



## MTO 28.3 Examples: Boss, George Walker's Piano Music

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.boss.html>

### Example 1. Form chart for George Walker, Piano Sonata No. 1, I

#### Exposition

mm. 1-8a	mm. 8b-19	mm. 20-22	mm. 23-40a	mm. 40b-47
Primary theme	P-based transition	"Dominant lock" and medial caesura	Secondary theme	Closing theme
(C# at m. 2)		(B at m. 22b)	(E at m. 23) (A at m. 25--IV in E) (E at mm. 29b and 32b)	(E at m. 44a, ii-V-I in E at m. 45, F-E in bass at m. 47 (EEC?))

#### Development

mm. 48-78a	mm. 78b-92	mm. 93-96a
First part, based on P	Second part, based on S	"Dominant lock"
(E and G# at mm. 48-49) (E pedal at mm. 72-74)	(E at m. 78b, 84-85)	(G#s in bass at m. 93b and downbeat of m. 96)

#### Recapitulation

mm. 96-102a	mm. 102b-114	mm. 115-117	mm. 118-132a	mm. 132b-141a
Primary theme	P-based transition	"Dominant lock" and medial caesura	Secondary theme	Closing theme
(C#-G# at m. 96b)	(C# at m. 102b) (from mm. 108b-114, the transition reproduces the corresponding measures in the exposition a minor 3rd lower)	(a minor 3rd lower compared to mm. 20-22, ending on G#)	(C# at m. 118) (F# at m. 120--iv in C#) (C# at mm. 124b and 127b) (C#s at cadence in m. 132a) (from mm. 118b-130, a minor 3rd lower compared to mm. 23-35)	(C# at m. 137 in bass) (C# at downbeat of m. 141--ESC?)

#### Coda

mm. 141b-156
(C# at m. 149b and m. 150a (phrase ending)), (G#-C# in bass at mm. 155b-156)

**Example 2.** George Walker, Piano Sonata No. 1, I; mm. 1–8a, primary theme in the exposition

[illegible]

**Example 3.** George Walker, Piano Sonata No. 1, I; mm. 21–28, end of “dominant lock” section and first phrase of secondary theme in the exposition

musical score for "The Four Seasons" by Vivaldi, featuring a complex arrangement of musical notation, including staves, notes, rests, and various annotations. The score is divided into measures 24 through 28. Annotations include tempo markings like "rit.", "a tempo, meno mosso", and "espr.", as well as dynamic markings like "mf" and "p". There are also performance instructions like "(D# major triad)" and "(B)". The score is heavily annotated with blue and red boxes and lines, indicating specific musical features and relationships. The annotations include measure numbers, key signatures, and other musical symbols.

**Example 4.** George Walker, Piano Sonata No. 1, I; mm. 93–96, “dominant lock” and first measure of primary theme in the recapitulation

mm. 93–96, “dominant lock” and first measure of primary theme in the recapitulation

(dominant lock) dissonant

m. 93

5-31 (01369): OCT<sub>01</sub>  
accel.

4-3 (0134): OCT<sub>12</sub>

4-3 (0134): OCT<sub>01</sub>

4-18 (0147): OCT<sub>12</sub>

4-215 (0146): OCT<sub>23</sub>

4-6 (0127)

4-11 (0135)

m. 94

m. 95

recap. P

96

consonant  
a tempo ♩ = 104

4-16 (0157)

3-9 (027)

3-11 (037)

4-16 (0157)

4-7 (0145)

4-18 (0147)

3-11 (037)

4-20 (0156)

7

(G#)

(G#)

(G#)

(G#)

(C# minor -----)

[illegible]

**Example 6.** George Walker, *Spatials*, basic row in pitch classes and pitches (from mm. 1–2)

	0	1	2	3	4	5	6	7	8	9	10	11
P <sub>1</sub> :	1	4	10	0	3	9	8	6	5	2	11	7

(Hampton: 11      2      7      5)

A musical score for the song 'The Rose Tree'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The accompaniment consists of a series of eighth notes: D3, E3, F#3, G3, F#3, E3, D3, C3. The score is written on a single system with a repeat sign at the end.

# Example 7. George Walker, *Spatials*; mm. 1–11 (statement)

m. 1

<+15, +6, +14, -9, -6, +9>

Statement  $\text{♩} = 120$

2

3

4

1 4 10 0 3 9 8 6 5 2 11 7 [11] [11] 9 8 6 5 2 (11) 7 4 10 (0) 3 9 8 6 5 2 11 7 1

5-10 (01346) OCT<sub>01</sub> 5-16 (01347) OCT<sub>23</sub> 3-8 (026) 3-5 (016) 3-3 (014) OCT<sub>12</sub> OCT<sub>12</sub> OCT<sub>23</sub> 4-3 (0134) 3-5 (016) 4-28 (0369) OCT<sub>12</sub> OCT<sub>12</sub>

3-2 (013) OCT<sub>12</sub> 3-2 (013) 5-28 (02368) OCT<sub>12</sub> 4-215 (0146) OCT<sub>01</sub> 3-2 (013) 4-229 (0137) tritone(06) 4-18(0147) 5-31(01369) 3-10 (036) OCT<sub>23</sub> OCT<sub>23</sub> OCT<sub>23</sub>

1 4 10 0 3 9 8 6 5 2 11 7 1 4 10 0 3 9 8 6 5 2 11 7 1

5-10 (01346) OCT<sub>01</sub> 3-2 (013) 5-28 (02368) OCT<sub>12</sub> 4-215 (0146) OCT<sub>01</sub> 3-2 (013) 4-229 (0137) tritone(06) 4-18(0147) 5-31(01369) 3-10 (036) OCT<sub>23</sub> OCT<sub>23</sub> OCT<sub>23</sub>

3-2 (013) OCT<sub>12</sub> 3-1 (012)

**Example 8.** George Walker, *Spatials*; mm. 40–45 (beginning of Variation 4)

Var. 4  
J = 100

<B#3-A3>: pc equivalent to <C5-A3> in mm. 2-3

<G#3-B3>: pcs reverse of <C#2-F5> in m. 1

<E3-C#4>: pcs reverse <C#2-F5> in m. 1

<A4-F#4>: pc equivalent to <A3-F#4> in mm. 1-2

<G#3, D#4>: pcs are i = 7 of <C#2-G1> in mm. 6

m. 40

41

42





**Example 10.** George Walker, *Spatials*; mm. 50–55 (Variation 5), two-note motives

m. 50

51

52

Var. 5  
♩ = 104

*mp*

<A5-C6> <A4-C6> pc retrogrades of <Bb3-A3> in m. 40 of Var. 4

<D5-Bb> expansion by half-step of <Fb5-D6>

<Fb5-D6> 8ve transposition of <Fb3-D4> in m. 44 of Var. 4

<D5-Bb4> pcs are  $t = 2$  of <C6-A5>

<A5-Fb5> pcs are  $t = 9$  of <C6-A5>

<C6-A5> equivalent to <C6-A5>

<C6-A5> pitch equivalent to <C6-A5> in m. 51

53

54

55

<G#5-B5> pitch transposition down a half step from <A5-C6> in m. 50

{F#4, A4}: pitch equivalent to <A4-F#4> in m. 42 of Var. 4

<F#5-D6> pitch equivalent to <F#5-D6> in m. 50

<F#5-D6>

<G#5-B5>

{E3, Bb3}: pcs are  $t = 8$  of {G#3, D4} in m. 42 of Var. 4

{F#4, A, E, Bb}: revoicings of chords in mm. 50 and 53

{C#5, E5, C6}: pitch equivalent to chords in mm. 50 and 53

P<sub>8</sub>

m. 56a

<+15, +6, +2, +15, +5, +1, +9>

<G#1-B2>: pcs are  $t = 7$  of <C#2-E3> from m. 1

Var. 6

$J = 104$

<B4-C#5>: pitches are  $t = 7$  of <A3-F#4> from m. 1-2

8 11 5 7 10 4 3 1 (0 9 6 2)

4-12 (0236) OCT<sub>12</sub> 4-13 (0136) OCT<sub>01</sub>

m. 60b 61

<G#4-B2>: pcs are equivalent to <G#3-B3> from m. 40-41 of Var. 4

*molto ritard.*

<G#4-B2>: pcs are equivalent to <G#3-B3> from m. 40-41 of Var. 4

8 11 5 7 10 (4 3 1 0 9 6 2) 8 11 5 (7) (10)

4-Z15 (0146) OCT<sub>12</sub> 5-Z12 (01356): not OCT

62 63

<C#4-A3-F#3>: pcs are equivalent to <C#6-A5-F#5> from m. 51 and 55 of Var. 5

<C#4-A3-F#3>: pcs are equivalent to <C#6-A5-F#5> from m. 51 and 55 of Var. 5

8 11 5 7 10 4 3 1 (0 9 6 2)

4-12 (0236) OCT<sub>12</sub> 4-13 (0136) OCT<sub>01</sub>

64

<D3, G##3>: pcs are equivalent to <G#3, D#4> from m. 42 and 45 of Var. 4

<D3, G##3>: pcs are equivalent to <G#3, D#4> from m. 42 and 45 of Var. 4

8 11 5 7 10 (4 3 1 0 9 6 2)

4-Z15 (0146) OCT<sub>12</sub> 5-Z12 (01356): not OCT

**Example 12.** Form chart for George Walker, Piano Sonata No. 4, I  
(adapted from Boe 1995, 53 and 56)

**Exposition**

Primary Theme			Primary Theme, repeated		
	(transition)	(contrast)			(transition)
A	A + B	B	A	B	B + C
mm. 1-6a	mm. 6b-12	mm. 12-17	mm. 18-20a	mm. 20b-25	m. 26
Secondary Theme		Closing Theme			
C		D	B + C	C (\$ theme)	D
mm. 27-30		mm. 31-40	m. 41	m. 42	mm. 43-53

**Development**

First part, “based on new material”	Retransition
E	F
mm. 54-68a	mm. 68b-84

**Recapitulation**

Primary Theme	
A	B
mm. 85-90	mm. 89-100

**Example 13.** George Walker, Piano Sonata No. 4, I; mm. 1–6a  
(exposition's primary theme, section A)

**A**  
Maestoso ♩ = 46

m. 1  
consonant → 2  
dissonant → consonant

3

3-9 (027)  
4-3 (0134)  
4-19 (0148)  
3-9 (027)  
5-35 (02479)  
6-32 (024579)  
F G A B♭ C D

4  
consonant → dissonant → 5  
consonant

6a

PENT' → OCT<sub>0,1</sub> (and HEX) → PENT → DIA

3-9 (027)  
3-3 (014)  
4-23 (0257)  
5-14 (01257)  
3-9 (027)  
5-24 (01357)  
B♭ F G A B♭

PENT → OCT<sub>2,3</sub> → PENT → DIA

[illegible]

Example 15. George Walker, Piano Sonata No. 4, I; mm. 26b–30 (exposition's secondary theme)

mm. 26b 27 28

**a tempo**  $\text{♩} = 46$

**S**

6-Z13 (013467)  $\text{OCT}_{23}$  *mp*

3-2 (013)  $\text{OCT}_{12}$  4-18 (0147)  $\text{OCT}_{12}$  5-32 (01469)  $\text{OCT}_{01}$

3-5 (016)  $\text{OCT}_{23}$  3-7 (025)  $\text{OCT}_{12}$  3-2 (013)  $\text{OCT}_{23}$  3-7 (025)  $\text{OCT}_{12}$  4-24 (0248)  $\text{WT}_1$

\* 3-5 (016)  $\text{OCT}_{23}$  3-7 (025)  $\text{OCT}_{12}$  4-Z15 (0146)  $\text{OCT}_{12}$

29 30

5-10 (01346)  $\text{OCT}_{12}$  6-Z29 (023679) E harmonic minor  $\text{OCT}_{12}$  4-Z15 (0146)  $\text{OCT}_{12}$  5-31 (01369)  $\text{OCT}_{01}$  6-30 (013679)  $\text{OCT}_{01}$

*ritard.* *pp* *a tempo* *mf* *pp* *ritard.*

5-34 (02469) E G A B C# 7-31 (0134679)  $\text{OCT}_{01}$  7-31 (0134679)  $\text{OCT}_{23}$  3-4 (015)  $\text{OCT}_{23}$  6-27 (013469) 7-31 (0134679)  $\text{OCT}_{12}$  8-28 (0134679T)  $\text{OCT}_{01}$

Example 16. George Walker, Piano Sonata No. 4, I; mm. 54–59 (beginning of development)

mm. 54–59 (beginning of development)

**mm. 54–55:** *a tempo*  $\text{♩} = 46$ . *p cantabile*. *pp secco*. *<6, 2, 5>: recalls 3-3 <6, 5, 2> in mm. 4-5*.

**mm. 56–59:** *mp*, *pp*, *mf*. *più espr.*

**Diagram 1 (mm. 54–55):**

- 5-29 (01368) *DEFAB*  $\text{OCT}_{23}$
- 4-16 (0157) *CD $\sharp$ FG*  $\text{OCT}_{01}$
- 4-9 (0167)  $\text{OCT}_{01}$
- 6-23 (023568)  $\text{OCT}_{23}$
- 3-1 (012)  $\text{OCT}_{12}$
- 3-8 (026)  $\text{OCT}_{12}$
- 3-1 (012)
- 4-13 (0136)  $\text{OCT}_{01}$
- 3-5 (016)  $\text{OCT}_{01}$

**Diagram 2 (mm. 56–59):**

- 4-18 (0147)
- 5-28 (02368)
- 6-27 (013469)
- 7-31 (0134679)  $\text{OCT}_{01}$
- 6-211 (012457)
- 4-2 (0124)
- 3-2 (013)
- 5-28 (02368)  $\text{OCT}_{23}$
- 4-13 (0136)  $\text{OCT}_{01}$
- 3-5 (016)  $\text{OCT}_{23}$

**Legend:**

- $\text{PENT} \rightarrow \text{DIA} \rightarrow \text{OCT}_{23} ; \text{PENT} \rightarrow \text{DIA} \rightarrow \text{OCT}_{01} \rightarrow \text{OCT}_{23} ;$
- $\text{mixed} \rightarrow \text{OCT}$
- $\text{OCT}_{01} \rightarrow \text{almost chromatic} \rightarrow \text{OCT}_{23} ;$
- $\text{chrom} \rightarrow \text{OCT} ;$



Example 17. George Walker, Piano Sonata No. 4, I; mm. 78–86 (end of retransition and beginning of recapitulation)

mm. 78–86 (end of retransition and beginning of recapitulation)

retrans. 78 79 80 81

4-4 (0125) 4-4 (0125) 4-Z15 (0146) 4-Z15 (0146) 5-25 (02358)

5-35 (02479) 4-12 (0236) OCT<sub>23</sub> 4-7 (0145) 4-21 (0246) 6-27 (013469) 8-28 (01346791) 7-31 (0134679) 6-Z13 (013467) 5-23 (02357) 4-27 (0258)

OCT<sub>23</sub> WT<sub>1</sub> OCT<sub>1,2</sub> OCT<sub>0,1</sub> OCT<sub>0,1</sub> OCT<sub>0,1</sub> Eb F G Ab Bb OCT<sub>1,2</sub>

82 83 84 85 86a

PENT → OCT<sub>2,3</sub> → mixed → OCT<sub>1,2</sub> → OCT<sub>0,1</sub> → PENT/DIA → OCT →

3-3 (014) 6-Z23 (023568) OCT<sub>0,1</sub> 6-Z13 (013467) OCT<sub>0,1</sub> 8-28 (01346791) OCT<sub>0,1</sub> 3-5 (016) OCT<sub>0,1</sub> 6-30 (013679) OCT<sub>0,1</sub> 4-9 (0167) OCT<sub>0,1</sub> 3-1 (012) 4-16 (0157) 4-3 (0134) OCT<sub>0,1</sub>

as {9, 10, 0, 1}: same as mm. 85–86's chord

7-31 (0134679) OCT<sub>0,1</sub> <6, 7, 1, 9, 10, 0, 6, 3> (out of order) (IN ORDER)

4-3 (0134) OCT<sub>0,1</sub> as {9, 10, 0, 1}: same as mm. 85–86's chord

OCT<sub>0,1</sub> PENT/DIA → OCT<sub>0,1</sub>

A

meno mosso ♩ = 46

3-9 (027) 9-10 (027)