E^7$  chord in the bass - veering towards the tonality of A again. The extended ostinato continues in the soprano. Bar 13<sup>2-4</sup> shows an incomplete statement of motif  $m^1$ , which leads, in bar 14, to the same chord as was first used in bar 4, thereby intensifying the movement towards the tonality of A.

In bar 14, the ostinato pattern returns to the left hand and the right hand part plays the extended version of motif  $o$  of bars 7-8. This time, however, the tonal centre is  $Bb$ . The lack of an  $Eb$ , normally associated with  $Bb$  major, creates the augmented 4th interval ( $Bb-Eb$ ) that has been of importance throughout this prelude.

To some extent, there is new material in bar 16. The ostinato pattern shows a variation which is to persist until bar 20. The reiteration of the semitone E-F is now interspersed occasionally with other chords at irregular intervals. The first is the interval of a fourth ( $Ab-Db$ ) again, at bar 16<sup>2</sup>. This is repeated three times, then replaced by its inversion, the 5th,  $Db-Ab$  (bar 18<sup>1</sup>). All the

rest of the chords are 5ths as well (F-C, Eb-Bb, B-F#, Ab-Eb) until the final one which is a minor 6th (G#-E in bar 21<sup>1</sup>).

The treble of bar 16 also breaks away from the preceding material into a more "springy" melody of wider intervals and a greater range. However, although the range is greater, the actual variety of notes used to form the melody is smaller. Bars 16-17<sup>1</sup> are all built on alternating patterns of Db-Ab and B-E.

In bar 17, the extended version of motif o returns in the right hand part, ending this time on the E major triad. Bar 18 is a linking bar. It is, in fact, built entirely on the ostinato pattern, for while the left hand part has the ostinato proper, the right hand part is also based on a semitone (B-C), played horizontally now rather than vertically, and extending over two octaves.

The augmented form of motif m (motif m<sup>1</sup> : bars 12-13<sup>1</sup>) returns in bar 19, but with fuller harmonies. Major and minor triads are common, as is the 5th (i.e. the triad with the 3rd omitted).

EXAMPLE 214 (bars 19-20)

The musical score for Example 214 (bars 19-20) is presented in two systems. The first system shows bars 19 and 20. The right hand part in bar 19 features a "fragment of m<sup>1</sup>" marked "appassionato". The right hand part in bar 20 features "motif m<sup>1</sup>" marked "cresc." and "mp". The left hand part in bar 19 has a semitone ostinato (B-C) over two octaves. The left hand part in bar 20 continues this ostinato. The key signature has one flat (B-flat).

As the music builds up to a climax, bar 20 (marked *apassionata*) repeats a fragment of  $m^1$ , this time in octaves with an added 3rd (see example 214).

Two beats of the horizontal semitone movement, this time on A#-B, begin bar 21, and then motif  $m^1$  is re-stated, again in triads (bars 21<sup>3</sup>-22<sup>2</sup>). Bar 22<sup>3-4</sup> is a linking passage, based largely on semitones. Bar 23 is a variation of bar 10 - in that the first note of each beat is marked by a widely spread chord. This continues to build up excitement towards the climax in bar 24. Bars 24-26 are a repetition of bars 11-13.

The left hand motif of bar 4 returns in bars 27<sup>3</sup>-28<sup>2</sup>, with the second and fourth notes augmented.

EXAMPLE 215 (bars 27<sup>3</sup>-28)

The accompanying interval in the left hand part is a semitone (A-B $\flat$ ). This semitone is used again in the second half of the bar to begin a run which shows again the augmented fourth/perfect fourth pattern so frequently seen before in this prelude (see example 215).

As in bar 10, there is an ascending tetrachord of four crotchets (Bb-C-D-E) as part of the ostinato of bars 27<sup>3</sup>-28<sup>2</sup>.

Motif 1 returns in bar 29<sup>1</sup>, and this leads into a descending run of triplet semiquavers, loosely built on semitones and 4ths. The prelude ends as it began, with a statement of the ostinato. However, in the right hand part the semitones are both vertical and horizontal, and in the left hand part the semitone is inverted to become a major 7th (Bb-A). The final chord (A-E) is a clear reminder of the tonality of A.

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#### Prelude No. 6

Aitchison<sup>1</sup> describes this Prelude as a "very difficult study in quick finger movement and rhythmic accentuations, the latter frequently syncopated.". Unlike some of the preceding Preludes, it does not have a fundamental pattern on which it is built, such as a tone-row, or an ostinato pattern, but as always, the composer has been economical in his use of material and all the themes and ideas of this Prelude are stated within the first 30 bars. It is a basic Ternary form:

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<sup>1</sup> Aitchison, E: Hubert du Plessis from Klatzow, P: (ed) Composers in South Africa today, Oxford University Press, Cape Town, 1987, Page 60.

Section A1	bars 1-25
Section B	bars 26-56
Section A2	bars 57-82

The first and last sections are identical in length but varied in presentation of ideas with the B section a little longer.

The Prelude begins with what is to become a feature of this piece - the right and left hand parts show a mirror image of each other in the first  $1\frac{1}{2}$  bars:

EXAMPLE 216 (bars 1-2<sup>1</sup>)

This is an important theme stated here, with the alternation of semitones and bigger intervals (motif p). The left hand part breaks away in bar 2, introducing a short motif (motif q), immediately repeated an octave higher.

EXAMPLE 217 (bar 2<sup>1-3</sup>)

Motif p is a series of 2-note motifs, either rising or falling a semitone. These semitones form the basis of the right hand part of bars 3 and 4, sometimes interspersed by octave leaps. The accompaniment consists of 7ths. In bar 3, the upper note rises a semitone, to resolve onto the octave and in bar 4 both notes rise a semitone to maintain the 7th.

EXAMPLE 218 (bars 3-4)

In fact, the four notes circled above are the first notes played by the left hand part in bar 1.

In bar 5, the mirror image of bar 1 is maintained, although inverted. The right hand part now has motif p descending, while the left hand part shows the ascending pattern.

A new motif, motif r, appears in the treble of bar 6. As it is a three-note motif, its repetition leads to cross-rhythms. On its second repetition it is extended to five notes.

## EXAMPLE 219 (bars 6-7)

The left hand accompanying chords as shown above are mainly 7ths. These vertical 7ths now become horizontal 7ths in the right hand melody of bars 8-9<sup>1</sup>. Bar 9<sup>2-3</sup> introduces diminished 7ths, used melodically. These again appear in mirror inversion in the left hand part.

## EXAMPLE 220 (bars 8-9)

These 7ths reappear in bar 10 (right hand part), where the first note of each interval is reinforced by the 3rd below it.

New material is a feature of bar 12 onwards, where a new motif (motif s) is played for the first time in the left hand part.

EXAMPLE 221 (bars 12-13<sup>1</sup>)

This motif persists through to bar 18<sup>1</sup>, being repeated immediately at the same pitch (bars 13<sup>1</sup>-14<sup>1</sup>), then transposed up a semitone, but two octaves lower (bars 14<sup>1</sup>-15<sup>1</sup>), then in octaves, (bars 15<sup>1</sup>-16<sup>1</sup>), and in octaves transposed (bars 16<sup>1</sup>-17<sup>1</sup> and 17<sup>1</sup>-18<sup>1</sup>). Accompanying it in the right hand part are three different semiquaver figures. In bars 12-14, each group of semiquavers forms alternately a 7th, then a 6th (see example 221).

Then a less formally structured section is heard (bars 15<sup>1</sup>-16<sup>2</sup>) with an ascending syncopated alto voice. The last few beats (bars 16<sup>3</sup>-17<sup>3</sup>) show an ascending four-note pattern in the alto (G-A-Bb-C) repeated in sequence, with the accompanying semiquavers showing horizontal 5ths, 6ths and 7ths. The treble and bass parts show a mirror image of each other in bars 18-20. The first bar refers fleetingly to motif p.



has a jaunty little motif, which moves mainly in major 3rds (motif t).

EXAMPLE 224 (motif t : bar 26)

Musical notation for Example 224, showing a treble and bass staff. The treble staff contains a motif labeled "motif t." with a bracket above it. The bass staff contains a rhythmic accompaniment of eighth notes. The tempo marking "p subito" is written below the treble staff.

It brings to mind the major 3rd motif in Prelude No. 2, motif h (example 169). This motif is immediately repeated in diminution (bar 27<sup>1-2</sup>), followed by a further diminution an octave higher as the music builds to a climax (bar 27<sup>3-4</sup>).

EXAMPLE 225 (bar 27)

Musical notation for Example 225, showing a treble and bass staff. The treble staff contains a motif labeled "cresc. motif t - diminution" and "motif t - diminution". The bass staff contains a rhythmic accompaniment of eighth notes. The tempo marking "p" is written below the bass staff.

These two bars are then repeated in sequence, a fourth lower (bars 28-29).

From this point onwards, the music relies heavily on repetition and development of material already played. The first three notes of both left and right hand parts are a

slightly varied form of motif q, and this is followed, on the second beat, by four notes that are virtually identical to the 9th-12th notes of motif p. The treble of bar 31 shows the semitone movement of motif p, in a more syncopated rhythm. The descending alto is reminiscent of the rhythm of the alto of bars 15-16. The jagged, wide-ranging leaps of bars 19 and 20 form the basis of the right hand part of bar 32. If bar 33 is compared to bar 12, further interchanging of the parts is encountered. The soprano of bar 12 is found in the bass of bar 34; the bass line of bar 12 has become the alto of bar 34, beginning a quaver earlier, and superimposed on this is a soprano descant, loosely based on the semitones of motif p. Bar 35 is a repetition of bar 33, with the soprano part an octave lower, the alto part missing, and the bass shortened.

EXAMPLE 226 (bar 12)



EXAMPLE 227 (bar 33-35)

Motif t reappears in bar 37, but in the left hand part this time. The right hand accompaniment is reminiscent of the wide-ranging, jagged movement of bars 19<sup>2</sup>-20. After a linking bar (bar 38), the left hand part of bar 1 returns in bar 39, with the right hand part silent. The material of bar 17 (right hand part) provides the idea for bar 40, and bar 41 repeats the linking bar (bar 38). The left hand material of bars 39 and 40 appears, transposed, to the right hand of bars 42 and 43, accompanied this time by wide leaps in the bass. Bar 38 provides the material for the right hand part of bar 44.

The music builds up towards a climax. Three repetitions of material from motif p occur, first in the left hand part (bar 45), then the mirror image in the right hand part (bar 46). In bar 47 octave displacement of the end of the bar builds up excitement. The tension continues to mount through two bars of unison playing (bars 48-49), loosely based on bars 15-16, and the climax is reached in bar 50, where motif t is boldly stated in octaves, with added notes reinforcing the melody.

EXAMPLE 228 (bar 50)

The left hand accompaniment that originally was found with motif t in bar 26 appears here again. This peak is maintained by a unison statement of motif t in diminution, that first appeared in bar 27. A further diminution occurs immediately, as had happened previously.

The unison playing persists until bar 52<sup>1</sup>, and then is replaced by a mirror image.

A linking section follows (bars 53-56) based on bar 1 of motif p. This leads back to the A2 section.

Bars 57-65 are an exact repetition of bars 1-9. The diminished 7ths of bars 65 are continued, and extended in bars 66-67, and appear at one stage in contrary motion. Bars 68-71 repeat bars 14-17. The material of bar 71 reappears immediately in bar 72, but with a fuller left hand part. Bars 73-75 are a transposed version of bars 18-20. Bars 76-77 are dependent on the major 7ths of bar 4 for their material. These 7ths now appear in contrary motion. Excitement builds up throughout this last section. An even fuller version of Motif t appears in bars 78<sup>1</sup>-79<sup>1</sup>, repeated immediately in bars 79<sup>2</sup>-80<sup>1</sup>. Notice how du Plessis again displaces this repetition by a quaver to maintain the rhythmic interest that has been a feature of this study. There is a final, incomplete statement of Motif r, as the music rushes on, "senza rall. al fine" to a final G chord.

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Prelude No. 7<sup>1</sup>

This final Prelude provides the greatest contrast possible to the preceding one. After the brilliant Etude comes this emotional, often sombre Elegy. It is in Binary form:

Section A:	bars 1-19
Section B:	bars 20-32

The restless and agonised first section is described by Aitchison as an outcry against the relentlessness of man's mortality.<sup>2</sup> The principle tonality is E flat Minor, and this is a key that du Plessis has associated with death. The gentler second section seems to show an acceptance of fate - it is certainly not bright and happy, but it no longer shows the frenzied quest for reasons that seem to characterise the first section.

The first section shows a clear harmonic basis and an almost "traditional" approach to the accompanying chords. The pattern of the first bar persists for most of the first section, and this rocking bass is based on triads.

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<sup>1</sup> For the purposes of analysis the crotchet is taken as a beat.

<sup>2</sup> Aitchison, Edward: Hubert du Plessis from Klatzow, P: Composers in South Africa Today O.U.P. Cape Town, 1987.

## EXAMPLE 229 (bars 1-2)

*f con forza e legato*

They may be analysed as follows:

Bar no:	1	2	3	4	5	6	7	8	9	10
	eb	eb	eb	eb	eb	b	b	bb	bb	

Bar no:	11	12	13	14	15	16	17	18	19
			f#	f#	f#			eb	eb

It is only in bars 10-11 and 15-17 that the left hand becomes more complex and the harmonies are not clear.

The right hand opening intervals create the impression of an apocalyptic fanfare (see example 229). Thereafter, the right hand melody throughout is characterised by a narrow compass and a restless turning about a small number of notes, as may be exemplified in bar 5.

EXAMPLE 230 (bar 5)

The musical notation shows a two-staff excerpt. The upper staff, in treble clef, features a melodic line with eighth and sixteenth notes, including ties and accidentals (sharps and naturals). The lower staff, in bass clef, contains a bass line with quarter notes and rests. A dynamic marking *ff* (*sempre*) is placed between the staves.

Its tonal centre often appears to contradict that of the left hand, as in bar 4, where the right hand suggests a D tonality - either major or minor, as both the F $\flat$  and the F $\sharp$  are used. At the same time, the bass is clearly pointing to an E $\flat$  tonality - hence the bitonal atmosphere created in much of this first section.

The restless seeking after answers is shown often in this interchanging Major/Minor 3rd. An example has been given in the preceding paragraph. Another clear example occurs in bars 12-13<sup>2</sup>, with the C Major and minor triads.

Although the piece is marked "Adagio", there is no feeling of tranquility in this section. Notes of small value are used, therefore the melody moves quickly. In virtually every bar, ties lead to syncopation, and this adds to the feeling of unease.

EXAMPLE 231 (bar 7)

In contrast, the left hand has a steady crotchet flow, and, because the second half of the bar repeats the first half in retrograde, gives a clear feeling of two dotted minims in the bar (see example 229: bar 1).

The predominant dynamic mark of this section is *ff*. The prelude begins "*f con forza*". In bar 4, the dynamic level increases, and the *ff* persists until bar 10. Even though the dynamic level then becomes lower, it never sinks below *mp*. The second half, on the other hand, has a completely different character. Much of it is marked *pp*, and apart from one bar which is unexpectedly *ff*, the highest dynamic level is a short-lived *mp*. The use of the *Una Corda* pedal throughout also adds an ethereal and misty quality to the music.

Section B is based mainly on arpeggio passages travelling over a wide range with minimal left hand accompaniment. The quasi-cadenza of bar 20 is based mainly on a four-note motif extending over a three-octave range. A single note retained in the left hand is the only accompaniment.

EXAMPLE 232 (bar 20)

Unexpectedly, bars 21 and 22 echo bars 5 and 6 of Section A, disrupting the calm, flowing arpeggios, fragments of which appear twice in the left hand accompaniment (bars 21<sup>a</sup> and 22<sup>a</sup>). Bar 25 begins by reinforcing the Eb minor tonality but soon returns to the arpeggio motif of bar 20.

EXAMPLE 233 (bar 25<sup>1-3</sup>)

Bar 26 shows the enharmonic F# replacing the Gb of the previous few bars.

The major/minor ambivalence commented on in Section A is again evident in bar 27, but this time it is the D Major/Minor triad that alternates.

EXAMPLE 234 (bar 27)

Some fragments of the arpeggio motif lead to the final Eb minor chords, preceded each time by the chord a semitone lower. The "sempre una corda" marking ensures that there is a gentle and peaceful ending to these Preludes.

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Some general remarks on the Preludes

These Preludes are the most complex of the works of du Plessis studied in this survey. For the first time, the composer shows his mastery of the dodecaphonic style. Prior to this, he had used the techniques associated with 12-tone music - the manipulation of motifs and themes - and now, in Preludes 2 and 4 he bases his music on the full 12-tone row. His adherence to the tone-row is more rigid in Prelude 4 than in Prelude 2, where there are intermediate free sections.

The intervals of 7th and 9th are of fundamental importance throughout these Preludes, both melodically and harmonically. This is particularly true of Preludes 1, 2, 3 and 6. In

Prelude 6, one also finds diminished 7th chords frequently used melodically. As always, tritones are common (e.g. Prelude No. 5, motifs l and n). The tritone has always been a very expressive interval in du Plessis' music, conveying great emotion. Semitone movement in the melody is also frequently encountered e.g. Motif c of Prelude 1, Prelude 6 and Prelude 3.

In these preludes, major and minor 3rds assume a greater importance than has previously been the case, e.g. the tone row and Motif h of Prelude 2, and Motif t in Prelude 6, among others. An extension of this emphasis on the interval of a third is the importance of the triad in these pieces, e.g. the accompaniment at the beginning of Prelude 7. Inevitably, there is also major/minor ambiguity, as has been the case throughout the works studied.

Three of these preludes use an ostinato figure. A basso ostinato is located in Section B of Prelude 3 which persists through 15 bars. In Prelude 4 there is a short-lived basso ostinato between bars 49 and 54. However, Prelude 5 is entirely based on a semitonal ostinato figure which occurs sometimes in the treble, and sometimes in the bass part.

An important unifying factor in these preludes is the use of tetrachord figures. In Prelude 1, bar 2 shows the crotchets F, G, A, Bb while bar 3 gives the descending Ab, G, F, E. In Prelude 2, bars 15-17 are based on ascending and descending tetrachords. This may be paralleled by motif m of Prelude

5. In Prelude 5, we also find ascending 4-note crotchet patterns within the ostinato (bars 10 and 27<sup>3</sup>-28<sup>2</sup>) which, in turn, form tetrachords.

Another link between some of the Preludes is the use of Ternary form found in four of the pieces (Preludes 2, 3, 4 and 6). Both homophonic and contrapuntal compositional techniques appear in the Preludes, culminating in Prelude 4, where the tone-row is used to create both polyphony and homophony.

Many of the Preludes have a tonal centre - i.e. they suggest the same tonality both at the beginning and the end, e.g. Prelude 1 has a tonal centre of D, and Prelude 2 of F#. However, chromaticism is common, and little of the music is diatonic. Prelude 7, in fact, creates a bitonal atmosphere in the first section.

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## CHAPTER 5

### THE MATURE YEARS

To commute between Stellenbosch and the University of Cape Town was becoming very tiring, and so du Plessis accepted a full-time lectureship at Stellenbosch. He lectured in History of Music, Form, Composition and Orchestration, and taught piano. His interests were broadening now - not only did he continue to give public performances and lectures, but he also branched out into the literary field. He wrote reviews of music concerts for the local newspapers, and in 1960 published his first book, "Johann Sebastian Bach" (Tafelberg Uitgewers). In 1963 he received further recognition - the Gold Medal for Music (Erepenning vir Musiek) from the S A Academy for Science and Arts, in recognition of his achievements as a composer.

In the meantime, composition was not being neglected, and he wrote Inspire par mes Chats Op 27 in 1963 - 4 and Four Piano Pieces Op 28 in 1964 - 5.

Two more books followed - Dagboek van "Die Dans van die Reen", (1970) and Letters from William Henry Bell (1973). The former was a diary that he kept during the composition of his setting of the poem, and the latter was published in homage to his teacher and mentor.

In 1970/1 he wrote Toe ek 'n kind was which was published by Dalro in 1972. These - the last of his works that will be analysed during this study - are autobiographical pieces. They have been chosen for inclusion in this study because they differ in so many ways from the bulk of his piano music. The first public performance was given by Dr du Plessis before members of Die Huisvrou Reader's Circle Club of Mutual Park, Pinelands on the 2nd May 1971, according to a report in the Cape Times. He performed them again, later in the year, at the auditorium of the Stellenbosch Conservatoire, and the critic Jan Bouws<sup>1</sup> greeted the performance as an unforgettable evening.

Unlike the rest of the music that has been analysed in this study, which is absolute music, Toe ek 'n kind was is distinctly programmatic. It is also marked by strongly South African associations. At first, du Plessis had rejected the use of folksongs to add national colour to his works. He showed a change of heart for the first time in about 1959, when he used Jan Pierewiet and Ek soek na my Dina in the slow movement of the Trio. Toe ek 'n kind was returns to the folksongs of South Africa - the songs that would have been part of du Plessis' own happy childhood on the farm.

The title of this work comes from a Biblical source - 1 Corinthians 13. "When I was a child, I spake as a child,

<sup>1</sup> Bouws, Jan: "Toe ek 'n Kind was" word onvergeetlike aand. Die Burger, 2nd June 1971.

I understood as a child and I thought as a child", and it is true to say that in his portrayal of these eight scenes, du Plessis is seeing them through child-like eyes, as he would have seen them during his impressionable years on the farm in the Boland. However, despite its title, this work was not necessarily written for children to play. In some pieces (e.g. Vleivolk), a high level of technical virtuosity is required, although overall this suite is one of the easier of du Plessis' works. The interpretation of others (e.g. Speeldoos and Kaleidoskoop) require adult and mature insight for their interpretation.

Du Plessis has written programme notes on each of these pieces in the foreword to the published edition of the suite and these notes will be included in the following analysis. Because of the nature of these pieces - simpler in form and construction, but more complex in extra-musical associations - they will not be analysed in the same way as in his previous pieces, but rather an attempt will be made to identify their programmatic associations. The English titles of the separate pieces (given in the published edition) will be used in order to prevent confusion.

#### 1. Musical Box

The composer tells us that the owner of the Musical box was a Swiss woman, who would occasionally allow the children to handle the valuable 19th century ornament. The first eight bars imitate the winding up of the mechanism, rising chromatically higher with each turn of the key. The composer has

made a very clear indication here of his pedalling requirements. At the end of bar 9 the right pedal is to be released sharply, to imitate the catch release of the musical box.

Then follows the actual music - played in the upper register of the piano to imitate the tinkling musical box. Stating in the foreword<sup>1</sup> that he has forgotten the actual music played by the box, he has composed music of a similar style - reminiscent of the old-fashioned music played on the wind-up gramophones or phonographs of that era. There is a Polka, followed by a Waltz, then a Mazurka and lastly the Polka "ancora".<sup>2</sup> Du Plessis states that there were two reasons for the repetition of the Polka - first of all it satisfied his desire for musical unity, and secondly, it is a "test for the endurance of the mechanism - it only just reaches the last chord".<sup>3</sup>

Each of these pieces is in the simplest Ternary form. The Polka, in F Major, has the following structure:

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<sup>1</sup> du Plessis, H: Toe ek 'n Kind was Foreword. Op 33 Dalro, Johannesburg. 1972

<sup>2</sup> Again.

<sup>3</sup> du Plessis, H: *ibid.*

Section A <sup>1</sup>	:	bars 12-15	(4 bars)
Section A <sup>2</sup>	:	bars 16-19	(4 bars)
Section A <sup>1</sup>	:	bars 20-23	(4 bars)

The left hand part has a simple accompaniment pattern. The first phrase ends with an imperfect cadence in F Major (bar 15). The second, utilising the same material as A,<sup>1</sup> is more complex insofar as accidentals are concerned and seems to suggest C minor, with an intrusive note, F#. The last phrase returns to the A1 material, altered to end with a perfect cadence in bar 23.

The Waltz, though little longer, is also easily analysed:

Section A <sup>1</sup>	:	bars 24-31	(8 bars)
Section A2	:	bars 32-41	(10 bars)
Section A1	:	bars 42-49	(8 bars)

The outer sections are identical except that the latter ends with a greater climax. The harmonies are simple - Bars 1-2 of Section A<sup>1</sup> are based on Tonic harmony, bars 3-6 on Dominant harmony and bars 7-8 on Tonic harmony again. The Waltz is in E Major while the second section passes through both B minor and B Major. Bars 36-41 provide more complex harmony, relying largely on third relationships. The underlying harmonies of these bars may be analysed as follows:

Bar 36: G-B-D (C: V); Bar 37: Eb-G-Bb (Ab: V);

Bar 38: C-E-G (F: V);

Bars 39-40: D#-F#-A-C<sup>b</sup> (E: vii<sup>7</sup>)

returning to the tonic key. This is further reinforced in bar 41, where V<sup>7</sup> harmony of E Major leads smoothly into the repeat of A1 in bar 42.

The Mazurka has the following structure:

Section A <sup>1</sup>	:	bars 49 <sup>3</sup> -57 <sup>1</sup>	(8 bars)
Section B	:	bars 57 <sup>2</sup> -68 <sup>1</sup>	(11 bars)
Section A <sup>2</sup>	:	bars 68 <sup>2</sup> -76	(8 bars)

The Mazurka differs from the previous two pieces in that the outer sections are the same only for the first four bars, and then differ in their continuation. The main key here is Bb Major, with the middle section changing to F Minor. Again, the harmonies are straightforward, with a jaunty little melody in the right hand part.

The repeat of the Polka is identical to the first statement of this piece, with the exception of the instruction "slentando poco a poco al fine" - i.e. slackening the speed, as would happen if the mechanism were winding down, and the music were about to stop.

2. The Cellist

The Cellist that du Plessis remembers from his childhood was originally from Geneva, and was a great source of interest to the children of the farming community for his knowledge of French, and of animal and plant life. Even more fascinating was this strange instrument that he played, which looked like an "enormous violin." This piece is also in Ternary form and the structure is as follows:

Introduction	:	bars 1-4
Section A <sup>1</sup>	:	bars 5-12
Section B	:	bars 13-28
Section A <sup>2</sup>	:	bars 29-36
Codetta	:	bars 37-41

The Introduction is devoted to the sound of the cello being tuned - first single strings, and then in 5ths. As befits the sound of the cello, the melody is sonorous and expressive. Attention must be drawn to the prominent use of the flattened 6th and 7th degrees from the minor scale, which gives the melody its plaintive sound:

EXAMPLE 235 (bars 5-6)

*mf, dolce ma sonore  
e pesante*

The accompaniment throughout is based on the notes played on the open strings of a cello.

Sections A1 and A2 are similar, except that A2 has fuller harmonies while A1 has an unaccompanied melody in the right hand part. The basic key in both these sections is C Major, reinforced by the C-G pedal point in the bass. Section B seems to suggest a basic tonality of G, but the composer does not limit himself to a fixed tonality. This feature is typified by the double-degree chord with both the major and minor 3rd present in bar 22<sup>3</sup>.

EXAMPLE 236 (bar 22)



This is a very lugubrious chord, so typical of "blues" music.

Section A, written in the bass clef, is the gentler section, played probably in first position. Section B moves into the treble clef (i.e. into the higher positions) and is far more exciting.

The entire piece has a minor quality, effectively evoking an expressive and melancholy atmosphere. Du Plessis describes

the Codetta section at the end a "A looking back to the hazy past, which symbolises a lifelong affection for this remarkable man and his instrument."

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### 3. Vlei folk (Swamp folk<sup>1</sup>)

This is one of the most technically difficult pieces of this group. In order to explain this movement, it is necessary to quote in full a translation of du Plessis' description of Vlei folk in the foreword - an evocative piece of writing that could only have been penned by one who had spent many hours studying the scene.

"The insect and animal life of the vlei repeatedly attract me to it. In running water, the whirligigs (beetles)<sup>1</sup> swim repeatedly upstream. In the standing water, the tadpoles<sup>2</sup> swarm, and on the surface mosquitos<sup>3</sup> leap around restlessly. A dragonfly<sup>4</sup> flies here and there in the sunlight and frogs<sup>5</sup> croak on the muddy bank. Suddenly, a kingfisher<sup>6</sup> dives into the water, and the frightened frogs jump in and swim to safety in the deep dark pool next to the bulrushes ..... I shudder. A schreeching bleshoender<sup>7</sup> (African coot) suddenly flaps above the water. The commotion and turbid muddiness gradually disappear<sup>8</sup> and darting small fish<sup>9</sup> are disclosed. Mosquitos,<sup>11</sup> tadpoles<sup>10</sup> dragonflies,<sup>12</sup> and whirligigs<sup>13</sup> resume their restless play."

---

<sup>1</sup> A crotchet beat is used for the analysis.

It is possible, with some imagination, to hear a musical portrayal of the above in "Vlei folk". The writer's own suggestions are set out in tabular form and the numbers refer to those in the text above:

A <sup>1</sup> :	<sup>1</sup>	bars 1-8		(Whirligigs)
	<sup>2</sup>	bars 9-11		(Tadpoles)
	<sup>3</sup>	bars 12-15		(Mosquitos)
	<sup>4</sup>	bars 16-19	(right hand part)	(Dragonfly)
	<sup>5</sup>	bars 16-21	(left hand part)	(Frogs)
	<sup>6</sup>	bars 19 <sup>4</sup> -20	(right hand part)	(Kingfisher)
	<sup>7</sup>	bars 25 <sup>3</sup> -27	(f subito)	(Bleshoender)

---

B:	<sup>8</sup>	bars 28-34 <sup>3</sup>		(Commotion disappears)
	<sup>9</sup>	bars 34 <sup>4</sup> -38		(Fish)

---

A <sup>2</sup> :	<sup>10</sup>	bars 46-50		(Tadpoles)
	<sup>11</sup>	bars 51-54		(Mosquitos)
	<sup>12</sup>	bars 55-57		(Dragonflies)
	<sup>13</sup>	bars 61-66		(Whirligigs)

This is a fairly clear-cut Ternary form, in that the Tadpole, Mosquito, Dragonfly and Beetle motifs all appear again from bar 39 onwards (i.e. coinciding with the return of A<sup>2</sup>), but these motifs are not in the same order, leading to an irregular, incomplete and shortened repeat of the opening section. Because du Plessis is attempting to demon-

strate the multiplicity of animal and insect life in the vlei, there is a great deal of material packed into this miniature, but nowhere is there a unity. The dynamic level throughout is fairly low, except for the advent of the bleshoender (bars 25-27) and the darting fish (bars 34<sup>4</sup>-36).

EXAMPLE 237 (bars 25-27)

Example 237 (bars 25-27) shows a musical score with two staves. The upper staff features a melodic line with a fermata over the final note. The lower staff features a bass line with a fermata over the final note. Dynamics include *f subito* and *un poco rit.* Pedal markings are present below the lower staff.

EXAMPLE 238 (bars 34<sup>4</sup>-36)

Example 238 (bars 34-36) shows a musical score with two staves. The upper staff features a melodic line with a fermata over the final note. The lower staff features a bass line with a fermata over the final note. Dynamics include *f* and *quasi a tempo*. Pedal markings are present below the lower staff.

This is programmatic tone-painting on a scale that is not common to much of du Plessis' music.

The first 8 bars have an interesting structure. Bars 1-2 are based on the octotonic scale, with its structure of tone/semitone etc.

EXAMPLE 239a (bar 1<sup>1-2</sup>)

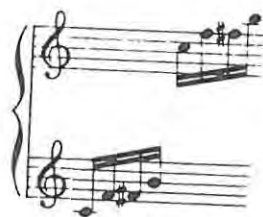
This is extended in bars 3-4 to a minor 3rd/semitone pattern.

EXAMPLE 239b (bar 3<sup>1-2</sup>)

In bar 5-6, we find that the notes have moved even further apart, and now form two diminished 7ths, a tone apart.

EXAMPLE 239c (bar 5<sup>1-2</sup>)

The final extension comes in bars 7-8, where the pattern is perfect 4th/semitone etc.

EXAMPLE 239d (bar 7<sup>1-2</sup>)

The same pattern is found in reverse order at the end (bars 61-66) where the semiquavers begin with the diminished 7ths (bars 61-62) and gradually return through the minor 3rd/semitone structure (bars 63-64) to the octotonic scale (bars 65-66).

Diminished 7ths are important throughout this piece. In bar 25<sup>3</sup> we find that the left hand and right hand chords are both diminished 7ths, this time a semitone apart.

EXAMPLE 240 (bar 25<sup>3</sup>)

In bar 26<sup>1</sup>, the two diminished 7ths are reversed.

The triplet arpeggio (bars 59<sup>4</sup>-60<sup>4</sup>) uses all three diminished 7ths following one after the other.

EXAMPLE 241 (bars 59<sup>4</sup>-60<sup>4</sup>)

The tritone is used in a position of prominence in bar 58 (left hand part). As no tonal centre is indicated, the piece may be described as being in "free tonality", notwithstanding the fact that some traditional chords appear from time to time.

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4. Calf-love

In this gentle and plaintive miniature, the agony and the ecstasy of young love is recalled - the notes, gifts, initials carved on trees and the secrecy born of the fear of ridicule by friends and adults alike. It is in Ternary form, with the structure as follows:

Section A1	:	bars 1-7
Section B	:	bars 8-12
Section A2	:	bars 13-21

For much of Section A1 the hands play in unison. The left hand part often has a simpler version of the right hand part but the basic pattern is the same. One is reminded of two

children walking hand in hand. This piece is very chromatic in its conception. Chromaticism has long been a means of portraying intense feelings and emotionalism. The intensity of their childlike passions is also portrayed in the extremes of dynamics, which are unstable, and seldom remain at one level for any length of time.

When the A2 section returns, it is with a different accompaniment - a harsh repeated chord, like the taunts of friends. However, by bar 17, the two hands are once again engaged in unisonal playing - obviously all differences having been settled.

This piece shows a great instability in tonality. Not only does the music show the usual major and minor ambivalence, but frequent and abrupt changes of tonal centre also occur, often to keys that seem to show little relationship to each other. To give an example of this, one might study the harmonies of bars 7-12 more closely:

Bars 7 <sup>1-4</sup>	Eb Minor
bar 8 <sup>1-3</sup>	D Major
bar 8 <sup>4</sup>	Eb Major
bar 9 <sup>1-3</sup>	Bb Major
bar 9 <sup>4</sup>	Cb Major
bar 10 <sup>1-2</sup>	Gb Major

bar 10<sup>3-4</sup>

Gb Minor, Ebb Major, Cb Minor.  
The enharmonic equivalents  
would be F# Minor, D Major, B  
Minor - showing third  
relationship.

bar 11<sup>(1-3)</sup>

Gb Major

There is an enharmonic change at this point, as Gb becomes F#. In bar 12<sup>3</sup> there is an F# chord, without a third. Bar 12<sup>4</sup> shows a tritone (F#-B#), and this tritone sound persists through bars 13-14 in the left hand part. Bar 11<sup>4</sup> shows a Neapolitan 6th chord. (A pedal point on D persists throughout bars 8 and 9.)

The end of the piece suggests an F tonality, as there are two obvious perfect cadences in the last two bars. However, once again, the listener is left to query whether this is F Minor or Major. Bar 20<sup>2</sup> shows a clear F Major chord, but bar 20<sup>3-4</sup> shows a fragment of an F melodic minor scale descending in the right hand.

EXAMPLE 242 (bars 20-21)

This melodic line is reminiscent of *The Cellist* (bars 5-6) where one has an ascending major followed by a descending minor pattern.

EXAMPLE 243 (bars 5-6 of *The Cellist*)



On a smaller scale, it is present in bar 2<sup>1</sup> where the raised 7th ascending gives way to the lowered 7th descending.

EXAMPLE 244 (bar 2<sup>1</sup>)



The final chord does nothing to resolve the problem, as the 3rd is entirely omitted.

The anguish of young love is often shown in clashing notes such as the vertical semitones in bar 6 e.g. 6<sup>2</sup> - Eb/D , 6<sup>3</sup> - Eb, D $\flat$ , Db.

The harmony of bar 16 is of interest - the chords are as follows:

Bar 16 <sup>1</sup>	Ab Major
bar 16 <sup>2</sup>	A Major
bar 16 <sup>3</sup>	Db Major
bar 16 <sup>4</sup>	F Major

The rearrangement of the order of 16<sup>3</sup> and 16<sup>4</sup> would give the familiar third relationship (Ab/A - F - Db).

The tritones located within the first three bars of this piece (e.g. 1<sup>4</sup>, 2<sup>4</sup>, 3<sup>1</sup> in the right hand part) are important and are given great prominence in bars 13-15, forming the bass accompaniment and later as a chord in bar 19<sup>1</sup> (Db-G).

-----

##### 5. River Dream

Du Plessis describes both this piece and the previous one as "stemningstykke" - pieces which describe a mood or atmosphere. The repetitive left hand figure symbolises the gentle flow of the river. Pan is playing a weird esoteric melody on his flute made of reeds. It is a warm summer's day. The sun is shining and du Plessis lies down and dreams. The sunlight reflects on the water, and the glistening of the water on a little whirlpool is shown in clear high-pitched music e.g. bar 12. The use of a compound time-signature also helps to portray the calm and tranquility of this summer afternoon. Du Plessis states in the preface that the amplifying middle parts symbolise a long-

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<sup>1</sup> The dotted crotchet beat is used for this analysis.

ing for the lovely, carefree summer days that are gone forever - and this longing dominates the conclusion (bars 26-27).

The left hand part plays major and minor triads throughout most of the piece, with the occasional use of an augmented or diminished triad. The harmonies are as follows:

Bars:	1-3	4	5-6	7	8	9	10 <sup>1-2</sup>	10 <sup>3-4</sup>	11 <sup>1-2</sup>
	d	C	E	C	E	eb	D	d dim.	d aug.
	11 <sup>3-4</sup>	12 <sup>1-2</sup>	12 <sup>3-4</sup>	13	14	15 <sup>1-2</sup>	15 <sup>3-4</sup>		
	d dim.*	D	d dim.*	D	d	F	E		
	16	17 <sup>1-2</sup>	17 <sup>3-4</sup>	18	19 <sup>1-2</sup>	19 <sup>3-4</sup>			
	C	c#	C aug.	C(+F#)	E	e dim*			
	20	21-22	23 <sup>1-2</sup>	23 <sup>3-4</sup>	24 <sup>1-2</sup>	24 <sup>3-4</sup>			
	E	e	D	d dim*	D	d dim			
	25	26-27							
	D	d							

\*In conjunction with the right hand notes, each of these forms a German 6th chord.

From the frequency with which it occurs, it would seem that du Plessis had a D tonality in mind - again, one is not sure

whether it is major or minor. It is noteworthy that the shifts of harmony occur within a very small compass - C, E and F - on either side of D. The main notes in the right hand part correspond with the left hand harmonies, with many chromatic inflections in between.

In bar 4, a whole tone segment occurs in the right hand:

EXAMPLE 245 (bar 4<sup>3-4</sup>)



There are a number of other examples e.g. bar 8<sup>4-9</sup>, (E, F#, G#, Bb, C); bar 17<sup>3-4</sup>, (E, D, C, Bb, Ab); and most of the semiquaver run in bar 18.

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#### 6. End of Term

Like Vlei folk, this is a programmatic piece, and is best approached by incorporating a direct translation of du Plessis' programme, and applying it to the music. (The numbers in the text are referred to in the table that follows.)

"The school bell rings:<sup>1</sup> it is the last period of the term. Boys and girls, from Sub A to Std VI leave the playground<sup>2</sup> and form a line on the school verandah. As "Meneer" says "Left, right, left, right", we mark time.<sup>3</sup> "Juffrou" plays a lively march<sup>4</sup> and we march into the classroom. Whispering children are told to keep silent<sup>5</sup> and "Meneer" says, "Let us pray." Then he begins: "Our Father which art in heaven".<sup>6</sup> Then we sing "God be with you till we meet again."<sup>7</sup> After that, "Meneer" and "Juffrou" say "Goodbye" to the children,<sup>8</sup> and we reply "Goodbye, Meneer, goodbye Juffrou."<sup>9</sup> Released at last, we storm out of the classroom.<sup>10</sup> Outside, we scream "Hip, hip hoorah" three times.<sup>11</sup> We say goodbye to each other, tenderly and hysterically.<sup>12</sup> A friend and I play a short-lived "Last touch."<sup>13</sup> Then the pair of us skedaddle in opposite directions to our homes.<sup>14</sup> It's holiday time."

1	Bars 1-6	(Bell)
2	7-15	(Leaving the playground)
3	16-17	(Marking time)
4	18-33	(March)
5	34-38	(Whispering children)
6	38 <sup>4</sup> -58	(Our Father)
7	59-74	(God be with you)
8	75-76 <sup>2</sup>	(Goodbye, children)
9	76 <sup>3</sup> -78	(Goodbye, Meneer en Juffrou)
10	79-82	(Leaving the classroom)
11	83-85	(Hip, hip hoorah)
12	86-90	(Goodbye)
13	91-92	(Last Touch)
14	93-95	(Departing in opposite directions)

There are several points of interest in this piece, largely due to the care with which du Plessis has portrayed his pictures in music. The Lord's Prayer is heard as if intoned - it is actually marked "quasi recitative" - and one can follow the words of the "Onse Vader" in the rhythm throughout. It is followed by two Amens (bars 57-58). In the rendering of "God be with you", the melody is in the alto part throughout. In the farewells between the teachers and the children, one hears distinctly first "Meneer" (bass clef - bar 75<sup>1-3</sup>), and then "Juffrou" (treble clef - bars 75<sup>4</sup>-76<sup>2</sup>) and then all the children together (the fuller harmony - bars 76<sup>3</sup>-78).

EXAMPLE 246

Quasi tempo I

The musical score for Example 246 is written for piano. It consists of two staves: a treble staff and a bass staff. The tempo is marked "Quasi tempo I". The key signature has one sharp (F#). The music begins with a treble staff containing a melodic line and a bass staff with a bass line. There are dynamic markings of *f* (forte) in both staves. The bass line includes triplet markings (3 1) and various rhythmic values. The treble staff has several measures with notes and rests, some with accents.

A clever piece of word-painting occurs at the end where a contrary motion scale ending five octaves apart shows the two boys separating and running home in opposite directions to begin their school holidays.

EXAMPLE 247

The musical score for Example 247 is written for piano. It consists of two staves: a treble staff and a bass staff. The treble staff shows a scale ascending five octaves, starting from a middle C and ending at a C eight octaves higher. This is marked with "mf cresc." and "8va". The bass staff shows a scale descending five octaves, starting from a middle C and ending at a C five octaves lower. This is marked with "non legato" and "4:00". Both staves include fingering numbers (1, 2, 3) and dynamic markings like *f* (forte).

The same occurs in bar 7-8, where the contrary motion scale, moving inwards towards unison, shows the children coming in from the playground.

The main tonality of this piece would appear to be C, although as with the previous pieces, the tonality is free, with frequent changes. One reason for assuming the tonality of C is that it begins with the chord of C. It is a double-degree chord, C-E $\flat$ -E $\natural$ -G, which immediately raises the major/minor query again. The same ambivalence is true at the end, where the C Major chord on which the piece ends is preceded by 1½ bars where the right hand part is based on the C melodic minor scale. In fact, this is a bitonal section, as the left hand scale played during the same two bars (93<sup>3</sup>-94), in contrary motion to that of the right hand, is the scale of B Major.

Many other keys are suggested during the course of this piece e.g. the chord of F# is prominent in bars 11-15. This same F# is enharmonically changed to G $\flat$  in bar 16, which is based on the chord C-E -G $\flat$ -B $\flat$ . This chord, C $\flat$  $\flat$  $\flat$  serves as a dominant, leading to the F Major of bar 18. The March (bars 18 onwards) begins in F Major, with a clear Tonic-dominant bass.

EXAMPLE 248 (bar 18)

The musical notation for Example 248 (bar 18) consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with quarter notes. The dynamic marking 'mf, marcato' is written between the staves.

The alteration of the F to F# in bar 22 means that the bass is now based on tritones:

EXAMPLE 249 (bar 22)



Tritones persist in bars 24-25 and are, in fact, of great importance throughout this piece.

EXAMPLE 250 (bars 24)



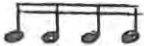
Of course, the notes of the above bar, when taken together, also form a diminished 7th chord. The Left hand part moves to Eb Major for bars 26-27, and then D Major/Minor (bars 28-29).

The "Our Father" section shows chords which shift chromatically in most cases. The harmonies are as follows:

Bars:	39	40	41	42	43	44-45	46	47	
	Db	d	Eb/F	Db	d	F	D	d#	
	48-49	50	51	52	53	54	55	56	57
	Ab/ab	E	Bb	eb	E/d#	C/E	f#/G	A	F

58

9

Ab - the dominant chord leading to the Db Major tonality which persists throughout the singing of "God be with you" (bars 59-74). The sound of the pupils running to the classroom (bars 79-82) is depicted by a broken chord bass and running semiquavers in the treble. The broken chords are F Major, C (no 3rd), D (no 3rd), e minor, F Major, G Major, a minor, b diminished, C Major, d minor, e minor, F major. In his gradual increase of speed here (  to  to  ) du Plessis depicts the excited scattering of the children.

Bars 83-85 (hip, hip, hoorah) show the use of double-degree chords again - the chords with the major/minor 3rds so often used by du Plessis. Here it is C-E $\flat$  -Eb-G. Tritones are used again for the "Goodbyes" (bars 86-90) - in fact, within the space of these few bars there is a tritone based on every note of the chromatic scale. At first, there are only horizontal tritones, then later vertical tritones as well, gradually drawn closer and closer together rhythmically.

Bars 91 and 92 are bitonal - showing an Eb in the right hand, and F#, G# and D# in the left hand. This is the same bitonality as persists into bars 93-94 (discussed above.)

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#### 7. Kaleidoscope

A Kaleidoscope is a viewing device which produces highly coloured symmetrical patterns which shift when the instrument is rotated. The piece moves quickly because of the demi-semiquaver movement - like the shifting patterns. The symmetry of the kaleidoscopic patterns is shown in an ingenious way. The hands play a mirror image of each other, with the note E as a central point. This leads to complex atonal and bitonal sounds - which symbolise the strangeness and fascination of a kaleidoscope for a child.

The colourful nature of the patterns is demonstrated by the chromaticism of the music - there is no clearly defined tonal centre and often (as in the final chord where the left hand part plays e minor and the right hand part C# minor) the music is bitonal. Another clear example of this bitonality occurs in bar 3, where the right hand part plays a C Major chord, and the left hand part a C# minor chord. However, halfway through the bar, interchanging of the right hand and left hand chords occurs.

The second feature that is noteworthy is the dependence of this short work on the diminished 7th chord. On frequent occasions, the right hand and left hand parts play different diminished 7th chords simultaneously: e.g. 4<sup>4</sup>, 5<sup>1</sup>, 5<sup>3</sup>, 14<sup>1</sup> to name only a few. A strange oasis in this discordant harmony occurs in bar 6<sup>1-2</sup>, where the left and right hand parts coincide on the Ab Major triad. There are also variations on the diminished 7th chord, as in bar 4<sup>1</sup>, where the left hand part plays an Eb Major triad, with a minor 7th (Eb-G-Bb-Db). At the same time, in the right hand part there is a diminished chord, with a minor 7th (G-Bb-Db-F). Together, this sounds like a dominant 9th chord in Ab Major, but there is no chord of resolution until bar 6<sup>1</sup>.

The semitone is most important in this piece. There are a number of vertical semitones (e.g. 3<sup>2</sup> B/Bb) as well as their inversion, the diminished octave (e.g. bar 6<sup>4</sup> E/Eb).

There is also a tremendous amount of chromatic movement, (i.e. horizontal semitones), often with the left and right hand parts in contrary motion (e.g. the outer parts of bars 0<sup>4</sup> - 2<sup>1</sup>, 5<sup>1-4</sup>, 6<sup>4</sup> - 7<sup>4</sup>).

There is an embryonic ternary form in this piece, in that bars 14<sup>3</sup> - 15<sup>4</sup> seem to echo the opening bars - but it is not clear enough to be properly defined.

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8. Night Sounds

This last piece is again a programmatic one, and the same procedure of translating du Plessis' notes will be followed.

(i) It is a clear Saturday night in summer. I lie in my bed on the stoep, and listen to the night-sounds. Crickets chirp endlessly, metronomically.<sup>1</sup> The great owl's love-call<sup>2</sup> is answered by his wife. Small frogs click like xylophones,<sup>3</sup> rain-frogs croak an octave lower.<sup>4</sup> The cry of a frightened kiewiet<sup>5</sup> wakens a sleeping dog<sup>6</sup>. A night owl screams suddenly<sup>7</sup>, ominously; I know that someone in the neighbourhood is going to die. Even the crickets fall silent.

(ii) Then the soothing cooing of the drowsy turtle-dove<sup>8</sup> banishes my thoughts of death. I become aware of the babbling stream<sup>9</sup> right next to the stoep; and in the distance, the sound of a guitar<sup>10</sup>. It is a cheery group of farm workers who are walking home next to the main road. The approaching guitar playing becomes clearer, and against the accompaniment a young girl sings an exuberant, wordless song<sup>11</sup> ... and then everything dies away. As in a dream, I hear the simple guitar harmony on another, timeless level<sup>12</sup> ... I am asleep.

<sup>1</sup> Beginning at bar 1, continuing

throughout the piece (Crickets)

<sup>2</sup> bars 4-10 (left hand part) (Owl)

<sup>3</sup> bars 11-14 (right hand part) (Frogs)

<sup>4</sup> bars 15-16 (right hand part) (Rain-frogs)

<sup>5</sup> bars 20<sup>4</sup>-21<sup>2</sup> (right hand part)

bars 22<sup>4</sup>-23<sup>1</sup> (right hand part) (Kiewiet)

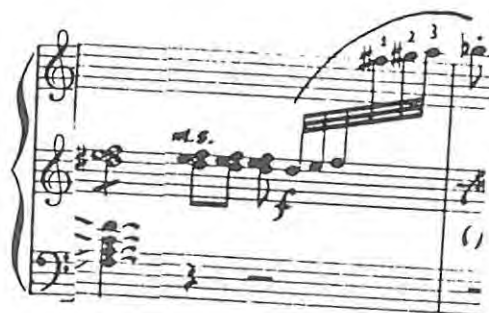
<sup>6</sup> bars 21-23 (left hand secco chords) (Dog)

<sup>7</sup> bars 29,33 (Night owl)

8	bars 37 <sup>4</sup> -41 <sup>1</sup>	(Turtle-dove)
9	41 <sup>2</sup> -49	(Stream)
10	50-53	(Guitar)
11	54-65 (note the "con volgarita")	(Girl singing)
12	66-73	(Guitar harmony)

The right hand part begins with reiterated semitones, and the sound of the semitone is to persist throughout the piece. Occasionally it becomes extended into a cluster chord, e.g. bars 6 onwards, where the right hand part has D#-E-F. This then moves to the left hand part to become the accompaniment figure. The call of the kiewiet (bar 20) is a demisemiquaver run built almost entirely on semitones. (D#-E-F-F#-G#-A-Bb).

EXAMPLE 251 (bar 20)



The half-diminished seventh chord found in Kaleidoscope (bar 4<sup>1</sup>) is found, transposed, in this piece (e.g. bar 29<sup>1</sup>: B-D-F-A and bar 22<sup>1</sup>: D-F-Ab-C). Of equal importance here is the semitone clash between the left and right hands. But du Plessis also makes fairly frequent use of augmented chords here (e.g. bar 4-10). There are also some conventional major/minor triads e.g. bar 29 (left hand part) and bar 31 show the Eb minor triad.

From bar 46 onwards, the harmonies become far more traditional, as du Plessis depicts first the sound of the guitar accompaniment and then, in the Epilogue, the accordion accompaniment. Bars 46-73 are in D Major, and show clear tonic-dominant harmonic progressions. Bars 74-89 are in Eb Major, and the harmonies are I-IV-V-I, with only one change of harmony per bar.

Du Plessis explains the Epilogue as follows: It was inspired many years after his childhood by the music of a group of Coloured people who walked past his house in Stellenbosch in 1969 on Old Year's Night. On an accordion, the leader was playing the same I-IV-V-I harmony that he remembered from the music of the farm labourers of his childhood. When he was working on Night Sounds, he decided that this fragment, which he had written down immediately on hearing it, would form a perfect conclusion to this suite, for the following reasons:

"It symbolised my belief in the enduring aesthetic value and validity of basic simplicity. As an epilogue to Night Sounds it forms a suitable lullaby (hence the elliptical fading of the original rhythm); and as a diatonic conclusion, it creates a relationship with Musical Box and other diatonic passages in the Suite, which satisfies my sense of stylistic coherence."<sup>1</sup>

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<sup>1</sup> du Plessis, H: Toe ek 'n kind was. Foreword, Dalro, Johannesburg. 1972.

Some general remarks on Toe ek 'n Kind was.

This suite is of great interest since, although it shares basic facets of du Plessis' style with other works analysed, it is different in so many ways. It is certainly far simpler in conception than the Miniatures, or the Preludes, and it does not have the grandeur of the First Piano Sonata. This is in keeping with the composer's intention of seeing the world through the eyes of a child. It is noteworthy how many diatonic passages there are throughout this suite. Of course, chromaticism and even atonality is predominant, but there is the unifying thread of the constant return to the simpler traditional diatonic harmony. (For example, see parts of Polka, Waltz, Mazurka, the accompanying harmonies of River Dream, bars 59-74 of End of Term, and the end of Night Sounds (bars 74-89.)

Most of the pieces in this suite are in Ternary form or suggest Ternary form - and generally quite straightforward. The simplicity of this form is well-chosen in view of the subject matter of the music.

However, far more numerous than the contrasts with his other pieces are the similarities in basic compositional techniques and vocabulary. Diminished 7th chords appear frequently, especially in Vleivolk, and half-diminished chords

occur in Kaleidoscope and Night Sounds. Even more ubiquitous is the tritone, which is present in most of these pieces, but especially in Calf-love and End of Term.

Of fundamental importance, as always, is the semitone which is used both horizontally (melodically) and vertically (as chords). This is particularly true of Calf love, Kaleidoscope and Night Sounds. In Night Sounds, the semitones are often built up and extended to form cluster chords. Chromaticism in the harmony as well as the melody characterises Calf love and Kaleidoscope. Calf love and End of Term show abrupt and frequent changes of tonality, while Kaleidoscope tends towards atonality and bitonality.

Double-degree chords<sup>1</sup> are a feature of End of Term, while whole tone segments appear in River Dream. Augmented chords alternate with major and minor triads in Night Sounds.

From the above summary, it is clear that, although these pieces do not have the complex and concentrated nature of the earlier works, there is a clear resemblance of style. This bears out what was said on one occasion by the composer himself:

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<sup>1</sup> Double-degree chords contain one note which appears in two forms e.g. C and C sharp, or B natural and B flat. Hence a "double-degree chord" might be G-Bb-B -D.

"After having established my idiom, I hardly ever deviated from it. Looking back at the age of 60, I can find no trace of the 'three periods' traditionally associated with the creative artists, also no drastic changes and experimental phases."<sup>1</sup>

This has certainly been true of the works studied in this survey.

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<sup>1</sup> du Plessis, H: Preface by composer, Page 4.  
Quoted in Krige, P J : Die Kamermusiek van Hubert du Plessis - 'n stylstudie. Page 31.  
D Phil thesis U P E. Sept 1983.

CONCLUSION

This survey has, of necessity, concentrated on a small section of du Plessis' work. Because of this, it is impossible to pontificate on du Plessis' style in general. However, it is possible to draw some general conclusions about the piano works studied.

Du Plessis is an infinitely painstaking composer. His work is always revised and rewritten until he is perfectly satisfied. He is, particularly, the master of the small-scale genre . . . , for example, his Miniatures, Preludes and Piano Pieces.

Hand in hand with this goes his remarkable economy of material. A small number of motifs is used to form the basis of each work, and these are rewritten and reworked until they virtually have no more to offer. His compositional style strongly favours polyphony, and he is particularly versatile in his use of contrapuntal techniques. Motifs are often inverted, played in rhythmic or melodic augmentation or diminution, or even used in retrograde form. This reaches its fullest expression in his twelve-tone works, where he shows endless resources in his manipulations of the tone row. He does not use only the Prime form, but experiments with all forms of the row, and even incorporates a few transpositions. He does not confine himself to multiple presentations of the tone row in melodic form, but skilfully varies his techniques to produce varied and fas-

cinating compositions in which, as in Prelude No. 4, the tone row provides not only the melody, but also chorale-like homophonic sections. His compositions based on tone-rows are of two types - showing either a strict adherence to the row, or more frequently, a freer setting of the row within passages not based on the twelve tones. An example of the latter is Prelude No. 3 which shows an insight into the use of 3rds - a technique already found in his earliest compositions.

The two twelve-tone compositions studied within the scope of this survey have not been representative of his work in this field in that they have both been based on complete twelve-tone rows. In an article on another serial work by du Plessis, Krige<sup>1</sup> states:

"hy verkies gewoonlik nootreeks van minder as twaalf note, wat tonale gerigtheid bevorder."

Other trends of the "modern" period, with which du Plessis has experimented are bitonality and atonality. Examples of each of these have been analysed in this study. Despite his competent use of 20th Century techniques, he sees himself as a Neoromantic at heart. He even attempted, in the Six Miniatures (Op. 3), to establish the framework of a Neo-

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<sup>1</sup> Krige, P J: Hubert du Plessis se Suite vir Twee Klarinette: 'n Analitiese Bespreking. S A Journal of Musicology, Vol. 4, 1984.

classical style, but acknowledged in his preface to this work:

"That this conscious deviation from my innate romanticism was a passing phase, is proved by my next work for piano, a large scale sonata (Op. 8, 1952) predominantly in the "grand style" ... However, I had to write these pieces, if only to prove to myself that I unashamedly belong to the category of neo-romantic 20th century composers."<sup>1</sup>

In his chapter on "The New Romantics", Machlis<sup>2</sup> says:

"There was a revival of programmatic music with a poetic or dramatic content; a return to the cult of melody; and a reaffirmation of the primacy of music as the language of the heart."

His earlier works tend towards the pure and absolute, especially those written in London. In fact, with the exception of the autobiographical "Toe ek 'n Kind was", each of the works studied in this survey is absolute. However, later works, such as the Suite Op. 27, tended to be more programmatic. Throughout all his work, though, there is a strong emotional and dramatic content, which recalls Machlis' definition above. Even in the "Six Miniatures", there are moments of romanticism, and one needs to think only of the towering passion of the Sonata No. 1, the poignancy of feeling conveyed in Prelude and Elegie from Four

<sup>1</sup> du Plessis, H: Preface to Six Miniatures Op. 3, Studio Holland, Cape Town, 1975.

<sup>2</sup> Machlis, J: Introduction to Contemporary Music, J M Dent & Son Ltd, London, 1961, Page 315.

Piano Pieces Op. 1, or in the emotional and sombre Prelude No. 7. Another example is "Inspire par mes chats" - an intensely personal portrayal of his love for his animals. Despite a stylistic drift in and out of Neo-classicism into Expressionism, the underlying common denominator is the romantic nature of the music.

Since the bulk of du Plessis' output is vocal music, it is not surprising that he shows such mastery over carefully constructed and memorable melodies. Most of his melodies are song-like even those in instrumental works. Krige<sup>1</sup> says the following in this regard:

"Hubert du Plessis' most important style characteristic is his masterful vocally inspired melodies."

The composer<sup>2</sup> himself said:

"Ek is 'n 99% melodiese komponis ..... Ek glo steeds aan die tradisionele bestandele van komposisie, dit wil sê motief, herhaling, sekvens, variasie en transformasie."

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<sup>1</sup> Krige, P J : Die Kamermusiek van Hubert du Plessis - 'n stylstudie.

D Phil thesis U P E. Sept 1983. Summary. Page vi.

<sup>2</sup> du Plessis, H : Television interview. 14/6/82.  
Quoted in Krige: op cit. Page 32.

Melodies are carefully constructed, although generally symmetric. They are of two essentially different types: some of his melodies use small intervals and move through a very narrow compass. Others are jagged and angular and show wide leaps and sudden changes of direction. The leaps often resolve again within their compass. These melodies are generally fairly brief, and show a progression, either ascending or descending, towards a clearly defined climax. The majority show a gentle and romantic character. Motifs are generally short and capable of development, manipulation and transformation. However, the one feature that is present in virtually all his melodies is their chromatic content. The chromatic scale is often present in the semitone movement of motifs. Melodies are not confined to the treble part, but are found in the bass as well, with a superimposed accompaniment in the treble.

There are certain intervals that are characteristic of du Plessis' writing, which he uses both horizontally and vertically. He frequently uses the tritone, which he finds very expressive, and appears particularly in very emotional passages. Other very important intervals are the perfect octave and the perfect 5th. These are most commonly used in conjunction with the semitone, which gives rise to the major 7th, minor 9th and tritone intervals respectively. All three of these intervals are not only fundamental to du Plessis' work, but often create a unifying factor within movements of a suite or sonata.

In his earlier works, du Plessis deliberately turned his back on South African folk music, which he regarded as unsuitable for serious composition. However, in later years, he saw reason to alter these sentiments, as he began to see folk music as communicating feelings that were important in the history and development of the nation. Hence, he began to use melodic quotations from these songs to

"weave this symbolic content into the texture of his compositions."<sup>1</sup>

This is particularly true of some of his songs, like "Slamse Beelde", and of course, in the autobiographical "Toe ek 'n kind was", which describes his childhood on the farm.

His works usually have a clearly defined form - often ternary in structure, which satisfies du Plessis' passion for coherence and musical unity. This is particularly true of his small-scale works. However, he could paint on a bigger canvas as well, and in his Piano Sonatas has shown that he is also a master of the larger forms, such as Sonata Allegro form. Even in the Sonata one sees the same desire for a basic unity. In the analysis of Sonata No. 1, attention was drawn to his use of motifs from the first movements

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<sup>1</sup> Malan, Dr J P : (ed). S A Music Encyclopaedia, Vol 1  
Oxford University Press, Cape Town.

which reappear in the last movement, thus drawing the entire Sonata together. This is true of the suites of pieces as well, where an overall unity is achieved either through the use of common motifs, or by intervals which reappear throughout the work, and form the germ cells on which the work is based.

In his homophonic writing, he uses "traditional" classical harmony on occasion - but usually "spiced" with discordant additions or jazz related chords or sequences e.g. double-degree chords, chromatically descending harmonies. There are several aspects of du Plessis' harmony that are very characteristic of his style. Of the few "traditional" chords encountered, the diminished 7th and its variants are frequently used, either melodically or harmonically. His use of the tritone, mentioned above, is extended harmonically in that he occasionally uses chords built on tritones. He also uses cluster chords, often building up from two notes to fuller chords. Triads are found in his writing, but they are seldom either simple or complete, and frequently vacillate from major to minor - this major/minor ambivalence is a most important feature of du Plessis' style. He usually gives a clear indication of the tonal centre of a piece - in fact a work often begins and/or ends on the tonic, or on one of the notes of the tonic chord. Although atonal passages abound in his music, tonality is never totally abandoned.

However, it is seldom made clear whether the tonal centre is major or minor - and this is often achieved by omitting the 3rd of the triad completely, or by using both the major and minor 3rd, thus creating a double-degree chord. This, of course, is not the only type of double-degree chord found in his writing, but it is certainly the most common.

Traditional cadences are frequently suggested - but it is usually a hint and no more. Only certain fundamental notes of the cadential harmony are used, and most often conventional chords are either replaced by distantly related, or unorthodox chords.

The music of du Plessis is characterised by a lively and interesting rhythm. Syncopations and cross-rhythms are prevalent interspersed with passages of more traditional rhythm. A parallel may be drawn here with his harmonic usage, where passages of traditional, almost simplistic and slow-moving harmony co-exist with dramatically unexpected chords. Displaced accents in his melodies add to the element of constant surprise. Throughout his work there is a strong rhythmic drive leading to clearly defined climaxes and points of rest.

Another characteristic of du Plessis' work, which he shares with many modern composers is the tendency to change time-signature or tempo within a movement or piece. Du Plessis is very fastidious about this, however, and seldom relies on a vague direction such as "poco a poco accel". He

usually gives regular metronome marks, which ensure that the performer will carry out his wishes exactly. An interesting comment on this was made by the composer<sup>1</sup> himself, in a letter in which he altered a number of his original metronome marks.

Experience has taught me that it often takes years for composers to decide on absolutely correct tempi for their music ..... so you can imagine the abundance of wrong metronome marks - even Bartok, that metronome tyrant, might have realized slightly slower or faster speeds preferable - had he lived longer."

Another point of rhythmic interest in this composer's writing is the frequency with which he builds in rallentandos or accelerandos through augmentation and diminution of note values. This often leads to double augmentation or diminution if the rallentando or accelerando is extended.

du Plessis is as fastidious about dynamics as he is with his tempo markings. He shares this characteristic with three vital 20th century composers, Bartok, Debussy and Prokofiev, with whose writings he was familiar. He notates dynamic changes painstakingly and leaves little to chance. These changes are frequent and very often sudden or abrupt - although crescendos and diminuendos about, there is also the

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<sup>1</sup> du Plessis, H: Letter to Margaret Lee, written on 31/10/89.

frequent switch from ff to pp (or vice versa) within the space of a beat. These rapid changes of dynamics may be equated with the rapid changes of rhythm and often to an instability within a piece.

A great deal of his piano writing is for the warm, middle register of the piano. However, many pieces show a very wide range, and leger-lines and octave signs abound. He is more inclined towards the upper registers of the instrument than the lower, and the right hand part explores the sonorities of the upper octaves - a practice often encountered in the piano works of Debussy in particular.

The influences on Hubert du Plessis have been many. He himself<sup>1</sup> described Scriabin as one of the strongest forces in his compositions, and also pointed to the motifs from the piano music and symphonies of Eaglesfield Hull as a source of inspiration. On another occasion,<sup>2</sup> he stated that no South African composer has had any effect on his style, but that Benjamin Britten had had a definite influence. However, in his writings,<sup>3</sup> du Plessis lists the following composers

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<sup>1</sup> du Plessis, H: Phone call to Margaret Lee. April 1990.

<sup>2</sup> du Plessis, H: Interview 31/12/82. Quoted in Krige, P J. Die Kamermusiek van Hubert du Plessis - 'n stylstudie. D Phil thesis, U P E. Sept 1983. Page 28.

<sup>3</sup> du Plessis, H: Preface by Composer. Page 3. Quoted by Krige, P J: op. cit. Page 29.

as those to whom he feels drawn: Scriabin, Debussy, Ravel, Bartok and Stravinsky.

To these names we must certainly add Prokofiev, and the linear counterpoint of Hindemith. The influences on du Plessis have not only been 20th century ones. He has made a close study of the counterpoint of Bach, and has published a book about him.<sup>1</sup> He also studied other early composers for his lectures and recitals (e.g. Scarlatti, Couperin). He acknowledges an affinity with Liszt and other Late-Romantics, and these composers have certainly coloured his works. Then, of course, one must remember the academic influences, for he had noted teachers and mentors in his formative years. In this connection one thinks particularly of Prof. W F Bell and Prof. F Hartmann, both of whom assisted him to reach his full potential as a creative artist.

In conclusion, one must grant du Plessis his rightful place as one of the most outstanding musical sons of South Africa. The critic EMOL<sup>2</sup> stated:

"Ek reken dat Suid-Afrika trots kan wees op Hubert du Plessis as een van sy beste en belowende komponiste."

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<sup>1</sup> du Plessis, H: Johann Sebastian Bach.  
Tafelberg-Uitgewers. Cape Town. 1960.

<sup>2</sup> EMOL: Suid Afrika kan trots voel op Hubert du Plessis.  
Die Burger. 18th May 1955.

He certainly has fulfilled the promise he showed in his early days, when William Glock<sup>1</sup> made that prophetic statement about John Joubert and Hubert du Plessis.

These are two young men whose careers will be followed with interest."

The career of Hubert du Plessis, in both the academic and creative fields, has shown a brilliance and a steady success beyond even what Mr Glock might have imagined so many years ago.

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<sup>1</sup> Glock, W: The Scotsman. 22nd December 1952.

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Early Autumn by Ralph Burns and Woody Herman

Sophisticated Lady by Duke Ellington

# Early Autumn

Words by JOHNNY MERCER  
Music by RALPH BURNS and WOODY HERMAN

When an ear-ly au-tumn walks the land — And chills the breeze And touch-es with her hand —  
the sum-mer trees, Per-haps you'll un-der-stand — What mem-o-ries I own — There's a dance pa-  
vil-ion in the rain — all shut-tered down, A wind-ing coun-try lane — all rus-set brown, A frost-y win-dow pane —  
— shows me a town grown lone-ly — That spring of ours that start-ed so A-pril-heart-ed  
Seemed made for just a boy and girl — I nev-er dreamed, did you, an-y fall would come in view so ear-ly,  
ear-ly? Dar-ling, if you care — please let me know, I'll meet you an-y-where — I miss you so, Let's  
nev-er have to share — an-oth-er ear-ly au-tumn — When an ear-ly au-tumn —

**Chords:** Cmaj7, B7, Bbmaj7, A7, Abmaj7, G7, Cmaj7, C6, Dm7, G7, Cmaj7, B7, Bbmaj7, Abmaj7, G7, Cmaj7, C6, Cmaj7, C6, Dm7, G7, Cmaj7, Ebdim, Dm7, G7, Cmaj7, C6, Cm7, F7, Bb, Eb7, Dmaj7, C#7, C9, B7, Bb7, Amaj7, Ab7-9, G9, Cmaj7, B7, Bbmaj7, A7, Abmaj7, G7, Cmaj7, C6, Am7, Dm7, G7, Cmaj7.

# MUSICALEN LAUJ

BRUNO MAELS and SIEGHELD FARKAS  
Arranged by DAVE WOLFE

Handwritten musical score for "MUSICALEN LAUJ". The score is written on multiple staves. A large handwritten "5" is in a box at the top left. A circled area contains the handwritten text "DON'T PLAY".

Annotations include:

- (Solo)
- TO HARMON mode
- FLUTE AND ONLY

Chord progression at the bottom:

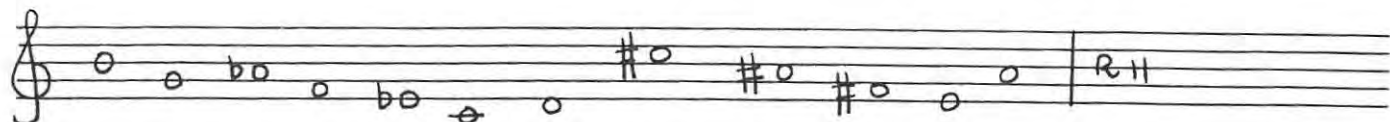
B<sup>b</sup>6 F# C#9 B<sup>b</sup>7 B<sup>b</sup>7 G#9 F# E#9 E#9 A<sup>b</sup>7 A<sup>b</sup> A# G# G#9 F#

Handwritten numbers 5, 6, 7, 8 are visible at the bottom of the page.

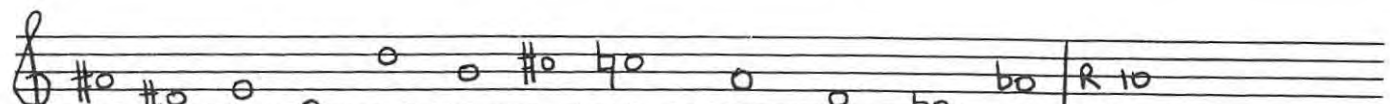
Prelude No. 2 (from Op. 18) by H du Plessis

PRELUDE NO. 2.

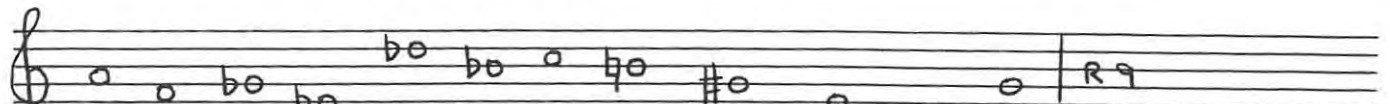
P11  
(=0)



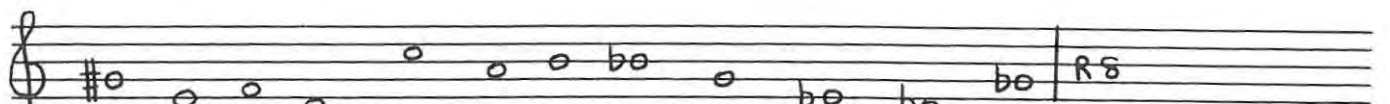
P10



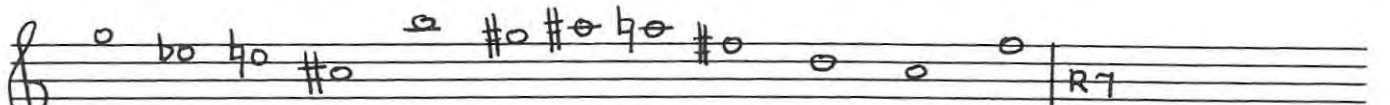
P9



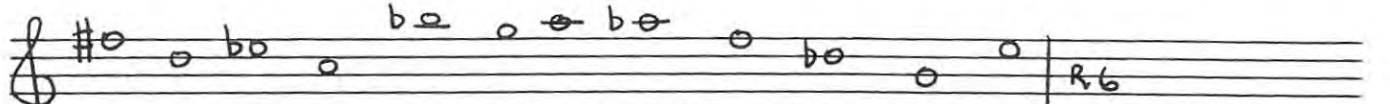
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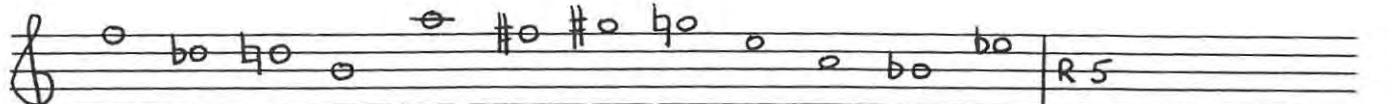
P7



P6



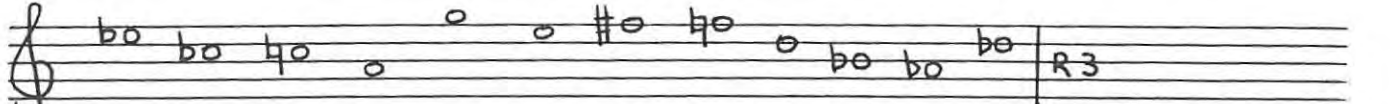
P5



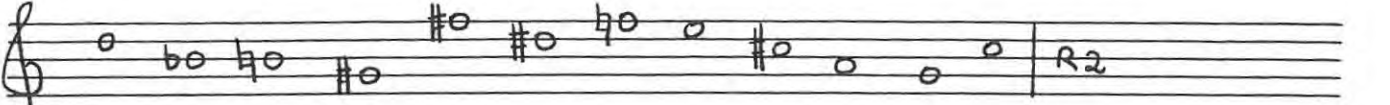
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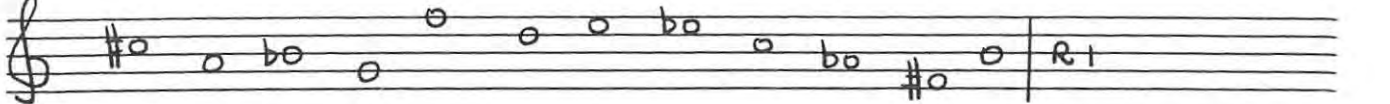
P3



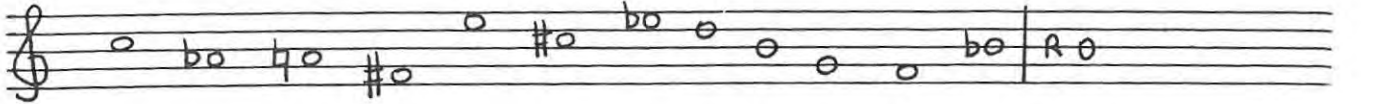
P2



P1



P0



PRELUDE NO. 2.

I11 RE 11

I10 RE 10

I9 RE 9

I8 RE 8

I7 RE 7

I6 RE 6

I5 RE 5

I4 RE 4

I3 RE 3

I2 RE 2

I1 RE 1

I0 RE 0

Alla pastorale

P11

1 2

3 4

5 6

7 8

9 10

P5

P11

mf cresc. f

13

f ff molto dim.

a tempo, tranquillo

16

poco rall. pp ppp pp

una corda

RI 7 I 7

19

RI 7

motif c

22

RI 7 I 7.

p

25

Motif c

motif c

RI 7<sup>9</sup>

*mp* Motif c.

*pp*

*p espress.*

*cresc. e accel.*

28

incomplete Motif c

motif c

RI 7

*pp*

*f*

*molto cresc.*

*pp*

*f*

R11

30

tre corde

*ff*

*P11*

*P11*

*RI 7*

*secco*

*mf cresc.*

R11

32

*stringendo*

*più tranquillo*

*stringendo*

*mp*

*f*

I7

R11

I7

33

*sempre agitato*

*ff*

I7

35

2.

rall. al.

37

*ff* *dim.*

Detailed description: This block contains the first two systems of musical notation. The top system is a single staff with a treble clef, starting with a dynamic marking of *ff* and a *dim.* marking. The bottom system is a single staff with a bass clef. A dashed line above the top staff indicates a tempo change from *rall.* to *al.* (allegro). Measure numbers 37 and 38 are indicated on the right side.

tempo

corta RI 7 PII

39

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

Detailed description: This block contains the next two systems of musical notation. The top system is a single staff with a treble clef, marked *tempo*. It features a *corta* marking and a bracket labeled "RI 7" above it. The bottom system is a single staff with a bass clef, marked *pp*, *p*, *p*, and *mp*. Measure numbers 39 and 40 are indicated on the right side.

41

*mp* *pesante mf*

Detailed description: This block contains the next two systems of musical notation. The top system is a single staff with a treble clef. The bottom system is a single staff with a bass clef, marked *mp* and *pesante mf*. Measure numbers 41 and 42 are indicated on the right side.

motif c motif

rall.

4

Detailed description: This block contains the next two systems of musical notation. The top system is a single staff with a treble clef, featuring two bracketed sections labeled "motif c" and "motif". The bottom system is a single staff with a bass clef, marked *rall.*. Measure numbers 43 and 44 are indicated on the right side.

RI 7

tempo tranquillo

4

*mp* *f* *p* *pp*

3' 55" - 4' 00"

Detailed description: This block contains the final two systems of musical notation. The top system is a single staff with a treble clef, marked *tempo* and *tranquillo*. The bottom system is a single staff with a bass clef, marked *mp*, *f*, *p*, and *pp*. A bracket labeled "RI 7" spans across both systems. Measure numbers 45 and 46 are indicated on the right side. At the bottom right, a time signature "3' 55" - 4' 00"" is present.

Prelude No. 4 (from Op. 18) by H du Plessis

PRELUDE NO. 4.

The image shows a handwritten musical score for 'PRELUDE NO. 4.' consisting of 11 staves, labeled P0 through P11. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and a final measure with a Roman numeral (R0 through R11). The notes are written in a simple, hand-drawn style on a five-line staff. The accidentals are placed above or below the notes. The Roman numerals are placed at the end of each staff, indicating the final note or measure of that line.

P0:  $\text{e}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{o}$   $\text{o}$   $\text{\#}\text{o}$  | R0

P11:  $\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{e}$  | R11

P10:  $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$  | R10

P9:  $\text{e}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$  | R9

P8:  $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{e}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$  | R8

P7:  $\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$  | R7

P6:  $\text{\#}\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{o}$   $\text{e}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{e}$   $\text{b}\text{o}$   $\text{o}$  | R6

P5:  $\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{e}$   $\text{o}$   $\text{o}$   $\text{\#}\text{o}$  | R5

P4:  $\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{o}$  | R4

P3:  $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{e}$   $\text{o}$   $\text{o}$  | R3

P2:  $\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$  | R2

P1:  $\text{\#}\text{o}$   $\text{\#}\text{o}$   $\text{b}\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$   $\text{b}\text{o}$   $\text{o}$   $\text{o}$  | R1

PRELUDE NO. 4.

The image shows a handwritten musical score for 'PRELUDE NO. 4.' consisting of 11 staves of music, numbered I0 to I11. Each staff contains a sequence of notes with accidentals and a measure ending with 'RI' followed by a number. The notes are written in a simplified notation style, often using letters like 'a', 'b', and '#'. The accidentals are either a flat (b) or a sharp (#). The 'RI' notation likely represents a specific interval or chord quality.

Staff	Notes (approximate)	Ending
I0	a, b, a, b, a, b, b, b, #a, b	RI 0
I1	#a, b, b, b, b, b, a, a, a, b	RI 1
I2	b, a, b, a, a, #a, #a, b, a, b	RI 2
I3	a, a, a, b, #a, a, a, b, b, b	RI 3
I4	b, b, b, a, b, a, a, a, #a, a	RI 4
I5	a, a, a, b, b, b, a, b, #a, a	RI 5
I6	#a, #a, a, b, b, b, a, a, a, a	RI 6
I7	a, a, a, a, b, b, b, a, b, b	RI 7
I8	b, b, b, a, b, a, a, #a, a, a	RI 8
I9	a, a, a, b, #a, a, a, b, b, b	RI 9
I10	b, a, b, a, a, #a, #a, b, a, b	RI 10
I11	#a, #a, #a, a, b, b, a, a, a, a	RI 11

4

Adagio ma non troppo; flessibile (♩ = 63-66)

RO

RO (uncomplete)

f accel.

dim. rall.

3

RO

a tempo

mp cresc. f mf mp dim.

6

PO (uncomplete)

IO

IO

pp f

accel.

9

IO

a tempo

f dim. p p

rall.

PO

14

RIO una corda

PO

mp cresc.

18

RI O

mf dim. p

ppp RO cresc. RO tre corde

f PO IO

m.s. stretto I I motifs R II. rall.

a tempo p con delicatezza Notes derived from I I

2:

26

29

31

35

Tempo I

PO

RI O

*p*

8va

tre corde

58

PO

*mp*

RI O

*mp* cresc.

*f* RO dim.

*mp*

62

RI O

poco rall.

a tempo

rall.

dim.

trb

espress.

RI O

*p*

dim.

66

8va

a tempo

PO

*pp*

*p*

*mp*

*mf*

dim.

70

una corda

RI O

8va

molto rall. al fine

ossia

*pp*

74

39

I I

gua

43

Uses mainly notes of I I

I I

R I

cresc.

45

incomplete.

R 6 incomplete

R O

P 1 (notes 4+5 transposed)

P 6

f

48

poco accel.

sf

marc.

I O I I

cresc.

ff

53

rall.

mf

molto tranquillo

pp

una corda

gua

On 7th November, I received a letter from Prof du Plessis, in which he told me of some alterations that he had made during a recent revision of his published works. In the case of the Miniatures, the Sonata, and the Preludes, the changes made involve mainly tempo indications, and some directions on phrasing and interpretation. I have made these alterations on the examiners' copies of the pieces.

In the case of the Four Piano Pieces, some of the changes are more fundamental. For example, du Plessis has changed the name "Studie" to "Etude", and some notes have been altered. Fortunately, none of these alterations affect my analysis of these pieces, given in Chapter 1, but I have decided to include a copy of the music that he sent me in this thesis, to show the extent of the alterations.

# 1. PRELUDE

Largo (♩ = 46) *rubato*

HUBERT DU PLESSIS — *Opus I*

pp molto espr. mp p

u.c. simile

poco cresc. mp mf

mp f cresc. e poco accel.

molto rall. a tempo

pp ppp

pp

u.c. 45 1.50

September 1944

Finaal hersien Februarie 1962

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STUDIO HOLLAND - KAAPSTAD - MUSIEKDRUKKERS

Practice at  $\text{♩} = 48$

# ETUDE 2. ~~STUDIE~~

HUBERT DU PLESSIS — *Opus I*

Allegro appassionato ( $\text{♩} = 96$ )

First system of musical notation, featuring a treble and bass clef. The music is marked *ff* and includes a tempo marking of *Allegro appassionato* with a metronome marking of  $\text{♩} = 96$ . The system contains several triplet markings (3) and accents (^).

Second system of musical notation, continuing the piece. It features a treble and bass clef and includes a triplet marking (3) and accents (^).

Third system of musical notation, featuring a treble and bass clef. The music is marked *marcato* and includes an 8-measure phrase indicated by a dashed line and a triplet marking (3). There are also circled notes in both staves.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked *dim.* and includes a triplet marking (3). There are circled notes in both staves.

*mf* *molto cresc.*

*rall.* *a tempo*

16

*m.s.*

*ff* *loco* *in tempo*

*m.s.*

*marcato*

5

*dim. e molto rall.*

Andante

3

L'istesso Tempo ma poco rubato

*p* *espr. e sempre legato*

*pp* *una corda*

3

♩ = 96 80

*poco allargando*

3

Impetuoso

*mp* *cresc.* *mf* *f*

*poco rall.* *poco accel.* *poco rall.*

1 2 1 2 3 4

3 3 3

*tre corde*

*mf* *poco rall.* *cresc.* *poco accel.* *ff* *poco rall.*

*mf* *molto cresc.* *a tempo* *ff*

5 4 2 1 2 1 2 3 5 5

*decresc.* *poco rall.*

3 2 5 3 2 1 3 2 1 2 3

**Tranquillo**

*mp* *espr.* *ten.* *mp* *rall. e dim.*

*a tempo* *p* *pp* *ten.*

*una corda*

First system of a musical score. The treble clef staff features a melodic line with a trill marked '8' and a triplet of eighth notes. The bass clef staff provides a steady accompaniment. Chords are labeled 'Ab' in both staves.

Second system of the musical score. The treble clef staff includes a trill marked '8' and a section marked 'allargando' with a dashed line. The bass clef staff continues the accompaniment. A 'cresc.' marking is present in the treble staff.

Third system of the musical score, starting with the tempo marking 'Tempo I'. The treble clef staff has a dynamic marking 'mf' and a 'cresc.' marking. A handwritten note 'Start of M. 2' is written above the staff. The bass clef staff is marked 'tre corde'.

Fourth system of the musical score. The treble clef staff has a dynamic marking 'mf' and a 'cresc.' marking. The bass clef staff has a dynamic marking 'mf' and a 'cresc.' marking.

Fifth system of the musical score. The treble clef staff has a dynamic marking 'cresc.' and a trill marked '8'. The bass clef staff has a dynamic marking 'm.s.' and a trill marked '8'.

8-

*ff* *in tempo* *rall.*

3

Detailed description: This system contains the first two measures of a musical piece. It features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and *in tempo*. The first measure has a triplet of eighth notes in the bass clef. The second measure has a triplet of eighth notes in the treble clef. The tempo marking *rall.* (rallentando) appears at the end of the second measure.

**Maestoso**

*ff*

Detailed description: This system contains the next two measures. It is marked **Maestoso** (majestic) and *ff*. The first measure has a triplet of eighth notes in the treble clef with fingerings 5, 3, 2, 1, 2. The second measure has a triplet of eighth notes in the treble clef with fingerings 3, 2, 1. The bass clef part consists of a steady eighth-note accompaniment.

*dim. e rall.* *corta*

*mf espr.* *espr.* *m.d.* *m.s.*

Detailed description: This system contains the next two measures. The first measure is marked *mf* and *espr.* (espressivo). The second measure is marked *dim. e rall.* and *corta* (short). The bass clef part has a triplet of eighth notes with fingerings 5, 3, 2, 1, 2. The treble clef part has a triplet of eighth notes with fingerings 3, 2, 1. The system ends with a fermata over a note in the bass clef.

*stringendo* *molto cresc.* *ff*

Detailed description: This system contains the next two measures. It is marked *stringendo* (increasingly) and *molto cresc.* (much crescendo). The first measure has a triplet of eighth notes in the bass clef. The second measure has a triplet of eighth notes in the treble clef. The system ends with a fermata over a note in the bass clef, marked *ff*.

*a tempo*

*fff m.d.* *molto allargando* *ff*

Detailed description: This system contains the final two measures. It is marked *a tempo*. The first measure is marked *fff m.d.* (fortississimo molto decrescendo) and *molto allargando* (much allargando). The second measure is marked *ff*. The system ends with a fermata over a note in the bass clef.

Augustus 1944  
 Finaal hersien Februarie 1962

2' 55"  
 3' 00"  
 7

# 3. ELEGIE

Adagio ma non troppo (♩ =  $\frac{72}{80}$ )

HUBERT DU PLESSIS — Opus I

mezzo-forte (p) *mesto*  
1 2 3 4 5 6  
*tre corde*

7 8 *mp poco agitato* 9 *poco rall.* 10 *a tempo* 11

12 13 14 15 16 *pp* *rall.* *mp espr.* *p*

17 18 *mf poco pesante* 19 *pp*  
8 *una corda*

20 *mp* *tre corde* 21 22 *mf* 8

*poco accel.* 23 24 8

*Agitato* 25 *f* *cresc.* 26

*rall.* *a tempo* 27 *mf* *cresc* 28 *ff*

29 30 2

31 *dim. - - - e - - - poco - - - rall.* 32

*Ped. simile*

*a tempo*

**Tempo I**

33 *pp* *rall. - - -* 34 *dim.* 35 *pp*

*p dolce espr.* *una corda*

36 *f m.s.* 37 *pp espr.*

*rall. - - -*

*rall.* *a tempo*

39 40 41 *p* 42 43

*tre corde*

44 *espr.* 45 *mp* 46 *mf* 47 *p dim.* 48 *pp*

*molto rall.* *una corda*

Januarie 1944

Hersien Julie 1944

Finaal hersien Februarie 1962

Practise at  $\text{♩} = 80$

# 4. DANS

Allegro animato ( $\text{♩} = 100$ ) ✓ 80  
~~96~~ ✓ HUBERT DU PLESSIS — Opus I

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a piano (*p*) dynamic and the instruction *leggiero*. The music features a series of eighth and sixteenth notes. A *m.s.* (mezzo-soprano) dynamic is indicated later in the system. The lower staff is in bass clef and contains a bass line with some rests and eighth notes. The instruction *simile* is written below the bass staff.

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff has a bass line with rests. Dynamics include *mp* (mezzo-piano) and a circled *(h)* marking. The instruction *simile* is repeated below the bass staff.

The third system shows the music continuing. The upper staff has a *cresc.* (crescendo) marking. The lower staff continues with a bass line. The instruction *simile* is written below the bass staff.

The fourth system features a *STeady* marking in the center. The upper staff is marked *marcato* and *f* (forte). The lower staff is marked *sempre cresc.* (sempre crescendo) and *sopra* (soprano). A circled musical phrase is highlighted in the lower staff.

ff ten. ten. ten. ten.

ff

Red

This system contains the first two measures of the piece. The right hand features a complex, rhythmic melody with many accidentals. The left hand provides a steady accompaniment with chords and single notes. Dynamics include fortissimo (ff) and tenuto (ten.).

ff mf f mp

Red

This system contains measures 3 and 4. The right hand continues with its intricate melody. The left hand accompaniment changes, with some notes held across measures. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

dim. rall. # p

Red simile

This system contains measures 5 and 6. The right hand melody becomes more fluid. The left hand accompaniment is simpler, consisting of chords. Dynamics include diminuendo (dim.), rallentando (rall.), and piano (p).

p poco tranquillo

This system contains measures 7 and 8. The right hand has a more melodic line. The left hand accompaniment is sparse, with many rests. The tempo is marked 'poco tranquillo'.

ff fz

Red

This system contains measures 9 and 10. The right hand features a powerful, ascending melodic line. The left hand accompaniment is also more active. Dynamics include fortissimo (ff) and fortissimo (fz).

Andante moderato; tempo giusto (♩ = 100)

32  
36

*poco rall.*

*p* *pp espr.*

*una corda* *legato* *m.d.*

\* 1973  
le ga

8

*p espr.*

*loco*

*poco a poco cresc.* *mp* *tre corde*

8

*molto crescendo*

System 1: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). It features a complex melodic line with triplets and sixteenth notes. Bass clef has a key signature of one flat (Bb) and features a bass line with triplets and sixteenth notes. A circled triplet in the bass clef contains notes Bb, A, and G. A handwritten '5' is visible on the right margin.

System 2: Treble and bass staves. Treble clef has a key signature of one flat (Bb). It begins with a dynamic marking of *ff* (fortissimo) and ends with *mf* (mezzo-forte). The melody is highly rhythmic with many sixteenth notes and slurs. Bass clef has a key signature of one flat (Bb) and features a bass line with slurs and dynamic markings.

System 3: Treble and bass staves. Treble clef has a key signature of one flat (Bb). It features a dynamic progression from *mp* (mezzo-piano) to *p* (piano) to *pp* (pianissimo). The melody consists of chords and short melodic phrases. Bass clef has a key signature of one flat (Bb) and features a bass line with chords and slurs.

System 4: Treble and bass staves. Treble clef has a key signature of one flat (Bb). It begins with the instruction *poco cresc.* (poco crescendo). The melody features triplets and slurs. Bass clef has a key signature of one flat (Bb) and features a bass line with slurs and dynamic markings, including *m.d.* (morendo).

System 5: Treble and bass staves. Treble clef has a key signature of one flat (Bb). It begins with a dynamic marking of *mp* (mezzo-piano) and ends with *mf* (mezzo-forte). The instruction *dim e rallentando* (diminuendo e rallentando) is written above the staff. The melody features triplets and slurs. Bass clef has a key signature of one flat (Bb) and features a bass line with slurs and dynamic markings.

poco a poco accel. al

Tempo

Handwritten musical score system 1. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure is marked with a piano (*p*) dynamic. The piece features a series of eighth-note patterns with slurs and accents. A handwritten '1' is above the first measure, and another '1' is above the eighth measure. The tempo is indicated as 'Tempo' at the end of the system.

8

Handwritten musical score system 2, starting at measure 8. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The tempo is indicated as 'Tempo I' above the first measure and 'loco' above the second measure. The instruction 'sempre legato' is written across the staves. The word 'Marc.' is written below the first measure.

Handwritten musical score system 3. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure is marked with a diminuendo (*dim.*) dynamic. The instruction 'senza rall.' is written across the staves. The second measure is marked with a piano (*p*) dynamic. The piece features a series of eighth-note patterns with slurs and accents. There are handwritten numbers '1' and '2' below the staves.

STEADY

Handwritten musical score system 4. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The piece features a series of eighth-note patterns with slurs and accents.

Handwritten musical score system 5. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure is marked with a mezzo-piano (*mp*) dynamic. The instruction 'cresc.' is written across the staves. The piece features a series of eighth-note patterns with slurs and accents.

STEADY

marcato

Handwritten musical notation for the first system, featuring treble and bass staves with various notes, rests, and dynamic markings.

sempre cresc.

ff ten. ten.

Handwritten musical notation for the second system, including treble and bass staves with dynamic markings and performance instructions.

in tempo

fff

Handwritten musical notation for the third system, featuring treble and bass staves with dynamic markings and performance instructions.

simile

Handwritten musical notation for the fourth system, including treble and bass staves with dynamic markings and performance instructions.

Handwritten musical notation for the fifth system, featuring treble and bass staves with various notes and rests.

3'00"  
3'06"

Januarie 1945 3'2

Finaal hersien Februarie 1962

Totale tydsduur: 10' 25"  
2, 11, 00"