AN ANALYSIS, A PERFORMANCE GUIDE, AND A RECORDING OF
THREE SKETCHES AND THE HOUR GLASS
BY FRANK BRIDGE

A DISSERTATION
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BY

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Chapter 1

Introduction

Frank Bridge (1879-1941), acclaimed and versatile British musician, made his mark as a composer, chamber musician and conductor. He was a pupil of Charles Stanford from 1899 to 1903 at the renowned Royal College of Music (RCM) in London, England. Stanford (1852-1924) was one of the founding professors of RCM in 1882, where he taught composition for the rest of his life. Bridge is also known for training the young Benjamin Britten in composition in the late 1920s.

The composer of works in various genres, including voice, piano, organ, chamber ensembles, orchestra, and the theatre, Frank Bridge became known in America through his conducting engagements. His first trip to the United States, in 1923, was funded by his American friend and patroness, Mrs. Elizabeth Coolidge. Bridge first met Coolidge at the London home of publisher Winthrop Rogers in 1922. Their relationship developed rapidly, and the following year Mrs. Coolidge invited Bridge and his wife to the Berkshire Chamber Music festival in Massachusetts. With her support, Bridge was able to focus on composing without financial concerns. She remained a strong promoter of Bridge’s music in the United States by sponsoring artists who performed his music.

Bridge’s published chamber pieces consist almost entirely of works for strings, with and without piano. Bridge was primarily a violist, but he was also a highly skilled pianist, and his piano music requires a polished technique. Galant wrote that Bridge’s compositions for piano are an accurate reflection of the consummate technical skill and stylistically eclectic traits for which he became famous in orchestral and chamber music genres.\(^1\) Trevor Bray,

one of the leading authorities on Frank Bridge, states “Though piano was his second
instrument, he was a very capable pianist himself.”

Bridge’s instrumental works are often titled with poetic and literary references.
Almost all of his piano pieces, except for the Piano Sonata, have descriptive titles, which
reveal his thoughts about music, poetry and literature. Sara Birnbaum states in her
dissertation that Bridge is known best for his art songs, a specialty one could not have
without an equal love for and understanding of both music and poetry. In his book, Britten
recalls that Bridge’s social circle consisted of highly cultured musicians and artists, who
enjoyed discussing the latest poems, paintings, and sculptures. Britten also commented in the
book that he learned from Bridge to appreciate the beauty of the sea and the countryside.

Frank Bridge’s published piano works span three decades, from 1901 to 1931, and
his compositional writing style changed throughout his career. Anthony Payne stated that
Bridge’s “early” period was before 1912. During this time Bridge received a German-based
grounding in composition. He was influenced by Stanford, who was a leading composer of
his generation. Stanford was deeply rooted in the German romantic tradition and was
especially influenced by Brahms. With Stanford as his teacher, Bridge gained a thorough
knowledge of traditional forms and the harmonic language of nineteenth-century Romantic
music. Yet, Bridge’s early language is not imitative of Brahms. Rather, it is closer to Faure, at
least texturally, especially in his works for strings and piano, including the Phantasy Trio,
Phantasy Quartet, and Piano Quintet. These works employ similar methods of supporting

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3 Sara Birnbaum, “Elegies for Cello and Piano by Bridge, Britten and Delius: A Study of Traditions
mellifluous string polyphony with simple, often arpeggiated, keyboard figures.  

The nineteenth century enjoyed a richness of short piano character pieces. Chopin, with his mazurkas, nocturnes, preludes, and waltzes; and Schumann, with his Fantasiestücke, Papillons and Carnival, as well as several other works, were the leading composers of this genre. Brahms also wrote important short pieces for the piano, including the Klavierstücke, Op. 116 through 119. It seems that Bridge was influenced by this tradition of the romantic period. Bridge’s piano works consist of 65 short character pieces and an extended work, the Piano Sonata. Almost all of his character pieces are relatively brief and have descriptive titles, such as April, The Dew Fairy, and The Midnight Tide. They often possess a salon-type character.

Although the salon characteristic of his piano music remained the same throughout his career, his harmonic language gradually transformed during the World War I. Bridge’s music became much more modern in harmony, reflecting his interest in the music of Debussy, Ravel, and Scriabin. Bridge was quite successful in incorporating aspects of impressionism into his style for his own expressive ends. Throughout this transitional time period, his music contains more chromatic harmony that eventually leads to whole-tone collections and bitonality. Bae states that Bridge’s music became close to the music of the second Viennese school, especially Berg.

In nurturing Britten, Bridge not only relied on 18th and 19th-century German compositional models, but he also urged Britten to become familiar with modern music,

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6 Ibid. 10.
7 Chung-Sik Bae, “Frank Bridge’s Solo Piano Works; The Development of his musical style and an analysis of Piano Sonata.” (DMA diss., The University of Texas at Austin, 1996), 4.
especially Berg’s and Schoenberg’s compositions. Bridge thus literally bridged late 19th-century Romanticism and 20th-century modernism in Britain.

Bridge’s piano music still seems to be quite unknown in the piano field, and there are few scholarly references regarding his piano music. There is also no thorough musical analysis of this genre. Instead, most Frank Bridge literature focuses on his chamber music. Although there are two doctoral dissertations that analyze all of Bridge’s piano pieces, both dissertations address these pieces in a brief manner, and none of them approach them from a performer’s perspective.

My dissertation is a recording and an in-depth study and performance guide of two sets of piano pieces by Frank Bridge. The first set, *Three Sketches*, from 1906, represents his early compositional style, and includes the three pieces *April*, *Rosemary*, and *Valse Capricieuse*. *The Hour Glass*, from 1920, his later period, displays modernistic characteristics, and includes the three works *Dusk*, *The Dew Fairy*, and *The Midnight Tide*.

The first chapter of this dissertation includes an introduction, statement of purpose, review of literature, and methodology for the study. The general compositional style of the two sets is discussed in the second chapter, including a significant study of the form, structure, melody, harmony, and phrasing. The performance guide in chapter 3 will help performers better understand and interpret Frank Bridge’s music. It involves personal interpretive concerns including a discussion of musical and technical issues likely to be encountered. A supplemental CD of the two sets of pieces discussed in the paper is provided. The final chapter compares *Three Sketches* and *The Hour Glass*, concluding with recommendations for further study.
The creation of a recording in concurrence with this dissertation is primarily intended to serve a pedagogical purpose. The process of recording the Bridge piano sets also served to further enhance my understanding of the pieces. Preparation for the recording started in the Fall of 2015. After thoroughly preparing the repertoire, I scheduled several recording sessions with the Music Technology Department at Ball State University. The recordings were made in Sursa Hall, at the Ball State University School of Music. The rich reverberative qualities of Sursa Hall create excellent acoustics for the recording process. The piano is a Steinway & Sons concert D from Hamburg, 2015. Recording and selecting the highest quality of music took several days to accomplish. I am indebted to music engineer and editor, Mackenzie McErlane, for her work in the editing process. Mackenzie is currently pursuing a music media production and technology degree at Ball State University. To prepare the CD for publication, in addition to the making the recording, I worked with a graphic design artist to create photos of me for the CD cover.

There are not many references on The Hour Glass and Three Sketches, and my dissertation is the first to focus exclusively on these sets by means of an equally weighted performance guide and supplemental recording. My written guide includes a discussion of the compositional style of the pieces as well as performance suggestions for both technical and interpretive approaches that I have discovered, as I learned and practiced these pieces for performance. My recording provides further interpretive ideas, including tempo, dynamics, and my own preferences regarding voicing, rubato, tone color, phrasing, and pedaling. I offer technical and musical suggestions for performers alike, with the goal of enlightening the reader on how to learn and perform these works. Taken together, both the performance guide and the recording provide important detailed insights for future performers of Bridge’s piano works.
Need for the Study

In 2012 I had the opportunity to listen to Frank Bridge’s *Phantasy Trio* in C minor; I was fascinated by this music. At that time I was unfamiliar with this composer. I was curious about his piano solo music and decided to listen to several of his compositions for solo piano while looking at the scores. After listening to all of piano music, I realized that Bridge’s compositional style kept changing drastically over the course of his compositional output, in part because he lived during the transition from 19th-century romanticism to 20th-century modernism. It is hard to imagine that *Three Sketches* (1906) and the *Piano Sonata* (1924) were written by the same composer. My preliminary score study helped me to discover that Bridge borrows many compositional elements from other composers. It was enlightening to discover how he incorporates these elements into his own works to create his own compositional style. After some research, I learned that Bridge became rather obscure after his death, even in his native Britain. After the 1970s, through the efforts of the Bridge Bequest, as well as scholars and Benjamin Britten, Frank Bridge’s chamber music was revived. His solo piano works remained obscure, however, and are still rarely performed even today. There is only an insignificant amount of information available about his piano music. The two dissertations that deal with his piano works focus on the analytical aspect of his piano pieces in general.

I believe that Bridge’s solo piano repertoire is worthy of concert repertoire status. His piano music requires the same highly skilled technique as does his chamber music. His piano works create a balance between poetic expression and demanding technical skills. They provide a variety of technical and musical learning opportunities for students, yet none of the existing sources on his works deal with these issues.
I chose the two suites entitled *Three Sketches* and *The Hour Glass* for my doctoral lecture recital, held in September, 2013. This was a good opportunity to introduce Frank Bridge’s solo piano music to my audience, as the majority of them were not familiar with him or his music. After the recital, several audience members expressed an interest in knowing more about his music. Thus, I decided to address these two suites, of three pieces each, in this dissertation.

**Review of Literature**

Among the relatively few serious studies of Frank Bridge in the scholarly literature, no detailed analysis of any of his piano works address these two sets to the extent I do. However, there are many books and articles that include valuable information related to Bridge’s life and music, as well as studies about other composers from Bridge’s milieu.

Donald Rankin’s dissertation “The Solo Piano Music of John Ireland” explores all of Ireland’s piano music, examining his musical aims and style. Chapter 3 addresses the works which show the influence of impressionism by Debussy and Ravel, specifically how impressionistic elements are used in his music. This was helpful for my study of Bridge’s *The Hour Glass*, which exhibits similar influences.

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In the first part of his dissertation⁹, Chung-Sik Bae discusses general historical context, musical descriptions, and the development of Bridge’s solo piano music in chronological order, as well as his compositional style. A later chapter presents a more detailed analysis of harmonic devices, forms, and “germinal ideas” (neo-tonality, intervals, and themes) found in the Piano Sonata. Even though every piano piece except the Piano Sonata is addressed in a brief manner, this information is still valuable because it is one of only two references that address Bridge’s piano solo music. However, Bae does not discuss any of Bridge’s piano works except for the Piano Sonata in depth.

A biography precedes the discussion of the music in Jed Galant’s dissertation “The Solo Piano Works of Frank Bridge”.¹⁰ Bridge’s major creative periods for piano are outlined, and each piece is analyzed in detail for formal structure and compositional features including melodic characteristics, rhythmic figures, chord progressions, and types of formal organization. Galant’s dissertation outlines how Bridge established a contemporary English style by progressing from his earliest efforts in the late romantic tradition through experiments into more modern idioms, eventually culminating in the chromatic world of expressionism. This dissertation is the only reference that is helpful for understanding harmony and structure in analyzing Bridge’s piano solo suites. In the acknowledgement, Galant said that he was able to talk to Paul Hindmarsh and Anthony Payne, the world’s foremost experts on Bridge and his music. He was also provided assistance and material from

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⁹ Chung-Sik Bae, “Frank Bridge’s Solo Piano Works; The Development of his musical style and an analysis of Piano Sonata.” (DMA diss., The University of Texas at Austin, 1996).
John Bishop, the director of the Frank Bridge Bequest and Thames Publishing.

The Frank Bridge Bequest was the website which the Royal College of Music had been operating until recently. While in existence, the website provided various useful resources about Frank Bridge, including publications and materials such as bibliographies, articles, books, and a list of works including both published recordings and scores. The blog was especially helpful in the beginning of my research because it provided much important information in one place. Unfortunately, the Royal College of Music decided to discontinue running the website in 2015.

Paul Hindmarsh’s *Frank Bridge: A Thematic Catalogue, 1900-1941*¹¹ is a comprehensive resource for Bridge’s life and works. This material has been organized to meet both performers and scholars’ needs, and it is in chronological order. The information for each work is listed in the following order: H1 (Hindmarsh 1), H2, H3, etc. The opening measures or principal themes of each piece are presented in musical examples. Each work’s duration, manuscript sources, date of composition, publishers, first performance, as well as references and commentaries are provided. Most of Bridge’s publishers have changed since his death, but the original and current publishers have been listed together. Information regarding the autograph scores and sketches, as well as the existing letters and photographs, is outlined, but no detailed stylistic analysis is included. Overall, this catalogue is very useful for finding information about Bridge’s piano manuscripts and publishers.

Upon the death of Bridge’s wife, Ethel, in 1961, the largest portion of the Bridge Estate was left to the Royal Conservatory of Music. The Frank Bridge Collection at the RCM includes the two suites, H 68 (Three Sketches), and H 148 (The Hour Glass). Three Sketches was written for piano in 1906. In 1936, Bridge revised the second piece in the set, Rosemary, for chamber orchestra. RCM holds the autograph manuscript for Three Sketches. In this manuscript the pieces are untitled. Winthrop Rogers published Three Sketches as a set in 1915. Today, Boosey and Hawks is the publisher, and each piece is available separately. The British library (Galliard collection) holds the entire manuscript of H. 148, The Hour Glass, whereas RCM holds the manuscript nos. 1 (Dusk) and 2 (The Dew Fairy) only. These are not titled either. The original Publisher was Augener, in 1920, but now it is Stainer and Bell, Ltd. Each piece is published separately in a single volume.

Karen R. Little also did extensive research on Bridge’s compositions. She put together a discography of recordings of his works and provided an annotated bibliography of writings by and about Bridge. Unlike Hindmarsh, who discusses each piece chronologically, Little groups the pieces alphabetically by genre. In Frank Bridge: A Bio-Bibliography (1991), Little divides the book into four major sections. The first section is a biography providing an overview of Bridge’s life. The second part is a list of works and performances, including arrangements and orchestrations. These are organized by genre and then catalogued alphabetically by title. This list includes the date of composition, publisher, date of publication, and duration of composition. The premiere of the work is listed after the title. References are made to reviews of performances in the bibliography. The third section is a

discography of recordings, and the last part is an annotated bibliography of writings about 
Frank Bridge. The writings include books and articles as well as reviews. The discography 
includes all commercially produced sound recordings, whether or not they are currently 
available. Each section is very well organized and the information is useful, especially the 
annotated bibliography. The discography also provides detailed information, even though it 
needs to be updated, since new recordings were released after the book was published. 
Additionally, there are reviews of recordings in the Bibliography section.

In *The English Musical Renaissance*, comprising three volumes, Frank Howes 
discusses English music from the 1800s to the 1900s. Victorian music, which is analyzed in 
book I, is referred to as the gestation period of the musical renaissance. Book II includes the 
birth, and Book III is the growth. Frank Bridge's music appears in Book II, Chapter VIII. 
Although Howes mostly addresses Bridge’s life as a musician, he does address his music, 
especially chamber music, in chronological order. The author insists that Bridge suffered 
from an unfortunate placement in English musical history. He was the first generation to 
benefit from the influence of Stanford, his teacher, which means that Bridge grew up at the 
end of the romantic period and spoke its harmonic language. But he lived into the reaction 
against romanticism after the First World War. As a result, Bridge found himself being 
shelved at the height of his career. The author discusses these historical changes, Bridge’s 
musical influences, and his harmonic language.

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Donald N. Ferguson’s *Piano Music of Six Composers*\(^{14}\) discusses piano technique, musical form, and tone control, as well as pedaling, fingering, errors in editions, and mistakes in performance. The composers included are Beethoven, Schubert, Chopin, Schumann, Brahms, and Debussy. Since Frank Bridge is considered to have been influenced by late romantic as well as Impressionistic composers, it is helpful to refer to the composers listed in this book.

Three Bridge scholars, Anthony Payne, Lewis Foreman, and John Bishop, shared in the writing of the book *The Music of Frank Bridge*\(^{15}\). This book was published in 1976, and the authors considered this book to be the first full-scale rendering of Frank Bridge. The authors are members of the Royal College of Music Frank Bridge Trust (later it was called the Bequest), which sponsored the book. This book is relatively short, less than 100 pages, but comprehensive. It includes an introduction to Bridge, a discussion of his music, catalogue of works, a bibliography and a discography. In the book, Payne divides Bridge’s music into four compositional periods. It describes Bridge’s musical influences, structural characteristics, harmonic and texture developments, and transitions. He also provides musical examples. Bridge’s 184 original compositions are also listed, but it only briefly touches on Bridge’s achievement in the solo piano pieces, which date from the middle period of his career. Payne focuses on chamber and orchestral music.


Frank Bridge: Radical and Conservative\textsuperscript{16} (1984), by Anthony Payne, grew out of two articles published in Tempo in 1973. Payne discusses chamber and orchestral works in the context of their respective creative periods, and he briefly analyzes the form, harmony, and melodic and rhythmic material of each piece. Three Sketches and The Hour Glass are mentioned on pages 65 and 66.

Other references include prefaces to liner notes accompanying CDs. The preface for the CD performed by Ashley Wass is valuable because it provides background information on the pieces.\textsuperscript{17} Even though it contains more information about Bridge’s Piano Sonata than Three Sketches, it is still of particular value. In the liner notes to the CD, which contains Bridge’s piano works, the discussion of The Dew Fairy is interesting because it provides background information on the piece, although it does not contain extensive discussions of Bridge’s music in general. Although the literature listed above contains valuable information, most of these sources do not offer specific guidance for the performer: they only offer additional general information. Thus, due to the absence of sustained studies, I have derived my musical interpretations from general discussions of Bridge’s music and my own analysis.

\textsuperscript{17} Ashley Wass, Frank Bridge Solo Piano Music, compact disk. (Suffolk, Naxos Music, 8.557921, 2005).
Methodology

This study aims to acknowledge and bring to light the importance of Frank Bridge’s solo piano works, especially two sets of pieces: *Three Sketches* and *The Hour Glass*. The main topic of the dissertation is contained in chapters 2 and 3. Analysis of the two sets commences in chapter 2, and the performance guides follow in chapter 3. A discussion of the compositional style of each set precedes its respective performance guide. This organizational format gives the performer an understanding of the analytical aspects of the pieces first, which will enhance their interpretive decisions. An analysis of the musical style of Bridge’s compositions focuses on selected compositional features found in the pieces of the two sets. Performance suggestions for each type of technical and musical challenge follow, which will aid performers during the learning process. I also discuss interpretive aspects of piano playing, such as phrasing, pedaling, tone quality, balance, and dynamic shading. All of these topics are supplemented with musical examples from the pieces and the recording.

Information for the content was gathered from books, articles in scholarly journals, and my personal study of the scores. Since there are no materials available which simultaneously deal with the integration of technical and musical issues in Bridge’s piano pieces, I present my own performance suggestions regarding these issues. As seen in the review of literature, I found only two dissertations that discuss analytical aspects of the piano pieces. By immersing myself in the scores, I discovered my own suggestions and solutions for performers. I believe that the application of these pedagogical methods, dealing with both technical and musical issues in these pieces, will help performers master these challenging works.
Chapter 2: Compositional Analysis of Three Sketches and The Hour Glass

Compositional Styles of Three Sketches

April, Rosemary, and Valse Capricieuse, respectively, are the titles of the pieces in Three Sketches. There are no specific correlations among them; that is, there are no unifying themes or motives that join the pieces to each other in a substantial or obvious way. Each piece is a short and characteristic salon piece and has its own descriptive title. Bridge employs a variety of compositional techniques in each piece. Yet, there is a sense of coherence among the pieces, and they are united in style (Romantic, Salon-style) and form (Ternary). This chapter will examine the specific compositional traits which are most commonly and prominently found in the pieces.

Form

All of the pieces are in ternary form, ABA’, and the outer pieces, April and Valse Capricieuse, include a coda. Thus, the entire set can be viewed as a large ternary form in its formal design, with April and Valse Capricieuse comprising the large, outer A sections, and Rosemary functioning as a contrasting B section.
Table 2a.1 Form of Three Sketches.

<table>
<thead>
<tr>
<th>Title</th>
<th>Sections (measure number)</th>
<th>Large form</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tonality</td>
<td></td>
</tr>
<tr>
<td>April</td>
<td>A(1-16)</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>E minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B(17-48)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A’(49-68, 69-86)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda (87-110)</td>
<td>E major</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rosemary</td>
<td>A(1-23)</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Bridge (24-31)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B(32-52)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A’(52-75)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda (71-85)</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valse Capricieuse</td>
<td>A(1-16)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B(17-44)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A’(45-60, 61-70)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda (71-85)</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In *April*, the A section is repeated, while in the A’ section the repeat is written out, taking the form of a’ a”’. In this way, the ternary form is balanced between the A and A’ section in terms of length, but the variation in a”’ keeps the material fresh. In the A’ section, a”’ is essentially the repeat of a’, but the mode changes from E minor to E major.

In *Rosemary*, there is a bridge between the A and B sections. The A and A’ are identical except the first half of A’ is marked p, while the A section starts with mf. *Rosemary* is different from the other two pieces in the set in that the A and B sections are contrasting in tempo and mood: the A section is *Andante espressivo e molto rubato*, while the B section is *Allegro*.

The A section in *Valse Capricieuse* is 16-measures long. When A’ returns, its first 16 measures are almost identical to the A section, but it now includes phrase extensions.
Phrasing

Bridge utilizes various types of phrasing in Three Sketches. All three pieces begin with a typical eight-measure phrase, which begins to expand through the addition of extensions and interpolations in later phrases. These additions often take the form of repeats and sequences. Bridge also uses irregular sub-phrases, which divide the larger phrases into unequal lengths.

---Extension/Interpolation or Insertion

Interpolation/insertion is defined in the context of a musical sentence or period as "unrelated material inserted between two logically succeeding functions". In April, irregular phrases do not appear in the A section, but are used to create variety and development on their return in the A' section. The phrases in both subsections of the A' in April include both extension and insertion. The second phrases of each subsection become increasingly irregular, including mm. 57-68 and mm. 77-86. For example, mm. 57-68 is made up of 12 measures instead of 8. The second half of the phrase, which starts at m. 61, is extended beyond the traditional four measures to include new, chromatic descending thirds in the right hand for another four measures, 65-68. Mm.77-86 constitute the second phrase of the second subsection in the A' section. It has a 3+3+4 phrase structure, in which a short, one-measure melodic idea, extends it by sequencing. Mm. 83-84 are somewhat similar to mm. 65-68 in their inclusion of a chromatic descending melodic line.

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Example 2a.1 Original 8 measures in the beginning of *April*. Mm. 1-8.

Example 2a.2 *April*, mm. 55-68. Phrase extension between mm. 65-68.
Example 2a.3 mm. 75-86. Phrase extension by sequences.

The B section also incorporates an interpolated phrase in mm. 33-40, as shown in Example 2a.4.

Example 2a.4 April, mm. 31-40.
In *Rosemary*, the first phrase of the A section is the usual length of 8 measures, but the subsequent phrase (mm. 9-23) is extended to 15 measures, divided into two sections (6+9). Mm. 9-13 are a repeat of mm. 1-5. At m.14, instead of tapering the phrase as at m. 6, Bridge extends the phrase until measure 23 by sequencing it three times.

**Example 2a.5** *Rosemary*, mm. 1-8. First phrase.

![Example 2a.5](image)

**Example 2a.6** *Rosemary*, mm. 13-17. Start of phrase extension from m. 14 (different from m.6).

![Example 2a.6](image)

The B section, in E major, is 21 measures long, and consists of one long phrase. The section is made up of a 5-note melodic idea that continuously overlaps itself in imitation in both hands.
Example 2a.7 *Rosemary*, mm. 32-52. 5-note melodic idea in both hands.
In *Valse Capricieuse*, the A’ section starting in m. 45 repeats the first 16 measures of the A section. Then, instead of tapering to a cadence at m. 60, Bridge uses sequencing in mm. 57-60 to extend the passage for another ten measures.

**Example 2a.8 Valse Capricieuse,** mm. 12-16. The end of the original phrase.

**Example 2a.9 Valse Capricieuse,** mm. 53-70. Phrase extension from m.60 to m. 70.
---Irregular Phrases

In *April*, the phrase in mm. 17-24 is interesting because although it is an 8-measure phrase, unlike regular 8-measure phrases (4+4 structure) in the piece, this is a 5+3 structure. The linking fifth measure in this phrase, m. 21, can be considered to be either a cadence, or the beginning of the next phrase.
Example 2a.10 *April*, mm. 17-25.

The B section in *Valse Capricieuse* consists of two 14-measure phrases. Both phrases, mm. 17-30 and mm. 31-44, can be divided into 4+6+4 measures, as shown in Example 2.11 and illustrated in the diagram below.

**Figure 2a.1** *Valse Capricieuse*, B section mm. 17-44.

Example 2a.11 *Valse Capricieuse*, mm. 16-30. 4+6+4 measure phrase (mm.17-30).
Melody and Harmony

Stylistically, *Three Sketches* shares some characteristics of salon style with the music of nineteenth-century romantic composers. Each piece in *Three Sketches* has light and lyrical melodies. These melodies include many non-chord tones, fast-running notes, passing tones, appoggiaturas, and neighboring tones. Bae mentions that Bridge’s constantly flowing melodies are supported by harmonies based on ninths, elevenths, and thirteenth. The melody also often appears doubled in thirds, fifths, sixths, and octaves. Doubled melodies are also a characteristic of Brahms. Bridge’s charming melodies are often combined with enriched harmonies in the left hand that include Neapolitan 6\textsuperscript{th} chords and altered dominant chords. The bass notes often descend chromatically, controlling the chord progressions, which are non-functional. These embellished, but lyrical, melodies flow over supporting chromatic chords, evoking a tension and enriching the harmony.

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19 Bae, 9.
In April, the motivic and melodic ideas presented in mm. 1-8 are repeated and developed throughout the piece. Melodies doubled in thirds (mm.17-21), sixths (m.7), and octaves, are characteristic of the piece. A motivic idea in thirds first appears in m. 1, then is developed and exploited in the following examples. The thirds opens the B section in m. 17, flowing smoothly and evenly through the mixture of diatonic and chromatic harmonies.

Example 2a.12 April, mm.1-2, 7-8, and mm. 17-21. Motivic idea in thirds, and sixths.

Mm. 65-68 serves as a bridge to the Piu mosso. It presents a brilliant thirds passage in the right hand over leaping broken chords in the left hand.
Example 2a.13 *April*, mm. 65-68. Melody in thirds in the right hand.

The climax of the entire piece is between mm. 77 and 86. M. 77 begins in octaves with inner notes, in upward motion. Over the last four measures (mm. 83-86), there is a burst of *fortissimo* chromatically descending octaves with fourths and fifths in the right hand layered over chords in the left hand (mm. 83-84). Each chord has either a major or minor seventh or half-diminished seventh chord quality, which Bridge voices as chromatically descending chords with lines moving at slightly differing rates. The descending chords are voiced in fourths and fifths in both hands, while the left hand contains descending consecutive tritones. The use of fourths and fifths in the melodies and chords foreshadow Bridge’s harmonic language in the later period, such as in *The Hour Glass*. 
Example 2a.14 April, mm. 75-88. Climactic passages in octaves.

Melody

In Rosemary, the melodies in both the A and B sections are related. In the first two measures of each section, a melodic idea made up of the first five notes of the minor scale and spanning a perfect fifth, is presented in the right hand; but the tempo and atmosphere of the two sections are contrasting. In the A section, the five-note main theme descends calmly, and maintains itself in a tune and accompaniment texture. In the B section, the five-note melody rises and falls with an agitated feeling, supported by syncopated chords, and it then
develops into a contrapuntal texture.\textsuperscript{20}

**Example 2a.15** *Rosemary*, mm. 1-2, mm. 32-34. Melodies in both sections.

The beginning melodies in both sections of *Valse Capricieuse* are more directly related to each other than are the melodies of the A and B sections of the other pieces. Running 16\textsuperscript{th}-notes are a characteristic of the melodies in *Valse Capricieuse*. The A section begins with a dotted rhythm melody in the right hand and a “waltz style accompaniment” in the left hand.\textsuperscript{21} The motivic ideas are developed and transformed in the B section. The B sections begins with an ascending 16\textsuperscript{th}-note running figure which is related to mm. 6-7 in the A section. Also, the “um-pa” style accompaniment in the beginning of both sections remains mostly the same but with a slight difference. The bass descends chromatically within the two-measure slurred figure in the bass in the A section, but the bass maintains a one pitch pedal in the B section.

\textsuperscript{20} Refer to Examples 2a.5 and 2a.7.
\textsuperscript{21} Bae, 14.
In addition to transforming the main idea from the A section, the B section employs a doubled melody (m.21) and a contrapuntal progression (mm. 22-25), similar to the B section in Rosemary (mm.39-52).\(^2\)

Example 2a.18  *Valse Capricieuse*, mm. 22-25. Contrapuntal progression of melody in the right hand.

\(^2\) Refer example 2a.7, *Rosemary* mm.39-52.
Tonality

Clear tonal boundaries exist in *Three Sketches*, despite the ambiguous tonal implications in the middles of sections. The tonic becomes increasingly obvious towards the end of the A section in each piece. The tonality in the B sections tends to meander due to the chromatic bass lines and sequential phrasing. For example, the first phrase of *April’s* B section begins with a C dominant 7th chord and ends with a chromatic descending bass line to E flat major. The following phrase of the sequence then begins with a B dominant 7th chord, a half step below the C dominant 7th, and resolves to D major.

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23 By tonality, I mean the presence of tonal center and the use of common practice harmony.
Example 2a.19 *April*, mm. 17-32. Wandering tonality.

Mm.33-45 consist of sequential phrasing, with mm. 33-36 repeated in mm. 37-40. The sudden tonal shift between mm. 33-34 and mm. 35-36 is also repeated in the following measures 37-40. These unanticipated modulations mimic the coloristic harmonic and melodic compositional techniques often used by Debussy and Ravel. For example, Galant points out that mm. 41-44 is “a four-measure transitional phrase which rises, by means of the irregular resolution of a secondary German augmented-sixth chord in m. 41, to a dominant 11th chord on D in m. 43.” Galant also states that Bridge blurs that harmonic

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25 Galant, 68.
focus by establishing G major in these measures then modulating back to e minor via an extended $B_7^9$ chord in mm. 45 and 48.\textsuperscript{26}

**Example 2a.20 April, mm.31-45.**

Although it is easy to identify the quality of each individual chord in this work, the piece is unsuited to Roman numeral labeling. Each vertical chord claims a certain label, but the relationship between chords does not function in a traditional manner. One can surmise that Bridge focused on the linear-melodic flow more than vertical chord relationships.

Another possible explanation for the unconventional chordal arrangement is that Bridge built

\textsuperscript{26} Ibid. 68.
harmonies on the foundation of a chromatically descending bass line, which prevails in these pieces. The descending bass controls the harmony so that the result is not functional, but rather coloristic. Bridge uses various tools to give different coloristic inflections. The following are the representative features in the *Three Sketches*.

**Chromaticism**

Bridge’s use of chromaticism in both melody and harmony is generally for embellishment, rather than function. In the melodies, the chromatic pitches arise as non-chord tones, while in the arena of harmony, chromaticism is generally used for color, rather than function.

---Chromaticism in Melody

In *April*, short chromatic figures in the melody first appear in m.1 in both hands, and in m. 2 and m. 8 in the left hand, as a motivic idea which is used over the course of the piece. These chromatic figures are normally short and consist of fast moving notes.

**Example 2a.21 April**, m. 1-2, and 8. Chromatic figures.
Valse Capricieuse contains quick chromatic descending and ascending running-note figures. M. 1 contains a short chromatic figure which grows and expands throughout the piece, especially in m.60 (LH) and mm. 71-73 (RH).

**Example 2a.22** Valse Capricieuse, mm.1-2, 60, 71-74. Chromatic motivic figure and motivic expansion.

---Chromatic Relationship between Phrases through Sequences

The chromatic relationship is also found between sequences as well. The first phrase between mm. 17-24 (C dominant) is sequenced in mm. 25-32 a half step below (B dominant).

**Example 2a.23** April, mm. 17-30. Sequence by descending half step.
Mm.24-31 in *Rosemary* consists of two four-measure chromatic sequential phrases.

**Example 2a.24** *Rosemary*, mm. 21-31. Sequence by descending in half step.
In another example (Example 2a.25), the hand-crossing passage in mm. 57-60 of *Valse Capricieuse* sequences twice by a half-step in measures 61-70.

**Example 2a.25** *Valse Capricieuse*, mm. 57-70. Sequences at m. 61, 65, and 69.
---Chromaticism in Chords

The use of a chromatically descending bass naturally results in chromatic chords progressions. Bridge also uses chromatic chords such as Neapolitans, altered dominants, and added note and extended tertian chords.

**Neapolitan Chord**

Frank Bridge particularly favors the Neapolitan 6th chord as a substitute for a ii chord throughout *Three Sketches*. This chord creates a different color, embellishing and varying the harmony. The first instance of the Neapolitan occurs in m. 14 in the A section of April. The repetition of the first eight measures is varied by the inclusion of this N6 chord, replacing the ii chord from m. 6. The unexpected quality of sound created by the Neapolitan chord adds interest to the repetition.
Example 2a.26 April, mm. 3-8, mm. 11-14.

In m. 62, the $b$II$^6$ is part of a sequential passage inserted into the A’ section. The two legs of the sequence are harmonized as I-$b$II$^6$ followed by vii$^6$-iv$^6$.

Example 2a.27 April, mm. 60-68. Another N6 in m. 62.
*Valse Capricieuse* uses the Neapolitan 6th chord in mm. 13-15. The chords progress through tonic (g minor) and V/V in mm.9-12, leading to the Neapolitan 6th chord (A♭ major) in m.13.

**Example 2a.28** *Valse Capricieuse*, mm. 6-15: N6 at m. 13.

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**Descending Chromatic Bass Line**

Galant states that “the descending bass line is an important trademark in all of Bridge’s music, despite his stylistic evolution.” In *April*, Bridge employs a descending chromatic bass line in the latter part of mm. 17-24, and in its sequential phrase at mm. 25-32. It contributes to the non-traditional chord progressions and it also gives variety to the chordal sonorities.

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27 Galant, 66.
Example 2a.29 *April*, mm. 17-35. Descending bass and its sequential phrase.

In the beginning of *Rosemary*, a characteristic Bridge bass line descends more than an octave, by half-step or whole-step, from mm. 1-7. Over the bass line, the melody flows, evoking an introspective atmosphere.
Example 2a.30 *Rosemary*, mm. 1-8. Descending bass.

Beginning in m. 39 of the B section, a bass line of half notes slowly descends for six measures until it reaches an E pedal. A “stretto” passages of five notes follows over an E pedal point, and the energy is subdued to prepare for returning to the first section.

Example 2a.31 *Rosemary*, B section, mm. 36-52. Descending bass (circles in the LH) and 5–note *stretto* in both hands.

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28 Ibid. 72.
The bass notes in mm. 1-8 of *Valse Capricieuse* move chromatically in several two-note slurred figures, before descending continuously from measure 9 to 16.

**Example 2a.32** *Valse Capricieuse*, mm. 1-16.
---Altered Dominant Chords

In Three Sketches, Bridge creates different colors by employing altered dominant chords which result from changing the fifth in the chord.

In April, a chord on the third beat in m. 23 is an example of an altered dominant chord, in which a B dominant 7th chord contains a lowered 5th. It resolves to an E major chord in m. 24. In the following sequence in mm. 25-32, an A dominant seventh chord with the lowered fifth occurs in m. 31, resolving to a D major chord.

**Example 2a.33 April, mm. 22-24. The flat 5th in the descending bass at m.23.**

In Rosemary, an altered dominant appears in m. 24. It occurs in the middle of the phrase, in which not only the single note of chromatic descending bass, but also the multiple voices move together chromatically in the same direction. M. 24 begins with a C# and E# chord with B, the 7th, in the right hand. From this position, every single note moves down by half step in the second beat, which forms a C, E and A# chord. With F# on the top, it forms an F# altered dominant 7th chord with a lowered C. Another altered chord occurs in m. 28 (F-A-Cb-E) in the middle of the following sequence.

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29 This chord could be analyzed as a French 6th chord because the passage moves to E minor, but this chord is in the middle of a descending fifth sequence of V7 chords, with bass notes moving through C#, F#, B and E.
Example 2a.34 *Rosemary*, mm.21-25. Altered dominant chord on C in m. 24 on the third beat.\(^{30}\)

In *Valse Capricieuse*, the first phrase ends with an altered dominant chord with lowered fifth chord, D-F\(^{#}\)-A\(^{b}\)-C, in m.8, which resolves to a G minor chord on the downbeat of the next measure, which is also the beginning of the new phrase.

Example 2a.35 *Valse Capricieuse*, mm. 6-9. A half step lowered fifth (A\(^{b}\)) at m. 8 in the bass.\(^{31}\)

\(^{30}\) This one can be Fr\(^{6}\) or V\(^{5}\)\(^{4}\)\(^{3}\)

\(^{31}\) V\(^{5}\)\(^{4}\)\(^{3}\)
Summary

The form, phrasing, melodies and harmonies of each piece in *Three Sketches* have now been explored in detail, revealing the unifying and distinctive qualities of the work. A summation of these qualities must include the set’s rich chromaticism, for it is one of the most important compositional features to be considered as the pieces unfold. The descending bass line serves as a driving force for this prevailing chromaticism, along with the prevalent use of Neapolitans and altered dominants. Another summative quality of *Three Sketches* is the similar and simplistic formal structure of each piece, which anchors the set to the traditions of late romantic piano character pieces. Other chromatic, melodic, and harmonic features are also influenced by romantic compositions, but are reconstructed to suit Frank Bridge’s unique musical language. Chromatic descending bass-lines and doubled melodies were not first used by Bridge, but he wove them into his works in such a way that they became his representative compositional signs. A detailed look at how these characteristic features of *Three Sketches* relate to Bridge’s other works, particularly his *The Hour Glass* set, can be found in the Comparison section to follow.
Compositional Style of *The Hour Glass*

Bridge utilizes a variety of compositional styles throughout *The Hour Glass*. This chapter focuses on some of Bridge’s more prominent features, including harmonic language, developing variations, and texture. The harmonic language includes impressionistic elements such as planing, chromaticism, and pitch collections.

**Harmonic Language**

In *The Hour Glass*, Bridge’s harmonic language provides neither a sturdy harmonic pathway for a phrase, nor dissonant tensions; rather, it creates a new sense of musical space through the use of new sonorities. Bridge incorporates the elements of impressionism, chromaticism, and pitch collections as a part of the harmonic language in *The Hour Glass*. The impressionistic elements and pitch collections are used in all three pieces, while chromaticism is employed infrequently. This section explores the variety of ways that Bridge utilizes these specific harmonic approaches.

---Impressionistic Elements/Modernism

The breadth of harmonic colors Bridge creates in *The Hour Glass* reveals the influence of the Impressionistic/modernistic compositional style upon his work. In music, the Impressionistic style is generally confined to Debussy, Ravel, and those whose music resembled or was influenced by them. These composers attempted to explore the fleeting moment, visual sound, and mysterious feelings, which led them to seek musical equivalents for water, fountains, fog, clouds and the night.\(^\text{32}\) To convey these intangible feelings, some of

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the textural features of musical impressionism included new chord combinations; often tonally ambiguous 9th, 11th, and 13th chords instead of 7th chords; appoggiaturas lengthened to become part of the chord; parallel movement of triads (planing); whole-tone chords; unusual scales; church (mixed) modes; and extreme chromaticism.33, 34

Bridge also uses tritones and quartal/quintal chords, which create spacious sonorities and mysterious colors. These intervals appear both in the linear melody and the vertical chords. In vertical chords, such intervals often appear when dividing octaves into two intervals by a middle note. These sonorities are often used in parallel motion passages. Bridge extensively uses these impressionistic elements in repeats and sequences. Phrases will often end with unresolved chords. In this way, the sense of tonality becomes even more opaque.

Quartal/quintal harmonies, planing, and whole-tone scale are elements found in the first piece, Dusk. In m. 1-2, the octave in each measure is divided into two quartal chords by a note in the middle of the octave. Between mm. 3-15, the upper line of the left hand moves horizontally by stepwise motion (whole step), evoking the whole tone scale except between F# and G in mm. 8-9. Excluding repeated notes, the line delineates E-F#-G-A-B-C#.35 In the same measures, mm.3-15, the bottom line in the left hand moves more chromatically.

34 Grove dictionary states that such excursions into the impressionistic realm were already established techniques in the music of impressionist composers such as Debussy and Ravel.
35 Also, E Dorian mode.
Example 2b.1 *Dusk*, mm. 1-13. Whole tone/stepwise motion, E-F#-G-A-B-C#, the upper line in the left hand (round circles), and chromatic motion, D-C-B-A-G#-F-F-D-D, bass in the left.

The left-hand upper line (m.3) then enters and develops, and in mm. 16-18 the tune appears in parallel octave chords in the right hand, with an inner fourth/fifth added, a form of harmonic planing. It displays a longer version of the quasi whole tone-like scale (Dorian...
mode on A₃₆ as a primary means of delivering the musical idea. The left hand also has a series of 16th-note arpeggiated figures which are not tertian. If arranged in order, these sets of 5-6 arpeggiated notes form unusual, quasi-pentatonic collections. Considering the irregular quality of these collections, these groups of figures are best interpreted as pitch-class sets, which will be discussed in a later section. There are a few groups of figures that recur and are transposed. These recurring and transposed figures slightly alter some notes between set classes. This is not dissimilar to Bridge’s use of altered dominants or Neapolitans for color. In the passage here, (Example 2b.2), m. 16 (02₃68) and m. 18 (02₄68, a whole tone scale) form the same set class except for the half step difference between the third and the fourth pitch classes. The following measures, 19-21, sequence mm. 16-18 by a whole step, strengthening the impressionistic mood. To here Galant describes this section as one in which the doubled melody is supported by bi-tonal major-minor-ninth arpeggiated figures.³⁷ A set class analysis is similarly useful for describing the left hand figuration in the passage, consisting of whole tones and chromatic notes. But when one considers the pitches in the combined left and right hands, the passage appears modal. The melody notes on the top in mm. 16-18 also suggest A♭ Dorian.

³⁶ B♭-B*-C*-E♭-F.
³⁷ Galant, 118.
Example 2b.2 Dusk, mm.16-18. Set class (figures in each slur in the left hand).

M.17. First half of m. 17, both staves, C# Dorian mode, C#D#E♭F♯G♯A♭B
Mm. 16-18: A♭-B♭-B-C#-E♭-F♯ (G♯) (Dorian mode on A♭ in the right hand).

To conclude the discussion of mm. 16-18, the melody engages in planing, with a mostly whole tone, linear descent appearing in Dorian mode on A♭. In the left-hand, each arpeggiated figure consists primarily of five notes. Its similarity to the figuration of the pentatonic scale makes it possible to label this recurring figure as an irregular pentatonic collection. At the same time, it is very close to a whole-tone collection combined with chromatic notes. When combining notes from both hands, as in m. 17, various aspects of combined compositional elements reveal themselves. Due to such a variety of compositional approaches, no single analytical approach reveals the structure; instead, it is an open-ended examination that yields a mixture of results depending on which approach is used.

Another interesting element in Dusk occurs in mm. 39-40. These measures comprise a bi-triadic passage: simultaneous ascending arpeggios in F# major and C major. These two triads famously appear together in Stravinsky’s Petrushka (1911), and this combination is often referred to as the Petrushka chord. The “Petrushka chord” is also used in Ravel’s Jeux deau (1901) to create the flourishing, water-like sounds that characterize the piece.38

38 Steven Baur, “Ravel’s Russian Period: Octatonicism in his early works, 1893-1908”, Journal of the American
Bridge likely learned of this device from these composers.

**Example 2b.3 Dusk**, mm. 38-40. Bi-triad passage.

![Example 2b.3 Dusk](image)

*The Dew Fairy* incorporates impressionistic techniques throughout the work. The restless arpeggios in the piece formulate the stacks of quartal/quintal harmonies which generate the impressionistic sound quality. Also, some chromatic figurations are layered on top of the extended tertian chords, increasing the harmonic ambiguity. The work has an A major/ F♯ minor key signature, but the entire piece avoids any clear reference to the tonic until the ending, an A major chord. The first note of the melody starts with G♯, the leading tone of A major, but the melody then wanders, postponing resolution to A until the last four measures.

Example 2b.4 *The Dew Fairy*, mm. 1-2. The key signature, the starting pitch, G♯, and set classes.

Galant claims that “The melody is supported by non-functioning 13th chords, often with added tones, which give a whole-tone or pentatonic flavor to the piece.”39 In his dissertation, Bae states, regarding Bridge’s harmony in *The Dew Fairy*, “Bridge uses a chromatic writing style with seventh and ninth chords with added dissonant tones.”40

As both dissertations mention, each rippling figure, which lasts a dotted quarter note, has an extended chord such as a 13th chord, often excluding the 5th, 9th, or 11th. Bridge creates continuously shifting colors through their employment. A set class approach can also reveal some patterns. If one separates both hands’ figures, they each contain pitch classes (026) and (027), as seen in mm.1-2. These set classes consistently repeat throughout the piece.

---Quartal/Quintal Harmonies (as impressionistic elements)

Quartal and quintal harmonies are prevalent in all three pieces and are usually presented as either melody or blocked/broken chords.

*Dusk* opens with a three-note chord as the main melodic figure, forming an open fourth and fifth.41 Intervals of fourths and fifths are prominent both in the melody and in the

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39 Galant, 121.
40 Bae, 25.
41 *Dusk* also opens with a tritone and a fifth. At the end of the piece, 16th-note fourths and fifths are interlocking in the right hand.
vertical chords in this piece. Beginning in m. 3, the main melodic figure continues while the left hand plays the whole-tone like figure.

**Example 2b.5** *Dusk*, mm. 1-3. Main melodic figure, three note chord.

From mm. 17-22, stacked fourths and fifths appear in the planing chords in the right hand over open tritones, fourths, and fifths, in the arpeggiated figure in the left hand.
Example 2b.6 *Dusk*, mm.17-22. Planing chords in the right hand, and pitch class sets, in the left hand.

In *The Dew Fairy*, open fourths and fifths are generally found in broken chord figurations. These broken intervals move quickly, as an accompanimental figure. In regard to pedaling, the persistent arpeggiated figure consisting of fourths and fifths gives *The Dew Fairy* its character.
Example 2b.7 *The Dew Fairy*, mm.3-6. Combination of 4th and 5th, pitch class (026) and (027).

Blocked fourths and fifths are also found in both hands of *The Midnight Tide*.

Example 2b.8 *The Midnight Tide*, mm.1-2. Pitch reduction of measure 1.

Thus, the quartal and quintal harmonies provide a prevalent impressionistic element in all of the pieces in *The Hour Glass*, providing a rich and spacious sonority. The combination of fourths, tritone, and fifths yield set classes (026) and (027). As marked in the scores above, these set classes appear prominently throughout the set.

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Pitch-class Sets (Set Classes)

Straus writes that “Pitch-class sets are the basic building blocks of much post-tonal music.”\textsuperscript{42} He also writes that “It is a motive from which many of the identifying characteristics-register, rhythm, order-have been boiled away. What remains is simply the basic pitch-class and interval of a musical idea.”\textsuperscript{43} Small pitch-class sets, or set classes, are featured prominently throughout each of the pieces in The Hour Glass. These sets recur in various permutations, both horizontally and vertically. This is one of the main compositional characteristics of The Hour Glass. These set classes sometimes serve as the main unifying characteristic within a piece. I will address specific instances of these below.

The first instance occurs in Dusk. The first three notes in m. 1, DGA, create a short, recurring motivic figure, and are a members of the (027) set class. The left hand in mm. 3-4 presents another motive, CEF\textsuperscript{9}, with the pitch collection (026), creating an outer interval of an augmented fourth. These two sets, (027) and (026), continually recur, serving as a unifying factor in the piece.

\textsuperscript{42} Joseph Straus, Introduction to post-Tonal Theory, 2005, New Jersey; Prentice Hall, 33.
\textsuperscript{43} Ibid. 33.
Example 2b.9  *Dusk*, mm. 1-3. The motivic pitch-class set: circles (027), and (026).

Motivic pitch sets are also found in *The Dew Fairy*. The rippling figure is played by both hands, with each hand playing two to three notes. In m.1, these three notes, C#, F#, and G#, played by the right hand, and E, A, and B in the left hand, delineate the fourths and fifths. Each hand uses set (027), which is the same set class used in *Dusk*.

Example 2b.10  *The Dew Fairy*, mm. 1-4. Set classes (026) and (027).

There are additional pitch collections in *The Dew Fairy*. The most frequently occurring set classes in *The Dew Fairy* are (027) and (026), which are the most frequently occurring in *Dusk* as well. *The Dew Fairy* also makes use of (025).
In *The Midnight Tide*, the initial chord clusters (mm.1-2) can be described as pitch-set (025), a compact combination of a minor 3\textsuperscript{rd} and a perfect fourth. Even though the chords become thicker (mm.13-14) as the piece progresses and are sometimes arpeggiated (mm.25-30), (025) is found in most of them. In fact, the pitch collection (025) is the only set which consistently recurs throughout the piece.
Example 2b.12 The Midnight Tide, mm. 1-2, 13-14, 25. Set class (025) is circled.

I found that there are several set classes which are commonly used in these pieces, (025), (026), and (027). These sets contain a perfect fourth, a tritone, and perfect fifth, combined with another pitch. Such collections demonstrate Bridge’s use of many quartal/quintal harmonies. There are also figures which contain more than three notes, such as those found in the arpeggiated figures in Dusk, and in the rippling figures in The Dew Fairy. Unlike the three-note set classes, these longer figures are similar to but not identical to
each other when they recur. The differences among the larger sets primarily consist of a half step variance between one or two pitch classes. This is similar to Bridge’s use of an altered dominant in that it creates a subtle change of color.

**Chromaticism**

In *The Hour Glass*, Bridge incorporates a variety of chromatic passages. In *Dusk*, the chromatic elements are only found in mm. 1-3, in which the thematic material involving the first three notes sequences chromatically. The theme in m. 1 sequences a half-step above in m. 2, and again in m. 3.

**Example 2b.13** *Dusk*, mm. 1-3. Chromatically ascending figure.

![Example 2b.13](image)

*The Dew Fairy* employs chromatic elements in a deeper and more significant manner than the other two pieces and more frequently in both direct and indirect ways. Chromaticism in the piece can generally be divided into two different types: the first appears in the melody and bass of the regular passages, and the second type appears in the shorter portions at the end of extended passages.

In regular phrases, such as mm. 1-15, the melody notes, identified by their double stems, serve as the top voice, flowing over the accompaniment. The chromatic descending figure appears in the melody, especially in mm. 9-13. In the meantime, the bass line descends...
chromatically in mm. 1-5. In mm. 15-17, while the melody notes in the right hand delineate a wave of chromatic notes rising and falling, the top notes of the left hand figure create an exact imitation of this wave.

**Example 2b.14 The Dew Fairy**

a. chromatic descending bass figure (mm.1-5);
b. chromatic moving melodic figure (mm. 9-13);
c. chromatic notes rising and falling in both hands (mm.15-16).
The second type of chromaticism appears at the end of some phrases, and it first emerges at mm. 18-25, with the hand-crossings. These chromatic segments interrupt the consistent flow of the melody and arpeggiated accompaniment pattern. As the piece progresses, these passages replace a few of the measures where the melody/accompanying figures originally appeared. The chromatic scalar passages also increase the sense of dissonance. Other chromatic passages specifically include the recitative-like and purely chromatic passages (m.23, m. 25), bi-triadic portions (mm. 35-36), and chromatic chord progressions (m.44). Each is characterized differently. The hand-crossings in mm. 17-22 contain the chromatic gesture, which is not seen in the score directly, but they become obvious when all the notes are arranged in a row.\footnote{C-D-E\textsubscript{b}-G\textsubscript{b}-G-A\textsubscript{b}-A} The chromatic passage in m.21 is combined with a diatonic figure, the first five notes of an A major scale.

**Example 2b.15 The Dew Fairy, mm. 17-25. Hand-crossings.**
Later, mm. 34-36 appears to be a “bi-tonal” passage, a term used by Galant, however, this individual passage is more properly termed “bi-triadic,” since it does not contain two tonal centers. It can also be considered a combination of two different chromatic passages played simultaneously.

In m. 44, only the right hand delineates the chromatic figure over the broken diminished chord in the left hand.

**Example 2b.16** mm. 35-36. Bi-triadic passage.

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45 Galant, 122.
The following table illustrates all instances and varieties of the use of chromatic features found throughout the piece.

**Table 2b.1 Different uses of chromatic figures in *The Dew Fairy*.**

<table>
<thead>
<tr>
<th>Measures</th>
<th>Chromatic figure used</th>
</tr>
</thead>
<tbody>
<tr>
<td>In regular passages</td>
<td></td>
</tr>
<tr>
<td>1-5, 26-30</td>
<td>Descending bass</td>
</tr>
<tr>
<td>9-13</td>
<td>Wave-like figure in the right hand</td>
</tr>
<tr>
<td>15-17, 39-42</td>
<td>Wave-like figure in both hands</td>
</tr>
<tr>
<td>In irregular passages (end of passages)</td>
<td></td>
</tr>
<tr>
<td>17-18</td>
<td>Combined with whole-tone like scale</td>
</tr>
<tr>
<td>21</td>
<td>Combined with 5-note major scale</td>
</tr>
<tr>
<td>23, 25</td>
<td>Recitative or embellishment style</td>
</tr>
<tr>
<td>35-36</td>
<td>Bi-triadic style in both hands</td>
</tr>
<tr>
<td>44</td>
<td>Wave-like figure appeared only in RH over broken chord in LH</td>
</tr>
</tbody>
</table>

In mm. 1-2 of *The Midnight Tide*, the wave-like theme notes, if arranged in a row, form the chromatic scale F, F♯, G, G♯, A, A♯. Also, the tone cluster figures in both hands are arranged in chromatic motion, starting with B♭ in the bass and moving to B, then A.
Example 2b.17 *The Midnight Tide*, mm. 1-2. Theme and clusters.

*The Midnight Tide* also utilizes a chromatic passage in mm.15-20, producing a different sensation between sections. M. 15 starts in the higher register in both hands, then descends chromatically to the lower register with a crescendo. The rhythm is subdivided here, adding a forward momentum that leads into the next chromatic passage.

Example 2b.18 *The Midnight Tide*, m.15. Chromatic passage.

Between mm. 16 and 20 is another short chromatic section. Here, the contour and the rhythm of the melody differ slightly from the original theme, while the original melodic idea is still implied in the shape. For example, in mm. 16-19, the accented notes in the right hand are part of the original contour of the melody, but with a rhythmic change. The melodic contour in mm.1-2 seems reversed in mm.16-17 and mm. 18-19.
An interesting fact is that all twelve chromatic pitches are presented in both hands in mm. 16 and 17, delineating the chromatic line, D, C#, C, B, and A on the top, which is followed by another chromatic inner voice in the right hand, D#, D, C#, and C in m. 17. The whole two-measure passage is sequenced a half step below in the next two measures, mm. 18-19. The sequence has a slightly different rhythm in which the first half is subdivided into triplets (m. 18), then the second half is augmented to $\frac{6}{4}$ meter (m. 19). As m. 19 expands, the inner melody D#, D, C#, and C in m. 17 sequences in m. 19 with extensions as well as chromatic inflections. The original notes would have been descending ones, C#, C, B, and B♭, but now appear as C♯, D, C♯, C and B, followed by B, C, B, B♭ and A.
Example 2b.20 *The Midnight Tide*, mm. 16-20. Part of original theme (circles) and 12 chromatic notes (arrows).

Developing Variation

In spite of ambiguous harmonies and myriad non-chord tones, there remains a hierarchical distinction among pitches in Bridge’s *The Hour Glass*. This is due to the original motivic ideas, which transform continuously from the first presentation in the piece. The construction of *The Hour Glass* differs from the *Three Sketches* in that the three pieces each develops continuously from a small amount of material. *The New Grove Dictionary of Music* states, “Bridge fragmented themes into short motives and used repetitive figurations. Quick-moving passages wherein overall direction and texture are more audible than individual notes

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and rhythms give the effect of quasi-improvisation.”

At this point in his compositional career, Bridge tried to avoid exactly repeating material, and so portions of his compositions are continuously transforming. The concept of “developing variation” can be applied to The Hour Glass to describe the majority of a musical composition being dependent upon the development and/or transformation of a single basic idea. This concept gives a piece unity through the use of a single recurring motivic idea, but also gives variety by transforming it. Each piece in the set is unified by the development and transformation of one or two simple motivic ideas. The unification through motivic coherence compensates for the loose structural format, thereby integrating the pieces. Through development and transformation of a musical idea, the pieces display variety in the midst of unity.

In Dusk, the transformation is based on the intervallic relationship and the rhythm of the motive. The motive in m. 1 contains two perfect fourths separated by a whole step, DGA (D’A). It is transformed and sequenced a half step higher in m. 2 and again in m. 3. The syncopated rhythmic figure is also preserved, though its recurrence is not precisely the same. The treatment of this short, intervallic and rhythmic motivic idea is an example of the “developing variation” in its recurrence and transformation.

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47 http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/48240?q=frank+bridge&search=quick&pos=1&_start=1#firsthit
48 http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/48240?q=frank+bridge&search=quick&pos=1&_start=1#firsthit
49 This term was coined by Arnold Schoenberg and the original concept of the term might first have been used by Johannes Brahms.
Example 2b.21 *Dusk*, mm.1-2. The intervals of motivic idea.

M. 30 changes in contour from m.3, then sequences up by minor 3rd. Here, the pitches are transposed and the arrangement of melody notes is modified.

Example 2b.22 *Dusk*, m.30-32.
In *Dusk*, a quasi-whole-tone motivic idea in the left hand, from m. 3, is transformed to the parallel-chord melody which is further developed in the right hand in mm. 16-22.

**Example 2b.23 Dusk**, mm.19-21. This is a sequence of mm.16-18\(^{51}\), and the motivic idea relates to m.3.

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*The Midnight Tide* exemplifies the concept of “Developing variation” quite well. The main melody, which first appears in chords in mm. 1-2, constantly transforms through different rhythmic figures and different accompaniment styles. In mm. 11-14, Bridge gives rhythmic variation to the melody by incorporating rhythmic subdivisions such as dotted rhythms, 32\(^{nd}\) notes, and triplets.

M.1 presents the four-note melodic and rhythmic idea. M.2 is similar, but not the same. Each measure’s melodic and rhythmic idea consists of the main motive. The pitches (FGAG) are arranged in a wave shape, starting with F, ascending by whole-step twice, then returning step-wise to the original pitch, F. The rhythmic idea is isolated in a diagram below, and follows the formation of quarter-half-quarter-half note. Both the melodic and rhythmic ideas transform in m. 2 in the first three beats, with the pitches descending chromatically. As the line proceeds, both the melodic and rhythmic ideas become increasingly complex, with the rhythm becoming divided and the original melody increasing with added notes. In

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\(^{51}\) M. 16 begins a major 2\(^{nd}\) above, E\(^b\).
measure 11, the original four-note melodic idea is hidden by other pitches. Also in m. 11, the first note of the original rhythm enters on the second beat, then follows the same contour as in m. 1. Measure 12 is similar to m. 11, beginning with the same pitches, but with more subdivisions.

**Figure 2b.1** *The Midnight Tide*. Melodic and rhythmic motive and its transformation.

**Example 2b.24** *The Midnight Tide*, mm. 1-2, and mm. 11-14. An example of melodic contour/rhythmic transformation.
In mm. 16-20, there is a significant transformation of the melody, with only the first measure of the original melody maintaining a similar melodic contour, in four notes. For example, in mm. 17-19, the accented notes in the right hand are related to the first four notes of the original melody, but this time they include a rhythmic change. In mm. 19-20, Bridge exploits contrapuntal technique, using imitation of the melodies between voices. The four melody notes, F#GAG, on the top in doubled octaves, are presented in extended rhythm at m. 19, where two four-note melodic figures, C#DC#C and BCBB♭, fill in the octave with shorter durations. These 8th notes figures are in *stretto*.

**Example 2b.25** *The Midnight Tide*, mm. 16-20.
In mm. 25-30, the original melody is accompanied by broken chords. It continues in the arpeggiated harmony in both hands in the next section, mm. 31-35. As in a significant portion of *The Dew Fairy*, here in *The Midnight Tide* the double-stemmed notes delineate the main melodic idea in mm. 25-30.

**Example 2b.26** *The Midnight Tide*, mm. 24-25, m. 30. Double-stemmed melody notes and broken chord accompaniment (m.25), arpeggiated chord (m.30).
Changes of Meter, Texture and Mood

This section will discuss the instances of textural changes between phrases/sections in each of the three pieces of The Hour Glass. A variety of textural and mood changes are featured in each piece of The Hour Glass. The changes of texture usually involve tempo changes, meter changes, and interrupting passages, which are often chromatic or bi-triadic.

*Dusk* contains six time signature changes during its short 48 measures. The time signature changes influence the changes of texture as well as the mood, producing a disconnected feeling. However, the shifting texture and mood are smoothed over by *ritardando* and *fermata* markings that appear at the end of every phrase. The first time a signature change occurs is in m.23, along with a tempo change to *Andante moderato*. The mood is calmer and more peaceful than in the previous section. The actual tempo slows down
here, due not only to the tempo marking, but more importantly because of the change in sub beat division from 6/8 to 4/8. Bridge places a dotted rhythm on every down-beat, making it easy for the listeners to identify the down-beat.

**Example 2b.27 Dusk, mm. 21-25.**

Mm. 39-40 has quite a drastic textural change, with its bi-triadic passage initiating a direct disconnect from the previous phrase. However, the note ‘E4’ helps listeners to keep track of the down beat.

**Example 2b.28 Dusk, mm. 38-40.**
The Dew Fairy also contains six time-signature changes in the span of its 54 measures: alternating between $\frac{6}{8}$ and $\frac{9}{8}$. Poco affrettando marks the beginning of a new meter, $\frac{9}{8}$, in The Dew Fairy in m. 15. It might be that the main purpose of shifting meter from $\frac{6}{8}$ to $\frac{9}{8}$ is to further an emotional development. By changing the beat grouping, a feeling of momentum is generated without a tempo change. Unlike in Dusk, switching time-signatures in The Dew Fairy does not directly cause disconnections or interruptions between phrases. Rather, the disconnection is caused by extended passages at the end of some phrases, such as chromatic hand-crossing and bi-triadic passages in the piece.

Example 2b.29 The Dew Fairy, mm. 13-18. Meter change and the extended passage at the end of the phrase.
Bridge is very systematic - each piece in *The Hour Glass* includes a change in time signature six times, which is surely not a coincidence. In *The Midnight Tide*, especially in mm. 14-18, the time-signatures change frequently and for different reasons. The first meter change in m. 14 serves as a bridge by propelling the animated feeling in a short time to the climax in m. 15. In m. 15, the second meter change extends the phrase in order to accommodate the rhythmic subdivisions. The third meter change occurs in m. 16, where the texture also suddenly changes.

**Example 2b.30** *The Midnight Tide*, mm. 13-18. Meter changes.
This second part of the chapter identifies some of the major components of Bridge’s style as utilized in *The Hour Glass*. I found impressionistic elements such as whole tone scales, irregular pentatonic scales, and quartal/quintal chords. I also found five-note groups appearing coherently and consistently throughout the piece. When these groups appear as more than or fewer than five notes, I label them as a pitch class sets, while the five-note groups I label as irregular pentatonic collections.

The irregular pentatonic collections do not repeat consistently, and often appear with multiple pitch variations. Thus, labelling these five-note groups as fixed sets becomes impractical. On the other hand, the three-note sets are few, and they appear consistently throughout the works. The pitch classes (025), (026), and (027) are those most frequently found in all three pieces. These sets are often arranged as quartal (fourth and tritone)/quintal chords with a varying outer pitch. Bridge begins each piece in *The Hour Glass* with one of these three-note set classes, which also serves as a motivic idea throughout each piece.

The study of compositional style in *The Hour Glass* in this chapter explores harmonic language, pitch-class sets, chromaticism, developing variation, and texture and meter changes. Of particular interest to me is the study of chromaticism, particularly with regard to how sets appear in the melodies and chords. Multiple passages display Bridge’s compositional trademark of chromatically descending bass notes. Figures and phrases often sequence chromatically. Following the discussion of chromaticism, the use of developing
variation is explored. There is much evidence of a main melodic idea developing and transforming throughout each piece in a manner that both unifies the work and keeps it fresh through textural, rhythmic, and contour changes. The examples and descriptions included in this chapter highlight just a few of the many instances of these compositional approaches that can be found throughout these works.
Comparison of *Three Sketches* and *The Hour Glass*

In this section, I will discuss similarities and differences between *Three Sketches* and *The Hour Glass*, observing how Bridge’s compositions changed stylistically between the two sets. The discussion will center around the compositional aspects of form, texture, registration, tonality, and melody and accompaniment. Increased understanding of how to approach these elements as a performer is the main objective of this examination.

Frank Bridge composed *Three Sketches* in 1906, a year categorized by Payne as belonging to Bridge’s early compositional period. In this set, Bridge adopts a light 19th-century romantic salon style. Throughout his middle period, the 1910s, Bridge revealed greater emotional intensity through richer harmonic textures, “diatonic dissonances, modality, and chromaticism”, while retaining the lyric melodies of his earlier style. Stylistic changes were gradual but clear. Payne categorized Bridge’s transitional period as lasting from 1918 to 1924 and as linking the 19th-century romantic style to early 20th-century modernism. *The Hour Glass* was composed from 1919-1920, in the center of this transitional period. It displays various impressionistic compositional approaches including chromaticism, quartal/quintal chords, and whole-tone writing. Although there is no written evidence that Bridge was directly influenced by Ravel or Debussy, it is hard to imagine that he would not have heard their music. *The Hour Glass*, utilize coloristic piano textures that Debussy and Ravel employed. Bridge references the impressionistic style through the use of increasingly subtle harmonic sonorities. The set is somewhat an extension of romanticism while showing signs of the early 20th-century modernism of the Second Viennese school, which Bae mentions.

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52 Payne, 10.
53 Bae, 3
54 Bae, 4
Berg or Bartók. He sometimes uses whole-tone scales, juxtaposed harmonies, tritones, and quartal harmony, as in the early years of the second Viennese school, with freedom of linear writing”. The *Hour Glass* shows signs of these harmonic characteristics. The third piece, *The Midnight Tide*, is an especially clear example, with little sense of tonality and very dissonant harmonies.

**Form and Treatment of Melodic Material**

All of the pieces in both sets are in small-scale forms, but the formal structure of each set is different. In the earlier set, *Three Sketches*, the pieces are all in ABA ternary form, with or without a coda. The lengths of the A and B sections in the three pieces are similar enough to maintain a balanced structure, and the divisions between sections is quite audible. *The Hour Glass* pieces provide more relaxed forms than those of *Three Sketches*. *The Hour Glass* displays significant imagination in its ability to create new forms. *The Dew Fairy* does not have strong formal divisions at all, while *Dusk* could be divided into six sections, and *The Midnight Tide* can be analyzed as having five sections.

In *Three Sketches*, the outer pieces have a coda, but the middle one, *Rosemary*, does not. The first sections in the outer pieces of *Three Sketches* have two phrases while sections of the middle piece have two phrases followed by sequential phrases. This characteristic hints at large-scale ternary form, with the middle piece functioning as a middle section. I assume that Bridge intended the three pieces to be played together as the title of the set indicates; thus the large-scale ternary form for the entire set was likely his intention.

Within each piece, both the A and B sections share melodic material, but are distinguishable by a change of melodic temperament. A particularly telling example of this

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55 Ibid. 4.
type of difference is in the first piece, April. In April, melodic thirds of the initial A section are elongated, becoming a main melodic idea in the following B section. The second piece, Rosemary, displays a significant tempo and mood change in the middle section, while sharing the motivic ideas of the A section. The descending five-note melodic idea in the A section transforms into a five-note ascending melodic idea in the B section. The combination of dotted 8th and 16th-note rhythmic figures in the beginning of Valse Capricieuse is transformed in the B section. The ascending 16th-note melodic figure in the beginning of the B section is derived from the descending melodic figure in mm. 6 and 7 of the A section.

Bridge’s formal designs are more sophisticated in The Hour Glass. Sections are of varying lengths based on the development of the motivic ideas and themes. The Hour Glass showcases dramatic changes of mood and character through the process of melodic transformation. Unlike in Three Sketches, each piece in the set has a different number of sections. For example, Dusk consists of six sections while the other two pieces each have five sections. Although the sections in Dusk consistently, and thus rigidly, consist of two phrases per section, the other pieces are less predictable in this regard.

In Dusk, the main melodic figure, the interval of a fourth, continually transforms throughout the piece both harmonically and thematically. The material never returns in precisely the same manner. The concept of transforming motivic material stems from the formal technique of developing variation associated with Schonberg and Brahms.56

The Dew Fairy is different from Dusk and The Midnight Tide in the relationships between sections. The structure is a sort of main path with many side paths branching off. Each passage begins on the main path, but then turns off to explore a side path in what turns

out to be a dead-end, and returns each time to the main path to continue.

Musically the beginning of each passage continuously transforms and develops the main material as in other two pieces; but unlike in those, new material, not related to the opening material, and based on chromaticism, appears at the ends of each passage as a phrase extension.

In *Dusk* and in *The Midnight Tide*, by contrast, Bridge makes seamless transitions between sections, revealing the growth of his compositional technique since *Three Sketches*. In all of these freer forms, Bridge unifies the pieces through the use of a common technique of continually transforming the original motivic/thematic material throughout each piece.

**Texture**

While there are a variety of textures displayed in the pieces of *The Hour Glass*, The pieces in *Three Sketches* have a similar texture to each other. The texture of the pieces in the *Three Sketches* is uncomplicated, consisting mostly of melody and accompaniment. *Rosemary*, begins in such a simple manner. The melodies in the three pieces contain a variety of characteristic piano figurations including diatonic lines, fast-running and short chromatic lines, arpeggiated figures, and broken chords. Many times the melodies are doubled in thirds, fifths, sixths, and octaves. Indeed, voice doubling is one of Bridge’s favorite compositional characteristics. The doubled melodies are also often supported by rich harmonies such as 9th, 11th, and 13th chords.

Of the three pieces in the set, *Rosemary* has the most contrasting middle section in terms of texture. The middle section is denser and faster, with a doubled melody and accompaniment. It also includes an added syncopated figure between the melody and accompaniment figure.
The textures of *The Hour Glass* are more complex than those in *Three Sketches*, with more variance between its pieces. *Dusk*, for example, has a comparatively simpler texture than the other pieces in the set, while *The Dew Fairy* uniquely contains wide arpeggiated figurations in both hands throughout the entire work. *The Midnight Tide* has a denser texture, made up of thick and broken chords that serve as a tone-painting of the sea waves.

Textures also vary more between sections in the pieces of *The Hour Glass*, particularly in *The Midnight Tide*, which features dramatic changes as the sections progress. In this work, a wave-like figure appears calmly in the beginning, but later morphs into a torrential cascade. Overall, the great variety of textures in each piece results from the continuous development of the initial idea of each piece.

**Register**

The range of keyboard registration relates to the texture, especially in the second and third pieces of *The Hour Glass*, which have wider ranges overall than the pieces in *Three Sketches*. The sweeping arpeggiated figures, thicker chords, and other sonority-building devices such as non-chord tones contribute to the wider range and denser textures.

*Dusk* primarily makes use of the middle portion of the keyboard. *The Dew Fairy* ranges from the middle to the higher portions of the keyboard, and the last piece, *The Midnight Tide*, encompasses the entire range of the keyboard, making it the most interesting piece from a registral standpoint. This piece begins with ten-note cluster chords in the lower and middle ranges, and the subsequent passage plays with expanded ranges, employing three staves in mm. 13-14. In a later section, beginning at m. 21, Bridge uses an even lower register, ranging from E1 to F#3. In all three pieces, Bridge effectively makes use of extreme piano sonorities and arpeggiated flourishes using the full keyboard range.
Example 2c.1 *The Midnight Tide*, mm. 22 (from third beat) and 24. Wide keyboard range.

**Tonality**

The primary difference between *Three Sketches* and *The Hour Glass* lies in the area of tonality. Tonality, though often fluctuating, is very evident in *The Three Sketches*, while it is hardly perceptible in *The Hour Glass*.

Between phrases and sections in *Three Sketches*, a clear sense of harmonic direction prevails, and many traditional chord progressions are used. In this work, each section has a pitch center despite the presence of many chromatic and altered chords. Chromatic sequences often temporarily suspend the sense of a tonic, but eventually each section concludes with a clear cadence.
Table 2c.1 Keys of phrases.

April

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Section</th>
<th>A section(mm.1-16)</th>
<th>B section(17-68)</th>
<th>A’ section(69-86)</th>
<th>Coda(87-end)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E minor</td>
<td></td>
<td>C dom - E♭ major (17-24)</td>
<td>E major (69-76)</td>
<td>(87-98)</td>
</tr>
<tr>
<td></td>
<td>(1-8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>E minor</td>
<td>Sequence of Phrase 1</td>
<td></td>
<td>E major (77-86)</td>
<td>E major</td>
</tr>
<tr>
<td></td>
<td>(9-16)</td>
<td>B dom – D major (25-32)</td>
<td></td>
<td></td>
<td>(99-end)</td>
</tr>
<tr>
<td>3-5</td>
<td></td>
<td>Altered chords, sequences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E minor (33-48)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E minor (49-56)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E minor (57-68)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rosemary

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Section</th>
<th>A section(mm.1-31)</th>
<th>B section(32-52)</th>
<th>A’ section(53-75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E (1-8)</td>
<td></td>
<td>B modulates to E</td>
<td>E (53-60)</td>
</tr>
<tr>
<td>2</td>
<td>G major(9-23)</td>
<td></td>
<td></td>
<td>G major(61-75)</td>
</tr>
<tr>
<td>A bridge</td>
<td>Two leg sequences on E and E♭</td>
<td>(24-31)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Valse Capricieux

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Section</th>
<th>A section(mm.1-16)</th>
<th>B section(17-44)</th>
<th>A’ section(45-70)</th>
<th>Coda(71-end)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>G minor</td>
<td></td>
<td>G pedal point(pp)-B♭ pp - D major (17-30)</td>
<td>G minor</td>
<td>G minor</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>C pp-E♭ pp–D dom (31-44)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For example, in April the A section is clearly in E minor. The B section begins ambiguously on a C pedal, and it contains a chromatic sequence with some non-functional chords; nonetheless, it still concludes with a clear V7 in E minor. Its beginning is related by third to the tonality in the A section and its ending tonality is related by fifth.
Example 2c.2 *April*, mm.1-2, mm. 17-18. Key areas in different sections.

Example 2c.3 *April*, mm.46-49.

Example 2c.4 *April*, mm.65-68. End of B section.

Example 2c.5 *Rosemary*, mm.1-2, 21-23, 28-31. Key areas.
The beginning of Rosemary is ambiguous in terms of tonality, but the first main ending of the section is clearly in G major. Even in the chromatic sequence inserted between mm. 24 and 31, every phrase ends in a clear key area. The entire A section also ends with a clear E flat minor key center at m. 31. The B section starts with B dominant seventh chords, and the section unambiguously ends on E. The piece ends in G major. As is not uncommon in the 19th-century, all of the tonal relations between sections are based on thirds.

The A section of Valse Capricieuse is in G minor. Although the tonality in the B section is unclear, there is a pedal point on G in the bass at the beginning of the section, moving to a B flat pedal between mm. 22 and 24, a third relation, and it ends on D major at m. 30, which is the dominant key of G minor.
Example 2c.7 *Valse Capricieuse* mm.1-4, 16-21, 26-30.

In each piece, each section is related to the others by either a third or fifth; this kind of tonal relationship was originally found in Romantic composers’ pieces such as Schubert, Beethoven, etc. Thus, Bridge’s harmonic language used in the set does not seem to cross the traditional boundaries of romantic pieces.
Example 2c.8 *Schubert, Impromptu*, op. 90, no.4. Beginning of A section (mm.1-2) and B section, mm. 107-109.

The chords used in *Three Sketches* contain Neapolitan chords and altered dominant chords, which add subtle and colorful sonorities to the set. *The Hour Glass* displays a different harmonic language than *Three Sketches*. In these pieces, Bridge uses bi-triadic chords and passages, whole tone and pentatonic collections, and extreme chromaticism. Chordal resolutions tend to be vague or delayed, with groups of chords sequencing or repeating to form extended progressions.
With the accumulation of notes in a given phrase, the non-functional tones meld together to create stepwise motion, expressing whole tone collections or five-note collections. *The Dew Fairy* in particular often displays such collections. In *The Dew Fairy*, a melody floats over the arpeggiated harmonies consisting of the combinations of quartal/quintal chords, with the consecutive tones arranged in fourths, tritones, and fifths. When all the pitches are considered together, the passage expresses whole-tone collections with some added tones or non-standard pentatonic collections (five-note collections).

**Example 2c.10 Dusk**, mm. 1-3, 14-18, whole-tone, quartal/quintal harmonies.
Example 2c.11 *Dusk*, mm.38-40. Bi-triad with C and F# center.

Example 2c.12 *The Dew Fairy*, mm. 9-10. Quartal/Quintal harmonies by dividing a figure.

Example 2c.13 *The Midnight Tide*, mm.1-2. Tone cluster.

*The Hour Glass* exhibits more impressionistic elements than *Three Sketches* through an extensive display of quartal and quintal harmonies in all three pieces. *Dusk* also has a brief moment of bitonality when F# major and C major arpeggios ascend together in both hands in mm. 39-40. The appearance of quartal and quintal harmonies are frequent throughout the entire set. In *The Midnight Tide* in particular they often are voiced as tone clusters, which create a more modernistic sound quality.
Descending Bass

The chromatic descending bass line, one of Bridge’s stylistic trademarks throughout his life, frequently appears in the pieces of both sets. In *Three Sketches* it takes the form of short, quick-moving figures in *April*, and of a long, slow descent in *Rosemary*. Oftentimes, when the bass moves slowly, it descends by beat against the melody, serving as a counterpart. When descending by beat, the linear bass line not only provides a sense of pulse, it also changes the quality of the vertical chords of each beat. In *The Hour Glass*, the descending bass is most distinctive in *The Dew Fairy*, in which intervals between top note and the bottom of each figure expand as the bass descends chromatically, as shown in Example 2c.16.

**Example 2c.14 April, mm. 22-24. Linear chords moving chromatically.**

![Example 2c.14](image)

**Example 2c.15 Rosemary, mm. 1-4. Descending bass.**

![Example 2c.15](image)
Example 2c.16 *The Dew Fairy*, mm.1-4 (LH), mm. 9-12 (RH). Descending figures in both hands.
Melody/Motive

In both sets, the motivic/melodic gestures are presented clearly and distinctively at the beginning of the pieces. The main motives and melodies are often repeated or sequenced in both sets. The melodies in *The Hour Glass*, however, are more engaged with the concept of developing variation, with the melody constantly transforming throughout the piece. By the end of the piece, the melody is played differently from the original, though the initial structure, such as an important intervallic relationship, is often preserved. The transformation of melody is the most dramatic in *The Midnight Tide* due to the extreme mood changes.

**Example 2c.17** *The Midnight Tide*, mm. 1-2, 13-14, 16-18, and 26-27. Original melody and tone cluster.
Melodies in *The Hour Glass* pieces contain chromatic pitches, as in *Three Sketches*, but in *The Hour Glass*, these pitches combine to create a more impressionistic quality. Whole-tone and pentatonic scales, and quartal/quintal harmonies in the melody create this impressionistic color. For example, in *Dusk*, the three-note motive in m.1 comprises fourths and fifths. This three-note motive transforms throughout the work. It appears as both linear and chordal melodies and accompaniment figures. From m. 16 forward, the melody appears in parallel chords, in which notes divide the chords by fourths and fifths.
Example 2c.18 *Dusk*, mm.1-3, mm.19-20. Three-note motivic idea contains impressionistic quality and transforms.

The melodies in *Three Sketches* are more independent from the accompaniment than melodies in *The Hour Glass*. Melodies in *Three Sketches* are simpler and are easier to remember, which aptly suits the Romantic salon style. The melodies in *The Hour Glass*, on the other hand, are more dependent on surrounding harmonies. These melodies blend with the accompaniment in such a way as to blur the distinction between melody and accompaniment.

Generally each A and B section in the pieces in *Three Sketches* has its own characteristic melody. These sectional melodies, though unique, are related to each other through common melodic and rhythmic characteristics. For example, in *April*, the melodic idea in thirds is utilized briefly in mm. 1-2, and appears again as a longer figure at the beginning of the B section, mm. 17-21. In *Rosemary*, an initial five note descending figure comprises the main melodic idea. In response, the B section begins with a five-note ascending figure in the right hand. *Valse Capricieuse* is similar to *Rosemary* in that it utilizes
different contours for motivic contrast. Mm.6-8 utilize a descending figure in the right hand with the waltz rhythm in the left hand, which returns in mm. 16-17 as an ascending figure in the right hand with the similar waltz rhythm. The rhythmic figures in both hands of the B section, especially in measures 22 through 25 is reminiscent of the rhythms in the A section, such as mm. 1-8.

**Example 2c.19** *Rosemary*, mm.1-2 (section A), 32-33 (section B). Related melodic idea between sections.

**Example 2c.20** *Valse Capricieuse*, mm. 6-8 (in the A section), 16-17 (B section-m.17).

**Example 2c.21** *Valse Capricieuse*, mm. 1-2 (A section), mm. 22-23 (B section).
Phrase

The phrase structures within *Three Sketches* are irregular. Each piece begins with a regular 8-measure phrase structure, soon followed by extensions or interpolations created through imitation, sequences, and repetition. As a large-scale example, the entire 21 measures of the B section in *Rosemary* can be considered one phrase, the result of imitation and phrase extension.

The phrases in *The Hour Glass* are even freer and more irregular, however, than those in *Three Sketches*. They also tend to be shorter than the traditional eight-measure phrases. Although *The Dew Fairy* begins with an eight-measure phrase, the subsequent phrases are particularly irregular. They also begin to change meter, thereby compounding the inconsistent phrase lengths. In *The Dew Fairy*, chromatic and bi-triadic passages are added at the end of phrases, replacing the original melody. The extensions normally occur by repeating or sequencing the motives. Other pieces in *The Hour Glass* also utilize interpolation and extensions.

The pieces in both sets, *Three Sketches* and *The Hour Glass*, reveal Frank Bridge’s unique compositional characteristics. Some of these characteristics are similar despite the time and compositional-period gaps between the sets. The descending chromatic bass is a particularly representative example that it is frequently used in all of the pieces in both sets. But most aspects of the two sets, including form, texture, and tonality, are different, obliging performers to equip themselves with a different set of skills and techniques to perform each set. The analysis of the two sets presented in this study, coupled with the comparison of the two sets in this chapter, will give the performers direction and ideas regarding how to perform these pieces.
Chapter 3: Performance and Practice Guide to Three Sketches and The Hour Glass

Three Sketches Performance and Practice Guide

All of the pieces in the Three Sketches have some common features, including the treatment of form, which serves as a unifying characteristic in the set. These pieces are all in ABA’ with or without a coda. Each internal section is characteristically contrasted with the outer ones: in the beginning, the A section simply states the theme, which the B section changes rather dramatically in dynamics and emotion. A sense of tonality is present, even though inherent chromaticism hinders a straightforward harmonic analysis. Regardless of sophisticated sonorities and functional ambiguities that accrue over the course of harmonic analysis, each piece maintains a light, Salon-style mood. Each Sketches piece preserves the sentimental and emotional atmosphere relevant to its title. The virtuosic and pianistic expressions of romanticism, including arpeggiations, simple melodic figures, and easy flow of ideas, are evident over the course of these fairly short pieces.

All of the pieces in the Three Sketches present technical and musical challenges that must be surmounted in order to achieve a successful performance. Consequently, the following categories of technical problems as well as musical issues will be examined. The challenges include balance between voices, playing consecutive doubled notes/melody, playing extended arpeggiated figures, and properly interpreting sequences, articulations, phrasing, pedaling, and dynamic changes. Each technical and musical issue normally needs to be addressed independently. Such treatment will allow the performer to avoid the frustrations of confronting multiple issues simultaneously. In certain cases, it is possible to combine two or three of the challenge topics listed above, if the performer is capable, since there are often several practice issues that must be addressed in the same passage. For example, mm. 65-68 of April, combines both a fast chromatic scale and consecutive doubled notes. Skill in
balancing the voices and a good fingering are required in order to play this passage smoothly.

**Example 3a.1** *April*, mm. 65-68. Balancing voices and fingerings.

![Example 3a.1](image)

To identify the main difficulties in the pieces, I have selected examples that are most representative of those problems. As seen in the table below, many of the issues found in the set are categorized under either musical issues or technical issues.

**Table 3a.1** List of musical and technical issues in *Three Sketches*.

<table>
<thead>
<tr>
<th>Issues</th>
<th>Musical issues</th>
<th>Technical issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lists</td>
<td>Rubato</td>
<td>Fingering</td>
</tr>
<tr>
<td></td>
<td>Cantabile</td>
<td>Doubled melody(thirds, fourths, fifths, sixths, and octaves)</td>
</tr>
<tr>
<td></td>
<td>Articulations/phrasing</td>
<td>Arpeggiated figures/hand crossings</td>
</tr>
<tr>
<td></td>
<td>Sequences/repetition</td>
<td>Dynamic control/changes</td>
</tr>
<tr>
<td></td>
<td>Pedaling</td>
<td>Balancing voices</td>
</tr>
</tbody>
</table>

It is important for the performer to combine proper technique with a uniquely personal and compelling musical interpretation in order to avoid a mechanical rendering of the piece. For example, the tempo indication in *April* is *Allegro molto*, a tempo at which it is easy to play the 16th notes mechanically. But the performer must avoid this natural inclination. The 16th notes must flow with a musical understanding of the overarching phrase structure. Musical playing is accomplished by shaping the phrases with good articulation,
varying dynamics and tone colors, appropriate use of relevant gestures, good pedaling, and careful listening. When personal interpretation combines with the composer’s musical markings, a unique performance will be created. An example of the importance of personal musical decisions in the use of dynamics can be found in the A section of April. Two phrases, mm. 1-8 and mm. 9-16 are almost the same, including most of the dynamic markings. But a performer should not play both phrases in the same way. The performer should be creative in playing the second phrase with a different tone color. This can be accomplished by using different articulations, varying the dynamics, and altering kinds or depths of pedal. I choose to play the repetition with a different tone color. Individual performers are encouraged to personalize the piece by making unique musical choices.

Doubled Melody and Voicing

A doubled melody involves two separate melodic ideas occurring simultaneously. Playing a doubled melody, especially if the melodic voices appear in the same register, requires a level of skill for balancing the voices. When doubling the melody, Bridge especially favors the use of consecutive thirds, fifths, sixths, and octaves, which commonly appear in the Three Sketches. The doubled melody appearances are listed in the following examples. As seen in the table below, such consecutive intervals are much more often observed in April than in the other two pieces. Sequences are not included in these examples.
Table 3a.2 Doubled melody appearances.

<table>
<thead>
<tr>
<th>Title</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A’</th>
<th>coda</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>April</em></td>
<td>mm.7-8, m.15</td>
<td>17-20, 35-36</td>
<td>65-68, 75-86</td>
<td>99-110</td>
</tr>
<tr>
<td><em>Rosemary</em></td>
<td>mm. 15-27</td>
<td>38-52</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Valse Capricieuse</em></td>
<td></td>
<td>21-31</td>
<td></td>
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</tbody>
</table>

In all of these examples, the doubled melody requires an appropriate voicing strategy in order to produce a focused yet light sound quality. Proper voicing is the basic requirement for playing a multi-voice texture. As a practice strategy, the performer is encouraged to play the voices separately, practicing each layer independently in several dynamic levels. The important consideration at this point is maintaining an even tone that will create a good balance when the voices are later combined.

The doubled melody appears mostly in the right hand. In *April*, mm. 65-68, the melody appears in thirds in the right hand. The notes on the top-line of the melody should be distinct (refer to Example 3a.1). The melody in sixths in mm. 7-8, mm.15-16, and mm. 99-end in *April*, and in m. 21 and m. 35 in *Valse Capricieuse* should have the same voicing, with the top voice emphasized.

**Example 3a.2** *April*, mm. 6-8, *Valse Capricieuse*, m.35. Doubled melody in sixths in m. 7-8.
Example 3a.3 *April*, mm. 99-103. Doubled melody in fourths and fifths.

As a practice process, vertically lifting fingers will help the sound to project clearly. I lift the fingers before they touch the keys in order to create a more focused and distinctive sound in a slow tempo. The melody in octaves between mm. 77-86 in the right hand, especially mm. 83-84, can be technically more challenging than other doubled melody passages because both hands play in parallel chords. This passage, mm. 77-86, requires a virtuosic technique with a flexible and expanded hand position. A doubled melody requires a continuous horizontal movement as well as control of finger pressure. The following method is recommended for the performer: at a slow tempo, practice the top-line melody smoothly and loudly while playing the lower voice softly, non-legato. Prepositioning should be done in order to situate the fingers before playing the chords one after another. Then, increase the tempo gradually. If there is trouble with increasing the tempo, cell practice will be helpful, since it involves separating sections while playing up to speed. Each cell can be as small as two consecutive chords, and the performer can work his/her way towards more chords per cell.
Example 3a.4 April, mm. 75-86. Doubled melody in octaves with and without added tone.

Example 3a.5 April, mm.83-84. Cell practice.
I also practice this passage with the cell-method in reverse, starting with the last three chords from m. 68 and adding chords in backwards. The same method can be applied to mm. 83-84.

**Example 3a.6** *April*, mm. 65-68. Original score.

**Example 3a.7** *April*, mm. 65-68. Cell practice (only the right hand).
In addition to the appearance of doubled melodies in the right hand, there are also widely-spaced double melodies, in which the parallel melody is played in the left hand. Examples are in mm. 35-36 in *April* and m. 29 in *Valse Capricieuse*.

**Example 3a.8** A. *April*, mm. 35-36. B. *Valse Capricieuse*, m. 29.

As seen in the first example, mm. 35-36, the right hand plays the melody on the top while the thumb and second finger of the right hand play a 16th-note major 2nd accompaniment figure underneath. The melody motion is paralleled a tenth below this line, in the left hand. In the right hand, playing the top-line smoothly over the 16th-note figure and finding the proper balance for both lines can be a challenge for the performer. This combination hinders flexibility in the wrist and tends to lock the hand position. The performer should play the 16th notes as softly as possible.

The melody is repeated sequentially in the following measures, mm. 39-40. For contrast and musical variety, the performer may want to emphasize the melody in the upper
line in the first statement of this parallel melody, and emphasize the lower line when it sequences, or vice versa. I prefer to play mm. 35-36 emphasizing the upper, right hand line of the parallel melody, and emphasizing the lower, left-hand line the second time. To accomplish this, the top line first needs a weighted sound – though not accented – then a lighter sound quality the second time. As a practice strategy for parallel melody lines, the performer can first isolate the melodies in both hands, playing them with an equal amount of finger and arm weight. Then, the performer can experiment with a different balance between the two voices. Due to the physical difficulty of creating a legato line with the fingers in the right hand in this section, I play the six notes on the top with only the 5th finger, using the pedal to connect top pitches. I lift the finger between notes while sustaining the pedal to maintain the tone. The pitches should be played with even finger weight to avoid unwanted accents that would disrupt the smoothness of the line. Maintaining a relaxed wrist will help the sound become more smooth and resonant.

**Example 3a.9 April, mm. 35-40. Emphasize different voices (square).**

![Example 3a.9](image)

The notes in the squares in Example 3a.10 (below) represent the main melody in the section (Section B of *Rosemary*). The notes in the left hand imitate the notes in the right hand. The notes in both hands are equally important so the performer needs to bring them out with an equal dynamic level. I practiced the melodic notes in each hand separately while shaping the five-note figure. Dynamic inflection helps the shaping of the melody. Then I
played both hands together without the syncopated accompaniment between the two voices.

It is important to listen to each voice’s entrance.

**Example 3a.10 Rosemary mm.38-45. Voicing.**

![Example 3a.10 Rosemary mm.38-45. Voicing.](image)

**Fingering**

Use of practical and efficient fingering is vital to creating evenness of sound and avoiding the development of physical tension in the arms and hands. No fingering is suggested in any *Three Sketches* published edition, including the source for all musical examples given here, the *Winthrop Rogers* edition. Frank Bridge himself was an accomplished pianist. Thus he was aware of the need to create comfortable and natural hand positions for the pianist in his compositions. Since the piece is very pianistically written, there are very few sections in the *Three Sketches* where one must negotiate the fingering, but there are some. The doubled melody passages are some of the more difficult sections to negotiate. The fingerings proposed here seek to enable the performer to maintain a legato
touch in the melody with minimum effort. Of course the following suggested fingerings may not be suitable for every performer, however. Everyone has different physical capabilities and conditions such as hand size, technical ability, and personal preference. Thus each individual has to make a personal decision concerning fingering. The performer should make sure that fingerings are suitable for the context. M. 21 and m. 35 of Valse Capricieuse, right hand, each contain a short doubled passage. This is followed by a contrapuntal stretch comprising two voices (melodies) played in imitation. (This is followed by a contrapuntal passage in which the melodies are played in two voices in the right hand, with the lower voice imitating the upper voice) The lower voice will need to use primarily the thumb which frees up the top voice to be easily connected. The performer needs to be cautious that the lower notes are not accented too much.

**Example 3a.11** Valse Capricieuse, mm. 35-39. Fingerings.

| 4 5 3 4 2 5 | 5 4 3 5 3 | 24 3 5 4 |
| 1 2 1 2 1 | 1 1 1 1 1 |

In mm. 17-21 (*April*), a winding stepwise passage is present during which the fingers must cross over the thumb a few times.
Example 3a.12 *April*, mm. 17-21. The suggested fingerings for the right hand are marked on the example.

Later in mm. 65-68 of *April*, there is another passage with thirds. As shown in the annotated score, the proposed fingerings, in which the thumb makes up a lot of the lower right-hand voice, involve a narrow, compact hand position. The performer should practice the upper part and the lower part separately while using the same fingerings as are necessary when both parts combine.

Example 3a.13 *April*, mm. 65-68. Fingerings.

Alternating fingers is an option which enables the performer to physically connect and emphasize these upper notes in order to create a smoother line. The top line of this right hand octave passage in *April*, mm.77-86 can be played with alternating fingers 4 and 5. Performers with smaller hands who are unable to accomplish this pattern must keep the hand as near the keyboard as possible, playing the top line with only the fifth finger. The suggested
fingering provided below is intended to produce a legato line.

Example 3a.14 April, mm. 77-86.

Legato playing

Frank Bridge was very specific in his compositions concerning articulation markings. In *Three Sketches*, almost every note is marked with an articulation, specifically slurs and staccatos, with the former outnumbering the latter. Considering the characteristics of the pieces, generally I would use legato playing for *Three Sketches*, with a few exceptions when notes are clearly marked with staccatos, and thus have a different quality of sound.

Legato involves playing notes with a feeling of connection in order to achieve smoothness. The best way to play legato is to physically connect the notes. When connecting notes, they should not overlap with each other. The previous note/chord need to be lifted from the key when the next note or chord is played. The arms always need to be relaxed so that the resonant sound will remain. But when a physical connection is not possible or desired, the feeling of connection must be implemented while the notes are detached. This feeling of
connection does not require actually connecting the notes physically, but rather connecting them dynamically and unifying them with the same articulation. Playing a passage with a sense of direction in one phrase is the key.

Legato playing expressly requires horizontal and circulating arm movements. The duration of the slur determines the range of the arm movement. All slur markings given in both hands in *Three Sketches* vary in duration from two notes to four measures. The third piece, *Valse Capricieuse* tends to have longer slurs.

Renowned pianist György Sandor says “Legato can only be accomplished by a unifying motion of the arm, that is, the forearm and upper arm.”57 The performer should lower the wrists and drop the arm weight as they begin the slur, gradually lifting as the phrase proceeds. The elbow needs to be involved in the motion by rotating out from the side of body. This motion is always concluded with the last note of the slur lifting from the wrist. Not only lifting, the movement is also circular. The upward motion of notes in the score involves an outward motion of the wrist, elbow, and upper arm; conversely the downward motion requires an inward motion of the wrist, elbow and arm. The fingers always need to remain close to the keys. This minimum finger movement helps in executing fast running notes. The circular motion of the wrist is relative depending on the melodic range of the slur. The circular motion will be smaller in a narrower range and larger in a broader range. Therefore, the intervals within the passage determine how much the finger or the wrist stretches and circulates. A simple example can be found mm. 65-69 in *Rosemary*. Here in the two-note slur in the right hand, the ideal wrist movement would be a small down-up motion. Mm. 68 and

69 in the left hand is a good example of the wrist requiring a bigger circular motion.

**Example 3a.15 Rosemary, mm.65-69.** Circles (smaller down-up motion at m.65 and bigger circular motion at mm. 3-4).

Similar issues with regard to arm and wrist movement surface when playing arpeggiated figures over two octaves in the left hand, e.g., in *April*, mm. 32-48. I find that playing this passage with both hands is easier than playing with only the left hand. Pitch accuracy is difficult due to the wide leaps if playing only with one hand. Even though playing with both hands introduces difficulty with smooth execution, this issue is more manageable than navigating the leaps with only the left hand. When practicing such a passage, the performer must develop the precise muscular sensation of distance necessary in that particular arpeggiated figure in order to play the notes accurately and connect them smoothly. This is especially necessary when the thumb in the right hand takes over from the left hand. The right hand thumb might be unintentionally accented, since the right hand plays the rolled chord right before a leap by the right hand and arm to the bass clef arpeggiation. These wide leaps should be practiced in a slow tempo in order for the hands and arm to learn the distances between notes, thus developing proper muscle memory. I practiced the arpeggiated passage slowly. As a finger plays a note within the arpeggiation, the next finger should be in place to play its note, or at least ready to move to the next pitch as quickly as possible. Before contacting the key, the finger must be positioned correctly. I repeat this until I can play the passage accurately without looking. Also, in order to play notes evenly, I practice the
passages in varied rhythms.

**Example 3a.16 April, mm.41-49.** A. Original score.

B. Duple, triple, and dotted, reversed dotted practice in mm. 46-48.
Such exercises will enable the performer to adjust the finger and hand positions between notes in quicker tempo. As the tempo gradually increases in these arpeggiated exercises, the left hand wrist and forearm should gently rotate in a single motion corresponding with the arpeggio’s movement, similar to the motion of a cellist’s bow arm movement on the down-bow. Using analogies such as this might help the performer visualize the motion and practice it smoothly, resulting in additional speed and accuracy.

**Dynamics**

As stated in the analysis, dynamic changes occur frequently in the set, and include gradual changes as well as *subito* dynamic changes. The performer must determine which voice will be dominant in leading dynamic shifts. If the dynamic shift is not limited to a single line, it is sometimes more effective for the accompaniment to lead the shift, supporting and enhancing the melodic change. For example, in mm. 23-24 in *April*, I use the left hand arpeggiated figure to lead the build-up and subsiding of the line. A similar example is found in mm. 68-69 in *Rosemary* as seen in the example 3a.15 in the left hand.

**Example 3a.17 April, mm. 22-24.**

![Example 3a.17](image)

If there is no accompaniment, the change must be generated by the melody or existing line. Mm. 65-68 in *April* does not contain an increasing dynamic from the left hand,
therefore the right hand must perform it. There should be a gradual increase in finger, arm
weight and pressure to produce a crescendo. Bridge provides dynamic landmarks to assist
where the overall volume should be during this crescendo. In m. 60 the dynamic is
\textit{p}, and in m. 65 the dynamic is \textit{mf}. I practice this dynamic shift in a slow tempo while
listening carefully, making sure that the volume increases or decreases gradually over the
phrase. This can be accomplished through proper use of the wrist, and proper depression of
the keys. The wrist needs to be turned a little bit in the direction which the notes of the phrase
are going. The proper key depression can be achieved by placing the finger on the key
comfortably between the fingertip and the finger pad. Fingers must not to be too curved or
too flat. Also, the palm needs to be arch-shaped, as though one is gently holding a ball. A
feeling of acceleration with a forwarded energy and longer pedal help the execution of
crescendo.

\textbf{Example 3a.18} \textit{April}, mm. 60-68. Crescendo occurs through the notes in the right-hand.
Phrasing

The basic concept of phrasing involves the shaping and direction of consecutive notes. Proper phrasing requires not only following the articulation markings in the score, but also by consciously incorporating these articulations into a grander line. If the performer is aware of the “bigger picture” in terms of phrase development, the musicality of the piece will begin to mature.

In Bridge’s *Three Sketches*, as in any piano work of significance, each phrase needs to be shaped in some way in order to give the work direction and purpose. Such shaping is not limited to phrases that contain slurs. As an example, in *April*, between mm. 77-79, the first two accented chords of each measure are followed by two unaccented chords, and together, these four right hand chords delineate a one-measure phrase. The following melodically arch-shaped measures, mm. 80-86, contain no slur markings, but should be played as one legato phrase.

Example 3a.19 *April*, mm. 75-86. Shaping phrases (arrows).
An important characteristic of phrasing is that the accompaniment should support the melodic development, both in rhythmic flow and dynamic direction. Phrasing involves keeping the line moving forward, not allowing it to become stagnant. In mm. 32-36 of *Rosemary*, the right hand melody is presented over syncopated left hand chords. The thick chords should not overpower the melody on the top nor hinder its flow. Performers may be tempted to lag behind in the syncopated left hand chords instead of keeping them lively and moving. To avoid this issue, the chords should begin softly but build, thereby maintaining momentum while simultaneously supporting the rise and fall of the melody. Thus, over the course of the phrase, the dynamic direction will aid the rhythmic flow to create a moving line. The chords will crescendo as the melody ascends and diminuendo as it descends. To accomplish this feat, I practice the left hand alone, focusing on shaping the line in tandem with the arching melody above. Playing intensely with a great deal of attention to rhythmic clarity will also be helpful in pushing the section forward, while implementing the dynamic changes or inflections.

**Example 3a.20 Rosemary**, mm. 32-37. Practice with left hand chords only.

The importance of dynamic shaping in the accompaniment can be found in mm.23-24, 31-32, and 41-48 in *April*. A small crescendo and decrescendo will be helpful in shaping the arpeggiated figures that appear in these passages.
The above passage of an arpeggiated figure does not include dynamic swells. Even so, the 16th note arpeggiated arch in the left hand is responsible for directing the phrase by giving a wave-like impression. These 16th notes should always be softer than the melody. This requires that the performer determine the desired dynamic range for the figure, recognizing that the wave of dynamic flow, though important for musical purposes, is merely an inflection and must not override the melody. Then, the 16th notes figure should be isolated and practiced slowly. For example, in mm. 41-42, I divide the figure between both hands, connecting the line as smoothly as possible with the pedal. In this excerpt, the first three notes are played by the left hand, then the rest of the notes are played with the right hand. I use the pads of the fingers of both hands to produce a weightless, mystic tone quality.
Repetition and Sequence

Along with the prevalent doubled melody, another defining characteristic of Three Sketches is Bridge’s favored use of repeats and sequences. In April, the entire A section includes a repeat sign. Similarly in Rosemary and Valse Capricieuse, both phrases in the A section of each piece are repetitive. Also, phrases in the B section of each piece are often sequential.

Rosemary, mm. 24-31, section A, comprises an example in which the first phrase (mm.24-27) is sequenced by a half step in the second phrase, mm. 28-31. From a performance perspective, playing repetitions/sequences requires individual interpretation on the part of the performer, when deciding how to vary each recurrence. The performer could choose to vary the dynamics, phrasing, nuances, or tone color. For example, in this passage I take a brief pause before the sequenced measures; then in the sequence I took a slightly slower tempo and softer dynamic in order to prepare for the B section.
Flexible phrasing is thus useful in creating varieties between similar phrases. In the case of *April* mm. 41-46, as marked in the score, the variation can be accomplished with different dynamics, or with an *agitato* feeling as the passage ascends. Context may also play a determining role in how a repeating section is varied. For example, sequences in the *Tranquillo* section in mm. 87-98 may require a different voicing strategy. I play the first statement (mm. 87-90) while emphasizing the notes on the top, then I play the following sequence (mm. 91-94) by emphasizing the notes in the left hand.
Personal creativity in approaching Bridge’s sequential and repeating passages is vital to giving these pieces greater musical interest as well as unique appeal. Through the use of explicit markings, along with personal interpretation, performers can carry the meaning of the piece to a higher level.

**Pedaling**

Pedaling is one of the most challenging issues in terms of piano technique. The basic function of the damper pedal is to add fullness, richness of sound, connectivity, and a maximization of dynamic effects. It enables notes to be connected which cannot be connected by fingers alone. The damper pedal can also enhance the unique color of sound needed for each individual piece. The appropriate amount and kind of pedaling will be flexible depending on performance space acoustics, the characteristics of the pieces, and the
performer’s personal taste. Therefore, although pedal notations in the score should be
carefully considered, pedaling decisions are personal and must often be adjusted by the
performer. Texture, harmony, and context will determine the correct use of the pedal.

In *Three Sketches*, the performer will invariably discover a need to use the damper
pedal throughout the piece. The action between the right foot and the hand is slightly
syncopated, meaning that the foot always depresses the pedal immediately after the fingers
strike the keys to avoid a blurry sound. Frequent pedal changes are necessary throughout a
piece to maintain harmonic clarity. However, within a given harmony, and sometimes across
simple harmonic boundaries, a depressed pedal will enhance the ring of the harmonic tone(s).
In *April*, from mm. 99-end, the damper pedal can be depressed continuously as written in the
score, or at least used in a flutter pattern in order to prevent unexpected accents or the
accumulation of dynamic swells. In this passage, the damper pedal may bring a lovely
shimmering sound effect, but this is dependent on the condition and reverberation of the
performance acoustics. When integrating the pedal into a section of the music, I play with the
pedal at a slow tempo, while listening intently for the smooth transition from one note or
chord to the next.

**Example 3a.24** *April*, mm. 99-end. Depressed pedal.
The performer must become comfortable with using various depths of pedal. Fluttering pedal is often required for passages with frequent harmonic changes or chromatic scale passages such as mm. 65-68 in the B section in *April*. In this passage, chromatic thirds glisten when assisted properly by a half damper pedal. Arpeggiated passages or thick chord passages, including mm. 77-86 in *April*, normally require a deeper depressed pedal to gain blended and richer sonorities. But the pedal needs to be changed frequently as well. To avoid the muddled cloud of sound that often accompanies the amateur interpretation of thick chordal passages, the pedal should be changed with intention; namely on the first and second beat of every measure between mm. 77-79, once at m. 80, once and held in mm. 81-82, and once at every measure between mm. 83-86.
Mm. 32-52 of *Rosemary* need a blended and rich sonority, like the previous example does (*April* mm. 77-86). Because the section has a longer melodic line, however, frequent pedal changes will not help to make it smoother. Instead I use fewer changes as compared to the previous example. In addition, I only put it down two-thirds of the way to prevent the sound from becoming muddy.

Example 3a.26 *Rosemary*, mm 32-43. Pedaling.
Three sequences between mm. 57-70 in *Valse Capricieuse* constitute another passage in which a deeper pedal is required for a richer, virtuosic sound. I put a full pedal down when the sequence starts, changing it when the ascending figure in the left hand begins at m.59 and when the chord of m.60 enters at the end of the sequence.
There are some passages in which pedaling is not particularly needed, or might prove detrimental, negating the lightness of the section. For example, mm. 1-2 of *April* is a chromatic section in which a shallow pedal, with the use of more finger connection, would be ideal. M. 15 of *Rosemary* is another place where less or no pedal would be better. The use of
this combination will result in a legato sound while avoiding the cloudiness that might accrue with use of the full pedal. Shallow pedaling is also required for the B section in *Valse Capricieuse*. In this section, the ostinato Gs and B₃s should be sustained in the bass, along with the chord changes in the upper voice. Additionally, the right hand melody contains chromatic inflections. To achieve this, I use a shallow pedal and I change it every measure. The shallow pedal preserves the ostinato bass, staccato notes in the right hand, and the dissonant upper harmonies, without producing heaviness.

**Example 3a.28** *April*, mm. 1-2, and *Rosemary*, mm. 15-16. Pedaling.

**Example 3a.29** *Valse Capricieuse*, mm. 16-25. Pedaling (changes in arrows).
Use of the *una corda* should be infrequent, since it lends a different, mysterious, and slightly muffled quality of sound. When I need it, I engage a half/shallow *una corda* pedal with varying depths of the damper pedal. This combination of the two pedals gives various sound qualities with a better projection of sound compared to the use of the full *una corda*. In the A section in *April*, the main theme occurs four times, including repeats. The performer should consider using the *una corda* for part of these phrases to produce a different quality of sound. The soft pedal may be used in certain sections for presenting a particular nuance of tone color. In the *Tranquillo* section, in mm. 87 to the end, I use the soft pedal with half damper pedal instead of full.

As examined above, pedaling is a very subjective matter in an artistic performance. No matter how careful or detailed the composer’s written guidance, the performer will need to make pedal adjustments due to the amount of possibilities available to create a uniquely personal interpretation.

After practicing all the parts separately as suggested above, putting each phrase together to create a flowing texture is the performer’s next challenge. It is advisable to begin with a small section, adding more sections gradually. A final practice strategy should involve the mental process of “audiation”, a particularly useful tool in refining one’s unique artistic interpretation of the work. Audiation requires the anticipation of phrase progressions and sound in the music, which is a vital aspect of conscious, premeditated musicality. It involves imagining the tone color and character that one wants to produce when actually playing, and it allows the performer to mentally rehearse proper articulations and arm movements within the work.

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This performance guide has examined several musical and technical issues found within Frank Bridge’s *Three Sketches*, including the playing of doubled melodies, proper voicing, fingering, legato touch, dynamics, phrasing, interpretations of sequences, and pedaling. Suggestions found in this chapter concerning these issues are primarily based on my personal experience gained through practicing and performing these pieces. Most passages within the set include technical as well as musical issues simultaneously, particularly fingering, voicing, and legato as revealed in the musical examples. Since not every musical passage is cited, the performers may apply the strategies described above to the passages which are challenging for them.
The Hour Glass Stylistic Overview, Performance and Practice Guide

Technical and musical challenges are frequent throughout Frank Bridge’s The Hour Glass. Pedaling, voicing (controlling many layers of voices), touch (approach to the key), pacing, and dynamic control are some of the common challenges the performer will face in all three of the pieces in the set. The performer should address these issues within the context of the impressionistic style. Along with these overarching aspects, each piece has its own unique challenges. Therefore, this performance guide first addresses the issues common to all three pieces, and then the challenges and corresponding practice strategies unique to each piece.

Stylistic Overview and Common Issues

Melody and the Various Combinations of Accompaniment

All three pieces in The Hour Glass are relatively short with simple motives, which develop and appear in different contexts over the course of the work. The transformations of the main motives are more distinctive in the first and the third pieces, Dusk and The Midnight Tide, than in the second piece, The Dew Fairy. The different styles of melody and accompaniment in these works require different approaches to voicing and pedal technique, which will be discussed in detail later.

Touch and Tone Quality

Touch and tone quality are closely related to each other. Proper touch, meaning the approach to the key, is one of the most important techniques for creating an impressionistic

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58 Developing variation.
tone quality. The overall atmosphere of *The Hour Glass* is mysterious, requiring a nuanced tone color and rich reverberance, both of which necessitate a sensitive touch on the keys, especially in the quiet sections. This can be accomplished through a careful control of the fingers and arms, and by maintaining minimal movement overall. The fingers should remain close to the keyboard as much as possible, and the arms and elbows need to move laterally. The arms and shoulders should be consciously and consistently relaxed, whether the tone quality is heavy or light. This relaxation, especially when playing *The Dew Fairy*, will take the weight out of keys, creating a light and delicate tone without producing tension. For *The Midnight Tide*, relaxing the shoulders will facilitate the use of arm weight, thus assisting the performer in creating a deeper and richer tone quality. A few sections in *The Midnight Tide* require the most weighted touch in the entire set, such as from mm. 11-20, and also mm. 26-32. These sections require a strong, thundering sound to represent the tumultuous power of the waves. Such power can only be created with a dropping of the arms and a firm touch from the fingers.

**Pedaling**

Pedaling is an important part of producing an impressionistic tone quality. Since *The Hour Glass* requires a wide range of subtle impressionistic sonorities, proper use of the pedal is necessary. Pedaling in a consistent manner allows the sound to dissipate and blend naturally. The challenge lies in learning how to control the pedal in order to blend the sound while maintaining clarity.

Pedaling in *The Hour Glass* is not often specifically notated, thus freeing the performer to find the best way to enhance the tone through the use of the pedal. *The Midnight*
Tide requires constant pedal, yet Bridge does not include pedal markings. Notated pedaling in the other two pieces is sporadic. Pedaling should be varied depending on the dynamics, the thickness of the texture, the registration of the notes, and the tempo (or harmonic rhythm).

As a broad example, the differing registers and textures prevalent in The Dew Fairy and The Midnight Tide require that the pedaling be approached in two ways. In The Dew Fairy, Bridge uses the middle to upper register for the lightness of tone. When pedaling in the upper register, the performer can pedal half or slightly deeper for enough resonance. The pedal can be held longer in the high register of the piano due to its dry sound quality. In the beginning of The Dew Fairy I use half pedal to convey the soft dynamic and delicate quality of sound. The soft pedal can be used to increase color contrast and dynamic changes, but it should be used sparingly due to its dampening effect. Use of the soft pedal at the beginning of The Dew Fairy, between mm. 1-14, effectively softens the dynamic and creates a misty quality, aptly representing the dew. This also provides a contrast with the later sequencing of the theme at a louder dynamic level in mm. 15-25.

The use of soft pedal depends on the condition of the instrument and the reverberation of the studio/hall. If the performer has difficulty controlling the voices between the melody and the arpeggiated figure with a particular piano or in a particular studio space, he or she may need to use the una corda to soften the tone. I change the pedal after every slurred figure for harmonic and melodic clarity, but I use the full pedal as the dynamic and emotion grow towards the middle of the piece.

I especially pay attention to the pedaling for the quick chromatic-note passages in The Dew Fairy because it is easy for them to get muddy through clumsy pedaling. I use a shallow pedal as much as possible for the chromatic passages, which helps me to avoid having to change it too often. Frequent pedal changes, especially when they are complete
changes, cause a disruption of the sound. Instead, shallow pedal changes are recommended because they are less noticeable in these quick paced passages.

In contrast to the shallow pedaling suggested for the *The Dew Fairy*, the pedaling in *The Midnight Tide* should be carefully used due to the wider ranges, pervasively thick textures, and extreme dynamic changes. I begin the piece with a half pedal due to the soft dynamic, but as the resonant middle register becomes louder, I use a full pedal in mm.7-20 in order to convey the wild tone quality. This increase in pedal depth must be balanced with a pedal change at every new chord in order to avoid muddiness.

Another example is m. 21 in *The Midnight Tide*. I use very shallow pedals with pedal changes at every new note in the right hand, because the combination of low register, soft dynamic, and broken octave figures in the left-hand make it difficult to avoid muddiness.

**Example 3b.1 The Midnight Tide, mm.21-23. Pedal changes (arrows).**
Rubato and Control of Pacing

In *The Hour Glass* I use *rubato* and different rates of pacing, two rhythmic techniques that enhance and, if done properly, stabilize musical flow. The distinction between these and tempo is that tempo suggests the overall speed of the piece, whereas pacing and rubato involve the mood of the piece. Unlike the tempo, *rubato* and pacing issues are mostly unmarked in the score, giving the performer leeway for personal interpretation. *Rubato* and pacing refer to a flexibility of tempo, and are normally associated with emotional expression. *Rubato* often means a lengthening of certain notes in a given phrase, which is preceded or followed by a shortening of other notes, creating a balanced ebb and flow. Different rates of pacing involves tempo changes on a larger scale such as within phrases or sections. It controls the flow of musical emotion and energy. The musical flow changes depending on how the performer interprets the score. When striving to pace a given piece in *The Hour Glass*, the performer should follow her natural inclination towards lengthening or shortening entire phrases within a section for expressive purposes. Unnatural or overly prolonged tempo changes will ruin the effect, so a more subtle flow is vital. Additionally, the performer can combine subtle tempo changes with dynamic swells or inflections along with appropriate articulation. All these factors together influence pacing. If done with the proper amount of rhythmic shifts in the appropriate sections, the pacing will enhance the natural phrasing, giving it a greater sense of direction and emotional weight. A specific interpretation for the piece is left to the performer, for while Bridge gives many directions such as *rallentando* and *espressivo*, he does not clarify these directions with tempo or pedal markings. Therefore, the performer will need to decide how to begin and end each phrase by moving the figure slower or faster in accordance with the desired musical effect.
Pedaling, keyboard touch, and pacing have all been addressed briefly above as common technical and musical issues appearing in Frank Bridge’s *The Hour Glass*. Just as each issue does not stand independently but interacts with the others, so also the performance practice strategies overlap in their related goals. An effective performance will be possible when the performer is able to combine all of these issues, including strategies of touch, pedaling and pacing, to create a cohesive whole. A detailed examination of these and other issues in each piece in *The Hour Glass* follows below, along with suggested practice strategies. These practice strategies will enable the performer to overcome technical difficulties and succeed in producing an artistically mature presentation of the music.

**Performance Guide for Individual Pieces of The Hour Glass**

*Dusk*

**Pedal---Express the Impressionistic Sonorities and Create the Legato Line**

Generous and judicious use of the pedal yields a highly resonant and blended sound, connecting notes that would otherwise be impossible to join with the fingers. Even the finest legato fingering is limited in its ability to connect some notes, particularly expanded ranges. Alongside relaxed arm and wrist movement, the pedal will help to create the necessary legato flow, preventing a vertical, “choppy” sound. The performer should apply different pedal techniques in terms of frequency and level of depth, depending on tempo, dynamic level, harmonic rhythm, and textural density.

*Dusk* is successful in depicting the still, contemplative moment when darkness settles at nightfall. This mood would be very difficult to portray without the unifying, murky quality created by a liberal use of pedaling. The impressionistic harmonies contribute to the piece’s
overwhelming sense of melancholy, and the pedal enhances this lugubrious atmosphere. The pedal is especially important for emphasizing particular motivic/harmonic intervals by merging them together. Specific intervals, including fourths, fifths, and octaves, are motivically most important, appearing in parts of the primary melody and recurring throughout the piece, both horizontally and vertically. By combining the melodic intervals through the use of pedal, the mystic quality of the piece is maximized.

Example 3b.2 Dusk, mm. 1-3, mm. 19-21, and 38-40. Emphasizing particular motivic/harmonic intervals by merging them together through pedal.
Dusk begins with a ppp that only grows to p by m.13. This low dynamic level is coupled with a relatively thin texture. I use a full pedal in this section to give a more resonant sound to the vertical chord movement. With a full pedal, I focus on a very light, almost weightless finger touch, to create the soft dynamic. Pedal markings should be followed, since they are marked according to changes in the harmonic rhythm. If the performer struggles with delivering a soft sound, the use of una corda pedal is an option, especially in mm. 1-15. The dynamic level of mm. 1-15 is predominantly hushed, and the soft pedal lends it a muted tone color, conveying the calm and mysterious idea of nightfall.

The texture of Dusk is thicker in mm. 16-22, requiring lighter and more sensitive changes in pedal. In this section, the right hand parallel chords are accompanied by widely-spaced arpeggiations in the left hand. In the right hand, the parallel chords consist of melody notes on top which move stepwise in whole-tones. This is coupled with the supportive harmony of parallel fifths and octaves. A lighter pedal is necessary in order to maintain clarity of sound while concurrently preserving the planing effect of the parallel chords. If the performer is inattentive to the pedaling, unrelated harmonies may begin to muddy the sonorities instead of enhancing them. I change the pedal at least twice per measure, normally on the down beat and the second beat, between mm. 16 and 22 as indicated in the example 3b-3. Lowering the pedal about half-way to two-thirds down will allow it to be released and renewed quickly in the passages here. In addition to this motion, the performer must make sure that the pedal is not entirely lifted on the second beat, which would disconnect the phrase. It should instead be lifted partially.
Example 3b.3 *Dusk*, mm. 16-21. Pedal markings are indicated by arrows, with a shallower pedal for the second beat.

Pedaling techniques will vary among performers, based on their desired tone color. But in all instances, pedaling decisions involving the frequency of change and the amount of depression should be based on the needs of the particular phrase. A careful attention to the natural flow of the harmonies, dynamics, tempo, and overall texture is necessary to create a nuanced tone quality and compelling interpretation.

**Different Rates of Pacing (Musical Intensity)**

Pacing involves the process of increasing and diminishing musical energy via slight tempo, dynamic, articulation, or tone color adjustments. Musical intensity gives the performer leeway to create a uniquely personal performance. In *Dusk*, this control of musical movement provides a challenge, due primarily to the number and variety of expressive
markings, including \textit{rallentando}, \textit{ritardando} and \textit{espressivo}, as well as moments of thoughtful pauses and \textit{fermatas} between phrases in the score. Dynamic markings occur frequently in \textit{Dusk}. The main challenge in dealing with all of these factors is finding a natural pacing. For example, \textit{rallentando} and \textit{ritardando} markings appear at the ends of phrases in all of the sections (m. 14, 18, 21, 22, 25, 31, and 35). It is important to slow down properly at these points so that the flow is not interrupted and the following phrase can be connected without an abrupt break. It is a performer’s choice in deciding how much to slow down. The performer should know how long each marking should last. In case of \textit{rit.} markings, I stay almost in tempo when these markings are shown in the score, and gradually slow down pacing evenly, depending on the spans. For instance, \textit{rallentando} in m. 14 lasts one and a half measures, but \textit{poco ritardando} in m. 18 lasts only a half measure. \textit{Rallentando} requires one to slow down immediately, unlike a \textit{ritardando} which is more gradual. So, these two markings should cause a tempo decrease at different rates. I play the beginning of \textit{rallentando} in measure 14 slower than the beginning of \textit{poco ritardando} in m. 18. The method I use to find the proper length for each marking is “audiation.”, a method discussed at the end of the previous chapter.\footnote{Refer to p. 132.} In this process, I simulate these passages internally in silence, with different rates. After a few mental “tries,” a proper rate seems to emerge, and then I play it. I apply the audiation method in other places as well.
In terms of how much the phrase should slow down, the performer needs to adjust the amount of deceleration based on the context. A *ritardando* appearing at the end of a section can, and often should, be slower than one appearing in the middle of a section. For example, the *rit.* in m. 22 appears at the end of the section. This can decelerate more than the *poco ritardando* in m. 18. When practicing, the performer should play the passage in tempo without any fluctuation, then experiment with a few different rates of deceleration. It is always important to get back to the original tempo when the next passage or section enters. Such expressive nuances enhance the life of the piece, revealing its soul through unique pacing choices.

**Example 3b.5 Dusk, mm. 21-22, 38-40. Different pacing.**
Fermatas appear frequently on the last notes of phrases and sections. They appear six times in *Dusk* (m.2, 21, 35, 40, 44, and 48), which is a large number considering that the piece is only 48 measures long. In general, a fermata should last no more than three times the duration of the original note value, so that the flow of the piece is not interrupted between sections. The phrases should only contain a sound pause if there is a fermata between them, as occurs at the end of m. 21, 35 and 40.

**Example 3b.6 Dusk, 21-22. Fermata.**

At the end of the piece, Bridge adds a fermata over the final eighth-note rest, signifying that the piece is not over until the last reverberations of the final high B are inaudible. This final fermata over a rest might have been an idea taken from Ravel, since Ravel used it in “Vallée des Cloches” from his 1905 piano set *Miroirs* and again in “Scarbo” from *Gaspard de la Nuit* of 1909.

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Example 3b.7 *Dusk*, mm. 45-48. *Fermata* at the end.

Example 3b.8 Ravel, *Miroirs, Vallée des Cloches*, mm. 41-42, and the end of the piece. *Fermatas*

**The Dew Fairy**

**Techniques to Develop a Fluid Arpeggiated-figure**

The light nature of *The Dew Fairy* requires the performer to keep the arm and elbow loose, allowing for fluid motion throughout the piece. Hands and arms should remain relaxed and supple, thereby encouraging the fingers to gently move and the wrists to rotate with ease. I play these arpeggiated figures laterally, with a circular motion of wrists and arms, giving greater control and evenness to the fluid melody. Extra movement is avoided and energy is conserved with these motions, allowing for a lively yet still manageable tempo. The sense of musical direction will be enhanced through these kinds of motions as well.
In some sections in the piece, two hands overlap, making it difficult to play comfortably. The performer must keep the hands and fingers distinct and unobtrusive in their movements when they overlap. In the arpeggiated-note figure, the hands are in close proximity, presenting a physical challenge. The right hand spans an octave to a tenth in the middle to upper register of the piano, while the left hand varies from a fifth to a tenth in the same register area.

**Example 3b.9 The Dew Fairy, mm. 3-6.**

To accommodate this closeness, the performer should place the hand which plays primarily on the white keys lower than the hand which plays primarily on the black. When two hands play on the same side of the keyboard, the hand which plays in the narrower span can be placed lower than the hand with a more expanded area to cover. Lowering the wrist of the lower-positioned hand will give the fingers more freedom and distance from each other in the intertwined passages. The fluidity and accuracy of the passage will be improved when the fingers do not feel crowded, creating a smoother texture.
The persistently undulating 16\textsuperscript{th}-note arpeggios that prevail throughout \textit{The Dew Fairy} aptly reflect the title of this piece. Playing the arpeggiated notes fluently is the key to the desired flowing motion. Precisely controlled finger movements are required to prevent a sloppy execution. The fast tempo, interlocked hand-position, and varying ranges of the arpeggios serve as challenges to the precision required in the piece. The notes in the predominant figure should be played evenly without unnecessary accents between notes. The intervals between arpeggiated notes vary greatly, making it difficult for the hands to gauge leaps and play smoothly.

\textbf{Example 3b.10} \textit{The Dew Fairy}, mm. 5-8.

Getting \textit{The Dew Fairy} to a high level of pianistic quality requires unique practice strategies. The performer must determine the proper tone color once the 16\textsuperscript{th} notes can be played fluently. Tone color is a crucial element in this piece. It should be light and airy in order to conjure the image of the dew fairy. The tone must also be fluid and unmechanical. In order to achieve this, the tone should be balanced between both hands in the arpeggiated figure. I play the arpeggiated figure with my finger tips and pads to produce a clearer and sensitive tone quality. For some performers it may prove unmanageable, resulting
in a loose-shaped hand position, a sloppy or weak execution, and a muddy sound. Considering the other extreme, playing that focuses ponderously on individual notes will be unsuccessful in producing the desired musical idea in *The Dew Fairy*. Thus a balance must be struck. To that end, it should be noted that as a preliminary practice method, the “ponderous” approach may be necessary, particularly for the performer who is inexperienced with light and relaxed finger touch. In order to have success with playing on the tips/pads of the fingers, the performer must already have a substantial amount of controllable finger strength at his disposal. Such strength can be cultivated by playing the piece slowly, with an exaggerated lifting of the fingers before firmly and swiftly dropping into the keys on the fingertips. This curved hand shape, coupled with strict finger lifting, should in time produce fingers independent enough to manage playing on the finger pads. After exaggerated lifting on the finger-tips, the technique of playing on the pads of the fingers can be achieved without losing pianistic clarity and precision.

Evenness of tone between notes in both hands is necessary in order for the musical phrases to flow naturally in *The Dew Fairy*. Such evenness is challenging due to varying intervals distributed throughout the phrases, with each hand often playing widely spaced intervals spanning over an octave. Adding to the voicing difficulties, each arpeggiated figure in one slur must be separated from the top melody notes of the right hand. The supporting arpeggiated figure must be played with a controlled and subdued tone. The potential difficulty of balancing between these two layers in the right hand may hinder the even and smooth sound required in this passage. This difficulty will be addressed in greater detail in the next section. A strategy for creating the smooth, even 16\textsuperscript{th}-note figure is slow practice that incorporates rhythmic variety, such as dotted rhythms in duple, triple, and quadruple. After such strategies have been used, both hands should be able to adequately coordinate the
pianistic challenges, ultimately creating fluid, light, and clear arpeggiated figures.

Example 3b.11 *The Dew Fairy*, mm. 1-2. Original.

Practice with different rhythms
Shaping is an important ingredient for creating smooth, evenly distributed 16th-note figure. All of the notes, including both melody notes and the arpeggiated notes within one slur, comprise one gesture (one unit). Therefore, one gesture means playing one slur in one breath. Practice each gesture separately, then keep adding one at a time. The efficacy of the result depends on how well the performer is able to coordinate the melody and the 16th-note figure. Coordination of these is vital because both the 16th-note figure, and the melody notes play a role in producing the forward momentum of the passage. The arpeggiated 16th notes should be played “inside” of the melody notes, meaning filling in between melody notes and supporting them to move forward.

Shaping the melody can be difficult due to the repetitive nature of the melodic line. I initially practiced the melody notes alone, allowing some changes of speed and dynamic when the same notes repeat. After some experimentation, I found it musically beneficial to play the first G♯5 with a more resonant sound; the second group of two G♯s at a slightly quicker pace; the third group of two G♯s at a slower pace with more dynamic inflection; and the fourth group of the two-measure melodic line (F♯-G♯-F♯), a little bit quicker while maintaining relaxation in the arms.

Example 3b.12 The Dew Fairy, mm. 1-2. Play only the melody notes.
When putting everything together, I practice this passage very slowly, focusing on connecting the notes. At the same time, I maintain flexible wrists and arms, which makes the movement easier. A pleasing tone quality is more likely to be produced through flexible wrists and arms than stiff ones. In general the thumbs should circulate towards the body, thus the hand and wrist movements will mirror each other. The wrists and arms must keep the pacing of the circular motion in sync with the moving-note figures. For example, in m. 15, as the figure descends, the wrist moves towards the body, and once the figure hits the bottom, the wrist moves out. In this way, the tone flows naturally without interruption.

Example 3b.13 *The Dew Fairy*, mm. 15-16. Wrist movement coupled with descending/ascending figure.

Voicing

After the preliminary work of mastering an even tone is accomplished, voicing should be addressed. The distinctive melody notes at the top of each figure must be brought out by the weakest fingers, the 4th and the 5th, in right hand, while the inner notes are kept subdued. The distinctive descending bass notes in this passage can be brought out, but only lightly, because the melody is the more important line.
Example 3b.14 *The Dew Fairy*, mm. 1-4 (Descending bass), and mm.7-10 (Descending melody on the top).

I have circled some of the top melody and lower bass notes in the example above for clarity concerning which pitches are in those categories. The notes on the top are the most important, while the descending bass is of secondary importance. Since the melody in the right hand emerges from the undulating 16\textsuperscript{th}-notes, the voicing between the melody and the arpeggios must be meticulously controlled. The melody should be distinctive but not accented. All of the notes in both the melody and the arpeggiations should be connected smoothly with a consistent tone. The fingers responsible for the melody line should feel as though they are glued to the keys, transferring the weight from note to note with a sense of continued pressure. A highly even and controlled amount of finger gravity is necessary for the top and the bottom line to speak within a *piano* dynamic level.
My practice strategy involves audiation, voice isolation, altered rhythms, slow practice, and intentional arm movement. In each section, I first utilize audiation by simulating the melody and bass in my ear with a desired pacing and tone. Then I play them. The second step involves playing only the melody notes while silently touching the notes of the accompanying arpeggios without key depression. Third, I reverse this step, playing only the accompaniment with the melody in silence. Throughout this process, the piece should be played under tempo. This will enable the performer to play the accompaniment figure even more delicately while simultaneously bringing out the melody and the bass. The performer needs to listen not only to the connection between notes, but also to the balance between voices. The out-and-up motion of the elbow will relax the arm after it drops the hand and wrist onto the 5th finger melody note. These practice strategies will help to produce a relaxed projection of the melody and bass, with the accompaniment figure coloring the harmony in the background.

**Rubato Technique**

*The Dew Fairy* is marked *Allegretto moderato e rubato*. Unlike in the leisurely *rubato* in the first piece, *The Dew Fairy* includes the marking of *animato* near the middle of the piece, mm. 15-18, and mm. 33-40, urging a forward momentum. This animation should be evident in the rippling arpeggios connecting the melody notes as well as the bass notes. The 16th notes control the pacing (musical nuance), tempo, dynamics, and expression throughout the piece, and will therefore be the main channel for the *rubato*, rather than the melody.
Each slurred arpeggio needs to be shaped to become part of the longer phrase. In some cases, liberties must be taken with the timing of the phrases in order to create this natural flow. The *rubato* can be applied to notes of importance, particularly the top and bottom notes where the pitch moves to facilitate this flow. In m. 1, I begin the phrase slowly after playing the first note G♯ in the melody, then push forward as the figure moves down. For the bottom notes, I do not slow down, but I slightly emphasize the descending notes. I slow down a fraction when reaching for the widely-spaced lower notes as in mm. 7-8. *Rubato* can be utilized in sections containing larger leaps because it produces a natural interaction: the top and the bottom require more energy and often more time to complete than notes in the middle. I do not apply this to the *animato* sections, mm.15-25 and mm. 33-40, as *rubato* mostly occurs in *Tempo I* sections.

**Example 3b.15 The Dew Fairy, mm.1-2, mm.7-8. Rubato playing.**

The next step involves connecting entire phrases in such a way that they project a larger collective shape. For example, section A has three phrases, mm. 1-4, 5-8, and 9-14,
each outlined by its melodic structure. In the second phrase, intervals between notes generally expand in the melody as well as in the accompaniment. The highest registral point occurs in the third phrase, after which the intensity abates during a chromatic descent. Due to its extended intervals and positioning before the high point, the second phrase has the greatest potential for musical expression. I stretched the extended intervals between melody notes and intensified the phrases through dynamic inflections. The third phrase can then slightly pull back on the tempo until m.12. By playing the chromatic descent in a leisurely manner, one can give the section a subtle mood change while maintaining the same dynamic level. The arpeggiated notes, on the other hand, must move quickly in order to keep up with the original tempo. Measure 13 crescendos before entering the next section marked poco affrettando. The meter change from $6/8$ to $9/8$, coupled with a denser texture, naturally produces more animation. At this point I push the tempo slightly faster than in section A, using more dynamic swells in each measure for anticipation.

Beginning in m. 15, the dynamic level swells gradually until it reaches the high C7 in m. 17. I begin each measure in mm. 15-17 slowly, with a lifted feeling between the first note and the second note, bringing out the beginning top notes in both hands. The left hand top note should shadow the right hand by slightly pulling back on the top notes, while pushing the tempo in the arpeggations. Vigorous energy should be maintained in the chromatic passages, mm. 19-25, regardless of surrounding dynamic changes.

The performer who is aware of controlling notes between top, bottom and middle intervals between notes, phrases, and different textures in the various sections will be successful in balancing the overall pace. A judicious use of rubato gives the performer a more effective and engaging performance of *The Dew Fairy*. 
Example 3b.16 The Dew Fairy, mm. 15-18. Rubato playing.

The Midnight Tide

The Midnight Tide is more dramatic than Dusk and The Dew Fairy, not only with its thick texture, but also in dynamic variety, wide registral range, and metric freedom. Bridge makes frequent use of tone clusters as the harmonic basis for The Midnight Tide, aptly evoking a dark, almost menacing quality. This piece requires creativity and technical proficiency from the performer in order to effectively convey the surging “midnight tide.” Performance practice techniques necessary for an artistic presentation of The Midnight Tide are presented in the following sections.

Pedaling and Tone Quality

The thick tone clusters prevalent throughout The Midnight Tide require ample pedaling. Pedaling is a delicate issue due to the tendency of many pianists to use too much of
it, creating a muddy sound. There are three basic textures in the piece, each requiring a different pedal technique. The first, section A, mm. 1-10, shown in Example 3b.17, consists of thick *pianissimo* chord clusters in both hands. I put the pedal about one-third of the way down with changes on every dotted chord as well as *una corda*, preventing the sound from becoming too blurry.

**Example 3b.17 The Midnight Tide**, mm. 1-5. Pedaling (changes in arrows).

![Example 3b.17 The Midnight Tide, mm. 1-5. Pedaling (changes in arrows).](image)

In the second part, mm. 11-17 (Example 3b.18), the texture becomes even denser, requiring a full pedal in order to get a full sound. Many performers will be tempted to change the pedal for a “cleaner” sound when the accented octaves in the bass clef interrupt the melody line. This should be avoided in spite of a slight blur, since maintaining the pedal is necessary in order to connect the accented melody notes of the treble clef. To lessen the clash, the bass clef notes can be played strongly but less assertively than the melody, and softer than their upper counterparts for balance. In addition to this, I try to listen, anticipate, and follow the connection of the melody notes. If one listens to the melody note just played, one can anticipate how much pressure will be needed for the following note, taking care to avoid an
entrance that is too strong or, alternately, too soft. Attentive listening will keep inappropriate accents from occurring in the middle of the melody, and will keep bass notes from overpowering.

**Example 3b.18** *The Midnight Tide*, mm. 11-12. Wide leaps in the hands that must be pedaled in order to maintain good registral balance and the connection between the lower octaves and upper chords.

![Example 3b.18](image)

The third texture, in mm. 21-31 (Example 3b.19), is dramatically different from the other two.\(^6^1\) The melody is now played alongside the broken octaves in the left-hand. The texture does not look thick, but due to the broken octaves in the low register, the sound accumulates easily. I use a quarter to a half pedal in this section, changing it on every melody note in the right hand to preserve the soft dynamic and quiet atmosphere. The performer must

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\(^6^1\) M.21 is a false return, m. 24 is the real return.
not completely lift the foot off the pedal when it is changed, or the broken octaves will sound disconnected. In measures 27-31, the melody appears in both hands as the lowest portion of the arpeggiated figure. Swift pedal changes on each melody note should be utilized in these measures to connect this melodic line.

**Example 3b.19 A and 3b.19B** *The Midnight Tide*, Pedal changes (arrows) in mm. 21-22 (3b.19A); m.27 (3b.19B).

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**Voicing and Tone Quality of the Melody and Accompaniment**

As the majority of *The Midnight Tide* presents a parallel-chord melody in both hands, it is easy to allow the melody to gain preeminence. And normally, proper voice balancing prioritizes the melody over the accompaniment. But in mm. 1-10 in *The Midnight Tide*, the doubled melody should not be overly emphasized over the other notes of the tone clusters. Equal balance between the melody and accompaniment in this section will enhance the quiet, dark atmosphere of the piece’s opening. Overtly playing the top melody in this case will
hinder the desired character and tone quality. Later on, in m. 16, the melody should be
preeminent, with the higher voice specifically emphasized more than the lower due to the
mood and dynamic change.

To accomplish these necessary voicing techniques, the performer must be
consciously aware of the texture, particularly whether or not the melody is multiplied. As the
melody becomes more prominent in and after m. 16, the accompaniment should slightly
diminish so as not to overpower the melody. Measures 1-5 can be especially challenging due
to the initial soft dynamic. To achieve a good balance between the melody and the chord
clusters, the fingers should be very relaxed, touching the keys simultaneously with equivalent
pressure. In this way, every note in the cluster will sound equal, producing a uniform cluster
tone. The fingers playing the accompaniment can be loosened, while the fingers responsible
for the melody should stay slightly more firm. The performer may employ the following
process to achieve the proper balance in mm. 1-5: first play both hands together without the
melody notes, beginning with only the two-clusters in each hand, while making sure that the
keys are evenly depressed. Then add more cluster notes, one at a time; and finally, add the
firmer, more weighted melody notes, as the final step.

Example 3b.20 A. *The Midnight Tide*, mm. 1-2.
Example 3b.20 B. Cell practice for the evenly distributed sound.

After m. 5, the balance between the melody and the cluster chords must still be clearly presented in the midst of a gradually increasing dynamic level. In order to keep a relaxed but balanced sound quality at a higher dynamic level, the performer must be careful not to bounce off each chord but instead stay close to the keys, using a smooth lateral motion. As the dynamic increases, the arm weight should increase for more resonant sound. The arm weight should be increased in a releasing manner instead of a pushing motion, in order to avoid a harsh tone.

Example 3b.21 *The Midnight Tide* Mm. 3-8. Linear melody line, evenly distributed balance between each melody layers, and gradual dynamic changes between layers of melody notes.
In mm. 21-24 (Example 3b.22), the melody and accompaniment are in separate hands, forming a musical environment more conducive to proper voicing. The right hand plays the melody in octaves, and the left hand supports the melody with broken octaves. The left hand in this quiet section should sound effortless. To create this sound quality, the fingers should be relaxed, producing a sensitive touch with minimal vertical movement. I practice on the finger pads in order to avoid a blunt tone. I also practice by emphasizing the note in each beat with a slight agogic accent as a gesture to deliver a sense of pulsation. In performance, one may not desire to directly apply this kind of accent, lest it become pedantic. Nevertheless, the sense of the agogic accent influences the piece over the course of practice, adding a subtle and sophisticated emphasis to important notes. An agogic accent is easier to accomplish than a regular accent in the low register. Instead of hitting the note, the agogic accent can emphasize the note with timing so that it does not interrupt the flow. Agogic accents lend a musical effect, drawing attention by prolonging the length of a beat. This kind of pulsation helps passages move forward by creating a clear rhythmic pace for the listener to follow. Since the swift accompanying 16th notes are in the low register, it may otherwise be difficult to clarify the rhythmic momentum.

Example 3b.22 *The Midnight Tide*, mm. 21-23. Agogic accents can be applied on the arrows.
Voice balancing becomes a greater challenge in mm. 25-30, where the performer must navigate abrupt dynamic shifts in the double-stemmed melody notes linked to the accompaniment. When the melody appears in both hands, the left hand should take an equal position dynamically, which may require slightly subordinating the left hand. Since the left hand plays the lower octave it should usually be made to sound slightly softer than the right. After playing the first melody notes in both hands, the performer should decrease the dynamic level right away when proceeding with the broken chord. This pattern repeats until m. 29. Though extra emphasis is necessary to project the melody, the performer should be cautious not to accent random melody notes, but to smoothly connect them through an even touch. The tendency will be to accent some melody notes more than others, especially with melodic notes coming directly after the broken chord. Unwanted accents will likely occur when the thumb in the right hand plays the melodic line in addition to the accompanying figure. Such accents will worsen the balance and break up the line. I utilize dynamics as well as a pacing technique to solve this issue: a tiny crescendo and diminuendo within each rippling group of sixteenth notes, and the slightest amount of tenuto within the melody notes. These motions will help to eliminate unnecessary accents, and they are related to the pacing technique discussed in the next section.

Example 3b.23 The Midnight Tide, mm. 27-30. Tenuto playing at circles.
Molto allargando
Dynamic Swelling

A proper use of dynamic inflection in The Midnight Tide will produce the necessary wave-like flow to the broken-chord figures prevalent throughout the piece. The performer can begin each broken-chord figure rather softly, adding more weight momentum (marked with an arrow) as the middle of the figure is reached, and lightening up as it tapers. This comfortably prepares the next melody note, creates the wave, and gives natural dynamic inflections to these small-scale figures. At the same time, one can add a natural momentum to the phrase with a gentle circular wrist motion for each rippling figure. This will also help to create a smoother dynamic transition.

Example 3b.24 The Midnight Tide, m.25 (half measure).

Dynamic inflections play a large part in the octave tremolos in the left hand in mm. 21-24 (Example 3b.25). These tremolos serve as the foundation for the pacing of the right hand octave melody. The tremolos should begin softly and lightly for the first few notes in m. 21, before giving way to a swelling of the dynamic and tempo in the middle of m. 21 and into m. 22.
Example 3b.25 *The Midnight Tide*, mm.21-24. Dynamic inflections and pacing in the left hand.

Mm. 30 requires an extra technique for the stronger dynamic change since it is made up of expanded arpeggiated figures. This section should be full of dramatic energy. The performer needs to create a resonant tone for the bass melody notes, pressing energetically into the keys while moving up the ascending passages and lightening while descending. Since the arpeggiated figures are much longer than those in mm. 25-29, playing with a gradual dynamic change is necessary. The dynamic change should be true, and not simply a subtle movement. I control the dynamic swells primarily with the left hand. The left hand can express a larger dynamic range than the right hand due to the deeper resonance capability of
the lower register. When the notes ascend, I add weight to the left hand. In this way, the left hand supports the right hand and makes dynamic changes more dramatic. Additionally, I practice the passages very slowly, ensuring that the gradual dynamic changes are carried through each note. Indications of such dynamic changes are already marked in the original score.

**Example 3b.26** *The Midnight Tide*, m. 30. Dynamic changes through more left hand than right hand.

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**Chord Repetitions and Register Balance**

The repeated bass notes/chords of *The Midnight Tide* present a technical challenge since they require rhythmic precision and a clear tone. Inattentive repetition causes a non-precise rhythmic presentation and an unnecessary or overly accented sound. In
The Midnight Tide, mm. 9-13, the performer must execute repeated octaves and chords immediately following a far-reaching register change. Such swift positional changes demand both accuracy and preparation. In mm. 7-14, the register shifts repeatedly, often incorporating a two-octave leap. In m. 7, the octaves in the low register enter on the third and sixth beats. After m. 9, grace notes are added to the octaves, and from mm. 11-13, two 32\textsuperscript{nd} notes substitute for the grace notes. These chords require a rich and weighted sound, but it should not be overly accented. I use the upper arm to control the dynamic pacing as the dynamic increases until m. 15. When the repeated chord enters, I emphasize the upper note slightly more than the other lower voices, using straight and firm right hand fingertips for rhythmic precision and tonal clarity while deemphasizing the left hand octaves. I play these 32\textsuperscript{nd} notes/chords slightly late to achieve a crisp sound quality. When the same octaves begin repeating from m. 11 to m. 13, I mentally lean towards the last chord, putting more accent on this chord rather than playing them all equally.

Example 3b.27 The Midnight Tide, mm. 6-13. Repetition of chords in the bass and the register balance.
Considering the wide registral range in *The Midnight Tide*, the performer must pay close attention to textural balance in order to create an even tone throughout. As the upper lines and supporting bass octaves shift back and forth, the leaping distances may interrupt the natural flow of the texture. The naturally dark sound of the low register may become overpowering when coupled with the acceleration of the arms leaping down from the upper register. The tendency to overemphasize the bass octaves can be controlled by left hand (lower register) playing one-level softer dynamic than the right hand. M.7 is marked *f*. Instead, I play the right hand *f*, and left hand *mf*. I also use a mental distance mapping and a steady lateral movement of the arms. These precautionary methods will not only bring out the melody line, but will also prevent the development of an untimely crescendo that would hinder long-range dynamic shape.

The best way to improve technical issues related to registral shifts is slow practice. “Stop/prepare/play” practice is useful here. The fingertips should be firm, and all arm and hand movement must be kept to a minimum. As soon as the chords on the previous beat are played, the performer should shift both hands very quickly and pause before playing the next
notes, simultaneously preparing the balance and the hand position before playing. It is important to memorize the sensation of distance between the upper chords and the lower octaves. Additional practice procedures may involve the performer setting the metronome to tick at every eighth note. This is particularly helpful in ensuring that the 32\textsuperscript{nd}-note figure is played with rhythmic precision. The metronome can then be set to tick every quarter note, encouraging the performer to sense the group of notes in each beat and play them with one motion. Along with these practice methods, the performer can also practice isolating the upper melody chords to get a feel for the flow of the melodic contour. This can be followed by adding the bass part silently through arm and finger motions, then adding sound.

**The Broken Octave Crossings**

The execution of the broken octave passages requires a great deal of finger dexterity as well as rapidity in the lateral movement of the arm. The left hand plays the broken octave crossings in a large span between mm. 21-23, with m. 23 spanning over three octaves. Playing this span at a quick tempo is challenging, because the tone must be controlled evenly and lightly at a quick pace. The performer should practice the “prepare-stop-play” cycle at a very slow tempo, especially when the thumb crosses over. In m. 23, once the thumb touches the note, the fingers must move as quickly as possible, preparing the finger positions for the fifth and thumb in an octave position before playing the following note. This “plucking technique” involves touching the keys lightly with a quick, curling-finger release. The fingertips should remain firm, with minimal movement. Good preparation involves isolating the first three notes in practice, then adding the following note, then repeating this procedure, adding one more note each time. While repeating this pattern, the performer needs to retain the sensation of distance and movement from each isolated practice procedure while
gradually increasing the tempo. This sensation retention should also incorporate the knowledge of how much finger strength will be needed and how to coordinate the fingers to move in the faster tempo. The wrist should be very light and swift in the lateral movement, and the forward momentum must maintain fluidity and rhythmic precision.

Example 3b.28 The Midnight Tide, mm. 21, and m. 23. Broken octave passage.

The impressionistic sound quality of The Hour Glass requires the performer to use many subtle varieties of tone color, a complex and sophisticated requirement that differs markedly from the requirements for performing the simpler texture found in Three Sketches.

The Performance Guide for The Hour Glass follows a different format from the guide for Three Sketches. Because the pieces in Three Sketches are so similar, I focus on the primary technical and musical issues applicable in all three pieces. However, for The Hour Glass, even though I discuss the common issues for all three pieces in the set, I address each piece separately as well, making specified performance/practice suggestions that address each work’s unique challenges.
In the initial portion of this performance guide for *The Hour Glass*, I introduce the broad technical and musical issues which all three pieces face, namely controlling voices and dynamics, pedaling, rubato/pacing, and touch. Then, I discuss these topics more deeply in a manner suitable for each piece. This kind of organization is practical, since the performer must first approach the broad technical and musical issues of the set, later polishing and noting more detailed goals of nuance and tone color in each piece.

While this performance guide provides suggestions for solving the main technical and musical issues in *The Hour Glass*, the performer should feel free to explore other practice and performance strategies which may improve or solve personal pianistic challenges more effectively. Such artistic freedom for enhancing one’s own performance is a necessity for the performer. It simply illustrates the fact that each performer must ultimately find what works best for them, and move forward accordingly. It is my hope that this guide will broaden the performer’s range of possible approaches to the improvement of performance of *The Hour Glass*. 
Chapter 4: Conclusion

This dissertation is intended to develop a performer’s understanding of Frank Bridge’s compositional style as evidenced in *Three Sketches* and *The Hour Glass*, and to enhance the performer’s ability to address its musical and technical challenges in an efficient, pianistic manner. The dissertation focuses on two sets, *Three Sketches* and *The Hour Glass*; the first is an early work, and the latter comes much later in Bridge’s life. The compositional styles of both sets are very different, which makes for an interesting comparison. An analysis of both sets (chapter 2), which precedes the performance guide (chapter 3), will inform and affect the performer’s ideas for the style and interpretation of each piece.

As I studied the literature about, and the piano pieces of, Frank Bridge, I learned that Bridge changed his compositional style significantly throughout his life. The changes he implemented became clearer while I listened to piano recordings of Bridge and looked at the many piano scores of his works. As in the study of other composers, one can roughly outline compositional periods in Bridge’s style over the course of his life. Compositions within a particular period are stylistically similar to each other, and as a new period emerges, Bridge’s style morphs. The earlier set in my dissertation, *Three Sketches*, displays Romantic salon style of music, while *The Hour Glass* expresses a more impressionistic/modernistic style.

The formal structures of the pieces in *Three Sketches* all follow a ternary model, as is commonly found in many 19th-century character pieces. Unlike *Three Sketches*, however, *The Hour Glass* takes on freer forms. In *The Hour Glass*, Bridge lets the melodic/motivic ideas transform throughout the piece, creating diversity in the midst of a unified structure.

Based on the results of my analysis of each set, I approach each piece with different performance perspectives and highlights. For instance, I emphasize rubato technique more in the first set than in the second, since I interpret *Three Sketches* in the category of salon music.
I then highlight the more impressionistic elements of the second set, since these elements are more prevalent.

There are some varieties in texture that can be considered simple in *Three Sketches*, similar to the music of Faure. This is particularly evident in the A sections of the set. The textures can also display at times a Brahmsian thickness, as seen in the B section of *Rosemary*. This section’s urgent mood also reminds me of Schumann’s character pieces for piano.

As I analyzed the pieces in both sets, I learned that Frank Bridge was influenced by other composers’ diverse compositional styles. I recognized Bridge’s use of specific compositional characteristics that originated with earlier composers. For example, the melodies in *Three Sketches* are suggestive of Chopin’s light but expressive melodic lines; virtuosic octaves and parallel chords are seen in works by Liszt; and doubled melodies come from Brahms. In *The Hour Glass*, I noticed several impressionistic elements such as whole tone use, modes, pentatonic scales, and parallel chords, as seen in the styles of Debussy and Ravel.

In the *Three Sketches*, harmonic progressions usually function as color changes, emphasizing the sonorities. Therefore, the use of pedal must be meticulously controlled by the performer in order to properly create the colors desired. These progressions, sometimes built up over a chromatically descending bass with smooth voice leading, are non-functional, similar to what one might find in Liszt or Wagner, although they inhabit a completely different sound world.

Along with impressionistic influences in *The Hour Glass*, I recognized modernistic compositional elements, from chromaticism to non-tonal chords, best described as pitch-class sets. Bridge uses a plethora of quartal/quintal chords in this set along with other three-note
and five-note chords. I refer to these as pitch-class sets, since many of these occur repeatedly throughout the pieces in The Hour Glass.

Alongside the modernistic elements, some compositional habits from previous eras are evident. Bridge develops motives and melodies through transformation, a concept also used by Brahms, called “developing variation.” Bridge reached even further back to Bach as well, utilizing Baroque compositional techniques such as sequence and stretto, especially in The Midnight Tide. Bridge’s ability to understand, utilize, and develop unique compositional traits of other composers reveals his compositional talent.

Frank Bridge’s compositional style changed significantly after World War I. Only a few traits, including doubled melodies and the descending bass line, remain present in his works after the war. When considering these changes, one should keep in mind that Bridge himself was an accomplished pianist with a fine technique, thus his pieces are well written pianistically. He was able to incorporate a variety of styles into his piano works without compromising the most natural hand and finger positions. There is the possibility that Bridge’s broad compositional borrowings and lack of a distinctive compositional style buried his name after his death. Nevertheless, I consider Bridge’s piano music to be important for two reasons. First, as a composer who spanned two very different musical centuries, his music provides a way to understand those changes in the larger context. Second, I find his piano music in particular to be excellent recital repertoire because of its high technical and musical qualities.

Performers will find it helpful to use suggestions made throughout this paper as a reference when learning other piano pieces by Frank Bridge, since the compositional and stylistic traits found in Three Sketches and The Hour Glass are typical in his other works. My goal is to study and perform Bridge’s chamber music pieces in the near future. I will be
curious to know how these traits are reflected in his chamber music, especially in the piano parts.

Analysis of these two sets tremendously aided my recording, interpretation of musical ideas, and explanations of performance practice. The recording process also gave me better ideas to include in the performance guide. I recorded several sections of the pieces multiple times on different days. After listening to some of the first takes, I made some important revisions to the paper. The preliminary recordings also encouraged me to try different pedaling, pacing, touch and, tone color. My recording helped me to approach the pieces with better technical and musical ideas, and I came up with new ways of facing the sets’ challenges. I believe that my recording, along with the performance guide, will help other performers to understand and approach the pieces better. It is also my hope that Frank Bridge’s piano repertoire becomes more popular recital material among pianists, for it is worthy of study and recognition.
Appendix

Recording Contents of Accompanying CD

<table>
<thead>
<tr>
<th>CD Track</th>
<th>Track Duration</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(2:33)</td>
<td><em>Three Sketches</em></td>
</tr>
<tr>
<td>2</td>
<td>(3:42)</td>
<td><em>Three Sketches</em></td>
</tr>
<tr>
<td>3</td>
<td>(1:50)</td>
<td><em>Three Sketches</em></td>
</tr>
<tr>
<td>4</td>
<td>(4:27)</td>
<td><em>The Hour Glass</em></td>
</tr>
<tr>
<td>5</td>
<td>(3:15)</td>
<td><em>The Hour Glass</em></td>
</tr>
<tr>
<td>6</td>
<td>(4:20)</td>
<td><em>The Hour Glass</em></td>
</tr>
</tbody>
</table>

*Three Sketches*

- 1. April
- 2. Rosemary
- 3. Valse Capricieuse

*The Hour Glass*

- 4. Dusk
- 5. The Dew Fairy
- 6. The Midnight Tide
Bibliography

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University, 1970).


**Musical Scores:**


**Website:**


**Recordings:**
