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I hereby recommend that the thesis prepared under my supervision by Bonalyn Bricker-Smith

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be accepted as fulfilling this part of the requirements for the degree of _____

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Scott Huston

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THE THIRD AND FOURTH BALLADES OF CHOPIN: INTERPRETATION THROUGH ANALYSIS

A Thesis Submitted to the
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of the
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In Partial Fulfillment
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by

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Finally, this manuscript is dedicated to my Mother and Father, and to my husband, Ian, in grateful acknowledgment of their love, understanding, and support.

B. B. S.
Ellensburg, Washington
June, 1977

In Memory of

MADAME OLGA CONUS

1891 - 1976

PREFACE

Analysis of the muscial score is essential to successful interpretation in performance. It is the intelligent and sensitive musician, who, through analysis and understanding of the score, will achieve an effective performance. The purpose of this thesis is to demonstrate the application of this principle--that analysis is indeed essential to interpretation.

The analyses of the Third and Fourth Ballades are preceded by an overview of the characteristics of Chopin's style. Examples are drawn from many different works of Chopin. It was during the final period of his life, 1841 to 1849, that Chopin composed several of his major works, among which are the Third and Fourth Ballades.

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Chapter 1

CHARACTERISTICS OF STYLE: FORMAL STRUCTURE

> Chopin's music, intricate as it frequently is in its inner construction, makes no demand of erudition on the part of the listener. The finely wrought construction, the masterly craftsmanship, assist rather than obstruct in understanding. Here is music which requires no knowledge of trigonometric functions for its comprehension, and yet the young composer of today may well study the consummate artistry, craftsmanship, and creative genius in which not only the large works but also the small forms abound.
>
> Howard Hanson

Ternary form is the structural basis for the majority of Chopin's shorter pieces as well as for the larger forms, and the individuality of Chopin as a composer is evident in the variety of forms he used. The preludes, scherzos, fantaisies, and ballades are original conceptions. The mazurkas and polonaises are outpourings of the spirit of his people, and the nocturnes represent the dreamy, poetic side of Chopin's genius. Ternary structure is easily identifiable in the nocturnes, particularly those in which A is very quiet and dreamy and B is stormy and dramatic: for example, Opus 15, No. 1 in F Major, and Opus 27, No. 1 in C-sharp Minor.

Chopin's ability to work successfully with ternary form may be seen in the larger works as well as in shorter pieces. The curtailing of the third section, A, of the ABA form in both large and particularly small-scale works

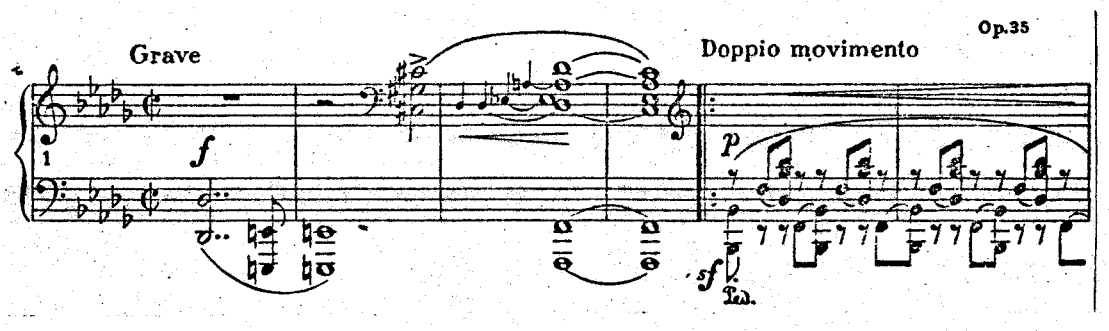
became characteristic of his style. Chopin's avoidance of symmetry in his use of ternary form is evident in numerous works, for example, in the Mazurka in F Major, Opus 68, No. 3, and in the posthumous E Minor Waltz. In many cases, the third section only accounts for approximately one-sixth of the entire length of the piece. (See Polonaise in C Minor, Opus 40, No. 2.) However, Chopin compensates for the curtailment and restores balance by various methods. Perhaps a new motive is introduced, prior to the return of the A theme and is then developed in the third section, thus focusing attention and lending weight in lieu of length. (See Polonaise in C Minor, Opus 40, No. 2.) A new idea might be introduced in the coda (see Ballade in G Minor, Opus 23); in this way, the coda serves an additional structural function--that of rounding off and integrating the piece. (See Nocturne in B Major, Opus 62, No. 1.) The coda may also be incorporated into the third section, A; this is the case in the Nocturne in C-sharp Minor, Opus 27, No. 1 and in the Prelude in D-flat Major, in which there is a brief restatement of A which becomes "codential." In the B Major Nocturne, Opus 32, No. 1, the coda entirely replaces the repetition of A; thus, its highly dramatic character compensates for the omission.

Chopin's ability to completely transfigure the rudimentary ternary form may be seen in the Prelude in

B-flat Major, Opus 28, No. 21, in which only the accompaniment figure returns, changed in significance and generating a new coda figure. An interesting example in Chopin's treatment of formal ternary structure is the F-sharp Minor Polonaise, Opus 44, which has not only a normal middle section but also an interpolated mazurka (A B Mazurka A), with a well-crafted transition passage from the mazurka back to the polonaise. Although Chopin clung to the ternary formula throughout his works, he treated it with ever increasing subtlety of modification. In the later works, both large and small, there is much more contrapuntal play with themes; there is an organic-thematic tightening in links and ornaments and a new sweep and power in the treatment of the later large-scale forms.

Introductions often serve as a subtle harmonic curtain prior to the entrance of the tonic key and therefore have a heightening effect upon the first appearance of the theme. (See the First Ballade and Mazurka, Opus 30, No. 4.) This device is often found in the later works, for example, the Fourth Ballade (Chapter VII) and the C-sharp Minor Scherzo. The following example is from the B-flat Minor Sonata.

Example 1. Sonata in B-flat Minor, Opus 35, measures 1-4.



The coda is also one of the most notable features of Chopin's larger works: he reserves the section of greatest tensions and contrasts for the end. All of the Ballades have codas, with those of the First, Second, and Fourth Ballades being most clearly defined. The coda of the Fantaisie in F Minor, Opus 49, measures 320-332, is skillfully joined, yet well defined and most effective. Concerning the finale of a work, Chopin commented:

> As in an interesting novel the last chapter is the most exciting and solves the fate of the heroes, so I strive to make my finali to be the logical solution of the work. It often occurs with me that the greatest significance lies in the last dozen measures or so. I don't tell this to the pianists executing my drivelings* because he who has gumption will guess it himself, while he who has only quick fingers and an empty mind will not grasp it even if you drub it into his head.[1]

---

*The Polish word which Chopin so frequently uses in his letters (perhaps with tongue in cheek) is bzdury--plural for bzdura.

The underlying symmetry of form is often ingeniously disguised by some small touch, as in the Nocturne in D-flat Major, Opus 27, No. 2. Its form, A/B/A/B/A/B/Coda, may be sketched briefly: A in D-flat major; B in B-flat minor and E-flat minor (chromatic bass line used between V and I, measures 18-25); A in D-flat major; B, now in A major (D^{b} enharmonically becomes the third, C#, of A major); at the end of this B section, the chromatic bass is used in an ascending line (B^{b} to E^{b}, measures 42-45) with the last three chords, D^{7} - A^{b7} ($\frac{4}{3}$ position) - A^{b7}, preparing for the return of A in D-flat major. It is in this latter repetition of A that we find a small but significant change: the C^{b} in the melody at measure 49 is in lieu of the $A^{\natural}$ used in the first two statements of A. The C^{b} becomes the seventh of the tonic, giving the more highly ornamented melody a new direction, with a modulation to E-flat minor and the third statement of B, its key being arrived at through direct chromaticism in the bass line: D^{b} (tonic) - D (B^{b7} in $\frac{6}{5}$ position) - E^{b} (tonic.) The appearance of B is brief, ending unexpectedly as the passage quickly moves to the dominant, A^{b7}, preparing for the coda which is on the pedal point, D^{b}, the main tonality of the piece.

The ternary form of the A-flat Major Waltz, Opus 34, No. 1, is disguised by the use of a thirty-two measure section which serves as a refrain to A and B thus: AR, BR, AR, Coda. In the Mazurkas, one can find many variations in

formal structure; some are sectionalized and some grow spontaneously and spin out continuously. These little gems seem to have provided a natural medium for Chopin's experimentation with form. In Opus 24, No. 4, the main part of the mazurka grows out of the introduction, and the coda is also thematically linked to the introduction. The Mazurka, Opus 30, No. 4, is unified in a similar manner.

Occasionally, Chopin breaks away from the fundamental ternary pattern; then he nearly always uses the closely related form, ABACA. This is a very simple and abbreviated type of rondo form; the sections are clearly defined, there is no development, and the transitions are either non-existent or very brief. This formal pattern is used in Mazurkas, Opus 6, No. 1, Opus 7, Nos. 1 and 4, Opus 24, No. 2, and Prelude in A-flat Major, Opus 28, No. 17.

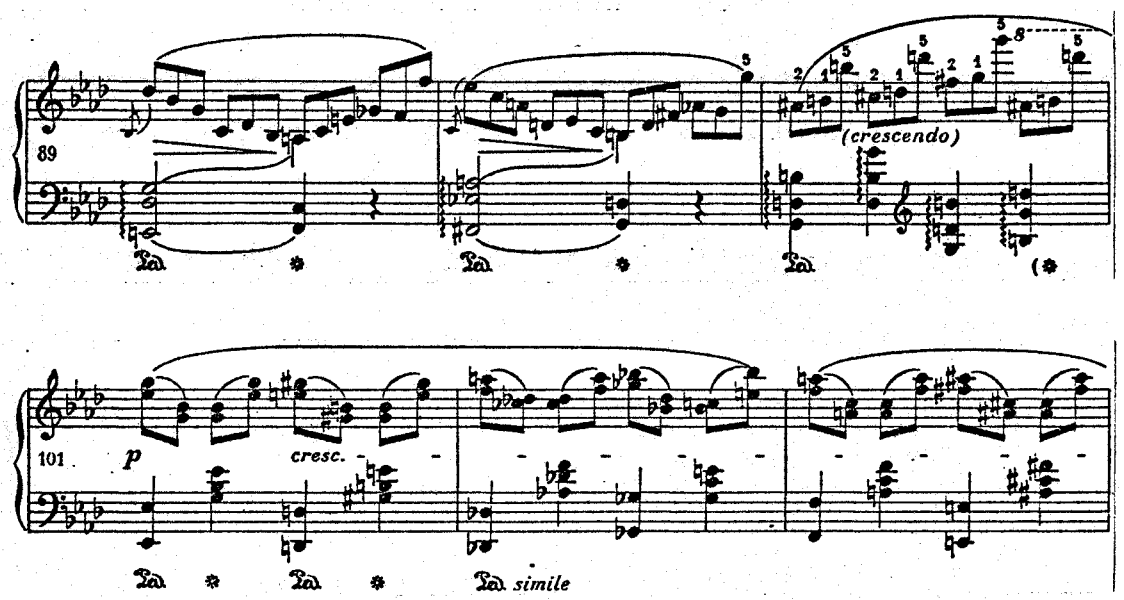
One other factor should be mentioned in the consideration of formal structure--that of variable interpretation. Because the spirit of improvisation was present in Chopin's playing and his mood was always changeable,[2] the repetition of a section might contain slight changes. Sometimes this is reflected in the score, sometimes not, for exact repetition of an original statement as well as slight variations of it may be found. The concept of variable interpretation may be supported by the evidence that for some of Chopin's works, more than one variant exists. Changes of mind, changes of

mood, different publishers, or the desire to polish a work more finely, are all good reasons. (See Waltz in F minor, Opus 70, No. 2.) There are long stretches of exact repetition in some of the larger works (see the B-flat Minor Scherzo, Opus 31), which might imply that Chopin intended the use of some improvisation in the repetitions, but there are sections in which the theme is already varied and the variations as bona fide notes are intended to be played as written by the composer. Chopin often used a repeated melodic cell but with the harmony varied, which technique will be further discussed under harmony.

Prior to the discussion of harmony, something should certainly be mentioned concerning Chopin's pianistic devices. Many of these figures spring from or are dependent upon the structure as well as upon harmony and melody. Kelley has organized them in the following manner:[3]

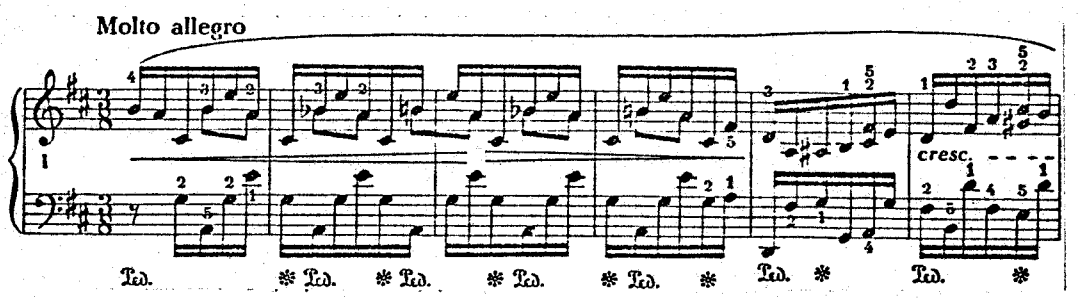
1. Embellished octaves.

Example 2. Fantaisie in F Minor, Opus 49, measures 89-91, 101-103. Embellishment is with appoggiaturas (89-91) and by thirds (101-103.)



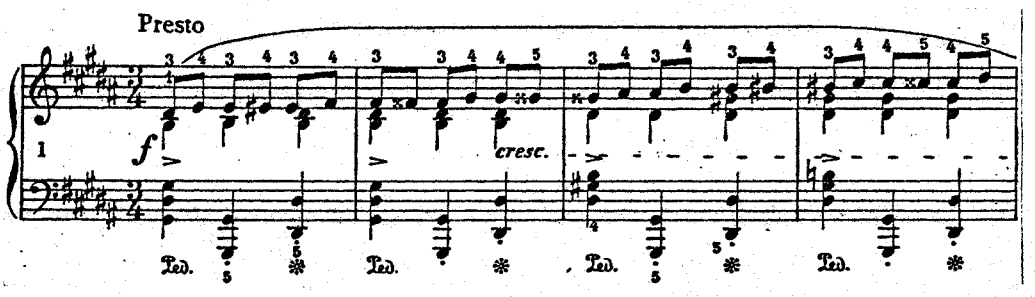
2. Criss-cross designs with changing harmonies.

Example 3. Prelude in D Major, Opus 28, No. 5, measures 1-6.



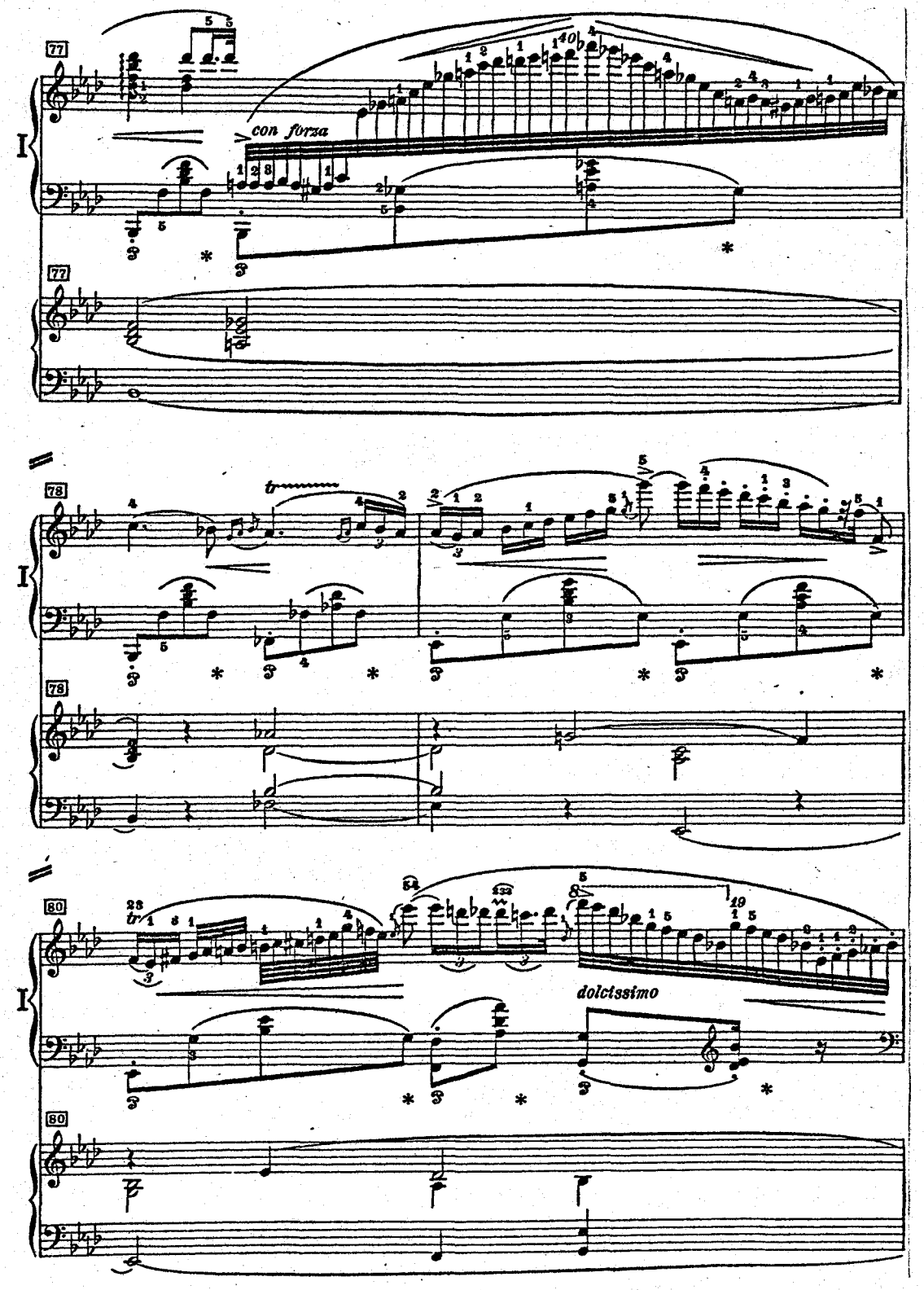
3. Chromatic devices.

Example 4. Prelude in G-sharp Minor, Opus 28, No. 12, measures 1-4. There is repetition of the two-note chromatic figure upon which the entire Prelude is based.



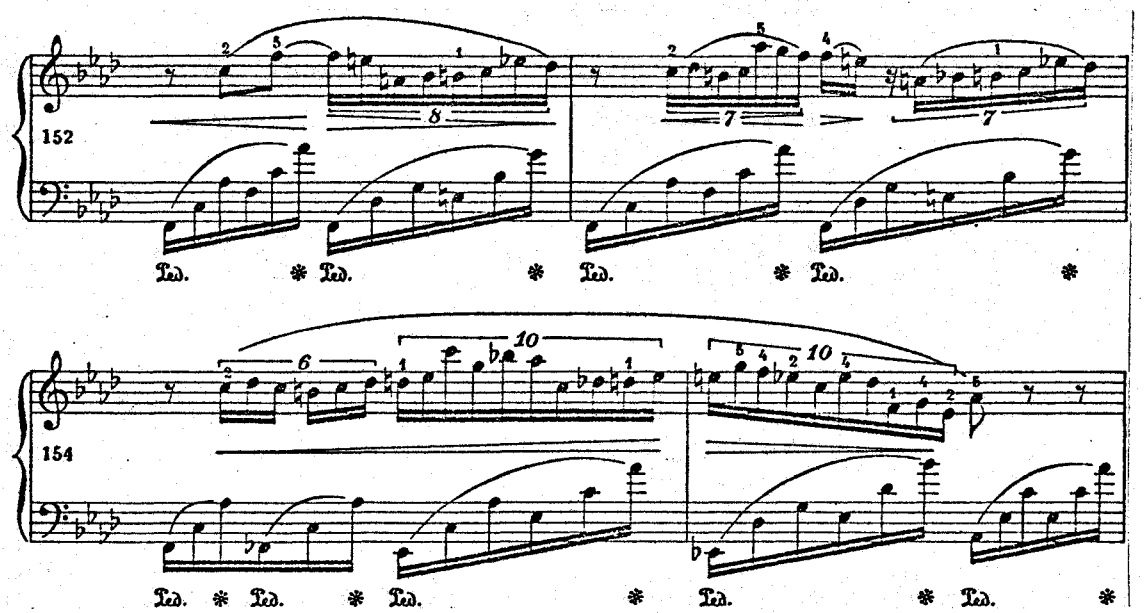
4. Highly elaborate fioriture, combined with long leaps; irregular groupings, a type of figuration found particularly in the Nocturnes and in the slow movements of large works.

Example 5. Concerto in F Minor, Opus 21, second movement, measures 77-80.



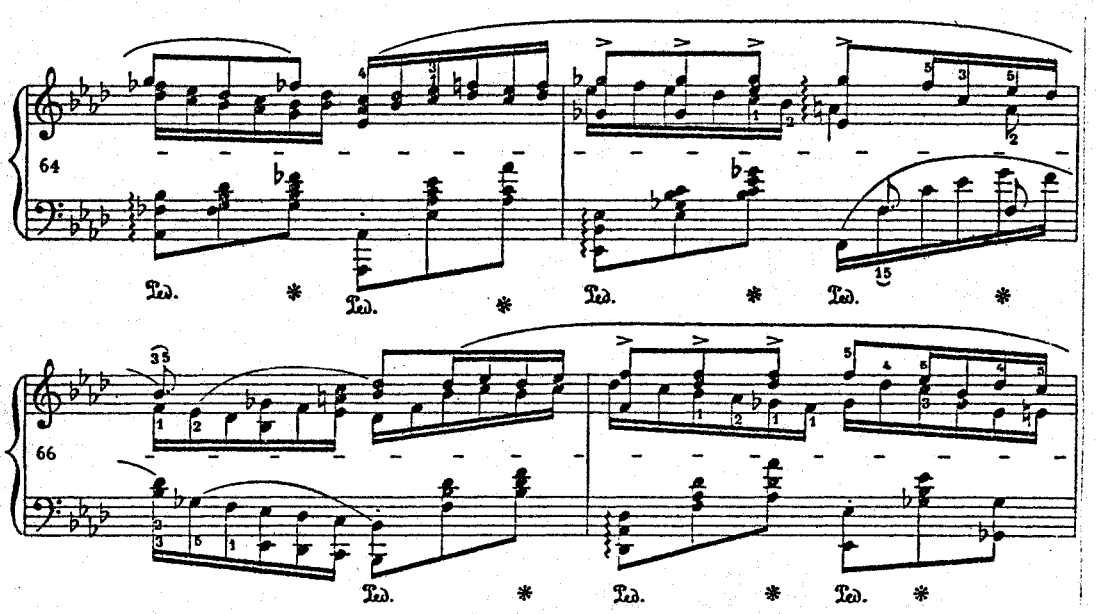
5. Arpeggios with wide spanning.

Example 6. Ballade in F Minor, Opus 52, left hand, measures 152-155.



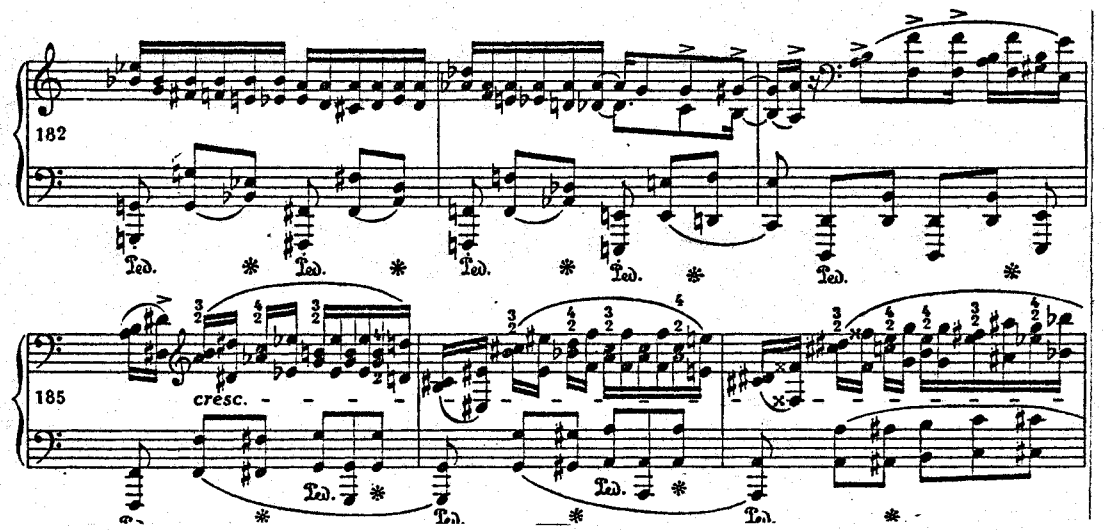
6. Double notes mingled with scale fragments.

Example 7. Ballade in F Minor, Opus 52, right hand, measures 64-67.



7. Mixture of chromatic figures with leaps, varying and symmetrical.

Example 8. Ballade in F Major, Opus 38, measures 182-187.



Chopin achieves endless variation through the intermingling of these devices. Many of these piano figures are found in extended modulatory passages in which they are used in a free sequential progression. (See Examples 2, 4, 8.) This became characteristic of his style.

One can agree with Kelley's remark:

> After studying the Chopinesque architecture, one is able to demonstrate what so many have long felt, but few have dared to say; namely, that it is almost as absurd to criticize Chopin for not writing sonatas in the style of Beethoven, as it would be to belittle the latter for not composing fugues after the manner of Bach.[4]

Chapter 2

CHARACTERISTICS OF STYLE: HARMONY AND MODULATION

> Chopin is the great inspired tone-poet who properly should be named only with Mozart, Beethoven, and Rossini.
>
> Heinrich Heine

In studying the characteristics of Chopin's style, it is the harmonic and modulatory schemes and figures which demand utmost attention. The key to interpretation is discovered in the study of the harmonic design, melodic contours, and texture.

According to most sources, Chopin is considered to have originated a new harmonic style. As a harmonic innovator, he has been placed on a level with Bach and Wagner.[5] I cannot refrain from quoting a somewhat lengthy but profoundly suggestive passage at the close of Kelley's book:

> Both Chopin and Wagner were indebted to Beethoven for their knowledge of the science of thematic development, but the former was the first to apply and adapt it to the requirements of the new harmonic material. It will thus be seen that Wagner was doubly indebted to Chopin, and his kinship to the Polish master is as evident as his relationship to Beethoven. . . . Wagner . . . investigated and applied the principles underlying Chopin's system of architecture, and in many instances boldly amplified them. It will thus appear to those who can view the question without bias or prejudice that, by virtue of his rare mentality, nourished from various sources under such peculiar conditions, Chopin manifested traits not alone Polish, but French, German, Italian, and even Oriental, thus enabling him, in a certain

> sense, to speak a more universal tone-language than Bach or Beethoven. He may not have treated such a variety of topics, and his means of expression was restricted practically to one instrument, but his language was more highly inflected, and his vocabulary more extensive.
>
> No one since Michelangelo has surpassed Richard Wagner in all-comprehensiveness. But we know from what he himself has said, that his universality was acquired through patient, indefatigable study of the greatest masters; and when we listen to his music, with its sonorous dispersion, its ever-moving deceptive cadences, its rich harmonies, logically elaborated, we feel instinctively that among the most potent forces which shaped the remarkable career of the Master of Bayreuth, must be mentioned the art and science of Frédéric Chopin.[6]

Grunfeld states that ". . . as the art of dissonance has progressed, it has also become clear that Chopin, not Wagner, was the real father of modern chromatic harmony."[7] Walker goes so far as to say that certain passages in his music "reveal Chopin as one of the 'displaced persons' of musical history--a twentieth century composer forced by a freak of nature to wander through the nineteenth."[8] Walker bases his judgement upon what is perhaps the most progressive music of all Chopin composed--the final movement of the B-flat Minor Sonata. The finale was "without precedent in the entire literature of the keyboard."[9] The beginning of the C-sharp Minor Scherzo is another passage which demonstrates Chopin's use of tonality ahead of its time.

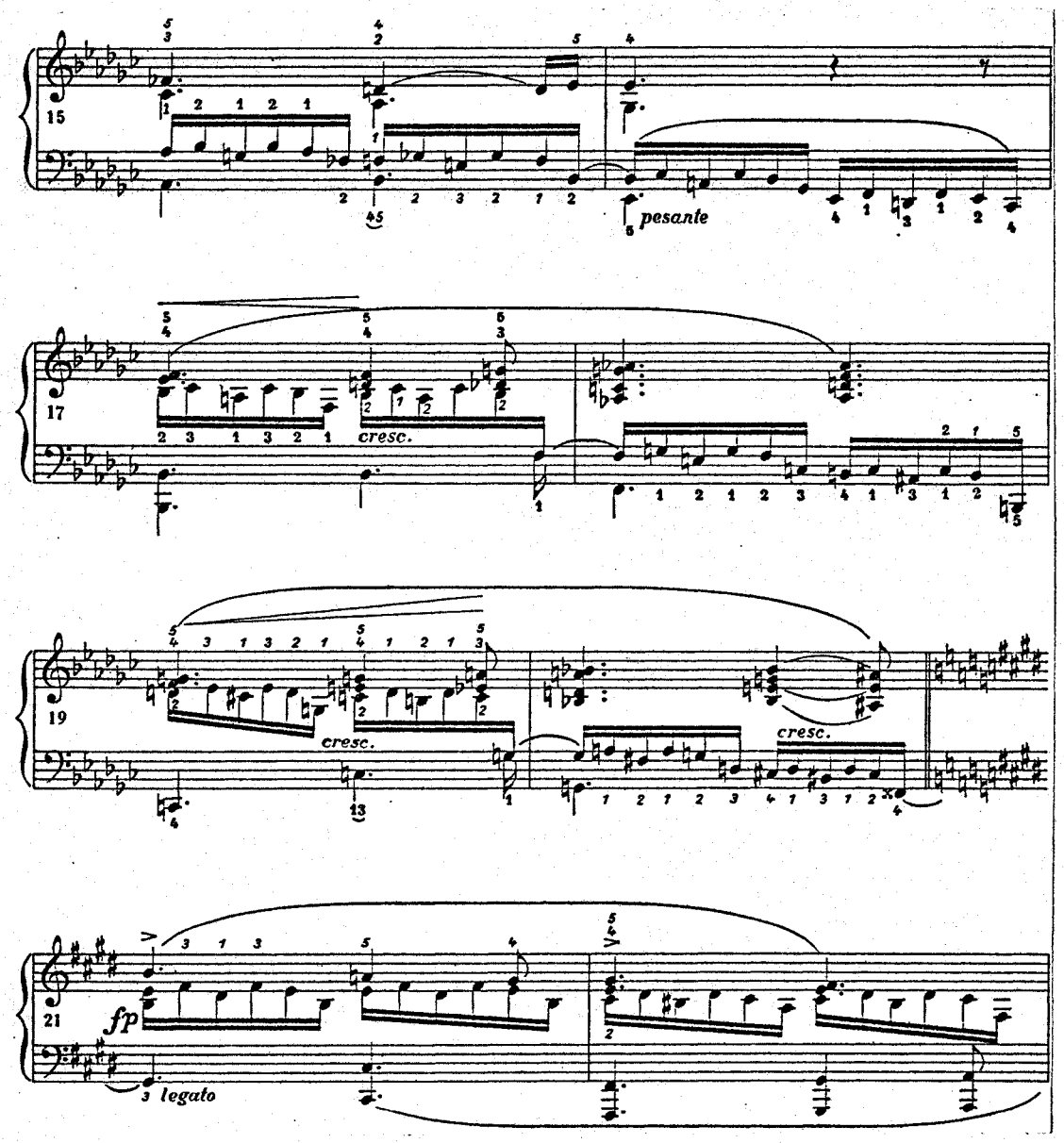
Abraham states his position: If the "beauties of key-relationship and key-balance perceived by all the

Viennese classical masters" had been of great importance to Chopin he would not have broken up that "solid diatonic system into a fascinating, constantly modulating, frequently chromatic sound-texture which constitutes about three-fourths of the real Chopin, and which opened the way for Liszt, Wagner, Debussy, and Schoenberg."[10]

For Chopin, creative impulses emanated from the very feeling of his hands on the keyboard. By this sensorial improvisation much of his harmonic vocabulary may have been discovered, for when he improvised he seldom watched the keyboard, but generally looked at the ceiling.

Although Chopin's chromatic embroidery and frequent modulation cause temporary tonal disintegration, the basis of his harmony is essentially diatonic. He seems to have apprehended the hidden relationship existing between remote keys, and he could impart to closely related keys a mystic semblance of distance.[11] Both of these points are well illustrated in the following example.

Example 9. Etude in E-flat Minor, Opus 10, No. 6, measures 16-21. There is modulation by sequential progression from E-flat minor through the keys of F minor and G minor to the key of E major which is stabilized for several measures.

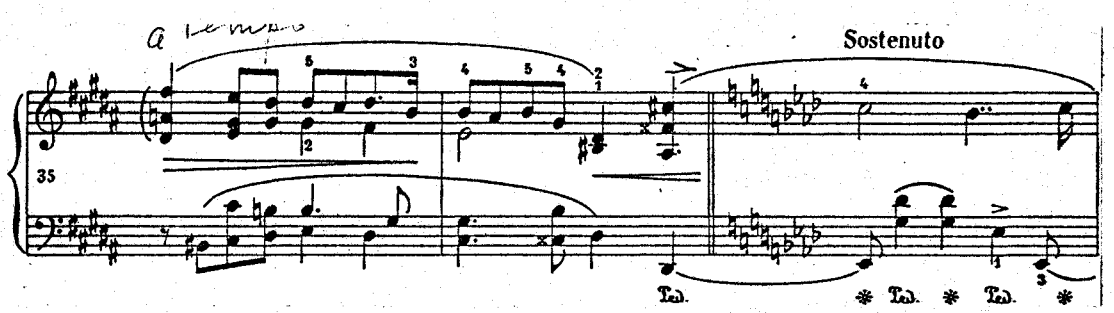


Some of the modulations in Chopin's music are unsurpassed in beauty and subtlety. In the B Major Nocturne,

Opus 62, No. 1, a wonderful modulation occurs at the close of A and the beginning of B. Beginning in measure 36, the series of events as analyzed in B major is: ii^7 on the first beat; the chromatic passing tone, C^x, in the bass line leads to D#, which on beat four becomes the root of the major-minor seventh, D# - F^x - A# - C#. This chord enharmonically becomes V^7, E^b - G - B^b - D^b, in measure 37, resolving to A-flat major in measure 38; thus Chopin has utilized third relationship in the shift from B major of section A to A-flat major (enharmonically a minor third) of section B.

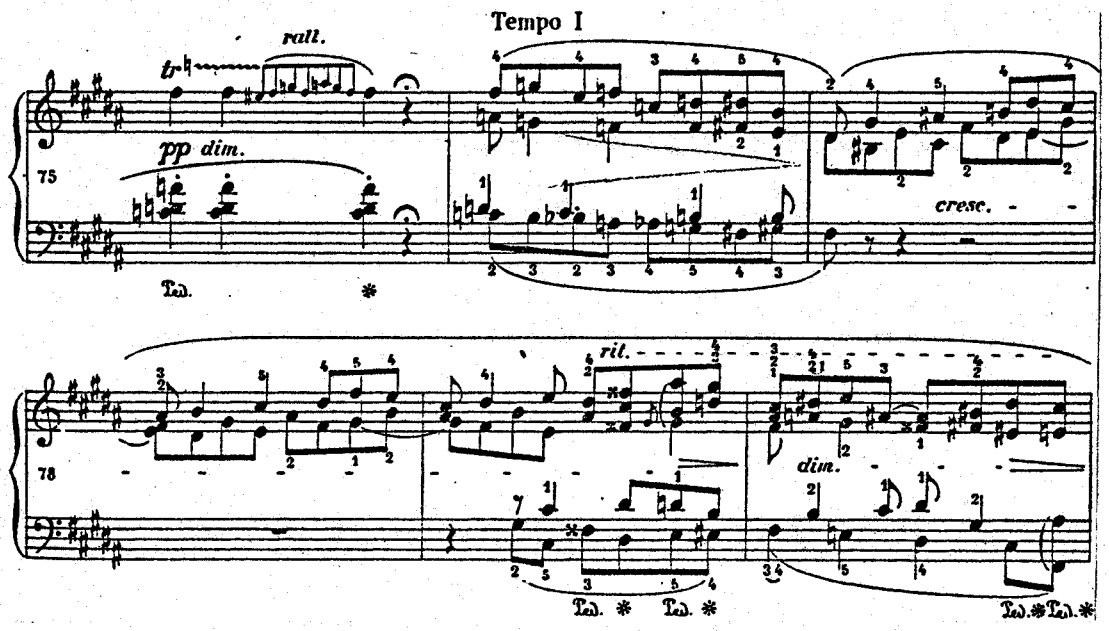
Example 10. Nocturne in B Major, Opus 62, No. 1.

(a) Measures 35-37.



Further on, a stunning series of modulations occurs at the Tempo Primo. (See the theory of the interdominant, Chapter 2, page 44 .)

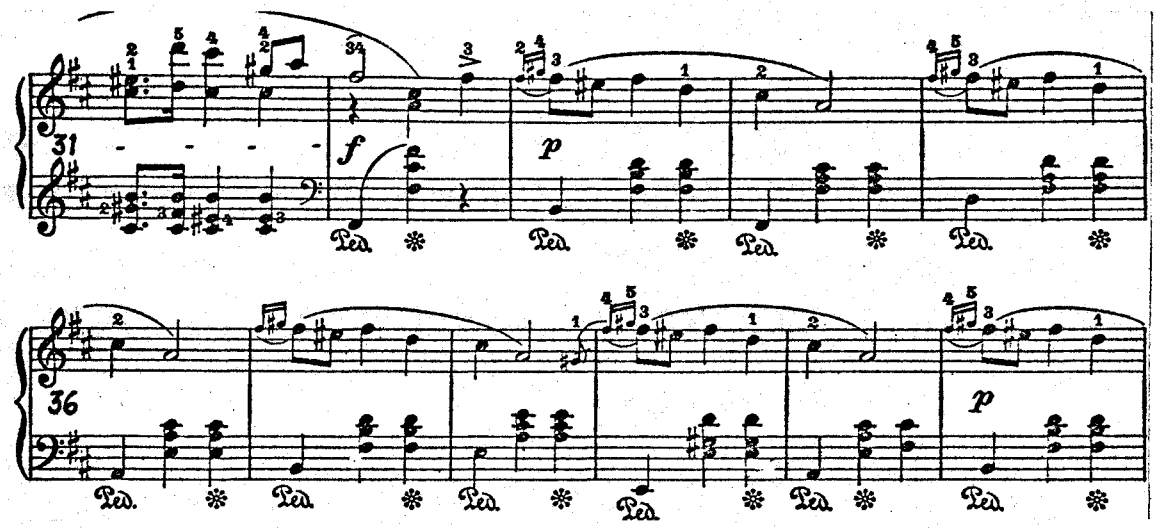
(b) Measures 76-80.



For Chopin, modulation is a strong and deep source of emotional expression.

An interesting example in which modulation is implied and then carried out momentarily occurs in the Mazurka, Opus 30, No. 2. A melodic unit of two measures is played four times in succession, but is varied harmonically in an ingenious manner. The last note, A, of this motive, is utilized as tonic by clever use of the appoggiatura, G#, as leading tone. The key of A major is reached, but Chopin easily glides back into B minor by using only one tone--E (of tonic in A major) going to F# (root of the dominant in B minor.) This is followed by a repeat of the eight measures.

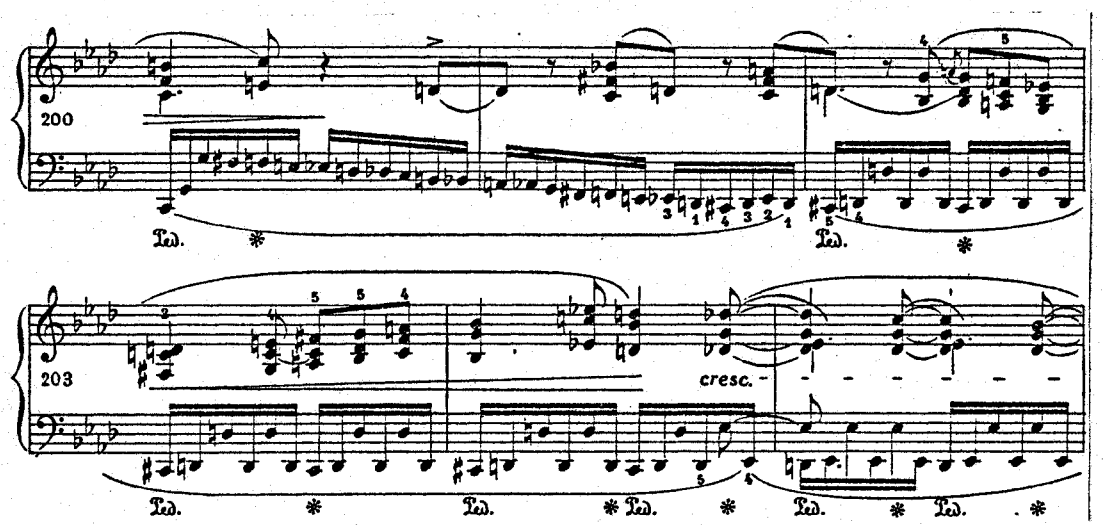
Example 11. Mazurka in B Minor, Opus 30, No. 2, measures 33-40.



Many other examples may be found of this harmonic variation. Chopin carefully avoided anything approaching sameness in harmonic expression, taking pains "to employ not merely the right harmony in the right place, but the correct dispersion, or even inversion, of that harmony."[12] A passage, plain or figurated, in which an unusual harmonic progression or modulation forms a distinctive feature is referred to by Kelley as a "modulating motive."[13] A fine example is found in the Third Ballade, measures 183 to 212. A fragment of this passage is shown on the next page. In the measures preceding this passage, the pedal point on C functions as V of F major (measures 194-199), and becomes I of C major in measure 200. The pedal point quickly shifts to D♭ by means of the D♭ in the upper voice, measure 200, and a chromatic bass line which encircles the D♭ at the bottom

of the chromatic scale passage, measure 201; this D becomes the V of G minor. A quick and direct shift occurs by inward chromatic motion in the outer voices to E^{b7}, and here begins the exciting rise based upon the V pedal, which culminates in the resolution to A-flat major and the restatement of A. (See Chapter VI.)

Example 12. Ballade in A-flat Major, Opus 47, measures 200-205.



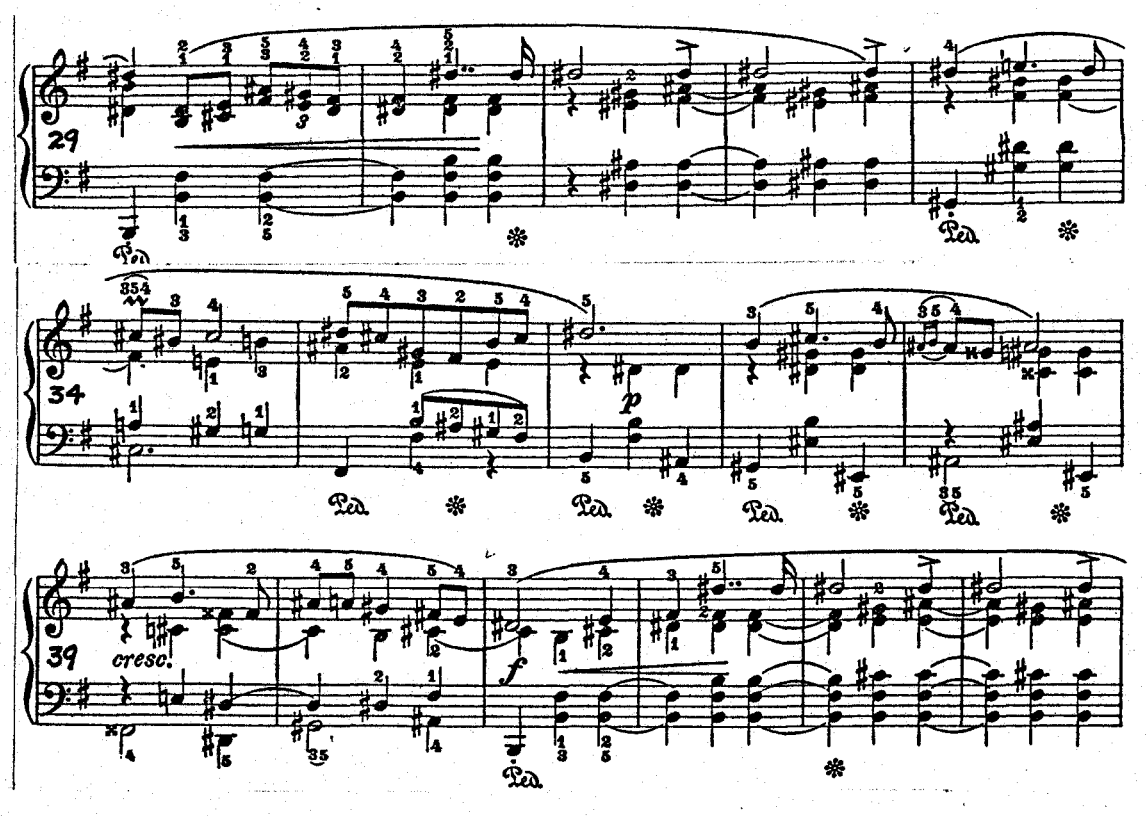
Chopin was careful to maintain a balance between the tonic key and other tonal areas and modulatory sections. The key schemes of the Third and Fourth Ballades presented in later chapters will support these remarks. From the First to the Fourth Ballade, one can see a gradual increase in the complexity of harmonic design. The Second and Fourth Ballades are similar in the use of extensive modulatory

sections. Harmonically, the compositions of Chopin's last creative period, 1841 to 1849, to which both the Third and Fourth Ballades belong, are distinguished by their subtlety and by the accumulation and elaboration of devices already used. Some other works belonging to this period are the Barcarolle, Opus 60 (1846), the Berceuse, Opus 57 (1843), Fantaisie in F Minor, Opus 49 (1841), the Opus 62 Nocturnes, (1846), several Mazurkas, Opus 50, 56, 59, 63, 67, Nos. 2 and 4, and 68, No. 4, the Polonaise-Fantaisie, Opus 61 (1846), and the Sonata in B Minor, Opus 58 (1844.) The Mazurkas provide an excellent source for the study of Chopin's music in all its facets.

Chopin's harmonic vocabulary consists of diatonic triads and inversions, the Neapolitan sixth (considered as a major triad on flat 2 or flat 6), augmented sixth chords, and dominant and diminished seventh chords. Many of his chords are overlaid or adorned with nonharmonic tones, often making them difficult to recognize. He often uses convenient rather than grammatically correct notation.

Chopin used very original chord progressions and some of his transitions are effected by singularly beautiful passing modulations. (See Example 10b.) An outstanding example occurs in the Mazurka, Opus 41, No. 2. There is no other passage like it! It occurs in the middle of the B section and, in terms of form, occupies a strategic position.

Example 13. Mazurka in E Minor, Opus 41, No. 2, measures 29-41.

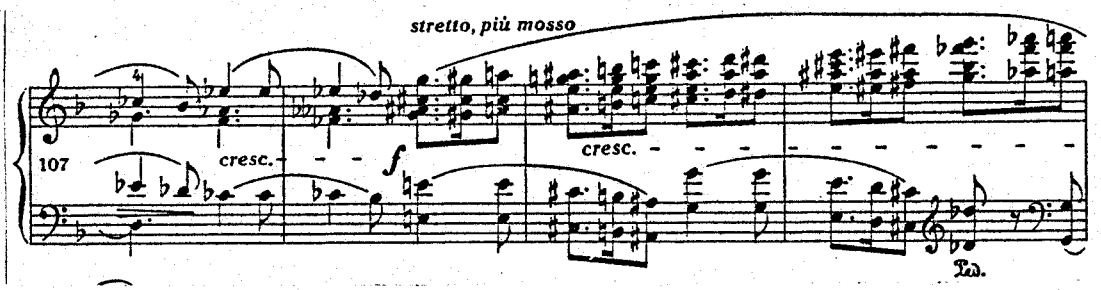


The B section, which is longer (40 measures) than the combined A sections (16 + 12), is comprised of five eight-measure phrases, the first, second, fourth, and fifth phrases being practically identical. The third eight-measure phrase is the peak of the arch, formally, harmonically, melodically, and emotionally. The second phrase, like the first, fourth, and fifth phrases, ends on a D# minor chord (iii in B major); thus it can serve as dominant to G# major at the beginning of the third phrase, measure 33. It seems as though the phrase takes off for a remote key; however,

the G♯^{7} functions as V^7/ii which progresses to ii (C♯) in measure 34, progresses to V in measure 35, and thus returns to B major in measure 36. But this is only the first half of the third phrase! In the second four-measure unit, the melody begins a third lower. It is worthwhile to take note of the melody here, as it forms a complete B major scale (third, D♯, to third, D♯) from the high D♯, measure 36, down through C♯ and B, measure 37, with emphasis on A♯ (dominant to D♯ as well as leading tone to B), measures 38-40, passing through G♯, F♯, and E in measure 40, ending on D♯ in measure 41 which begins the fourth phrase. The half-diminished seventh on E♯ (measure 37) functions as dominant to A♯^{7} (measure 38), which functions as dominant to D♯; the D♯^{7} (measure 39) functions as dominant to G♯ minor (measure 40) which progresses to F♯ and resolves to B; and there the fourth phrase begins (measure 41.) What appears to be a rather complicated passage is in fact a very cleverly manipulated series of chords, creating an incredibly beautiful moment in the center of the Mazurka.

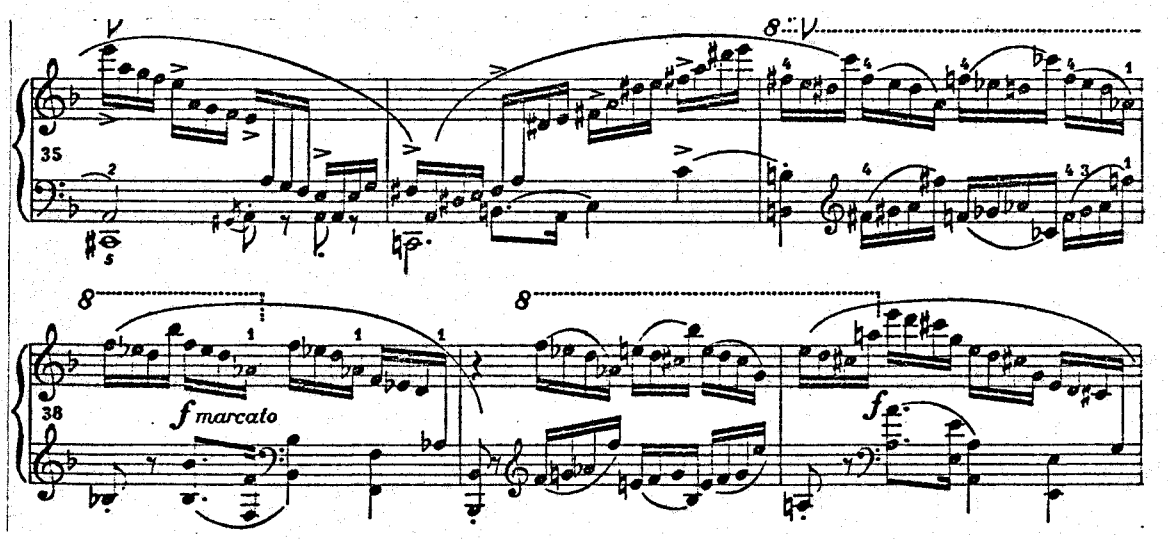
Transition passages by semitone movement are common. In the following example from the Second Ballade, the chromatic fanning is based upon the diminished seventh chord, A♯ - C♯ - E♮ - G♮.

Example 14. Ballade in F Major, Opus 38, measures 108-110.



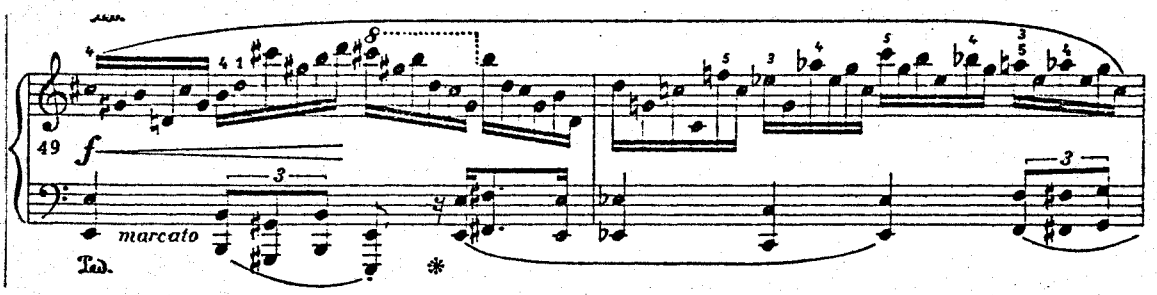
A good example occurs in the Etude, Opus 10, No. 8. This is not so much a modulation as it is an extension of key (D minor) or an "iridescent play of color."[14]

Example 15. Etude in F Major, Opus 10, No. 8, measures 35-40.



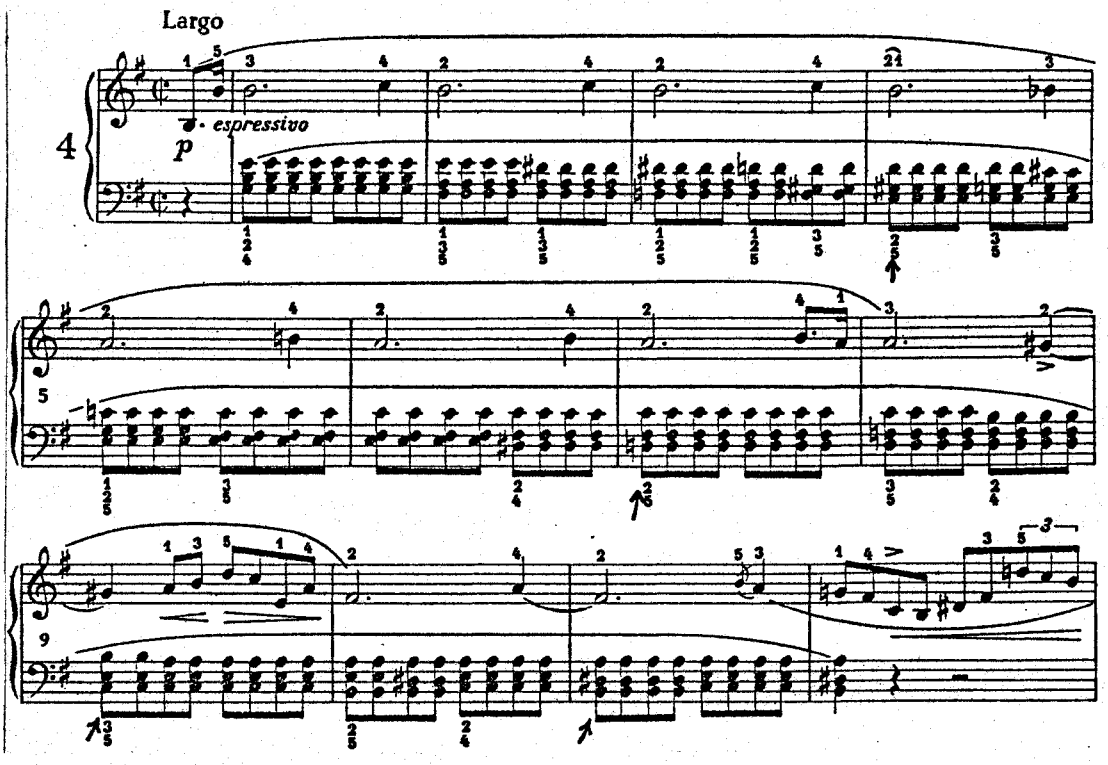
In the A Minor Etude, Opus 25, No. 11, two foreign harmonies are joined by chromatic progression in all parts.

Example 16. Etude in A Minor, Opus 25, No. 11, measures 49-50.



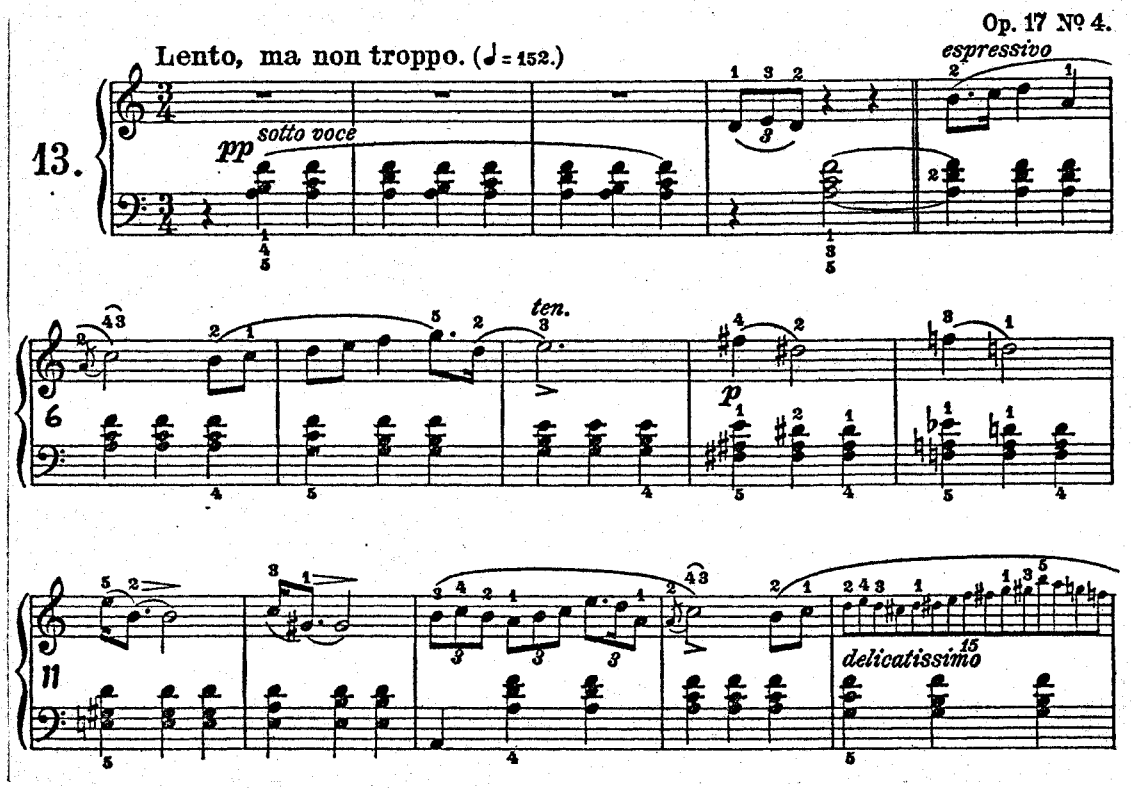
Entire pieces or sections of pieces are based upon semitone movement of parts. It is easily discernible in the popular E Minor Prelude, Opus 28, No. 4, and is used in a descending motion, that suggests profound and deepening gloom. The background analysis is i - V^7 (measures 1-2) and V^7 - i (measures 10-13) for the first half of the Prelude. The chromatic descent which occurs in measures 3-9 can be reduced to the outline: E^7 (measure 4) - D^7 (measure 7) - $C^{maj\ 7\ +\ 5}$ (measure 9) to B^7 (V^7) in measure 10 which is sustained for three measures.

Example 17. Prelude in E Minor, Opus 28, No. 4, measures 1-12.



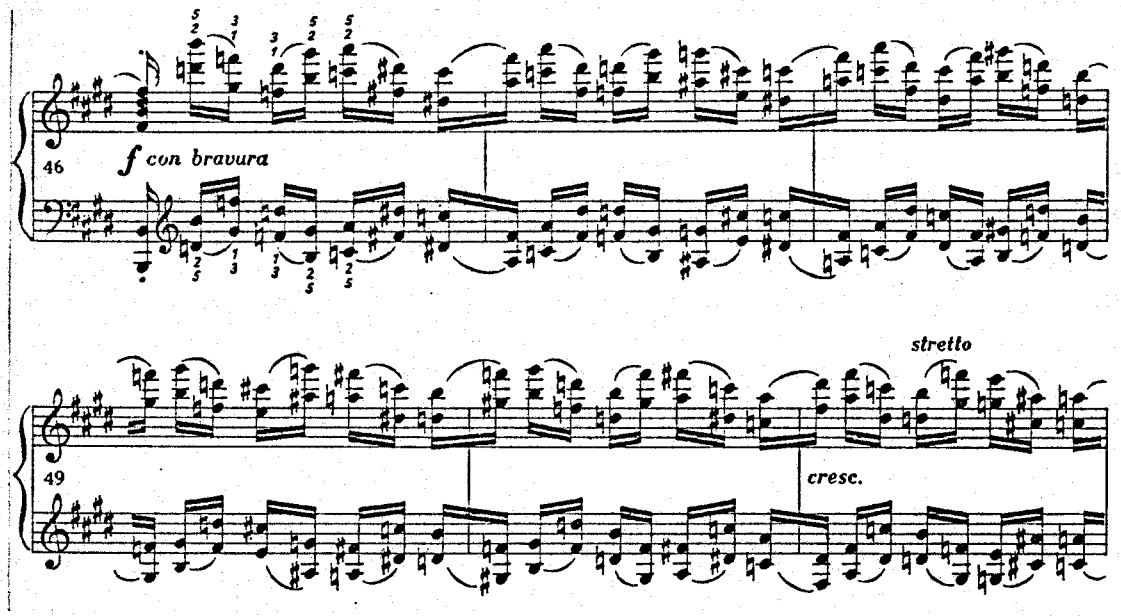
An atmosphere of sadness similar to that of the E Minor Prelude is created in Mazurka, Opus 17, No. 4. The progression begins on the first scale degree in the bass line; the descent from tonic to dominant in measures 6-12 is chromatic, and is followed by a return to tonic in measure 13. Similar to Baroque usage, this progression functions as an eight-measure ostinato throughout the A section. The entire B section consists of a pedal on tonic in the parallel key of A major.

Example 18. Mazurka in A Minor, Opus 17, No. 4, measures 1-13.



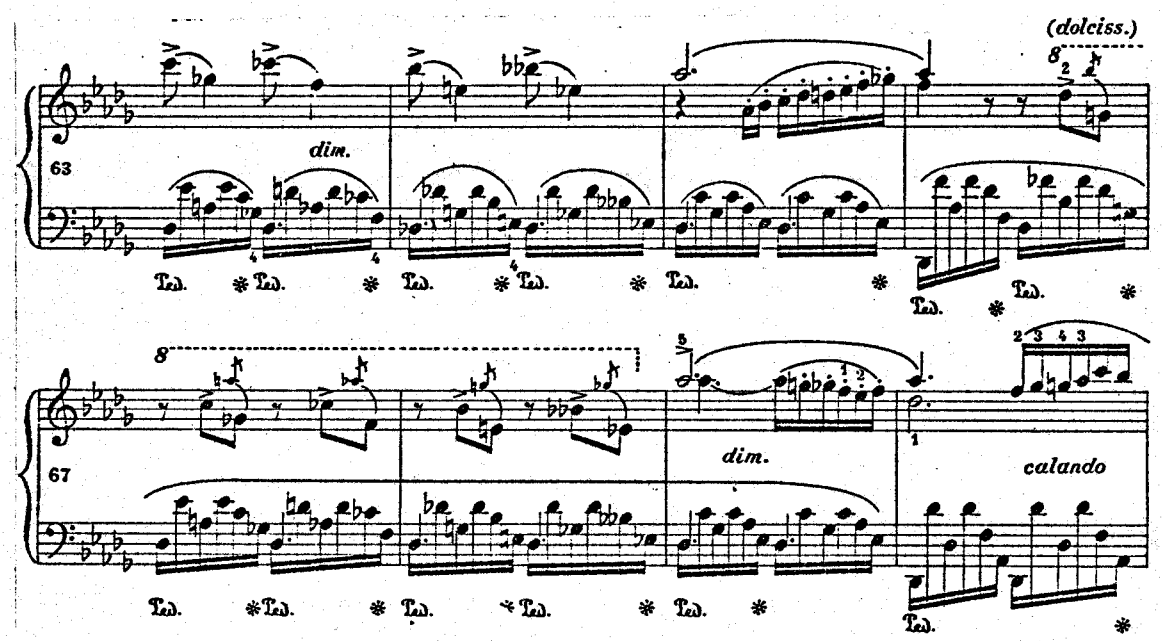
Chopin widened the concept of consonance through his emancipation of seventh chords and expansion of their possibilities. He frequently utilized semitone movement through a series of diminished seventh chords. The following example is from the working out section of Etude, Opus 10, No. 3.

Example 19. Etude in E Major, Opus 10, No. 3, measures 46-51.



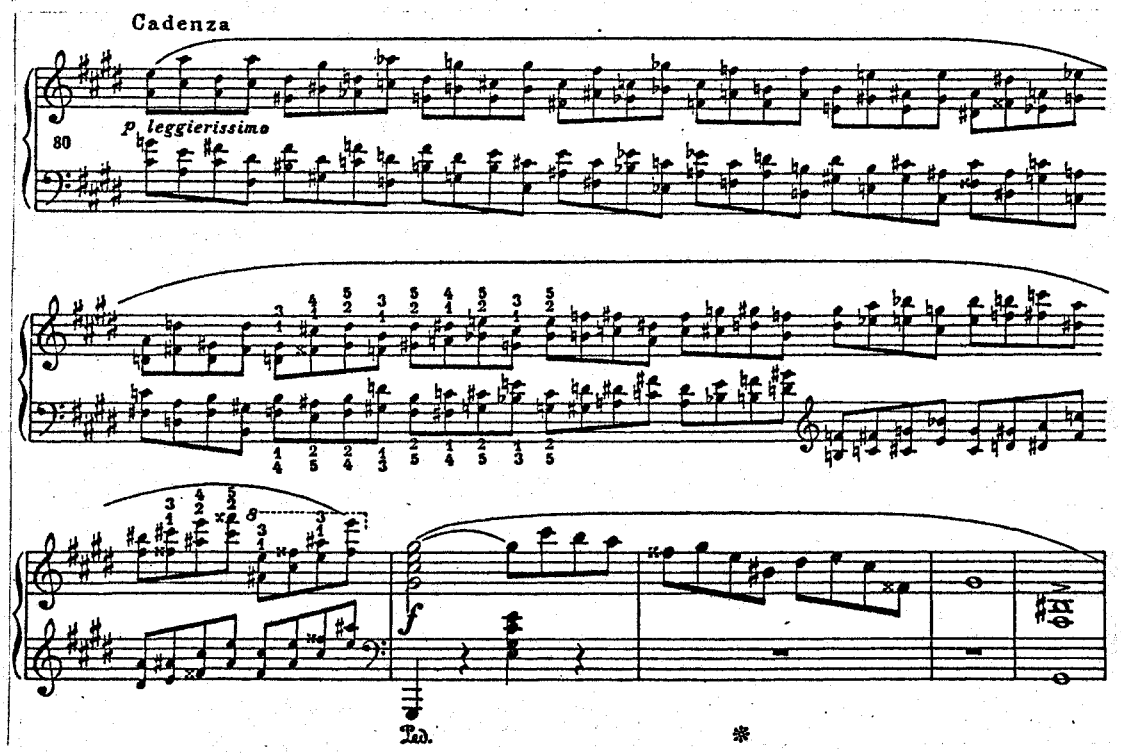
In Nocturne, Opus 27, No. 2, semitone movement through a series of diminished sevenths is utilized over a tonic pedal.

Example 20. Nocturne in D-flat Major, Opus 27, No. 2, measures 63-68.



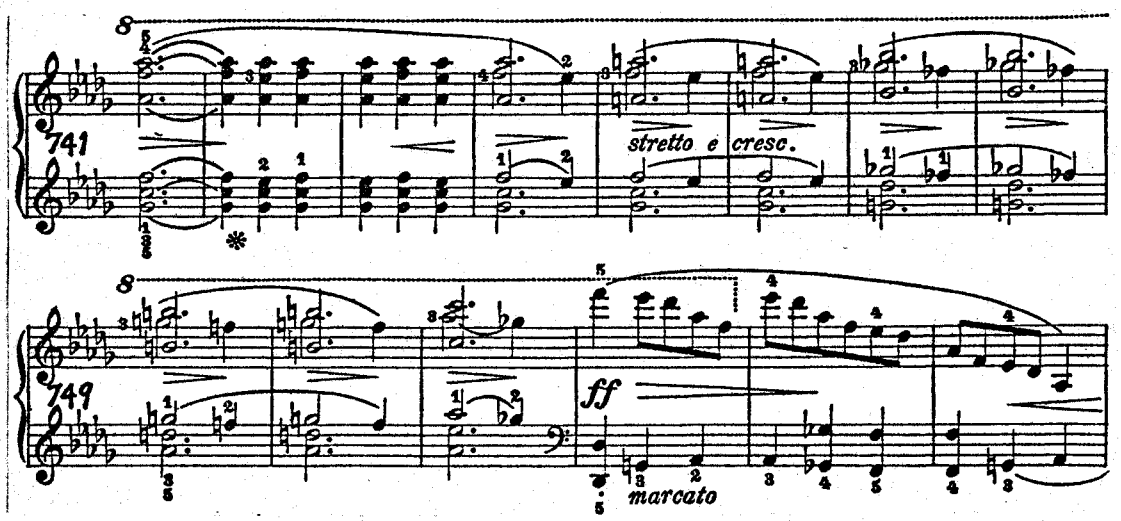
The cadenza of Prelude, Opus 45, is yet another way in which Chopin used the diminished seventh in chromatic progression. (The dominant seventh and half-diminished seventh are also used here.)

Example 21. Prelude in C-sharp Minor, Opus 45, measure 80.



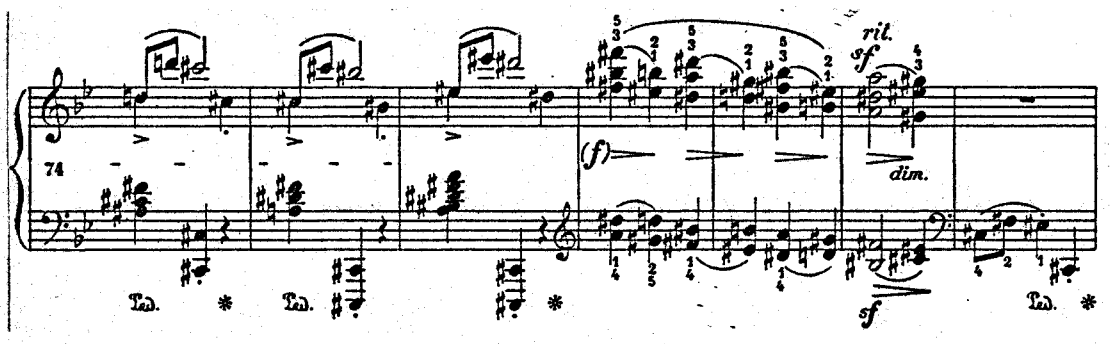
An advantage of the diminished seventh is its tonal ambiguity, permitting a temporary suspension of tonality; hence, a sense of key can be determined only from context. Another example occurs at the end of the Second Ballade, measures 195-197. In the final più mosso of the B-flat Minor Scherzo, a series of diminished sevenths, in combination with the dissonant upper neighbors, F, G^b, and G, is used to build excitement and tension.

Example 22. Scherzo in B-flat Minor, Opus 31, measures 745-750 (più mosso, measures 18-23.)



Chopin also used the diminished seventh in a side-slipping pattern of alternating whole and half steps.

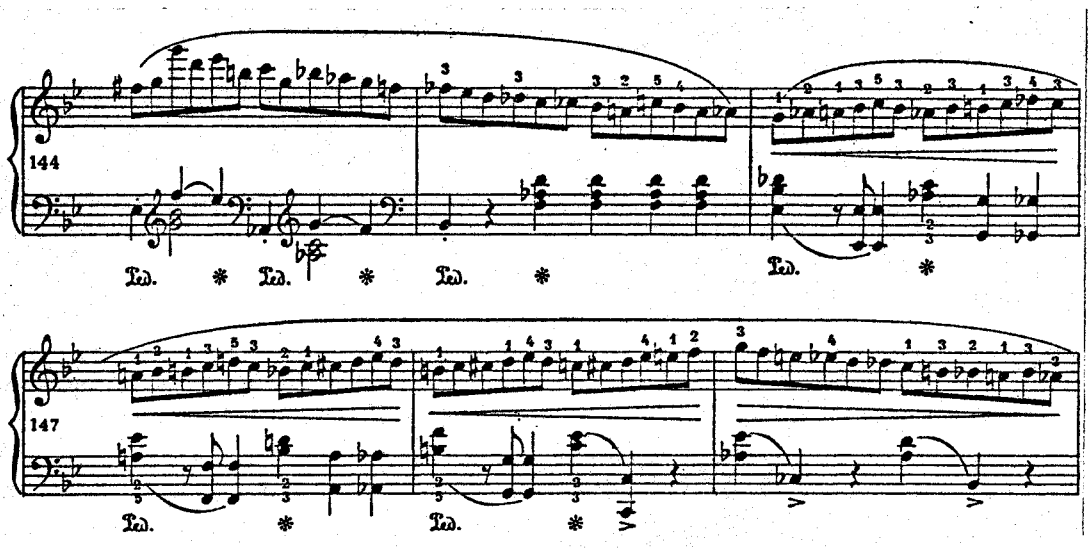
Example 23. Nocturne in G Minor, Opus 15, No. 3, measures 77-79.



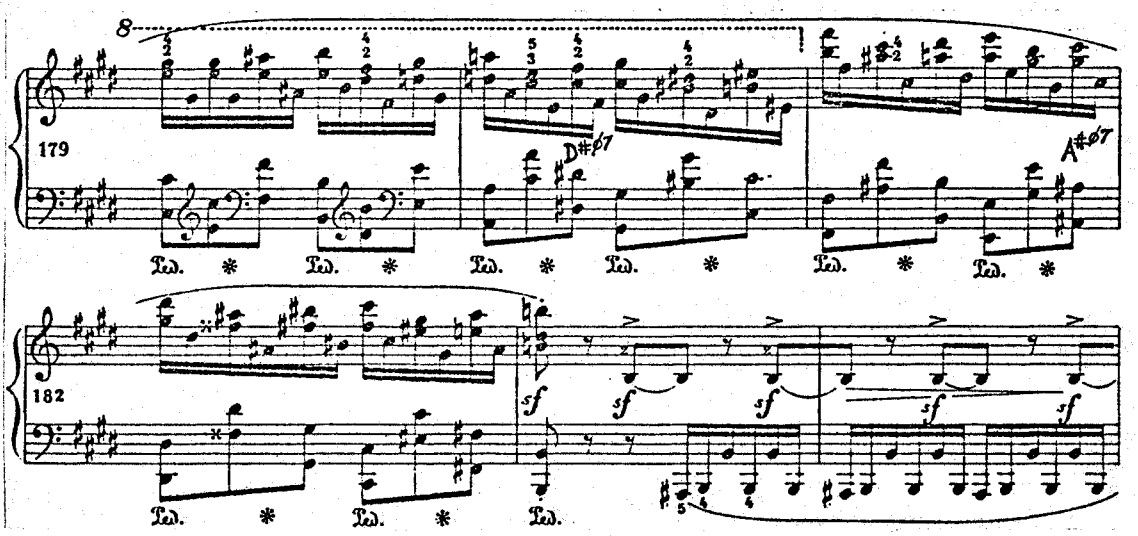
One of the most common features of Chopin's harmonic style is the dominant seventh sequential chain. Each dominant seventh resolves to the expected triad, the root of which lies a fifth lower (or fourth higher.) Often a tone is added to the triad, making it in turn a dominant seventh.

Wagner seized upon this concept. The use of unresolved sevenths in succession became a major stylistic feature in his prolongation of the cadence. Several examples will illustrate a variety of ways in which Chopin uses the dominant seventh chain.

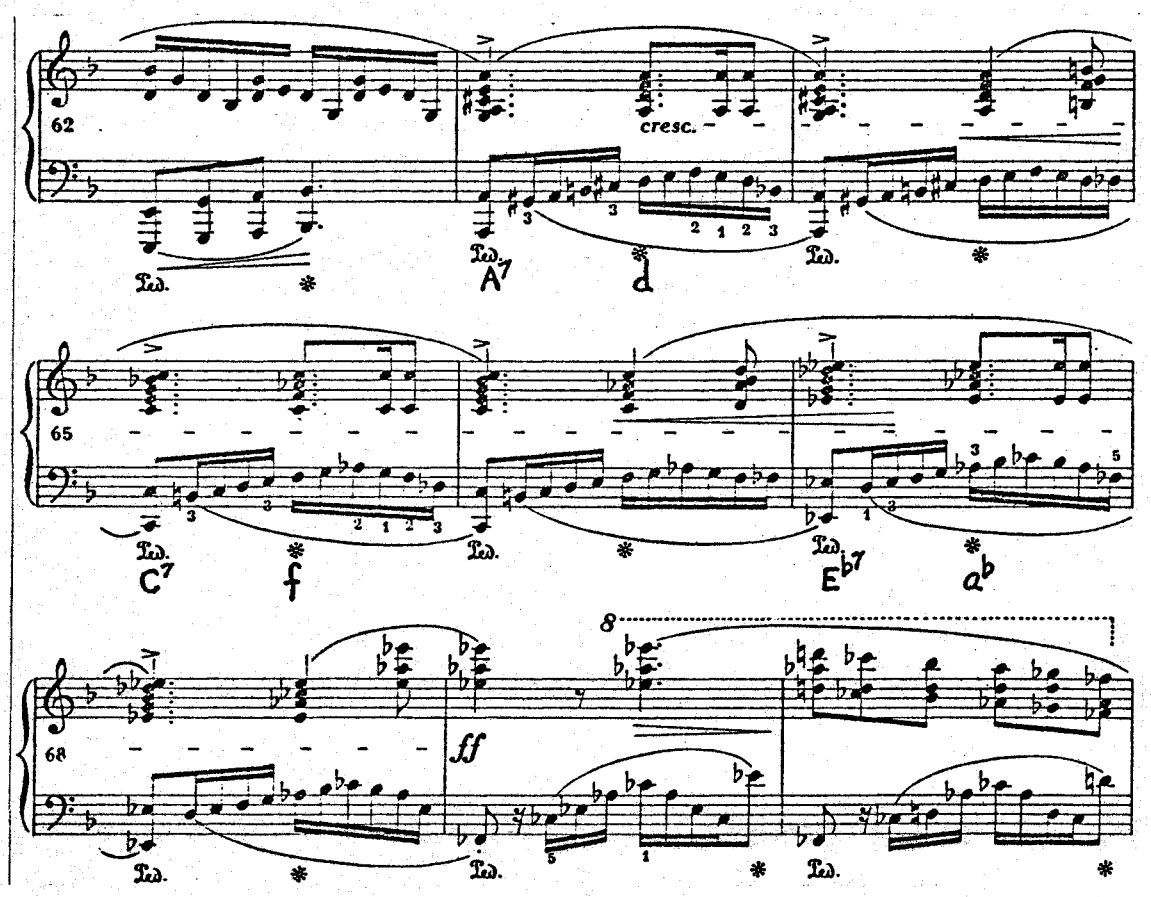
Example 24. Ballade in G Minor, Opus 23, measures 146-148. Resolution of the dominant seventh is to the expected triad without the seventh; the series of sevenths ascends by whole tones.



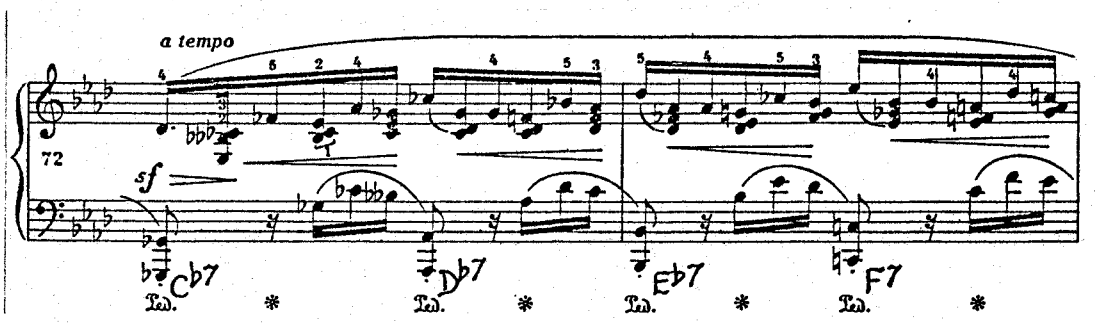
Example 25. Ballade in A-flat Major, Opus 47, measures 179-183. Resolution of the dominant seventh is to the expected triad without the seventh; the series of sevenths descends by whole tones and semitones through a complete octave: F# - E - D# - C# - B - A# - G# - F#. The roots of these seventh chords, two of which are half diminished ($D\#^{\emptyset 7}$ and $A\#^{\emptyset 7}$), as well as the roots of the triads to which they resolve, B - A - G# - F# - E - D# - C# - B, respectively form an F-sharp Mixolydian scale and a B Mixolydian scale.



Example 26. Ballade in F Major, Opus 38, measures 63-68. Resolution of the dominant seventh is to the expected triad without the seventh; this series of sevenths is particularly interesting because it ascends by the interval of a minor third. The chords of resolution are D minor, F minor, and A-flat minor.

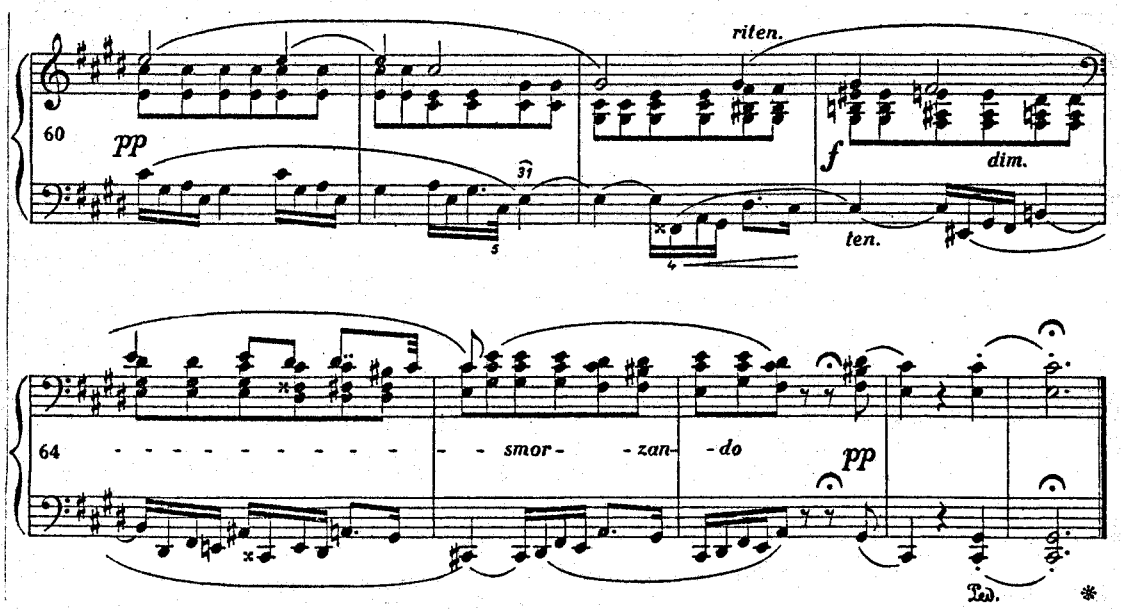


Example 27. Ballade in F Minor, Opus 52, measures 72-73. A series of dominant sevenths occurs in second inversion; the sevenths do not resolve and the series ascends by whole tones: C^{b7} (B^{7}) - D^{b7} - E^{b7} - F^{7}.



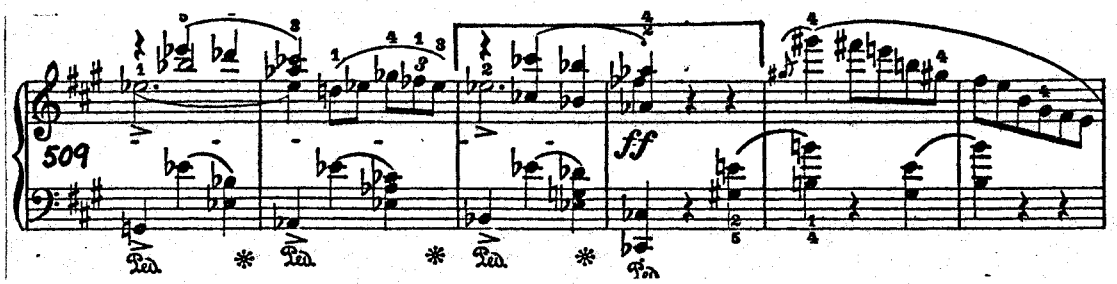
Chromatic side-slipping of dominant sevenths with appoggiaturas and figuration may be observed in Prelude in F-sharp Minor, Opus 28, No. 8. Chopin uses the chain of sevenths in another different way at the end of the C-sharp Minor Etude, Opus 25, No. 7. A brief parenthetic emphasis is placed on the key of the dominant.

Example 28. Etude in C-sharp Minor, Opus 25, No. 7, measures 62-65.



Chopin frequently uses a harmonically effective device which occurs cadentially. This is the resolution of a chord with dominant function to a chord whose root is a third lower than the root of the expected chord of resolution; therefore, the intervallic relationship between the roots (as well as the other triad members) of the two chords is that of a semitone rather than the usual interval of a perfect fourth. An example may be cited in the B-flat Minor Scherzo. Traditional resolution of the E-flat dominant seventh in measure 511 would be to A-flat major or minor; however, the resolution in measure 512 is to E major (F^{b} - A^{b} - C^{b}) in six-four position, in which the fifth, C^{b}, is the enharmonic equivalent of III in A-flat minor; the root of E major is a third below A-flat.

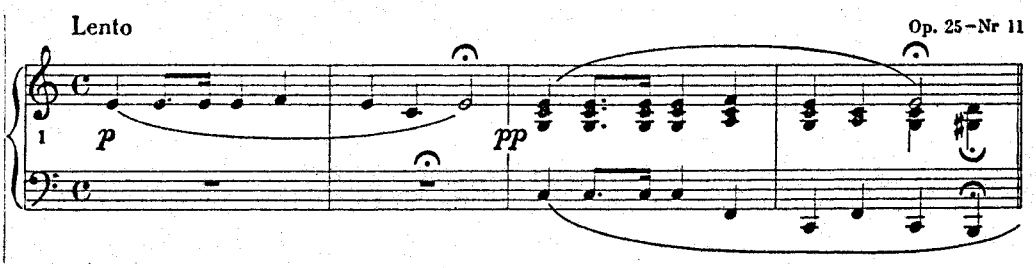
Example 29. Scherzo in B-flat Minor, Opus 31, measures 511-512.



Another way in which Chopin utilizes this form of harmonic surprise is through root movement down a third (typical of parenthetical harmony) instead of ascending the usual fourth (V - I.) This will be seen later in both the Third and Fourth Ballades.

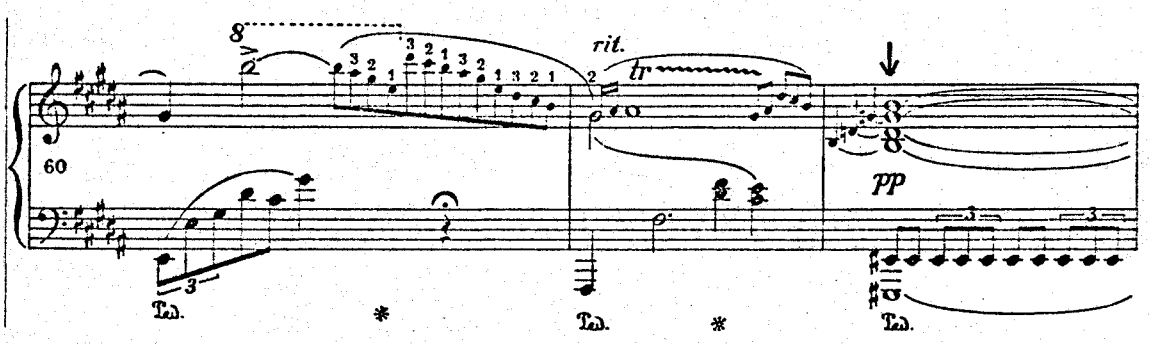
The harmonic curtain frequently used by Chopin has already been mentioned as a structural device in Chapter 1. This device is utilized most often at the beginning of a work in the form of an introduction, with the intent to briefly cloud or disguise the main tonality by using a chord or a series of chords which seem remote to the key. (See Example 1, Chapter 1.) An excellent example is the four-measure introduction to Etude, Opus 25, No. 11.

Example 30. Etude in A Minor, Opus 25, No. 11, measures 1-4.



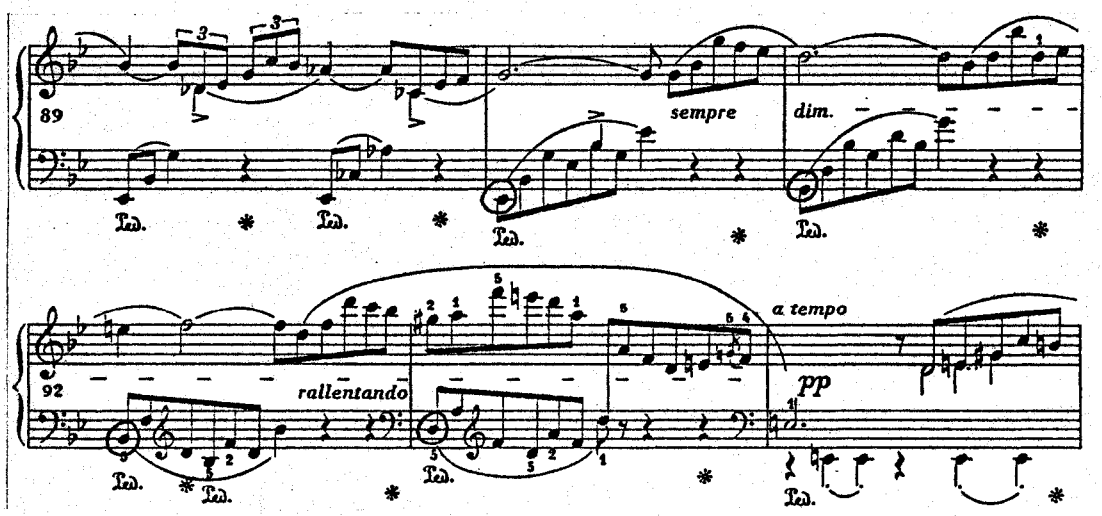
A dramatic instance of the interrupted cadence is found near the end of Nocturne, Opus 32, No. 1. Here the expected chord of resolution for the dominant seventh, F#, is B major; however, the harmonic surprise in this case is a dominant seventh on G, with E# as the enharmonic equivalent of the seventh of the chord, F. This seventh chord, occurring in measure 62, is in third inversion (enharmonically), creating a diminished third between the seventh, E# (in actual spelling, the root), and the root, G (in actual spelling, the third.)

Example 31. Nocturne in B Major, Opus 32, No. 1, measures 61-62.



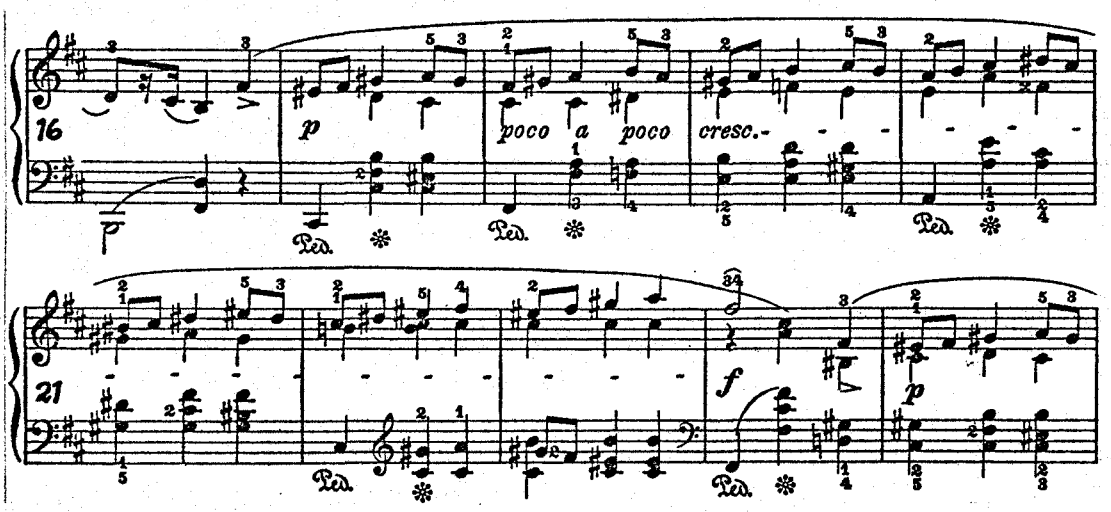
Chopin frequently used harmonic sequences; movement is usually by whole tones, either rising or falling. Harmonic sequences serve (1) as extensions of key, (2) as a means of modulation, and (3) as an effective substitute for development.

Example 32. Ballade in G Minor, Opus 23, measures 90-93. Sequential treatment by thirds is used as a means of modulation; the roots of the chords are successively: E^b (major) - G (minor) - B^b (major) - D (minor.)



Another beautiful and effective example of sequential treatment by thirds lies in one of the Mazurkas. The progression is: $C\sharp^7$ to F♯ minor, E^7 to A major, $G\sharp^7$ to C♯ major. A seventh is added to the latter chord, C♯ major, which resolves to F♯ minor, and the cycle begins again.

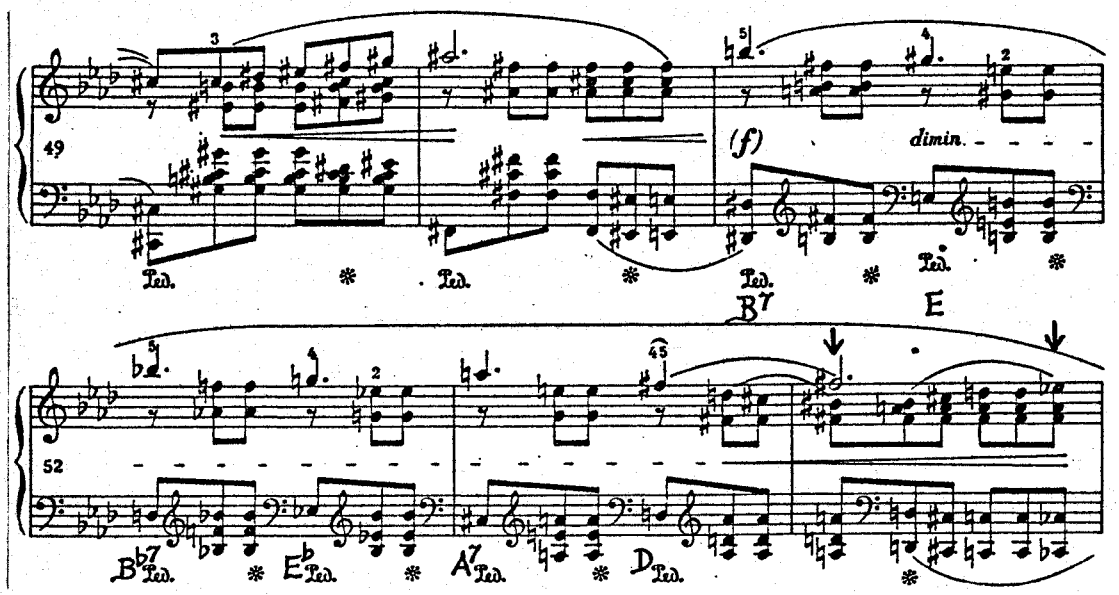
Example 33. Mazurka in B Minor, Opus 30, No. 2, measures 17-24.



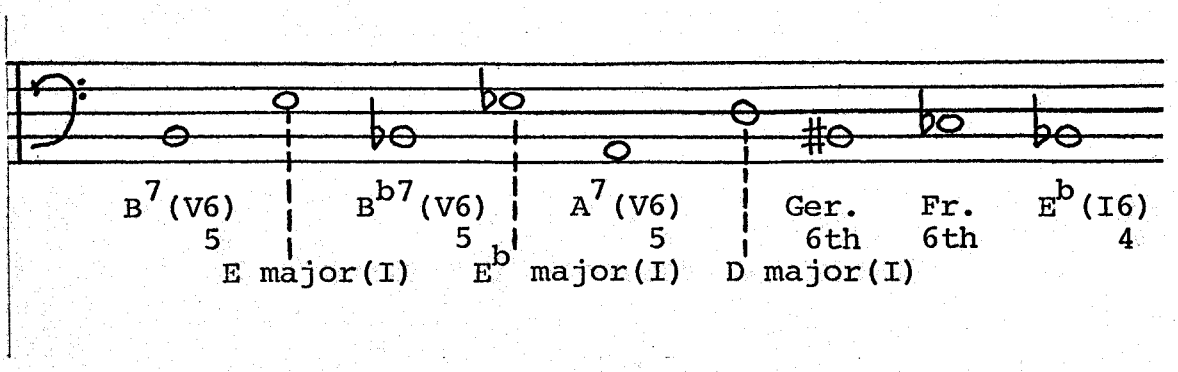
Sequential treatment is both modulatory and developmental in the Second Ballade. (See Example 26.) Harmonic sequence by semitones can be found but is infrequent. A fine example occurs in one of the more beautiful of the Preludes. The sequence is: B^7 - E, B^{b7} - E^b, A^7 - D, in measures 51-53; it is followed in measure 54 by a German sixth (beat one) and a French sixth (beat six.)

Example 34. Prelude in A-flat Major, Opus 28, No. 17.

(a) Measures 51-54.



(b) Schenker analysis of measures 51-55.

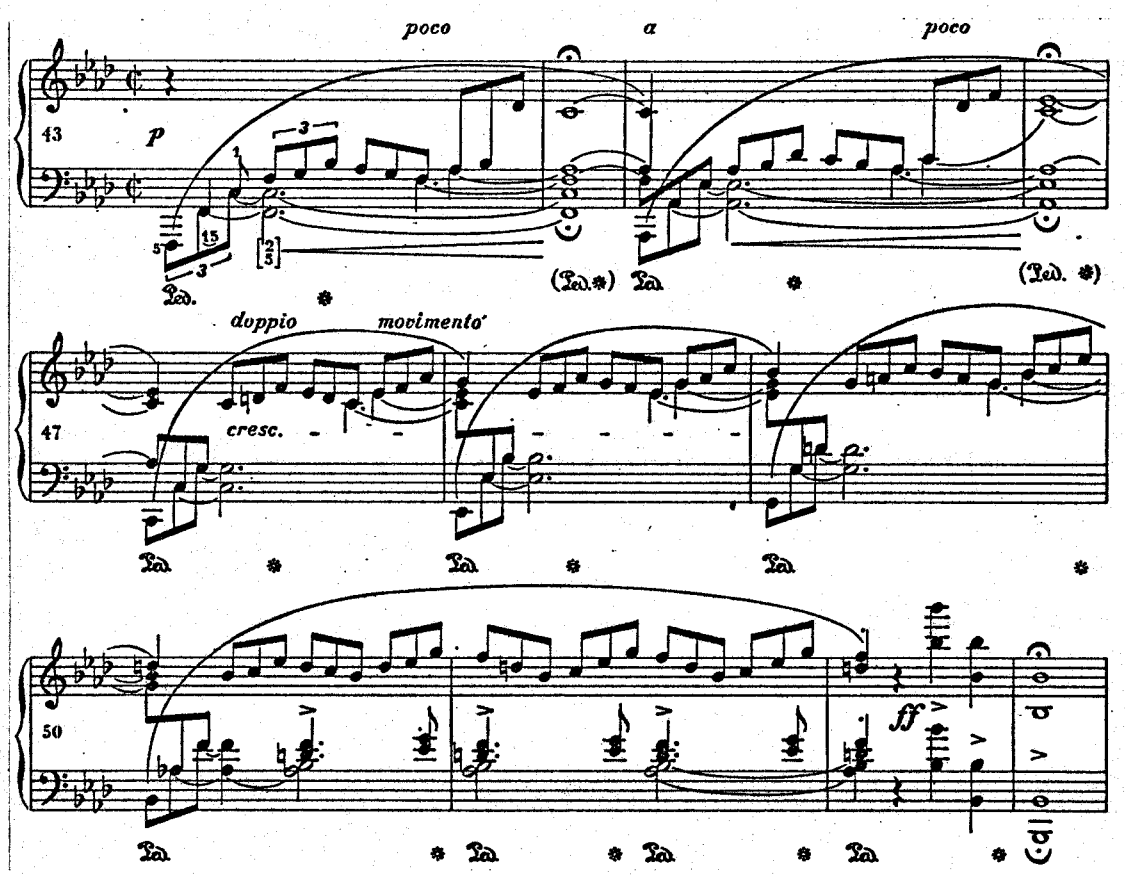


In the Third Ballade, there is a large section, measures 183 to 212, in which the harmonic sequence serves all three functions. (See Chapter 6, Example 116.) In the Fourth Ballade, measures 100 to 111, sequential treatment is modulatory and developmental. The harmonic sequence

is used as a tonal parenthesis prior to the coda of the Fourth Ballade. (See Chapter 7, Example 142.)

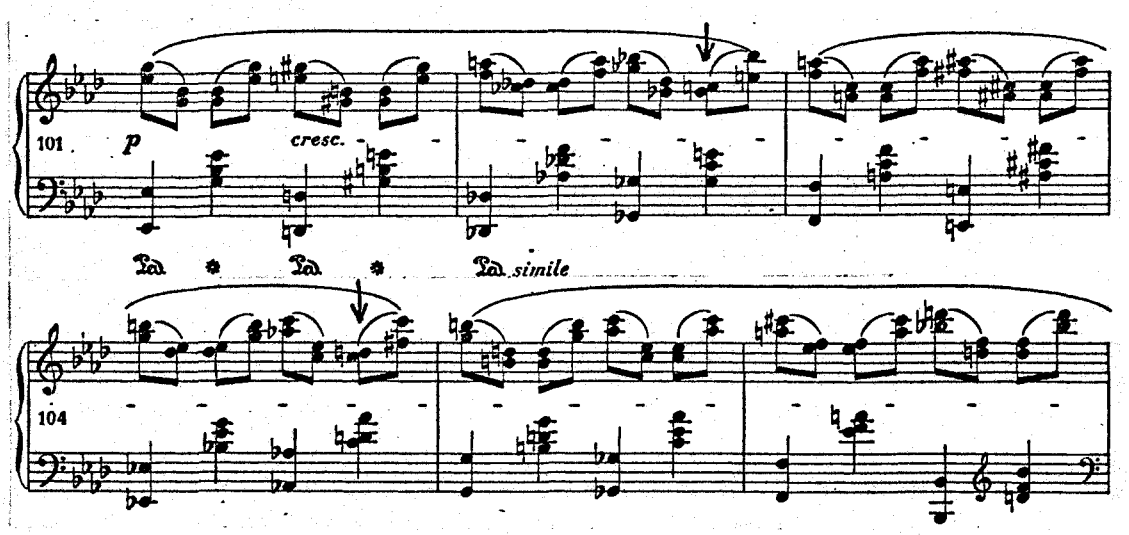
There is a harmonic sequence by thirds in the F Minor Fantaisie, measures 43 to 60, which is developmental and is also used as connecting material. In measures 43 to 53, the succession of chord roots with triad quality is: F minor - A^{b} major - C minor - E^{b} major - G minor - B^{b7}. Note the alternation of minor and major chords. The next few measures, 54 to 60, follow the same pattern.

Example 35. Fantaisie in F Minor, Opus 49, measures 43-53.



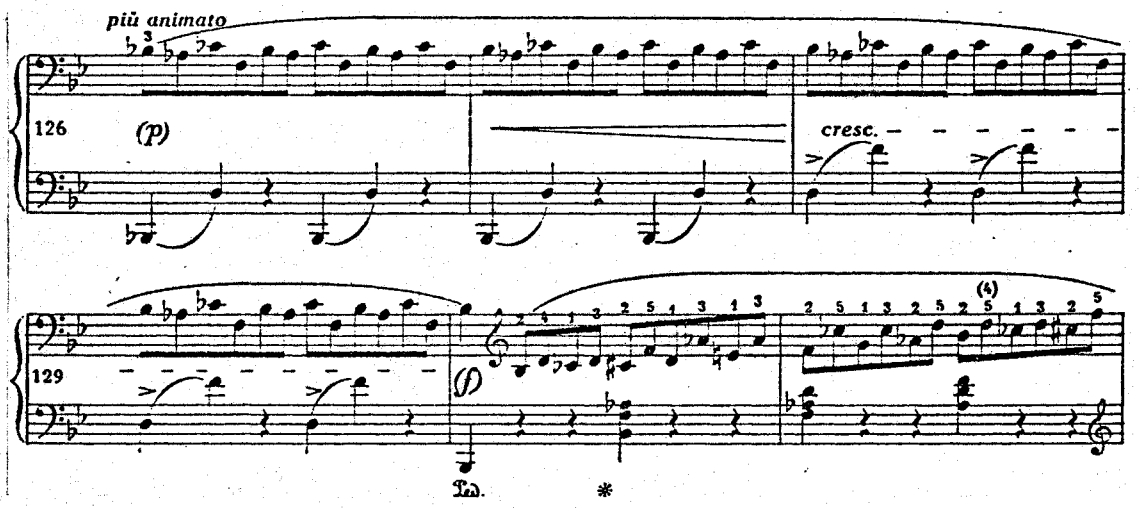
Still later, in measures 101 to 109, another sequence supplies a similar function. It begins in E-flat major; the parts move chromatically and modulation occurs by whole step through the keys of G^{b} major, A^{b} major, and B^{b} major, ending on the dominant pedal, B^{b}, which leads back to the tonic, E^{b}. Greater tension (dissonance) and excitement is produced within the progression by the use of the French augmented sixth on the fourth beats of measures 102 and 104.

Example 36. Fantaisie in F Minor, Opus 49, measures 101-106.



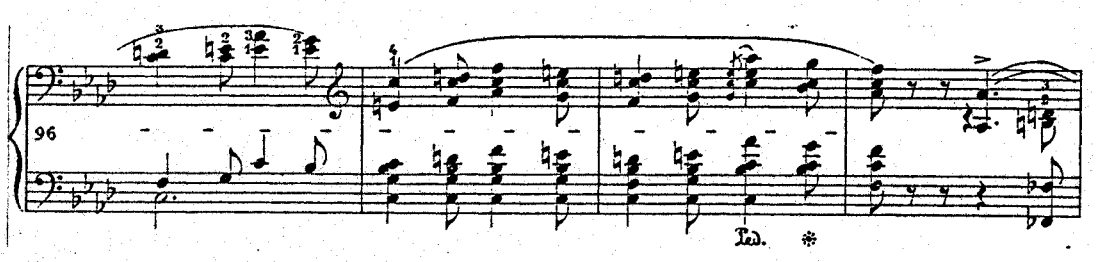
Chopin occasionally used a variety of altered seventh chords with added dissonances, and chords of the ninth, eleventh, and thirteenth. Here are a few examples.

Example 37. Ballade in G Minor, Opus 23, measures 126-131. Dominant ninth, with flat 9, B^{b} - D - F - A^{b} - C^{b}.



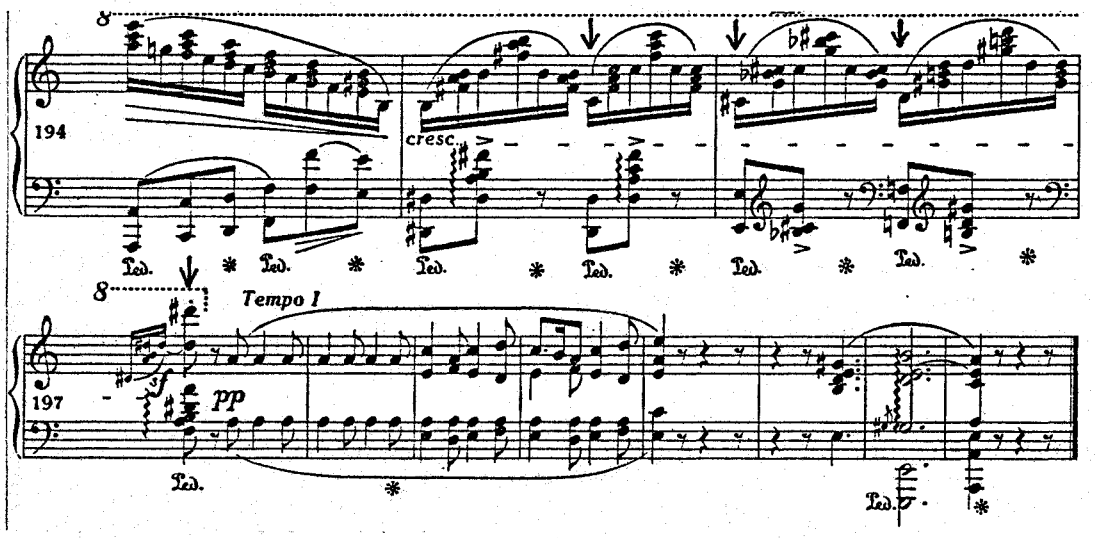
In the next example, the dominant seventh, C^{7}, is used as a pedal point, and eventually resolves to the tonic, F. If the surrounding notes are considered as chord tones, the resulting progression in measures 97-98 is: C^{7} - C^{9} - C^{13} - C^{7} - C^{9} - C^{7} - C^{13} - C^{7} - F. If these tones are considered nonharmonic tones, we have basically several appoggiaturas and neighboring tones which add to the building up of tension. (The author prefers the latter analysis.)

Example 38. Ballade in A-flat Major, Opus 47, measures 96-99.

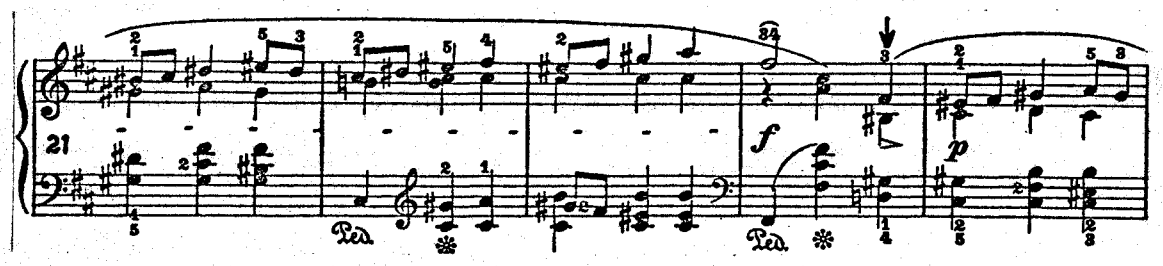


The French augmented sixth, B - D# - F - A, is used as the peak chord in the coda of the Second Ballade. Its appearance here has been twice preceded in the coda at measure 169 and measure 185 with the same spelling. The French augmented sixth in measure 197 is preceded by a series of ascending diminished seventh chords in measures 195 and 196.

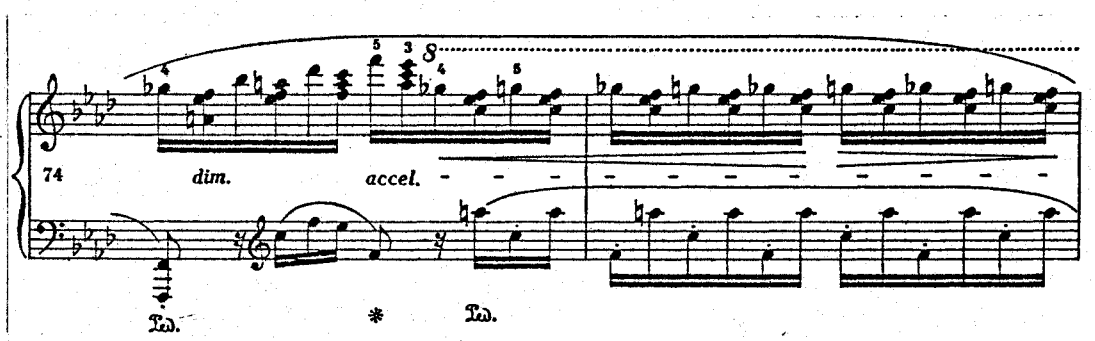
Example 39. Ballade in F Major, Opus 38, measures 195-197.



Example 40. Mazurka in B Minor, Opus 30, No. 2, measure 24. French augmented sixth, G# - B# - D - F#.



Example 41. Ballade in F Minor, Opus 52, measures 74-75. Dominant ninth, F - A♮ - C - E♭ - G, with alternation between the unaltered ninth, G, and flat 9, G♭.



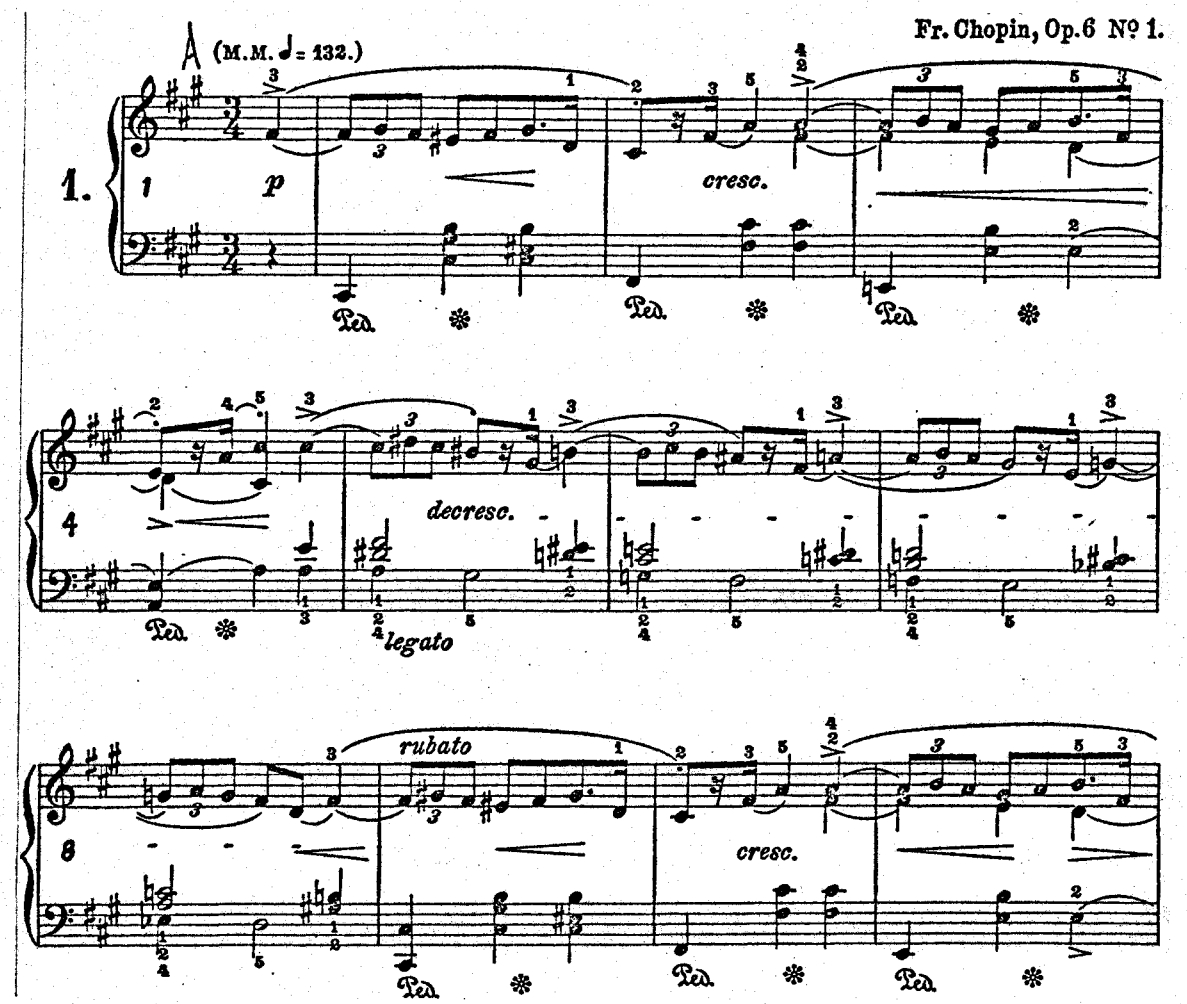
The interdominant has unlimited possibilities and is a fruitful source of key-parenthesis, key-extension, and modulation.[15] Similar to the theory of the secondary dominant, it is based upon the principle that any chord in a key may be preceded by a foreign chord standing in dominant (or subdominant) relation to it whether dominant seventh or ninth, diminished seventh, or simple triad. The theory of the interdominant is integral to chromatic harmony and was used by Chopin.

Sometimes a subconsciousness of tonic is established by polarization in the dominant and subdominant regions. In theme A of the Fourth Ballade, measures 15 to 22, the subdominant key of B-flat minor is tonicized.

Resolutions of dissonant chords and suspensions are often delayed. Mazurka, Opus 6, No. 1, shows a logical and sequential development of a series of suspensions. The first melodic cell, consisting of six beats (3, 1, 2, 3, 1, 2),

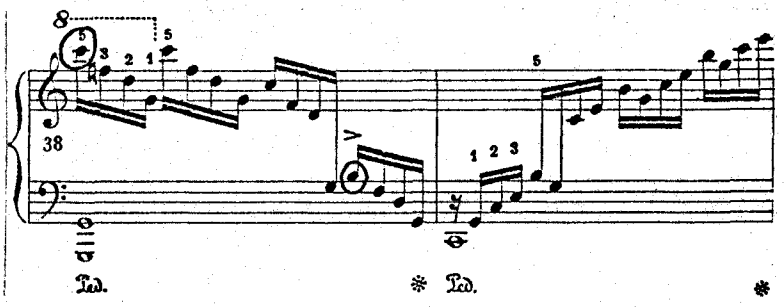
contains the suspension, F♯ - E♯. This unit is repeated with the suspension, A - G♯. The melodic cell is shortened by two beats and the suspended figure is used in measures 4-8 in chromatic sequence: C♯ - B♯, B♮ - A♯, A♮ - G♯, G♮ - F♯. The left hand moves chromatically in second inversion diminished triads beneath the sequence.

Example 42. Mazurka in F-sharp Minor, Opus 6, No. 1, measures 1-8.



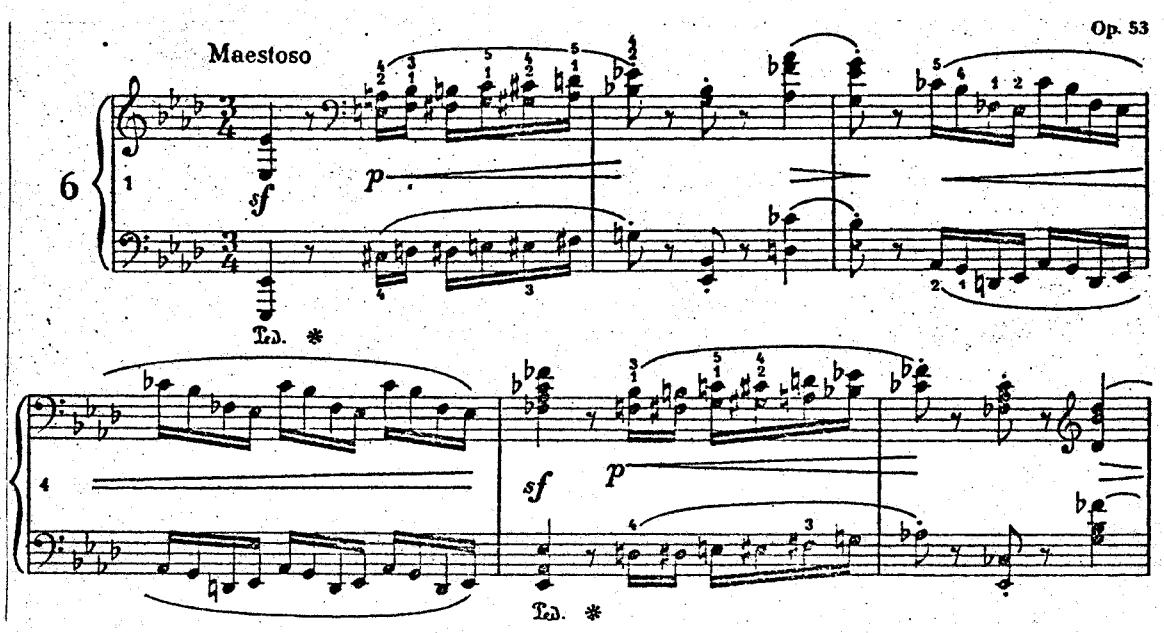
In Etude, Opus 10, No. 1, the suspension, C, on the first beat of the measure resolves to B on the fourth beat but four octaves lower. The ear retains this dissonance and the expected resolution occurs in a rhythmically satisfying position.

Example 43. Etude in C Major, Opus 10, No. 1, measure 38.



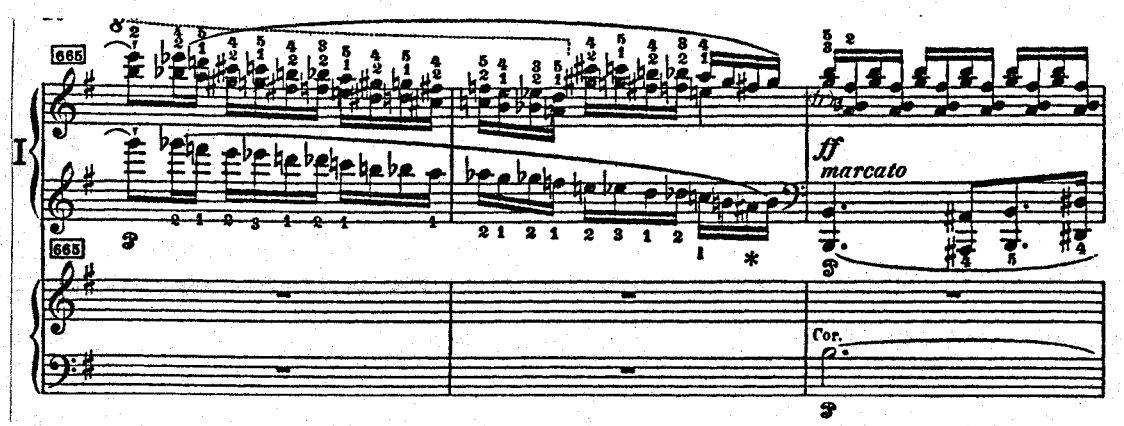
Consecutive six-three chords (fauxbourdon) are a frequent device and usually occur as a chromatic series in rapid succession. Probably the most famous example is from the Polonaise in A-flat Major; it is an ascending series of six-three chords.

Example 44. Polonaise in A-flat Major, Opus 53, measures 1-2 and 5-6.



The following example shows a descending series of six-three chords.

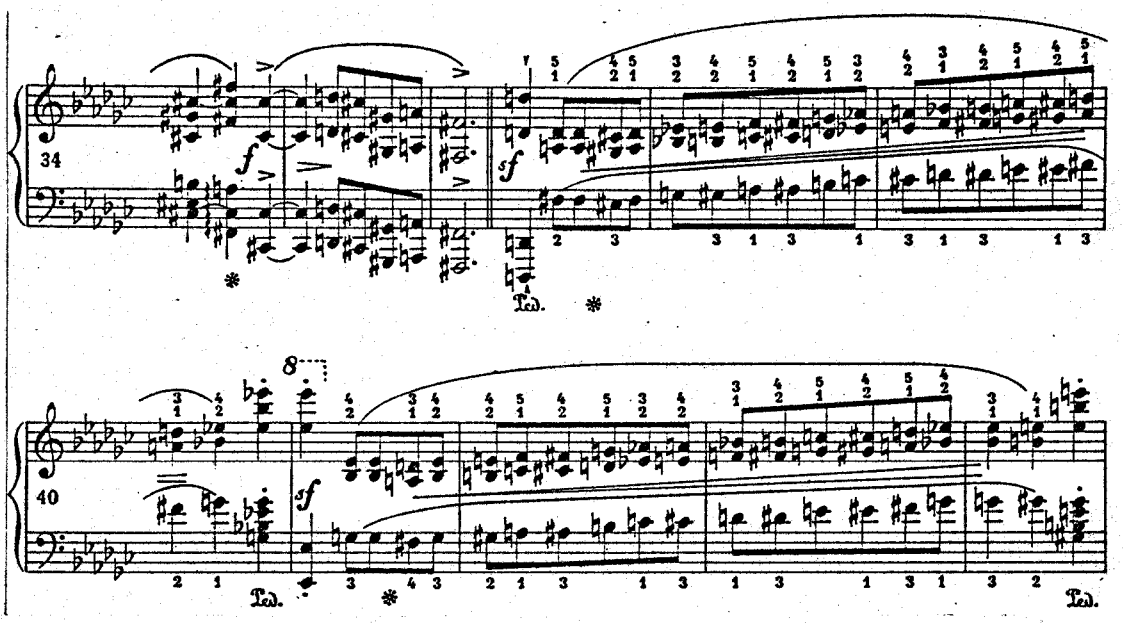
Example 45. Concerto in E Minor, Opus 11, first movement, measures 665-666.



An ascending series of six-three chords which occurs in the second movement of the B-flat Minor Sonata, is longer than

the series in the A-flat Polonaise (Example 44), and is used to create excitement.

Example 46. Sonata in B-flat Minor, Opus 35, Scherzo, measures 37-44.



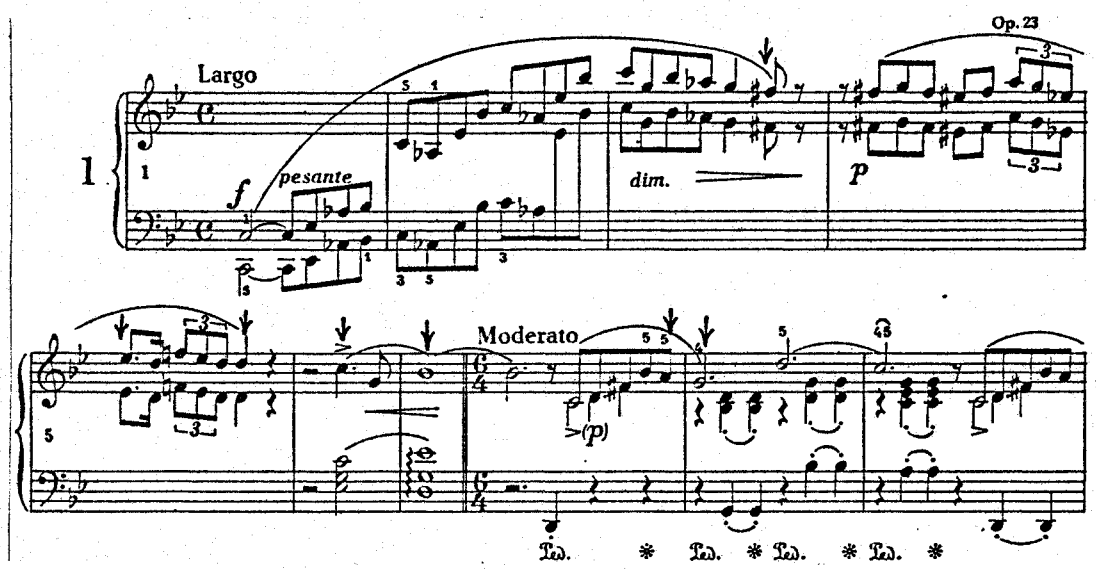
Wagner saw the possibilites of this device and made of it full usage.

Prolongation of a steady harmonic background was frequently employed by Chopin. The use of pedal point on tonic, as well as dominant, was a common device of the Baroque and Classical periods. With the advent of the modern piano during the Romantic Era, various pedal effects could be produced more easily because of improvements in the damper pedal. Its use is particularly important in Chopin's Nocturnes. Fine examples occur in the Nocturne in F Minor, Opus 55, No. 1, measures 85-97, in the coda of Nocturne in

B Major, Opus 62, No. 1, measures 81 to 90, and throughout several portions of Nocturne in B-flat Minor, Opus 9, No. 1. In the Berceuse, Opus 57, one of the finest compositions exemplifying many aspects of Chopin's style, a tonic pedal is used thoughout the entire piece. (However, the damper pedal can be used in such a way that an effect of fluctuation between tonic and dominant is created.) The only exception occurs in the penultimate measure which is on the dominant in order to establish a sense of finality as it resolves to tonic in the final measure.

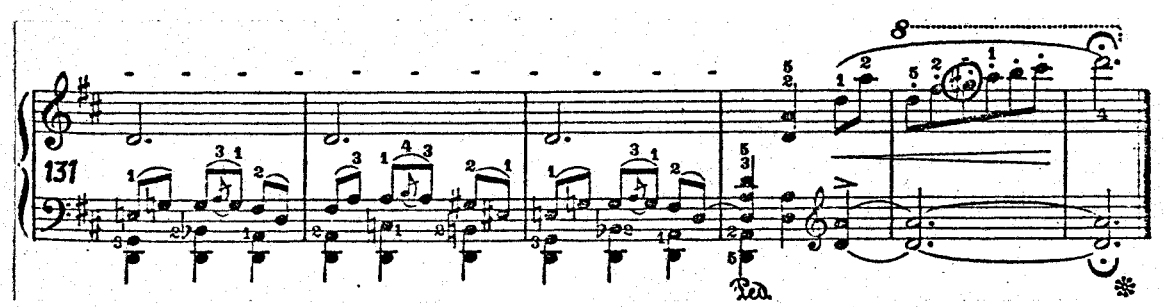
Chopin produced some unusual and artistic effects through prolongation of the cadence formula. The opening of the G Minor Ballade sounds as though it is in A-flat major. However, the arpeggiated A-flat chord in the first three measures, taken in relation to what follows, is the Neapolitan sixth (first inversion of flat 2 in G minor) which subsequently resolves V to I in G minor. The leading tone, F#, of G minor, first heard at the end of the arpeggio, eventually leads to G (measure 9) in a descending harmonic minor scale pattern.

Example 47. Ballade in G Minor, Opus 23, measures 1-9.



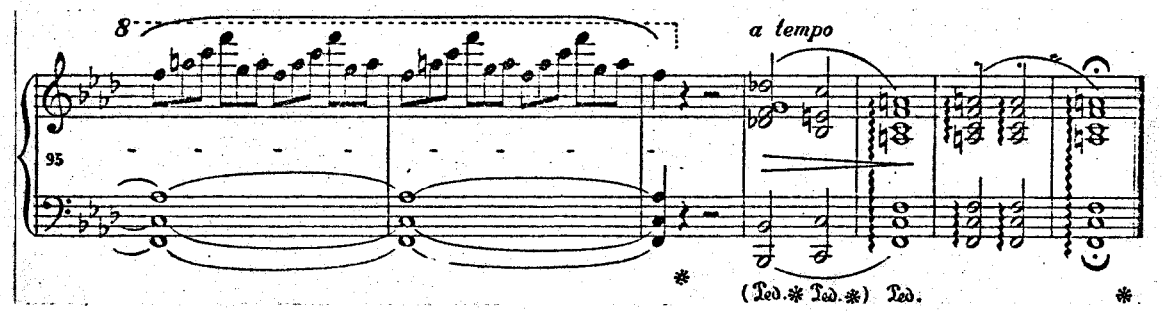
Chopin's final cadence formulas are quite uncomplicated but always effective; they usually consist of rather simple and standard chord progressions with an occasional chromatic alteration. The greatest and most interesting variety of cadences can be found in the Mazurkas; some very colorful and unusual types occur. In Mazurka, Opus 33, No. 2, tonic has been established. A scale passage with Lydian inflection occurs in the penultimate measure. It has already been preceded by both the diatonic and raised fourth scale degree in the first two measures of the last line.

Example 48. Mazurka in D Major, Opus 33, No. 2, the final six measures (measures 131-136.)

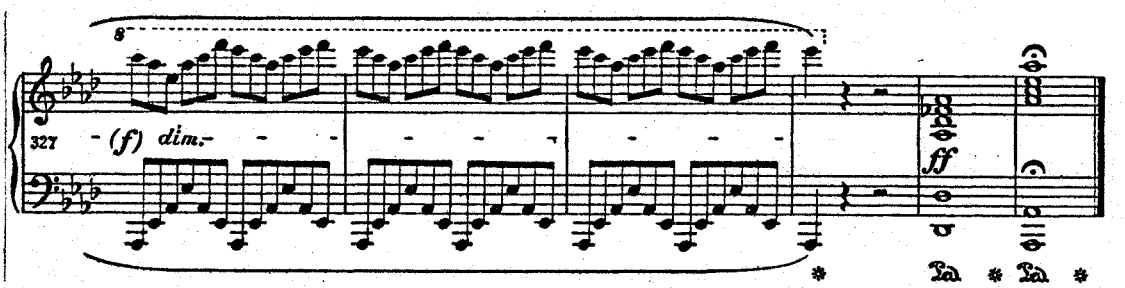


The majority of the Etudes end dominant to tonic. The following examples illustrate standard progressions with chromatic alteration.

Example 49. Nocturne in F Minor, Opus 55, No. 1, measures 98-101. The cadence formula is $ii^7 - V^7 - I\#3$.



Example 50. Fantaisie in F Minor, Opus 49, measures 331-332. The cadence is iv flat 6 - I in A-flat major.



In 1890, Finck remarked in his essay on Chopin that "Moscheles, and other contemporaries of Chopin, found his modulations harsh and disagreeable; and doubtless there are amateurs today who regard them in the same way. It seems, indeed, as if musical people must be divided into two classes--those who find their chief delight in melody pure and simple, and those who think that rich and varied harmony is the soul of music. Chopin fortunately wrote for both classes."[16]

Chapter 3

CHARACTERISTICS OF STYLE: MELODIC EMPHASES

> Chopin's creation was spontaneous, miraculous. He found it without seeking, without forethought. It came suddenly--complete and sublime, as it sang itself in his head during a walk, and he hurried to hear it himself by giving it to the piano.
>
> George Sand

Phrasing, Melodic Devices, Variation Technique

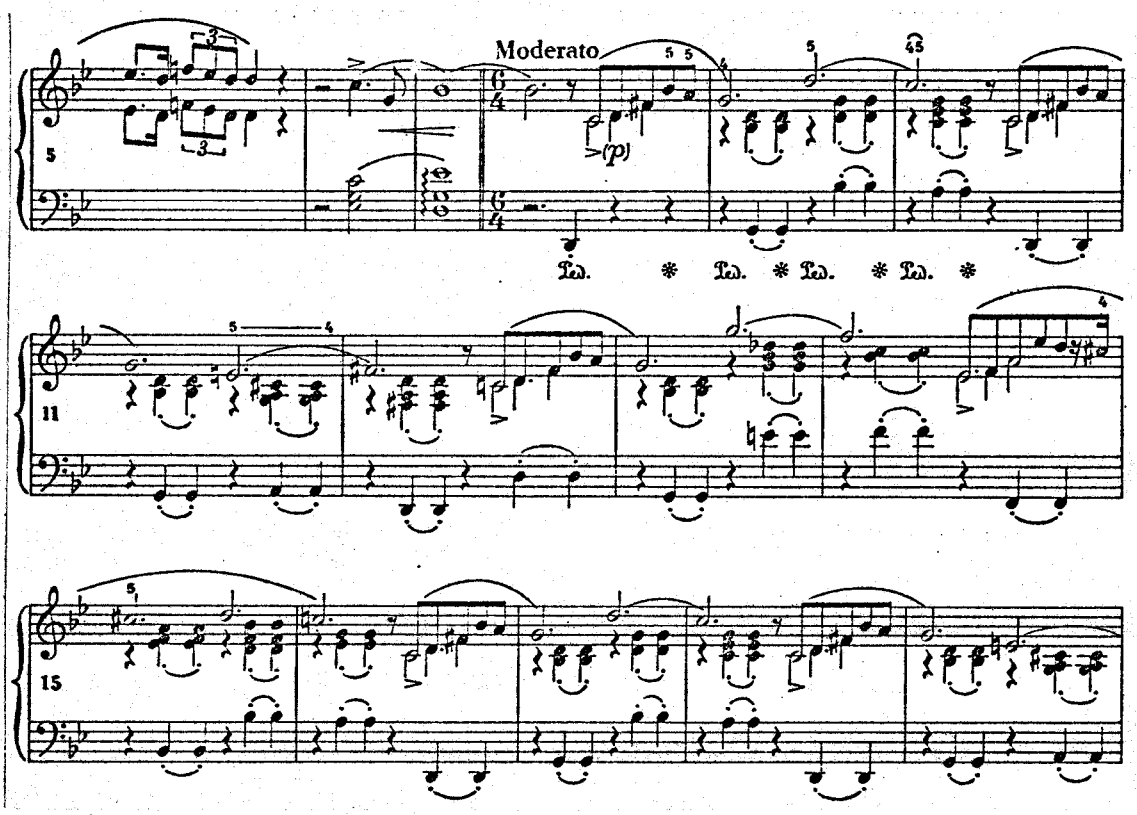
Chopin has been called a "superb inventor of melody."[17] Like Mozart, Chopin loved the lyric stage and bel canto singing. Although he was strongly influenced by Bellini, his melody was "not an imitation, but a stylisation of Italian bel canto."[18] The kind of melody found in his Nocturnes, Etudes, and Ballades owes much to the Italian operas he heard as a boy in Warsaw.[19] Songs and rhythms of his native Poland also influenced his melodic style.

One finds thematic unity as well as variety in varying degrees in Chopin's works. A section or an entire structure may be built upon a small motive. (See Example 42.) The A-flat Ballade is a particularly good example. (See Chapter 6, Example 110.)

The balancing of a phrase through the interplay of small motives is characteristic of Chopin's melodic style. Theme A of the G Minor Ballade is a good example; in measure

8, the six-note melodic cell which actually forms the dominant seventh chord and its resolution to tonic on the first beat of measure 9, is answered in measures 9 and 10 on beats four and one by a two-note cell. The interplay of these two cells is skillfully carried out by clever harmonization through which the cycle unfolds.

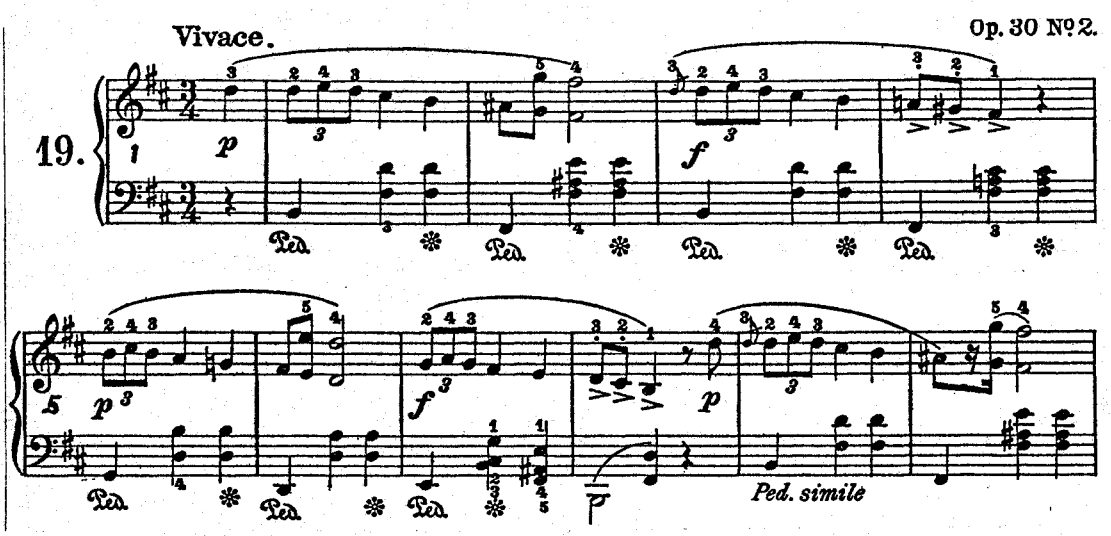
Example 51. Ballade in G Minor, Opus 23, measures 8-16.



The two-note melodic cell, or slur figure, is a common stylistic trait and an effective unifying device.

Although Chopin's phrase structure is basically octometric, there is great variety. The irregularities of phrasing and the subtle disguise of symmetrical units contribute to the charm of his music. The first eight measures of Mazurka, Opus 30, No. 2, illustrate the eight-measure phrase which is the foundation of Chopin's melody;[20] the smaller units of two and four measures are easily identified.

Example 52. Mazurka in B Minor, Opus 30, No. 2, measures 1-8.

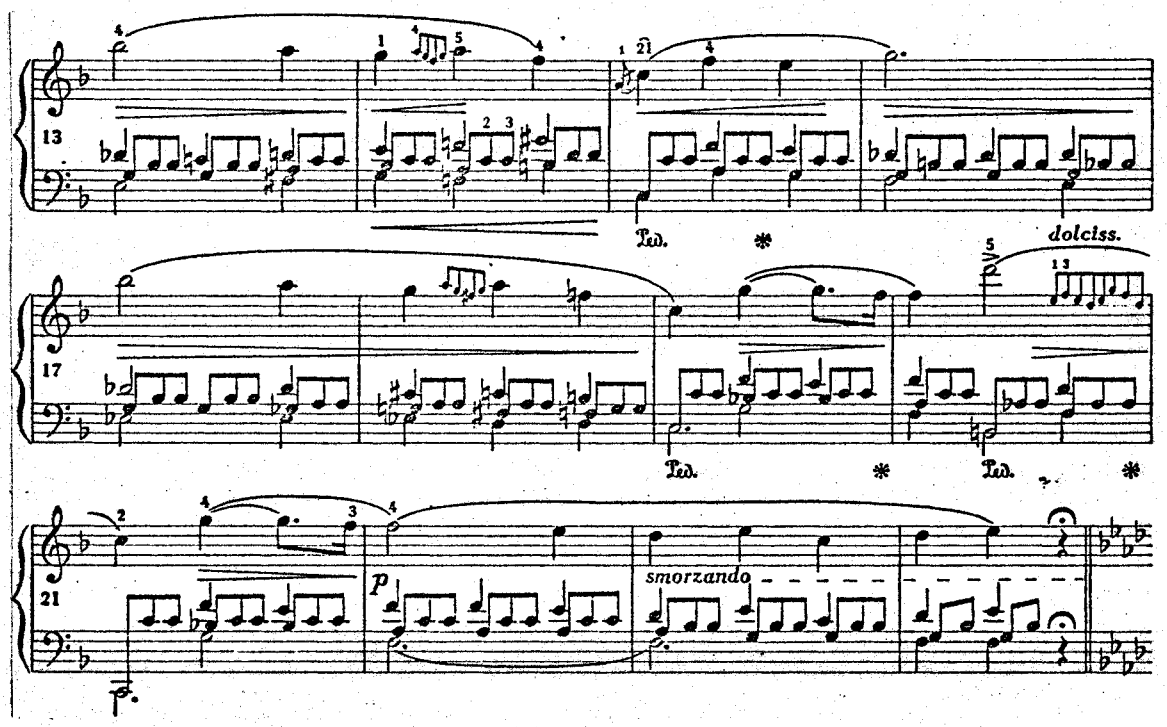


The two-measure, as well as the four-measure, units complement each other.

Chopin utilized phrase-extension, which is often conditioned by the type of melody used. In the F Major Nocturne, at the end of the first section, the extension essentially derives from a lyrical impulse in the purely lyrical melody. The effect is heightened by the irregular grouping of five

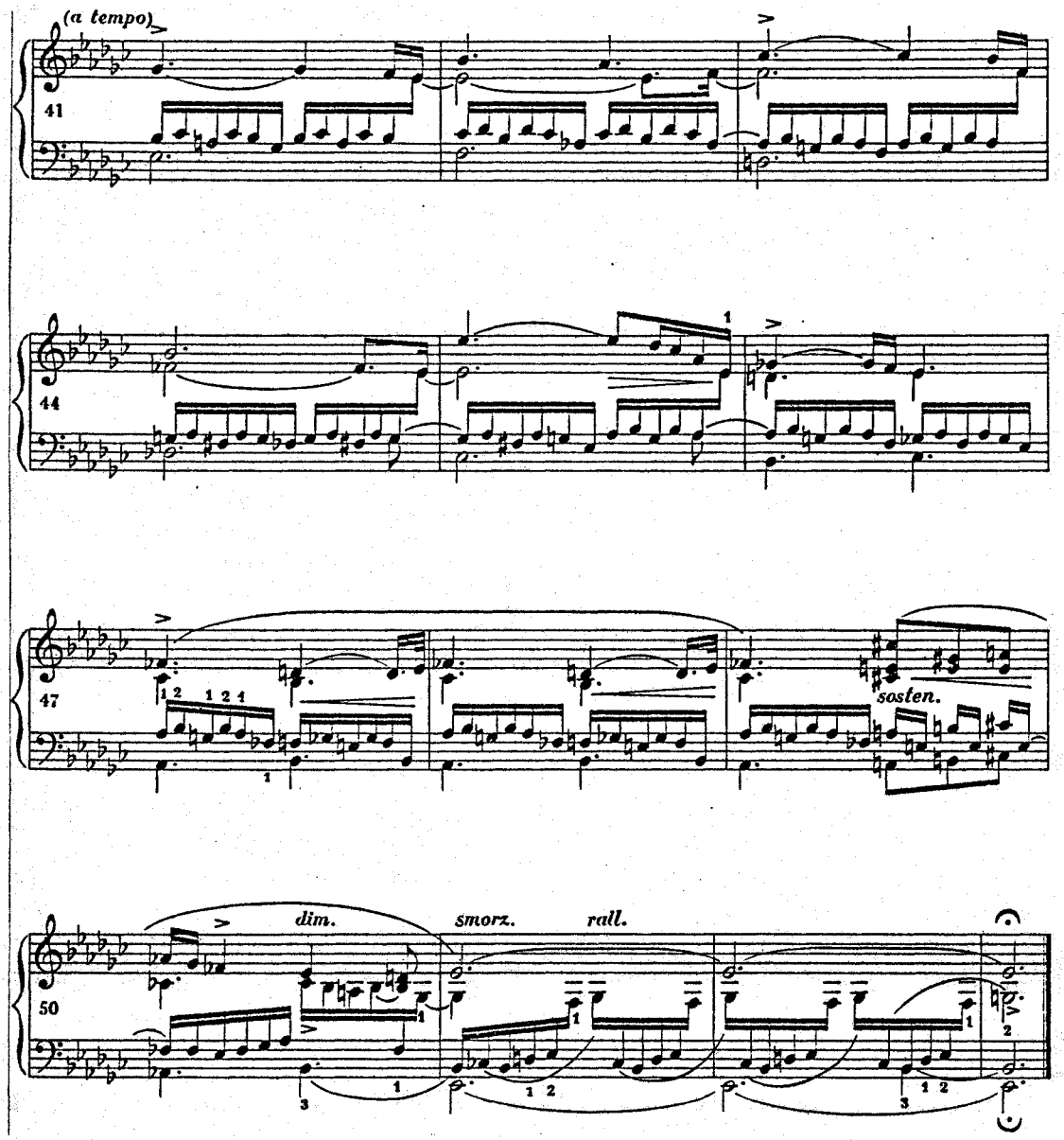
plus three measures (measures 17-21 and 22-24) coming after a series of four-measure units. One conceivable analysis of the phrase structure for measures 13-24 may be: 4 (measures 13-16) + 3 1/3 (measures 17-20) + 1 2/3 (measures 20-21) + 3 (measures 22-24.)

Example 53. Nocturne in F Major, Opus 15, No. 1, measures 13-24.



At the end of Etude, Opus 10, No. 6, a thirteen-measure phrase is produced by the insertion of five additional measures before the final chord.

Example 54. Etude in E-flat Minor, Opus 10, No. 6, measures 41-53.

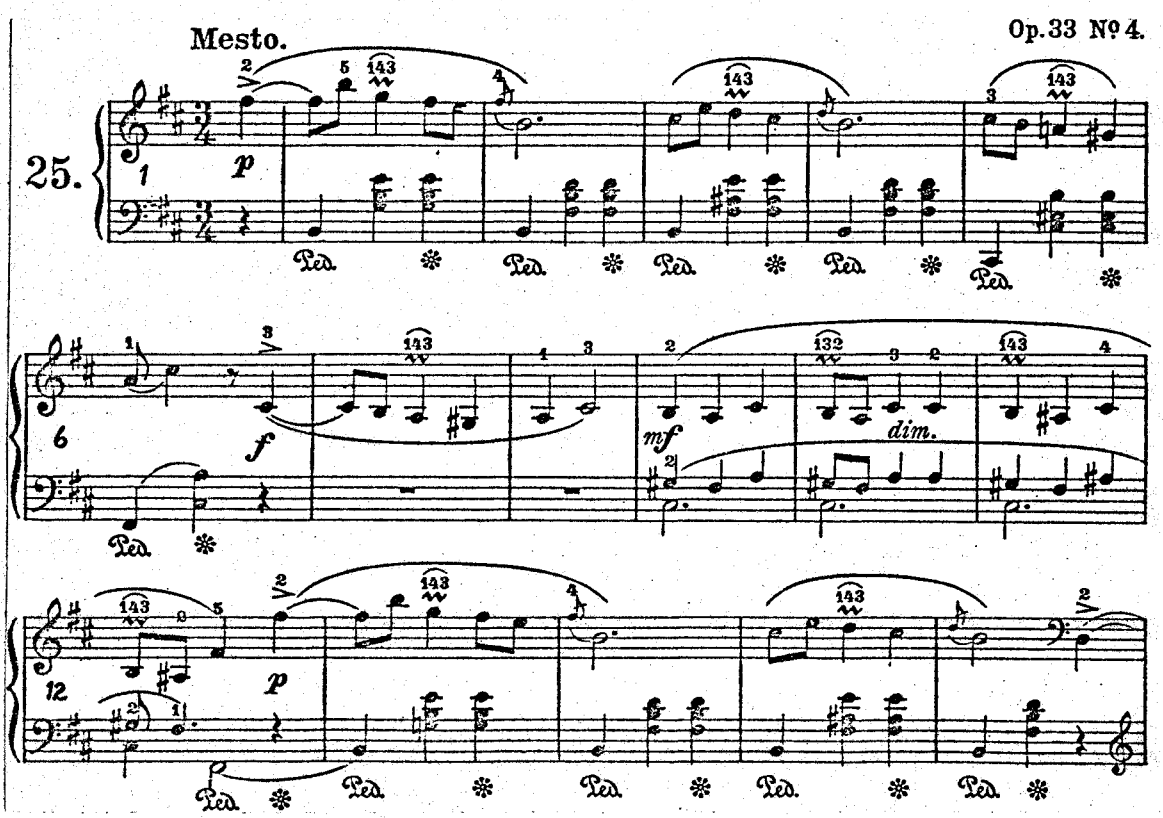


Again, one can turn to the Mazurkas as an excellent source for study of style characteristics--this time for phrase structure, which is intimately bound up with Chopin's melodic style. Of the Mazurkas, Franz Liszt wrote:

> The latent and unknown poetry, which was only indicated in the original Polish Mazurkas, was divined, developed, and brought to light by Chopin. Preserving their rhythm, he ennobled their melody, enlarged their proportions, and wrought into their tissues harmonic lights and shadows, as new in themselves as were the subjects to which he adapted them.[21]

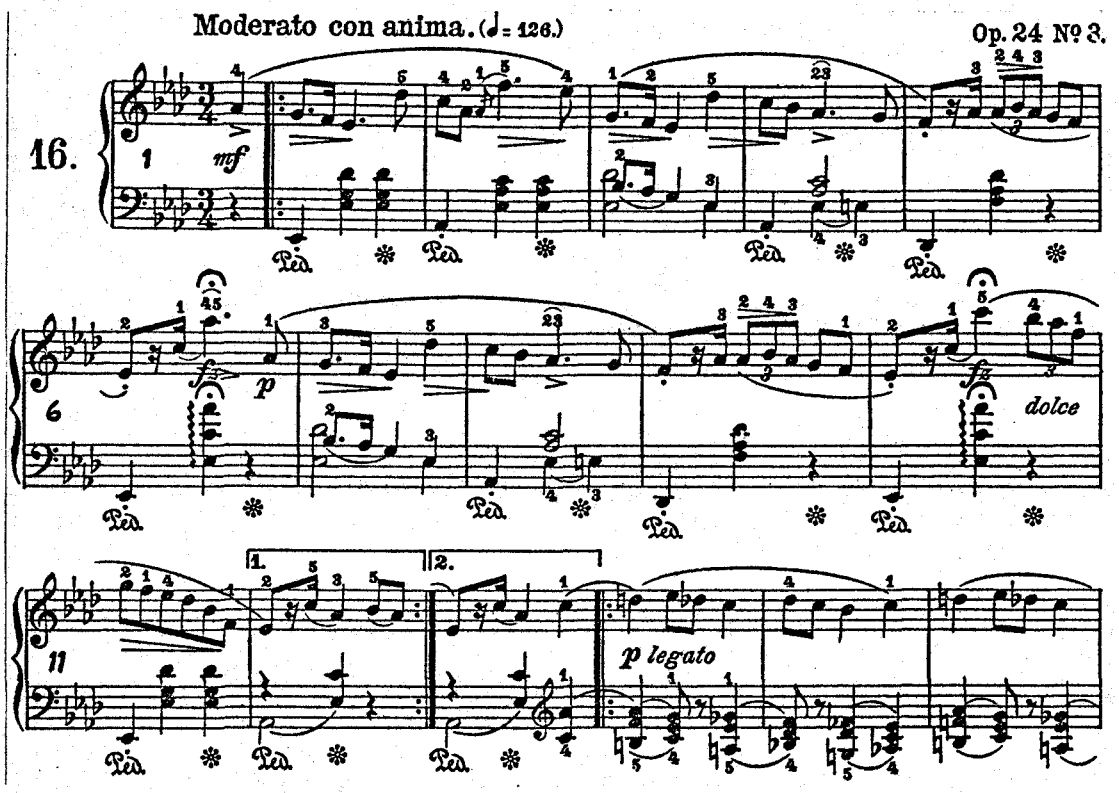
There is a predominance of motive-generated melodies in the Mazurkas. In Opus 33, No. 4, the melodic cell, A - C♯, generates an extension of four measures to the first eight-measure phrase.

Example 55. Mazurka in B Minor, Opus 33, No. 4, measures 1-12.



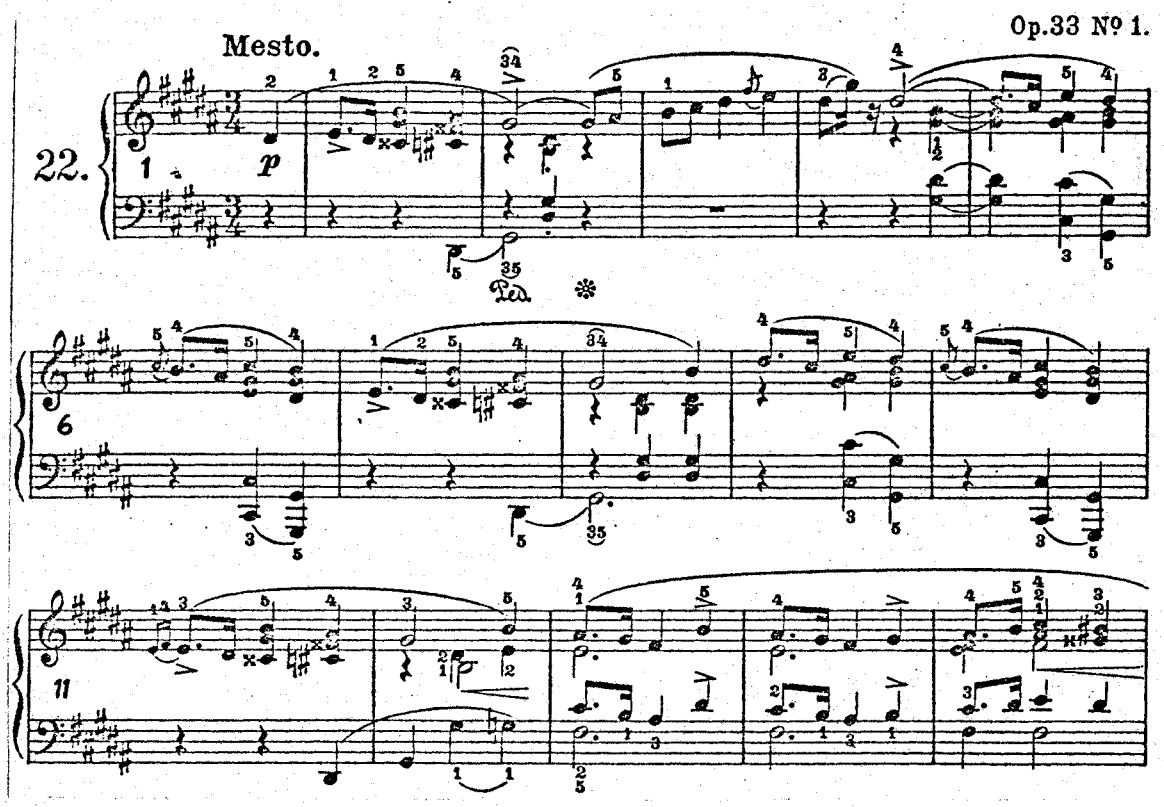
Fairly unusual phrase lengths such as six-measure units occur in several of the Mazurkas.

Example 56. Mazurka in A-flat Major, Opus 24, No. 3. Measures 1-6 and 7-12 form two six-measure phrases.



Extending or combining smaller groups results in clusters of six or even twelve measures.

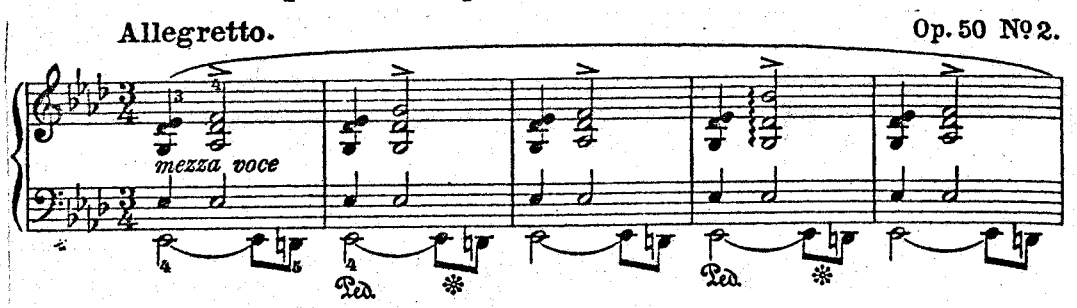
Example 57. Mazurka in G-sharp Minor, Opus 33, No. 1, measures 1-12.



For another example of six and twelve-measure phrase groups, see Mazurka, Opus 7, No. 1.

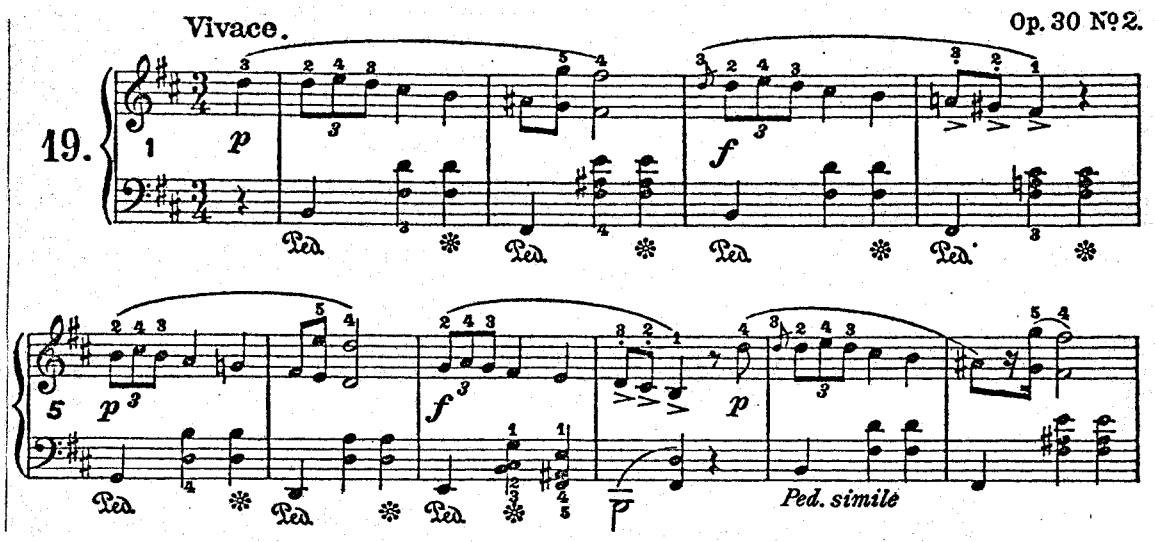
Repetition of one-measure or two-measure rhythmic figures is a common feature of Chopin's style.

Example 58. Mazurka in A-flat Major, Opus 50, No. 2, measures 1-5. Repetition of a one-measure rhythmic figure.



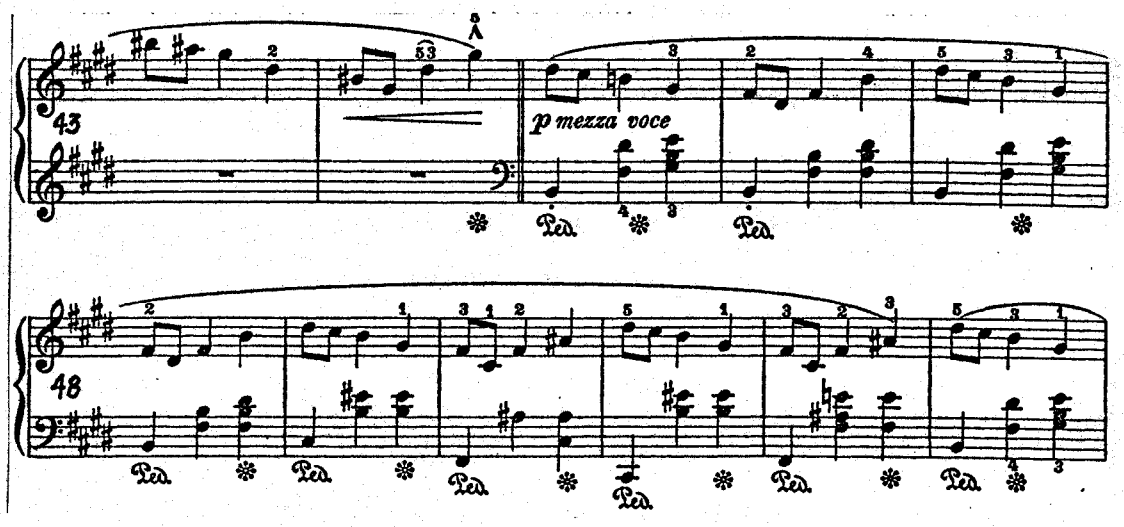
In the repetition of a melodic cell, Chopin almost always uses harmonic variation.

Example 59. Mazurka in B Minor, Opus 30, No. 2, measures 1-8. Repetition of a two-measure motive.



The following example is similar to the above.

Example 60. Mazurka in C-sharp Minor, Opus 50, No. 3, measures 45-52. Repetition of a two-measure motive with harmonic variation.

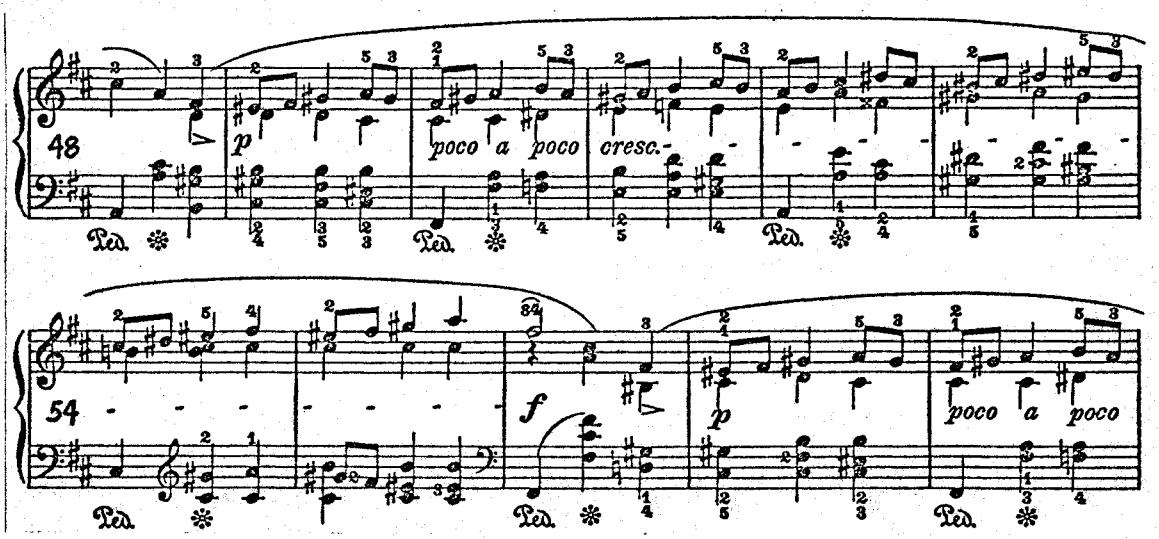


See also Example 11 in Chapter 2.

The first theme of the F Major Ballade is repetitious, yet does not lack interest. A hypnotic quality is produced by slight shifts of tonality and by a subtlety of rhythm that tends to obscure the beginnings and endings of phrases.

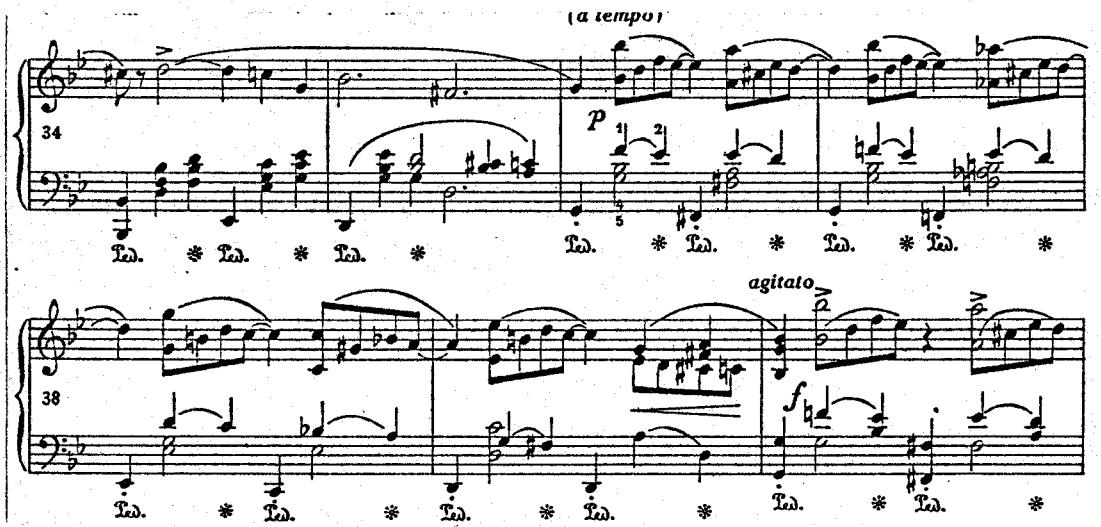
Sequential treatment of a motive is another characteristic of Chopin's melodic style. A fine example occurs in the B section of the following mazurka.

Example 61. Mazurka in B Minor, Opus 30, No. 2, measures 49-56 (also measures 17-24.)



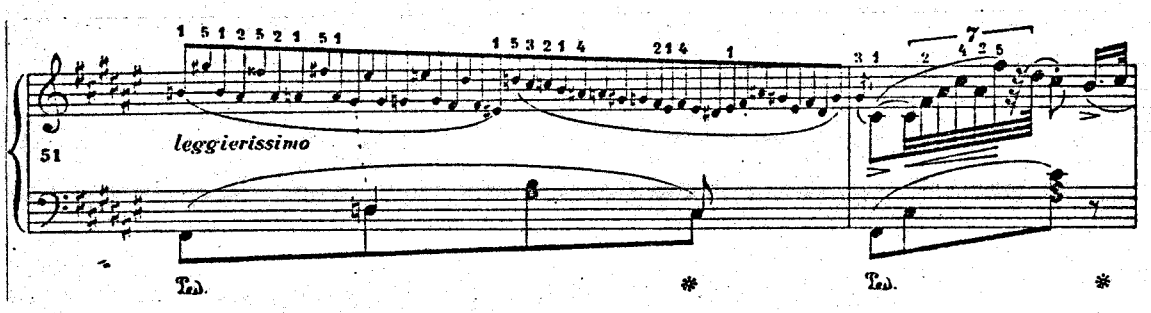
Another example of sequential treatment of a motive occurs in the G minor Ballade.

Example 62. Ballade in G Minor, Opus 23, measures 36-40.

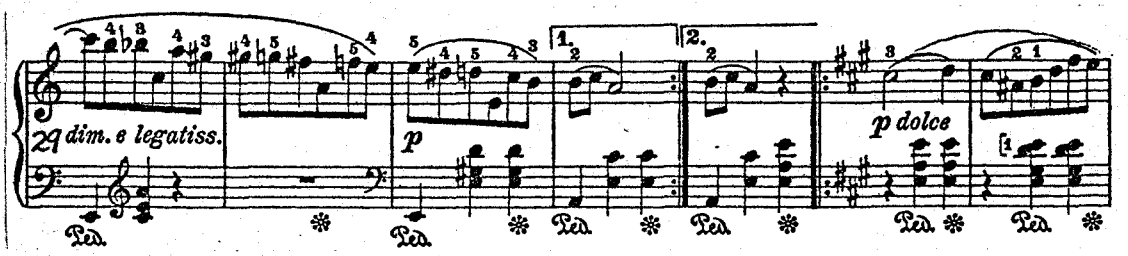


Despite the chromaticism, Chopin's melodies are predominantly diatonic. Often the chromaticism is found in the form of ornamentation. The following two examples show chromatic ornamentation of the melodic line; the first example is notated in small notes, the second example in normal size notes.

Example 63. Nocturne in F-sharp Major, Opus 15, No. 2, measure 51.



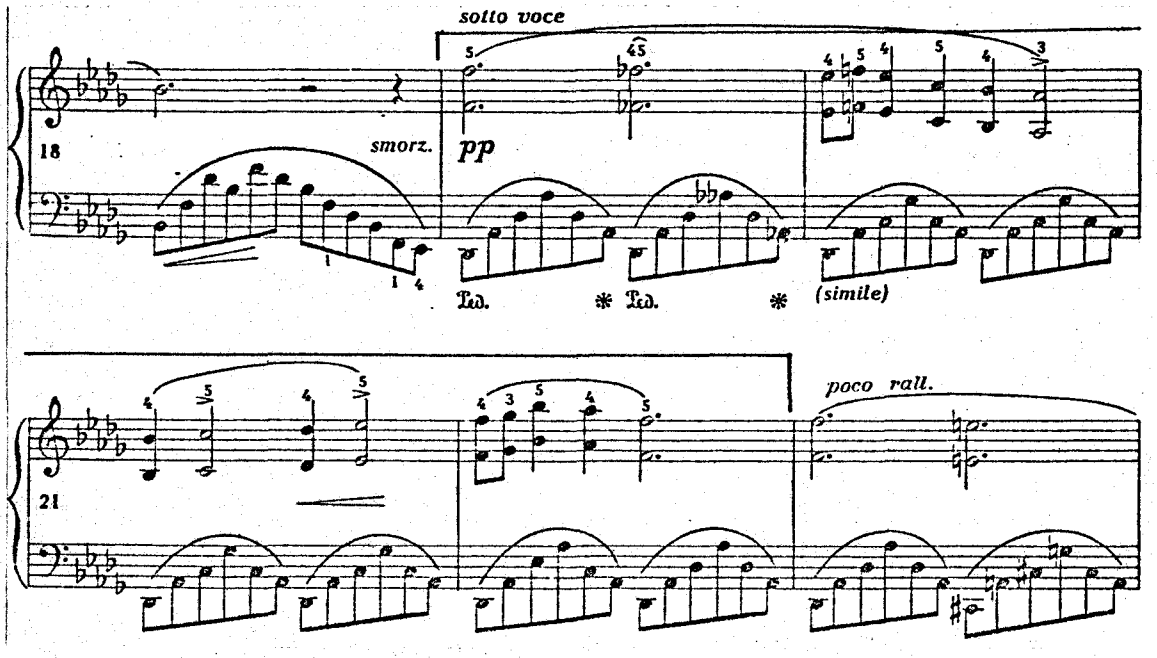
Example 64. Mazurka in A Minor, Opus 67, No. 4, measures 29-32. The melodic line is basically a descending A natural minor scale with chromatic ornamentation.



This type of chromatically ornamented scale passage occurs in the Mazurka in F Minor, Opus 63, No. 2, measures 13-16. In this composition, the scale is a descending F natural minor. In the music of Chopin, ornaments are indispensable to the melodic line; these will be discussed shortly.

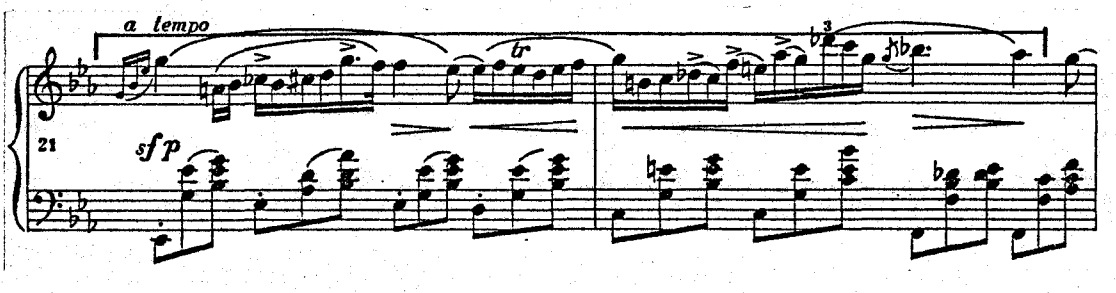
The singing of a melodic line is often the key to its instrumental interpretation. Through singing one also discovers the beautiful long-breathed phrases in Chopin's music. Chopin thought lyrically and his phrasing indicates that the melodies were vocally conceived.[22] The following examples illustrate the long-breathed, lyrical phrase which is so significant of his melodic style. In Nocturne, Opus 9, No. 1, Chopin uses long, sustained note values which impart a more relaxed flow to the melodic line.

Example 65. Nocturne in B-flat Minor, Opus 9, No. 1, measures 19-22.



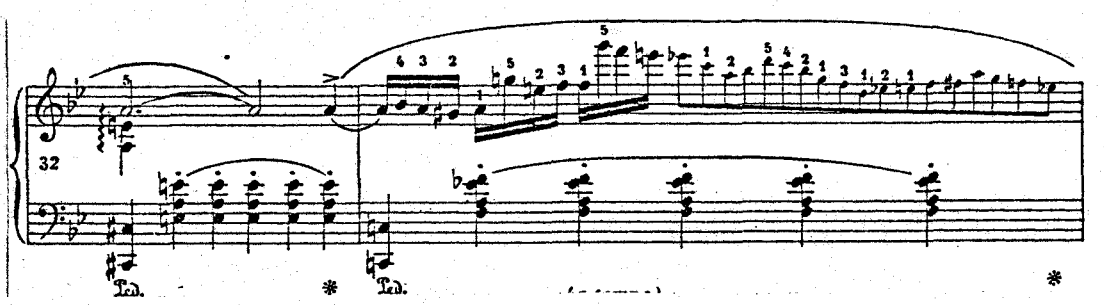
In Nocturne, Opus 9, No. 2, there is the same long, flowing line, but the greater number of short note values ornamenting the original melody create more momentum.

Example 66. Nocturne in E-flat Major, Opus 9, No. 2, measures 21-22.



Another trait of Chopin's melodic style is the use of coloratura designs.

Example 67. Ballade in G Minor, Opus 23, measure 33.



Throughout all of his works, Chopin enriches and adds variety with each reappearance of a theme. The bass line as well as the melody is transformed and enriched. Significant development of a single phrase takes place in Prelude in E Major, Opus 28, No. 9: the four-measure phrase is repeated three times with varying harmonies. A phrase is not merely repeated but is changed significantly.

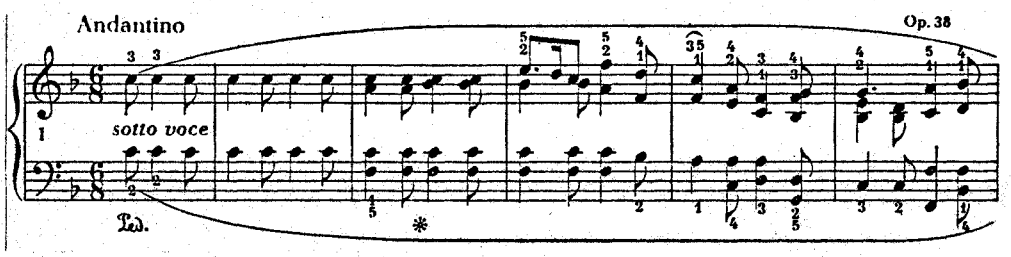
> Chopin . . . lets himself be led and counseled by the notes; one might say that he meditates upon the expressive power of each one. He feels that a certain note or a certain double note, a third or a sixth, changes meaning depending upon its position in the scale and, through an unexpected modification of the bass, suddenly makes it say something other than what it said at first. Therein lies his expressive power.[23]

Varied thematic treatment is fully developed and employed by Chopin until it actually becomes a form of variation. This technique may be observed in the Nocturne in C Minor, Opus 48, No. 1. The first statement of the A section is wistful and resigned; the repetition is a full-blown impassioned statement. In the Nocturne in B Major,

Opus 62, No. 1, section A is repeated in a highly ornamented fashion with trills and turns. The Berceuse is an outstanding example of continuous variations; the right hand is given varied thematic treatment while the left hand remains constant on an arpeggiated tonic pedal. Chopin's variation technique in the Third and Fourth Ballades will be discussed in Chapters 6 and 7.

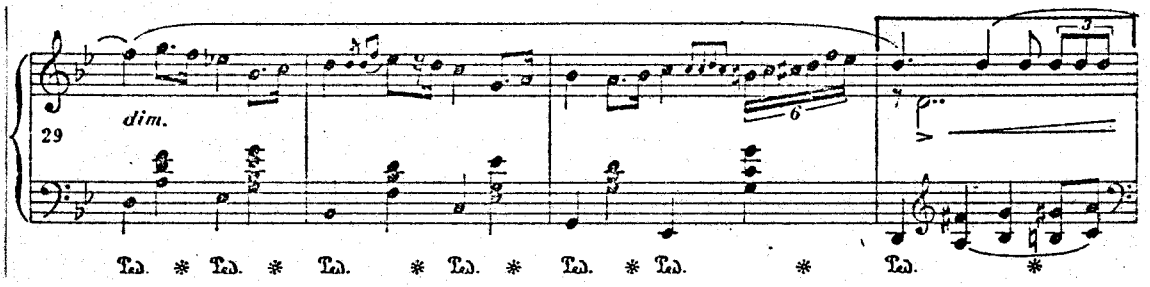
Chopin often intensifies a melody by repeating rather than by sustaining a note, for example, at the beginning of the Second Ballade.

Example 68. Ballade in F Major, Opus 38, measures 1-3.



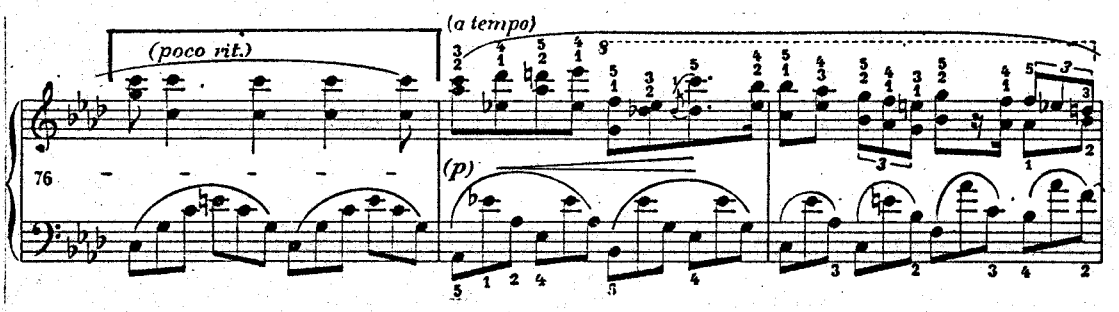
The repetition of a note is used in another sense, the effect having been derived from the vibrato or Bebung of the clavichordists. It is similar to the parlando effects ("speaking" on a single note) of Italian opera. In the following example, the note, D, in measure 32, is repeated over the dominant harmony and leads back to theme A.

Example 69. Nocturne in G Minor, Opus 37, No. 1, measure 32.



The most memorable theme of the F Minor Fantaisie is heralded by the repetition of a single pitch doubled at the octave. The first statement of the theme is preceded by a repetition of C (measure 76), the second statement of the theme is preceded at a lower pitch level by B-flat (measure 163), and the final impassioned statement is preceded by repeated octaves on F, the highest pitch level of the three (measure 243.)

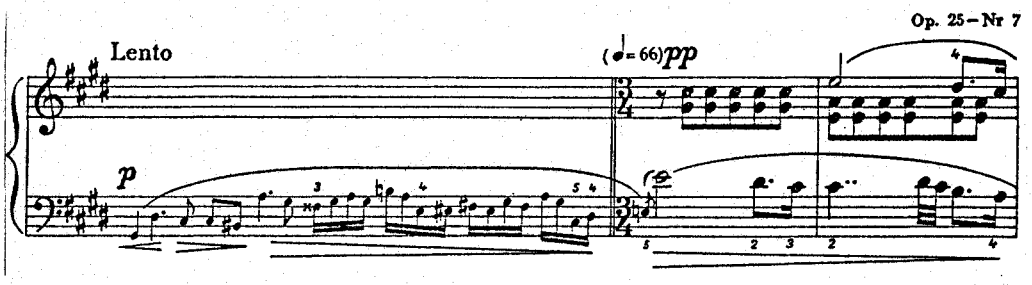
Example 70. Fantaisie in F Minor, Opus 49, measure 76-78.



Another feature of Chopin's melodic style is the use of a technique common to the Baroque period--that of recitative. It serves the same functions in Chopin's music as it served in Baroque vocal music: it may be dramatic and

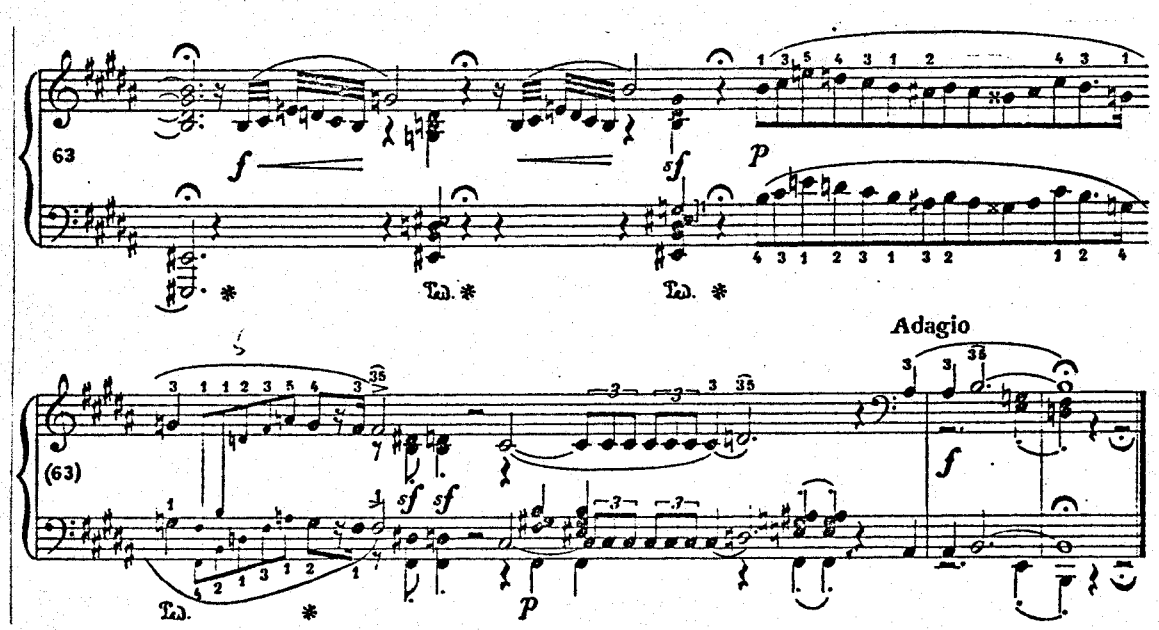
it may serve as a transition or as a connecting link between two sections. Use of recitative breaks the regularity of the metrical pattern. In Etude, Opus 25, No. 7, the opening recitative serves as an introduction and sets the mood of melancholy which pervades the entire piece. Melodic interest continues in the tenor voice with a countermelody entering imitatively in the top voice, as though it were a violin-'cello duo.

Example 71. Etude in C-sharp Minor, Opus 25, No. 7, measures 1-3.



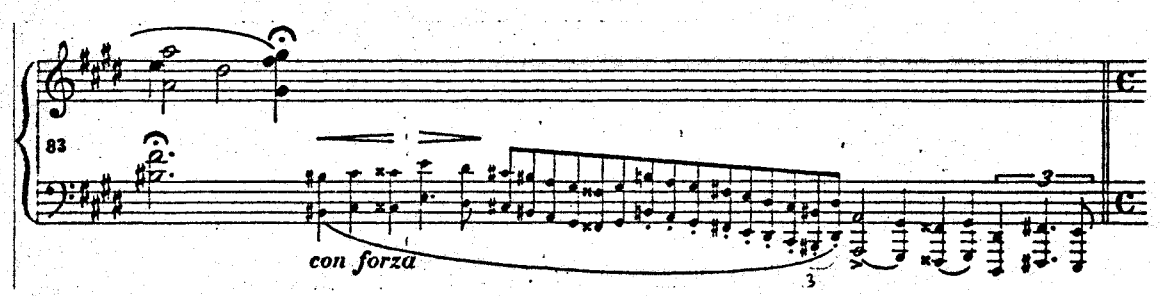
The following passages illustrate different ways in which Chopin used recitative.

Example 72. Nocturne in B Major, Opus 32, No. 1, measures 63-65. The recitative, in the form of a cadenza, is used to dramatize and to serve as a conclusion to the composition.

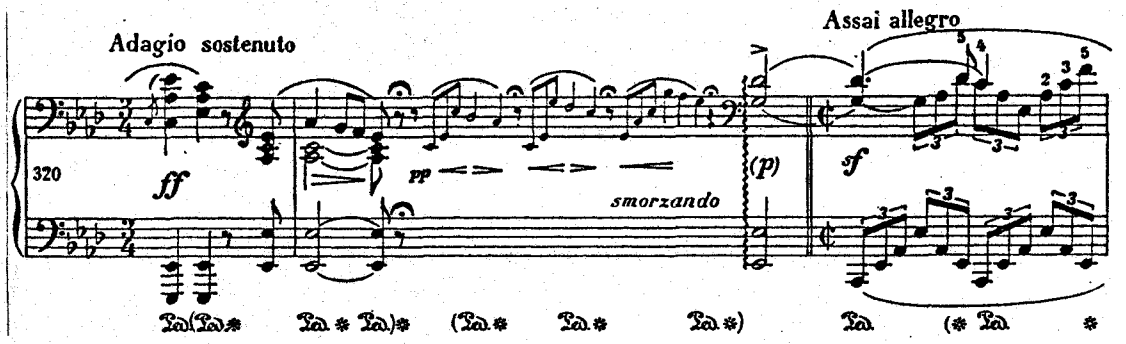


The above passage sounds quite vocal, and the single melodic line is very Baroque in style with its accompaniment of block chords at unequally spaced intervals.

Example 73. Nocturne in C-sharp Minor, Opus 27, No. 1, measure 83. This recitative in cadenza style serves as a connecting link between section B and the return of A.



Example 74. Fantaisie in F Minor, Opus 49, measure 321. This recitative serves a dramatic purpose and acts as a brief moment of calm before the exciting close.



Inner Melody

> It is . . . evident that Chopin's music is not by any means exclusively vertical, but very often, after the manner of Bach and the later Beethoven, we find the composer weaving his voices independently, but always with reference to a beautiful sonority.[24]

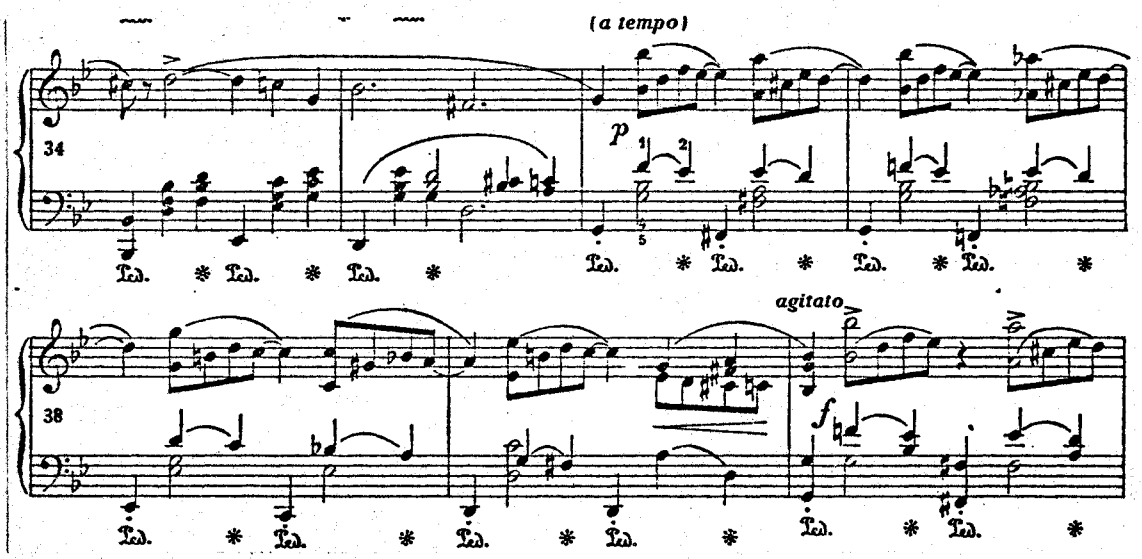
Contrapuntal writing--a beautiful network of inner melodic lines--is a significant characteristic of Chopin's melodic style. The contrapuntal element must certainly have resulted from Chopin's diligent study of Bach's Well-Tempered Clavier. Chopin said of Bach's music: "When I am playing somebody, I often think that I would make this note or that different. But that never happens when I am playing Bach. In his work everything is so ideally made that one cannot imagine it otherwise; the smallest alteration would spoil everything."[25] Polyphonic writing may be discovered in much of Chopin's music, but

the tendency to continuous melodic lines and richness of contrapuntal detail is more pronounced in the works of his last compositional period.

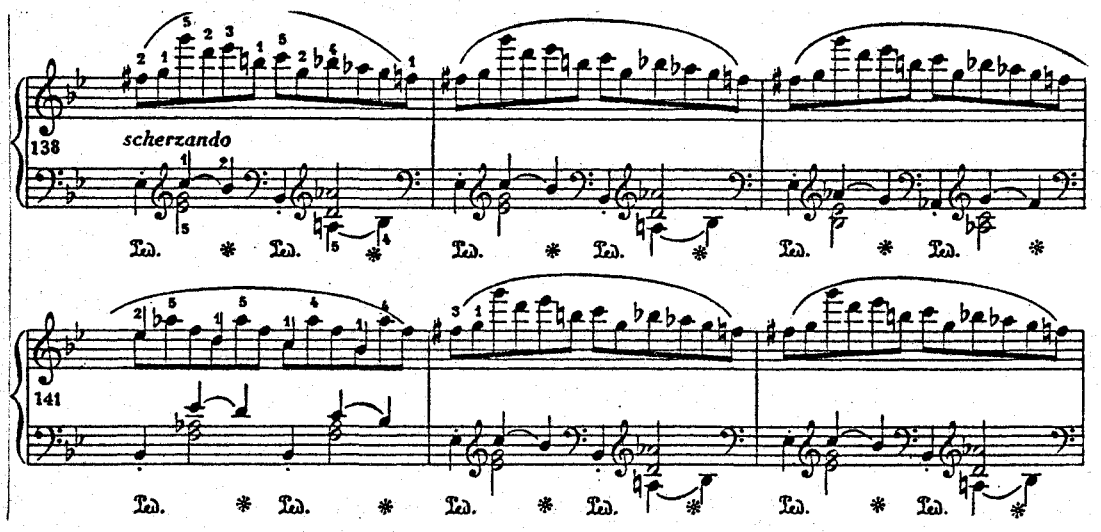
Several examples will illustrate the variety of ways in which Chopin used inner voices.

Example 75. Ballade in G Minor, Opus 23.

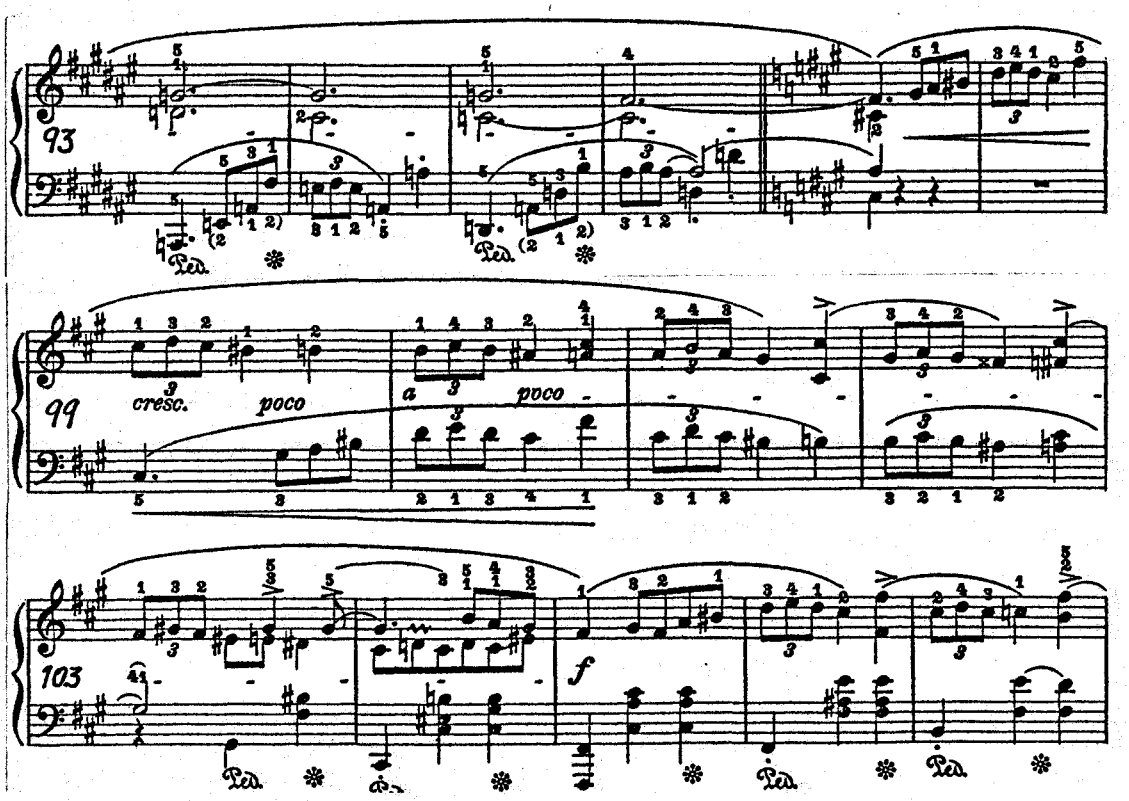
(a) Tenor line, measures 36-39.



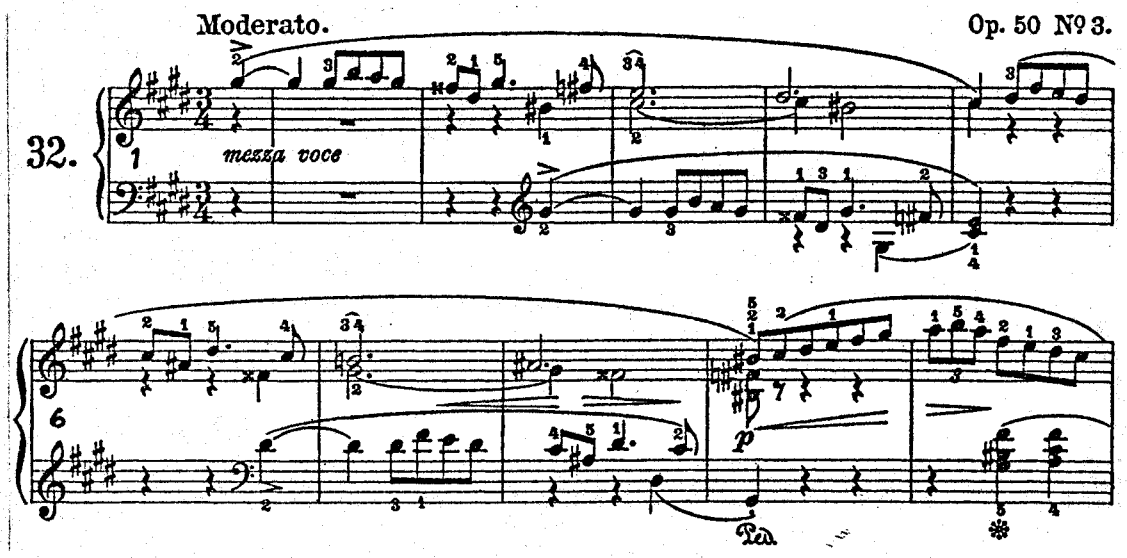
(b) The tenor line on the preceding page (measures 36-39) is used again with slight modifications, measures 138-143.



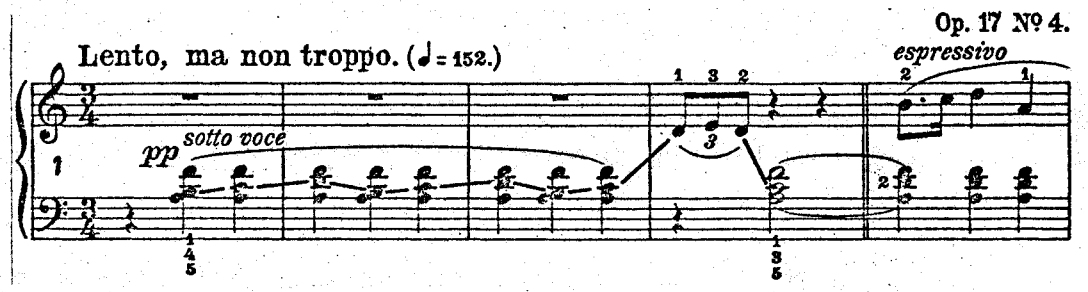
Example 76. Mazurka in F-sharp Minor, Opus 59, No. 3, measures 97-104. The melodic and rhythmic pattern of the first theme is used imitatively in upper and lower voices eventually resulting in a three-voice texture leading back to the theme.



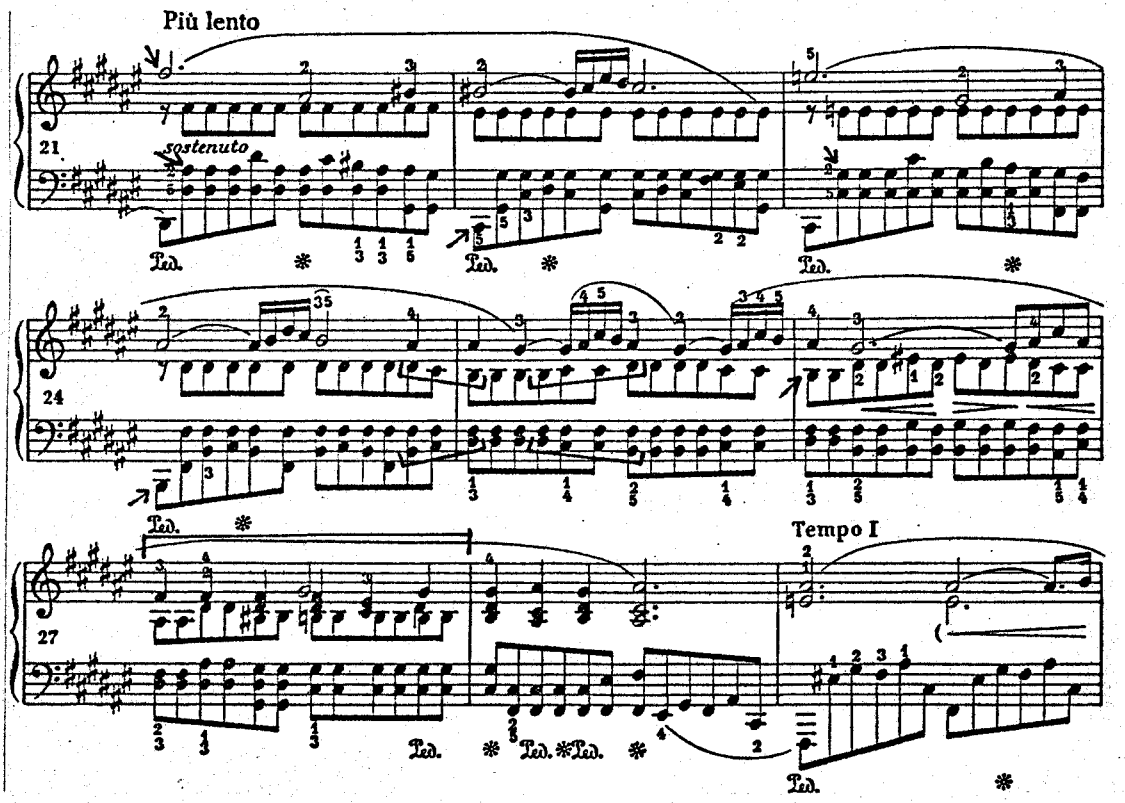
Example 77. Mazurka in C-sharp Minor, Opus 50, No. 3, measures 1-8. Counterpoint is quite evident here as strict imitation at the octave below.



Example 78. Mazurka in A Minor, Opus 17, No. 4, measures 1-4. The inner melody is the middle voice in the left hand chords: B - C - D - B - C - D - B - C. This melody is continued in the right hand as a single voice, D - E - D, and ends on C in the left hand chord.

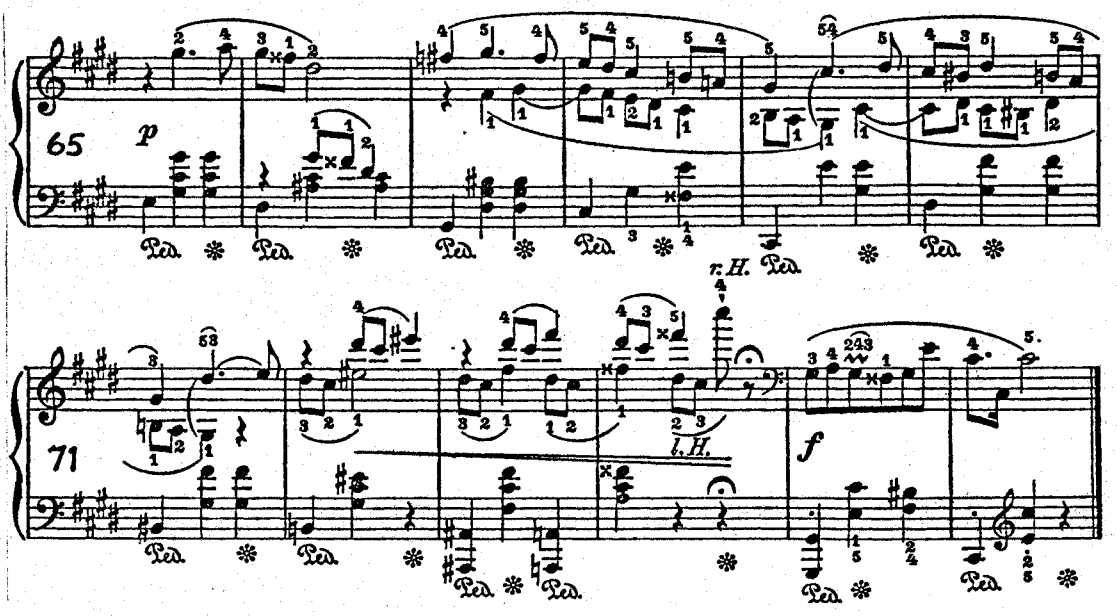


Example 79. Prelude in F-sharp Major, Opus 28, No. 13, measures 21-28. In this four-voice texture, the bass and soprano lines are quite eloquent throughout. The alto line adds its own color and builds up a little more activity in measure 26, with a thickening of texture in measure 27. The tenor voice is important in measures 21 and 23.



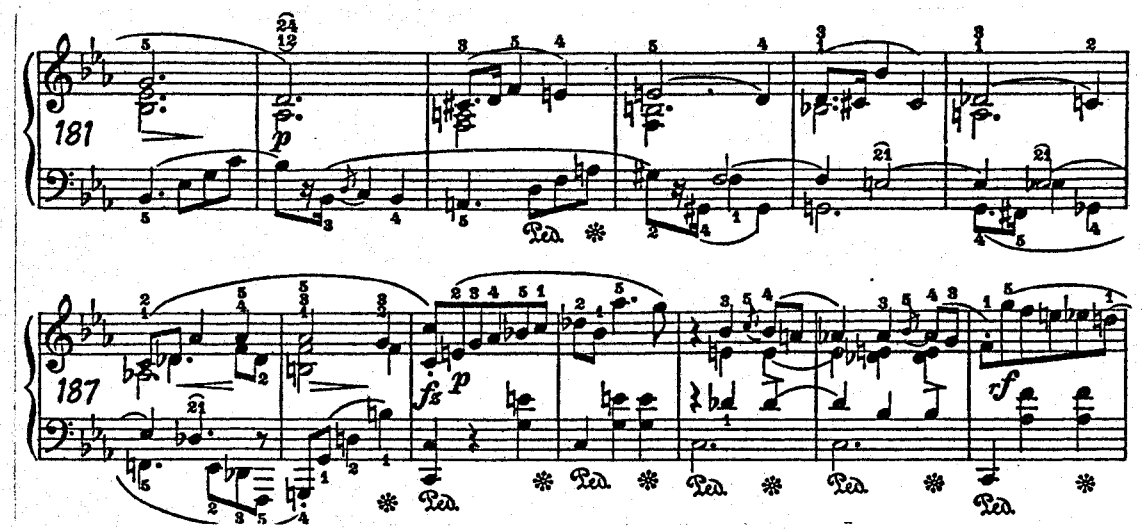
There is a more pronounced tendency in the later works to use more intricate and continuous melodic lines. The last twelve measures of Mazurka, Opus 63, No. 3, are a good example.

Example 80. Mazurka in C-sharp Minor, Opus 63, No. 3, last 12 measures (measures 65-76.)



The Mazurka in C Minor, Opus 56, No. 3, illustrates contrapuntal treatment of a theme throughout the entire composition. The theme in the top voice, measures 141 to 147, is later taken up by the tenor voice in measures 205 to 212. In measures 183 to 186, the theme is treated contrapuntally within a harmonic framework of diminished sevenths in chromatic succession which in turn leads to the dominant seventh of the main key in measure 188. This entire Mazurka is extraordinary in its untraditional harmony, unusual modulations, and abundant chromaticism. Modality occurs throughout the closing measures (189-212) in the use of flat 2 (D-flat), causing an inflection of C Phrygian.

Example 81. Mazurka in C Minor, Opus 56, No. 3, measures 183-188.



This passage illustrates the breaking of vertical harmony into horizontal lines that became characteristic of later music. "Just as in the seventeenth century the old fluid contrapuntal technique already began to solidify into the chordal homophony that was the rule in the last half of the eighteenth century and the first half of the nineteenth, so in Wagner this temporarily all-predominant homophony began again gradually to dissolve into linear elements--a tendency that led eventually, through Strauss and early Schoenberg (Ein Heldenleben and the Gurrelieder) to the 'linear counterpoint' of Hindemith, the polytonality of Milhaud, the canonic complications of Pierrot Lunaire, and the twelve-tone system."[26] Abraham cites the example above as one of the first symptoms of this tendency.[27] A continuous linear feeling is strongly pronounced in the

Berceuse, the Barcarolle, the Nocturne in B Major, Opus 62, No. 1, the Third and Fourth Ballades, and other late works.

Ornamentation

> He loves decoration, but of that nobler kind under which poetic ideality gleams more transparently.
> Robert Schumann

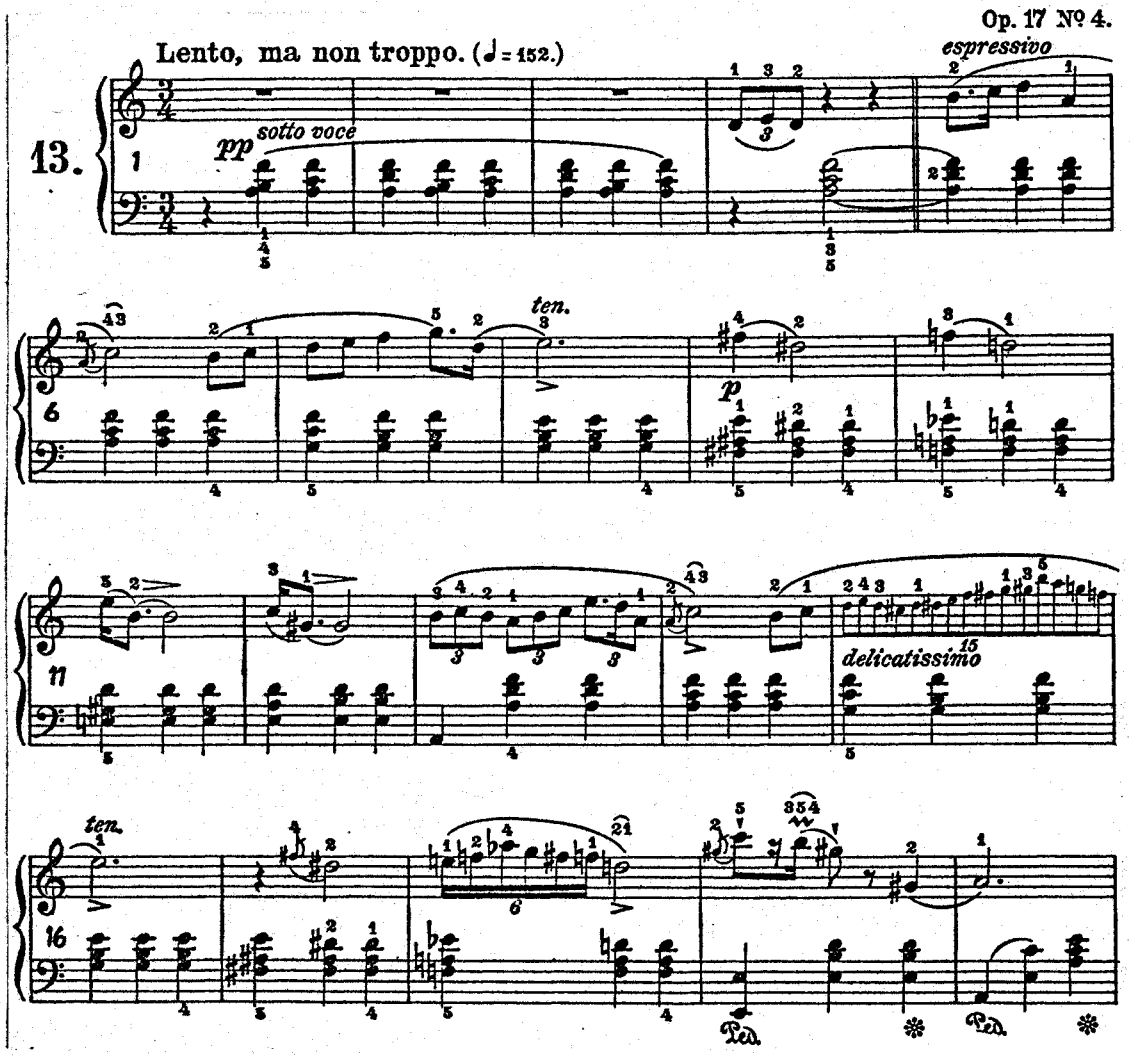
Chopin's ornamentation "represents the high-water mark of the artistic versus the mechanical use of embellishments."[28] It has been described as Italian opera "vocalism" transferred to the piano.[29] Kelley calls it "decorated counterpoint."[30] Chopin's embellishments have a "charm of novelty, surprise, and variety, quite unsuitable for the singer but in perfect keeping with the character of the instrument."[31]

Chopin's ornaments are indispensable to the melodic line. With few exceptions, such as trills, the ornamentation is fully written out. In numerous examples, notes of standard size as well as minute notes of conventional time value have an ornamental function; by using smaller and larger notes, Chopin expressed optically his sense of their relative importance. His "refined sense of order led him to consider the optical as well as the aural effect of his music."[32] A pianist (should) instinctively react(s) to this notation, playing the smaller notes with a lighter touch. In addition to note size, the effect of an embellishment varies according

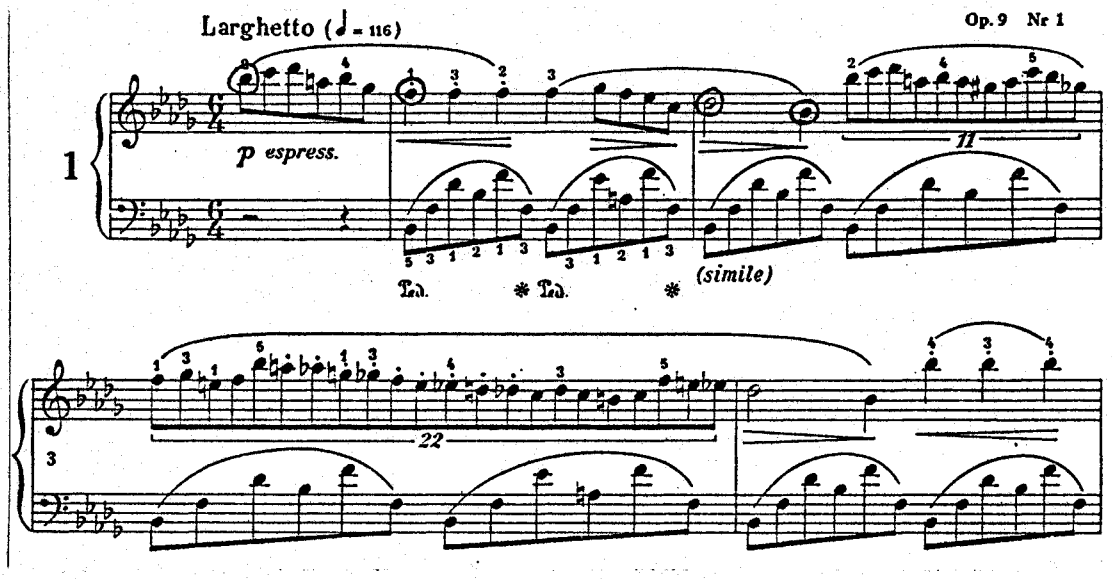
to the tempo and character of its context. The notes of Chopin's melodies can be grouped into two classes: (1) principal notes, or those forming the framework; and (2) accessory notes, or ornaments and "fugitive" connecting notes.[33] Chopin drew freely upon the rich collection of ornaments of his predecessors.

In the repetition of a simple cantabile phrase, ornamentation often takes the place of true variation. This is a frequent occurrence, as Chopin was particularly fond of repeating a simple melody in florid form. The Nocturnes abound with such passages. The following examples are particularly beautiful.

Example 82. Mazurka in A Minor, Opus 17, No. 4, measures 1-20. The acciaccaturas vary in rhythmic value and in notation (both regular and smaller size notes.) Compare measures 5 and 13, 7 and 15, and 10 and 18.



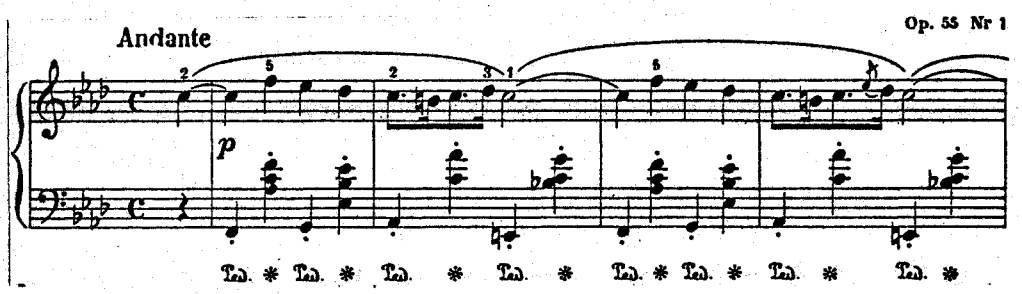
Example 83. Nocturne in B-flat Minor, Opus 9, No. 1, measures 1-4. Both the simple statement and the ornamented version are based upon a descending B-flat minor arpeggio.



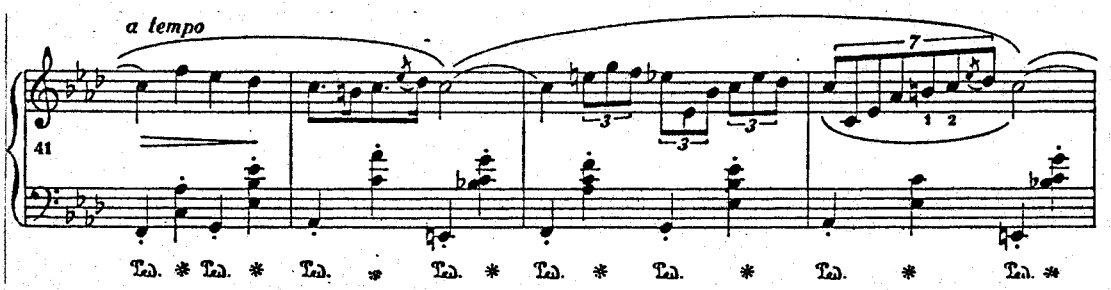
A comparison of the F Minor Nocturne and the F Minor Concerto illustrates the evolution in Chopin's use of ornamentation, from a simpler to a more complex melisma.

Example 84. Nocturne in F Minor, Opus 55, No. 1.

(a) Measures 1-4.

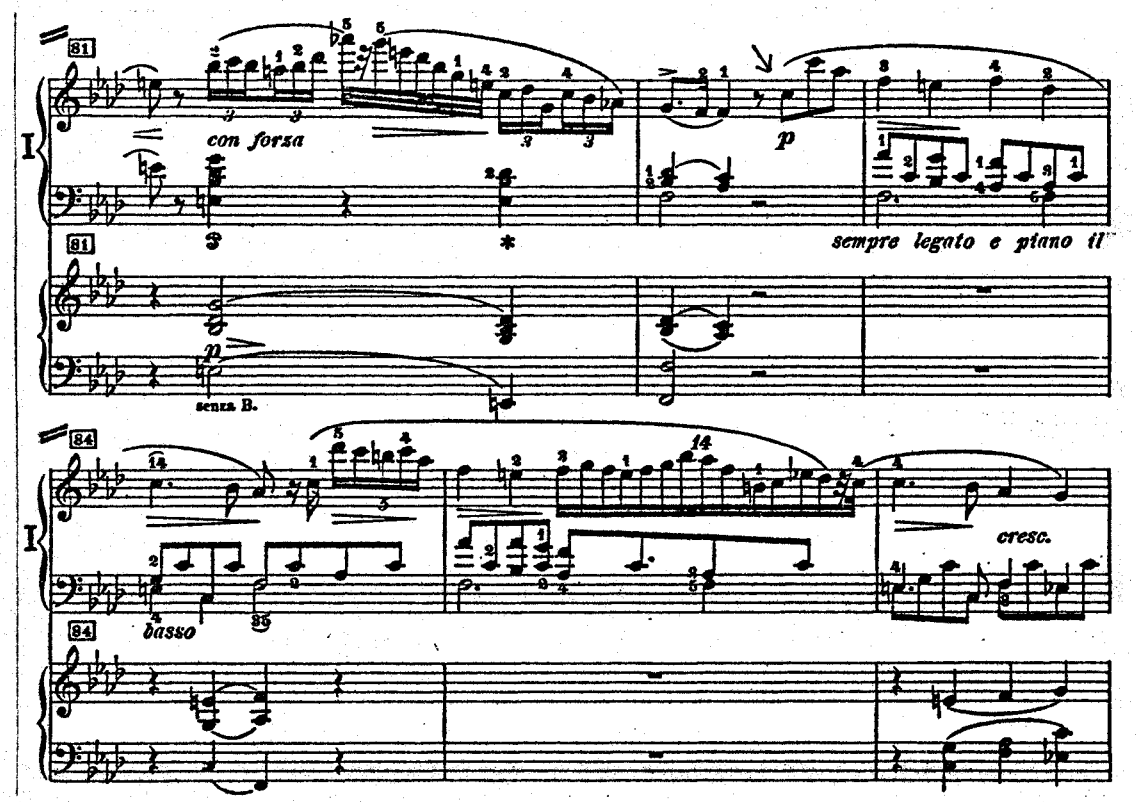


(b) Measures 41-44.

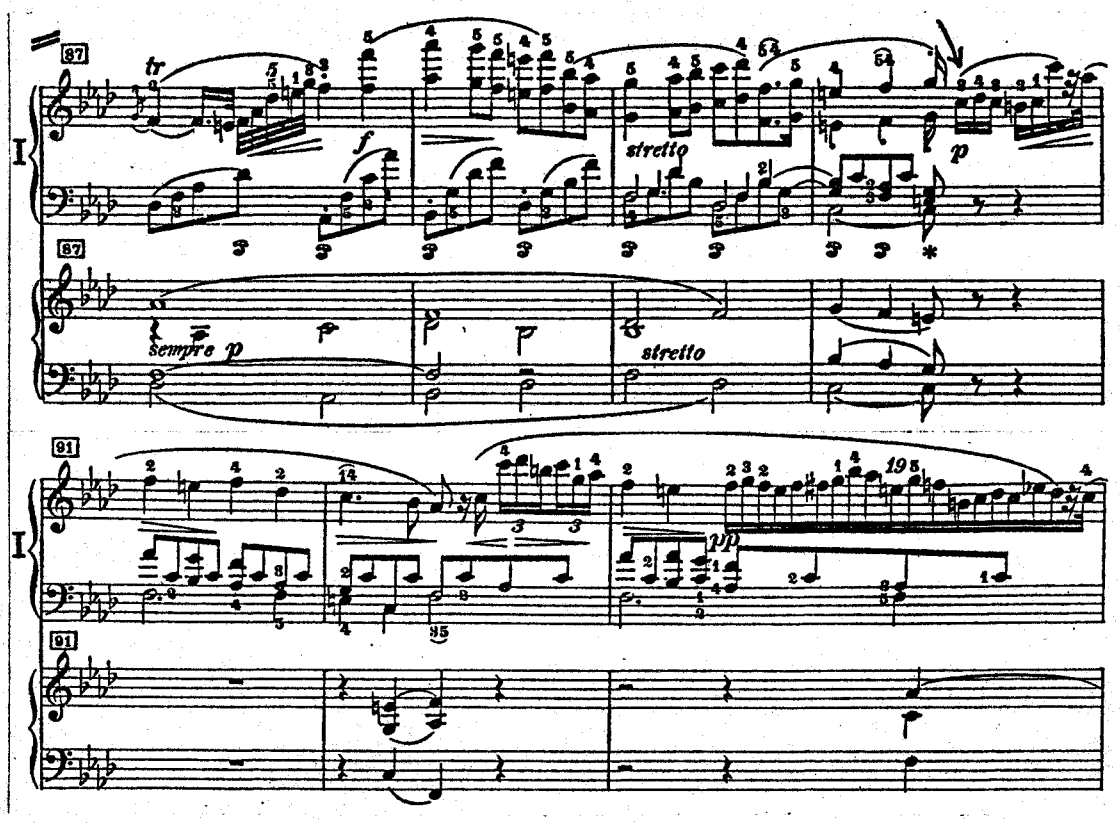


Example 85. Concerto in F Minor, Opus 21, first movement.

(a) Measures 82-86.



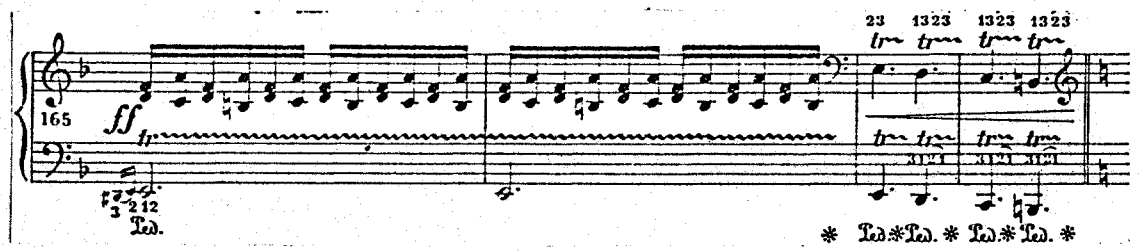
(b) Measures 90-93.



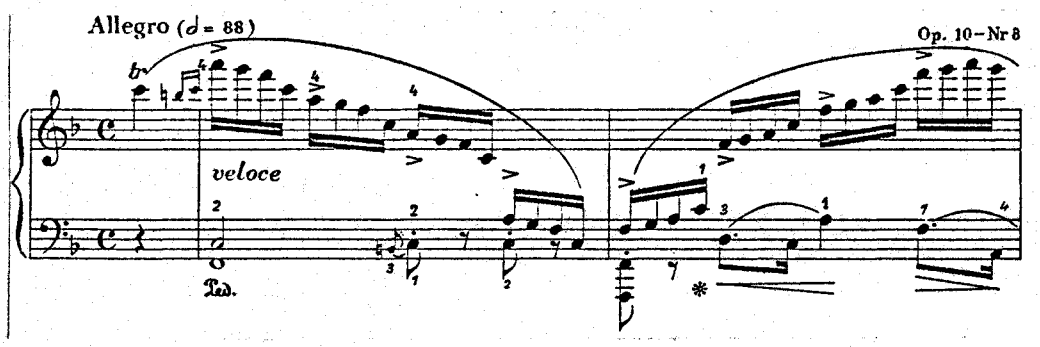
As can be seen from these examples (84, 85), one is frequently confronted with having to decide whether a particular passage is highly embellished or whether it is a variation of the original statement.

Chopin uses the trill most frequently, both separately and in series.

Example 86. Ballade in F Major, Opus 38, measures 165-168. The trill is from below and is followed by a series of trills in both hands.

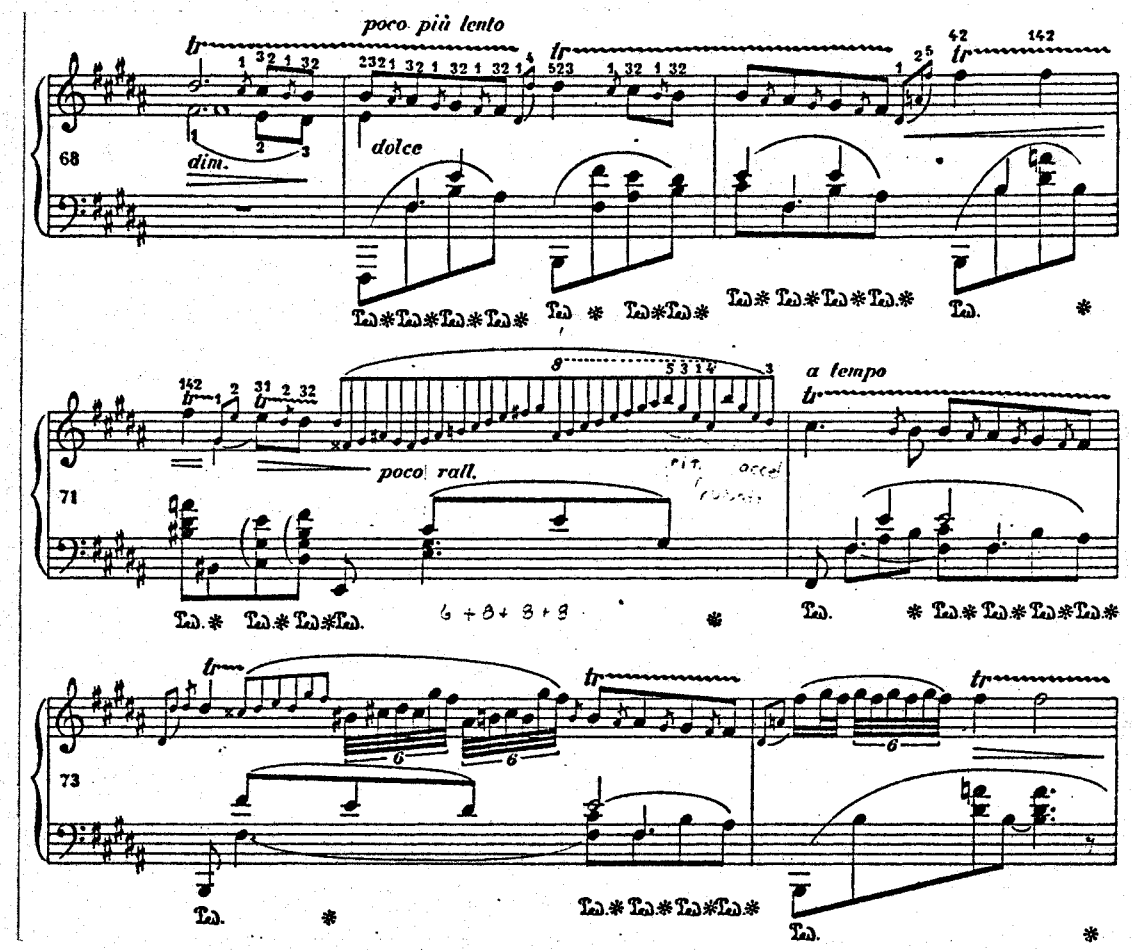


Example 87. Etude in F Major, Opus 10, No. 8. A single trill serves as an introduction on the anacrusis to the first measure.



It is interesting to note that the trill is rarely used in the Etudes. In addition to the example above, it is found a few times in the left hand in Etude, Opus 25, No. 7. It occurs only once at the very end of Etudes, Opus 25, No. 1, No. 3, and No. 5. A possible explanation for this is that the majority of the Etudes are in fast tempo. The trill occurs most frequently in pieces or sections in slow tempo. The trill is fully exploited in the B Major Nocturne, Opus 62, No. 1.

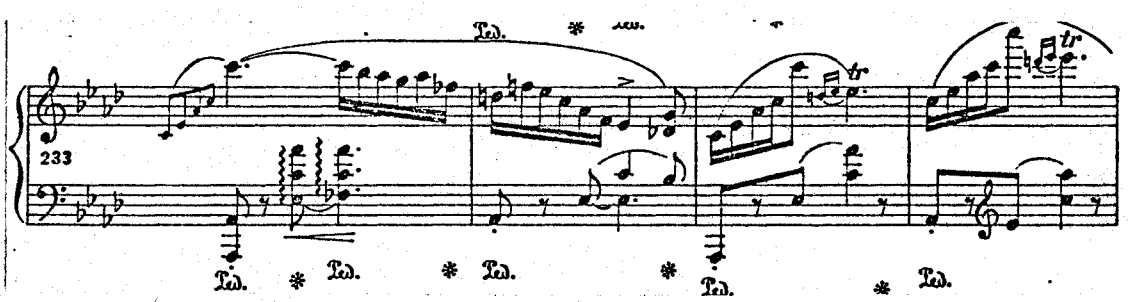
Example 88. Nocturne in B Major, Opus 62, No. 1, measures 68-75.



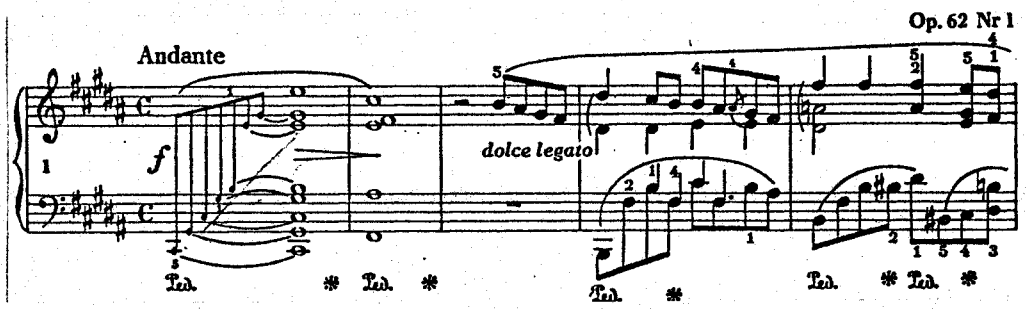
This example also illustrates a highly decorated setting of a simple melody.

The arpeggio appears to be a favorite form of embellishment; the function of this ladder of tones varies according to context. A principal use is to combine it with pedal for the purpose of building sound, and it is useful as a connecting link or to enhance the note to which it leads.

Example 89. Ballade in A-flat Major, Opus 47, measures 233-236. The arpeggio in the right hand is written and used in two different ways: (1) in small notes acting as grace notes to the main note and not included in the pedal, and (2) in normal size notes taking up two beats of the measure and included in the pedal to build up sound.



Example 90. Nocturne in B Major, Opus 62, No. 1, measures 1-5. The arpeggio is used as introductory material. It is notated so that all the small notes are tied to whole notes, indicating that the chord is to be held four full beats from the time the final and top note, E, is played.

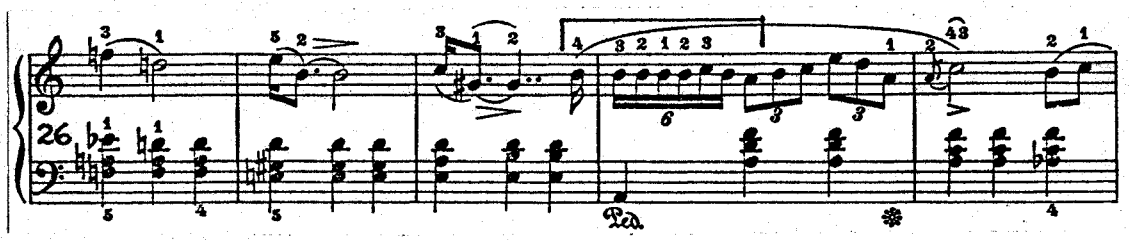


In addition to the arpeggio in measure one of Example 90, note also the vertical curved line on the first beat, treble clef, measures four and five. This line indicates that the notes are to be played in arpeggiated style. A very

interesting example and study which deals exclusively with arpeggiation is Etude in E-flat Major, Opus 10, No. 11. It is based entirely upon arpeggiated chords in both hands.

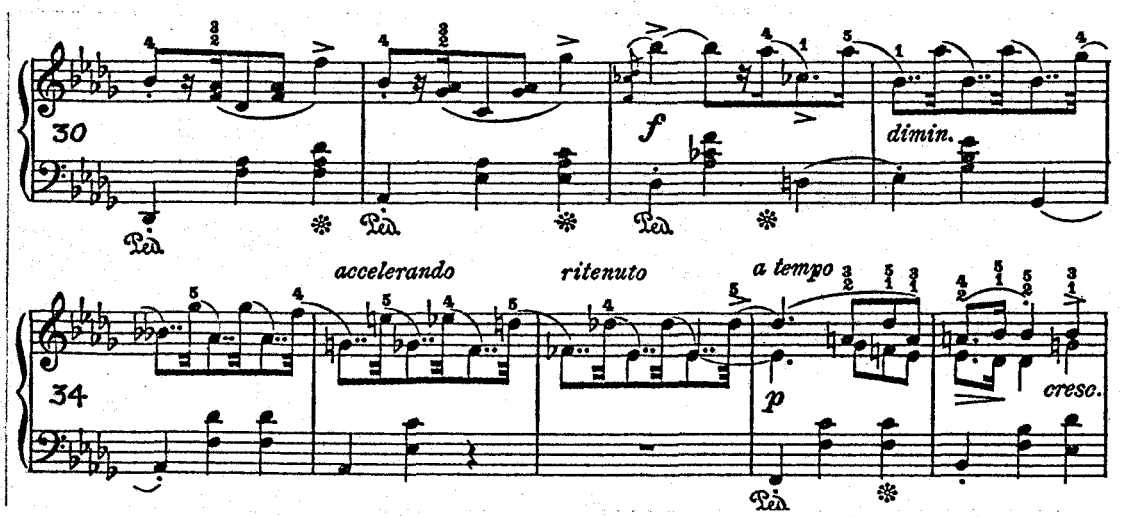
The slow tremolo is an expressive legatissimo repetition of one note. This was previously mentioned as somewhat analogous to the Bebung of C. P. E. Bach. In the following example, the repetition of the note, B, places emphasis upon it as a nonharmonic tone and makes it sound like a "delayed suspension."

Example 91. Mazurka in A Minor, Opus 17, No. 4, measure 29.



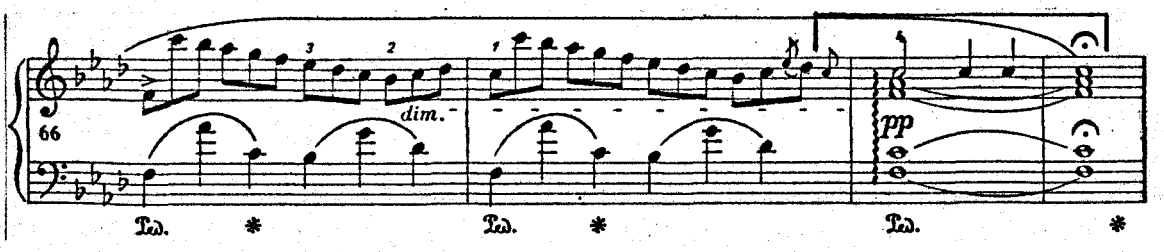
In the next example, attention is drawn to the repeated notes through the use of slur marks.

Example 92. Mazurka in B-flat Minor, Opus 24, No. 4, measures 32-36.



In Example 92, this is not actually a slow tremolo but might be considered a variation of it in the way it is used here. Expressive legatissimo repetition of a note does occur in the final measures of Etude, Opus 25, No. 2.

Example 93. Etude in F Minor, Opus 25, No. 2, measures 68-69.

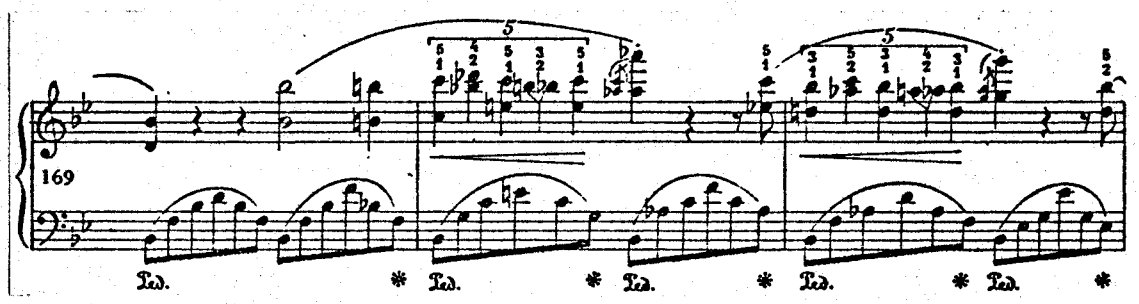


The key should be slightly depressed to shorten the distance required to sound the note softly and smoothly. Several of Chopin's compositions are based upon continuous note repetition. For example, see Prelude in D-flat Major,

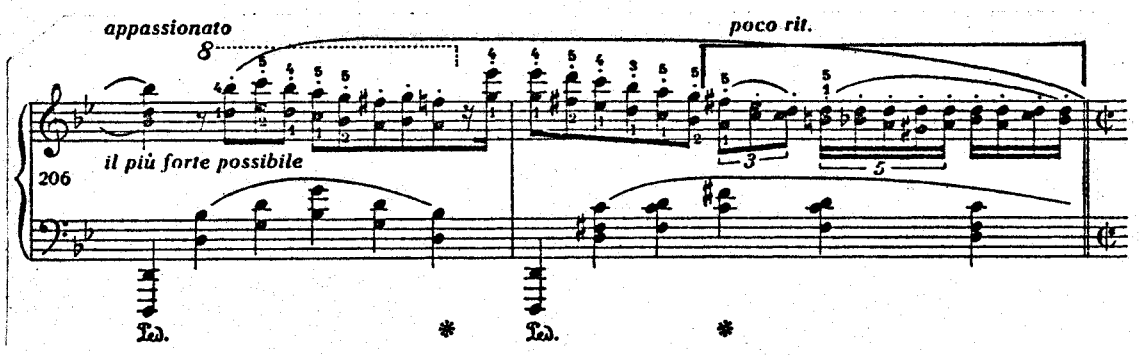
Opus 28, No. 15. There are repeated notes throughout; in the middle section they are used to build sound. In many cases, including this Prelude, the note repetition creates a throbbing effect which usually increases the emotional power of a passage.

Chopin's use of the turn is melodically significant and, in many instances, it is written out. His turn is in the form of a quintuplet, which seems to be a favorite rhythmical subdivision. The following examples are drawn from the First Ballade.

Example 94. Ballade in G Minor, Opus 23, measures 170-171. The quintuplet occurs in double notes and is used in melodic sequence.

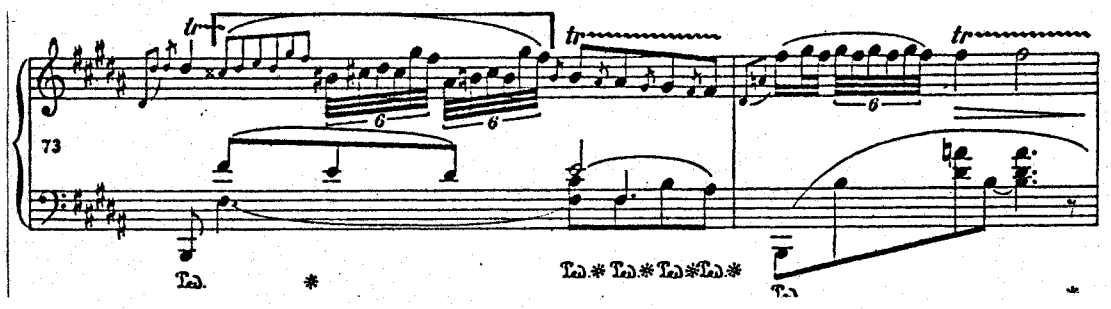


Example 95. Ballade in G Minor, Opus 23, measure 207. Here the quintuplet is found between groupings of three and four notes (3, 5, 4.)



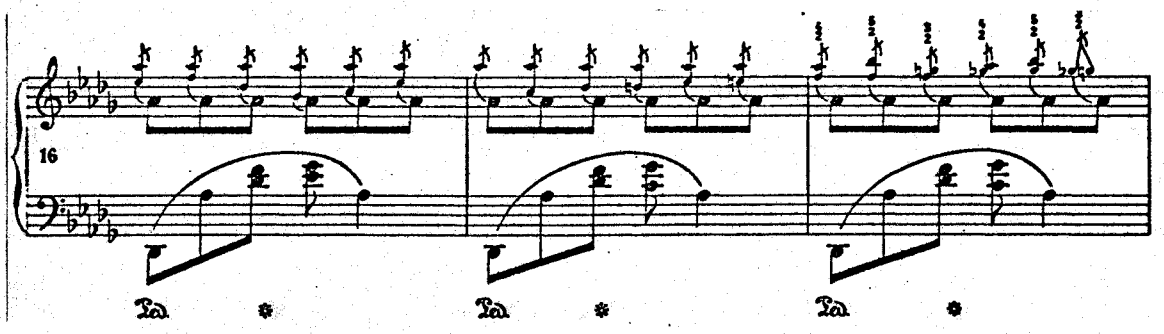
The following example shows the turn as a group of six notes.

Example 96. Nocturne in B Major, Opus 62, No. 1, measure 73. The figure, a turn of six notes, is fully written out in both small and normal size notation.

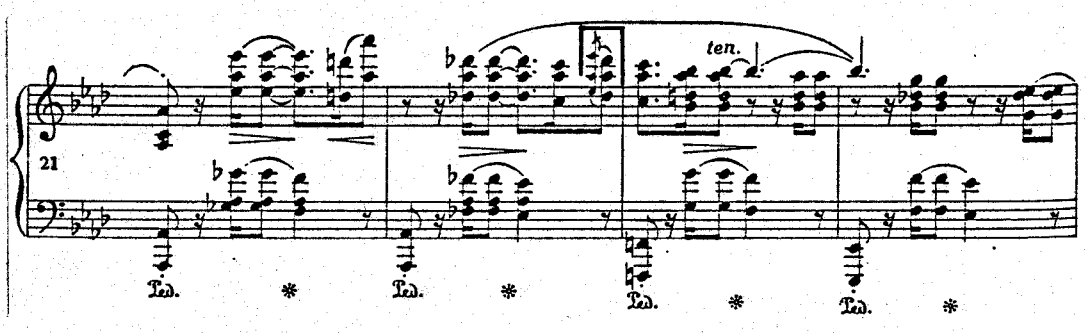


The anticipation and acciaccatura occur frequently. The examples which follow illustrate various ways in which Chopin used the acciaccatura.

Example 97. Berceuse, Opus 57, measures 16-18. Throughout these three measures, the acciaccaturas are slurred to the repeated note, A-flat. It is the inner notes which are crucial since they carry the melody. In measure 18, both notes in the double acciaccatura are melodically significant.



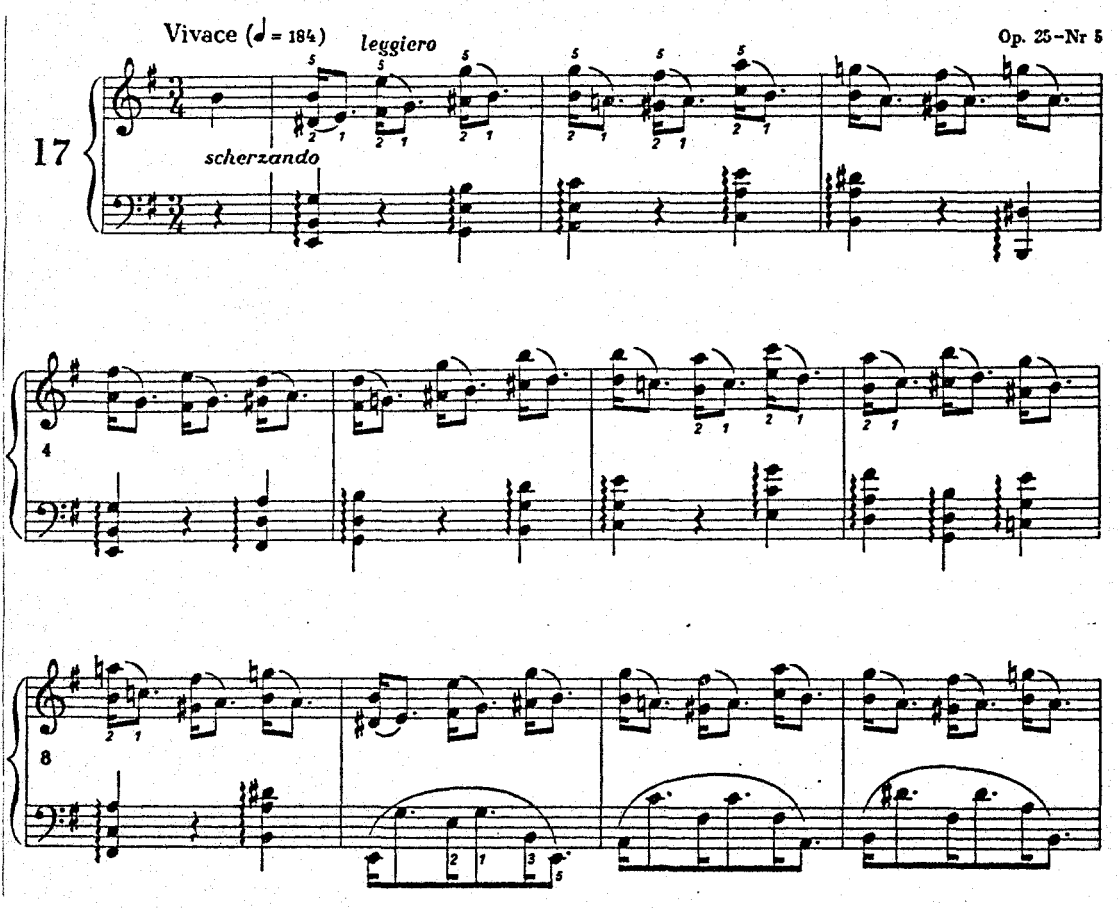
Example 98. Ballade in A-flat Major, Opus 47, measure 22. A triple (chordal) acciaccatura occurs to the sixth beat of the measure.



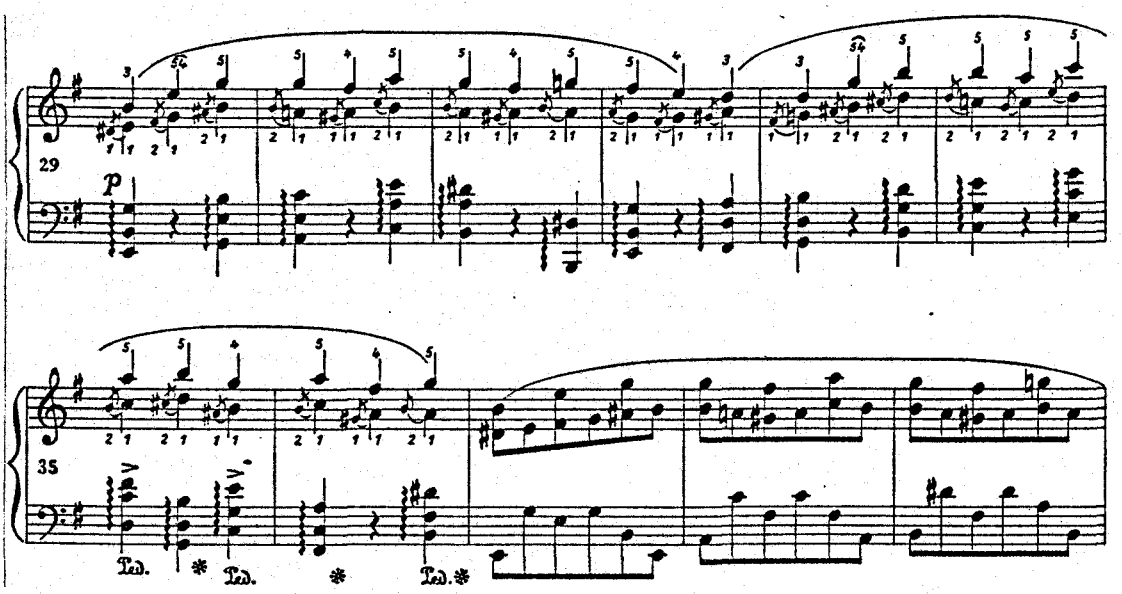
The acciaccatura/appoggiatura is a characteristic feature of Etude, Opus 25, No. 5. In the first twenty measures they are written in normal size notes and in measures 29 to 36, they are notated as small grace notes. Both passages are performed in the same way, but in measures 29 to 36 the top notes (melody) are sustained and connected.

Example 99. Etude in E Minor, Opus 25, No. 5.

(a) Measures 1-11.

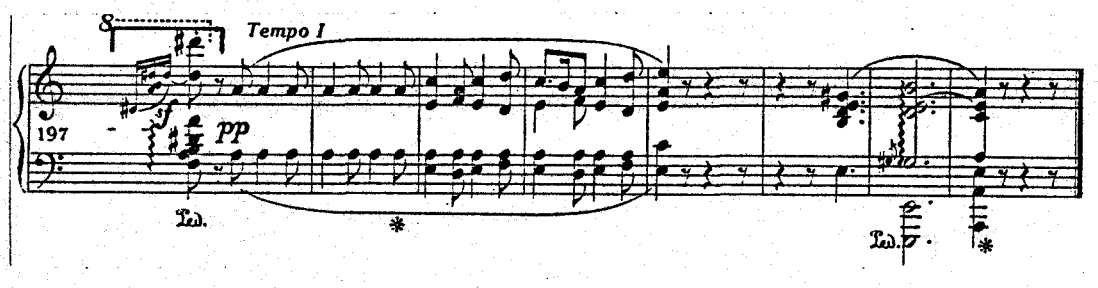


(b) Measures 29-36.

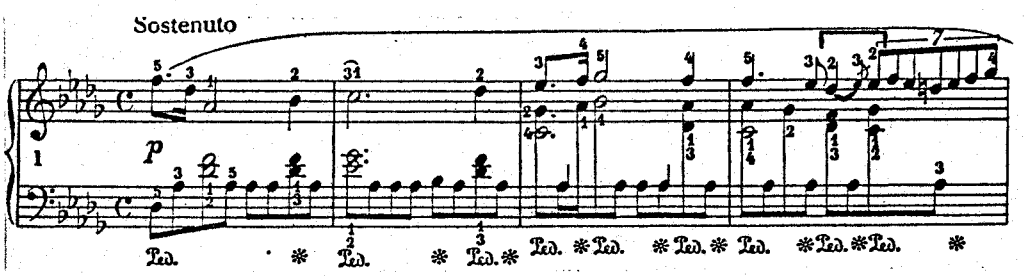


The next three examples show how Chopin used the anticipation.

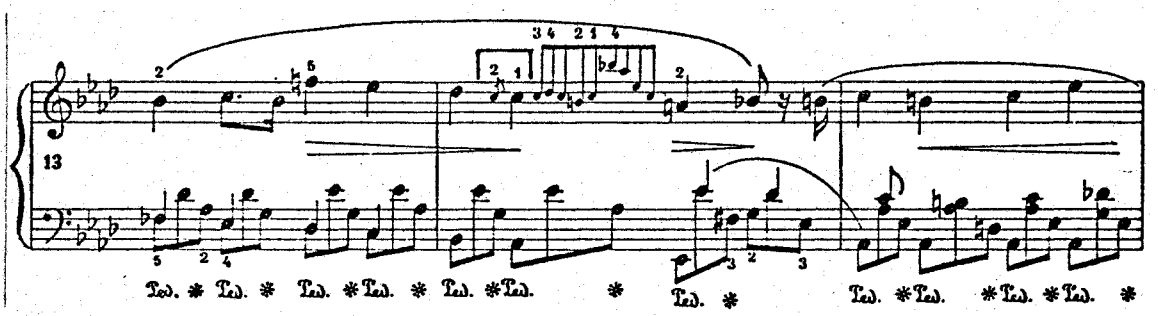
Example 100. Ballade in F Major, Opus 38, measure 197. The anticipation is arpeggiated and used as the peak chord in the coda.



Example 101. Prelude in D-flat Major, Opus 28, No. 15, measure 4. The anticipation, $E^{\flat}$, is slurred to the preceding note. $D^{\flat}$.

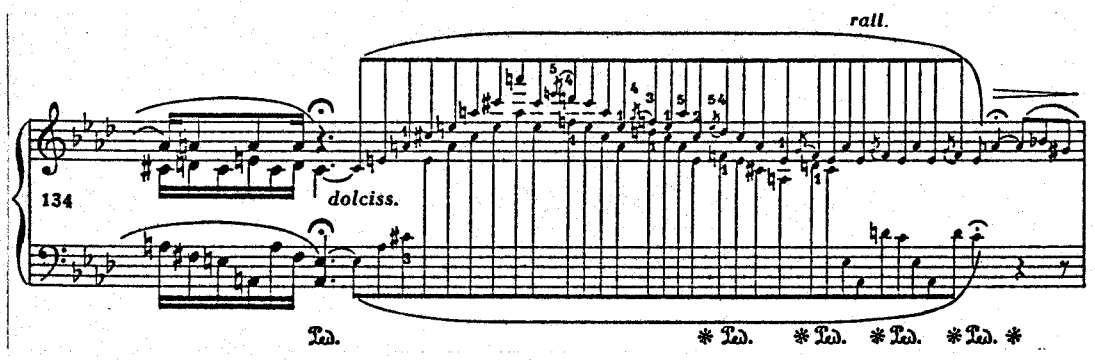


Example 102. Nocturne in A-flat Major, Opus 32, No. 2, measure 14. The note, C, is emphasized by anticipation.



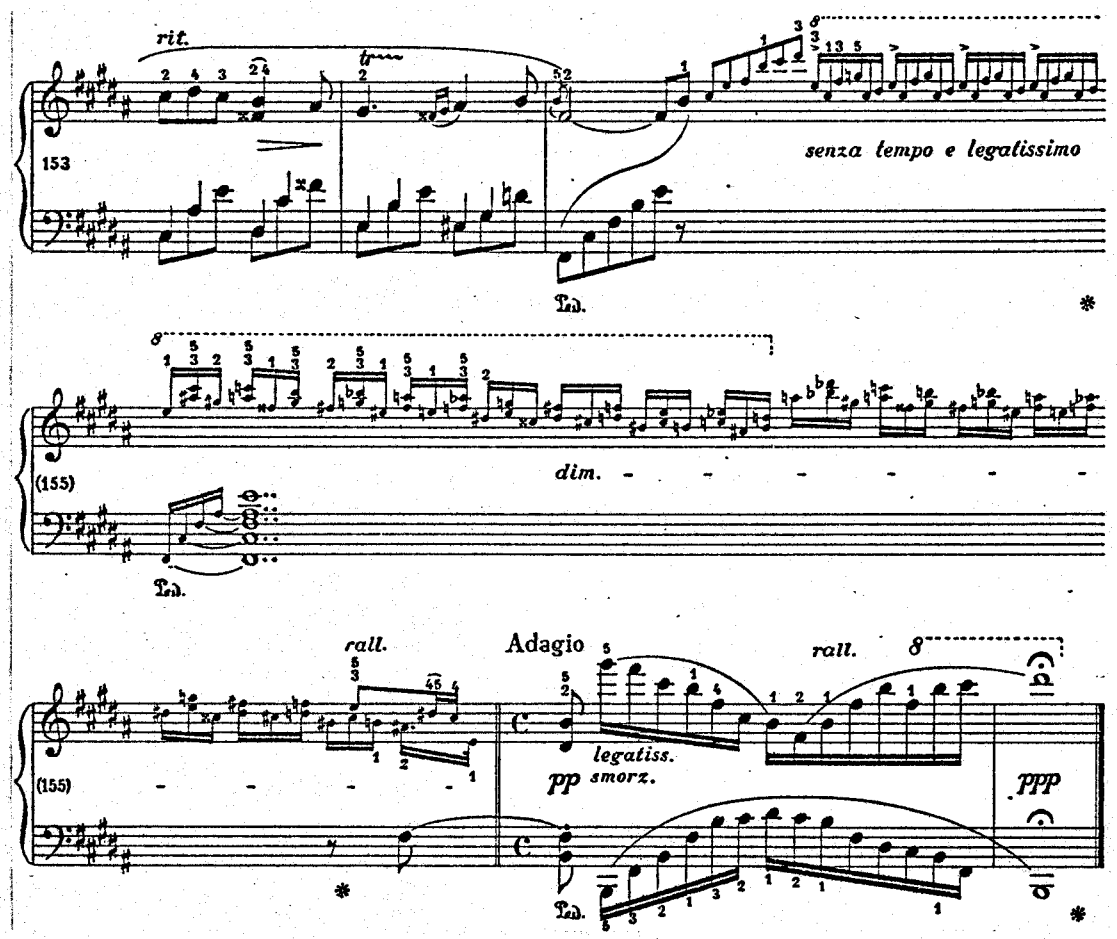
One last form of ornamentation observed in Chopin's works is the cadenza. It is used to dramatize or intensify and usually has an archlike shape (symmetrical or asymmetrical): a piano sostenuto grows with stringendo and crescendo to a climax, then simmers down decrescendo and ritardando to the original piano.

Example 103. Ballade in F Minor, Opus 52, measure 134.



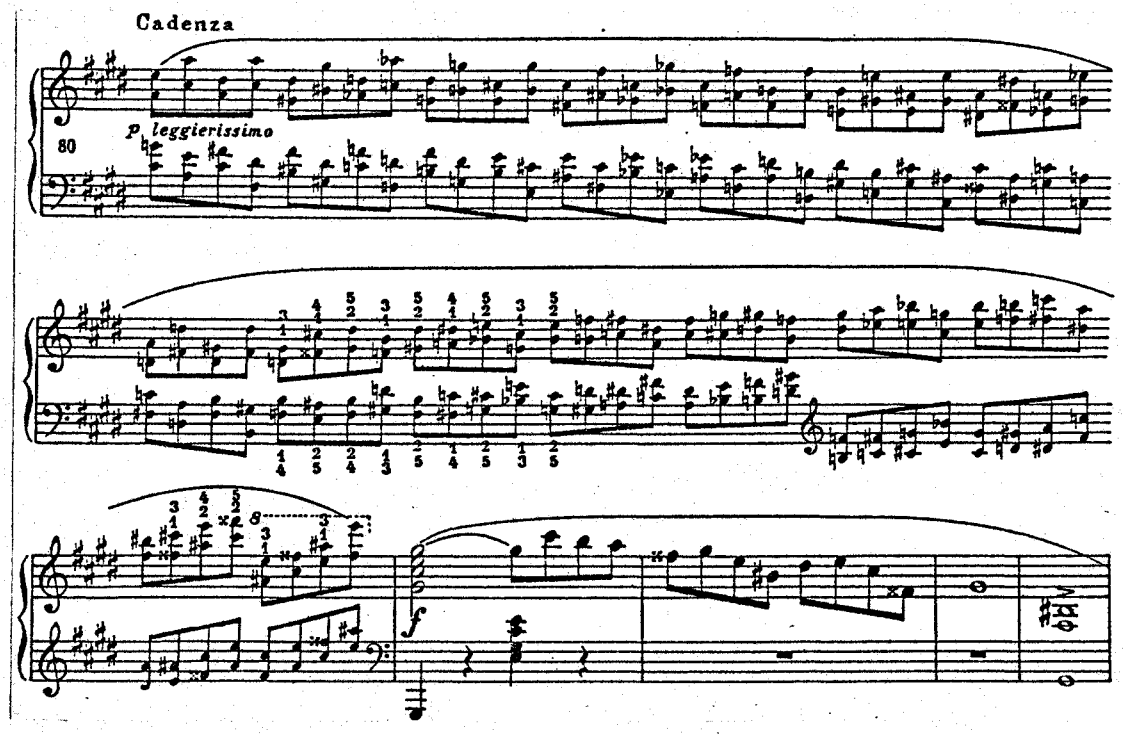
A light touch and rubato are essential. The cadenza is notated in the ordinary manner and also in smaller size notes (Example 103.) Cadenzas and cadenza-like passages occur frequently in the Nocturnes, either during the course of the piece or as concluding material. Cadenza-like passages may be found in Nocturne in F-sharp Major, Opus 15, No. 2, (see Example 63), and in Nocturne in C-sharp Minor, Opus 27, No. 1 (see Example 73.) Nocturne in B Major, Opus 32, No. 1 concludes with a cadenza (see Example 72.) The cadenza is used also as a conclusion in the following example.

Example 104. Nocturne in B Major, Opus 9, No. 3, measure 155.



In the Opus 45 Prelude, the cadenza is specifically marked by Chopin himself. It is an interlude utilizing dominant seventh, half-diminished seventh, and diminished seventh patterns and is similar to the passages in the middle section of Etude in E Major, Opus 10, No. 3.

Example 105. Prelude in C-sharp Minor, Opus 45, measure 80.

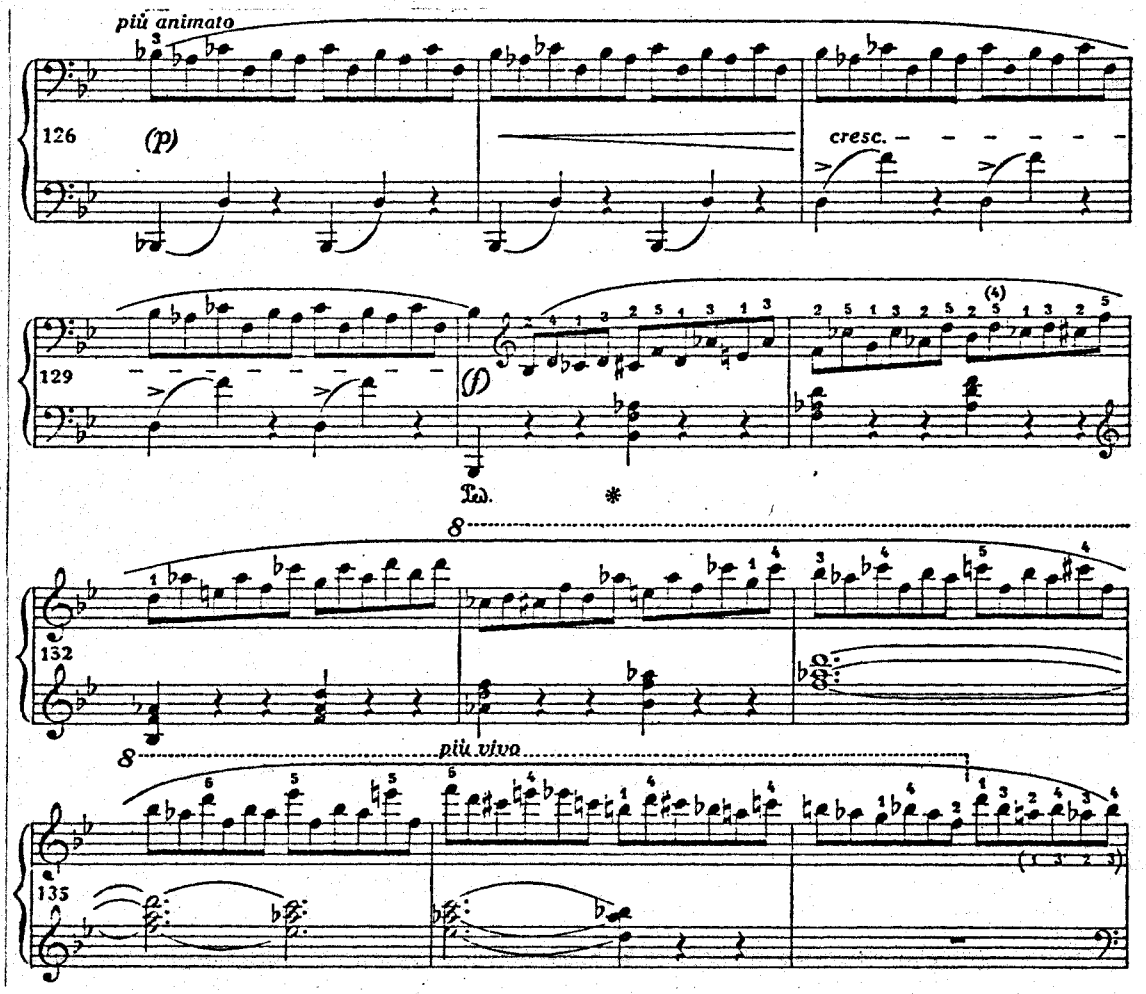


If the cadenza were removed from this Prelude, the composition would not suffer much musically or structurally. However, if the comparable passage in the Etude were removed, it would greatly affect the momentum and character of the middle section. In the latter case, the diminished seventh passage is integral to the composition and provides a passageway to the return of the A theme.

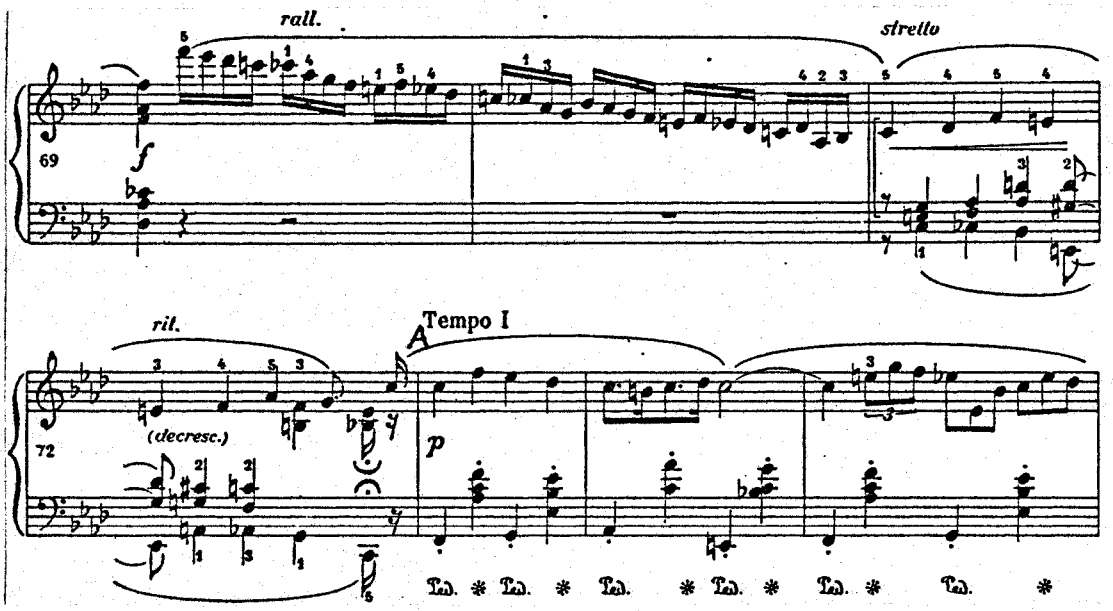
A cadenza which is incorporated in the text and notated in standard size notes is referred to by Dunn as an "incorporated cadenza."[34] It is a cadenza in disguise and

serves to round off a section or to act as a connecting link between two sections. The following are examples of the incorporated cadenza.

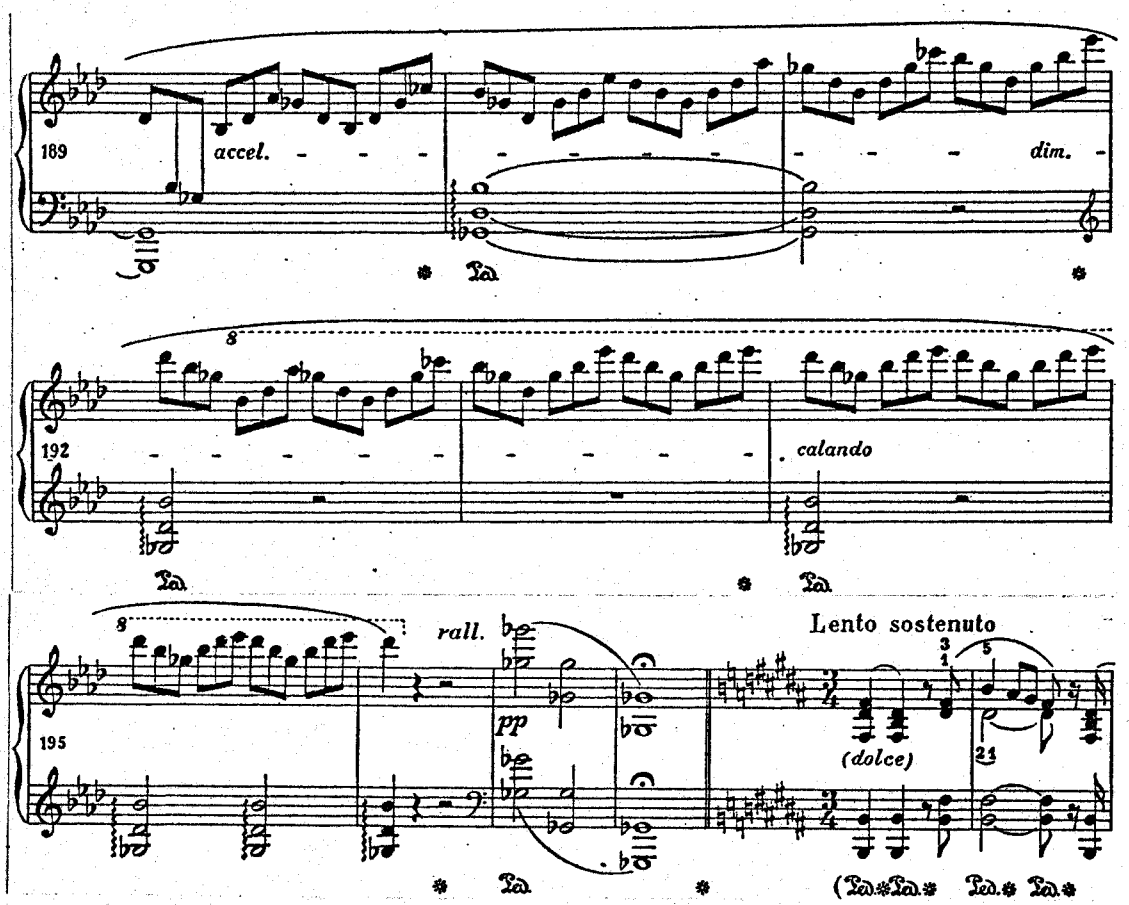
Example 106. Ballade in G Minor, Opus 23, measures 126-137. The cadenza, based on the dominant pedal, B^{b}, serves as a connecting link between B^{2} and C.



Example 107. Nocturne in F Minor, Opus 55, No. 1, measures 69-72. The cadenza begins after the halt on the D^{b7} chord; it functions as modulatory and connecting material to the return of theme A.



Example 108. Fantaisie in F Minor, Opus 49, measures 189-198. The cadenza rounds off the previous section and is a connecting link to the chorale.



By comparing Examples 103 to 108, one can see that Chopin's cadenzas vary in length and function. A cadenza in smaller size notation should be felt and executed as though "in one breath"--that is, with steadiness, smoothness, and a lightness of touch (see Example 103.) Chopin usually gives specific directions as to modifications of tempo (see Examples 103 to 108.)

The pianos Chopin played on and wrote for had a much lighter touch than ours; therefore extreme care must be taken so that the execution of ornaments does not become a heavy and vulgar display. Chopin's ornaments may be performed in perfect keeping with the character of the piano, if they are approached with delicacy and sensitivity.

The purpose of Chopin's ornamentation, particularly in the more mature works, is to veil and soften outlines that would otherwise be too clear and obvious. Much of the ornamentation in works of the later style phase is incorporated in the form of variations: for example, the Third and Fourth Ballades. It is important to discriminate between the essential or thematic ingredients of a work and those which are merely episodic or ornamental. It is when the embellishments take on linear significance and thematic importance that they become more than ornamentation; then they are closer to true variation.

The interpretation of ornaments is important; their effectiveness is dependent upon clear articulation, pedalling, and rubato. Ornamentation is related to the latter in that a highly ornamented note (or notes) often points out the climax or slowest phase of the rubato. When Chopin adds to the number of his embellishments, one must look for possibilities of rubato; what may be required is a lingering throughout the passage. It was not possible for Chopin to

notate the minute rubato inflections (lengthenings and shortening of notes, and quickenings and slackenings of tempo) that are essential to the interpretation of every page of his works. The written page can only suggest; therefore, detailed interpretation must be left to the taste and discretion of the pianist who must arrive at his finished performance through careful study of Chopin's style. (Interpretative ideas, including rubato, will be further discussed in Chapter 4.)

The following ideas may be helpful in the execution of ornaments: (1) select a smooth fingering (a change of fingers is good in some cases); (2) know where every note belongs rhythmically; (3) strive for perfect distinctness; (4) use very little or no pedal when playing an ornament in the middle and lower registers of the piano; and (5) never hurry or blur an ornament--digest it musically.

Chapter 4

CHARACTERISTICS OF STYLE: INTERPRETATION

> Music, rich, full of feeling, not soulless, is like a crystal on which the sun falls and brings forth from it a whole rainbow. And every one may admire it for a different reason; one will enjoy the fact that the crystal has been artfully carved, another will like the red color, still another the green, while the fourth will admire the purple. And he who put his soul into the crystal is like one who has poured wine into it.
>
> Frédéric Chopin

Interpretation is based upon both the intellectual and the emotional factors of the music. Analysis is the method by which one determines the former. The latter consists of the study of the composer's life and personality and of the circumstances surrounding the composition of a work. It also includes a sensitivity to his style which is partially a result of analysis and partially a result of the intuition and temperament of the performer.

The mood which pervades Chopin's music is that of the spirit of his people. Przybyszewski, a Polish novelist and poet, who was an exponent of the expressionist movement in art and literature in Berlin at the close of the nineteenth century, stated:

> It is a characteristic of the true artist that he is able to restore to words and to sound their original spontaneity and intensity. In Poland two artists have succeeded in achieving this very intensity of expression, the poet Mickiewicz and the composer

> Chopin. In Chopin even the most imperceptible manifestations of the spirit are translated into their corresponding musical equivalents. The sensations of light, color, taste, smell and touch all become sound. But this is not merely representation. Whereas Wagner would depict quite objectively the characters of his heroes in his music, what Chopin expresses is the purely subjective, 'for he had within himself the entire world, all its melancholy and its suffering.'"[35]

Przybyszewski felt that the "work of Chopin was not only the perfect expression of the spirit of the Polish people, but of the very essence of art itself."[36]

In the final years of his life, Chopin's vision became ever more profound and his forms of expression attained creative proportions heretofore not expressed. One may look for his genius in the F-sharp Polonaise, the B-flat Minor Sonata, the Barcarolle, the F Minor Fantaisie, the Opus 62 Nocturnes, some of the later Mazurkas, and the Third and Fourth Ballades. These works are dominated by the spirit of the Polish landscape and people. They are "full of the inspiration of one who, 'present at Golgotha, has sat at the foot of the cross on which was stretched the whole of humanity.'"[37]

Interpretive aspects depend upon the structural, harmonic, and melodic aspects already discussed. Tempo, dynamics, phrasing, note-duration, and rubato are all functions of musical structure.

As previously mentioned, Chopin played on and wrote for a piano that had a much lighter touch than the modern piano; he preferred small pianos. "What Chopin sought was the subdued quality and tonal charm of the smaller instrument, thus sacrificing greater volume even in works that might have been more appropriately performed on the grand. Though the square pianos of Chopin's time were already larger, they still had the wooden framework; it was this particular construction of the earlier pianos that permitted a blending of tone colors not easy to achieve with modern metal body construction."[38] Chopin usually performed in an intimate setting, in salons rather than the public concert hall.

There are no recordings made by Chopin himself; a few accounts of his playing were left by his contemporaries. It is known from documents[39] that Chopin's playing was extremely delicate and sensitive; it was characterized by exquisite balance and control. The qualities in Chopin's playing which most impressed his contemporaries were his freedom, poetry, and nuance.[40] His playing was "dynamically restricted, because of his lack of strength, but within its framework it had everything--a completely supple and responsive technique, imaginative pedal effects, incredible nuance of touch and tone, and a revolutionary way of fingering."[41] His style of playing was personal, elusive, unique.[42]

Legouvé wrote, "There was such a harmony between his person, his way of playing the piano, and his works that it seemed as though they could no more be separated than the various features of a face."[43] A newspaper account written on July 10, 1848, following a London appearance, sheds some light on his style of playing:

> He accomplishes enormous difficulties, but so quietly, so smoothly and with . . . constant delicacy and refinement . . . . It is the exquisite delicacy, with the liquid mellowness of his tone, and the pearly roundness of his passages of rapid articulation which are the peculiar features of his execution, while his music is characterized by freedom of thought, varied expression and a kind of romantic melancholy which seems the natural mood of the artist's mind."[44]

A. J. Hipkins, the pioneer of Chopin interpretation in England, said that "Chopin never played his own compositions twice alike, but varied each according to the mood of the moment."[45] Chopin himself said, "As for myself, you know, I seldom play a thing twice in the same way."[46] His independence of style is seen in his harmonic usage, uninhibited treatment of the keyboard, in the shape of his pianistic figures, the liberation of the left hand, and the fine-spun decorative arabesques.

Chopin created a new style of playing the pianoforte. He revealed "for the first time the infinite possibilities of varied and beautiful tone-colors inherent in the piano."[47] Von Lenz said, "Chopin's tone-color is like that of Raphael! He is the Raphael of the piano."[48] Chopin obtained his rich

and varied tone color through the constant employment of the pedal and the use of extended chords throughout all registers of the keyboard. However, modern pianists must be careful in pedalling, since the pianos of his time had less sustaining power.[49] Thus, in many cases, Chopin's pedal markings cannot be strictly observed; one must take them into account with aural and stylistic discretion. Concerning the use of the pedal, Chopin commented, "Be careful with the pedal for this is a frightfully touchy and noisy rascal. One must deal with it very politely and delicately--as a friend it is very helpful, but it isn't easy to reach the stage of intimate acquaintance and love with it."[50] Chopin felt that the correct use of the pedal remains a study for life.[51]

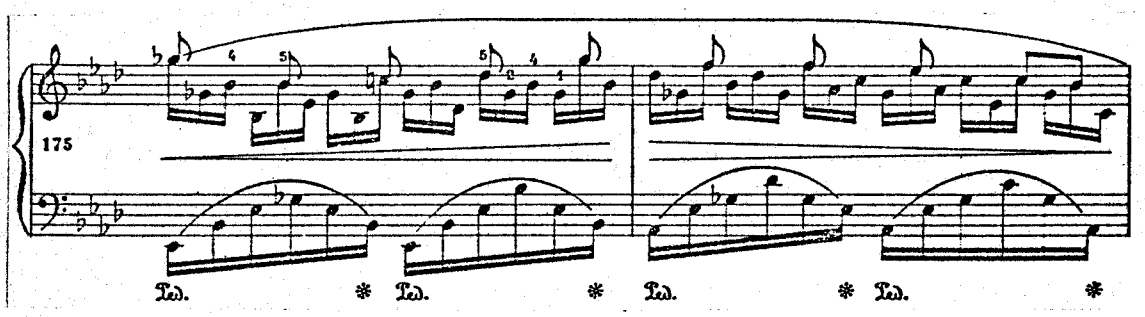
Tempo rubato has been the most discussed and the most abused element in the playing of Chopin. The origins of tempo rubato are uncertain, but the practice was well known, not only to the Italians, but also to Mozart and to other South German composers of the eighteenth century. It was also used by Elsner and other Polish composers.[52] Von Lenz remarked:

> That which particularly characterized Chopin's playing was his rubato, whereby the rhythm and time through the whole remained accurate. "The left hand," I often heard him say, "is the conductor, it must not waver, or lose ground; do with the right hand what you will and can."[53]

Chopin's rubato includes frequent, unexpected changes of time and rhythm together with ritardandos and accelerandos;

it also includes the irregular groups of small notes in the right hand. Rubato possibilites are sometimes increased when the number of embellishments are suddenly or gradually increased. Unfortunately, our notational system does not provide a method for notating rubato inflections. Chopin discovered a means of notating the give and take of a melody above a firmly controlled bass line as the following example illustrates.

Example 109. Ballade in F Minor, Opus 52, measures 175-176.



The basic rhythmic background of a tempo rubato, including an appreciation of note-values, must never be lost. In the words of Artur Rubinstein, "Rubato must be felt instinctively."[54] "Chopin regarded rubato as by no means a departure from metrical accuracy, but as a sensitive adjustment of time-values, a delicate elasticity and flexibility of pace."[55] Many musicians, including both Liszt and von Lenz, testified to the control Chopin used in his rubato; there could be a fluctuation in the rhythm but never in the underlying metrical pulse. Liszt's famous description

is allegorical: "Do you see those trees? The wind plays in the leaves, life unfolds and develops beneath them, but the tree remains the same--that is the Chopin rubato!"[56]

Chopin himself taught a natural and unconstricted manner of playing.[57] Had he not died so young, he most certainly would have written a piano method. Some of his ideas may be gathered from notes which were left by him. In playing, he felt that the forearm and upper arm should be used in addition to the wrist, hand, and fingers.[58] Suppleness is of extreme importance.[59] He believed that one should concentrate on legato and that to gain a better knowledge of it, one should hear great singers. (Chopin himself was greatly influenced by the great singers of his day.) He said, "Fingers are unequal in strength."[60] He felt that it is more desirable to produce a finely graded quality of sound, than to try and make the fingers equal in strength. "There are as many different sounds as there are fingers."[61] A pure, singing tone, a fine legato, and carefully molded phrasing were outstanding characteristics of Chopin's playing.[62]

> We are told that when he was at the piano Chopin always looked as if he were improvising; that is, he seemed to be constantly seeking, inventing, discovering his thought little by little. This kind of charming hesitation, of surprise and delight, ceases to be possible if the work is presented to us, no longer in a state of successive formation, but as an already perfect, precise and objective whole.[63]

We know from his own writings that Chopin believed in total musicianship. He expressed his great admiration for Bach and admonished students to learn Bach.

> When you have time, learn Bach by heart; only when one has memorized a work can it be played with full perfection. Without Bach there is no freedom of the fingers, no clearness or beauty of tone. Without Bach there is no genuine pianist. A pianist who does not recognize Bach is a fool and a charlatan.[64]

As a pianist who realized that hands are not enough and that head and heart are also integral to playing, Chopin said, "He who has an empty head and a cold heart had better not spend time on music; the best teacher and the most careful exercises will be of no avail. Music is something more than a skillful moving of fingers."[65]

The pianistic art of Chopin is subjective and intimate; it has elements of brilliance and virtuosity, yet poetical expression is first and foremost. To play Chopin, one must be, not an athlete, but a pianist with tenderness of feeling and delicacy of touch. Interpretation of Chopin's music must reflect his personality in its precision, polish, good taste, poetic warmth, and romantic fervor. The secret of the Polish School of the Chopin style will be discovered by pianists who strive for "maximum harmony between the emotional and intellectual factors of delivery and for complete moderation in the use of pianistic means at their disposal."[66] Kullak remarked that,

> . . . a too rapid performance deprives the listeners of the possibility of following attentively the

> architectual construction. . . . One can never play Chopin beautifully enough, therefore, never play his music too fast.[67]

Regardless of interpretation, at least two principles should be uppermost: a singing legato and proper treatment of rubato.

Chapter 5

THE BALLADES

> A long time ago I decided that my universe will be the soul and heart of man. It is there that I look for nuances of every feeling which I transfer to music as well as I can.
>
> Frédéric Chopin

Form

Chopin has used the term "ballade" as a title for dramatic piano pieces. According to the Harvard Dictionary of Music,[68] the term "ballade," in modern German usage, denotes a type of poem derived from the English ballad, but having greater artistic elaboration and poetic refinement. The ballade usually deals with medieval subjects or with romantic stories.

The Ballades are essentially large-scale ternary structures; although the sonata element pervades the Ballades, variety, subtlety, surprise, and spontaneity impart a sparkling freshness to the structural framework.

> The instrumental ballade came into being when Chopin took from the existing forms of song, rondo, sonata first movement, and variations, those elements which he required for the creation of a new and plastic form adapted to the expression of epic, heroic, or lyrical ideas.[69]

The ballade was the outcome of Chopin's need to express his musical ideas within a form not yet created. The

Ballades are unified through the use of narrative style and by the use of the easy movement and flow of six-four and six-eight meters.

Mood and Dramatic Content

Although Chopin was very much against any connection between literature and music, it is quite likely that he was influenced to some extent by literature. It is generally thought that the Ballades were inspired by the poems of Adam Mickiewicz, a Polish poet who was strongly nationalistic. The Ballades have no descriptive titles, and there is no authentic evidence that they were connected with Mickiewicz' ballads. Chopin and Mickiewicz were personal friends, and were exiles in France after the unsuccessful revolt against Russian domination in 1830. In Paris Chopin had joined Mickiewicz and other exiles, all sharing the conviction "that the songs and reveries of the Polish folk constituted a spiritual deposit, a legacy of the past and a living tradition, the only pure spring of life to the dying organism of the nation."[70]

Chopin was profoundly impressed by the ballads of Mickiewicz. It has been suggested that the First Ballade is based upon the epic poem, "Konrad Wallenrod," a story of pagan Lithuania.[71] The other three Ballades are based upon ballads of Mickiewicz of legends he learned from the peasants of Lithuania: the F Major on that called "Switêz;"

the A-flat Major on "Switwzianka;" and the F Minor on "Trzech Budrysów." It appears that of the four Ballades, the one which receives the most support for having literary significance is the F Major. The Switéz refers to an enchanted lake which engulfed a town and its inhabitants; anyone approaching the lake would meet the same fate.

The Third Ballade, also based upon the Switéz lake, is an Undine story. It is possible for the individual performer to fantasize and to create his own story just as Artur Rubinstein has done with this Ballade. He bases his inspiration upon a drawing by Aubrey Beardsley, an English artist and illustrator. The drawing is of a woman clothed in black velvet and riding a white horse.

Regardless of any literary associations, the purely musical scheme of each Ballade is powerful and compelling in itself.

The Ballades have much in common in emotional content and dramatic color, yet each is a unique masterpiece. The G Minor Ballade is relatively simple in its coloring; in the F Major Ballade is to be found a contrast of quiet and stormy elements; the A-flat Major contains a happy play of light and dark; and the F Minor creates a melancholy and subtle atmosphere. All four reflect the Slavic and French aspects of Chopin's personality--the realistic and romantic tendencies of his nature. There is passion and a sense of the dramatic. There is order and precision. There is melancholy, loneliness, simplicity, grace, nobility, irony, and extreme anguish; and there is the dreamy, sensitive, poetic side of his nature. There is no human emotion which cannot be experienced in this music. "The real essence of Chopin's genius was his ability to translate into sound even the most imperceptible sensations, and it was this that was new in his music."[72]

In all of the Ballades, the treatment of the piano as a solo instrument is of the highest order. They offer a worthy challenge to the pianist in terms of both technique and interpretation.

Chapters 6 and 7 focus specifically on analysis of the Third and Fourth Ballades with reference to structure, harmony, melody, compositional devices, and their interpretation.

Chapter 6

ANALYSIS OF THE THIRD BALLADE

A musical work should itself reveal its essence.
Frédéric Chopin

Prior to analysis of the score, one might take note of some ideas which perhaps are pertinent to and will thus provide greater insight into the framework of the Ballades and other works of Chopin. Alan Walker sets forth this hypothesis about great musical structures: "All the contrasts in a masterpiece are foreground projections of a single background idea."[73] In his basically Schenkerian approach, Walker contends that analysis seeks to explain musical foregrounds ("manifest characteristics") in terms of musical backgrounds ("latent characteristics"), which is a kind of reversal of the composing process.[74] Walker believes that Chopin composed intuitively, and that unity within diversity can be found in his compositions.[75] The author believes that Chopin composed not only intuitively, but also with a conscious awareness of and attention to the essential elements of the composing process.

Contrary to the popular notion that analysis is the key to musical understanding, Walker states that musical understanding is essentially intuitive, essentially non-conceptual.[76] He believes that analysis helps to explain

what we already know to be true on an intuitive level. Analysis does not really prove or disprove anything, but attempts to demonstrate something we experience in music. In other words, analysis may be the conscious manifestation of what we know and feel on a subconscious level. The author is in agreement with this statement; intuition often leads one to feel and play a passage in a certain way; these feelings (intuition) are usually confirmed through analysis.

The purpose of analysis is to explain not what is there but why it is there. The challenge of analysis is contrast, and it is the contrast which conveys a sense of unity. "The player who has experienced a work's unity has the key to its diversity which, in consequence, he may unfold freely and spontaneously."[77]

Thematic unity as well as variety may be found in all of the Ballades. The hypothesis that all thematic material will be seen to derive from a basic theme[78] is particularly applicable to the Third Ballade; this will be revealed through subsequent analysis.

Ballade No. 3 in A-flat Major, Opus 47, was composed in 1840 and 1841. It is constructed with the greatest economy of material, and is lighter and more cheerful in mood than the other three Ballades. The first A section and the first B section are both tripartite. The structure is that of an arch with section C in the middle. Unlike the

other Ballades, the Third has no well-defined coda; the last eleven measures which are based upon section C material might be considered a codetta. The last statement of theme A is considerably shortened--a typical trait; however, Chopin usually compensates in some way for the lack of length. In this case, the impassioned climax, preceded by a sequential stretto which generates excitement and followed by the codetta, is emotionally satisfying.

The form may be outlined as follows:

A: a - m. 1-24, b - m. 25-36, a - m. 37-51
B: a - m. 52-87, b - m. 88-102, a - m. 103-115
C: m. 116-143
B: m. 144-156
Variation 1 - m. 157-172 (B theme)
Variation 2 - m. 173-182 (B theme)
Variation 3 - m. 183-212 (A and B themes)
A: m. 213-230
C: m. 231-241 (codetta)

Or:

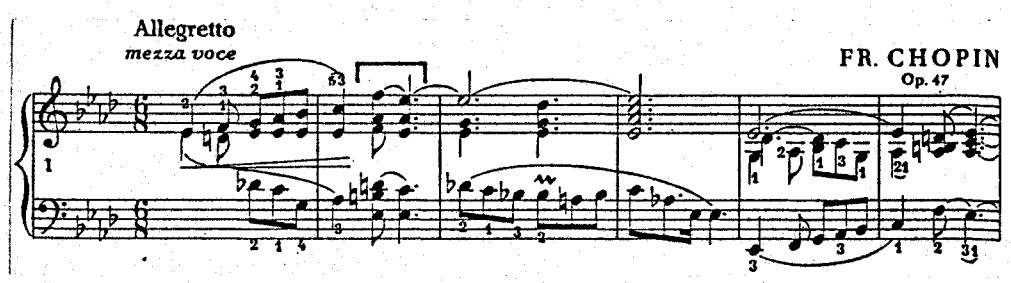
	A	B	C	B	(B) Var.1	(B) Var.2	(A&B) Var.3	A	C
Number of measures:	51	64	28	13	16	10	30	18	11
Cumulative measures:	51	115	143	156	172	182	212	230	241

Alan Walker's principle of thematic unity, that is, "all great music is variations,"[79] is clearly illustrated in this Ballade. Although the sections are well-defined, the thematic material of A, B, and C is derived from one basic

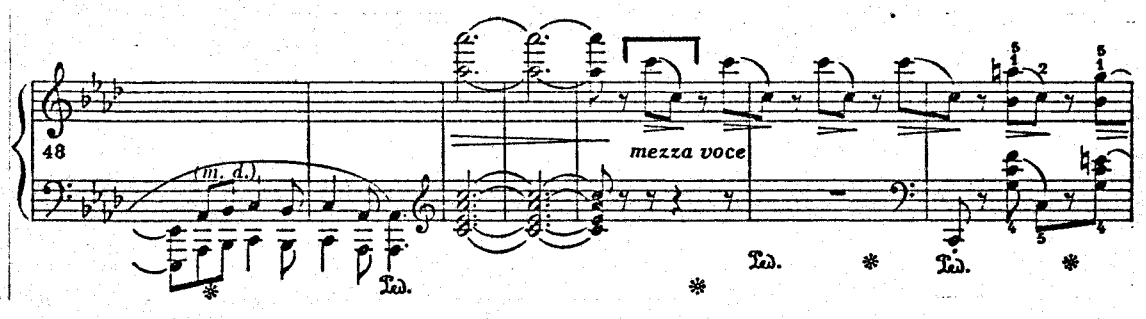
idea. The use of a two-note figure in both the A and B themes gives a unity which makes the total structure coherent and logical.

Example 110. Ballade in A-flat Major, Opus 47.

(a) Measures 1-2.



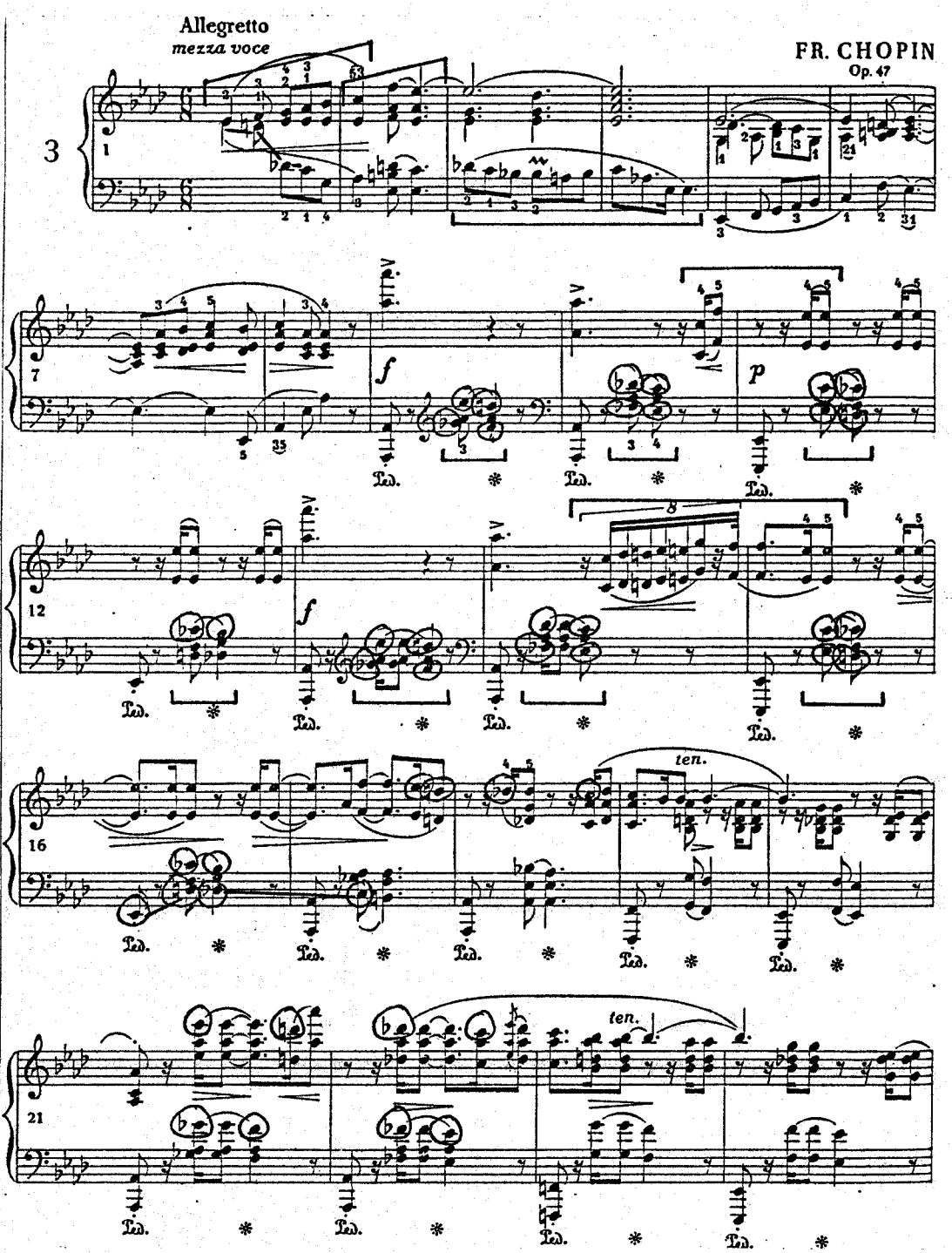
(b) Measures 52-54.



The use of this small motive illustrates economy of means in thematic material. This slur motive is again utilized in the left hand in C, measures 116, 118, 120, 122 and 123. The balancing of a phrase through the interplay of small motives is characteristic of Chopin's melodic style. The motivically generated melodic pattern is also used in theme A of the Fourth Ballade. Schoenberg later defined this kind of composing as "developing variation."[80] Contrapuntal

treatment of thematic material is everywhere evident throughout the Ballade. The ascending scale fragment in the top voice of measures 1 and 2 is answered by a descending scale fragment in the lowest voice in measures 3 and 4. The whole first section (A, measures 1-51) unfolds in an improvisatory manner.

Example 111. Ballade in A-flat Major, Opus 47, measures 1-24.

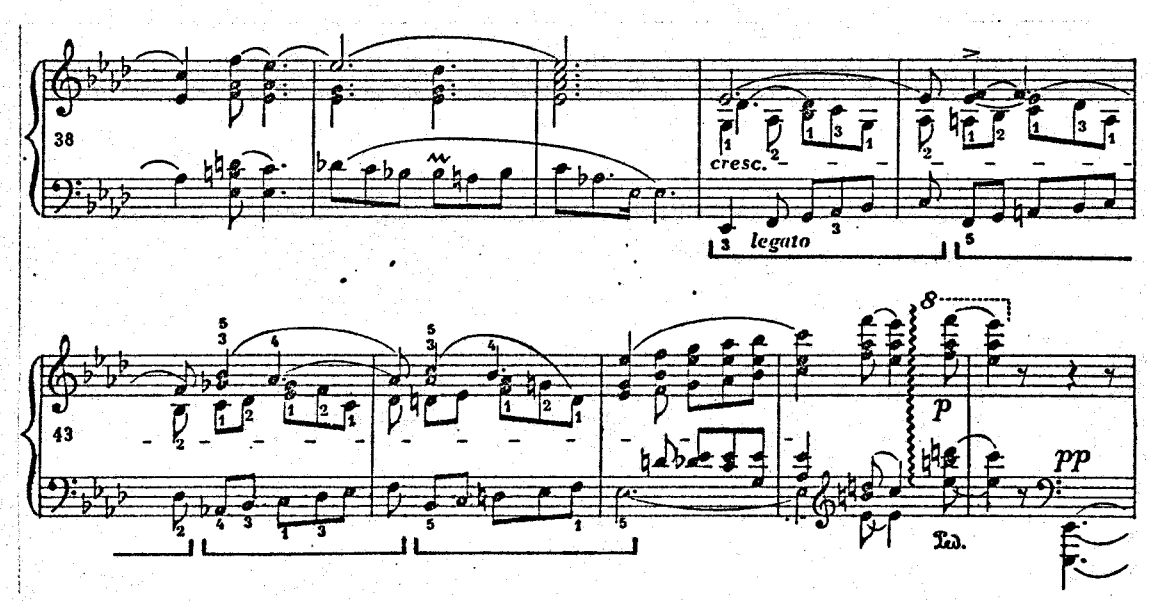


The descending chromatic pattern found in the two-chord slurs of the left hand in measures 9-11 (as well as measures 13-15) is a chordal version of the original idea presented in measures 1 and 2. Beginning in the treble clef and moving to the bass clef (measure 1), note the pattern: E^{b} - $D^{\natural}$, D^{b} - C; these slurs are found as the top voice of the chords in the left hand in measures 9 and 10 (13 and 14), and as the bottom voice in the chords of the left hand in measures 16 and 17 with a different pairing and rhythmic placement. In measures 21 and 22, the pattern, E^{b} - $D^{\natural}$, D^{b} - C, is again used with octave doubling and slight variation. This pattern has been imitated simultaneously at the interval of a sixth below on the notes, G^{b} - F, F^{b} - E^{b} (measures 9-10, 13-14, 21-22), and at the interval of a sixth above with the notes, C - C^{b}, C^{b} - B^{b} (measures 11-12, 15-16); this latter pattern may also be considered a continuation of E^{b} - $D^{\natural}$, D^{b} - C. All of the foregoing points out the incredibly intricate designs woven by the composer.

The pattern in the soprano voice, C, F - E^{b}, in measure 2, is used in measures 10 and 11 with octave doubling; again it is used in measures 14 and 15 with step-wise chromatic ornamentation. The interpretation of the ornament in measure 14 is determined by the original outline: C, F - E^{b}. The chromatic octaves should be executed with a light, sweeping touch and with a "lift" (slight hesitation partially indicated by the thirty-second rest which

immediately follows) on the G, before leaning into the F on beat one of measure 15; the thirty-second on F, which is the last note in measure 14, should be very light and quick. The resolution to E^{b} in measure 15 is emphasized through repetition and by function as an inverted pedal point (measures 15-16.) The two patterns, E^{b} - $D^{\natural}$, D^{b} - C and C, F - E^{b}, found in measures 1 and 2, continue to be heard throughout the first A section (a b a.) Toward the close of this section, theme A is given sequential treatment in conjunction with a dominant seventh chain, E^{b7} - A^{b}, F^{7} - B^{b} (minor), A^{b9} - D^{b}, B^{b9} - E^{b}, and the section closes very quietly in A-flat major.

Example 112. Ballade in A-flat Major, Opus 47, measures 41-47. Theme A is used in sequence with the dominant seventh chain, E^{b7} - A^{b} major, F^{7} - B^{b} minor, A^{b9} - D^{b} major, B^{b9} - E^{b} major, to tonic. Each dominant chord is emphasized more strongly by being placed in a weak rhythmic position; an accent has even been placed over the F^{7}.



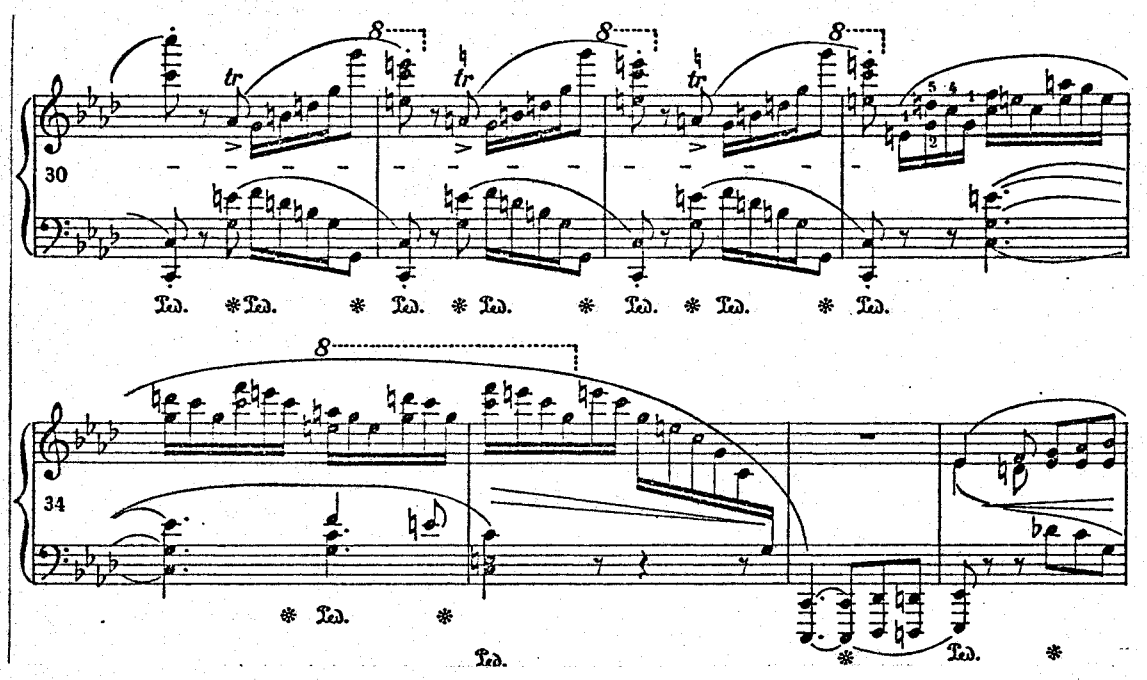
The key scheme of the Third Ballade is:

A-flat major:	m. 1-52	(52)
F major:	m. 53-64	(12)
F minor:	m. 65-104	(40)
F major:	m. 105-115	(11)
A-flat major:	m. 116-156	(41)
C-sharp minor:	m. 157-182	(26)
E major:	m. 183-193	(11)
F major:	m. 194-200	(7)
G minor:	m. 201-204	(4)
A-flat major:	m. 205-241	(37)

The tonal framework is beautifully balanced with the largest sections in A-flat major at the beginning, the middle, and the end. Chopin is careful to maintain a balance between the tonic key and other tonal areas and modulatory sections.

In the first A section, a is in A-flat major; this leads to b, which quickly modulates to C major, remains in C with a pedal point on C, the dominant of F major, and closes with an incorporated cadenza (measures 33-36) in C major. A subtle return to A-flat major is accomplished through chromatic octave motion in the bass from C to the dominant, E-flat (measures 36-37), which should be played legato and pianissimo.

Example 113. Ballade in A-flat Major, Opus 47, measures 30-37, showing the incorporated cadenza and the return to theme A in A-flat major.

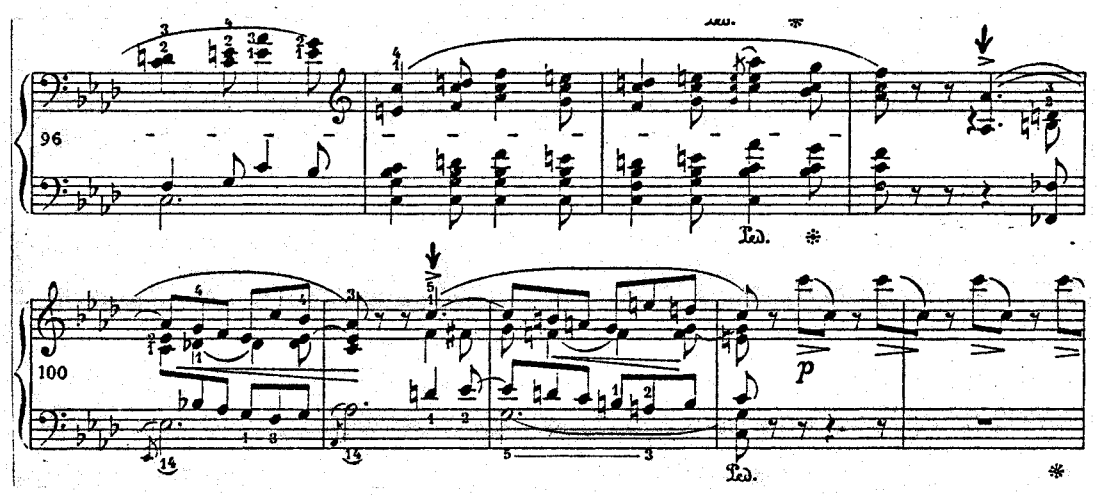


The last division, a, of this first tripartite section, A, closes on the tonic chord; the end of the section is clearly defined and closes softly and serenely. Chopin uses the third, C, of the A-flat tonic chord and cleverly leads into the B theme; C becomes the dominant in a two-note rhythmic figure derived from theme A, and the B section begins with a gentle rocking motion.

In B, the dominant pedal, C, becomes a hinge for F major as well as for the parallel minor. The theme in F major has an innocent, light quality and should be played in a transparent, gentle manner. As F minor is approached, the gentle slur takes on a completely different character and

this passage should be played with a sense of foreboding. Agitation is increased by offbeat emphasis on a series of chords including an insistent repetition of the dominant, all of which leads to the outburst in F minor. The music gradually simmers down with a foreshadowing of the return to A-flat major occurring in measures 99-101. The third of the F minor triad, A^{b}, is first sounded alone and becomes the pivot to itself as tonic for a brief moment. The third of the A-flat major triad is then used as a pivot to itself as tonic, which in turn becomes dominant in function and leads to F major.

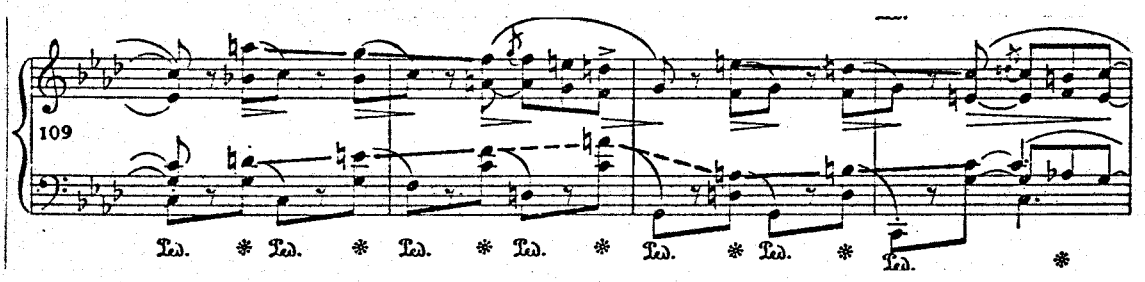
Example 114. Ballade in A-flat Major, Opus 47, measures 99-104.



With the repetition of theme B in F major in the closing portion of the B section, the tenor is given melodic significance. The tenor melody, $D^{\natural}$ - $E^{\natural}$ - F ($A^{\natural}$), $A^{\natural}$ - $B^{\natural}$ - C, reflects the soprano melody, $A^{\natural}$ - G - F, $E^{\natural}$ - $D^{\natural}$ - C;

this passage should not be rushed, on the contrary, one might linger a little with it.

Example 115. Ballade in A-flat Major, Opus 47, measures 109-112.



The resolution to C major should not sound static; a sense of motion should be conveyed by a slight pressing, followed by an ebbing of the passage as it softens. In measure 116 it tenderly blossoms into A-flat major again, and a new and different episode begins; although this section is similar to A and makes use of the slur figure, it is contrasting enough in spirit to be designated as C. An ascending arpeggio lends a softening effect to the gentle melody which descends in arpeggio form (measures 118-119.) The phrases are beautifully balanced through the use of ascending and descending arpeggios. Section C, which falls (in terms of the total number of measures) in the middle of the Ballade, may be likened to the brightest jewel centered in a beautiful crown. Thus, this passage must sparkle, not in a gaudy manner but with grace and charm. Therefore, use a delicate touch; there must be nothing heavy and loud about it. The few

measures of running sixteenth notes (measures 124-133) are suggestive of a little waltz and must also be executed with a lightness of touch. When the arpeggiated figure is used again in the coda, its effect is to lend emphasis to a more impassioned musical gesture, and to enhance the note to which it leads. It is notated and played in two different ways. (See Example 89.) Toward the end of section C there is a sostenuto passage, measures 136-143, which gives a foretaste of the impassioned outburst which is to come later, all part of Chopin's compositional craft. He does not relate the whole story at once but teases and coaxes us, holding our interest by letting us taste of the musical delights little by little. The sostenuto passage should therefore be executed with rising emotion, but with some holding back.

Theme B returns, this time in A-flat major, and is subsequently developed by means of three variations. Chopin easily shifts from A-flat major into C-sharp minor, the tonic, A^{b}, becoming enharmonically the dominant, G♯, which functions very importantly throughout variations one and two. The first and second variations are in C-sharp minor, with a sharing of the theme between the treble and the bass. At the beginning of variation one, the melody is in the top voice with an accompaniment of running sixteenth notes in the left hand. Halfway into the variation, the

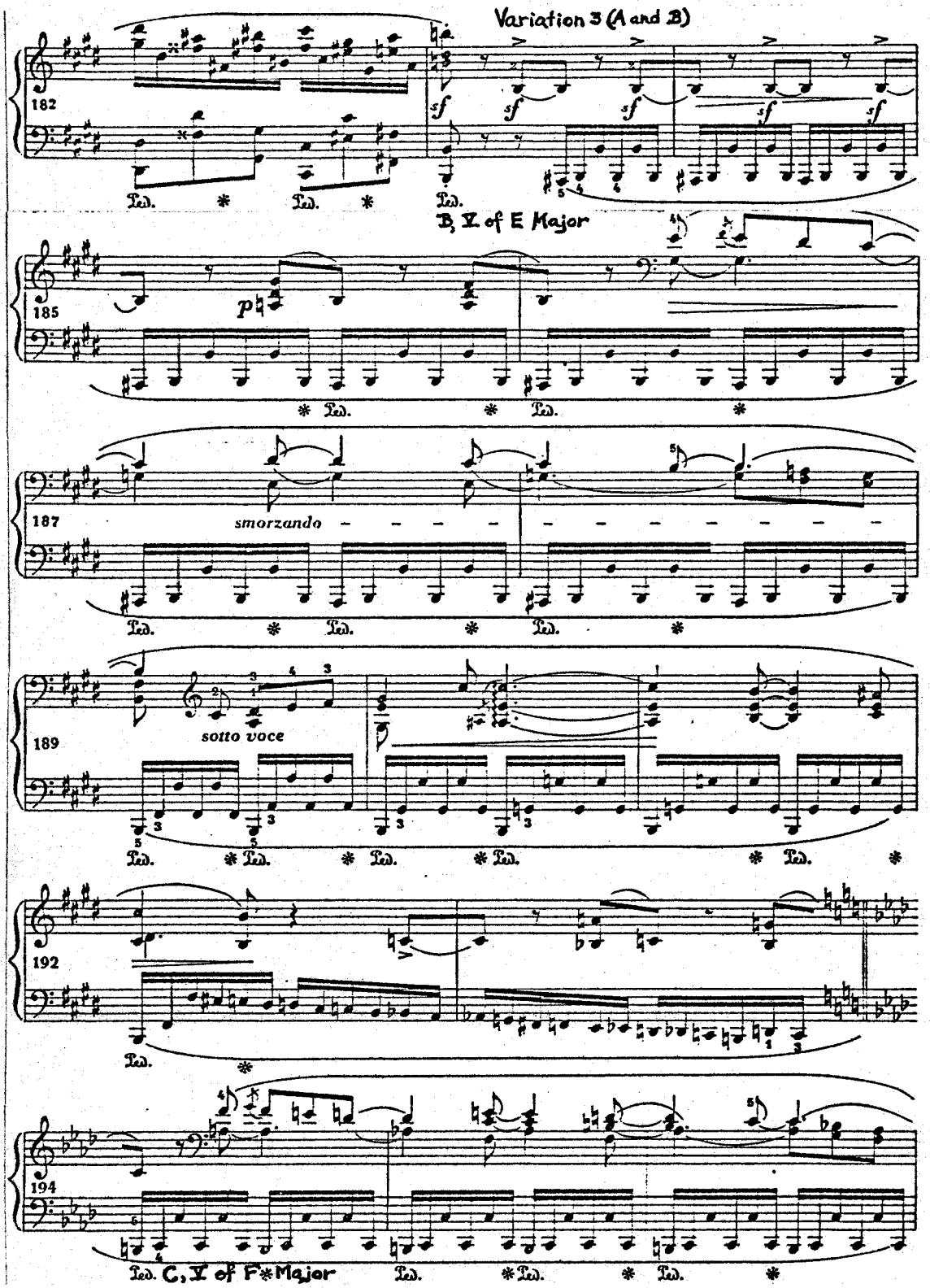
melody shifts to the tenor and the right hand carries the accompaniment in the form of a dominant pedal point (inverted.) Variation 1 must begin softly and rather mysteriously, as if Chopin is whispering a secret; the first half must be played with great clarity in the left hand and therefore very little pedal should be used (measures 157-164.) When the melody shifts to the left hand, there begins a long crescendo which culminates in variation two, the G# pedal point in the right hand helping to effect a smooth transition, as theme B evolves from the pedal point accompaniment in a continuation of the sixteenth-note figuration. Variation two is similar to the sostenuto passage (measures 136-143) in purpose: it is strategically positioned and climactic only up to a certain point. Variation two ends with a dominant seventh chain, so characteristic of Chopin (see Example 25.) This cascade of sevenths rounds off the second variation, and sets the stage for the third and final variation; it also provides for a slight release of the tension which was built up during the first and second variations. The passage which follows (variation three) begins at a lower dynamic level with the insistent offbeat accents which immediately rivet our attention to the gradual unfolding toward the climax; attention is sustained only if the pianist exercises great control over the tempo and dynamics. The third variation is the most expansive,

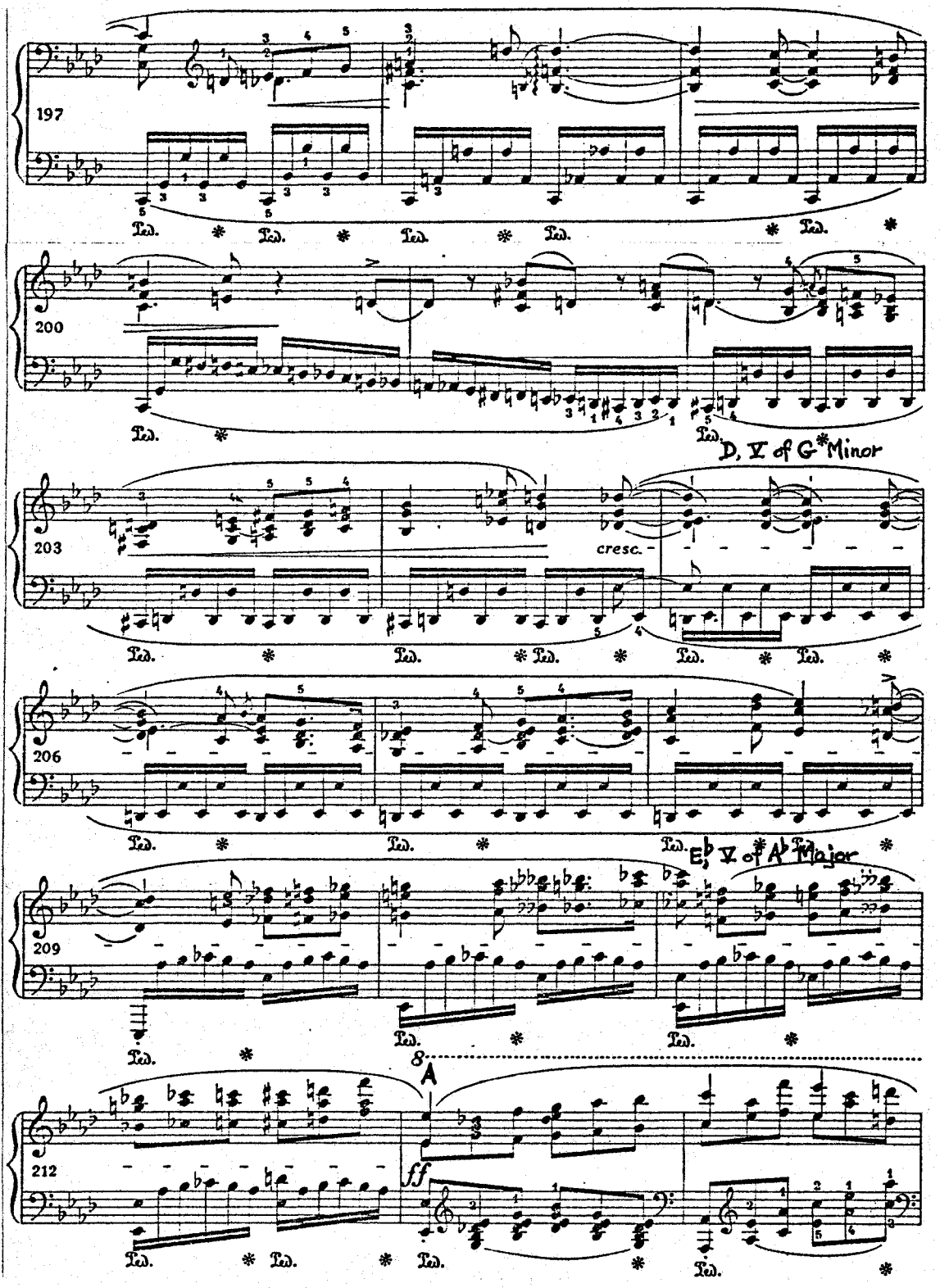
with A and B themes combined. The continual driving sixteenths of the left hand and the insistent two-note slurs contribute to the excitement and drive to the climax. Variation three is sequential and modulatory. In both the Third and Fourth Ballades, sequences are used on a large scale as an effective substitute for development. In order "to preserve the interest of his piano figures," Chopin used an extended modulation "which he was able to repeat in a free sequential progression."[81] This feature became characteristic of his style.

In the Third Ballade, the sequential treatment takes place in four tonal areas: E major (B major), F major (C major), G minor, and A-flat major. The successive rise in tonal areas contributes to the gradual rise in excitement. Themes A and B are used as "modulating motives;" the weaving together of these two themes is ingenious and is clearly a mark of creative craftsmanship. Throughout this development (measures 183-212), a dominant pedal for each of the key areas is employed; the dominant pedals are successively: B, C, D, E^{b}. Variation three, measures 183-212, must be felt and played as one long unit, with the several phrases shaded dynamically to create the rising excitement which culminates in the restatement of theme A in A-flat major. Each of the first two phrases (measures 183-192, 192-200) should begin <u>diminuendo</u>, should rise slightly, and then

diminuendo again. The third phrase (measures 200-204) begins softly, yet not as softly as the first two phrases, and rises more quickly since in this phrase there are only four measures in which to crescendo. There should be a slight drop after the final dominant seventh, E^{b7}, has been played at the end of measure 204 and in measure 205. The fourth phrase, measures 205-212, occupies the most important position, since the other three phrases have been building towards it. The first half of this phrase (measures 205-208) is similar thematically and harmonically to the third phrase; the second half (measures 209-212) is rather an extension, and the drive to the climax (measure 213) is heightened by the use of ascending chromatic motion above the last dominant pedal, E-flat. The third variation (development) climaxes at measure 213 in a glorious restatement of theme A in octaves and full chords. This entire passage (variation three) is given in the following example so that the above events may be traced.

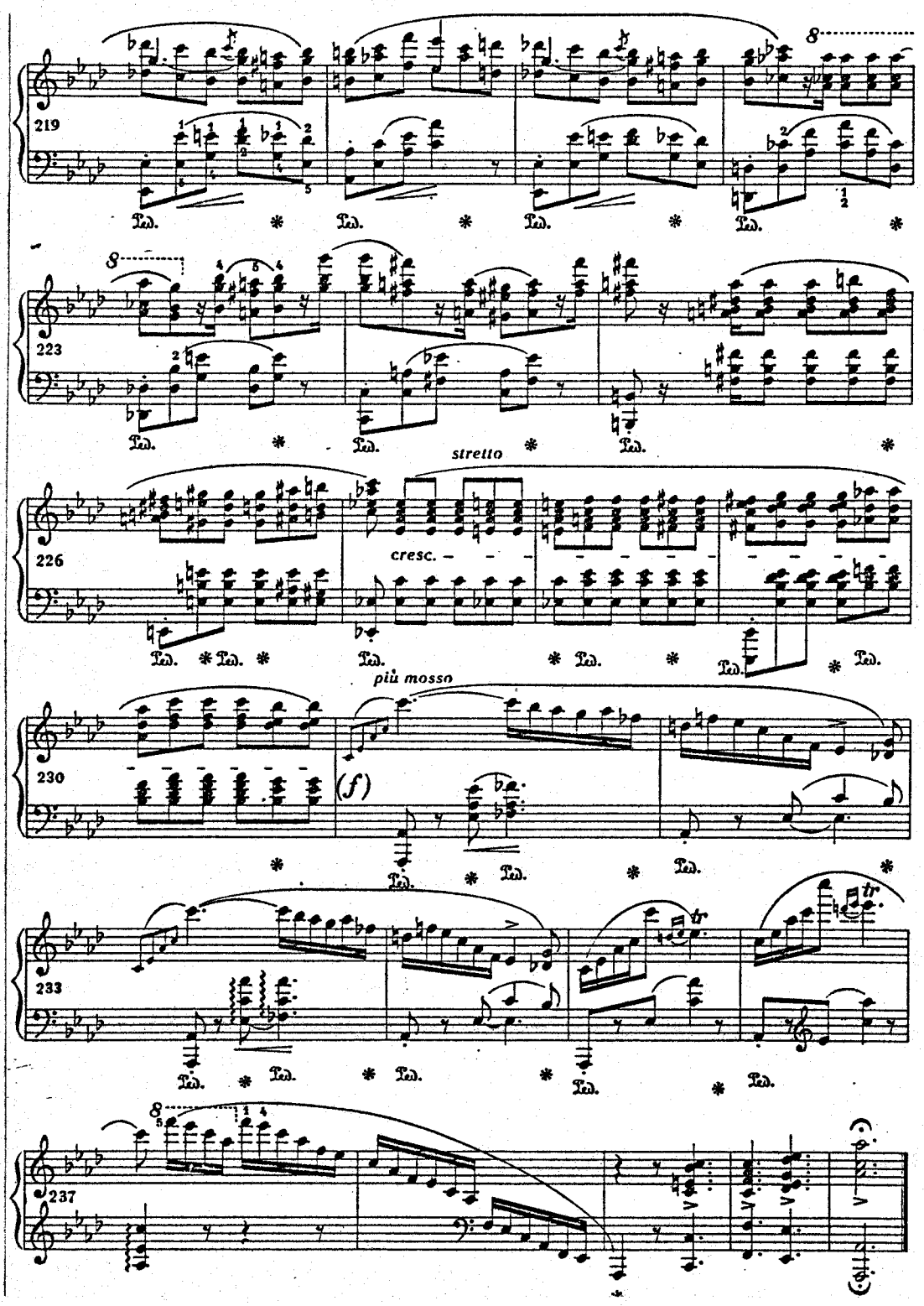
Example 116. Ballade in A-flat Major, Opus 47, measures 183-212.





In the closing portion of the Ballade, there are several distinctive features of Chopin's harmonic style. This passage is followed by an analysis.

Example 117. Ballade in A-flat Major, Opus 47, measures 222-241.



Semitone movement is utilized through a series of diminished seventh chords in measures 222-224. The motion of the diminished sevenths is downward, thus preparing for the upward motion in measures 225-226 which ends on the dominant, E-flat. The B major chord following the diminished seventh series is the Neapolitan (major triad on flat six) of E-flat major which is dominant to the main key of A-flat. The B major chord first functions as dominant to E major which in turn is the Neapolitan (major triad on flat six) of A-flat major. The progression resolves in measure 227 to a tonic six-four, which is the underpinning for the ascending series of chords which leads to a dominant ninth on B-flat, B^{b} - D^{b} - F - A^{b} - C, to a dominant seventh on E-flat, and ultimately to tonic, A-flat (measure 231.) Like the progression leading to the tonic six-four, this progression also begins at a lower level (measure 227), and this time leads to the climax (measures 227-231) which becomes a codetta on theme C (measures 231-241.) This type of progression adds powerful, climactic effects as one chord relates to and precedes another; it is most effective if the pianist begins mezzo piano or mezzo forte in measure 227, and follows with the crescendo and stretto; it is important that the pianist save the biggest sounds for the final measures. The ascending and descending motion of these carefully chosen chords (measures 222-230) has a

magnetic quality which sweeps us along as a strong wind carries everything in its path. The tempo should increase at the codetta, measure 231, as indicated by the più mosso, and the Ballade accelerates to a brilliant close. The final cadence pattern is quite simple but most effective as it utilizes harmonies which have been of great importance throughout the Ballade: C^7 (V^7/vi) - F minor (vi) - E^{b7} (V^7) - A^b (I.)

The harmonic and compositional devices of the Third and Fourth Ballades show a marked advance in conceptual beauty and intricacy of design. In light of this, it is difficult to accept the comments in a review by H. F. Chorley of London ("The Athenaeum," December 24, 1842):

> Chopin has hardly ever carried further his peculiar system of harmony than in his Third Ballade. Nothing but the nicest possible execution can reconcile the ear to the crudeness of some of the modulations. These, we presume, are too essentially part and parcel of the man, ever to be changed; but it is their recurrence, as much as the tortures to which he exposes the poor eight fingers which will hinder him from ever taking a place among the composers who are at once great and popular.[82]

Needless to say, history has disproven Chorley's prophecy.

It was only a year later when another critique appeared in the "Dramatic and Musical Review" in London, November 4, 1843:

> The wildness of both the melody and harmony of Chopin is, for the most part, excessive . . . . We cannot imagine any musician, who has not acquired an unhealthy taste for noise, and scrambling, and dissonance, to feel

> otherwise than dissatisfied with the effect of either of the Third Ballade, or the Grande Valse, or The Eight Mazurkas.[83]

Upon hearing or playing the Third Ballade, one can only conclude that Chopin was concerned not only with musical logic; whatever he wrote had to be perfect for the piano and many of the passages can be justified solely on their glowing pianistic colors. In a letter to his family, dated October 11, 1846, Chopin wrote: "When one does a thing, it appears good, otherwise one would not write it. Only later comes reflection, and one discards or accepts the thing. Time is the best censor, and patience a most excellent teacher."[84]

Chapter 7

ANALYSIS OF THE FOURTH BALLADE

> The chivalrous feeling and the historic sorrow of the Pole, the easy elegance and gracefulness of the Frenchman, the romantic profundity of the German, are united in Chopin into a total of such originality that his music, though conceived for the pianoforte solely, has extended its fructifying effects beyond the sphere of that instrument.
>
> Wilhelm Langhans

Ballade No. 4 in F Minor, Opus 52, is outstanding, not only for its sheer beauty of sound, but also for the subtlety of its beautifully conceived structure. Composed in 1842, it is generally considered to be one of the peaks of Chopin's achievement. Kelley calls it a "highly idealized rondo form."[85] Although subtle and intricate, its basic, simplified form appears to be A/B/A/B/Coda; thus it is closely related to sonata form. The form may be outlined as follows:

Introduction:	m. 1-7
A:	m. 8-57 (a rather amorphous passage occurs in the middle of this section, m. 38-45; it is perhaps a hint at the B theme)
A, Var. 1:	m. 58-79
B:	m. 80-99
Development (basically on A):	m. 100-128
Reprise of Introduction:	m. 129-134
Development (A):	m. 135-151
A, Var. 2:	m. 152-168
B:	m. 169-190
Transition:	m. 191-210
Coda (elaborate variation of A):	m. 211-239

Or:

	Intro.	A	A, Var. 1	B	Dev. (A)	Reprise. - Intro.
Number of measures:	7	50	22	20	29	6
Cumulative measures:	7	57	79	99	128	134

Dev. (A)	A, Var. 2	B	Transition	Coda
17	17	22	20	29
151	168	190	210	239

The Ballade has a definitely molded structure, yet there is plasticity within that framework. There are two strongly contrasting themes: the first is composed of short fragments often repeated, and the second consists of wide intervals and swaying rhythm; both are lyrical and reflective.

In this Ballade, as in his other works, Chopin uses compositional devices which demand and sustain the attention of the listener. "The master-touch in musical form is revealed in this: that each musical event sounds inevitable but not predictable."[86] Chopin had the master-touch!

The key scheme of the Fourth Ballade is:

C major:	m. 1-7, Introduction	(7)
F minor:	m. 8-71, with a tonicization of B-flat minor	(64)
B-flat major:	m. 72-99, m. 72 on the Neapolitan, G-flat	(28)
Modulatory section:	m. 100-114, keys of G minor, A minor, F minor, D-flat major	(15)
A-flat major:	m. 115-127	(13)
A major:	m. 128-134, reprise of Introduction	(7)
Modulatory section:	m. 135-151	(17)
F minor:	m. 152-168	(17)

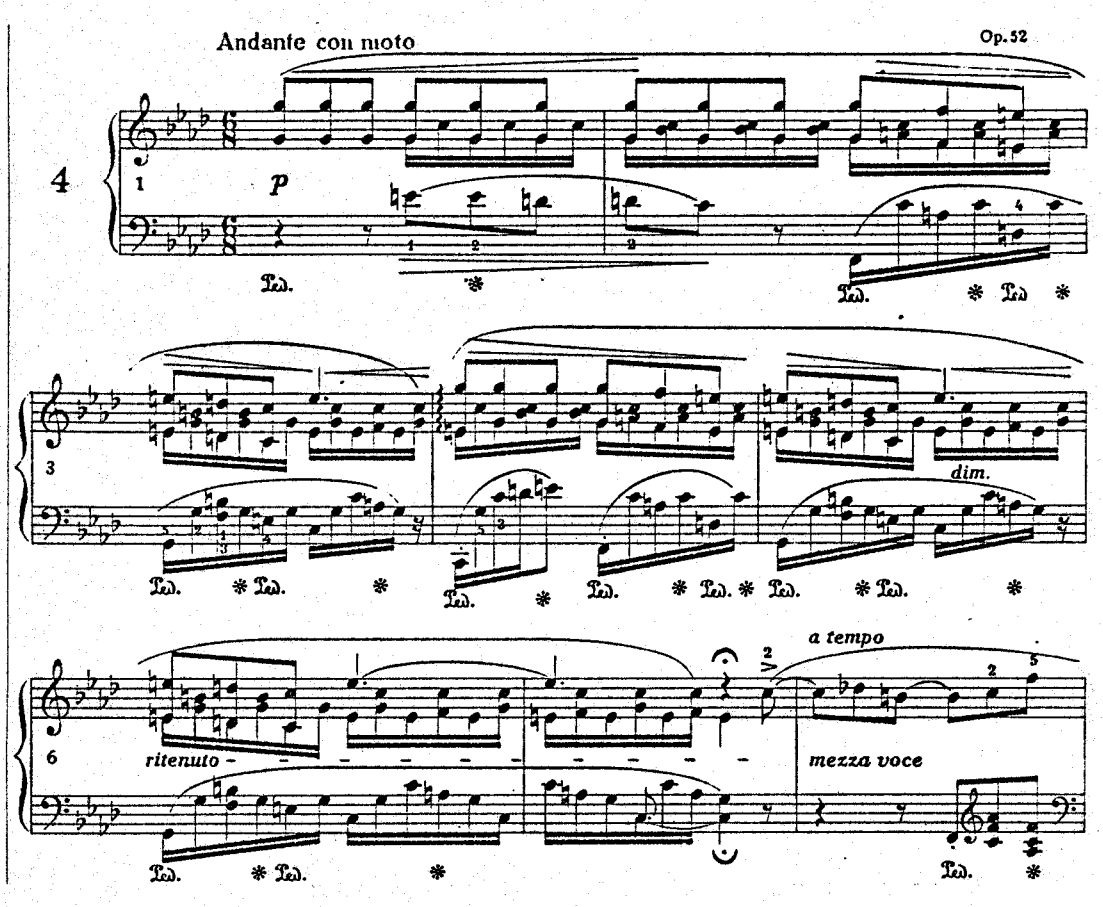
This section begins in F minor, then leads to a pedal on the dominant, F - A - C - E^b, implying a tonic of B-flat major (or minor), which is the key used for the first appearance of B. However, we are harmonically surprised by D-flat major: 169-194 (26)

Chopin uses the same tonal pattern in the Third Ballade. Instead of the usual dominant-tonic relationship, he bends backward a major third: F↘ and C↘ D-flat A-flat. In this way a beautiful transition takes place.

Transition:	m. 195-210, on the dominant of F minor	(16)
F minor:	m. 211-239, Coda	(29)

The Fourth Ballade is similar to the First Ballade in the use of an introduction which is quoted later on in the work, a technique frequently used by Chopin. (See Examples 1 and 30.) The introduction which is simply made up of IV, V^7, and I in C major, the key of the dominant, provides a harmonic curtain prior to the entrance of F minor, the tonic key.

Example 118. Ballade in F Minor, Opus 52, measures 1-7.

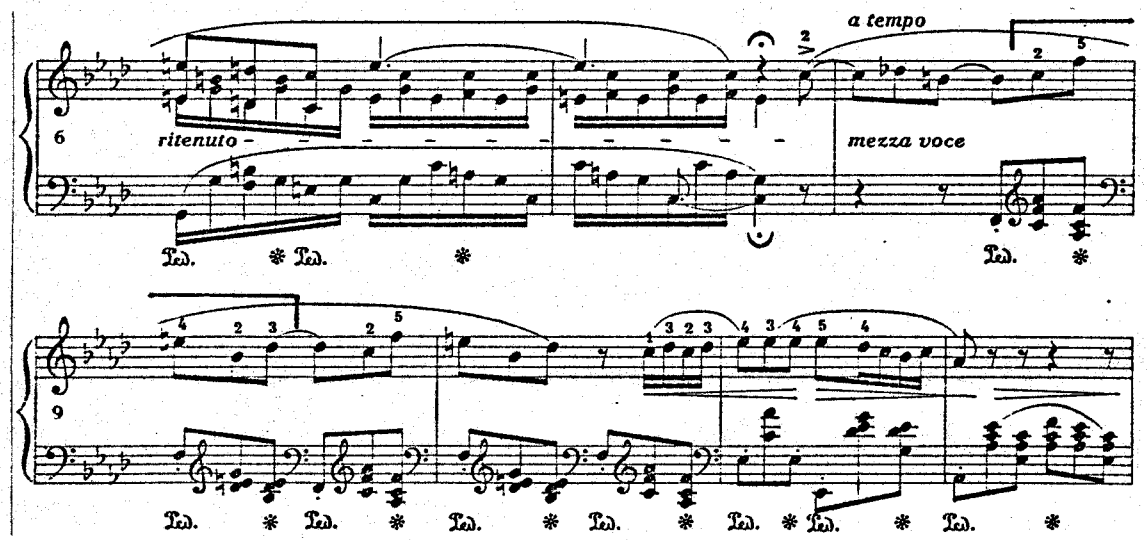


A rich harmonic texture is quite noticeable in these first few measures. This texture is characteristic of much of the Ballade, and the texture becomes ever richer as the Ballade unfolds. Greater expressiveness is possible through the manipulation of harmonic texture, and Chopin accomplishes this by varying the harmonic texture in terms of melody, accompaniment figures, inner voices, rests, rhythmic changes, and registers. At the beginning of the introduction the texture is thin; it thickens towards the

center as inner voices are added, and gradually thins out to the dramatic pause over the quarter rest in the upper voice. In the melody, emphasis is placed on the notes of the C major triad. The introduction needs to flow and it must be played legatissimo (with a clinging touch) and with dynamic rise and fall but never becoming loud.

Beginning on the last beat of measure 7, theme A enters with a three-note figure, C - D^{b} - $B^{\natural}$, which is gently syncopated, and there begins one of the most poignant melodies Chopin ever composed. The first section, measures 8-79, comprises a working-out of this four-measure theme which is a motive-generated melodic pattern.

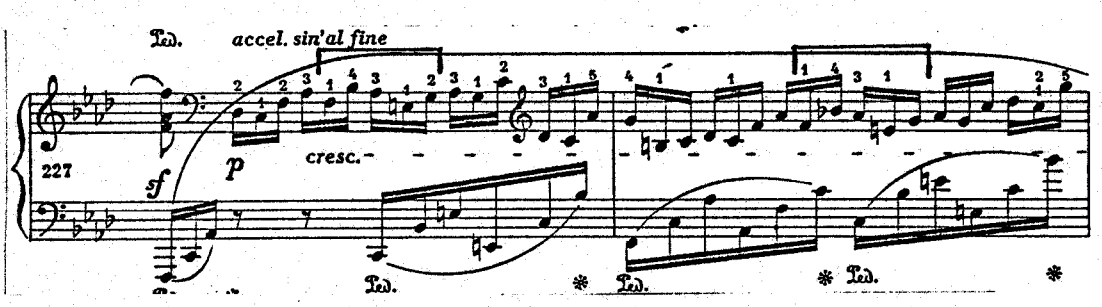
Ballade 119. Ballade in F Minor, Opus 52, measures 7-12.



The first cell is made up of rising and falling eighth-note figures. The second cell consists of a group of four

sixteenth notes leading to an eighth which is repeated three more times; the figure then falls gently into another group of four sixteenths and to an eighth as the final note of the motive. These two cells are extremely important throughout the development sections of theme A, and are intricately worked out in many ways. One should observe the rhythmic position of theme A as it appears alternately on beats five and two (of six beats to the measure.) Its appearance in the keys of F minor and A-flat major give it a completely different complexion. In F minor, the theme is shrouded in shadows; in A-flat major, a shining ray of light falls on it briefly. This should be reflected in performance. The motive, C - F - E♭ - B♭ - D♭, of the first cell appears again and again, and in the coda it appears at a different pitch level, F - B♭ - A♭ - E♭ - G, in the rapid sixteenth-note figuration of the right hand.

Example 120. Ballade in F Minor, Opus 52, measures 227-228.

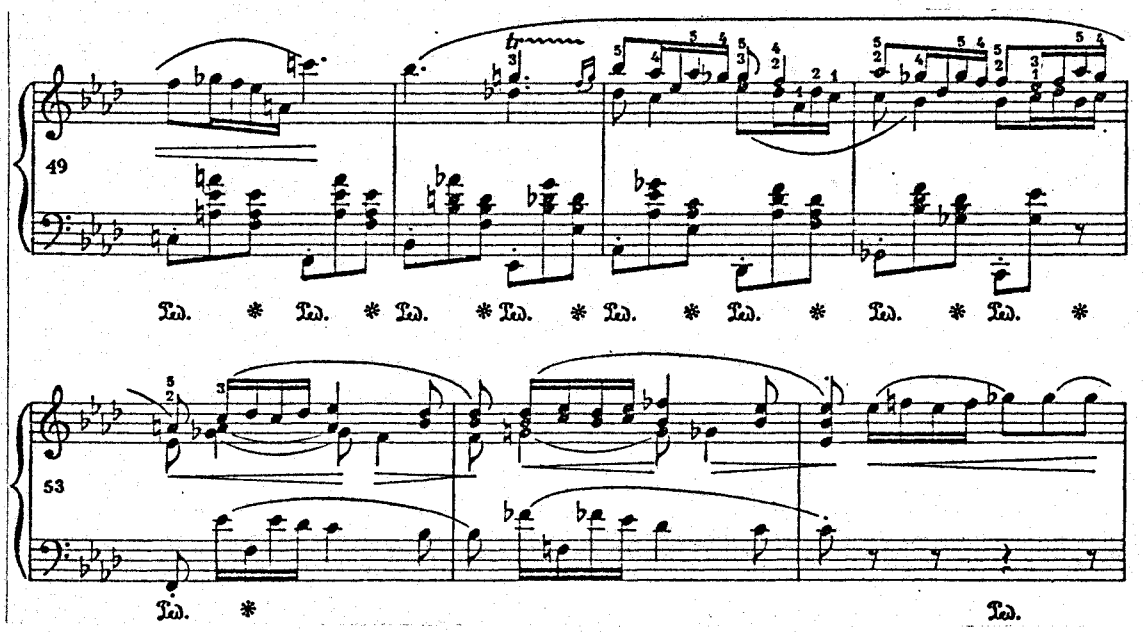


The tonality of measures 8-79 is F minor with a tonicization of the subdominant, B-flat minor, and a slight emphasis on the third-related key of A-flat major. The passage from measure 7 to 36 contains a fair amount of repetition and should therefore be carefully worked out dynamically so that it does not sound the same throughout. As indicated by Chopin at the a tempo, the theme should begin mezza voce; the phrases are grouped into four, five, and six-measure units and there should be dynamic rise and fall within each of these phrases. But the performer must also feel this section as one long phrase with each of the shorter phrases fitting in place. Suggestions for interpretation follow: play measures 8-12 in a subdued manner; at the melodic cell,  , in measures 9 and 10 (which occurs thereafter very frequently throughout the Ballade), there should be a crescendo towards the last eighth note (so marked) followed by diminuendo. (Occasionally, it is refreshing to diminuendo to the last eighth note in that figure, for example in measure 21.) In measures 13-18, there can be a little more sound and more motion through measures 19-20, with the diminuendo occurring in the middle of measure 21 and continuing in measure 22. Start back in sound again at measure 23; there should be an emphasis and slight holding back on the eighth notes, F on beat three of measure 24, A^{b} on beat six of measure 28, and again F on beat three of measure 34. There should also be a slight

lingering on the chords of the left hand, beats two and three, in measure 27. Measures 23-36 may be played in much the same manner as measures 7-22, but with more emotion and with slightly more flow; the basic pulse should remain quite steady throughout this passage, with some give and take as suggested. It is important to "breathe" after each of the shorter phrases, for example, in measures 12, 16, 18, 22, and so forth.

A rather amorphous passage (measures 38-45) beginning in G-flat major, grows out of a cadence in B-flat minor. The octave pattern in the left hand is based on theme A; the right hand is fairly passive, yet one cannot quite help feeling a rather subconscious hint of theme B in this mysterious passage which should be interpreted softly and with a sense of mystery. In the measures which follow, the second motive of theme A is treated in sequence; this passage serves as a bridge to variation one of theme A, and contains a good example of Chopin's dominant seventh chain. The resolution of each chord is to the expected triad with addition of the seventh; root movement is by fifth, each pair of chords descending by whole tone: F^7 - B^{b7}, E^{b7} - A^{b7}, D^b - G^bmajor7, C - F^7 - B^b.

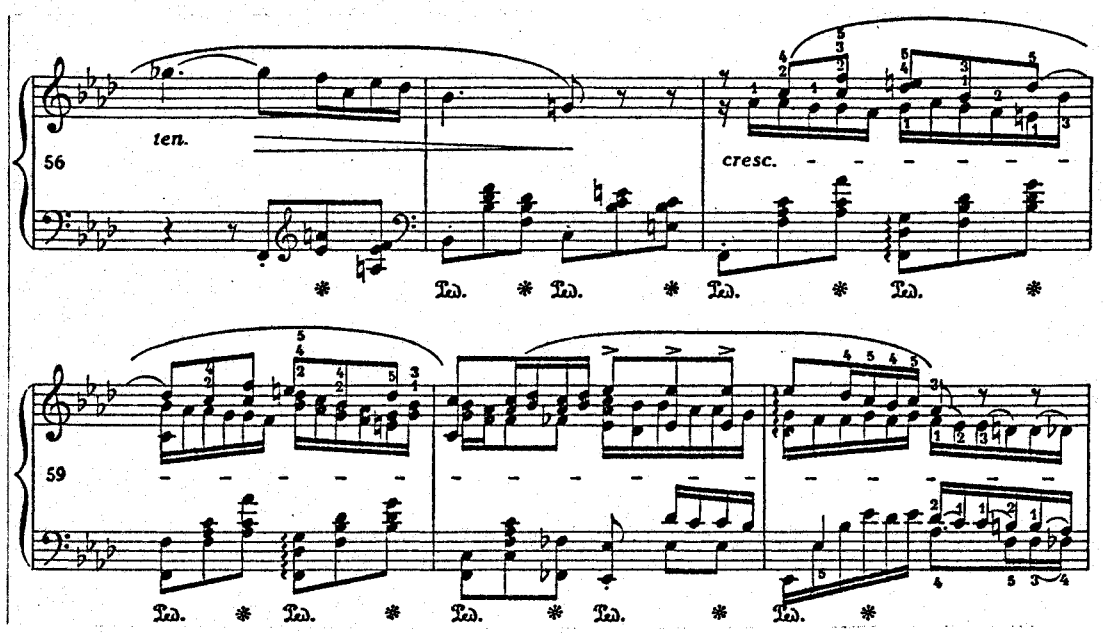
Example 121. Ballade in F Minor, Opus 52, measures 49-54.



The slight use of canonic imitation in the upper voices, measures 51-52, should be noted and brought out in performance.

The first variation of theme A, beginning at measure 58, contains an abundance of contrapuntal detail.

Example 122. Ballade in F Minor, Opus 52, measures 58-61.

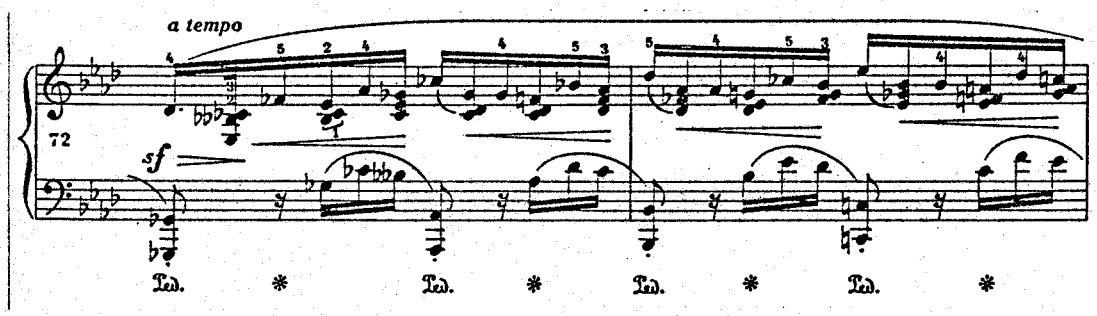


The richness of harmonic texture and inner voices makes this first variation even more poignant than the first statement. If played too quickly, one loses the beauty of harmonic changes, including many gorgeous suspensions. It is important to use Chopin's fingering in the top voice of the right hand which carries the melody. Chopin made frequent use of a 5, 4, 5, 4, 5 pattern with the inclusion of the third finger where the arrangement of notes called for it. This type of fingering pattern enables the performer to keep the hand quiet and to obtain the necessary legato. Chopin often indicated a specific fingering where he felt that it was essential to the successful performance of a particular passage, especially with the chromatic

scale passages of the Etude in A Minor, Opus 10, No. 2. He commented, "Every finger is built differently, each has a different strength as well as a different role."[87]

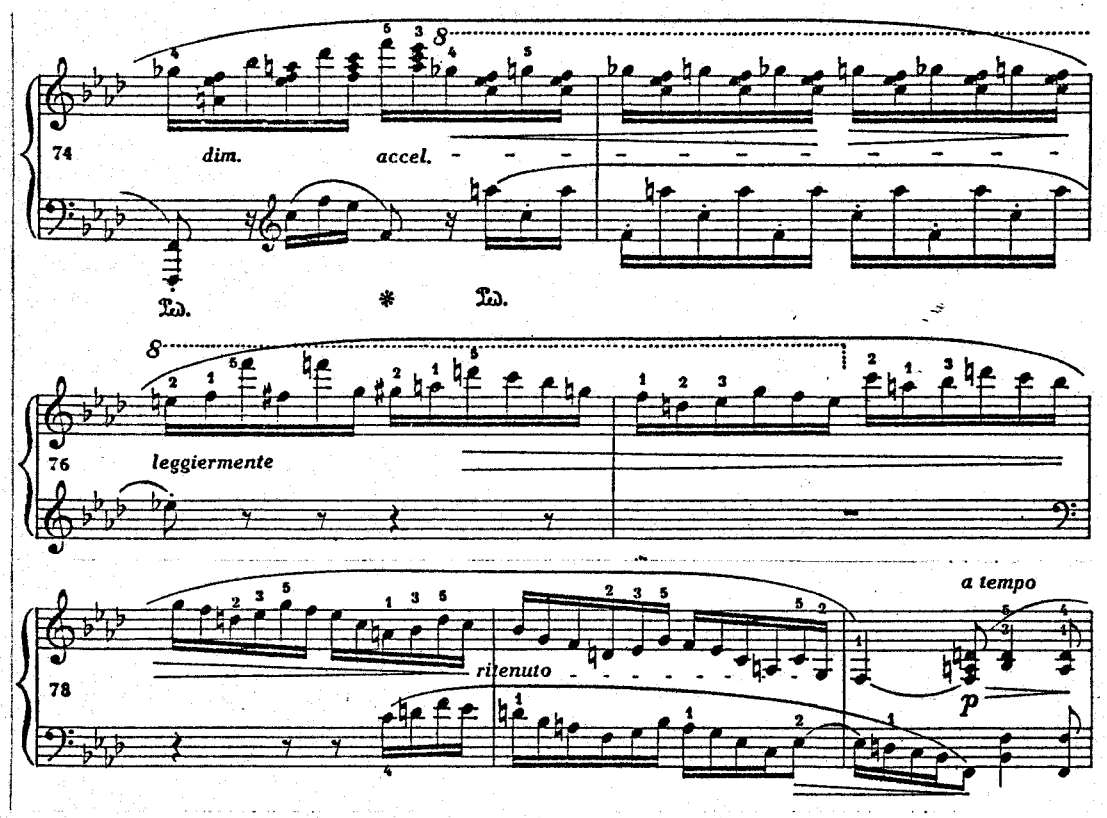
As the excitement builds, the first cell of theme A is reiterated in octave chord doublings in two different registers (measures 68-69.) The theme continues to its climax and seems to burst into thousands of particles upon its halt in measure 72 on G-flat. The halt has been prepared in the preceding two measures; in measure 70, the peak of the climax is reached through the reiteration of the G-flat chord--this is the second motive of theme A, which never quite comes to completion here but stops on the fourth G-flat chord on beat one of measure 71. The chords which follow must continue the ritenuto and should be played very positively up to and including the G-flat marked sf in measure 72. Here begins an incorporated cadenza which serves as a connecting link between variation one of theme A and the first statement of theme B. The G-flat chord has a Neapolitan (flat 2) function in the transition passage (cadenza) which follows. Prior to its resolution, there is a dominant seventh chain rather different from the usual type. The series of dominant sevenths occurs in second inversion; the sevenths do not resolve, which adds more tension, and the series ascends by whole tones, C^{b7} (B^{7}) - D^{b7} - E^{b7} - F^{7}.

Example 123. Ballade in F Minor, Opus 52, measures 72-73.



A melodic motive from theme A is used in the bass line. These measures (72-73) should be interpreted as indicated by Chopin; there are four distinct crescendo patterns within these two measures; each of the crescendos is directed towards pulses one or two (four), and thus they coincide with the chord changes. The dominant seventh chain leads to a dominant pedal which lasts for seven measures and leads to the presentation of theme B in B-flat major. The dominant ninth, F - A♮ - C - E♭ - G, is used over the dominant pedal with alternation between the unaltered ninth, G, and flat 9, G-flat. This passage should be executed with a diminuendo and accelerando; there should be a crescendo leading to an emphasis on E♮/E♭ at the beginning of measure 76; the remainder of the passage requires a lightness of touch as it ritards into the entrance of theme B.

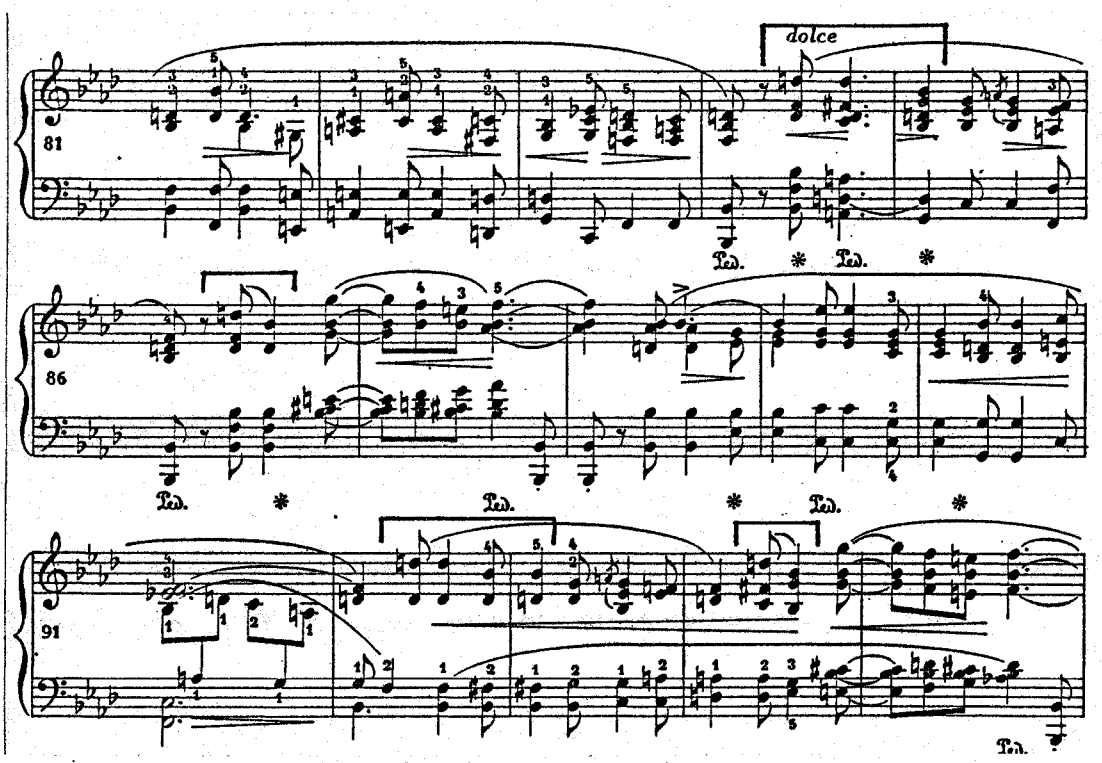
Example 124. Ballade in F Minor, Opus 52, measures 74-80.



Theme B is of extraordinary tenderness and is first presented in simple chorale style, measures 80-99; its quiet tenderness is in great contrast to the pleading character of theme A, (C - F - $E^{\natural}$ - $B^{\flat}$ - $D^{\flat}$), with its rising fourth and falling half-step, followed by a falling tritone, a rising minor third, and a falling semitone (the last tone, C, begins the sequence of intervals again.) A fragment of this melodic pattern is found in theme B: the rising fourth and falling semitone, $B^{\flat}$ - $E^{\flat}$ - $D^{\natural}$, in measure 83. There is an interval which is a distinct and

important feature of theme B, which partially accounts for its tender quality; it is the major third, D♮ - B♭. It occurs as the beginning of a longer phrase (measures 84-85, 91-92) as well as a slur figure (measures 86, 94.) In all four instances, it is harmonized differently each time, and this should be reflected in performance. The other rising and falling intervals in theme B, which includes major and minor sixths, minor thirds, and major and minor seconds, also contribute to its tender quality.

Example 125. Ballade in F Minor, Opus 52, measures 81-95.

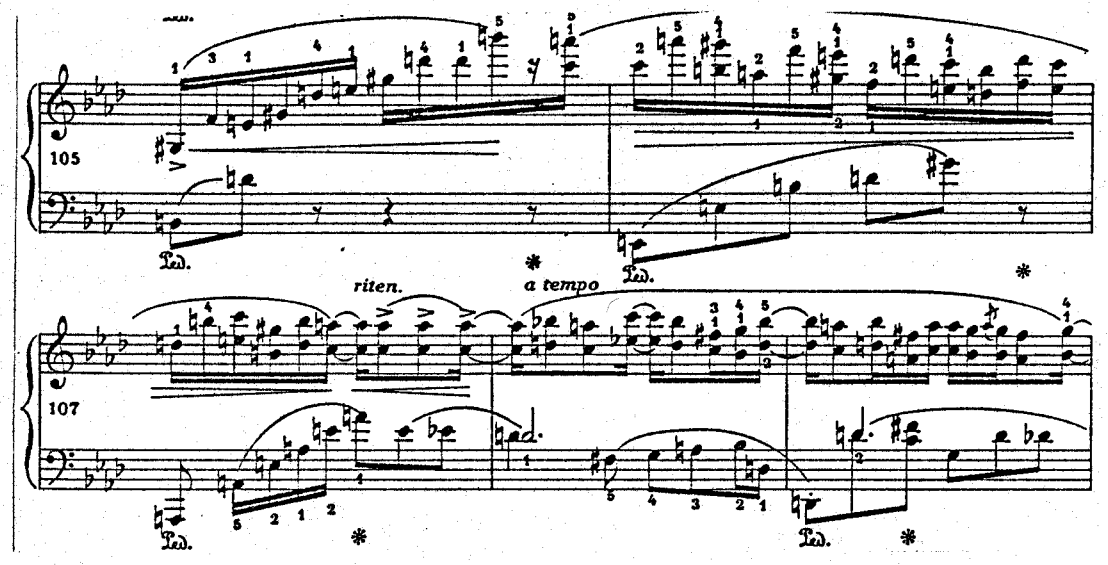


Both the A and B themes require a well-developed legato touch and a flowing, singing tone. Theme B is strangely reminiscent

of the first theme of the F Major Ballade; this feeling may be attributed to the wistful, gentle, rocking motion. One can also sense a certain pleading quality in these themes.

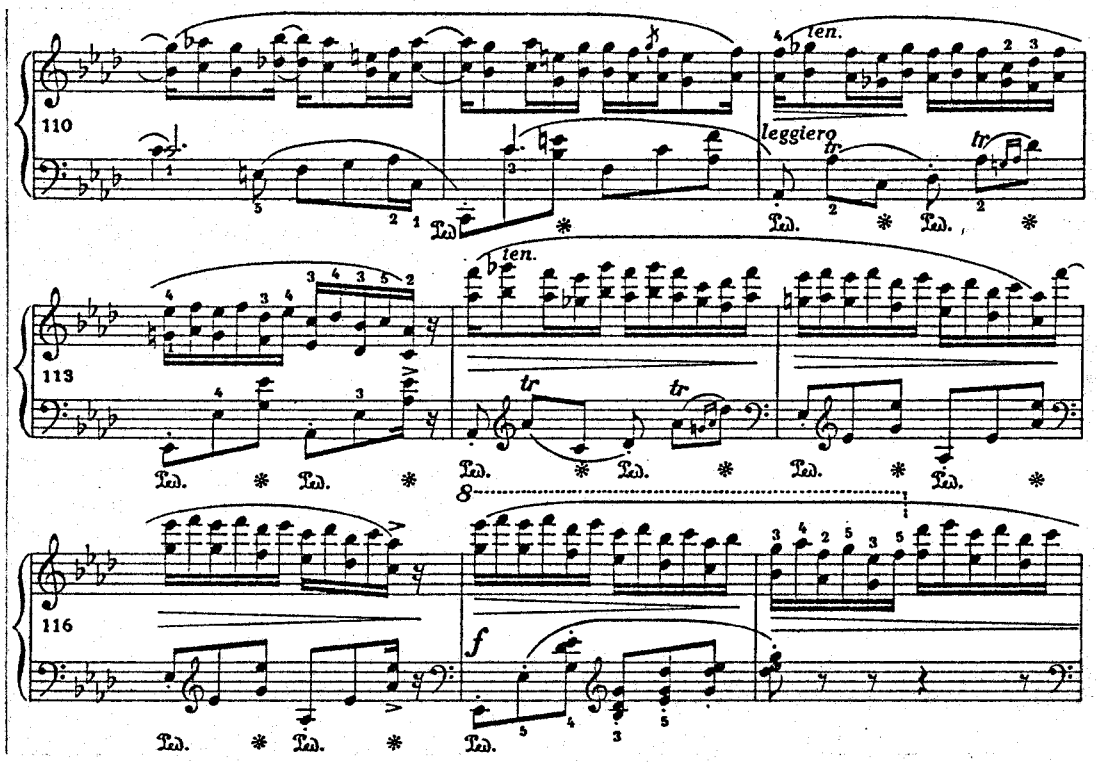
The development which follows the first presentation of theme B is based mainly on theme A. The sequential treatment is modulatory and developmental as the passage flows through the keys of G minor, A minor, G minor, F minor, and D-flat major. Chopin's developments are "essentially affairs of sequence, variation, and modulation, swept along by powerful winds of improvisatory inspiration and worked out with fine attention to detail . . . here again Chopin must be judged not as an inferior successor of Beethoven but as the brilliant forerunner of Liszt and Wagner."[88] The development begins a tempo, following a ritard at the close of theme B. Each of the first two phrases within the sequence (measures 100-103, 103-107) has an upward sweep combined with a crescendo; the peak of each of these phrases is made very effective by the use of a break, a sixteenth rest, in the running sixteenth notes--this must be observed in performance. Following the rest, there is a downward sweep combined with a diminuendo.

Example 126. Ballade in F Minor, Opus 52, measures 105-109.



A slight ritard occurs at the end of this sequence in measure 107, and another sequence consisting of two two-measure units begins a tempo; the D-flat in the left hand on the last beat of measure 109 is a chromatic link between the two dominant harmonies, D of G minor and C of F minor. The second two-measure unit should be played softer than the first but with a similar dynamic shape. The gentle syncopation in the right hand of this sequence is continued slightly in measures 112 and 114; this, in addition to the rhythmic disposition of the left hand gives the following measures (112-118) a waltz-like quality.

Example 127. Ballade in F Minor, Opus 52, measures 110-118.



Chopin has indicated that this passage be played leggiero (measure 112); he has also indicated a slight lingering (tenuto) on the syncopated notes in measures 112 and 114.

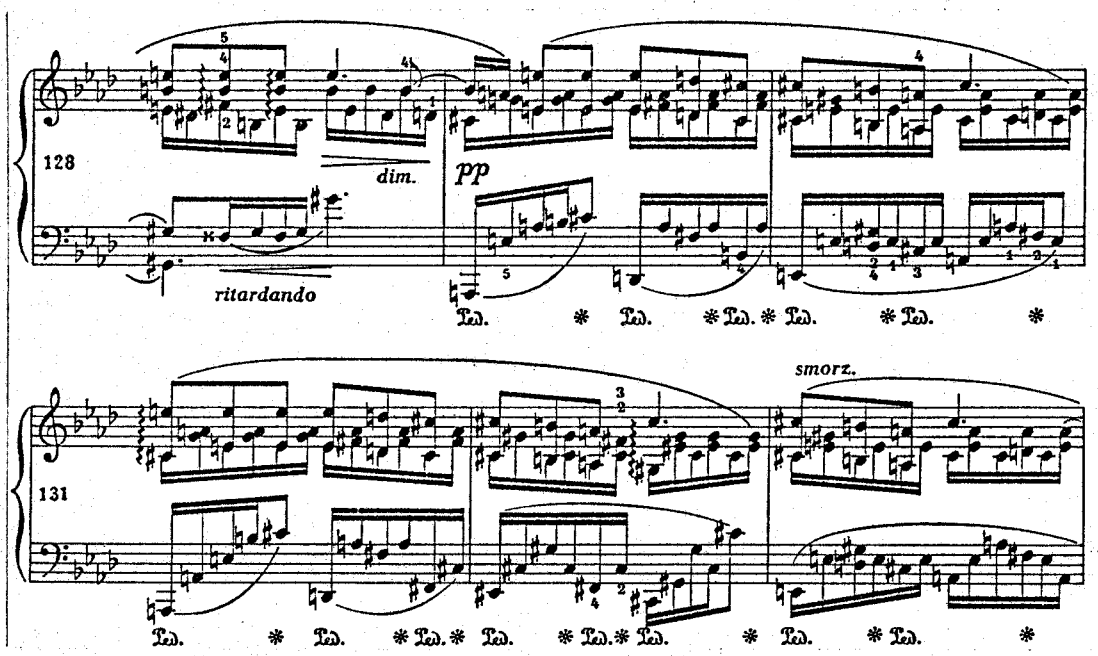
The development section comes to rest in A-flat major at measure 121. In the measures that follow (121-128), the two melodic cells of theme A are ingeniously combined, the first motive in the bass in single notes, then doubled at the octave (measures 121 and 123), and the second motive in the treble clef as well as the bass clef. Although there is a liberal amount of chromaticism, Chopin stays close to A-flat major, which makes the modulation to A major (the

Neapolitan) all the more effective. The A-flat in the bass becomes its enharmonic equivalent, G-sharp, which becomes the third of the dominant (leading tone) in A major. In measure 128, the root and fifth, E and B, are repeated in the right hand, and the seventh, D♮, is slipped in on the last sixteenth note of the measure. It is a smooth and beautiful modulation; a ritardando and diminuendo are absolutely essential to insure a successful effect. Once again, a well-developed legato touch is necessary in the performance of this passage as well as for most of the Ballade.

The reprise of the introduction in A major, measures 129-134, ends with a short cadenza in the same key. In the reprise, there is an important and subtle variation in harmony from the opening introduction. The first two measures of the reprise (129-130) have the same chord progression found in measures 1-3: I - IV - V - I in C major. In the introduction, the same progression is used again with an extension (V - I) in measures 4-7; but in the reprise the progression the second time, measures 131-132, is: I - IV - vi - V/vi - vi - V/vi in A major, with the extension returning to V - I. These two measures (131-132) must be performed with subtle nuance and with a slight lingering on the C-sharp chord, beats one and four; there should be a diminuendo as well as a slight emphasis on

the bass notes, E♯ - F♯ - C♯ (measure 132.) It is a special moment!

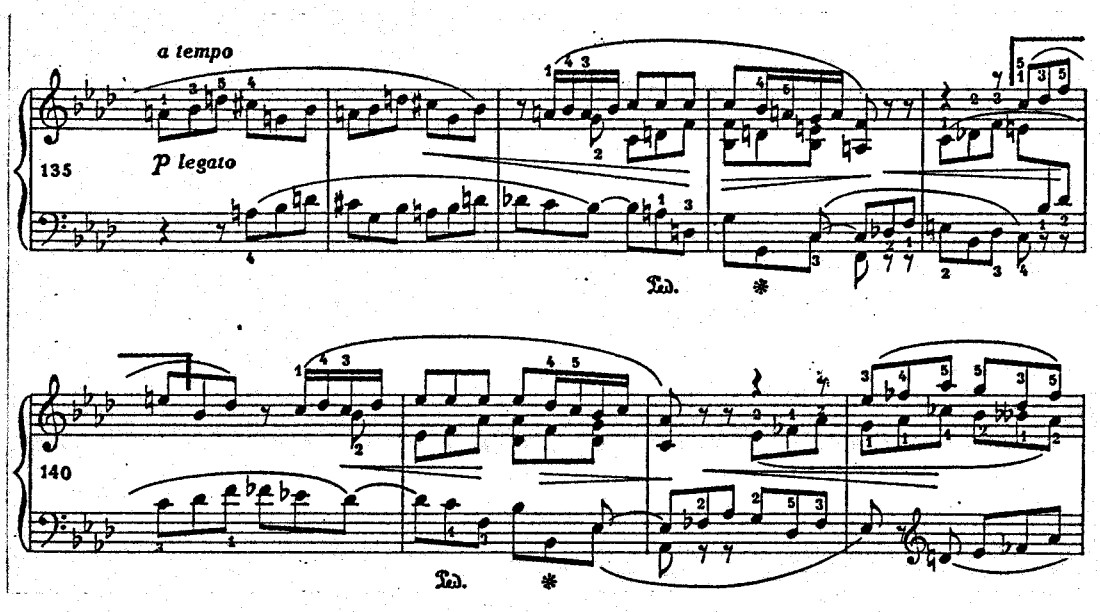
Example 128. Ballade in F Minor, Opus 52, measures 128-133.



The cadenza (measure 134) is an outstanding example of Chopin's use of this device and was cited under ornamentation (see Example 103.) The three notes at the end of the cadenza are the same melodic pattern (at a different pitch level) as at the end of the first statement of the introduction, but this time Chopin is not ready to give us all of theme A as at first. Beginning in measure 135, the first motive of theme A is treated canonically and both motives are treated in sequence. The tendency to canonic writing is one of the hall-marks of Chopin's last style period. The intervallic relationships of the first motive are the

same as the original statement with the exception of the interval between the first and second notes. In the original statement this interval is a perfect fourth; here Chopin has decreased it by a semitone to make it a major third. This appears to be a subtle means by which our attention is held in waiting for the return of that perfect fourth sound and suddenly one feels a release of tension upon its return in measure 147. By measure 146, theme A has returned in the form and key of its original presentation.

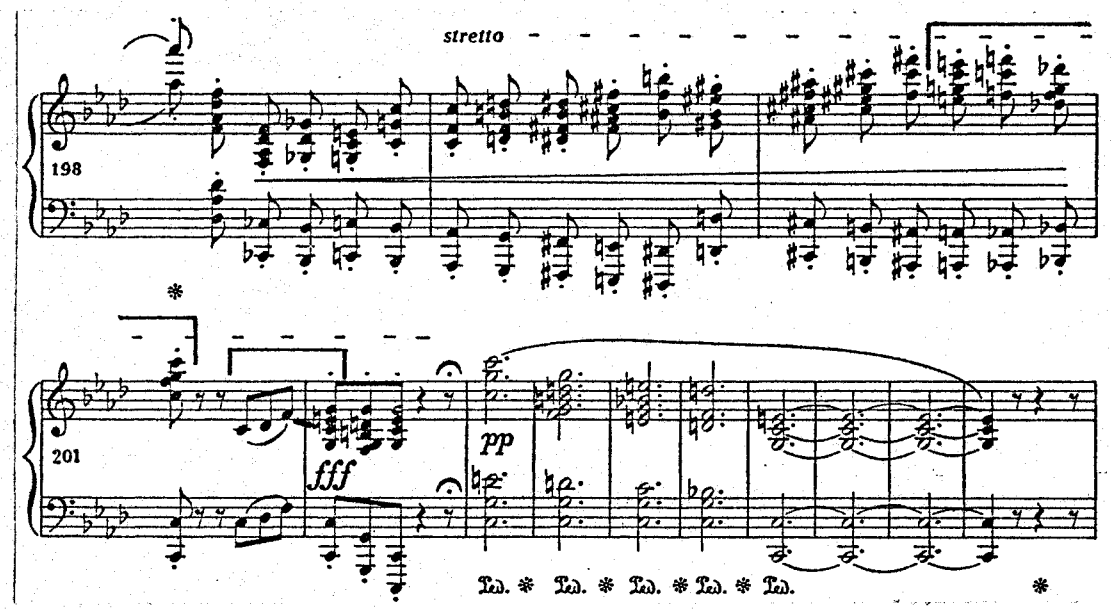
Example 129. Ballade in F Minor, Opus 52, measures 135-143.



The melodic fragment, C - D^{b} - F - $E^{\natural}$, found in the top voice at the end of measure 139, is taken from the first cell of theme A. Chopin uses it later at one of the most climactic points in the Ballade. It is found at the end of

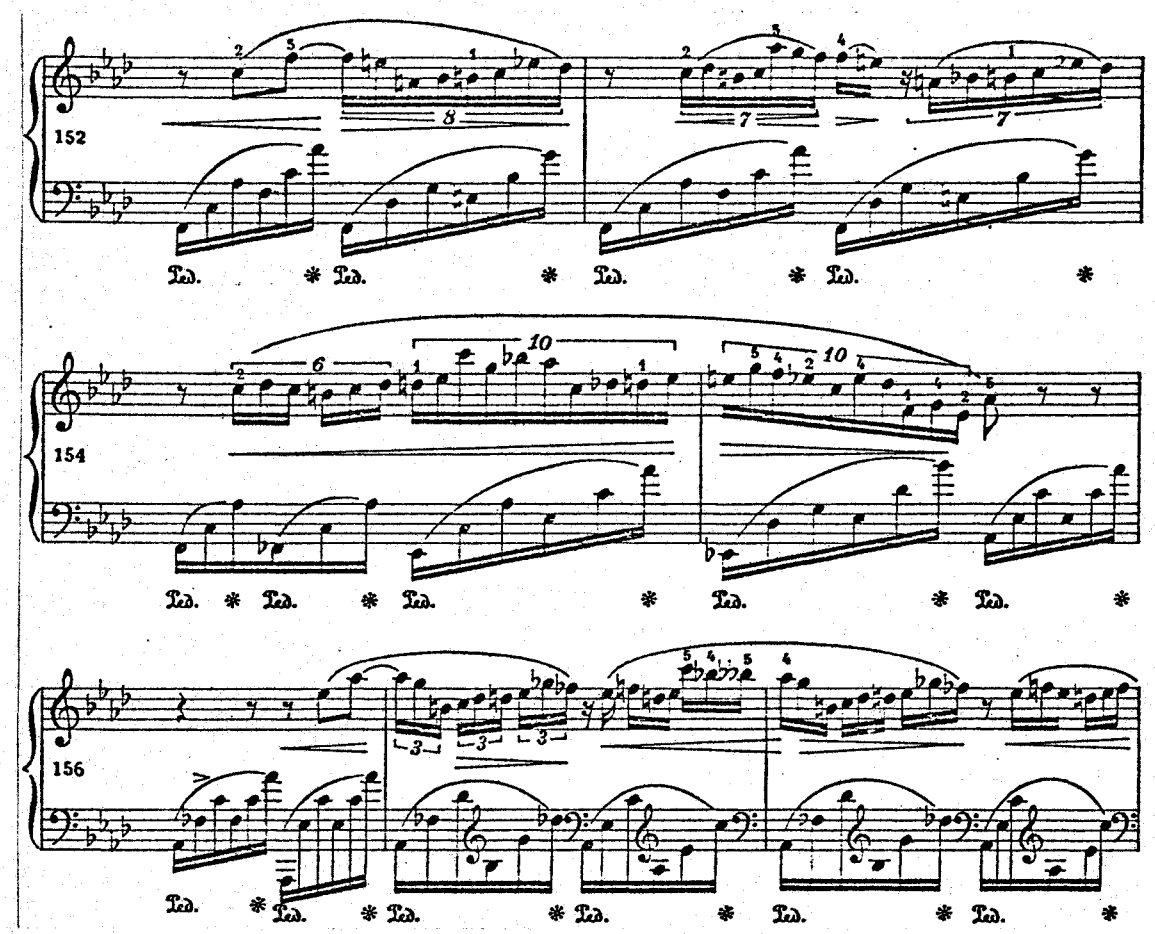
a powerful series of chords in retrograde inversion, E♭ - F - D♭ - C (measures 200-201), and is followed immediately by its original order, C - D♭ - F - E♭ (measures 201-202.)

Example 130. Ballade in F Minor, Opus 52, measures 200-202.



Theme A returns in F minor as variation two in a beautiful and elaborate coloratura figuration (measures 152-168.) The left hand is now arpeggiated in wide intervals which, in combination with the multi-note groupings of the right hand, gives this variation a wonderful grace and flow.

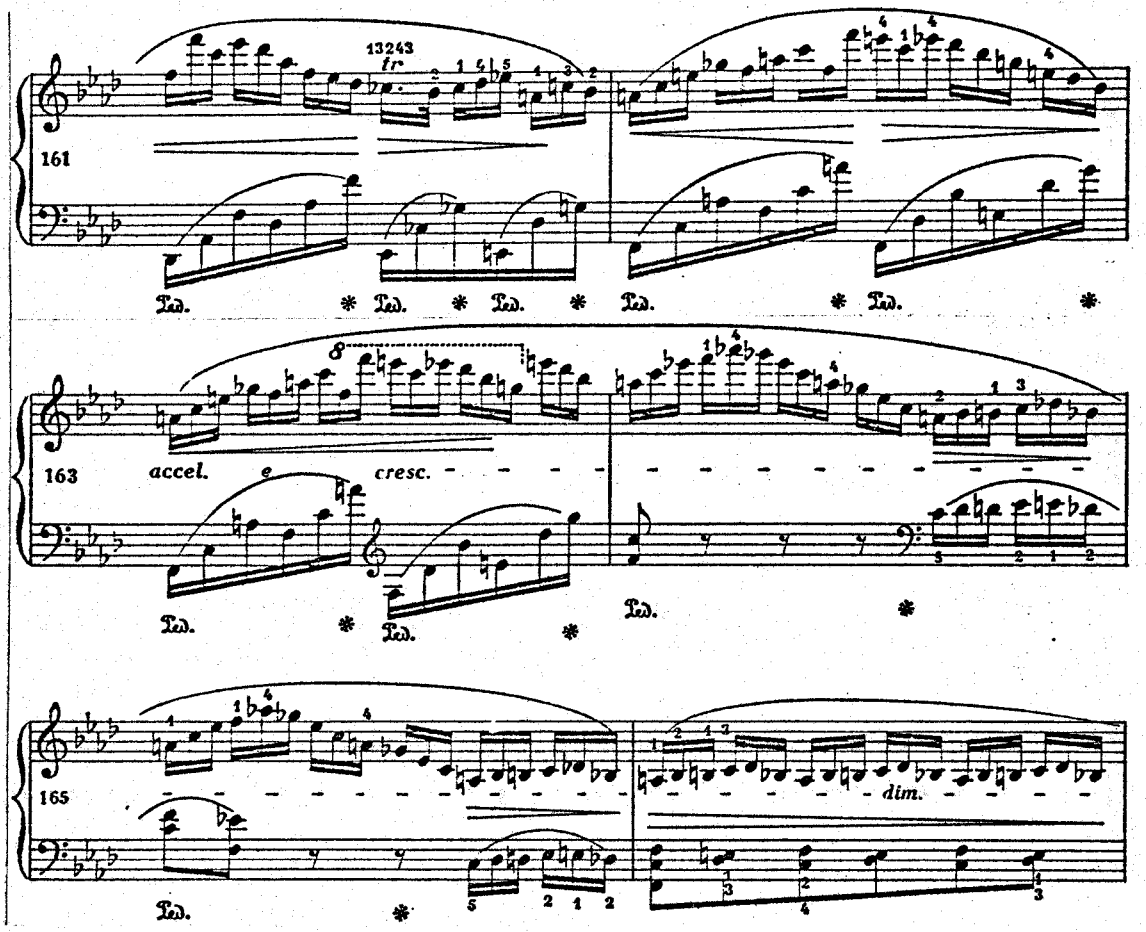
Example 131. Ballade in F Minor, Opus 52, measures 152-158.



It is important to keep the left hand fairly constant rhythmically, yet with a flexibility which is sympathetic to the curves and phrasing of the ornamented melody. Through all the finely wrought detail, one must keep sight of the long sweeping phrases which allow this passage to flow. A light touch is essential to a polished and delicate interpretation of this highly embellished variation; there must be a dynamic rise and fall and the dynamic indications given in the score, if followed, will do justice to the passage.

In this section, we find a device which Chopin frequently utilizes as a tension-building factor; it is the repetition of a one or two-measure pattern one octave higher. This device may be found in measures 68-69, measures 112-116, and in the following example, which shows repetition one octave higher and one octave lower.

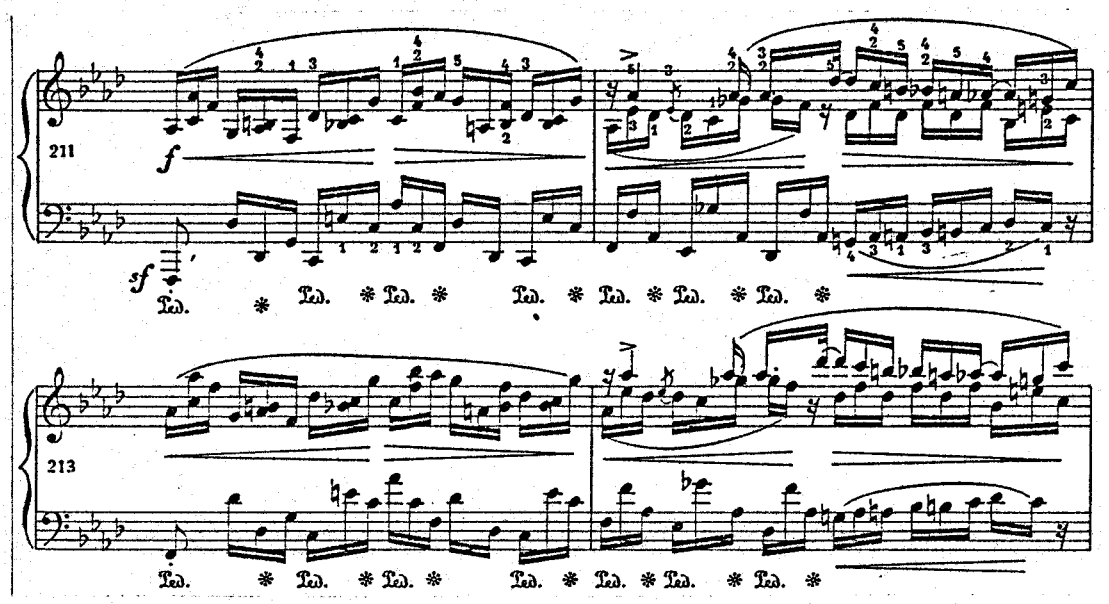
Example 132. Ballade in F Minor, Opus 52, measures 162-165.



Chopin uses this device several times in the coda. A pattern is given and repeated one octave higher in measures

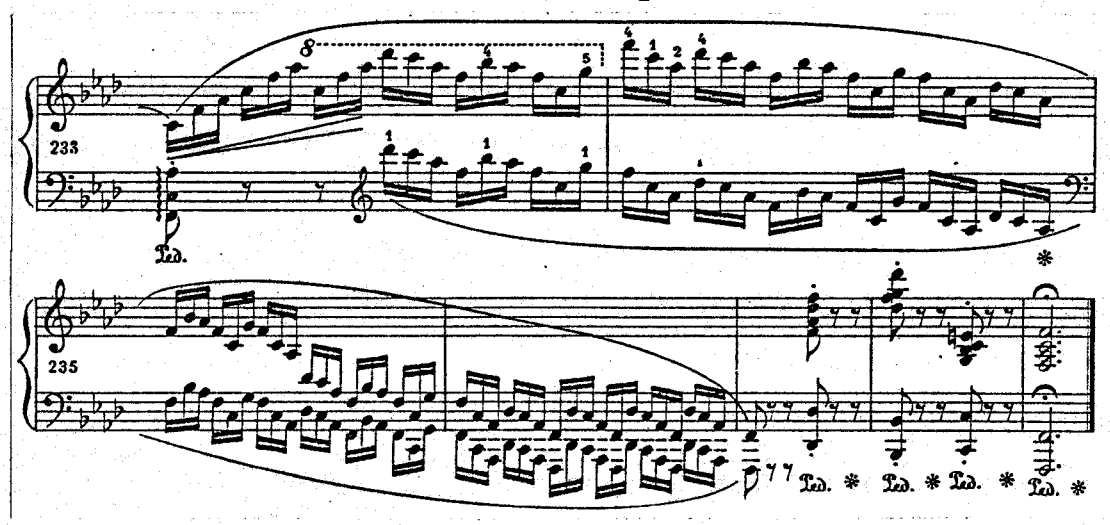
211-214, measures 224 and 226, measures 227-230, and an octave lower in measures 231-232.

Example 133. Ballade in F Minor, Opus 52, measures 211-214.



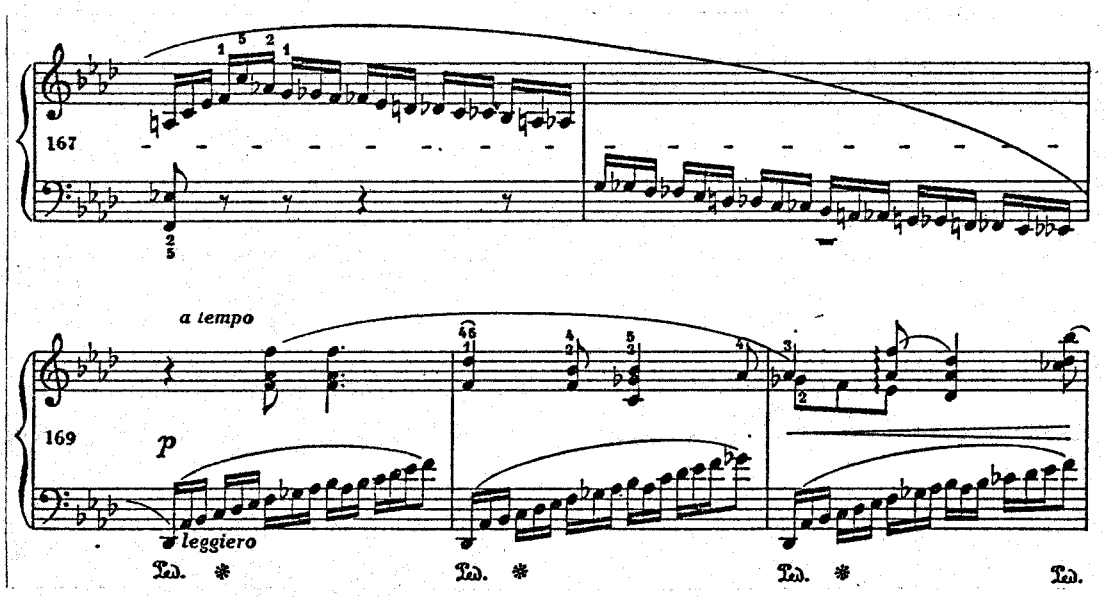
The final arpeggiated measures consist of a figure taken from theme A and repeated in a descending cascade which covers five octaves.

Example 134. Ballade in F Minor, Opus 52, measures 233-235.



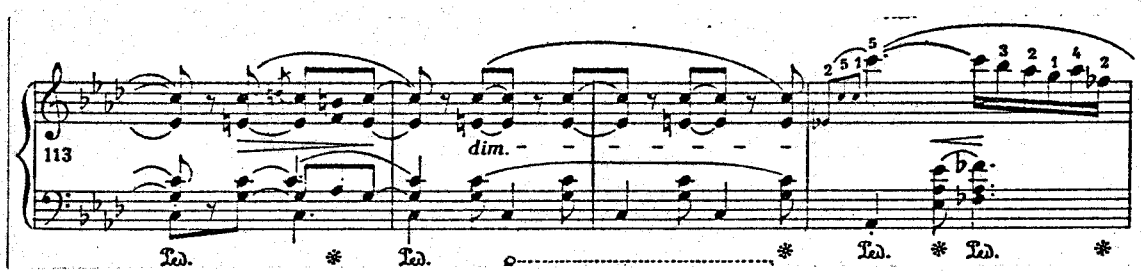
Variation two of theme A flows onward to its dissolution into a chromatic scale above the dominant, F - A♮ - C - E♭. A tonic of B-flat major (or minor) is implied; B-flat major is the key of the first appearance of theme B. The key of D-flat major (measures 169-194) is a harmonic surprise; it is the key of the submediant of F minor. In measure 168, there should be a gradual slackening of speed (rubato) as the chromatic scale passage eases into D-flat major.

Example 135. Ballade in F Minor, Opus 52, measures 167-169.



Chopin uses a similar tonal pattern in the Third Ballade; here it is third relationship. In the Fourth Ballade, D-flat is VI of F minor.

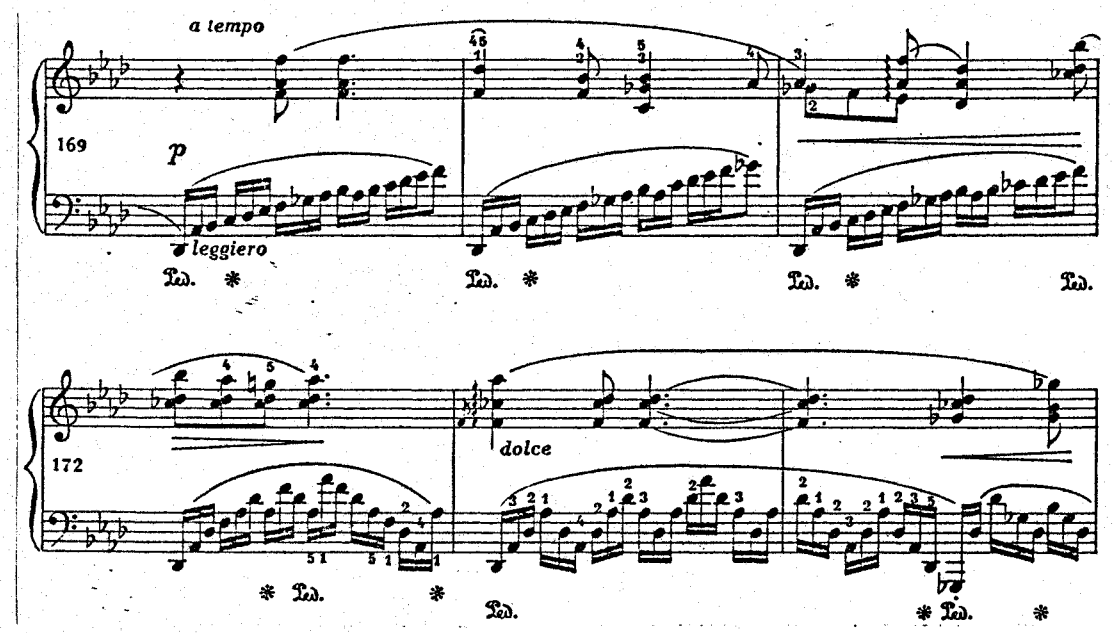
Example 136. Ballade in A-flat Major, Opus 47, measures 113-116.



Instead of the expected resolution, dominant to tonic, Chopin bends the dominant backward a major third. At a time in music history when third relationships were being fully exploited, this manner of employing third relationship is certainly one of the most expressive and effective; in this way a beautiful transition is effected.

As with theme A, the second statement of theme B (measures 169-190) is also varied and enriched; it is extended and is highly embellished with scales, arpeggiated figures, and octave doublings. It may definitely be considered in variation form. This tender theme is transformed into some of the most glorious sounds of all Chopin's works. It achieves strength and grandeur as it builds towards the climax.

Example 137. Ballade in F Minor, Opus 52, measures 169-174.

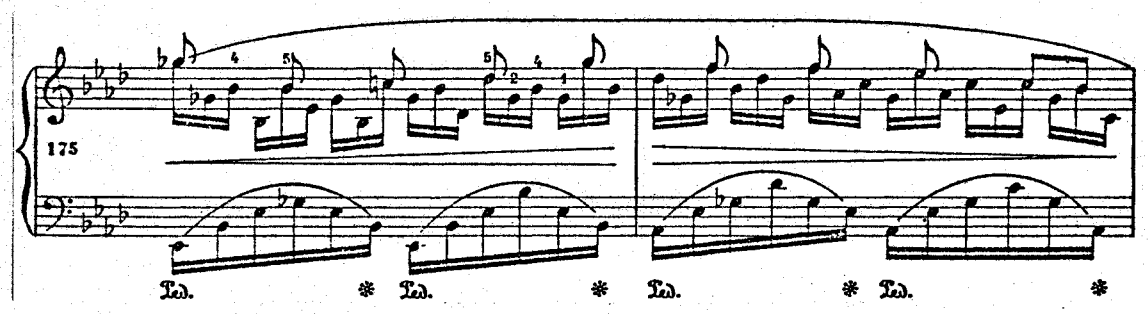


The variation begins with leggiero scales and arpeggiated figures in the left hand. The pedal markings, if followed as given (Paderewski edition), will allow this passage to be clean; a good finger legato must be coordinated with the pedal to give both clarity and flow. In measures 173-174, there can be a slight crescendo as the arpeggiated D-flat major chord rises in the left hand; a slight rubato may be used toward the middle of measure 174 with a diminuendo to and a soft emphasis on the chord on the fourth beat, G^{b} - C^{b} - D^{b}. The D^{b7} harmony (V^{7}/IV) of the preceding measures (172-173) resolves partially at this point, reserving the resolution of the seventh, C^{b} to B^{b}, until the final beat of the measure (174.) A similar

pattern occurs in measures 181 and 182, but with slightly different voicing and emphases; in this case, it becomes part of a sequence. (See Example 139.)

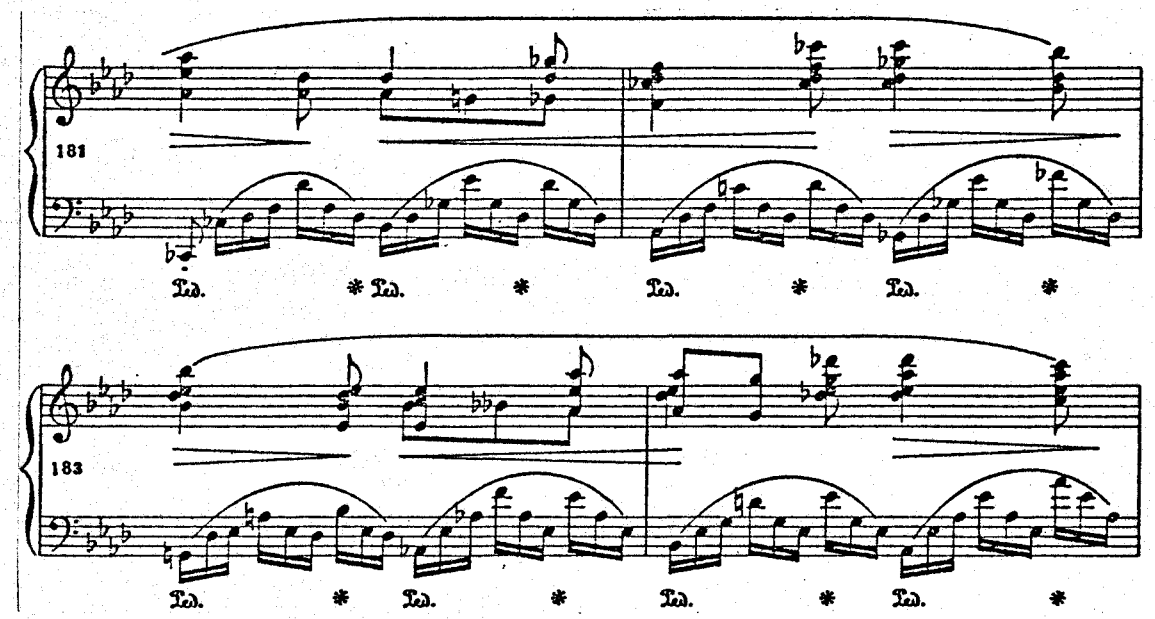
In this variation of theme B, two examples (there are many) of inner voice treatment may be noted. In the following example, the broken chords have both linear and thematic significance, with a "built-in" rubato.

Example 138. Ballade in F Minor, Opus 52, measures 175-176.



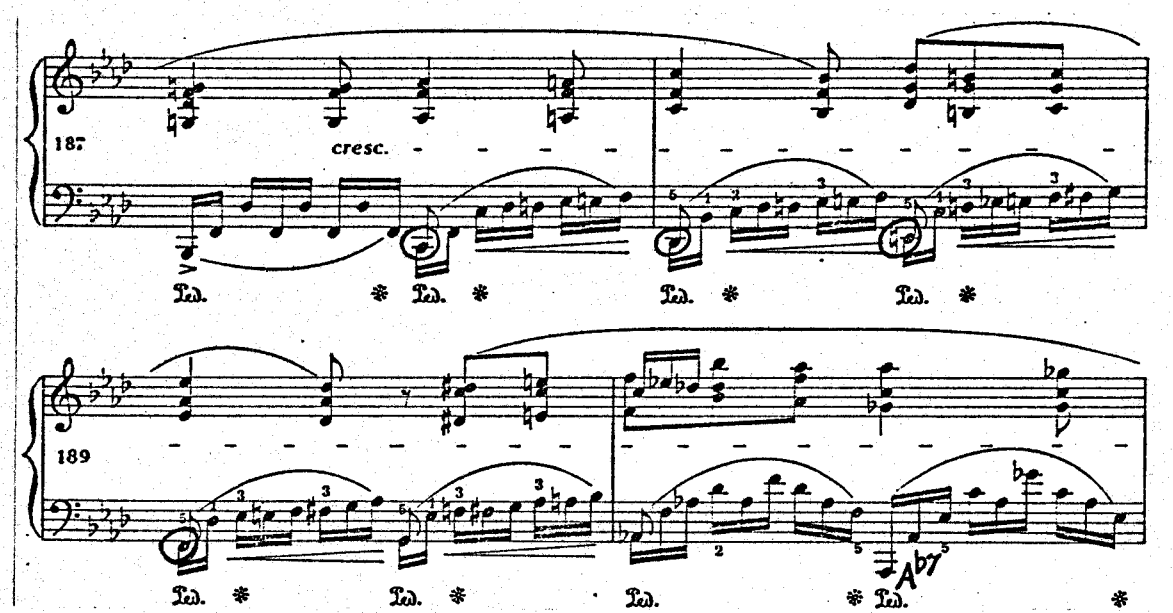
These two measures must be executed with great tenderness and a flowing legato. It must not be rendered mechanically, but must be interpreted with subtle nuances of feeling. The interpretation of the next passage must be executed in the same way, but with rising emotion. This passage, in the middle of the theme B variation, is one of the richest and most beautiful examples of inner melody.

Example 139. Ballade in F Minor, Opus 52, measures 181-184.



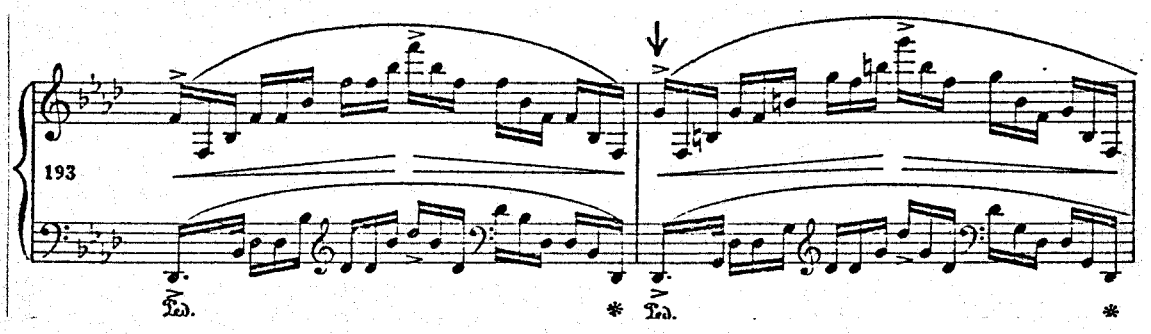
These last several measures come to a peak in measure 185 on the Neapolitan (flat two) which in turn sets the scene for the next rising wave. The drive to the climax is pushed along by a rising sequential pattern in the bass line, measures 187-190. The melodic pattern, C - $D^{\flat}$ - F - $E^{\natural}$, found in measures 139-140 (Example 129) and measures 201-202 (Example 130), is used at the beginning of the chromatic ascent in the bass line, but in slightly changed order, C - $D^{\flat}$ - $E^{\natural}$ - F, to serve its purpose.

Example 140. Ballade in F Minor, Opus 52, measures 187-190.



This sequence comes to an end on A^{b7}, which leads to D^{b} and a transition which leads to the biggest climax, marked triple forte, of the Ballade (measure 202.) The D-flat is used as a pedal point and the transition from D-flat major to C (as dominant) is sweeping and highly effective. The arpeggiated section on D-flat has the effect of a Neapolitan function as it resolves to the dominant just prior to the coda. Chopin places a French augmented sixth in a strategic position. (He used the same pivot chord in the Second Ballade; see Example 39.)

Example 141. Ballade in F Minor, Opus 52, measures 193-194.

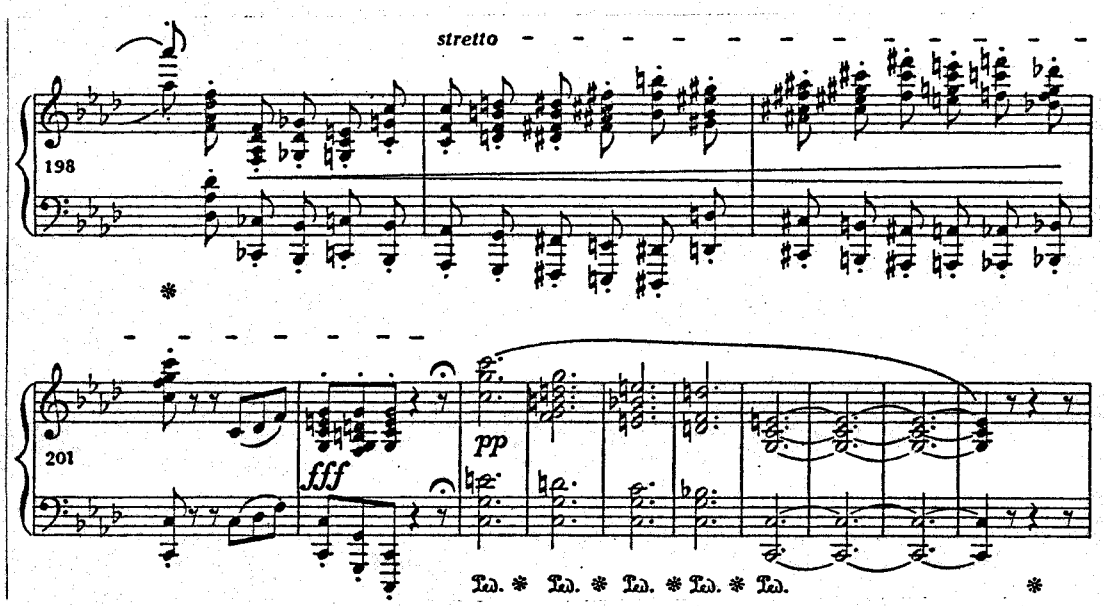


At measure 194, the French augmented sixth, G - B♮ - D^{b} - F, (D^{b} - F - G - B♮) serves as a hinge to the pedal point on C (tonic six-four.) The latter of course prepares for the return of F minor in the coda.

The transition that occurs in measures 195-210 is essentially a prolongation of the cadence. A tonal parenthesis occurs in measures 198-200; it is a chromatic series of chords utilizing the interdominant principle (see page 44.) The fanning motion and the marking, stretto, are powerful emotional and climax-building factors, driving the passage to three triple forte chords in measure 202. This moment is the most dramatic moment in the entire Ballade, created by these powerful chords and followed by a pianissimo passage of great quietness and peace. The series of chords on C, the dominant (measures 203-210), is an effective foil for that which has preceded and that which follows. Observance of the fermata prepares for this moment of peace and calm. There are two ways that measures 202-203 may be interpreted:

(1) The final C major chord (beat three) may be sustained by the pedal until most of the sound has died away, then the chord series may begin with the pedal still down for the first chord, followed by the indicated pedal changes; or (2) the final C major chord may be released with both hands and pedal, followed by a spell of silence long enough to allow the vibrations in the air to all but evaporate from one's sense (hearing and feeling), and then the chord series may begin with the indicated pedal changes.

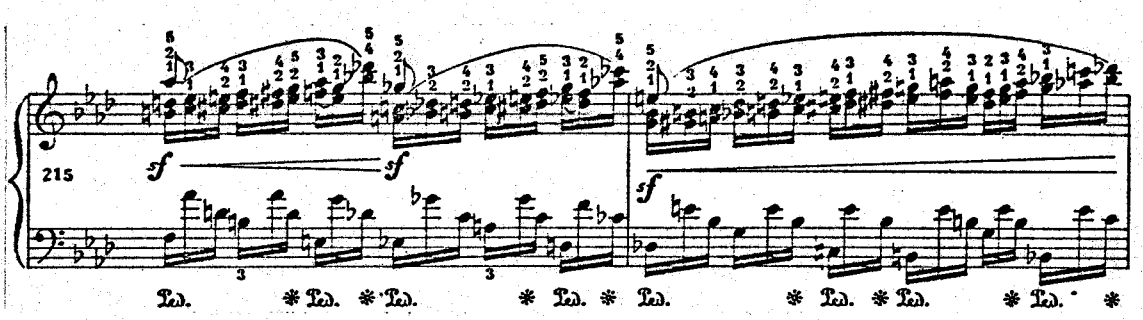
Example 142. Ballade in F Minor, Opus 52, measures 198-210.



If considered as they are spelled and sounded, the series of chords on the dominant may be interpreted as: V - V^9 - V^7 - V^{11} - V. Or, these few measures may be considered as basically a dominant seventh or dominant harmony with the other tones (D and F) as non-harmonic.

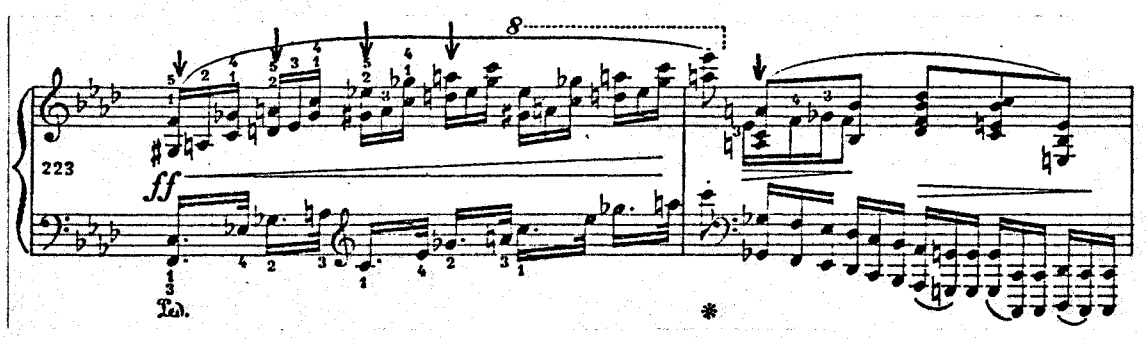
The coda of driving triplets is unleashed in an elaborate variation (three) of theme A. In this case, Chopin indeed reserves the section of greatest tension and contrast for the end (see page 4.) The coda is technically the most difficult section of the Ballade. The feeling of F minor is established in measures 211-214; the repetition of measures 211-212 one octave higher in measures 213-214 heightens the tension. (See Example 133.) The shower of chromatic particles in the following two measures is a harmonic sequence used as a tonal parenthesis. The chromatic passage inserted between the dominant (end of measure 214) and tonic (beginning of measure 217) chords has no tonal function, but its chromatic descent can be followed in the bass line: F - E♮ - E♭ - D♮ - D♭ - C♮ - B♮ - B♭, to A♭ as first inversion of tonic. It is a good example of the way in which Chopin uses semitone movement in a series of diminished seventh chords.

Example 143. Ballade in F Minor, Opus 52, measures 215-216.



After the smoothness of the sixteenth-note triplet figure (measures 211-218), the rhythmic drive of the slurred figure,  , causes more agitation. Another diminished seventh pattern occurs in measures 223 and 225 with the dotted-sixteenth-thirty-second pattern in the left hand, followed by pounding octaves. The dotted sixteenth notes in the left hand should receive rhythmic emphasis, as well as the notes falling <u>on</u> the beats in the right hand; these latter include the appoggiaturas, G# and D♮, and the accenting of them increases the driving agitation in this passage.

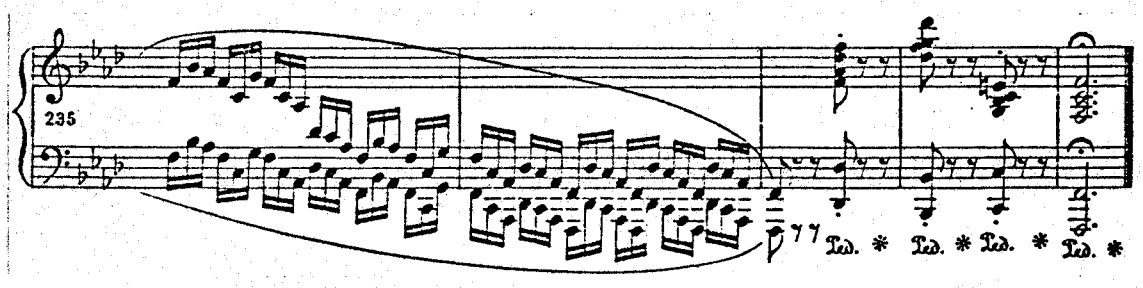
Example 144. Ballade in F Minor, Opus 52, measures 223-224.



In measure 227, Chopin indicates an <u>accelerando</u> to the end, and the final measures of winding arpeggios, reminiscent of theme A (See Example 120), drive headlong to the concluding chords, which will be played at the fastest tempo but with great weight and finality. As in the Third Ballade, the final cadence of the Fourth Ballade consists

of a four-chord progression. It is simple and straightforward: VI - ii^{6}_{5} - V^{7} - i.

Example 145. Ballade in F Minor, Opus 52, measures 235-239.



The roots of these four chords have been consistently important throughout the Ballade as tonal pillars.

Chapter 8

CONCLUSION

> Few artists have discovered within themselves the means to uncover a little of the great mystery of being, but Chopin was one of these. In his music--as in the poetry of Mickiewicz--there is to be found a penetrating insight into the fundamental nature of the Polish people, and here too there is revealed something of the 'vast sea of the human spirit.'"[89]

The foregoing chapters have had one purpose: to demonstrate the belief that analysis is not only helpful but also essential to the study and performance of a work. Any intelligent and sensitive musician who has entered the world of musical analysis has found in it endless hours of fascination; it is an absorbing and satisfying world. The study and analysis of a composer's works may be compared to the study of his inner life; one sees reflected in the music the soul and emotions of the creator. The music is a living entity and, in a sense, perpetuates the humanity of its composer. The music also contains the composer's thought processes from which he derives his methods of craftsmanship, the characteristics of which mark his style. We can know Chopin by study of his music for he "was dedicated to the one task of exploring the world he knew best--that of his own heart and imagination."[90]

The wise and feeling pianist will grasp the composer's compositional devices as though they are the words of the

composer, and he will perform the music as though expressing the composer's thoughts and mood. Of course the pianist's own personality and feelings will enter into the interpretation, but through analysis prior to performance, the interpretation will be more faithful to the composer's intent.

Chopin's works are permeated by a high intellectuality. For both Przybyszewski and Gide, "the music of Chopin represented an ideal. The actual ideal might be different, but perhaps Przybyszewski would agree with Gide that 'what I love and what I praise him for is that through and beyond his sadness he nevertheless attains joy; it is because the joy in him is dominant.'"[91] Although one speaks of the importance of structural organization in a work, it is not so much the form but the creative expression poured into that form which is truly important and lasting. Regardless of the inward complexity, Chopin's music has an outward simplicity which communicates directly to the listener. "Chopin was an artist who believed in music as a means of communication from the composer to the people."[92] His music contains fascinating thematic and harmonic material and an exciting emotional quality which have immediate appeal. The performer is the key person in all of this because he is responsible for this communication. Therefore he has, in a sense, an obligation to the composer and to the listeners, and must fulfill this obligation through analysis of the score.

The Ballades have many features in common among them and with other works, yet each is a unique masterpiece. Each is a model of Chopinesque style and architecture. In the Ballades, Chopin encompasses a height and breadth and depth elsewhere unattained in his works.[93] Chopin's music is the result of both conscious effort and unconscious inspiration--of both intellectual and intuitive factors. Chopin represented his own beloved Poland in his music, yet his music speaks an international language.

> For Chopin, the primary reality of life was to be found in his own self, and the feeling welling up from the inner depths was to be subject to the control of the intelligence and the scholarly discipline without which the inward vision cannot receive a coherent form. Only exceptional artists can bring these apparent contradictions--the "classical" concern for form and the "romantic" urge of inspiration--into that creative equilibrium which is found in the highest art, and Chopin was one of them.[94]

NOTES

NOTES

[1]Stephen P. Mizwa, Frederick Chopin - 1810-1849 (New York: Kosciuszko Foundation and Macmillan Company, 1949), p. 67.

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[3]Edgar Stillman Kelley, Chopin the Composer, His Structural Art and Its Influence on Contemporaneous Music (New York: G. Schirmer, 1913), p. 49.

[4]Kelley, p. 7.

[5]Henry T. Finck, Chopin and Other Musical Essays (New York: Charles Scribner's Sons, 1890), p. 30.

[6]Kelley, pp. 177-178.

[7]Frederic V. Grunfeld, "Chopin Without Tears," Horizon, XI, No. 2 (Spring, 1969), 92.

[8]Alan Walker, ed. The Chopin Companion, Profiles of the Man and Musician (London: Barrie and Rockliff, 1966), p. 247.

[9]Walker, p. 247.

[10]Abraham, p. 36.

[11]Kelley, p. 13.

[12]Kelley, p. 36.

[13]Kelley, p. 170.

[14]Abraham, p. 84.

[15]Abraham, p. 93.

[16]Finck, p. 48.

[17]Ernest Hutcheson, The Literature of the Piano (3rd ed., revised and brought up to date by Rudolph Ganz; New York: Alfred A. Knopf, 1966), p. 210.

[18]Abraham, p. 64.

[19]Walker, Hedley, p. 39.

[20]Abraham, p. 60.

[21]Kelley, p. 14.

[22]Abraham, p. 63.

[23]André Gide, Notes on Chopin. Translated from the French by Bernard Frechtman (New York: Philosophical Library, 1949), p. 32.

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[25]Mizwa, p. 50.

[26]Abraham, p. 100.

[27]Abraham, p. 100.

[28]John Petrie Dunn, Ornamentation in the Works of Frederick Chopin (New York: Da Capo Press, 1921), Preface.

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[30]Kelley, p. 136.

[31]Abraham, p. 66.

[32]Dunn, p. 57.

[33]Dunn, p. 57.

[34]Dunn, p. 70.

[35]Robert L. Henderson, "Chopin and the Expressionists," Music and Letters, XLI (January, 1960), 43.

[36]Henderson, p. 44.

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[38]Frederick Dorian, The History of Music in Performance (New York: W. W. Norton and Company, 1942), p. 235.

[39]Dorian, p. 236.

[40]Harold C. Schonberg, The Great Pianists (New York: Simon and Schuster, 1963), p. 146.

[41]Schonberg, p. 143.

[42]Hedley, p. 120.

[43]Grunfeld, p. 87.

[44]Hedley, p. 107.

[45]Abraham, p. 52.

[46]Mizwa, p. 68.

[47]Finck, p. 20.

[48]Wilhelm Von Lenz, The Great Piano Virtuosos of Our Time from Personal Acquaintance. Translated from the German by Madeleine R. Baker (New York: G. Schirmer, 1899), p. 74.

[49]Hedley, p. 123.

[50]Mizwa, p. 69.

[51]Schonberg, p. 150.

[52]Abraham, p. 65.

[53]Von Lenz, p. 68.

[54]Dean Elder, "A Conversation with Artur Rubinstein," Clavier, 8 (September, 1969), 18.

[55]Dorian, p. 239.

[56]Schonberg, p. 145.

[57]Hedley, p. 128.

[58]Schonberg, p. 150.

[59]Schonberg, p. 150.

[60]Schonberg, p. 150.

[61]Schonberg, p. 150.

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[63]Gide, p. 21.

[64]Mizwa, p. 72.

[65]Mizwa, p. 71.

[66]Janusz Ekiert, "Chopin: Tradition and Myth," Music Journal, 18 (March, 1960), 135.

[67]Kelley, p. 128.

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[70]Mizwa, p. 36.

[71]Chopin's Letters, collected by Henryk Opienski (New York: Alfred A. Knopf, 1931), p. viii.

[72]Henderson, p. 40.

[73]Walker, p. 228.

[74]Walker, p. 229.

[75]Walker, p. 230.

[76]Walker, p. 230.

[77]Walker, p. 229.

[78]Walker, p. 228.

[79]Walker, p. 236.

[80]Walker, p. 237.

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[87]Mizwa, p. 69.

[88]Abraham, p. 108.

[89]Henderson, p. 44.

[90]Walker, Hedley, p. 12.

[91]Henderson, p. 45.

[92]Mizwa, p. 18.

[93]Edward Clarence Farnsworth, Three Great Epoch-Makers in Music (Portland: Smith and Sale, Printers, 1912), p. 48.

[94]Walker, Hedley, p. 8.

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