PART III

ANALYSIS OF SELECTED PIANO WORKS

In the course of this particular research, over 300 piano works of the three composers have been investigated, making a large body of Australian piano music in itself. This has enabled a number of observations to be made regarding the harmonic language and compositional methodology used by each of the composers and this has been briefly investigated in the preceding chapters of this study. Through the process of analysis it is possible to trace the evolution of each composer's style and the harmonic language contained within that style. The various compositional techniques used by Agnew, Sutherland and Holland have been discussed in Part II with examples drawn from over 200 of their collective piano works in order to illustrate that discussion. It is the aim of Part III to further extend that procedure by a detailed analysis of 26 individual works in order to gain a deeper understanding of each composer's style as it applies to their piano compositions. The selection criteria for the 26 works are based on a cross-section of works with characteristics that may include:

(i) unpublished or obscure works outside the framework of the particular composer's standard repertoire;

(ii) the use of conventional compositional procedures within a diatonic context;

(iii) the use of procedures that extend the range of compositional language to include aspects of twentieth century techniques.
As part of this analytical process, early works have been included. These often show features that develop or evolve with maturity, becoming "landmarks" or traits that can be associated with a particular composer. In Margaret Sutherland's case, there is a dramatic change from the early works to those of her late years.

The chronological order of the works chosen for analysis is by composition date where this is known, rather than by publication date.¹ Both published and unpublished works used in the following analytical section may be found in Volume 2 of this study.

The analytical methodology used in Part III continues with the same format used in Part II with modifications or additional techniques included where necessary.

¹ The only exception being Holland's Piano Sonata, analysed in Chapter 3.
CHAPTER 1:

ROY AGNEW

Contemporary reviewer s of Agnew’s works considered him to be an “...ultra-modern composer” (see page 10). He was a contemporary of Margaret Sutherland, they were both Australians and both studied in London during the same period, Agnew from 1923 to 1928 and Sutherland from 1923 to 1925 (although there appears to be no evidence that they either met or knew each other2). Both composers had met Arnold Bax (he was Sutherland’s mentor and Agnew met him upon arriving in England, although whether he specifically influenced Agnew is unclear); both were excellent pianists, often performing their own works at recitals, and both made a substantial contribution to the output of Australian piano music. Their overall style shows some similarities in terms of late-romantic lyricism but their use of harmonic language is more diverse with Sutherland’s late works, in particular, becoming more innovative.

Compositional Influences

Agnew had often been accused of using the techniques and language of Scriabin and Stravinsky. Although he openly admitted admiration for the works of these composers, he strongly denied their influence played a major part in his own works:

They say I am a musical Bolshevik. I really do not understand why. Everything I write s worked out on legitimate musical lines. The truth is...the music I write is quite a logical growth

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2 As noted on page 1 there is only scant documentation regarding the time spent abroad by both these composers.
from within myself, an impulse from inside, not out. 3

Whether or not Agnew was consciously aware of the influence of Scriabin and Stravinsky is worth some consideration. His writing has been referred to as being in a “cosmopolitan vein...with Chopin and Scriabin as his starting point”. 4 Reviews of Agnew's works both in Australia and England constantly refer to his Scriabinesque technique. Pangbourne Fields was described as “...a garment made of frankly Scriabinesque material”. 5 He was criticised for “...fall[ing] back upon a Scriabin chord” in Prelude No.3, “The Wind”. 6 So strong was that particular review that the critic went on to comment that:

if a composer relies nowadays upon the harmony of Scriabin
his music does not ring true. This is a pity but it's a fact. 7

Certainly Agnew's use of quartal harmony owes its origins to the Scriabin model. In its simplest form the “mystic” chord is an arrangement of piled-up fourths:

3 Anon., 'Australia's Stravinsky', Australian Musical News, February 1923, p.31. In fact, Stravinsky was not a Bolshevik. It is clear that Agnew had a certain admiration for Scriabin; a postcard he sent to his sister Marjorie from London, dated 24th July 1924 was a reproduction of a photo of Scriabin. Agnew says: "This is a very good picture of Scriabin, so I am told by people who knew him." MS4922 Pic.Acc. 6427 Mitchell Library, Sydney.

4 Lorna Stirling, 'The Development of Australian Music', from her lectures on music appreciation, 11 March, 1933, p.23. Sutherland Collection, MS2697 Box 2, Manuscript Section, State Library of Victoria.


7 loc.cit.
The opening of Scriabin's *Poem*, Op.69 No.1 (Ex.III) shows the composer's own use of the "mystic chord."

Ex.III  
Scriabin: Op.69 No.1

Example II:2.53 (see page 188) shows bars 31 to 35 of Agnew's *Prelude No. 3* "The Wind". The work has a sonorous blend of tones, reminiscent of Scriabin's language and the last triplet group of bar 35, uses four pitches from the "mystic chord." Although Agnew does not reproduce the "mystic" chord in exactly the same way as its originator, the influence is obvious and given the newness of that particular sound to Australian audiences of the time, gives rise to speculation that the particular aural effect would be worth exploiting. As to Stravinsky's influence, Agnew's use of constantly changing metre, often within works of only a few bars, would seem to owe much to Stravinsky. The subtlety of much of Agnew's harmonic language, his use of obscured tonalities and in particular, his reliance on pedal points, would point to the influence of Debussy.

By his own admission, Agnew's works were very often inspired by nature and this gave impetus to the lyrical nature of much of his style. He said:

I have always been conscious of a great awareness in Nature. The sight of the ocean, the pregnant silence of our wonderful Bush in the early morning or in the
darkness of the night were always real events and experiences for me.\(^8\)

This statement is certainly borne out in the piano repertoire and many of the works have an external influence. It is worth noting, however, that the illustrative sounds of sea and elves and countryside and the like appear to owe more to English pastoralism than to something that might conjure up images of an Australian sea or bush setting. Even in the collection *Australian Forest Pieces*, the works entitled “Gnome Dance” and “Forest Nymphs at Play” are more suggestive of what one imagines could be found in an English forest than in an Australian one. Historically though, up until quite recently the literature studied in Australian schools was in the main of English origin and in the early twentieth century particularly, served as an influence not only for composers but also for poets, writers and artists. Such arguments are, however, purely subjective and must be balanced against what the composer himself sought to express.

**The Miniatures**

The bulk of Agnew's compositional output was expressed as piano miniatures. Some miniatures were published in sets and these include: *Australian Forest Pieces*, *Rural Sketches*, *Contrasts*, *Holiday Suite*, *Youthful Fancies*, *Two Pieces*, *Three Lyrics for Piano*, and *Three Preludes*; while many others appeared as single works. These include four *Preludes* (published separately), *Rabbit Hill*, *Rhapsody*, *Sea Surge*, three *Poems*, *Toccata*, *Trains*, *Album Leaf*, *An Autumn Morning*, *Before Dawn*, *Capriccio*, *A Dance Impression*, *Dance of the Wild Men*, *Deidre's Lament*, *Drifting Mists*, *Elf Dance*, *Etude*, *A May Day*, *In Meditation*.

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\(^8\) Drummond, *op.cit.*, p.98.
Looking Back, Noontide, Pangbourne Fields, Poem Tragique and an unpublished Nocturne. Most of the miniatures have descriptive titles but Agnew did not attach or s numbers to any of his works.

The majority of the miniatures have been discussed in Part II, some in more detail than others. The set of miniatures selected for analysis are the six works that comprise the collection, Australian Forest Pieces.
This collection is the earliest dated work to be discussed in this study and is also the first of Agnew's publications. The Sydney firm of Nicholson & Co. published the collection in 1913 when Agnew was 22 years of age. The collection is dedicated to Annette Scammell and consists of six works:

No. 1  Gnome Dance  
No. 2  When Evening shadows Fall  
No. 3  Forest nymphs at Play  
No. 4  Night in the Forest  
No. 5  By a Quiet Stream  
No. 6  The Forest Grandeur

The six works are miniature tone poems and each will be examined in some detail. Although the works are simply constructed, they are the foundation of many of the tonal and stylistic elements common to Agnew's writing which have been discussed in Part II. The collection may be seen as a forerunner to the expansion of those procedures that underly the construction of the sonatas.

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9 The copy of this collection held in the Mitchell Library, Sydney, has a note in Agnew's hand on the front cover: "To Auntie Annie, With fondest love from Roy," perhaps suggesting that Annette Scammell may have been the composer's aunt (?).
No.1: ‘Gnome Dance’

The three sections of this first work are clearly on a background of $G$ but with a subtle shifting between tonal and modal elements of $G$ and $D$, suggesting a tonic/dominant relationship. The sectional form of the work is:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>BARS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 to 10</td>
</tr>
<tr>
<td>2</td>
<td>11 to 30</td>
</tr>
<tr>
<td>3</td>
<td>31 to 38</td>
</tr>
<tr>
<td>Cod 1</td>
<td>39 to 45</td>
</tr>
</tbody>
</table>

The principal theme (Ex.II:1.1) is comprised of two descending motifs $[M1]$ and $[M2]$, announced at bars 1 to 2 in aeolian mode on $G$. The mode is confirmed by the lack of the raised leading note. $[M2]$ is then repeated and extended at bars 3 to 4:

Ex.III:1.1 Bars 1 to 4

As the above example shows, the supporting bass of a descending triadic figure progresses by tonic, dominant and subdominant harmony to conclude with three chromatically descending crotchets to a cadence on the dominant of $G$. A further reference to $[M2]$ at bar 5 in $G$ major is followed by a cential figure of $V_{9}/C$ at bar 6.\(^{10}\) The

\(^{10}\) Various authorities offer the alternative vocabulary for $V_{9}$ as either the 'dominant minor 9th with third omitted' or 'half-diminished 7th chord'. This writer prefers the second terminology.
following two bars repeat the thematic material now transposed up a perfect fifth to G dorian and concluding on i/g at bar 10. The pattern of repeating thematic material with a relevant transposition of harmony is a common procedure in Agnew’s writing and has been observed many times in the miniatures previously discussed.

The second section of the work begins with a two-bar imitative figure (Ex.III:1.2) derived from M2 in D aeolian:

Ex.III:1.2 Bars 11 to 12

The phrase concludes on V/a phrygian and is then repeated an octave higher at bars 13 to 14 to conclude on i/g with added sixth (E).

The work moves to dominant harmony of D with a descending figure at bars 15 to 16, the first section of which is repeated twice in G aeolian. The material is the 1 repeated and extended. The tonality is now firmly in D, using the minor form of the scale at bar 19, followed by the major form at bar 20 (Ex.III:1.3). It then concludes on the tonic note:

Ex.III:1.3 Bars 19 to 20
of the theme returns at bars 21 to 26, now clearly in D major. Two bars of unaccompanied tonic and dominant notes of D interrupt two statements of $[\text{M1}]$ and lead to a cadential figure of I/D with added lowered seventh (G) at bar 29. At bar 30, a trill figure and the tonic of D acting as a pivot between D and G, leads to the return of the thematic material with a repeat of bars 1 to 8 in the same modality.

A seven bar coda in G minor begins at bar 39 with three bars of contrasting material with short, scale-like figures emphasising tonic and dominant of G. A point of rest is reached at bar 42 with $V_G^0/D_b$ followed by a perfect cadence in G major to which the sixth (B) is added to the dominant chord. The work concludes on unaccompanied dominant and tonic notes of G. The concluding five bars are shown below (Ex.III:1.4):

Ex.III:1.4 Bars 41 to 45

This early work also demonstrates Agnew's technique of using one principal theme, in this case comprising two motifs, and developing the entire work from the thematic material. This procedure became important in his later works, particularly in the Sonata Legend, "Capricornia". The chart overleaf shows graphically how the motifs are divided between the three sections of the work and in particular, the emphasis given to $[\text{M2}]$ and its derivatives.
SECTION 1:
Motif: 1 2 2 2 2 2 1 2
Bars: 1 2 3 4 5 6 7 8 9 10

SECTION 2:
Motif: 2 2 2 2 2 2 2 2 2 2
Bars: 11 12 13 14 15 16 17 18 19 20
Motifs: 1 2 1 2
Bars: 21 22 23 24 25 26 27 28 29 30

SECTION 3:
Motif: 1 2 2 2 2 2 1 2
Bars: 31 32 33 34 35 36 37 38

It is apparent that [M1] appears six times during the course of the work, whereas [M2] and its derivatives, appears 23 times. Ten bars do not use motivic material and neither motif appears in the coda. Also, the announcement of each motif at the beginning of each section suggests an arch form of [1 2 1] to the thematic material.

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No.2: ‘When Evening shadows Fall’

This second work of the collection is diatonic and, once again, is constructed on one principal theme this time with three motifs. At the announcement of the opening theme (Ex.III:1.5) three elements are immediately apparent:

1. the chromatically descending alto and bass voices;
2. the octave figuration at bar 3; and
3. the presence of five tritones appearing either harmonically or melodically:

Ex. III: 1.5  Bars 1 to 6

The key of B♭ major is clearly established and the chromaticism adds an element of interest to the diatonic framework as well as initiating the tritones. The opening tonic and subdominant harmony is coloured by the diminished chord at bar 2, which leads to the octave figuration on IV/♭VII and a secondary dominant at bar 4, (V⁹/V), acting as a point of rest. The following figure (see Example III:1.5) is a cadential answering phrase to the principal theme and it follows each announcement of [M3]. The progression of V⁹/V♭ is unchanged at each appearance of this figure.

Bars 6 to 11 repeat the opening six bars and at bar 12 a derivative of [M1], partially in inversion, opens the next section of the work in G minor. The tonic and diminished seventh harmony of the minor key at bars 13 to 14 is then repeated, adding emphasis to the modulation. The quartal configuration of chord vii at bars 13 and 15 (augmented-diminished fourths) results from the addition of a non-essential tone (B♭) to the chord. An eight-bar episode follows, with a chain of dominant and half-diminished seventh chords (Ex. III:1.6). The bass descends chromatically and the tonality moves through F, E♭, D♭
and B♭ to conclude on I/D at bar 25:

Ex. III: 1.6  Bars 16 to 23

The homophonic character of this episodic section acts as a foil to the surrounding texture and leads to a return of the thematic material in the following six bars.

The inverted material cf [M1], first announced at bar 12, returns, at bar 31² but now with the harmony transposed a minor third higher from G minor into B♭ minor. The following eight-bar episode echoes the previous episode with the chain of seventh and ninth chords also a minor third higher. A cadence at bars 43 to 44 progresses from viiⅥ/Db to V-I/B♭, returning the key to B♭ major.

The thematic material appears for the last time, once more repeating bars 1 to 6. A non-dominant cadence of [iiо−I] completes the work in the tonic key.

The pastoral quality of this work is due partly to the simple linear movement of the melodic line and the reliance on tonic, subdominant and dominant harmony. The only area of harmonic tension is generated by the chains of sevenths and ninths in the episodes. The appearance of the thematic material four times within
the 52 bars of the work results in a rondo type of structure and the principal key movement of B♭ - g- b♭ - B♭ is conventional.

No.3: ‘Forest Nymphs at Play’

Linear melodic movement supported by triadic formations is again apparent in the third work, as is the repetition of the thematic material. Two themes of rising and falling contours are juxtaposed in the first four bars (Ex.III:1.7). Both themes contain an equal number of notes, as well as two motifs, [M1] to [M4]. The opening key of B minor is clearly defined and the tonic harmony of bars 1 to 2 adds interest by way of the lowered tonic and added seventh to the tonic chords. T1 ends on the tonic and T2 concludes on V7/V:

Ex.III:1.7 Bars 1 to 4

The tonality of the work remains in the home key B minor, with a single excursion into F♭ minor at the cadence progression which, as shown above, moves momentarily into dominant harmony by way of the secondary dominant, and motif (c) of the episodic material shown in Example III:1.8. The coda brings relief from the tonic key by moving into the major form of B from bar 49 with the last appearance of the thematic material. The work ends conventionally with a perfect cadence in B major.
The most noticeable structural feature of this work is the completely symmetrical construction of the material. It is based on the equal distribution of three principal elements that include:

1. the two motifs contained within each theme (Ex.III:1.7 above)
2. the recurring cadence figure that progress: \[ i/b - V/F# - V/b \]
3. two episodes which consist of three motifs (a), (b) and (c) (Ex.III:1.8) appearing between announcements of the thematic material:

Ex.III:1.8 Bars 17 to 24 (ina = motif a; mb = motif b; mc = motif c)

The graphic representation overleaf illustrates the distribution of the elements described above. The two equal sections are interrupted by the episodic material and cadential figures, while the coda reiterates three of the motifs and the work concludes in the tonic major key:
No. 4: ‘Night in the Forest’

This work is similar to the “Gnome Dance” in that it uses both modal and tonal elements as a background to the composer’s direction, “Somewhat vague and mysterious”, at the head of the score. It is the simplest of the six works of the collection, both harmonically and
structurally, and the 21 bars fall into the sections and phrases shown in the following figure, with the middle section of only four bars duration.

\[ \text{aa} \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \]

\[ \text{b} \quad 9 \quad 10 \quad 11 \quad 12 \]

\[ \text{a} \quad 13 \quad 14 \quad 15 \quad 16 \]

\[ \text{b} \quad 17 \quad 18 \]

The form is symmetrical, with four-bar phrases at each appearance of section (a), and the final appearance of section (b) shortened to two bars from its original length of four bars.

The thematic material is built on two motifs contained within two themes (Ex.III:1.9). The rising two-bar sequential figure of $\text{T1}$ in aeolian mode, comes to rest on viio/C. This theme is supported by a descending bass figure that includes some chromaticism. The answering phrase of $\text{T2}$, also of two bars duration and in aeolian mode, again includes a diminished chord at bar 3 and a bass chromatic movement. It then cadences on i/a:

Ex.III:1.9 Bars 1 to 4

\[ \text{T1} \quad \text{T2} \]

The opening bars are then repeated, as shown by “aa” in the figure above, to conclude with the tonic chord of A minor.

The following four bars (9 to 12 and 'b' in the figure above) provide a contrasting section beginning in the key of A minor with
dominant and submediant harmony supporting a repeated melodic line and chromatically descending octaves. Bars 11 and 12 repeat the melodic material but now in Ab major, with the texture becoming thicker with the addition of chords to the melodic line. Following this middle section, the material of bars 1 to 4 returns in aeolian mode, followed by a repetition of bars 9 to 10 in A minor. A three-bar coda\textsuperscript{11} in A minor (bars 19 to 21) completes the work with a progression moving from a Neapolitan sixth ($\text{iii}^6$) to a plagal cadence.

No.5: ‘By a Quiet Stream’

The opening bar contains two small motifs which are used consistently throughout the work (Ex.III:1.10). The first motif, in particular, is the main feature of structural unity, initiating cadence material and key changes:

Ex.III:1.10 Bar 1

![Musical notation](image)

Tonic and dominant harmony with chromatic bass movement supports $[\text{M1}]$ at bars 2 to 4, and dominant ninth harmony of G is initiated by both $[\text{M1}]$ and $[\text{M2}]$ at bars 5 and 6. A perfect cadence in A minor at bars 7 to 8 is built on $[\text{M1}]$, with the motif now in the bass. The first

\textsuperscript{11} The bass clef has been omitted from bar 19 in the published edition of this work.
eight bars are then repeated.

The second section of the work from bar 17, again uses \([M1]\) as the central feature to support a dominant pedal of A and dominant minor ninth harmony, before returning to the material of the first section from bar 25. The material of the middle section returns from bars 31 to 34 where \([M1]\) initiates the final key change to A major in a coda that uses both \([M1]\) and \([M2]\) with the last interval of \([M1]\) now a rising major third (A to G) instead of the falling minor second in the final appearance. The tonic pedal of A appears in the final four bars where subdominant and tonic harmony conclude the work with a plagal cadence.

No.6: ‘The Forest Grande ir’

The tonic key of G minor connects this work to the first but its homophonic texture is a contrast in style to the previous works. The thematic material is based on two phrases, the first descending in the tonic key and in chordal style, the second being an answering phrase\(^{12}\) also in the tonic and cadencing on the dominant (Ex.III:1.11). The opening bars are then repeated.

Ex.III:1.11 Bars 1 to 4

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\(^{12}\) There are a number of time signature omissions in the published edition of this score. At bar 3, the note D in the bass is a later handwritten addition but whether by the composer or someone else, is unknown. Example III:1.11 has been reproduced without the additional note. (See score in Volume 2).
The middle section is an eight-bar modulatory passage based on material from the second phrase and moving through the related keys of F minor, A♭ major, D♭ major to E major and a return to the tonic, G minor. This is the only time in the six works that an intense area of modulation occurs. The return to G minor by way of V7 and vii7 of G prepares for the last section, which is a return of the two phrases of the thematic material, but now with an octave accompaniment in the first phrase. The penultimate bar of descending chords resolves to a perfect cadence of V6−3−i/g.

Summary

A number of similarities as well as differences arise from the foregoing analyses of the six works. All the works are based on thematic material consisting of individual motifs that are important structurally by initiating key changes and announcing cadential areas. Motifs are also the basis for repeated sections, often with a change of key. A mixture of modal/tonal elements is utilised in 'Gnome Dance', and 'Night in the Forest,' whereas the other works use a diatonic framework. Areas of chromaticism are common to all the works as is reliance on tonic and dominant harmony. The only extended use of modulation is found in 'The Forest Grandeur'. The homophonic texture in this work is in contrast to the others. Symmetrical structuring of form occurs in 'Forest Nymphs at Play' and 'Night in the Forest.'
The Sonatas

Agnew's overall development of tonal and thematic technique is fully demonstrated in the seven sonatas that cover his entire compositional period and represent the best of his piano writing. From the earliest sonata, apparently written previous to 1920, to the last written in 1940, all are one movement, large-scale works, containing intricate development of themes and motifs. In this respect, they show more reliance on the Lisztian model of thematic development, a technique that can be particularly observed in Agnew's Sonata Ballade, the '1929' Sonata and the Sonata Legend, "Capricornia". In his choice of the Lisztian model, Agnew was more enterprising than many of his Australian contemporaries. Further, Agnew's experimentation with thematic development is reflected in his idea of reducing the thematic material from the four themes contained in the Symphonic Poem: "La Belle Dame Sans Merci", through a gradual reduction of the number of themes in each subsequent sonata, to arrive at the development of one principal theme in Sonata Legend, "Capricornia".

It can be argued that sonata form is a particular structure that embraces the "creation and resolution of conflict", and Agnew displayed an intimate knowledge of this structure as well as its style, using different tonal areas, key allusion, chromaticism, and bitonality. Functional harmony, however, plays a secondary role to Agnew's manipulation of thematic material, and the development of motifs is paramount to the success of the sonatas.

Although Agnew called these seven works by the title "sonata" it is clear that the use of this title is purely generic to give a framework

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13 Cecil Hill, Sonata Form: An Introduction, Calgary, 1987, p.37. This approach to sonata form, along with the concept of texture, theme and tonality forming a complete unit and therefore an integral part of the style of sonata, is thoroughly investigated in Dr. Hill's publication.
for the development of thematic ideas. The internal organisation of each of the works does not necessarily correspond clearly to that of traditional “sonata form”. In fact in most of the works the exposition, development and recapitulation are not always clear-cut with the sections at times overlapping. Conflict and resolution are always apparent, but the working out of thematic ideas by means of new tonal, rhythmic and textural changes is of more importance than reliance on the classical three-sectional sonata model. In this way, the dramatic concept of sonata form is used as a framework to express and develop motivic ideas. All the sonatas show a very pianistic texture and in view of Agnew’s career as a composer-performer, this is not unexpected.

**Dating the Sonatas**

There are seven extant sonatas, including published and unpublished works. Although this writer could find no manuscript evidence for a "First Sonata" it appears there could well have been a very early work discarded by Agnew. The evidence for the existence of a first sonata is based on an early unpublished work with the title page inscribed by Agnew, ‘Second Sonata for piano”, subtitled “Ossianic”, and which includes Agnew’s handwritten copy of Heine’s poem, thereby suggesting a programmatic work. The handwriting on the manuscript also appears to be more youthful than that of later works. (See Vol.2 for the score of this work.) In a 1918 recital in King’s Hall, Sydney, Agnew played this sonata and it was designated as Sonata No.2 on the programme of works, thereby providing further

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14 The manuscript of the surviving pages is held on microfilm in the Mitchell Library, Sydney.
chronological evidence.\(^\text{15}\)

Another unpublished work is named by Sitsky as the "1929 Sonata" because of the date (April, 1929) that appears in Agnew's handwriting on the bottom of the title page of the work.\(^\text{16}\) Still another unpublished sonata appears to pre-date 1920 as evidenced by the article appearing in *The Lone Hand* of 1st October, 1920.\(^\text{17}\) Several titles had obviously been tried by Agnew as the title page of the manuscript bears the heading *Poem sonata* but with the word "sonata" apparently crossed out. Under this is the title "*La Belle Dame Sans Merci (Keats)*", while the first page of manuscript is headed: *Symphonic Poem (Poem Sonata)*. It is unclear here whether the word "sonata" is actually crossed out as the ink is very blurred; but clearly underneath is the subtitle in brackets, "*La Belle Dame Sans Merci (Keats)*". Even if he had not been absolutely clear on an overall title, Agnew obviously had the Keats poem in mind. Sitsky calls this sonata *Sonata Symphonique*, presumably because of its symphonic proportions. However this writer prefers *Symphonic Poem*: "La Belle Dame Sans Merci", and the sonata will be referred to by this title.

According to the 1941 edition of *Who's Who*, the designation of "Sonata No. 1" is that of the *Fantasie Sonata* written in 1927, dedicated to the pianist William Murdock, and given its first performance by him in London in the same year. *Who's Who* gives "Sonata No. 2" as *Sonata Poem* and this is 1929 or pre-1929 but published by Allan &

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\(^{15}\) Programme entitled: 'Mr. Roy Agnew's Pianoforte Recital', which was held on 2 May, 1918. Agnew played a number of his own works as well as works by Chopin, Brahms, Schumann, Grieg and Macdowell. Programme held in the Agnew collection, Mitchell Library Archives *op. cit.*

\(^{16}\) Larry Sitsky, 'Roy Agnew', programme notes to his CD MBS 23, recorded in Canberra, December, 1990. The manuscript of this sonata (as seen by this writer) clearly states 'April 1929'.

\(^{17}\) F. Gordon, 'Roy Agnew - Composer', *op. cit.*

Co. in 1936 with a dedication to Thorold Waters. Evidence for this compositional date is based on reviews of this sonata, firstly in *The Sydney Morning Herald* of 21st July, 1929 and again on 11th April, 1930. There seems no doubt that the third sonata, entitled *Sonata Ballade* was written in 1937. It was a winning entry in the NSW Musical Association's Sesqui-Centenary Composer's Competition of 1938 and was published by that organisation in the same year. A further work, the *Sonata Legend*, "Capricornia" was published posthumously by Augener in 1949. Although there is no date on the manuscript, it had been broadcast by Agnew and then reviewed in *The Sydney Morning Herald* on 1st February, 1941, the critic noting that it had been "[W]ritten last year". The techniques employed, the working of thematic material and the tight construction are evidence that this was a late work, one of the last written before the composer's death in 1944. The novel, *Capricornia*, by the Australian author Xavier Herbert which influenced Agnew to write the sonata, was published in 1937.

Seen in their entirety, the sonatas in chronological order are:

No.1 (doubtful, MS missing or destroyed) --
No.2 (possibly pre-1918) Sonata "Ossianic"
No.3 (possibly pre-1920) Symphonic Poem: "La Belle Dame Sans Merci"
No.4 1927 Fantasie Sonata
No.5 1929 '1929' Sonata
No.6 1929/but completed 1935 Sonata Poem
No.7 1937 Sonata Ballade
No.8 1940 Sonata Legend, "Capricornia"

This table can be further dissected, seemingly according to the
composer's wishes, evidenced by the printed edition of Sonata Ballade, called "Sonata No. 3", to give the actual publication order of the four published works as:

No. 1 Fantasie Sonata (published 1927)
No. 2 Sonata Poem (published 1936)
No. 3 Sonata Wallace (published 1938)
No. 4 Sonata Legend (published posthumously, 1949)

The Style of the Sonatas
The term "sonata" has certain connotations in terms of an expected structure, that of exposition, development and recapitulation. Although Agnew regularly used the title "Sonata", and although some of the works follow the traditional sonata three-sectional pattern, it is obvious that others move away from the expected plan, becoming freer in form. The title "sonata" is retained, because the underlying concept of creating and resolving conflict is still pertinent. The complete cycle of sonatas, both published and unpublished, as well as the surviving fragment of Sonata "Ossianic", have been chosen for analysis as these works are representative of Agnew's output for piano over his composition lifetime. They are also a significant contribution to the sonata genre as well as representing Agnew's most important contribution to Australian piano music.

Analysis of the Sonatas
1. General Remarks
The terminology normally applied to the analysis of traditional sonata form, involving terms such as "exposition", "transition", "first and second subject", "recapitulation", has validity in the following
analyses but will be modified as the need arises. The term “principal thematic material”, for instance, refers to what is traditionally known as “first subject”, or “first subject group”, but both those terms may be used interchangeably as required without destroying the context. The term “subsidiary thematic material”, to denote a second main theme, refers to the traditional “second subject”, or “second subject group”. The term “theme” may refer to all or part of either principal or subsidiary thematic material but will be clarified as necessary. When discussing his sonatas, Agnew referred to “themes”, rather than using the term “subjects”.

2. Definitions and Analytical Methodology

In terms of analysis, where the traditional sonata form model of Exposition, Development and Recapitulation is apparent, the analysis will so state, also when not. Each sonata will be analysed separately with appropriate musical examples to demonstrate salient points in the text. The full scores of both published and unpublished sonatas may be found in Volume 2 of this study.

3. Terminology used in the Analytical Methodology

- “Motif” refers to the relevant notes within a theme.
- “Theme” refers to a musical phrase which can contain more than one motif.
- “Principal thematic material” refers to the main theme, sometimes known as first subject or first subject group.
- “Subsidiary thematic material” refers to second subject or second subject group, after the announcement of the principal thematic material.

These terms may be interchangeable.
4. Codes used in the Analytical Methodology:
The following coding system is used consistently during the analysis of each sonata:

S1 refers to the principal thematic material, the traditional "first subject" or "first subject group".
S1a refers to the initial theme of the principal thematic material.
S1b refers to a secondary theme of the principal thematic material.
S2 refers to subsidiary thematic material, the traditional "second subject" or "second subject group".
S2a refers to the initial theme of the subsidiary thematic material.
S2b refers to a secondary theme of the subsidiary thematic material.
S2c refers to a third part of the subsidiary thematic material.

A and B refer to themes.
a, b, c and d refer to motifs within a theme.
F is the designation of a particular figure explained within the text.
R refers to a rhythmic pattern.
SONATA OSSIANIC

The surviving manuscript of Second Sonata, "Ossianic," contains only the first five pages,\(^1\) thereby making a complete analysis of this work impossible. It can be presumed, however, that Agnew had indeed completed the work, as mention has already been made of its performance in May, 1918. As there are no sketches of the work the presumption must also be of a compositional date of 1918 or earlier.

Tonal areas are clearly defined in this sonata, and in this aspect it must be seen as a forerunner to Agnew's unconventional development of tonalities in subsequent works. The opening key of C minor defines introductory material in which the rise of major and minor seconds is prominent within the opening theme: (Ex.III:1.12)

Ex.III:1.12 Bars 1 to 4

![Musical notation]

The opening of the exposition at bar 13 is in F minor (Ex.III:1.13). This diatonic relationship with the tonality of the introduction suggests Agnew's reliance or conventional mannerisms at this period whereas the later sonatas are not bound by such observances. It must be pointed out that there would appear to be a missing treble clef in

\(^{1}\) The manuscript in the Agnew collection held in the Mitchell Library, Sydney, contains only pages 1 to 5 of the work, suggesting that the remaining pages have been lost. After much research, this writer has been unable to trace the missing pages.
the manuscript copy at the opening of bar 13:

Ex.iii:1.13 Bars 13 to 16

A descending chromatic run at bar 16 leads to a section of passage work that incorporates an inner theme with an accompaniment of falling minor seconds, the whole supported by octave figuration.

A descending chromatic passage from bar 32 acting as codetta material leads to bar 40 where a new contrasting theme is introduced, clearly in E♭ major (Ex.iii:1.14). The grandeur of this theme suggests orchestral thinking, consisting as it does of a three-voice texture of large arpeggiated chords, supported by the tonic/dominant pedal of E♭. The theme is twice repeated with no changes to the tonality until bar 59. From this point, the remainder of the sonata is missing.

Ex.iii:1.14 Bars 40 to 43
SYMPHONIC POEM: La Belle Dame Sans Merci

Certain characteristics of Agnew’s style are typified in this early, unpublished sonata, inspired by the Keats ballad. Unison writing, bitonality and sequential movement are woven together into a complex, highly chromatic texture that results in mixed chordal structures and shifting tonalities. Themes are highly distinctive yet grow organically from each other. Thematic material is subjected to repetition, transposition, variation, imitation and decoration in a style that, having been explored in the early works, gained cohesiveness through all of Angew’s sonatas, and culminated in the late works. Exposition material often shows the immediate development of principal thematic material, a technique that Agnew perfected in the Sonata Legend. The principal harmonic feature of “La Belle Dame Sans Merci” is the persistent and unrelenting use of chains of dominant ninth chords, often unresolved, that give a feeling of tension to the structure. The tonality is often obscured but there are also areas of stable, unambiguous tonality as well as Agnew’s predilection for moving tonalities a major or minor second higher or lower.

The overall plan of the work follows the three-sectional design of the classical sonata, although the divisions of sections are not always clear:

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<tr>
<th>MAIN SECTION</th>
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<td>Exposition</td>
<td>18 to 74</td>
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<td>75 to 165</td>
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<td>Coda</td>
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</table>
Introduction:

The repeated opening phrase of three descending parallel chromatic chords built on the chromatic scale of C (minus F and A) gives immediate validity to A\textsuperscript{3}new\textsuperscript{'}s direction at the head of the score, of “very cold and desolate.” (Ex.III:1.15):

Ex.III:1.15  Bars 1 to 2

At bar 3 (Ex.III:1.16), a further series of descending chromatic chords on G (minus D) deepens the emotional impact. Where the first phrase was unaccompanied, this second phrase is now supported by octave figuration:

Ex.III:1.16  Bar 3

The sequential chromatic arrangement of bars 1 to 3 is continued for a further three bars, on G\textsubscript{b}, G and G\textsubscript{b} respectively. Even with the dense texture of this series of parallel chords, melodic shape is apparent in the top voice of each chord as shown below (Ex.III:1.17):

Ex.III:1.17  Bars 1 to 6

The overall tonal design of this chain of chromatic chords gives a sense of alternation between tonic and dominant harmony in C tonality. Seen in its entirety, the progression becomes as follows:
The following four bars (9 to 12) offer relief from the tension of the opening chords by a linear melodic arrangement of four strands of material contained within repeated crotchet to quaver movement, that descends chromatically towards a focal point of D♭ tonality. The independent horizontal arrangement of the notes of each strand gives the following chromatic movement:

Strand 1: E to B♭
Strand 2: E♭ to A♭
Strand 3: G to D♭
Strand 4: B to F

The vertical arrangement of the four strands results in a descending chromatic theme, (i), that is: derived from the chromatic chordal movement of bars 1 to 6, now decorated with inner parts. At bar 13, a composite chord of I/D♭ and I/C♭, is a logical progression to the tonic chord of G♭ in the next bar.

The second section of the introduction commences at bar 14 with a further chromatic theme, (ii), this time ascending, and beginning in the tonality of G♭ (Ex.III:1.18):

Ex. III:1.18 Bar 14

![Musical notation image]
Theme (ii) is repeated in the following bar in the tonality of C#, acting as the subdominant of the previous tonality and now with diminished time values. The theme then reverses direction and is accompanied by octave figuration to lead to a cadence figure on the tonic chord of A♭ at bar 17.

**Exposition:**

While there is no clear division between the end of the introduction and the beginning of the exposition as a result of theme (ii) anticipating the principal thematic material, the cadential figure at bar 17, together with the immediate change of tonality to C#, suggests the end of the introduction. Further evidence that the exposition commences at bar 18 is suggested by the recapitulation of that material at bar 166. The exposition itself is a kind of development, being concerned with the working out of thematic material. The initial statement of the principal theme at bar 18 is immediately extended by means of motivic variation and derivation of that material.

The principal thematic material [S1a] follows immediately from the introduction; a second section [S1b] is introduced at bar 22, itself derived from theme (ii) of the introduction; a third section of the principal theme [S1c] is introduced at bar 39 and has its own variation at bar 50. In terms of "classical" sonata form this could be interpreted as a first subject group with three sub-parts.

[S1a] begins with a diminished seventh chord on C♯ and takes the form of a chromatically descending octave figure (Ex.III:1.19 overleaf). It is composed of three motifs and supported by dominant and diminished seventh and ninth chords:
The octave figure of the second motif at bar 19 suggests Gb tonality with the harmony enhanced by suspensions. A contrapuntal texture is also evident in this bar, with a fragment of thematic material in the tenor voice which later assumes importance in the development. The octave figuration of the third motif introduces triplet movement, supported by minor and diminished seventh chords that come to a point of rest on V7/Gb at bar 21. Following the announcement of the principal thematic material, the tonality moves to D♭.

Bar 22 introduces [S1b] (Ex. II:1.20) which is derived from [S1a]. This section begins on an F♯ major ninth chord, with a further major ninth and half diminished seventh chord, moving to a French sixth to facilitate a change to D♯ tonality at bar 24:

The tonality moves to D♭, prefiguring a further variation of [S1b] at bar 25 on V7/Gb.
Further variation of the principal theme begins at bar 27 with $S1a$ in F# tonality (prepared enharmonically by the previous tonality) but now supported by densely-textured ascending chromatic chords in triplet figuration. The top line of these chords ascends chromatically from A to A#, and then from A♭ to E, at the same time as the theme itself descends. At bar 28, the theme, in octaves, is harmonised by a series of second inversion tonic triads that results in minor seventh chords of the various tonalities. The triads themselves descend chromatically from $I_4^6/B♭$ to $I_4^6/E$. At bar 32, $S1b$ appears within an area of obscure tonality, resulting from all parts descending chromatically to conclude on $I^7/B$. Two bars of thinly-textured passage work prefaches the first appearance of the third section of the principal thematic material at bar 39.

A change to a dual time signature of $32\, 44$ announces $S1c$ which is a further chromatic figure comprised of two motifs (Ex.III:1.21):

Ex.III:1.21 Bars 39 to 42

The tonality of this theme is unclear due to the use of French sixth harmony in the first motif and a series of dominant ninth chords in the second motif that resolve on to V/D♭. The theme is repeated at bars 43 to 48 by a chain of dominant ninth and dominant seventh chords, often with the fifth flattened. From bar 45, these chords support a two-voice texture in the upper parts to resolve on V/B♭ at bar 49. The tonality of B♭ continues from bar 50 with a variation of the second motif of $S1c$ that relies on tonic and dominant seventh
chords to progress to I/B♭ at bar 53. The first motif of $S_{1c}$ is then repeated with the tonality obscured by a progression of dominant seventh and ninth chords in the respective tonalities of F, D♭, E, A and G to conclude on $V^9/A$ moving to $V^9/G$ at bar 59. This last tonality of G may be seen as preparation for the rise of a minor second to the dominant harmony of D♭ that begins the following bar.

Subsidiary thematic material, theme $S_2$, begins at bar 61 in D♭ major (Ex.III:1.22). This is a contrasting, non-chromatic, lyrical theme in chordal fashion with an ostinato accompaniment. The entire fabric of this section is based on an oscillating series of chords of the seventh, ninth and eleventh that creates a sense of pandiatonicism in this area. The ostinato is an arpeggio figure on $V^9/D♭$ with the dominant, A♭, as a pedal:

Ex.III:1.22 Bars 61 to 66

At bar 67 $S_2$ is repeated, now transposed to the tonality of G♭. The thematic material continues for the following seven bars with an arpeggio accompaniment to a series of diminished and minor seventh chords, to conclude at bar 74 with a descending chromatic scale that finishes on the dominant of A♭ in preparation for the development.

Development:

This section of the sonata is a highly organised structure that
concerns the development and integration of material from both the introduction and exposition. Although there is no clear division between the end of the exposition and the commencement of the development section, the resatement of S2, and its transposition into A♯ major at bar 75, suggests that the development commences at this juncture. The accompanying ostinato to S2 has now also changed to a syncopated pedal, alternating the tonic and dominant notes of A♯ major, concluding on the dominant. This leads to the development, at bars 82 to 85, of introductory material derived from bars 14 to 16. This material is given a contrapuntal texture, supported by chromatic movement in the lower parts (Ex.III:1.23):

Ex.III:1.23 Bars 82 to 85

At bar 86, the first motif of S1a (derived from bar 18) reappears, commencing on V9/G♯, with the harmony comprising a series of dominant ninth chords of Eb, G, G♯, A♭, G and A♭, supporting the melodic line. The small triplet figure at bar 88 is derived from a similar figure at bar 20, and moves the tonality down a minor second to G. Bars 89 to 90 (Ex.III:1.24) are woven into a contrapuntal texture by the use of three different fragments of material: a top voice of quaver pairs, derived from bar 32; an inner voice of the second motif of S1a originating in bar 19; and a lower voice derived from bar 16 of the introduction:

Ex.III:1.24 Bars 89 to 90
The next area of importance is at bars 93 to 94 (Ex.III:1.25) where a fleeting section of canonic imitation occurs, a technique rarely seen in Agnew's sonatas. The first motif of \[S1a\] is announced in the treble, to be imitated in the bass register at the half-bar, and then re-appearing in the treble register as the tonality moves from G\(\flat\) to A\(\flat\):

Ex.III:1.25  Bars 92 to 94

A new section of the development from bar 98 begins with a figure based on three notes of \[S1b\] derived from bar 32. The direction, "well-measured, march-like", and the contrast in motion from the previous ascending material, adds an element of conflict to this section. An A\(\flat\) pedal supports the material, with major seventh chords moving to V\(9\)/G\(\flat\), followed, at bar 99, by a fragment of \[S1c\] from bar 44. The tonality then moves to C, through chord vii\(6\) and a dominant pedal. The direction of \[S1b\] is reversed in the following bar (100) and the tonality is centred on dominant harmony of C, moving to E\(\flat\). Sequential movement at bars 102 and 103 is based on the first motif of \[S1a\], now with the original fall of a perfect fourth in the middle of the motif altered to be an augmented second. The theme is supported by a chain of chromatically descending dominant seventh and ninth chords. Further fragments and derivatives of the principal thematic material continue until bar 114. Pedals are important as stabilising points for the quickly changing tonalities encountered in this entire section.

At bar 115 the tonality stabilises to G\(\flat\) major over a dominant
pedal, and after a brief reference to $S_{1a}$, seven bars of the subsidiary thematic material $S_{2}$ reappear, obscuring the tonality with a series of dominant seventh, ninth and eleventh chords. Bar 123 progresses from a major seventh chord to $V^{7}/F\#$, followed by $V^{9}/A$, but then increases the tension by concluding on a polychord of $C Eb G\flat$.

At bar 124 the tonality stabilises with the introduction of a lyrical section of the development in which a trill figure supports sections of the principal thematic material (Ex.III:1.26). The material in A major, now appears in augmentation from an initial beginning on $V^{9}/E$. The orchestral allusion of this section is evident in Agnew's performance directions, “like flutes” and “like horns”, that appear with the material:

Ex.III:1.26 Bars 124 to 126

The style changes once more at bar 134 as a key change to E major shows a diatonic relationship with the previous tonality. A reference to the material from bars 14 and 15 prefaces the return of $S_{2}$ in the figuration with which it commenced the development but now in B major, showing further dominant movement. Harmony is once again built on dominant ninths and sevenths. From B major, the progression of dominant ninths of A, E and D momentarily clouds the tonality at bars 139 to 14C, before the return of B major for the remainder of this section.

Further references to the principal thematic material lead, at bar 162, to a a diminished seventh on D$s$ followed by $V^{7}/G$s falling to
V7/G, supported by a chromatic scale run from E♭ in the bass. This procedure is repeated in the following bar, with the final two chords now V7/G and V7/A♭. The development is completed by chromatically descending minor ninths from A♭ to D, supporting i/a♭ with added major sixth.

Recapitulation:

Bars 166 to 185 of the recapitulation are a restatement of the material from bars 18 to 36 of the exposition. The principal thematic material returns in the same tonalities as previously, strengthening the argument that the exposition had indeed commenced at bar 18. Agnew’s notion of planning the recapitulation in whole, or in part, as a repeat of the exposition in the same tonalities, was first explored in this sonata, with the procedure coming to its conclusion in his working of the Fantasie Sonata. At bar 186, a slight variation to the material originating in bar 37, initiates a change in tonality in preparation for the announcement of both S1 and S2. Bars 187 to 215 repeat bars 39 to 67 but now with the harmonies transposed a minor third higher from bars 187 to 196 using S1c. The variation of S1c at bars 198 to 207 (corresponding to bars 50 to 59) is transposed accordingly, to finish on V9/D♭ in order to transpose the tonality up a minor second to E major with the recapituation of S2 from bar 208. Bars 208 to 215 correspond to bars 60 to 67 of the exposition, now in the new key. At bar 216, material derived from S2 is re-affirmed by four dominant ninth chords on E, I, G and A respectively, that resolve on to V9/F♯ at bar 218. Material deriving from bar 52 is reiterated on V9/G and V9/E in the following two bars.

Coda:
The coda from bar 261 begins with references to the subsidiary thematic material that began in bar 216, including the ostinato
accompaniment. The tonality of this final section initially oscillates between E and F# until at bar 228, the statement of three chromatically descending minor seventh chords prepares for the final F# minor tonality. The arpeggio ostinato on F# accompanies a reiterated tonic chord that completes the work and which is underpinned by the dominant note C♯, with B the added fourth to F# in the final appearance of the chord. From the opening tonality of C, the sonata closes on F#, a tritone higher.
The Fantasie Sonata was written in 1927 and published by Augener of London in the same year. It is dedicated to the Australian pianist William Murdoch who played it with great success at all his 1927 London concerts. Three years later, the work was still receiving favourable reviews in Sydney when played by the composer in a recital at Burdekin House in April, 1930. The work also appeared on the programme of Agnew’s recital of many of his own works at London’s Lyceum Club in 1931.

The sonata, of 313 bars is the longest of Agnew’s piano works and its constantly changing metre, areas of indeterminate tonality and rhythmic changes produce a pulsating quality and driving force. It is the only sonata of Agnew’s in which the recapitulation presents the thematic material in the same tonalities as that of the exposition. As already mentioned (see page 243) this procedure had been first explored in the previous sonata. Although there could be an argument for suggesting that the work is devised on a large ternary plan rather than on a traditional sonata structure, this may be contradicted in view of the development of thematic material that is found in this sonata, rather than through the presence of new material that is synonymous with a traditional ternary form structure. The overall


20 Anon., ‘Mr. Agnew’s Recital’, The Sydney Morning Herald, 11 April, 1930.

21 Programme entitled ‘Roy Agnew: Piano Recital of his own Compositions’, which was held on 30th June, 1931 at the Lyceum Club, London. Programme held in the Agnew collection, Mitchell Library, Sydney.

plan of the various main sections and their principal tonalities are:

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<th>MAIN SECTION</th>
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<td>Introduction</td>
<td>1 to 19</td>
<td>B</td>
</tr>
<tr>
<td>Exposition</td>
<td>20 to 100</td>
<td>B</td>
</tr>
<tr>
<td>Development</td>
<td>100 to 213</td>
<td>D-</td>
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<tr>
<td>Recapitulation</td>
<td>213 to 287</td>
<td>B</td>
</tr>
<tr>
<td>Coda</td>
<td>288 to 313</td>
<td>G- to B</td>
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</table>

Agnew referred to the *Fantasie Sonata* as having four themes and these may be defined as:

**Principal statement material or first subject group comprising:**

Theme 1: bar 20 and Theme 2: bar 28

**Subsidiary statement material or second subject group comprising:**

Theme 3: bar 54 and Theme 4: bar 67

**Introduction:**

The tonality of B is clearly established at the commencement of the introduction with a three-note appoggiatura, leading to a long trill. (Ex.III:1.27) The trill is supported by V\(^7\)/B over a dominant pedal and a falling quaver figure:

Ex.III:1.27 Bars 1 to 2

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The opening trill then proceeds for a further five bars during which its first note rises chromatically from A to E. At the same time, the supporting bass figure descends chromatically from B to G#. A series of seventh chords on F and Bb is arranged in arpeggio figuration and leads to a D minor triad that initiates a non-dominant seventh on Bb at bar 17; a dominant seventh on Bb and a major seventh on D at bar 19 complete the introduction.

**Exposition:**

The principal statement is built on two motifs: the first, on V\(^{7(b5)}\)/B beginning on the seventh, is announced at bar 20 over a dominant pedal (Ex.III:1.28):

Ex.III:1.28  Bars 20 to 21  First motif

![First motif](image)

This material is then repeated and extended to lead to a third repeat of the statement on the leading note of B. The first motif thereby concludes a tritone higher (A#) than at its first appearance (E). At the same time, an inner-voice figure supporting the principal statement (bars 1 to 8) has its origin in the falling quaver figure of the introduction. The emphatic repetition of the first motif of the principal statement cadences on a dominant eleventh chord to lead to the contrasting second motif. This motif (Ex.III:1.29) consists of a rapid, repetitive minor third movement followed by a rising semiquaver triplet pattern:

Ex.III:1.29  Bars 28 to 29  Second motif

![Second motif](image)

A series of tritone chords following at bar 30, suspend the tonality. A
minor ninth chord on C♯ initiates further descending arpeggio movement in the inner voice with broken octave and chromatic scale movement above. At bar 33 the diminished seventh of C♯ leads to a further statement of the motif, which rises sequentially. The dense texture of this area is heightened by unison writing, independent seventh and ninth chords, chromaticism, and decoration of the motif. A constant B♭ pedal acts as the dominant of E♭, the most defined tonality in this section.

At bar 54 (Ex.III:1.30) subsidiary thematic material first appears with its initial motif [S2a] beginning as a lyrical theme on a half-diminished seventh chord (I: A♭ G♭ E♭) with C♭ as its bass note. The following eight bars rely on augmented sixth chords, supporting an inner voice that is derived from the trill figure of the introduction:

Ex.III:1.30 Bar 54

The theme of [S2a] involves two elements:

(i) the motif as shown in Example III:1.30

(ii) an extension of the motif that ascends chromatically from F to A♭ at bars 55 to 56 (Ex.III:1.31) and then from D to F at bars 59 to 60:

Ex.III:1.31 Bars 55 to 56
At bar 63 [S2a] moves into the tonality of B, beginning on the dominant ninth (Ex.III:1.32). With Agnew's predilection for obscuring the tonality, a second interpretation of this bar is possible: the individual notes with the root of F♯, (but minus the note E) are a whole tone scale:

Ex.III:1.32 Bar 63

Bar 67 sees the introduction of the second subsidiary motif [S2b] (Ex.III:1.33) that is derived from the second element of [S2a], mentioned above:

Ex.III:1.33 Bars 67 to 68

The harmony of V7/B with added major sixth continues until bar 74 where [S2a] re-appears, supported by a French sixth chord on B♭.

The remainder of the exposition is concerned with alternation and imitation of both motifs of the second subject group. The chromatic tonality includes aspects of bitonality. At bars 99 to 100 a point of repose is reached on an augmented triad of D♭, to prepare for the obscured tonality of the development.
Development:

The development is a constant interweaving of derivations and variations of the four themes that comprise both principal and subsidiary thematic material. Throughout the development the motifs of both themes are disguised through various means such as fragmentation, augmentation, imitation, repetition, as well as altered time values and constantly changing tonalities. Beginning in the tonality of \( D_b \), the development opens at bar 100 (Ex.III:1.34) with theme \( S_2b \) quietly announced in chorale-style:

Ex.III:1.34   Bars 100 to 104

![Musical notation](image)

From chord \( V^{13}/B_b \), bars 108 to 117 move through the tonalities of \( D_b \), \( B_b \) and \( G_b \) in a section of passage work built on dominant and non-dominant eleventh and thirteenth chords, to lead to \( S_2a \) at bar 118, now with its ending altered. Further references to \( S_2a \) follow, until a sequential passage in \( F^\# \) tonality, acting as the enharmonic equivalent of \( G_b \), leads to French sixth sonority at bar 129. Chromatic movement in the next few bars leads to the development of fragments of both \( S_2b \) and \( S_1a \). The tonality of these bars is unclear. From dominant harmony of \( E \) at bar 135, chromatic movement obscures the subsequent tonality which appears to move between tonal centres of \( E \) and \( B \), the whole being anchored by a \( B \) pedal acting as \( V/E \) and continuing until bar 140. The pedal then changes to \( V/A \) supporting further statements of the two fragments mentioned above. From bar 145, a change of style announces the appearance of \( S_1b \) in a section
of bitonality with the tonal centres a minor second apart. The theme begins homophonically on a diminished triad of D (D F A♭) to quickly change to melodic style and B♭ tonality, supported by B♭ tonality over a pedal of B♭ to E (Ex.III:1.35):

Ex.III:1.35 Bars 145 to 147

A series of diminished and augmented chords appear from bars 151 to 154, creating a complex chromatic area in which S1b moves from bass to treble register, while at the same time the arrangement of these chords gives a bass line of augmented fifth intervals, typical of Agnew's style. The final appearance of S1a at bar 155 is followed by an eight bar chromatic passage based on the further use of diminished and augmented chords, to lead to a fragment of S2b at bars 164 to 165. This is followed, at bar 166, by a reference to S2a in C tonality over a C♯ pedal, again using tonalities a minor second apart. Following a chromatic passage at bar 1’’1, there is a clearer area of tonality with S2a in E minor from bar 172 over a subdominant pedal (Ex.III:1.36):

Ex.III:1.36 Bars 172 to 175
The outline of $S2b$ occurs in the alto voice of the following four bars, with the tonality suggesting a blending of E and B in a tonic/dominant relationship. The theme is hinted at in bar 180 and returns, again in the alto, at bars 182 to 185, commencing with a French sixth chord on $B_b$. At bar 186 the key of $E_b$ major is established by means of a tonic/dominant pedal in preparation for a cadential figure and the return of $S2b$. This theme appears in the same chorale-style as in the opening of the development, and is announced by means of $V^9/E_b$. At bar 206 $S2a$ is announced by means of an augmented sixth chord leading to the tonality of A, over a tonic/dominant pedal. The development ends with a quiet passage whose last note, B, prepares for the dominant pedal of B ($F#$) that begins the recapitulation.

**Recapitulation:**

The recapitulation begins firmly in the tonality of B and is an exact repetition of the exposition. The cadential figure of bar 286 prepares for the coda. The recapitulation finishes on $V^7/D_b$ tonality, a minor third higher than at its commencement, but which is now the dominant of the opening tonality of the coda that commences at bar 288, $G_b$.

**Coda:**

The coda begins with new material which is introduced from bars 288 to 294. The harmony commences with $V^7/G_b$ in a densely-textured section in which the dominant of $G_b$ acts as a pedal, supporting chords of the seventh. The $G_b$ note itself takes on the role of a pedal point, appearing in the bass voice of every chord in the following six bars. At bars 282 to 294 cluster chords create a series of superimposed major/minor chords that may be interpreted as $G_b^{11}$. This section of the coda finishes with a bar of bitonal harmony in
arpeggio figuration that is completed with a whole-tone chord on C. Fragments of \text{S2b} return from bars 303 to 309, embedded in a surrounding complex texture that creates chromatic chords of augmented fourths that move towards the tonality of B. At bar 304 this final tonality is established and the motif becomes clearer. At bar 310 the dominant of B is established as a pedal and a final two bars of cluster chords of dominant harmony lead to a perfect cadence. In this final cadence the dominant chord is decorated with the addition of the augmented fourth (B\#), followed by a descending arpeggio figure (B^{13}) leading to the final tonic, B.
Although written some ten years earlier than the date of its title, the unpublished ‘1929’ Sonata appears to be a work in which Agnew was experimenting with the kind of complex motivic development that climaxed in his Sonata Legend. Although both works have the title, “sonata”, the ‘1929’ Sonata has a structure that shows more concern with the development and cohesiveness of motivic material than a pre-conceived mould. Whilst the traditional plan of sonata form is apparent in the overall design of the work, the concept of conflict and resolution, normally derived from the use of tonality, is embedded in the working out of themes, derived from small motivic cells. There is also a connection between the melodic movement of the initial motifs of both these sonatas. The intervals of the opening motif of Sonata Legend, “Capricornia” (Ex.III:1.37), are the same as the intervals of the opening motif of the ‘1929’ Sonata (Ex.III:1.38). They both commence with minor seconds and have a similar melodic and rhythmic shape:

Ex.III:1.37  Sonata Legend

Ex.III:1.38  ‘1929’ Sonata

The complex working out of thematic material is dependent on a series of small motifs, all of which originate in the introductory section of bars 1 to 21. The shape and intervals of the motivic cells have a
direct bearing on the character of all further material in the sonata. The motifs become layered and interwoven, progressing through a complex process that involves fragmentation, extension, expansion, inversion, rhythmic change and imitation, often within a contrapuntal texture. The form of the sonata is therefore dependent upon the use of the various motifs that comprise the principal and subsidiary thematic material. The work is thus broadly planned on the structure of sonata form:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>BARS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 to 21^4</td>
</tr>
<tr>
<td>Exposition</td>
<td>21^5 to 79^5</td>
</tr>
<tr>
<td>Development</td>
<td>79^6 to 150^5</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>150^6 to 182</td>
</tr>
<tr>
<td>Coda</td>
<td>183 to 192</td>
</tr>
</tbody>
</table>

**Introduction: Motivic Elements**

The sonata introduction is based on the organic growth of three motifs which form the basis of all thematic development. The following table shows the first appearance of each individual motif:

<table>
<thead>
<tr>
<th>MOTIF</th>
<th>BAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>1</td>
</tr>
<tr>
<td>b</td>
<td>3</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
</tr>
<tr>
<td>d</td>
<td>19</td>
</tr>
</tbody>
</table>

Motif [a] (Ex.III:1.39) is a five-note imitative quaver figure. As shown in the previous example, the motif consists of the intervals of two minor seconds and two major thirds:

Ex.III:1.39 Bar 1 (Treble)
This figure is immediately imitated in the bass on the third beat of the bar (Ex.III:1.40), now altered so that the last interval is an augmented second:

Ex.III:1.40 Bar 1 (Bass)

A further alteration of motif [a] (Ex.III:1.41) occurs in bar 3: the last two intervals, although on keyboard, aurally identical with the major third, are now theoretically altered to diminished fourths:

Ex.III:1.41 Bar 3

Motif [b] (Ex.III:1.42) is a further five-note motif in parallel major thirds that includes repeated pitches:

Ex.III:1.42 Bar 5

In the following bar (Ex.III:1.43), this figure is repeated and extended and includes a rhythmic charge:

Ex. III:1.43 Bar 6

At bars 14 to 15 (Ex.III:1.44) motif [b] makes a further appearance, this time inverted and altered to contain a repeated major third:

Ex.III:1.44 Bars 14 to 15
Motif c (Ex. III:1.45) is a five-note, ascending quaver figure comprised of a perfect unison, followed by major and minor seconds:

Ex. III:1.45 Bar 19

Introduction: Tonality

The introduction opens with the imitative figure of motif a. This creates immediate tension as a result of its bitonal character (Ex. III:1.46). The treble figure, suggesting D minor, is imitated at the fifth in G minor, the whole being anchored by a tonic/dominant pedal of B, acting as the principal tonality. The figure is then repeated and transposed a sixth higher:

Ex. III:1.46 Bars 1 to 4

From bars 5 to 8 motif a continues, now with the addition of motif b in the top voice, resulting in a three-voice texture that increases the tension. The resulting series of diminished and minor seventh chords serves to obscure the tonality. At bars 14 to 16 a chain of dominant seventh chords announces motif b and leads to the last part of the introduction, a return of motif a which continues for a further five bars incorporating motif c at bar 19. The close of the introduction alludes to the tonality of F, n preparation for the following section. The continual presence of motif a in imitative style for the entire
length of the introduction, produces both a static quality and a brooding sense of anticipator.

**Exposition:**

The principal thematic material [S1] is comprised of fragments of motifs [a] and [b], announced in the upper voice (Ex.III:1.47):

Ex.III:1.47 Bars 21 to 22 (Upper voice) 

![Exposition Diagram]

The tonality of F, prepared in the previous bar, is confirmed by both a tonic/dominant pedal and dominant ninth harmony accompanying the thematic material (Ex.III:1.48):

Ex.III:1.48 Bars 21 to 22 

![Exposition Diagram]

The treble voice of bar 23 repeats the thematic material of the previous bar while moving towards G minor at bar 24 with an inversion of the thematic material. Bar 25 is a cadential figure based on motif [b] and the inverted form of motif [c]. At bar 26 (Ex.III:1.49) a modified version of the principal thematic material is announced with thinner texture and accompanied by a figure of descending arpeggiated chords, again based on the inverted form of motif [c]:

Ex.III:1.49 Bar 26 

![Exposition Diagram]
The following bars move towards the tonality of B, with a dominant pedal of B at bars 29 to 30, where fragments of thematic material are now accompanied by descending arpeggio figurations, as a cadence is reached at bars 31 to 32.

Following this cadential figure, the next 16 bars are concerned with variation and fragmentation of the three motifs. At bars 32 to 33 for instance, motif [A] appear; in augmentation, supporting a variation of motif [C] in diminution and arpeggio figuration (Ex.III:1.50); whilst at bar 44 (Ex.III:1.51) a combination of the three motifs results in a layered effect:

Ex.III:1.50    Bar 32

Ex.III:1.51    Bar 44

The tonality of bars 32 to 4' is obscured by the use of bitonal areas anchored by pedals, seventh and ninth chords and chromatic movement of parts that results in chords of superimposed augmented
fourths. French sixth harmon, at bar 46, leads to the announcement of \textit{S2a} at bar 48 (Ex.III:1.52). This is a contrasting lyrical theme derived from motif \textit{c} in inversion and augmentation. It begins in $E_b$ tonality, moving to $D_b$ by bar 56:

Ex.III:1.52 Bars 48 to 49

A further thematic area (Ex.III:1.53) commences on the last beat of bar 56, derived from motifs \textit{a} and \textit{d}:

Ex.III:1.53 Bars 56 to 58

Diminished and minor seventh chords support fragments of motif \textit{c} material, leading to a second part of the subsidiary thematic material, \textit{S2b} at bar 61 (Ex.III:1.54), announced in sequential movement and $E$ tonality:

Ex.III:1.54 Bar 61

Subsequently, in tonalities of $D$ and $G$, a variation of \textit{S2b} follows until, at bars 77 to 79, a variation of motif \textit{c} acts as codetta material, leading to the development.
The development section is concerned with the complex interweaving of the motifs of the thematic material. As the development proceeds, certain features of the motifs assume significance, including position within the texture, augmentation and diminution of note values, imitation and variation. The most prominent features of the motifs are noted in the following chart:

<table>
<thead>
<tr>
<th>BARS</th>
<th>MOTIFS</th>
<th>FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>80 to 81</td>
<td>a</td>
<td>Imitative</td>
</tr>
<tr>
<td>82 to 84</td>
<td>a</td>
<td>Imitation between middle and lower voices</td>
</tr>
<tr>
<td>85</td>
<td>a</td>
<td>Motif in upper voice</td>
</tr>
<tr>
<td>86 to 90</td>
<td>b</td>
<td>Motif in upper voice and some diminution</td>
</tr>
<tr>
<td>91</td>
<td>b and c</td>
<td>Motifs now in a derived form.</td>
</tr>
<tr>
<td>93 to 94</td>
<td>b</td>
<td>Motif in upper voice</td>
</tr>
<tr>
<td>95 to 96</td>
<td>b and c</td>
<td>Motif (b) in upper voice with fragment in middle voice. Motif (c) in upper voice.</td>
</tr>
<tr>
<td>97 to 98</td>
<td>b</td>
<td>Contrapuntal texture.</td>
</tr>
<tr>
<td>99 to 107</td>
<td>a</td>
<td>Motif in diminution and imitation</td>
</tr>
<tr>
<td>108 to 109</td>
<td>a and b</td>
<td>Motif (a) in diminution.</td>
</tr>
<tr>
<td>111 to 112</td>
<td>a</td>
<td>Motif shortened</td>
</tr>
<tr>
<td>113</td>
<td>b and a (fragment)</td>
<td>Motif (b) in thirds</td>
</tr>
<tr>
<td>115 to 117</td>
<td>b and a</td>
<td>Motif (b) in sixths; Derivative of motif (a) in middle and upper voices.</td>
</tr>
<tr>
<td>118 to 119</td>
<td>a</td>
<td>Fragmentation of motif</td>
</tr>
<tr>
<td>127 to 128</td>
<td>a</td>
<td>Imitative</td>
</tr>
<tr>
<td>135 to 138</td>
<td>a</td>
<td>Augmentation and variation of motif</td>
</tr>
<tr>
<td>139 to 144</td>
<td>c</td>
<td>Motif in diminution and derived form</td>
</tr>
</tbody>
</table>

The development consists of both principal and subsidiary thematic material, as well as material from the introduction. This technique was
previously observed in *Symphonic Poem*: “La Belle Dame Sans Merci”.

**Development: Tonality**

The overall tonality of the development is often ambiguous, whereby the interweaving of the various thematic motifs (see chart) results in a complex arrangement in which chromaticism and bitonality are juxtaposed against stable tonal centres. At times, fragments of motifs in one tonality are counterbalanced against accompanying material in a different tonality. Pedals play an important role in this section and dominant pedals in particular often initiate a new tonal area.

At bars 80 to 88, a tonic/dominant pedal stabilises the tonal centre of C, the principal tonality that commences the development with the repetition of motif [a]. The pedal changes to A at bar 87 (becoming the dominant of D) while V9/D at bar 88 leads to the announcement of [S1a] at bar 89. The tonality, which now alludes to A over a dominant pedal, quickly changes to F♯ over a subdominant pedal which in turn changes to the dominant pedal of F♯ at bar 92. The tonality of F♯ continues for several bars until, at bars 97 to 98, a bitonal area is created that includes a C♯ pedal in both bass and treble voices, supporting motif [b] within a contrapuntal texture. The suggestion here is a mixed tonality of E/F which comes to its logical resolution on the dominant pedal of E, and the tonality of E that begins at bar 99 with the reappearance of the introductory figure and motif [a]. A suggestion of C♯ tonality is followed by a stable area at bars 103 to 107 with dominant ninth harmony of B. Dominant and tonic/dominant pedals of B also add to the stability of this area. Bars 108 to 110 suggest a mixed tonality of D/E, leading to B♭, the flattened dominant of E, at bar 110. Bars 112 to 119 use fragments of motivic material in imitation in outer voices against inner accompaniments.
creating mixed tonality but with tonic/dominant pedals of C as a background. The motif of bars 120 to 123 descends chromatically in the outer voice with support from diminished, half diminished and minor seventh chords. This reaches a focal point of D at bar 124, against a tonic/dominant pedal of D♭, supporting G♭ harmony which is reiterated at bar 125. The following bars pivot on French sixth harmony, preceding a move to motif [a] at bar 127 and further bitonality with the keys now a tritone apart (E♭ to A) supported by a tonic/dominant pedal of E♭. At bars 135 to 138 the variation that first appeared at bar 57 supports motif [a] in tonality suggesting D, until the appearance of [S2] at bar 140.

The tonality becomes E♭ minor with the motif now supported by a major seventh on the tonic chord, but with the raised tonic as part of the figuration. A similar procedure occurs at bar 143 now in D♭ and including the raised fourth. The tonality then proceeds towards F♯: from bars 148 to 150 cadenza material based on motif [c] in F♯ tonality (with flattened sixth) concludes the development on motif [a].

Recapitulation:

The recapitulation begins in E tonality, a minor second lower than at the commencement of the exposition. On a micro-level, this move from F to E corresponds to the semitone interval found between the first two intervals of motif [a]. Bars 151 to 162 correspond to bars 22 to 33 of the exposition but now omitting the triplet figure of motif [a] that originally accompanied the principal thematic material. From bar 164 the material of the recapitulation is reorganised. Motif [b] with intervals now widened to diminished and augmented fourths and fifths, acts as a chromatically ascending accompaniment to a passage based on octave figuration in the bass voice. Whilst the upper part moves chromatically, the bass figure broadly suggests the tonality of
A, coming to rest on V9/B♭, although chromatic movement is also apparent. Bars 169 to 177 are similar to bars 35 to 45 of the exposition, in that fragments of motifs [b] and [c] appear in a three-voice texture amid changing tonalities. At bars 169 to 180, for example, an Eb pedal supports a mixed tonality of D/B♭ with motif [b] in major and minor thirds, now appearing as an inner accompaniment to fragments of motif [a] in the upper voice. A further bar of octave passages leads to bar 172 and the appearance of the three motifs. From bars 178 to 182 the tonality stabilises to F♯ over a tonic/subdominant pedal, with motif [a] in diminution and fragmentation as the recapitulation closes.

Coda:

Agnew now restates the material of the introduction as a ten bar coda. Motif [a] at bars 183 and 184 is followed by five bars that correspond to bars 14 to 18 of the introduction but now with the tonality moving towards F. The final two bars of the sonata confirm the tonality of F with the tonic chord including both the raised fifth C♯ and the added sixth, D♯. The work concludes in F, a tritone higher than the opening tonality of B, in a procedure that Agnew was to follow in all but two of his sonatas.
The Sonata Poeme was completed in July 1935 and published by Allan & Co., Melbourne in 1936. Agnew had premiered the work in 1929 at a concert to farewell the Australian singer Dorothy Helmrich. The work was well received, the reviewer commenting upon the “free play of fancy.” and the sonata’s “wistful charm”. The fact that Agnew first played the work some seven years before its publication, and that he particularly noted at the end of the work that it was completed in 1935, suggest that he may have made some alterations to it before being totally satisfied with the final version.

The work is 224 bars in length and includes 86 time signature changes of both simple and compound time with the longest of these changes being 17 bars of $\frac{6}{8}$. The following table shows the overall plan of the sonata:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>BAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Exposition</td>
<td>46</td>
</tr>
<tr>
<td>Development</td>
<td>106</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>167</td>
</tr>
<tr>
<td>Coda</td>
<td>215</td>
</tr>
</tbody>
</table>

Introduction:

The sonata opens with a 46 bar introduction in which tonal ambiguity is at once apparent. The theme of this opening section begins with a rising unison figure built on the double harmonic scale of F. The theme comes to rest on an A♭ non-dominant seventh chord

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25 The F double harmonic minor scale is: F, G♭, A, B♭, C, D♭, E♭, F. This writer suggests
with augmented fifth, E (Ex. I:1.55). This allusion to the tonality of F creates an initial area of conflict:

Ex.III:1.55 Bars 1 to 3

At bar 4 the resolution of the A♭ chord is to two further dominant seventh chords, on G and A♭ respectively. These chords ensure the continued sense of dissonance created by the first phrase. The theme is then explored in a variety of ways as is common with Agnew's style. The dominance of the melodic line is also very clear. At bars 4 to 6 the theme is extended and at bar 6 dominant seventh on A acts as a cadence figure to bring this first section to a point of rest. The melodic line then continues in a descending pattern resolving the tension created by the ascending sweep of the opening six bars. It is also supported by a series of minor sevenths that descend chromatically in the bass to lead to the second point of rest at bar 13. Although the chord at bar 13 appears to be a dominant seventh on F with raised fifth, it can also be interpreted as an augmented sixth chord that remains unresolved. The aural effect is certainly one of dissonance. Variations of the theme then follow, making this introductory section an important area of the sonata and introducing some features that later assume importance.

The semitonal movement of the last three notes of the theme
re-appears at bars 15 to 16 (Ex.III:1.56) but is now supported by a melodic arrangement of dominant seventh chords in the bass:

Ex.III:1.56 Bars 15 to 16

The phrase that follows at bars 17 to 18, with its last four notes repeated at bar 19, is derived from bars 4 to 5. A new, three-bar figure appears at bars 26 to 28 (Ex.III:1.57) and comes to rest on an augmented sixth chord on A. This figure is then transposed and slightly altered to re-appear at bars 29 to 31, also concluding on an augmented sixth, now on E.

Ex.III:1.57 Bars 26 to 28

As well as sustaining interest, the continual use of seventh chords adds to the complexity and tonal ambiguity of the introductory section.

Bars 38 to 45 form an important link between the end of the introduction and the commencement of the exposition as the melodic line prepares for the introduction of the principal thematic material. At the same time, the tonality of A is established in these bars by the use of the dominant seventh of A, which becomes a sustained pedal leading to a five-bar codetta. The codetta sets up a small area of conflict by using a series of augmented fourth intervals, supported in
the bass by perfect fifths, thereby obscuring the tonality. An inverted pedal on B is also introduced and this figure assumes later importance in the exposition. At bars 43 to 45 (Ex.III:1.58) the tonality becomes clearer by pivoting on V7/F♯ to prepare a smooth transition to the exposition. This is seen in the rise of the tonality by a semitone from F to F♯ for the commencement of the exposition:

Ex.III:1.58 Bars 41 to 45

Exposition:

The exposition opens at bar 46 with the vibrant principal thematic material established in the tonality of F♯ with a 'forte' indication. This principal statement is clearly derived from the material of the introduction and consists of a number of motifs. Motif [S1a] (Ex.III:1.59) involves two irregular phrases:

Ex.III:1.59 Bars 46 to 48

Motif [S1b] is a short, descending sequential figure (Ex.III:1.60);

Ex.III:1.60 Bars 48 to 49

The last part of this motif is then extended and repeated at bars 49²
to 52 to become motif \textbf{Si}c of the principal statement (Ex.III:1.61):

Ex.III:1.61 Bars 49 to 52

Motif \textbf{Si}a is supported by I/F# in various inversions and with added notes (raised sixth and perfect fourth). Motif \textbf{Si}b is supported by a series of second inversion chords that are arranged to descend chromatically, and motif \textbf{Si}c by a chain of chromatically descending octaves to finish on V\textsuperscript{7}/E. The following three bars (Ex.III:1.62) move away from the principal statement material to create conflict by the use of diminished chords and sequential chromatic movement until, at bar 56, chromatic movement in all voices creates an unstable area of tonality:

Ex.III:1.62 Bars 53 to 57

Resolution comes at bar 57 where the tonality of A is established by a sustained dominant pedal and the return of the principal statement, now shortened by the omission of two bars of the original material. At bar 65, D\textsubscript{b} tonality is introduced by a new key signature and a pedal on the dominant of D\textsubscript{b}. Motif \textbf{Si}a of the principal statement is reiterated in the treble and extended at bar 67 in order to lead to a further two bars of triplet arpeggio figuration which appears before the introduction of the subsidiary thematic material.

This subsidiary material is of contrasting style, devised with a more lyrical plan. The D\textsubscript{b} key of this material had been prepared by
the bars leading up to its appearance at bar 70 (Ex.III:1.63):

Ex.III:1.63 Bars 70 to 71

The treatment of this short theme [S2a] is unusual in that it rarely appears in its original form but is handled in a variety of ways as the exposition progresses. One of these procedures is that of rhythmic variation which becomes quite a prominent feature of [S2a] during the course of the exposition. Frequently changing metre, diminution and augmentation of note values result in ten different rhythmic patterns which demand consideration because of the interest they create in this particular section of the sonata. Example III:1.64 shows the various patterns and the bar where each one is initiated:

Ex.III:1.64

Bar 70

Original pattern:

Variations:

Bar 76

Bar 78

Bar 80

Bar 92

Bar 77

Bar 79

Bar 84

Bar 95
Motif [S2a] in either its original form, or a combination of any of its various rhythmic patterns as shown above, is submerged in a surrounding texture of octaves, scale, and arpeggio figuration. This treatment, together with its appearance in any voice, gives the motif a somewhat contrapuntal aspect. The harmonic treatment of [S2a] is unusual in that its initial statement in D♭ is the enharmonic equivalent of the dominant of the F# tonality of the principal statement.

At bar 75, a second motif of the subsidiary thematic material [S2b] appears in the treble (Ex.III:1.65):

Ex.III:1.65 Bar 75

Together with [S1a] this figure later assumes some importance in the development.

At bar 92 a slowing of tempo heralds the introduction of a repeated single-note figure [F]. Although there are differing opinions concerning the origin of this figure, its derivation is the inverted B pedal already referred to in the introduction. There is also a further connection between this figure and Agnew's use of a similar technique in "The Falling Snow" which has been previously referred to in Part II.

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26 For instance, Fiona McGregor sees this figure as being derived from the first three notes of the second subject: F. McGregor, The Career of Roy Agnew and His Impact on Australian Musical Life, unpublished B.Mus. thesis, NSW State Conservatorium of Music, 1987. The reviewer of the Helmrich farewell concert at which the sonata was played by Agnew, considered the figure to be that of a "subordinate subject." The Sydney Morning Herald, loc.cit.
Over the next four bars, [F₁] descends chromatically from Bᵇ to Fᵇ to re-appear once more from bars 97 to 103 with the same figuration but now transposed a major sixth higher to descend from G to Dᵇ. At the same time as [F₁] makes its appearance there are echoes of both the principal theme and the second subject in a contrapuntal texture. These three distinct strands of thematic material (Ex.III:1.66) suggest a stretto effect:

Ex.III:1.66 Bars 94 to 96

Development:

The development is primarily concerned with presenting the material of the principal statement, with spasmodic interruptions of the [S₂b] motif of the second subject that first appeared at bar 75 of the exposition. A variety of methods used to develop the thematic material include fragmentation, imitation, repetition, derivations of the motifs and changing rhythmic patterns. This last is particularly noticeable with motif [S₂b] which changes its rhythm from \[\text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\] to \[\text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\] during the course of the development.

Tonal centres move swiftly throughout the development as a means of creating areas of conflict and increasing and sustaining impetus, while at the same time, there is much reliance on chromaticism resulting in sections of unclear tonality.

The development begins at bar 106 with a variation of [S₁a] on an emphatic D major tonic triad, which becomes a tonic/dominant pedal. With this move, Agnew has changed dramatically from the
previous tonality of $D_b$ to a new tonality a minor second higher in a move reminiscent of the earlier Fantasie Sonata. Bars 108 to 109 repeat the previous two bars, but now in the tonality of $B$ with a further repetition of the motif at bars 110 to 111 on $V^7/E_b$, making the tonality a diminished fourth higher. Bar 112 sets up a bitonal conflict with $S_{2b}$ returning, supported by German sixth harmony ($G_b$ $B_b$ $D_b$ $E$) but with $G_b$ in the melodic figure above, and then moving to $V^7/A_b$ with a variation of $S_{1a}$. In the succeeding bar, $S_{2b}$ is transposed and repeated. A fragment of $S_{2a}$ in $E$ major follows, to lead to $F#$ acting as the dominant of $B$ tonality at bar 116. A further appearance of $S_{2b}$ at bar 117 is supported by $V^7/E_b$ and $V^7/C$. Bar 118 sees $S_{2b}$ now transposed to the tonality of $A$ and followed by a small fragment of $S_{1a}$. Juxtaposition of these three motifs including quickly changing tonalities continues for a further six bars until, at bar 125, the tonality of $B$ is firmly established with the re-appearance of $S_{1a}$ on $V^9/B$. A section of imitation of $S_{1a}$ follows, with the motif moving between bass and treble, while at the same time, $S_{2b}$ appears in the treble above (Ex. III:1.6	extsuperscript{+}). This combination and exchange of the two themes moves the tonalities from $A$ to $F#$ to $B$ by utilising dominant ninth harmony.

Ex. III:1.67 Bars 129 to 130

The tonality progresses to $E$ major/minor at bars 132 to 133 before settling on $F$ tonality in the following section.
At bar 134 (Ex.III:1.68), \( F_1 \) now re-appears in an entirely new setting over an F pedal. It is preceded by a four-note demi-semiquaver ascending figure, \( F_2 \), that spans a major sixth and that will be seen to later assume importance in the recapitulation:

Ex.III:1.68 Bars 134 to 136

Quasi-cadenza material, derived from \([S_{1b}]\), begins in canonic fashion at the third from bar 138, and the material then proceeds by a series of arpeggiated major seventh chords arranged melodically to result in fourths and fifths of varying quality. The first cadenza figure, at bars 138 to 139, (B\(_b\) D\(_b\) F\(_b\) A) is supported by an E\(_b\) pedal which also supports the restatement cf \([S_{2a}]\) in combination with \( F_1 \) which interrupts the cadenza at bar 140. The second cadenza figure at bars 143 to 144, is transposed down a semitone to appear over a D pedal. During these twelve bars, \([S_{2c}]\) has descended by semitones from G\(#\) to F\(#\), while at the same time the pedals have descended from F to E\(_b\) to D.

The last section of the development is concerned with the juxtaposition of \([S_{1a}]\) and \([S_{2b}]\) with interruptions of \( F_1 \) in augmentation at bars 146, 148 and 149. Both tempo and dynamics increase during this section until the tonality of C\(#\) is reached at bar 160 and a two-bar passage of perfect fourths and fifths closes the development on V\(^7\)/F\(#\), in preparation for the opening tonality of the recapitulation.
Agnew's choice of [S1a] and [S2b] as the primary material for the developmental process, is well judged as both motifs act as a foil to each other, ensuring contrast in this section.

**Recapitulation:**

The recapitulation reiterates material of both the exposition and development sections, thereby suggesting a continual working-out process of the thematic material. Although the recapitulation opens with the principal statement material of [S1a] this material is shortened and instead of beginning in the expected tonality of F♯ it commences with the material and tonality (A) of bar 38. This immediately creates conflict for a further two bars, with the material now in B tonality. These first four bars act as a preparation for bar 167, where the principal statement finds its home tonality, resolving to F♯ and the start of the recapitulation proper. This in effect parallels the reference to the principal thematic material that occurred from bars 38 to 40 before the actual commencement of the exposition. From bar 167 through to bar 181, the recapitulation parallels bars 46 to 60 of the exposition, presenting the identical material in the same tonalities. Although the tonality of bar 182 begins in the same way as bar 61 of the exposition, it quickly changes to an indeterminate tonal area caused by a chain of diminished seventh chords, descending chromatically and continuing for a further two bars, supporting motif [S1c]. Bars 186 to 190 alternate appearances of [S1a] and [S2b] by way of dominant ninth harmony of B, E, Db, Gb and Db respectively, in a move similar to that found at bars 127 to 130.

From bar 191, rather unusually, the material that now assumes some importance in the recapitulation is the figure designated [F2] that originally occurred at bar 134 of the development. By greatly expanding that small figure, augmenting its value to that of
semiquavers and preceding each appearance of the figure with chords of superimposed fourths and fifths Agnew has introduced an additional area of conflict into the recapitulation. Rhythmic elements are once again given importance during the eleven bars of this section, by the completion of each bar containing a pair of the semiquaver groups of $F_2$ with a figure that shows a gradual reduction in time value. At bar 201 that figure reverts back to the original demisemiquaver value of $F_2$. Six rhythmic patterns are involved, $R_1$ to $R_6$, shown in Example III:1.69 below:

Ex.III:1.69

$R_1$ Bar 191

$R_2$ Bars 192, 194, 196, 198, 200

$R_3$ Bar 192, 193, 194, 195

$R_4$ Bar 197

$R_5$ Bar 199

$R_6$ Bar 201

A two-bar descending sequential figure leads to a reiteration of
the quasi-cadenza figure from bars 138 to 139 of the development, now over an A pedal. Following a brief appearance of S2a at bars 206 to 207, the succeeding bars 208 to 214 of S1a are a recapitulation of bars 38 to 45 of the exposition. The tonality is now G, with the thematic material supported by a dominant seventh pedal.

**Coda:**

The coda (bars 215 to 224) begins with the material of the introduction, now shortened from its original 45 bars to 10 bars. It is a fitting conclusion to the sonata and shows a strong connection with the opening as well as a resolution to the preceding conflict. Bars 215 to 217 present the introduction theme, but now with the tonality alluding to E. A series of seventh chords follow on A♭, A and B♭ respectively. These lead to a minor ninth chord on F♯ and the reiteration of F1 starting this time with the pitch on C. F1 continues until bar 223, acting as an inverted pedal. Tonality is again obscured, as bar 221 presents a series of chromatically descending second inversion triads to lead to the dominant seventh of G♭ with added second, at bar 222. This is followed by I/C also in second inversion. Once more, F1 assumes the role of an inverted pedal on C. The following final chord is the tonic triad of B but arranged so as to be superimposed over the dominant note, F♯, echoing the tonality of the principal thematic material. The sonata began in the tonality of F but now closes a tritone higher, in the tonality of B.
Agnew's late sonatas take the developmental process of conventional sonata form into new territory. In reference to the *Sonata Ballade*, a critic made reference to the "compression of development"\(^{27}\) that is evident in this work. The unusual plan of the sonata is reminiscent of a structure often encountered in the nineteenth century ballade, as exemplified in the works of Brahms, Chopin and Liszt. Rather than fulfilling the traditional sonata structure with clear divisions into three main sections, the form of this work is the most freely devised of Agnew's seven sonatas, being more concerned with the working out of the two main themes than with adherence to a particular formal principle. In this respect the *Sonata Ballade* anticipates Agnew's last work, the *Sonata Legend*.

The work has a complex texture in which two principal themes pass through an almost continual process of variation and development, demonstrating Agnew's skill at adapting and manipulating thematic material, while at the same time transforming the rhythmic and tonal elements contained within that material. Although there is an argument which suggests that the structure of this work falls into sonata form, the continual juxtaposition of the two principal themes suggests analysis by the sectionalisation of the work into areas of significant thematic and tonal importance, rather than forcing the structure into a pre-conceived plan. Harmony is treated in an independent fashion and tonalities within the work are free-

\(^{27}\) W.L. Hoffman, "Timely reminder of a neglected pianist-composer", *The Canberra Times*, 17 October 1990. The pianist on this occasion was the composer Larry Sitsky who played works of Agnew as well as his own compositions.
ranging with non-diatonic key relationships, complex chromatic regions, areas of bitonality, unresolved sevenths, added-note harmony and areas of stable tonality juxtaposed against non-functional harmonic areas. Each section is concerned with the development of one particular theme only, and areas of repeated material give a sense of stability to the structure as does the development of rhythmic motifs. By using a sectional plan, the outline of the sonata falls into the following areas:

<table>
<thead>
<tr>
<th>BARS</th>
<th>SECTION</th>
<th>THEME</th>
<th>TONALITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 28</td>
<td>1</td>
<td>A</td>
<td>B♭</td>
</tr>
<tr>
<td>29 to 53</td>
<td>2</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>54 to 75</td>
<td>3</td>
<td>Derivative of A</td>
<td>bitonal</td>
</tr>
<tr>
<td>76 to 100</td>
<td>4</td>
<td>A</td>
<td>B - B♭</td>
</tr>
<tr>
<td>101 to 131</td>
<td>5</td>
<td>B</td>
<td>B♭ - E pent.</td>
</tr>
<tr>
<td>132 to 153</td>
<td>6</td>
<td>A</td>
<td>E - A</td>
</tr>
<tr>
<td>154 to 177</td>
<td>7</td>
<td>B</td>
<td>B♭ - E</td>
</tr>
<tr>
<td>178 to 206</td>
<td>8</td>
<td>Derivative of A</td>
<td>bitonal</td>
</tr>
<tr>
<td>207 to 217</td>
<td>9</td>
<td>A</td>
<td>A</td>
</tr>
</tbody>
</table>

Many of the features contained in the sonata are compressed into the first eight bars of Section 1 and include:

1. Octave figuration
2. Ostinato patterns
3. Quartal harmony
4. Thematic transformation, derivation and variation
5. Changing tonalities and added-note harmony
6. Pedal points
7. Chromaticism

Section 1:

The sonata opens with an eight-bar octave ostinato figure in B♭
minor (tonic chord with added flattened second) which supports the introduction of theme A on the last beat of bar 1. This theme, which is a mirror of the opening ostinato figure (see Ex.III:1.73), contains two motifs and is a syncopated, descending dotted-note figure in the tonic key (Ex.III:1.70). At bar 5, the theme is varied by both rhythmic values and direction (Ex.III:1.71). A further variation occurs in the following bar with the theme once more rhythmically shortened (Ex.III:1.72).

Theme A

Ex.III:1.70 Bars 1 to 4

Ex. III:1.71 Bars 5 to 7

Ex. III:1.72 Bars 7 to 8

Through the course of the sonata, theme A is transformed into a variety of rhythmic patterns but can always be recognised by the inclusion of a dotted note value and the presence of a repeated pitch within its structure.

The ostinato figure (Ex.III:1.73 overleaf) is the origin of later octave figuration that occurs frequently throughout the sonata:
The sonata having commenced in E♭ minor, a bitonal area is suggested at bars 5 to 8 as the ostinato continues in the tonic key, while the supporting theme A suggests C major with flattened seventh, in order to lead to a dominant minor ninth on B♭ with added fourth at bar 9, over a C pedal. Chromatic colouring is introduced at bars 11 to 12 in the alto voice of a small section of passage work. This passage uses parallel chords involving minor seventh and augmented fourth intervals that resolve onto V/7/F at bar 13 to lead to a further derivation of theme A. The chords of the theme are now arranged chromatically in the tonality of F♯. The tension created by this last tonality is resolved by a rising and falling octave figure in the bass of the following bar.

Section 2:

This section is concerned with the first announcement of theme B, a compact melodic structure with its first motif on V/11/B (Ex.III:1.74), and the second motif of triplet figuration (Ex.III:1.75). The harmony of the second motif is ambiguous due to the chromatic character of the tenor line. The strongest feeling is of A♭ with raised fifth on the tonic chord.

---

28 An alternative interpretation of this bar is V/11 in which case the 11th is E♭ and the pedal, C, is actually the 9th of the chord.
Theme $\text{B}$ has a very lyrical quality, in complete contrast to the character of theme $\text{A}$. The expressive nature of this theme is exploited in its later development. Repetition of theme $\text{B}$ over the following 12 bars moves the tonality from B to F by way of dominant and diminished seventh harmony through F#, E and B. At bars 35 and 36, motif 1 of theme $\text{B}$ is altered with the second and third notes now ascending instead of descending (Ex.III:1.76); and a further alteration occurs at bars 37 (Ex.III:1.77) and 49 (Ex.III:1.78) with the interval between the third and fourth notes enlarged to a major seventh:
At bars 41 to 42, the theme appears in its original form in the tonality of F. A passage follows in which the tonality moves through Eb, Gb and Ab, to conclude on V7/C in preparation for the next section of the work.

Section 3:

This section is in two parts and it shows stylistic contrast to the previous sections. From bars 54 to 62 an inverted B pedal, itself over an E pedal, introduces a bitonal area in which the inverted pedal is continuously repeated in trip et figuration, over a series of descending triads in a figure derived from the bass of bar 15. Each chord is a different tonic triad ranging through a series of keys that begin in A minor and end in Db major. The lyrical sound of this section is a result of the second inversion triads that produce a series of perfect fourths.

The table below details the various keys and triad positions of this section:

<table>
<thead>
<tr>
<th>BAR</th>
<th>KEY</th>
<th>TRIAD</th>
<th>BAR</th>
<th>KEY</th>
<th>TRIAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>a</td>
<td>i</td>
<td>58</td>
<td>Ab</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>i3</td>
<td></td>
<td>E</td>
<td>i6</td>
</tr>
<tr>
<td></td>
<td>Bb</td>
<td>i</td>
<td></td>
<td>Db</td>
<td>i6</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>i3</td>
<td></td>
<td>Bb</td>
<td>i6</td>
</tr>
<tr>
<td>56</td>
<td>Ab</td>
<td>i</td>
<td>60</td>
<td>G</td>
<td>i6</td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>i3</td>
<td></td>
<td>A</td>
<td>i6</td>
</tr>
<tr>
<td>57</td>
<td>Db</td>
<td>i3</td>
<td>61</td>
<td>Db</td>
<td>i6</td>
</tr>
<tr>
<td></td>
<td>E</td>
<td>i3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

At bar 62, the second part of this section begins with two bars of an octave figuration moving chromatically from Eb and ending on G.
is followed by the third and fifth of I/C acting as an inverted pedal. At bar 67, the passage is repeated, now with the octaves a minor second higher and the inverted pedal chord also raised a minor second to I/Db.

Section 4:

This section opens with the return of theme A in the tonality of B and supported by an octave figuration. The theme is developed by means of a change in direction, making it an ascending figure, as well as by interruptions of an octave figuration. At bar 90, the theme appears in its original form but before this it pivots on dominant seventh harmony that supports quickly changing tonalities moving through Ab, Bb, C, Db and Gb. The last appearance of A in the tonality of Gb in this section prepares for the appearance of theme B in B major, the enharmonic equivalent of the previous tonality.

Section 5:

The tonality has now settled to that of B major with a tonic pedal supporting the re-appearance of theme B (Ex.III:1.79) cast into a very lyrical setting whereby first inversion triads support perfect fourths in the melodic line above:

Ex.III:1.79 Bars 101 to 103

At bar 114 the tonality rises a diminished fourth to Eb with a
variation of theme \( B \) now in octaves and incorporating a dotted note figure reminiscent of theme \( A \). A further variation of the theme follows in bars 116 to 117, now in B tonality, and settling on \( V^9/D_b \) with the theme in octaves supported by inner triads and a dominant pedal. A bitonal area occurs in the next bar with a dominant pedal of \( B_b \) supporting theme \( B \) again in octaves with inner triads, but now on dominant seventh harmony of E, making the tonalities an augmented fourth apart.

A cadenza-like interlude interrupts the thematic material with a passage that clearly demonstrates Agnew's harmonic technique of contrasting new pentatonic material with previous diatonic harmony. From bar 120 a pedal on C supports an A minor tonic triad while the cadenza material forms a succession of intervals of the fourth built on the pentatonic scale of E. At bars 121 to 123 a small fragment of theme \( A \) interjects while the pedal descends a semitone to B. The pedal then continues as a broken octave figure supporting a series of tonic triads in a variety of keys, in a manner comparable to that of the similar series in Section 3. All the triads are now in second inversion and reference to the table below shows the various keys and triads of this section (bars 124 to 128):

<table>
<thead>
<tr>
<th>BAR</th>
<th>TRIAD</th>
<th>KEY</th>
<th>BAR</th>
<th>TRIAD</th>
<th>KEY</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>I</td>
<td>C</td>
<td>126</td>
<td>I</td>
<td>D_b</td>
</tr>
<tr>
<td>125</td>
<td>I</td>
<td>F_b</td>
<td>127</td>
<td>I</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>F_b</td>
<td></td>
<td>I</td>
<td>B_b</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>C</td>
<td>128</td>
<td>I</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>F</td>
<td></td>
<td>I</td>
<td>A</td>
</tr>
</tbody>
</table>

The excursion into the distinctive sound created by the use of pentatonic materials is reiterated at bar 129 which consists of five
chords which are arranged in fourths over a B pedal with the notes of the diatonic pentatonic scale on B also present within the chords (Ex.III:1.80):

Ex.III:1.80  Bar 129

A second interpretation of this bar is also possible, as every note of the five chords is present in a scale of perfect fourth chords with A as its tonic. This is demonstrated in Example III:1.81 below:

Ex.III:1.81

Although these two interpretations of bar 129 are possible, in view of Agnew’s reliance on the pentatonic nature of the preceding bars, the first interpretation is the most probable. Section 5 then concludes on the B pedal.

Section 6:

This section begins with the ostinato figure of bar 1, now a semitone higher. In the following seven bars, the figure is expanded to include triplet figuration before announcing the return of theme A at bar 140. The tonality is now G minor and the theme is presented in its original descending form, supported by i/g as an arpeggio, before moving to its ascending form at bar 142. Over the next eight bars, the theme alternates between its ascending and descending forms, passing through the tonalities of Db, F, Ab, e, E and A before leading to the next
section and the return of theme $\text{B}$.  

**Section 7:**

This section begins in the key of $\text{B}_\flat$ major, once more showing Agnew's predilection for tonalities a minor second apart. Theme $\text{B}$ begins on the tonic chord over a dominant pedal, in an area of very stable tonality. The theme is similar to that presented at bar 101, but now with thicker chords. At bar 160 the tonality changes to $\text{A}_\flat$ and the theme becomes a single melodic line that includes some variation, before returning to its original form at bar 165 on $\text{V}_7/\text{E}$.  

**Section 8:**

The material of Section 3 now returns, with the tonalities a minor second lower. Consequently, the accompanying chords as shown on the table on page 283 are now also a minor second lower. This section is then extended by seven bars of descending arpeggio octaves, and the tonality moves securely into $\text{A}$ major.  

**Section 9:**

This final section is a coda based on the opening bars of the sonata. Both the ostinato bass figure of bar 1 and motif 1 of theme $\text{A}$ make a final appearance, creating a point of unity with the opening material. The last chord, I/A, includes the added sixth, F#. The final tonality of $\text{A}$ major produces a sense of resolution after the preceding conflicts created by the use of diverse tonal centres, bitonality and pentatonicism. Having commenced in $\text{E}_\flat$ minor, the sonata concludes a tritone higher in $\text{A}$ major, in a gesture previously observed in the Sonata Poème, the '1929' Sonata and the Symphonic Poem: "La Belle Dame Sans Merci".
In this last sonata, Agnew abandons any relationship to traditional sonata form, relying instead on the technique of stating, restating, developing and varying one principal theme. Agnew had begun experimenting with this idea in the unpublished '1929' Sonata. This concern with motivic structure gives "Capricornia" its drama and characteristic power and heightens the sonata's basic premise of conflict and resolution. There is an argument for suggesting that by 1940 Agnew's compositional methodology had undergone a metamorphosis into tighter, more cohesive lines, that may well have led to new techniques.

"Capricornia" is the most compact of Agnew's sonatas, being of 118 bars duration. It shares a number of similar ideas with the preceding Sonata Ballade:

1. the use of an ostinato bass to support principal thematic material;
2. the announcement of that ostinato to precede immediately and then support the statement of the principal thematic material;
3. the use of Eb minor as the opening key;
4. the abandonment of traditional sonata form and division of the work into a sectional plan, giving freedom in the overall formal design.

As with the previous sonata, "Capricornia" is best approached by way of a sectional analysis and using this method, the following plan emerges:
<table>
<thead>
<tr>
<th>BARS</th>
<th>SECTION</th>
<th>TONALITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 8</td>
<td>1</td>
<td>E♭</td>
</tr>
<tr>
<td>9 to 20</td>
<td>2</td>
<td>G♭</td>
</tr>
<tr>
<td>21 to 34</td>
<td>3</td>
<td>C♭</td>
</tr>
<tr>
<td>35 to 51</td>
<td>4</td>
<td>C♯</td>
</tr>
<tr>
<td>52 to 62</td>
<td>5</td>
<td>A♭</td>
</tr>
<tr>
<td>63 to 72</td>
<td>6</td>
<td>B♭</td>
</tr>
<tr>
<td>73 to 93</td>
<td>7</td>
<td>C♯</td>
</tr>
<tr>
<td>94 to 111</td>
<td>8</td>
<td>E</td>
</tr>
<tr>
<td>112 to 118</td>
<td>Ćda</td>
<td>E♭</td>
</tr>
</tbody>
</table>

The drama of the work is initiated and sustained by the organic growth and development of the one principal theme (Ex.III:1.) which is announced in bar 2 and supported by the ostinato figure. The theme (Ex.III:1.82) comprises two motifs, [a] and [b], with the second motif a type of mirror image of the first:

Ex.III:1.82   Bars 1 to 3

Conflict and resolution on a micro-level are immediately apparent in the construction of this thematic material. The tension created by the rise of the perfect fourth (B♭ to E♭) at the end of motif [a] is resolved by the immediate descent of that interval at the beginning of motif [b] in conjunction with the fall of a major second (D♭ to C♭) at the end the same motif. This close intervallic movement may be seen as a prelude to the cohesive quality that is apparent in the sonata.

The underlying structure of this sonata has two main features:

1. the constant use and variation of the motifs of the thematic
material by means of varying interval arrangement; of fragmentation of the motifs; textural variation; directional difference; and by differing tonality;

2. variation of rhythmic motifs which permeate the work. Rhythmic variation correlates to thematic variation and seven different rhythmic patterns occur in the work. These are shown below with each bar of origin:

\[ \text{R1} \]
Bar 2

\[ \text{R2} \]
Bar 3
Almost the same as \[ \text{R1} \] with a crotchet or minim as the last note

\[ \text{R3} \]
Bar 4
At the first appearance, of \[ \text{R3} \] its last note concludes simultaneously with the opening note of \[ \text{R4} \]

\[ \text{R4} \]
Bar 6

\[ \text{R5} \]
Bar 13

\[ \text{R6} \]
Bar 21

\[ \text{R7} \]
Bar 37
Section 1:

This short section initiates many of the ideas that are contained in the overall work. Both motifs of the principal theme as well as four of the rhythmic patterns are announced within the first eight bars, as seen in the table below:

<table>
<thead>
<tr>
<th>BAR</th>
<th>MOTIF</th>
<th>RHYTHM</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>a</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>b</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>a</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>b</td>
<td>4</td>
</tr>
</tbody>
</table>

At bar 4 with the second announcement of the theme, \[a\] has been altered so that the original ascending perfect fourth now becomes a rising minor sixth; and an extra note has been added to the end of the motif, giving a falling minor second. Similarly, motif \[b\] is also altered: the first interval falls a minor third and the motif continues in a descending direction for three notes before ascending by a major third. Example III:1.83 shows the new arrangement of the theme at bars 4 to 5:

Ex.III:1.83 Bars 4 to 5

Bars 6 to 8 introduce a variation of motif \[b\] in \[R4\], which acts as a link between Section 1 and Section 2 (Ex.III:1.84). This variation has a thinner texture and is extended to descend chromatically, concluding on i/e:

Ex.III:1.84 Bars 6 to 8
The small thematic and rhythmic variations as seen in the above examples, are typical of the metamorphosis of motif and rhythm that occurs throughout the work.

The tonality of "Capricornia" is also more stable than in the previous sonatas, with well defined tonal centres and large areas of unambiguous tonality. Harmonic tension is created both by chromatic colouring and added-note harmony. The key of section 1 is clearly E♭ minor with the ostinato an arpeggio figure on I/e♭, but commencing on the added flattened second of the chord (F♭). Further added-note harmony is apparent in bar 3 with the inclusion of the added major sixth to the tonic chord, and added perfect fourth to chord IV.

Section 2:

The tonality of section 2 begins in the mediant major key, G♭. The ostinato is now an ascending figure and controls the tonality in the same way as was apparent in the introduction. At bars 9 to 13 the unaltered motifs a and b recur, with b extended at the end of bar 13 for two bars beginning on dominant harmony of B♭ minor, and with R5 making its first appearance. Bar 17 interrupts the extended motif with a broken chord triplet figure, supported by descending chromatic octaves. This is followed by a further occurrence of the extended motif b, beginning a perfect fourth higher. At bar 19 the broken chord figure reappears, now a perfect fifth lower. The section concludes with a bar of ascending linking material in preparation for the following section.

Section 3:

Beginning in C♭ major the ostinato of section 3 contains two elements: a repeated pedal on the leading note; and a descending arpeggio on I/C♭, minus the fifth of the chord but with the addition of the flattened fourth. The ostinato is accompanied by a further
variation of motif [b] with [R6]. The motif [b] figure originating in bar 6 in [R4], is extended and appears at bars 22 to 23. Bar 25 is a contrasting homophonic section consisting of a chain of dominant ninth chords that resolves on to V7/C, with the tonality immediately falling a semitone to I7/C♭, over a dominant pedal. Theme [b] follows in [R6] with a figure based on bar 6, to be succeeded by a further [b] motif and rhythm that has its origin in bar 21. Bars 33 to 34 bring this section to a close with a pedal on D♭ and the tonic chord of that key.

Section 4:

The tonality now changes enharmonically to C♯ minor with a two-bar pedal on the tonic note of that key and with the whole theme presented in its entirety above this. At bars 37 and 39 motif [b] with [R7] appears within a dense texture of octave and chromatic movement. At bar 42, following a pedal on the dominant of B, the entire theme recurs supported by first inversion triads of B major commencing and finishing on the dominant. From bar 44 a small linking section of a descending figure leads to a trill supporting a fragment of motif [a] at bar 45, which assumes importance in the final bars of the sonata. At bar 47 the key changes to A♭ with the entire theme followed by a repeat of bars 44 to 46 in preparation for the following section.

Section 5:

The bass of this section is an arpeggio figure starting from the dominant of A♭ major, with the dominant as a pedal. The theme is presented once more in its original form and rhythm. An extension of motif [b] in [R4] at bars 55 to 56 leads to a series of descending dominant seventh chords, preceding a further statement of motif [a] in [R1] that leads the tonality to B♭ minor.
Section 6:

Motif \[\text{a}\] announces the opening of this section in \[\text{R1}\] over a tonic pedal, to be followed by motif \[\text{b}\] in \[\text{R2}\]. Fragments of both motifs continue throughout this section with \[\text{R1}\] at bar 66 and \[\text{R2}\] at bar 67. From the opening key of B♭ minor, tonalities move through F minor, C♭ major and D♭ major. The pedal figure changes to an ostinato arpeggio and the section concludes in D major.

Section 7:

The opening tonality of this section is C♯ minor and the thematic material is in shorter note values and much fragmented. At bar 80 the key moves to F minor and small areas of imitation occur within the fragmented setting of thematic material (Ex.III:1.85):

Ex.III:1.85  Bars 81 to 82

Complex chords using second inversions of dominant sevenths and ninths result in a densely chromatic texture until at bar 90 descending arpeggio figures with the direction 'fff' close the section on I/D♯ acting as the leading note to the following tonality.

Section 8:

Motif \[\text{a}\] returns in the tonality of E minor as the sonata reaches its climax. At bars 94 to 95 the motif in \[\text{R1}\] is accompanied by octaves in the bass as well as by an inner voice in semiquavers, pivoting around a dominant pedal. Further fragments of motif \[\text{a}\] are juxtaposed until at bar 107 (Ex.III:1.86) an arpeggio ostinato of perfect fourths on a B pedal supports the thematic material in the climax of
the work:

Ex.III:1.86    Bar 94 to 95

\[ \text{Coda:} \]

The opening key of the sonata, E♭ minor, now concludes the work, creating a sense of unity with the introduction. The composer’s direction of “Very slow and measured, like a funeral march”, is given credence by a repeated persistent octave tonic pedal that supports the final appearance of the thematic material, now in its entirety and with its original rhythm. The motif \[ a \] fragment that originated in bar 45 also makes a last appearance at bar 115. The closing cadence consists of the tonic chord of E♭ minor with added minor sixth.

\[ \text{.......... .......... ..........} \]
Summary of the Sonatas

The foregoing detailed analyses of Agnew's sonatas indicate the integration of a series of logical ideas that developed over a period extending from the first sonata written prior to 1918, to the last work of 1940. A number of observations can be made regarding the sonatas and the use and development of material within the parameters of sonata form.

Four of the seven sonatas have well-defined introductions, the exceptions being Sonata 'Ossianic', the Sonata Ballade and Sonata Legend, "Capricornia". The introductory material can initiate the principal thematic material, as it does in the Sonata Poem, the Sonata Ballade, and Sonata Legend, "Capricornia". The introduction may also be tonally ambiguous and this was observed in the Sonata Poem. Expositions play the traditional role of announcing principal and subsidiary thematic material in opposing tonalities while the developments are highly organised structures, and often integrate material from the introduction (Symphonic Poem: "La Belle Dame Sans Merci"). During the development sections, the various motifs of the thematic material are woven together in a variety of intricate ways. The recapitulations are often the occasion for reiterating material from both the exposition and development in a continual working-out process. This has been particularly noticeable in the Sonata Poem. The idea first used in the Symphonic Poem: 'La Belle Dame Sans Merci', of recounting the whole of the exposition material, came to its conclusion in the Fantasie Sonata in which the material of the recapitulation appears in the same tonalities as in the exposition. The coda may at times be the vehicle for the announcement of new material (Fantasie Sonata) in a gesture that could have been influenced by Beethoven; or, it may reiterate introductory material thereby showing a strong
connection with the opening of the sonata. This method occurs in both the ‘1929’ Sonata and the Sonata Poem. In the Sonata Ballade, the coda is based on introductory material.

The sonata themes are a complex arrangement of motivic material that is subjected to a varying number of compositional procedures as each work progresses. These procedures include fragmentation, layering of thematic lines, augmentation, diminution, inversion, imitation and transposition. All the sonatas use these techniques to some extent. Themes used in introductions often impact on later developmental material by means of extension and derivation. This last procedure was particularly noticeable in the ‘1929’ Sonata. The motifs may also undergo rhythmic change as well as decoration by means of added notes or trill figures. The most noticeable feature of the themes is the condensing of thematic material from four themes through a gradual descent to the use of one principal theme in the Sonata Legend, “Capricornia”. This takes the drama of conflict and resolution to its peak.

Tonality is often obscured by quickly-changing harmonies and elements of bitonality and chromaticism. The Symphonic Poem: “La Belle Dame Sans Merci”, the Fantasie Sonata and the Sonata Ballade frequently use both chromaticism and bitonality to generate tension. The juxtaposition of chromatic and bitonal areas against tonally stable areas creates conflict. This procedure was noticed in the ‘1929’ Sonata. Key relationships may be diatonic or non-diatonic. Harmony is often non-functional with added-rote elements, chains of unresolved dominant seventh and ninth chords, augmented sixth chords and unconventional cadence figures. These procedures generate conflict and contribute to the tonal ambiguity that is a feature of all the sonatas. Key allusion, such as used in the close of the introduction of
the ‘1929’ Sonata, is another factor that creates conflict. Pedal points form an important anchoring base for changing harmonic structures as well as initiating new tonal areas. Agnew’s predilection for shifting tonalites a major or minor second or third higher or lower is very evident in the course of the works, as is his use of tonalities a tritone apart. This is particularly evident in the commencement and conclusion of four of the works that end a tritone higher than they began. Important intervallic movement may incorporate the tritone, for instance, within the first motif of the Fantasie Sonata which moves from E to A#. In a more innovative move, Agnew contrasts pentatonic with diatonic material in section 5 of the Sonata Ballade, while in the coda of the Fantasie Sonata, cluster figures make an appearance. This same sonata also displays an area of whole-tone harmony.

All the sonatas are of one movement, ranging from the shortest of 118 bars (Sonata Legend, “Capricornia,”) to the longest of 313 bars, the Fantasie Sonata. While sonata form is used as the basis for formal structure, it is often freely-used with sectional form at times more relevant to the structure. Unity is achieved by use of introductory and coda material that is often harmonically and thematically related. In the later sonatas, Agnew shows more concern with the development of thematic material than with formal sonata-form principles. All the sonatas are highly rhythmic with rhythmic variation assuming structural importance.

Textures are often of a complex nature as a result of the development of thematic ideas (Sonata Ballade) and can often be contrapuntal. This has been particularly noticeable in the Symphonic Poem: ‘La Belle Dame Sans Merci’, the ‘1929’ Sonata and the Sonata Poem. Use of three-voice texture is common, in keeping with the contrapuntal characteristic. Although imitation is used frequently, in
only two sonatas does Agnew use canon. (Symphonic Poem: ‘La Belle Dame Sans Merci’, and the Sonata Poem). The occasional use of cadenzas gives contrast in style as well as relief from tension. Ostinatos frequently support thematic material and give an added dimension to the overall texture.

Three of the sonatas have extra-musical associations. The Sonata ‘Ossianic’, the Symphonic Poem: ‘La Belle Dame Sans Merci’, and Sonata Legend, “Capricornia” were influenced by literary themes in a style akin to the nineteenth century musical ballade, such as may be found in Brahms’ Op.10 No. 2 Ballade, “Edward”. This is not to imply that Agnew’s works have a programmatic content, but rather that certain musical ideas found their inspiration in literature. It may also have been the ballade style that influenced Agnew to restrict the sonatas to one movement works in place of the traditional three movements.

All the sonatas successfully create and resolve conflict. The underlying principle of conflict and resolution is normally present in the working out of tonalities, but Agnew gives this procedure added emphasis by his concern with intricate motivic and rhythmic development as a contributing factor to the production of conflict. All areas of conflict are then resolved in a satisfactory manner.

By way of conclusion, the comparative chart overleaf provides an overall view of some of the principal features of Agnew’s sonatas that have been referred to in the summary.
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<th>NO</th>
<th>NAME</th>
<th>WRITTEN</th>
<th>BARS</th>
<th>MOVEMENTS</th>
<th>THEMES</th>
<th>FORM</th>
<th>PRINC TONALITY</th>
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<td>238</td>
<td>1</td>
<td>4</td>
<td>sonata</td>
<td>C to F♯ (tritone)</td>
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<td>after 1920</td>
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