4-4-2003

A graduate piano recital : an analytical study

Maria Caridad Borges

Florida International University

DOI: 10.25148/etd.FI14051195

Follow this and additional works at: <https://digitalcommons.fiu.edu/etd>

Part of the [Music Performance Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Borges, Maria Caridad, "A graduate piano recital : an analytical study" (2003). *FIU Electronic Theses and Dissertations*. 1733.
<https://digitalcommons.fiu.edu/etd/1733>

This work is brought to you for free and open access by the University Graduate School at FIU Digital Commons. It has been accepted for inclusion in FIU Electronic Theses and Dissertations by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.

FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

A GRADUATE PIANO RECITAL:
AN ANALYTICAL STUDY

A thesis submitted in partial fulfillment of the
requirements for the degree of
MASTER OF MUSIC

by
Maria Caridad Borges

2003

To: Dean Arthur W. Herriott
College of Arts and Sciences

This thesis, written by Maria Caridad Borges, and entitled A Graduate Piano Recital: An Analytical Study, having been approved in respect to style and intellectual content, is referred to you for your judgment.

We have read this thesis and recommend that it be approved.

Kemal Gekic

Jose R. Lopez

Miguel Salvador, Major Professor

Date of Defense: April 4, 2003

The thesis of Maria Caridad Borges has been approved.

Dean Arthur W. Herriott
College of ~~Arts~~ and Sciences

Dean Douglas Wartzok
University Graduate School

Florida International University, 2003

DEDICATION

I dedicate this thesis to my piano professor, Dr. Miguel Salvador, who has offered me his direction, encouragement, artistic inspiration, and continued enthusiasm during these years at Florida International University.

ACKNOWLEDGMENTS

I wish to acknowledge the members of my committee: Dr. Jose R. Lopez, Dr. Miguel Salvador, and artist in residence, Kemal Gekic, for their critical advice, time, and dedication, that made much of this project possible.

I owe an enormous debt of gratitude to my former professors William Dawson, Violeta Vagramian, and Frank Cooper for their great teachings, patience, and outstanding musical insight. I also would like to thank Mayra Nemeth, Alonzo Bain and Diana Molinari for their constant encouragement on this project. My appreciation to Dr. Joseph Rohm, and Dr. Orlando J. Garcia for their valuable teachings and dedication.

A special thanks to my good friend, Francisco Sanchez, for his suggestions, understanding, and time. A very special thanks to my dear friend, Cachita Beba, for her patience, commitment, and understanding on this project. My appreciation also goes to my sisters, Yasmina and Maria Isabel, for their support and encouragement. In particular, I wish to acknowledge the outstanding contribution of my grandparents, Mariana and Pepe. Without their continuous support, guidance, understanding, and love, this work would not have been possible.

ABSTRACT OF THE THESIS

A GRADUATE PIANO RECITAL: AN ANALYTICAL STUDY

by

Maria Caridad Borges

Florida International University, 2003

Miami, Florida

Professor Miguel Salvador, Major Professor

The purpose of this thesis is to provide a historical and musical analysis that illustrates characteristic features of musical compositions from the Baroque, Classical, Romantic, and Twentieth century styles. The structural analysis of the pieces reveal the evolution in the musical expression regarding line, texture, form, and the technical skills employed by the composers through polyphonic, homophonic, and twelve-tone procedures.

The works of this recital represent four different styles: The *prelude and fugue* among the important forms of the Baroque style; the *sonata* embodying the principles of balance and unity of the Classical style; the *etude and waltz* as representative of the Romantic style; and the *nocturne* as an illustration of the transformation of the melody, harmony, and rhythm in the music of the 20th century.

TABLE OF CONTENTS

CHAPTER	PAGE
I. JOHANN SEBASTIAN BACH: <i>THE WELL-TEMPERED CLAVIER, BOOK I</i>	1
<i>Prelude and Fugue I in C Major</i>	5
<i>Prelude and Fugue II in C Minor</i>	10
<i>Prelude and Fugue V in D Major</i>	20
<i>Prelude and Fugue X in E Minor</i>	29
<i>Prelude and Fugue XVI in G Minor</i>	39
II. WOLFGANG AMADEUS MOZART: <i>SONATA IN F MAJOR, K. 332</i>	51
<i>Allegro</i>	53
<i>Adagio</i>	62
<i>Allegro Assai</i>	67
III. FREDERIC CHOPIN: <i>ETUDES FOR THE PIANO</i>	85
<i>Etude in C Major, Op. 10, No. 1</i>	88
<i>Etude in C Minor, Op. 10, No. 12</i>	92
<i>Etude in A-flat Major, Op. 25, No. 1</i>	104
<i>Etude in F Minor, Op. 25, No. 2</i>	110
<i>Waltz Posthumous in E Minor</i>	117
IV. SAMUEL BARBER: <i>NOCTURNE IN A-FLAT MAJOR OP. 33</i>	126
BIBLIOGRAPHY	147

CHAPTER I

The Well-Tempered Clavier, Book I by

Johann Sebastian Bach

Prelude and Fugue I in C Major

Prelude and Fugue II in C Minor

Prelude and Fugue V in D Major

Prelude and Fugue X in E Minor

Prelude and Fugue XVI in G Minor

Johann Sebastian Bach (1685-1750) was born in Thuringia, north central Germany. He received his earliest training from his father and later on from his elder brother, an organist and pupil of Pachelbel.¹ He studied the music of other composers through the customary method of copying or arranging their scores, a habit he retained all throughout his life. In this way, he became familiar with the styles of the foremost composers of France, Germany, Austria, and Italy, assimilating the characteristic excellences of each.

Bach took the existing forms of keyboard music and polished them to a high peak of perfection.² His compositions display his talent for melodic and rhythmic invention and harmonic audacity. His music reveals an earnest objective aided by a formidable technical apparatus. This technical apparatus, however, never obtrudes; it serves as a cleverly concealed scaffold upon which Bach builds his magnificent tonal edifices.³

¹Grout and Palisca. A History of Western Music. New York: W. W. Norton and Company, 1980. Ch. XII, p. 498.

²Gillespie, John. Five Centuries of Keyboard Music. New York: Dover Publications Inc. 1972, Ch. 10, p. 130.

³*Ibid.*, Ch. 10, p. 131.

The Well-Tempered Clavier

The best known of Bach's works for keyboard instruments are the famous sets of preludes and fugues entitled *Das Wohltemperiertes Klavier* (*The Well-Tempered Clavier*). This celebrated work is a collection of two sets (twenty-four in each) of *preludes and fugues* in all the major and minor keys. Book I was completed at Cothen around 1722; Book II was collected at Leipzig around 1740.⁴

Book I is more unified in style and purpose than Book II, which includes compositions from different periods of Bach's life. In addition to demonstrating the possibilities with the then novel equal, or nearly equal tempered tuning of using all the keys, Bach had particular didactic intentions in Book I.⁵ Never before had any work written for instructional purposes achieved such high artistic value. With *The Well -Tempered Clavier*, Bach raised the harpsichord (and clavichord) fugue to the same lofty heights that he attained for the organ fugue. Previous to tempered tuning, the performer who wished to play in all keys on instruments with fixed sounds (organ, clavichord, harpsichord) would have required so many notes on his instrument that the playing would have been impossible. Also, the presence of half tones of different sizes meant that the keys employing many sharps or flats could not be used without retuning the instrument. Consequently, the composers had limited themselves to certain keys. A contemporary of Bach said that they wrote only rarely in *B* major and *A-flat* major, never in *F-sharp* major or in *C-sharp* major.

⁴Grout and Palisca. *Ibid.*, Ch. 12, p. 506.

⁵*Ibid.*, Ch. 12, p. 506.

Equal temperament noticeably reduced the difficulties of the older system and made enharmonic transitions easier.⁶ In most of the *Preludes* of *The Well-Tempered Clavier*, a single specific musical task is given to the player; thus the *Preludes* might be called, in the terminology of a later age, *Etudes*. Some of Bach's *Little Preludes*, as well as the *Two-part Inventions* and the *Three-part Sinfonias*, may be regarded as preliminary studies. The teaching aims of *The Well-Tempered Clavier* go beyond mere technique, however, for the *preludes* exemplify different types of keyboard compositions such as *toccata*, *fantasy*, *trio sonata*, etc.⁷

The *Fugues*, wonderfully varied in subjects, texture, form, and treatment, constitute a compendium of all the possibilities of concentrated monothematic fugal writing. Each subject has a clearly defined musical personality of which the entire fugue is a logical development and projection.⁸

The Fugue. Musical definition

According to John Gillespie, a *fugue* is a contrapuntal composition that developed from the Renaissance *ricercar* and the organ *canzona*. In a *fugue*, the keyboard is treated as a vocal ensemble: a certain portion of the keyboard is reserved for the soprano line, a

⁶Gillespie, John. *Ibid.*, Ch. 10, p. 132.

⁷Grout and Palisca, *Ibid.*, Ch. 12, p. 506.

⁸*Ibid.*, Ch. 12, p. 507.

lower section for the tenor, and so forth. When the theme has been presented, it is “sung” by the different voices.⁹ A *fugue* works out according to prescribed rules of keyboard counterpoint. It usually employs two, three, or four voices, occasionally five. The subject -a short melodic and rhythmical phrase- is stated in one voice, unaccompanied. Then, the second voice enters with the same melody (this time transposed to the dominant key) while the first voice may begin a countersubject (a melodic idea that appears consistently along with the subject). When the second voice has completed the subject, it now may begin the countersubject, and so on. The so-called Exposition of a *fugue* takes place when the subject has been stated in all the voices.¹⁰

After this, the fugue proceeds to alternate “episodes” and “entries”. An episode occurs when there is a section of a fugue usually with sequences and without a voice part stating the subject in full. On the other hand, an entry occurs when there is a return to the complete subject in one of the voices. Toward the end, at the climax of the fugue, all voices may enter in close overlapping succession (*stretto*). Here, the theme may be presented in its original form in one voice and simultaneously employing a variety of fugal techniques (diminution or augmentation) in another voice. The *fugue* in general consists on an Exposition followed by episodes and entries. It ends with a closing section in the original tonic containing statements of the subject.¹¹

⁹Gillespie, John. *Ibid.*, Ch. 3, p. 44.

¹⁰*Ibid.*, Ch. 3, p. 45.

¹¹*Ibid.*, Ch. 3, p. 45.

The *Prelude* is a piece in contrasting style that precedes the fugue. It often has a quasi-improvisatory character that contrasts with the fugue's polyphonic character. The prelude, in measured rhythms, has a principal motive that is expanded by repetition and modulation. Other quasi-improvisatory types that precede a fugue are the toccata, a work in rapid tempo, that has alternating passages of different textures, and the fantasy that includes elements from both the prelude and the toccata.¹²

Johann Sebastian Bach: Well-Tempered Clavier, Book I: Prelude in C Major

As Erwin Bodky has noted, the *Prelude in C Major* is a “masterpiece that fulfills the task assigned to it: to be the portal of the entire *Well Tempered Clavier*.”¹³

With its undulating harmonies, the *Prelude in C Major* imitates the lute style.¹⁴ It is in quadruple time and its musical design is based on repeated melodic and rhythmic motives that are combined.¹⁵ The melodic motive is an ascending broken triad, the first note providing the harmonic support of each motive. The rhythmic motive combines three cells:

- 1) A half note in the bottom part.
- 2) A dotted eighth note with a tied quarter note in the middle part.
- 3) Six continuous sixteenth notes with an eighth rest at the beginning.

¹²*Ibid.*, Ch. 3, p. 45.

¹³Bodky, Erwin. The Interpretation of Bach's Keyboard Works. Harvard University Press, Cambridge, Massachusetts, 1960. Ch. 2, p. 60.

¹⁴Gillespie, John. *Ibid.*, Ch. 10, p. 133.

¹⁵Benward, Bruce and White, Gary. Music in Theory and Practice. Iowa: William C. Brown Company Publishers, 1989. Ch. 11, p. 175.

When these rhythmic cells combine, they sound like continuous sixteenth-notes. By the time the coda starts, three bars before the end, the same motive is repeated sixty-four times.¹⁶ The harmonic rhythm changes twice within each measure. Example 1 presents the two opening measures of the *Prelude in C Major*.

Example 1. J. S. Bach: *Well Tempered Clavier Book I, Prelude in C Major*, mm. 1-2.

The *Prelude* is in binary form. The first part (A) begins on the tonic key of C Major and briefly moves to the dominant key of G major at measure 10 by a common chord modulation (mm. 9). The second part (B) starts at measure 19 and remains in the tonic key until the end of the piece as seen in Example 2.

Example 2. J. S. Bach: *Well-Tempered Clavier I, Prelude in C Major*, mm. 18-20.

¹⁶Bodky, Erwin. *Ibid.*

From measures 24 to 31 there is an extended dominant pedal in the bass that prolongs the harmonic tension towards the end. It resolves to the tonic from measures 32 to the end of the *Prelude* while the melodic line outlines a subdominant-dominant-tonic progression. Example 3 illustrates the closing measures of *Prelude* in *C Major*.

Example 3. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Major*, mm. 33-35.

J. S. Bach: *Well Tempered Clavier, Book I, Fugue in C Major : four-voices*.

The *Fugue* in *C Major* combines fine craftsmanship with delightful elegance. The theme of this fugue is cited twenty-four times within twenty-seven measures. This *Fugue* presents remarkable musical features: the employment of a different key relationship pattern in the exposition, the presentation of a counterexposition, and the omission of episodes. The organization is beautifully balanced, as Bodkin expresses in his book *The Interpretation of Bach's Keyboard Works*.¹⁷ The exposition (mm.1-6) employs the unusual key relationship pattern of tonic, dominant, dominant, tonic that differs from the tonic, dominant, tonic, dominant employed in most four-voice fugues.¹⁸ See Example 4.

¹⁷*Ibid.*

¹⁸Kennan, Kent. *Counterpoint*. (New Jersey: Prentice Hall, Inc., 1987), Ch. 15, p. 211.

Example 4. J. S. Bach: *Well Tempered Clavier, Book I, Fugue in C Major*, mm. 1-3.

The Exposition is followed by a second exposition called “counterexposition”(mm. 7-11). Although alternating tonic and dominant keys are involved as in the main exposition, the order of entry of the voices is different.¹⁹ Now it presents a tonic, dominant, dominant, dominant pattern. Example 5 illustrates part of the counterexposition.

Example 5. J. S. Bach: *Well Tempered Clavier, Book I, Fugue in C Major*, mm. 6-9.

¹⁹Kennan, Kent. *Ibid.*, Ch. 15, p. 217.

It is somewhat surprising to find that this first fugue contains no episodes since that is highly unusual.²⁰ The device used in this fugue is a series of stretti ingeniously worked out at different intervals and in different time relationships. The stretto takes the place of episodes providing new interest and relief from too many consecutive statements of the subject in its original form.²¹

Example 6 displays a complex contrapuntal passage, one stretto of four voices in the development of *Fugue in C Major*.

Example 6. J. S. Bach: *Well Tempered Clavier Book I, Fugue in C Major*, mm. 14-16.

From measures 19 to 22 there are two stretti of two voices, with an increase in distance between the entrances of the second stretto (mm. 21-22). A Coda containing one stretto of two voices (mm. 24) followed by a “free fantasy” (mm. 26-27) brings the fugue to an end. Example 7 presents the final measures of the *Fugue in C Major*.

²⁰*Ibid.*, p. 221.

²¹*Ibid.*

Example 7. J. S. Bach: Well Tempered Clavier Book I, Fugue in C Major, mm. 22-27.

J. S. Bach: Well-Tempered Clavier, Book I, Prelude 2 in C Minor.

The Prelude in C Minor of The Well-Tempered Clavier, Book I, has two contrasting parts. The main rhythmic motive of each is the four sixteenth-note figure that is repeated continuously throughout the piece. The character of this composition is forceful and dynamic. Example 8 presents the three opening measures of Prelude in C Minor. (Notice that the harmonic changes occur on a tonic pedal that is prolonged to measure 6).

Example 8. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm. 1-6

The first part of the *Prelude in C Minor* extends to measure 27 and modulates from the tonic key (C minor) to the relative major key (E flat major) through a common chord modulation in measure as depicted in Example 9.

Example 9: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm. 9-11.

The return to the tonic takes place at measure 18. Both the melody and the bass keep playing the same rhythmic sixteenth-note figures simultaneously. Example 10 shows the return to C minor in part I.

Example 10. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm.16-18.

Measure 28 marks the beginning of part II. This section has an improvisatory character given by the sequential treatment of the sixteenth-note motive, the quicker thirty-second-note and sixty-fourth figures, and the varied tempo markings it incorporates; *Presto*, *Adagio*, and *Allegro*. This section starts with a sustained dominant tone in the bass. Upon it, the sixteenth-note motive appears in descending chromatic sequences. In measure 29, the bass imitates the soprano voice at the interval of the octave as seen in Example 11.

Example 11. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm. 28-30

The imitative counterpoint between the soprano and the bass continues to measure 33. The following measure, marked *Adagio*, brings a change in texture. It announces the dominant 7th chord of the subdominant minor starting with an arpeggiated chord on this harmony. After it, a rapid cadenza-like passage employing figures of thirty-second and sixty-fourth notes embellish the melody. The bass has a brief pause of quarter rests. The next arpeggiated chord is the resolution to the subdominant. Measure 35, marked *Allegro*, has a tonic pedal in the bass. Above it, Bach superimposes a succession of diminished 7th triads followed by their resolutions. They add dramatic tension to the final portion of the piece. Example 12 shows measures 34-35 of the *Prelude in C minor*.

Example 12. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm. 34-35.

In measure 37 (third beat) the harmonic tension is resolved with the tonic pedal in the bass. But still the melody continues the harmonic changes in ascending broken chords that resolve at the very last note of the composition. Example 13 shows measures 36-38 of the *Prelude in C Minor*.

Example 13. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in C Minor*, mm.36-38

J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor: Three voices.*

The key plan of the Fugue in C Minor is tonic, dominant, tonic. The order of entries is alto, soprano, bass. The subject, in C minor, starts on the tonic note in the alto, and extends through the first sixteenth note in the third measure.²²

The subject of this fugue has its melody centered around the note C. In addition to this recurring pitch, the melodic idea of the subject moves by step, what imprints a sense of direction to the line. For instance, the notes A-flat, G, F, and E move descendently by a step progression as seen in Example 14.

Example 14. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 1-3.

²²Kennan, Kent. *Counterpoint*. New Jersey: Prentice Hall, Inc., 1987. Ch. 15,p. 206

After the subject is stated, the answer takes place in the dominant minor (G minor). It begins in the second eighth-note of the third measure and ends in the first eighth-note of measure 5. Against the answer, the alto voice continues. This time, it carries the countersubject which is characterized by a descending scalar motive that begins with sixteenth-notes and later with eighth-notes. Example 15 illustrates this explanation.

Example 15. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 3-6.

Following the answer, a bridge passage prolongs the material from the opening by way of ascending sequences. This bridge passage is derived from the first part of the subject (in the soprano) and the first part of the countersubject (in the alto) in contrary motion, as seen in Example 16.

Example 16. J. S. Bach: Well-Tempered Clavier, Book I, Fugue in C Minor, mm. 5-6.

At measure 7, the bass completes the exposition of the fugue by announcing the subject in the tonic key (C minor). It is accompanied by the countersubject in the soprano. In the second half of that measure a new motive appears in the alto. The melodic idea borrows elements from the subject. However, this motive has a clear melodic identity, recurring throughout the fugue as an unifying element.²³ See Example 17.

Example 17. J. S. Bach: *Well Tempered Clavier, Book I, Fugue in C Minor*, mm. 7-9.

Measures 9-10 constitute a bridge to the development where the soprano and the alto alternate the first part of the subject in descending sequences. The bass provides the accompaniment with the countersubject as shown in Example 18.

²³*Ibid.*, Ch. 15, p. 207.

Example 18. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 9-10.

The development of the *Fugue in C Minor*, starting at measure 11, announces the subject in the relative major, E-flat major. The soprano line displays the subject, the bass carries the countersubject, and the alto the melodic motive. The second episode, in measures 13-14, displays the countersubject in ascending direction in the soprano. The alto and the bass have the second part of the countersubject in parallel thirds. The harmony progresses from E-flat major to the tonic, C minor. Example 19 illustrates a remarkable model of triple counterpoint.

Example 19. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 11-14.

At measure 15, the subject is announced in the alto, in the dominant key (G major). It is accompanied by the countersubject in the soprano and the melodic motive in the bass. See Example 20.

Example 20. J. S. Bach: *Well-tempered Clavier, Book I, Fugue in C Minor*, mm. 15-18.

The third episode extends from measures 17 to 19. It presents fragments of the subject in the outer voices while the alto carries part of the countersubject. At measure 19, there is an interchange of the voices. The bass carries the countersubject while the upper voices have fragments of the subject.

In the recapitulation, starting at measure 20, the tonic is restated. The soprano has the subject accompanied by the countersubject and the melodic motive in the lower voices. See Example 21.

Example 21. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 19-24.

From measure 22 to the first half of measure 26 there is a sequential extension of the subject. From measures 26 (third beat) to 28 the subject is stated in the bass. The last statement of the subject occurs in the coda (mm. 29-31) which presents a harmonized version of the subject over a tonic pedal, bringing the fugue to an end. See Example 22.

Example 22. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in C Minor*, mm. 29-31.

Well-Tempered Clavier, Prelude in D Major

According to Erwin Bodky in his book *The Interpretation of Bach's Keyboard Works*, *Prelude in D major* is "a dazzling perpetuum mobile."²⁴ In fact, it is based on restless sixteenth-note figures shaping the melodic line while the bass supports it harmonically with eighth-note figures separated by eighth-note rests. The harmonic rhythm of this *Prelude* changes twice within each measure (with the exception of the opening measure of each section and the final two measures).

The *Prelude in D Major* is in binary form. Part A extends from measures 1 to 19. It moves from the tonic key, D major, to the relative minor key, B minor, through a common chord modulation in measure 7. After this movement to B minor, other modulations occur touching various tonalities as E minor, D major, E minor, B minor, A minor, and then G major. Example 23 shows the first two measures of the *Prelude in D Major*.

Example 23. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in D Major*, mm. 1-2.

²⁴Bodky, Erwin. *Ibid.*

Part B runs from measures 20 to 35. It states the subdominant key, G major, and presents the same thematic material of part A as seen in Example 24.

Example 24. J. S. Bach: *Well-Tempered Clavier I, Prelude in D Major*, mm. 20-22.

The tonic key is re-established through another common chord modulation, at measure 25. At this point, a reiterated dominant pedal prolongs the harmonic tension until the final measure of the composition. Three lines sound at the same time: the quicker sixteenth-notes of the soprano, the eighth-notes in the tenor, and the sustained pedal tone of the bass. At measure 29, the upper voices move in sixteenth-notes over the dominant pedal as illustrated in Example 25.

Example 25. J. S. Bach: *Well-Tempered Clavier I, Prelude in D Major*, mm. 27-29.

At measure 33, after the diminished seventh chord of the dominant, a recitative-like motive employing descending/ascending scalar pattern in thirty-second notes provides a sudden change in texture. Then, two arpeggiated diminished chords followed by a perfect cadence on the tonic, D major, close the *Prelude in D Major*. Example 26 presents the three final measures of this musical composition.

Example 26. J. S. Bach: *Well-Tempered Clavier I, Prelude in D Major*, mm. 33-35.

Well-Tempered Clavier, Book I, Fugue in D Major: four voices.

The *Fugue in D Major* has a pompous character and employs the dotted rhythms of the French overture. The structure alternates developments and episodes. This fugue does not make use of a countersubject. “The absence of a countersubject here is offset by the arresting character of the subject itself, as well as by its shortness.”²⁵ The rhythmic motives of it combine eight thirty-second notes followed by dotted eighth-notes. Among the melodic motives employed are ascending/descending motives by conjunct motion combined with a

²⁵Kennan, Kent. *Ibid.*, Ch. 15, p. 213.

descending major third and an ascending major sixth. The range is that of a major sixth (D-B).

The Exposition of Fugue in D major comprises measures 1 to 7. The subject is presented in the bass, in the tonic key, starting in the second beat after a quarter rest. The real answer occurs in the second measure. Stated in the tenor, it appears at the dominant (A major) accompanied by a motive that is an extension of the subject. At measure 3 there is a bridge to the third announcement of the subject. It combines material from the subject and a new motive made up of four sixteenth-notes. The third statement of the subject occurs in the alto, in D major, in measure 4. The answer is in the soprano, in A major, in measure 5. Example 27 contains the four announcements in the exposition of this musical work.

Example 27. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 1-5.

Measure six constitutes another bridge that links an extra statement of the subject in the tonic key in the following measure as shown in Example 28.

Example 28. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 6-9.

The development extends from measures 8 to 20. At measure 8, the soprano states the subject in the submediant, B minor. The first episode (mm. 9-10) employs the first motive of the subject alternating with the sixteenth-note motive from the bridge. It also combines the second part of the subject (dotted figures) in two descending sequences. At measure 9 there is a deceptive cadence on the submediant (B minor). At measure 10 there is another cadence but this time on the dominant (A major). Example 29 shows the first episode of this composition.

Example 29. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 9-10.

From measures 11 to 16 there are seven announcements of the subject. In measure 11, the bass and the soprano state the subject in the subdominant (G major) in stretto. At measure 12, the alto presents the subject in the tonic (D major) as seen in Example 30.

Example 30. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 11-12.

After the cadence in the first beat of measure 13, the bass states the subject in the submediant (B minor). Immediately on the second beat, the soprano has the subject in the tonic (D major). At measure 14 there is a half cadence on the V/IV. The tenor brings the subject on the subdominant. There is a strong cadence on G major. The next presentation of the subject happens again in the bass, on the supertonic (E minor), as seen in Example 31.

Example 31. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 13-15.

Episode II comprises measures 17-20. At the beginning of measure 17, there is a strong cadence on E minor. The first part of the subject, in the soprano, employs three descending sequences. The remaining voices combine the motive from the bridge with the dotted figures of the subject. This passage modulates from E minor to the dominant A major (mm. 19). Measure 20 implies stretto treatment on the first part of the subject among the four voices. Episode II is shown in Example 32.

Example 32. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 16-20.

The Recapitulation extends from measures 21 to 27. In measure 21, the opening motive of the subject is presented in the bass accompanied by the second motive of the subject in the tenor and alto while the soprano employs the motive from Episode I. At measure 22, there is a half cadence on the dominant (A major). The subject combines its first part in the bass with the second part (altered) in the other voices. After the strong cadence on tonic at measure 23, soprano and bass start alternating the first part of the subject as shown in Example 33.

Example 33. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 22-23.

Measure 24 opens with a deceptive cadence on B minor (submediant). The first part of the subject appears in four continuous sequences between soprano and bass.

A small codetta takes place in the three final measures of the fugue. All the voices are present in this chordal passage that employs the dotted figures from the second part of the subject, imprinting great character to the conclusion of the fugue. The sequential motives of measure 24 and the codetta are depicted in Example 34.

Example 34. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in D Major*, mm. 24-27.

Well-Tempered Clavier, Prelude in E Minor

The *Prelude in E Minor* presents two contrasting parts, or A-B. The first section (A) extends from measures 1-22. The second section (B) comprises measures 23-41. It is in quadruple time.

Part A combines longer values of half notes with shorter figures of thirty-second and sixteenth notes that provide rich ornamentation to the melody through the employment of non-harmonic tones as neighbor tones, passing tones, and suspensions. The steady sixteenth-note figures that characterize the bass line imprint dynamism to the composition.

The *Prelude in E Minor* is characterized by its contrasting textures. The first part has homophonic quality. The melodic line presents lyrical motives in the right hand while the left hand accompanies it with the continuous eighth-note figurations which provides the harmonic support. Example 35 illustrates the this explanation.

Example 35. J. S. Bach: *Well- Tempered Clavier, Book I, Prelude in E Minor*, mm. 1-4.

The principal tonal centers around which the Prelude in E minor are based are the following:

<i>Part A</i>	<i>Part B</i>
E minor (mm. 1- 4)	A minor (mm. 23-31,first beat)
G Major (Relative major, mm. 5-9)	E minor (mid 31- 41)
E minor (Tonic, mm. 10-11)	
C Major (Sub-median, mm. 12-13)	
A minor (Sub-dominant mid. 14 to mm. 17)	
E minor (Tonic, mm. 18- 22)	

After the g-sharp states the leading tone of A minor (mm. 22), there is a perfect cadence on the subdominant minor (A minor) which opens part B. In addition, it presents a change in texture. Now the melodic line adopts a restless character by the continuous sixteenth-note figures played simultaneously in parallel and contrary motion with the bass, as depicted in Example 36.

Example 36. J. S. Bach: *Well-Tempered Clavier I, Prelude in E Minor*, mm. 23-24.

At measure 32 there is cadence that leads to E minor as shown in Example 37.

Example 37. J. S. Bach: *Well-Tempered Clavier I, Prelude in E Minor*, mm. 31-32.

At measure 33, the harmonic progression takes place over a dominant pedal tone in the bass (mm. 34- 39). From this point, the right hand combines sustained half-notes with the sixteenth-notes as shown in Example 38.

Example 38. J. S. Bach: *Well-Tempered Clavier I, Prelude in E Minor*, mm. 33-36.

The melodic line of measure 40 presents a descending natural E minor scale, then the melodic variant in contrary motion with the bass that plays the natural mode. The closing measure provides the dominant-seventh chord resolving to a picardy E major chord as shown in Example 39.

Example 39. J. S. Bach: *Well-Tempered Clavier I, Prelude in E Minor*, mm. 39-41.

Well-Tempered Clavier, Fugue in E Minor: two voices.

The *Fugue in E Minor* is the only two-voice fugue in the *Well-Tempered Clavier*. As Kennan quotes “Bach may have felt that a third voice would have been too difficult to manage here, the subject and countersubject being as animated as they are.” The subject begins on the tonic, in the soprano. It outlines a broken ascending tonic chord followed by a chromatic descending passage which alternates with a tonic pedal tone. The rhythmic motives are continuous sixteenth-note figures followed by two eighth-notes at the end of the subject. The length of it is two complete measures and the first beat of a third measure. The meter is 3/4 and the harmonic pattern of the Exposition is tonic-dominant. The range of the melody encompasses a major 9th (from D4 to E5). The subject of the *Fugue in E Minor* is shown in Example 40.

Example 40. J. S. Bach: *Well-Tempered Clavier, Fugue in E Minor*, mm. 1-3.

After the first announcement of the subject, the answer takes place at the dominant (B minor), in the bass. It begins at measure 3. Against the answer, the soprano states the melodic idea of the countersubject as illustrated in Example 41.

Example 41. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 3-4.

The first episode constitutes measures 5 to 10. It starts with two descending sequences that combine the countersubject in the bass with a new melodic idea related to the subject in the soprano. It employs figures of ascending 7th chords with a descending scalar pattern as shown in Example 42.

Example 42. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 5-9.

The development of the *Fugue in E Minor* extends from measures 11 to 38. In measure 11, an announcement of the subject is stated in the relative major (G major), in the soprano. Its answer takes place in measure 13 (D major), in the bass. See Example 43.

Example 43. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 11-14.

The second episode occurs from measures 15 to 19. It employs the descending sixteenth-note scalar pattern of the first episode combined with the opening ascending broken chord motive of the subject in augmented figures of eighth-notes. This section is in invertible counterpoint and employs two descending sequences separated by a whole step. Kennan explains that “the sudden convergence into octaves at measure 19 is especially effective here because of the high independence of the voices up to that point. Similarly, the use of sixteenth-notes is satisfying because the voices have taken an alternating rhythmic pattern in the preceding measures.” Example 44 shows this second episode.

Example 44. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E minor*, mm. 15-19.

From measures 20 to the pick-up of 24 there are two announcements of the subject. The first starts in the bass at the dominant minor, A minor (mm. 20- pick-up of 22). It is a real statement. Its answer occurs in the soprano at measure 22 in the tonic, E minor. Example 45 depicts these two announcements of the subject supported by the countersubject in inversion.

Example 45. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E minor*, mm. 20-24.

The third episode employs the same material of the first episode in invertible counterpoint. It comprises measures 24 to 29 beginning with the two descending sequences based on the countersubject now stated in the soprano and the ascending seventh motive in the bass. The episode concludes in an ascending scalar pattern of parallel sixths and thirds as shown in Example 46.

Example 46. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 25-27.

After the third episode there is another entry of the subject in the development. It takes place from measures 30 to the pick-up of 34 with two announcements of the subject. The first is in the subtonic, D minor, and it is a real announcement stated in the bass (mm. 30-pick-up of 32). The second is a tonal answer in the subdominant (A minor) carried by the soprano (mm. 32-pick-up of 34) as presented in Example 47.

Example 47. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 30-34.

The last episode leading to the Recapitulation extends from measures 34 to 38. It employs the two descending sequences of the second episode, now starting on the subdominant major key (A Major , borrowed from the parallel major). At measure 37 the first the soprano begins with the broken chord motive in invertible counterpoint. At measure 38 the leading tone (D-sharp) is restored. The cadence on E minor at measure 39 initiates the short recapitulation of this fugue. It contains two partial statements of the subject starting in the soprano and bass in contrary motion. The last measure has a cadence on E Major (picardy third). Example 48 shows the brief recapitulation of the *Fugue in E Minor*.

Example 48. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in E Minor*, mm. 39-42.

Well-Tempered Clavier, Book I, Prelude in G Minor

The *Prelude in G Minor* consists of two main sections. The first part (A) comprises measures 1 to 10. The second part (B) extends from measures 11 to 19. This *Prelude*, in quadruple time, has a lyrical character and contrapuntal quality due to the steady employment of invertible counterpoint. It has three voices interchanging the principal motives. Among the rhythmic motives are the whole-note trill (first presented on the tonic note in the soprano), the continuous sixteenth-note figures (in the middle voice), and the eighth-note figures reiterating the tonic note. These three motives are presented simultaneously in the opening measure. The second measure presents a motive which combines sixteenth and thirty-second notes, in the soprano. It is in turn accompanied by the eighth-notes of the middle voice and the sustained whole-note of the bass.

Among the principal melodic motives are the pedal tones, the interlocked 3rd (mm. 1), the perfect 4th (descending and ascending) and its inversion the perfect 5th, the major and minor 6th. In addition, the non-harmonic tones as neighbor tones, passing tones, and appoggiaturas provide melodic richness to the composition. The first two opening measures display the tonic harmony (G minor) greatly embellished and somewhat disguised by the employment of the non-harmonic tones. Example 49 illustrates the first two measures of the *Prelude in G Minor*.

Example 49. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in G Minor*, mm. 1-2.

At measure 6, the dominant 7th chord of the relative major announces the cadence to that key (B-flat major). The movement to B-flat Major takes place at measure 7. At this point, the voices are worked in invertible counterpoint. The soprano carries the sixteenth notes (with a pedal tone on B-flat), the middle voice states the eighth-note motive (outlining upper- and lower neighbor tones around D), and the bass displaying the B-flat in the whole-note trill. At measure 8, the sustained B-flat is transferred to the soprano while the middle voice continues with the eight-note figures and the bass takes the combined motive of sixteenth and thirty-second-notes first presented in measure 2, though it is ascending now. Example 50 depicts measures 7-8 of *Prelude in G Minor*.

Example 50. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in G Minor*, mm. 7-8.

Measures 9 and 10 constitute a bridge to part B. This passage is mainly built on descending sequences of thirty-second notes which alternate between soprano and middle voice. The bass supports it with steady eighth-note figures that outline the circle of fifths. These sequential motives are derived from the opening. In the middle part of measure 10, the G-dominant 7th chord leads to the subdominant minor (C minor) as seen in Example 51.

Example 51. J. S. Bach: *Well-Tempered Clavier, Book I, Prelude in G Minor*, mm. 9-10.

Part B starts at measure 11 with the opening motive of part A. It is now inverted since the trill is on the bass (similar procedure is employed in measure 7). Measures 12 and 13 interchange the thirty-second motives among the voices. At measure 14, the reiterated D pedal of the bass announces the movement to the tonic. A sequential transition takes place from this point. The soprano has a descending line in quarter notes, the middle voice carries the thirty-second-note motive, and the bass combines a descending line with the D pedal. In the third beat of measure 15, the dominant 7th of the tonic is reached, as shown in Example 52.

Example 52. J. S. Bach: *Well-Tempered Clavier I, Prelude in G Minor*, mm. 11-15.

Measures 16 to 18 constitute a sequential extension (the bass mainly displays the dominant-tonic harmonies). At measure 18 a voice is added. Measures 18-19 are the conclusive measures of the *Prelude in G Minor*. A tonic pedal on the bass supports the three upper voices. The final measure reaffirms the sense of the tonic by the perfect cadence on G Minor as seen in Example 53.

Example 53. J. S. Bach: *Well-Tempered Clavier I, Prelude in G Minor*, mm. 18-19.

Well-Tempered Clavier, Book I, Fugue in G Minor: four voices.

The subject of the Fugue in G minor consists of one measure and a half in length. According to Kent Kennan it is a good example of the “head-and tail” type (a subject that has two distinct contrasting parts). The range of it comprises a diminished 7th (from F-sharp3 to E4)²⁶

The main rhythmic motives are eighth, quarter, and sixteenth- note figures. The subject begins on an off beat, following an eighth-note rest. The first part of the subject (measure 1) has eighth and quarter-note motives. The second part of the subject (measure 2) presents faster motives of sixteenth-notes.

The melodic motives that make up the subject are the intervals of minor 2nd, major 6th and its inversion the minor 3rd.

The subject starts on the dominant note in the alto voice. After the subject has been stated, the soprano enters in the third beat of the second measure. This is a tonal answer

²⁶*Ibid.*, Ch. 16, p. 231.

since the first note has been altered to fit in the dominant key (D minor). Instead of a minor 2nd interval, it opens with a minor 3rd (A is substituted by G). Against the answer, the alto continues with the melodic idea of the countersubject. It is similar in shape to the last part of the subject, in contrary motion. Example 54 shows the first announcement of the subject (tonic) and its answer (dominant).

Example 54. J. S. Bach: Well-Tempered Clavier, Book I, Fugue in G Minor, mm. 1-3.

Measure 4 constitutes a sequential extension of the answer. This transition leads to the third announcement of the subject in the bass. It is stated in the tonic (G minor) in measures 5 and 6 while the soprano and alto carry the countersubject. The fourth announcement of the subject is in the tenor. It is a tonal answer, stated one octave lower than in the soprano answer, and takes place from the third beat of measure 6 to the pick-up of measure 8. At measure 7 there is a false entry or mock stretto of the subject in soprano “suggesting the subject, but then departing from it.”²⁷ Example 55 presents the third and fourth announcements of the subject in the bass and tenor respectively.

²⁷*Ibid.*, p. 232.

Example 55. J. S. Bach: *Well Tempered Clavier, Book I, Fugue in G Minor*, mm. 4-7.

The first episode, based on the second part of the subject and countersubject, extends from measures 8 to 11. As Kennan explains, this first episode “could be heard as an addition to the exposition since it leads back to the tonic before proceeding to the relative key, B-flat major.”²⁸ At measure 11 the bass involves another “false entry.” See Example 56.

Example 56. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in G Minor*, mm. 8-11.

²⁸Kent Kennan. *Counterpoint*. New Jersey; Prentice-Hall, Inc., 1987. Ch. 16, p. 231.

The development section comprises measures 12-27. After the authentic cadence on B-flat major at measure 12, there are three announcements of the subject in close succession. The first is in the relative major (B-flat major) and occurs in the alto from measures 12 to 13. Against it, the tenor carries the countersubject. The tonal answer of this statement takes place in the bass, in the subdominant F major (the dominant of B-flat major), from the third beat of measure 13 to the first beat of measure 15. A real answer of the subject takes place once more in the subdominant, from measures 15 to 16. See Example 57.

Example 57. J. S. Bach: *Well Tempered Clavier, Book I, Fugue in G Minor*, mm. 12-17.

Measures 17-18 have two announcements of the subject in stretto; the first in B-flat major and its answer in F major (dominant of the relative major). In the middle of measure 18, after the authentic cadence on B-flat major, the second episode takes place. It is again based on the end of the subject and the countersubject as seen in Example 58.

Example 58. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in G Minor*, mm. 18-19.

From measures 20-24 the tenor is dropped. There are three announcements of the subject, each of them supported by the countersubject. The first two occur in the bass (mm. 20) and soprano (mm. 21) and both are in C minor (subdominant). The tonal answer (mm. 23) takes place in the alto, in the key of G minor (tonic). Example 59 shows these announcements of the subject in the development.

Example 59. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in G minor*, mm. 20-23.

Following the G minor cadence of measure 24, the third episode begins. It mainly employs the last part of the subject sequentially and in inversion as depicted in Example 60.

Example 60. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in G Minor*, mm. 24-27.

The recapitulation begins at measure 28. It starts with three announcements of the subject in the tonic (G minor) in stretto, the last incomplete. This stretto implies great “dramatic and forceful quality since Bach has avoided the head of the subject for several measures before that, so that it will be fresh and arresting when it enters again.”²⁹ The order of the voices are in these announcements are soprano, tenor, and bass. See Example 61.

Example 61. *Well-Tempered Clavier, Book I, Fugue in G Minor*, mm. 28-29.

²⁹Kennan, *Ibid.*, Ch. 16, p. 233.

A final episode (mm. 30-31) leads to the two final announcements of the subject in the tonic (G minor). The first statement occurs in the alto (middle of mm. 3 to upbeat of 33) and the final statement in the tenor (mm. 33-34). Bach reinforces the texture by adding voices in the last two measures. The fugue concludes in a perfect cadence in the tonic. The final chord contains a picardy third (G Major). The final measures of the Fugue in G Minor are shown in Example 62.

Example 62. J. S. Bach: *Well-Tempered Clavier, Book I, Fugue in G Minor*

The music of Johann Sebastian Bach has a central position in the history of music. He absorbed into his music the multiplicity of genres, styles, and forms current in the early eighteenth century and developed unsuspected potentialities in every one. In his music, the often conflicting demands of harmony and counterpoint, of melody and polyphony, are maintained in a satisfying equilibrium. Among the qualities that stand out in his music are the concentrated and individual themes, the copious musical invention, the balance between harmonic and contrapuntal forces, the strength of rhythm, the clarity of form, the intensity of expression always controlled by a ruling architectural idea, and the technical perfection of every detail.³⁰

³⁰Grout and Palisca. *Ibid.* Ch XII, p. 520.

CHAPTER II

Sonata in F Major, K. 332 by

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, western Austria. He was the youngest child of Leopold Mozart, a musician in the service of the ruling archbishop's chapel and author of a celebrated treatise on violin playing. From earliest childhood, Mozart showed such a prodigious talent that his father dropped all other ambitions and devoted himself to educating the boy and exhibiting his accomplishments in a series of journeys that eventually took him to France, Holland, England, and Italy as well as Vienna and the principal cities of Germany.¹

In 1777, accompanied by his mother, he visited Augsburg, Munich, and Paris. The stay in Paris was saddened by his mother's death in July 1778 and Mozart returned to Salzburg in 1779.

Nonetheless, he was steadily growing in stature as a composer. Among the important works of this period are the piano sonatas K. 310 and K. 330-333, the so called "Paris Sonatas." They are among Mozart's best known compositions in the genre of sonatas.²

Mozart's compositions are listed and numbered in the thematic catalogue first compiled by L. von Kochel in 1862. The Kochel or "K" numbers are universally used to

¹Grout and Palisca. A History of Western Music. New York: W. W. Norton and Company, 1980. Ch. 14, p. 604.

²*Ibid.*, Ch. 14, p. 608.

identify Mozart's compositions.³ An important and lasting influence was that of Johann Christian Bach, whose acquaintance the boy made when he was in London. Bach's singing allegro themes, tasteful use of appoggiaturas and triplets, suspenseful harmonic ambiguities, and consistent thematic contrasts must have attracted Mozart, because these traits became permanent features of his writing.⁴

The seventeen sonatas for solo clavier follow the path established by Joseph Haydn and C. P. E. Bach. However, Mozart explores the expressive qualities of the piano more than Haydn had done. He gave more importance to developmental procedure, to the so called bridge passages linking one theme to another.⁵

Among Mozart's compositional characteristics are his singing-allegro melodic lines, melodic chromaticism, rising and falling tendencies in his themes, and importance of second themes and development. His music is difficult to play because of its simplicity, transparency, and subtlety of phrasing.⁶

³Gillespie, John. Five Centuries of Keyboard Music, New York: Dover Publications, Inc. 1980. Ch. 13, p. 167.

⁴Grout and Palisca. *Ibid.*, Ch. 14, p. 606.

⁵Gillespie, John. *Ibid.*, Ch. 14, p. 168.

⁶Notes from Dr. Salvador's lecture in Keyboard Literature Class. Fall 1997.

Sonata in F Major, K. 332

Formal Analysis

The *Sonata in F Major, K. 332* by Wolfgang Amadeus Mozart was published by the composer in 1784 along with K. 330 and K. 331. Most likely it was written in Paris as part of the “six difficult sonatas” Mozart mentions in a letter dated September 11th, 1778. He seems to have discovered new means of expression, possibly the result of his Paris experiences. He expands his expressive ideas in matters of detail as well as in the general ensemble. The initial *Allegro* uses ternary rhythm. The second subject of this opening movement brings to mind certain idiomatic features common to Viennese dances. The second movement is an *Adagio* written in binary form. It has a lyrical character. The third movement, *Allegro Assai*, in Sonata Allegro Form, has a vigorous, dynamic character that contrasts with the preceding *Adagio*. The overall compactness of ideas and the straightforward approach impart to this Sonata a classic quality that Mozart must have acquired in France. However, the magnificent finale - so powerful and rich in its texture, so imaginative and varied in its fantasy- announces the coming Romanticism.⁷

Allegro

The first movement of Mozart’s Sonata in F Major, K. 332 is in “Sonata Allegro” Form, the favorite form of the classical period. There are three main sections: Exposition, Development, and Recapitulation.

⁷Gillespie, John., *Ibid*, Ch. 11, p. 173.

The Exposition comprises measures 1 to 93. It presents the two main themes that have an important role throughout the entire movement. The tempo marking is 3/4.

The First Theme has a melodic ascending line in the four first measures. The tonic triad (F major triad) is outlined in the first two measures. In the left hand, broken chord figures accompany the melody. At measure 5, the melody takes a descending turn. A kind of “question-answer” relationship is established. In measure 7, the bass imitates part of the descending melody beginning in measure 5 as seen in Example 63.

Example 63. W. A. Mozart: *Sonata in F Major K. 332: Allegro*, mm. 1-8.

At measures 11-12, there is a perfect cadence on the tonic reinforced by a quarter rest. The fanfare that follows stays close to the tonic throughout. It has no less than three cadences on I (measures 20, 21, and 22)⁸ as seen in Example 64.

⁸Rosen, Charles. *Sonata Forms*. Norton: Revised Edition. New York, London, 1988. Ch. IX, p. 246.

Example 64. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 10-22.

After the cadential extension on the tonic, the transition or bridge passage begins. There is a change in texture. More rapid figurations on sixteenth notes outline broken triads on D minor (mm.23) and C minor (mm. 31). The accompaniment of octaves and diminished chords alternate with broken minor triads in the left hand, imprinting harmonic tension to this transitional passage as shown in Example 65.

Example 65. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 23-37.

In mm. 40, a half cadence on G ends the transitional passage. The lyrical Second Theme is presented in the expected dominant of C major. In Example 66, it begins with three repeated eighth notes separated by rests. The texture of this theme is leaner, employing more rests. The melodic ornaments give additional expression to the melody. The harmonic framework of the bass is on the tonic, dominant, tonic, and subdominant of C major. There are three sub-sections within the Second Theme (aba), the first subsection, starting at measure 41, is in the major mode as depicted in Example 66.

Example 66. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 38-52.

At mm. 49, the melody of the Second Theme is reiterated, but this time it is more ornamented with chromatic passing-tones in the melodic line, and triplets in the left hand. The second subsection of the Second Theme begins in measure 56. It changes to the minor mode (C minor) in measure 58 and travels through the circle of fifths. See Example 67.

Example 67. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 56-63.

The third subsection of the Second Theme (sub-section a) is the lyrical theme related to mm. 41-45 seen in Example 66. It takes place from measures 71-81. See Example 68.

Example 68. W. A. Mozart: *Sonata in F Major, K. 332 : Allegro*, mm. 67-83.

From mm. 82-93, the conclusive theme takes place. It presents quick figures of sixteenth notes in the left hand accompanying the ornamented motives in the right hand (mm. 86-89). A strong cadence on V7-I of C major ends the Exposition.

Example 69. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 84-93.

The Development section is a true thematic development, but one which opens with a new theme. Though this theme shows a resemblance of the opening theme of the *Sonata*, one theme is not transformed into the other, although they have similarities in contour and harmonic rhythm. This practice is clearly derivative from the concerto form.⁹(Example 70).

Example 70. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 94-104.

⁹Rosen, Charles. *Sonata Forms*. New York: W. W. Norton and Company, 1980. Ch. V, p. 89.

In measure 109, the sequences in C minor (first presented in sub-section b of the second theme) start imprinting harmonic instability to the Development section as shown in Example 71.

Example 71. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 105-118.

In measure 123, the modulation passage is re-worked to go back to tonic F. In measure 129, the dominant of F major is repeated twice announcing the coming of the Recapitulation. The two quarter-rests at the end of each motive emphasize and delineate the end of the Development and the beginning of the Recapitulation. See Example 72.

Example 72. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 129- 132.

The Recapitulation begins in measure 133 and states the First Theme exactly as in the Exposition. In the transitional passage to the Second Theme, there is a slight but important harmonic change in the sequences of broken chords that allows the music to stay in the tonic key. This time, the sequences go through the keys of C minor, B-flat minor, F major, and F minor. Example 73 shows measures 163- 167 of the transition to the Second Theme in the Recapitulation.

Example 73. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 161-166.

At measure 173, the dominant harmony of the parallel minor (F minor) is reiterated to emphasize the presentation of the Second Theme. See Example 74.

Example 74. W. A. Mozart: *Sonata in F Major, K. 332: Allegro*, mm. 173-176.

After the cadential extension on the dominant, the Second Theme is presented on the tonic (F Major). As in the Exposition, it is in ternary form. Example 75 illustrates it.

Example 75. W. A. Mozart: Sonata in F Major, K. 332: Allegro, mm. 177-180.

At measure 222, the Conclusive Theme enhances the tonic key with broken tonic chords in the bass while the right hand plays graceful melodic embellishments. It is very interesting to notice that the opening melodic idea of this Sonata is implied in the conclusive sections of the Exposition and the Recapitulation, what provides a strong sense of musical unity to the movement. The first movement concludes with an authentic cadence on F major. Example 76 presents the last six measures of the Conclusive Theme in the Recapitulation.

Example 76. W. A. Mozart: Sonata in F Major, K. 332: Allegro, mm. 224-229.

Adagio

The second movement of *Sonata in F Major, K. 332* is written in binary form in quadruple meter. The principal key of this movement, B-flat major, constitutes the subdominant of the main tonality on which this sonata is built.

The *Adagio* has a lyrical character. It contains two main sections, A and A', each of them presenting two contrasting themes plus a cadential section. The themes are phrased in groups of four measures delineated by cadences.

Parts A and A' are thematically parallel but harmonically contrasting. Part A comprises measures 1 to 20 and establishes a tonic-dominant polarization between the themes.

Part A introduces theme I on the B-flat major tonic from measures 1 to 4. The first measure outlines the tonic triad in the ascending pattern of the melody. The B-flat major triad is somewhat disguised by the rich melodic ornamentation of the non-harmonic tones as the double neighbor groups, passing tones, and retardations that serve to the musical expression besides embellishing the melodic line. The bass provides the harmonic support with broken chord figures or Alberti bass in steady pattern of sixteenth-notes. The characteristic rhythmic cells of the melody are the dotted figures combined with the quicker thirty-second and sixteenth-notes that embellish the line.

The second measure constitutes a sequential repetition of the first played at a perfect fourth higher. It outlines the subdominant triad, E-flat major.

At measure 3, the melody takes a descending turn. It employs scalar motives while the bass has pedal tones on E-flat and D in combination with ascending 7th broken chords as seen in Example 77.

Example 77. W. A. Mozart: *Sonata in F Major, K. 332: Adagio*, mm. 1-3.

The fourth measure of Theme I closes in a half cadence on a F major chord. After the cadence, the first two measures of Theme I are reiterated, this time in the parallel minor. This shift to B-flat minor provides a variation in color, imprinting a deep lyricism to the melody.

At measure 7, a modulatory transition to the dominant begins. The bass outlines the dominant 7th of the dominant in broken chords while the melody reaches its climax in the ascending appoggiatura that outlines a diminished 7th in the first beat of the measure. After it is resolved, the melody takes a descending shift, It is once more ornamented by grace notes and non-harmonic tones. The strong cadence on the dominant, at the third beat of measure 8, confirms the movement to F major as depicted in Example 78.

Example 78. W. A. Mozart: *Sonata in F Major, K. 332: Adagio*, mm. 7-8.

The Second Theme of the *Adagio* begins at the third beat of measure 8. It is in the dominant key, F major, and is first announced by the bass displaying the tonic triad of the new key. This theme has a playful character and brings a variation in texture presenting a more chordal design than the First Theme.

The melody of Theme II opens with a descending triadic motive in eighth-notes. This motive outlines the dominant 7th chord of F major completed by the bass. Other characteristic figurations of the melody are the dotted figure that is part of the F major triad and the descending four-note sequences in double thirds, played in sixteenth-notes.

The bass line comprises two entities: the bottom line carries the harmonic support of the melody while the top line presents a sustained pedal tone on the dominant note of F as shown in Example 79.

Example 79. W. A. Mozart: *Sonata in F Major, K. 332: Adagio*, mm. 9-11.

After the strong cadence on F, the second theme is reiterated from measures 13 to 16. This time, the melodic line has a slight change in the direction of some notes, which adds interest and freshness to the music. At the second beat of measure 16, a half cadence leads to the conclusive section of part A. This section emphasizes the dominant key from measures 18 to 20. It employs dotted figures, trills, and ascending/descending scalar patterns in staccato in the melody. The bass mainly plays broken chords in sixteenth-notes. Measures 19 and 20 display a cadential extension on F major over an F pedal. This F pedal reiterates the dominant key of the movement and at the same time serves as a link to the recapitulation since F is also the dominant of the main key, B-flat major. The dominant 7th of IV, at the third beat of measure 20 serves as a common dominant chord that allows the movement to return to the home key as depicted in Example 80.

Example 80. W. A. Mozart: *Sonata in F Major, K. 332: Adagio*, mm. 16-20.

The recapitulation of the first part or A' takes place on the strong cadence on B-flat major, at measure 21. Section A' states the themes as in section A with the difference that this time both themes remain in the tonic, B-flat major. Theme I of A' starts at measure 21 and ends at measure 28. After the tonic cadence of measure 28, the bass starts announcing the entrance of Theme II but this time it displays the dominant harmony of the tonic to remain in B-flat major. See Example 81.

Example 81. W. A. Mozart: *Sonata in F Major, K. 332: Adagio*, mm. 28-30.

The closing section appears after the half cadence of bar 36. The main key of the movement is reaffirmed. In the last measure, the leading tone reiterates the tonic. The last two beats constitute an emphatic cadence on B-flat major bringing this movement, replete of melodic beauty, to a close. Example 82 shows the last three measures of this work.

Example 82. W. A. Mozart: Sonata in F Major, K. 332, Adagio, mm. 38-40.

Sonata in F Major, K. 332: Allegro Assai

The third movement of this sonata is written in Sonata Allegro Form. The Exposition comprises measures 1 to 90, the Development measures 91 to 147, and the Recapitulation measures 148 to 245. The meter is 6/8 and the main tonality is F major. The texture is mainly homophonic though imitative counterpoint takes place at several passages throughout the movement.

Theme I opens with an emphatic tonic chord played in the bass, establishing the F major key from the beginning of the movement. After it, the melody displays a continuous descending line made up of sequences of six sixteenth-notes embellished by chromatic non-

chord tones like lower neighbor tones and passing tones. In this restless melodic idea of the first theme, the tonic triad is stated supporting the feeling of key. See Example 83.

Example 83. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 1-2.

In the second half of the third measure, the right hand presents a compound line of two voices. The top voice has a pedal on F5 that alternates with the sequential melodic motives that now have an ascending direction. The left hand duplicates them in parallel sixths employing figurations of eighth-notes as shown in Example 84.

Example 84. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 3-4

After the two eighth-note rests reinforcing the half cadence of measure 6, Theme I reappears once more. The descending sequences of diminished 7th chords of measures 12-13 lead to the cadence that closes the opening idea of Theme I. See Example 85.

Example 85. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 12-14.

The cadential extension of Theme I begins at measure 15 and is prolonged to measure 35. This section defines and emphasizes the tonic key by the consistent interplay of dominant and tonic harmonies. The texture of this passage becomes more chordal and its rhythmic pace slower. In the first five measures of this section, the melody combines figures of dotted quarter and eighth-notes that have mostly a descending shape. The bass carries the harmonic support with the dominant-tonic chords played in eighth-notes. See Example 86.

Example 86. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 15-20.

From measures 20 to 23, the melody takes an ascending turn and makes occasional use of syncopated figures. In addition, this part of the cadential passage derives its melodic outline from the opening theme of the first movement. See Example 87.

Example 87. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 20-25.

At measure 22, both melody and bass play ascending chromatic sequences in unisons. From measures 24-26, the melody combines descending and ascending motives by conjunct motion, and faster figures of sixteenth-notes provide interest to the melodic profile. Following the deceptive cadence of measure 26, the material of the preceding five measures is reiterated, this time ending on a strong cadence on F at measure 32. The tonic-dominant progression alternate from measures 32-35 over the tonic pedal of the bass. The emphatic cadence on tonic is completed at measure 35, and reinforced by the two eighth-note rests. See Example 88.

Example 88. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 32-35.

After the reiterative cadence on the tonic, the music starts moving to a new tonal center, and the transition passage begins. It encompasses measures 36 to 49. There is a change in texture in this bridge passage that mixes slow and fast values. First, it begins with a descending scalar pattern in dotted quarter-notes announced in the melody. The top voice carries the descending motive while the alto has a pedal tone on A. The bass imitates the melodic line in octaves. This imitative section leads to a cadence on the relative minor, D minor, and this new key is briefly stated for two measures. See Example 89.

Example 89. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 36-40.

In measure 41, the imitative descending motive beginning in measure 36 is presented at a major 2nd lower with embellishments of sixteenth-note sequences having the shape of upper neighbor tones. These sequences land on a strong cadence on C major, announcing the movement to the expected dominant key at measure 44. From measures 44 to 49, a passage of continuous sixteenth-notes shape the melody. The bass outlines a descending fifth progression in broken octaves from measures 46 to 49. The emphatic cadence on the dominant in measure 49 confirms the movement to the dominant key.

The Second Theme has an expressive quality that contrasts with the energetic character of the First Theme. It begins on C minor, the parallel minor of the dominant, and takes its shape from the cadential passage of the First Theme. The melody combines descending and ascending motives. It starts *piano* and gradually ascends reaching to its highest point on E-flat marked *forte*, at measure 62. Then, the melodic line descends again. After the half cadence of measure 57, the theme is reiterated, this time ending on a strong cadence on C major in measure 65. The bass of the Second Theme has continuous figures of eighth-notes outlining broken minor, major, and diminished triads as seen in Example 90.

Example 90. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 50-61.

The musical score for Example 90, measures 50-61 of the Sonata in F Major, K. 332 by W. A. Mozart, is presented in two systems. The first system (measures 50-56) shows the right hand melody with various ornaments and the left hand bass line with continuous eighth-note figures. The second system (measures 57-61) continues the melody and bass line, ending with a strong cadence on C major. Dynamics include piano (p) and forte (f). The tempo is Allegro Assai.

The Conclusive Theme takes place at measure 65. There is a change in texture. Quick sixteenth-note figures replace the more tranquil rhythmic motives of the lyrical Second Theme. The Conclusive Theme has a restless character similar to the First Theme. From measures 65 to 68 the bass employs tonic-dominant harmonies of C major while the right hand carries the sixteenth-note figures and the melodic motives that outline lower and upper neighbor tones. At measure 68, the melody starts moving downwards and the tonic-dominant interchange is momentarily interrupted by a series of descending broken sixths that lead to a brief moment of harmonic tension by employing the diminished 7th chords of dominant and tonic of C. See Example 91.

Example 91. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 65-68.

From measures 74- 84, the preceding material of the Conclusive theme is reiterated, emphasizing the modulation to the dominant key. Measures 83 and 84 display the same harmonic progression of measures 72-73 and 81-82, but this time it is more ornamented by the use of neighbor and passing tones in the sixteenth-note melody, and the broken triads in the eighth-notes of the accompaniment.

The Conclusive Theme ends with a cadential extension on the tonic and dominant of C major. This passage takes place from measures 85 to 87 and contains descending scalar motives in sixteenth-notes in the melody which is supported by the tonic-dominant chords in the bass. The three last bars of the exposition employ the tonic chord of C major, first in an ascending arpeggio and later in two emphatic chords separated by rests. On that confirmation of the dominant key, the exposition closes the presentation of the themes, as seen in Example 92.

Example 92. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 86-90.

The Development section begins after the double bar that closes the Exposition. It extends from measures 91 to 147 and it is more adventurous and elaborate than the development of the first movement with regards to melodic design and harmonic exploration. It commences in C minor, presenting the same thematic idea of the First Theme but this time employing the sixteenth-note figurations uninterruptedly from measures 91 to 111 as depicted in Example 93.

Example 93. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 91-93.

This continuity is cleverly achieved by the use of sequences. As Charles Rosen has noted, sequence is one of the principal sources of musical energy.¹⁰ Several tonal points are briefly reached, imprinting tonal instability to the music. For instance, in measure 100 there is a cadence on G minor, in measure 104 on C major, in measure 108 on F major, and on measure 112 on the subdominant key of B-flat major where a new theme is stated.

The new theme sounds fresh and different but its motivic structure is derived from the Exposition. There is a strong resemblance between the motive of measures 84 and 85 of the Exposition and the first part of this new theme in the development, which gives motivic unity to the composition. Notice the motivic relationship regarding melodic shape in Examples 94 and 95.

¹⁰*Ibid.*

Example 94. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 84-85.

Example 95. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 112-121.

Measure 120 presents the theme more embellished and with a change in texture. The melody plays in sixteenth-note figures and the bass has the descending line played in octaves by conjunct motion. From measures 124 to 126, the left and right hand interchange broken chords in sixteenth-notes. This sequential passage lands on a B-flat major cadence at measure 127. The change in texture and pace signals the modulation to the tonic. It begins outlining the subdominant harmony in an ascending arpeggio on B-flat in eighth-notes. Immediately after it, the melody continues with a diminished 7th arpeggio combining ascending and descending patterns in the following measures as depicted in Example 96.

Example 96. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 118-135.

The cadence on C major, at measure 139, announces the return to the main tonality of F major. The dominant pedal that extends from measures 139 to 145, emphasizes the movement to the tonic. The left hand has octaves on the dominant and the melody has ascending two-note sequences employing harmonic intervals as seen in Example 97.

Example 97. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 136-144.

Example 97 shows measures 136-144 of Mozart's *Sonata in F Major, K. 332: Allegro Assai*. The score is in F major (one flat) and 3/4 time. Measures 136-140 show a piano (p) section with a descending sixteenth-note sequence in the right hand and a bass line with triplets. Measures 141-144 show a forte (f) section with a descending sixteenth-note sequence in the right hand and a bass line with triplets. The key signature is one flat (B-flat).

Following the ascending C major arpeggio that emphasizes the dominant harmony of F, a passage of descending sixteenth-note sequences lead to the strong cadence on tonic, at measure 148. At this point, the Recapitulation takes place. It is illustrated in Example 98.

Example 98. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 145-150.

Example 98 shows measures 145-150 of Mozart's *Sonata in F Major, K. 332: Allegro Assai*. The score is in F major (one flat) and 3/4 time. Measures 145-147 show a piano (p) section with a descending sixteenth-note sequence in the right hand and a bass line with triplets. Measures 148-150 show a forte (f) section with a descending sixteenth-note sequence in the right hand and a bass line with triplets. The key signature is one flat (B-flat).

The Recapitulation of the third movement presents the theme as stated in the Exposition. The transition to the Second Theme is altered to present it in the tonic key. The First Theme exposes the same musical idea as in the opening and the cadential extension is abbreviated: the ascending sequences in unisons found in measure 22 of the Exposition will not appear this time. Instead, they will be brought at the end of the movement, in the Conclusive Theme, as an integral part of the work.

The transition to the Second Theme opens with an Italian augmented sixth chord (second half of measure 169). This section employs the imitative descending passage as seen in the Exposition from measures 36 to 38. The passage is now transposed to a perfect 5th lower. It lands on a strong cadence on G minor at measure 178. Example 99 shows the bridge to the Second Theme.

Example 99. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 165-174.

The musical score for Example 99 consists of two systems of music. The first system, labeled with a box containing '165', covers measures 165 to 169. It features a descending melodic line in the right hand, starting on a half note G4 and moving stepwise down to a half note F3. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). The second system, labeled with a box containing '170', covers measures 170 to 174. It continues the descending melodic line, with more complex rhythmic patterns and fingerings indicated above the notes. The left hand continues with eighth-note accompaniment. The score ends with a strong cadence on G minor at measure 178.

The Second Theme takes place at measure 185. It displays the same thematic idea of the Exposition, but this time it is stated in the minor mode of the tonic key, F minor, as depicted in Example 100.

Example 100. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 185-196.

The musical score for Example 100 consists of two systems of music. The first system covers measures 185 to 190. Measure 185 is marked with a box containing the number 185. The music is in F minor (three flats). The right hand features a melodic line with triplets and a trill, while the left hand plays a steady eighth-note bass line. Dynamics include piano (p) and forte (f). The second system covers measures 191 to 196. Measure 191 is marked with a box containing the number 191. The tempo is marked 'Allegro Assai'. The right hand moves in octaves, and the left hand continues its eighth-note pattern. The dynamic is marked 'p espressivo'.

The melodic idea of the Second Theme is reinforced by octaves at measure 193 while the bass keeps playing the steady broken chords patterns in eighth-notes. After the strong cadence on tonic, the Conclusive Theme appears at measure 200. It is presented in F major, reiterating the sense of the main tonality, and extends to measure 222. This Conclusive Theme employs the same material of the Exposition, as seen in Example 101.

Example 101. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 197-209.

The musical score for Example 101, measures 197-209 of Mozart's Sonata in F Major, K. 332, is presented in three systems. The first system (measures 197-201) shows a treble staff with a melody and a bass staff with a supporting line. The melody includes a trill in measure 198 and a descending scale in measure 201. The second system (measures 202-204) shows a more active melody with many eighth notes. The third system (measures 205-209) features a slower, more chordal melody with rests in the bass staff. Dynamics include forte (f) and piano (p). Fingerings are indicated by numbers 1-5.

After the ascending F major arpeggio emphasizing the tonic cadence at measure 225, there is a break in the musical texture. The rhythmic pace becomes slower and the melody has a chordal progression supported by octaves in the bass. The rests alternating with the chords delineate this section, as shown in Example 102.

Example 102. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 223-233.

The cadence on tonic, at measure 232, momentarily resolves this tension. But the chromatic ascending sequences in unisons that immediately follow, continue the feeling of harmonic expectation. This section is borrowed from the cadential extension of the Exposition and stated exactly as in the opening part. It extends from measures 232 to 240. Example 103 shows part of the Conclusive Theme in the Recapitulation.

Example 103. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 234-239.

The small five-measure Codetta (mm. 241-245) clarifies the preceding tension by the employment of the dominant-tonic interchange over a tonic pedal. In the last measure of the *Allegro Assai*, a double accented passing -tone in the melody over the sustained F octaves of the bass adds a touch of tension. It finally resolves to the tonic at the last chord of the composition. As Charles Rosen states, “the purpose of a coda is to add weight and seriousness and it is based on the material of the main structure.”¹¹ Example 104 illustrates the final measures of the Codetta in the *Allegro Assai* of the *Sonata in F Major, K. 332*.

Example 104. W. A. Mozart: *Sonata in F Major, K. 332: Allegro Assai*, mm. 240-245.

The *Sonata in F Major, K. 332* constitutes an illustration of the high degree of perfection that the sonata form reached in the classical era, embodying the characteristic principles of balance, order clarity, and unity. The sonata form is not only one of the chief features of the Classical style, but was also a principle of musical organization that remained

¹¹*Ibid*, Ch .XII, p. 304.

popular throughout the nineteenth century.¹² The expressive force of the sonata forms was concentrated as much in their structure, the large scale modulation, and the transformation of the themes as in the character of the themes themselves.¹³ Mozart's sonatas are worthy examples of his talent, and some can hold their own with the finest keyboard creations of the Classical era.¹⁴

¹²Cunningham, Lawrence and Reich, John. Culture and Values. Holt, Rinehard, and Winston Inc., 2nd Edition, Orlando, Florida. The Pryden Press, 1990. Ch. 14, p. 370.

¹³Rosen, Charles. *Ibid.*, Ch. I, p. 11.

¹⁴Gillespie, John. *Ibid.*, Ch. 14, p. 175.

CHAPTER III

Etudes for the Piano Op. 10 and Op. 25 and Waltz Op. Posthumous by

Frederic Chopin

Etude in C Major Op. 10 No. 1

Etude in C Minor Op. 10 No. 12

Etude in A-flat Major Op. 25 No. 1

Etude in F Minor Op. 25 No. 2

Waltz in E Minor Op. Posthumous

Frederic Chopin (1810- 1849) was probably the only great composer who wrote almost exclusively for the piano. He became the peerless poet of the piano. He made the instrument sing, gave to it new sounds and shadings, and left a legacy of masterpieces for the piano.¹ His works are of such a uniformly high quality that they constitute important compositions in the repertoire of any aspiring pianist. The etudes are exquisitely beautiful examples of his genius.²

Chopin was born in the little village of Zelazowa Wola, about twenty-eight miles from Warsaw, Poland. Son of a Polish mother and a French father, Chopin gave his first public performance at nine and began concertizing at an early age. Chopin received a systematic general education at the secondary school in Warsaw where his father taught. He was given a rigorous instruction in Latin, Greek, mathematics, and other subjects. Then in 1826, he

¹Borge, Victor. My Favorite Comedies in Music. Franklin Watts. Library of Congress. 1980, Ch. 10, p. 110.

²The Paderewski Edition. Frederic Chopin. New York: Dover Publications Inc. 1980. (comments from the backcover).

entered the newly founded Warsaw Conservatory to study composition and music theory with the German composer Joseph Elsner. Like almost all young virtuosos he was inspired with enthusiasm by Paganini, who appeared in Warsaw in 1829. In this environment, Chopin's musical development proceeded with astonishing rapidity.³ In 1829, he performed in Austria and Bohemia, where he became successful both as a pianist and as the composer of extremely original piano music; but he found his musical home in Paris. Poland was torn by revolution, and Paris, - at that time Europe's liveliest music center- befriended many Polish aristocrats. While there, Chopin formed congenial friendship with Franz Liszt, Vincenzo Bellini, Honore de Balzac, and Heinrich Heine. The most publicized period of his life was spent with the French writer George Sand (Mme. Aurore Dudevant).⁴

Chopin's musical style is exceptionally individualistic, so distinct and personal that some elements are instantly recognizable as belonging to him.⁵ An important factor in Chopin's melody is chromaticism, which he employs as a device to vary or develop themes. Sometimes the melodic line is interrupted by a cadenza-like chromatic figure. Another outstanding characteristic is his concept of harmony. His writing shows no inclination toward strict polyphony and counterpoint, but his unique harmonic practices were so ahead

³Plantinga, Leon. Romantic Music. New York: W. W. Norton and Company, Inc. First Edition, 1984, Ch. 7, p. 190.

⁴Gillespie, John. Five Centuries of Keyboard Music. New York: Dover Publications Inc. 1972, Ch. 17, p. 220.

⁵*Ibid.*, Ch. 176, p. 220.

of his time that they puzzled even Schumann.⁶ Chopin's ideas about harmony were extraordinary for the early nineteenth century, and they influenced many later composers. His harmonic idiom is complex. The modulation is accomplished enharmonically and by assumption of key. Dissonance is liberally treated. Frequently the harmony itself engenders the melody.⁷

Chopin and the Etude; Some Musical Considerations

Chopin's two sets of *Etudes*, Op. 10 and Op. 25, and the three *Nouvelles Etudes* for Moscheles and Fétis "*Méthode des Méthodes*" are universally regarded among the finest of studies for the piano. While exhaustively exploring the various brilliant and difficult new keyboard figurations with which the modern virtuoso is expected to be conversant, they maintain a high level of musical interest.⁸

Chopin is the true inventor of the concert etude, at least in the sense of being one of the first to give to it complete artistic form, - a form in which musical substance and technical difficulty coincide.⁹ His first etudes were written in the late 1820s, and the complete set of Opus 10 was published in 1833 and dedicated to Franz Liszt. Etudes of musical interest were written before him by John Baptist Cramer; by Muzio Clementi, whose *Gradus at Parnassus* was so important in the training of young pianists; and by Carl Czerny,

⁶*Ibid.*, p. 221.

⁷*Ibid.*, p. 222.

⁸Plantinga, Leon. *Ibid.*, p. 196.

⁹Rosen, Charles. *The Romantic Generation*. Based on the Charles Eliot Norton Lectures. Harvard University Press. Cambridge. Massachusetts. 1995, Ch. 6, p. 363.

Liszt's teacher. Etudes specifically intended for concert performance rather than for didactic purposes were published by Ignaz Moscheles, a famous Czech pianist, in 1825, just before Chopin began to compose his Op. 10. In all of these, either the musical value is minimal, or else it is partially or wholly independent of the technical problems. (In some of the later parts of Clementi's *Gradus at Parnassus*, the musical value is high but execution is relatively easy).¹⁰ The etude is a Romantic idea. It appeared in the early nineteenth century as a new genre: a short piece in which the musical interest is derived almost entirely from a single technical problem. A mechanical difficulty directly produces the music, its charm, and its pathos. Beauty and technique are united, but the creative stimulus is in the hand, with its arrangement of muscles and tendons, its idiosyncratic shape.¹¹

Frederic Chopin: Etude in C major, Op. 10, No 1

The particular pianistic device of this etude consists of a series of brilliant right-hand arpeggios.¹² Although there exists a transparency in its construction, this "runaway chorale" rests on a harmonic foundation of fine music, beautiful in its simplicity. Its contours are indicated by the accents, which must be strictly observed. The historical significance of this etude is found in the fact that for the first time, the octave-stretch is exceeded throughout. It has hardly been surpassed in difficulty in this respect.¹³ Chopin composed this *Etude* in

¹⁰*Ibid.*, p. 363.

¹¹*Ibid.*

¹²Gillespie, John. *Ibid.*, p. 224.

¹³Chopin, Frederick. Complete Works for the Pianoforte. Etudes. New York: G. Schirmer Inc. 1916, with a general prefatory note by James Huneker.

1829 when he was still in Poland. At that time he informed a friend; “I have composed a study in my own manner”.¹⁴

The magnificent striding arpeggios that introduce *Etude in C Major, Op. 10, No 1* embody a motivic structure that permeates the entire composition. It is characterized by an uniform rhythmic flow¹⁵ of continuous sixteenth-note figures. The ascending and descending wide arpeggiated sixteenth-notes employed in the right hand, are supported by the octaves of the bass which appear every other measure. Each measure is built on a four-note motive which is reiterated four times in the immediate register, spanning four registers of the piano. Besides the harmonic support, the bass implies a melodic idea which progresses either through the circle of fifths or by conjunct chromatic or diatonic motion. It is in quadruple time, and marked *Allegro* and *legato*. The opening dynamic mark is *forte*.

Only once in Chopin’s music is there a direct reference to Bach. In this *Etude* we find a modernized version of the *Prelude No. 1* of the *Well Tempered Clavier*. Chopin’s version is projected over the whole range of the contemporary keyboard. Like Bach’s introductory piece, Chopin’s is nothing but a string of arpeggios with an almost absolute rhythmic uniformity, and a sense of melodic line that is considerably reduced and seems to spring only from the succession of chords. Chopin’s *Etude* is so close to Bach’s *Prelude* in its unity construction, in its insistence on a single form of arpeggiation throughout, and in its

¹⁴Ewen, David. Solo Instrumental and Chamber Music. Franklin Watts, Inc. New York. 1974, Ch. 6, p. 123.

¹⁵Samson, Jim. The Cambridge Companion to Chopin. Cambridge University Press, 1992. Ch. 3, p. 51.

harmonic shape, that we must conclude that an allusion to Bach was intended.¹⁶ Examples 105 and 106 illustrate this explanation.

Example 105. J. S. Bach: *Well Tempered Clavier, Book I, Prelude in C Major*, mm.1- 5.

Example 106. Frederic Chopin: *Etude in C Major, Op. 10, No. 1*, mm. 1-5.

Allegro (♩ = 176)
legato

¹⁶Rosen, Charles. *Ibid.*, Ch. 6, p. 361-362.

Harmonically, *Etude in C Major, Op. 10, No. 1* can be divided into ABA form. Part A comprises measures 1 to 16. It moves from the tonic, C major, to the relative, A minor. Part B, or development, extends from measures 17 to 48 and presents rapid modulatory changes via the circle of fifths which imprint instability to the harmonic frame. Example 107 shows the beginning of the development.

Example 107. Frederic Chopin: *Etude in C Major, Op. 10, No. 1*, mm. 17-20.

The musical score for Example 107 shows measures 17-20 of Chopin's *Etude in C Major, Op. 10, No. 1*. The notation is for piano, with a treble and bass clef. The right hand plays a series of rapid sixteenth-note arpeggios, while the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#), indicating a modulation from C major to A minor. The score includes fingerings (1-5) and articulation marks (accents, slurs). The measures are numbered 17, 18, 19, and 20. The first measure (17) starts with a treble clef and a key signature of one sharp. The subsequent measures (18-20) continue the development with rapid modulatory changes.

The return to A takes place from measures 49 to 79. Measures 69 to 79 constitute a cadential extension of the final part. The bass line of the left hand alternates the dominant and tonic sounds while the melody displays a succession of diminished-seventh arpeggios which raise the harmonic tension. From measures 72 to 76 there is a dominant pedal.

The harmonic progression of the last five measures of this etude state the half-diminished supertonic resolving to the dominant, and finally returning to the tonic chord in measures 77 to 78. The last measure states the tonic alone, in octave, reinforcing the tonality of this magnificent work as seen in Example 108.

Example 108. Frederic Chopin: *Etude in C Major, Op. 10, No. 1*, mm. 75-79.

Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*

The *Etude in C Minor, Op. 10, No. 12* is the last in the set of twelve etudes collected in Op. 10. While visiting Vienna, Chopin heard that Poland was rising in revolt against Russian rule. His first impulse was to go home and fight for his country. In the end, his mother convinced him that he was too frail to be a soldier. In route to Paris, Chopin came

to Stuttgart, where in July of 1831 he was told that the Russians had recaptured Warsaw and had smothered the revolt. Chopin's emotional turbulence at this disaster found outlet in his music: in the rousing and at times majestic strains of the *Etude in C Minor, Op. 10, No. 12*, known as the "*Revolutionary Etude*".¹⁷

The *Etude in C Minor* develops a spectacular succession of left-hand passages.¹⁸ The tempo is *Allegro con fuoco* and the meter quadruple. The dynamic range explores contrasts from *pianissimo* to *fortissimo*, *sforzandos*, and *crescendos*. The agogic indications employ expression marks like *con fuoco*, *energico*, *con forza*, and *appassionato*. The tempo has some indications as *poco rallentando*, *stretto*, and *smorzando*.

Among the main rhythmic motives this composition employs are:

- 1) The continuous passages in sixteenth-notes in the left hand.
- 2) The dotted-eight note combined with a sixteenth-note and followed by a half note presented in the opening:
- 3) The sixteenth-note combined with the preceding motive of the opening.

Formal Structure

The *Etude in C Minor Op. 10 No. 12* might be subdivided in an opening introduction and three main sections: A-B-A.

The introduction comprises measures 1 to 8. It begins with an emphatic dominant 7th chord, marked *forte* in the right hand immediately followed by the descending continuous

¹⁷Ewen, David. Solo Instrumental and Chamber Music. Franklin Watts, Inc. New York, 1974, Ch. 6, p. 122.

¹⁸Gillespie, John. *Ibid.*

figures of the left hand which harmonically display the diminished 7th leading chord of C minor. The first sixteenth-notes of every beat are accented. The passage should be played *legatissimo*. At measure 3, the characteristic dotted motive of the right hand is presented in octaves against the sixteenth-figures of the left hand, that this time outline a descending perfect fourth on the tonic sound. The melodic motive gradually ascends by presenting the opening chord in ascending inversions as depicted in Example 109.

Example 109. Frederic Chopin: *Etude in C Minor, Op.10 No. 12*, mm. 1-3.

The dramatic expression reaches a high point at measure 5 when the melody ascends to A-flat 6 and both hands play the descending passage in unison. This descending sixteenth-note passage is marked *con fuoco* and lands on note C at measure 7. From this point, the melodic design starts outlining three ascending sequences that will lead to the strong cadence on the tonic of measure 9. See Example 110.

Example 110. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 4-9.

At measure 9, an arpeggiated ascending/descending tonic chord spanning two octaves, announces the theme that appears in the second half of measure 10. It starts *forte* and is built on small melodic ascending motives presented in octaves, in the right hand. The rhythmic pattern is derived from the introduction. At the second half of measure 12, the theme is reiterated more emphatically as shown in Example 111.

Example 111. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 10-12.

At measure 14, the diminished 7th chord of the dominant, marked *sf*, imprints harmonic suspense to this passage. It is resolved to the dominant in the following measure, but the dramatic expression increases. It is marked *sf* and *con forza*. From measure 15, the spaced arpeggiated chords of the left hand progress by descending chromatic motion. The right hand employs the melodic motive of a perfect fifth of the introduction. It is now used descendently, separated by eighth-note rests. The passage attains great harmonic tension at measure 17, when the bass line reaches the G1 and the right hand completes the dominant chord. Then, the bass starts a series of continuous ascending chromatic sequences which end with the descending C minor scales as shown in Example 112.

Example 112. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 13-18.

The strong cadence on the tonic is completed at measure 19. The material from A is reiterated, but this time the theme is stated *piano* and *sotto voce*. It gradually starts

crescendoing at measure 22. Measure 24 initiates a harmonic change. This time the resolution employs the dominant 7th chord of B- flat major as shown in Example 113.

Example 113. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 19-24.

At the downbeat of measure 25, the harmony resolves to B-flat major. Measures 25-26 progress by ascending chromatic chords in the right hand supported by ascending sequences in the left hand. The second half of measure 26 is *stretto*. The climax of this phrase takes place at the downbeat of measure 27 and is reinforced by the *sfi* mark. See Example 114.

Example 114. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 25-27.

The perfect cadence on B-flat major is completed at measure 28. From this point, the harmony exhibits a great degree of chromaticism. The left hand utilizes figures of ascending/descending broken chords which are embellished by chromatic passing -tones. The rhythmic motive of the right hand is derived from the introduction while the ascending melodic motives take their shape from the theme. The harmonic progression that underlies this chromatic passage is announced by the down beat of the bass from measures 29 to 32. For instance, the G-sharp minor chord of measure 29 resolves to D-sharp minor at measure 30, and the F-sharp minor chord of measure 31 resolves to C-sharp minor at measure 32. See Example 115.

Example 115. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 28- 32.

The image displays a musical score for Frederic Chopin's *Etude in C Minor, Op. 10, No. 12*, specifically measures 28 through 32. The score is written for piano and consists of three systems of staves. Each system includes a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is C minor, indicated by three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score shows a complex chromatic harmonic progression in the left hand, with the right hand playing a rhythmic melody. The measures are numbered 28, 30, and 32 at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte).

Measures 33 to 35 present three ascending sequences. The downbeat of the bass moves by conjunct ascending motion by whole step. The melodic design of the left hand figuration takes a descending direction in opposition to the ascending melodic design of the right hand. This transition culminates on a modulation to the sub-dominant, F minor, at measure 37 as shown in Example 116.

Example 116. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12* mm. 34-40.

The musical score for Example 116, Frederic Chopin's *Etude in C Minor, Op. 10, No. 12*, measures 34-40, is presented in three systems. The first system (measures 34-35) shows a modulation from C minor to F minor. The second system (measures 36-37) continues the F minor section. The third system (measures 38-40) shows the continuation of the F minor section. The right hand features a descending melodic line, while the left hand features an ascending bass line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like (sf) and f.

Measures 41-48 present the opening introduction as the way back to the recapitulation.

The climax occurs at the strong beat of measure 45 on the dominant 7th chord, marked *ff*.

Example 117 depicts this passage.

Example 117. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 41-49.

The image displays a musical score for Frederic Chopin's *Etude in C Minor, Op. 10, No. 12*, specifically measures 41 through 49. The score is written for piano and is in 2/4 time. It is divided into three systems. The first system covers measures 41 to 43, the second system covers measures 44 to 46, and the third system covers measures 47 to 49. The key signature is C minor, indicated by two flats (Bb and Eb). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A large, sweeping slur encompasses the entire passage, highlighting the continuous flow of the music. The notation is clear and legible, with a focus on the intricate fingerings and rhythmic patterns characteristic of Chopin's style.

The Recapitulation takes place at measure 50. This time, the octaves of the right hand are more embellished by passing-tones and repeated chords, employing triplets and sixteenth-note figures.

The Neapolitan harmony of measure 65 constitutes a brief harmonic movement to G-flat major. This sequence is transposed a whole step down (C-flat) at measure 67. See Example 118.

Example 118. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 64-69.

The image displays a musical score for measures 64 through 69 of Frederic Chopin's Etude in C Minor, Op. 10, No. 12. The score is written for piano and consists of two systems of staves. The first system covers measures 64 to 66, and the second system covers measures 67 to 69. The key signature is C minor (three flats). The time signature is 4/4. The score includes various musical notations such as dynamics (sf, ff, cresc., sfp), articulation (accents, slurs), and fingerings (numbers 1-5). The right hand features complex chordal textures and passing tones, while the left hand plays rapid sixteenth-note patterns. Measure 65 shows a Neapolitan harmony (F major), and measure 67 shows a transposed version of this harmony (E-flat major).

Measure 69 presents the relative major (E-flat). From this point, the dynamic level starts descending to *piano*. Measures 73-74 present a series of ascending chromatic sequences marked “*crescendo*”, supported by a sustained tonic interval in the right hand. This bridge leads to a brief melodic motive (derived from the introduction) in the right hand

in measure 75, where the left hand continues the rapid succession of sixteenth-notes, now in descending direction. The tonic sound completes this passage at the upbeat of measure 77 which is marked “*sotto voce*”. The opening passage of the introduction is immediately heard in the bass against the sustained tonic note of the melody. See Example 119.

Example 119. Frederic Chopin: *Etude in C Minor, Op.10, No. 12*, mm. 70-77.

The musical score for Example 119 consists of three systems of music, each with a treble and bass staff. The first system (measures 70-72) shows a rapid sixteenth-note passage in the left hand and a sustained tonic note in the right hand. The second system (measures 73-74) includes a crescendo marking and a plagal cadence. The third system (measures 75-77) features a smorz. marking and a sotto voce marking. Fingerings and articulations are indicated throughout.

The opening motive is completed at the upbeat of measure 79. It should be played “*pianissimo*” and outlines the V7 /iv. Measures 79-80 reiterate the same preceding motive, now “*poco rallentando*”. After the plagal cadence (iv-i) is completed at the upbeat of

measure 81, the descending opening passage of the introduction surprisingly reappears with an energetic and powerful character that calls for “*fortissimo*” and “*appassionato*”. The final four chords marked “*fff*” imprint great dramatic effect to the composition. The implied harmonies are those of subdominant major, subdominant minor, and tonic. The final chord is borrowed from the parallel major, C major, what imprints an unexpected and forceful quality to the end of this masterpiece. See Example 120.

Example 120. Frederic Chopin: *Etude in C Minor, Op. 10, No. 12*, mm. 78-84.

The Twelve Etudes, Opus 25, are dedicated to the Countess d’Agoult, the mother Liszt’s children. The set opens with the *Etude in A-flat Major*. For Schumann it was an Aeolian harp “possessed of all the musical scales”.¹⁹

¹⁹Huneker, James. *Frederic Chopin. Complete Works for the Pianoforte. Etudes*. G. Schirmer, Inc., New York, 1916.

The *Etude in A-flat Major, Op. 25, No. 1*, consists entirely of a common nineteenth-century keyboard texture: both hands play arpeggiated figures from which a soprano line emerges as a melody. But occasionally the piece is enriched by a tenor or alto line that takes on melodic shape; Chopin writes the important notes large so the pianist will not overlook them.²⁰ For the most part, Chopin's etudes are studies in color, and the technical difficulties concern the quality of touch. This concern with tone color gives importance to Chopin's insistence on the different functions of different fingers. *Etude in A-flat Major, Op. 25, No. 1* opens with a spectacular essay in color where only the notes written large are intended to rise out of the mist created by the arpeggios. The small notes must only just speak at the limit of the audible.²¹

The formal structure is ABA. The tempo mark is *Allegro sostenuto* and the time signature 4/4. Part A comprises measure 1 to 16. It modulates from the A-flat major to the mediant C major. The first four measures outline the tonic and dominant chords and are harmonically supported by a tonic pedal in the lowest note of the bass. The dynamic indication of this passage is *piano* and there are dynamic and pedal marks emphasizing the musical expression. Example 121 shows the opening measures of this musical composition.

²⁰Plantinga, Leon. *Ibid*, Ch. VII, p. 196.

²¹Rosen, Charles. *Ibid*, Ch. 6, p. 371.

Example 121. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 2*, mm. 1-2.

Allegro sostenuto (♩ = 104) Op. 25-Nr 1

Measure 5 outlines the subdominant chord. In measure 6 it displays the V/vi which resolves to vi (relative minor). In measures 7 and 8 the harmonic progression moves from V/V to V. The dynamics ascend to *forte* reinforcing the dominant 7th chord of measure 8. See Example 122.

Example 122. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 2*, mm. 5-8.

The cadence on tonic A-flat major is completed at measure 9. The dynamic decreases to piano. This section presents the same harmonic framework of the opening with some

slight variations in the melodic contour. For instance, the melody ascends to C6 in measure 11. The cadence on the submediant major will be completed at measure 16.

Later subsidiary voices are to appear, detaching themselves from the inner parts. The inner voice in small notes marked by separate stems in measure 15 is already present in measure 14, but only latent, not intended to come completely into the light. Even more revealing of Chopin's technique is in this measure: the large notes in the soprano line do not continue the large notes in the previous measure; they take over from the inner voice marked by separate stems, and the new voice marked by separate stems in measure 16 has been prepared by the four F's within the arpeggios of this measure. In what follows, tenor and soprano have almost equal prominence. Chopin's counterpoint is a counterpoint of color, and this etude is an exercise in gradations of touch, from the imperceptible to a full cantabile.²² Example 123 illustrates this passage.

Example 123. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 1*, mm. 13-16.

²²*Ibid*, Ch. 6, p. 372.

Part B or development of *Etude in A-flat major, Op. 25*, extends from measures 17 to 35. In measures 17 to 20, the melody is embellished by the melodic motive of the tenor line which is indicated in large notes as depicted in Example 124.

Example 124. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 1*, mm. 17-18.

Among the modulations that take place in the development are the keys of the relative F minor (mm. 17), A-flat major (mm. 19), C minor (mm. 21), C major (mm. 22), A major (mm. 24), B-flat minor (mm. 26), and returns to tonic A-flat major at measure 27. At measure 29 there is a deceptive cadence on F minor. There is a *crescendo* that leads to forte starting in measure 25.

From measures 31 to 35 there is an extended E-flat dominant pedal in the lowest note of the bass. Over it, the several harmonic changes occur. For instance, measures 32 to 34 constitute a bridge made up of three ascending sequences that eventually leads to the strong V-I cadence on A-flat.

There are *crescendo* and *appassionato* marks reaffirming the dramatic expression and the modulation to the tonic. The return to A takes place at measure 36. Example 125 depicts this passage.

Example 125. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 1*, mm. 31-36.

The musical score for measures 31-36 of Chopin's *Etude in A-flat Major, Op. 25, No. 1* is presented in three systems. The key signature is A-flat major (three flats) and the time signature is 4/4. The score features a steady tonic pedal on the bass. The first system (measures 31-32) includes a crescendo marking and the word 'cre -'. The second system (measures 33-34) includes the word 'scen - do' and the marking 'appassionato'. The third system (measures 35-36) includes dynamics markings: *ff*, *(dim.)*, and *sf p*.

From measure 36 to the end of the piece the dynamics calls for *p*, *pp*, and *ppp*. A steady tonic pedal on the bass is sustained throughout, briefly changing to the dominant at measure 41. A succession of ascending/descending tonic arpeggios spanning four octaves

extend from measures 44 to 47. They should be played *leggierissimo* and *pp*. The two final measures are *ppp* and display an arpeggiated tonic chord followed by a quarter rest. After the rest, a melodic trill on the dominant note appears in the bass. The Etude ends in another arpeggiated tonic chord played lower than the preceding one. See Example 126.

Example 126. Frederic Chopin: *Etude in A-flat Major, Op. 25, No. 2*, mm. 43-49.

The musical score for Frederic Chopin's *Etude in A-flat Major, Op. 25, No. 2*, measures 43-49, is presented in four systems. The key signature is A-flat major (three flats) and the time signature is 3/4. The score includes various musical notations such as trills, arpeggiated chords, and melodic trills. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The tempo/mood is indicated as *leggierissimo* (very light). The score is marked with measure numbers 41, 43, 45, and 47. The notation includes trills, arpeggiated chords, and melodic trills. The score is marked with measure numbers 41, 43, 45, and 47. The notation includes trills, arpeggiated chords, and melodic trills.

Frederic Chopin: *Etude in F Minor, Op.25, No. 2*

Etude in F Minor, Op. 25, No. 2 is an etude of delicate cross-accents. The difficulty of this etude lies in keeping these accents to the minimum which will clarify the rhythm and allow an even flow.²³ This etude is in rounded binary form: ABA.

The opening section A comprises 19 measures. It, in turn, might be subdivided into **a** and **b**. Subsection **a** exposes the theme in the tonic key. It extends from measures 1 to 8. Among the rhythmic motives that shape the melody there are continuous triplets in eighth-notes. The bass carries the harmonic support in broken chord figures shaped by quarter-note triplets which constitute the rhythmic augmentation of the melodic motive.

Among the predominant melodic motives are the minor 2nd, the diminished 3rd, the augmented 4th, and the minor 6th. The melodic line is enriched by non-harmonic tones as chromatic passing tones, neighbor tones, escape tones, and appoggiaturas.

The time signature is 2/2 and the tempo mark *Presto*. The expression mark of the opening section calls for “*piano*” and “*molto legato*”. The Etude begins with an upbeat of a quarter note (C 5). The opening measure displays in the bass the dominant harmony in quarter-note triplets while the shape of the melody consists of a reiteration of the dominant sound (C) embellished by escape-tones and appoggiaturas in eighth-note triplets. The resolution to tonic F minor takes place in the next measure. At measure 3, the melody gradually ascends to D-flat 6 where the 7th diminished chord implicit in both bass and melody imprints harmonic tension to the line. Example 127 depicts the opening phrase of this work.

²³Rosen, Charles. *Ibid.*

Example 127. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 1-3.

The climax of this melody occurs at the first beat of measure 4, on C 6. The dynamic mark reinforces the expression at this point, and gradually decreases in intensity as the line descends. Furthermore, the preceding 7th diminished chord resolves to tonic. At measures 5 and 6, the melodic line continues the downward motion, supported by the broken figures of the bass which outlines the half diminished 7th supertonic-dominant progression. Moreover, a pedal mark is introduced for the first time at measure 5. Example 128 depicts measures 4 to 6 of this work.

Example 128. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 4-6.

Measures 7 and 8 constitute a cadential extension of the theme. It combines an ascending E diminished 7th arpeggio followed by descending broken 2nd figures in the melodic line while the left hand outlines the dominant 7th chord and its resolution to tonic. The expression is once more reinforced by the regulators and the brief pedal mark of measure 7. Then, the opening theme is restated at measure 9, and subsection b takes place as shown in Example 129.

Example 129. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 7-9.

Subsection **b** comprises measures 9 to 19. It states the thematic idea of the opening, this time moving to the relative major (A-flat) through the V/III, in turn the dominant of A-flat major. This section portrays the previous ascending/descending figures of the opening, as seen in Example 130.

Example 130. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 10-15.

Measures 16-to mid 18 confirm the modulation to the relative key. The bass has three emphatic A-flat major triads at the first beat of each of those measures. The brief transition leading to the tonic (F minor) starts at the second beat of measure 18 where the bass line outlines the dominant 7th chord of F, announcing the cadence on tonic. See Example 131.

Example 131. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 16-19.

Part B extends from measures 20-50. Measures 20-36 reiterate the previous material of A. From measures 35 to 50 there is a small development. Measures 39- 42 initiate a momentary movement to B -flat minor, constituting an ascending sequence by whole step of the preceding measures 35-38. This section calls for “*poco a poco crescendo*”. At measure 43, the “*f*” mark reinforces the cadence on the dominant 7th chord, preparing the way to the recapitulation. See Example 132.

Example 132. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 35-43.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
 System 1 (measures 35-38): Measure 35 is marked with a piano (p) dynamic. Measures 36-38 show a gradual increase in volume, marked with “*poco a poco cresc.*”.
 System 2 (measures 39-42): Measure 39 is marked with a piano (p) dynamic. Measures 40-42 continue the development, marked with “*cresc.*”.
 System 3 (measures 43-46): Measure 43 is marked with a forte (f) dynamic. Measures 44-46 show a cadence on the dominant 7th chord, marked with “*f*”.

From measures 43-49, the bass has an extended dominant pedal. The dynamics descend to “*p*” at measure 45. There are ‘*smorzando*’ and “*poco riten*” expression marks starting at measure 47. In measures 49-50, Chopin employs the same transitional procedure of measures 18-19. See Example 133.

Example 133. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 44-50.

Through the C dominant 7th chord, the tonic key is reached at measure 51. The recapitulation of A' starts “*sempre piano*” and “*a tempo*”. Measures 51-61 present the same material of the opening with a change in articulation at measure 57, where the five last notes of this measure should be detached. At measure 62, the melodic line is embellished by a descending chromatic scale which is followed by the supertonic half- diminished 7th chord.

chord Measures 64-69 constitute the closing section where the dominant-tonic cadence brings the work to an end. The last two measures should be played “*pp*” and state the F minor chord, with the repeated fifth played four times in the upper voice over the arpeggiated sustained tonic chord. Example 134 illustrates the final section of this musical composition.

Example 134. Frederic Chopin: *Etude in F Minor, Op. 25, No. 2*, mm. 60-69.

The musical score for Example 134, Frederic Chopin's *Etude in F Minor, Op. 25, No. 2*, measures 60-69, is presented in three systems. The key signature is F minor (three flats) and the time signature is 3/4. The score is written for piano (p) and features a right-hand (RH) melodic line and a left-hand (LH) arpeggiated accompaniment. The final measure (69) is marked *pp* and features a sustained tonic chord in the LH and a repeated fifth in the RH.

The Waltz; Some Musical Remarks

In the first two decades of the nineteenth century, the waltz spread rapidly throughout Europe to become the most popular of all ballroom dances. The waltz became a concert piece, at the same time assuming its later characteristic shape as a series of individual dances with an introduction and coda.²⁴

Until this time the waltz in piano music was a short, modest piece. Later, the waltz became an elegant dance cultivated in the refined circles of the aristocracy, in which context it could also appear as a bravura piece, as had been demonstrated by Weber's *Aufforderung zum Tanz* (Invitation to the Dance). This type of waltz provided the basis for Chopin's²⁵ essays in the form.

The Waltzes are less intimate in the psychic sense, and only in a few of them there is a hint of the spleen and melancholy of the *Nocturnes* and *Scherzi*. They are exquisite exemplars of social intimacy and aristocratic abandon.²⁶

Eight of the fourteen waltzes were published with Chopin's consent during his lifetime; the others appeared posthumously. They are in song form like most of his works, but it is reduced song form compared to that used for the *Polonaises*. The first waltzes are dances for dancing, the later ones are solely for listening. In the early waltzes, titled *Valses*

²⁴Plantinga, Leon. *Ibid*, Ch. XI, p. 342.

²⁵Kirby, F. E. Music for Piano. Amadeus Press. Library of Congress. Portland, Oregon, 1995, Ch. 4, p. 195.

²⁶Huneker, James. Frederic-Francois Chopin. The Waltzes. G. Schirmer, Inc. , New York, 1943, p. ix.

Brillantes, Chopin reminisces about souvenirs of a ball: resplendent costumes, sparkling illumination, and graceful dancers. Chopin stylized his waltz form to the “salon” waltz, his special creation.²⁷

Frederic Chopin: Waltz in E Minor, Posthumous

The tempo mark of this composition is *Vivace*, in 3/4 meter. It employs three- part form (ABA) and a coda. The *Waltz in E Minor* starts with an eight- measure introduction. This opening passage outlines the tonic chord (E minor) in its root position and inversions, embellished by non harmonic tones. The melody is made up of an ascending continuous line in eighth-notes, spanning four registers of the piano. The bass supports this restless melodic figure with the tonic chord in sustained dotted-half notes. The dynamic mark of this introduction ranks from piano (mm. 1) to forte (mm. 7) as depicted in Example 135.

Example 135. Frederic Chopin: Waltz in E Minor, Posthumous, mm. 1-8.

²⁷Gillespie, John. *Ibid*, p. 230

After the two quarter rest at the end of the introduction, the main theme takes place. It starts *piano* and is marked *grazioso*. The first part comprises measures 9 to 16. It features, in the melody, repeated dominant tones in quarter and eighth-note values followed by ascending arpeggiated figures. The left hand accompanies it employing steady quarter-notes which start outlining the broken dominant 7th chord resolving to tonic in measure 10. The downbeat of the bass employs diatonic conjunct motion. The ascending melodic contour of the first four measures of the theme (9- 12) establishes a kind of question-answer relationship with the following descending four measures (13-16). In addition, the appoggiaturas at the beginning of measures 13,14, and 15 provide gracefulness to the descending sequences. Measures 15-16 display the dominant-tonic cadence. From measures 17-24 the theme is reiterated. After the dominant -tonic cadence of measure 24, the quarter rests offer a brief repose to separate the phrases. See Example 136.

Example 136. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 8-24.

After the double line of measure 24, a new melodic idea takes place. It calls for *dolce* and *legato* and borrows its melodic contour from the introduction. It is composed of three descending sequences in the melody. The bass carries a chromatic descending line in quarter-notes where the chromatic single line of the downbeat alternates with the unequal fifths of the second beat. The chromatic tension is momentarily resolved through the dominant-tonic cadence of measures 31-32. See Example 137.

Example 137. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 25-32.

At measure 33, a succession of ascending and descending arpeggios in continuous eighth-notes take place in the right hand. They reiterate the three descending chromatic sequences of the preceding measures, now employing a wider range of the piano through register displacement in both hands. After these figures, the authentic perfect cadence on

tonic takes place at measures 39-40. Then, the four-note chromatic motive of the melody announces the return of the opening theme that comprises measures 41-57. See Example 138.

Example 138. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 33-42.

There is a first ending at the end of measure 56. After the repeat, a lyrical middle section takes place in E major. It is marked *piano* and *dolce*. The melody starts with two dotted-half notes followed by the same rhythmic motive presented in measures 25-32. Once more, the question-answer relationship is established. The first phrase of this middle section (mm. 58-61) has an ascending shape. The following phrase (mm. 62-65) takes a descending turn. It ends in a half cadence. The same idea is reiterated from measures 66-73. There is a strong cadence on E major at measure 73. Example 139 illustrates this passage.

Example 139. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 58-73.

From measures 74 to 89, the preceding theme is repeated. After the quarter rest of measure 89, the lyrical melody is suddenly interrupted by an eight-measures passage played *ff*. It briefly modulates to the relative minor of E major (C-sharp minor) through the V/vi. The left hand carries the melodic role. This melody resembles the opening introduction in the construction of its arpeggiated, ascending line. The right hand supports it with chords. From measures 90- 93 the harmonic progression outlines the V-vi- i of C-sharp minor. From measures 94-97, starts another modulation. A cadence on the mediant (G-sharp minor) takes place at measure 97. See Example140.

Example 140. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 90-103.

After the cadence on G-sharp minor, the lyrical theme in E major that characterizes the middle section reappears. It is marked *p* and comprises measures 98-113. In its second half (mm. 106-113) it is *pp* and more embellished in the left hand where it employs continuous eight-note figures to accompany the melody as depicted in Example 141.

Example 141. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 104-113.

The same material presented from measures 90 to 113 is reiterated from measures 114 to 137. After the double bar, the key signature of E minor is restated and the main theme takes place for the last time at measure 138. The diminished 7th chord of the submediant, marked *fz* at measure 149, initiates the conclusive section or coda. It commences *f* and extends from measures 150 to the end (mm. 172). This section begins with four chromatic ascending sequences where the first beat is accented. The right hand has figures of broken chords in continuous eighth-notes. The left provides the accompaniment with octaves that alternate with chords in quarter and half notes respectively (mm. 150-153). Following this chromatic passage, measures 154 to 157 display the C-sharp 7th diminished chord in both hands. At this point, the dynamics increase to *ff*. See Example 142.

Example 142. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 145-158.

The musical score for Example 142, Frederic Chopin's *Waltz in E Minor, Posthumous*, measures 145-158, is presented in two systems. The first system (measures 145-153) features a right hand with chromatic ascending sequences and a left hand with octaves and chords. The second system (measures 154-158) shows a right hand with broken chords and a left hand with chords. Dynamics include *f*, *fz*, and *ff*. Fingerings and articulations are indicated throughout.

The German Augmented 6th chord of measure 157 (third beat) resolves to the dominant 7th chord at measure 159 and completes the cadence on the tonic at measure 160. A cadential extension between dominant and tonic takes place from measures 160 to 163. The arpeggios of measures 164 to 168 display the expanded E minor tonic chord spanning five octaves of the piano. From measures 169 to the end, an interchange between the dominant and tonic harmonies take place. The hands play in contrary motion displaying a wide register displacement. The final tonic chord reaches E7 in the right hand and E1 in the left. Example 143 shows this final section.

Example 143. Frederic Chopin: *Waltz in E Minor, Posthumous*, mm. 159-172.

Waltz in E Minor, Op. posth.

CHAPTER IV

Nocturne in A-flat Major, Op. 33 by

Samuel Barber

Samuel Barber (1910-1981) was one of the most admired composers in America. Largely independent of worldwide trends and the avant-garde, he infused his works with poetic lyricism and gave tonal language and forms new vitality.¹ While he has never disdained to use new harmonies, rhythms and other advanced contemporary idioms, he may be placed in the American traditionalists camp by virtue of his respect for classical structure and his strong romantic bent. Precocious in music, he began composition when he was seven. In 1924 he entered the then recently founded Curtis Institute of Music in Philadelphia where he studied composition with Rosario Scalero and piano with Isabella Vengerova.

One consistent observation made about Barber's music is its remarkable sense of form and well crafted design.² The *Nocturne in A-flat Major, Op. 33* was written in 1959. It is a short work for piano, "an homage to John Field", and shares features with the romantic prototype of the genre.³

¹Heyman, Barbara B. Samuel Barber. New York: Oxford University Press, Inc. 1992, p. 35.

²Ewen, David. David Ewen Introduces Modern Music. Philadelphia: Chilton Book Co. 1969, p. 251.

³Heyman, Barbara B. *Ibid.*

Overview, Structure, and Texture

The *Nocturne in A-flat Major* is written in ternary form (ABA). The piece is represented in traditional notation. In the outer sections of the three part structure, an arpeggio accompaniment supports a serpentine cantabile melody; recurrences of the nocturne theme are decorated with a feathery chromatic filigree of sixteenth note embellishments and trills; a brief cadenza prepares for the final section.

The Barber's *Nocturne in A-flat Major* is not an imitation of either John Field or Frederic Chopin. By the fourth measure, the theme displays Barber's own melodic penchant, especially for motion by intervals of fourths. The more restless middle section contains a melodic motive that is treated imitatively and introduces a developmental function rather than merely contrast. Moreover, in this *Nocturne*, as in several other works written during the period after the piano sonata, Barber tentatively introduces certain twelve-tone procedures in the thoroughly tonal context. Two twelve-tone rows are integrated into the melodic line, which remains anchored to a harmonic, tonal accompaniment. In the middle section, segments of the second row are used but borrow their rhythmic patterns from the first row.⁴

In this piece, Barber favors large scale motion by thirds. In the first section, the music moves from the tonic A-flat to the dominant E-flat by way of the mediant C. In the return to A-flat in the last section, the music moves to F and then back to A-flat. Barber's individual style combines serialism with tonality. He employs such developmental

⁴Heyman, Barbara B. *Ibid.*, p. 402.

techniques as the retrograde and transposition and a recurring approach- a tendency to repeat one tone at the beginning and end of the row, creating a series that doesn't really permit equality of the twelve tones because the repeated pitch acts as a tonal anchor.⁵

Texture

The framing parts or A parts are homophonic: melody with accompaniment. The lyrical, chromatic melodic line played in the right hand, is embellished by intervals of augmented seconds, major sevenths, tritones, and major ninths (m. 15-16 and 40-41), trills (mm. 17 and 42), quick figures of melodic intervals in thirty-second figures (mm. 17-18 and 42-43), and irregular value groupings and grace notes (mm. 31, 33, and 39). The bass, played in the left hand, carries the harmonic support of the melody with widely spaced broken chords that display different qualities (major, minor, augmented, and diminished).

Part B is written in contrapuntal style. The opening motive of the piece is expanded and reiterated by way of modulation and repetition. The contrapuntal devices used in this middle section are invertible counterpoint, fragmentation, sequence, imitation, and stretto. The first five bars of the B section have a thin, linear texture (mm. 23-24). The following measures combine imitative procedures with chordal sonorities (mm. 25-28). The texture gets thicker and more complex employing sustained notes, octaves, and chords to prepare the climax that takes place at measure 27.

The climax is emphasized by the octaves played in opposite registers of the piano. The polyphonic interplay that follows is characterized by fuller sonorities and invertible

⁵*Ibid*, p. 403.

counterpoint in the melody and bass (mm. 27-28). Dynamic increases to fortissimo to add musical tension.

At measure 29, a cadenza over a sustained E-flat in the bass closes the B section. The texture gets thinner. It presents rapid motives of sixteenth and thirty-second notes in which the intervals of a perfect fourth and its inversion the perfect fifth prevail. At the end of the cadenza, the fermatas and rests delineate the section and give repose to the music. Then, the return of A starts at measure 30. This time it is more adorned with irregular values and grace notes in the melody. Homophonic texture will replace the continuous counterpoint of part B.

The conclusive section or codetta (mm. 44-45) has a series of harmonic perfect and diminished fourths that move in descending motion from the highest register of the piano to the middle register. The bass, in contrary motion, spells an spaced tonic chord (m. 44). In the final measure, the bass outlines an augmented fifth (A-flat -F-flat) that is resolved to the tonic harmony in the last two beats of the composition.

Formal Structure

The first part contains three subsections. The middle part contains two subsections. The last part has three subsections and a codetta.

Part A

a	a'	a''
A-flat Major	C Minor	E-flat Major
mm. 1	mm. 11	mm. 15

Part B

b

Unstable. No key signature.

mm. 20

b'

E-flat Major.

mm. 25

Part A (Recapitulation)

a

A-flat Major

mm. 30

a'

F minor

mm. 35

a''

A-flat Major-----

mm. 40

coda

mm. 44

Rhythmic ideas related to the structure

There are five rhythmic motives upon which the piece is based:

a) The accompanimental motive in the bass. It is made of continuous figures of eighth notes. This pattern is steadily present throughout the entire piece. In the framing sections it is in the left hand supporting the melody. In the middle section it is in the second voice, acting as countersubject to the first and third voices. See Example 144.

Example 144. Samuel Barber: Nocturne in A-flat Major, Op. 33. Motive a.

b) The second motive takes place in the melodic line. Example 145 illustrates the rhythmic cell of motive b.

Example 145. Samuel Barber. *Nocturne in A-flat Major, Op. 33. Motive b.*

The “b” motive seen in example 145 appears at the upbeat of measures 2, 11, and 20 to 24 (five first bars of the middle section where the “b” motive alternates between the first and third voices. It is accompanied by motive “a” first presented in the bass. In addition, the “b” motive is also found at the return of the A section at measures 30 and 35.

c) The second motive in the melody might be seen as a rhythmic diminution of motive “a”. It consists of a group of eight sixteenth notes followed by a dotted quarter note. See Example 146.

Example 146. Samuel Barber. *Nocturne in A-flat Major, Op. 33. Motive c.*

The “c” motive appears at measures 3, 6-7, 8-9, 12, 15-16, 17-18 (where it is employed in rhythmic diminution of thirty-second notes in the melodic intervals of the right hand), 29 (in the cadenza of the middle section), 31 (return to A section), 36, 40-41, 42 (played in rhythmic diminution of thirty-second notes similar to measures 17-18), and finally at measures 44 and 45 (the rhythmic diminution is in the sixteenth-note triplets).

d) The third motive of the melodic line has a much more quiet character as illustrated in Example 147.

Example 147. Samuel Barber. Nocturne in A-flat Major, Op. 33. Motive d.

The “d” motive takes place at measures 3, 4, 13, in the last part of the middle section at measures 27 and 28 (in contrapuntal interchange between melody and bass), in the return of the A section at measures 31-32, and 37.

The fourth motive in the melody has a restless character. The three characteristic sixteenth notes it contains might be a rhythmic diminution of the three eighth notes of the preceding “d” motive. See Example 148.

Example 148. Samuel Barber: Nocturne in A-flat Major, Op. 33. Motive e.

The “e” motive appears at measures 4, 5, 12, and 14. In the middle part, in measures 25 and 26, it is combined with motive “a”, and at measures 27 and 28 it is combined with motive “d” in the contrapuntal interchange between melody and bass. In the return to the A section it appears at measures 33, 38, and 39 combined with the “a” motive.

Pitch organization: Motivic structures

In the *Nocturne in A-flat Major, Op. 33*, there are two main rows of twelve notes, from the chromatic scale, that make up the melody.

Row I is shaped by the intervals of perfect fourth, augmented fourth or tritone, major seventh and major second. Example 149 presents row I in its prime form.

Example 149. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row I (prime) mm. 1-4.

Row I makes up the first phrase of the melody. It is preceded by a brief introductory measure in the bass. This introduction outlines the A-flat tonic triad. Upon it, row I begins

in the treble. The dynamic of this opening row is marked mezzo-piano. The articulation is “*sempre legato*” and “*cantando*”. Furthermore, the composer writes “*con pedale*” from the beginning of the piece to make smoother the connection of the wide arpeggiated chords in the left hand.

In addition, row I begins on the note C and ends on C. This reiteration of C gives a sense of tonal direction to the row, and does not allow an equalization to the rest of the pitches. The rhythmic motives used in row I are “b” and “c” supported by the accompaniment motive of the bass (motive “a”).

The shape of row I is overall ascending and spans seventeen notes (from C-flat 4 to D 6). Row II is shaped by the intervals of augmented fourth, major sixth, major ninths (or major seconds), and minor sevenths. Example 150 illustrates row II.

Example 150. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row II (prime) mm. 5-9.

The dynamic marking of row II is “*mezzo-forte*”. This dynamic change signals the entrance of the new row. It also begins on C and ends on C. The rhythmic motives it uses are “c” supported by “a” in the bass. Row II is characterized by the meter change that alternates 12/8 with 4/8. This metrical interchange gives an asymmetrical sense to the melody of row II. The shape of this row is also ascending and spans nineteen notes, from A4 to E-flat 7. In addition, it reaches the higher registers of the piano.

Each of the two rows employ mutations like retrograde, inversion, retrograde of the inversion, and transposition. The following analysis shows in more detail the rows and their transformations throughout the piece. It implies only the melodic line (with the exception of the middle part) because the bass employs functional harmonies (analyzed later).

Rows I and II. Their transformation and situation throughout the composition

Part A; Subsection a

mm. 2-3 Row I. Prime form.

mm. 3 (fourth beat), mm. 4, and mm. 5 (first beat): **Row I**. Retrograde form. The rhythmic motives it uses are “d” and “e”. It has a descending shape and begins and ends on C. Dynamics increase towards the end of it. See Example 151.

Example 151. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row I (R) mm. 3-4.

mm. 5 Row I. Retrograde form. Row I is somewhat disguised by the rhythmic diminution of motive “e” and the ascending sequences, but reiterates the retrograde form of the prime (first seen in Example 151). See Example 152.

Example 152. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row I (R) mm. 5-6.

mm. 6-7 **Row II**. Prime form.

mm. 8-9 **Row II** is reiterated. Dynamics are piano (echo effect).

Subsection a'

mm. 11 **Row I**. It is transposed a perfect fourth lower (P 7). The last seven notes contain a descending shape since they use interval inversions. For instance, the ascending major seventh becomes a descending minor second. The expression marking is “*appassionato*” and the dynamics increase to forte, to emphasize the change of character in this part. Now it is more energetic than in the first presentation of this row. It begins on G and ends on G as seen in Example 153.

Example 153. Samuel Barber: *Nocturne in A-flat Major, Op. 33* Row I (P7) mm. 10-13.

mm. 12 (fourth beat), mm. 13 and mm. 14 (first beat). **Row I** uses the retrograde inversion transposed an augmented fourth lower (RI 6). The dynamic marking is forte. It ends on E-flat and the rhythmic motives it uses are the same as in the opening: “d” and “e”.

mm. 14 **Row I** uses the retrograde form transposed a minor third up (PR 3). Row I employs once more the rhythmic motive “e” and ascending sequences. It begins on E-flat and ends on E-flat emphasizing the cadence on the dominant key. There is a crescendo sign indicating louder volume of sound towards the cadence. See Example 154.

Example 154. Samuel Barber: *Nocturne in A-flat Major, Op. 33.* (PR 3) mm. 14-15.

Subsection a”

mm. 15-16. Row II initiates subsection a”. It uses the prime form transposed a minor third up (P 3). The melody is enriched by harmonic intervals. It begins on E-flat and ends on E-flat. The dynamics of “a” are between piano and pianissimo, which creates a contrast with the forte and “*appassionato*” of the preceding subsection. The rhythmic motive it employs is motive “c” (continuous sixteenth note figures). The metric interchanges between 12/8 and 4/8 takes place once more in this second row. See Example 155.

Example 155. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row II (P 3) mm. 16-19.

mm. 17-18 **Row II** employing its prime form. The melody is embellished by the quick thirty-second note figures (tremolos). Melodic intervals replace harmonic intervals. A trill on E-flat is incorporated at the beginning of this statement of row II. It is extended in a cadential reiteration at the end of subsection “a”. The thirty-second figures are the diminution of motive “c”. A “*poco trattenuto*” marking indicates that the rhythmic pulse should be slowed down somewhat.

Part B. Subsection “b”. (The key signature of A-flat is canceled).

mm. 20-24. There is a contrapuntal interplay in three voices. The bass presents row II employing the rhythmic motive “b” while the second voice in the melody plays the countersubject in continuous figures of eighth notes (motive “c”). Then, the first voice

makes its entrance in the melody while the “c” motive supports it. From measures 20 to 24, the theme is presented in the first and third voices. It is melodically derived from row II, but borrows the rhythmic motive of row I (motive “b”). The second voice has a more passive role, accompanying the imitative interplay between the first and third voices. The dynamics contain crescendos that ascend to “*molto forte*” in measure 24. There is a meter change at measure 22 from 9/8 to 12/8 that briefly breaks the symmetry of the line. At measure 23 it returns to 12/8. See Example 156.

Example 156. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. (P7& P3) mm.20-22.

The image displays a musical score for Samuel Barber's *Nocturne in A-flat Major, Op. 33*, specifically measures 20 through 24. The score is written for piano, with a treble and bass staff. The key signature is A-flat major (three flats). The time signature is 9/8. The score includes dynamic markings such as *p* (piano) and *espr.* (espressivo). There are two crescendos: one marked *cresc. poco a poco* in measure 22 and another marked *cresc. di nuovo* in measure 24. The music features a melodic theme in the first and third voices, with the second voice providing accompaniment. The meter changes from 9/8 to 12/8 at measure 22 and returns to 12/8 at measure 23.

Subsection b'

mm. 25-26. **Row I** in the melody. The texture changes to homophonic. The rhythmic motives employed are “e” in the melody and “a” in the bass. Row I is used in its retrograde form transposed a minor sixth up (PR 8). It is marked “*animando*” and “*rinforzando*”, preparing the climax. At the end of measure 26, there is a crescendo that goes to a “*fortissimo*” in measure 27. Example 157 illustrates this passage.

Example 157. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row I, mm. 25-26.

mm. 27. The climax of the piece takes place at measure 27, in the first beat, and it is played fortissimo. Here, invertible counterpoint is used between the melody and the bass. Row I uses its prime retrograde 1 in octaves and the rhythmic “d” motive, but this time fragmented. The bass has PR8 form, and employs the ascending sequences of motive “e”.

mm. 28. The right hand plays chords (PR 1 and motive “e”) and the bass carries the melody in octaves (PR and motive “d”). There is an “*a tempo*” marking at the beginning of the measure. See Example 158.

Example 158. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. PR 1 mm. 27-29.

The musical score for measures 27-29 of Samuel Barber's *Nocturne in A-flat Major, Op. 33* is presented in two systems. The first system, marked 'a tempo' and 'ff', shows a piano accompaniment with a treble staff containing a series of chords and a bass staff with a low E-flat note. The second system, marked 'accel.', continues the piano accompaniment with a treble staff featuring a series of chords and a bass staff with a low E-flat note. The score is in A-flat major (three flats) and 4/4 time.

mm. 29. The low E-flat of the bass sustains the quick figures of the cadenza that end the middle part. These figures employ PR 5 of row I to shape the melody. The rhythmic motives are “d, employed in diminution. The intervals of perfect and augmented fourth are prevalent in this cadenza.

Part A

mm. 30. After the fermatas and rests at the end of the cadenza, part A returns. Row I is presented as in the opening of the work, but this time more embellished, using an irregular fourteenth note group. The composer repeats the last six notes of the row to create this melodic embellishment.

mm. 31 (fourth beat). **Row I** in retrograde (PR).

mm. 33. **Row I** in retrograde using ascending sequences. The first note of each sequence is duplicated to create the grace note adorning the melody.

mm. 35. **Row I**. The first six notes are stated as in the opening. The following hexachord uses the inverted form of the row. Dynamics are “*forte*” and the expression “*appassionato*” as seen in Example 159.

Example 159. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Row I mm. 34-36.

The musical score for Example 159 shows measures 34-36 of Samuel Barber's *Nocturne in A-flat Major, Op. 33*. The score is in A-flat major (three flats) and 3/4 time. It features a piano (p) and a mezzo-piano (mp) part. The piano part has a melodic line with grace notes and a harmonic line. The mezzo-piano part has a melodic line with grace notes and a harmonic line. The score includes dynamic markings (f, p, pp, mp) and tempo markings (allarg., molto, Tempo I). The piano part has a melodic line with grace notes and a harmonic line. The mezzo-piano part has a melodic line with grace notes and a harmonic line. The score includes dynamic markings (f, p, pp, mp) and tempo markings (allarg., molto, Tempo I).

mm. 36. (fourth beat). Row I in retrograde of the inversion (RI).

mm. 38. Row I in retrograde of inversion using ascending sequences and transposed a major third below (RI 8). It begins and ends on A-flat.

mm. 39. Row I is presented in retrograde of the inversion repeated one octave higher.

mm. 40. After the tonic cadence, row II presents harmonic intervals, similar to measure 15. The dynamic is marked “*piano*”. The meter interchange between 12/8 and 4/8 takes place once more. This time, the passage is centered around the tonic (A-flat).

mm. 42. Row II. A trill on A-flat begins the series of melodic intervals played in thirty-second notes (as in measure 17), but turning around A-flat to emphasize the return to tonic. The passage ends “*pianissimo*”.

mm. 44-45. Codetta. Series of perfect fourths and major thirds (that sound like diminished fourths) end the work. The tonic triad is outlined at the end to reaffirm the tonality of the composition. The direction of these harmonic intervals is descending. They begin in the highest register of the piano and then descend to the middle register. This section is marked triple “*piano*” and the expression “*rallentando molto*”. Measure 45 employs sixteenth note triplets in rhythmic diminution of the preceding sixteenth note figures as illustrated in Example 160.

Example 160. Samuel Barber: *Nocturne in A-flat Major, Op. 33*. Codetta. mm. 41-45.

The musical score for the Codetta of Samuel Barber's *Nocturne in A-flat Major, Op. 33*, measures 41-45, is presented in three systems. The first system (measures 41-43) shows the piano part with a melodic line and a left hand accompaniment. The second system (measures 44-45) continues the piano part with a melodic line and a left hand accompaniment. The third system (measures 46-47) features a piano part with a melodic line and a left hand accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'poco trattenuto sino al fine'.

The intervals of perfect and augmented fourth play an unifying role throughout the piece. Its melodic material opens with a perfect fourth; Row II begins with an augmented fourth; The theme of B part played in the first and third voices starts with augmented fourths, and the second voice has broken augmented and perfect fourths in the continuous eighth figures. Furthermore, the cadenza begins each motive with fourths. In the codetta, the fourths are reiterated giving organic unity to the composition.

The *Nocturne in A-flat Major, Op. 33* is a finely crafted composition. The form of the piece is clearly structured and each section is well defined by cadences and rests. The composer achieves the principle of economy of means to imprint organic unity to the work. This unity is achieved by the use of melodic and rhythmic motives presented from the opening measures of the *Nocturne*. The rows that make up the melody offer musical variety and integrity at the same time, that makes this composition a valuable musical work. Barber's refined taste is reflected in the interesting counterpoint and lyric talent.⁶

⁶Gillespie, John. Five Centuries of Keyboard Music. New York: Dover Publications Inc. 1972, Ch. 33, p. 415.

BIBLIOGRAPHY

- Benward, Bruce and White, Gary. Music in Theory and Practice. Iowa : William C. Brown Company Publishers, 1989.
- Bodky, Erwin. The Interpretation of Bach's Keyboard Works. Harvard University Press, Cambridge, Massachusetts, 1960.
- Borge, Victor. My Favorite Comedies in Music. Franklin Watts. Library of Congress, 1980.
- Cunningham, Lawrence, and Reich. Culture and Values. Holt, Rinehard, and Winston Inc., 2nd Edition, Orlando, Florida. The Pryden Press, 1990.
- Ewen, David. David Ewen Introduces Modern Music. Philadelphia: Chilton Books Company, 1969.
- Ewen, David. Solo Instrumental and Chamber Music. Franklin Watts, Inc. New York, 1974.
- Gillespie, John. Five Centuries of Keyboard Music. New York: Dover Publications Inc. 1972.
- Grout and Palisca. A History of Western Music. New York: W. W. Norton and Company, 1980.
- Heyman, Barbara B. Samuel Barber. New York: University Press Inc. 1992.
- Kennan, Kent. Counterpoint. New Jersey: Prentice Hall, Inc. 1987.
- Kirby, F. E. Music for Piano. Amadeus Press. Portland, Oregon. Library of Congress. 1995.
- The Paderewski Edition. Frederic Chopin Complete Preludes and Etudes for Solo Piano. New York: Dover Publications Inc. 1980. (Comments from the back cover).
- Plantinga, Leon. Romantic Music. New York: W. W. Norton and Co., Inc. First Edition, 1984.
- Rosen, Charles. Sonata Forms. New York: W. W. Norton and Company, Inc. 1980.

Rosen, Charles. The Romantic Generation. Based on the Charles Elliot Norton Lectures. Harvard University Press. Cambridge, Massachusetts. 1995.

Samson, Jim. The Cambridge Companion to Chopin. Cambridge University Press, 1992.

Schirmer's Edition. Frederick Chopin. Complete Works for the Pianoforte. Etudes. General Prefatory Note by James Hunecker. G. Schirmer, Inc. New York. 1916.

Schirmer's Edition. Frederick Chopin. The Waltzes. General Prefatory Note by James Hunecker. G. Schirmer, Inc. New York. 1943.