

**An Investigation of Jānis Medīņš's Piano Sonata (1946):
historical context, analysis, editing and performance**

Didzis Kalniņš

Dissertation submitted to the University of Dublin

in partial fulfilment of the requirements for the degree

Doctor in Music Performance

ROYAL IRISH ACADEMY OF MUSIC

Supervisor: Professor Denise Neary

March 2023

Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor in Music Performance is entirely my own work, that I have exercised reasonable care to ensure that the work is original, and that it does not to the best of my knowledge breach any law of copyright and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

Signed: Didzis Kalniņš

(Candidate) ID No.: 18343935

31 March 2023

Table of Contents

Acknowledgements	iii
Abstract	iv
List of musical examples	vi
List of tables	viii
List of figures	ix
Chapter One	
Introduction	1
Literature review	3
Review of Mediņš's autobiography	9
Chapter Two	
Preparing a typeset edition of Jānis Mediņš's Piano Sonata	18
Comparing Marija Mediņa's handwritten transcription to the composer's autograph	26
Chapter Three	
The Piano sonata in Latvia until the 1950s	32
Chapter Four	
Jānis Mediņš's Piano Sonata (1946)	40
Chapter Five	
Pianistic performance considerations	59
Chapter Six	
Conclusion	80
Bibliography	82
Appendix 1: List of Jānis Mediņš's compositions	87
Appendix 2: The critical edition of Jānis Mediņš's Piano Sonata	98
Appendix 3: The interpretative edition of Jānis Mediņš's Piano Sonata	137
Appendix 4: Audio recording of Jānis Mediņš's Piano Sonata (Didzis Kalniņš, 2022)	176

Acknowledgments

I would like to express my sincere gratitude to my supervisor Professor Denise Neary for her continuous encouragement, expertise and generous feedback. I could also not have undertaken this journey without my piano Professor Thérèse Fahy, her moral support, knowledge and passion for Music. Additionally, this endeavor would not have been possible without the facilities and extensive sources made available to me by the libraries, both in Ireland and in Latvia.

I am grateful to Jānis Mediņš's daughter Maria Medins-Knops for giving permission to produce the score of the Piano Sonata in this thesis.

Lastly, I would like to say 'thank you' to my colleagues, friends and family, especially my partner. Their belief in me has kept my spirits and motivation high over the course of this journey.

Abstract

The professional music scene in Latvia and its developments in the early twentieth century were impacted by the often-changing geopolitical scene within the region. Despite the severe aftermath of the Second World War, musicians responded with an extraordinary diversity to an utterly changed world and music continued to flourish with momentous deviation on both sides of the Iron Curtain.

This thesis investigates the Piano Sonata composed by the Latvian composer Jānis Medīņš (1890-1966), written in 1946 in a refugee camp in Blomberg, Germany. The Piano Sonata marks a symbolic turn in the composer's musical style from late Romantic to Modernism, arguably reflecting his post-war impressions while being forced to leave Latvia due to the invasion by the Soviet Union in 1944. Even though the autograph has survived, it has never been published and there is an extremely limited performance history as a result. Jānis Medīņš's Piano Sonata is an extremely complex musical work due to its rich and expressive musical language. The exploration of new, previously unheard modes of expression, new techniques, aesthetic and cultural effects in the context of his own musical work places his piano sonata in a unique position. I have created the first typeset edition and the first history of the performance preparation of Jānis Medīņš's Piano Sonata, unveiling his musical aptitude.

The current scholarship of the composer and his autobiography is reviewed under discussion of this thesis. While preparing a typeset edition as part of this project, the approach to editing and the treatment of a manuscript are examined in the context of Medīņš's Piano Sonata. Subsequently, the treatise on editing is followed by a brief discussion of piano sonata development in the first half of the twentieth century, particularly in Latvian piano literature, exploring the first significant

manifestations of the modernist expression. Furthermore, a morphological and formal analysis of the Piano Sonata is undertaken, examining structural and musical aspects of the composition and exploring its dramatic quality instilled within. Finally, the implications on performance are discussed, concluding the dissertation with the edited work and a recording.

List of musical examples

Chapter Two

Example 2.1	J. Medīņš, Piano Sonata, bars 82-83, autograph	21
Example 2.2	J. Medīņš, Piano Sonata, bars 82-83, typeset edition	21
Example 2.3	J. Medīņš, Piano Sonata, bars 91-92, autograph	22
Example 2.4	J. Medīņš, Piano Sonata, bar 91, typeset edition	22
Example 2.5	J. Medīņš, Piano Sonata, bars 153-154, autograph	23
Example 2.6	J. Medīņš, Piano Sonata, bar 154, typeset edition	24
Example 2.7	J. Medīņš, Piano Sonata, bar 170, autograph	24
Example 2.8	J. Medīņš, Piano Sonata, bar 170, typeset edition	24
Example 2.9	J. Medīņš, Piano Sonata, bars 160-162, autograph	25
Example 2.10	J. Medīņš, Piano Sonata, bars 161-162, typeset edition	26

Chapter Three

Example 3.1	V. Dārziņš, Piano Sonata in F, first movement, bars 1-2	36
Example 3.2	V. Dārziņš, Piano Sonata in F, third movement, bars 208-209	37
Example 3.3	V. Dārziņš, Piano Sonata in F, second movement, bars 1-12	37
Example 3.4	V. Dārziņš, Piano Sonata in F, second movement, bars 22-24	38
Example 3.5	V. Dārziņš, Piano Sonata in F, second movement, bars 38-41	38
Example 3.6	V. Dārziņš, Piano Sonata in F, second movement, bars 43-46	39
Example 3.7	V. Dārziņš, Piano Sonata in F, third movement, bars 1-5	39

Chapter Four

Example 4.1	P. Hindemith, third Piano Sonata, fourth movement, bars 1-9	41
Example 4.2	J. Medīņš, Piano Sonata, bars 1-3	44
Example 4.3	J. Medīņš, Piano Sonata, primary theme of the first movement	44
Example 4.4	J. Medīņš, Piano Sonata, secondary theme of the first movement	45
Example 4.5	J. Medīņš, Piano Sonata, bars 81-82	45
Example 4.6	J. Medīņš, Piano Sonata, bars 83-84	46
Example 4.7	J. Medīņš, Piano Sonata, bar 103	46
Example 4.8	J. Medīņš, Piano Sonata, bar 193	46
Example 4.9	J. Medīņš, Piano Sonata, second movement, section A, bars 117-120	47
Example 4.10	J. Medīņš, Piano Sonata, second movement, section B, bars 138-139	48
Example 4.11	J. Medīņš, Piano Sonata, second movement, section A1, bar 170	48
Example 4.12	J. Medīņš, Piano Sonata, primary theme of the third movement	49

Example 4.13	J. Medinš, Piano Sonata, secondary theme of the third movement	50
Example 4.14	J. Medinš, Piano Sonata, subject of the third movement's fugato	50
Example 4.15	J. Medinš, Piano Sonata, bars 391-393	51
Example 4.16	J. Medinš, Piano Sonata, bars 322-326	56

Chapter Five

Example 5.1	J. Medinš, Piano Sonata, bars 223 and 231	65
Example 5.2	J. Medinš, Piano Sonata, bars 140-141	66
Example 5.3	J. Medinš, Piano Sonata, third movement, canon-like episode in the secondary theme, reduction	67
Example 5.4	J. Medinš, Piano Sonata, bars 134-150	68
Example 5.5	J. Medinš, Piano Sonata, bars 286-287	70
Example 5.6	J. Medinš, Piano Sonata, bars 343-345	70
Example 5.7	J. Medinš, Piano Sonata, bars 195-197	72
Example 5.8	J. Medinš, Piano Sonata, bars 199	73
Example 5.9	J. Medinš, Piano Sonata, bars 353-356	73
Example 5.10	J. Medinš, Piano Sonata, bars 373-374	74

List of tables

Chapter Two

Table 2.1	Comparing source CA to source M. List of findings	27
-----------	---	----

Chapter Three

Table 3.1	Latvian piano sonatas until 1950s	35
-----------	-----------------------------------	----

Chapter Four

Table 4.1	J. Mediņš, Piano Sonata, bar count	43
Table 4.2	J. Mediņš, Piano Sonata, structure of the first movement	43
Table 4.3	J. Mediņš, Piano Sonata, structure of the second movement	47
Table 4.4	J. Mediņš, Piano Sonata, structure of the third movement	49
Table 4.5	J. Mediņš, Piano Sonata, third movement, tonal points in section B	54
Table 4.6	J. Mediņš, Piano Sonata, third movement, tonal progress in the secondary theme	55
Table 4.7	J. Mediņš, Piano Sonata, third movement, functional reduction of the development section	55
Table 4.8	J. Mediņš, Piano Sonata, third movement, harmonic processes in recapitulation and coda	57

Chapter Five

Table 5.1	J. Mediņš, Piano Sonata, tempo and metronome markings of the first movement, excluding introduction	76
Table 5.2	J. Mediņš, Piano Sonata, tempo and metronome markings of the second movement	78
Table 5.3	J. Mediņš, Piano Sonata, tempo and metronome markings of the third movement	79

List of figures

Chapter One

Figure 1.1	Photo of Jānis Medīņš (date unknown)	17
Figure 1.2	Jānis Medīņš's handwriting	17

Chapter Five

Figure 5.1	J. Medīņš, Piano Sonata, first movement, graphic temporal line	77
Figure 5.2	J. Medīņš, Piano Sonata, second movement, graphic temporal line	78
Figure 5.3	J. Medīņš, Piano Sonata, third movement, graphic temporal line	79

Chapter One

Introduction

Jānis Mediņš's Piano Sonata received its first known performance on 18 June 1950, at the Latvian New Works Concert at De Montfort Hall during Latvian Song Day in Leicester (United Kingdom), played by pianist Jānis Cīrulis.¹ While the review of the concert was positive, Mediņš's new musical intentions received the most praise:

One of the most outstanding new compositions this evening is Jānis Mediņš's Piano Sonata, written in 1947. Without losing anything from emotional tension and musical scope characteristic to Mediņš, his music now also presents new, seemingly pessimistic features, giving the work a deep intensity. The Sonata has one movement and is built on one three-note motif, breaking the quadratic four-bar manner typical of Mediņš.²

Later the same year, Cīrulis performed the Piano Sonata on 15 October 1950 in Stockholm at a concert dedicated to the composer's 60th birthday. The written evidence about the concert in Mediņš's letter to his son on 8 December 1950 reflects his impressions on the performance: 'Kurme (pianist) played some of the 'dainas' and Cīrulis (pianist) played very badly my new Sonata which I composed in Germany.'³

¹ Jānis Cīrulis (1920-2004) was a Latvian pianist and a composer.

² Anglijas dziesmu dienas atskaņas, *Latvija*, 1950. However, the year of the composition in this article is incorrect (1947 instead of 1946).

³ Kristīne Linde, 'Jāņa Mediņa pēdējie dzīves gadi vēstulēs dēlam' ['The last years of Jānis Mediņš's life in letters to his son'], (course work in archive practice, Jāzeps Vītols Latvian Academy of Music, 1997), 6.

In addition, composer Andris Vītoliņš, who was present at the concert, reported that Mediņš wanted to destroy the work after the disastrous performance by Cīrulis.⁴ Luckily that did not happen, but the next known performance took place over fifty years later by Latvian pianist Ingrida Daktere Barrow.⁵

Jānis Mediņš (1890-1966) is one of the most important twentieth-century Latvian composers whose music is recognised for its unique sound world and the Latvian identity. He was a composer, conductor, teacher and the author of the first Latvian ballet score (*Mīlas uzvara* [Triumph of love], 1934), the first Piano Concerto (in c-sharp minor, 1930), the first Piano Trio (1930) and the first one-movement Symphonic Poem in Latvian classical music, *Imanta* (1923). He is also considered one of the founders of Latvian classical opera.⁶ However, despite his successful creative work there has been very little research done on Jānis Mediņš's music and his musical heritage has remained excluded and unconscious. Ingrīda Zemzare, in her introduction to Mediņš's autobiography, suggests that the simplest explanation may be the post-war ideological exclusion when works by emigrant composers were not allowed.⁷ On the other hand, his music is so well shaped and melodic that it does not attract any problematic criticism.⁸

⁴ 'The door opens, and we see Cīrulis in a tailcoat going to the piano. He is standing on skis!' Apparently, the pianist had problems with substance abuse at that time which explains the alleged performance (e-mail correspondence with Professor Ventis Zilberts, 23 December 2018).

⁵ The Sonata's Latvian premiere happened in the Latvian National Opera's Baletāžas hall in January 2001. Later the work was recorded in the Latvian Radio studio. Furthermore, on 11 November 2001 it was performed and recorded in the Glenn Gould Studio Toronto in Canada.

⁶ *Uguns un Nakts [Fire and night]* 'composed, premiered and revised between 1913 and 1919.

⁷ I. Zemzare, 'Varoņa mīla un dzīve (1890-1966): estētiska un prozaiska eņīde' ['The love and life of the hero (1890-1966): aesthetic and prosaic etude'], introduction in J. Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992), 6. Although extended discussion about Latvian composers in exile after World War 2 is beyond the scope of the present survey, it ought to be mentioned that their overall contribution to Latvian music heritage is lesser known, due to the fact that after their exile they were displaced from the refugee camps across the world.

⁸ *Ibid.*, 6.

Literature review

Nevertheless, Jānis Mediņš, and his music, have been the subject of some Bachelor and Master theses and books. The theses are generally devoted to his vocal music as seen in the dissertations ‘Jāņa Mediņa kantātes’ [‘Jānis Mediņš’s cantatas’] by Eduards Fiskovičs (2004), ‘Vārds un mūzika Jāņa Mediņa dziesmu ciklā *In signio Domini*’ [‘Word and music in Jānis Mediņš song cycle *In signio Domini*’] by Aira Rūrāne (2006) and ‘Garīguma izpausmes Jāņa Mediņa vokālajā dailrade un kamerciklā *In signio Domini*’ [‘Manifestations of spirituality in Jānis Mediņš vocal chamber music and the song cycle *In signio Domini*’] by Mareta Beitika (2007) or to his works for a specific instrument, for example, ‘Jāņa Mediņa skaņdarbi vijolei un tehnisko iespēju izmantojums tajos’ [‘Jānis Mediņš music for violin and the use of technical possibilities in them’] by Anna Naudžūne (2006).⁹ The dissertation written by Ingrīda Zemzare, ‘Jāņa Mediņa melodikas raksturīgākās iezīmes. Daži melodikas pētīšanas metodes jautājumi’ [‘Jānis Mediņš’s most characteristic melodic features. Some questions of melodic research method’], completed in 1975, would most certainly provide a valuable view of Mediņš’s music: however, it has not been possible to access the handwritten dissertation.¹⁰ The only research on Mediņš’s piano music is the thesis by Irina Jaņenko-Gvozdakova ‘Jāņa Mediņa klavieru mūzika [Jānis Mediņš piano music]’ completed in 1993, in which she discusses and analyses Mediņš’s piano works, including the Piano Sonata.¹¹

⁹ Eduards Fiskovičs, ‘Jāņa Mediņa kantātes [Jānis Mediņš cantatas]’, (MMus dissertation, Jāzeps Vītols Latvian Music Academy, 2004); Aira Rūrāne, ‘Vārds un mūzika Jāņa Mediņa dziesmu ciklā *In signio Domini*’ [‘Word and music in Jānis Mediņš’s song cycle *In signio Domini*’], (MMus dissertation, Jāzeps Vītols Latvian Music Academy, 2006); Mareta Beitika, ‘Garīguma izpausmes Jāņa Mediņa vokālajā dailrade un kamerciklā *In signio Domini*’ [‘Manifestations of spirituality in Jānis Mediņš vocal chamber music and the song cycle *In signio Domini*’], (MMus dissertation, Jāzeps Vītols Latvian Music Academy, 2007); Anna Naudžūne, ‘Jāņa Mediņa skaņdarbi vijolei un tehnisko iespēju izmantojums tajos’ [‘Jānis Mediņš’s music for violin and the use of technical possibilities in them’], (MMus dissertation, Jāzeps Vītols Latvian Music Academy, 2006).

¹⁰ Nevertheless, in electronic correspondence, the author of the thesis explained that her work was aiming to demonstrate some theoretical possibilities of mathematical statistics for the analysis of melodic intonation structure, mainly through Jānis Mediņš’s solo songs.

¹¹ Irina Jaņenko-Gvozdakova, ‘Jāņa Mediņa klavieru mūzika [Jānis Mediņš Piano music]’, (BMus dissertation in Musicology, Jāzeps Vītols Latvian Academy of Music, 1993).

Additionally, Inese Ancāne reviews Jānis Mediņš's Piano Sonata in the context of development of the sonata genre in Latvian piano music in the second half of the twentieth century.¹²

Two articles by Andris Vītoliņš can be found in the postwar Latvian exile press. One of the articles reviews the first 17 dainas for piano while the other offers an interview with Jānis Mediņš in his 70th birthday.¹³ Inga Godunova's article on Mediņš's biography, commissioned for Latvian Music information centre,¹⁴ and the article on Mediņš by Jēkabs Vītoliņš in *Grove Music Online*¹⁵ are some of the few articles written about Jānis Mediņš. Furthermore, the article written by Jānis Torgāns, 'Klavierkoncerta žanra specifikas jautājumi un latviešu klavierkoncerts' ['Specific issues of the piano concerto genre and the Latvian piano concerto'], contains valuable analysis of Mediņš's Piano Concerto, the foundation of the Latvian piano concerto development.¹⁶ Mediņš's autobiography, *Toņi un pustoņi* [*Tones and semitones*], first published in 1964, offers many biographical insights into his life and music as well as some personal memories and reflections of both World Wars. It also reveals Jānis Mediņš's sense of humor and a positive attitude regardless of the circumstances in his life. These qualities can be heard in his music also.¹⁷ In addition, some insights into the composer's views on new musical styles can be discovered, for example,

¹² Inese Ancāne, 'Sonātes žanra evolūcija latviešu klaviermūzikā 20. gadsimta otrajā pusē' ['Evolution of the sonata genre in Latvian piano music in the second half of the 20th century'], (BMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2003).

¹³ Andris Vītoliņš, 'Jāņa Mediņa klavierdarbi' ['Jānis Mediņš's piano works'], *Jaunā Gaita* 22 (1959), <https://jaunagaita.net/jg22/JG22_Vitolins.htm> [accessed 24 April 2022] and 'Ar ģitāru vien nepietiek...', an interview with Jānis Mediņš, *Jaunā Gaita* 27 (1960), <http://zagarins.net/jg/jg27/JG27_Vitolins-Medins.html> [accessed 30 May 2022].

¹⁴ Inga Godunova, 'Jānis Mediņš', <<https://www.lmic.lv/en/composers/janis-medins-3963#!/>> [accessed 23 April 2020].

¹⁵ Jēkabs Vītoliņš, 'Mediņš, Jānis' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.18250>> [accessed 29 August 2022].

¹⁶ Jānis Torgāns, 'Klavierkoncerta žanra specifikas jautājumi un latviešu klavierkoncerts' ['Specific issues of the piano concerto genre and the Latvian piano concerto'], in A. Darkevics and A. Bomiks (ed.), *Latviešu mūzika: raksti par mūziku XII* [Latvian music: essays about music XII] (Rīga: Liesma, 1977), 110-132.

¹⁷ Mediņš spoke with irony about the process of writing the autobiography. He concluded that 'this work seemed more difficult to me than composing or simply copying the music. If the time and energy it took to write this book had been put in use as a composer, one might have been proud of two new operas.' (Jānis Mediņš, *Toņi un pustoņi* [*Tones and semitones*] (revised edition, Rīga: Liesma, 1992), 30).

Schoenberg and the twelve-tone technique, also known as dodecaphony. Mediņš argues that signs of dodecaphony, referencing Arthur Honegger (1892-1955), were present well before Schoenberg,¹⁸ although regarding Schoenberg's legacy he seems to be rather reserved: 'he [Schoenberg] has summoned spirits that can no longer be controlled. The threat of anarchism has arisen with dodecaphonic music in the aesthetics of sound art'¹⁹

A recent release of Jānis Mediņš 24 dainas klavierēm [24 dainas for piano] published by Musica Baltica is another indispensable source of information. The edition is compiled by musicologist Dāvis Eņģelis and is accompanied by his introduction and critical commentary on previous printed editions of dainas and manuscripts.²⁰ Dainas are small piano miniatures for which the composer was eager to find his own title and composed to highlight his Latvian identity. They are also Jānis Mediņš's most well-known compositions for solo piano demonstrating his 'search for an individual style and reflect the twists and turns in the composer's life.'²¹

The most substantial and pertinent of these publications for informing the work of this thesis are the autobiography, Jaņenko-Gvozdakova's dissertation and the new edition of 24 dainas for piano. Jaņenko-Gvozdakova's thesis offers an overview of all Mediņš's piano works categorising them in three creative periods and exploring his music's evolution in style and structure, and the Piano Sonata opens the chapter of Mediņš's late piano works. Her analysis aims to discuss the Piano Sonata's dramatic developments, sketches some structural borderlines and offers a general review of the composition. However, as the work stems from 1993 it lacks current developments and

¹⁸ For example, music by Wolfgang Amadeus Mozart (1756-1791): opera *Don Giovanni*, Symphonies No. 40 and 41.

¹⁹ Jānis Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev.edn, 1992), 219.

²⁰ Jānis Mediņš, *24 dainas klavierēm [24 dainas for piano]* (Musica Baltica, 2019).

²¹ *Ibid.*, 12. Here Eņģelis also explains the triple meaning of the term *daina*: 'the Latvian folksong tradition, the cultural legacy collected by 'the father of *dainas*' Krišjānis Barons; and a powerful symbol of Latvian identity.'

information. Also, the analysis and findings of Jaņenko-Gvozdakova could be further explored and extended to a performer's point of view thus making it more thorough. On the other hand, Dāvis Eņģelis work with manuscripts on Mediņš' 24 dainas and preparation of performance materials details the most recent scholarly additions to Mediņš's piano music.

A short review of the literature regarding sonata, sonata form, editing and performance affirmed that a considerable body of literature and research exists. Two articles on sonata and sonata form can be viewed in *Grove Music Online*.²² The revised edition of *Sonata forms* by Charles Rosen²³ is probably the most prominent work on the subject. However, Rosen limits his discussion to works composed up to and including the nineteenth century. A more comprehensive account of twentieth-century sonata composition can be found in *The Sonata* by Thomas Schmidt-Beste.²⁴ Allen Forte's essay on the history of Alban Berg's Piano Sonata op.1 informs about changing musical developments in the early twentieth century.²⁵ In addition, the dissertation written by Henry Samuel Wolf, 'The Twentieth Century Piano Sonata',²⁶ written in 1957, provides an interesting inquiry of piano sonata composition in Europe, South and Central America with particular emphasis on the developments in the United States of America. Although this research dates back to 1957 and it has only examined works written until then, no other study to date has been done on piano sonatas comprising geographically large territories.

²² Sandra Mangsen, John Irving, John Rink and Paul Griffiths, 'Sonata' in *Grove Music Online. Oxford Music Online* (Oxford University Press),

<<https://doi.org/10.1093/gmo/9781561592630.article.26191>> [accessed 29 August]; James Webster, 'Sonata form' in *Grove Music Online. Oxford Music Online* (Oxford University Press),

<<https://doi.org/10.1093/gmo/9781561592630.article.26197>> [accessed 29 August].

²³ Charles Rosen, *Sonata Forms* (New York and London: W. W. Norton & Company, rev. edn, 1988).

²⁴ Thomas Schmidt-Beste, *The Sonata* (Cambridge: Cambridge University Press, 2011).

²⁵ Allen Forte, 'Alban Berg's Piano Sonata, Op. 1: A Landmark in Early Twentieth-Century Music', *Music Analysis* 26 (2007), 15-24.

²⁶ Henry Samuel Wolf, 'The Twentieth Century Piano Sonata' (PhD dissertation, Boston University, 1957).

A seminal contribution to editing has been made by James Grier in his book *The Critical Editing of Music*²⁷ and an article in *Grove Music Online*.²⁸ Grier's work is the most thorough and extensive study of editing, detailing the principles and history on the subject as well as giving a theoretical framework for editing.

To further appreciate the connection of analysis and performance, several essays have been examined: 'Analysis and (or?) performance' by John Rink,²⁹ 'From score to sound' by Peter Hill,³⁰ 'What do we perform' by Roy Howat,³¹ 'Analysis and the art of performance' by William Rottstein³² and 'Performance' by Roger Scruton³³ to name a few.

Rationale

Jānis Mediņš's Piano Sonata has never been published and its autograph is held at The Museum of Literature and Music in Rīga, Latvia.³⁴ It marks a symbolic turn in the composer's musical style reflecting post-war impressions while being forced to leave his homeland. Even though there is some research done on his Piano Sonata, providing some conflicting analysis in a wider context, there is room for further investigations into Mediņš's musical language as well as approaching the Sonata from the performer's perspective. Furthermore, the lack of recordings and performances

²⁷ James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996).

²⁸ James Grier, 'Editing', in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.08550>> [accessed 29 August].

²⁹ John Rink, 'Analysis and (or?) performance', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 35-58.

³⁰ Peter Hill, 'From score to sound', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 129-143.

³¹ Roy Howat, 'What do we perform?', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 3-20.

³² William Rothstein, 'Analysis and the act of performance', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 217-240.

³³ Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1999), 438-456.

³⁴ Jānis Mediņš, Piano Sonata (autograph, original: unpublished, 1946; Rakstniecības un Mūzikas muzejs [The Museum of Literature and Music], Biez.kr. R38/2).

conceivably lowers the perception of the composition. This thesis is focused on preparing critical and interpretative editions and a performance of the Piano Sonata as a result of an in-depth analysis of this extremely complex musical work. The Second Chapter explores the approaches to editing and the treatment of a manuscript. In Chapter Three, the thesis reviews tendencies in sonata writing in Latvian piano literature until the 1950s, followed by a morphological and formal analysis in Chapter Four, exploring structural and musical aspects of Mediņš's Piano Sonata. Implications for performance are then discussed in Chapter Five. The conclusion in Chapter Six is followed by Appendixes, offering a full list of Jānis Mediņš's compositions, the edited scores and a recording of the Piano Sonata.

Review of Mediņš's autobiography

Jānis Mediņš began his education in 1904, at the age of nine, at Saveyev Elementary School, where he excelled.³⁵ Along with Elementary school, he enrolled in Rīga's First Music Institute (also called Siegert Music Institute) in 1900, graduating in piano, violin and violoncello in 1909.³⁶ At the Siegert Institute, the first compositions of Jānis Mediņš appeared, however, his mother often used the music paper for wrapping the herrings while shopping in the market.³⁷ However, as a composer, Mediņš can be considered an autodidact as he did not attend any conservatoire, nor did he have any prominent teachers. In addition, Mediņš learnt the art of instrumentation by studying the orchestral scores.

In 1904, Mediņš started to work in the Rīga Latvian Society Theatre Orchestra, the so-called Fisher Chapel,³⁸ and worked there as a concertmaster until the theatre burnt down in 1907 after which the orchestra was moved to the Interim Theatre.³⁹ Meanwhile, Mediņš worked at Neimanis Piano shop, where he was responsible for selling the pianos and promoting them to the customers.⁴⁰ Other duties in the shop involved bookkeeping and drawing advertisements. In addition, this job offered him possibilities to travel to Munich, Berlin, Milan and Venice where Mediņš got to know the new trends in European art and music, strengthening and influencing his own artistic development.

In 1913 Mediņš started to work as a viola player and the choir repetiteur in the Latvian Opera founded by Pāvuls Jurjāns⁴¹ and, acknowledging his natural talent, Jurjāns invited Mediņš to

³⁵ Jānis Mediņš, *Toņi un pustoņi [Tones and semitones]* (revised edition, Rīga: Liesma, 1992), 41.

³⁶ *Ibid.*, 43.

³⁷ *Ibid.*, 46.

³⁸ *Ibid.*, 48.

³⁹ *Ibid.*, 49.

⁴⁰ *Ibid.*, 62.

⁴¹ Pāvuls Jurjāns (1866-1941) was a Latvian teacher, conductor, and composer.

< <https://www.musicabaltica.com/en/composers-and-authors/pvuls-jurjns/> > [accessed 26 March 2020].

conduct an opera.⁴² The first opera conducted by Mediņš was the *Life for the Tsar* by Mikhail Glinka, followed by *The Demon* by Anton Rubinstein. At that time, work on his opera *Uguns un Nakts [Fire and Night]* was already underway. In the same year he was also working on the First symphony in E minor, *Melanholija [Melancholy]* for solo violin and the First suite for orchestra.

In 1914, together with his brother Jāzeps,⁴³ Jānis Mediņš decided to go to Moscow, but they ended up in St Petersburg where they were lucky to find employment opportunities. In order to avoid military service, in 1915 his employer, Diederichs piano company, arranged a teaching post in St Petersburg Conservatory but unfortunately in 1916 he had to go to the army.⁴⁴ Wishing to serve in the Latvian unit, Mediņš returned to Latvia and in 1917 was appointed war chapel master.⁴⁵ In this role, Mediņš was forced to travel around Estonia, then to Torozhka, in the province of Tver, later to Sizran, where his brother Jēkabs⁴⁶ lived, to Samar and Omsk. This was followed by a long journey back to Latvia, via Vladivostok, much of the journey on foot, then by ship through Japan, Hong Kong, Sri Lanka, Gibraltar, London, Gdansk until finally, on 3 October 1920, Mediņš reached his homeland.⁴⁷ All this time, despite the difficulties, he kept writing music and even completed the score of the opera *Fire and Night*. He also managed to write some solo songs, for example, *Birztaliņa [Little Grove]*, *Birzēm rotāts Gaiziņš [Gaiziņš adorned with Groves]* and music for wind band.

⁴² Jānis Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev.edn,1992), 69.

⁴³ Jāzeps Mediņš (1890-1960) was a Latvian composer, teacher and conductor.
<<https://www.musicabaltica.com/en/composers-and-authors/jzeps-medi/>> [accessed 26 March 2020].

⁴⁴ Mediņš, *Toņi un pustoņi*, 74.

⁴⁵ *Ibid.*, 77.

⁴⁶ Jēkabs Mediņš (1885-1971) was a Latvian composer, conductor, and methodologist in music education.
<<https://www.musicabaltica.com/en/composers-and-authors/jkabs-medi/>> [accessed 26 March 2020].

⁴⁷ Mediņš, *Toņi un pustoņi*, 100. In the autobiography Mediņš refers to Sri Lanka and Gdansk as Ceylon and Danzig respectively.

After returning to Riga in 1920, Mediņš became a conductor at the Latvian National Opera.⁴⁸ Furthermore, following a successful audition of his new opera *Fire and Night* to the opera management, the permission to commence stage production was granted. However, the division of work into two parts was a major challenge and the misunderstanding about shortening the libretto was upsetting Rainis.⁴⁹ However, despite various difficulties, the first part, under the baton of the composer himself, was performed on 26 May 1921,⁵⁰ and the second part on 8 December of the same year, while the shortened version of the opera was successfully launched on 2 February 1924, also conducted by Mediņš.⁵¹ His second opera *Dievi un cilvēki [Gods and People]*, based on a play with the same title by Leons Paeglis, was composed in six months. It was premiered at the Latvian National Opera on 23 May 1922; however, this opera was not received with the same enthusiasm as *Fire and Night*.⁵²

Along with offering to work in the opera, Mediņš received an invitation from Jāzeps Vītols⁵³ to join the teaching faculty of the Latvian Conservatoire [now Jāzeps Vītols Latvian Academy of Music], first in the orchestration class, then in the conducting class.⁵⁴ In 1923 Mediņš was one of the founders of the Latvian Composers' Group, which fought for the copyright of the creative work of the Latvian composers.⁵⁵ In 1929 Jānis Mediņš received the title of Professor for his achievements in Latvian music.⁵⁶ His conducting and orchestration students include Jēkabs

⁴⁸ Ibid., 110.

⁴⁹ Jānis Pliekšāns (with pseudonym Rainis) (1865-1929) was a Latvian poet, playwright, translator, and politician. Mediņš turned his play *Fire and Night* into an opera. As the play was far too long for an opera, Rainis, however, was not happy about the outtakes made by Mediņš.

⁵⁰ Mediņš, *Toņi un pustoņi*, 112.

⁵¹ Ibid., 114.

⁵² Ibid., 126-127.

⁵³ Jāzeps Vītols (1863-1948) was a Latvian composer and teacher. Vītols was the most important figure in Latvian classical music development.

< <https://www.musicabaltica.com/en/composers-and-authors/vitols-jazeps/> > [accessed 26 march 2020].

⁵⁴ Mediņš, *Toņi un pustoņi*, 155.

⁵⁵ Ibid., 168.

⁵⁶ Ibid., 157.

Graubiņš,⁵⁷ Lūcija Garūta,⁵⁸ Volfgangs Dārziņš,⁵⁹ Jānis Ķepītis,⁶⁰ Lija Krasinska,⁶¹ Jānis Ivanovs,⁶² Ādolfs⁶³ un Bruno⁶⁴ Skultes, Leonīds Vīgners⁶⁵ and other graduates from the 1930s.

At the Latvian National Opera, Mediņš improved his skills by observing the work of other conductors and conducting his own operas as well as numerous world-known opera masterpieces. From 1922 to 1925, Mediņš was also one of the three directors of the opera.⁶⁶ The other two were Teodors Reiters⁶⁷ and the late President of Latvia, Alberts Kviesis,⁶⁸ who was also Minister of the Interior at the time. After completion of the second opera, he wrote many solo songs, dainas for piano, first Cello Concerto, first suite for the orchestra, symphonic sketches *Imanta*, *Zilais kalns* [*Blue Mountain*], second suite and the opera *Sprīdītis* based on a play by Anna Brigadere.⁶⁹

In 1928 Mediņš began working for the Latvian Radiophone, which had developed rapidly since 1925, as a chief conductor and the Head of the music department.⁷⁰ While having a greater

⁵⁷ Jēkabs Graubiņš (1886-1961) was a Latvian composer and musicologist. Graubiņš's innovative approach to folk song arrangements has made significant contributions to Latvian choral music.

< <https://www.musicabaltica.com/en/composers-and-authors/jkabs-graubi/> > [accessed 26 march 2020].

⁵⁸ Lūcija Garūta (1902-1977) was a Latvian composer, pianist, music theorist and teacher. Garūta's cantata *Dievs, Tava zeme deg!* [*God, Your Land is burning!*], composed in 1943 and premiered in 1944, is her most iconic composition and a poignant artistic evidence of the unsettling time in Latvian history.

< <https://www.musicabaltica.com/en/composers-and-authors/garuta-lucija/> > [accessed 26 march 2020].

⁵⁹Volfgangs Dārziņš (1906-1962) was a Latvian composer, pianist and music critic.

<<https://www.musicabaltica.com/en/composers-and-authors/volfgang-drzi/>> [accessed 26 march 2020].

⁶⁰ Jānis Ķepītis (1908-1989) was a Latvian composer, pianist and teacher.

⁶¹ Lija Krasinska (1911-2009) was a Latvian composer, lecturer, teacher and musicologist.

⁶² Jānis Ivanovs (1906-1983) was the most noteworthy Latvian Symphonic composer.

<<https://www.musicabaltica.com/en/composers-and-authors/ivanovs-janis/>> [accessed 26 March 2020].

⁶³ Ādolfs Skulte(1909-2000) was a Latvian composer and teacher.

<<https://www.musicabaltica.com/en/composers-and-authors/dolfs-skulte/> [accessed 26 March 2020].

⁶⁴ Bruno Skulte (1905-1976) was a Latvian composer and conductor; brother of Ādolfs Skulte.

⁶⁵ Leonīds Vīgners (1906-2001) was a Latvian conductor, teacher and pianist.

⁶⁶ Jānis Mediņš, *Toņi un pustoņi* [*Tones and semitones*] (revised edition, Rīga: Liesma, 1992), 124.

⁶⁷ Teodors Reiters (1884-1956) was a Latvian conductor. In 1944 he emigrated to Stockholm, Sweden.

<<https://dziesmusvetki.lndb.lv/person/?id=9>> [accessed 26 March 2020].

⁶⁸ Alberts Kviesis (188-1944) was the third President of Latvia serving two terms between 1930 and 1936.

< <https://www.president.lv/en/alberts-kviesis> > [accessed 16 August 2022].

⁶⁹ Anna Brigadere (1861-1933), a Latvian writer, playwright and poet.

<<https://www.letonika.lv/literatura/Section.aspx?id=2626283>> [accessed 26 March 2020].

⁷⁰ Mediņš, *Toņi un pustoņi*, 135.

workload and many more responsibilities, the position also offered a higher remuneration. During this period, the demand for professional music was growing. The number of scores produced and purchased during the 1930s by the Latvian state was also increasing. Before the War, Latvian Radiophone had about 17 000 scores (in comparison: Berlin radio had 4000 and Stockholm radio just 1900).⁷¹ These included not only established music scores, but also many new, modern compositions. Due to demand, music for various festivals had to be provided. As a result, seven works for solo voice, choir, recitation and orchestra emerged, for example, *Tev mūžam dzīvot, Latvija! [May you live forever, Latvia!]*. During this time, the third suite for orchestra, published by Universal Edition in Vienna, was also under way.⁷²

The position in Latvian Radiophone gave Mediņš the opportunity to perform abroad. For example, in 1923 he visited Helsinki radio in Finland.⁷³ During this visit he also had the opportunity to visit Jean Sibelius. In 1934, the first Latvian ballet with the narrative by Voldemārs Komisārs, *Mīlas uzvara [The Victory of Love]* was completed⁷⁴ and during its concert tour in Sweden he was awarded the Order of Vaasa at the rank of commander.⁷⁵ This concert tour was followed by concert engagements in Prague, Budapest and Warsaw. Notably, Mediņš included Latvian music in all his concerts abroad – both compositions written by himself and other Latvian composers.⁷⁶

In 1940 unrest began with the arrival of the Soviet occupation army in Latvia. Against his will, Mediņš was ordered to write an opera on the friendship of the Latvian and Russian people,⁷⁷ with

⁷¹ Ibid., 140.

⁷² Ibid., 149.

⁷³ Ibid., 148.

⁷⁴ Ibid., 149.

⁷⁵ Ibid., 150.

⁷⁶ For example, ‘Dramatic overture’ by Jāzeps Vītols, ‘Meditation’ by Ādolfs Ābele and ‘Melancholic waltz’ by Emīls Dārziņš were performed in Helsinki. In 1938, he performed Jāzeps Mediņš’s ‘Homeland’ and Ādolfs Ābele’s ‘Meditation’ in Budapest, Hungary.

⁷⁷ Mediņš, *Toņi un puštoņi*, 151.

a special focus on the Latvian Riflemen.⁷⁸ Mediņš only managed to complete the first act and it remains a mystery what would have come from this opera if it had not been interrupted by War. He moved the sheet music library to the House of the Blackheads,⁷⁹ which unfortunately was burnt down shortly afterwards. A large number of valuable handwritten works by Latvian composers and writers were burnt. Shortly thereafter, the Radiophone was taken over by the German occupying power, and since then all the work was propaganda for German Nazi ideology. As the Eastern front approached in the autumn of 1944, the Radiophone was gradually narrowing its broadcasts to a standstill, while workers, including Jānis Mediņš, were ordered to move to Germany. The last work written before leaving Latvia was the song cycle *Vēstules Pēram Gintam [Letters to Peer Gynt]*.

After arrival in Germany, the final year of the War was spent in misery at the very epicenter of military activity. While working at the Berlin Radiophone the music for two broadcast plays was composed.⁸⁰ After putting his artistic activity on hold following World War II, Mediņš committed himself fully to music by composing the first sonata for violoncello and actively taking part in refugee camps,⁸¹ first as a concertmaster at the Segeberg Art Center and then as the Head of the Music section in Blomberg. But unfortunately, he resigned from the post as a result of growing alienation between the musicians due to difficult post-war circumstances, which made his work extremely difficult.⁸² Nevertheless, the German period was very productive, resulting in completion of numerous musical compositions. The following works were written in Blomberg: the first sonata and Nocturne for violin, Piano Sonata, string quartet, four dainas for piano (No.13-

⁷⁸ Latvian Riflemen – military formations in World War I consisting primarily of ethnic Latvians. <<https://skyforger.lv/en/albums/stories/latvian-riflemen/>> [accessed 1 April 2020].

⁷⁹ House of the Blackheads (Melngalvju nams) – a building situated in the old town of Riga, built in the fourteenth century for the Brotherhood of Blackheads, a guild for unmarried merchants, ship-owners and foreigners in Riga. <<https://www.melngalvjunams.lv/en/info/our-history>> [accessed 1 April 2020].

⁸⁰ Mediņš, *Toņi un pustoņi*, 178.

⁸¹ Displaced persons' camps in post-World War II, primarily for refugees from Eastern Europe.

⁸² Mediņš, *Toņi un pustoņi*, 194.

16), two vocal duets *Naidis [Hate]* and *Rozēm kaisu istabiņu [I scatter the Room with Roses]*, and numerous songs for voice and piano.⁸³ In 1947-1948 Mediņš was the conductor of the North German Philharmonic Orchestra.⁸⁴

Decreasing living standards and the absence of basic needs resulted in a decision to move to Sweden. Grateful to Jorģis Klaviņš, who had helped many Latvian exiles to relocate to Sweden, the composer chose to leave Blomberg and arrived in Stockholm on 3 November 1948.⁸⁵ After a few months of work with the archives at the Latvian Relief Committee Mediņš accepted the offer to do the relatively humble job as a music copyist in the basement of the Stockholm Concert Hall.⁸⁶ Mediņš was satisfied with the new job and the opportunity to observe and listen to excellent performances by renowned artists at the Stockholm Concert hall. Furthermore, the ballet master Alberts Kozlovskis entrusted Mediņš to undertake the orchestration for the ballet *Dons Kihots [Don Quixote]* on behalf of the Royal Opera of Stockholm.⁸⁷ In this period he also wrote choir cantatas, several instrumental works, ‘Sešas latvju dejas’ [‘Six Latvian Dances’] for a small orchestra and the dainas for piano.

Mediņš received tragically the news of the sudden death of his colleague in the Stockholm Concert Hall in 1956, which negatively impacted his own well-being.⁸⁸ The composer’s health further deteriorated due to a sudden increase of workload due to music to copy. At the request of Cologne Radiophone, he wrote *11 Latvian folk songs* for solo voice and small orchestra.⁸⁹ A unique work,

⁸³ Ibid., 195.

⁸⁴ Ibid., 195.

⁸⁵ Ibid., 202.

⁸⁶ Ibid., 207. Unfortunately, no evidence of value of Mediņš’s work has remained in the Stockholm Concert Hall archive.

⁸⁷ Mediņš, *Toņi un puņņi*, 210.

⁸⁸ Ibid., 212.

⁸⁹ Ibid., 214.

Sonata for accordion, which is an unusual occurrence in Latvian music, gained widespread popularity in the United States of America.⁹⁰ His creative work continued with *Concertino* and *Latvian folk song rhapsody* for two violins and piano with the orchestra.⁹¹ Mediņš regularly composed vocal miniatures while in Sweden.⁹²

Jānis Mediņš returned to Latvia in the spring of 1965. During the visit, Mediņš attended the XIV Song Festival. On his 75th birthday, a concert solely consisting of his own music was held at the Latvian University's Hall. On his way back to Stockholm, Mediņš was hopeful to re-visit his homeland. However, the composer died on 4 March 1966, without fulfilling his wish to return home.

⁹⁰ Ibid., 214. The sonata was composed at the request of the Latvian accordionist, based in the United States of America, Viktors Nārums (1934-1978).

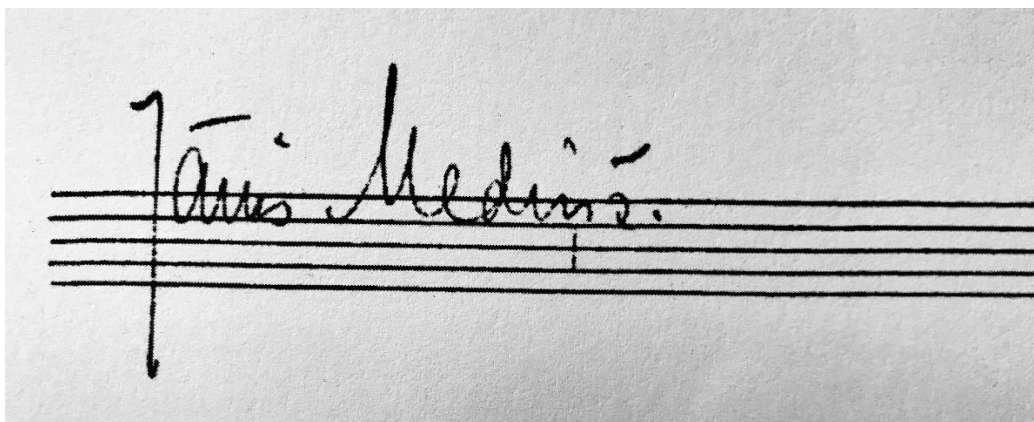
⁹¹ Ibid., 215.

⁹² About quarter of his songs were written in this period.

Figure 1.1: Photo of Jānis Mediņš (date unknown)⁹³



Figure 1.2: Jānis Mediņš's handwriting⁹⁴



⁹³ <<https://www.la.lv/klaja-nakusas-jana-medina-24-dainas-klavierem>> [accessed 29 August].

⁹⁴ Jānis Mediņš, 24 dainas klavierēm [24 dainas for piano] (Musica Baltica, 2019).

Chapter Two

Preparing a typeset edition of Jānis Medīņš's Piano Sonata

A considerable part of this project was dedicated to preparing a typeset edition of Jānis Medīņš's Piano Sonata. While 'the process of editing begins with one written document (the source) and ends with another (the edition)',¹ all musical endeavours strive towards a performance.² The edited score is perhaps the only evidence of the process of editing available for the reader which, as advised by James Grier, 'consists of series of choices, educated, critically informed choices.'³ In light of Jānis Medīņš's Piano Sonata it should be noted that by recognising editing as a critical act it can be assumed that different editors will create different editions of the Piano Sonata.⁴ In fact, the scope of the typeset edition presented in this thesis is to stimulate more projects to revive unpublished works by Jānis Medīņš and add to the knowledge. To date, very little of Medīņš's piano music has been typeset and edited. His 24 dainas are the only edited and published piano compositions, and some considerable scholarly discussion has developed as a result.⁵

According to Grier 'the work exists in potentially infinite number of states, whether in writing (the score) or in sound (performance)'.⁶ Medīņš's Piano Sonata has been defined in a single recording⁷ and the performing conventions have not yet been challenged. While 'the written text holds a

¹ James Grier, *The critical editing of music: history, method and practice* (Cambridge: Cambridge University Press, 1996), 7.

² *Ibid.*, 37.

³ *Ibid.*, 2.

⁴ *Ibid.*, 5. Moreover, the fact that it is not possible to be certain how many copies of the sonata's manuscript there actually are, it can be assumed that any further study may reveal variants of the same.

⁵ See Chapter 1, page 4.

⁶ Grier, *The critical editing of music*, 22.

⁷ Jānis Medīņš, Piano Sonata, Ingrida Daktere-Barrow, CD, 2001, Jāzeps Vītols Latvian Music Academy Audiovisual recordings department, location no. 71111.

central place in our understanding of the work and it is the principal concern of editing’,⁸ Ingrida Daktere Barrow’s interpretation of the Piano Sonata has been consulted in the process of editing and has proven beneficial in determining potential mechanical errors of typesetting. Together with the critical and interpretative editions of the Piano Sonata it is hoped that many more performers will continue to redefine the reading and the possibilities of the interpretation of this very little known composition.

According to John Caldwell, ‘the first task of an editor is to assemble all the evidence relevant to the making of the edition and to ensure that none has been overlooked.’⁹ The autograph (source A) of Jānis Mediņš’s Piano Sonata is preserved in the Rakstniecības un Mūzikas muzejs [The Museum of Literature and Music] in Rīga, Latvia.¹⁰ The autograph, written in ink, has thirty-six pages including a title page. A copy of the Piano Sonata’s autograph (source CA) from the Jāzeps Vītols Latvian Music Academy library was used for the typesetting.¹¹ Another copy of the autograph (source CA2) is available at the National Library of Latvia.¹² In addition, a separate manuscript of the sonata transcribed by Jānis Mediņš’s niece, Marija Mediņa,¹³ was discovered during the process of editing (source M). According to the date on the title page of source M it was transcribed between 1988 and 1989. It is dedicated to Professor Ventis Zilberts who granted access to its digital copy. It is not clear, however, what the original source of her transcription has been.¹⁴ The source CA

⁸ James Grier, ‘Editing’, in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.08550>> [accessed 29 August 2022]

⁹ John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 1995), 3.

¹⁰ Jānis Mediņš, Piano Sonata (autograph, original: unpublished, 1946; Rakstniecības un Mūzikas muzejs [The Museum of Literature and Music], Biezaišu mūzikas krātuve ALMK, (Biez.kr. R38/2).

¹¹ Jānis Mediņš, Piano Sonata, (copy of autograph: unpublished, 1946; Jāzeps Vītols Latvian Academy of Music Library, NF-18486).

¹² Jānis Mediņš, Piano Sonata (copy of an autograph: unpublished, 1946; National Library of Latvia, Alfrēds Kalniņš Music reading room; N90-3/579).

¹³ Marija Mediņa (1921-1991), was a music teacher, author of the book about her father, *Jēkabs Mediņš* (Rīga: Liesma, 1982).

¹⁴ According to Zilberts, Jānis Mediņš often multiplied his own works, thus there may be more manuscript copies of the sonata made by the composer himself. Furthermore, according to Irēne Dunkele’s work in 1969, many

and the source CA2 both have fingering marked in the first three pages of the work.¹⁵ In addition, letter names of the notes for the first beat of the left hand have been written in bars 10, 11 and 13. These may be rehearsal markings by someone intending to study the Piano Sonata therefore these were omitted in the final text of my typeset edition. On the contrary, both the source A and the source M have no indications of the fingering or added letter names of the notes.

The autograph is neatly written and the musical text in my typeset edition reflects Medinš's intentions as faithfully as possible. Not every aspect of the latter is comprehensible, however, and some slight adjustments have been made after the first phase of transcription in order to make the score more intelligible to the performer.

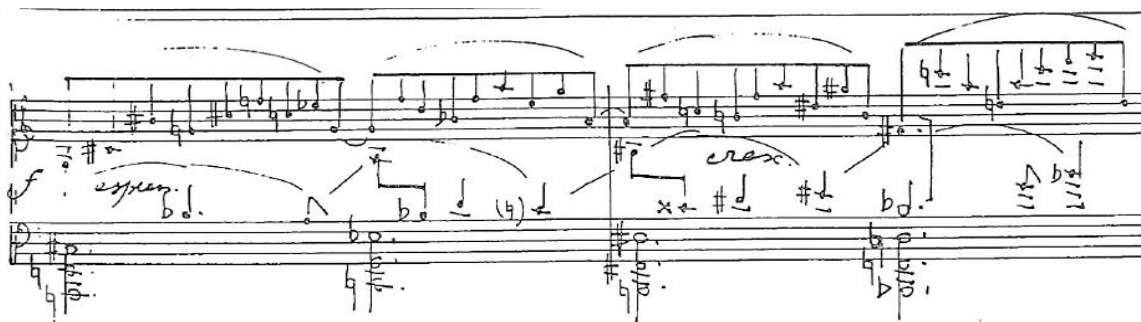
In the autograph, the left hand melodic line in bars 82-83 is divided between the treble clef and the bass clef, however this does not offer the optimal clarity (Example 2.1). In addition, the note A in the melody in bar 81 on the fourth beat and the B# in bar 82 on the first beat can be misread as E and D-sharp respectively. The editor's task is to ensure that the provided musical text can be easily assimilated by the eye.¹⁶ Therefore in the typeset edition the melody is kept in the bass clef where possible, except of the G in bar 81 on the first beat and F-sharp in bar 82 on the fourth beat as the accompaniment quaver figures share the same pitch. Furthermore, addition of a dashed line helps the performer to follow the melodic movement more easily. (Example 2.2).

compositions had been sent to overseas libraries in Australia, North America as well as Europe. The Piano Sonata is not in the list of these compositions, however.

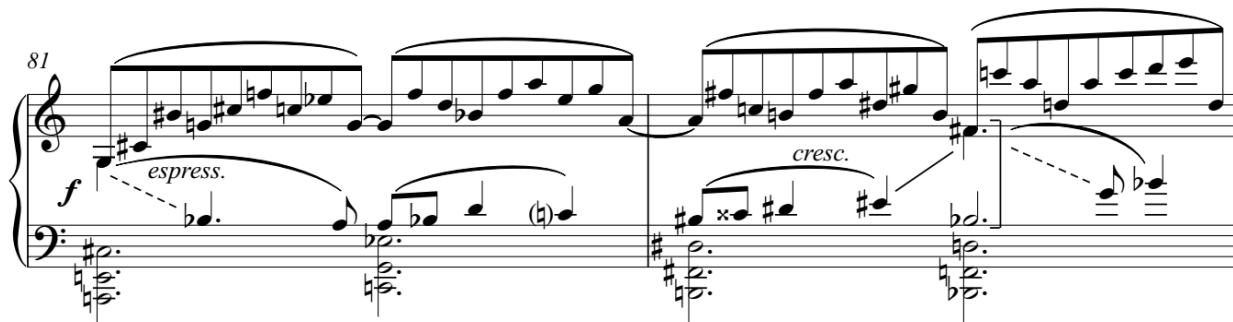
¹⁵ Bars 9-10, 13-14, 16, 26, 31, 33.

¹⁶ Caldwell, *Editing Early Music*, 1.

Example 2.1: J. Medinš, Piano Sonata, bars 82-83, autograph



Example 2.2: J. Medinš, Piano Sonata, bars 82-83, typeset edition



A number of general layout adjustments have been made after typesetting the score. While the composer's handwriting is proficient for the most part, occasionally the space restrictions on the paper have resulted in a somewhat ambiguous notation which may slow down the reading or even the attraction of the score as a result. Therefore, the first notable adjustment in the printed edition was made for bars 91-94. Here each bar is allocated its own line for a more transparent reading. Furthermore, the writing expands over four staves to facilitate the use of the whole keyboard in chordal jumps and frequent clef changes emerge. The typeset edition offers a more open layout (Example 2.3) as opposed to a slightly compressed handwriting (Example 2.4), therefore it may enhance the precision of the reading while visually looking more attractive.

Example 2.3: J. Medinš, Piano Sonata, bars 91-92, autograph

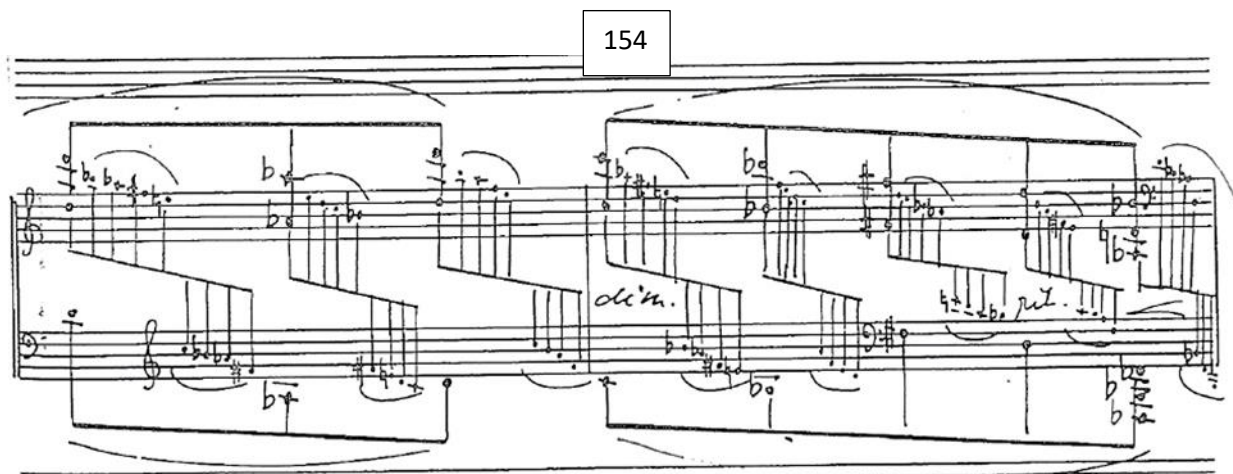
This image shows the autograph manuscript for bars 91 and 92 of J. Medinš's Piano Sonata. The score is written on four staves. The top staff is the right-hand part, and the bottom two staves are the left-hand part. The tempo is marked 'Sostenuto' with a quarter note equal to 92 (♩ = 92). The key signature is B-flat major. The manuscript includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'pp'. There are also some handwritten annotations and corrections visible in the original ink.

Example 2.4: J. Medinš, Piano Sonata, bar 91, typeset edition

This image shows a typeset edition of bar 91 from J. Medinš's Piano Sonata. The score is written on four staves. The top staff is the right-hand part, and the bottom two staves are the left-hand part. The tempo is marked 'Sostenuto' with a quarter note equal to 92 (♩ = 92). The key signature is B-flat major. The typeset edition includes various musical notations such as notes, rests, slurs, and dynamic markings like 'fff'. The notation is clean and professional, with clear articulation of notes and rests.

According to Susan Homewood and Colin Matthews, ‘it is necessary for the copyist to know how to arrange the information on the page correctly and with optimum clarity.’¹⁷ Perhaps the role as a performer provides the awareness of many practical details and enables the necessary decisions to be made in order to present the score in the best possible way. Furthermore, Homewood and Matthews write that ‘the notes must never crowd one another’ and that ‘they will need to be particularly clear in fast and florid passages; the player will not have time to identify a squashed accidental or an indistinct dot.’¹⁸ Indeed, Mediš’s autograph presents various examples of such occurrences and the printed edition has aimed to deal with these situations providing an alternative. For example, bars 152-154 and similar have been given more space for these practical reasons (Examples 2.5 and 2.6) as well as the whole section in the second movement, bars 170-185 (Examples 2.7 and 2.8).

Example 2.5: J. Mediš, Piano Sonata, bar 154, autograph



¹⁷ Susan Homewood & Colin Matthews, *The Essentials of Music Copying* (London: Music Publisher’s Assosiacton, 1990), 5.

¹⁸ *Ibid.*, 25.

Example 2.6: J. Mediš, Piano Sonata, bar 154, typeset edition

A typeset edition of bar 154 from J. Mediš's Piano Sonata. The score is written for piano in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat major or D minor). The bar number '154' is written above the first measure. The music features a complex rhythmic pattern with many beamed notes. A 'dim.' (diminuendo) marking is placed above the first measure, and a 'rit.' (ritardando) marking is placed above the fifth measure. A large slur encompasses the entire bar. The bass staff has a few notes that are not aligned with the treble staff's phrasing.

Example 2.7: J. Mediš, Piano Sonata, bar 170, autograph

An autograph manuscript of bar 170 from J. Mediš's Piano Sonata. The score is written for piano in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (D major or F# minor). The bar number '170' is written above the first measure. The music is written in a more sketchy, handwritten style. A 'molto espress.' (molto espressivo) marking is written above the first measure. A 'p.' (piano) marking is written below the first measure. A large slur encompasses the entire bar. The notation includes many beamed notes and some corrections or markings.

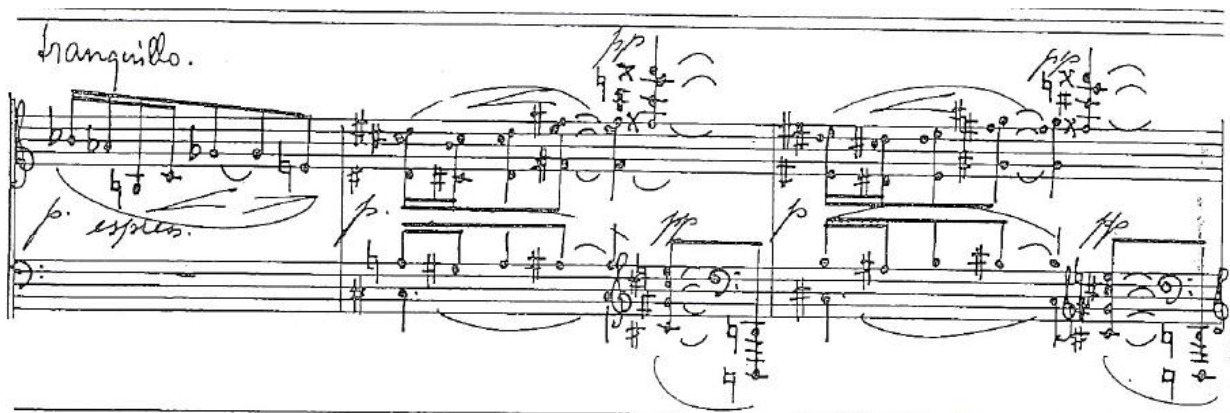
Example 2.8: J. Mediš, Piano Sonata, bar 170, typeset edition

A typeset edition of bar 170 from J. Mediš's Piano Sonata. The score is written for piano in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (D major or F# minor). The bar number '170' is written above the first measure. The music features a complex rhythmic pattern with many beamed notes. A 'molto espress.' (molto espressivo) marking is placed above the first measure. A 'p' (piano) marking is placed below the first measure. A large slur encompasses the entire bar. The notation is clean and clear, with a '7' written above the first measure.

As a result, notes within each bar ‘give an impression of being spaced in proportion to the beat’¹⁹ thus some technically daunting passages present the performer with a more speedy familiarisation. In addition, it was possible to avoid the split between staves of bar 153, as opposed to the autograph.

Finally, an editorial decision of modification concerning bars 161-162 has been made. Somewhat poorly spaced, the fourth and the fifth beats of these bars present an expanding musical material which in the autograph looks crowded and visually suggests a change of meter to six beats in a bar instead of five (Example 2.9). In addition, the reading of the accidentals may be compromised. The typeset edition offers an open layout for these bars by adding an extra staff for both the right hand and the left hand (Example 2.10). This way the metrical hierarchy is visually transparent as well as the note reading more clear.

Example 2.9: J. Mediš, Piano Sonata, bars 160- 162, autograph



¹⁹ Ibid., 25.

Example 2.10: J. Mediņš, Piano Sonata, bars 161- 162, typeset edition

The image shows a typeset edition of two measures of music from J. Mediņš's Piano Sonata. The score is arranged in three systems. The top system consists of a single treble clef staff with a *pp* dynamic marking. The middle system consists of a grand staff (treble and bass clefs) with a *p* dynamic marking. The bottom system consists of a single bass clef staff with a *pp* dynamic marking. The music is in G major and 3/4 time. The notation includes various note values, slurs, and dynamic markings.

Comparing Marija Mediņa's handwritten transcription to the composer's autograph

Marija Mediņa's handwritten transcription (source M) of Jānis Mediņš's Piano Sonata is transparent and clear. However, following a detailed inspection of the copy and comparing it to the autograph, a number of discrepancies were discovered. A large number of the dynamic marking and symbols are placed differently compared to the autograph although the context and the musical thought remains unaffected overall. Her copy of the work was consulted to cross-reference some of the dynamic symbols, for example, *ff* vs. *fff*, if they were not missed in her copy in the first place. Jānis Mediņš's handwriting of *ff* and *fff* occasionally remains ambiguous and therefore more clarity was sought. The very few note errors and missed slurs or articulation markings may be a simple human error. On the contrary, some missing tempo and expression markings pose a question whether the copy available to Marija Mediņa was either one of the composer's earlier versions of the sonata which was later revised or was it one of his own multiple copies and in the process of

transcribing some details were unfortunately missed. The differences found after careful inspection of both scores have been summarised in Table 2.1. In case of doubt, the composer’s authority has remained intact for the final text of my typeset edition.

Table 2.1: Comparing source CA to source M. List of Findings.

Bar	Jānis Mediņš’s autograph	Marija Mediņa’s Transcription
4	Dotted semibreve in the RH is slured	Dotted semibreve in The RH has no slur
5	Dotted semibreve rest over RH part	No dotted semibreve rest in the RH part
9	<i>cresc.</i> indicated	No <i>cresc.</i> indicated
13	<i>poco animato</i> and <i>cresc.</i> indicated	No <i>poco animato</i> or <i>cresc.</i> indicated
17	First two c-sharps in the LH slurred	No slur indicated
18	Tenuto marking on the first beat	No tenuto marking indicated
	Second and third beat of alto voice has slurs (couplet)	No slurs indicated
19	First two quavers in the LH have slurs	No slurs indicated Crotchet on the seventh beat in the LH is missing the stem
22	New time signature indicated in both clefs after the double bar line	New time signature missing in the bass clef
28	Tied ‘B’ on the fourth beat is followed by A#	Tied ‘B’ on the fourth beat is followed by C#
52	<i>ff</i> indicated	No dynamics indicated
55	Slur and crescendo sign over the RH’s grace notes indicated	No crescendo or slur indicated
	Quavers on the second fourth beat are slured	No slurs indicated

	LH's crotchets are slurred	LH's crotchets have no slur
57	New tempo and metronome marking indicated	No tempo or metronome marking indicated
61	<i>sempre ff</i> indicated	No dynamics indicated
70	<i>diminuendo</i> sign between the third and the fourth beats	No dynamics indicated
77	Slur in the RH connecting E \flat and D \sharp	No slur indicated
78	Slur in the LH's quavers from beats four to six	Slur missing in the LH from beats four to six
81	Expression marking <i>espress.</i> indicated	Abbreviated <i>espr.</i> indicated
89	<i>ff</i> indicated	No dynamics indicated
98	<i>mf</i> in the LH on the second beat	No dynamics for the LH indicated
127	LH's chords are slurred	No slur indicated for the LH
135	<i>sostenuto</i> indicated at the beginning of the bar	No expression marking indicated
139	B \flat octave in the LH has slurs	No slurs indicated on the B \flat octave in the LH
142	Two semiquavers on second beat in the RH are slurred	No slurs on the second beat in the RH
147	Semiquaver triplet in the LH on the fourth beat is slurred	No slur indicated in the LH on the fourth beat
156	Slur over the third-fifth beat in the RH	No slur indicated
	<i>crescendo</i> sign on beat four	No dynamic signs on the fourth beat
	<i>tenuto</i> marking indicated on G \sharp on the fifth beat in the RH's melody	<i>tenuto</i> marking is missing

157	<i>tenuto</i> markings indicated on the LH's chords on the third and the fourth beats	<i>tenuto</i> markings are missing in the LH on the third and the fourth beats
158	<i>p</i> indicated on the fourth beat	No dynamics on the fourth beat
166	New tempo and metronome marking indicated	No new tempo or metronome marking indicated
178	G as semidemi-quaver in the RH's figuration just before the third beat	G indicated as a quaver
181	<i>poco à poco animando</i> indicated	No tempo change indicated
195	Crotchet D in the RH has an accent sign	The accent sign is missing on the crotchet D in the RH
197	Minim D on the first beat has an accent sign	No accent sign on the minim D on the first beat
	<i>agitato</i> indicated	No new expression indicated
199-200	<i>diminuendo</i> sign across the barline	No dynamic sign indicated
202	C♯ on the first beat has a slur	No slur indicated on C♯ on the first beat
2012	<i>ff</i> indicated on the first beat	<i>fff</i> indicated on the first beat
	<i>diminuendo</i> sign indicated on the second minim beat	No dynamics indicated on the second minim beat
213	<i>tenuto</i> sign on the RH's chords on the first and the third beats	<i>accent</i> sign on the RH's chords on the first and the third beats
218	A on the second minim beat has an accent sign	No articulation sign on the second minim beat
221	Expression marking <i>espress.</i> indicated	Abbreviated <i>espr.</i> indicated
224	No dynamic markings on the second beat	<i>crescendo</i> sign on the second beat
233	Chord on the first beat has four notes: A♭-C-E♯-A♭	The chord on the first beat is missing C

235	<i>cresc.</i> on the fourth crotchet beat indicated	<i>crescendo</i> sign across bars 235-236 indicated
248	<i>dim.</i> on the first crotchet beat and a <i>diminuendo</i> sign on the second crotchet beat indicated LH's quavers on the first and the second beats are slurred	No dynamics indicated on the first and the second crotchet beats No slur indicated
250	Expression marking <i>molto espress.</i> indicated Eb-F in LH's tenor voice are slurred	Abbreviated <i>molto espr.</i> indicated No slur indicated
268	<i>crescendo</i> and <i>diminuendo</i> signs indicated	No dynamic markings indicated
276	<i>mf</i> indicated on the first beat	No dynamic marking indicated on the first beat
284	<i>cresc.</i> indicated on the fourth crotchet beat	<i>crescendo</i> sign indicated over the third and the fourth crotchet beats
285	<i>fff</i> indicated on the fourth crotchet beat	<i>ff</i> indicated on the fourth crotchet beat
286	<i>cresc.</i> indicated on the third crotchet beat	<i>crescendo</i> sign indicated on the third crotchet beat
315	<i>cresc.</i> indicated on the fourth crotchet beat	No dynamics indicated on the fourth crotchet beat
316	<i>crescendo</i> sign indicated from the second crotchet beat	No dynamic markings indicated
324	B \flat on the second crotchet beat in the LH	B \natural on the second crotchet beat in the LH
326	Fourth quaver in the LH is A	Fourth quaver in the LH is F
335	<i>sf</i> indicated on the first beat	<i>mf</i> indicated on the first beat
351-352	<i>ritard.</i> indicated across the bar line	<i>rit.</i> indicated on the fourth crotchet beat in bar 351

364-365	Slur from the fourth crotchet beat of bar 364 until second beat of bar 365 indicated	No slur indicated
365	E \sharp and F \flat of the RH's octave crotchet triplet are slurred and have <i>tenuto</i> markings	No slur or tenuto marking indicated
377	<i>crescendo</i> sign indicated from the second crotchet beat	No dynamic marking indicated
391	Quaver figuration on the second minim beat is slurred	No slur indicated
393	Crotchet and minim rests are indicated in the LH	No rests in the LH are indicated
	Year of composition (1946) is indicated after a double bar line	Year of composition is not indicated

Appendix 2 represents a critical edition which focusses on ‘representing the historical evidence of the sources’,²⁰ clarity and accuracy aiming to display the composer’s intentions as faithfully as possible. Appendix 3, however, aims to support the performer by providing fingering solutions for the performance and therefore represents an interpretative edition. While adding fingering in the score, the layout of some expression markings had to be adjusted. These manipulations do not have an impact to the meaning or understanding of these markings. Any minor inconsistencies regarding ties and slurs have been resolved without further comment in both editions. Finally, even though absent in Medinš’s autograph, bar numbers have been added for both the critical and the interpretative editions.

²⁰ Grier, *The Critical Editing of Music: History, Method and Practice*, 156.

Chapter Three

The Piano sonata in Latvia until the 1950s

Developments of the sonata in the twentieth century had been following the general musical tendencies seen in the period such as weakening the sense of key and distancing from tonality, continuation of the nineteenth-century sonata writing traditions with modifications and transformations in line with the new musical language and an increased interest in past musical periods. According to Thomas Schmidt-Beste, twentieth-century sonata writing can be viewed in four groups: 1. ‘the sonata in the nineteenth-century tradition’ which ‘adopts and adapts the ongoing tradition of the genre’,¹ 2. ‘the neo-classicist and historicist sonata’ implying the anti-Romantic position,² 3. ‘the sonata as generic ‘piece for instrument(s)’³ and 4. ‘the eclectic sonata’ which derives ideas from various periods and styles and ‘amalgamates elements from these sources into entities which stand entirely on their own, neither forming part of a tradition nor engendering one.’⁴ The sonata in the nineteenth-century tradition and the eclectic sonata are arguably the most frequent occurrences of sonata composition in the twentieth century. To a certain extent, the aforementioned tendencies were also apparent in piano sonata writing amongst Latvian composers in the early twentieth century, although an extended research of this is beyond the scope of this thesis.

¹ Thomas Schmidt-Beste, *The Sonata* (Cambridge: Cambridge University Press, 2011), 158. This group represents sonatas written by Alexander Scriabin, Nikolai Medtner, Béla Bartok, Paul Hindemith, Max Reger, Benjamin Britten and Aaron Copland.

² *Ibid.*, 163. This group represents sonatas written by Claude Debussy, Maurice Ravel and Alfred Schnittke.

³ *Ibid.*, 165. This group represents sonatas written by Igor Stravinsky and Pierre Boulez.

⁴ *Ibid.*, 168. This group represents sonatas written by Ferruccio Busoni, Charles Ives and John Cage.

The Latvian musicologist Jānis Kudiņš acknowledges that the absence of radical modes of expression characteristic of avant-garde music in Latvian music history in the twentieth century lacks a convincing and artistically vivid representation of modernist aesthetics.⁵ In the following passage, Kudiņš describes the period in Latvian music before World War II concluding that the lack of modernist representation in the context of Latvian music history is due to academic musical traditions implemented by Jāzeps Vītols:

During the period of Latvia's independence between the two world wars, an important and perhaps decisive role in the romantic aesthetic's initial development was also the close involvement of the Latvian composer Jāzeps Vītols (1863–1948) with the definite and overall conservative romantic traditions of the second half of the 19th century, broadly spread throughout Europe. In that period, the chief cultural influence was exerted by the St. Petersburg Conservatory, founded and, for many years, directed by the Russian composer and music theoretician Nikolai Rimsky-Korsakov (1844–1908), in whose environment Vītols gradually became a noteworthy composer and music teacher (and a professor beginning in 1901). When Vītols returned to the land of his birth in 1918, where he founded (in 1919) and, for many years, directed the Latvian Conservatory (today the Jāzeps Vītols Latvian Academy of Music), including its composition class, it was only natural for him to promote and implement those concepts which had been until that point assuredly tested both in theory and practice – concepts based on the strong classic and academic musical traditions. Thus, the dominant traditions of musical life and the leading academic school of composition before World War II prompted the fragmented representation of modernist ideas in Latvia. During this period, there were almost no Latvian composers educated abroad. These circumstances indicate the main differences in the representation of the aesthetics of Modernism in Latvia in comparison to the music and musical life in Western Europe.⁶

A further investigation of Latvian piano sonatas (Table 3.1) in the first half of the twentieth century revealed that most of the composers were graduates of Jāzeps Vītols composition class. It can be

⁵ Jānis Kudiņš, 'Latvian Music History in the Context of 20th-century Modernism and Postmodernism. Some Specific Issues of Local Historiography', *Muzikološki zbornik* 54, (2018), 102.

⁶ *Ibid.*, 103.

assumed that his authority may have encouraged a more classical tradition in composition amongst his students, therefore a lack of modernist expression compared to that seen in Western Europe at this time.

Nevertheless, it appears to be no coincidence that the very first piano sonata in the Latvian music history was written by Jāzeps Vītols, his op.1, composed and published in 1886. In the key of B-flat minor, it is thoroughly traditional in form, style and content. Thirty-eight years later, in 1924, his student of composition Lūcija Garūta wrote the *Sonata Fantasia [Sonāte Fantāzija]* in B minor. Unfortunately, the score has not survived, however, Dzintra Erliha, in her doctoral dissertation, offers an appraisal of the work by gathering some critical reviews of the performances from the years 1926 and 1930.⁷ Soon afterwards piano sonatas were written by Jānis Ivanovs, Pēteris Barisons and Ādolfs Skulte in the 1930s and by Jānis Ķepītis, Volfgangs Dārziņš as well as Pēteris Barisons⁸ in the 1940s. The style of these works follow the nineteenth-century tradition in a somewhat modified manner reflecting each composer's individual writing style.

⁷ Dzintra Erliha, 'Lūcijas Garūtas kamerģmūzika: biogrāģfiskais konteksts, stils un interpretāģija' ['Chamber music of Lūcija Garūta: biographical context, style and interpretation'] (Dr. Arts dissertation, Jāzeps Vītols Latvian Music Academy, 2013), 28.

⁸ Pēteris Barisons (1904-1947), was a Latvian composer contributing to orchestral music, vocal music with orchestra and choir music *a capella*.

<<https://www.lmic.lv/en/composers/peteris-barisons-283#work>> [accessed 9 January 2021].

Table 3.1: Latvian piano sonatas until 1950s⁹

Composer	Work	Date of composition
Jāzeps Vītols (1863-1948)	Piano Sonata op.1	1886
Lūcija Garūta (1902-1977)	Sonata Fantasia	1924
Jāzeps Vītols (1863-1948)	Sonatina op.26	1926
Jānis Ivanovs (1906-1983)	Sonata	1931
Pēteris Barisons (1904-1947)	Piano Sonata	1932
Ādolfs Skulte (1909-2000)	Sonata	1934
Jānis Ķepītis (1908-1989)	Sonatina in C major Piano Sonata No.1	1940 ¹⁰ 1942
Pēteris Barisons (1904-1947)	Piano Sonata	1944
Jānis Mediņš (1890-1966)	Sonata	1946
Volfgang Dārziņš (1906-1962)	Sonata in F	1947
Jānis Ķepītis (1908-1989)	Sonatina in B minor	1948
Jānis Ķepītis (1908-1989)	Piano Sonata No.2	1949

However, the piano sonatas by Jānis Mediņš and Volfgang Dārziņš are the most avant-garde in style and the most distinct in this list of works due to their individual but very different characters. It can be assumed that this distinctiveness is because both composers emigrated after Soviet occupation in 1944 but, despite these tragic circumstances, both of them gained the opportunity to experience novelties of the most creative period of modern music in the early twentieth century.¹¹ Although Mediņš's Piano Sonata was written one year earlier it is worth examining the characteristics of Dārziņš's composition.

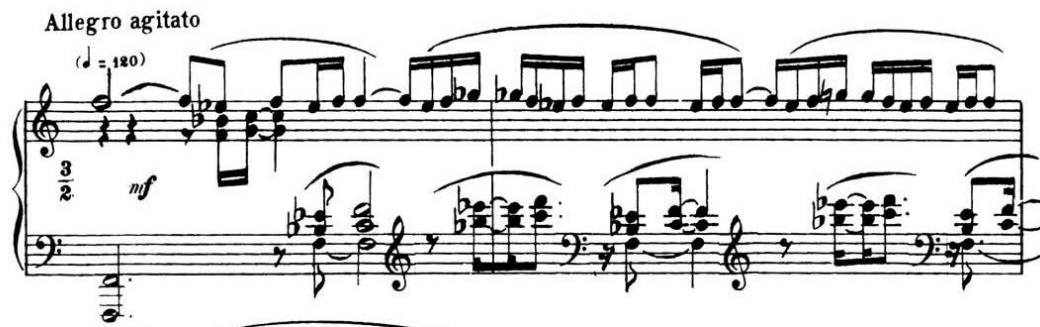
⁹ There is a personal link between these composers and Jānis Mediņš. For instance, Jāzeps Vītols was his colleague in the Latvian Conservatoire. Lūcija Garūta, Jānis Ķepītis, Jānis Ivanovs and Volfgang Dārziņš were all his conducting and orchestration students in the Conservatoire.

¹⁰ The exact date of Ķepītis Sonatina in C major is not clear. According to the Latvian Music Information Center, the Sonatina was written between the 1940s and 1970s, despite being included under the part of works composed in the 1930s. < <https://www.lmic.lv/lv/komponisti/janis-kepitis-2629#work> > [accessed 14 February 2023].

¹¹ A common fact is that both initially emigrated to Germany. Dārziņš lived and worked as a musician in Esslingen until 1950 before moving to USA.

Volfgangs Dārziņš's Sonata in F, dedicated to his wife, was composed in 1947 and consists of three rather brief movements.¹² As in much of his music written in this decade, the Sonata in F offers an integration of 'the unique qualities of Latvian folk music with those of twentieth-century art music, much in the manner of Bartók.'¹³ Much of Bartók's influence can be noticed in the first movement of the sonata (Example 3.1).¹⁴ A rustic, folk-like melody in the right hand (with hints of dorian mode) is one of the dominant thematic materials throughout the movement alongside allusions of fanfares, percussive accompaniment figures in perfect fourths or fifths and syncopated rhythms. The right hand's melodic impetus creates an arch-like structure resonating in the third movement in a ferocious outbreak in a unison in both hands. It is marked *Feroce* in *ff* dynamics with the time signature changing back to 3/2. (Example 3.2).

Example 3.1: V. Dārziņš, Piano Sonata in F, first movement, bars 1-2



¹² The year of composition in various sources seems contradictory. Latvian Music information centre states the 1947 as the year of composition while Inese Ancāne in her dissertation dates Dārziņš's Piano sonata in F to 1949. Furthermore, the Sonata's printed edition (Chicago: A. Kalnājs edition., 1953) does not mention the date of composition or publication while Arnolds Klotiņš suggests the date of composition between 1947 and 1948.

¹³ Arnolds Klotiņš, 'Dārziņš, Volfgangs' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.43238>> [accessed 29 August 2022].

¹⁴ Beaming notes across bar lines could also be considered an influence of Bartók. This kind of beaming is a very strong indicator that the barline is disconnected with the actual rhythmic grouping of the phrase beamed across it and accompanying phrases.

Example 3.2: V. Dārziņš, Piano Sonata in F, third movement, bars 208-209



The second movement's thematic material (Example 3.3) is built upon a simple melody in mixolydian mode, somewhat evoking a medieval atmosphere and chants of the monks. Together with frequent metrical changes these two elements prevail in the movement.

Example 3.3: V. Dārziņš, Piano Sonata in F, second movement, bars 1-12



The rhythmic element in perfect fourths from the first movement colours the melody and adds to the rhythmic character (Example 3.4). It is interesting to observe how these two thematic materials from the first movement echo in the composition.¹⁵ The folk-like melody appears more intensified and vigorous in the final movement (Example 3.2) and, in contrast, the percussive element in perfect fourths transforms into a more gentle and soothing character (Example 3.5). Furthermore, in the second movement it appears descending opposed to ascending direction in the first movement.

¹⁵ The arch form could be another influence from Bartók.

Example 3.4: V. Dārziņš Piano, Sonata in F, second movement, bars 22-24



The impressionist influences are evident in the following bars of the movement. Elaborated intonations of perfect fourths and thirds together with the playful character (Example 3.5) somewhat resemble the style of Maurice Ravel's *Jeux d'eau* (bars 29-34) while the impressionistic textures and sonorities display similarities of Claude Debussy's piano music (Example 3.6).

Example 3.5: V. Dārziņš, Piano Sonata in F, second movement, bars 38-41

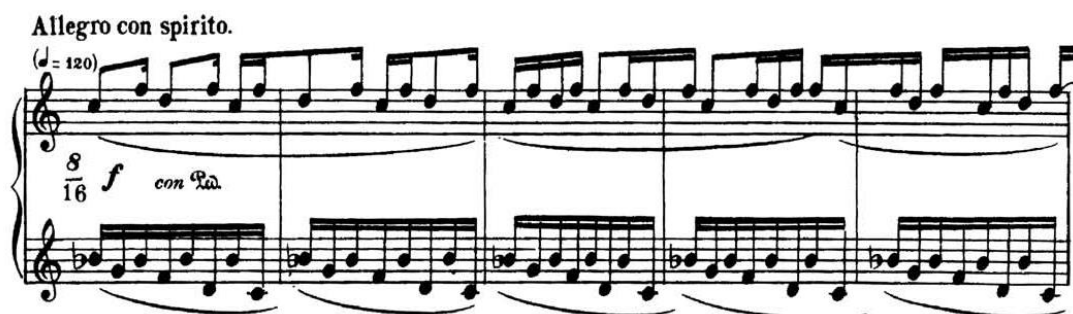


Example 3.6: V. Dārziņš, Piano Sonata in F, second movement, bars 43-46



The third movement with the tempo marking *Allegro con spirito* also employs metric changes in its middle section, similar to those examined in the second movement. However, a *perpetuum mobile* approach carries the outer sections using simple musical elements such as scale passages, a single motive *ostinato*, clear textures and variation and continuation of rhythmic impetus (Example 3.7).

Example 3.7: V. Dārziņš, Piano Sonata in F, third movement, bars 1-5



While developing an original style through influences of other composers and with the affinity to transforming folk motives into classical music, Dārziņš's Sonata in F can be considered as one of the first significant manifestations of modernist expression in Latvian piano music in the first half of the twentieth century.

Chapter Four

Jānis Mediņš's Piano Sonata (1946)

Since 1944 Jānis Mediņš was no longer living in Latvia and was forced to emigrate due to the Soviet occupation. He settled in Germany and, despite poor and ever changing living conditions, continued to work in music. Mediņš wrote the Piano Sonata in 1946 in Blomberg in Germany although its exact date of completion is unknown. In his autobiography Mediņš does not mention the Piano Sonata amongst the compositions completed in this period: 'The time in Blomberg was very productive in my creative work. Already in 1946, I finally wrote the String Quartet performed in Zegeberg, in addition I composed the First Sonata for violin, also Nocturne for Violin and the 13th daina for piano'.¹ In fact, he considered the sonata as an 'unsuccessful experiment',² mainly because of Cīrulis' performance on 15 October 1950 in Stockholm.³ However, the Piano Sonata is a unique appearance amongst his piano compositions as well as amongst piano sonatas written by Latvian composers before the 1950s.

Although Mediņš's Piano Sonata does not reveal strong stylistic connections to any other composer, Mediņš, however, has acknowledged contributions to his musical aesthetics by Richard Strauss and Béla Bartók.⁴ His affinity to Strauss' music, particularly the comic opera *Der Rosenkavalier* [*The Knight of the Rose*], Op. 59, was a foundation to his orchestral technique.⁵ For

¹ Jānis Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992), 195.

² Irina Jaņenko-Gvozdakova, 'Jāņa Mediņa klavieru mūzika' ['Jānis Mediņš Piano music'], (BMus dissertation in Musicology, Jāzeps Vītols Latvian Music Academy, 1993), 63.

³ See Chapter One, 1-2.

⁴ Andris Vītoliņš, 'Ar ģitāru vien nepietiek...', an interview with Jānis Mediņš, *Jaunā Gaita* 27 (1960), <http://zagarins.net/jg/jg27/JG27_Vitolins-Medins.html> [accessed 30 May 2022].

⁵ Ibid.

example, Medīņš's orchestration of his opera *Uguns un nakts* [*Fire and Night*] reveals colourful instrumentation, expressive vocal lines, heightened emotional intensity and harmonic complexity while the use of leitmotifs and monumental structure of the opera suggest influences of Richard Wagner. Furthermore, getting closer to and achieving a personal synthesis of elements from Western art draws similarities with Bartók's musical development and style.

In addition, some parallels can be drawn to Medīņš's Piano Sonata and Paul Hindemith's Piano Sonata No.3 in B♭ major composed in 1936. The fugato in the third movement of Medīņš's Piano Sonata (Example 4.14) exposes some similarities with the fourth movement (Fugue) of the Hindemith's third Piano Sonata (Example 4.1).⁶ Both Medīņš and Hindemith incorporate sonorities of ascending minor seventh, perfect fourths and fifths as well as descending chromatic movement in the subject. For both composers the subject, its subsequent developments and imitations create a very distinctive sonority as a result.⁷

Example 4.1: P. Hindemith, third Piano Sonata, fourth movement, bars 1-9



⁶ Paul Hindemith, Sonata for Piano No.3 in *Sämtliche Werke, Band V,10 (PHA 510): Klaviermusik II* (Mainz: Schott, 1936, renewed 1964), 71.

⁷ While observing some similarities in contrapuntal language between these two composers, the complex linearity developed by Hindemith is not apparent in Medīņš's piano writing.

With this in mind, it can be assumed that Mediņš's Piano Sonata has more original, even experimental, content to offer – perhaps too progressive, which also may have been a reason for a lack of interest by performers and listeners alike. Mediņš seemed to be aware of this fact and was hopeful that after a few decades his works, written while abroad, would regain the trust of his audiences:

The public's taste and sense of perception always develops late. The hopes for the prospects are based on the fact that only my new means of expression, my search for form and discoveries seem incomprehensible, while I am and remain a Latvian composer at the core.⁸

Equally, he admitted that every artist has to change with the current times:

To change, to move forward, to acknowledge the seriousness that can be found in the aesthetics of Western new music – it is not only selfish considerations that make it necessary, but also the duty to take care of the further course of Latvian music.⁹

Mediņš's Piano Sonata manifests a change from romantic to modern expression in all levels of musical expression through exposure of more constructive emotionality and introduction of more grotesque characters, the extensive use of dissonant sonorities and chromaticism, the absence of key signature and weakened tonal stability.

The apparent fascination with the potential of new, hitherto unseen forms of expression in his music, new techniques, and new aesthetic and cultural impacts within the framework of his own creative work places his Piano Sonata in a unique position.

⁸ Jānis Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992), 219-220.

⁹ *Ibid.*, 220.

Mediņš's Piano Sonata has three distinctive parts highlighting three movements that merge into an uninterrupted musical process which functions as a sonata cycle. The composer has clearly indicated the borderline between each movement by adding a double bar line, changing the texture, time signature, tempo and expression marking. Overall, the sonata consists of 393 bars with the last movement being the most substantial consisting of 199 bars in total which is more than the first two movements combined (Table 4.1).

Table 4.1: J. Mediņš's Piano Sonata, bar count

Section	First mvt	Second mvt	Third mvt
Bars in the score	1-112	113-194	195-393
Total number of bars	112	82	199

The Sonata's outer movements are written in sonata form and somewhat display Mediņš' search of new expression through traditional musical form. The structure of the first movement reveals that the introduction and exposition sections are more substantial compared to development and recapitulation (Table 4.2).

Table 4.2: J. Mediņš, Piano Sonata, structure of the first movement

Section:	Exposition					Development	Recapitulation	Coda
Bars in the score:	1-76					77-90	91-102	103-112
Sub-section:	Intro-duction	Primary theme	Transition	Secondary theme	Quasi coda			
Bars in the score:	1-22	23-42	43-56	57-72	73-76			

The first movement begins with an introduction encapsulating most of the Piano Sonata's thematic material – including the three-note motif (Example 4.2) which will be seen transforming throughout the composition.

Example 4.2: J. Medinš, Piano Sonata, bars 1-3

Molto sostenuto (♩=104)



After a 22-bar introduction, which sets the overall mood of the composition, the primary theme of the exposition is introduced in bar 23 (Example 4.3). Neutral and gloomy in the introduction, a more dramatic character is unveiled here.

Example 4.3: J. Medinš, Piano Sonata, primary theme of the first movement

Allegro moderato (♩= 72)
espress. e agitato



After a 14 bar-transition, the secondary theme appears almost heroic in bar 57 (Example 4.4), bringing the energetic, even hopeful character as a contrast.

Example 4.4: J. Medinš, Piano Sonata, secondary theme of the first movement, bars 57-59

57 *Piu mosso* ($\text{♩}=108$)

The musical score for Example 4.4 consists of two staves. The upper staff is the piano accompaniment, written in bass clef with a 3/2 time signature. It features a 'molto marcato' texture with chords and a dynamic marking of *ff*. The lower staff is the melodic line, written in treble clef. It begins with a whole note chord (F#4, A4, C5) and then moves to a series of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. The dynamic marking *cresc.* is placed below the melodic line.

The development section (bars 77-90) uses thematic core of the primary theme and even develops a new motif. This new motif first starts forming its ascending shape as a single melody in bars 81-82 (Example 4.5) and finally culminates in bars 83-84 coated in chordal textures (Example 4.6). The same motif echoes in the first movement's recapitulation which itself is rather unique due to its laconic re-statement. The recapitulation is also lacking a return of the primary theme although the three-note motif from the introduction replaces the presence of the primary theme.

Example 4.5: J. Medinš, Piano Sonata, bars 81-82

The musical score for Example 4.5 is a single staff in bass clef with a 6/4 time signature. The key signature has one sharp (F#). The melody consists of the following notes: F#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The first four notes are grouped with a slur and a dynamic marking of *f espress.* The last four notes are grouped with a slur and a dynamic marking of *cresc.*

Example 4.6: J. Mediš, Piano Sonata, bars 83-84

83

f

cresc.

ff

9

After a short recapitulation the first movement concludes with a coda (Example 4.7). The coda and its thematic material have a binding function for connection between the movements – it is also seen at the end of the second movement (Example 4.8).¹⁰

Example 4.7: J. Mediš, Piano Sonata, bar 103

103

p leggiero

cresc.

9

Example 4.8: J. Mediš, Piano Sonata, bar 193

Con anima (♩=104)

8^{va}

leggiero p

molto cresc.

9

¹⁰ A similar musical material can be observed in the passagework of the right hand in bars 31 and 33.

The second movement serves as a lyrical centre of the composition in ternary form (Table 4.3) with its own individual theme (Example 4.9). A four-bar introduction prepares a simple, innocent melody, marked *Lento elegiaco*, upon chordal accompaniment with quaver figuration in the left hand. The mood intensifies towards the end of this section.

Table 4.3: J. Mediš, Piano Sonata, structure of the second movement

Section:	A	B	A1
Bars in the score:	113-137	138-165	166-195

Example 4.9: J. Mediš, Piano Sonata, second movement, section A, bars 117-120

The musical score for Example 4.9 shows a four-measure excerpt. The right hand begins with a piano (p) dynamic and 'molto espress.' marking. The melody consists of eighth notes with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes with slurs. The key signature is D major (two sharps) and the time signature is 3/4.

A contrasting and more dissonant middle (B) section presents new musical material at first with a more disjointed, even displaced, melody which continues the impetuous atmosphere already developed in section A (Example 4.10).

Example 4.10: J. Medinš, Piano Sonata, second movement, section B, bars 138-139

Section A1 restates the four-bar introduction, with the main theme returning in octaves, extremely delicate in character, almost ethereal above the rippling accompaniment textures (Example 4.11).¹¹ Again, the music intensifies, eventually resulting in a majestic fortissimo in bar 186 using a modified musical material of the first movement's secondary theme before the main theme of the second movement is then somewhat restated in octaves embellished by a passagework using the E_b major scale. The final bars of the second movement prepare the third movement's vivacity through fast, sequential running figures concluding abruptly with the three-note motif in octaves in both hands.

Example 4.11: J. Medinš, Piano Sonata, second movement, section A1, bar 170

¹¹ Such figuration in the right hand which embellishes the melodic line is rather characteristic of Medinš's piano writing style. Along with more examples in the piano sonata, other piano works include the Piano concerto, Kaprīze [Caprice], Daina No.7.

The third movement (sonata form) is the largest section of the composition with 199 bars, and it is also more complex in structure (Table 4.4).

Table 4.4: J. Medīņš, Piano Sonata, structure of the third movement

Section:	Exposition		Development		Recapitulation	Coda
Bars in the score	195-271		272-353		354-377	378-393
Sub-section:	Primary theme	Secondary theme	A	B (fugato)		
Bars in the score	196-248 (a-b-a ₁)	249-271 (a-a ₁ -a ₂)	272-317	318-353		

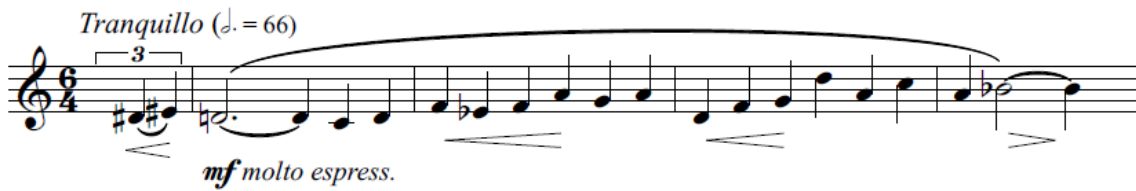
In the exposition, the primary theme reveals a ternary form while the secondary theme displays three sections with a₁ and a₂ seen as variations. This is followed by a two-part development section. This intensifies and keeps the dramatic character and heightens the emotional aspect of the music. The motivic presence and the synthesis of the elements from the introduction section are evident, although the anguish and the dark character are now transformed into an effervescent excitement. The three-note motif appears in its original pitch, however with a more galloping rhythm as seen in the first movement's secondary theme. The ascending exclamation motif from the introduction section is presented by the interval of a major seventh (Example 4.12).

Example 4.12: J. Medīņš, Piano Sonata, primary theme of the third movement



The secondary theme and the three-note intonation experience a lyrical, almost majestic melodic line which contrasts with the outer sections of the third movement. The extensive use of *legato* phrasing and intertwining textures create the required tranquil character (Example 4.13).

Example 4.13: J. Mediņš, Piano Sonata, secondary theme of the third movement



The development area unveils two sections both of which transform and imitate the material of the primary theme. Here Mediņš also explores the grotesque character through mischievous use of polyrhythms, textures and sonorities. The second half of the development section explores the counterpoint through the addition of fugato (Example 4.14). In terms of pitch, the first half of the fugato's theme is identical to that of the primary theme of the third movement, however, while the suggested tempo marking is *meno mosso*, it is playful in character due to *staccato* articulation. The galloping rhythm is more insistent and active supporting the grotesque characterisation.

Example 4.14: J. Mediņš, Piano Sonata, subject of the third movement's fugato



The recapitulation, similar to the first movement, is shortened and rather incomplete as the main themes from the exposition have been reintroduced in a rather suggestive manner and even slightly changing their initial appearance. While both the primary and the secondary themes are having richer and denser harmonies and textures some synthesis between them is evident. For example, the primary theme's excitement and scherzo-like appearance is now transformed to a calmer and more majestic atmosphere resembling the character of the secondary theme.

Overall, it is fascinating to follow the manifestations and transformations of the three-note motif from the introduction throughout the composition. While being the core of the main themes of the outer movements, the transversal development effect concludes the Piano Sonata almost tragically (Example 4.15).

Example 4.15: J. Medīņš, Piano Sonata, bars 391-393

The musical score for Example 4.15, J. Medīņš, Piano Sonata, bars 391-393, is presented in a two-staff format. The key signature is G minor (one flat) and the time signature is 3/4. The score begins at bar 391. The treble staff features a melodic line with a slur over bars 391 and 392, and a fermata over bar 393. The bass staff features a bass line with a crescendo hairpin and a fermata over bar 393. The dynamic marking *fff* is present in bar 393. The score ends with a double bar line and repeat dots.

Harmonic process

Jānis Medīņš's Piano Sonata does not reveal a clear sense of key or harmonic relationships even though some functional progressions can be observed. Nevertheless, the tonal processes are often elliptic¹² in nature thus directly influencing the atmosphere of the Sonata. The omission of the key signature can be seen as one of the means towards the attempt to dissolve the functional tonality. The introduction of the Sonata's first movement is built on pedal points, which is an effective method for obtaining tension. Upon these the altered chords and arpeggio figurations further enhance the tonal ambiguity. It is significant that in this soundscape Medīņš reveals the whole motivic concept of the work.

The primary theme of the exposition of the first movement (from bar 23) continues the tonal uncertainty already set in the introduction although there are hints of some disguised key centres – in its first four bars there are some indications of B \flat minor and bars 31-34 reveal the shape of D \sharp major. As the music progresses, it becomes more difficult to detect any definite key centre as one dissonance merges into another creating a real sense of unsettlement. The secondary theme (from bar 57) offers a long awaited sense of stability with G \sharp minor in first inversion (however, the frequent changes from D \sharp to D \natural carry on the restless atmosphere). Its lyrical episodes (bars 67-68 and 71-72) are based on a whole tone scale, illuminating the Sonata's highly volatile opening. The exposition concludes with a triumphant affirmation of the primary theme in G \flat major, and an unexpected modulation to C \flat major commences the development. It is intriguing that this section has more clear and visible key centres where the new theme is starting to build its shape (bars 81-

¹² Somewhat deliberately obscure, open-ended. For example, moving from one dissonance to the next without resolving it.

82). Through chords of A major – C minor – B major – B \flat major it climaxes in A \flat major in bar 83 after which the tonal uncertainty continues until bar 89 from which the bass line E-D-C-C \flat helps to guide the music towards the recapitulation in bar 91 landing on B \flat and remaining as a pedal point for three bars. Although the tonality is still unclear, the pedal point together with the intensely expanding elliptic cadence in bar 94 finally resolves the tension into a E \flat major chord and a partial return of the secondary theme. The first movement concludes with the return of the material from the introduction (bars 19-21).

The second movement displays numerous eloquent musical and expressive details; however the harmony is rather complex. Unsettled, with only obscure functionality it can be assumed that harmonic movements have a more decorative purpose rather than holding a structural hierarchy. Nevertheless, depending on how they are looked at, a few significant key centres can be found. For example, the treatment of the base line's function of the opening can possibly bring two different results. At first, the bass line suggests A major as a central tonal area. However, it could be argued that in the context of the Sonata's unsettled character and the presence of the D \sharp the base line belongs to a subdominant of E major thus slightly changing the course of the analysis. However, it is clear that A in the bass has more than a subdominant function – it continues to reestablish a sense of A major after continuous modulations and digressions along the way (bars 137 and 166). It also serves as a structural borderline marking the end of section A and the return of section A1.

The soaring coda passages of the second movement build the tension towards the opening of the third movement – a vigorous statement of the three-note motif (E \flat -F-D) in *fff*. The primary and the secondary themes of the third movement each consist of three sections. Section 'a' of the primary theme has some settled tonal functionality despite many chromatic and passing notes as

well as the presence of the whole tone scale. A sense of B minor is established with a repeated harmonic progression (I-II^b-IV^b-V) through bars 197-204 and it eventually holds on to the F[#] major (dominant of B minor) for four bars until an unexpected harmonic turn in bar 209 followed by a rapid modulation in bar 211 (G minor – F minor). This section is concluded in E^b minor. This surprise tonal process prepares section ‘b’ and its slightly more agitated atmosphere. Here Medinš sparingly uses the whole tone scale and chromaticism to intensify the character. However, the left hand’s figuration suggests some tonal points (Table 4.5).

Table 4.5: J. Medinš, Piano Sonata, third movement, tonal points in section B

Bar numbers:	216	220	221-228	229-234	235-236	236
Observed key centre:	B major	E major	A major	B ^b major	B major	Modulation through G [#] major chord

The arrival to section A₁ surprises with a sudden turn to F minor repeating a similar harmonic sequence to section A (I-II[#]-III^b-V). The closing section (bars 245-248) has a strong presence of B major.

The secondary theme consists of three sections (a-b-a₁) and the tonal plan effectively reflects the structure.¹³ The secondary theme and its section ‘a’ begins in B^b major and later modulates to D minor in bar 252 after which a sequential modulation to A major (dominant of D minor) happens in bar 257. It remains as the main key centre of section B and the presence of A major remains until being dissolved by modulations in bars 262 and 263 and returning to B^b major in section ‘a₁’ in

¹³ See Table 4.4.

bar 264. Here the tonal movements are similar to section ‘a’, however, the closing part in bar 271 modulates to A minor (Table 4.6).

Table 4.6: J. Medinš, Piano Sonata, third movement, tonal progress in the secondary theme

Section:	a (249-256)	b (257-263)	a₁ (264-271)
Tonal movements:	B \flat major – D minor →	A major →	B \flat major – D minor → A minor

Despite the consistent use of dissonant and altered chords, modulations and predominant chromaticism, an overall sense of F as the key centre can be felt from the start of the development section. Although a more detailed tonal plan can be found, viewing the section as an arguably simple reduction of basic I-V-I structure may aid in preparation and shape of the performance (Table 4.7).

Table 4.7: J. Medinš, Piano Sonata, third movement, functional reduction of the development section

Function:	I	V	I
Location in the score:	Bar 272 and further enhanced in bar 292	Bar 300	Bar 318 and further enhanced from bar 345

Such a simplified analytical view (or reduction) is the central concept of Schenkerian analysis where the I-V-I is called the Ursatz [background] consisting of the fundamental line (Urlinie) and the arpeggiation (Bassbrechung) in the bass line.¹⁴ While retrieving the arpeggiation is a rather

¹⁴ For theoretical discussions of Schenkerian analysis, see, for example, Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian analysis* (W. W. Norton&Company, Inc., 1982).

simple task, determining the fundamental line may prove to be a more daunting task due to the unsettled nature of this section. However, this concept gives an idea of the direction of the development – gradually approaching the fugato which seems to be imposing more tension. The overall sense of F as the key centre in the development section works as a dominant function towards recapitulation which commences in B♭ in first inversion. Nevertheless, it is possible that a further analysis could lead to a more refined discovery of some subconscious elements beneath the surface.

The two-voice fugato (bars 318-353) appears to work as a modulation. Its exposition opens with a subject in B♭ major in the first voice in the right hand at *piano* dynamics (Example 4.14) which is then answered in F major in the second voice from bar 322 in the left hand, marked *mf* and *marcato* (Example 4.16). Again, the minor 7th leap in the middle suggests a strong tonic-dominant-tonic relationship within the subject. The development areas are opposed with much more dissonant and unsettled tonal atmosphere while the recapitulation of the fugato reinstates both voices in their keys (F and B♭ majors respectively) with an F in the pedal point. Notably, both keys are seemingly competing for either tonic or dominant functionality.

Example 4.16: J. Medinš, Piano Sonata, bars 322-326



The arrival of the third movement's recapitulation in bar 354 marked *Maestoso* and the influx of B♭ major reveals a more fundamental function and relationship between the development and the

recapitulation sections – a dominant towards tonic. While the recapitulation appears to be shortened, harmonic progressions similar to those in the exposition can be observed. Here, the primary theme appears in B♭ major then modulates to F minor in bar 358 with the closing section in bar 362 in C major. The secondary theme (bar 366) is presented in B major, briefly modulating to G♯ minor in bar 369. Another modulation to D♯ minor happens in the following bar. Bar 373 has a strong sense of a dominant of B major, however, it resolves unexpectedly to B♭ major in bar 374, marked *Più mosso*.

The coda section affirms a clear dominant – tonic relationship: from bar 378 a pedal point of A in the bass part suggests a dominant function for D major which is clearly exposed in bar 386, unfolding the final bars of the sonata (Table 4.8). The three-note motif's exact intervallic appearance from B♭ adds an ambiguity and a possible variation for the interpretation. While the arrival on A on the first beat in each bar suggests a dominant towards D major, it can also be seen as a transitional dominant area: if treated as the first inversion of the F major it serves as a dominant of the *Più mosso* section (in B♭) while, through various chromatic sequences (bars 382-385), the dominant functionality changes in favour of D major with the return of the three-note motif in its original pitch.

Table 4.8: J. Medinš, Piano Sonata, third movement, harmonic processes in recapitulation and coda

	Primary theme (bars 354-365)	Secondary theme (bars 366-373)	Reinstatement of the primary theme (bars 374-377)	Coda (bars 378-393)
Tonal movements:	B♭ – F minor – C	B – G♯ minor – D♯ minor	B♭ – E♭ minor	A – D

To conclude, it is clear that both structural and harmonic processes are some of the most extensive contributing factors to the Piano Sonata's dramatic development and characterisation.

A structural and tonal analysis of Jānis Medīņš's Piano Sonata has been completed by Inese Ancāne in the context of the developments of the sonata genre in Latvian music in the twentieth century.¹⁵

The work was completed in 2003 and it explores the Piano Sonata as an amalgamated cycle, similar to that of Franz Liszt's B minor sonata. While her analysis of Medīņš's Piano Sonata recognises the structural challenges, the transversal development and the connection to modernist expression, not acknowledging three distinct parts of the composition does not appear satisfactory and somewhat fails to differentiate the detail beneath the surface. For example, the primary theme of the first movement and the fugato from the third movement's development section are both seen as a primary theme of the cycle. The structural findings discussed in this chapter clearly demonstrate the obvious differences between these two themes (Examples 3.10 and 3.21) both in pitch, rhythm, character and function in equal measure. Furthermore, the borderlines of the other distinctive themes and parts articulated above are virtually unnoticeable and somewhat blurred in Ancāne's work, making it much more difficult to comprehend Medīņš's musical intentions.

With this in mind, the varied thematic material of the Piano Sonata appears to be most coherent when seen as a three-movement composition. However, depending on how we look at the score, it can be argued that the work abides by two (or even more) completely different structures at the same time.

¹⁵ Inese Ancāne, 'Sonātes žanra evolūcija latviešu klaviermūzikā 20. gadsimta otrajā pusē' ['Evolution of the sonata genre in Latvian piano music in the second half of the 20th century'] (BMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2003), 84.

Chapter Five

Pianistic performance considerations

Scores set down musical information, some of it exact, some of it approximate, together with indications of how this information may be interpreted. But the music itself is something imagined, first by the composer, then in partnership with the performer, and ultimately communicated in sound.¹

The performance considerations of Jānis Medīņš's Piano Sonata are the result of a historical, structural, motivic and harmonic analysis of the work as discussed in Chapters One, Three and Four. This investigation served to unfold the essential foundations for the performance such as 'outline of a conception and an understanding of the context'² and an awareness of 'music's logic'.³ According to Peter Hill, an intense study of the score can lead to a musical 'understanding free from all considerations of technique, focusing entirely on the musical issues that need to be decided in advance of practising at the instrument.'⁴ While there are many approaches to a performance analysis, the following commentary intends to complement and enhance the interpretative edition of Medīņš's Piano Sonata (Appendix 3), while also assisting the listener in obtaining a more informed perception of the Sonata.

Most interpretations of a written musical composition in the academic context begin by studying a musical notation – the score. Therefore, a visual perception of the work has a significant impact on

¹ Peter Hill, 'From score to sound', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 130.

² *Ibid.*, 138.

³ *Ibid.*, 138.

⁴ *Ibid.*, 133.

the eventual performance of the composition. In academic music there are usually two options of the musical text available – manuscripts (generally less accessible)⁵ and typeset editions. Although, while learning a piece from an autograph or a manuscript may prove rather challenging and time consuming, the notation in typeset edition allows a performer to absorb the information more easily and efficiently. However, it is always important to choose a typeset edition which best presents the composer's intentions and informs about the processes leading to the final text. Therefore, the intention of making a typeset edition of Medinš's Piano Sonata and, upon its completion, the familiarisation with the score began with a performance in mind.

Perhaps one of the most distinctive characteristics of the twentieth century music is the remoteness or concealment of tonality, which makes its presence ambiguous. Comparatively to previous eras, this provides more possibilities and freedom both for composition and, ultimately, for performance. On the contrary, it poses some considerable challenges for a potential performer of the given work. As seen in Chapter Three, Medinš's Piano Sonata has some tonal movements and key centres. However, because there is no definitive functionality or relationship between them in the context of the broader Piano Sonata's structure or locally within smaller components, phrases, and subsections, their ambiguity renders them more suggestive in character. In addition, throughout the entire Piano Sonata there is no evidence of the key signature, as if Medinš was deliberately avoiding it. Because the role of the key signature has been replaced by accidentals, note reading has become increasingly complex and rather confusing. While this can be viewed as a part of the composer's search for modernist expression,⁶ imagining the potential tonal environment or key centres could

⁵ Including facsimile editions.

⁶ While some key centres and tonal movements have been detected in the harmonic analysis, the lack of key signature and chromaticism often does not allow to confirm their definite functionality.

prove useful in absorbing the notation. Furthermore, the analytical findings in Chapter Three should be considered to map the tonal landscape in order to interpret the musical direction.

As Roger Scruton suggests, the intention of the performance is ‘to present pitches as music, and therefore to make whatever additions and adjustments are required by a musical understanding.’⁷ Additionally, ‘each performance is judged against the aesthetic potential of the work.’⁸ Building on these observations, preparing a performance of Medinš’s Piano Sonata most certainly will require analytical awareness in response to a musical texture as well as considerations of fingering, pedalling and tempo to fully realise the musical idiom. These are some of the elements which entail or further enhance the Sonata’s shape and unveil the intellectual and emotional content of the work.

Analysis and performance

Although the analytical process does not aim to dominate an act of real performance, its role in the formation and reassessment of interpretation is essential. Moreover, structural and harmonic analysis of large-scale musical compositions, such as the sonata, are extremely important in relation to performance. Therefore, how a performer handles various nuances is very much related to his or her conception of large-scale correlations.

The formal divisions and harmonic processes discussed in Chapter Three offer the feel of the musical processes within Medinš’s Piano Sonata, however, these observations remain at the performer’s discretion to interpret. There is a variety of meaningful tonal areas and chordal progressions to shape the music timbrally and dynamically as well as motivic transformations and

⁷ Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1999), 451.

⁸ *Ibid.*, 450.

the interplay which unfold the structure of musical processes. Even though the actual performance act is more intuitive, the analytical foundations will prevent any non-systematic musical decisions that could compromise the overall performance. Therefore, this analytical awareness of the insights of the musical material enables the performer to play the Sonata much more coherently and expressively.

By acquiring an understanding of the structural elements and tonal areas of the Piano Sonata, it can assist in memorising the work while also minimising the performance anxiety. Consequently, the analytic memory (which is based on music analysis) in conjunction with aural and muscle memory can provide confidence that the musical composition is thoroughly familiarised.

Fingering

Good fingering should always be based on musical goals presented in the piece as well as making physical and logical sense in order to be easily remembered. In fact, physical sense and musical effect are inseparable – as the fingering fits the contours of a musical phrase it also suits the anatomy of pianist's hand. Furthermore, a choice of fingering and the subsequent choreography of hands, that is mutually adopted, influence each other and are necessary to solve any technical problems encountered. The interpretative edition of Mediš's Piano Sonata (Appendix 3) aims to reflect the aforementioned principles in the score.

Texture

In music, texture refers to how the tempo, melodic and harmonic elements are integrated in a musical composition, determining the overall soundscape. It is often described in regard to the density and range between pitches as well as more specifically differentiated according to the number of voices (or parts) and the relationships between them. In addition, it is one of the most intense means of musical expression. Furthermore, the texture is also a means for the composer to communicate musical concepts to the audience through a performer's perception and mastery to translate the given musical material into sound (performance). Generally, a visually complex texture suggests more contextual struggle and it may also pose some challenges of different degrees for a performer. Various textures and their interactions throughout Medinš's Piano Sonata unfolds the composer's individual style and possible influences of other composers. Sometimes, what may appear rather simple in the score could pose some technical challenges at the piano, for example, the interpretation of intertwining textures. In such cases, swapping notes between hands can be considered. Although some may object to this technique as a breach of a composer's artistic intention, music composed in the twentieth century – and even earlier – frequently accepts such an approach. Furthermore, this technique requires more attention to a musical thought and therefore thinking many more steps ahead. For example, on occasion where both hands are playing chords and the left hand's upper note is above the right hand's lower note, in most cases it is probably best to swap these two notes between hands for ease of playing. Not only can it prove to be pianistically more comfortable but also musically more articulate. Throughout Medinš's Piano Sonata, a performer will come across different occasions where such practice will be beneficial. For example, in bars 121-124 some of the right hand chordal notes are more comfortable to play with the left hand. In this case, it is evident that it will not be physically possible to hold these notes for the

whole bar, however, the pedal will sustain the harmony and therefore allow more focus on the melodic line in the right hand.

On the contrary, bars 81-82 display a slightly different challenge. Here the melodic line is wrapped in between the left hand's chords extending to a major or minor 10th and arpeggio figurations in the right hand. While the melody is played with the left hand, a timing problem occurs when each different chord needs to be played. If the chord in the left hand is arpeggiated before the note in the melody is struck, the music experiences a slight loss of pulse, and the *legato* line is not sufficiently maintained. A possible solution to this may be playing the right hand's tied note with its fifth finger and use the thumb for the note in the melody while the left hand plays the chord. As a result, the pulse is maintained and the melodic line is more efficiently sustained.

Arpeggio figurations which are typically found in the left hand's accompaniment provide a somewhat uncomfortable positioning with widespread intervals which will challenge a performer. While there are several examples of arpeggio figuration throughout the first and second movements, it is the third movement where this technique becomes more complex. In addition, these textures occasionally imply some motivic elements of the Piano Sonata's principal themes which, at the performer's discretion, can enhance the performance. For example, a motivic element can be observed in the left hand accompaniment in bars 223 and 231. The initial four notes echo the ascending and descending fourths from the secondary theme of the first movement. In bar 223 it appears as F \sharp -B-A-E and in bar 231 it is transposed a semitone higher as G-C-B \flat -F (Example

5.1). Allowing this four-note motif to infuse the textures will further strengthen the Sonata's integrity while enlightening this rather discordant area of the Sonata.

Example 5.1: J. Mediš, Piano Sonata, bars 223 and 231



The textural treatment resembles the pianistic style which was characteristic of Sergei Rachmaninoff's piano writing style and also that of Alexander Scriabin who allowed the left hand a special treatment in his piano works: the right hand melodic parts are usually rather simple but the left hand arpeggios involve large stretches that can be uncomfortable.⁹ Similar, rather stretchy and often uncomfortable passages with arpeggio figuration can also be encountered in the right hand throughout Mediš's Piano Sonata. Appendix 3 proposes a number of fingering solutions that, combined with musical practice and consistency, will assist in the performance preparation. Furthermore, certain technical exercises that the performer considers relevant should be implemented at his or her discretion.

Mediš's use of counterpoint is particularly interesting and a rather unusual means of expression in his music. The two-part *fugato* in the third movement's development section is the most substantial form of this expression. It demands a strong rhythmic stability and exactness in touch throughout from a performer while conveying the grotesque, scherzo-like character and projecting

⁹ For example, Prelude and Nocturne for the Left Hand, op. 9; Etude in c-sharp minor, op. 42, No.5; numerous passages in the Piano Concerto in F-sharp minor, op. 20 and the fourth movement of the Piano Sonata No.3 in f-sharp minor, op. 23.

the melodic lines of the subject. An additional layer of difficulty can be found in the right hand part where the far-reaching *staccato* chords compassing the interval of a ninth need to be swiftly played in sequential or episodic passages (for example, bars 331 and 337-340).

However, there are other appearances of counterpoint in the Piano Sonata. . For example, bars 140-145 reveal a rhythmic imitation of the semiquaver triplets between the hands in a descending sequence (Example 5.2). By placing some emphasis on this imitation, combined with shaping, it can provide an additional layer of expression and direction in performance.

Example 5.2: J. Medinš, Piano Sonata, bars 140-141



Another example is represented in the secondary theme's section a_2 in the third movement. Here the left hand takes over the melodic line in the lower register (bar 263 in the full score) but soon the right hand imitates the left hand in the middle register (bar 265 in the full score). This canon-like imitation begins with an exact replication of the melody, however, it soon transforms into an imitation of rhythmic and intonative patterns. A reduction of this canon-like episode demonstrates the interaction between the two voices (Example 5.3).

Example 5.3: J. Medinš, Piano Sonata, third movement, canon-like episode in the secondary theme, reduction

The image shows a musical score for a piano sonata. It consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line starting on a half note. The second system continues the melodic line in the treble clef and has a bass clef staff with a similar melodic line. The score includes dynamic markings like 'f' and 'marcato', and various articulation marks like accents and slurs.

To conclude, it shall be noted that all three forementioned contrapuntal occurrences happen in musically intense sections: the fugato is part of the third movement's development section, Example 4.2 is the contrasting middle section (B) of the second movement and Example 4.3 leads to the third movement's development section. Based on these observations a performer must be aware of these occurrences in order to best reflect the musical drama into the performance.

The abundant use of dense, often extensive, almost cluster-like chords and subsequent excessive dissonance leave a modernist mark in the Piano Sonata's soundscape. Although, it is important to note that most chordal textures enrich the melody thus in these occasions it is necessary to voice the chord so that the melody is clearly projected. However, in order to vary the tone colour, greater attention can be paid to the chord's inner voices. Some chord progressions can be viewed as cadences, even though the evidence of harmonic relationships in this work are often ambiguous. In some instances, the chords shall be looked at as pure sonority to convey the overall atmosphere therefore an approach exploring tone colour can be examined through touch and gesture. At the performer's discretion one must search for the most interesting feature of the chord and, where possible, highlight its occurrence in the texture in the form of tone, articulation or expression. It can

be overall sonority or a particular voice with subsequent pairings in the chord progression. However, there is a risk of exaggerating such an approach, therefore it is critical to investigate this area in conjunction with the harmonic analysis discussed in Chapter 3.

Finally, the role of the unison texture in the Piano Sonata expresses firmness and defines the emotional character. While it is not an intention to describe its every occurrence it is clear that, together with the register on the piano and rhythmic momentum, it intensifies the musical expression. The unison in the introduction of the Sonata compels with an ominous, obscure presence while the following exclamation motif in the higher register electrify by adding brightness, even optimism to this dialogue. Textural unison in both hands also adds definition and turmoil thus building the tension (for example in bars 18, 150 and 210-211). The octave unisons in bars 73-75 over a chordal accompaniment reveal a majestic, bell-like impression. On the contrary, the semiquaver triplet unison from bar 133 echoes suppressed murmuring which later outcries in an octave unison in bars 150-151 (Example 5.4). Having seen the aforementioned examples in the context of the overall musical developments in the area, it may inspire a performer to further reflect on the expressive contents of the Piano Sonata.

Example 5.4: J. Medinš, Piano Sonata, bars 134 and 150



The image displays two musical staves from a piano sonata. The first staff, labeled '134', shows a unison texture in both hands with a series of eighth notes. The second staff, labeled '150', shows a unison texture in both hands with a series of eighth notes, marked 'un poco lento' and 'ff'. The notation includes various accidentals and dynamic markings.

Pedalling

There are only two pedal markings indicated by the composer in the Piano Sonata's manuscript, in bars 106 and 137. After examining the score it can be noticed that the bass notes (on rare occasion in the right hand also) often have ties attached. Even though such occurrences are not always consistent throughout the Piano Sonata, these ties suggest a prolongation of the given note or chord and could be interpreted as pedal indications. However, it is rather unclear whether these notes are intended to be sustained for the double duration of the note attached or otherwise.

If a performance can take place on a piano with a sostenuto pedal it would be wise to explore some of its possibilities in the context of Medinš's Piano Sonata. The main function of the sostenuto pedal is its ability to sustain selected notes or chords when fingers are taken off those keys, allowing future notes to be played unaffected. Joseph Banowetz describes it as 'one of the most valuable tools for colouring and clarifying musical texture.'¹⁰ Bars 284, 286, 335, 337, 378 and 380, in particular, may benefit from this pedal technique. If the semibreve note on the first beat is caught on the sostenuto pedal (marked **SP** in the examples), it is possible to play *staccato* notes unaffected. Therefore, such an approach can help to further enhance the required articulation and add more meaningful *staccato-legato* contrast (Example 5.5).

Example 5.5: J. Medinš, Piano sonata, bars 286-287

286

f *cresc.*

ff

SP

Lastly, the sostenuto pedal may prove beneficial in sustaining the pedal point and allowing more freedom to hand movement and exactness of articulation in the fugato's coda starting from bar 345 (Example 5.6). Here the sostenuto pedal should be quickly applied after releasing the right hand's crotchet chord on the first beat before the first staccato note on the second beat is struck. The sustaining pedal can be used as desired once the sostenuto pedal is applied.

Example 5.6: J. Medinš, Piano Sonata, bars 343-345

343

p *ff* *ff* *poco sostenuto*

SP

¹⁰ Joseph Banowetz, *The Pianist's Guide to Pedalling* (Bloomington: Indiana University Press, 1992), 90.

The rhythm and articulation

The rhythm and articulation are important tools to portray the character but they also have a role in shaping the structure. In addition, they have qualities of supporting the atmosphere of the music and adding direction to the shape of the musical line. In other words, these are some of the elements which establish a performer's perception of the written composition and distinguish its individuality amongst other works. And Medīņš's Piano Sonata is no different in this regard offering distinctive features of both. Again, for example, the repetitive galloping rhythm of the secondary theme of the first movement (crotchet-quaver-quaver) contrasts the intertwining *legato* approach in the primary theme. This directness can be achieved by a firm position technique and loose hand-wrist movement where appropriate. Supportive articulation will enhance – *tenuto* or *accent* markings on crotchets and *staccatos* on the quavers sustain the vivid atmosphere and the forward motion. It is necessary to voice the tops of the chords as the secondary theme is disguised within them. Furthermore, such an approach will improve a suitable balance of dense chordal sections.

A rhythmic connection which exists between the first and the third movements should be noted. One of the most striking links between these two movements is the rhythmic impetus echoing the secondary theme of the first movement. Moreover, the three-note motif from the first movement is reappearing in various shapes, however, the rhythmic elements and the overall energy have a stronger impact in the third movement. In the Piano Sonata's finale the galloping rhythm has developed a more complex shape in both of the development sections and is intensified by the contrasting articulation. Apart from the secondary theme, the Piano Sonata's final movement is shaped by numerous adaptations and imitations of the galloping rhythm.

A frequent use of polyrhythms in the third movement of the Piano Sonata provides a unique sense of musical tension and instability as well as a vivid depiction of the grotesque character. In fact, the polyrhythmic textures employed can be considered a stylistic feature. Even though the secondary theme remains metrically stable in 6/4 time flowing smoothly in even crotchets,¹¹ the primary theme, the first development section and the whole recapitulation until the finale display numerous rhythmic conflicts. The primary theme, in cut common time, begins with an upbeat in bar 196 with a stable melodic impetus accompanied by quaver quintuplets in the left hand (Example 5.7)

Example 5.7: J. Medinš, Piano Sonata, bars 195-197



In each metric unit, the quaver 4:5 ratio is used to better coordinate the hands and balance. For example, in bar 197 the left hand quavers against every crotchet in the right hand may be distributed using the following pattern: 2+3+2+3. In bar 199, however, the melody shortly amalgamates with the quaver quintuplets of the accompaniment as the four crotchet meter in a bar has been stretched to crotchet quintuplet matching evenly with the accompaniment (Example 5.8).

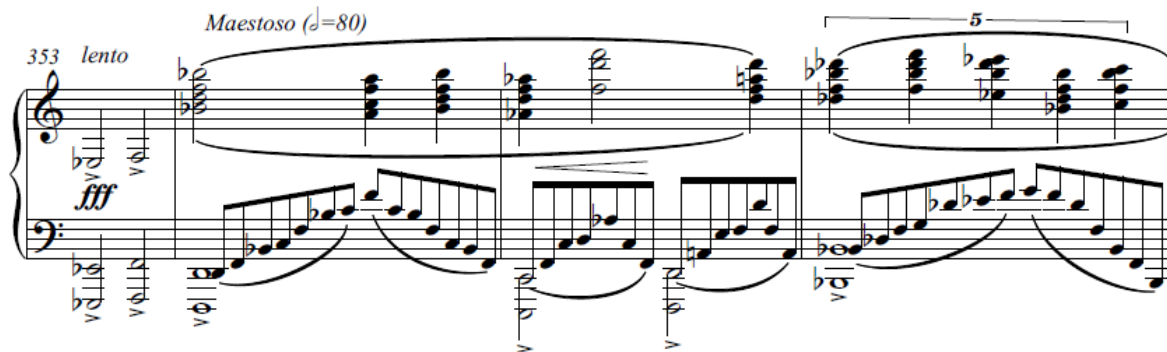
¹¹ The return of the secondary theme in the recapitulation is also rhythmically even thus its character, despite quaver triplet passages in the accompaniment, remains tranquil yet expressive.

Example 5.8: J. Medinš, Piano Sonata, bar 199



The quaver 4:5 ratio continues throughout various sections¹² until the appearance of the secondary theme in bar 249. Further, the first development section imitates the 4:5 rhythmic conflict becoming one of the most distinctive expressive metric features. After the second section of the development (a metrically even fugato) the recapitulation returns with a more expanded ratio of 4:7 adding to the *Maestoso* character (Example 5.9).

Example 5.9: J. Medinš, Piano Sonata, bars 353-356



¹² Bars 221-236 are the longest episode with no polyrhythmic presence.

Furthermore, the rhythmic extension of the melody in bar 356 can still be observed, however, unlike the bars 199 and 203 of the exposition of the third movement, it does not match evenly anymore due to uneven metric ratios. The final complex polyrhythmic appearance can be found in bars 374-376, *Più mosso*, with the quaver ratio of 10:12 in a bar (Example 5.10). A practical approach is to distribute the left hand quavers against the right hand as follows: 2+3+2+2+3.

Example 5.10: J. Medinš, Piano Sonata, bars 373-374



The conflicting rhythms further enhance the already complex musical textures. For a performer it requires careful preparation of each section deciding how to match the contrasting ratios together without interfering with the musical flow. Perhaps the most successful approach is to use the metrically most even part of the given bar and align it with the contrasting rhythm. It may sound rather fractured or even disjointed at first but as the ear and coordination between the hands adapt to the challenge it soon reaches the musical goal presented in the score.

Tempo

The performance analysis can be divided into two categories: 1) analysis prior to a given performance (prescriptive) and 2) analysis of the performance (descriptive).¹³ While acknowledging various limitations for both of these strategies the prescriptive analysis may heighten performers' ability to articulate themselves more profoundly in what is happening in the music.¹⁴ Moreover, in the context of Mediņš's complex Piano Sonata, a thorough analytical approach can provide valuable insights, resulting in a more confident performance supported by an 'informed intuition'.¹⁵

In order to further explore the shape of Mediņš's Piano Sonata and support some of the findings already discovered in the previous discussions, one of Rink's suggested analytical techniques — graphing tempo — will be explored. However, it is paramount to note that this analytical technique and its findings should not dominate the actual performance but serve as a guide for gaining understanding of the musical processes and lead to an interpretation with the best musical intentions.

An awareness of changing moods and characters is strongly connected with an appropriate tempo choice. Indeed, Mediņš has given very clear tempo indications and changes together with metronome markings although some metronome markings should be looked at with caution. It is known that the composer sometimes tended to exaggerate the metronome markings in order to prevent his music being performed by amateurs.¹⁶ The introduction of the Piano Sonata's first

¹³ John Rink, 'Analysis and (or?) performance', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 37.

¹⁴ *Ibid.*, 41.

¹⁵ *Ibid.*, 39.

¹⁶ Ingrīda Zemzare, 'Varoņa mīla un dzīve (1890-1966): estētiska un prozaiska eņīde' ['The love and life of the hero (1890-1966): aesthetic and prosaic etude'], introduction in J. Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992), 19.

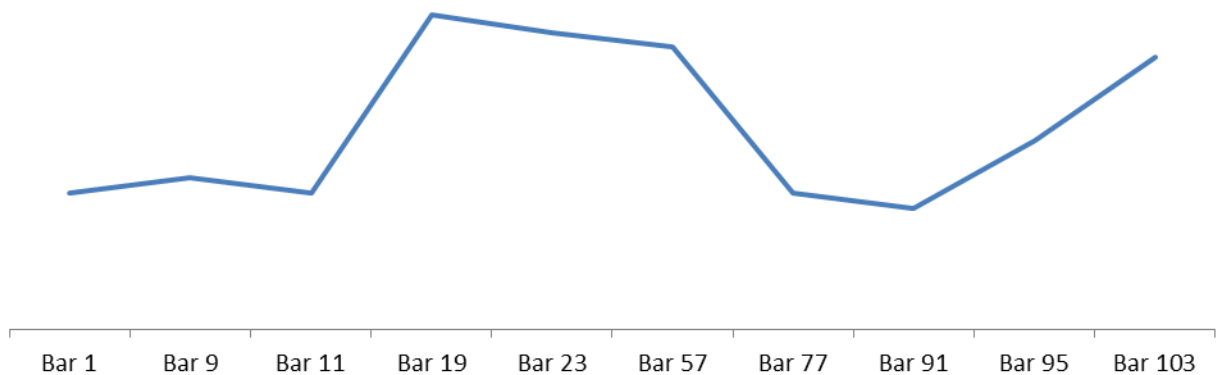
movement is marked *Molto sostenuto* with ♩=104 in bar 1 followed by *poco animato* ♩=116 in bar 9 and returning to ♩=104 *à tempo* in bar 11. Starting from bar 13 the acceleration starts with *poco animato* and *poco a poco accelerando* from bar 16 leading to *Con moto* ♩ = 80 in bar 19 slightly calming down at the end of the introduction section in bar 22 which is marked with *poco ritenuto*. Some broader metronome and tempo markings are then given for each structurally important section: the primary theme, the secondary theme, the development, the recapitulation (for both themes) and the coda (Table 5.1).

Table 5.1: J. Medinš, Piano Sonata, tempo and metronome markings of the first movement, excluding introduction

Bar	23	57	77	91	95	103
Function	Primary theme	Secondary theme	Development	Recapitulation Primary theme	Recapitulation Secondary theme	Coda
Tempo and metronome marking	♩. =72 <i>Allegro moderato</i>	♩ =108 <i>Piu mosso</i>	♩= 104 <i>Tranquillo</i>	♩=92 <i>Sostenuto</i>	♩ =72 <i>Largamente</i>	♩ =108 <i>Con moto</i>

The graphic line below illustrates these findings in a ‘musical’ shape according to the metronome markings provided by the composer and outlines the movement’s temporal fluctuations by simulating performance (Figure 5.1). A dynamic temporal landscape appears when reducing minim and dotted minim pulse to crotchets therefore having one pulse unit per movement. Furthermore, diagrams like these should be looked at from start to finish as the music unfolds.

Figure 5.1: J. Medīņš, Piano Sonata, first movement, graphic temporal line



The second and third movements will be examined in the same fashion offering tables of tempo and metronome markings for the structurally important sections followed by a graphic line revealing the data in a simulated shape of the performance according to its temporal fluctuations.

Even though the graphic lines of the metronome markings are merely a technical representation of the data, they may aid a performer in comprehending the intended tempo fluctuations while developing an interpretation of the Piano Sonata.

Table 5.2: J. Medinš, Piano Sonata, tempo and metronome markings of the second movement

Bar	113	138	150	152	155	166	186	190	193	
Section	A	B				A1				
Tempo and metronome marking	$\text{♩} = 69$ <i>Lento elegiaco</i>	$\text{♩} = 96$ <i>Agitato</i>	$\text{♩} = 76$ <i>un poco lento</i>	$\text{♩} = 96$ <i>à tempo</i>	$\text{♩} = 66$ <i>Lento sostenuto</i>	$\text{♩} = 69$ <i>Lento elegiaco</i>	$\text{♩} = 69$ <i>Maestoso</i>	$\text{♩} = 66$ <i>Lento sostenuto</i>	$\text{♩} = 104$ <i>Con anima</i>	

Figure 5.2: J. Medinš, Piano Sonata, second movement, graphic temporal line

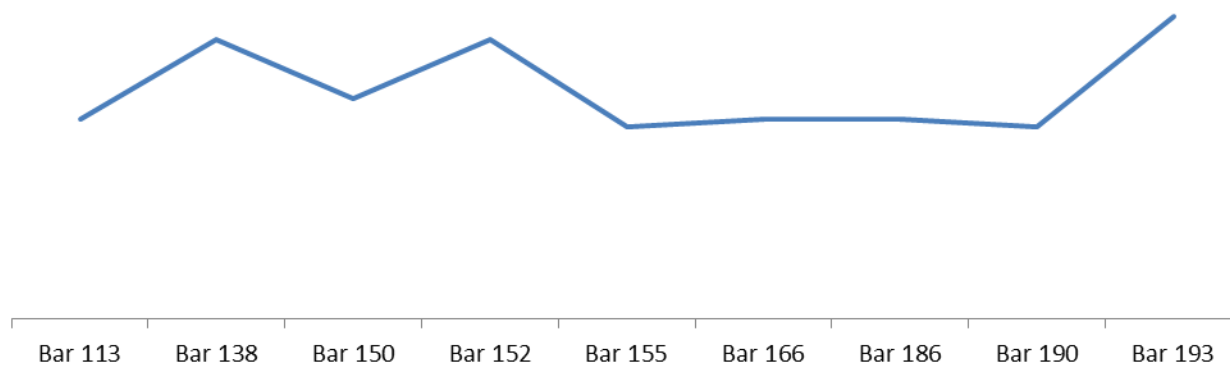
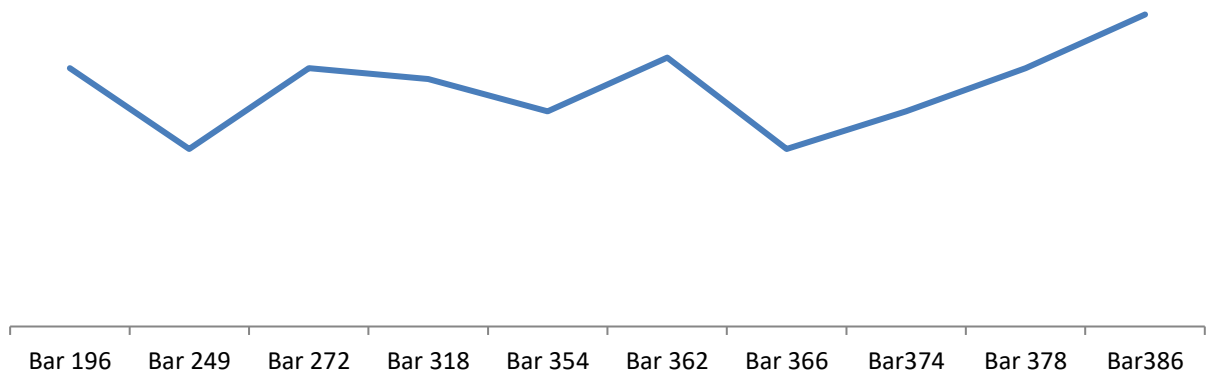


Table 4.3: J. Medinš, Piano Sonata, tempo and metronome markings of the third movement

Bar	Section	Tempo and metronome marking
196	Primary theme	$\text{♩} = 96$ <i>Allegro con brio</i>
249	Secondary theme	$\text{♩} = 66$ <i>Tranquillo</i>
272	Development	$\text{♩} = 96$ <i>Tempo I (Allegro con brio)</i>
318	Fugato	$\text{♩} = 92$ <i>Meno mosso</i>
354	Recapitulation	$\text{♩} = 80$ <i>Maestoso</i>
362		$\text{♩} = 100$ <i>Più mosso</i>
366		$\text{♩} = 66$ <i>Moderato maestoso</i>
374		$\text{♩} = 80$ <i>Più mosso</i>
378	Coda	$\text{♩} = 96$ <i>Tempo I (Allegro con brio)</i>
386		$\text{♩} = 116$ <i>Vivace</i>

Figure 5.3: J. Medinš, Piano Sonata, third movement, graphic temporal line



Chapter Six

Conclusion

Jānis Medīņš's Piano Sonata (1946), written in a refugee camp in Germany, is an undiscovered work amongst his piano compositions. Moreover, until now, only two pianists have ever included it in their performance repertoire. The Piano Sonata has never been published and there has been a limited addition to knowledge by scholars who have approached the Piano Sonata from the perspective of their own research. An investigation of the origins of the composition as well as the historical context were essential to gain an understanding of the Piano Sonata. Not only the circumstances in which the Piano Sonata was written but also the composition itself unveiled new complexities previously unheard in Medīņš's music. The survival and the vivid experience of both World Wars inevitably transformed Medīņš's musical aesthetics. Furthermore, the striking similarities in historical context to the Piano Sonata's writing 66 years ago and the current geopolitical situation offers an additional layer of appreciation.¹

Typesetting and preparing a printed edition were one of the ultimate goals sought while conducting this thesis. The examination of various sources and a careful preparation of the musical material led to creation of the first critical edition of Jānis Medīņš's Piano Sonata. In addition, an interpretative edition dealing with the art of fingering was completed with a performer in mind. With the ambition of eventually publishing the typeset score of the Piano Sonata, it is hoped that many more performers will continue to redefine the reading and interpretative possibilities of the work.

¹ The Russian military invasion of Ukraine (started on 24 February 2022) has forced millions of people to flee their homeland. As a result, many musicians and artists from Ukraine, despite the circumstances, have continued their creative work in various countries after seeking refuge from the war.

Having a clear and well-organised score allows for a more accurate analysis unveiling the peculiarities of the composition and the details beneath the surface, leading to an informed preparation of a performance.

Together with the written text, an important part of the history of a musical work is its performers. A discussion of various interpretative possibilities of Mediņš's Piano Sonata in this thesis has led to the performance and a recording of the work, adding to the limited performance history. Even though the recorded work aims to reflect Mediņš's musical intentions as truly as possible, it is anticipated that the performance strategies discussed in this thesis as well as the recorded performance will evolve over time.

The Piano Sonata inaugurates Mediņš's late period of piano compositions which comprises works written in exile. By acknowledging the change of his musical language in this period, the composer was also hopeful that after a few decades his new musical style would be accepted by audiences. While the Piano Sonata explores new, previously unheard modes of expression symbolising a change in the composer's style, the compositional validity of the work is well-founded, and it deserves to be included in concert programmes as well as examined in the context of Jānis Mediņš's music in general.

Bibliography:

- Ancāne, Inese, 'Sonātes žanra evolūcija latviešu klaviermūzikā 20. gadsimta otrajā pusē' ['Evolution of the sonata genre in Latvian piano music in the second half of the 20th century'] (BMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2003)
- Anglijas dziesmu dienas atskaņas, Latvija, 1950
- Barisons, Pēteris, Sonāte klavierēm B moll [Sonata for piano in B minor] (manuscript, Rīga, 1942)
- Beitika, Mareta, 'Garīguma izpausmes Jāņa Mediņa vokālajā dailradē un kamerciklā *In signio Domini*' ['Manifestations of spirituality in Jānis Mediņš vocal chamber music and the song cycle *In signio Domini*'] (MMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2007)
- Caldwell, John, *Editing Early Music* (Oxford: Clarendon Press, 1995)
- Clarke, Eric, 'Expression in performance: generativity, perception and semiosis', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 21-54
- Cone, Edward T., 'The pianist as critic', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 241-253
- Cone, Edward T., *Musical Form and Musical Performance*, (New York and London: W. W. Norton & Company, 1968)
- Dārziņš, Volfgangs, 'Sonata in F' (Chicago: A. Kalnājs edition, 1953)
- Dunkele, Irēna, 'Jānis Mediņš', *Latvju Mūzika* 5, (1972)
- Ērliha, Dzintra, 'Lūcijas Garūtas kamermūzika: biogrāfiskais konteksts, stils un interpretācija' ['Chamber music of Lūcija Garūta: biographical context, style and interpretation'] (Dr Arts dissertation, Jāzeps Vītols Latvian Academy of Music, 2013)
- Fiskovičs, Eduards, 'Jāņa Mediņa kantātes' ['Jānis Mediņš cantatas'] (M. Mus dissertation, Jāzeps Vītols Latvian Academy of Music, 2004)

- Forte, Allen, 'Alban Berg's Piano Sonata, Op. 1: A Landmark in Early Twentieth-Century Music', *Music Analysis* 26 (2007), 15–24
- Godunova, Inga, 'Jānis Mediņš', <<https://www.lmic.lv/en/composers/janis-medins-3963#!/>> [accessed 23 April 2020]
- Grier, James, *The critical editing of music: history, method and practice* (Cambridge: Cambridge University Press, 1996)
- Grier, James, 'Editing', in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.08550>> [accessed 29 August 2022]
- Goehr, Lydia, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1993)
- Hill, Peter, 'From score to sound', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 129-143
- Homewood, Susan and Matthews, Colin, *The Essentials of Music Copying* (London: Music Publishers' Association, 1990)
- Howat, Roy, 'What do we perform?', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 3-20
- Ivanovs, Jānis, *Sonāte klavierēm [Piano Sonata]* (Rīga: Musica Baltica, 2016)
- Jaņenko-Gvozdakova, Irina, 'Jāņa Mediņa klavieru mūzika' ['Jānis Mediņš Piano music'], (BMus dissertation in Musicology, Jāzeps Vītols Latvian Academy of Music, 1993)
- Johnson, Peter, 'The legacy of recordings', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 197-212
- Klotiņš, Arnolds, *Mūzika bēgļu gaitās. Latviešu mūzikas dzīve un jaunrade pēckara Eiropā 1944-1951 [Music in Exodus. Latvian Musical Life and Creative Work in Post-War Europe 1944-1951]* (Rīga: Latvijas Universitātes Literatūras, folkloras un mākslas institūts, 2022)
- Lester, Joel, 'Performance and analysis: interaction and interpretation', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 197-216

Levy, Janet M., 'Beginning-ending ambiguity: consequences of performance choices', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 150-169

Klotiņš, Arnolds, 'Dārziņš, Volfgangs' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.43238>> [accessed 29 August 2022]

Krampe, Ralph Th. And Ericsson, K. Anders, 'Deliberate practice and elite musical performance', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 84-102

Kudiņš, Jānis, 'Latvian Music History in the Context of 20th-century Modernism and Postmodernism. Some Specific Issues of Local Historiography', *Muzikološki zbornik* 54 (2018), 97-139

Linde, Kristīne, 'Jāņa Mediņa pēdējie dzīves gadi vēstulēs dēlam' ['The last years of Jānis Mediņš's life in letters to his son'] (course work in archive practice, Jāzeps Vītols Latvian Academy of Music, 1997)

Mangsen, Sandra, Irving, John, Rink, and Griffiths, Paul, 'Sonata.' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.26191>> [accessed 29 August 2022]

Mediņš, Jānis, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992)

Mediņš, Jānis, Piano Sonata (copy of autograph: unpublished, 1946; Jāzeps Vītols Latvian Academy of Music Library, NF-18486)

Mediņš, Jānis, Piano Sonata (copy of an autograph: unpublished, 1946; National Library of Latvia, Alfrēds Kalniņš Music reading room, N90-3/579)

Mediņš, Jānis, Piano Sonata (autograph, original: unpublished, 1946; Rakstniecības un Mūzikas muzejs [The Museum of Literature and Music], Biez.kr. R38/2)

Mediņš, Jānis, Piano Sonata (copy of manuscript transcribed by Marija Mediņa and dedicated to pianist Ventis Zilberts, 1987/1988)

Mediņš, Jānis, Piano Sonata, Ingrida Daktere-Barrow, CD, 2001, Jāzeps Vītols Latvian Music Academy Audiovisual recordings department, location no. 71111

Mediņš, Jānis, Piano Quintet (manuscript: unpublished, 1946, National Library of Latvia, Alfrēds Kalniņš Music reading room, N89-2/184)

Mediņš, Jānis, 24 dainas klavierēm [24 dainas for piano] (Musica Baltica, 2019)

Naudzūne, Anna, 'Jāņa Mediņa skaņdarbi vijolei un tehnisko iespēju izmantojums tajos' ['Jānis Mediņš's music for violin and the use of technical possibilities in them'] (MMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2006)

Schmidt-Beste, Thomas, *The Sonata* (Cambridge: Cambridge University Press, 2011)

Torgāns, Jānis, 'Klavierkoncerta žanra specifikas jautājumi un latviešu klavierkoncerts' ['Specific issues of the piano concerto genre and the Latvian piano concerto'], in A. Darkevics and A. Bomiks (ed.), *Latviešu mūzika: raksti par mūziku XII [Latvian music: essays about music XII]* (Rīga: Liesma, 1977), 110-132

Rink, John, 'Analysis and (or?) performance', in J. Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 35-58

Rothstein, William, 'Analysis and the act of performance', in J. Rink (ed.), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995), 217-240

Rosen, Charles, *Sonata Forms* (New York and London: W. W. Norton & Company, rev. edn, 1988)

Rūrāne, Aira, 'Vārds un mūzika Jāņa Mediņa dziesmu ciklā *In signio Domini*' ['Word and music in Jānis Mediņš song cycle *In signio Domini*'], (MMus dissertation, Jāzeps Vītols Latvian Academy of Music, 2006)

Scruton, Roger, *The Aesthetics of Music* (Oxford: Oxford University Press, 1999)

Vītoliņš, Andris, 'Jāņa Mediņa klavierdarbi' [Jānis Mediņš's piano works], *Jaunā Gaita* 22 (1959), <https://jaunagaita.net/jg22/JG22_Vitolins.htm> [accessed 24 April 2022]

Vītoliņš, Andris, 'Ar ģitāru vien nepietiek', an interview with Jānis Mediņš, *Jaunā Gaita* 27 (1960), <http://zagarins.net/jg/jg27/JG27_Vitolins-Medins.html> [accessed 30 May 2022]

Vītoliņš, Jēkabs, 'Mediņš, Jānis' in *Grove Music Online. Oxford Music Online* (Oxford University Press),

<<https://doi.org/10.1093/gmo/9781561592630.article.18250>> [accessed 29 August 2022]

Vītols, Jāzeps, *Sonate pour le Piano [Piano Sonata]* op.1 (Leipzig: M. P. Belaieff, 1886)

Vītols, Jāzeps, *Sonatīne klavierēm [Sonatina for Piano]* op.63 (Leipzig: Jul. Heinr. Zimmermann, 1927)

Webster, James, 'Sonata form' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.26197>> [accessed 29 August 2022]

Wolf, Henry Samuel, 'The Twentieth Century Piano Sonata' (PhD dissertation, Boston University, 1957)

Zandberga, Diāna, 'Klavierfaktūras vēsturiski stilistiskā attīstība un tās izpausme latviešu klaviermūzikā' ['Historical and stylistic development of piano texture and its manifestation in Latvian music'], (Dr Arts dissertation, Jāzeps Vītols Latvian Music Academy, 2013)

Zemzare, Ingrīda, 'Varoņa mīla un dzīve (1890-1966): estētiska un prozaiska etīde' ['The love and life of the hero (1890-1966): aesthetic and prosaic etude'], introduction in J. Mediņš, *Toņi un pustoņi [Tones and semitones]* (Rīga: Liesma, rev. edn, 1992), 5-27

Appendix 1

List of Jānis Mediņš's compositions taken from the autobiography. The names of the compositions are in Latvian and a translation in English is offered in square brackets. All works are compiled in alphabetical and chronological order according to the composer. While Mediņš had organised his solo songs in alphabetical order only, care was taken to organise them chronologically if the year of composition was available. The list begins with solo songs with the year of composition not known followed by solo songs and other works in chronological and alphabetical order. The lyricists are indicated in brackets with their initial and full surname.

1. Solo dziesmas ar klavierēm [Solo songs with piano]

Akadēmiskā austruma simbols [Symbol of Academic Rise]
(teksta autors nezināms [lyricist unknown])
Ārija [Aria] (J. Poruks)
Āzītis un vilks [The Little Goat and the Wolf] (V. Plūdonis)
Bez dvēseles [Soulless] (E. Zālīte)
Brīves saule [The Sun of Freedom] (J. Rainis)
Čigānietes dziesma [The Gypsy Woman's Song] (E. Vulfs)
Dienas, kas viņi [Days That Disappoint] (E. Zālīte)
Divi biķeri [Two Goblets] (J. Akuraters)
Dokā [On The Dock] (P. Rozītis)
Draudzības gars [Spirit of Friendship] (Z. Lazda)
Draugi [Friends] (F. Bārda)
Dvēsele dziļā [The Deep Soul] (J. Rainis)
Dzīves gaita āsa [Fast Runs Life] (E. Zālīte)
Elēģija [Elegy] (J. Akuraters)
Gaiša spēle [Light Game] (J. Akuraters)
Ja tu kā bērns [If You Are to Be Like a Child] (K. Skalbe)
Jaunā bura [New Sail] (F. Dziesma)
Jaunās sirdis [Young Hearts] (J. Miesnieks)
Jūras smaids [Smile of the Sea] (Z. Lazda)
Kad varas nezināmas [When Powers Are Unknown] (K. Jēkabsons)
Klīst tumsas biedi [Dark Spectres Roaming] (L. Paegle)
Klusā nedēļa [Quiet Week] (A. Saulietis)
Lai bij grūti (Tautasdziesma), ar vijoli un klavierēm [Though It Was Hard (Traditional), with violin and piano]
Lieglaimes mirklis [A moment of Tender Happiness] (V. Plūdonis)
Lielā sāpe [Great Pain] (E. Zālīte)
Līgaviņa [The Bride] (A. Ķeniņš)
Likteņa pirksts [Fickle Finger of Fate] (E. Vulfs)
Maigā [Tender] (V. Plūdonis)
Meitenes dziesma [Girl's Song] (J. Rainis)
Mīlētāja dziesma [Lover's Song] (V. Plūdonis)

Mirklis [Moment] (F. Bārda)
 Maija slava [May Glory] (R. Bebris)
 Maldu taka [Path Astray] (E. Zālīte)
 Māmiņai o Mummy] [(A. Ķeniņš)
 Manu draugu himna [Hymn of My Friends] (A. Rubulis)
 Mātei [To Mother] (E. Treimanis-Zvārgulis)
 Mātes dziesma [Mother's Song] (F. Gulbis)
 Meitene [A Girl] (E. Vulfs)
 Mūžīgās steigās [In Endless Haste] (J. Akuraters)
 Nāc, es tevi gaidu [Come, I await You] (A. Eglītis)
 Nāk jauna cilts [A New Tribe Is Coming] (J. Rainis)
 Naktī [At Night] (A. Kurcijs)
 Nakts [Night] (K. Skalbe)
 Nakts burvība [Night Magic] (J. Vecozols)
 Nakts dziesmas [Night Songs] (J. Poruks)
 Nakts traģēdija [Night Tragedy] (Dr. Orientācijs)
 Nebēda [A Fling] (Aspazija)
 Pa maliņu [Around the Edge] (K. Skalbe)
 Pelnu trauks [Ashtray] (J. Akuraters)
 Pieskaņa [Undercurrent] (E. Zālīte)
 Rudens vakars parkā [Autumn Evening in the Park] (J. Akuraters)
 Sāpju stundā [In the Hour of Pain] (K. Krūza)
 Sapnis [Dream] (E. Vulfs)
 Sapņu nakts [Night of Dreams] (A. Andersons)
 Sarkana roze [Red Rose] (E. Zālīte)
 Sausā vasara [Dry Summer] (teksta autors nezināms [text author unknown])
 Sirds saule [The Heart's Sun] (J. Vecozols)
 Skumju mistērijas [Mystery of Sorrows] (J. Akuraters)
 Šai svētā naktī [In This Holy Night]
 (V. Moora), ar vijoli un klavierēm [with violin and piano]
 Šķiršanās [The Parting] (J. Jaunsudrabiņš)
 Šūplā dziesma [Lullaby] (J. Jaunsudrabiņš)
 Šuvēja [A Tailor] (E. Zālīte)
 Tautu meita [Folk Maid] (E. Vulfs)
 Tev mūžam dzīvot, Latvija! [May You Live Forever, Latvia!] (V. Plūdonis)
 Ticība [Faith] (J. Poruks)
 Vakara tumsa [Evening Darkness] (K. Skalbe)
 Vasara [Summer] (E. Zālīte)
 Vecajā dievnamā he Old Church] In (A. Saulietis)
 Viena vasara [One Summer] (A. Smilga)
 Virši zili [Blue Heather] (E. Zālīte)
 Zeme-māte [Mother Earth] (teksta autors nezināms [text author unknown])
 Ziemeļblāzma [Northern Lights] (J. Rainis)
 Zvaigzne krītošā [Falling Star] (A. Ķeniņš)
 Zvaigznes [Stars] (teksta autors nezināms [text author unknown])

1910

Aicinājums [The Calling] (Aspazija)
Nakts dziesmiņa [Little Night Song] (A. Ķeniņš)

1911

Raudoša debess [Crying Sky] (Aspazija)

1912

Aiz loga nopūšas tumsa [The Darkness Sighs behind the Window] (A. Ķeniņš)

1913

Ak, jaunam būt [Oh, to Be Young] (Aspazija)
Pagātnes pagalmā [In the Court of the Past] (Aspazija)

1914

Mātei [To Mother] (J. Rainis)
Mirušo svētkos [At the Feast of the Dead] (J. Poruks)
Mūsu dzīve Our Life] (E. Zālīte)
Zelta saites [Golden Ties] (J. Akuraters)
Zelta sapnītis [Little Golden Dream] (Aspazija)

1915

Aicinājums [Te Calling] (Aspazija)
Aizsmaržoja baltās ievas [The Scent of White Bird-Cherries Wafted] (K. Skalbe)
Dāvinājums [A Gift] (K. Skalbe)

1918

Ak jūs atmiņas [Oh, Memories] (L. Zaimača)
Birzēm rotāts Gaiziņš [Gaiziņš adorned with Groves] (K. Jēkabsons)
Birztaļiņa [Little Grove] (K. Jēkabsons)

1921

Maigums un grēks [Tenderness and Sin] (L. Zaimača)

1922

Vasaras idille [Summer Bliss] (J. Jaunsudrabiņš)

1923

Ir viens vakars [There is One Evening] (J. Jaunsudrabiņš)
Kapsētā [At the Cemetery] (F. Bārda)
Slims ubags [Sick Pauper] (J. Jaunsudrabiņš)
Un daudz kas varēja būt [And Much There Could Be] (L. Zaimača)
Uz brītiņu [For a Moment] (L. Zaimača)
Veltas ilgas [Futile Longing] (L. Zaimača)

1924

Aiz mežiem [Behind the Forests] (L. Zaimača)
Īstā māja [The True Home] (L. Zaimača)
Jasmīnzieds [Jasmine Blossom] (A. Andersons)
Mazajam amoram [To the Little Cupid] (V. Plūdonis)

1925

Aka [The Well] (F. Bārda)
Jauna mīla [New Love] (A. Ķeniņš)
Kādēļ [Why] (E. Zālīte)
Tā ietu [So It Would Go] (K. Jēkabsons)

1926

Aicinājums [The Calling] (K. Skalbe)
Trīnes domas [Trīne's Thoughts] (Bambāns)

1927

Aizejot [Leaving] (A. Ķeniņš)
Bārenītes dziesmas 1.-4. [The Orphan Girl's Songs 1-4] (F. Bārda)

1928

Nāc [Come] (L. Zaimača)

1929

Mūžība [Eternity] (J. Akuraters)

1930

Nocturno (Andrass)
Nu atkal [Yet Again] (E. Zālīte)
Priekš mīļā [For the Beloved] (L. Zaimača)
Uz augšu [Up] (A. Andersons)

1932

Bezmiegā [In Sleeplessness] (E. Zālīte)
Dzīvīte [Life] (F. Bārda)
Glāsts [Caress] (A. Ķeniņš)
Gredzentiņš [Little Ring] (E. Zālīte)
Neej no manis jel vēl [Don't Leave Me Yet]
(A. Fets; K. Krūzas tulk. [translated by])
Svētās liliņas [Holy Lilies] (A. Ķeniņš)
Un kad no debešiem ziliem [And When from Blue Skies] (A. Ķeniņš)
Varoņa nāve [Death of a Hero] (Arnis)

1933

Ardievas [Farewell] (J. Akuraters)
Ārija [Aria] (J. Poruks)
Grūta diena [Hard Day] (E. Zālīte)
Jautātāja meitene [The Questioning Girl] (J. Rainis)
Man sirds ir atkal jauna [My Heart Is Young Again] (A. Ķeniņš)
Sirds neprāts [Madness of the Heart] (A. Ķeniņš)
Slimā dvēsele [Sick Soul] (A. Ķeniņš)
Vienu dienu [Ine Day] (J. Rainis)

1940

Mīļā skūpsts [My Beloved's Kiss] (E. Zālīte)
Šaubas [Doubts] (L. Zaimača)

1943

Bērna rokas [Child's Hands] (K. Dāle)
Pasakas par mīlu. Cikls [Tales of Love. Cycle] (E. Ķezbere)

Mirklis [Moment]
Maija rozēs [May Roses]
Dāvana [Gift]
Ziedu pūkas [Flower Fluff]
Narciss [Narcissus]
Draugam [To a Friend]

Tevi atceros [I Remember You] (Kl. Zāle)
Toreiz [Then] (E. Ķezbere)

Vēstules Pēram Gintam I-IV [Letters to Peer Gynt I-IV] (E. Ķezbere)
 Ziedoņa actiņa [Eye of the Springtide] (E. Zālīte)

1944
 Bij toreiz nakts [*Twas Night Then] (K. Jēkabsons)
 Nebēdība [Carefreeness] (Kl. Zāle)
 Putenī [In te Blizzard] (E. Ķezbere)

1945
 Ābele [Apple Tree] (V. Strēlerte)

1947
 Debesīm pretī [Towards The Skies] (K. Dāle)
 Klusums un tu [Silence and You](V. Toma)
 Naidi [Hatred] (Z. Lazda)

1948
 Dievnams [Church] (E. Ķezbere)
 Kapu lakstīgala [Graveyard Nightingale] (V. Strēlerte)
 Laimīgais [Lucky One] (Z. Lazda)
 Snauda [Slumber] (Z. Lazda)
 Tumsas dziļumos [In the Depths of Darkness] (Kl. Dāle)

1949
 Ave Maria (V. Strēlerte)

1950
 Zeme [Land](K. Skalbe)

1951
 Dieva kalpa vakars [Servant of God's Evening] (V. Strēlerte)
 Gaviles [Jubilance] (V. Strēlerte)
 Kā zvaniem skanēt bij [How Bells Must Have Tolloed] (A. Eglītis)

1954
 Dzīves nakts [Life's Night] (Z. Landavs)
 Meitenes dziesma [Girl's Song] (E. Zālīte)
 Saule augstu debesīs [Sun Hight Up in the Sky] (J. Soikāns)

1955
 Dārzs [Garden] (Z. Lazda)
 Dziesmu māmuliņa [Mother of Songs] (Auseklis)
 In signo domini. Cikls[Cycle] (V. Strēlerte)
 Dievnamā [In the Church]
 Nomods [Vigil]
 Svētais Francisks [Saint Francis]
 Iet pa viļņiem [Go upon Waves]
 Ceļš naktī [Road in the Night]
 Kā gāju putni [Like Birds of Passage] (V. Moora)
 Kaķīša dzirnavas [Kitty's Windmill] (E. Ķezbere)
 Ķīvītes [Lapwings] (J. Miesnieks)

Runcis un zvirbuļi [The Tomcat and Sparrows] (E. Ķezbere)
Runcis zābakos [Puss in Boots] (E. Ķezbere)
Tavs vārds [Your Name] (J. Ziemeļnieks)
Zem augstiem kokiem [Under Tall Trees] (V. Strēlerte)

1958

Asaras [Tears] (Z. Lazda)
Toskānas vīns [Tuscany Wine] (J. Soikāns)
Zelta gredzeni [Gold Rings] (Z. Lazda)

1959

Stundas [Hours] (I. Brēdrihs)

1960

Ilgu laiva [Boat of Yearning] (E. Leja)

1962

Kompozīcija eļļā [Composition in Oil] (J. Mediņš)
Ūdens pelni [Water ashes] (V. Strēlerte)

1963

Violetie virši [Purple Heather] (T. Senkeviča)

1965

Dzimtenei [To the Homeland] (M. Ķempe)
Es esmu sievietē [I Am a Woman] (M. Ķempe)
Mīlestības krāšņais koks [Exuberant Tree of Love] (M. Ķempe)
Neru pelni [Ashes of Nehru] (M. Ķempe)
Raiņa atbildes [Raini's Answers] (M. Ķempe)
Vakara saulei [To the Evening Sun] (M. Ķempe)

2. Dueti un terceti ar klavierēm [Duets and trios with piano]

Brīves saule [Sun of Freedom] (J. Rainis), duets soprānam un baritonam [duet for baritone and soprano]

1947 Rozēm kaisu istabiņu (Tautasdziesma), duets [I Scatter the Room with Roses (Traditional), duet]

1947 Naidis [Hatred](Z. Lazda), duets [duet]

Mūžīgās steigās [In Unending Haste] (J. Akuraters), duets [duet]

1956 Četras latviešu tautasdziesmas 3 sieviešu balsīm un klavierēm [Four Latvian Folk Songs for 3 female voices and piano]

3. Solo balsij ar orķestri [For solo voice and orchestra]

Bārenītes dziesmas [Orphan Girl's Songs] (F. Bārda)
Ave Maria (M. Grimma)

1943

Vēstules Pēram Gintam I-IV [Letters to Peer Gynt I-IV] (E. Ķezbere)

11 latviešu tautadziesmas (arī solo balsij un klavierēm) [11 Latvian Folk Songs (including solo for voice and piano)]

4. Vīru korim *a capella* [For men's choir *a capella*]

1955 Tālu, tālu [Far, Far] (A. Zuiris)

1955 Ziemassvētki [Christmas] (Aspazij)

5. Jauktajam korim [For mixed choir]

Lūgšana [Prayer] (V. Moora)

1912 Svētīta diena [Blessed Day] (A. Upītis)

1912 Raudoša debess [Crying Sky] (Aspazija)

Daina

1956 Nāves vairogs [The Shield of Death] (V. Strēlerte), ar solo [with solo]

1958 Lūgšana [Prayer]

1960 Circeniša Ziemassvētki [The Cricket's Christmas] (Aspazija)

Veļu laiks [Time of Souls of the Dead](V. Moora)

1962 Ticība [Faith](V. Moora)

Tev mūžam dzīvot, Latvija! [May You Live Forever, Latvia!] (V. Plūdonis)

6. Kantātes [Cantatas]

Jānītis kalnā, Jānītis lejā (Tautasdziesma), solistam un korim ar orķestri [Jānītis Up the Hill, Jānītis Down Below (Traditional), for soloist and choir with orchestra]

Senatnes ozols [Oak of Ancient Times] (P. Aigars), korim ar orķestri [for choir with orchestra]

Varoņkalve, korim ar orķestri [Forge of Heroes, for choir with orchestra]

1953 Rīga (P. Aigars), solistam, korim un orķestrim [for soloist, choir and orchestra]

1956 Maldu laikā [In the Time of Illusion] (Z. Lazda), solistam, korim un ērģelēm [for soloist, choir and organ]

1957 Dievgalda liturģija [Holy Communion liturgy] (V. Strēlerte), solistam, korim un ērģelēm [for soloist, choir and organ]

1959 Aglonas dievmātei [To Our Lady of Aglona] (F. Murāns), solistam, korim un orķestrim [for soloist, choir and orchestra]

Ave Maria, solistam, korim un orķestrim [for soloist, choir and orchestra]

7. Muzikāli dramatiski uzvedumi ar solo balsi, kori, deklamatoriem un orķestri [Musically dramatic productions with solo voice, choir, reciters and orchestra]

Varoņu saucējs [The Caller for Heroes]
Ziedoņa atmošanās [Springtide Awakening]
Brīvības dziesma [Freedom Song]
Ai bagāti Ziemassvētki [Oh Abundant Christmas]
Saules tiesa [Sun's Share]
Darba vienības slava [Glory to Unity in Work]
Tev mūžam dzīvot, Latvija! [May You live Forever, Latvia!]

8. Operas

- 1913-** Uguns un nakts [Fire and Night] (Rainis)
1919
1922 Dievi un cilvēki [Gods and Humans] (L. Paegle)
1925 Sprīdītis (A. Brigadere)
1939 Luteklīte [Little Darling Girl] (A. Ozola)

9. Baleti [Ballets]

- 1934** Mīlas uzvara [Victory of Love]
1936 Tērauda spārni (miniatūrbalets) [Steel Wings (miniature ballet)]

10. Lielam orķestrim [For large orchestra]

- 1911** Emīla Dārziņa piemiņai, poēma [In Memory of Emīls Dārziņš, poem]
1913 Simfonija e moll [Symphony in E minor]
1922 Svīta Nr. 1 [Suite No. 1]
 Prelūdija [Prelude]
 Ārija [Aria]
 Gavote [Gavotte]
1923 Imanta, tēlojums [Imanta, depiction]
1924 Zilais kans, tēlojums [Blue Mountain, depiction]
1925 Svīta Nr. 2 [Suite No. 2]
 Skumja [Sadness]
 Jūsma [Delight]
 Līksma [Glee]

- 1933** Svīta Nr.3 [Suite No. 3]
 Kurzeme
 Vidzeme
 Zemgale
 Latgale
- 1935** Pie baznīcas, poēma stīgu orķestrim [By the Church, poem for string orchestra]
- 1936** Nakts Ģetzemanes dārzā [Night at Getshemane Garden]
- 1956** Rapsodija [Rhapsody]
 Svīta no operas *Uguns un nakts* [Suite from opera *Fire and Night*]
 Svīta no operas *Dievi un cilvēki* [Suite from opera *Gods and Humans*]
 Svīta no operas *Sprīdītis* [Suite from opera *Sprīdītis*]

11. Koncerti [Concertos]

- 1928** Koncerts čellam ar orķestri Nr.1 [Concerto for cello and orchestra No.1]
- 1932** Koncerts klavierēm ar orķestri cis moll [Concerto for piano and orchestra in C-sharp minor]
- 1947** Koncerts čellam ar orķestri Nr.2 [Concerto for cello and orchestra No. 2]

12. Mazam orķestrim [For small orchestra]

- 1911** Teika [Tale]
- 1936** Mirkļi, svīta [Moments, a suite]
- 1936** Danču svīta (ar pseidonīmu Andrejs Bite) [Dance suite (under pseudonym Andrejs Bite)]
- 1937** Komiska svīta [Comic suite]
- 1956** Latvju dejas Nr. 1 un 2 [Latvian Dances No. 1 and 2]
- 1957** Latvju dejas Nr. 3-6 [Latvian Dances No. 3 – 6]

13. Pūtēju orķestrim [For wind band]

- Troickas bataljona maršs [March of Troitsk Battalion]
 Divi ievadi [Two introductions]
 Dzimtene [Homeland]
 Dancis [Dance]

14. Kameransambļiem [Chamber music]

- 1939** Trio Nr.1 klavierēm, vijolei un čellam [Trio No. 1 for piano, violin and cello]
- 1931** Četri stiķi četriem ragiem [Four Tricks for Four Horns]
- 1931** Polka pieciem instrumentiem (pikolo, obojai, 2 klarnetēm un trompetei) [Polka for five instruments (piccolo, oboe, 2 clarinets and trumpet)]

- 1932** Gavote divām klarnetēm un diviem fagotiem [Gavotte for two clarinets and two basoons]
1932 Maršs divām trompetēm un divām bazūnēm [March for two trumpets and two trombones]
1935 Trīs romantiskas spēles klavierēm, vijolei un čellam [Three Romantic Games for piano, violin and cello]
 Improvizācijas stīgu kvartetam [Improvisation for string quartet]
1946 Stīgu kvartets [String Quartet]
1946 Kvintets klavierēm, divām vijolēm, altam un čellam [Quintet for piano, two violins, viola and cello]
1950 Latvju dainas klavierēm, vijolei un čellam [Latvian dainas for piano, violin and cello]
1958 Trio Nr.2 klavierēm, vijolei un čellam [Trio No.2 for piano, violin and cello]
1961 Koncertīno divām vijolēm ar klavierēm vai orķestri [Concertino for two violins with piano or orchestra]
1962 Tautasdziesmu rapsodija divām vijolēm ar klavierēm vai orķestri [Folk Song Rhapsody for two violins with piano or orchestra]

15. Solo instrumentiem ar klavierēm [For solo instruments with piano]

- 1913** Melanholija, vijolei [Melancholy, for violin]
 Prelūdijs un romance, vijolei (apgāda 'Bote&Bock' izd. Berlīnē) [Prelude and Romance, for violin (Published by Bote&Bock in Berlin)]
 Ārija no Pirmās svītas, vijolei vai čellam [Aria from First suite, for violin and cello]
1924 Skabarga, vijolei [Splinter, for violin]
1933 Prelūdijs, čellam [Prelude, for cello]
1933 Improvizācija, čellam [Improvisation, for cello]
1943 Kraukļu dzirnavās, vijolei (ar klavierēm vai orķestri) [In the Raven's Mill, for violin (with piano or orchestra)]
1945 Sonāte čellam [Sonata for cello]
1945 Latvju dainas, vijolei [Latvian dainas, for violin]
1946 Noktirne, vijolei [Nocturne, for violin]
1946 Aijā, žūžū, čellam [for cello]
1946 Improvizācija Nr.2, čellam [Improvisation No. 2, for cello]
1946 Sonāte Nr.1, g moll, vijolei [Sonata No. 1 in G minor, for violin]
1947 Sonatīne čellam [Sonatina for cello]
1950 Sonatīne klarnetei [Sonatina for clarinet]
1951 Svīta čellam četrās daļās [Suite for cello in four parts]
1954 Sonāte Nr. 2 d moll, vijolei [Sonata No. 2 in D minor, for violin]
1958 Sonatīne flautai [Sonatina for flute]
1959 Svīta obojai [Suite for oboe]
1959 Sonāte altam [Sonata for viola]
1960 Sonāte obojai [Sonata for oboe]

16. Klavierēm [For piano solo]

- 1918** *Impromptu*
1921- Dainas Nr.1-23
1959
1922 Balāde [Ballad]
1922 Skice [Sketch]
1946 Sonāte [Sonata]
1952 Spēle [Game]
1952 Kaprise [Caprice]
1952 Pavadmūzika J. Raiņa ‘Daugavai’ [Accompaniment to J. Rainis’s ‘Daugava’]
Trīs ievadi J. Raiņa poēmai ‘Ave sol’ [Three prefaces to J. Rainis’s poem ‘Ave sol’]
1953 Vainadziņš [Litte Crown]
1954 Sonatīne [Sonatina]
1954 Rapsodija divām klavierēm [Rhapsody for two pianos]
Velna rija [Devil’s Threshing Barn]

17. Akordeonam [For accordion]

- 1955** Sonāte [Sonata]
1961 Rapsodija [Rhapsody]

18. Kino mūzika [Music for film]

- 1939** Zvejnieka dēls [Fisherman’s Son]

Appendix 2

The critical edition of Jānis Medīņš's Piano Sonata.

Sonāta

Jānis Mediņš (1890-1966)

(18 min.)

Molto sostenuto (♩=104)

Musical score for the first section of the Sonata, measures 1-9. The score is in 9/4 time and features a piano accompaniment with a melody in the right hand. Dynamics include forte (*f*), piano (*p*), and *poco dim.* The tempo is *Molto sostenuto* (♩=104).

Measure 1: *f*
 Measure 2: *f*
 Measure 3: *p*
 Measure 4: *poco dim.*
 Measure 5: *poco dim.*
 Measure 6: *poco dim.*
 Measure 7: *espress.*
 Measure 8: *espress.*
 Measure 9: *poco animato* (♩=116), *cresc.*, *marcato*, *mf*

* Score produced with kind permission of Jānis Mediņš's daughter Maria Medins-Knops.

2

11 *à tempo* ♩=104

Musical score for measures 11 and 12. The piece is in 2/4 time with a tempo marking of ♩=104. The key signature has two sharps (F# and C#). The score is written for piano with a grand staff (treble and bass clefs). Measure 11 features a melodic line in the right hand with a slur and a fermata over the final note, and a bass line with a slur and a fermata. Measure 12 continues the melodic and bass lines with similar phrasing.

13 *poco animato*

cresc.

Musical score for measures 13 and 14. The tempo is *poco animato*. Measure 13 shows a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. A *cresc.* (crescendo) marking is present. Measure 14 continues the melodic and bass lines with similar phrasing.

15 *poco a poco accel.*

Musical score for measures 15 and 16. The tempo is *poco a poco accel.* (poco a poco accelerando). The score is written for piano with a grand staff. Measure 15 features a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. Measure 16 continues the melodic and bass lines with similar phrasing.

17 *f*

Musical score for measures 17 and 18. The dynamic marking is *f* (forte). The score is written for piano with a grand staff. Measure 17 features a melodic line in the right hand with a slur and a fermata, and a bass line with a slur and a fermata. Measure 18 continues the melodic and bass lines with similar phrasing.

Con moto (♩.=80)

19

ff

8va

musical notation

Detailed description: This system contains measures 19 and 20. It is written for piano in a 6/4 time signature. The left hand features a series of chords and moving lines, while the right hand has a melodic line with some grace notes. A dynamic marking of *ff* is present. An *8va* marking is above the right-hand staff. The key signature has two flats.

21

poco rit.

6/4

musical notation

Detailed description: This system contains measures 21 and 22. The right hand has a melodic line with a fermata over the final note. The left hand has a bass line. A dynamic marking of *poco rit.* is present. The time signature is 6/4. The system ends with a double bar line and a 6/4 time signature.

Allegro moderato (♩.=72)

espress. e agitato

23

musical notation

Detailed description: This system contains measures 23 and 24. It is written for piano in a 6/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The key signature has two flats.

25

musical notation

Detailed description: This system contains measures 25 and 26. It is written for piano in a 6/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The key signature has two flats.

27

Musical score for measures 27-29. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

30

cresc.

ff animando

Musical score for measures 30-32. The music becomes more intense, marked with *cresc.* and *ff animando*. The right hand has a more complex, sixteenth-note texture. The left hand continues with a steady accompaniment.

33

f

f

f

à tempo

Musical score for measures 33-35. The music returns to a more measured pace, marked *à tempo*. The right hand features a melodic line with some rests, while the left hand maintains a consistent accompaniment. Dynamics include *f* and *sf*.

36

Musical score for measures 36-38. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The piece concludes with a final chord in the right hand.

Musical score for piano, measures 37-40. The piece is in G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents. A forte (*f*) dynamic marking is present at the beginning of the first measure.

Musical score for piano, measures 41-44. The piece is in G major. The right hand has a melodic line with slurs and accents, and a *poco sostenuto* marking above the final measure. The left hand has a bass line with slurs and accents, and a *cresc.* marking above the second measure. A fortissimo (*ff*) dynamic marking is present at the beginning of the third measure.

Musical score for piano, measures 45-48. The piece is in G major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents, and a forte (*f*) *agitato* marking above the second measure.

Musical score for piano, measures 49-52. The piece is in G major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

50

ff *f* *cresc.* *ff*

53

sempre ff

55

57 *Più mosso* (♩=108)

ff *molto marcato*

60

sempre ff

63

66

f *cresc.*

68

ff

70

f *cresc.*

8

Musical score for measures 72-76. The piece is in B-flat major (two flats) and 6/4 time. Measure 72 starts with a treble clef and a key signature of two flats. The music features a wide intervallic leap in the right hand, moving from a low B-flat to a high G. The left hand provides a steady accompaniment. The piece concludes with a fermata over the final chord.

un poco lento

Musical score for measures 73-76. Measure 73 begins with a *ff* dynamic marking. The tempo is marked *un poco lento*. The music is characterized by a series of chords in the right hand, with some notes marked with accents (*v*). The left hand continues with a rhythmic accompaniment. The piece ends with a *ritard.* (ritardando) marking and a 6/4 time signature.

Tranquillo (♩=104)

77 *molto espress.*

Musical score for measures 77-78. Measure 77 starts with a *f* dynamic marking and a *molto espress.* (molto espressivo) instruction. The tempo is *Tranquillo* at 104 beats per minute. The music features a series of eighth-note patterns in the right hand, with a melodic line that is both expressive and technically demanding. The left hand provides a steady accompaniment.

Musical score for measures 79-80. Measure 79 continues the melodic line from the previous system. The music is characterized by a series of eighth-note patterns in the right hand, with a melodic line that is both expressive and technically demanding. The left hand provides a steady accompaniment.

Musical score for measures 81-84. Measure 81 begins with a *f* dynamic marking and an *espress.* (espressivo) instruction. The music features a series of eighth-note patterns in the right hand, with a melodic line that is both expressive and technically demanding. The left hand provides a steady accompaniment. The piece concludes with a *cresc.* (crescendo) marking and a fermata over the final chord.

83

f *cresc.* *ff*

This system contains measures 83 and 84. The right hand features chords with a descending bass line, while the left hand plays a chromatic eighth-note pattern. Dynamics include *f*, *cresc.*, and *ff*.

85

f *agitato* *poco a poco cresc.*

This system contains measures 85 and 86. The right hand has a fast, chromatic eighth-note line with accents, and the left hand has a steady eighth-note accompaniment. Dynamics include *f* and *poco a poco cresc.*.

87

This system contains measures 87 and 88. The right hand continues with a fast, chromatic eighth-note line, and the left hand has a steady eighth-note accompaniment. The system ends with a fermata over the final notes.

89

ff

This system contains measures 89 and 90. The right hand has a fast, chromatic eighth-note line, and the left hand has a steady eighth-note accompaniment. Dynamics include *ff*. The system ends with a fermata over the final notes.

Sostenuto (♩=92)

91

fff

92

93

f *cresc.*

This system contains measures 93 and 94. It features a grand staff with four staves. The top staff has a treble clef and contains a melodic line with a long slur over measures 93 and 94. The second staff has a treble clef and contains a melodic line with a slur over measures 93 and 94. The third staff has a treble clef and contains a melodic line with a slur over measures 93 and 94. The fourth staff has a bass clef and contains a melodic line with a slur over measures 93 and 94. The dynamic marking *f* is placed below the second staff at the beginning of measure 93, and *cresc.* is placed above the third staff at the beginning of measure 94.

94

molto ritard.

This system contains measures 95 and 96. It features a grand staff with four staves. The top staff has a treble clef and contains a melodic line with a slur over measures 95 and 96. The second staff has a treble clef and contains a melodic line with a slur over measures 95 and 96. The third staff has a treble clef and contains a melodic line with a slur over measures 95 and 96. The fourth staff has a bass clef and contains a melodic line with a slur over measures 95 and 96. The dynamic marking *molto ritard.* is placed below the second staff at the beginning of measure 95.

Largamente ($\text{♩} = 72$)

8^{va}-----|

95

fff

dim.

f

mf

99

pp

p

poco ritard.

pp

Con moto ($\text{♩} = 104$)

103

p leggiero

cresc.

105

f

ff

ff

ff

8^{va}-----|

Red.

107

f *cresc.*

Measures 107 and 108. The right hand features a melodic line with a long slur and a trill-like texture. The left hand has a bass line with triplets. Dynamics include *f* and *cresc.*

109

ff

Measures 109 and 110. The right hand has a descending melodic line with a slur. The left hand has a bass line with triplets. Dynamics include *ff*.

111

ritard.

Measures 111 and 112. The right hand has a melodic line with a slur and a trill. The left hand has a bass line with triplets. Dynamics include *ritard.*

Lento elegiaco (♩=69)

113

p *poco cresc.* *mf*

Measures 113, 114, 115, and 116. The right hand has a melodic line with a slur. The left hand has a bass line with triplets. Dynamics include *p*, *poco cresc.*, and *mf*.

117 *p* *molto espress.*

121 *poco cresc.* *mf*

125 *mf*

127 *dim.* *espress.* *poco*

129

Musical score for measures 129-130. The piece is in G major (one sharp) and 3/4 time. Measure 129 features a triplet of eighth notes in the right hand and a half note in the left hand. Measure 130 continues with a triplet of eighth notes in the right hand and a half note in the left hand. Dynamics include *mf* and *mf*. There are slurs and accents throughout.

131

Musical score for measures 131-133. Measure 131 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *mf* and *cresc.*. Measure 132 features a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *f* and *cresc.*. Measure 133 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *mf* and *cresc.*. The word *espress.* is written above the right hand in measure 133. There are slurs and accents throughout.

134

Musical score for measures 134-135. Measure 134 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *f* and *sostenuto*. Measure 135 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *f* and *sostenuto*. There are slurs and accents throughout.

136

Musical score for measures 136-137. Measure 136 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *ff* and *ritard.*. Measure 137 has a triplet of eighth notes in the right hand and a half note in the left hand, with dynamics *ff* and *Ped.*. There are slurs and accents throughout.

Agitato (♩=96)

138

ff sempre

140

142

f

144

f

poco ritard.

146 *à tempo*

f *cresc.*

This system contains measures 146 and 147. The music is in a minor key and features a complex, chromatic texture. The right hand has a melodic line with many accidentals, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the start, and *cresc.* (crescendo) is written above the staff in measure 147.

148

This system contains measures 148, 149, and 150. The texture continues with dense chromatic patterns in both hands. The right hand has a more active melodic line, and the left hand has a steady accompaniment. The key signature remains the same.

un poco lento (♩=76)

150 *ff* *poco rit.*

This system contains measures 150 and 151. The tempo is marked *un poco lento* with a quarter note equal to 76 beats per minute. The dynamic marking is *ff* (fortissimo). The music features a series of chords in the right hand with accents, and a more active bass line in the left hand. A *poco rit.* (poco ritardando) marking is present in measure 151.

8va *à tempo*

152 *ff* *leggiere*

This system contains measures 152, 153, and 154. The tempo returns to *à tempo*. The right hand has a melodic line with a *7* (seventh) chord symbol above it. The left hand has a bass line with a *7* chord symbol. The dynamic marking is *ff* (fortissimo) and the texture is marked *leggiere* (light). A *8va* (octave) marking is shown above the staff, indicating that the right hand's melody is to be played an octave higher than written.

153

ff

154

dim. *rit.*

Lento sostenuto (♩=66)

155

ff *mf* *ff* *mf*

157

f *dim. e rit.* *p* *pp* *p espress.*

tranquillo

Musical score for piano, measures 158-162. The score is in G major and 4/4 time. It features a piano (*p*) melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and pianissimo (*pp*).

Musical score for piano, measures 163-172. The score is in G major and 4/4 time. It features a piano (*f*) melody in the right hand and a bass line in the left hand. Dynamics include fortissimo (*ff*) and mezzo-forte (*mf*). Tempo markings include *allargando* and *rit.*

Musical score for piano, measures 173-182. The score is in G major and 4/4 time. It features a piano (*mp*) melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*f*) and *dim.* Tempo marking is *Lento elegiaco* ($\text{♩}=69$).

20
170 *molto espress.*
p

Musical score for measures 170-171. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). Measure 170 starts with a piano (*p*) dynamic. The treble staff features a melodic line with slurs and a fermata over the final note. The bass staff provides a rhythmic accompaniment with slurs. A fermata is also present over the final note of the bass staff in measure 170.

171

Musical score for measures 171-172. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). Both staves continue the melodic and rhythmic patterns from the previous system, with slurs and a fermata over the final note of the treble staff in measure 171.

172 *cresc.*

Musical score for measures 172-173. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). Measure 172 begins with a *cresc.* (crescendo) marking. The treble staff has a melodic line with slurs and a fermata over the final note. The bass staff continues the accompaniment with slurs and a fermata over the final note.

173

Musical score for measures 173-174. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). Measure 173 continues the melodic and rhythmic patterns, with slurs and a fermata over the final note of the treble staff. The bass staff also has a fermata over the final note.

174

cresc.

This system contains measures 174 and 175. Measure 174 begins with a treble clef, a 7-measure rest, and a sharp sign. The right hand plays a series of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is placed above the right hand. Measure 175 continues the melodic and accompanimental patterns.

175

This system contains measures 175 and 176. Measure 175 continues the melodic line in the right hand and the accompaniment in the left hand. Measure 176 shows a continuation of the patterns, with a slight change in the bass line.

176

This system contains measures 176 and 177. Measure 176 continues the melodic and accompanimental patterns. Measure 177 shows a continuation of the patterns, with a slight change in the bass line.

177

This system contains measures 177 and 178. Measure 177 continues the melodic and accompanimental patterns. Measure 178 shows a continuation of the patterns, with a slight change in the bass line.

178

mf

Musical score for measures 178-179. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with a melodic line on top, marked with a *mf* dynamic. The bass staff contains a bass line with some chords. There are several slurs and ties across both staves.

179

Musical score for measures 179-180. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line from the previous system. The bass staff has some changes in the bass line. There are several slurs and ties across both staves.

180

Musical score for measures 180-181. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff has some changes in the bass line. There are several slurs and ties across both staves.

poco à poco animando

181

mf *cresc.*

Musical score for measures 181-182. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a more active melodic line. The bass staff has a bass line. There are several slurs and ties across both staves. The dynamic *mf* is present, and *cresc.* is written above the bass staff.

182

Musical score for measures 182-183. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a slur over the first two measures. The bass staff contains a bass line with chords and a slur over the first two measures. The key signature has two flats, and the time signature is 4/4.

183

Musical score for measures 183-184. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a slur over the first two measures. The bass staff contains a bass line with chords and a slur over the first two measures. The key signature has two flats, and the time signature is 4/4. The dynamic marking *f* is present in the bass staff. The instruction *cresc.* is written above the second measure of the bass staff.

184

Musical score for measures 184-185. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a slur over the first two measures. The bass staff contains a bass line with chords and a slur over the first two measures. The key signature has two flats, and the time signature is 4/4. The instruction *rit.* is written below the first measure of the bass staff.

185

Musical score for measure 185. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with a *molto ritard.* instruction above the staff. The bass staff contains a bass line with chords and a slur over the first two measures. The key signature has two flats, and the time signature is 4/4. The dynamic marking *ff* is present in the bass staff. The instruction *cresc.* is written below the first measure of the bass staff.

24 *Maestoso* (♩=69)

186

fff

13/4

188

dim.

ritard.

dim.

13/4

Lento sostenuto (♩=66)

190

mf

p

p

Con anima (♩=104)

192

pp rit.

leggiero p

molto cresc.

194

molto cresc. *accel.*

Allegro con brio ($\text{♩} = 96$)

195

fff *fff* *ff* *agitato*

199

203

mf leggiero

207

Musical score for measures 207-210. The piece is in G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in measure 209.

211

Musical score for measures 211-214. The key signature changes to G minor. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. Dynamic markings include *ff* (fortissimo) in measure 211 and *f* (forte) in measure 212.

215

Musical score for measures 215-218. The right hand features a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. A dynamic marking of *f* (forte) is present in measure 217. A *cresc.* (crescendo) marking is placed above the right hand in measure 215.

219

Musical score for measures 219-222. The right hand features a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. A dynamic marking of *f* (forte) is present in measure 220. An *espress.* (espressivo) marking is placed above the right hand in measure 221.

223

223

f

This system contains measures 223 through 226. The right hand features a melodic line with a slur over measures 223-224 and a dashed slur over measures 225-226. The left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present in measure 225.

227

227

cresc.

f

This system contains measures 227 through 230. The right hand has a melodic line with a slur over measures 227-228 and a dashed slur over measures 229-230. The left hand continues with eighth-note accompaniment. Dynamic markings include *cresc.* in measure 227 and *f* in measure 229.

231

231

f

This system contains measures 231 through 234. The right hand has a melodic line with a slur over measures 231-232 and another slur over measures 233-234. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present in measure 233.

235

235

f

cresc.

f

This system contains measures 235 through 238. The right hand has a melodic line with a slur over measures 235-236 and a dashed slur over measures 237-238. The left hand continues with eighth-note accompaniment. Dynamic markings include *f* in measure 235, *cresc.* in measure 237, and *f* in measure 237.

239

Musical score for measures 239-242. The system consists of two staves, treble and bass. Measure 239 features a five-fingered chord in the right hand. The music is in a key with one flat and a common time signature. The bass line has a steady eighth-note accompaniment.

243

Musical score for measures 243-246. Measure 243 includes a dynamic marking of *ff*. A *8va* marking with a dashed line indicates an octave shift in the right hand. The bass line continues with eighth-note accompaniment.

247

molto ritard.

f

dim.

mf

molto espress.

Tranquillo (♩.=66)

Musical score for measures 247-250. Measure 247 starts with a dynamic marking of *f*. The tempo is marked *molto ritard.*. A triplet of eighth notes is marked with a '3' above it. The key signature changes to two flats. The time signature changes to 6/4. The tempo is marked *Tranquillo* with a quarter note equal to 66. The dynamic marking changes to *mf* and the instruction *molto espress.* is present.

251

Musical score for measures 251-254. The system consists of two staccato staves, treble and bass. The music is in a key with two flats and a common time signature. The bass line features a steady eighth-note accompaniment.

255

p.
cresc.
f

259

p.
f

263

p.
poco rit.
f
mf
f
marcato

266

269

cresc. e accel.

Tempo I (Allegro con brio)

272

ff f

275

mf cresc.

278

f

282

f ff cresc. ff

286

f *cresc.* *ff* *sempre ff*

289

292 *con moto*

ff

296

f *ff*

300

f

Musical score for measures 300-303. The piece is in a minor key with a key signature of two flats. The music is written for piano in a 2/4 time signature. Measure 300 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

304

Musical score for measures 304-306. The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment. Measure 305 includes a half note chord with a breath mark (h) above it.

307

ff

Musical score for measures 307-309. The piece reaches a fortissimo (*ff*) dynamic. The right hand has a more active melodic line with slurs and accents, while the left hand features a bass line with slurs and accents.

310

f

Musical score for measures 310-312. The piece returns to a forte (*f*) dynamic. The right hand includes a five-fingered scale-like passage (marked with a '5' above the notes) and slurs. The left hand continues with a bass line featuring slurs and accents.

313

f *f* *cresc.*

317 *8va⁻⁷* *Meno mosso* ($\text{♩} = 92$)

ff *fff* *p*

322 *stacc.*

mf marcato

327

mf *cresc.* *f*

331 *stacc.*

mf

335

sf *cresc.* *f poco animato* *stacc. cresc.*

339

ff stacc.

343

poco sostenuto *ff* *ff*

348

cresc. *ritard.*

353 *lento* *Maestoso* (♩=80)

fff

357

360 *Più mosso* (♩=100)

ritard. *fff*

364 *Moderato maestoso* (♩=66)

dim. *rit.* *molto* *ff*

36

367

Musical score for measures 367-368. The right hand features chords with slurs and accents. The left hand has a melodic line with slurs and accents.

369

Musical score for measures 369-370. The right hand features chords with slurs and accents. The left hand has a melodic line with slurs and accents.

371

Musical score for measures 371-372. The right hand features chords with slurs and accents. The left hand has a melodic line with slurs and accents.

373

poco rit.

Più mosso ($\text{♩} = 88$)

ff

5

Musical score for measures 373-374. Measure 373 includes the instruction 'poco rit.' and a dynamic marking of 'ff'. Measure 374 includes the instruction 'Più mosso' with a tempo marking of quarter note = 88, a dynamic marking of 'ff', and a five-measure slur over the right hand.

Musical score for measures 375-381. The system consists of two staves. The upper staff is in treble clef and contains five-measure chords and a triplet of eighth notes. The lower staff is in bass clef and contains a melodic line with slurs and a triplet of eighth notes. The tempo marking *ritard. molto.* is present.

Tempo I (Allegro con brio) ♩=96

Musical score for measures 378-381. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and accents. The dynamic marking *fff* is present.

Musical score for measures 382-384. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and accents.

Vivace (♩=116)

Musical score for measures 385-388. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs and accents. The dynamic marking *fff sempre* is present. The tempo marking *ritard. molto* is also present.

388

388

sf

This musical system covers measures 388 to 390. It features a grand staff with treble and bass clefs. The key signature has one flat. The music consists of dense chordal textures in the left hand and melodic lines in the right hand. A dynamic marking of *sf* (sforzando) is present in measure 390. The system concludes with a fermata over the final notes.

391

8^{va}

fff

1946.

This musical system covers measures 391 to 394. It features a grand staff with treble and bass clefs. The key signature has one flat. The music consists of dense chordal textures in the left hand and melodic lines in the right hand. A dynamic marking of *fff* (fortississimo) is present in measure 393. An 8va (octave) marking is shown above the treble staff in measure 392. The system concludes with a double bar line and the number 1946.

Appendix 3

The interpretative edition of Jānis Medīņš's Piano Sonata

Sonāta

Jānis Mediņš (1890-1966)

(18 min.)

Molto sostenuto (♩=104)

f *p*

4

poco dim.

7 *espress.*

p

9 *poco animato* (♩=116)

cresc. *marcato* *mf*

LH 2 1

11 *à tempo* ♩=104

13 *poco animato*

cresc.

15 *poco a poco accel.*

17 *f*

Con moto (♩.=80)

19 *ff*

21

Allegro moderato (♩.=72)

23 *espress. e agitato*

25

27

Musical score for measures 27-29. The piece is in D major (one sharp) and 4/4 time. The right hand features a melodic line with slurs and fingerings (5, 4, 5). The left hand provides harmonic support with chords and single notes, including fingerings like 3, 2, 1, 5, 2, 1, 3, 2, 1.

30

cresc.

ff animando

Musical score for measures 30-32. The right hand has a complex melodic passage with many slurs and fingerings (5, 4, 1, 2, 1, 4, 3, 2, 4, 1, 4, 2, 1, 2, 4, 1, 2, 3, 1, 4, 2, 1). The left hand has a bass line with chords and fingerings (5, 1, 3, 5, 1, 2, 4). The tempo and dynamics change to *ff animando*.

33

f

sf

f

à tempo

Musical score for measures 33-35. The right hand has a melodic line with slurs and fingerings (3, 5, 2, 3, 5, 2, 3, 2, 1, 5, 5, 5). The left hand has a bass line with chords and fingerings (3, 1, 2). The dynamics are *f*, *sf*, and *f*. The tempo changes to *à tempo*.

36

Musical score for measures 36-38. The right hand has a melodic line with slurs and fingerings (4, 2, 1, 3, 2, 1, 5, 1, 2, 5, 4, 2, 1). The left hand has a bass line with chords and fingerings (2, 3, 1, 5, 4, 3, 2, 1).

Musical score system 1, measures 37-40. The piece is in a key with two sharps (D major or F# minor) and 3/4 time. The music features a melody in the right hand with slurs and accents, and a bass line with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

Musical score system 2, measures 41-44. Measure 41 is marked with the number 41. The right hand has a melodic line with slurs and fingerings (5, 1, 2, 5, 2, 1, 3, 2, 1, b, b). Measure 42 has a *cresc.* (crescendo) marking. Measure 43 is marked *ff* (fortissimo) and *poco sostenuto*. Measure 44 has a *5 1* fingering above the first note. The bass line includes chords and single notes with fingerings (1, 3, 4, 1, 5, 4).

Musical score system 3, measures 45-47. The right hand features a melodic line with slurs and fingerings (5, 4, 5, 2, 1, 2, 5, 4, 5, 4, 3, 4, 2). The music is marked *f agitato* (forte agitato). The bass line consists of a steady eighth-note accompaniment with fingerings (5, 3, 1).

Musical score system 4, measures 48-50. Measure 48 is marked with the number 47. The right hand has a melodic line with slurs and fingerings (3, b, 4, 3, 2, 4, 3, 4, 2, 3, 2, 1, 1, b). The bass line continues with eighth-note accompaniment and fingerings (3, 4, 2, 3, 2, 1).

50

ff *f* *cresc.* *ff*

53

sempre ff

55

57

Più mosso ($\text{♩} = 108$)

molto marcato

60

sempre ff

63

66

f *cresc.*

68

70

f *cresc.*

8

Musical score for measures 72-73. Measure 72 features a long melodic line in the right hand with a slur and a first fingering (1) indicated. The left hand has a bass line with a fourth finger (4) marking. Measure 73 continues the melodic line with a slur and a first fingering (1). The left hand has a bass line with a first finger (1) marking.

un poco lento

Musical score for measures 73-76. Measure 73 starts with a fortissimo (*ff*) dynamic and a first fingering (1). Measures 74-76 show a gradual deceleration with a *ritard.* marking. The right hand has a melodic line with slurs and first fingerings (1). The left hand has a bass line with first fingerings (1). The time signature changes to 6/4 at the end of measure 76.

Tranquillo (♩=104)
molto espress.

Musical score for measures 77-78. Measure 77 starts with a fortissimo (*f*) dynamic and a first fingering (1). Measure 78 continues the melodic line with a slur and a first fingering (1). The left hand has a bass line with first fingerings (1). The time signature is 6/4.

Musical score for measures 79-80. Measure 79 starts with a first fingering (1). Measure 80 continues the melodic line with a slur and a first fingering (1). The left hand has a bass line with first fingerings (1). The time signature is 6/4.

Musical score for measures 81-84. Measure 81 starts with a fortissimo (*f*) dynamic and a first fingering (1). Measure 82 continues the melodic line with a slur and a first fingering (1). Measure 83 starts with a *cresc.* marking and a first fingering (1). Measure 84 continues the melodic line with a slur and a first fingering (1). The left hand has a bass line with first fingerings (1). The time signature is 6/4.

83 9

f *cresc.* *ff*

5 2 1 5 4 3 2 1 2 2 1 5 1 2 5 1 2 5 5 4 2 1 5 4 3 2 1 2 2 1 5 1 2 5 1 2 5

85 *agitato*

f *poco a poco cresc.*

5 1 3 2 1 5 4 1 2 3 1 4 5 1 2 3 1 5 5 1 4 2 1 5

87

f

5 2 1 1 2 5 5 2 1 2 1 5 5 1 2 3 1 3 5 2 1 5 2 1 3 5 1 5 1 2

89

ff

RH 2
LH 2

5 1 2 3 4 5 5 2 1 5 2 3 4 5 4 2 1 5 1 2 3 4 LH 2 1

Sostenuto (♩=92)

91

fff

V LH

V RH

92

93

Musical score for measures 93-95. The score is written for piano with four staves: two for the right hand and two for the left hand. The key signature has two flats (B-flat and E-flat). Measure 93 features a large slur over the right hand, with fingering 5-4-1 and 5-4-1. The left hand has a dynamic marking of *f* and is labeled "LH". Measure 94 includes a *cresc.* marking. Measure 95 continues the melodic line in the right hand. The bass line consists of sustained chords.

94

Musical score for measures 96-98. The score is written for piano with four staves: two for the right hand and two for the left hand. The key signature has two flats. Measure 96 features a *molto ritard.* marking. The right hand has a series of chords, each with a *v* (accents) marking. The left hand has a series of chords, each with a *v* marking. The score concludes with a double bar line and repeat signs.

Largamente (♩=72)

8^{va} - - - |

95

fff

dim.

f

mf

99

p

pp

poco ritard.

pp

Con moto (♩=104)

103

p leggiero

cresc.

105

f

ff

107

f *cresc.*

Measures 107 and 108. Measure 107 features a treble clef with a melodic line starting on G4, marked with a forte (*f*) dynamic and containing several triplets. The bass clef accompaniment consists of chords and triplets. Measure 108 continues the melodic line in the treble, marked with a crescendo (*cresc.*) dynamic, and includes more triplets in both staves.

109

ff

Measures 109 and 110. Measure 109 shows a treble clef with a descending melodic line and a bass clef accompaniment with triplets. Measure 110 features a treble clef with a melodic line marked fortissimo (*ff*) and a bass clef accompaniment with triplets.

111

ritard.

Measures 111 and 112. Measure 111 has a treble clef with a melodic line and a bass clef accompaniment with triplets. Measure 112 features a treble clef with a melodic line marked *ritard.* and a bass clef accompaniment with triplets.

Lento elegiaco (♩=69)

113

p *poco cresc.* *mf*

Measures 113 and 114. Measure 113 is marked piano (*p*) and features a treble clef with a melodic line and a bass clef accompaniment with triplets. Measure 114 is marked *poco cresc.* and *mf*, with a treble clef melodic line and a bass clef accompaniment with triplets.

117 *p* *molto espress.*

121 *poco cresc.* *mf*

125 *mf*

127 *dim.* *poco* *espress.*

129

3 1 2 3 1 2 3 1 2 5

mf

131

mf cresc. f espress. mf cresc.

3 4 2 3 4 3 2 4 3

3 2 4 3 2 3 4 2 3

134

sostenuto f

2 3 2 3 4 3 2 3 2

3 2 3 2 1 2 3 2 3

136

ff ritard. Ped.

5 2 1 5 4 3

Agitato (♩=96)

138 *ff sempre*

140

142 *f*

144 *f* *poco ritard.*

146 *à tempo*

f *cresc.*

3 1 3 2 1 4 2 1 4 2 4 3 2 1 4 5 2 5 3 2 1 4

Detailed description: This system contains measures 146 and 147. Measure 146 starts with a forte (*f*) dynamic and a *crescendo* (*cresc.*) marking. The right hand features a complex melodic line with many accidentals, while the left hand plays a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

148

Detailed description: This system contains measures 148 and 149. Measure 148 begins with a fermata over the first measure. The right hand has a melodic line with a fermata over the final measure. The left hand continues with eighth-note accompaniment. Fingering numbers are indicated throughout.

un poco lento (♩=76)

150 *ff* *poco rit.*

Detailed description: This system contains measures 150 and 151. Measure 150 is marked *un poco lento* with a tempo of quarter note = 76. The dynamic is *ff* (fortissimo). The right hand has a melodic line with accents (>) over each note. The left hand has a steady eighth-note accompaniment. A *poco rit.* (ritardando) marking is present in measure 151.

8va

152 *à tempo* *ff* *leggero*

Detailed description: This system contains measures 152 and 153. Measure 152 is marked *8va* (octave up) and *à tempo*. The dynamic is *ff* (fortissimo) and the articulation is *leggero* (light). The right hand has a melodic line with a fermata over the final measure. The left hand has a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

153

ff

Musical score for measures 153-154. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). Measure 153 starts with a forte (*ff*) dynamic. The music features a descending melodic line in the right hand and a more active bass line in the left hand. A slur covers both staves across measures 153 and 154.

154

dim. rit.

Musical score for measures 154-155. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats. Measure 154 begins with a *dim.* (diminuendo) and *rit.* (ritardando) marking. The right hand has a descending melodic line with a triplet of eighth notes in the final measure. The left hand has a descending bass line. A slur covers both staves across measures 154 and 155. Fingering numbers 1, 2, 5 are shown at the end of measure 155.

Lento sostenuto (♩=66)

155

ff mf

Musical score for measures 155-156. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats. The tempo is marked *Lento sostenuto* with a quarter note equal to 66 (♩=66). Measure 155 starts with a forte (*ff*) dynamic, which then softens to mezzo-forte (*mf*). The music features complex rhythmic patterns, including triplets and sixteenth notes. A slur covers both staves across measures 155 and 156. Fingering numbers 1, 2, 3, 4, 5 are shown throughout.

157

f dim. e rit. p pp p espress.

tranne

Musical score for measures 157-158. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats. Measure 157 starts with a forte (*f*) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A slur covers both staves across measures 157 and 158. Dynamics include *f*, *dim. e rit.*, *p*, *pp*, and *p espress.*. The tempo marking *tranne* is present. Fingering numbers 1, 2, 3, 4, 5 are shown throughout.

pp

pp

p

p

pp

pp

163

allargando

f espress.

ff

mf

rit.

Lento elegiaco (♩=69)

mp

cresc.

f

dim.

20
170

molto espress.

p

Musical score for measures 170-171. The piece is in G major (one sharp). Measure 170 starts with a piano (*p*) dynamic. The right hand features a complex melodic line with slurs and fingerings (2, 3, 1, 3, 2, 2, 3, 1, 3, 2, 5). The left hand provides a steady accompaniment with fingerings (5, 2, 3, 1, 3, 2, 1, 4, 3, 2, 5, 4, 3, 2, 1). The tempo/mood is marked *molto espress.*

171

Musical score for measures 171-172. The right hand continues with slurred melodic phrases and fingerings (2, 3, 1, 2, 1, 2, 1, 3, 2, 3, 1, 3, 2, 2, 3, 1, 2, 1, 2, 3, 1, 2, 1). The left hand accompaniment has fingerings (1, 1, 2, 5, 2, 1, 2, 1, 2).

172

cresc.

Musical score for measures 172-173. The dynamic is marked *cresc.* (crescendo). The right hand features slurred melodic lines with fingerings (2, 3, 1, 2, 1, 2, 3, 2, 4, 1, 2, 3, 2, 3, 2, 3, 1, 2, 1). The left hand accompaniment has fingerings (5, 4, 3, 1, 5, 4, 2, 3, 2, 1, 2, 5).

173

Musical score for measures 173-174. The right hand continues with slurred melodic phrases and fingerings (3, 2, 2, 1, 2, 1, 2, 1, 3, 2, 1, 4, 2). The left hand accompaniment has fingerings (1, 5, 4).

174

cresc.

5 2 1 4 3 2 5 4

4 2

This system contains measures 174 and 175. Measure 174 begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The right hand plays a melodic line with slurs and ties, while the left hand plays a bass line with slurs and ties. A *cresc.* (crescendo) marking is placed between the staves. Fingering numbers are provided for the left hand: 5, 2, 1, 4, 3, 2, 5, 4. In measure 175, the right hand continues with slurs and ties, and the left hand has fingering numbers 4 and 2.

175

1 1 2 5 1

This system contains measures 175 and 176. Measure 175 continues from the previous system. The right hand has slurs and ties, and the left hand has slurs and ties with fingering numbers 1, 1, 2, 5, 1. Measure 176 continues with slurs and ties in both hands.

176

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

5 3 2 1 3 1 3 5 3 2 1

This system contains measures 176 and 177. Measure 176 continues with slurs and ties. The right hand has fingering numbers 3, 2, 2, 1, 2, 3, 2, 4, 1, 2, 4, 3, 1, 2. The left hand has slurs and ties with fingering numbers 5, 3, 2, 1, 3. Measure 177 continues with slurs and ties. The right hand has slurs and ties with fingering numbers 1, 3, 5, 3, 2, 1. The left hand has slurs and ties with fingering numbers 1, 3, 5, 3, 2, 1.

177

2 3 2 1 3 4 2 1 1 3 5

This system contains measures 177 and 178. Measure 177 continues with slurs and ties. The right hand has slurs and ties with fingering numbers 2, 3, 2, 1, 3, 4, 2, 1. The left hand has slurs and ties with fingering numbers 1, 3, 5. Measure 178 continues with slurs and ties. The right hand has slurs and ties with fingering numbers 1, 3, 5. The left hand has slurs and ties with fingering numbers 1, 3, 5.

178 *mf*

Musical score for measures 178-179. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with fingerings: 3 2 4 3 1 2 3 2 2 1, 3 2 4 3 1, 3 2 4 3 2, and 3 2 4 3 2. Above the treble staff are fingering numbers: 5 2 1, 5 3 1, 5 2 1, and 5 2 1. The bass staff contains a series of chords with fingerings: 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 1, 3, 2, 4, 3, 2. The dynamic marking *mf* is present.

179

Musical score for measures 179-180. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with fingerings: 3 2 4 3 1, 3 2 4 3 2, 3 4 3 2 1 2 3 2 4 2 1, and 3 2 1 3 2. Above the treble staff are fingering numbers: 5 2 1, 5 2 1, 5 2 1, and 5 2 1. The bass staff contains a series of chords with fingerings: 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 1, 3, 2. The dynamic marking *mf* is present.

180

Musical score for measures 180-181. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with fingerings: 3 2 4 2 1 2 4 1, 2 3, 3 4 3 2 1, 2 4 3 2 1, and 4 2 1 2 3. Above the treble staff are fingering numbers: 5 2 1, 5, 5 2 1, and 5 2 1. The bass staff contains a series of chords with fingerings: 5, 4, 1, 4, 3, 2, 1. The dynamic marking *mf* is present.

poco à poco animando

181 *mf* *cresc.*

Musical score for measures 181-182. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords with fingerings: 2 4 3 2 1, 5 2 3 1 2 3, 5 1, 5 4 1, and 5 4. Above the treble staff are fingering numbers: 5 3 1, 5, 5, 5, and 5. The bass staff contains a series of chords with fingerings: 3, 2, 1, 5, 1, 2, 1, 5, 2, 3. The dynamic marking *mf* and *cresc.* are present.

182

Musical score for measures 182-183. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a series of eighth notes and sixteenth notes, including fingerings such as 3 5 4 2 1 and 4 1 2 3 4 5. The bass staff contains a supporting line with chords and single notes, including fingerings like 2 3 1 5 2 1 and 1 5 2 3. The key signature has one flat, and the time signature is 4/4.

183

Musical score for measures 183-184. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with fingerings like 2 4 3 2 1 and 4 1. The bass staff features a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. The key signature has one flat, and the time signature is 4/4.

184

Musical score for measures 184-185. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with fingerings like 3 5 4 2 1 and 4 1. The bass staff features a *rit.* (ritardando) marking. The key signature has one flat, and the time signature is 4/4.

185

Musical score for measures 185-186. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a dynamic marking of *ff* (fortissimo) and a *molto ritard.* (molto ritardando) marking. The bass staff features a *cresc.* (crescendo) marking. The key signature has one flat, and the time signature is 4/4.

24 *Maestoso* (♩=69)

186 *fff*

188 *dim.* *ritard.*

Lento sostenuto (♩=66)

190 *mf* *p* *p*

Con anima (♩=104)

192 *pp rit.* *leggero p* *molto cresc.*

194

molto cresc. *accel.*

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

3 3 3 3

Detailed description: This system contains measures 194 and 195. Measure 194 features a treble clef with a melodic line and a bass clef with a supporting line. Fingerings are indicated above the notes in the treble and below in the bass. The tempo/mood markings 'molto cresc.' and 'accel.' are present. Measure 195 continues the piece with similar notation and includes a '3' below the bass line.

Allegro con brio (♩=96) *agitato*

195

fff *fff* *ff*

2 3 1 2 3 1 5 4

5 3 2 1 2 1 2 1 2 5 5 3 2 1 2 1 2 1 2 5

Detailed description: This system contains measures 195 through 198. Measure 195 starts with a bass clef and a forte dynamic 'fff'. Measure 196 continues with 'fff'. Measure 197 has a dynamic of 'ff'. Measure 198 is the final measure of this system. The tempo/mood markings 'Allegro con brio' and 'agitato' are shown. Fingerings are indicated throughout.

199

RH

2 4 5 1 4 5 3 2 1 5 3 2 1 5 2 1 5 2

Detailed description: This system contains measures 199 through 202. Measure 199 has a treble clef with a melodic line and a bass clef with a supporting line. A 'RH' marking is present above the treble clef. Fingerings are indicated above the notes in the treble and below in the bass.

203

mf *leggiero*

3 5 4 1 2 3 3 2 1 3 2 1 2 3 5 3 2 1 3 2 1 2 4 5 5 3 2 1 3 2 1 2 4 5 2 1 2 3 5

Detailed description: This system contains measures 203 through 206. Measure 203 has a treble clef with a melodic line and a bass clef with a supporting line. The tempo/mood markings 'mf' and 'leggiero' are present. Fingerings are indicated throughout.

207

Musical score for measures 207-210. The piece is in D major. Measure 207 features a treble clef with a series of eighth notes and a bass clef with a similar rhythmic pattern. Measure 208 continues with similar figures. Measure 209 has a dynamic marking of *f* and includes fingering numbers (1, 2, 4, 5) and a breath mark (V). Measure 210 also has a dynamic marking of *f* and includes fingering numbers (2, 2, 4, 2, 4, 2) and breath marks (V).

211

Musical score for measures 211-214. Measure 211 has a dynamic marking of *ff* and includes fingering numbers (1, 5, 5, 1, 5, 5, 3, 1) and breath marks (V). Measure 212 has a dynamic marking of *f* and includes a fingering number (5421) and a breath mark (V). Measure 213 has a dynamic marking of *f* and includes fingering numbers (3, 4, 2, 1, 1, 2, 4, 3) and a breath mark (V). Measure 214 has a dynamic marking of *f* and includes a fingering number (5) and a breath mark (V). A "LH" marking is present in measure 214.

215

Musical score for measures 215-218. Measure 215 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (5). Measure 216 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (5). Measure 217 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (5). Measure 218 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (5). A "LH" marking is present in measure 218. A *cresc.* marking is present in measure 216.

219

Musical score for measures 219-222. Measure 219 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (4). Measure 220 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (2). Measure 221 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (2). Measure 222 has a dynamic marking of *f* and includes a breath mark (V) and a fingering number (2). A *espress.* marking is present in measure 221. A "LH" marking is present in measure 222.

223

Handwritten musical score for measures 223-226. The score is in treble and bass clefs. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *f* is present. A dashed line indicates a crescendo.

227

Handwritten musical score for measures 227-230. The score is in treble and bass clefs. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *f* is present. A *cresc.* marking is present in the first measure.

231

Handwritten musical score for measures 231-234. The score is in treble and bass clefs. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *f* is present.

235

Handwritten musical score for measures 235-238. The score is in treble and bass clefs. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *f* is present. A *cresc.* marking is present in the first measure.

239

5 4 2 1 5 4 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 4 2 1

LH

3 2 1 3 2 3 1 2 5 5 4 2 1 2 4 1 2 5 5 4 1 1

243

5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1

ff

3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1 5 2 1 1 2 1 2 1 2 1 2 1 2 1 2 4 1

247

molto ritard. *f* *dim.* *Tranquillo* (♩ = 66) *mf* *molto espress.*

4 3 2 3 4 3 5 1 2 3 1 2 3 5 4 1 5 1 2 3 4 5 1 4 2 5 1 5 5 2 1 2 4 1 5 3 2 1 2 1

6/4

251

1 2 3 5 3 5 3 4 1 5 4 1 2 4 5 3 2 5 1 2 5 3 4 1 2 3 4 5 1 5 1 5 2 1 5 3 1 1 2 1 5 2 1 2 5 1 2 3 1 2 5

255

5 3 4 5 2 1 2 3 5 1 4 2 5 1 2 4 5 4 5 5 5 5 2 5 1

cresc.

5 3 1 2 1 2 5 2 1 2 1 2 2 1 4 2 5 4 1 2 3 5 4 1 2 1 2

Detailed description: This system contains measures 255 through 258. The right hand features a complex melodic line with many slurs and ties, and numerous fingerings (5, 3, 4, 5, 2, 1, 2, 3, 5, 1, 4, 2, 5, 1, 2, 4, 5, 4, 5, 5, 5, 5, 2, 5, 1). The left hand provides a steady accompaniment with slurs and ties, including a *cresc.* marking. Fingerings for the left hand are 5 3 1 2 1 2, 5 2 1 2 1 2, 2 1 4 2 5 4, and 1 2 3 5 4 1 2 1 2.

259

4 5 5 3 5 3 2 5 3 5 4 2 1 5 4 5 2 1 5 4 2 1 5 4 2 1

f

5 1 4 3 2 1 1 2 1 2 3 4 1 2 3 5 1 5 1 2 4 1 2 3 5 5 4 2 1

Detailed description: This system contains measures 259 through 262. The right hand has a melodic line with slurs and ties, with fingerings 4 5, 5 3 5 3 2, 5 3 5 4 2 1, and 5 4 2 1 5 4 2 1. The left hand has a bass line with slurs and ties, including a *f* dynamic marking. Fingerings for the left hand are 5 1 4 3 2 1, 1 2 1 2 3, 4 1 2 3 5, 1 5 1 2 4, and 1 2 3 5 5 4 2 1.

263

5 3 2 1 4 2 5 1 2 1 2 3 4 5 4 1 2 3 1 2 3 2 1 4 2 3 1 4 1 5

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

marcato

3 2 1 3 5 3 1 3 1 2 1 1 2 5 2 1

Detailed description: This system contains measures 263 through 266. The right hand has a melodic line with slurs and ties, with fingerings 5 3 2 1 4 2, 5 1 2 1 2 3 4 5 4 1 2 3, 1 2 3 2 1 4 2 3 1 4 1 5. The left hand has a bass line with slurs and ties, including *poco rit.*, *f*, *mf*, *f*, and *marcato* markings. Fingerings for the left hand are 3 2 1, 3 5 3 1 3, 1 2 1, 1 2 5, and 2 1.

266

1 4 5 3 4 2 3 4 1 5 1 4 5 2 4 1 5 1 5 1 4 2 5 1 1 2 3 1 3 1 5 2 3 1 5 2

4 3 1 2 1 2 1 5 2 1 4 2 1 3 4

1 2 5

Detailed description: This system contains measures 266 through 269. The right hand has a melodic line with slurs and ties, with fingerings 1 4 5 3 4 2 3 4 1 5 1 4, 5 2 4 1 5 1 5 1 4 2 5 1, and 1 2 3 1 3 1 5 2 3 1 5 2. The left hand has a bass line with slurs and ties, with fingerings 4 3 1 2 1, 2 1 5 2 1 4 2 1 3 4, and 1 2 5.

269

4 1 5 1 4 1 2 1 4 2 3 1 5 1 2 3 2 4 1 2 5 3 5 1 2 3 4 3 2 1 2 3 5 2 1 4

cresc. *e* *accel.*

Tempo I (Allegro con brio)

272

ff *f*

275

mf *cresc.*

278

f

282

f *ff* *f* *cresc.* *ff*

286 *f* *cresc.* *ff* *sempre ff*

289

292 *ff con moto*

296 *f* *ff*

300

Measures 300-303. Bass clef. *f*. Includes fingering numbers (5, 4, 3, 2, 1) and dynamic markings.

304

Measures 304-306. Treble clef. Includes fingering numbers (5, 4, 3, 2, 1) and dynamic markings.

307

Measures 307-309. Bass clef. *ff*. Includes fingering numbers (5, 4, 3, 2, 1) and dynamic markings.

310

Measures 310-312. Treble clef. *f*. Includes fingering numbers (5, 4, 3, 2, 1) and dynamic markings.

313 *f* *cresc.*

5 2 5(4) 2 5 5(4) 5 2 5 2 1 4

1 3 2 1 3 1 3 2 4 3

317 *8va* *Meno mosso* ($\text{♩} = 92$) *ff* *fff* *p*

3 4 2 1 2 5 2 4 1 4 (3) 5 (2) 3 4 2 3 1 (2) (3) 1 5

1 2 5

322 *mf marcato* *stacc.*

3 1 2(1) 5 3 2 4 1 3 2 1 5 4 2 1 2 3 4 5 2 1 2 3 4 5 4 1 3 1 2 4 1 3 1

3 2 4 5 4 1 5(3) 3(2) 4(3) 1 2(1) 4(2) 1 3 2 4 3 5 1 2 5 4 1 2 1(3)

327 *mf* *cresc.* *f*

2 1 5 2 1 5 4 2 1 5 4 2 1 3 2 1 5 2 1 5 2 1 5 2 1 5

2(4) 1 3 3 2 4 1 5 1 4 1 5 1 5 2 5 1 5 1 5 1 5 1 5

331 *mf* *stacc.*

5 2 1 4 4 2 3 4 5 4 3 1 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

4 5 4 1 5(4) 3(2) 4(3) 1 2(1) 4(2) 1 3

Musical score for measures 335-342. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 335 starts with a forte (*sf*) dynamic and a *cresc.* marking. Measure 336 continues the *cresc.* and includes a *f* dynamic. Measure 337 is marked *f poco animato*. Measure 338 is marked *stacc. cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present in measures 335, 336, and 337.

Musical score for measures 339-342. This system continues from the previous one. Measure 339 has a *ff* dynamic and a *stacc.* marking. Measure 340 continues the *ff* dynamic. Measure 341 is marked *ff*. Measure 342 is marked *ff*. Fingerings and pedaling are clearly indicated throughout this system.

Musical score for measures 343-347. The piece is marked *poco sostenuto*. Measure 343 starts with a *ff* dynamic. Measure 344 continues the *ff* dynamic. Measure 345 is marked *ff*. Measure 346 is marked *ff*. Measure 347 is marked *ff*. A right-hand (*RH*) marking is present in measure 347. Fingerings and pedaling are indicated.

Musical score for measures 348-351. Measure 348 is marked *cresc.*. Measure 349 continues the *cresc.*. Measure 350 is marked *ritard.*. Measure 351 is marked *ritard.*. Fingerings and pedaling are indicated throughout this system.

353 *lento* *Maestoso* (♩=80) *fff*

5 3 2 1 3 2 1 2 3 1 3 2 5
5 3 2 1 2 3
5 3 2 1 2 3
5 3 2 1 3 2 1 2 4 1 2 5 2

357

4 3 2 1 2 5
5 4 2 1 2 5
5 3 2 1 3 2 1 3 2 4 1 2 5
5 2 1 3 2 1 3 2 1 3 2 1 3

360 *Più mosso* (♩=100) *ritard.* *fff*

1 3 2 1
5
1 5 3 1 4 5 2 1 4 5 1 3 5 2 1 4 2 3 1 2 5

364 *Moderato maestoso* (♩=66) *dim.* *rit.* *molto* *ff*

1 2 1 5 2 3 5
1 4 3 1 5 4
1 2 5 2 1 3 4 1 3 2
1 5 5 2 1 3 4 1 3 2

36

367

1 5 2 1 5 2 1 5 2 1 1 5 2 4 1 5 2 3 1 5 2 5 1 5 4 2 1 4 3 2 1 2 1 5 4 3 2 2 3 1 3 5

369

5 2 1 4 3 2 1 4 2 2 5 1 3 5 1 3 5 1 5 2 1 5 2 1 5 4 1 4 5 1 2 5 1 2 5

371

1 5 4 1 1 2 4 3 1 2 4 3 2 1 5 2 4 1 2 5 1 2 4 1 5 3 2 5 1 5 3 2 1 4 3 2 1 2 5 1 2 5

373

poco rit.

Più mosso ($\text{♩} = 88$)

ff

1 3 2 1 4 2 1 3 2 1 2 5 1 2 5 3 1 4 1 5 3 2 1 3

Musical score for measures 375-381. The system includes a grand staff with treble and bass clefs. Measure 375 features a five-measure chordal sequence in the treble and a five-measure melodic line in the bass. Measure 376 continues with similar patterns. Measure 377 includes a triplet in the treble and a triplet in the bass. The tempo marking *ritard. molto.* is present. Fingerings are indicated by numbers 1-5.

Tempo I (Allegro con brio) $\text{♩} = 96$

Musical score for measures 382-387. The system includes a grand staff with treble and bass clefs. Measure 382 features a five-measure chordal sequence in the treble and a five-measure melodic line in the bass. Measure 383 continues with similar patterns. Measure 384 includes a triplet in the treble and a triplet in the bass. The tempo marking *fff* is present. Fingerings are indicated by numbers 1-5.

Musical score for measures 388-394. The system includes a grand staff with treble and bass clefs. Measure 388 features a five-measure chordal sequence in the treble and a five-measure melodic line in the bass. Measure 389 continues with similar patterns. Measure 390 includes a triplet in the treble and a triplet in the bass. The tempo marking *fff* is present. Fingerings are indicated by numbers 1-5.

Vivace ($\text{♩} = 116$)

Musical score for measures 395-401. The system includes a grand staff with treble and bass clefs. Measure 395 features a five-measure chordal sequence in the treble and a five-measure melodic line in the bass. Measure 396 continues with similar patterns. Measure 397 includes a triplet in the treble and a triplet in the bass. The tempo marking *ritard. molto* is present. Measure 398 features a five-measure chordal sequence in the treble and a five-measure melodic line in the bass. Measure 399 continues with similar patterns. Measure 400 includes a triplet in the treble and a triplet in the bass. The tempo marking *fff sempre* is present. Fingerings are indicated by numbers 1-5.

388

sf

391

sf

fff

1946.

Appendix 4

Audio recording of Jānis Mediņš's Piano Sonata (Didzis Kalniņš, 2022)