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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 (C♯ at m. 2)	P-based transition	“Dominant lock” and medial caesura (B at m. 22b)	Secondary theme (E at m. 23) (A at m. 25-IV in E) (E at mm. 29b and 32b)	Closing theme (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 (E and G♯ at mm. 48-49) (E pedal at mm. 72-74)	Second part, based on S (E at m. 78b, 84-85)	“Dominant lock” (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 (C♯-G♯ at m. 96b)	P-based transition (C♯ at m. 102b) (from mm. 108b-114, the transition reproduces the corresponding measures in the exposition a minor 3rd lower)	“Dominant lock” and medial caesura (a minor 3rd lower compared to mm. 20-22, ending on G♯)	Secondary theme (C♯ at m. 118) (F♯ at m. 120-iv in C♯) (C♯ at mm. 124b and 127b) (C♯s at cadence in m. 132a)	Closing theme (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

P

Allegro energico = 104

3-9 (027) 3-11 (037) 3-3 (014) 3-11 (037) 4-4 (0125) 3-2 (013) 3-4 (015) 3-5 (016) 3-4 (015) 4-1 (0123) 4-22 (013) 3-4 (015) 3-5 (016) 3-4 (015) 4-1 (0123)

consonant → dissonant

(Members of the C# minor triad)

m. 1 2 3 4

5 6 7 8a

dissonant → consonant

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The tempo is Allegro energico = 104. The score is divided into measures 1 through 8a. Measure 1 starts with a forte dynamic (f) and includes performance markings like 'Rd *' and 'Rd *'. Measure 2 shows a transition with 'erexc. 3-1 (012)'. Measure 3 features a 'dim.' (diminuendo) dynamic. Measure 4 includes 'L.H. 3' (left hand 3) and 'mp' (mezzo-forte). Measures 5 through 8a show various harmonic changes, with measures 6 and 7 being particularly complex. The score is annotated with a color-coded harmonic analysis. Red boxes highlight dissonant chords, while green boxes highlight consonant chords. Blue boxes highlight specific notes or chords. Orange boxes highlight the members of the C# minor triad. Numerical labels with parentheses indicate specific harmonic events. For example, in measure 1, there are labels like 4.7 (0145), 3.7 (025), 3.3 (014), 4.11 (0135), 4.12 (0236), and 3.2 (013). In measure 2, labels include 3.9 (027), 3-11 (037), 3-3 (014), 3-11 (037), 4-4 (0125), 3-2 (013), 3-4 (015), 3-5 (016), 3-4 (015), 4-1 (0123), 4-22 (013), 3-4 (015), 3-5 (016), 3-4 (015), and 4-1 (0123). Measures 3-8a show a variety of harmonic progressions, with labels such as 3-9 (027), 4.23 (0257), 4.19 (0148), 3-9 (027), 4.1 (0123), 4.11 (0135), 4.26 (0147), 4.18 (0358), 4.26 (0147), 5.35 (0358), 4.1 (0247), 3-7 (025), 3.9 (027), 4.1 (0123), 4.11 (0135), 3-1 (012), and 3.2 (013).

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

m. 21

(dominant lock)

4.18 rit. (0147) 5-32 (01469) 4.23 (0257) 4.29 (0137) (MC) (0257) a tempo, meno mosso / $\text{♩} = 84$

3-11 (037) 3-5 (016) 3-11 (037) 3-11 (015) 3-4 (037) 4.11 (0135) 4.14 (0237)

dim. (D# major triad) p espr. (E major)

3-8 (026)

22

23

24

25

5-24 (01357) 5-24 (01357) 3-9 (027) 4.20 (0158): E minor 5-35 (02479) 4.20 (0158): both {2, 3, 7, 10} 3-2 (013)

4.10 (0235) 3-1 (012) 3-7 (0347): (025) 4.23 (025) 3-7 (025) 4.23 (0257) 3-7 (025) 4.26 (0358) (E)

both {1, 3, 4, 9, 11}: A Lydian

AM/m both {0, 7, 9} (E)

This musical score page for George Walker's Piano Sonata No. 1, I, mm. 21–28, illustrates the end of the “dominant lock” section and the beginning of the secondary theme. The score is in 4/4 time, with a key signature of four sharps. The piano part is shown with two staves: treble and bass. The page is filled with musical notation, including various note heads, stems, and rests. Several boxes of different colors (blue, green, red, orange) highlight specific groups of notes or chords. These boxes are connected by lines to various labels and markings. Labels include: (dominant lock), (MC) (0257) a tempo, meno mosso / $\text{♩} = 84$, (D# major triad), (E major), 3-11 (037), 3-5 (016), 3-11 (015), 3-4 (037), 4.11 (0135), 4.14 (0237), dim., (p), (espr.), 3-8 (026), 4.23 (0257), 4.29 (0137), 5-32 (01469), 4.20 (0158): both {2, 3, 7, 10}, 3-2 (013), 4.20 (0158): E minor, 5-24 (01357), 5-24 (01357), 3-9 (027), 4.20 (0158): both {2, 3, 7, 10}, 3-2 (013), 4.10 (0235), 3-1 (012), 3-7 (0347): (025), 4.23 (025), 3-7 (025), 4.23 (0257), 3-7 (025), 4.26 (0358), (E), both {1, 3, 4, 9, 11}: A Lydian, and AM/m both {0, 7, 9} (E). The page is numbered m. 21 at the top left and includes measure numbers 21, 22, 23, 24, 25, 26, 27, and 28 along the left margin.

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

m. 93 (dominant lock) dissonant

5-31 (01369): OCT_{0,1} 4-3 (0134): OCT_{1,2} 4-3 (0134): OCT_{1,1}

accel. 4-18 (0147); OCT_{1,2} 4-18 (0147); OCT_{1,1}

P

m. 94

m. 95

93 94 95

recap. **P**

consonant a tempo $\bullet = 104$

4-16 (0157) 3-9 (027) 3-11 (037) 4-16 (0145) 4-7 3-11 (037) 4-18 (0147) 4-215 (0146); OCT_{2,3}

ff v v v v v v v

3-3 (014) v v v v v v v

(G \sharp) (G \sharp)

4-20 (0158) v v v v v v v

(C \sharp minor ——————) * * * * * * *

96 94 95

4-6 (0127) 4-11 (0135)

Example 5. George Walker, Piano Sonata No. 1, I; mm. 155–56, ending measures of coda, and m. 141, beginning of coda

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

A musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes throughout the measure, indicated by various sharps and flats. The melody consists of eighth and sixteenth note patterns, while the harmonic line provides harmonic support with sustained notes and chords.

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

m. 1 2 3 4

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

Statement $J = 120$

5-10 (01346) OCT_{0,1} 3-2 (013) OCT_{1,2} 5-28 (02368) OCT_{1,2} 4Z15 (0146) OCT_{0,1} 3-2 (013) OCT_{2,3} 4Z29 (0137) tritone(06) 4-18(0147) 5-31(01369) 3-10 (036) OCT_{1,2} OCT_{2,3} OCT_{2,3}

1 4 10 0 3 9 8 6 5 2 11 7 [11] [11] 1 4 10 (0) 3 9 8 6 5 2 11 7 1 3-2 (0135) OCT_{1,2}

5-16 (01347) OCT_{2,3} 3-8 (026) 3-5 (016) 3-3 (014) OCT_{1,2} OCT_{1,2} OCT_{2,3} 4-3 (0134) OCT_{2,3} 3-5 (016) OCT_{1,2} 4-28 (0369) OCT_{1,2}

1 4 10 0 3 9 8 6 5 2 11 7 [11] [11] 1 4 10 (0) 3 9 8 6 5 2 11 7 1 3-5 (016) OCT_{2,3} 3-1 (012)

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

m. 40

Var. 4 $J = 100$

$\langle B^{\sharp} A^{\flat} \rangle$; pc equivalent to $\langle C^{\flat} A^{\flat} \rangle$ in m. 2-3

$\langle G^{\sharp} B^{\flat} \rangle$; pcs are $t = 7$ of $\langle C^{\sharp} E^{\flat} \rangle$ in m. 1

f

P_8 (last 7)

P_8

41

$\langle E^{\flat} C^{\sharp} \rangle$; pes reverse

$\langle C^{\sharp} B^{\flat} \rangle$ in m. 1

$\langle A^{\flat} F^{\sharp} \rangle$; pc equivalent to $\langle A^{\flat} E^{\flat} \rangle$ in m. 1-2

mf

P_8

42

$\langle A^{\flat} F^{\sharp} \rangle$; pc equivalent to $\langle A^{\flat} E^{\flat} \rangle$ in m. 1-2

p

P_8

43

$\langle 8 \ 11 \ 5 \ 7 \ 10 \rangle$

$4 \ 3 \ 1 \ 0 \ 9 \ 6 \ 2 \ 8 \ 11$

$5 \ 7 \ 10$

$4-3 (0134)$ $3-3 (014)$ OCT_{23} $3-11 (037)$ $m^3 (03)$

OCT_{01} OCT_{23} OCT_{12} OCT_{12}

f

P_8 (cont'd.)

44

$\langle 4 \ 3 \ 1 \ 0 \rangle$

$4-10 (0235)$ OCT_{12}

$\langle E^{\flat} B^{\flat} \rangle$; contraction by half-step of $\langle E^{\flat} C^{\sharp} \rangle$ in m. 42

45

$\langle G^{\sharp} B^{\flat} \rangle$; $t = 11$

$\langle G^{\sharp} B^{\flat} \rangle$ in m. 40

$4-3 (0134)$ OCT_{01}

$4-Z29 (0137)$

$3-8 (026)$

OCT_{23}

OCT_{12}

$\langle G^{\sharp} D^{\flat} \rangle$; pes are $t = 7$ to $\{G^{\sharp} D^{\flat}\}$ in m. 42

P_8

46

$\langle G^{\sharp} B^{\flat} \rangle$ equivalent to $\langle G^{\sharp} B^{\flat} \rangle$ in m. 40

P_8

47

$\langle 8 \ 11 \ 5 \ 7 \ 10 \ 4 \ 3 \ 1 \ 0 \ 9 \ 6 \ 2 \ 8 \rangle$

$5-16 (01347)$ OCT_{12}

$3-5 (016)$ $4-18 (0147)$

OCT_{04} OCT_{01}

tritone (06)

Example 9. George Walker, *Spatialis*; mm. 50–55 (Variation 5), row count and pitch-class map

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

m. 50

Var. 5

$J = 104$

mp

51

52

53

54

55

Red annotations and arrows highlight specific musical features and pitch equivalencies:

- m. 50:** Red arrows point to two-note motives in the piano part. Labels include: <A5-C6>, <A4-C6>; pc retrogrades of <B#3-A3> in m. 40 of Var. 4; <B#5-D6>; 8ve transposition of <B#3-D4> in m. 44 of Var. 4.
- m. 51:** Red arrows point to two-note motives in the piano part. Labels include: <D5-B5>; expansion by half-step of <F#5-D6>; <C6-A5>; pitch retrograde of <A5-C6> in m. 50.
- m. 52:** Red arrows point to two-note motives in the piano part. Labels include: <D5-B4>; pes are to <C6-A5>; t = 2 of <C6-A5>; <C6-A5>; pitch equivalent to <C6-A5>; t = 9 of <C6-A5>.
- m. 53:** Red arrows point to two-note motives in the piano part. Labels include: <G#5-B5>; pitch transposition down a half step from <A5-C6> in m. 50 to chord in m. 50; {F#4, A4}; pitch equivalent to <A4-F#> in m. 42 of Var. 4.
- m. 54:** Red arrows point to two-note motives in the piano part. Labels include: <B#5-D6>; pitch equivalent to <F#5-D6> in m. 50; <G#5-B5>; <G#5-B5>; <A5-F#>; pes are to <C6-A5> in m. 51; t = 9 of <C6-A5>.
- m. 55:** Red arrows point to two-note motives in the piano part. Labels include: {F#4, A, E, Bb}; revivals of chords in mm. 50 and 53 to chords in mm. 50 and 53; <C6-A5>; pitch equivalent of {C5, E5, G6}.

Other labels and markings include: {E3, Bb3}; pes acc t = 8 of {G#3, D4} in m. 42 of Var. 4; **P8**.

Example 11. George Walker, *Spatials*; mm. 56a and 60b–64 (Variation 6)

m. 56a

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

<G \sharp -B \sharp >; pes acc t = 7
of <E2-E3> from m. 1

Var. 6 J = 104

4.12(0226) OCT_{1,2}

62

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

4.13(0136) OCT_{0,1}

63

<C4-A3-F#3>; pes are equivalent to
<G5-A5-F#5> from mm. 51 and 55 of Var. 5

P₈ (cont'd.)

4.14(0143) OCT_{1,2}

64

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

4-Z15(0146) OCT_{1,2}

65

<B4-C5>; pitches are t = 7
<A3-F#4> from mm. 1,2

P₈ (1-4)

4-Z15(0146) OCT_{1,2}

66

5-Z12(01356); not OCT
{D3, G#3}; pes are equivalent
to {G#3, D4} from mm. 42 and 45 of Var. 4

4.15(0146) OCT_{1,2}

67

4 3 1 0 9 (6) 2 8

3-2(013) OCT_{0,1}

5-28(02369) OCT_{2,3}

m. 60b

<G4-B>; pes are equivalent to
<G3-B> from mm. 40-41 of Var. 4

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 (S 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

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

Example 14. George Walker, Piano Sonata No. 4, I; mm. 6b–13a
(exposition's primary theme, transition and beginning of section B)

m. 6b

7

8

9

7.31 (0134679) $\text{J} = 116$ OCT_{2,3}

8.28 (0134679T) $\text{J} = 116$ OCT_{2,3}

trans.

4.12 (0236) OCT_{2,3} 3-3 (014) OCT_{2,3} più mosso $\text{J} = 66$ 7.31 (0134679)

5.28 (02368) OCT_{2,3} 3-1 (012) OCT_{2,3} 3-4 (015) OCT_{2,3} 3-3 (014) OCT_{0,1} $\text{R} \ddot{\text{a}}$

10 4-19 6-Z13 (013467) 11 4-25 (0268) 12 B 13a

3, 5> f *ritard.* 8ve p a tempo (meno mosso) $\text{J} = 92$ 7.31 (0134679) OCT_{2,3}

<3, 11, 0, 2, 3, 11, 0, 8, 9, 11> (out of order)

3-3 f *secco* OCT_{2,3} * 7.31 (0134679) OCT_{0,1}

<8, 9, 0, 11, 2, 3, 5, 6> (almost in order)

8ve p *accel. e cresc.* <2, 3, 8, 9, 0, 11, 2> (out of order) <3, 5, 6, 8, 9, 11, 0, 5, 6, 9, 8, 11> (out of order) <0, 2, 3, 5, 6, 8, 9, 11> (IN ORDER) <0, 2, 8, 8, 9, 0, 11, 2> (out of order) 4-7 f <0, 2, 8, 8, 9, 0, 11, 2> (out of order) (0145)

legato

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

m. 26b

S 27

a tempo $J = 46$

6-Z13 (013467) OCT_{2,3} *mp*

3-2 (013) OCT_{1,2} 28 4-18 (0147) OCT_{1,2}

5-32 (01469) OCT_{0,1}

5-34 (02469) 7-31 (0134679) OCT_{0,1}

3-5 (016) OCT_{2,3} 3-7 (025) 4-Z15 (0146) OCT_{1,2} OCT_{1,2} 3-2 (013) OCT_{2,3} 3-7 (025) 4-24 (0248) OCT_{1,2} WT₁

5-10 (01346) 6-Z29 (023679) E harmonic minor OCT_{1,2}

7-31 (0134679) OCT_{2,3} *pp* *a tempo*

30 4-Z15 (0146) OCT_{1,2} 5-31 (01369) OCT_{0,1} 6-30 (013679) OCT_{0,1} *pp*

3-4 (015) 6-27 (013469) 7-31 (0134679) OCT_{2,3} OCT_{1,2} 8-28 (01346791) OCT_{0,1}

ritard. *mf* *ritard.* *pp*

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

m. 54

a tempo $J = 46$

55 $<6, 2, 5>;$ recalls 3-3 $<6, 5, 2>$ in mm. 4-5

56

3.8 (026) **OCT_{1,2}** **3.1 (012)**

mp 3-9 (027) **p cantabile** **pp** **secoco** **3.9 (027)** **pp**

5-29 (01368) **D E F A B** **4-Z15 (0146)** **C D F# G** **OCT_{2,3}**

57

PENT \rightarrow **DIA** \rightarrow **OCT_{2,3}**; **PENT** \rightarrow **DIA** \rightarrow **OCT_{0,1}** \rightarrow **OCT_{2,3}**;

58

6-Z11 (01245)

59

mixed \longrightarrow **OCT¹** \longrightarrow

3.1 (012) **4.13 (0136)** **3.5 (016)** **OCT_{0,1}** **OCT_{1,2}** **3.1 (012)** **4.13 (0136)** **3.5 (016)** **OCT_{0,1}**

4.18 (0147) **5-28 (02368)** **6-Z23 (023568)** **mp** **pp**

6-27 (013469)

4.2 (0124)

7-31 (0134679) **OCT_{0,1}**

5-28 (02368) **OCT_{2,3}** **mf**

chrom \longrightarrow **OCT_{2,3}**; **chrom** \longrightarrow **OCT**;

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

m. 78

retrans.

79

80

4-Z15 (0146) (0146) 4-Z15 (0146) 4-23 (0257) 5-25 (02358)

4-4 (0125) 4-4 (0125) 4-Z15 (0146) (0146) 4-23 (0257) 5-25 (02358)

4-7 (0145) 4-21 (0240) 6-27 (013469) 8-28 (0134679T) 7-31 (0134679) 5-23 (02357) 4-27 (0258)

5-35 (02479) 4-12 (0236) WT₁ OCT_{1,2} OCT_{1,2} OCT_{1,2} OCT_{1,2} OCT_{1,2}

PENT → OCT_{2,3} → mixed → OCT_{1,2} → OCT_{0,1}; PENT/DIA → OCT → OCT_{0,1}

82

3-3 (014) 6-Z23 (023568) OCT_{0,1} 6-Z13 (013467) OCT_{0,1} 8-28 (0134679T) OCT_{0,1} 3-5 (016) OCT_{0,1} 8-28 (0134679T) OCT_{0,1} 7-31 (0134679) OCT_{0,1} 6-Z13 (013467) OCT_{0,1} 5-23 (02357) 4-27 (0258)

0-10 <6, 7, 9, 10, 0, 1, 3, 4, 6> (IN ORDER!) 6-30 (013679) OCT_{0,1} 4-9 (0167) 3-1 (012) 4-16 (0157) 4-3 (0134) OCT_{0,1} OCT_{0,1} as {9, 10, 0, 1}; same as {9, 10, 0, 1} as mm. 85-86's chord

PENT/DIA → OCT_{0,1}

83

84

85

86a

A

meno mosso = 46 (027)

86b