

Folk Traditions in the Solo Piano Music of Geirr Tveitt

by

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ABSTRACT

Geirr Tveitt (1908-1981) was a central figure of the national movement in Norwegian cultural life during the 1930s. He studied composition with masters such as Arthur Honegger, Heitor Villa-Lobos, and Nadia Boulanger, achieving international acclaim for many of his works. However, his native Norway was slow to follow this praise, as post-World War II intellectuals disregarded anything that resembled nationalism. Tveitt's music was considered obsolete. He became isolated and withdrawn and died in 1981 after a house fire destroyed the manuscripts of nearly three hundred opuses, leaving only a handful of works, some of which were not yet published. Tveitt was raised in a remote part of Norway where the folk tradition was strong. Because of his close ties with the Hardanger community, he was able to bring to light many undiscovered folk tunes and exceptional practices. Tveitt utilizes this first-hand knowledge in his works for solo piano, and successfully combines them with his roots in both Germanic and Nordic traditions, eventually becoming a well-known and respected composer to the Norwegian people. However, he remains virtually unknown to the rest of the world. All of his music was deeply influenced by folk traditions and instruments. Techniques such as planing, drones, modal scales and passages, ornamentation, and simple melodies are pervasive in each piece, and are often the building blocks of main themes and motives. Because of the ambiguity of the status of many works, this paper examines only his published works for solo piano. Discussions of each piece will focus on folk influences within each work, including basic form, texture, and pianistic concerns.

DEDICATION

To Matthew and Gavin for your tireless love and support. Without it, none of this would matter. I love you dearly.

Also, to my parents for all they sacrificed to help me pursue my love of piano.

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CHAPTER 1
HISTORICAL BACKGROUND

Norway

Norway's terrain and geographical isolation have proved to be the perfect fostering environment for the development of many pockets of folk traditions, still strong to this day. Norway is a mountainous country that is shaped and sculpted by the glaciers of the ice age. It is bordered on the East by Sweden, on the West and South by the North Sea, and the Norwegian Sea to the North. This treacherous terrain of breathtaking scenery was settled over 10,000 years ago by hunters and gatherers who followed the migrating reindeer herds as the glaciers receded. Norway is a country of small towns and villages, and even today, roughly half of the 4 million residents reside in communities of fewer than 10,000 people.¹ Because of the numerous fjords that were created by the glaciers, and the coastal nature of the country, Norway became a land of sailors, led by the Vikings. The Viking era came to an end in 1066 when King Harald Hardråde was defeated in battle. In the thirteenth century, Oslo emerged as the dominant city in Norway until in the fourteenth century, when the bubonic plague decimated the population, leaving the country vulnerable and weak. In 1380, Norway was absorbed in a union with Denmark, which lasted over 400 years.²

This rule by Denmark left the country with no royal court or nobles to sponsor artist or musicians in the country. For those native Norwegians who wanted to pursue the arts, this meant that they often needed to leave the country to receive

¹ Chris Goertzen, *Fiddling for Norway: Revival and Identity* (University of Chicago Press, Chicago, 1997), 8.

² Rolf Danielsen, *Norway: A History from the Vikings to our Own Times* (Oslo, Norway: Scandinavian University Press, 1995), 26.

formal training. With most serious artists leaving the country to become educated and none returning to a country that had little to offer, nearly all the music produced in Norway was anonymous folk music, handed down by aural tradition.³ The rough terrain and still rougher weather of Norway served to isolate many towns and villages. This didn't allow for influences of neighboring countries, or even neighboring towns, to sway the current folk traditions. This isolation more purely preserved folk traditions than was possible in other more accessible European and Scandinavian countries. Musical traditions were closely tied to the functional and integral tasks of everyday life, such as herding cattle or sheep, taking care of children, or calling to one's neighbors across a great distance.⁴ Other music traditions were also associated with entertainment, such as dances for parties and weddings.

In the year 1814, Denmark was forced to cede the land of Norway over to Sweden. Before the transition was carried out, Norway declared itself independent on May 17, 1814. A degree of independence was retained even after Norway became subject to the Swedish Crown, and in 1905, the union of Sweden and Norway was peacefully and officially dissolved when Norway declared its complete independence.

The rise of Norwegian independence in 1814 coincided with the Romantic era of classical music, and also the rise of nationalistic sentiments across Europe. This movement included the birth of Czech, Polish, Hungarian, and Russian music. With the exception of music for the church, the music of these countries was not written down before the nineteenth century, giving folk music a status of great importance to the people, even more so than in countries like Britain, France, Italy or Germany

³ Børre Qvamme, *Norwegian Music and Composers* (London: Bond Pub. Co., 1949), 7.

⁴ Nils Grinde, *A History of Norwegian Music* (Lincoln: University of Nebraska Press, 1991), 73-75.

where “classical” music had been recorded and shared for centuries.⁵ During the nineteenth century, Norwegian composers blossomed using the art forms of Europe. They began composing sonatas, concertos and symphonies, but chose to incorporate folk material from their homeland.

Vocal Folk Music Traditions

Folk music traditions vary in function and temperament like most musical forms. Those stemming from vocal roots are numerous and extremely important. There are many different genres of folk melodies from the Nordic countries. Grinde names five main groups of vocal music: a) *lokk*, *huving*, and *laling*; b) lullabies; c) *stev*; d) folk ballads; and e) religious folk songs.⁶ These different songs and calls provide the basis of the vocal folk tradition, many arising out of practical and everyday needs of the Norwegian peasants and farmers.

A *lokk* (“call”) is a herding song, usually a shout or song used to call farm animals. There are different calls depending on the animal being herded, such as goat calls, cow calls, and sheep calls. A *huving* or *laling* is a shout or song to make contact with other people from some distance away. These songs border on a shout as opposed to song, and lack a definite musical form. Because of the nearness to a shout, often times it would seem nearly impossible to transcribe the sound to an instrument. Quarter tones and irregular intervals are common in these calls.⁷

Lullabies are most often very simple melodies of small range, with limited number of motivic formulas so to encourage and allow for improvisation. They are

⁵ Qvamme, *Norwegian Music and Composers*, 7.

⁶ Grinde, *A History of Norwegian Music*, 75-6.

⁷ *Ibid.*, 75-6.

one of the most sentimental of the folk genres, although still fulfilling a very practical purpose.

Stev are "monostrophic folk poetry in specific metrical patterns, sung to very old *stev* tunes."⁸ They are grouped by subject matter such as wisdom, love, or nature. There are thousands of these small poems, although they are sung to a relatively small numbers of melodies. Only about forty traditional *stev* melodies are known today.⁹

Folk ballades are ancient in origin, and, alongside dancing, provided the entertainment on many a cold winter evening. Grinde explains that ballads are grouped by content of the text, "for example, sacred, heroic, or historical, or topics such as knights or trolls."¹⁰ Regardless of the text, the melodies remain mostly unchanged. Ballads are similar in structure to the *stev*, except the folk ballad has a refrain. By the time the ballads were collected and transcribed, the dances that once accompanied many of them were all but forgotten, replaced by new dances introduced in the Renaissance.²⁰ There are also examples of newer ballads from more recent eras in standard major or minor keys.

Hymn tunes also play an important role in Norwegian folk music. They were introduced during the Reformation, and when Protestant hymnals arrived in Norway, people would spontaneously make up new tunes to accompany the lyrics. One main difference between hymns and ballads are that hymns have identifiable authors of the text.¹¹ The hymns were spread from one part of the country to another by

⁸ Grinde, *A History of Norwegian Music*, 7a.

⁹ *Ibid.*, 78-80.

¹⁰ *Ibid.*, 78-80.

¹¹ *Ibid.*, 85.

travelers, being altered nearly every step of the way. This resulted in an enormous collection of hymn-tunes from all over Norway. Even when the original German chorales were recognizable, they were embellished and the cadences were changed to conform to modal practices.¹²

Norwegian Instruments and Dance

Norwegian folk music and melodies were influenced greatly by the instruments of the day. The “Norwegian Sound” comes mainly from the imitation of old instruments that were used, such as the *lur*, *bukkehorn*, *seljefløyte*, *langeleik*, and the *Hardingfele*.¹³ These instruments had specific sounds and purposes mostly related to practical tasks in a typical day. Many songs were made to imitate the sounds of common instruments, sometimes the only purpose being the lack of an actual instrument to use. A brief description of a few of these instruments serves to explain the origin of certain modern-day folk practices.

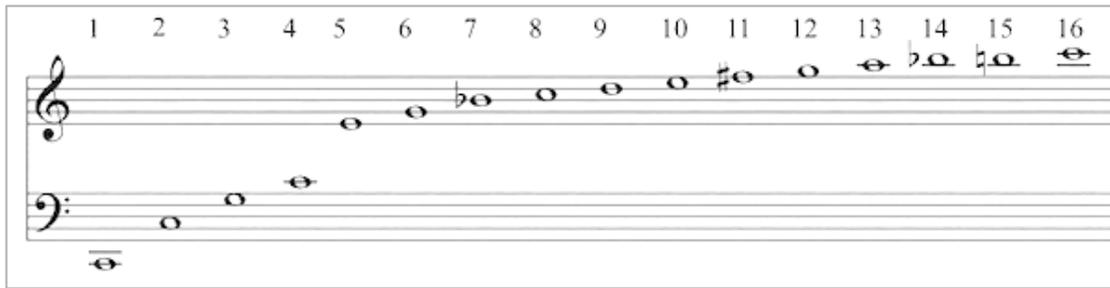
The *lur* is a narrow pipe played like a brass instrument, approximately a meter or more in length. It produced the second to the sixth or eighth partial of the overtone series (Example 1) and was used in herding animals along with the *bukkehorn*, also played like a brass instrument.¹⁴

¹² Qvamme, *Norwegian Music and Composers*, 11.

¹³ Grinde, *A History of Norwegian Music*, 87.

¹⁴ *Ibid.*, 87-88.

Example 1: The Overtone Series - C fundamental



The *seljefløyte*, also known as the willow flute, is held like the modern flute, but has no finger holes. It is played as either an open or closed pipe, and plays what is called a natural or acoustic scale, a scale made up of the first seven pitch classes in the harmonic overtone series (Example 2).¹⁵

Example 2: Acoustic or Natural Scale on C



The *langeleik* is a string instrument whose strings are stretched over a wooden resonator. One string plays the melody and is plucked with a plectrum, and the other strings provide a drone accompaniment, usually on an open fifth or a major triad.¹⁶

Perhaps the most important instrument of the Norwegian folk tradition is the *Hardingfele*, or the Hardanger Fiddle. This is actually the youngest of the folk instruments, first coming into its current form sometime between 1550 and 1650. What sets this instrument apart from the modern violin is the additional strings (four, sometimes five extra strings) below the traditional four, which vibrate in sympathy. Lange and Ostvedt reveal that "because of the extra strings, the neck of

¹⁵ Grinde, *A History of Norwegian Music*, 88-89.

¹⁶ *Ibid.*, 91.

the fiddle is broader and shorter, the peg box longer, the back more arched, the belly higher, and the bridge flatter to facilitate double stops, or playing strings at the same time."¹⁷ The tuning of the four higher strings does not remain fixed as on today's violin. There are more than 20 known tunings for the Hardanger Fiddle, and a skilled fiddler will often employ around a dozen of these tunings.¹⁸ Ostvedt notes, "The under strings are usually tuned to the Do Re Mi Sol belonging to the major chord. Edvard Grieg's 'Morning,' from the *Peer Gynt* suite, it will be seen, opens with these four notes."¹⁹ These lower strings vibrate when the top strings are played, creating a small drone from the sympathetic vibrations. The drone idea is prevalent in Norwegian folk music and has become closely identified with it. A pedal point is given underneath the melody, which is either sung or played, creating many dissonances and non-tonal sounds. The *Hardingfele* is often tuned higher than the conventional violin, sometimes as much as a minor third, meaning that "often the notated score was meant to indicate relative, not absolute, pitches," according to Hopkins.²⁰

The scale types used by these instruments do not exactly match the tempered intervals found on the piano. Because Norway was not heavily influenced by the music of Europe, the well-tempered keyboard scale was not prominent in their native music. Modes created the Norwegian "tonality," and not the exact modes we know today. Modes of the ancient Norwegian instruments were similar to, but not

¹⁷ Kristian Lange and Arne Ostvedt, *Norwegian Music: a Brief Survey* (Great Britain: Dobson Books Ltd., 1958), 15-16.

¹⁸ Grinde, *A History of Norwegian Music*, 92.

¹⁹ Lange and Ostvedt, *Norwegian Music: a Brief Survey*, 16.

²⁰ Pandora Hopkins, *Aural Thinking in Norway: Performance and Communication with the Hardingfele* (New York: Human Sciences Press, Inc., 1986), 105.

exactly the same as the church modes of Western European music. Because of this subtle difference, transcriptions can be problematic. However, certain traditional modes come close enough to the Norwegian modes that they can be substituted when using a tempered scale.²¹ Tveitt explains, "Lydian provides the augmented 4th, Mixolydian the minor 7th, Aeolian both minor 6th and 7th, etc. Often a song uses a mixture of modes, for example one part Lydian and the other Phrygian."²²

Norwegian folk scales also use what are called variable intervals. Asplund notes, "the third wavers between major and minor, the seventh does the same, and the fourth is found in both perfect and augmented forms."²³ Switches between modes often occur quickly and frequently, lending to the difficulty of transcribing such music to the piano where the tuning is incapable of variation.

Norway's dance tradition is inseparable from the folk traditions of Norway, since most instrumental music stems directly from *slåtter*, or dance tunes. A *slått* refers to classic peasant dances from Norway. The rhythmic drive of the dance moves inspired many a melody. *Slåtter* are the main replacement of the ancient ballad dances, and nearly all dances that are connected to folk music today were created in much more recent times by people interested in reviving the song-dance connection.²⁴ There are three main types of *slåtter*: the *halling* (an acrobatic men's solo), the *Springar* or *Springdans* (for two partners in 3/4 time), and the *Gangar* (for

²¹ Amanda Asplund, "Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century" (The University of Texas at Austin, 1997), 5.

²² Geirr Tveitt, *Femti Folkatonar frao Hardanger* (Oslo: Norsk Musikforlag A/S, 1987), Foreward 13.

²³ Asplund, *Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century*, 5.

²⁴ Qvamme, *Norwegian Music and Composers*, 11.

paired couples in 6/8 time). Most *slåtter* are accompanied by the droning sounds of the *Hardingfele*.²⁵

The Influence of Edvard Grieg

One cannot talk about the Norwegian music of the nineteenth century without a mention of the importance and influence of Edvard Grieg. According to Lange, "For two generations Edvard Grieg was the central figure in the history of Norwegian music, symbolizing its very spirit and setting a standard by which other composers have been measured."²⁶ Grieg's influence on European music was enormous. His fame introduced many to harmonies not readily accepted in the tonal tradition. Because of the modal nature of folk music, rules of dissonance, consonance, and resolution are handled differently than in Western "classical" forms. Instead of a dissonance always resolving to a consonance, chords and cadences are often left unresolved, or resolve to an unexpected dissonance. Folk music breaks rules of part writing with parallel fifths and sevenths, and blending of major and minor modes. Chords are often used purely for their color and not for their function within the cadence or phrase.²⁷ In a letter to Finck, Grieg states,

The realm of harmony has always been my dream-world, and my own sense of it has mystified even myself. I have found that the obscure depth of our folk-tunes is due to their undreamed-of capacity for harmony. In my treatment of them I have tried to express my sense of the hidden harmonies of our folk-airs.²⁸

²⁵ John Yoell, *The Nordic Sound: Explorations into the Music of Denmark, Norway, Sweden* (Boston, Massachusetts: Crescendo Publishing Co., 1974), 30.

²⁶ Lange and Ostvedt, *Norwegian Music: a Brief Survey*, 34.

²⁷ *Ibid.*, 38.

²⁸ *Ibid.*, 37.

The atmosphere preceding Grieg's rise to international acclaim began in the 1840s with a continent-wide renewed interest in folk culture. This "Romantic renaissance" was, according to Yoell, a movement of "originality, fantasy, and a touch of the poetic.... In many ways the new wave meant the liberation of native ideas and national consciousness in the North rather than slavish devotion to the German ideal."²⁹ The Nordic people resurrected their fascination with their ancient heritage, giving the spark of national pride necessary for the Romantic spirit. Of great importance during this time was the establishment of the Music Conservatory in Leipzig in 1843. It was founded by Felix Mendelssohn and quickly became the school of choice for Norwegians who wished to study seriously.³⁰ Many of Norway's most accomplished musicians studied in Leipzig, including Grieg, and in turn, many Germanic composers made their way to Norway to find work after their education was complete.

Grieg was noted for being among the first to really incorporate folk songs and sounds into "classical" piano works. This was not an easy feat because of tonal implications, the diverse nature of folk songs, and the varied repetitions of short motives that are characteristic of folk songs. Grieg handled this by setting most tunes to simple ternary (ABA) or expanded ternary form (ABABA).³¹ Later composers followed his formal example when composing folk music. Grieg's passion for Norwegian sounds never faded, and he succeeded in introducing the world to the sounds of his country in the form of drone bass, Hardanger fiddle techniques, and

²⁹ Yoell, *The Nordic Sound: Explorations into the Music of Denmark*, 17.

³⁰ Grinde, *A History of Norwegian Music*, 145.

³¹ *Ibid.*, 205.

slåtter (Norwegian dance) rhythms.³² After Grieg, many of the fundamental views about a national sound changed, and the era of Romanticism was basically over. However, Grinde points out, "Part of the weakness of the generation of composers that came after Grieg appears to be that they did not fully understand this important fact."³³ The next generation of composers was trying to continue in a vein that was no longer wanted or appreciated.

In the 1920s, Norway entered an economic crisis due to the effects of WWI. Norway's "golden age" continued in both visual art and literature in the works of Edvard Munch and Knut Hamsun; however, the musical age suffered because of its unwillingness to progress. Grieg himself saw this happening before his death and remarked,

What hurt me was that the *Norwegian Peasant Dances* didn't strike home as they should have. I played them with all the affection and magic that I could muster. But where my evolution as a composer has led me, I don't have my own people with me, and that is hard to bear. Here they are forever expecting me to write in the style of my early works, which time and again are praised at the expense of my recent ones.³⁴

It took many years for Grieg's later works to gain the appreciation that they were due. His progressive treatment of harmonies and forms marked him as an important and relevant composer in Western classical music. Grieg's music greatly influenced the works of impressionists such as Debussy and Ravel, and Ravel is even quoted as saying, "I have never to this day written a work that was not influenced by Grieg."³⁵ Grieg died in 1907 and although the Romantic Renaissance was over, the influence

³²Frederick Key Smith, *Nordic Art Music*: (Westport, Connecticut: Praeger Publishers, 2002), 47.

³³ Grinde, *A History of Norwegian Music*, 191.

³⁴ *Ibid.*, 248.

³⁵ Kristian Lange, *Norwegian Music: A Survey* (Oslo: Johan Grundt Tanum Forlag, 1971), 32.

and importance of Norway's rich folk heritage had sparked the interest of a new generation of young Norwegian musicians who were waiting for the right moment to step forward.

World Wars and St. Olaf Jubilee

Composers in other countries had at this time embraced the styles of Impressionism and Expressionism; however, Norway stubbornly tried to hold fast to the ideals of Grieg's early works. Around 1925 a second strong nationalistic trend arose, sweeping aside all other influences from other countries. Composers reacted to WWI in open revolt against German musical influences. Leipzig and Berlin no longer attracted music students as they once had, and students that did go there to study stayed for much shorter periods.³⁶ This anti-German/anti-Wagnerian sentiment in Norway was the result of many different factors that all came to a head in 1930.

During the 1920s, two leading Norwegian composers died, Alf Hørum, the leading Norwegian Impressionist, in 1924, and Arvid Kjeven, Norway's leader of modernism, in 1929. Their deaths seemed to spark the musical independence of upcoming Norwegian musicians who were looking for something other than Germanic classical traditions to follow. The St. Olaf Jubilee of 1930, a celebration observing the 900th anniversary of the death of King Olaf Haraldsson, became the climax for the movement, and led to an outpouring of nationalistic expression. This huge event, which was followed by the German occupation during the period 1940-1945, did much to strengthen the nationalistic ideals of the Norwegian people. Famous Norwegian composer Harald Sæverud was quoted as saying, "I felt that my work had

³⁶ John Horton, *Scandinavian Music: A Short History* (New York: W.W. Norton & Company Inc., 1963), 22.

to be a personal war with Germany."³⁷ The traditional European forms seemed to many to be a betrayal of the anti-Germany sentiment, and artists were working hard to repair the rifts that politics and war had waged in their country.

By 1950, a new era of Norwegian music was ready to begin. This was an era of Nationalism that was similar to the movement of Grieg's time, but not entirely the same. Grieg's nationalism was rooted firmly in the romantic traditions, whereas this new movement began to explore aspects of Norwegian culture that were as close as possible to original sources.³⁸

³⁷ Lange, *Norwegian Music: A Survey*, 72.

³⁸ Grinde, *A History of Norwegian Music*, 288.

CHAPTER 2

GEIRR TVEITT

One of the biggest representatives of the nationalist trend in Norway was Geirr Tveitt. Tveitt was born as Nils Tveit in Kvam in the county of Hardanger on October 19, 1908. As Tveit matured, his interest in his Norwegian heritage increased, and he began thinking of his name as “not Norwegian enough” and changed it to Geir, which translates to “spear” in English.³⁹ He later added an extra “r” to his first name and an extra “t” to Tveit to indicate more clearly to non-Norwegians the desired pronunciation of his name. It was during summers in Hardanger that Tveitt gained knowledge of the rich folk-music traditions of the area. Historically, Hardanger's isolation promoted the development of a unique musical culture, a culture that fascinated Tveitt. Tveitt was no child prodigy, but discovered that he was talented on piano and violin at an early age, and began developing his talent in composition as well. He was encouraged to continue his studies in composition by Norway's leading composer of the day, Christian Sinding.⁴⁰

In 1928 Tveitt left for Leipzig to study music. Although German music was still not popular in anti-Germanic Norway, Tveitt wanted the best musical education possible, and that education was still found in the conservatories of Germany and Paris. He was interested very early on in the sound and uses of modal scales. Only one year after arriving at the conservatory, Tveitt's first work, *12 Two-part Inventions in Lydian, Dorian, and Phrygian* was published by Breitkopf & Härtel.⁴¹

³⁹ Håvard Gimse, *Geirr Tveitt: Piano Works Volume 2* (Marco Polo DDD 8.225056, 1996), 4.

⁴⁰ *Ibid.*, 4.

⁴¹ Nils Grinde, *Contemporary Norwegian Music 1920-1980* (Oslo: Universitetsforlaget, 1981), 47.

In 1932, Tveitt left Leipzig and headed to Paris to continue his studies. He had felt stifled and bound to European tradition during his time in Leipzig, and in Paris he found the inspiration and freedom he was searching for. He was able to study composition with some of Paris' finest teachers, including Arthur Honegger, Heitor Villa-Lobos, and even Nadia Boulanger for a short time.⁴² It was during this time in Paris that Tveitt really cultivated and honed his orchestration style and skills.

Tveitt moved back to Oslo in 1935 where he worked as a teacher and critic and was awarded an annual income by the government in 1941. During this time he often travelled for long periods performing as a pianist on concert tours that took him through Scandinavia, Germany, Austria, France, and England. It was in this same time period that he began receiving international acclaim for some of his works, which he often premiered in the concerts he gave. One of the most significant concerts was given in Paris in 1947, where he premiered his *Sonata No. 1*, some *Hardanger Tunes*, as well as more modernist works such as *Sonata No. 29*, and *Piano Concerto No. 4*. It was a great success and later he returned to Paris to premier his *Piano Concerto No. 5, Op. 156*, which was equally successful. He gained much fame as a virtuoso pianist during this time, also performing works by Grieg, Chopin, and Liszt.⁴³

Also important to Tveitt's output was his theories on music. In 1937, Tveitt developed his controversial dissertation "*Tonalitätstheorie des parallelen Leittonsystems*." This paper was an attempt to formulate a theoretical basis for his compositional technique. It asserts that the church modes that we are familiar with today are actually old Norse keys, to which he assigns old Norwegian names. As

⁴² Hallgjerd Aksnes, "Tveitt, Geirr." (*Grove Music Online. Oxford Music Online*, accessed October 25, 2011).

⁴³ Gimse, *Geirr Tveitt: Piano Works Volume 2* (1996), 5.

Grinde points out, "Taking as his point of departure the Lydian scale, with its leading tones (minor seconds), he works out an independent cadence-theory in which these two leading tones are resolved in similar motion (in fifths, possibly fourths) to the tonic and the fifth"⁴⁴ (Example 3). Lange tells us, "For the commonly accepted terms Dorian, Phrygian, Lydian, Mixolydian, Tveitt used the names Rir, Sum, Fum, Tyr, respectively."⁴⁵ Largely dismissed by the musical community because of his obvious nationalistic bias, Tveitt's theories are intelligent and thought provoking, and give interesting insight into his compositional processes. However, Grinde's opinion of Tveitt's theories is made clear when he states, "Fortunately, his compositions are considerably better than his theories."⁴⁶

Example 3: Lydian Scale in C



In 1942, Tveitt returned to his family farm in Hardanger, and immediately began collecting the folk songs that he heard there as a boy. Between the years of 1942 and 1945, he claims to have collected over 1000 folk tunes.⁴⁷ This work led directly to one of Tveitt's most important works, the transcription of *100 Tunes for Piano and Orchestra*. Because Hardanger was the birthplace of the famed *Hardingfele*, any fiddler or fiddle music associated with the instrument was well known in and around the region. However, other types of folk music from the region,

⁴⁴ Grinde, *Contemporary Norwegian Music 1920-1980*, 43.

⁴⁵ Lange, Ostvedt, *Norwegian Music: a Brief Survey*, 96.

⁴⁶ Grinde, *A History of Norwegian Music*, 335.

⁴⁷ *Ibid.*, 336.

including vocal music, had been neglected prior to Tveitt's research, and nearly all of his collected works were completely unknown outside the region. Tveitt concluded that it was due to the character of the people of Hardanger that those who had tried to collect folk music previously had failed. In the Foreword to Tveitt's *Femti Folkatonar frao Hardanger*, he speaks about the attitude of the Hardanger people.

The Hardanger folk in general have a strong critical sense; I would say one that is almost excessive, not only towards others, but maybe mostly towards themselves. Their self-criticism and doubt most often make them unwilling to show their innermost feelings to others.

'You should hear me play when I am on my own and nobody can hear me' a man told me. These words were not merely a joke – he did not like to play with expression in front of others. This is made more obvious with regard to singing.

A man from whom I had learnt some good songs was angry when I later played some of them in public. He told me that he had sung for me in private and if he had known that I would sing those 'awful' songs in public, 'I should never have sung them to you'. Calling them 'awful' songs was his way of hiding how much he cared for them...Another refused to sing some songs for me that I knew he could, but he sang some that he felt were less private. Here we have the heart of the matter: - Song in Hardanger is mostly a private matter, something that one does not disclose to others.⁴⁸

According to Gimse, Tveitt was a great improviser and had a colorful personality. He worked quickly and often would transcribe intricate scores completely by memory. He was also very impulsive. It was not uncommon for him to alter scores just moments before performers went on stage.⁴⁹ This could help explain why much of his music was never published. After performances, he would ask to have all the instrumental scores returned to him because he felt that revisions were necessary. He had a difficult time settling on a finished version of something. He would often begin new works before finishing or editing old ones and because of this, he didn't send out works to be published very often. He would keep them in his Hardanger home in piles, waiting for the right time to continue editing them. It is

⁴⁸ Tveitt, *Femti Folkatonar frao Hardanger*, 5-17.

⁴⁹ Gimse, *Geirr Tveitt: Piano Works Volume 2* (1996), 6-7.

said that he had eight huge cupboards filled with organized documents. Unfortunately, in the years leading up to the fire, music that was seen as nationalist or purist had become generally obsolete, making Tveitt's entire life's work unfashionable and outdated. He withdrew socially to his home in Hardanger, where he kept the entire body of his works. In July of 1970, the unthinkable occurred, and his farm house burned to the ground, taking with it the original manuscripts of nearly 300 works. After the fire, he had no desire to compose and succumbed to alcoholism. He died on Feb. 1, 1981. The fire of 1970 is perhaps one of the most tragic events in modern music history. The relative obscurity of Tveitt's name despite his contributions to Norway's folk traditions could be traced directly to the relatively small output of works that are available to the world. Knowledge of his singular access to the region and people of Hardanger allows one to draw heartbreaking conclusions about the rarity and importance of the material that was lost.

CHAPTER 3

HIS SOLO PIANO WORKS

Tveitt was a prolific composer; however, the fire destroyed approximately four-fifths of his works.⁵⁰ Only a small number of those lost works have been restored at this time, made possible by recordings that existed previous to the fire, or versions of the works that were with other people at the time of the fire. There exist recordings of works that have yet to be reconstructed and published, and I have not included those pieces in this paper for consideration. His published works for solo piano include: *Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2*, *Danse du Dieu Soleil*, Sonata No. 29, Op. 129: *Sonata Etere*, *Femti Folkatonar frao Hardanger*, Op. 150, and *Morild: Sillage phosphorescants*.

Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2

Overview

Tveitt's first major work for piano was his *Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2* (1930). These twelve pieces were written during his second year at conservatory in Leipzig, and published less than a year later in 1930 by Breitkopf & Härtel. Even though the form suggests the European influence and contrapuntal texture of Bach, these two-part inventions were the beginning of his nationalist style. Tveitt used modes that he claimed were old Norse modes, although in the music he calls them by their well-known church mode names and does not alter the notes.⁵¹ The inventions are much more contrapuntal than any of Tveitt's later works. The inventions cycle through a pattern of Lydian, Dorian, and Phrygian

⁵⁰ David Gallagher, *Geirr Tveitt: Piano Concerto No. 4 "Aurora Borealis"* (CD Naxos. n.d.).

⁵¹Grinde, *A History of Norwegian Music*, 335.

modes four times, and the tonal center of each piece is raised by a half step, starting in F and ending on E (see Figure 1). Each piece is two pages long, and, in addition to the Norwegian trait of modality, each one is highly embellished, following the example of the Hardanger fiddle.

	Modes Used	Key Centers	Tempos	Length
No. 1	Lydian	F	112=eighth	39 measures
No. 2	Dorian	F-sharp	63=eighth	29 measures
No. 3	Phrygian	G	69=eighth	37 measures
No. 4	Lydian	A-flat	112=quarter	47 measures
No. 5	Dorian	A	80=quarter	31 measures
No. 6	Phrygian	A-sharp	132=eighth	27 measures
No. 7	Lydian	B	116=dotted quarter	31 measures
No. 8	Dorian	C	60-66=quarter	41 measures
No. 9	Phrygian	C-sharp	54=eighth	22 measures
No. 10	Lydian	D	138=quarter	58 measures
No. 11	Dorian	E-flat	72=quarter	51 measures
No. 12	Phrygian	E	72=quarter	46 measures

Figure 1. Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2: Diagram of form.

For teaching purposes, these pieces are probably of a late intermediate or early advanced level due to the ornamentation and contrapuntal nature. According to Asplund, Tveitt often chose to use the eighth note as the “primary pulse” instead of the quarter note in several pieces, which results in close and often “awkward

beaming, which complicates the initial reading of the piece.”⁵² Many instances of 32nd and 64th notes occur in rapid succession. The pieces resemble the works of the same title by Bach in construction, and many of the same contrapuntal tools are used. Both employ generous amounts of imitation between the hands as well as sequencing and contrary motion.

Invention No. 1

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-8	F-Lydian	m. 1 m. 4 m. 7	m. 3 m. 6	N/A	N/A
Section B (modulatory)	9-31	C-Lydian; F-Lydian	m. 10 m. 16 m. 18 m. 25 m. 27 m. 29	m. 9 m. 17 m. 19 m. 26 m. 28	N/A	m. 11 m. 20
Section A' (Re-statement of Subject)	31-35	F-Lydian	m. 32 m. 35	m. 31 m. 33	N/A	N/A
Codetta (optional)	36-39	F-Lydian	N/A	N/A	N/A	N/A

Figure 2. Invention No. 1: Diagram of form.

Invention No. 1 provides much to consider. It is in F-Lydian, meaning the piece is written in F, but with a raised 4th throughout. Instead of hearing a B-flat, which is normally associated with the key of F, Tveitt writes with a B-natural. Western ears are trained primarily in the Ionian mode and are not accustomed to the modal sounds with which many other countries are so familiar. When listening to the

⁵² Asplund, *Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century*, 63.

Invention No. 2

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-11	F# Dorian	m. 1 m. 4	m. 7 m.	N/A	-
Section B (modulatory)	11-24	F# Dorian	m. 17 m. 21	m. 12 m. 16 m. 20	-	m. 14-24
Section A' (Re-statement of Subject)	24-29	F# Dorian	m. 24 m. 27	-	-	-
Codetta (optional)	N/A	-	-	-	-	-

Figure 3. Invention No. 2: Diagram of form.

Invention No. 2 is a slow, melodic piece in Dorian mode. Written in F-sharp Dorian, it has lowered third and seventh scale degrees. This piece is less overtly imitative and less decorated than No. 1. Much of the imitation is not exact; augmented rhythms in the L.H. are often used. Observe the rhythm of the subject in mm. 1-2 in Example 5. When the L.H. enters with the subject in m. 7, it does imitate the subject; however, each note value has been doubled making the subject last a full five measures instead of the two-and-a-half measures of the initial statement. When the L.H. plays its augmented subject, the R.H. fills in the drawn-out note values with ornamental scalar passages. This Invention also seems to be slowed down by its use of extreme registers in each hand. The high registers of the R.H. subject give the impression of something far off, while the low rumbling replies of the L.H. add weight and wisdom to the flourishes and flute-like passages of the R.H. Not a single accidental is used in the entire piece.

Example 5: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 2, mm. 1-12. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays three systems of musical notation for a two-part invention. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The first system begins with a tempo marking of *mp - mf* and a metronome marking of *M.M. ♩ = ca. 63*. The second system continues the piece. The third system includes a *poco rit.* marking followed by an *a tempo* marking. The notation includes various rhythmic patterns, including sixteenth-note runs and rests.

Invention No. 3

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-12	G-Phrygian	m. 1 m. 3 m. 5 m. 9 m. 11	-	m. 1 m. 3 m. 9 m. 11	mm. 5-8
Section B (modulatory)	13-30	G-Phrygian & G-Lydian	-	-	-	mm. 13-18 mm. 19-24 mm. 24-30
Section A' (Re-statement of Subject)	30-34	G-Phrygian	m. 30 m. 32	-	-	-
Codetta (optional)	34-37	G-Phrygian	m. 36	-	-	-

Figure 4. Invention No. 3: Diagram of form.

Invention No. 3 is in G-phrygian, with lowered second, third, sixth, and seventh scale degrees. While this piece is polyphonic in nature, it employs very little imitation between the hands. One of the prominent rhythmic motives, (a 32nd note triplet that begins on the beat and lands on a 16th note) is at times used imitatively, but the opening subject in the R.H. is never used in the L.H. This piece is an interesting mix of tonalities and modes. In mm. 9-12, Tveitt uses the Lydian mode in the L.H. against the Phrygian mode in the R.H. (Example 6).

Example 6: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 3, mm. 1-12. © Copyright Norsk Musikforlag AS, Oslo, Norway.

At the end of the piece, the complete opening phrase returns in both hands, except the R.H. is an octave higher, and the L.H. an octave lower than the opening before ending on the short, one-measure motive from the first measure (Example 7).

Example 7: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 3, mm. 30 -37. © Copyright Norsk Musikforlag AS, Oslo, Norway.

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Invention No. 4

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-11	A-flat Lydian	m. 1	m. 5	m. 5	-
Section B (modulatory)	11-38	A-flat Lydian		-	-	mm. 11-19 mm. 19-26 mm. 27-38
Section A' (Re-statement of Subject)	38-43	A-flat Lydian		m. 38	m. 40	-
Codetta (optional)	44-47	A-flat Lydian	-	-		mm. 44-47

Figure 5. Invention No. 4: Diagram of form.

Invention No. 4 returns to Lydian mode in the key of A-flat. It represents the only piece in the 12-piece set that has ornaments that are not written out with set durations and note values. In this piece, Tveitt returns to a more traditional invention, complete with subject and answer, although the answer does not appear as we would expect when compared to a strict contrapuntal work from the Baroque era. Tveitt utilizes the subdominant for his answer instead of the dominant; however, instead of imitating exactly the R.H., he brings in the answer completely melodically inverted, even inverting the direction and starting note of the ornament (Example 8). This is a contrapuntal element not used in the 15 Two-part Inventions of Bach. Many instances of melodic inversion occur, but never the melodic inversion of the entire subject upon its first reoccurrence.

Example 8: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 4, mm. 1-8. © Copyright Norsk Musikforlag AS, Oslo, Norway.



Invention No. 5

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-6	A-Dorian	m. 4	m. 1	m. 4	-
Section B (modulatory)	7-24	A-Dorian	m. 13 m. 15 m. 20	m. 19	m. 13 m. 20	mm. 7-12 mm. 19-24
Section A' (Re-statement of Subject)	25-28	A-Dorian	m. 25	-	m. 25	-
Codetta (optional)	28-31	A-Dorian	-	-	-	mm. 28-31

Figure 6. Invention No. 5: Diagram of form.

Invention No. 5 in A Dorian begins with the subject introduced in the bottom voice. This again has no precedence in the 2-part inventions of Bach, with the closest instance being in No. 12 in A Major, where the subject and the countersubject are presented simultaneously. This immediately draws the ear to the subject, giving it a sonority that isn't expected (Example 9).

Example 9: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 5, mm. 1-6. © Copyright Norsk Musikforlag AS, Oslo, Norway.

M.M. ♩ = ca. 80

p

5 4 3 2 3 1 2 1 3 2 5 3 2 1 2 3 2 4 3 4 5 2 3 5

1 4 5 4 5 3 1 5 3 4 2 3 1 3 2 1 2

p

5 4 3 3 4 1 2 1 2 1 3 5 2 1 3 4 5

This Invention also employs hand crossing as seen in m. 25 of Example 10, greatly expanding the melodic range of the L.H.

Example 10: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 5, mm. 22-31. © Copyright Norsk Musikforlag AS, Oslo, Norway.

dim.

1 5 4 3 4 4 3 3 3 1 3

p

1 4 5 4 5 3 3 1 2 1 2 1 3 5 2

cresc.

4 1 2 3 4 5

p dim. *pp*

Invention No. 6

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-4	A#Phrygian	m. 1 m. 3		m. 2	-
Section B (modulatory)	4-22	A#Phrygian	m. 16	m. 19	m. 13 m. 20	mm. 4-11 mm. 11-22
Section A' (Re-statement of Subject)	22-24	A#Phrygian	-	m. 22 m. 24	m. 23	-
Codetta (optional)	25-27	A#Phrygian	-	-	-	-

Figure 7. Invention No. 6: Diagram of form.

Invention No. 6 in A-sharp Phrygian is a haunting melody written in a complex fashion. One first notices the time signature. Tveitt writes it as $2 \times 5/8$ (Example 11). The eighth note gets the beat; however, instead of the feel of a true 5 beats per measure, Tveitt indicates the feel of 2 beats per measure with 5 subdivisions of the beat. He shows this in the score by writing a dotted bar line after each group of 5 eighth-note beats, and then a true bar line after 10 eighth notes. Far from feeling clunky or awkward, this meter promotes the seamless quality of the melody and long elegant phrases. The bottom voice imitates the top voice only loosely, often varying the intervals that are used instead of staying true to the original subject. In the return of the subject in m. 22, the bottom voice re-introduces the subject instead of the top voice.

Example 11: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 6, mm. 1-6. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows a musical score for two-part inventions in Lydian, Dorian, and Phrygian modes. The score is in 2x8/8 time and includes dynamic markings like *mp* and *dim.*. The score is divided into three systems, each with a right-hand and left-hand part. The first system is in B-Lydian, the second in B-Dorian, and the third in B-Phrygian. The score includes fingering numbers (1-5) and articulation marks (accents, slurs).

Invention No. 7

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-6	B-Lydian	m. 1	m. 3 m. 5	m. 3	-
Section B (modulatory)	7-25	B-Lydian B-Dorian	m. 7 m. 23	m. 22	m. 7 m. 24	mm. 9-14 mm. 15-
Section A' (Re-statement of Subject)	26-29	B-Lydian	m. 26 m. 28	m. 26 m. 28	m. 23	-
Codetta (optional)	29-31	B-Lydian	m. 29	-	-	-

Figure 8. Invention No. 7: Diagram of form.

Invention No. 7 in B Lydian is a very quick, light, straightforward invention with no ornaments or triplet figures. But, Tveitt again introduces a new element to his Inventions by inserting a repeat sign (similar to Bach's Invention No. 6, in E major). Nearly the entire piece is repeated save for the last six measures. Even with the repeat sign, this Invention is one of the shortest of the set because of the quick tempo suggested by the composer. The subject is mostly scalar, with an exact repeat one octave lower when the L.H. makes its entrance in m. 3. After the L.H. finishes its two-measure statement of the subject, it immediately launches into a perfect melodic inversion of the subject in m. 5, which the R.H. exactly repeats an octave higher in m. 7 (Example 12). The return of the subject in m. 26 is offset by the duration of an eighth note, although the phrasing remains identical to the original subject. The listener is unaware of the shift, although to perform this piece convincingly, the performer must maintain the written phrasing, while also maintaining control of and observing the true downbeat. This invention is a delightful display of contrapuntal control and compositional wit.

Example 12: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 7. © Copyright Norsk Musikforlag AS, Oslo, Norway.

M.M. ♩ = ca. 116

leggiero

(2) *sempre pianissimo*

This page of musical notation contains six systems of piano music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and fingerings (numbers 1-5) above and below notes. The piece is characterized by intricate melodic lines and complex rhythmic patterns, including many triplets and sixteenth-note passages. The first system shows a rapid ascent in the treble staff, while the bass staff provides a steady accompaniment. The second system continues this pattern with more complex rhythmic figures. The third system introduces a change in the bass line, with a more active role. The fourth system features a dense texture with many sixteenth notes and slurs. The fifth system is particularly complex, with many slurs and fingerings. The sixth system concludes the piece with a final flourish in the treble staff and a simple bass line.

Invention No. 8

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-16	C-Dorian	m. 1	m. 9	m. 1 m. 9	-
Section B (modulatory)	17-29	G-Lydian	m. 17 m. 23	m. 21 m. 25	m. 7 m. 24	mm. 27-28
Section A' (Re-statement of Subject)	29-36	C-Dorian	m. 29 m. 33	m. 29	m. 23	mm. 33-36
Codetta (optional)	37-41	C-Dorian	m. 37	-	-	-

Figure 9. Invention No. 8: Diagram of form.

Invention No. 8 in C Dorian again returns to the ornamented style of composition that could easily be imagined on a native instrument such as a *Hardingfele* or a *seljefløyte*. The subject is introduced by the R.H., with the L.H. playing the countersubject simultaneously underneath. Upon further inspection in Example 13, we can see that the countersubject of the L.H. is actually an exact augmentation of the R.H. subject, without the grace-note ornamentation. While the L.H. finishes the augmented subject, the R.H. continues on to new melodic material that exactly matches the rhythmic values of the original R.H. subject.

Example 13: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 8, mm. 1-8. © Copyright Norsk Musikforlag AS, Oslo, Norway.

Tveitt takes his contrapuntal genius further by inverting everything that had just previously been done in the first eight measures. In m. 9, shown in Example 14, the L.H. now has the subject, but it is melodically inverted from the original subject, keeping the exact intervallic integrity intact. The R.H. is now the augmented voice, copying exactly the L.H. notes of the new section beginning at m. 9.

Example 14: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 8, mm. 9-16. © Copyright Norsk Musikforlag AS, Oslo, Norway.

In m. 18, the piece modulates to D Dorian, providing new sounds that continue until m. 29, when the opening subject returns, 2 octaves higher in the R.H., and this time with canonic imitation in the L.H. Tveitt's mastery of the invention genre shines here

at its finest, combining intricate details without sounding dry or academic, and maintaining beautiful modal sounds.

Example 15: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 8, mm. 17-32. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays a musical score for two-part inventions in Lydian, Dorian, and Phrygian modes, Op. 2 No. 8, mm. 17-32. The score is written for two staves (treble and bass clefs) and includes various musical notations and dynamics.

The score is divided into four systems, each with a treble and bass staff:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *p* (piano) and *p* (piano). Fingering numbers (3, 2, 1, 5, 1, 4, 1, 4, 3, 1) are present.
- System 2:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mf cresc.* (mezzo-forte crescendo) and *p* (piano). Fingering numbers (5, 2, 3, 2, 1, 2, 4, 5) are present.
- System 3:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). Fingering numbers (1, 5, 1, 2, 3, 4, 5, 1, 3, 4, 5) are present.
- System 4:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *pocof* (poco-forte). Fingering numbers (4, 1, 8) are present.

Invention No. 9

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-9	C# Phrygian	m. 2 m. 3 m. 5 m. 8	m. 1 m. 4 m. 6 m. 7	N/A	-
Section B (modulatory)	9-17	G-Lydian D# Dorian C# Phrygian	-	m. 9 m. 10 m. 13 m. 14	-	mm. 11-12 mm. 13-14 mm. 15-16
Section A' (Re-statement of Subject)	17-18	C# Phrygian	m. 17	m. 29	-	-
Codetta (optional)	19-22	C# Phrygian	m. 20	m. 19	-	-

Figure 10. Invention No. 9: Diagram of form.

Invention No. 9 in C-sharp Phrygian also begins with the subject introduced in the L.H. The R.H. follows after one measure, entering on the dominant. This Invention is similar to No. 6 with its slow, unhurried pace and the unusual time signature. Tveitt uses 7/8 as the meter, a choice that eliminates the expected steady pulse of a strong and weak beat that occur regularly. This eradication of the beat, especially with the slow tempo, creates an ethereal quality to the music that is difficult to achieve otherwise. In this invention, Tveitt combines sections of all three modes, Phrygian, Lydian, and Dorian. The piece begins in Phrygian as expected, but immediately after the entrance of both voices with the subject, Tveitt moves the piece into G Lydian mode in m. 3 by introducing the G-natural. Then in m. 6, he moves into D-sharp Dorian mode, returning the G-sharp, and incorporating D-sharp, E-sharp, A-sharp, and B-sharp. In m. 11, Tveitt lands the piece firmly back in Phrygian mode, and the cycle repeats in Lydian, then Dorian, before ending back in Phrygian once again (Example 16).

Example 16: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 9, mm. 1-10. © Copyright Norsk Musikforlag AS, Oslo, Norway.

M.M. ♩ = ca. 54

p

cresc.

mf

p

The musical score consists of five systems of two-part piano music. Each system has a treble and bass staff. The key signature is G major (one sharp). The tempo is marked 'M.M. ♩ = ca. 54'. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system features a crescendo (*cresc.*) marking. The fourth system begins with a mezzo-forte (*mf*) dynamic. The fifth system concludes with a piano (*p*) dynamic. The music is characterized by intricate rhythmic patterns and melodic lines in both hands.

Invention No. 10

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-10	D-Lydian	m. 1 m. 7	m. 4	m. 4 m. 7 -	-
Section B (modulatory)	10-42	D-Lydian	m. 18 m. 22 m. 26	m. 15 m. 21 m. 32 m. 35	m. 18	mm. 11-12 mm. 13-14 mm. 15-16
Section A' (Re-statement of Subject)	43-51	D-Lydian	m. 46	m. 43	-	-
Codetta (optional)	51-58	D-Lydian	m. 53	m. 51	-	-

Figure 11. Invention No. 10: Diagram of form.

Invention No. 10 in D-Lydian is perhaps the most straight-forward of all the inventions. With a time-signature of $\frac{3}{4}$, the smallest note value of an eighth-note, and no trills, ornaments, or accidentals in the entire piece, Tveitt presents a lively tune that, except for its mode, could perhaps have come straight from the Baroque Era. The R.H. enters first with a three measure subject, and the L.H. answers exactly one octave lower in m. 4. After a short episode, the subject is re-introduced in the L.H. in m. 15, but, as Tveitt is so apt to do, it is inverted, as is the answer in the R.H. (Example 17).

Example 17: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No.10, mm. 1-21. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays a musical score for a two-part piano piece. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system is marked with a tempo of 'M.M. ♩ = ca. 138' and a dynamic of 'f'. The second system continues the piece. The third system is marked with 'M. 15' and a dynamic of 'dim.'. The fourth system continues the piece. The fifth system ends with a dynamic of 'dim.'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

The ending is unusual, with the ending notes being the dominant (A) and the mediant (F-sharp). Even in modal music our ear expects at least to end on the tonic, even if the functional harmony of formal Western music is missing (Example 18).

Example 18: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 10, mm. 53-58. © Copyright Norsk Musikforlag AS, Oslo, Norway.



Invention No. 11

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-11	E-flat Dorian	m. 4 m. 7	m. 1	m. 4 m. 7 -	
Section B (modulatory)	11-38	E-flat Dorian	-	-	-	mm. 11-17 mm. 18-24 mm. 24-28 mm. 28-35 mm. 36-38
Section A' (Re-statement of Subject)	38-43	E-flat Dorian	m. 41	m. 38	m. 41	
Codetta (optional)	43-51	E-flat Dorian	m. 53	m. 51	-	mm. 43-51

Figure 12. Invention No. 11: Diagram of form.

Invention No. 11 in E-flat Dorian again introduces the subject with the L.H., followed by the R.H. answer on the fifth scale degree. This invention is unusual in the way that Tveitt develops the material. The subjects are not restated in any form until the very end, directly before the coda material. At that point they are played exactly as in the opening, except that the R.H. is now an octave lower. Tveitt employs lots of rhythmic syncopations between the hands, giving the impression of more interdependence of the hands than can often be heard in the other inventions. While

the subject is not heard in the middle of the piece, the 32nd-note motive from the subject (Example 19) becomes the building block for motivic development, and can be heard dancing between the hands throughout.

Example 19: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 11, mm. 1-13. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays three systems of musical notation for a two-part invention. Each system consists of a treble clef staff and a bass clef staff. The first system is marked with a tempo of 'M.M. ♩ = ca. 72' and includes dynamic markings of *mf*, *cresc.*, and *f*. The second system continues the piece with various fingering numbers (1-5) and articulation marks. The third system features dynamic markings of *p*, *cresc.*, *f*, and *fp*. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and is heavily annotated with fingerings and slurs.

Invention No. 12

	Measures	Mode	Subject entrances		Counter-subject entrances	Episodes
			R.H.	L.H.		
Section A (Statement of Subject and counter-subject)	1-6	E-Phrygian	m. 1 m. 4	-	m. 2 m. 5	mm. 7-10
Section B (modulatory)	7-37	E-Phrygian	m. 11 m. 14	-	m. 12 m. 15	mm. 17-21 mm. 21-31 mm. 31-37
Section A' (Re-statement of Subject)	37-43	E-Phrygian	m. 37	-	m. 38 m. 41	-
Codetta (optional)	43-51	E-Phrygian	-	-	-	-

Figure 13. Invention No. 12: Diagram of form.

Invention No. 12 in E Phrygian is a fast-paced, pyrotechnical display of finger technique. The R.H. introduces the very short subject, and the L.H. enters after only 1 measure with a tonal answer that immediately projects the piece into a whirlwind of activity that covers much of the keyboard in a very small amount of time. After a short episode, the subject returns in both hands at m. 11 an octave higher in the R.H. The middle portion of the invention develops the opening rhythmic motive, until in m. 21, a L.H. obligato is introduced that requires great dexterity of the L.H. The obligato range covers 2 octaves in one measure amidst tricky figurations. Then in m. 31, the R.H. begins to travel the keyboard using the opening rhythmic motive until finally landing back in the opening position in m. 37, where the final statement and coda begin.

Example 20: Two-part Inventions in Lydian, Dorian, and Phrygian, Op. 2 No. 12. © Copyright Norsk Musikforlag AS, Oslo, Norway.

M.M. ♩ = ca. 72

f

mf

ff

mf

mf *ff* *ten.* *ten.*

ten. *(non rit.)*

First system of musical notation. The right hand starts with a treble clef and a 7/8 time signature. It begins with a *sf* dynamic and a *cresc.* marking. The left hand starts with a bass clef and a *sf p* dynamic. The system concludes with a *f* dynamic and several accented chords.

Second system of musical notation. The right hand features a triplet of eighth notes and a dotted eighth note. The left hand continues with a steady eighth-note accompaniment. Dynamics include *molto f* and *f*. An 8-measure rest is indicated in the right hand.

Third system of musical notation. The right hand continues with eighth-note patterns, including a triplet. The left hand maintains its accompaniment. The system ends with a 7-measure rest in the right hand.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *dim.* and *p*. The system concludes with a 3-measure rest in the right hand.

Fifth system of musical notation. The right hand contains a triplet of eighth notes and a 4-measure rest. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand features an 8-measure rest followed by a *ff* dynamic. The left hand continues with eighth-note accompaniment. The system ends with a *sf* dynamic and a 3-measure rest.

Although not a common compositional practice anymore, these Inventions are both a brilliant teaching tool and a concert piece. The artful modality is not often heard in its pure forms, and Tveitt's craftsmanship of the small form is creative and masterful, while never sounding overtly academic or mechanical. Of these Inventions, Johan Kvandal writes,

'The twelve Two-Voice Inventions for the Piano' were a stroke of genius from Tveitt's hand. As a fairly young man, he was able to create something revolutionary here – to unite the Norwegian tonal bend and rhythm with a two-voiced polyphony – the tonality world of the Hardanger fiddle transferred to a strict and linear style. This work, and especially the preface, made the greatest impression on me.⁵³

These would be an incredible piece for an older student who is learning the forms and rules of counterpoint, or for someone interested in modal sounds.

⁵³ Johan Kvandal, *Geirr Tveitt plays Geirr Tveitt* (CD, Simax Classics – PSC 1805, 1994).

Danse du Dieu Soleil

Overview

Section subsection	Mm.	Key center/Mode	Summary of mm.
A	1-27	D-Dorian	27
B a b a'	28-51 28-36 37-44 45-51	D-Dorian D-dorian E-minor/Mixolydian D-Dorian	24 9 8 7
A' transition	52-76 72-76	D-Dorian	25 5
B' a b a'	77-100 77-85 86-93 94-100	D-Dorian D-Dorian E-minor/Mixolydian D-Dorian	24 9 8 7
A''	101-122	D-Dorian	22
B'' b transition	123-136 123-130 131-137	A-minor/D-Dorian A-minor/D-Dorian D-dorian	14 8 6
Coda	137-153	D-Dorian	17

Figure 14. *Danse du Dieu Soleil*, Op. 91 No. 15: Diagram of form.

This fiery demonstration of virtuosic prowess came many years after the *Inventions*, although the exact date is unknown. *Danse du Dieu Soleil*, also known as *Solgodens dans* (The Sun God's Dance), Op. 91 No. 15 is a fourteen-page virtuosic etude of great difficulty. The descriptive title suggests a possible link to some folk legend or song; however, no clear connection is known. Folk-inspired sounds permeate the piece, calling to our attention the sounds of folk instruments like the *Hardingfele* and *langeleik*. This piece again highlights Tveitt's capabilities with

variations, although the form of the piece suggests an altered rondo (A B A' B' A'' B'' Coda).

Danse is built on a stepwise motive that contains exactly three notes (*d, e, f*). The main theme lasts 4 measures, and continues this stepwise motion. The simplicity of the melody and lack of any large intervals directly correlates to folk traditions that Tveitt so whole-heartedly embraced. Nearly every detail of this piece, including the second theme and the L.H. ostinato, can be traced back to this three-note theme. Each time the theme reappears, the complexity and texture of the accompanimental figures is increased, building to a furious climax and ending with a grand reiteration of the three-note theme in unisons.

The L.H. begins the piece with a rolling ostinato pattern that suggests D-Dorian as the tonality. The emphasized notes of the ostinato pattern outline the tonic triad of the key area, and the three-note theme occurs as the first three notes (see m. 7 of Example 21 for the restatement of the opening L.H. ostinato). The four-measure theme begins in m. 7 (Example 21) and is very simple, yet harmonically interesting because of its non-tonal treatment and the ostinato provided by the L.H. This theme that flits around the keyboard calls to mind the ornamented sounds of the traditional *seljefløyte* in its light, carefree sounds. The first half of the theme utilizes the main motive, first ascending, then descending. These step relationships (whole-half) are later manipulated by Tveitt in other thematic material. The second half of the theme emphasises the half-step relationship between E and F before arriving back at the tonic D.

Example 21: *Danse du Dieu Soleil, Op. 91 No. 15, mm. 6-10.* © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays two systems of musical notation for a piano piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *mf*, followed by a section marked *p* and then *poco f*. The bass staff provides accompaniment with various rhythmic patterns and fingerings (e.g., 1 2 3, 3 2 5 2, 3 2 5 1). A *senza sord.* marking is present in the bass staff. The second system continues the piece, with the treble staff marked *mf* and the bass staff marked *mp*. It also includes a *senza sord.* marking and various fingerings.

This short and simple theme stays true to Tveitt’s tendency towards folk-like themes, lending itself well to variation and ornamentation. Even in Tveitt’s non-overtly folk works, the folk influence is unmistakable.

Tveitt introduces a second theme at m. 28, *legato e cantabile*, which also begins a new section (B). This theme is more complex than the section A theme, both in structure and range, although it is definitely built from the original three-note motive. The new melody is written in three parts, *a*, *b*, and *a'*, with a three measure interlude that builds to the next section. The *a* section uses motivic material from both the first half and second half of the A theme, essentially creating an expanded theme. The strong beats (1 and 3) of the measure follow the descending pattern of the theme, and beat two uses the oscillating motion of the second half of the theme with the half-step motion between notes (Example 22). Underneath the *a* melody, more even motivic borrowing is found. In the middle voice of the three-voice texture, Tveitt uses three ascending notes followed by three descending notes in stepwise motion, which is a direct quote from the first part of the A section melody.

The bass notes in the L.H. use the ascending three-note pattern with the intervallic relationships intact. This layer uses rhythmic augmentation of the theme. Each layer of this “new” theme represents a different version of the original (A) motive, playing against each other and providing necessary cohesion between the sections.

Example 22: Danse du Dieu Soleil, Op. 91 No. 15, mm. 26-35. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The musical score for Example 22 is presented in three systems. The first system (mm. 26-35) shows a right hand with a melodic line marked "Legato e cantabile" and a left hand with a bass line marked "diminuendo". The second system (mm. 36-44) continues the melodic line in the right hand and the bass line in the left hand, with dynamics ranging from "p" to "mf". The third system (mm. 45-52) shows the right hand with a melodic line marked "crescendo" and the left hand with a bass line. The score includes various musical notations such as fingering, dynamics, and articulation marks.

The second part (b) of section B (mm 37-44) is also eight measures and introduces new melodic material. Again, Tveitt uses motivic snippets from the main theme in section A to create a beautiful haunting melody that is cast over an oscillating half-step motive borrowed from the main theme (Example 23). The middle voice, played by the L.H., provides a drone sound in double thirds which rises and falls in the same intervallic pattern as the opening three-note theme. Again we see

Tveitt manipulating the rhythm by augmentation. The drone sound is inherently folkish, and in this case has direct ties to the *Hardingfele*, the traditional Norwegian fiddle. After four bars, the *b* theme repeats a third higher, this time with characteristic ornamentation to provide interest.

Example 23: *Danse du Dieu Soleil*, Op. 91 No. 15, mm. 36-45. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The musical score for Example 23, measures 36-45, is presented in three systems. Each system consists of a treble and bass staff. The music is in 3/4 time and features a piano accompaniment with a drone sound. The score includes various ornaments and fingerings, such as '3 2 2', '1 3 2 3 1 2 1', '5 4 2 1', '3 4 3 2', '2 4 2 1', '2 3 4', '1 3 2 3 1 2 1', '3 4 5 dolce', '3 2 3 3 2 2 1', '3', '4 3', '5 3', 'senza tr.', 'm.d.', 'm.g.', and 'senza tr.'. The tempo markings are 'poco riten.', 'tempo', 'poco riten.', 'dolce', and 'tempo'. The dynamics include 'mp', 'mf', and 'm.d.'. The score also includes various ornaments and fingerings, such as '3 2 2', '1 3 2 3 1 2 1', '5 4 2 1', '3 4 3 2', '2 4 2 1', '2 3 4', '1 3 2 3 1 2 1', '3 4 5 dolce', '3 2 3 3 2 2 1', '3', '4 3', '5 3', 'senza tr.', 'm.d.', 'm.g.', and 'senza tr.'.

At measure 45, Tveitt brings back the *a* material, but only four measures of it. The rest of the *a* material is cut off by a sharp, repetitive octave section of three measures that returns triumphantly to the opening theme with section A' in measure 52.

In section A' (m 52), Tveitt is able to showcase his propensity for variation. Again he uses the 3-note theme, and again, the listener is not disappointed by it's

apparent simplicity. The texture of this section is much more dense than the first time we heard the theme, and the sparse three-note melody is permeated by quick R.H. 32nd notes over a bass drone (Example 24).

Example 24: *Danse du Dieu Soleil, Op. 91 No. 15, mm. 54-59.* © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays three systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The first system (mm. 54-59) shows a treble staff with a melody of eighth notes and a bass staff with a drone accompaniment of eighth notes. The second system (mm. 60-66) continues the texture with more complex rhythmic patterns. The third system (mm. 67-73) shows the melody moving to a higher register. Performance markings include 'mf', 'f', 'senza rall.', 'ben tenuto', and 'sf'.

B' begins in m. 77, again returning the lyrical melody in octaves, but in the same key. The texture is much thicker, contributing to the growing excitement and depth of the piece, but the motivic usage in each of the three voices remains the same as in section B.

In m. 101, A'' begins, this time bringing even more excitement and energy to the three-note melody. Each time an A section has appeared, the range of the material has expanded. This time, more than a five octave span is used between the

hands, with virtuosic, florid passages between the melody notes. The melody notes are massive, made bigger by the notes being played in three separate octaves over open fifth drones in the bass (Example 25).

Example 25: *Danse du Dieu Soleil, Op. 91 No. 15*, mm. 105-108. © Copyright Norsk Musikforlag AS, Oslo, Norway.

12

The image displays two systems of musical notation for a piano piece. The first system, labeled '12', shows measures 105-108. The treble clef part features a melody of sixteenth-note triplets, with fingerings such as 1 2 3 4 5 1 and 2 3 4. The bass clef part provides a drone accompaniment with notes marked with 'x' and 'a'. The second system continues the piece, showing more complex rhythmic patterns and dynamic markings like 'non troppo forte' and 'sf mf'. The bass clef part includes fingerings like 1 2 3 4 5 and 1 2 3 4 5.

The last time the B section appears is in m. 123. This B'' section is very different from the previous two B sections. The first noticeable difference here is that the *a* section of the *aba'* form is missing. Tveitt goes straight to the *b* material, never again returning the *a* material. This shortens the section significantly. The previous B sections were both twenty-four measures in length, and this B'' section is only fourteen measures.

The Coda arrives in m. 137. Tveitt builds on the three-note motive, bringing the piece to its climax of crashing chords in mm. 141-144 (Example 26). These 4-note tonic triads use the half-step motive of the second half of the theme in mm.

141-2 and then cascade down in planing chords, emphasising the descending F,E, and D of the theme on the way down. The original ostinato makes a brief appearance in mm. 146 and 148, before Tveitt closes the piece again using the short three-note motive and the opening L.H. ostinato pattern over a drone bass.

This pianistic monster of an etude is a great showcase for students and performers who have excellent agility in their fingers, and who have a vivid imagination for sounds and colors. It has all of Tveitt's characteristic folk and modal sounds, and is sure to add interest and life to any program.

Example 26: *Danse du Dieu Soleil*, Op. 91 No. 15, mm. 141-153. © Copyright Norsk Musikforlag AS, Oslo, Norway

8

ff p subito

16

ff

maestoso

molto marcato

ff

m.d.

non accel. ma chiaro e preciso

ff

molto chiaro

fff

ff

ff molto marcato

ff

lunga

senza

Sonata Etere

Overview

	Tonal Center	Tempo Indications	Mm.	Themes used	Form
First Mvt.	E	Moderato	301	<i>In cerca di Tono Etereo</i>	Modified Sonata Allegro
Second Mvt.	Varies with variation	Tranquillo ma deciso	313		Theme and Variations
Third Mvt.	E	Tempo di Pulsazione	291		Modified sonata Allegro

Figure 15. Sonata Etere, Op. 129: Diagram of Form.

Sonata No. 29, Op. 129: *Sonata Etere* is Tveitt's only surviving piano sonata. Tveitt premiered the sonata in Paris in 1947, along with his *Piano Sonata No. 1*, "Hommage a Ravel" and *Piano Concerto No. 4*, "Aurora Borealis."⁵⁴ It was published in the early 1950s and is a large work at forty-one pages and 30-minute duration. In the words of Aksnes, "It is technically demanding and majestic in scale... covering a wide range of expressions and pianistic styles; from impressionistic sonorous contemplation, to barbaristic tempestuousness, to neoclassical, tonally skewed elegance, to romantic virtuosity and pathos."⁵⁵ The term *etere* translates to "ether," meaning ethereal or celestial.

Tveitt's ability to manipulate themes is nothing short of remarkable. He builds an entire sonata based on only 2 themes (the third movement using only one of them), and yet, his ability to control different aspects of rhythm and texture never allow for repetitive monotony that quickly becomes the bane of most listeners. Tveitt

⁵⁴ Hallgjerd Aksnes, "Perspectives of Musical Meaning: A Study Based on Selected Works by Geirr Tveitt" (DMA Thesis, University of Oslo, 2002), 62.

⁵⁵ *Ibid.*, 64.

does not use thematic manipulation the way that Beethoven or Mozart did in their sonata movements; he does not utilize fragmentation of the theme by chopping up the theme into small motivic units and varying the small pieces. He keeps both themes intact as he uses them throughout the sonata, leaving little question as to when a theme is being used. While this sonata was not originally received well, it has come to achieve dominant and longstanding recognition and importance in the Norwegian piano literature.

First Movement- *In Cerca Di...*

The tempo marking for the first movement is rather interesting and abstract. Tveitt uses the Italian term, *in cerca di...* which translates to "in search of..." This marking matches the mood suggested by the title of "Sonata Ethereal." Nothing is concrete or measured, leaving it up to the performer to set the mood. The themes are inspired and influenced by the folk tradition in the tonal, motivic, thematic, and formal treatment of the work. Tveitt reveals the modal nature of the piece in the first bar. The key signature suggests C-major or *a*-minor; however, the tonal center revealed is E. In Example 27, it can be seen that beat three reveals the modality by using the lowered second (F), rather than the diatonic F-sharp.

Example 27: *Sonata No. 29, Op. 129: Sonata Etere, first movement, mm. 1-4.* © Copyright Norsk Musikforlag AS, Oslo, Norway.

IN CERCA DI...

Moderato.

mf molto legato

By the end of bar four, it is obvious because of the chromaticism that Tveitt is not committing to any one mode exclusively. The music suggests E-Phrygian with

the lowered second, third, and sixth; however, various scale degrees waver between sharp and natural. This alternation between the two pitches is representative of Tveitt imitating the variable pitch in Norwegian folk singing and instrumental practices.

	Tonal Center	Mm. of Section	Mm. of Theme Entrances	
			<i>In cerca di</i> (T1)	<i>Tono Etereo</i> (T2)
Exposition	E	1-102	1; 41; 95	21; 57
Development	E (free chromaticism)	103-202	103; 115; 123; 184;	103
Recapitulation	E (free chromaticism)	202-249	202	202
Coda	E	250-301	250; 280	292

Figure 16. *Sonata Etere*, Op. 129, I: Diagram of Form.

While the work follows sonata form in many ways, it has some distinct differences from the standard European form. One glaring difference is that the entire sonata (all three movements) is composed of only two themes. Both themes are introduced in the first movement, often juxtaposed against each other. The first theme, (*In cerca di...*) is presented in the first sixteen measures and then repeated. At m. 21, shown in Example 28, the second theme (*Tono etereo*) is introduced in the left hand while the right hand continues on with the first theme.

Example 28: Sonata No. 29, Op. 129: Sonata Etere, first movement, mm. 19-30. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The *In cerca di...* theme (T1) is a sixteen-bar unit that can be broken up into smaller four-bar phrases which are motivically related. The first four bars of the sonata (shown in Example 27) represent the first section of T1, and introduce the motivic material. This theme is characterized by intervals of seconds and thirds, and a steady quarter note rhythm. The first motion is stepwise from G to A, then back to G, utilizing the major second. Tveitt then uses an augmented second in m. 2, and subsequently a minor third in m. 3 (pitches B and D). Measure four descends from the D by a minor second, and then a major third. Thus, Tveitt has used all forms of the second, and two forms of the third, and the melodic range is a perfect fifth. This theme sounds fairly static in terms of direction. Each four-bar phrase rises in pitch towards the middle of the phrase before descending back down to the range it began. Even the last four-bar phrase which greatly expands the range follows this pattern of rise and fall.

The *Tono etereo* theme (T2) contrasts the first theme in several ways. The T2 theme is 17 measures long, and is also broken into four sections of 4 measures each

(except the last section which is 5). The rhythm stands out immediately from the T1 theme because of its diversity (quarter-eighth-eighth-quarter, dotted quarter-eighth-eighth-eighth-dotted half). The T1 theme is made up of running eighth-notes that never vary. The prominent rhythmic pattern introduced in the first three bars of the theme, from mm. 21-23, becomes the main identifier of a T2 entrance throughout the sonata. The following two sections of T2 begin with the same rhythmic pattern. This theme differs from T1 in relation to direction. While T1 felt static, this theme propels the motion forward. Each section of the theme rises higher in pitch, and the disjunctive properties of the melody don't allow it to feel settled in any tone center or key.

The interval of a fourth becomes a noticeable motivic element as well. The second measure of the T2 theme emphasizes the interval. The last note of the first measure leaps up by a fourth to the downbeat of measure two, and then the eighth note figure in the second measure stresses the intervallic importance. The range of T2 is worth considering. T1 finally stretches to reach a 9th one time by the last two measures of the theme, but in T2, a ninth is reached in the seventh measure. In the last measure of the theme, the range is stretched to a twelfth. The last measure also serves to introduce new tones into the theme. In the first twelve measures of T2, only five pitches are used, creating a pentatonic quality to the theme. This pentatonicism is highly suggestive of folk music in general, but more specifically to the Sami people of Northern Norway and their form of singing called *Joiking*.

The two themes continue to play off of one another as the movement and sonata develop. Tveitt masterfully varies and manipulates the themes throughout not only this movement, but the second and third as well, each time introducing new elements of texture and harmonic color to keep the listener's interest.

Example 30: *Sonata No. 29, Op. 129: Sonata Etere*, first movement, mm. 55-66. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows two systems of musical notation for piano. The first system consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with various accidentals. The lower staff has a bass clef and contains a series of chords and some eighth-note patterns. Dynamics include *p* and *mf*. There are markings for *senza ped.* and *ritard.*. The second system continues the same texture, with dynamics *sf* and *ritard.*. Fingering numbers (1-5) are present throughout.

Tveitt writes prolifically in the “three-hand” texture, using nearly the entire span of the keyboard and lending to the dense texture of the music (Example 31).

Example 31: *Sonata No. 29, Op. 129: Sonata Etere*, first movement, mm. 73-82. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows two systems of musical notation for piano, characterized by a dense 'three-hand' texture. The first system has two staves. The upper staff features wide intervals and chords, with dynamics *ff*, *marc.*, *tempo*, *m.d.*, and *m.g.*. The lower staff has a similar texture with *ff* and *m.g.*. The second system continues this texture with *ff* and *m.g.*. Fingering numbers (1-5) are used extensively. There are also markings for *sf* and *mf (subito)*.

The development section begins at m. 103. Keeping with the two-theme structure of the piece, the development is a mixture of the two themes, using both different textures and registers to cultivate the themes. The opening of the development uses an augmentation of the second theme in the R.H., showcasing Tveitt's ability to manipulate themes within a framework (Example 32).

Example 32: Sonata No. 29, Op. 129: Sonata Etere, first movement, mm. 103-114. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows a musical score for piano, measures 103-114. The tempo is marked 'Molto vivace.'. The score is in G major (one sharp). The right hand (R.H.) features a melodic line with various ornaments and dynamics, including 'mf' and 'rit.'. The left hand (L.H.) plays a rhythmic accompaniment with fingerings and dynamics like 'm. d.', 'mf', and 'senza ped.'. The score includes fingering numbers (1-5) and articulation marks like accents and slurs.

The recapitulation occurs at m. 202, when both themes return simultaneously, yet this time in a new key and with different rhythmic patterns. The flow and texture of the recapitulation follows closely that of the exposition. The themes come back in order, although shortened. Yet, there has not been any resolution of the theme in the original key area. This is finally provided in the large coda in m. 280 (Example 33). Finally, the R.H. again plays the *in cerca di...* theme; however, instead of the simple two-part texture in a middle register, this time Tveitt utilizes the entire keyboard. The R.H. is two-octaves higher than the first occurrence, and the L.H. plays large booming octaves that leap over two octaves. The last line

returns to the three-hand texture while the middle voice restates the second theme one last time before the emphatic final chords.

Example 33: Sonata No. 29, Op. 129: Sonata Etere, first movement, mm. 280-301. © Copyright Norsk Musikforlag AS, Oslo, Norway.

Maestoso moderato.

8

ff marcato *simile* *fff*

8

allargando

8

fff *fff*

Second Movement- *Tono Etereo*

	Tonal Center	Length of Variation (mm.)	Theme used	Techniques used
1. Tranquilo ma deciso	E	20	<i>Tono Etereo</i> (T2)	Silent depressed notes cause sympathetic vibrations
2. -	E	8	<i>Tono Etereo</i> (T2)	Planing; slow moving extended chords
3. -	E	4	<i>Tono Etereo</i> (T2)	3-hand technique; planing
4. Vivace e con allegria	B-flat (free chromaticism)	12	<i>Tono Etereo</i> (T2)	Quick triplet figures in free chromaticism
5. Moderato	B-flat (free chromaticism)	18	<i>Tono Etereo</i> (T2)	Free chromaticism between elongated melody notes
6. Andante	E	15	<i>Tono Etereo</i> (T2)	Drone notes; 3-hand technique
7. Piu lento	E	7	<i>Tono Etereo</i> (T2)	3-hand technique; chord clusters
8. -	E	10	<i>Tono Etereo</i> (T2)	Planing; 3-hand technique
9. Molto vivace	E	44	<i>Tono Etereo</i> (T2)	Sustained chord cluster in L.H.; reach of 10 th required in R.H.
10. Allegro molto	E	5	<i>Tono Etereo</i> (T2)	Syncopation; hands play in unison
11. Allegretto	F	10	<i>Tono Etereo</i> (T2)	Planing 8va and 9 th chords; 3-hand technique
12. Piu moderato	F-D	10	<i>Tono Etereo</i> (T2)	Drone
13. Andante tranquilo	C	10	<i>Tono Etereo</i> (T2)	Planing 5ths
14. Cosa piu mosso e ben marcato	C	18	<i>Tono Etereo</i> (T2)	Large chord clusters; Reach of 10 th required
15. -	G	20	<i>In cerca di</i> (T1) <i>Tono Etereo</i> (T2)	Introduces new theme; uses both themes at same time
16. Andante	F	17	<i>Tono Etereo</i> (T2)	Reprise of No. 1; Silent depressed notes cause sympathetic vibrations
17. Poco moderato	G (free chromaticism)	34	<i>In cerca di</i> (T1) <i>Tono Etereo</i> (T2)	T2 is augmented in L.H. underneath T1 in R.H.
18. Flebile	E-flat; G	25	quotes <i>Danse du Dieu Soleil</i>	Dense chords and chromaticism
19. Tempo I	D	16	<i>Tono Etereo</i> (T2)	Reprise of No. 1; Silent depressed notes cause sympathetic vibrations

Figure 17. *Sonata Etere, Op. 129, II: Diagram of Form.*

The second movement is a theme and variations, based on the *Tono Etereo* theme. This movement is the first example of Tveitt's published piano solos that delves into what was considered at the time, "experimental music." Notice the interesting notation in Example 34 asking the performer to silently depress an entire group of notes, using the left hand forearm.

Example 34: Sonata No. 29, Op. 129: Sonata Etere, second movement, mm. 1-10. © Copyright Norsk Musikforlag AS, Oslo, Norway.

1. Tranquillo ma deciso

II

ff *molto staccato* *mf*

silenzioso soundless lautlos *senza ped.* *sempre tenuto*

fff *mf* *ff*

N.B.

These notes stay depressed through the entire theme, causing sympathetic vibrations from the *ff* and staccato striking of the theme in the right hand. This technique could have been inspired by Tveitt's knowledge of the *hardingfele*, which uses sympathetic strings underneath the strings that are bowed, creating a richer sound with the vibrations. This also creates a small drone effect, a very Norwegian characteristic. Because of the nature of the piano and its inability to sustain notes for a long period of time, Tveitt experimented with electronics in this movement, a fact which could account for the sonata's relative obscurity. The *NB* that appears within the *crescendo* and *decrescendo* in Example 34, is explained at the bottom of the page, and states, "les 4 'cresc' et 'dim' par l'appareil d'émission de radio." This translates to "the 4 'cresc' and 'dim' by the emission of radio apparatus." Many

performers do not choose to venture into electronic music when performing, as it takes a different kind of preparation and another person to assist in the performance. As the sympathetic strings vibrate according to the notes that are played in the right hand, Tveitt calls for a crescendo of the strings, an effect that can only be produced electronically, with a microphone and an amplifier. While this type of electronic experimentation seems fairly commonplace in our time, in the 1950s, Tveitt was on the cutting edge of what was being done in classical music.

There are 18 variations in this movement, which are clearly distinguished, with the theme, into 19 sections, with continuous transitions. The variations are short but of varying length, from four to forty-four measures. Most variations match the density of the first movement, often using 3 staves, free chromaticism and the hand span of a tenth.⁵⁶ Beginning with Variation 15, (Example 35), Tveitt alters the make-up of it and succeeding with the appearance of the original *in cerca di...* theme. It is unorthodox in a theme-and-variations movement to introduce a new theme in the middle of the piece, yet Tveitt unabashedly carries on, including the first theme throughout the rest of the movement.

⁵⁶Asplund, *Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century*, 68-69.

Example 35: *Sonata No. 29, Op. 129: Sonata Etere*, second movement, mm. 188-201. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays two systems of musical notation for a piano piece. The first system, starting at measure 15, features a treble clef with a key signature of two flats and a 3/4 time signature. It includes markings for 'allargando', 'fff', and 'p dolce (subito)'. The second system continues the piece, marked with 'p' and 'mf'. Both systems show intricate fingering and dynamic markings, with some notes marked 'senza ca'.

Variation 16 is a reprise of the opening theme, employing the same silent depression of all the notes that the arm can reach, but not calling for electric amplification. From this point on to the end of the movement, both the original *in cerca di...* theme and the secondary *tono etereo* theme appear intertwined, recalling the sound and nearly the form of the first movement.

The penultimate variation breaks the mold yet again by not using either theme. One who is familiar with Tveitt's compositions may recognize the theme as the B theme from *Danse du Dieu Soleil*. Although it is not an exact quotation, the similarities are unmistakable. The last variation, No. 19, again returns to the texture and technique of the second movement theme; however, this time each punctuated note is embellished, and it again calls for the electric volume control of an amplified piano. The movement ends on extremely loud and accented R.H. chords, followed by the *crescendo* and *decrescendo* of the "radio apparatus." The last sounds we hear are the amplified sympathetic vibrations of the depressed keys.

The variation form lends itself nicely to the use of folk songs, recalling the example set by Grieg of incorporating folk music into small forms. By using a theme and variation, it becomes possible to maintain the integrity of a small theme or song, without having to develop it or change its inherent folk nature of being short and simple.

Third Movement

	Tonal Center <i>(Freely chromatic)</i>	Mm. of Section	Texture of T1 material
A <i>(all sections are T1 material)</i>	E	1-25	Slow accented chords over drone bass
B		26-77	32 nd note quintuplets
C	A#	77-102	3-hand texture
D		103-122	Continuous 8 th note pulse
E		123-134	common time, 3-hand texture
F		135-162	3/8 time, quick syncopated accents
G		163-168	Common time, octuplet 32 nd notes
H	D#	169-215	3/8 time, 16 th note pulse, hemiola
I	F; B-flat	216-243	Common time, 16 th note pulse, 3-hand texture
J	C#	244-250	<i>Tranquillo,</i>
A'	E	251-279	Reprise of A section
coda	E	280-291	2 nd mvt. Silent depressed notes cause sympathetic vibrations

Figure 18. Sonata Etere, Op. 129, III: Diagram of Form.

The third movement is labeled *Tempo di Pulsazione*. This wild dance movement features the original *in cerca di...* theme only, never reintroducing the second *tono etereo* theme. It begins with a hesitant sounding chordal introduction

with a drone-like bass in the L.H. It builds in intensity until reaching m. 26 where the tempo of the first movement returns. Tveitt's notation is clear about the importance of the steady, driving pulse, instructing the performer not to accelerate and to maintain the tempo precisely (Example 36).

Example 36 : Sonata No. 29, Op. 129: Sonata Etere, third movement, mm. 26-40. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image displays three systems of musical notation for a piano piece. The first system is titled "Tempo I. (♩ = ♩) ma non accelerare" and shows a treble and bass staff with chords and a steady pulse. Dynamics include *p*, *mp*, and *mf cresc. molto*. Performance instructions include *staccatissimo* and *piu staccatissimo*. The second system continues the texture with *ff cresc.* dynamics. The third system is marked "tempo! non rit. (♩ = ca. 144)" and features a more active melody in the treble staff with fingerings (2 3 4 5 1 2, 1 2) and accents. Dynamics include *p(subito)* and the instruction "sempre senza ♩!".

The treatment of the original *in cerca di...* theme in this movement is much more complex than that of the first movement. The texture of the piece changes often, and Tveitt even casts the main theme in duple meter in m. 77 (see Example

37) to shift the texture and provide rhythmic variety.⁵⁷ The three-hand technique is prolific in this movement, contributing to the dense quality of the work.

Example 37 : Sonata No. 29, Op. 129: Sonata Etere, third movement, mm. 76-82. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows a musical score for a piano piece. It consists of three systems of music, each with three staves. The first system starts with a treble clef and a key signature of one flat. It features a complex texture with multiple voices. Dynamic markings include *sf*, *marc. e tenuto*, and *sfz*. The second system continues the piece, with markings for *diminuendo* and *marc. ten.*. The third system begins at measure 30 and includes a *mp* marking. The score is annotated with various fingerings and articulation marks. A 'PROPERTY' stamp is visible in the middle system. The number 'N. M. O. 7947' is printed below the second system.

The piece climbs to a wild and virtuosic climax with a marking of “*fff possible*” in a 5/4 meter and three staff texture (Example 38), before calming to *tranquillo* and

⁵⁷ Asplund, *Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century*, 5.

ending with the same eerie technique and sound used in the opening of the second movement, with the arm clusters and electronic amplification of the sympathetic string vibrations.

Example 38: *Sonata No. 29, Op. 129: Sonata Etere*, third movement, mm. 242-3. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows a musical score for piano, consisting of three staves. The top staff is in treble clef and contains a dense, rapid arpeggiated pattern of notes, with fingering numbers 4, 5, 4, 5 indicated above it. The middle staff is also in treble clef and features clusters and chords. The bottom staff is in bass clef and contains a more melodic line. The tempo is marked 'fff possibile' and the time signature is 8/4. The score includes dynamic markings like 'ff' and 'ff possibile'.

Femti Folkatonar frao Hardanger, Op. 150

The *Femti Folkatonar frao Hardanger*, Op. 150, are an absolute gem in the piano literature. These "Fifty Folktunes from Hardanger" are a transcription of actual folk tunes that Tveitt gathered during his years living amongst the people of Hardanger. He also wrote an orchestral suite called *Hundred Hardanger Tunes for Orchestra, Op. 151* during the same time period. These pieces have come to be known as Tveitt's crowning achievement, and are worthy of the title. That folk tunes had been used in piano works before Tveitt is indisputable; however, Tveitt's treatment of them set him apart from other Norwegian musicians. In the works of previous composers, folk tunes were used and implemented into a classical form or style, using mostly bits and pieces of the original folk tune. Tveitt's *Fifty Folktunes from Hardanger* are pure transcriptions, without the worry of placing them into a form that distorts the original use or meaning. Some reputable sources report that the *Fifty Folktunes* for piano were selections taken from the *Hundred Hardanger*

Tunes for Orchestra, and that the *Femti Folkatonar* for piano are Tveitt's arrangements of tunes he selected from the orchestral collection.⁵⁸ However, there is some evidence to suggest that this is not the case. There were originally 100 folk songs written for the piano, and these same tunes were then transcribed for orchestra. The first evidence of such an order is the opus number. Tveitt's piano collection is numbered Op. 150 and the orchestral pieces as Op. 151. It suggests that the orchestral work was secondary chronologically, and that the orchestra selections were actually written after the piano transcription. Lange and Östvedt, in a book published in 1958, years before the tragic fire, state "In all he (Tveitt) is said to have collected over a thousand folk-tunes in Hardanger. A hundred of these are published in his opus 150 arranged for piano, and arranged for orchestra they constitute opus 151."⁵⁹ Further evidence that the opus numbers were not merely an anomaly of order comes from Qvamme's book, "Norwegian Music and Composers," published in 1949. In it, Qvamme states, "Geirr Tveitt is extraordinarily prolific and has already reached opus 150..." This suggests that at the time, Tveitt had finished his piano transcriptions of the Hardanger tunes, but had not yet completed and/or published the Op. 151 set for orchestra. Tveitt was also a pianist himself, which would suggest that a piano version would precede a transcription to an orchestral version out of mere ease.

Another anomaly in the publication of the *Femti Folkatonar* is in the very name. It implies that there are only fifty, when the name of Op. 151 is *Hundred Hardanger Tunes for Orchestra*. Evidence of 100 folk songs for piano is strong,

⁵⁸Asplund, *Neglected Repertoire: Selected Norwegian Solo Piano Works of the Twentieth Century*, 70.

⁵⁹Lange, Ostvedt, *Norwegian Music: a Brief Survey*.

coming from Tveitt's own *Foreword of the Femti Folkatonar frao Hardanger*. In it he states, "When a folk tune fairly well corresponds with the tempered steps on the piano (or in orchestra) the arrangement can easily provide the characteristic sound of that particular piece, for example no. 91 in this collection."⁶⁰ An explanatory footnote provided after this statement by Holbæk-Hansen reads "no[s.] 51-100 have never been found after the fire."⁶¹ He also discusses folk tune no. 73. Tveitt had obviously composed at least 91 folk tunes by the time this work was published, and the reason for publishing them not as a complete set of 100 folk tunes was given by Holbæk-Hansen in her Commentary on the work:

That this work was preserved was due to special circumstances: Tveitt had been unwilling to let these arrangements be printed. He wanted to reserve them for his own ends as a pianist. In 1953 he became in need of money and his good friend – fiddler Anders Kjærland – chairman of the Hardanger fiddler's society helped him to make a limited amount of copies. These he arranged to be sold to the members of the fiddlers' society. Everyone knew 'Old Geirr' and made sure of obtaining these pieces that were not available to others.⁶²

It makes sense that Tveitt would have kept the second half of Op. 150 to himself, as it seems he had never intended to publish any of them in the first place. Unfortunately, this intimacy with his own music cost the world the second half of these folk tunes, expertly transcribed for the keyboard. The *Hundred Hardanger Tunes for Orchestra* were also published in pieces, this time in 6 separate suites. Unfortunately, not all of the suites survived the fire, and only suites 1, 2, 4, and 5 are available to the public. Norwegian musicologists are still hopeful that Nos. 3 and 6 might still be restored someday using remnants recovered from the fire.

⁶⁰Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 14.

⁶¹Hilde Holbaeck-Hansen, *Femti Folkatonar frao Hardanger*, (Oslo: Norsk Musikforlag A/S, 1987), 14.

⁶² Holbaeck-Hansen, Commentary, *Femti Folkatonar frao Hardanger*, 44.

Much information on these 50 folk tunes comes directly from Tveitt himself in the *Foreword* to the score. There he discusses his compositional techniques and the history of the tunes. Holbæk-Hansen surmises that "Both these [*Hundred Hardingtonar* Op. 151] and the piano arrangements can be seen to be a practical example of his dissertation on music theory '*Tonalitätstheorie des parallelen Leittonsystems*' (1937)."⁶³ Although his theories were not taken seriously, Tveitt was able to compose using its ideas and structure with stunning results.

Tveitt speaks of the folksongs in a very systematic way, first explaining that although folk song in Hardanger is very functional, there are many sub-genres. Tveitt lists these subgenres as 1) topical; 2) ceremonial; 3) children's; 4) amusing; 5) religious; and 6) instrumental.⁶⁴

Topical songs were short and critical, speaking of things that made people happy or angry in their private lives. They could discuss a village or a parish scandal, and often because they were day-to-day topics, the words would often be updated to match current situations while leaving the melody the same. A wonderful example of such a song is No. 48, *Uventa Brudlaups-sjau*, "A Hasty Wedding." The translated text reads,

Ola is too much a lover of the fair sex, Sa'n sa'n!
and now he has really disgraced us, Sa'n sa'n!
now I have to start brewing and the wife to baking, Sa'n sa'n!
Barrows with beer and mounds of cakes, Sa'n sa'n!
It is enough that he is mad and wanton, Sa'n sa'n!
But he behaves unreasonably, Sa'n sa'n
A wedding spectacle in the middle of haymaking!*

*A wedding at this time of year was not only inconvenient; it was regarded as a scandal because it always meant that the bride was pregnant.⁶⁵

⁶³ Holbaeck-Hansen, *Commentary, Femti Folkatonar frao Hardanger*, 4.

⁶⁴ Tveitt, *Foreword. Femti Folkatonar frao Hardanger*, 7-8.

⁶⁵ *Ibid.*, 127.

The music for this song is Lydian mode, and the scattered accompanimental figures and rhythms serve the purpose of the lyrics well. Sharp, syncopated, non-tonal chords in the R.H. punctuate the angry exclamations of "Sa'n sa'n!" (see m. 8 of Example 39). The rest of the melody lends itself well to the sounds of a fiddle. The melody rises in register and intensity as the piece progresses, climaxing with both hands playing 4-note octave chords, echoing the singer's frustration with events. It ends as it began with the sporadic accompaniment pattern in the L.H., and one final musical outburst of the "Sa'n sa'n" motive.

Example 39: Femti Folkatonar frao Hardanger, Op. 150 No. 48, Uventa Brudlaups-sjau, mm. 1-11. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows a musical score for a piece titled "Uventa Brudlaups-sjau". It consists of two systems of music. The first system is marked "Giacoso" and "p" (piano). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are in Norwegian: "jente fut, sa'n! sa'n! og no ha'han skjemt aoko munale ut, Han Ola é alt fō mykje". The second system is marked "cresc." (crescendo) and features more complex accompaniment with many chords. The melody continues in the treble clef.

Ceremonial songs are very common, with uses for weddings, funerals, neighborhood parties, weekend parties, St. Olav's day, St. John's day and Michaelsmas day.⁶⁶ These songs kept their original words, because words about life, death, weddings and seasons of the year are always current. The first song in the set, *Vel komme med Ære*, is one such ceremonial song. The text was a welcome to a neighborhood gathering. The text translates to "Be welcome with honour (*sic*), here we shall be seated in the peace of God, our neighbors three." This song carried

⁶⁶ Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 7.

special significance for Tveitt as it concerned itself with Tveitt's own ancestral farm. This piece is not technically difficult, although it does have a few pianistic challenges. The mood is set by an ostinato pattern that begins in the R.H. (Example 40). This eighth note pattern remains constant throughout the piece, except for the last two lines when Tveitt simplifies the texture underneath the melody, and uses simple repeated quarter notes underneath the haunting Lydian melody.

Example 40: Femti Folkatonar frao Hardanger, Op. 150 No.1, Vel komne med Ære, mm.1-6. © Copyright Norsk Musikforlag AS, Oslo, Norway.

The image shows two systems of musical notation. The first system is a piano introduction, marked with a '1' and a 'p' dynamic. It features a right-hand ostinato of eighth notes and a left-hand melody. The second system continues the piece, with the right hand playing the melody and the left hand playing the ostinato. Lyrics are provided below the notes: 'Vé no vélkomne med' and 'hèr ska' me sitjande vèra'.

The melody appears first in the L.H., adding gravity and depth to the lingering sounds of the ostinato.

The pianistic challenges present themselves in the second statement of the theme. The hands switch roles; now the ostinato is played by the L.H. and the R.H. presents the melody on the pitch E. Although Tveitt does not write the material in three-hand texture as he is prone to do, the music splits into three voices as seen in Example 41. The melody is played by the thumb of the R.H. while the upper fingers of the hand are busy providing a flute-like obbligato line above the melody.

**Example 41 : Femti Folkatonar frao Hardanger, Op. 150 No.1, Vel komme med Ære, mm. 10-12.
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Mountain hiking was also viewed as a ceremonious event, and songs sung in and about the mountains are numerous in this collection. These songs allow for more spiritual and emotional connection because when a person is in the mountains, they are alone and one with nature, and can sing about joy and grief without being overheard by others. Consider the text of No. 32:

It is not easy for a young boy,
When the flower of his heart is stolen.
We are meant to have company throughout our lives.
Farewell, farewell, I have been betrayed.
Yes, just like an outlaw,
With wolves and raindeer [*sic*],
I meander around the mountain,
Although it snows and the mountain wind blows.⁶⁷

Nos. 21, 22, 23, 25, 26, and 28 are other examples of ceremonial mountain songs. No. 25, *Budeio Lokkar*, or "The Call of the Dairy Maid," highlights three separate cattle calls in one song. Tveitt separates each cattle call by placing each one in a different mode. The first call is in A-Aeolian, the second in A-Dorian, and the third in A-Lydian, as shown by Tveitt in the score (Example 42). Also in this piece, Tveitt employs the drone technique that recalls the sympathetic string sounds of the

⁶⁷ Tveitt. *Femti Folkatonar frao Hardanger*, 7.

Hardingfele.⁶⁸ In m. 16, the L.H. notes provide the drone sounds on the low A, while the R.H. plays fiddle-like figures. The translated text reads:

Come home my cows,
Now it is dark in the mountains,
Come Litago, come Smyrtidlo,
Come Stjerno, come Brao,
Come Koslo, come...⁶⁹

⁶⁸ Tveitt. *Femti Folkatonar frao Hardanger*, 67.

⁶⁹ *Ibid.*, 125.

Example 42 : Femti Folkatonar frao Hardanger, Op. 150, No.25, Budeio Lokkar. © Copyright Norsk Musikforlag AS, Oslo, Norway.

25

1. P

Koma no heim kjydna mina, No é da myrkt i fjedlæ kom

mf

f Litago kom Snyrtidlo kom Stjódno, kom Brao, kom Koslo, kom

ff

ff

III

mf *riten.* *mp* *p*

p *pp*

Children's songs are often amusing, and the text remains the same through the generations, even if the historical event has been forgotten. An example of a children's song is seen in No. 40, *Guten Med Sylvknappar*, or "The Boy with the Silver Buttons." The text reads:

"Last night I saw my boy,
He stood outside the window and peeped in,
With silver buttons on his jacket
And crew cut hair,
How nicely he goes."⁷⁰

Amusing songs tell about a humorous event without criticism or scorn. An example would be No. 30, "Fire in the Beard" where a man's pipe falls out of his mouth and sets his beard on fire, but the song ends with a comment on the "newfound cleanliness of the man's chin".⁷¹ Another humorous example is also a play on words. No. 36, *Hardingfele Uten Streng*, or, "The Stringless Hardanger Fiddle". About this piece Tveitt writes,

In old folk religion Old Harry (the Devil) is very good at playing the fiddle and many pieces deal with happenings with Old Harry and such are called *Fanitull* (*fan*=devil). This is a *fanisull* (*tull*= instrumental piece, *sull*=song). The melody is not very original but it relates much to the many folk tunes from Telemark. However the words are rather unusual-⁷²

The lyrics are witty both in Norwegian and English, and provide insight to the types of humor that would inspire a song.

I washed the guts in the brook in Hell,
I thought I would wind strings for the fiddle,
But now a devil has taken the guts away
And where in Hell shall I find strings?
They send down every thief,
But I only care about playing the fiddle.
Damn it!⁷³

The music for this piece resembles the sound of a Hardanger fiddle in every aspect. As seen in Example 43, there is a moving drone in the bass and lively two-handed

⁷⁰ Tveitt. *Femti Folkatonar frao Hardanger*, 126.

⁷¹ Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 8.

⁷² Tveitt. *Femti Folkatonar frao Hardanger*, 88.

⁷³ *Ibid.*, 126.

style ornamental playing the R.H. with the melody on the top. It is a lively *springar* dance in 3/4 time.

Example 43 : Femti Folkatonar frao Hardanger, Op. 150 No. 36, Hardingfele Uten Stren, mm. 1-3. © Copyright Norsk Musikforlag AS, Oslo, Norway.

Religious folk tunes are numerous and important in Norwegian folk music. Most were from a time long before the organ, and most were preserved by oral tradition in the homes of the people. Tveitt states in his Foreword that he is unaware of any of the religious folk tunes that are currently used in churches.⁷⁴ When organs were first introduced into the churches of Norway, religious leaders decided that the classical church style should be used, and therefore changed the entire base of the religious music of the time. The elements of folk style (ornamented melodies, varied rhythms, and changing modal tonalities) were dismissed in formal meetings. They were, however, preserved in private prayer meetings and by oral tradition in individual's homes, where their function remained the same. Many of these religious tunes are formed in the ancient modes, and can sound similar to Gregorian plainsong of the Roman Catholic Church.⁷⁵ In reference to tonality and construction, the religious tunes do not differ significantly from the secular tunes, and therefore it is often difficult to judge if the tune was indeed spiritual, a psalm, or a secular song,

⁷⁴ Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 8.

⁷⁵ Reidar Storaas and Martin, Roger, Liner notes. *Geirr Tveitt: Fifty Folk Tunes from Hardanger*, (Simax PSC 1132, Norway: Pro Musica, CD, 1996).

because there is no way to know if the text has been changed over the generations. One such example is No. 41, *Stavkyrkje-Stev*, or “Stave Church Chant.” Tveitt did not provide any text for this song, stating that the words had been lost. In Tveitt’s own words,

Anna Skeie sang the tune as a psalm while Ola Lid sang it as a secular song – the words unfortunately have been lost. Whether this deals with a religious tune or a secular one it is as in the majority of cases not easy to decide. Secular folk tunes were often used in the churches in medieval times, while psalm tunes more rarely were transferred to secular folksongs. The rare steps I - #VII – (natural) VII and both (flat) III and (natural) III within the same phrase have a bewitching sound the way the old people sang them, and one heard the sound of bells in the unusual intervals and the precise rhythm in the song. The stave church generally has an important position in the popular poetry all over the country. The stave church in Vikeyr that is dealt with in this song is still well remembered.⁷⁶

Instrumental music has an enormous influence on folksongs of any given region. The folksongs often were made to mimic the sounds of the instruments, most of which had their own system of tonality and scales.⁷⁷

The modes of Norwegian instruments cannot be exactly compared to the tempered piano, but the Lydian mode serves a particularly important role in the composition and well explains Tveitt’s approach to the transcribed songs. Using a C *Lydian* example, we can see that the whole-step/half-step relationship is as follows: *tone – tone – tone – semitone – tone – tone – semitone* (Example 44).

Example 44: Lydian scale on C



In the Norwegian instrument modes, the fourth note of the scale is lower than in tempered intervals, falling between an F and an F#, but slightly closer to the F#,

⁷⁶ Tveitt, *Femti Folkatonar frao Hardanger*, 101.

⁷⁷ Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 8-9.

using the key and mode of Example 9. Also, the seventh step is closer to a B than a Bb, but once again, the actual pitch falls between. The Lydian mode is the closest of the seven modern modes to any of the ancient Norwegian modes, and therefore is used most frequently, and sounds most authentic. Some of the harmonization that Tveitt uses may at times sound odd or randomly chosen. Tveitt credits this to having a “Europeanized” ear. Growing up in a country that was not largely influenced at the time by Western music practices, Tveitt understood and was at home with modal sounds. In his *Foreword* he states, “A Lydian melody ending on the fifth step of the scale the Europeanized ear will interpret as ending on the tonic (first note) and harmonize it accordingly.”⁷⁸ This would lead to inappropriate harmonization for a modal melody.

Tveitt also uses the Dorian, Mixolydian, Phrygian, and Aeolian modes in his composition, as well as mixing modalities when the melody calls for it. In No. 43, *Fjeldmans-jento* (The Mountaineer’s Daughter), the melody contains only three notes, all a whole tone apart (Example 45). These three notes on their own have no tonality, and so Tveitt uses this to show his skill in modes. The three notes can be perceived as the I-II-III in the Lydian, Mixolydian, and Ionian modes, so Tveitt uses all of them. Measures 1-34 are Lydian, 35-54 Mixolydian (Example 46), and 55-57 a mix of Ionian and Lydian.⁷⁹

⁷⁸ Tveitt, *Foreword. Femti Folkatonar frao Hardanger*, 9.

⁷⁹ Tveitt, *Femti Folkatonar frao Hardanger*, 105.

Example 45: Femti Folkatonar Frao Hardanger, Op. 150: no. 43, Fjeldmans-jento, mm. 1-8. © Copyright Norsk Musikforlag AS, Oslo, Norway.

Molto vivace

Fjeldmansjento

43

up i li; ho sto pao sji, datt, & skrapa up rævoe si.

Example 46: Femti Folkatonar Frao Hardanger, Op. 150: No. 43, Fjeldmans-jento, mm. 37-40. © Copyright Norsk Musikforlag AS, Oslo, Norway.

sempre senza Ped.

cresc.

Tveitt also uses a technique on the piano to try to more closely represent the variable interval (Example 47).

Example 47: Unknown example used in Tveitt's Foreord, pg. 15. © Copyright Norsk Musikforlag AS, Oslo, Norway.

Andante

mf

A B C D

P 1 2 3 -g var m. g# forsl 4 5 6 7 8 9 10 11

In this example, the D# in the L.H. at number 10 plays at the same time as a D-natural in the R.H., allowing the D-natural pitch to be drawn upwards, and giving the effect of a pitch somewhere between D and D#. ⁸⁰ The numbers underneath the example are Tveitt's way of showing the approximate placement of where the pitch would actually fall in Norwegian folk melodies if the original intonations were preserved, which is impossible on the modern keyboard.

Morild: Sillage Phosphorescants

An exciting new piece from the wreckage of the flames emerged in 2008. Scholars in Norway were able to recreate the score of *Morild: Sillage phosphorescants* (Phosphorescence of the Sea) from a radio recording Tveitt had made of himself playing the piece in 1952. The reconstruction effort was headed by American Chris Eric Jensen, with the help of Wolfgang Plagge, Håvard Gimse, Jan Ragnar Storheim and Geir Inge Lotsberg. The preface to the piece was written by Tveitt's daughter, Gyri Tveitt. She writes:

It was precisely the phenomenon from phosphorescence of the sea that fascinated Geirr Tveitt one warm autumn evening on a boat trip on Bjørnefjorden in Western Norway. "Morild" is the Norwegian word for phosphorescence of the sea, the bioluminescence or "glowing wake" caused by certain plankton, which might be strongly visible on warm nights in the late summer when the sea is disturbed, as for example, in the wake of a boat. Tveitt's own comments: "The wake of the boat whirled up a mass of twinkling phosphorescence, like gold dust sprinkled across the dark water. It flared up like a starry universe and disappeared just as quickly into the dark depths, only to reappear a moment later." He described the engine-like sounds in the left hand as a soothing pulsation from the blue depths of the fjord, while the right hand evokes the volatile, sparkling dance of the phosphorescence. To those of you who are about to rehearse and play "Morild", I would like to say that this piano work is the ultimate representation of my father's impressionistic style. Sometimes he would sit down at the piano and give impromptu expression to his musical impulses, and he might sing along ... a composition created there and then, just as phosphorescence flares up like a sprinkling of stars, not written down, but inscribed and hidden in our memories. Before, this was the only memories, however, thanks to the efforts

⁸⁰ Tveitt, Foreword. *Femti Folkatonar frao Hardanger*, 15.

of Chris, Anders, Geir Inge, Wolfgang and Håvard who have listened over and over again, captured and noted every essential note, the "Morild" dream has become a kind of tangible reality! With the hope that "Morild" will also glow in your pianistic wake, I wish you all the best.

Section subsection	Mm.	Key center/Mode	Summary of mm.
A intro a b a	1-5 6-42 6-16 17-30 31-41	E minor	6 42 11 14 11
B	42-80	E; Cm	39
A'	81-106	Cm; B; E	26
Coda	107-116	E	10

Figure 19. *Morild*: Diagram of form.

Morild is in ternary form. It has two main themes, A and B, which are developed over an ostinato in the L.H. *Morild* begins in the lowest possible register of the piano with an ostinato L.H. bass. After reading the preface by Gyri Tveitt, one can easily imagine the dark depths of the sea with the opening notes. There is no key signature, but the tonality of the piece is clearly E, although it does not achieve importance through functional voice leading. Tveitt employs the three-hand technique he commonly uses in his music. The top note of the R.H. plays the melody while the bottom part of the hand is playing quick, nonstop, gossamer six-note patterns of 16th notes that set the mood and the texture. The L.H. introduces the most prominent motive, a 4-note group of the tonic, a step down, a leap up, and a return to the second note with the marks of *misterioso* and *pp* controlling the sound of the notes in the depth. The L.H. continues this pattern on different notes almost without deviation throughout the entire piece. The R.H. introduces the first theme beginning in m. 6 (Example 48). The melody is mostly stepwise, with small leaps of a minor third being the largest leap seen until a leap of a fourth in mm. 19-20.

Because of the lack of large leaps and the stepwise steady motion, the melody stays within the parameter of a single octave until m. 31, where theme one is brought back an octave higher. This lack of motion plays into the images of a dark and still sea with a sense of foreboding and suspense.

Example 48: *Morild*, mm. 6-11.

In m. 31, Tveitt marks *intensivo*, with a *poco f*, matching the rise in register with a rise in intensity and dynamic range. After the repeat of theme A, the register of the melody rises yet another octave, and the second theme is introduced in m. 42 (Example 49). This theme is also stepwise, beginning on G with descending stepwise motion that lands on the dominant B, before rising back to the G and repeating the formula.

Example 49: *Morild*, mm. 42-45.

The image shows a musical score for Example 49, *Morild*, measures 42-45. It is a piano piece in 4/4 time. The score is presented in two systems. The first system contains measures 42 and 43. The second system contains measures 44 and 45. The right hand (RH) part is characterized by a dense, continuous 32nd-note passage that ascends and then descends. The left hand (LH) part consists of a more rhythmic accompaniment, primarily using eighth and quarter notes, with some slurs and accents. The key signature is one flat (B-flat major or D minor). The tempo and dynamics markings are not explicitly shown in this excerpt.

This time differs, however, by only descending to a C-sharp, before crawling back up to the newest high note, an A in m. 54, and landing on B-flat in m. 55. Here, Tveitt shows the first deviance from the motivic patterns that have shaped the entire piece. This transitional section is built from the motivic material of the first theme, utilizing melody notes that alternates between B-flat and A. Tveitt marks an *accelerando e cresc.* in the score, and the intensity rises significantly as the climax of the piece approaches. Instead of the 16th-note sextuplets in the middle voice, the texture of the piece now contains 32nd-note passages in the R.H. (beginning at m. 58), syncopated rhythms in the L.H. (mm 57 and 61-3); and in passages where the sextuplets remain, they are often broken and not continuous. Tveitt even breaks from the set time signature of 4/4 in m. 61 with a measure of 5/4 as the melody consistently reaches new heights in register (Example 50).

Example 50: *Morild*, mm. 55-56.

55 *accelerando e cresc.*

56

All of the deviations from the norm lead the listener to conclude that something momentous is about to happen, as the regularities of pulse, pitch, motion, and texture are thrown off track. The ear begins to search for a destination that will once again restore order, and that destination arrives in m. 64 with the huge virtuosic climax (Example 51). The R.H. begins in the highest register of the keyboard on the pitch C, and cascades down three octaves and back up again while the L.H. takes up the 16th-note sextuplets that restore the driving pulse and also provide the melody, which is a reiteration of the second theme. The cascading continues as the R.H. descends out of the registral stratosphere over a G pedal point in the L.H.

Example 51: *Morild*, mm. 67-73.

67 *sfz*

68

69 *dim.*

70 *dim. e rit. sempre*

71 *

72

The listener can easily imagine the splashes of water against a boat or the waves of a tumultuous sea as the R.H. flitters around the keyboard. The sounds, subject matter, and texture of this climactic moment easily bring to mind another impressionistic piece about water, namely, *Ondine* from *Gaspard de la Nuit* by Maurice Ravel, composed in 1908. At m. 70, the original texture returns, including the L.H. ostinato pattern and the three-hand technique. The intensity lessens and the frenetic tempo subsides. In m. 74, marked *poco tranquillo e rubato*, the second theme returns, this time with a different feel. This is the first time that *rubato* has been allowed for by the composer in the piece. The tempo marking at the beginning of the piece comes with the description of *deciso*, (decidedly, or assertively), and the constant, unflinching rhythmical pulse has been the driving force behind the piece. The harmonic content of this section sounds very nearly tonal in the key of A-flat, with beautiful, round, and nearly Romantic sounding harmonies that lend themselves beautifully to a *rubato* ideal. The recapitulation happens in m. 81 with the return of *Tempo I*. Although the tempo and texture have made a true comeback at this point, the first theme has not returned, and the texture is thicker because of the octaves used in the L.H. The original theme finally reappears in mm. 107, an octave higher than its debut, providing closure to the form. Tveitt ends the piece by using the silently depressed key technique that was introduced in *Sonata Etere*, and then using quick, sharp, accented notes on B and G in the treble clef (Example 52). These notes resemble the plucked strings of the *langeleik*, a commonly used folk instrument.

Example 52: *Morild*, mm. 113-116.

113 *rit.* *molto rit.*

Press down keys silently

Ped. * *poco ped.* *senza ped.*

115 *a tempo*

f

The musical score consists of two systems. The first system, measures 113-114, is in bass clef. Measure 113 is marked *rit.* and measure 114 is marked *molto rit.*. The bass line features a series of chords and single notes. Pedal markings include *Ped.* under measure 113, an asterisk (*) under measure 114, *poco ped.* under the first half of measure 115, and *senza ped.* under the second half of measure 115. A performance instruction *Press down keys silently* is placed above the right-hand staff in measure 115. The second system, measures 115-116, is in treble clef. Measure 115 is marked *a tempo* and *f*. The right-hand staff has a few notes, while the left-hand staff has a long, sustained chord. The piece concludes with a double bar line at the end of measure 116.

CHAPTER 4

CONCLUSION

While Tveitt's published works for piano are not large in number, their importance in the development of a Norwegian piano tradition is incalculable. An entire research project could and should be devoted to only the piano concertos and their amazing orchestration, or to only the Fifty Folk Songs from Hardanger, discovering the harmonic and rhythmic features that make them Norwegian in character. He wrote for other genres as well, providing some of the first and only concertos for Hardanger fiddle, operas, concerto for harp, and even music for a ballet. Unfortunately, the extent of his compositions is unknown. While Tveitt was ignored for a span of his lifetime due to social and political reasons, his musical works and ideas have proven to be of lasting merit and worthy of serious consideration.

All of Tveitt's music displays his concern with and propensity towards folk idioms. It becomes his identity as a composer and an artist. While embracing his education in the Germanic classical forms, Tveitt gives a voice to the native sounds of his homeland. The listener is exposed to the sound of the *Hardingfele*, the lively rhythms of the *springar* dances, and other folk instruments and practices. He introduced the drone and ornamentation of the *Hardingfele* and *langeleik*, variation form made popular by Grieg, modal sounds from ancient scales and instruments, simple step-wise motion of folk songs, and planing techniques that broke all the rules of Western classical music.

One might think that by blatantly breaking from traditional Western compositional rules of the day, he was discounting the value of Germanic traditions, but his intentional use of classical forms in most of his works serves as a carefully employed vehicle between his music and the audience. The acceptance of the folk

tunes in Norway is not surprising, but I contend that Tveitt was not satisfied with that. He was educated in Germany and Paris, performed all over Europe, and knew what audiences wanted and needed in order to understand a work of art. He wanted to share Norway with the rest of Europe, and he needed to be accessible to his audience to do that. After some time, Tveitt abandoned the traditional forms in *Femti Folketonar frao Hardanger* and shared the raw beauty of Norwegian song, and audiences were prepared for the break when it happened.

The Inventions are worth particular notice; Tveitt's pioneering approach to the genre creates a refreshing and interesting twist to the Baroque staple. They are excellent compositions that merit regular use as both teaching and concert pieces. *Sonata Etere* and *Femti Folketonar frao Hardanger* have received attention both in Norway and elsewhere, and the *Folketonar* (for piano solo and also for orchestra) are his most beloved and well-known composition, and rightly so. They are a unique, unfiltered look into the rural, rugged life of pristine Norwegian culture. However, the Inventions have yet to really take hold in the performance world. They are a pure education into modal practices, masterfully crafted after the polyphonic model of Bach. Their rhythms and melodies are pure and memorable, and would be a welcome addition to any program as a set, mixed set, or just one.

Danse du Dieu Soleil showcases Tveitt's propensity towards variation, building an entire piece from a 3-note theme. Each layer artfully utilizes the theme and builds upon itself to a dazzling conclusion. *Morild* has barely had any time at all to gain recognition and appreciation, which I hope it does. This etude is a welcome addition to the genre, providing brilliant technical displays and climaxes with Tveitt's characteristic modal flair. It would be a wonderful addition to any concert program that would delight listeners with its novelty.

The famous Norwegian concert pianist Leif Ove Andsnes had this to say about Tveitt based on his experiences with the composer's music:

My first encounter with Geirr Tveitt as a pianist and performer was in August '93. Together with others from the Risør Chamber Music Festival, we visited the composers [*sic*] daughter, Gyri, to examine some material. We were at the same time given the pleasure of listening to old recordings with the composer himself as the performer. I realized after only a few measures that we were dealing with a pianist of considerable talent.

The first thoughts to hit me were: 'what a marvelous timbre and perfect command of tonecolour!'

An 'Orchestral Treatment' of the piano – with a combination of impressionistic colours and Prokofievian 'pinpricks' were central ingredients. For here is an amazing structure, a fascinating concentration, vitality and energy – often with violent discharges...To me, Geirr Tveitt ranks among our century's greatest composer/pianists, alongside with Bela Bartok, Benjamin Britten, Serge Prokofiev, and Serge Rachmaninoff.⁸¹

The music of Norway can seem remote and perhaps insignificant when compared to the output of other regions, but it is my experience that any effort put into discovering this music will be compensated by a lifelong association with a rewarding, unique, and worthwhile repertoire.

⁸¹ Andsnes, Leif Ove. Liner Notes. *Geirr Tveitt plays Geirr Tveitt*. Geirr Tveitt. CD. Simax Classics – PSC 1805, 1994.

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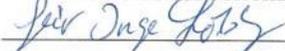
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I am hoping to bring more recognition of this amazing composer to the United States, along with an appreciation for what he accomplished in the Norsk tradition.

Please feel free to contact me either by telephone, or email, should you need any further information. Thank you
for your time and consideration!

Musically yours,

--

Karali Hunter, NCTM
DMA Candidate
Arizona State University
[801-360-0039](tel:801-360-0039)

LIST OF EXAMPLES

Example

4. Tveitt, Two-part Inventions, Op. 2 No. 1, mm. 1-7
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11. Tveitt, Two-part Inventions, Op. 2 No. 6, mm. 1-6.
12. Tveitt, Two-part Inventions, Op. 2 No. 7
13. Tveitt, Two-part Inventions, Op. 2 No. 8, mm. 1-8.
14. Tveitt, Two-part Inventions, Op. 2 No. 8, mm. 9-16.
15. Tveitt, Two-part Inventions, Op. 2 No. 8, mm. 18-32.
16. Tveitt, Two-part Inventions, Op. 2 No. 9, mm. 1-10.
17. Tveitt, Two-part Inventions, Op. 2 No.10, mm. 1-21.
18. Tveitt, Two-part Inventions, Op. 2 No. 10, mm. 53-8.
19. Tveitt, Two-part Inventions, Op. 2 No. 11, mm. 1-13.
20. Tveitt, Two-part Inventions, Op. 2 No. 12
21. Tveitt, Danse Du Dieu Soleil, Op. 91 No. 15, mm. 6-10.
22. Tveitt, Danse Du Dieu Soleil, Op. 91 No. 15, mm. 28-35
23. Tveitt, Danse Du Dieu Soleil, Op. 91 No. 15, mm. 36-45
24. Tveitt, Danse Du Dieu Soleil, Op. 91 No. 15, mm. 54-59
25. Tveitt, Danse Du Dieu Soleil, Op. 91 No. 15, mm. 105-8
26. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 1-4
27. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 19-30
28. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 43-54
29. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 57-64
30. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 73-82
31. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 103-14
32. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, first mvt., mm. 280-301
33. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, second mvt., mm. 1-10
34. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, second mvt., mm. 192-9
35. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, third mvt., mm. 26-40
36. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, third mvt., mm. 77-82
37. Tveitt, Sonata No. 29, Op. 129: Sonata Etere, third mvt., mm. 242-3
38. Tveitt, Femty Folkatonar frao Hardanger, Op. 150 No. 48, Uventa Brudlaups-sjau, mm 1-11.
39. Tveitt, Femty Folkatonar frao Hardanger, Op. 150 No.1, Vel komne med ÆEre, mm.1-6
40. Tveitt, Femty Folkatonar frao Hardanger, Op. 150 No.1, Vel komne med ÆEre, mm. 10-12
41. Tveitt, Femty Folkatonar frao Hardanger, Op. 150 No.25, Budeio Lokkar
42. Tveitt, Femty Folkatonar frao Hardanger, Op. 150 No. 36, Hardingfele Uten Stren, mm. 1-3.
43. Lydian scale in C
44. Tveitt, Femti Folkatonar Frao Hardanger, Op. 150: no. 43, Fjeldmans-jento, mm 1-8
45. Tveitt, Femti Folkatonar Frao Hardanger, Op. 150: No. 43, Fjeldmans-jento, mm. 37-40
46. Unknown example used in Tveitt's Foreord, pg. 15

from: **Unni Boretti** <unni.boretti@musikk-huset.no>
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Good luck with your doctoral dissertation!

Vennlig hilsen/Best regards

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BIOGRAPHICAL SKETCH

Karali Hunter received Piano Performance degrees from Brigham Young University and Indiana University. She is married to Matthew Hunter and has a beautiful son named Gavin. She resides in Chandler, AZ.