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## In the greater scheme of things: Musical form in the twelve-note works of Nikos Skalkottas

Norman Lebrecht's entry in *The Companion to 20<sup>th</sup> Century Music* neatly encapsulates Nikos Skalkottas's image as "a pupil of Schoenberg, who returned to Athens with a gospel no-one wanted to hear, played violin for a pittance and died at 45".<sup>1</sup> Yet, in the 1920s Skalkottas was a promising young violinist and composer in Berlin, and a student of Schoenberg between 1927 and 1931. It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, who worked in complete isolation until his death in 1949.<sup>2</sup> Only recently has his music become more familiar, both in the world of commercial recordings and in academe. Yet this isolation from subsequent developments in serialism resulted in the creation of a highly original twelve-note compositional style and technique. A distinctive feature of Skalkottas's compositional style is his method of constructing and evolving formal designs, which are generated largely through the amalgamation of his idiomatic twelve-note technique with his reinterpretation of classical forms. In this study I will explore Skalkottas's approach to large-scale formal structure, and particularly sonata form, with examples drawn from the *Overture of the First Symphonic Suite* (1935), the *third Concerto for Piano and Ten Wind Instruments* (1939), the *First Piano Suite* (1935), and the *Tender Melody for cello and piano* (1949).

As I have discussed elsewhere<sup>3</sup>, Skalkottas's most common compositional technique includes the use of a modified version of the twelve-note method, the establishment of an analogy between "tonal regions" and series as a means to delineate form, and the use of a motivic developmental technique, similar to Schoenberg's developing variation, as part of the motivic organization of

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<sup>1</sup> LEBRECHT, *Companion* 327.

<sup>2</sup> For more details on the composer's life, see MANTZOURANI, *Nikos Skalkottas*. See also MANTZOURANI, *Sets and Styles* 73–86.

<sup>3</sup> See MANTZOURANI, *Nikos Skalkottas* as well as MANTZOURANI, *The Disciple's Tale* 227–238.

his compositions. In his dodecaphonic works he does not deal exclusively with a single basic set as the binding element between melody and accompaniment but consistently employs more than one series. He generally presents them in groups, each consisting of several discrete series, and usually with a different group for each major section of a piece. This contributes to the definition of the harmonic structure by establishing distinct harmonic regions, which largely delineate the large-scale form. Skalkottas conceives these serial groups within a single movement as contrasting “keys”, each theme being associated with a different group. The series are closely connected through numerous common and transpositionally or inversionally related segments, usually trichords and tetrachords. Skalkottas does not exploit the combinatorial properties of his series, but he uses instead segmental association to connect logically their presentation within a group. Unlike Schoenberg, however, who also relies on segmental association to connect two or more forms of the basic set, Skalkottas uses unordered segments common to two or more different series of the thematic group. The use of more than one series as the Grundgestalt of a piece both provides variety within the unity of the thematic block, and challenges Skalkottas to move beyond an all-embracing integration in his compositions.

Skalkottas’s approach towards both serialism and the construction of forms was very much influenced by Schoenberg’s tonality-based teaching of the Berlin period, and his ideas on comprehensibility and coherence. Unlike Schoenberg, however, who allowed tonal foreground implications back into his later serial compositions, Skalkottas never abandoned tonal forms of construction and the integration of tonal elements in his twelve-note compositions. His formal designs emulate those associated with tonal music, such as sonata, rondo, ternary and theme with variations. Similar to his teacher’s approach to form, which was also influenced by nineteenth-century attitudes to musical structure, for Skalkottas such forms are not style dependent, but are approached as a set of ideal shapes and proportions which can be realised in any of his chosen styles – tonal, atonal and dodecaphonic, or a mixture of these<sup>4</sup>. Furthermore, the reinterpretation and combination of classical formal prototypes is a characteristic feature of Skalkottas’s compositional style; his sonata form in particular is continually challenged and frequently combined with some other form to produce a complex synthesis of the two.

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<sup>4</sup> For a similar discussion on Schoenberg’s approach to form, see ROSEN, Schoenberg 96.

The Overture of the First Symphonic Suite for large orchestra<sup>5</sup> is an example of Skalkottas's approach to both twelve-note handling and form. The piece was composed in 1935, although it was sketched out – the main themes at least – in Berlin in 1929, possibly under the supervision of Schoenberg. In the case of this particular work we are fortunate that Skalkottas left what appears to be sketchy programme Notes, in both Greek and German, which give some insight into his compositional strategy. However, it appears that Skalkottas was not sufficiently careful in his writing, since there are several inconsistencies and contradictions between his descriptions and the music itself. In these hand-written Notes, which remain unedited and unpublished, he claims that the Overture “is written in sonata form”. He clearly defines it as a binary structure consisting of two sections, as shown in Diagram I.

Diagram I

<b>Skalkottas's sonata form formal outline of the <i>Overture</i> in his Notes</b>	
Section A	Section B
First theme	Second theme – First theme

The first section conveys the first theme; the second section “starts with the second theme [...] is completely contrasting [...] and is found in great musical opposition to the first section [...] with a tendency to move towards the preparation of the first theme”; it also includes a curtailed repetition of the first theme (section A') and a short coda. These sections are distinguished from each other by their different twelve-note serial content, rhythm, instrumentation, articulation and character. However, this formal outline implies either a rounded binary form, which is the precursor to sonata form, or more likely, an Andante form (ABA'), which Schoenberg, in the *Fundamentals of Musical Composition*, groups with the rondo forms<sup>6</sup>.

Skalkottas writes in the Notes that: “The twelve-note harmony dominates [...] and is strictly connected with the development of the themes”, and that

<sup>5</sup> The First Symphonic Suite is in six movements: Ouvèrtüre, Thema con Variazioni, Marsch, Romance, Siciliano-Barcarole, Rondo-Finale.

<sup>6</sup> Schoenberg, *Fundamentals* 190.

“the first theme consists of three twelve-note series”. However, section A (the “first theme” or more precisely, the “first thematic group”) (bars 1–61) is constructed from four, closely connected series, used in their prime form only (see Example 1)<sup>7</sup>.

The image displays a piano reduction of the first theme's opening gesture (Takt 1-7) and four twelve-note series. The top part is the piano reduction, marked 'Moderato' and 'Sf'. Below it are four series of notes, each with brackets indicating intervallic relationships. Series 1 intervals: 3-11, 6-5, 3-4, 3-5, 6-5, 3-3. Series 2 intervals: 3-9, 3-9, 3-7, 4-22, 3-11. Series 3 intervals: 3-9, 4-18, 4-18. Series 4 intervals: 4-9, 4-5, 4-5, 3-5, 3-5, 3-4, 3-4, 3-5, 4-5.

Ex. 1: Overture, opening gesture of the first theme and series (Takt 1–7)

Diagram II

Andante form									
Sections	A			B			A'		
	First thematic group			Second thematic group			Curtailed first thematic group		
Subsections	a	b	a'	a	b	a'	a	b	a'

<sup>7</sup> All the musical examples of the Ouvèrtüre are presented in piano reduction form.

Phrases	aba'	aba'		aba'					
	First theme	Contrapuntal passage	Modified a	Second theme	Contrasting passage	Modified a Retransition	First theme		Coda
Series	1,2,3,4				5,6,7,8		1,2,3,4		

The internal design of section A is complicated, as can be seen in Diagram II, which represents schematically the large-scale serial and formal structure of the movement. It consists of three subsections *aba'*, resembling a rounded binary form. Subsection a (bars 1–43) unfolds the first theme, and is also “ternary” in design (bars 1–12, 13–31, 32–43). The theme in its opening appearance is characterized by a striking textural contrast between solo motives and large chords, whose homophonic structure gives a stable and affirmative quality to the opening of the Overture, particularly the opening chord D–A–e–bb–eb1–gb1. This chord provides one of the most distinctive sounds of the movement, and is used throughout as a harmonic landmark. It is followed by a distinct motto-like melody played by the horns, which Skalkottas claims “has the character of a signal”; this is used as an aural sign-post, and on each reappearance it introduces the three phrases of the theme’s ternary form, at bars 1, 13, and 32.

The second and third subsections of the first section’s ternary form have a developmental character and a highly contrapuntal texture. Phrase segments frequently overlap, thus maintaining momentum and keeping the music in a state of flux. Subsection b (bars 44–53) (see Example 2), described by Skalkottas as “a purely contrapuntal section of double counterpoint”, also has a ternary design.

The image shows a musical score for three staves, labeled S1, S2, and S4. The music is in common time (C) and features a complex, contrapuntal texture. The top staff (S1) has a melodic line with various ornaments and slurs. The middle staff (S2) has a more rhythmic, chordal texture. The bottom staff (S4) has a bass line with large chords and some melodic fragments. The score is marked with various dynamics and articulations, and includes a double bar line with repeat signs at the end.

Ex. 2: Overture, opening gesture of subsection b

The canonic entries of the motives, the dovetailing of the phrases, and the generally developmental character, contrast noticeably with the clarity and stability of the opening section. Subsection a' (bars 54–61) is a brief, modified repetition of the first theme.

Section B (the “second theme” or “second thematic group”) (bars 62–108), having a “calm, dolce, espressivo” character, is built on four, new series, shown in Example 3, thus presenting a new twelve-note harmonic region.

The image displays a musical score for Section B, starting at bar 62, marked *dolce espressivo*. The score is written for three staves: Treble, Bass, and a lower Treble staff. The notation includes various notes, rests, and dynamic markings. Below the score are four series diagrams, each showing a sequence of notes on a staff with brackets indicating intervals and groupings. The series are labeled Series 5, Series 6, Series 7, and Series 8.

Series 5:  $3-3$ ,  $3-7$ ,  $4-19$ ,  $3-11$ ,  $3-11$ ,  $3-4$ ,  $4-7$ ,  $6-5$ ,  $3-5$

Series 6:  $3-1$ ,  $3-3$ ,  $3-11$ ,  $3-4$ ,  $3-4$ ,  $3-5$ ,  $4-6$ ,  $4-20$ ,  $4-7$

Series 7:  $3-7$ ,  $3-9$ ,  $3-4$ ,  $3-9$ ,  $3-2$ ,  $4-23$ ,  $4-20$ ,  $4-6$ ,  $4-3$

Series 8:  $3-8$ ,  $3-5$ ,  $4-19$ ,  $3-4$ ,  $3-6$ ,  $4-21$ ,  $3-7$ ,  $3-8$ ,  $4-21$

Ex. 3: Overture, opening gesture of the second theme and series

As shown in Diagram II, its internal phrase structure also has a rounded binary form outline *aba'*, similar to that of section A, but its developmental character contrasts noticeably with the clarity and stability of section A. In contrast to the first theme the orchestration is essentially soloistic, with large passages written for small instrumental ensembles, and the texture tending to thin out at cadences. Subsection a (bars 62–84) unfolds the second theme and its varied repetitions. Subsection b (bars 844–1001), with its dense texture, agitated rhythms and the stretto-like entry of the motives, is comparable to a contrasting middle section, while subsection a' (bars 100–108) provides closure to section B and functions as a transition to the recapitulation of the first theme. As with the motivic and phrase structure of section A, here each of the developmental subsections are introduced with a varied form of the main thematic idea of the second theme. Section A' (bars 109–141), introduced following a long tutti pause, is a curtailed recapitulation of section A. Although the internal phrase structure is maintained, the subsections are noticeably shorter than their equivalents in section A. The section ends with a short coda (bars 142–148) based on extended six-note *pp* and twelve-note *ppp* chords, played by the lower woodwind, brass and strings, which, according to Skalkottas, “emphasize more the end of the Overture”.

In his Notes to the Suite Skalkottas states that: “The frequent repetition of the same harmonic features gives the listener the opportunity to grasp more easily the musical meaning of the work, both harmonic and thematic”. This statement reveals his belief in the importance of repetition as the principal means of achieving coherence and comprehensibility within a movement. In the complex formal outline of the Overture harmonic cohesion is achieved by combining certain twelve-note series and/or their segments (particularly trichords and tetrachords) to form distinct harmonic units which recur at regular intervals within the sections. This recurrent succession of different serial combinations underpins the formal structure and provides coherent harmonic support to the thematic and motivic development within the movement.

Table I presents an overview of the large-scale formal, phrase, thematic and serial organization of the Overture. In section A, a short phrase presenting the opening, antecedent-like gesture of the main thematic idea, or its varied repetition, is always based on series 1 and 2, as for example in bars 1–42 (see Ex.1). These series are always presented together, with an Eb minor triad being both the opening and closing gesture of the phrase they support. This serial combination when used at the closing phrase of a larger section or at cadential points functions as a perfect-like cadence; in Table I it is symbolized as “a”. This is generally followed by another short phrase, in the manner of a consequent or continuation, based on series 3 and 4, as for example

in bars 43–6 of Ex.1. When used at cadential points, this serial combination functions as a half-like cadence; it is symbolized as “b” in Table I. In the middle subsection b of the first theme, passages whose thematic material is based predominately on series 3 are symbolized as “b1”, while others based on series 4 are represented as “b2”. At developmental passages discrete segments from all four series are juxtaposed in quick succession or used simultaneously in different formations; these are represented as “c”, “c1”, “c2” and “c3” respectively. Similarly, in section B the series are largely employed as pairs 5–6 and 7–8. Here, contrary to section A, all four series are used simultaneously within a phrase. However, at each reappearance of the group a particular serial combination predominates by supporting the main thematic or motivic idea of the passage. The letter “d” represents phrases in which series 5 and 6 predominate or convey the main thematic section, while segments of series 7 and 8 provide the accompaniment. The letter “e” represents phrases in which series 7 and 8 convey the main motivic lines, while 5 and 6 accompany. As in section A, in developmental passages discrete segments from all four series are juxtaposed, combined and used simultaneously; these are represented as “f”. In passages where the variations are so extensive that the motivic ideas related to particular series are unclear, the serial combinations are stated as “f1”, and “f2”. The six-note and twelve-note chords of the coda are shown as “x” and “y” respectively.

Furthermore, Skalkottas uses segmental association to provide coherent relationships and to organize the harmonic structure between successive and simultaneous series in the Overture. All the series are closely connected through numerous common and transpositionally or inversionally related segments, while a closely-knit web of relationships exists among them, and underpins the entire motivic and harmonic structure of the movement. As shown in Example 4, in bars 34–42 a reordering in the second hexachord of series 2, bringing the trichord  $bb-eb_1-gb_1$  (order position 10 12 11) before  $db-ab-cb_1[b]$  (9 8 7), and superimposing this segment on  $G-c-f$  (4 5 6), creates harmonic conditions similar to those of bars 1–2: the upper woodwind and upper strings play an Eb minor triad; the basses accompany with the trichords  $G-c-f$  and  $db-ab-cb$ , forming the hexachord set-class 6–Z43, the complement to the opening chord, 6–Z17, while the Eb minor triad has the double function of being both the opening and cadential chord of the thematic gesture.

Similarly, the tetrachords set-class 4–18 and 4–5, included in the four series, provide a logical continuity in the harmonic-melodic structure of the opening gesture of the movement. As shown in Example 4, as a segment of series 1, set-class 4–18 initiates the opening gesture of bar 1; in bars 3–4 it is included in the cadential chords of the main thematic idea, based on pitch-



Ex. 4: Overture, Section A – harmonic structure and pitch-class associations of the opening phrase

class material from series 2; it appears twice in the closing gesture of the antecedent (bar 6), now a segment of series 3; it also constitutes the opening arpeggiated figure of the consequent, played by the violin in bar 7. Furthermore, in bar 1 the repetition of the note  $g_1$  within the exposition of the thematic idea ( $e_1-g_1-d_1-g_1$ ) generates the tetrachord  $g_1-c\#1-c_2-b_1$ , set-class 4-5; in bars 5-6 transpositionally equivalent forms of this tetrachord initiate and round off the varied repetition of the thematic motive in the basses, now based on series 4. Thus, the initial phrase ends with the harmonic material equivalent to that with which it began.

At the closing phrase of section B, the retransition, Skalkottas employs chords which result from segments that are included in the internal structure of both themes, thus functioning as modulatory elements leading to the recapitulation of the first theme.

Ex. 5: Overture, serial and harmonic structure of the closing phrase to section B

As shown in Example 5, in bar 103, the retransition starts with a gesture which is harmonically supported by the tetrachord  $D-A-e-g$  (set-class 4-23), played by the basses and cellos, and the chromatic trichord  $bb-g\#1-a_1$  (set-class 3-1), played by the horns, both segments of series 7. The 4-23 tetrachord is the same as the first tetrachord of series 2, while the 3-1 trichord is also included in series 4 of the first theme. In bar 105 the segment  $F-B-ab-c_1$  (set-class 4-18), resulting from the combination of segments from series 5, 7 and 8, is also a segment of series 3. In bars 1064-1073 the trichord  $Db-Gb-$

bb, included in the tetrachord 4–20 of series 7, is a segment of series 2, while the tetrachord Db–Gb–bb–g#[ab] (set-class 4–22) at bar 1071, resulting from the combination of series 6 and 7 is also a segment of series 2. The trichord eb–bb–f#1(gb1) (set-class 3–11), included in the last tetrachord 4–19 from series 8 is the same as the first trichord of series 1; the latter functions as a link with the recapitulation of section A which starts with the same trichord as part of the arpeggiated Eb–Bb1–Eb–Gb–A motive (set-class 4–18), played at a lower registral level by the tuba.

The inclusion of tonal elements within the twelve-note texture of the Overture, particularly the Eb minor triad, although inevitably creating tension and conflict within the movement, are not form-generating events. As mentioned above, the opening chord consists of a superimposition of an Eb minor triad and the tonally ambiguous quartal trichord D–A–E. Tension is already established from the opening gesture. Taking into consideration Skalkottas's observation that the piece is in sonata form, it might be expected that one of the two harmonic areas would predominate and that there would be some reconciliation at the end. However, there is no harmonic relaxation or resolution; this is instead provided by the orchestration and the dynamics.

Ex. 6: Schematic harmonic progression in the Overture

As shown in Example 6, throughout the piece these two sonorities are superimposed, juxtaposed and define sectional boundaries within the subsection a of the first thematic area. In subsection b the quartal D–A–E chord predominates, while section A (the first subject area) ends with a sharp juxtaposition of the D–A–E and Eb–Bb–Gb chords. Section B, the second theme, with its contrapuntal texture, developmental character and harmonic disposition in a state of flux, does not have a strong tonal centre. The recapitulation starts with the same tonal minor-quartal sonority and clearly ends with an Eb minor chord at bar 134, the end of the recapitulation, thus asserting the latter's priority as the "tonic" of the piece. Typically, however, Skalkottas undermines this event in

the coda which follows, since this is underlined by a sustained pedal of an Eb minor triad in second inversion, over an E-natural in the bass. The final six- and twelve-note chord progression is based on a descending linear voice-leading movement to the final D–A. Thus the harmonic polarization is unresolved and the harmonic structure of the movement remains open-ended.

Overall, the harmonic movement within the A sections is generally static, and it is framed by the Eb minor triad in the upper textural stratum and the quartal D–A–E trichord in the lower one. Although there is tension within the superimposition and sequential juxtaposition of these trichords, there is a significant lack of meaningful harmonic conflict and polarization, and the creation of large-scale tension and resolution which is the quintessential structural requirement for the traditional sonata form. The mere juxtaposition of two twelve-note harmonic regions and, particularly, the lack of recapitulation of the second theme, suggest that Skalkottas's description of this Overture as sonata form is inaccurate, and Andante form more appropriately represents the harmonic and formal procedures applied here.

In the Foreword to the Notes Skalkottas asserts that: "Unlike [other] works (especially those of diatonic harmony) harmonic transpositions here are avoided", thus suggesting that in the Suite harmonic and formal differentiation are not dependent on transpositions of individual twelve-note series and/or entire sections. Instead he relies heavily on the abrupt sequential presentation of twelve-note regions and the manipulation of motivic, rhythmic and textural parameters to create formal structures. However, in other works, Skalkottas does use a transposition technique in which entire consecutive sections are transposed en bloc, predominantly at the fifth (although transpositions at the fourth, major and minor third and sixth are also used), thus creating a harmonic movement from a "tonic" region to another "dominant" one, as for example, in the Third Concerto for Piano and Ten Wind Instruments<sup>8</sup>. This

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<sup>8</sup> The orchestration of the Third Piano Concerto consists of ten wind instruments: Flute, oboe, English horn, clarinet in Bb, bassoon, contra bassoon, horn in F, trumpet, trombone, tuba and percussion (used rather sparingly).

For the description of twelve-note set properties, chords and chordal successions, I use pitch-class set theory and the terminology provided by it (see, FORTE, Structure). The letter T stands for transposition (of a series, or an entire section), while the subscript number indicates the interval of the transposition. For example, T0 indicates the prime, untransposed form of a series (or section); T5 the transposition of the series or section at the interval of a perfect fourth; T7 the transposition of the series or section at the interval of a perfect fifth; T8 the transposition of the series or section at the interval of a minor sixth, etc. Similarly, R stands for the retrograde form of a series. For example, R0 indicates the retrograde of the prime form of the series; R8 the retrograde of a series transposed at the minor sixth, etc.

concerto, composed in 1939, is a large-scale mature work, lasting over an hour. As in previous compositions (for example, the Octet, First Symphonic Suite) the piece employs a polytextural structure with constant use of rhythmic and motivic transformations. Skalkottas's hallmarks – such as dotted rhythmic patterns, syncopated rhythms, rhythmic, metric, and textural reduction at cadential points – permeate the movements, and the principle of developing variation is also fully exploited. The orchestral writing is highly contrapuntal, while the piano part is dense and percussive throughout.

Unlike other twelve-note works based on strict serial technique, in the Third Piano Concerto Skalkottas uses a rather free dodecaphonic method, in which strictly serial, free dodecaphonic and atonal passages are juxtaposed or alternated. The main themes are based on twelve-note series which are conceived and used thematically. There are numerous other secondary series, used in secondary themes and developmental passages, which are related to or derived from the main thematic series, but not used in the same strict manner; there are also twelve-note groups which are treated freely. This apparently stylistically diverse material is controlled, however, by the web of motivic and harmonic relationships that exist among the different series and other atonal elements, which underpins the motivic and harmonic structure not only of one movement but the entire concerto. Furthermore, Skalkottas's predilection for constructing a movement from cyclically reiterated yet limited primary material is manifested here through the continuous recycling (within each of the three movements) of the pitch-class material of large sections either exact, at their original tonal level, or transposed en bloc to another transpositional level; certain sections are also based on the retrograde form of the series.

The first movement, *Moderato*, outlines a bithematic sonata form with an exposition (bars 1–159) of the first theme, built entirely on series 1 (shown in Example 7a), and the second theme, built on two independent series 2 and 3 (shown in Example 7b), a short development section (bars 160–239) and a recapitulation (bars 240–436).

The twelve-note series of the first and second subjects appear in their prime form at the introduction of these themes. Unlike other pieces, phrases or sections constructed from strict treatment of the twelve-note material alternate with sections that are less strictly constructed. Segments of different forms of the twelve-note series are often employed independently. For example, in the accompanimental and developmental material of the *Moderato* Skalkottas juxtaposes motivic segments from different forms of the two series, thus producing a closely-knit motivic and rhythmic web, which in places can barely be identified with the original twelve-note material. The curtailed development can be justified by the long developmental passages between the themes

Moderato

Series 1

Ex. 7a: Third Piano Concerto – Moderato – first theme and series

Series 2

Series 3

Ex. 7b: Third Piano Concerto – Moderato – second theme and series

and those following their exposition, in the section leading to the development proper; the latter thus requires little further thematic transformation. According to Rosen, “the central section of a sonata form has two separate functions, development and retransition: the development intensifies the polarization, and delays resolution; the retransition prepares the resolution”<sup>9</sup>. Since there is no polarization of the thematic and harmonic material in the exposition, the function of the formal development section in this movement is that of a transition towards the recapitulation. In the recapitulation the pitch-class material of the entire exposition is repeated transposed at the fifth (T7), implying a movement from a “tonic” region to a “dominant” one. However, following the initial appearance of the first theme at the fifth, part of the first thematic group is repeated, as an interlude, at its original tonal level (T0) (bars 252–263). Similarly, the last section of the movement also repeats earlier material in its original form.

The second movement, *Andante sostenuto*, has a similar internal structure to that of the *Moderato*, with noticeable rondo elements within each section. In this movement entire passages are built on the retrograde form and different transpositional levels of the pitch-class material used earlier in the movement. The exposition (bars 1–91) uses the same series to convey the first theme, while the series of the second thematic idea derives from series 2 of the *Moderato*’s second theme transposed at the minor seventh (T10). However, other series derived from these two, or entirely new series, are also employed in the accompaniment, secondary melodies, and further development of the themes. All series are also used in the retrograde of the prime form (R0), and transposed both at the major sixth (T9) and perfect fifth (T7). The short development section (92–124) is followed by a curtailed recapitulation (125–196), which is introduced by the second theme and recapitulates the pitch-class and thematic material of the exposition transposed at the fifth (T7).

In the third movement, *Allegro giocoso*, Skalkottas returns to the harmonic environment of the first movement and resolves the harmonic (“tonic-dominant”-like) opposition established there. The movement also outlines a bithe-matic sonata form, with a long exposition (bars 1–210), a development section (211–309), and a recapitulation (310–451). The first theme of the exposition is based on the same series of the *Moderato*’s second theme, at its original tonal level (T0), with only minor rhythmic variations. The series on which the second theme of the movement is based derives from series 1 of the *Moderato*’s first theme. The piano elaborates the two themes of the orchestral exposition,

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<sup>9</sup> ROSEN, *Sonata Forms* 262.

with the pitch-class material of the first theme transposed at the minor sixth (T8) in bars 120–125. In the recapitulation the pitch-class material of the exposition is repeated transposed at the fourth (T5), implying a movement from a “tonic” region to a “subdominant” one, although there are short modulatory passages that have been transposed at the major sixth (T9) and minor third (T3). The Coda (423–451) is initiated by the first theme (i. e., the *Moderato*’s second theme) at its original tonal level (T0); it progresses to a texturally modified yet exact repetition (in terms of its pitch-class structure) of material from the third movement’s exposition and beginning of the development, also at its original tonal level (T0), and it ends with the first theme of the *Moderato* to round off the entire piece.

Despite the simplicity of the overall form, the detailed structure of the Third Piano Concerto is both complex and sophisticated. The main themes of each of the concerto’s three movements are based on (or derived from) the same twelve-note series and thematic ideas established in the first movement, *Moderato*. This gives a cyclical character to the entire piece, and provides a high degree of unity across the three movements of this long work. The form of the three movements is delineated by the application of thematic and harmonic procedures similar to those found in the tonal structure of a sonata form. In a traditional sonata form the exposition both presents the thematic material and articulates the movement from tonic (first theme) to dominant (second theme) so that it takes on the character of a polarization or opposition, while the recapitulation functions as a resolution. In the *Moderato*, however, the harmonic opposition occurs between the two outer sections so that the exposition takes the place of the first subject group (with principal and secondary themes), the development functions as the transition, and the recapitulation as the second subject group “in the dominant”; the last section and Coda function as a transitional, modulatory passage to what follows. This unconventional harmonic structure of the *Moderato* may be explained with regard to the form of the Third Piano Concerto as a whole, whereby the entire first movement could be read as a large-scale exposition section. The second movement, *Andante sostenuto*, functions as a development section which elaborates and expands thematic and motivic material from the exposition, but also introduces new twelve-note series and ideas. The third movement, *Allegro giocoso*, starting with the piece’s second theme (based on series 2) at its original tonal level, functions as the recapitulation and resolution of the entire piece. The formal design could be represented as shown in Diagram III.

Diagram III

Third Piano Concerto	Sonata form	Series and phrase structure within each movement
<i>Moderato</i>	Exposition	Exposition ( $T_0$ ): first theme – series 1( $T_0$ ); second theme – series 2( $T_0$ ) and 3( $T_0$ ). Development: elaboration of material from both themes. Recapitulation ( $T_7$ ): first theme predominantly at $T_7$ , second theme at $T_7$ . Coda, with reminder of the first theme at $T_0$ .
<i>Andante sostenuto</i>	Development	Exposition ( $T_0$ ): first theme – series 1( $T_0$ ); second theme – series 2( $T_0$ ) and 3( $T_0$ ), as in the <i>Moderato</i> . Development of themes, and introduction of new material. Recapitulation ( $T_7$ ): second theme at $T_7$ , followed by the first theme at $T_7$ . Coda, with reminder of the <i>Moderato</i> 's first theme at $T_0$ .
<i>Allegro giocoso</i>	Recapitulation	Exposition ( $T_0$ ): first theme ( $T_0$ ) (which is the second theme of the <i>Moderato</i> ). Second theme ( $T_0$ ) – series derives from <i>Moderato</i> 's first theme. Development: elaboration of material from both themes. Recapitulation ( $T_5$ ): second theme at $T_5$ ; first theme at $T_5$ . Coda predominantly at $T_0$ ; it ends with a reminder of <i>Moderato</i> 's first and second themes at $T_0$ .

Therefore, the employment of the twelve-note series and their transpositions, and the order of appearance and reappearance of the themes from the first movement, follow textbook requirements of a traditional sonata movement, albeit one which requires the reading of the entire concerto as a large-scale sonata form.

Another technique that Skalkottas uses to create large-scale form involves the use of the twelve-note series of a first movement to construct an entire multi-movement piece; this use of the same pitch-class material throughout a work naturally provides a significant degree of unity. The First Suite for piano, which comprises four movements (Preludio [Andante], Serenade [Allegro grazioso], Menuetto [Moderato assai] and Finale [Presto]), is a typical example of this approach. The Preludio is built on four twelve-note series and their transposed forms at the minor sixth ( $T_8$ ). In the Serenade and Menuetto, although new series are introduced which predominate in the twelve-note tex-



ture, series from the first movement are also used, thus maintaining a certain harmonic and motivic coherence throughout the unfolding of the piece. Finally, the Finale (Presto) is built on the same series of the Preludio, as if returning to the “original key” to round off this multi-movement work.

Diagram IV

First Piano Suite	Sonata form	Twelve-note serial structure
<i>Preludio (Andante)</i>	Exposition	Series 1, 2, 3, 4 ( $T_0, T_8$ )
<i>Serenade (Allegro grazioso)</i> <i>Menuetto (Moderato assai)</i>	Development	Series 1, 2, 3, 4 and new series
<i>Finale (Presto)</i>	Recapitulation	Series 1, 2, 3, 4 ( $T_0, R_0, T_8, R_8$ )

With regard to the twelve-note serial structure, therefore, the large-scale form of the entire piece represents a sonata form, as shown in Diagram IV. The Preludio functions as the exposition of the material; the Serenade and Menuetto function as the development section, which not only elaborates motivic and pitch-class material from the exposition but also introduces new ideas; and the Finale (Presto) functions as the transformed recapitulation, which returns to the same twelve-note series of the exposition, thus ending “in the same key”. This approach ensures a high degree of integration of the contrasting elements not only within each section of a movement but also between the four movements, thus providing a large-scale unified structure.

Furthermore, the Finale (Presto), in particular, provides an example of Skalkottas’s fusion of traditional forms and his use of transposition, combined with the relatively uncommon use of the retrograde of entire groups of series to determine both the large- and small-scale form. This movement combines a rondo-like sequence of sections and their varied repetitions ( $ABA^1B^1CA^2B^2A^3B^3Coda$ ) with that of a ternary form ( $A B A^?$ ), shown in Diagram V.

Diagram V

Ternary form	A	B	A'
Sections (Finale)	A B A' B'	C A <sup>2</sup> B <sup>2</sup>	A <sup>3</sup> B <sup>3</sup> A <sup>4</sup>
Serial structure	T <sub>0</sub> -T <sub>8</sub> R <sub>8</sub> (R <sub>0</sub> ) T <sub>0</sub> -T <sub>8</sub> R <sub>8</sub> -R <sub>0</sub> (T <sub>0</sub> )	T <sub>8</sub> -T <sub>0</sub> -R <sub>8</sub> T <sub>0</sub> -T <sub>8</sub> R <sub>0</sub> -R <sub>8</sub> - T <sub>0</sub> -T <sub>8</sub>	T <sub>0</sub> -T <sub>8</sub> R <sub>8</sub> R <sub>0</sub>

The formal sections are largely defined by the transformations of the twelve-note serial group, presented at the opening four bars of the movement, while changes in texture, rhythmic structure and tempo (Presto, Tempo, and Prestissimo) also contribute to the delineation of the large-scale form. The movement is built on four twelve-note series, their transpositions at the minor sixth (T8), and their retrograde forms (R0 and R8) (see Example 8).

The image displays musical notation for four twelve-note series and their transpositions. The first system shows series S1 and S2 in the treble clef, and S3 and S4 in the bass clef. The second system shows the transposed versions S1(T8), S2(T8), S3(T8), and S4(T8), where the transposition interval is the minor sixth (T8). The notation includes stems, beams, and various accidentals (sharps, flats, naturals) to represent the specific pitch classes of each series.

The image displays four musical staves, each representing a different series. Each staff is written in treble clef and contains two measures of music. The first measure of each staff shows the prime form (T0) of the series, and the second measure shows the retrograde form (R). The series are labeled 'Series 1', 'Series 2', 'Series 3', and 'Series 4' on the left. The notes are: Series 1: G4, A4, B4, C5, B4, A4, G4; Series 2: G4, A4, B4, C5, B4, A4, G4; Series 3: G4, A4, B4, C5, B4, A4, G4; Series 4: G4, A4, B4, C5, B4, A4, G4. The retrograde forms are the reverse of the prime forms.

Ex. 8: First Piano Suite – Finale (Presto), opening gesture and series

The first section A of the movement (bars 1–8) comprises four two-bar phrases, built on the prime forms (T0) of four series and their transpositions at T8, which alternate. Developmental passages are built predominantly on the retrograde of the transposed forms of the series (R8), while the initial regularity of the series presentation in pairs is interrupted and the speed of series rotation becomes irregular. The developmental middle section (C) is differentiated from other developmental passages by intense motivic elaboration, which results from the segmentation of the series and extensive reordering within the segments, thus achieving the necessary contrast in the motivic and harmonic structure of this developmental section. The retrograde of the prime forms of the series (R0) are used at transitional and cadential passages. Thus, the formal and serial structure of the Finale (Presto), shown in Diagram V, is established, in part at least, by the recurrent use of entire serial groups, based on the prime forms of the introductory twelve-note series, their retrograde forms, and their transpositions at the minor sixth (T8).

Although the recurrence of the serial group provides coherent pitch-class and harmonic articulations, textural homogeneity and the basis for large-scale section organization, in the small-scale design, formal differentiation, phrase delimitation and cadential structure are determined largely by motivic, textural and rhythmic means. Each restatement of a group of twelve-note series is reinterpreted, in terms of instrumentation, registral disposition, harmonic combinations, dynamics and rhythm, so that the reappearance of each section results in a quite different textural surface, which Skalkottas exploits to create phrase differentiation. A short phrase presenting the main thematic idea of a large section, or its varied repetition, is always based on an uncomplicated,

largely linear presentation of the twelve-note series of that section, and frequently in the traditional format of melody with accompaniment. In developmental passages the texture thickens and becomes predominantly polyphonic; discrete segments from the different series of a section may be juxtaposed in quick succession or used simultaneously in different configurations, thus producing a new motivic surface. This enhances harmonic variety and emphasizes the developmental character of these passages. Transitional passages are defined by motivic, rhythmic, and harmonic procedures. They may be distinguished by a new motive, a distinctive rhythm (often one particularly associated with transitional passages), increased harmonic activity, and a textural disposition different from the surrounding sections.

Finally, Skalkottas's fascination with the fusion of traditional forms to produce new formal structures is demonstrated in *Tender Melody* for cello and piano. Furthermore, tonal elements are incorporated in the twelve-note texture, while there is some tonal movement and a sense of resolution despite the twelve-note process. Here Skalkottas creates a structural form which not only combines two compositional styles, tonal and serial, but also exemplifies the principles of traditional sonata form. Furthermore, his fascination with the fusion of traditional forms to produce new formal structures is again demonstrated through the integration of three diverse formal prototypes to produce a formal design which amalgamates variation, sonata and cyclical forms. *Tender Melody* is built on the prime forms of two independent twelve-note series, one continuously played by the cello and the other by the piano, as shown in Example 9.

Moderato quasi Allegretto

Cello *p* poco agitato

Piano *p*

Ex. 9: Tender Melody, opening gesture of the first theme and series

The Eb minor context is inherent in the internal pitch-class structure of the cello series (F# E D C# C B G G# A F Eb Bb). Within the phrase structure, pitch-classes Eb, Bb, and F#[Gb] are grouped together, frequently punctuating melodic cadences and thus providing a clear orientation towards an Eb minor tonality. The only exception is found in the last presentation of the series in the coda, a point to which I will return below. The piano series is presented as three tetrachords, two transpositionally equivalent (T6) major-minor tetrachords, set-class 4-17 (D#-F#-G-Bb, C#-E-A-C) and a diminished seventh tetrachord, set class 4-28 (D-F-G#-B). It is worth mentioning that the modal major-minor tetrachord, set-class 4-17, is an important element of Skalkottas's harmonic vocabulary, and is often used to frame harmonic progressions, either at the beginning of a passage or as its concluding destination. This harmonic presentation is unchanged throughout the piece and the minimalist almost hypnotic repetition of the tetrachords not only articulates but reinforces the tonally imbued harmonic framework; it also leaves the piece open-ended. When these three tetrachords are heard in succession they move in smooth stepwise voice-leading and produce a kind of functional harmonic progression, from an Eb major/minor chord to its leading-note diminished seventh chord; the latter needs resolution to the "tonic" Eb which immediately follows it (see Example 10).



Ex.10: Tender Melody for cello and piano, harmonic progression

However, although the A major-minor tetrachord, in the context of an Eb tonality, can be perceived as a chromatically altered subdominant chord, it has a tritonal relationship with the Eb and creates tension within the smooth voice-leading, which partially subverts the implied tonal movement. Furthermore, as shown in Example 10, the tetrachord set-class 4–28 can also be interpreted as a diminished seventh on G#, thus functioning both as the leading-note chord of the A major-minor chord and as an axis within the harmonic progression. Skalkottas exploits the ambiguity in the interpretation of this diminished seventh chord to distinguish harmonically the first and second subjects.

The piece consists of three simultaneous ostinati: melodic in the cello; harmonic in the piano; and rhythmic, in the form of continuous quaver rhythmic patterns, in the piano accompaniment. These underpin the entire texture and constitute the principal structural elements for unfolding the form. The harmonic ostinato consists of fourteen statements of three tetrachords, which determine the thirteen-phrase internal structure of the piece. The opening phrase (bars 1–3), which outlines the first “theme”, provides all the pitch-class, harmonic, rhythmic and thematic material, and functions as the Grundgestalt. Each of the following twelve phrases presents either a variation of this opening material, or is a variation within a variation. These “variations” are grouped together to determine the large-scale form of the piece, which outlines six sections, and which can be seen as a combination of variation form and sonata movement, shown in Diagram VI.

Diagram VI

<i>Tender Melody</i> Sections	Sonata movement	Thematic structure
I	Exposition	First subject area. First theme (bars 1–3) and its varied repetitions.
II		Second subject area. Second theme (bars 11–13).

<i>Tender Melody Sections</i>	<i>Sonata movement</i>	<i>Thematic structure</i>
III	Development	Elaboration of material from the first and second subject areas.
IV	Recapitulation	Recapitulation of the second theme.
V	Coda	Recapitulation of the first theme.
VI		Establishment of Eb minor as the tonic of the piece; final D <sup>07</sup> tetrachord.

At the opening three bars both melodic and accompanimental pitch-class material coincide. Thereafter there is a misalignment in the melodic and accompanimental serial structure of the piece. This is resolved in the coda where the cello and piano series are realigned. The first subject area (bars 1–10) starts with an Eb minor chord and ends on a diminished seventh on D; the latter functions as a dominant needing resolution to the “tonic” Eb. The second subject area (bars 11–18) is introduced with a new lyrical theme, a new texture in the accompaniment, and a different harmonic distribution of the pitch-class content of the chords, suggesting a new harmonic environment (see Example 11).

The image shows a musical score for the opening gesture of the second theme, spanning measures 1 through 12. The score is written for cello and piano. The cello part (top staff) begins with a prolonged C# note, followed by a melodic line. The piano part (bottom staff) features a rhythmic accompaniment of eighth notes. The score is divided into two sections: measures 1-7 and measures 8-12. The first section is marked 'p. cello' and the second 'espress.'. Below the piano part, harmonic analysis is provided: a diminished seventh chord (vii<sup>07</sup>) is shown resolving to an EbMm chord, and an AMm chord is shown resolving to a vii<sup>07</sup> chord. The melodic line is labeled '2nd theme' and includes measure numbers 1 through 12.

Ex. 11: Tender Melody for cello and piano, opening gesture of the second theme

The cello line starts with a prolonged C# which has a fifth, dominant/tonic-like relationship with the opening F# of the first theme. The textual disposition of the accompaniment now presents the third tetrachord of the progression as a G# diminished seventh chord, thus shifting the tonal predominance from the Eb major-minor chord to the A major-minor chord.

Bars 19–36 outline the development section, with bars 31–36 functioning as the retransition, which, not only initiates a rhythmic, modulation-like pat-

tern in the piano accompaniment, but also in traditional sonata form fashion, starts and closes with the diminished seventh chord on D, thus functioning as a dominant preparation and resolving onto the Eb major-minor tonic in the recapitulation (see Example 12).

The image displays a musical score for 'Tender Melody' in three systems. The first system, labeled 'Retransition', shows measures 30-33. The second system, labeled 'Recapitulation', shows measures 34-37 and includes a '2nd theme' starting at measure 37. The third system shows measures 38-41, with a key signature change to Eb minor indicated at measure 40. The score includes various musical notations such as fingerings, dynamics (mf, f), and harmonic labels like  $vii^{o7}$ ,  $I/i$ , and  $AMm$ .

Ex. 12: Tender Melody, Retransition-Recapitulation

In traditional sonata form the function of the recapitulation is to resolve the underlying polarity and harmonic tension established in the exposition, and to create a sense of reconciliation and closure. In the exposition of Tender Melody there is inherent tension in the modal structure of the “tonic” Eb major-minor chord, and an expectation for its resolution. There is also harmonic/tonal opposition between the first and second subject areas, due to the harmonic shift of emphasis from an Eb major-minor to an A major-minor tonal centre. As is typical of Skalkottas’s sonata form structures, the recapitulation (bars 37–52) is introduced by the second theme – a typical example of inverted recapitulation; but harmonic reconciliation is evaded at this point. Although the melodic goal to Eb is reached at bar 40, with a melodic cadence that outlines



an Eb minor arpeggio, this is supported harmonically by the A major/minor chord, reinforced throughout this passage by the presence of the G# diminished seventh tetrachord. Furthermore, the serial misalignment between the melodic and accompanimental pitch-class content continues throughout the recapitulation, thus carrying over and intensifying further the harmonic tension.

The musical score for Ex. 13 is divided into two systems. The first system, labeled '48', shows the recapitulation of the first theme. It begins with a piano (p) dynamic and includes performance instructions such as 'poco rit.' and 'dim.'. The piano accompaniment features a prolonged Eb-Bb pedal point. The second system, labeled '52', shows the Coda. It begins with a piano (pp) dynamic and includes performance instructions such as 'poco rit.' and 'dim.'. The piano accompaniment features a prolonged EbMm pedal point. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex.13: Tender Melody, Recapitulation of first theme and Coda

As shown in Example 13, the first theme, based on a prolonged double pedal Eb–Bb, is recapitulated at the beginning of the coda (bar 49). At this point the modal ambiguity resolves with the unequivocal presentation, twice, of an Eb minor triad. But the piece does not end at that point; it ends with the initial succession of the three tetrachords, and the leading-note, a diminished seventh on note D as the final chord of the piece. Similarly the final gesture of the cello melody defies structural tonal expectations and outlines the melodic interval eb1–bb1, heard as an open-ended, tonic-dominant (I–V) half cadence. Thus, in the coda there is further tension and openness instead of unequivocal closure. Skalkottas (as in Stravinsky’s coda of the first movement of his Symphony in C, and Bartók’s piano sonata) challenges the sonata form he employs. The piece starts with a stable, albeit tonally ambiguous chord, moves to a point of rest and resolution at the beginning of the coda, but returns to the unstable diminished seventh chord at its final gesture. Furthermore, the cyclical, reiterative nature of the harmonic progression throughout the piece,

with the opening of each phrase resolving the previous one and ending itself unresolved, undermines the sonata principle and renders the form of *Tender Melody* circular; there is the impression that the piece could continue indefinitely. Skalkottas's particular approach to the harmonic structure, which inevitably affects the large-scale form of the piece, is reminiscent of, and perhaps influenced by Romantic attitudes towards ambiguity and open-endedness as legitimate formal principles<sup>10</sup>. Or perhaps the creation of this open-ended circular form through the manipulation of the harmony was an attempt on Skalkottas's part to mirror the circular repeatability of the twelve-note series and serial groups.

Paradox and ambiguity become a structural motive of *Tender Melody*. Skalkottas challenges and manipulates the closed unified structure of the sonata form and its traditional tendency towards unity, by both using cyclical reiterative harmonic progression and by deferring reconciliation until the coda, and then denying it at its final gesture. Paradoxically, however, the unstable diminished seventh chord can be perceived as the only possible close for this piece. Stylistically, although this is a serial work, it is an exemplar of tonal serialism, and the manifestation of tonal relationships enables us to experience harmonic conflict and resolution within a twelve-note context, but not final closure.

To conclude, although there is no record of Skalkottas's views on form, his few surviving analytical notes and the evidence of his own compositional practice show that he appropriates traditional concepts of musical construction and adapts classical formal prototypes to a dodecaphonic context by exploring the possibilities provided by the integration of different forms and compositional styles. Skalkottas's amalgamation of his idiomatic twelve-note technique with his reinterpretation of traditional forms and stylistic corruption, and the merging of two styles (tonality and serialism) leads to new and interesting musical structures, while simultaneously revealing a compositional disjunction between these traditional forms and the new harmonic language he was creating. And it is the idiomatic way that Skalkottas deals with these

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<sup>10</sup> Examples of this can be seen in Chopin's *Prelude Op. 28 No. 23* in F major, whose final V7 in Bb encapsulates these Romantic attitudes towards the final chord of a movement, or in Schumann's '*Im wunderschönen Monat Mai*' from *Dichterliebe*, Op. 48, a typical example of circular form, which starts with a traditionally unstable V7 chord of F# minor, moves to a point of rest with a stable, perfect cadence in the relative A major in the middle of the piece, and ends on a V7 of F# minor, which needs resolution, so that the form becomes infinitely repeatable; for further discussion about the form of this song, see ROSEN, *The Romantic Generation* 48.

fundamental compositional issues, and his attempts to fuse tonal elements of construction with serialism, that ensure his own particular identity, and his unique contribution to serial composition.

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Table I

Ouverture from the First Symphonic Suite for large orchestra

Schematic representation of the large-scale formal, thematic and serial structure of the piece

Sections	Sub-sections	Bar Nos.	Phrase structure	Thematic structure	Serial combinations
A	a (1–43)	1–4 <sup>2</sup>	First phrase of the theme's ternary form (1–12). (Antecedent [1–6]).	Motto-like thematic idea in the horns, based on series 1 (antecedent).	a
		4 <sup>3</sup> –6		Varied repetition of the thematic idea in the basses, based on series 4 (consequent).	b
		7–9 <sup>2</sup>	(Consequent [7–12]).	Varied repetition of the theme in the first violins, based on series 1.	a

Sections	Sub-sections	Bar Nos.	Phrase structure	Thematic structure	Serial combinations
		9 <sup>3</sup> –11		Continuation. Motivic idea based on series 4, similar to bars 4 <sup>3</sup> –6.	b
		11 <sup>4</sup> –12		Closing passage; “perfect” cadence to the first phrase of the theme’s ternary form.	a
		13–15 <sup>1</sup>	Second phrase of the theme’s ternary form.	Motto-like thematic idea in the horns, based on series 1.	a
		15 <sup>3</sup> –17 <sup>3</sup>		Continuation with predominant motivic idea based on series 3.	c
		17 <sup>3</sup> –23 <sup>1</sup>		Developmental passage introducing new motivic ideas in two- part counterpoint.	c <sup>1</sup>
		23–25 <sup>2</sup>		Continuation of developmental passage.	c <sup>2</sup>
		25 <sup>2</sup> –28 <sup>1</sup>			b
		28–29 <sup>3</sup>		Closing passage to the second phrase of the theme’s ternary form.	a
		29 <sup>3</sup> –31		“Half” cadence to the phrase with liquidation of motivic and textural material.	b
		32–34 <sup>1</sup>	Third phrase of the theme’s ternary form.	Motto-like thematic ideas in the horns, based on series 1.	a
		34–37		Continuation with liquidation of motivic and textural material.	a [b]
		37 <sup>4</sup> –39 <sup>1</sup>		Introduction of the “rhythmic episode”.	a
		39 <sup>1</sup> –41 <sup>2</sup>		Rhythmic episode which functions as “half” cadence to the theme’s ternary form.	b

Sections	Sub-sections	Bar Nos.	Phrase structure	Thematic structure	Serial combinations
		41 <sup>3</sup> -43		Last appearance of modified thematic idea in the basses, based on series 1. Closing gesture to the theme's ternary form.	a
	<b>b</b> (44-53)	44-46	"Contrapuntal section of double counterpoint". Contrasting middle section.	Motivic idea, based on series 3, played contrapuntally by flute-oboes and upper strings.	b <sup>1</sup>
		46-50 <sup>1</sup>		"Answer" to the previous motivic idea, based on series 4.	b <sup>2</sup>
		49 <sup>4</sup> -53		Developmental continuation, leading to the reappearance of the main thematic idea.	c <sup>3</sup>
	<b>a'</b> (54-61)	53 <sup>4</sup> -55	Modified reappearance of the main theme. Closing phrase of section A.	Motto-like thematic idea in the flutes, oboes, and violas.	a
		56-58 <sup>2</sup>		Continuation with predominant motivic idea based on series 4, similar to bars 9-11.	b+c
		58 <sup>3</sup> -61		Closing gesture to section A.	a+b
<b>B</b>	<b>a</b> (62-84)	62-65	First phrase of subsection a.	Thematic idea, in two-part counterpoint, based on series 5 and 6. Series 7 and 8 accompany.	d [e]
		66-70 <sup>1</sup>		Varied repetition of the thematic idea.	d [e]
		70-72	Second, contrasting phrase of subsection a.	Introduction of new motives; predominant ones based on series 5 and 7.	e [d]

Sections	Sub-sections	Bar Nos.	Phrase structure	Thematic structure	Serial combinations
		73–75	Third phrase of subsection a.	Modified appearance of the thematic ideas.	d [e]
		76–81		Developmental continuation, introducing new motives.	f
		82–84		Closing passage to subsection a, introducing textural changes.	d [e]
	<b>b</b> (84 <sup>4</sup> –100 <sup>1</sup> )	84 <sup>4</sup> –86 <sup>1</sup>	Contrasting, middle section.	Developmental passage, rhythmically active.	d [e]
		86–87		Continuation.	e [d]
		88–91 <sup>2</sup>		„	d
		91 <sup>3</sup> –93 <sup>1</sup>		„	f <sup>1</sup>
		93 <sup>2</sup> –95 <sup>2</sup>		„	f <sup>2</sup>
		95 <sup>2</sup> –100 <sup>1</sup>		Fugato cadence to subsection b.	d [e]
	<b>a'</b> (100–108)	100–102	Modified repetition of the section's thematic material.	Thematic ideas in oboe-clarinet (series 6) and trumpets (series 5).	d [e]
		103–108		Cadential passage to section B with motivic and textural liquidation, which also functions as transition to section A <sup>6</sup> .	d [e]
A <sup>6</sup>	a (109–129 <sup>3</sup> )	109–111	Modified and shortened recapitulation of the main thematic material.	Motto-like thematic idea in the tuba, based on series 1.	a
		112–115		Slow formation of the hallmark harmony.	a
		116–119		Chordal interlude.	a

Sections	Sub-sections	Bar Nos.	Phrase structure	Thematic structure	Serial combinations
		120–121		Repetition of thematic idea based on series 4 (similar to bars 4 <sup>3</sup> –6).	b
		122–124 <sup>1</sup>		Modified reappearance of thematic/motivic material of bars 7–9.	a
		124–125		Repetition of material from bars 9 <sup>4</sup> –12.	b
		126–127 <sup>2</sup>		Cadence similar to that of bars 37 <sup>4</sup> –38.	a
		127 <sup>3</sup> –129 <sup>3</sup>		“Half” cadence similar to that of bars 39–41.	b
	<b>b</b> (129 <sup>3</sup> –134)	129 <sup>3</sup> –132	Contrasting middle section.	Motivic idea in the upper strings, based on series 3; more clearly articulated than in the equivalent passage of section A.	b <sup>1</sup>
		133–134		Motivic idea in the flutes, based on series 4.	b <sup>2</sup>
Coda	<b>a</b> <sup>4</sup> (135–148)	135–136	Last repetition of the main thematic material.	Motto-like thematic idea played solo by the first violins.	a (series 1)
		137–139 <sup>1</sup>		Continuation played by the first violins and violas.	b (series 3)
		139–141		“Perfect” cadence to subsection a <sup>4</sup> .	a
	(142–148)	142–144		Six-note chords.	x
		145–148		Twelve-note chords.	y

