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A Theoretical and Stylistic Analysis of Paul Ben-Haim's Five Pieces for Piano, Op. 34 and Piano Sonata, Op. 49

Rachel Bletstein
University of South Carolina

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A Theoretical and Stylistic Analysis of Paul Ben-Haim’s *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*

by

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DEDICATION

In loving memory of my mother Marcy, and in honor of my father Jack, who have been my biggest supporters in life.
ACKNOWLEDGEMENTS

I would like to thank the members of my committee, Dr. Scott Price, Dr. Sara Ernst, Professor Phillip Bush, and Dr. Julie Hubbert. My academic advisor, teacher, and chairman of the committee, Dr. Price, has helped me immensely and without his patience, knowledge, and support, I would not be where I am today. To Dr. Ernst, I am thankful for the opportunity she has given me to teach privately, for helping me expand my knowledge, and for how she has added to my educational growth in piano teaching. To my piano professor Phillip Bush, I am extremely grateful for his constant encouragement, guidance, and reassurance in my piano lessons. He has helped me become the best pianist and musician that I have ever been and I am inspired by him every day. I wish to thank Dr. Julie Hubbert, with whom I have formed such a close bond, for her positivity, motivation, and encouragement.

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I would like to thank Gila Goldstein for providing me with information on Ben-Haim’s *Piano Sonata, Op. 49*. I would also like to thank her for putting me in contact with
Professor Jehoash Hirshberg. I would like to thank Professor Hirshberg for providing me with information regarding public performances of Ben-Haim’s works.

I would like to thank my partner, Adrian Quiroga, who has not only provided loving and emotional support, but who has also contributed to this work in editing and advising in formatting, musical examples, and contributing to all other technical aspects.

I would like to express my thanks and appreciation to my friends and my extended family who have always supported me in my musical and educational studies. Thank you to my students, who help remind me why I am invested in both piano playing and teaching. Thank you to my cousins for their support in my musical studies, and I am thankful for the close bond that we share. Thank you to my siblings, Deborah Bletstein, and Charles Bletstein for supporting me in my musical endeavors. I would like to offer my gratitude to my aunts Dr. Beverly Bletstein, Diane Caskey, and Natalie Rosenfield who have always encouraged and supported me. To my wonderful mother and forever best friend, I thank you for the love and support you always gave me. To my beloved father, my rock and best friend, I owe a heartfelt thank you for never letting me forget that with strength, motivation, and positivity, I can accomplish what I set my mind to.
ABSTRACT

The purpose of this study is to provide a theoretical and stylistic analysis of Paul Ben-Haim’s *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*. The study consists of an analysis of form, meter, rhythm, harmony, melody, keyboard usage, and stylistic elements.

The study helps to educate musicians about Ben-Haim’s music and conveys how the works are representative of compositional practices that combine Middle Eastern and Western elements. This study also introduces two major works of Ben-Haim’s, including *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*. This study promotes one of the most significant Israeli composers, and portrays Ben-Haim’s use of both Israeli and Middle Eastern harmonies and elements of Western music.

The study contains four chapters, a bibliography, and two appendices. Chapter one contains an introduction that includes historical information about the composer, the purpose and need for the study, related literature, and limitations. Chapter two consists of an analysis of Ben-Haim’s *Five Pieces for Piano, Op. 34*. Chapter three consists of an analysis of Ben-Haim’s *Piano Sonata, Op. 49*. Chapter four consists of a summary, conclusion, and recommendations for further study.
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CHAPTER I
INTRODUCTION

The Israeli composer Paul Ben-Haim (1897-1984) was originally born Paul Frankenburger in Munich, Germany.¹ Ben-Haim was born into a Jewish family; however, they were not extremely religious. Members of his mother’s family had assimilated (converted to Christianity), as this was a societal occurrence throughout Munich by the Jewish people prior to World War II in an attempt to secure freedom and human rights. Although his father took Ben-Haim to Jewish services to expose him to the cultures and traditions of his heritage, Ben-Haim did not become orthodox.²

Ben-Haim’s early life took place in Germany where he attended the Munich Academy of Music (1920) focusing on piano, violin, and conducting. Later in Germany, he conducted the Munich State Opera (1920-1924), and he additionally conducted at the Augsburg Opera House (1924-1931).³ Ben-Haim conducted Hindemith’s Neues vom Tage (Today’s News) at the Augsburg Opera in 1930.⁴ In 1949, Ben-Haim became director of the Jerusalem Academy of Music and was an advisor of pedagogy in 1960.⁵ He was awarded the Israel State Prize in 1957 for his symphonic work, The Sweet Psalmist

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² Ibid.
³ Ibid., 14.
⁴ Ibid., 18.
⁵ Ibid., 15.
of Israel, which was premiered by Leonard Bernstein in 1959. Ben-Haim emigrated to Palestine in 1933 to a suburb of Jaffa called Tel-Aviv, which would earn city status the following year. He spent most of his productive years in Tel-Aviv before his death there in 1984. Ben-Haim’s emigration was primarily due to the rise of Nazism in Germany in 1933.

Ben-Haim began to compose in a style that included Middle Eastern and Israeli techniques. During this time, Ben-Haim’s possession of a tourist visa, and the dictates of Palestinian law, did not allow him to profit from his works in the region. By the influence of his friends, Ben-Haim changed his name in 1933 so that he could appear as a citizen with a Hebrew name. Ben-Haim’s father’s name was Heinrich, deriving from the word “Haim”, which means “life” in Hebrew. “Ben” in Hebrew means “son of,” resulting in “son of life.” Ben-Haim composed for strings, voice, piano, and solo instruments (including wind, brass, and chamber music). He also composed works for soloist and orchestra including Piano Concerto (1963), Violin Concerto (1960), and Cello Concerto (1962). His symphonic works include Concerto for Strings (1947), and he also composed Concerto Grosso (1931) and Pan, Symphonic Poem (1931), which were both premiered by The Palestine Philharmonic Orchestra.

One of the hallmarks of Ben-Haim’s compositional style is the combination of Western art music structures with Israeli and Middle Eastern compositional ideas. Israeli

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7 Ibid., 18.
8 Ibid., 14.
9 Ibid., 12.
10 Ibid., 12.
11 Ibid., 15.
and Middle Eastern composers utilize dissonant harmonies, melodic lines with
ornamentation, non-western syncopation, modal scales, and sections of improvisatory
practice.\textsuperscript{12} Ben-Haim’s style changed continuously in Palestine as he was introduced to
new cultural, artistic and musical ideas. Ben-Haim’s style was also influenced by Arab
and Israeli dances such as the debka and hora.\textsuperscript{13} These dances are similar in that they both
consist of standing in a circle while holding hands. Once the music begins, people then
move in a circular motion.

Ben-Haim’s compositional style includes characteristics of neoclassicism. This is
evident in his \textit{Five Pieces for Piano, Op. 34} as the movements include dance suite forms
such as intermezzo and toccata. Ben-Haim’s \textit{Piano Sonata, Op. 49} includes elements of
neoclassicism such as the fugue and variation forms.

This study provides a stylistic analysis of two solo piano works, \textit{Five Pieces for
Piano, Op. 34} and \textit{Piano Sonata, Op. 49}. These works are representative of Ben-Haim’s
compositional practices and combine Middle Eastern and Western elements. \textit{Five Pieces
for Piano, Op. 34} was composed in 1943.\textsuperscript{14} The work consists of five movements in suite
form with basic structure, and combine Eastern and Western stylistic elements.\textsuperscript{15}

\textsuperscript{12} Hadassah Guttman, \textit{The Music of Paul Ben-Haim: A Performance Guide}
\textsuperscript{13} Ibid., 12.
\textsuperscript{14} Aviva Espiedra, “A Critical Study of Four Piano Sonatas by Israeli Composers”
(DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 85.
\textsuperscript{15} Ibid., 39-61.
Piano Sonata, Op. 49 was composed in 1954 and was dedicated to the pianist Menahem Pressler. It is unknown if Pressler premiered this work in concert, however it is certain that he recorded the sonata in 1955.\textsuperscript{16} Pressler learned the sonata from the original manuscript, and he received the printed version days before the recording.\textsuperscript{17} The sonata contains three movements: 1. Preamble, 2. Fugue, and 3. Variations.\textsuperscript{18} This sonata is similar to the Five Pieces for Piano, Op. 34 as they both share Ben-Haim’s practice of combining Middle Eastern and Western style elements. Ben-Haim’s works were published through Israeli Music Institute, Israeli Music Publications, as well as Leeds Music Corporation.

**Purpose of the Study**

Paul Ben-Haim is one of the most significant Israeli composers and is categorized in a group of composers who emigrated to a new environment before the start of World War II. Ben-Haim was the most well-known composer during this time as he presented his multi-cultural compositional techniques.\textsuperscript{19} His popularity was also rising because of the position he held as president of the Israel Composers’ Association.\textsuperscript{20} His compositional practices include the use of Israeli and Middle Eastern harmonies in combination with Western art music structures. Ben-Haim’s Five Pieces for Piano, Op. 34 and Piano Sonata, Op. 49 are representative of his compositional style and include various forms and meters,

\textsuperscript{16} Private e-mail correspondence with Gila Goldstein.
\textsuperscript{17} Jehoash Hirshberg, Paul Ben-Haim: His Life and Works, 2\textsuperscript{nd} ed. Trans. Nathan Friedgut (Tel Aviv, Israel: Israel Music Institute, 2005), 259.
\textsuperscript{18} Aviva Espiedra, “A Critical Study of Four Piano Sonatas by Israeli Composers” (DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 86.
\textsuperscript{20} Ibid., 15.
syncopated rhythms, Israeli melodic content and harmonies, a wide range of keyboard usage, and Israeli stylistic elements. The purpose of this study is to provide a stylistic and theoretical analysis to promote awareness and provide performers with a guide to understanding important features of Ben-Haim’s works.

**Need for the Study**

Paul Ben-Haim contributed an important body of works that combined western structures with Israeli and Palestinian stylistic ideas. Although he remains a composer of note in historical treatises, his unique works deserve to be more well-known and there is a need for more in-depth study.

**Limitations of the Study**

The study consists of a stylistic and theoretical analysis of Paul Ben-Haim’s *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*. The study includes an analysis of the form, meter, rhythm, harmony, melody, keyboard usage, and stylistic elements. References are made to other works by the composer, however the analyses are limited to *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*.

**Related Literature**

Information on Paul Ben-Haim may be found in monographs, performance guides, musical reviews, journals, and unpublished dissertations and theses. Two contributors include Hadassah Guttman and Liran Gurkiewicz. Guttman, a pianist and author of *The Music of Paul Ben-Haim: A Performance Guide*, has studied and performed Ben-Haim’s works, including those composed in his European and late romantic style. Guttman provides background information on Ben-Haim’s life and analyzes his major works. She then provides a guide which includes the artistic and technical demands needed for
performing Ben-Haim’s works. These suggestions consist of approaches to articulation, interpretation, pedaling and phrasing.\(^{21}\)

Liran Gurkiewicz studied Ben-Haim’s works and wrote numerous articles about his style, including his choral pieces. His article, *Paul Ben-Haim: The Oratorio ‘Joram’ and the Jewish Identity of a Composer* discusses and analyzes the oratorio, which is written for mixed choir and soprano, tenor, and bass soloists. The article also discusses the difficulties Ben-Haim encountered in Palestine being both a Jew and a composer.\(^{22}\) Gurkiewicz also wrote *Paul Ben-Haim: Unpublished Archival Sources- New Perspectives.*\(^{23}\) This includes two sets of unpublished notes, which were written by Ben-Haim. Information is included on the history of Israeli music, and Israeli folk song. It also includes information on Ben-Haim’s collaboration with singer Bracha Zephira. Additionally, Gurkiewicz wrote *Paul Ben-Haim: Between East and West.*\(^{24}\) This paper discusses Ben-Haim’s Israeli style seen through his works, *Symphony No. 1, Symphony No. 2, The Sweet Psalmist of Israel,* and *The Eternal Theme.*

Israeli Music Publications published a short biography (1967) of Ben-Haim’s life.\(^{25}\) It includes listings of his orchestral, vocal, chamber, and solo works with small overviews


\(^{24}\) Liran Gurkiewicz, “Paul Ben-Haim: Between East and West.”

and modest analyses. Brief citations are included on Ben-Haim’s works in the *Guide to the Pianist’s Repertoire: fourth edition* by Maurice Hinson and Wesley Robert.

Jehoash Hirshberg, a musicologist from the Hebrew University of Jerusalem, studies Israeli music and has compiled research on Ben-Haim’s life and musical output. He wrote the first monograph that was published in Israel, *Paul Ben-Haim: His Life and Works.* This monograph provides biographical information on the composer as well as his musical output. Hirshberg also has an article published in *Grove Music Online, Paul Ben-Haim.* This provides a biography of the composer and information on his compositional style. Kimberly Veenstra’s *Paul Ben-Haim: Father of Modern Israeli Music,* focuses on the life of Ben-Haim, history of national Jewish music, and Ben-Haim’s Jewish influences. Martha Sandman Holmes’ *Israeli Folk Dance,* makes brief reference to Paul Ben-Haim, with discussion of Israel’s culture and how it is presented through folk music. In 1984, Barbara Kaplan reviewed music education practices and cultural influences in Israeli music in her book, *Music Education in Israel.* Kaplan described the musical education opportunities that are provided in Israel’s public schools. She also described the amount of student participation in musical activities throughout the country.

28 Jehoash Hirshberg, ed. *Grove Music Online*
Multiple dissertations have been written on Ben-Haim’s works. Holly Dalrymple’s *From Germany to Palestine* discusses Ben-Haim’s move from Germany to Palestine. The dissertation includes a comparison of his oratorio ‘Joram’ written in Germany and *Kabbalat Shabbat*, written in Palestine. Aviva Espiedra’s *A Critical Study of Four Piano Sonatas by Israeli Composers*, includes a study of four sonatas including Paul Ben-Haim’s *Piano Sonata, Op. 49*. Espiedra provides brief analyses, which also include Josef Tal’s *Sonata for Piano*, Noam Sheriff’s *Piano Sonata*, and Tzvi Avni Epitaph’s *Piano Sonata No. 2*. Espiedra presents reasons for the need for Israeli music and how composers showcased the influence of Israeli history in their music. Others have written analyses on certain pieces of the composer, such as Clark Stephen Spencer’s *Paul Ben-Haim’s Sonata in G*. This dissertation serves as a stylistic and theoretical approach to Ben-Haim’s sonata for solo viola.

There are many online resources that highlight both Ben-Haim’s life and musical output. Resources include the *Oxford Online*, and *Grove Online* encyclopedias. Both resources include biographies of the composer. There are various articles from

synagogues, online discographies, and archives that list and discuss his compositions.

Archives that list Ben-Haim’s publications include Arkivmusic, as well as Classical Archives. Online discographies and articles from synagogues that contain a list of publications and information about works include an article from EmanuelNYC, and a source by Claude Torres, Paul Ben-Haim discography.


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Gramophone\textsuperscript{46} are resources that have reviewed both Ben-Haim’s works and performances of his music.

Gila Goldstein’s recordings of Ben-Haim’s music are available on Naxos Music Library.\textsuperscript{47} Gila Goldstein, born in Israel and an active pianist, has recorded many of Ben-Haim’s piano works with this company, including the *Five Pieces for Piano, Op. 34* and the *Piano Sonata, Op. 49*. Artists such as Itzhak Perlman and Leonard Bernstein have performed and recorded Ben-Haim’s music.

Scores are available through the Leeds Music Corporation and the Israeli Music Publications, which are both used for this study.

**Design and Procedures**

This study consists of four chapters, a bibliography, and appendices. Chapter one consists of an introduction that presents biographical and historical information about the composer as well as the purpose and need for the study, related literature, and limitations. Chapter two consists of a stylistic and theoretical analysis of Paul Ben-Haim’s *Five Pieces for Piano, Op. 34*. Chapter three presents a stylistic and theoretical analysis of Paul Ben-Haim’s *Piano Sonata, Op. 49*. Chapter four includes a summary, conclusion, and recommendations for further study.


\textsuperscript{47} Paul Ben-Haim, *Piano Music*, performed by Gila Goldstein. CEN 2506. CD. 2001
CHAPTER II

BEN-HAIM’S FIVE PIECES FOR PIANO, OP. 34


48 Jehoash Hirshberg, Paul Ben-Haim: His Life and Works (Tel Aviv, Israel: Israel Music Institute, 2005), 409.
49 Ibid., 247.
50 Ibid., 331.
Five Pieces for Piano, Op. 34, composed in 1943, is representative of Ben-Haim’s compositional practice of mixing Israeli and Middle Eastern stylistic elements into western musical forms. *Five Pieces for Piano, Op. 34* was first performed by Ben-Haim in 1944 on a broadcast of a Palestinian radio show.\(^{52}\) Later in the same year, Amalia Gibermann gave the first public performance of the work.\(^{53}\) The work was first published by Joel Negen in 1948.\(^{54}\)


Each movement contains tonal centers, but there are no overarching key centers for the entire work. Ben-Haim incorporated Israeli and Middle Eastern idioms in his work, such as the Arabic *maqam* mode, as well as Western diatonic modes.\(^{55}\) He uses these modes interchangeably throughout the movements: *Pastorale*: Arabic *maqam*; *Intermezzo*: diatonicism; *Capriccio Agitato*: Arabic *maqam*, diatonicism; *Canzonetta*: diatonicism; *Toccata*: Arabic *maqam*, diatonicism.

Ben-Haim also uses the Jewish *Steigers*\(^{56}\) in the *Five Pieces for Piano, Op. 34*. The word *steiger* is derived from the Yiddish language and refers to a scale associated with prayer. One of the *steigers* is the *Ahavah Rabah*, and the feature of this mode is the

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\(^{52}\) Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 219.

\(^{53}\) Ibid.

\(^{54}\) Ibid., 405.

\(^{55}\) Ibid., 217.

\(^{56}\) Ibid.

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Table 2.1: Overview of Five Pieces for Piano, Op. 34

<table>
<thead>
<tr>
<th>Overview</th>
<th>Pastorale</th>
<th>Intermezzo</th>
<th>Capriccio Agitato</th>
<th>Canzonetta</th>
<th>Toccata</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>ABA¹</td>
<td>ATBTBAAB¹</td>
<td>IATA¹BB¹C, sectional</td>
<td>ABA¹, constant four bar phrases</td>
<td>AT¹A¹T¹BA¹A</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Note values: ↓↓↓↓↓↓↓↓↓↓. Frequent use of: quintuplets, sextuplets</td>
<td>Note values: ↓↓↓↓↓↓↓↓↓↓. Frequent use of: duplets, dotted triplet figures</td>
<td>Note values: ↓↓↓↓↓↓↓↓↓↓. Frequent use of: triplets, quintuplets, sextuplets, septuplet, octuplet, 9-tuplet, 10-tuplet</td>
<td>Note values: ↓↓↓↓↓↓↓↓↓↓. Frequent use of: ♩ in LH and ♩ in RH</td>
<td>Note values: ↓↓↓↓↓↓↓↓↓↓. Frequent use of: ♩ in both hands</td>
</tr>
<tr>
<td>Harmony</td>
<td>Tonal centers of A and E minor</td>
<td>Tonal centers of A-flat major and E-flat minor</td>
<td>Tonal centers of A minor pentatonic, D# minor pentatonic, whole tone, aeolian</td>
<td>Tonal centers of A minor and E major</td>
<td>Tonal centers of E, B, and C# minors E minor, C# minor, chromatic</td>
</tr>
<tr>
<td>Melody</td>
<td>1st theme: RH: Ascending and descending Am pentatonic scale, chromatic melody, whole tone scale</td>
<td>1st theme: dotted figure of 4 bar phrase with A-flat major key area 2nd theme: march-like, syncopated (AbM)</td>
<td>5 bar phrase of chordal melody at measure 5 beginning in F Lydian and continuing to modulate Theme appears in varied form at mm. 16</td>
<td>RH chordal melody in A dorian mode with LH arpeggiation in Am. Second theme in E major</td>
<td>-Repeated notes that highlight 1st theme of E-D-C-B -2nd theme: C# minor RH with accompaniment in the LH</td>
</tr>
<tr>
<td>Keyboard usage</td>
<td>Homophonic texture</td>
<td>Polyphonic texture</td>
<td>Homophonic and polyphonic texture, Wide range of low and high, black and white key patterns</td>
<td>Homophonic texture, Wide range of high and low</td>
<td>Light texture ➔ Thick texture</td>
</tr>
</tbody>
</table>
augmented 2\textsuperscript{nd}.\textsuperscript{57} In \textit{Pastorale}, this mode is used featuring the augmented second of F-G#. This \textit{Steiger} is associated with the prayer that is used to ask for forgiveness. Figure 2.1 shows the \textit{Ahavah Rabah} mode, featuring the augmented second between F and G#.

![Figure 2.1: Example of Ahavah Rabah Mode\textsuperscript{58}](image)

Ben-Haim also used the Arabic \textit{maqam}. This is “the term used for the melodic modes of Arab music, covering both the ranking of pitches and the melodic patterns of a given mode.”\textsuperscript{59} The Arabic \textit{maqam} system is “based on the seven degrees of the scale, each degree generating one or more of the principal modes and their derivatives.”\textsuperscript{60} Ben-Haim uses elements of the Arabic \textit{maqam} in \textit{Pastorale}, \textit{Capriccio Agitato}, and \textit{Toccata}. In addition to the mode system and “structural notes” (tonal centers) associated with the maqam, Ben-Haim also makes use of chromatic ornamentation that is characteristic of Arabic music.\textsuperscript{61}

\textsuperscript{57} Amnon Shiloah, \textit{Jewish Musical Traditions} (Detroit, Michigan: Wayne State University Press, 1992), 126.
\textsuperscript{58} Ibid., 127.
\textsuperscript{61} Jehoash Hirshberg, \textit{Paul Ben-Haim: His Life and Works} (Tel Aviv, Israel: Israel Music Institute, 2005), 217.
**Pastorale**

The first movement, *Pastorale*, may be divided into three sections, ABA. The tempo marking of this movement is *Moderatamente mosso e quasi improvisando*, and is marked \( \frac{\text{d}}{\text{f}}=56 \). The movement is in 3/4, changes to 4/4 right before the B section (m. 16), and changes back to 3/4 at the start of the B section. The texture is homophonic, with a drone-like accompaniment in the left hand, representative of a pastorale. The right hand contains thematic material and presents the first theme. The following rhythmic motive is repeated:

![Figure 2.2: Rhythmic motive of Pastorale](image)

**Figure 2.2: Rhythmic motive of Pastorale**

The left hand has a constant rhythmic motive of a half-note, quarter note figure: \( \frac{\text{d}}{\text{f}} \). The tonal centers consist of A minor pentatonic and E minor, however, passages modulate to other key areas that will be subsequently explained. The melody comprises a motivic figure of ascending and descending patterns using the A minor pentatonic scale, and later exploring other key areas (Table 2.2). Keyboard usage consists of frequently used intervals such as 4ths, 5ths, and 2nds. Stylistic elements include ornamentation and tone clusters. Ben-Haim indicates an overall soft sound, and used elements of modes such as Jewish steigers and the Arabic maqam.

Table 2.2 shows an analysis for the first movement.

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**Table 2.2: Analysis for Five Pieces for Piano, Op. 34, Pastorale**

<table>
<thead>
<tr>
<th>Form</th>
<th>A: mm. 1-16</th>
<th>B: mm. 17-28:</th>
<th>C: mm. 29-37:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-15: 3/4</td>
<td>mm. 17-28: 3/4</td>
<td>mm. 29-37: 3/4</td>
</tr>
<tr>
<td>Rhythm</td>
<td>mm. 16: 4/4</td>
<td>Note values: (\text{#1} \text{#2} \text{#3} \text{#4})</td>
<td>Note values: (\text{#1} \text{#2} \text{#3} \text{#4})</td>
</tr>
<tr>
<td>Harmony</td>
<td>Note values: (\text{#1} \text{#2} \text{#3} \text{#4})</td>
<td>Tonal centers: A and E</td>
<td>Same motivic rhythm from A section</td>
</tr>
<tr>
<td>Melody</td>
<td>RH rhythmic motive:</td>
<td>Tonal center of e minor and use of Ahavah Rabah scale E-F-G#-A-Bb-C-D#</td>
<td>-mm. 29: Gb major chord</td>
</tr>
<tr>
<td>Keyboard usage</td>
<td>LH rhythm motive: (\text{#1} \text{#2})</td>
<td>mm. 17-20: Tonal center of e minor and use of Ahavah Rabah scale E-F-G#-A-Bb-C-D#</td>
<td>-mm. 30-33: RH: tonal center of Am pentatonic</td>
</tr>
<tr>
<td>Stylistic elements</td>
<td>mm. 13-16: quintuplet RH</td>
<td>2nd theme: mm. 17-20: 4 bar phrase</td>
<td>-mm. 34-37: tonal center of AM pentatonic</td>
</tr>
<tr>
<td></td>
<td>mm. 16: sextuplet RH</td>
<td>mm. 18: use of Ahavah rabah: F-G#-augmented 2nd</td>
<td>-LH: Gb and Db tone cluster</td>
</tr>
<tr>
<td></td>
<td>Syncopation, ties over the barlines</td>
<td>mm. 21-24: variation of 2nd theme: one octave lower: E tonal center</td>
<td>-mm. 34-37: tonal center of AM pentatonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 25-28: transition to A¹</td>
<td>-mm. 36: restatement of theme in key area AM pentatonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mm. 37: D9 chord</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mm. 30-33: restatement of 1st theme in key area Am pentatonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mm. 34-35: restatement of theme in key area AM pentatonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mm. 36: restatement of A chord</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mm. 37: D9 chord</td>
</tr>
<tr>
<td>Intervals used</td>
<td>perfect 4ths, perfect 5ths, M2nds</td>
<td>perfect 4ths, Augmented 2nd, Augmented 5ths</td>
<td>perfect 4ths, perfect 5ths, M2nds</td>
</tr>
<tr>
<td>Markings:</td>
<td>-Improvisational</td>
<td>-Markings: Perdendosi (dying away)</td>
<td>Markings: Sognoso e lontando (far/away)</td>
</tr>
<tr>
<td></td>
<td>Dream-like</td>
<td>-Dynamics: m, p, pp</td>
<td>-Dynamics: ppp, p, pp, mf</td>
</tr>
<tr>
<td></td>
<td>Expressive</td>
<td>-Markings: Lontano (far), calando (softer), Grazioso (graceful)</td>
<td>-In the style of the Arabic maqam</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Tempo marking: Moderatamente mosso e quasi improvisando</td>
<td>-Elements of Ahavah Rabah Steiger</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Tone clusters</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Ornamentation</td>
</tr>
</tbody>
</table>

*Note: The table continues with additional details for each section.*
Measures 1-16 comprise the A section and present the first theme, which is a two-measure motive composed of an ascending and descending line of the A minor pentatonic scale.

![Music notation example](image-url)

**Figure 2.3: *Pastorale*, mm. 1-2**

The character of this movement is improvisational and expressive. Ben-Haim makes frequent use of ornamentation and dissonant sounds. There are quiet tone clusters in the left hand that support a dream-like, improvisational, and expressive melody in the right hand. Throughout this movement, Ben-Haim used scales such as the A minor pentatonic, whole tone, chromatic, and the *Ahavah Rabah* mode. Ben-Haim used an overall very soft sound with dynamics ranging from *pp*-mp.

Measures 17-28 comprise the B section and present the second theme in two four-bar phrases. Throughout this section, the tonal centers are A and E. In the right hand, Ben-Haim composed a combination of 8\(^{th}\), 16\(^{th}\), and 32\(^{nd}\) note groupings. The left hand rhythm is the same rhythm in the A section: a half-note to quarter-note pattern. This rhythmic motive is shown in Figure 2.6. Ben-Haim composed tone clusters in the left hand, producing the dissonant and improvisational character of the piece. Throughout the movement, Ben-Haim’s dynamic markings range from *ppp* and *mf*. 

17
An element of the *Ahavah Rabah* mode is also used with an augmented second of F-G# at measure 18. The middle voice in measures 17-18 shows use of an ornamented *Ahavah Rabah* scale.

![Music notation](image)

**Figure 2.4: Pastorale, mm. 17-18**

Measures 29-37 comprise the section A¹, with tonal centers of A and E. The thematic material in the right hand is the same thematic material used in the A section. At measures 35-37, the piece ends with an A minor tonal center and a D9 cluster chord in both hands.

![Music notation](image)

**Figure 2.5 Last measure of Pastorale, mm. 37**

*Intermezzo*

Table 2.3 shows an analysis for the second movement.
**Table 2.3: Analysis for *Five Pieces for Piano, Op. 34, Intermezzo***

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: mm. 1-4</td>
<td>9/8</td>
<td>Note values: ✼ ✼ ✼</td>
<td>tonal center of AbM</td>
<td>1st theme: 4 bar phrase of dotted, syncopated figure/highlighting Ab and Eb</td>
<td>Use of all black keys</td>
<td>-Tempo marking: Trasognato, quasi allegretto; dotted ickname; dotted ✼ =ca. 69</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythmic motive:</td>
<td></td>
<td></td>
<td></td>
<td>-Cantabile melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Grazioso marking</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Una corda pedal</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Dynamics: <em>mp</em></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>-Ornamentation</td>
</tr>
<tr>
<td>Transition: End of mm. 4-end of mm. 5</td>
<td>9/8</td>
<td>16th note groupings</td>
<td>tonal center of DM, em, CM</td>
<td>transitional material</td>
<td>Arpeggiation</td>
<td>-Leggiero marking</td>
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<td></td>
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<td></td>
<td></td>
<td>-Rubato, r突发.</td>
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<td></td>
<td>-Dynamics: <em>pp</em></td>
</tr>
<tr>
<td>B: mm. 6-20</td>
<td>9/8</td>
<td>Rhythmic motive: ✼ ✼ ✼</td>
<td>Tonal center Ab key area in RH</td>
<td>2nd theme in RH: Ab mixolydian theme, dotted figures, syncopation</td>
<td>Use of parallel fourths in mm. 11-15 between both hands; imitation</td>
<td>-Dynamics: <em>mp, pp</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LH key area of Ab, Eb, and Db</td>
<td></td>
<td></td>
<td></td>
<td>-Dolce, grazioso</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-March-theme, dotted figures, syncopation</td>
</tr>
<tr>
<td>Transition: mm. 21-23</td>
<td>9/8</td>
<td>16th note groupings</td>
<td>Tonal center of DM, em, CM</td>
<td>transitional material</td>
<td>Arpeggiation</td>
<td>Accel. and rubato</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>B: mm. 24-31</td>
<td>9/8</td>
<td>Rhythm motive: ✼ ✼ ✼</td>
<td>tonal center of EbM</td>
<td>2nd theme in alternates between LH an RH: Eb key area theme, dotted figures, syncopation</td>
<td>Thicker texture with LH chords and addition of octaves</td>
<td>-Dynamics: <em>p, mp, mf</em></td>
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<td>-Espress,</td>
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<tr>
<td>Form</td>
<td>Meter</td>
<td>Rhythm</td>
<td>Harmony</td>
<td>Melody</td>
<td>Keyboard usage</td>
<td>Stylistic elements</td>
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<tr>
<td>------</td>
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</tr>
<tr>
<td>A: mm. 32-38</td>
<td>mm. 32: 12/8</td>
<td>mm. 33-38: 9/8</td>
<td>Varied 1st theme; rhythmic motive: adds duplets, alternates between 16th note, 8th note, dotted 8th note, 16th note, 8th note</td>
<td>tonal center of DbM</td>
<td>Restatement of 1st theme in DbM in RH and LH: hands alternate between contrary motion and parallel motion</td>
<td>Use of mostly black keys, contrary and parallel motion</td>
</tr>
<tr>
<td>A’ mm. 39-46</td>
<td>9/8</td>
<td>Rhythmic motive: ↓↑↓ in RH</td>
<td>tonal center of AbM</td>
<td>Restatement of material from 2nd theme in RH Dotted syncopation figure in LH m. 41: transitional arpeggiation material of AM, BM, CM, dm, cm, and FM m. 43: ending chords using a, AbM, Ab7</td>
<td>Arpeggiation mm. 46: interval of a 2nd, (Ab-Bb-) last cluster chord of piece</td>
<td>-Cantabile sound, syncopated melody -Dynamics: ppp, pppp -Material getting softer and softer beginning at mm. 43: ppp; mm. 45: pppp; mm. 46: ppppp</td>
</tr>
</tbody>
</table>
The second movement, *Intermezzo*, may be divided into seven sections, including T’s for transition sections, (ATBTBAA\(^1\)). The tempo marking is *Trasognato*,\(^{63}\) *quasi allegretto*,\(^{64}\) and is marked dotted \(\updownarrows\) =ca. 69. The movement’s meter alternates between 9/8 and 12/8. The texture is polyphonic, with both hands sharing the same level of importance. The rhythm consists of dotted 8\(^{\text{th}}\) note and 16\(^{\text{th}}\) note figures and in the transitional material there are 16\(^{\text{th}}\) note running figures (see Figure 2.9). The main tonal centers throughout are A-flat major and E-flat minor, however sections modulate for short periods of time, but always return to the main tonal center. The melody consists of two major themes, with transitional arpeggiation material dividing them. The main themes are march-like, syncopated figures that consist of dotted rhythms. Keyboard usage includes primary use of black keys, and arpeggiation. The character is dreamy and improvisational with a march-like theme and syncopated figures. In some figures, Ben-Haim composed the melody in both hands using a polyphonic texture. Often one hand imitates the other, resembling fugal writing. His markings of rubato, ornamentation, and frequent tempo changes give the piece an improvisational style. Ben-Haim used soft dynamics and he writes extremely softly towards the end of the piece using *pp*, *pppp*, and *ppppp*. Ben-Haim created an impressionistic sound, resembling the style of Debussy.

The A section presents the first theme with A-flat major as the tonal center and the rhythm consists of dotted figures. The beginning of this movement is marked *grazioso* and

---


At measure 4, the left hand has an E-flat pedal point that presents the second tonal center. Ben-Haim also wrote *una corda*, which helps create the overall mood. The T section occurs from the end of measure 4 until measure 5. Guttman indicated that measures 4-5 is its own section, but it also can be seen as transitional material.  It serves as transitional material as Ben-Haim composed 16th note groupings in the keys of D major, E minor, and C major.

![Figure 2.6: Section A of Intermezzo, mm. 1-4](image)

The B section presents the second theme, which resembles a syncopated march in the A-flat key area. Throughout this section, the left hand has pedal points of A-flat, E-flat and D-flat. Throughout this section the rhythm consists of syncopated triplet figures and dotted triplet rhythms. Ben-Haim used parallel fourths to present the theme before this section ends.

![Figure 2.7: Transitional material of Intermezzo, mm. 4-5](image)

---

The T section is a short section from measures 21-23. This section is varied material of the previous T section. Ben-Haim created a sense of agitation with the right hand having 16\textsuperscript{th} note groupings in D major, E minor, and C major. He marked this section rubato and it serves as a transition back to the return of the B section material.

Measures 24-31 present an elaboration of the B section. The theme is in an E-flat key area, though Ben-Haim switched this theme to the left hand.

Measures 32-38 present a return to the A section material. This time, however, the first theme is in a D-flat key area and both hands share the theme.

Measures 39-46 comprise the A\textsuperscript{1} section and present the first theme in the original key area of A-flat. Measures 41-42 present the agitated arpeggiation figure that is heard in the T section. Ben-Haim changed the key of this arpeggiation to A major, B major, C major, D major, E minor, and F major. The final measures of 43-46 consist of A-flat key area chords. He incorporated chromaticism by including an A minor diminished chord, and an A-flat7 chord. The last two measures have A-flat major chords, presenting a return to the original key area. Ben-Haim, however, adds a 6\textsuperscript{th} and in measure 45 presents an A-
flat major6 chord. The last measure closes with a dissonant tone cluster of A-flat and B-flat in the left hand with A-flat chord in the right hand. In the A\textsuperscript{1} section, the dynamics begin at \textit{ppp}, to \textit{pppp}, and ends in \textit{ppppp}. Ben-Haim was interested in very soft sounds, especially in \textit{Pastorale, Intermezzo, and Canzonetta}.

\textbf{Capriccio Agitato}

The third movement, \textit{Capriccio Agitato}, may be divided into seven sections, including an I for the introduction section, (IATA\textsuperscript{1}BB\textsuperscript{1}C). The tempo marking is \textit{Vivo}\textsuperscript{66}, and is marked \textit{q}=108. The movement’s meter is in 3/4, however there are sudden changes to duple meter that last for only one measure at a time. The rhythm consists of florid melismatic figures, which comprise 32\textsuperscript{nd} note tuplets as introduction and transitional material (see Figure 2.9). Ben-Haim’s use of accents and syncopation highlight the movement’s irregular rhythm. The main tonal centers throughout the movement are D\# minor pentatonic and A minor pentatonic, however Ben-Haim also explores different modes such as Lydian and Aeolian. There are two main themes in this movement that serve as melodic material. The first theme is in F Lydian presented in consecutive octaves. The second theme is introduced later in the movement with a tonal center of E minor, with melody in the right hand and accompaniment in the left hand. Both themes are presented throughout the movement varied in a different key or rhythm. Keyboard usage consists of a wide range of keyboard geography, using \textit{8va} symbols, increasing high and low sounds. The keyboard is used with arpeggiation, melismatic figures, octaves, and an overall thick texture. Table 2.4 shows an analysis for the third movement.

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory material: mm. 1-4</td>
<td>3/4</td>
<td>Note values: (\frac{\text{ } 3}{\text{ }})</td>
<td>tonal centers of D#m pentatonic, am pentatonic, C Lydian, B minor, F Lydian, am</td>
<td>Introductory material of melismatic 32nd note runs in D#m and Am pentatonic</td>
<td>Ascending and descending melismas, wide range of keyboard geography</td>
<td>Tempo marking: Vivo; (\downarrow = 108) -32nd note melismas as introdutory material -Dynamics: F, sffz improvisational sound</td>
</tr>
<tr>
<td>A: end of mm. 4-9</td>
<td>mm. 4-5: 3/4, mm. 6-7: 3/4</td>
<td>Note values: (\frac{\text{ } 3}{\text{ }})</td>
<td>tonal centers of D#m pentatonic, A minor, E Lydian, F Lydian,</td>
<td>1st theme in F Lydian; chordal material presented in octaves</td>
<td>Parallel octaves</td>
<td>Presents thematic material in octaves, thick texture, use of accents -Dynamics: ff</td>
</tr>
<tr>
<td>mm. 7-9: 3/4</td>
<td>Frequent use of septuplet, 9-tuplets, (\text{eq.eryq.})</td>
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</tr>
<tr>
<td>T: mm. 10-13</td>
<td>3/4</td>
<td>Note values: (\frac{\text{ } 3}{\text{ }})</td>
<td>Aeolian mode</td>
<td>transitional material of melismatic 32nd note runs in Aeolian mode</td>
<td>Ascending and descending melismas</td>
<td>-Septuplets, accents -Dynamics: sffz</td>
</tr>
<tr>
<td>A': mm. 14-39</td>
<td>mm. 14-24: 3/4, mm. 25-26: 3/4</td>
<td>Note values: (\frac{\text{ } 3}{\text{ }})</td>
<td>tonal centers of em, bm, F#, am</td>
<td>E minor arpeggiation mm. 16: 2nd entrance of theme using b melodic minor scale</td>
<td>Arpeggiation in both hands, wide range of keyboard geography, presents melodic line in the LH</td>
<td>Dynamics: Subito pp, sf, fp -Dreamy sound, accents</td>
</tr>
<tr>
<td>mm. 27-39: 3/4</td>
<td>Frequent use of quintuplets</td>
<td>Constant sextuplet accompaniment with 8th and 16th note melodic line</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B: 40-46</td>
<td>3/4</td>
<td>Note values: (\frac{\text{ } 3}{\text{ }})</td>
<td>tonal center of em</td>
<td>mm. 40: 2nd theme in Em in RH</td>
<td>Change of texture with RH melody and LH accompaniment</td>
<td>Accents, staccato marking</td>
</tr>
<tr>
<td>Form</td>
<td>Meter</td>
<td>Rhythm</td>
<td>Harmony</td>
<td>Melody</td>
<td>Keyboard usage</td>
<td>Stylistic elements</td>
</tr>
<tr>
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<tr>
<td>B♯: mm. 47-55</td>
<td>3/4</td>
<td>Note values: ( \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet )</td>
<td>D♯m pentatonic, dm, am pentatonic, DM, em, BbM, C Lydian, Bm</td>
<td>mm. 49-52 2nd theme in Em in RH</td>
<td>Quintuplets in LH as accompaniment</td>
<td>Accents, s/fz, 8va</td>
</tr>
<tr>
<td>C: mm. 56-68</td>
<td>mm. 56-57: 3/4 mm. 58: 2/4 mm. 59-65: 3/4 mm. 66: 4/4 mm. 67-68: 3/4</td>
<td>Note values: ( \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet ) Frequent use of ascending septuplet and sextuplet figures</td>
<td>F♯m, Am, Em, C♯m, AM</td>
<td>mm. 63: entrance of 1st theme in c♯m mm. 65-68: ending restateing varied theme with consecutive octaves in both hands mm. 68: ending of AM chord</td>
<td>Wide range of keyboard geography (high and low) of arpeggiation, thick texture, parallel octaves</td>
<td>-Accents Dynamics: ff, ff -8va, octaves in both hands, -rit and a tempo at mm. 66-67</td>
</tr>
</tbody>
</table>
Stylistic elements include an improvisational sound, use of accents, syncopation, and irregular rhythm. Ben-Haim composed with markings such as sffz, and forte. This movement is one of the louder movements of the work, using dynamics such as ff and fff. Ben-Haim used elements of the maqam, by including both tonal centers and use of chromaticism as ornamental figures.

Measures 1-4 comprise the first section, which consists of ascending and descending material resembling a melisma. It serves as introductory material of 32nd note 9-tuplets beginning in the tonal center keys of D# minor pentatonic and A minor pentatonic in measure 1. Ben-Haim repeats this melismatic material through measures 2-4 with 10-tuplets, and octuplets in C Lydian, B minor, F Lydian, and A minor. The forte dynamic and sffz marking indicate an exciting and harsh sound that is further developed throughout the movement.

![Musical Notation]

**Figure 2.9: Introductory material of Capriccio Agitato, mm. 1-2**

The A section, consisting from the end of measures 4-9, presents the first theme in F Lydian. The theme consists of a chordal melody that begins in F Lydian. The thematic material continues and Ben-Haim leads to a tonal center of E minor. The theme has a syncopated rhythmic figure and has accents on each 8th note.
Figure 2.10: First theme of Capriccio Agitato, mm. 4-9

Measures 10-13 comprise a varied form of the introductory material at measure 1. The rhythmic material is similar, consisting of septuplet melismatic figures, now in the Aeolian mode. This section serves as transitional material to the C section. At measures 11 and 13, Ben-Haim changed the key briefly to G# minor, through the use of G# arpeggios. The arpeggios are then followed by an F major chord. At measure 14, a key change occurs and the arpeggio figure is now in E Aeolian mode. Similar to the previous A section, the dynamics are ff and accented figures occur with sffz markings.

Measures 14-39 comprise the A1 section, which presents constant arpeggiated figures between both hands in a sextuplet rhythmic figure. The arpeggiation between the hands is in the key of E minor. In measure 16, an entrance of a varied form of the first theme occurs, now presented in the key area of B melodic minor. The arpeggiation is marked pp, while the melody’s dynamic is marked mf. Ben-Haim marked this section intenso e marcato. This section projects a strong melodic line in the right hand, over the mysterious mood that the ascending and descending arpeggiation in the left hand executes. At measure 25, the meter changes to 4/4, and at measure 26, the meter changes to 2/4 both
serving as interruptions between the constant texture of this section. Measures 34-39 serve as transitional material until the B section. The transitional material comprises arpeggiation in both hands of rhythmic figures consisting of sextuplets, septuplets, and octuplets.

Measures 40-46 comprise the B section, which presents the second theme in a tonal center of E minor. The right hand presents the melodic material, while the left hand presents supporting material, specifically intervals of consecutive 4ths. Ben-Haim indicated a marcato marking with accents, and the dynamics abruptly change between subito forte and piano.

![Musical notation]

Figure 2.11: Second theme of *Capriccio Agitato*, mm. 39-42

Measures 47-55 comprise the B\textsuperscript{1} section that consists of material from the second theme. Measures 47-48 consist of ascending 16\textsuperscript{th} note patterns that serve as transitional material until the entrance of the second theme. Measures 49-52 present the second theme in the right hand with a key area of D major. The left hand contains an accompaniment figure of quintuplets using key areas of D major, B-flat major, C Lydian, and B minor. Measures 53-55 restate the second theme before the last section occurs, adding 32\textsuperscript{nd} note gestures in 8\textit{va}. This section utilizes a wide keyboard geography, with the left hand playing from below middle C and the right hand playing above C6. Ben-Haim wrote accents on each note of the melodic line and again marks this passage marcato.
Measures 56-68 comprise the C section, which consists of the closing material of the movement. Measures 56-57 contain an F# minor chord, followed by ascending septuplets in the same key area. This is a gesture that contains accents that produce a loud sound, marked fp. At measure 58 the time signature changes to 2/4 with chords in the A minor key area. The time signature returns to 3/4 and measure 59 contains the same F# minor chord from measure 56. Measures 59-61 contain ascending septuplets in the key area of E minor. Measure 62 consists of an A minor chord in the left hand with an E minor chord in the right hand. Followed by the chord consists of sextuplet arpeggiation in A major. Measures 63-65 reintroduce the first theme in the right hand in the key of C# minor with arpeggiated 32\textsuperscript{nd} note figures in the left hand. Measures 65-67 restate the first theme with consecutive octaves in both hands in the key area of E minor. While Ben-Haim does not use a specific key for this movement, the ending consists of a clear key of A major as he writes an arpeggiation of the chord followed by an A/C# chord, containing the 3\textsuperscript{rd} and including a sfffz marking. The ending is very dramatic as there is thick texture with the melody hidden in consecutive octaves between both hands. Ben-Haim also conveys the agitated mood of this piece with multiple forte dynamics and use of accents throughout.

![Figure 2.12](image)

**Figure 2.12:** Last four measures of *Capriccio Agitato*, mm. 65-68
**Canzonetta**

Table 2.5 shows an analysis for the fourth movement. *Canzonetta*, may be divided into three sections, (ABA). The tempo marking is *Andante affettuoso*, and is marked ♩\(\text{note}=48-52\).\(^{67}\) The movement’s meter alternates between 3/4 and 4/4. The texture is homophonic, with the right hand containing the melody and the left hand containing the accompaniment pattern. The melodic rhythmic figure is \(\text{♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫
Table 2.5: Analysis for *Five Pieces for Piano, Op. 34, Canzonetta*

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
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</table>
| A: mm. 1-16| 3/4     |        | Tonal centers of Am, A dorian               | -Four bar phrases of chordal melodic line (1st theme) in A dorian mode | -Evenly divided into four bar phrases | Tempo marking:  
  \( \text{Tempo marking:}\  q=48-52 \text{ Andante affettuoso} \)  
  -Use of ornamentation  
  -Style of lullaby  
  -Cantando marking  
  -Espress.  
  -Dynamics: \( p, pp \)
| B: mm. 17-32| 3/4     | Note values: \( \text{Rhythmic motive:} \) | Tonal centers of EM, E Lydian, BM, EbM, BbM | -mm. 17-20: entrance of 2nd theme in EM tonal key area in RH | -Evenly divided into four bar phrases | -Amorso marking: (loving)  
  -EM: warmer sound  
  -Use of chromaticism and florid 16\text{th notes} in the RH  
  -Change of key areas |

Note values:

- \( \text{Rhythmic motive:} \)

- Evenly divided into four bar phrases
- Homophonic texture
- Skips of fifths in LH
- L.H: Skip of fifths (A-E) bass-line in A minor tonal key area
- Skips of fifths and octaves in LH
- Alternating between accel. and A tempo
- Entering of 2nd theme in EM tonal key area in RH
- Elaboration of 2nd theme in key areas of EM and BM
- Melodic line in EbM key area
- Melodic line in BbM key area
- -Evenly divided into four bar phrases
- Homophonic texture
- Skips of fifths and octaves in LH
- Alternating between accel. and A tempo
- Amorso marking: (loving)
- EM: warmer sound
- Use of chromaticism and florid 16\text{th notes} in the RH
- Change of key areas

- MM. 17-21: 3/4
- MM. 23-29: 3/4
- MM. 30: 4/4
- MM. 31: 3/4
- MM. 32: 4/4
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<th>Keyboard usage</th>
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<tr>
<td>A I mm. 33-44</td>
<td>3/4</td>
<td></td>
<td></td>
<td></td>
<td>- Tonal centers of Am, A dorian, Em</td>
<td>- Evenly divided into four bar phrases</td>
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<tr>
<td></td>
<td></td>
<td>Note values: ( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} )</td>
<td></td>
<td></td>
<td>- mm. 33-40: Restatement of 1st theme</td>
<td>- Lontano marking (away)</td>
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<td></td>
<td></td>
<td>Rhythmic motive: ( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} )</td>
<td></td>
<td></td>
<td>- mm. 41-44: Ending with chordal material in E minor</td>
<td>- Adagio at mm.. 43</td>
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<td>- mm. 44: LH key area of Am and RH G7 chord</td>
<td>- Homophonic texture</td>
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<td>- mm. 42-44: Ending with low bass note at</td>
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<td>- mm. 44: ending with 8va chord in mm. 43-44</td>
<td>- mm. 42-43: ppp</td>
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<td>- mm. 44: ppppp</td>
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four bar phrases throughout all sections. The first theme has a chordal melody with an A minor bass pattern in the left hand.

Measures 1-16 comprise the A section and the four bar phrases may be divided from mm. 1-4, 5-8, 9-12, and 13-16. Measures 1-8 complete the statement of the first theme in an A dorian tonal center. The theme is restated from measures 9-16, marked 8va, which conveys an angelic character echoing the original theme. For this restatement, Ben-Haim presents the theme in consecutive octaves around E minor.

Measures 17-32 comprise the B section, also divided into four bar phrases. This section is marked sempre e dolce (amoroso), which helps convey the warm character. This section is in E major and consists of four bar phrases. Measures 17-20 introduce the second theme in E major, show in Figure 2.14.

accelerando. markings. When Ben-Haim returns to 3/4 he marks a tempo. The change of tempi and time signatures in the B section serve as interruptions, which lead to the return of the A\textsuperscript{1} section at measure 33.

![Figure 2.14: Section B of Canzonetta, mm. 17-18](image)

Measures 33-44 comprise the A\textsuperscript{1} section, divided into two four bar phrases. The last four measures consist of closing chordal material in the tonal center of A dorian. The entire section returns to triple meter, with an emphasis on beat one. Measures 33-40 consist of two four bar phrases, which is a restatement of the first theme. The right hand contains the chordal melody, while the left hand contains an ascending bass line of fifths in a tonal center of A dorian. The rhythmic motive is the same motive located in the beginning A section. Measures 41-44 consist of closing material with E minor chords in the right hand. The left hand consists of syncopated material in A dorian that serves as accompaniment. This section contains three dynamics markings: \textit{pp}, \textit{ppp}, and, \textit{pppp}. The soft dynamics contribute to the lullaby character of the movement. The title, \textit{Canzonetta}, also helps convey a vocal and song-like melody. At measures 42 and 43, Ben-Haim indicated \textit{ppp}, with an \textit{Adagio} marking at 43. Ben-Haim marked the last measure, measure 44, \textit{pppp} with a fermata and an \textit{8va} marking. Both hands are widely spread out across the keyboard as
Ben-Haim used a wide range of keyboard geography. The left hand plays a low note of A1, while the right hand ends with a G7 chord beginning on G6.

*Toccata*

Table 2.6 shows an analysis for the fifth movement. *Toccata*, may be divided into seven sections, including T’s for transition sections, (AT₁A¹T²BA¹A). The tempo marking of this movement is *Presto*, and the tempo is marked as \( \frac{1}{4} = 160 \). The movement’s meter is 2/4, however there are meter changes to 3/4 and 5/8 in the second transitional section. The rhythmic motive consists of constant 16\(^{th}\) notes in a repetitive pattern shared by both hands. The main tonal centers throughout the movement are E minor and C# minor, however modulation occurs in the second A¹ section. There are two main themes in this movement that serve as melodic material. The first theme is presented at the beginning of the piece in the left hand in E minor. The melodic motive consists of the notes: E-D-C-B. The second theme is introduced later in the movement with a tonal center of C# minor. The theme consists of a varied C# minor scale in the right hand. The left hand borrows thematic material from the first theme as it is presented in an 8\(^{th}\) note bass pattern.

The fifth movement, *Toccata*, may be divided into seven sections, including T’s for transition sections, (AT₁A¹T²BA¹A). The tempo marking of this movement is *Presto*, and the tempo is marked as \( \frac{1}{4} = 160 \). The movement’s meter is 2/4, however there are meter changes to 3/4 and 5/8 in the second transitional section. The rhythmic motive consists of constant 16\(^{th}\) notes in a repetitive pattern shared by both hands. The main tonal centers throughout the movement are E minor and C# minor, however modulation occurs in the


\[\text{Ibid.}\]
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<td>A mm. 1-50</td>
<td>2/4</td>
<td>( \text{Note values: } \frac{1}{4}, \frac{3}{8} ) ( \text{Rhythmic motive: } \frac{3}{8} )</td>
<td>Tonal key area of Em</td>
<td>1\textsuperscript{st} theme presented in LH: melodic theme: E-D-C-B in ( \frac{3}{8} ) rhythmic pattern</td>
<td>-mm. 1-38: centered around middle C -mm. 39-50: expands below middle C -Constant ( \frac{3}{8} ) figure -Use of melodic bass line</td>
<td>-Tempo marking: Presto; ( \textit{q}=160 ) -Leggiero -Dynamics: pp, ppp, mp, sfz -Use of accents</td>
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<td>T\textsuperscript{1} mm. 51-58</td>
<td>2/4</td>
<td>( \text{Note values: } \frac{1}{4}, \frac{3}{8} ) ( \text{Rhythmic motive: } \frac{3}{8} )</td>
<td>Tonal key area of Em</td>
<td>Transitional material: ( \frac{3}{8} ) in left hand and ( \frac{3}{8} ) in RH</td>
<td>Constant ( \frac{3}{8} ) figure in the RH and and ( \frac{3}{8} ) in LH \LH has 8va (playing A#1)</td>
<td>-Staccato, light passage -Dynamics: pp</td>
</tr>
<tr>
<td>A\textsuperscript{1} mm. 59-111</td>
<td>2/4</td>
<td>( \text{Note values: } \frac{1}{4}, \frac{3}{8} ) ( \text{Rhythmic motive: } \frac{3}{8} )</td>
<td>Tonal key area of Em</td>
<td>mm. 59-69: 1\textsuperscript{st} theme varied in both hands \mm. 70-93: 1\textsuperscript{st} theme in LH in octaves \mm. 94-102: transitional material with chromatic bass line \mm. 103-111: 1\textsuperscript{st} theme in left hand chordal bass line</td>
<td>-Theme in octaves -- -Constant ( \frac{3}{8} ) figure -Melodic bass line</td>
<td>-Dynamics: p, cresc., sfz, p e cresc. -Use of accents, staccatos -Hides melody in bass line</td>
</tr>
<tr>
<td>T\textsuperscript{2} mm. 112-118</td>
<td>mm. 112: 2/4 \mm. 113: 3/4 \mm. 114: 2/4 \mm. 115: 3/4 \mm. 116: 5/8 \mm. 117-118: 3/4</td>
<td>( \text{Note values: } \frac{1}{4} ) ( \text{Rhythmic motive: } \frac{3}{8} )</td>
<td>Tonal key area of Em</td>
<td>mm. 116-118: C#m</td>
<td>Transitional material to the second theme</td>
<td>-Rhythmic alternation of ( \frac{3}{8} ) and ( \frac{3}{8} ) -Dynamics: \textit{fp} -Frequent change of meter -Use of staccatos, accents</td>
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<tr>
<td>Form</td>
<td>Meter</td>
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<tr>
<td>B</td>
<td>2/4</td>
<td>Note values: $\frac{\text{Note values}}{\text{Rhythmic motive}}$</td>
<td>mm. 119-134: C#m</td>
<td>mm. 119-134: RH: 2nd theme in C#m</td>
<td>$\text{in LH and}$ in RH</td>
<td>-Dynamics: $p$, cresc, poco a poco, $s$fz</td>
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<tr>
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<td>mm. 135-144: Tonal key area of Em</td>
<td>LH: 1st theme varied; in C#m</td>
<td>mm. 135-151: 2nd theme in Em</td>
<td>$\text{in RH}$</td>
<td>-Use of accents, staccatos, trills, mordants</td>
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<td>mm. 145-151: transitional material</td>
<td>mm. 145-151: transitional material</td>
<td>-mm. 147-151: theme in intervals of consecutive 7ths</td>
<td>-Melismatic 2nd theme</td>
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<td>A'</td>
<td>2/4</td>
<td>Note values: $\frac{\text{Note values}}{\text{Rhythmic motive}}$</td>
<td>mm. 152-157: Em</td>
<td>mm. 152-157: 1st theme presented in LH</td>
<td>$\text{in LH}$</td>
<td>-Dynamics: $f$, $ff$, $fff$</td>
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<td>mm. 158-165: Am</td>
<td>mm. 158-165: 1st theme presented in both hands in octaves</td>
<td>mm. 168-197 transitional material of $\text{consecutive dffg figure}$ with chordal pedal tones</td>
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<td>mm. 166-167: C#m and GM</td>
<td>mm. 198-203: 1st theme material in consecutive octaves in both hands</td>
<td>$\text{in RH}$</td>
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<td>mm. 161-203: modulation to Am, C#m, Em, AbM, BbM, F#M, C#°</td>
<td>mm. 161-203: modulation to Am, C#m, Em, AbM, BbM, F#M, C#°</td>
<td>mm. 168-197 transitional material of $\text{consecutive dffg figure}$ with chordal pedal tones</td>
<td>$\text{in RH}$</td>
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<tr>
<td>A</td>
<td>2/4</td>
<td>Note values: $\frac{\text{Note values}}{\text{Rhythmic motive}}$</td>
<td>mm. 204-213: Em</td>
<td>mm. 204-213: 32nd note descending in Em</td>
<td>$\text{Consecutive}$</td>
<td>-Dynamics: $fff$, $pp$, $ff$, $sfffz$</td>
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<td></td>
<td></td>
<td>mm. 214-215: EbM</td>
<td>mm. 214-215: EbM</td>
<td>mm. 214-215: EbM</td>
<td>$\text{figure}$</td>
<td>-Use of accents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 216-217: EbM and GM</td>
<td>mm. 216-217: Chord of EbM and GM</td>
<td>mm. 216-217: Chord of EbM and GM</td>
<td>$\text{figure}$</td>
<td>-Ending of 32nd note arpeggio figure in Em</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 218: Em</td>
<td>mm. 218: 32nd note descending in Em</td>
<td>mm. 218: 32nd note descending in Em</td>
<td>$\text{figure}$</td>
<td>-Indicated pedal marking mm. 214-218</td>
</tr>
</tbody>
</table>
second A\textsuperscript{1} section. There are two main themes in this movement that serve as melodic material. The first theme is presented at the beginning of the piece in the left hand in E minor. The melodic motive consists of the notes: E-D-C-B. The second theme is introduced later in the movement with a tonal center of C\# minor. The theme consists of a varied C\# minor scale in the right hand. The left hand borrows thematic material from the first theme as it is presented in an 8\textsuperscript{th} note bass pattern.

At the beginning of the movement, keyboard usage consists of material written around middle C, but as the movement progresses, material expands with a wide range of keyboard usage. The theme is often hidden in the left hand, or presented in varied ways, such as in octaves. There is also frequent use of intervals of 7ths and octaves throughout the movement. The beginning of the movement consists of a thin texture, however as the piece continues the texture becomes thicker, including large chords on the downbeat of measures. Stylistic elements include a light sound, use of accents, and staccato markings. The dynamic markings for this movement indicate an overall soft sound, unchanged until the middle section presents crescendos. This change in sound leads for an ending with loud dynamic markings including \textit{f, ff, fff, sfffz}. Ben-Haim borrowed elements of the \textit{maqam}, as he used pedal tones of E, B, and C\#, and included chromaticism through ornamental figures.

Measures 1-50 comprise the A section, which presents the first theme that consists of the notes E-D-C-B. The rhythmic motive throughout this section is a constant figure of 16\textsuperscript{th} notes: \textit{\begin{figure} \begin{tabular}{c} \hline \hline \end{tabular} \end{figure}}. The tonal center is in E minor with the theme in the left hand.
Figure 2.15: First theme of *Toccata*, mm. 1-2

Measures 1-25 consist of the E minor motivic figure with accents on downbeats. The left hand features the melodic bass line of E-D-C-B. In addition, other pitches are included that hint at melodic material, such as D and F#. Measures 26-50 elaborate on the motivic theme, and Ben-Haim composed major thirds in the left hand as melodic material. Measures 1-50 are marked *leggiero*, which helps convey the *pp* dynamic marking. As this section progresses, Ben-Haim included dynamics such as *mp*, *ppp*, and *p*. In addition to accents, Ben-Haim also used *sfz* markings, which both portray an abrupt and sudden effect.

Measures 51-58 comprise the first transitional section, which also has a very light character, and requires precise rhythmic control and articulation. The tonal center is in the key of E minor. Both hands are in bass clef, and the left hand consists of a walking, chromatic bass line consisting of constant eighth notes. The right hand consists of a legato chromatic line using 16\textsuperscript{th} notes, while the left hand uses a staccato articulation. This section is a short transition, leading to the A\textsuperscript{1} section.

Measures 59-111 comprise the A\textsuperscript{1} section, which presents melodic material from the first theme, also in the tonal key area of E minor. Throughout measures 59-66, the first theme is presented in eighth notes in both hands.
Measures 67-93 contain melodic material, with the first theme presented in the left hand. The rhythmic motive is identical to the beginning, consisting of constant 16th notes. Measures 95-102 consist of transitional material using the same rhythmic motive. Ben-Haim composed intervals of major seconds in the right hand, while the left hand consists of a chromatic bass line. Measures 103-111 comprise the first theme presented in the left hand, now varied with the addition of left hand chords. The theme of E-D-C-B is located in the bass line, while the other voices have chordal material, such as diminished fourths and major seconds.

This section begins with a dynamic marking of \( p \), and is consistent with the \textit{leggerio} mood from the beginning A section. As this section progresses, Ben-Haim wrote a \textit{cresc.},
eventually including a $f$ dynamic marking in measure 101. Ben-Haim also used the same technique of adding accents, and $sfz$ on the downbeats of measures.

Measures 112-118 comprise the second transitional section, which contains a more abrupt character, using frequent $fp$, accents. This is the only section of the movement where change of time signatures occurs. The change of time signatures includes alternation between 2/4 and 3/4, also includes a one measure change to 5/8. This section has a rhythmic motive of $\text{rdg dffg rtty}$. Measures 116-118 consist of a tonal center in C# minor, which is preparation for the upcoming second theme, also in C# minor.

Measures 119-151 comprise the B section, which consists of the second theme in the key area of C# minor. The rhythmic motive $\text{dffg dgy}$, is presented in the right hand while the left hand consists of an 8th note bass pattern in C# minor.

![Figure 2.18: Second theme of Toccata, mm. 119-120](image)

Measures 119-144 consist of material from the second theme, which includes the melody comprising a melismatic character. The right hand contains the second theme beginning in measure 119. Concurrently, the left hand presents the first theme in C# minor. Ben-Haim used this technique, by presenting these two themes simultaneously. The melodic line contains ascending and descending scale passages with ornamentation, that resemble a Middle Eastern sound. Measures 135-144 consist of a varied second theme
presented in the original key of E minor. Measures 145-151 consist of transitional material to the A₁ section. The material consists of descending chords of intervals of 7ths in the left hand, with tone clusters in the right hand, producing a dissonant sound. The dynamics of this section include a primary focus of f, as it serves as preparation for the A₁ section, which consists of a loud and harsh sound.

Measures 152-203 comprise the A₁ section. This section is in a meter of 2/4 and includes a rhythmic motive of \(\frac{1}{16}\) notes. Ben-Haim’s use of a constant 16th note pattern occurs, similar to the motive in the beginning A section. In measures 152-157, Ben-Haim composed chords on the downbeats of measures, which are followed by a repetitive 16th note pattern identical to the A section. The E minor melody occurs in the left hand in the tenor voice in intervals of 7ths.

![Figure 2.19: First theme of Toccata in tenor voice, mm. 155-157](image)

In measures 158-167, the first theme is presented in both hands in consecutive octaves. The dynamic marking is \(f\) and \(ff\), and the texture becomes thicker as the piece progresses. Measures 168-191 return to chordal material beginning in E minor, with chords occurring on the downbeats with repetitive 16th notes as inner voices. Throughout this section, modulation occurs as the chordal material on the downbeats highlight a specific key. These keys include Ab major, Bb major, F# major, and C♯°. This section serves as transitional material before the first theme returns in measure 198. Measures 192-197
consist of octaves in both hands. The right hand consists of E minor chords, while the left hand consists of octaves of E, D, F#, and G.

Measures 198-203 present the first theme in alternating octaves between both hands. Both hands begin at a higher register on E (E4, E5 and E7, E8). As the octaves descend, the hands travel to a lower register of (C3, C2, and D4, D3).

Figure 2.20: First theme of Toccata, mm. 198

Measures 204-218 comprise the A section, which presents the first theme in E minor. Measures 204-218 consist of a repetitive rhythmic figure of dffg in the tonal center of E minor. The right hand consists of repetitive E’s while the left hand alternates between D# and F.

Figure 2.21: Final section of Toccata, mm. 204-205

in the left hand and a G major chord in the right hand. These two measures have a dynamic marking of *ff* with an accent on both chords. The right hand is marked *8va*, and both hands are in the higher register of the piano. Measure 218 consists of a 32\textsuperscript{nd} note arpeggio figure. The last note of the piece is E, and the right hand is indicated to cross over the left hand with a *sfffz* marking. This measure is marked *secco*, and the hands should be immediately released with the pedal once the note has been played.

![Figure 2.22: Final measure of *Toccata*, mm. 218](image)

Measures 204-215 consist of a *pp* dynamic, and the *ff* dynamic at measure 216 comes as an abrupt surprise as it ends the movement that has created a tumultuous atmosphere.

*Five Pieces for Piano, Op. 34* is one of Ben-Haim’s most significant solo piano works and is representative of his style.
CHAPTER III

BEN-HAIM'S PIANO SONATA, OP. 49

Paul Ben-Haim’s Piano Sonata, Op. 49, composed in 1954, is similar to Five Pieces for Piano, Op. 34, as they both share Ben-Haim’s element of composing in both Middle Eastern and Western styles. The sonata was dedicated to pianist Menahem Pressler, who recorded the sonata in 1955.\textsuperscript{70} During this time, Pressler was performing as a concert pianist and was also a piano professor at the University of Indiana.\textsuperscript{71} The Piano Sonata was published by Israeli Music Publications in 1955.\textsuperscript{72} The sonata’s structure is representative of the typical sonata three-movement form: fast, slow, fast. The sonata contains the following movements: 1. Preamble, 2. Fugue, and 3. Variations.\textsuperscript{73} Table 3.1 shows the overall structure of the work.

Ben-Haim’s Piano Sonata is one of his most important works for piano. The three contrasting movements each contain individual techniques that present three unique sets of ideas. “This Sonata is one of his most important works, and each of its movements presents its own solution to the question of the modal-Eastern style.”\textsuperscript{74} The sonata consists of several

\begin{footnotesize}
\begin{itemize}
    \item \textsuperscript{70} Private e-mail correspondence with Gila Goldstein.
    \item \textsuperscript{71} Jehoash Hirshberg, \textit{Paul Ben-Haim: His Life and Works} (Tel Aviv, Israel: Israel Music Institute, 2005), 258.
    \item \textsuperscript{72} Ibid., 413.
    \item \textsuperscript{73} Aviva Espiedra, “A Critical Study of Four Piano Sonatas by Israeli Composers” (DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 86.
    \item \textsuperscript{74} Jehoash Hirshberg, \textit{Paul Ben-Haim: His Life and Works} (Tel Aviv, Israel: Israel Music Institute, 2005), 255.
\end{itemize}
\end{footnotesize}
Table 3.1: Overview of Piano Sonata, Op. 49

<table>
<thead>
<tr>
<th>Preamble</th>
<th>Fugue</th>
<th>Variations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td>ABC</td>
<td>Theme and eight variations</td>
</tr>
<tr>
<td>D,T³D,T⁴D,A¹T⁵E,T⁶Coda</td>
<td>2/4, 3/4, 7/8, 1/4, 5/8, 5/8, 9/8, 12/8, 6/8, 5/4, 6/4, 7/4, 4/4</td>
<td></td>
</tr>
<tr>
<td><strong>Meter</strong></td>
<td>3/4</td>
<td>3/4</td>
</tr>
<tr>
<td>3/4, 4/4, 2/4, 5/4</td>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Note values: 1/2, 1/2, 1/2, 1/2</td>
<td>1/2, 1/2, 1/2</td>
</tr>
<tr>
<td>Frequent use of: 1/2, 1/2, 1/2</td>
<td>Rhythmic motive: 1/2, 1/2</td>
<td></td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Tonal centers of D, A, F#, F, C#, G#</td>
<td>Tonal centers of G#, C#, D#, F, Bb</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>Tonal centers of E, Eb, F, A, F#, B, D</td>
<td></td>
</tr>
<tr>
<td>First main theme in B section on A- with ornaments in RH in soprano voice in A tonal center</td>
<td>-First subject entrance in A section in G# tonal center</td>
<td></td>
</tr>
<tr>
<td>First theme varied in B section in middle voice in F# tonal center</td>
<td>-Answer in A section in C# tonal center</td>
<td></td>
</tr>
<tr>
<td>First theme varied in C section in the bass line in F tonal center</td>
<td>-First subject entrance in B section in D# tonal center</td>
<td></td>
</tr>
<tr>
<td>-Countersubject entrance in B section in D# tonal center</td>
<td>-Answer entrance in B section in C# tonal center</td>
<td></td>
</tr>
<tr>
<td>-Inverted subject in B section in D# tonal center</td>
<td>-Countersubject in B section in C# tonal center</td>
<td></td>
</tr>
<tr>
<td>-First subject entrance in B section in Bb</td>
<td>-First subject entrance in B section in D# tonal center</td>
<td></td>
</tr>
<tr>
<td>-Countersubject entrance in B section in B</td>
<td>-Inverted subject in B section in D# tonal center</td>
<td></td>
</tr>
<tr>
<td>-First subject entrance in C section in C# tonal center</td>
<td>-Countersubject entrance in C section in G# tonal center</td>
<td></td>
</tr>
<tr>
<td>-Countersubject in C section in G# tonal center</td>
<td>-First subject entrance in C section in G# tonal center</td>
<td></td>
</tr>
<tr>
<td><strong>Theme:</strong> folk-like melodic line in E tonal center (fast tempo)</td>
<td>-1st variation: theme an octave higher with detail on articulation</td>
<td></td>
</tr>
<tr>
<td>-2nd variation: theme in octave form in E tonal center (fast tempo)</td>
<td>-3rd variation: theme in slow tempo; addition of rhythmic tuplets, melismatic</td>
<td></td>
</tr>
<tr>
<td>-4th variation: fast variation in toccata form</td>
<td>-5th variation: melismatic variation</td>
<td></td>
</tr>
<tr>
<td>-6th variation: left hand octave and right hand triplet figures</td>
<td>-7th variation: quiet; double fourths</td>
<td></td>
</tr>
<tr>
<td>-8th variation: slow; rubato; melismatic</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Preamble</strong></td>
<td><strong>Fugue</strong></td>
<td><strong>Variations</strong></td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td><strong>Keyboard Usage</strong></td>
<td>Use of heterophony(^{75}), intervals of seconds and fifths</td>
<td>Modulation in subjects three part texture(^{76})</td>
</tr>
<tr>
<td><strong>Stylistic Elements</strong></td>
<td>Tempo marking: Fast (( \dot{q} = 132 )) ornamentation, tone clusters, accents, subito dynamic f and p</td>
<td>Tempo marking: Quiet (( \dot{q} = 58 )) Baroque style, ornamentation</td>
</tr>
</tbody>
</table>

\(^{75}\) Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 257.

\(^{76}\) Ibid., 258.
compositional techniques between the movements such as the use of elements from the Arabic *maqam*, and the use of heterophony.

The first movement, *Preamble*, includes a main theme only on the note A, including minor seconds as secondary notes. The texture contains heterophony and can be seen when a third voice is presented. The movement also combines structural notes and embellishments, similar to the *maqam* technique. The second movement, *Fugue*, is a movement that is tranquil and peaceful, marked “quiet,” and has a tempo of $\frac{1}{4}=58$. The fugue contains three voices and an inverted subject. “The second movement is a slow fugue modeled on the fugue in Ravel’s *Le Tombeau de Couperin*, including the transparent three-part texture, the inversion half-way in the movement, and the modal theme.”

The third movement, *Variations*, is a theme and set of eight variations highlighting a folk song-like melody. Ben-Haim used elements of the *maqam*, by inserting chromatic embellishments within structural notes.

**Preamble**

The first movement, *Preamble*, may be divided into twelve sections, eight transitional sections, and a coda: $\text{ABT}^1\text{C}^1\text{T}^2\text{C}^1\text{A}^1\text{DT}^4\text{D}^1\text{T}^5\text{D}^1\text{T}^6\text{D}^1\text{A}^1\text{T}^7\text{D}^1\text{T}^8$ Coda. Table 3.2 presents an analysis for the first movement. The tempo marking of this movement is *Fast*, and is marked $\frac{1}{4}=132$. The movement’s meter alternates between triple and duple meter, with the addition of one-measure meter changes to 5/4. The rhythm consists of several rhythmic motives including constant 16th note figures and 8th note figures that serve as accompaniment. Like *Capriccio Agitato*, Ben-Haim’s use of accents and syncopation contribute to an irregular rhythm. The main tonal center of the movement is D, however,

77 Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 258.

### Table 3.2: Analysis of Piano Sonata, Op. 49, Preamble

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
</table>
| A: mm. 1-17 | mm. 1-6: 3/4, mm. 7-9: 4/4, mm. 8-9: 2/4, mm. 10-13: 3/4, mm. 14-17: 2/4 | Note values: \( \frac{3}{4} \) \( \frac{2}{4} \), Rhythmic motive: \( \frac{3}{4} \) \( \frac{2}{4} \) | D tonal center | mm. 1-6: Melodic line of D-C-B-Bb-G-F#-E-Eb in the RH, mm. 9-17: Chordal melody in intervals of 2nds and 3rds in the LH | -Hidden melodic line in top voice: M2nds and minor 3rds in LH | Tempo marking: Fast \((q = 132)\)  
Dynamics: sf, f, ff  
Use of accents, chromaticism |
| B: mm. 18-34  
T\( _1 \): mm. 35-45 | 3/4, T\( _1 \): mm. 35-40: \( \frac{3}{4} \), mm. 41-45: 2/4 | Note values: \( \frac{3}{4} \) \( \frac{2}{4} \), Rhythmic motive: \( \frac{3}{4} \) \( \frac{2}{4} \) | A and F\# tonal center | B: Theme on A with ornamented figures as minor seconds in RH, Addition of a third voice, which consists of the melody on A with ornamentations in F\# tonal center  
T\( _1 \): Transitional material using A section material | -B: Melody on one note, LH changes clefs from bass to treble  
-Use of heterophony  
-T\( _1 \): use of constant 16\( \text{th} \) notes with staccatos and accents | Use of ornamentation, syncopation over the bar line, chromaticism  
Dynamics: sf, pp p, mf, f |
| C: mm. 46-58  
T\( _2 \): mm. 59-60 | C: mm. 46-53: alternates between 3/4, and 2/4, mm. 54-58: 3/4  
T\( _2 \): 3/4 and 2/4 | Note values: \( \frac{3}{4} \) \( \frac{2}{4} \), Rhythmic motive: \( \frac{3}{4} \) \( \frac{2}{4} \) | F tonal center | C: Melody in bass line consisting of E-F in F tonal center  
T\( _2 \): Transitional material using A sectional material | -C: Intervals used: 5ths in LH  
-Melody is in bass line  
-T\( _2 \): Constant 16\( \text{th} \) notes | C: Melody in the bass line  
-Use of accents, staccatos, grace notes  
-Dynamics: f, sf |
| C\( _1 \): mm. 61-64  
T\( _3 \): mm. 65-66 | C\( _1 \): 3/4  
T\( _3 \): 3/4 and 2/4 | Note values: \( \frac{3}{4} \) \( \frac{2}{4} \), Rhythmic motive: \( \frac{3}{4} \) \( \frac{2}{4} \) | F tonal center | C\( _1 \): Melody in bass line consisting of E-F  
T\( _3 \): Transitional material using A sectional material | -C\( _1 \): Intervals used: 5ths in LH  
-T\( _3 \): Constant 16\( \text{th} \) notes | C\( _1 \): melody in bass and in RH of E-F  
-Use of staccatos, accents, grace notes  
-Dynamics: f, sf, p  
-Leggiero marking |
<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
</table>
| C¹: mm. 67-78 | 3/4 | Note values: \( \text{\textfrac{3}{4}} \) | A tonal center | C¹: Melody in bass line consisting of A-C | -Melody in bass line
-Chromatic inner voice |
| | | Rhythmic motives: \( \text{\textfrac{3}{4}} \) | | Use of syncopation over the bar line | -Use of syncopation, grace notes, ornaments, accents |
| | | \( \text{\textfrac{3}{4}} \) | A tonal center | Melodic line of A-Ab-G-F#-E-Db-D-Bc-B in the RH | -Dynamics: p, mf, sfz, p, pp |
| A¹: mm. 79-91 | mm. 79-84: 3/4 mm. 85-88: 2/4 mm. 89-91:3/4 | Note values: \( \text{\textfrac{3}{4}} \) | A tonal center, C# tonal center | Melody in bass line |
| | | Rhythmic motive: \( \text{\textfrac{3}{4}} \) | | -Constant 16⁰ notes |
| | | \( \text{\textfrac{3}{4}} \) | | -Tone clusters of M2nds in the LH | -Use of staccatos, accents
-Dynamics: f, sf |
<p>| | | | | -Use of accents, staccatos, grace notes |
| | | | | -Dynamics: f, sf, p, f |
| D: mm. 92-95 T²: mm. 96 | D: mm. 92-93: 3/4 mm. 94: 5/4 mm. 95: 3/4 T²: mm. 96 | Note values: ( \text{\textfrac{3}{4}} ) | C# tonal center | D: Melody in middle voice |
| | | Rhythmic motive: ( \text{\textfrac{3}{4}} ) | | -8⁰ note rhythmic pattern in the bass |
| | | ( \text{\textfrac{3}{4}} ) | | -T²: both hands in treble clef |
| | | | | -D: Tone clusters of M2nds in the LH |
| | | | | -T²: Constant 16⁰ notes in the RH and 8⁰ notes in the LH |
| | | | | -Use of accents, staccatos, grace notes, ornamentation |
| | | | | -Dynamics: sf, p |
| D¹: mm. 97-99 T²: mm. 100-101 | D¹: mm. 97-98: 5/4 mm. 99: 3/4 T²: mm. 100: 3/4 mm. 101: 4/4 | Note values: ( \text{\textfrac{3}{4}} ) | D tonal center and C tonic center | D¹: Melodic line of E-D-C# in RH |
| | | Rhythmic motive: ( \text{\textfrac{3}{4}} ) | | -T²: Transitional material of A section material |
| | | ( \text{\textfrac{3}{4}} ) | | -D¹: Tone clusters of M2nds in the LH |
| | | | | -T²: Constant 16⁰ notes in the RH and 8⁰ notes in the LH |
| | | | | -Use of accents, staccatos, grace notes |
| | | | | -Dynamics: sf, p |
| D¹: mm. 102-105 T²: mm. 106 | D¹: mm. 102-103: 3/4 mm. 104: 5/4 mm. 105: 4/4 mm. 106: 5/4 | Note values: ( \text{\textfrac{3}{4}} ) | D and C# tonic center | D¹: D melodic material in octave form |
| | | Rhythmic motive: ( \text{\textfrac{3}{4}} ) | | -T²: Transitional measure of A section material |
| | | ( \text{\textfrac{3}{4}} ) | | -D¹: Varies melody in octave form in RH |
| | | | | -T²: Constant 16⁰ notes in the RH and 8⁰ notes in the LH |
| | | | | -Use of accents, staccatos, grace notes |
| | | | | -Dynamics: sf, mf |
| D¹: mm. 107-110 | D¹: mm. 107-109: 3/4 mm. 110: 5/4 | Note values: ( \text{\textfrac{3}{4}} ) | E tonal center | D¹: D melodic material in consecutive fourths |
| | | Rhythmic motive: ( \text{\textfrac{3}{4}} ) | | Melody in intervals of 4ths |
| | | ( \text{\textfrac{3}{4}} ) | | -Use of accents, staccatos, grace notes |
| | | | | -Dynamics: sf, mf, dim. |
| | | Rhythmic motive: ( \text{\textfrac{3}{4}} ) | | T²: Chordal transitional material |
| | | ( \text{\textfrac{3}{4}} ) | | -A¹: Constant 16⁰ notes in the RH and 8⁰ note pattern in the LH |
| | | | | -T²: 8⁰ note chordal figures |
| | | | | -Use of accents, staccatos |
| | | | | -Dynamics: p, cresc. |
| | | | | -Leggiero marking |</p>
<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>D: mm. 119-131</td>
<td>E: mm. 119: 4/4 mm. 120-131: 3/4 T: mm. 132-135: 3/4 mm. 136-138: 2/4</td>
<td>Note values: /\ \ apart \ /\ \ apart \ /\ \ apart \ /\ \ 3/4 \ 3/4 \ 3/4</td>
<td>D tonal center</td>
<td>E: Octave, chordal material in RH of melodic line: C-Bb-A-G#-A-G-F#-Eb T: Transitional material of sixteenth notes followed by octave figures</td>
<td>-E: octave melody in RH -Material split in three systems: bass clef in LH and RH divided into a middle and upper system in treble clef</td>
<td>-Use of accents -Dynamics: ff, sf, sff, -Legato marking -Chordal figures</td>
</tr>
<tr>
<td>Coda: mm. 139-144</td>
<td>mm. 139-144: alternates between 3/4 and 2/4</td>
<td>Note values: \ 3/4 \ 3/4 \ 3/4</td>
<td>Db tonal center and D tonal center</td>
<td>Chordal material in both hands</td>
<td>Consecutive gong-like chords</td>
<td>-Use of accents -Dynamics: sff, fff, sff, sfff, sfff</td>
</tr>
</tbody>
</table>
modulation occurs to other tonal centers such as A, F# F, and C. Several melodic themes occur during this movement, and each vary in character and texture. In the A section, the first theme consists of a chromatic scale that is in the top voice of a 16th note pattern. The B section contains the second theme on the note A, with ornaments and neighbor tones of minor seconds. The C section presents a theme on the note F. The D section presents new melodic material consisting of quarter notes in triple meter. Keyboard usage includes Ben-Haim’s use of intervals including perfect 5ths, major 2nd’s, and minor 3rds. He also composed material with both hands in bass and treble clefs. Ben-Haim often changed the placement of the melodic theme including soprano, middle, and bass voices. The theme also varies by expanding thematic material to different intervals and octaves. Stylistic elements include ornamentation, embellishments, syncopation across the bar line, grace notes, and use of staccatos and accents. Ben-Haim also used chromaticism, scalar material, and subito dynamics ranging from pp, to fff.

Measures 1-17 comprise the A section, which consists of constant 16th note figures in both hands. Measures 1-6 contain the first theme of a chromatic scale (except for the first interval): D-C-Bb-A-G-F#-F-Eb.

Figure 3.1: First theme of movement I of Piano Sonata, mm. 1-4
This section begins in triple meter, has a D tonal key area, and the texture of a toccata. Ben-Haim wrote sf markings, which help to convey an accented sound. Measures 7-8 consist of transitional material in duple meter, until a new idea is presented in measures 9-17. The return to triple meter occurs on measures 9-13, and the meter changes to duple meter on measures 14-17. This pattern of changing meters occurs throughout the movement. Measures 9-17 present a chordal melody in the left hand, with 16th note figures in the right hand.

![Figure 3.2: Chordal melody in left hand, mm. 9-10](image)

Ben-Haim indicated a legato marking for this section, yet the chords are to be played short and accented. The overall dynamic consists of f and ff.

Measures 18-34 comprise the B section, which consists of constant 16th note figures in the left hand, and quarter note and 8th note figures in the right hand. The section is in a meter of 3/4 and has a tonal center of A. According to Jehoash Hirshberg, this section contains heterophony. “The first movement of the Sonata is based on a strong contrast between two simultaneous elements: a declamatory theme on one note with embellishments of minor seconds, and a toccata-like counterpoint covering more than two octaves. The counterpoint is a heterophonic embellishment of the declamatory theme.”

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During measures 18-27, the main theme is in the right hand with the note A, including embellishments of minor seconds (G# and Bb).

![Figure 3.3: Theme in right hand, mm. 18-20](image)

During measures 28-34, the left hand contains 16\textsuperscript{th} note figures of counterpoint, which include the main theme. The main theme is varied and consists of the note F#, with embellishments of minor seconds (E# and G). The left hand serves as accompaniment material, and thematic material is presented in a third voice.

![Figure 3.4: Theme in middle voice, mm. 28-29](image)

The melody has a dynamic of \textit{p}, while some of the embellishment figures contain \textit{sf} markings. Ben-Haim also varied the rhythm by using syncopation and inserting ties over the bar line. Measures 35-45 consist of transitional material that contain constant 16\textsuperscript{th} note
figures, in a toccata-like form. The material in this section is very similar to the A section in texture, and is also similar in portraying a melodic line. The bass line consists of a chromatic ascending and descending melodic figure.

Measures 46-58 comprise the C section in a tonal center of F. This section’s meter alternates between 3/4 and 2/4. The left hand has a melodic line of E-F in the bass line. The remaining material of the left hand consists of parallel fifths. The right hand has a melodic line on F, with grace note embellishments. This section is similar to the B section, because both hands contain melodic material with embellishments of minor seconds. Hirshberg comments on this section, “heterophony also dominates the contrasting episode, which is based almost entirely on the minor second E-F in the melody and the bass, doubled by parallel fifths.”\(^{80}\) Ben-Haim wrote accents in both the bass line and right hand melody.

![Figure 3.5: Melody in right hand, mm. 46-49](image)

Figure 3.5: Melody in right hand, mm. 46-49

Measures 59-60 consist of transitional material, also similar to the A section in texture, and in portraying a melodic line in the left hand.

Measures 61-64 comprise the C\(^1\) section, which is in triple meter. This section is similar to the C section in containing the same E-F melodic material in the bass line. The

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\(^{80}\) Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 257.
left hand also contains the same parallel fifth material, consisting of Gb chords. The right hand conveys the E-F melody with an addition of 16\textsuperscript{th} note scale embellishments. This section uses subito dynamics and accents, such as \textit{f} and \textit{sf}. Measures 65-66 consist of transitional material, similar to previous transitional sections in texture.

Measures 67-78 comprise the second C\textsuperscript{1} section and have a tonal center of A. The section’s meter is in 3/4 and contains melodic material in both hands. The bass line has a melodic line of A-C, while the alto line in the left hand consists of a chromatic 8\textsuperscript{th} note line. The right hand consists of the main theme on A, with embellishments, grace notes, and 16\textsuperscript{th} note figures that hint at the main note, A. This is the first quiet section of the movement, including dynamics of \textit{p} and \textit{pp}.

Measures 79-81 comprise the A\textsuperscript{1} section and contain similar material to the beginning of the movement. The section contains constant 16\textsuperscript{th} note figures, with tone clusters in the left hand in intervals of minor thirds, and major seconds. The clusters contain accents and \textit{sf} markings and the section has a \textit{f} marking. The right hand has a hidden melody in the top voice, the scale: A-Ab-G-F\#-F-Eb-D-Db-C-B. The tonal center changes to C\# from measure 89-91.

Measures 92-95 comprise new material, the D section. The section’s meter alternates between 5/4 and 3/4, and it has a tonal center of C\#. The right hand contains a melodic line of the notes, C\#-E-D-C\#. The left hand consists of staccato and accented 8\textsuperscript{th} notes. Measure 96 consists of a transitional measure of 16\textsuperscript{th} notes in the left hand, with an 8\textsuperscript{th} note accompaniment pattern in the left hand. Ben-Haim wrote \textit{molto accel.} in this measure, and marks \textit{a tempo} at the end of the measure.
Figure 3.6: D section, mm. 92-93

Measures 97-99 comprise D material with the melodic theme in the right hand and accompaniment 8ths notes in the left hand. The section is very similar to the previous D section, and the meter alternates between 3/4 and 5/4. The left hand has a slight change, as the 8th notes in the left hand have a larger range beyond an octave. Measures 100-101 consist of transitional material, which contains 16ths notes in the right hand and 8th note staccato figures in the left hand. This section has a meter of 3/4 and 4/4, and Ben-Haim wrote a subito p. He also wrote a *molto accel.* marking and added *a tempo* at the beginning of the next section.

Measures 102-105 consist of varied D material in the tonal centers of D and C#, as shown in Figure 3.7. The section’s meter alternates between 3/4, 5/4, and 4/4. The left hand consists of an 8th note, staccato rhythmic pattern, similar to the previous D section. The right hand consists of a chordal theme of octaves and grace note embellishments. A *rubato* marking occurs at measure 105.

Measure 106 consists of a transitional measure, marked *molto accel.* and subito p, in a meter of 5/4. Ben-Haim resumes *a tempo* at the next section from measures 107-110. This section consists of D material, similar to the previous D section, in a tonal center of E. The meter alternates between 3/4 and 5/4. The right hand theme is varied in intervals of
perfect fourths, rather than octaves as in the previous section. Ben-Haim composed accents, \( sf \) markings, and ornaments.

![Figure 3.7: Chordal theme in right hand, mm. 102-103](image)

Measures 111-116 comprise the A\(^1\) section and have a meter of 5/4. The tonal center of this section is G\#\, and it is very similar to the beginning A section. A tempo change occurs, “A little faster” and is marked \( \downarrow =144 \). The right hand consists of a 16\(^{th}\) note pattern, which outlines a chromatic scale (except for the first interval) beginning on G\#. The scale consists of: G\#-F\#-E\#-E-Eb. The left hand consists of an 8\(^{th}\) note staccato pattern that alternates between G\# and a major second tone cluster of D-E. This section has a \( p \) dynamic marking and is marked \( e \text{ molto leggiero} \). Measures 117-118 consist of transitional material of ascending staccato chordal material, using major 3rds, 5ths, 7ths, and octaves. Ben-Haim composed \( e \text{ rit.} \) in measure 118 and returns to \( a \text{ tempo} \) at the next section.

Measures 119-131 comprise the D\(^1\) section in a D tonal center. The D harmony is conveyed by the D octaves in the left hand that serve as pedal points throughout this section. The section is in 4/4 and 3/4, and is marked \( \downarrow =132 \). The material varies from the previous D section in expanding the chordal theme to octaves, including notes in between them. Measures 119-125 consist of D pedal point octaves held by the damper pedal, with
16\textsuperscript{th} note figures that follow. The right hand consists of descending octaves that follow a chromatic line. The chords alternate between accent markings or \textit{sf} markings. In measures 126-131, Ben-Haim adds to the compositional notation, by including three systems. The right hand consists of 16\textsuperscript{th} note figures in the top treble system, which contains a chromatic line (except for the first interval) of D-C-B-A#-A-G-F#-F-Eb. This descending chromatic line is similar to what is composed in the A sections. The middle treble system consists of \textit{sff} chords also played by the right hand. The bottom bass clef system consists of both octaves and chords with accents and \textit{sf} markings. This section has a dynamic of \textit{ff} as it contains climax material and is approaching the end of the piece. Measures 132-138 consist of transitional material in meters of 3/4 and 4/4. The material consists of 16\textsuperscript{th} note figures, followed by alternating 16\textsuperscript{th} note octaves.

Measures 139-144 comprise the coda section marked \textit{allargando}. Much of the work consists of a fast tempo, and the last measures of the coda encourage the performer to play gradually slower and slower. This section consists of three staves, including two top treble staffs and one bass staff. The top chords are marked \textit{8va}, while the bass octaves are below middle C, creating a large range of keyboard usage. Each chord contains an accent and \textit{sff} markings. The chords serve as large gestures and can be heard as gong-like tones. The last measure contains a fermata marking over a quarter rest, before the second movement begins.

\textit{Fugue}

Table 3.3 shows an analysis for the second movement:
### Table 3.3: Analysis for *Piano Sonata, Op. 49, Fugue*

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: pick up-mm. 17</td>
<td>3/4</td>
<td>Note values: ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) Rhythmic motive: Subject: ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} )</td>
<td>Tonal center of G#, C# -Pick up-mm. 4: Subject in G# in both hands -mm. 5-9: Answer in C# in RH -mm. 10-14: Subject in G# in RH -Episode: mm. 15-17</td>
<td>Subject divided into both hands -Pick up-mm. 9: two voices -mm. 10-17: three voices</td>
<td>Tempo marking: Quiet: ( \dot{i} = 58 ) -Una corda pedal, sotto voce, ornamentation, chromaticism, tenuto markings -Fugue modal theme -Two and three part texture</td>
<td></td>
</tr>
<tr>
<td>B: mm. 18-42</td>
<td>3/4</td>
<td>Note values: ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) Rhythmic motive: Countersubject: ( \frac{3}{4} ) ( \frac{3}{4} )</td>
<td>Tonal center of D#, C#, F, Bb -mm. 18-23: Subject in D# in RH -mm. 19-23: Countersubject in LH -mm. 23-28: Answer in G# in LH -mm. 23-26: Countersubject in RH -mm. 27-30: Inverted subject in D# in RH -mm. 31-34: Episode in F -mm. 35-39: Subject in Bb in RH -mm. 35-39: Countersubject in B in LH -mm. 40-42: Episode</td>
<td>-Subject and Countersubject material occur simultaneously -Inverted subject at mm. 27 -Three voices</td>
<td>-Development-like section -Ornamentation, accents, chromaticism -Three part texture -Dynamics: cresc., p -Calando</td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td>Meter</td>
<td>Rhythm</td>
<td>Harmony</td>
<td>Melody</td>
<td>Keyboard usage</td>
<td>Stylistic elements</td>
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<tr>
<td>C: mm. 43-56</td>
<td>3/4</td>
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<tr>
<td>Note values:</td>
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<tr>
<td>Rhythmic motive:</td>
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<tr>
<td>Subject and countersubject motive</td>
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<tr>
<td>Tonal center of C#, G#</td>
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<tr>
<td>-mm. 43-47: Subject in C# in RH</td>
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<td>-mm. 48-50: Episode</td>
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<td>-mm. 51-56: Subject in G# in LH</td>
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<td>-mm. 51-56: Countersubject in RH</td>
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<tr>
<td>-Subject and Countersubject occur simultaneously</td>
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<tr>
<td>-Three voices</td>
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<tr>
<td>Dynamics:</td>
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<tr>
<td>p, pp, dim., ppp</td>
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<tr>
<td>mm. 51: Slower marking</td>
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</tbody>
</table>
The second movement, *Fugue*, may be divided into three sections: ABC. The tempo marking is *Quiet*, and is marked \( \text{\textasteriskcentered} = 58 \). The movement’s meter is 3/4. There are two rhythmic motives in this movement including a motive for the subject, and a motive for the countersubject. The rhythmic motive for the subject consists of: 
\[
\begin{align*}
\text{\textasteriskcentered} & \text{\textasteriskcentered} \text{\textasteriskcentered} \\
\text{\textasteriskcentered} & \text{\textasteriskcentered} \text{\textasteriskcentered} \\
\text{\textasteriskcentered} & \text{\textasteriskcentered} \text{\textasteriskcentered}
\end{align*}
\]
The rhythmic motive for the countersubject consists of:

Ben-Haim’s use of accents and ties over the bar line portrays his use of syncopation. The main tonal centers throughout the movement are G# and C#, however, modulation occurs to other key areas, such as D#, F, and Bb. The melodic material consists of the subject, answer, and countersubject. The subject consists of a calm and quiet melodic line in a G# key area, which modulates to additional keys in other subject entrances throughout the movement. The answer consists of the same melodic material, in a C# key area. The countersubject consists of a rhythmic pattern of 8th notes and it often occurs directly after the subject’s entrance. Keyboard usage includes use of syncopation, and a three part texture. The movement uses mostly black keys, and often consists of a chromatic line. Stylistic elements include use of ornamentation and accents. Ben-Haim composed this fugue with sections that may be divided into an exposition, development, and recapitulation (ABC form as shown in Table 3.3). He also follows the model of a fugue by using subjects, answers, and countersubjects, as well as episodes. This fugue is the soft, calm, and delicate movement that requires a slower tempo for all voices to be heard clearly.

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Measures 1-17 comprise the A section, which also may be called the exposition. Measures 1-4 present the subject in a key area of G#, which is shared by both hands. This short section consists of one voice. The beginning of this section is marked *sotto voce* and has an *una corda* pedal marking, which helps convey the *quiet* marking at the beginning of the movement.

![Figure 3.8: Subject material, mm. 1-4](image)

Measures 5-9 present two voices, which contain the answer. This section is in a key area of C#, (right hand). The answer presents the same melodic material as the subject apart from a key change.

![Figure 3.9: Answer material, mm. 5-7](image)

Measures 10-14 consist of the second subject entrance in the G# key area. The melodic material in the right hand is an octave higher than the first subject. A texture change occurs, as now Ben-Haim divided the material into a three-part texture. The left hand consists of contrapuntal material, while the right hand contains the subject. Measures 15-17 consist of an episode that serves as a transition before the next subject entrance.
occurs. This section borrows elements of the rhythmic motive from the subject. The episode portrays elements of subject material, consisting of counterpoint until the development section begins. The left hand consists of contrapuntal material that includes chromatic scale figures from measures 5-17. Ben-Haim’s use of ornaments, which occurs on 16th note rhythmic figures is reminiscent of the Baroque style.

Measures 18-42 comprise the B section, which may also be called the development. Measures 18-23 present the subject in the dominant key center of D#. The subject is in the middle voice beginning on A#. The countersubject is in the left hand beginning on F#.

![Figure 3.10: Countersubject material, mm. 19-23](image)

The right hand soprano voice consists of counterpoint material. Measures 23-28 consist of answer material and modulate to the subdominant key center of C#. The answer is in the left hand, while the countersubject material begins in measure 23. The countersubject (measures 23-27) begins on F#, and is in the middle voice. Ben-Haim used this technique of combining subject and countersubject material resulting in the two voices appearing simultaneously. During this section, Ben-Haim wrote accents on all D#'s in the right hand, that resolve down chromatically and serve as counterpoint material. This section contains the first dynamic marking since the beginning of the movement, as Ben-Haim marked cresc. (poco).

Measures 27-30 consist of an inverted subject, where Ben-Haim composed ascending 16th note figures. The inversion is evident in the ascending direction of the
subject, when the direction of the original subject consists of descending material. The inverted subject material is in a key center of D# and is in the right hand.

![Figure 3.11: Inverted subject material, mm. 27-30](image_url)

The left hand consists of counterpoint material of major and minor seconds. At measure 27, Ben-Haim wrote a $p$ dynamic marking. This movement is lacking the typical Baroque fugue climax section. The inverted subject, however, is a very essential part of this fugue because it occurs only once, as Ben-Haim included similar and consistent subject material every time an entrance occurs. Measures 31-35 consist of the second episode in the key center of F. Although the key center highlights the tonic, F, the subdominant, Bb, and the dominant, C, Ben-Haim included accidentals such as Ab, Db, and Eb. This approach of accidentals, chromaticism, and modal writing, highlights Ben-Haim’s compositional style. During this episode, Ben-Haim wrote a cresc (poco) marking and returns to $p$ at the next entrance of the subject.

Measures 35-40 consist of the next subject entrance in a key center of Bb. The subject material occurs in the two voices in the right hand, and contains a $p$ dynamic marking. Ben-Haim also used accents to highlight the downbeats of two note slurs. The left hand contains contrapuntal material, with a key center around B. The subject and countersubject occur simultaneously, however their different key centers create a sense of bi-tonality that contributes to the modal and chromatic style Ben-Haim was interested in.
As this section progresses, Ben-Haim wrote *poco accel. e cresc.*, encouraging the flow of the section, eventually leading to the C section. Measures 40-42 consist of the third episode in a key center of Bb. Measures 40-41 consist of 16\textsuperscript{th} note figures ascending in parallel motion. The direction of the figure changes in measure 42 to contrary motion. Measure 42 contains a *calando* marking, insisting on a softer and slower sound, before the recapitulation occurs at measure 43.

Measures 43-56 comprise the C section, which may also be called the recapitulation. Measure 43 is marked *a tempo* as it resumes the original tempo from the beginning. Measures 43-47 comprise a subject entrance in a key center of C#. The subject material takes place in the right hand in the middle voice. The upper voice consists of counterpoint material that creates intervals of thirds and fourths when combined with the subject material from the middle voice. The left hand consists of counterpoint that contains elements of scale material in the key center of C#. This section has a *p* dynamic marking, similar to the *sotto voce* sound at the beginning of the movement in the exposition. Throughout this section, Ben-Haim continues to follow his stylistic elements, which include chromaticism and ornaments on 8\textsuperscript{th} notes. He also indicated accent markings on particular notes that do not conform with the given key area. Measures 48-50 comprise the final episode of the movement, and consist of a key center of C#. During the episode, the left hand imitates the rhythmic motive of subject material, resulting in a chain of 16\textsuperscript{th}-8\textsuperscript{th} note figures. The right hand consists of counterpoint material that contains a chromatic line, creating intervals of fourths and fifths between the two voices.

Measures 51-56 consist of the final statement of the subject and the countersubject. Ben-Haim wrote a *Slower* marking at the beginning of this section, which helps create a
concluding sound for a stately ending. The subject occurs in the left hand in measures 51-56 in the key center of G#. The subject entrance is identical in key, octave placement, and rhythmic value to the first subject entrance of the fugue. The countersubject begins in measure 51 on G#, and occurs in the right hand in the soprano voice. The middle voice consists of contrapuntal material that contains a chromatic descending line. The beginning of this section has a dynamic marking of pp, while the last two measures contain a dynamic marking of ppp, and a rit. Overall, this fugue consists of important stylistic elements such as chromaticism, inversion, and subject and countersubject material that overlap. While the subject consists of prominent material, the countersubject also plays an important role as it occurs simultaneously or soon after the subject entrance. The last note of the fugue consists of G# in the left hand, and D# and G# in the right hand. Ben-Haim indicated (long!), with a fermata and pedal marking, which concludes the fugue with the tonic key.

![Image of musical notation]

**Figure 3.12: Last measure of Fugue, mm. 56**

**Variations**

The following is an analysis table of the third movement:
Table 3.4: Analysis for Piano Sonata, Op. 49: Variations

<table>
<thead>
<tr>
<th>Form</th>
<th>Meter</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Melody</th>
<th>Keyboard usage</th>
<th>Stylistic elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme: mm. 1-22</td>
<td>mm. 1-20: 2/4 mm. 21-22: 3/4</td>
<td>Note values: ( \frac{\text{note values}}{\text{note values}} ) Rhythmic motive: ( \frac{\text{rhythm}}{\text{rhythm}} )</td>
<td>E Phrygian tonal center</td>
<td>mm. 1-20: First theme in the RH in E phrygian -Both hands in bass clef -Single line in RH -Octaves plus 7th (ex: D#-D#-C#) in LH</td>
<td>-Tempo marking: Moderately fast: ( \text{j} = 84 ) Pesante marking -Use of trills, ornamentation, staccatos, accents, pedal, two note slurs -Syncopation: tie over the bar line -Dynamics: f, mf, sf</td>
<td></td>
</tr>
<tr>
<td>Var I: mm. 23-34</td>
<td>mm. 23-32: 7/8 mm. 33-34: 3/4</td>
<td>Note values: ( \frac{\text{note values}}{\text{note values}} ) Rhythmic motive: ( \frac{\text{rhythm}}{\text{rhythm}} )</td>
<td>Tonal centers of E, Eb</td>
<td>mm. 23-33: First theme in the RH in E phrygian and Eb tonal center</td>
<td>-Tempo marking: Leggiero marking -Use of staccatos, accents, ornamentation, grace notes, two note slurs -Syncopation: tie over the bar line Dynamics: sfp, sf, cresc. -Rit. at mm. 34</td>
<td></td>
</tr>
<tr>
<td>Var II: mm. 35-54</td>
<td>mm. 35-36: 3/4 mm. 37: 1/4 mm. 38-59: alternates between 3/4, 2/4, 3/8, 3/4, 5/8</td>
<td>Note values: ( \frac{\text{note values}}{\text{note values}} ) Rhythmic motive: ( \frac{\text{rhythm}}{\text{rhythm}} )</td>
<td>Tonal centers of E</td>
<td>mm. 35-41: First theme in the RH in E Phrygian in octaves</td>
<td>-Tempo marking: Faster: ( \text{j} = 104 ) Martellato marking, un poco rubato marking -Rit. and molto accel. markings -Use of accents, octaves -Syncopation: tie over the bar line -Dynamics: ff, sf, sfz</td>
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<td>Form</td>
<td>Meter</td>
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<td>Var III: mm. 55-68</td>
<td>Alternates between 9/8, 12/8, 6/8, 3/4</td>
<td>Note values: [\frac{3}{4} ] [\frac{1}{6}] [\frac{1}{2}] [\frac{1}{8}]</td>
<td>Tonal centers of E, F</td>
<td>mm. 55-59: Varied first theme in the RH in tonal centers of E and D#</td>
<td>Tonal center of E, F</td>
<td>Tempo marking: Slower: [=60] -Rubato marking -Use of ornamentation, tuplets, accents, grace notes -Syncopation: tie over the bar line -Melismatic sounding theme -Dynamics: [mf, cresc., sf, sff, f, sff, fff]</td>
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<td>Note values: [\frac{3}{4} ] [\frac{1}{6}] [\frac{1}{2}] [\frac{1}{8}]</td>
<td>Frequent use of duplets, triplets, quadruplets, quintuplets, octuplets, 10-tuplets, 11-tuplet</td>
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<td>-Theme in RH top voice with use of tuplet figures -Consists of three systems in notation; two treble staff: one in RH and one in LH, and bass staff in LH -8va tone clusters in the RH</td>
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<td>Var IV: mm. 69-109</td>
<td>6/8</td>
<td>Note values: [\frac{3}{4} ] [\frac{1}{6}]</td>
<td>Tonal center of Eb</td>
<td>mm. 81-85: Varied first theme material in top voice in Eb tonal center</td>
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<td>Tempo marking: Very fast: [=80] -secco marking -Toccata-like -Use of accents, ornamentation -Dynamics: [f, sff, sf]</td>
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<td>Note values: [\frac{3}{4} ] [\frac{1}{6}]</td>
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<td>Var V: mm. 110-138</td>
<td>mm. 110-134: 2/4 mm. 135-138: 3/4</td>
<td>Note values: [\frac{3}{4} ] [\frac{1}{6}]</td>
<td>Tonal center of E and F#</td>
<td>mm. 110-133: First theme in the LH in A tonal center</td>
<td>-Theme in LH using 8[th] notes -RH tuplet figures -Both hands in bass clef -LH has 8va -Use of double thirds</td>
<td>Tempo marking: Very moderate: [=100] -Use of tuplets, accents, grace notes, two-note slurs, staccatos -Rit and marcato marking -Dynamics: [fp, sf, cresc., sff, sfz]</td>
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<td>Rhythmic motive: [\frac{3}{4}] [\frac{1}{6}] [\frac{1}{2}] [\frac{1}{4}] [\frac{1}{8}]</td>
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<td>Frequent use of quintuplets</td>
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| Var VI: mm. 139-170 | Alternates between 3/4 and 2/8 | Note values: \( \frac{3}{4} \) \( \frac{2}{8} \) | Tonal center of A, F#       | mm. 139-165: Varied first theme in the LH in A tonal center in dotted and syncopated octaves | - Theme in LH using dotted \( \frac{8}{8} \) notes, 16\( \frac{8}{8} \) notes
-Chords on downbeats of measures with 16\( \frac{8}{8} \) note figures for inner voices
-Double fourths | Tempo marking: a tempo: \( \frac{d}{d} = 100 \)
-Use of accents, tuplets, staccatos
-Martellato marking, accc., rit., short! marking, secco marking
-Dynamics: ff, sf, sfz, sfffz, cresc. |
| Var VII: mm. 171-186 | Alternates between 9/8, 12/8, 6/8, 3/4, 2/4 | Note values: \( \frac{9}{8} \), \( \frac{12}{8} \), \( \frac{6}{8} \), \( \frac{3}{4} \), \( \frac{2}{4} \) | Tonal center of B           | Varied first theme in top and bottom voice in B tonal center           | - Theme in both hands; top and bottom voice
-Both hands in treble clef
-RH has 8va
-Double fourths | Tempo marking: In quiet motion: \( \frac{d}{d} = 60 \)
-Dolce marking, grazioso marking
-Use of accents, slurs, trills, tuplets, staccatos, ornamentation, tenutos
-Dynamics: pp, ppp |
| Var VIII: mm. 187-199 | Alternates between 5/4, 6/4, 7/4, 4/4 | Note values: \( \frac{5}{4} \), \( \frac{6}{4} \), \( \frac{7}{4} \), \( \frac{4}{4} \) | Tonal center of Eb and D    | Varied first theme in the RH in Eb and D tonal center                   | - Theme in RH
-Tone clusters in LH
-Use of tuplet figures | Tempo marking: Very slow: \( \frac{d}{d} = 40 \)
-Express. e rubato marking, accc. Long! marking, calm marking
-Use of accents, tuplets, ornamentation, grace notes, tenutos, pedal staccatos
-Dynamics: p, mp, mf, sf, pp, ppppp |
The third movement, *Variations*, may be divided into nine sections, comprising the theme and eight variations. Variations 1 and 2, contain material that is very similar to the theme. Variations 3-8 also contain thematic material, however, the material is frequently hidden between voices, and is not always portrayed clearly when compared to the theme, and variations 1 and 2. All of the variations share stylistic elements such as ornamentation, melismatic figures, and specific articulation markings. The tempo marking of this movement is *Moderately fast*, and is marked $\frac{\text{ } }{\text{ } } = 84$. The tempo changes, however, as each new variation occurs. Each variation contains different time signatures, and there are often meter changes within each variation. The time signatures consist of 2/4, 3/4, 7/8, 1/4, 3/8, 5/8, 9/8, 12/8, 6/8, 5/4, 6/4, 7/4, and 4/4 and the rhythmical motive for the theme consists of $\text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \text{ }$. The thematic motive occurs in each variation, varied in rhythm, key, or texture. Ben-Haim composed ties over the bar line, which creates syncopation and irregular meter. His use of accents and frequent meter changes also contribute to syncopation.

The main tonal centers throughout the movement are E Phrygian, E, Eb/D#, A, and B. The melody consists of the theme, which is presented at the beginning of the movement. The theme is presented in E Phrygian, and as each variation occurs, the theme’s key center often changes. The thematic material is clearly presented in the theme, variation one, and variation two. As the variations progress, the thematic material is not as evident in two ways: 1: theme is hidden in certain voices 2: Certain variations only contain part of the thematic material. Keyboard usage consists of wide keyboard geography, using $8\text{va}$ symbols, presenting both high and low octave placement. Ben-Haim varies the theme by composing the material either in the right hand, in the left hand, or occasionally in both hands. The theme can be found in the upper voice, lower voice, or sometimes in the middle
voice. Ben-Haim also included intervals such as double thirds, double fourths, and tone clusters. Stylistic elements include use of ornamentation, trills, accents, staccatos, slurs, and change of tempi. Ben-Haim notates a long! marking at the end of the movement, which also occurs at the end of the second movement. The dynamic markings vary, as some variations require f sounds, while others require p sounds. For certain variations, Ben-Haim composed in a certain type of style or genre. For example, variation three includes melismatic figures, while variation four is in the style of a toccata.

Measures 1-22 comprise the theme, and the tempo marking is Moderately fast, notated as \( \dot{\frac{\text{}}}{4} = 84 \), as shown in Figure 3.13. This section can be divided into three sub sections. The first eight bar phrase is from measures 1-8, which contains a meter of 2/4. Both hands are written in bass clef, and the theme is presented in the right hand in a key center of E Phrygian. The notes of the thematic material include E-D-E-F | G-F-E. Ben-Haim composed very detailed markings with articulation in the theme. These markings include trills, two note slurs, accents, marcatos, and staccatos. At the beginning, Ben-Haim wrote pesante to suggest a stately and heavy theme. The theme can resemble the sound of a folk-like melody, as Hirshberg states in his book.\(^8^{2}\) The left hand contains 8\(^{\text{th}}\) note chords that consist of octaves. It also contains octaves with an added 7\(^{\text{th}}\) scale degree, creating a tone cluster with the top two notes. Ben-Haim indicated pedal markings on every other measure, and the dynamic marking for this phrase is f.

Measures 9-16 consist of the next eight bar phrase, in a meter of 2/4. This section presents similar material with the first eight bar phrase, apart from Ben-Haim hinting at the dominant key center of B. Measures 17-20 consist of identical material from the beginning

\(^8^{2}\) Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 255.
theme, with an added rhythmic variation of 16th notes at measure 20. Measures 21-22 consist of transitional material in a time signature of 3/4. The right hand notes consist of repetitive theme material with the notes including E-D-E-F-G-F | E-D-E-F-G-F. The left hand downbeat chords have a marking of sf, concluding this section.

Figure 3.13: Theme, mm. 1-8

Measures 23-34 comprise variation 1, and Ben-Haim indicated a leggiero marking. This variation can be divided into three sub sections. Measures 23-26 consist of a four bar phrase including a time signature of 7/8. Both hands begin in bass clef, however the right hand alternates between treble and bass clef as the variation progresses. Ben-Haim included ties over the bar line, which convey the syncopation from the theme. The tonal center consists of E Phrygian and the first note consists of E’s in both hands. This section is varied by lowering the 3rd scale degree of the theme. The thematic material alters to: E-D-E-F | Gb-F-E, and E-D-E-F | Gbb-F-E, and is an octave higher than the previous thematic material presented at the beginning of the movement. Ben-Haim indicated very detailed
articulation including accents and an ornament on each lowered 3\textsuperscript{rd} scale degree. He also indicated two-note slurs and staccato markings in the thematic line as well. The left hand consists of an E pedal point in the bass line with chromatic material in the tenor voice. Ben-Haim also composed grace notes with \textit{sf} markings as interruptions between thematic material.

Figure 3.14: Variation 1, mm. 23-26

Measures 27-30 consist of the next four bar phrase with a time signature of 7/8. The thematic material modulates as the tonal center changes to Eb. The material is written an octave lower, located in the same octave placement as the beginning theme. Measures 31-34 comprise the last section in this variation and contain time signatures of 7/8 and 3/4. At measure 32, the theme returns in the tonic key of E, including the lowered 3\textsuperscript{rd} of Gb. The last section consists of left hand material of supporting chords in intervals of fourths. At measure 35, Ben-Haim composed a \textit{cresc.} marking, and in the following measure a \textit{rit.} marking to conclude the variation.

Measures 35-59 comprise variation 2, and the tempo marking is \textit{Faster}, indicated as $\downarrow = 104$. Measures 35-41 consist of the first section with alternating meters of 3/4, 1/4, and 2/4. Ben-Haim also added a \textit{martellato} marking, as well as accent markings for this variation. Measures 35-36 consist of thematic material in E Phrygian. The theme is varied
and consists of accented octaves in the right hand. The octaves also include a 5th scale degree, creating perfect 5ths from the bottom voice to the middle voice.

**Faster** \( \frac{\text{d}}{\text{= 104}} \)

\[ \text{\( > \times > \times > \times \)} \] (simile)

\[ \text{\( \text{\( \text{ff} \)} \text{(martellato)} \)}} \]

**Figure 3.15: Variation 2, mm. 35-36**

The left hand consists of an accompaniment pattern with octaves on E, D#, and F. Measure 37 consists of a time signature of 1/4, and of an E octave, establishing the tonic. Measures 38-39 consist of a time signature of 3/4 and contain octave material, similar to the beginning measures of this variation. Measures 40-41 consist of thematic material of octaves in the right hand, with descending and ascending octave figures in the left hand. Measure 41 indicates a *rit.*, in preparation for a new section. Measures 42-59 comprise the next section, and consist of alternating meters of 3/4, 2/4, 3/8, and 5/8. This section has two markings of *a tempo*, and *un poco rubato*. The *a tempo* indicates a return to the original tempo after the previous *rit.* marking. The *un poco rubato* suggests limited freedom in tempo, however simultaneously maintaining a steady pulse. This section is similar to the thematic material, with the right hand containing octaves around the tonal center of the dominant key, B. The left hand contains a descending scale in octaves in treble clef. Measures 49-52 consist of three systems, with the left hand containing octave pedal tones.
in the bottom system in bass clef. The middle system also contains chromatic descending octaves in the left hand. Measures 48-50 include a rit., leading to a molto accel. from measures 51-59. Measures 51-59 consist of thematic material in the right hand containing octaves around middle C, and the following measures contain material an octave higher. Ben-Haim favors particular intervals in this variation, such as octaves, and perfect 5ths. He also divided the hands into three systems, as he continued to use this technique in later variations. This variation includes stylistic elements that are associated with Ben-Haim’s style, such as accents, dotted figures, and sf markings. Similar to other variations, Ben-Haim also composed ties over the bar lines creating syncopation. His use of accents and frequent meter change enforce the sense of irregular meter. The dynamic marking for this variation is ff with the use of sf markings. The combination of ff, frequent accents, and a Faster tempo marking indicate a tumultuous atmosphere.

Measures 55-68 comprise variation 3, and the tempo marking is Slower, indicated as \( \dot{\text{c}} = 60 \), as show in Figure 3.16. Measures 55-59 consist of the first section, and contain meters of 9/8 and 12/8. The variation is divided into three systems, with a treble clef in the top system, and bass clef in the middle and bottom systems. The tonal center is in E Phrygian, however as the variation progresses modulation occurs. The right hand consists of thematic material varied in rhythm. The thematic material resembles melismas as there are florid tuplet figures in the right hand. This variation’s theme is less evident to seek out, as Ben-Haim has hidden the thematic notes in groups of multiple tuplet figures.

The bass staff consists of a pedal point of E, establishing the tonic. The middle staff consists of dotted quarter note chromatic material of tone clusters that serve as the harmony. At the beginning of this variation, the dynamic marking is \( \text{mf} \), and sf markings
are indicated on tone clusters in the top staff. Measures 60-62 consist of an episode in a
tonal center of F. The bass note consists of F, while the top voice consists of 16\textsuperscript{th} note
figures in an F tonal center. This section is marked \textit{rubato} and consists of accent and \textit{sf}
markings. Measures 63-68 consist of the final section, including meters of 9/8, 6/8, and
3/4. The tonal center begins in Eb and soon modulates to the tonic key of E. The texture
continues with melismatic tuplet figures in the top system in the right hand. The middle
voice serves as harmonic content including grace note figures and tone clusters. Ben-
Haim’s stylistic elements are portrayed continuously with accents, grace notes,
ornamentation, and \textit{sf} markings. Measures 67-68 consist of glissando scale figures
beginning on Gb. The scale ends in an F tonal center with a \textit{sfffz} marking.

![Figure 3.16: Variation 3, mm. 55-57](image)

Measures 69-109 comprise variation 4, and the tempo marking is \textit{Very fast},
indicated as \( \frac{\text{d}}{\text{c}} = 80 \). Both hands are written in bass clef and the time signature is 6/8. The
variation has a tonal center of Eb and the style is toccata-like with repetitive notes and
alternating hands. Measures 69-89 consist of repetitive Eb’s in both hands. As the variation progresses, additional notes occur consisting of melodic material. Ben-Haim also used perfect fourths in the left hand that serve as harmonic material.

Figure 3.17: Variation 4, mm. 69-73

Measures 90-101 continue the toccata-like style and consist of thematic material in the right hand, including the notes D-C-B-C-B-A. The left hand consists of tone clusters of major seconds, major thirds, and perfect 5ths. Measures 102-106 consist of thematic notes in the right hand (E-F-G-F-E-D), and the right hand contains perfect 5ths. Measures 107-109 consist of an ascending scale figure, ending on a perfect fourth. Ben-Haim indicated a sfz marking and a secco marking on the last note, suggesting a dry and short sound. The stylistic elements of Ben-Haim’s music are evident through the use of accents, sfz markings, and ornamentation.

Measures 110-138 comprise variation 5, and the tempo marking is Very moderate, $\dot{=} = 100$. The time signature consists of 2/4 and 3/4 and the variation contains an A tonal center. The left hand consists of thematic material and is varied in an eighth note rhythmic motive. The eighth note pattern in the left hand contains the following thematic notes: A-G-A-B|C-B-A-G. The right hand consists of 16th note quintuplet figures that consist of an ascending and descending chromatic line. The first section of the variation consists of material from measures 110-121.
Figure 3.18: Variation 5, mm. 110-113

The left hand theme contains specific articulation including a two note slur, followed by staccato notes. Ben-Haim also included accents and sf markings on downbeats of measures, which emphasize the meter. Ben-Haim also indicated ornamentation on eighth notes on the downbeats of measures. In this section, both hands are in bass clef and the left hand has an 8va marking. The keyboard range in this variation consists of a very low octave placement, while other variations consist of a higher octave placement.

Measures 122-129 comprise the next section of the variation, also having a tonal center on A. The left hand consists of a chromatic melodic line, which does not contain the exact thematic material. The left hand, however, hints at the theme by using similar intervals, creating a transposed figure of the original theme. Ben-Haim included a half note in the top voice that conveys a tonal center for the measure. He composed the half notes on every other measure on the downbeats. The half notes are G, F, and Fb, conveying a descending chromatic line. The right hand consists of 16th note ascending material, and Ben-Haim also included double thirds.
The dynamics continue to increase in sound as a *poco a poco crescendo* is marked throughout measures 126-128. Ben-Haim’s stylistic elements continue with use of accents, *sf* markings, and ornamentation.

Measures 130-138 form the last section of the variation, which consists of tonal centers of E and F#. From measures 130-133, the left hand consists of thematic material beginning on Bb, creating a chromatic line. The right hand consists of ascending 16th note scale figures, including the use of double thirds. Measures 135-138 consist of a change in time signature to 3/4, and the tonal center modulates to F#. The left hand, incorporates thematic material by using similar intervals as the theme, using the following notes: A-G#-E#-F#. The right hand consists of a double third of D# and F# alternating with an E#. This section includes two *cresc.* markings in preparation for the last measure consisting of an *ff*. The variation concludes with octaves in both hands containing A-G#-F#, including a *rit*.

Measures 139-170 comprise variation 6, and the tempo marking is *a tempo*, indicated as $\frac{\text{d} = 100}{\text{d}}$. The right hand is in treble clef and the left hand is in bass clef. The variation contains meters of 2/4, and 3/8. The tonal center is A, however, modulation occurs later in the variation to additional keys, such as F#. In measures 139-150, the left
hand consists of thematic material in an A tonal center. The theme is varied in rhythm, as the rhythmic motive consists of a dotted figure. The material also includes the theme in octaves.

**Figure 3.20: Variation 6, mm. 139-142**

The left hand contains a *martellato* marking, and each octave includes an accent. The right hand consists of 16\(^{th}\) note triplet and sextuplet figures on notes Bb and A. Octave chords occur every other measure on the downbeats. The chords consist of an A octave in the left hand and an A minor chord in the right hand, establishing the key area. Ben-Haim composed accents on each of these chords, which helps establish the meter and clarity of downbeats. Stylistic elements include Ben-Haim’s use of accents, *sf* markings, and staccatos. This section has a dynamic marking of *ff* and can be considered one of the louder variations out of the set.

Measures 151-58 can be considered the B section and include melodic material in the left hand.
The left hand contains a chromatic line on the downbeats of every four measures. The line consists of: G#-G-F, and contains accent markings on each octave. The right hand consists of 16\textsuperscript{th} note triplet and sextuplet figures with chordal octaves on downbeats of measures. Stylistic elements continue to include accents, staccatos, and \textit{sf} markings.

Measures 159-170 comprise the last section of the variation and include alternating meters of 2/4 and 3/8. The left hand dotted figure contains thematic material, beginning on the note C. Measures 159-165 consist of a chromatic line in the left hand containing the notes: C-Db-Cb-A. These octaves occur on the downbeats of measures including accents and \textit{sf} markings. The right hand consists of 16\textsuperscript{th} note triplet figures including octave chords on the downbeat of measures. Ben-Haim composed an \textit{accel} marking from measures 162-167 and includes a \textit{rit} marking at measure 168. The last 32\textsuperscript{nd} note figure of the variation includes an \textit{a tempo} marking that concludes the variation. Measures 166-168 consist of eighth note octaves on A, G, F#, G#, and A# in the left hand. The right hand consists of 16\textsuperscript{th} note triplet figures in a key center of F#. The right hand contains alternation of a G major chord and an F#. The end of measures 168 through measure 169 consist of a 32\textsuperscript{nd} note figure in the right hand leading to a final octave chord in measure 169. Measure 169
consists of an octave G# in the left hand and a Bb chord in the right hand. The chord in measures 169 consists of a marcato and secco marking, as well as a sffz. Measure 170 consists of a whole rest with a fermata. Ben-Haim also included a (short!) marking over the rest, suggesting to play it without over holding it. Ben-Haim included a (short!) marking in the second movement of the sonata, as this marking helps contribute to his unique style.

Measures 171-186 comprise variation 7, and the tempo marking is In quiet motion, \( \frac{\ddot{\text{}}}{\text{4}} = 60 \). Both hands are written in treble clef, and the variation’s meter consists of 9/8, 12/8, 6/8, 3/4, and 2/4. The tonal center is B, which is the dominant key of the movement. The thematic material is varied through rhythm and notation and is written in both the right hand and left hand.

\[ \text{Figure 3.22: Variation 7, mm. 171-173} \]

Measure 171 contains a dolce marking, and a dynamic marking of pp. Measures 171-178 consist of section A, consisting of time signatures of 12/8 and 9/8. The right hand
and left hand contain thematic material, and both voices move in parallel motion against each other. The middle voice consists of 16th note figures, which contain additional counterpoint. A rhythmic motive that often occurs in the thematic material is a 16th note triplet figure. The right hand consists of an 8va marking indicating the first note of the variation on B6, while the left hand’s first note is B4. Stylistic elements include staccatos and accents, as well as an overall softer dynamic. The triplet figures, high octave range, and long melodic lines indicate a Middle Eastern sound.

Measures 179-182 comprise section B, and contain meters of 9/8 and 6/8. The B section is very similar to the B section in the beginning theme, as it presents thematic material with the exception of a key change to a B tonal center. The right hand contains thematic material beginning on B6, while the left hand consists of harmonic support. As the section progresses, Ben-Haim composed parallel fourths in the right hand. Stylistic elements include ornamentation, staccatos, and tenutos.

The variation concludes with a four-bar coda from measures 183-186. In measure 183, a grazioso marking occurs, and the meter is 3/4. The meter changes to 2/4 from measures 184-186. The right hand consists of double fourths, including the theme in the top voice. The left hand consists of harmonic content, supporting the right hand. Staccato markings are indicated on every double fourth, while both tenuto and staccato markings occur in the left hand. Measure 186 contains a ppp dynamic marking to conclude the variation. The movement ends with a quarter rest including a fermata sign. The technique of concluding variations with a rest and an additional fermata sign occurs in previous variations, and is one characteristic of Ben-Haim’s unique style. This variation differs in character than previous variations because of the tender and graceful sound, including a
slower tempo marking.

Measures 187-199 comprise variation 8, and the tempo marking is *Very slow, \( \frac{\text{d}}{\text{min}} = 40. \) The meter includes time signatures of 5/4, 6/4, 7/4, and 4/4. The tonal centers consist of Eb and D. Measures 187-189 present thematic material in the right hand that is varied in rhythm and key. The theme is in a tonal center of Eb and consists of a rhythmic motive including 16\(^{th}\) notes, 32\(^{nd}\) notes, and tuplet figures. The left begins with a tone cluster of C\# and D, creating a minor second.

![Figure 3.23: Variation 8, mm. 187-188](image)

The beginning of the variation is marked *espress. e rubato*, and contains a **mp** dynamic marking. Stylistic elements include indications of accents and ornamentation. In this section, each measure contains a different time signature of either 5/4, 6/4, or 7/4. The frequent change of time signature creates an irregular sense of meter, however the left hand tone clusters contribute to the clarity of meter, as they occur on downbeats of measures.

Measures 190-192 present contrasting material in meters of 6/4 and 4/4. At measure 190, the right hand has a dynamic marking of *mf* and *espress.*, while the left hand contains a **sempre p!** marking. The right hand consists of B material in sextuplet and quintuplet figures, containing chromatic melismatic figures. The left hand contains tone clusters serving as harmonic support, including intervals such as perfect fourths, perfect 5ths, and minor seconds. Additional markings are included, such as grace notes with *sf* markings at
measure 191. At measure 192, Ben-Haim included a *(calm)* marking over a 11-tuplet figure, which concludes this section.

Thematic material returns at measure 193 and continues to the end of the variation through measure 199. The tonal center consists of D, and the melodic line contains thematic material including ascending chromatic figures. The left hand consists of tone clusters including perfect fifths, major seconds, and minor seconds. At measure 194, Ben-Haim included an *(accel. (poco,))*, and returns to *a tempo* at measure 195. Measures 195-198 include *p, mp, and pp* markings. Measures 197-198 contain a low D in the left hand, establishing the tonal center. At measure 199 a D major chord is in the left hand, with a cluster chord in the right hand containing Eb, C#, and Bb. Ben-Haim also indicated a fermata and a *(long!)* marking at measure 199. Stylistic elements include continued use of accents, staccatos, and detailed dynamic markings throughout this variation. The variation includes elements portraying a middle eastern sound such as ornamentation, chromaticism, tone clusters, slow tempo, and melismatic figures. The theme and variations portray Ben-Haim’s style, as each variation contains elements of his compositional writing.

The *Piano Sonata* is one of Ben-Haim’s most important works as it conveys three compositional styles containing the *Preamble, Fugue, and set of theme and Variations.*
CHAPTER IV
CONCLUSION

Paul Ben-Haim was a composer who incorporated compositional techniques in his music including Israeli and Middle Eastern harmonies and sounds. In Ben-Haim’s early life, he was interested in piano, violin, and conducting during his studies at the Munich Academy of Music (1920). After emigrating to Palestine in 1933, Ben-Haim focused on composing piano works. This study consists of a stylistic analysis of Ben-Haim’s two major piano works.

Ben-Haim’s two major piano works include his *Five Pieces for Piano, Op. 34*, and his *Piano Sonata, Op. 49*. Ben-Haim used forms and genres from the Western style. These forms include a five-movement suite consisting of stylized dances. In addition, Ben-Haim also composed a sonata consisting of three movements, in the style of fast, slow, fast.

Ben-Haim composed his pieces using forms such as ABA, and also composed pieces that are sectional, including several sections with transitional material. Ben-Haim used forms such as *Capriccio*, and *Toccata*. He also used interesting forms in his *Piano Sonata*, such as *Fugue* and *Variations*. In both works, Ben-Haim changed meter frequently using a combination of compound, duple, and triple meters. His style of meter shifts conveys a sense of irregular meter. The rhythm throughout both works includes features such as melismatic figures, florid 32\textsuperscript{nd} note figures, and tuplet figures. Melodic content in both works include themes using modes such as the Lydian scale, whole tone, and
pentatonic scale. In *Five Pieces for Piano, Op. 34*, each movement has a theme consisting of new melodic content in a dance style. In *Piano Sonata, Op. 49*, the second movement’s theme includes a subject in the fugue, and the third movement includes a theme and variation set resembling a folk song. Keyboard usage in both works includes arpeggiation, and an emphasis on specific intervals such as parallel fourths. Other elements include use of a wide range of keyboard geography, and composing numerous 8va symbols, producing high and low sounds. Stylistic elements throughout the works include ornamentation and accents. Ben-Haim indicates interesting dynamic markings, frequently changes the tempo, and included rubato markings. His articulation consists of staccato, marcato, legato, and two-note slur markings. Ben-Haim’s dynamics often consist of sudden, subito markings including sfz, and fp. Ben-Haim’s use of forms such as the fugue and variation, creates an interesting sound when combined with Israeli and Middle Eastern harmonies using chromaticism, whole tone, and pentatonic scales. Ben-Haim’s music deserves to be heard and played by musicians who are interested in creating sounds from both Middle Eastern and Western traditions.

**Recommendations for further study**

This study consists of a theoretical and stylistic analysis for Paul Ben-Haim’s *Five Pieces for Piano* (1943), *Op. 34* and his *Piano Sonata, Op. 49* (1954). Additional piano works by Ben-Haim that are suggested for study consist of:

2. *Piano Concerto* (1949)
BIBLIOGRAPHY


Hirshberg, Jehoash. Paul Ben Haim: His Life and works. 2nd ed. Translated by Friedgut, Nathan, Tel Aviv, Israel: Israel Music Institute, 2005.


APPENDIX A: UNPUBLISHED AND PUBLISHED WORKS OF PAUL BEN-HAIM

Music for Piano

Suite No. 1, Op. 20a, 1933.


Nocturne, 1935.


5 Pieces for Piano, Op. 34, 1943.


Chamsin, 1950.


Piano Concerto, 1949.

String works

String Quintet in E minor, 1919.

String Trio, 1927.

String Quartet No. 1, Op. 21, 1937.

Sonata for Solo Violin in G, 1951.

Serenade for Flute and String Trio, 1952.

Improvisation and Dance for violin and piano, 1971.

Choral works

Yoram, oratorio, 1931.

Variations on a Hebrew Melody, 1939.

Liturgical Cantata for Baritone, Chorus, and Orchestra or Organ, 1950.

Three Songs without words (For voice or instrument and piano), 1952.


Vision of a Prophet, cantata for Tenor, Chorus, and Orchestra, 1959.


Lift up your Heads, motet for Soprano and 8 Instruments, 1961.

Arabic Song for voice and piano, 1962.

3 Psalms for Solo Voices, Chorus, and Orchestra, 1962.


Myrtle Blossoms from Eden for Soprano or Tenor, Alto or Baritone, and Piano or Chamber Orchestra, 1966.

Friday Evening Service, for Soprano, Tenor, Chorus, and Organ or 9 Instruments, 1967.


Chamber and symphonic works

String Trio, 1927.

Piano Quartet, 1927.

Concerto Grosso, 1931.

Pan, symphonic poem, 1931.
Pastorale Variée for clarinet, harp, and string orchestra, Op. 31b, 1935.

Clarinet Quintet, 1937.

Piano Trio, 1939.

Symphony No. 1, 1940.


Symphony No. 2, 1945.

Concerto for Strings, op. 40, 1947.

Fanfare to Israel, 1950.

From Israel, 1951.

The Sweet Psalmist of Israel, 1953.

To the Chief Musician, 1958.

Violin Concerto, 1960.

Dance and Invocation, 1960.

Capriccio for Piano and Orchestra, 1960.

Cello Concerto, 1962.

The Eternal Theme, 1965.


SOURCES FOR APPENDIX A:


http://www.classicalarchives.com/composer/11030.html#tvf=tracks&tv=music 
(accessed January 17, 2018).

https://toccataclassics.com/product/ben-haim-chamber-musi/ 
(accessed January 17, 2018).
APPENDIX B: RECITAL PROGRAMS

presents

RACHEL BLEITSTEIN, piano

in

DOCTORAL RECITAL

Thursday, December 1, 2016
7:30 PM • Recital Hall

Concerto No. 1 in D Minor, BWV 1052  
Johann Sebastian Bach  
I. Allegro  
II. Adagio  
III. Allegro  

Adrian Quiroga, piano

Estampes, L.100  
Claude Debussy  
I. Pagodes  
II. La soirée dans Grenade  
III. Jardins sous la pluie

From Five Pieces for Piano, Op. 34  
Paul Ben-Haim  
III. Capriccio Agitato  
IV. Canzonetta  
V. Toccata

Souvenir de Porto Rico, Op. 31  
Louis Moreau Gottschalk  
(1829-1869)

Ms. Bletstein is a student of Phillip Bush. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Pedagogy.
UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

RACHEL BLESTEIN, piano

in

GRADUATE RECITAL

Thursday, February 1, 2017
6:00 PM • Recital Hall

Chromatic Fantasy and Fugue, BWV 903
J.S. Bach (1685-1750)

Phantasiestücke, Op. 12
Robert Schumann (1810-1856)
Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumens Wirren
Ende vom Lied

Etude No. 6
Philip Glass (b. 1937)

Etude Op. 40, No. 3
Nikolai Kapustin (b. 1937)

Ms. Bletstein is a student of Phillip Bush.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Piano Pedagogy.
APPENDIX C: PERMISSIONS

To: Rachel Bletstein <rachel.bletstein@gmail.com>

Dear Rachel,

My name is Tova and I’m Joel Schreiber’s daughter. I give you permission to use examples of Paul Ben-Haim’s work, Five Pieces for Piano, Op. 34. It will be nice to see examples that you would use.

Good luck

Tova Schreiber

License

Israel Music Institute authorizes the use of the requested passages in the attached list from the work Piano Sonata, Op. 49 by Paul Ben-Haim:

Movement I-Preamble: Measures 1-4
Movement I-Preamble: Measures 9-10
Movement I-Preamble: Measures 18-20
Movement I-Preamble: Measures 28-29
Movement I-Preamble: Measures 46-49
Movement I-Preamble: Measures 92-93
Movement I-Preamble: Measures 102-103
Movement II-Fugue: Measures 1-4
Movement II-Fugue: Measures 5-7
Movement II-Fugue: Measures 19-23
Movement II-Fugue: Measures 27-30
Movement II-Fugue: Measure 56
Movement III-Variation: Measures 1-8
Movement III-Variation: Measures 29-26
Movement III-Variation: Measures 35-36
Movement III-Variations: Measures 55-57
Movement III-Variations: Measures 69-73
Movement III-Variations: Measures 110-113
Movement III-Variations: Measures 122-126
Movement III-Variations: Measures 139-142
Movement III-Variations: Measures 151-152

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Yoram Youngerman, Director
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