CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Recital Works
by Bach, Beethoven, Chopin, and Debussy

A graduate project submitted in partial fulfillment of the requirements
For the degree of Master of Music in Music, Performance

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May 2024
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Acknowledgements

Thank you to Dr. Rachmanov and Professor Richman for your guidance and patience during my time at CSUN and for sharing your knowledge with me.

Thank you to Dr. Lancaster for helping me to write a professional paper and for being my mentor of the RCM certified teacher program. Thank you to Dr. Kowalchyk for lecturing about Piano Pedagogy.

Thank you to Dr. Roscigno for being a part of my committee and for giving me the opportunity to be a CSUN Orchestra celesta player.

Thank you to Dr. Terrie Mathis at the LRC University Writing Center for helping with my writing and teaching me more about English throughout my entire CSUN life.

Thank you to my parents for letting me study piano in the United States and believing that I could do it.
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Abstract

Recital Works by Bach, Beethoven, Chopin, and Debussy

By

Tomomi Kojima

Master of Music in Music, Performance

This paper discusses the music that I performed on my Master's Degree recital: 

Prelude and Fugue in G-sharp Minor, BW 887 (Well-Tempered Clavier, Book II) by Johann Sebastian Bach, Piano Sonata in A Major, Op. 2, No. 2 by Ludwig van Beethoven, Ballade No. 2 in F Major, Op. 38 and Etude in E Minor, Op. 25, No. 5 by Frédéric Chopin, and Pour le piano, L. 95 by Claude Debussy. The pieces were chosen to represent a variety of style periods and composers.

The discussion of each piece includes biographical information related to the composer and a stylistic and formal analysis of each piece. Special attention was given to comparing several of the works to other compositions by the composer or to compositions by different composers that have similarities.
Section 1: Prelude and Fugue in G-Sharp Minor, BWV 887 by Johann Sebastian Bach

Johann Sebastian Bach, one of the most important Baroque composers, was born on March 21, 1685 in Eisenach, Germany. He started his musical journey on the clavier with his eldest brother Johann Christoph Bach (1671–1721), who was a pupil of Johann Pachelbel (1653–1706). Throughout his teenage years, he studied organ with the famous organist, Georg Böhm (1661–1733) at Michaelisschule, which led to a pathway to become a church organist.

From 1703 to 1708, he was a church organist at The New Church in Arnstadt and St. Blasius Church in Mühkhausen. While living in Mühkhausen, Bach married his second cousin Maria Barbara (1684–1720). From 1708 to 1717, Bach spent time in Weimar as the court organist of Saxony-Weimar and in 1714 became music director. During this period, he composed organ works and cantatas as a part of his official duties. Bach’s next position was at the court chapel in Köthen, Germany from 1717 to 1723, as music director for prince Anhalt-Köthen (1694–1728). This position did not require him to compose church music, but instead allowed him to write instrumental pieces. He actively composed keyboard music to educate his pupils and for home concerts. Among these works were the Inventions and Sinfonias, the Well-Tempered Clavier, Book I, French Suites, and English Suites. Bach had seven children with the first wife Maria, however, she unexpectedly died at home in July 1720. After Maria’s death, her older sister accompanied Bach as a housemaid so that he could concentrate on his work. His second marriage on December 3, 1721 was to the twenty-years-old soprano, Anna Magdalena

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(1701–1760), when Bach was thirty-six years old. Bach spent the rest of his life with Anna, who gave birth to thirteen children.

In 1723, Bach was appointed a cantor at the St. Thomas Church in Leipzig, where his primary duties were composing and performing church vocal music. In addition, he became the conductor of the Collegium Musicum, which George Philipp Telemann (1681–1767) had established. He not only focused on his work, but also he actively composed works, such as the Partitas, the Italian Concerto, Goldberg Variations, and the Well-Tempered Clavier, Book II.

Bach died in Leipzig on July 28, 1750. He lost his sight near the end of his life, which may have hastened his death. His passion for the development of keyboard instruments continued until his death.

The two books of the Well-Tempered Clavier consist of a prelude and fugue in all twenty-four keys. Book I was composed from 1720 to 1722, and Book II was composed in 1738. The first manuscript of Book I dates from 1722 and was revised by the composer until the 1740s. Bach wrote the title page for Book I in 1722 translated by David Ledbetter:

The Well-Tempered Clavier or Preludes and Fugues through all the tones and semitones, both with the major 3rd, or Ut Re Mi, and with the minor 3rd, or Re Mi Fa. For the use and improvement of musical youth eager to learn, and for the particular delight of those already skilled in this discipline composed and presented by Johann Sebastian Bach while capellmeister to the Prince of Anhalt-Cöthen, and director of his chamber music.

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6 Ledbetter, Bach's Well-Tempered Clavier, 2.
The title page for Book II was written by Bach’s pupil Johann Christoph Altnickol (1720–1759) and translated by Kirkpatrick:

The second part of The Well-Tempered Clavier, consisting of preludes and fugues in all tones and semitones, prepared by Johann Sebastian Bach, royal Polish and electoral Saxon court composer, chapel master and noir director in Leipzig, in the year 1744.7

German pianist and composer Hans von Bülow (1830–1894), who used biblical scripture as a metaphor for musical works, described the Well-Tempered Clavier as the “Old Testament.”8 Robert Schumann (1810–1856) said “Let the Well-Tempered Clavier be your daily bread, then you will certainly become a solid musician.”9

The Well-Tempered Clavier is important for two reasons. First, Bach invented a new temperament system such that music sounded equally in tune in all twenty-four keys. Consequently, Bach’s fugues were the most intricate and ingenious in music history to that time.

Bach also composed it for teaching his pupils. Ledbetter started the chapter titled “Bach as Teacher” in his book with the sentence “The 48 is the apex of Bach’s clavier teaching programme.”10 It is unclear for which “Clavier” Bach wrote the preludes and fugues. According to Ralph Kirkpatrick (1911–1984), Professor of Music Emeritus at Yale University, it is difficult to confirm any specific keyboard instruments whether harpsichord, clavichord or organ due to the fact that there was no evidence of a specific designation of “keyboard” that Bach indicated.11


10 Ledbetter, Bach’s Well-Tempered Clavier, 126.

11 Kirkpatrick, Interpreting Bach's Well-Tempered Clavier, 9, 11.
However, there is an exceptional one, the Prelude in G-Sharp Minor from Book II. It was intended to be played by a two-manual harpsichord and is the only work with notated dynamic marks by Bach in the *Well-Tempered Clavier*.\textsuperscript{12}

The *Prelude in G-sharp Minor* from Book II is divided into four sections:

- Section I: mm. 1–15
- Section II: mm. 16–24
- Section III: mm. 25–40
- Section IV: mm. 41–50

Section I contains the main theme (mm. 1–4), which consists of two motives. These two motives seem to borrow from the preludes in E minor and F minor from Book II.\textsuperscript{13} The first motive consists of sixteenth notes in the first measure, ascending from the tonic of G-sharp minor to the dominant note and then running down to the dominant note. The sixteenth notes continue descending to the bass clef to take the line to the tonic on the first beat of measure 2. In the Prelude in E Minor from Book II, the starting note G ascends in sixteenth notes to the submediant and then descends to its tonic. (See Figures 1 and 2.)

\textbf{Figure 1:} J. S. Bach, “Prelude” from *Prelude and Fugue in G-Sharp Minor*, BWV 887, Book II, mm. 1–7

\textbf{Figure 2:} J. S. Bach, “Prelude” from *Prelude and Fugue in E Minor*, BWV 879, Book II, mm. 1–7

\textsuperscript{12} Kirkpatrick, *Interpreting Bach’s Well-Tempered Clavier*, 10.

The second motive of the Prelude in G-Sharp Minor appears in the treble clef in measure 2. Harmonic thirds in eighth notes proceed to quarter notes by step. Sibling Bruhn (b. 1951) called it an “appoggiatura-resolution.” The appoggiatura is played as the value of two eighth-notes, so this motive is played like three harmonic thirds in measure 2, and it is transformed to three harmonic sixths. Similarly the Prelude in F minor from Book II begins with three eighth notes. (See Figures 3 and 4.)

![Figure 3: J. S. Bach, “Prelude” from Prelude and Fugue in G-Sharp Minor, BWV 887, Book II, mm. 1–7](image1)

![Figure 4: J. S. Bach “Prelude” from Prelude and Fugue in F Minor, BWV 881, Book II, mm. 1–4](image2)

The main theme is repeated in measure 3 at a piano dynamic. Bruhn also hypothesized that Bach wanted echo effects with this repetition. After the echoing repetition of the main themes, a forte dynamic is marked in measure 5, and a variation of the second motive in the right hand is accompanied by descending sixteenth notes. According to Ledbetter, the first five notes in the bass clef in measure 8 are a variant of the first motive, and the two eighth-notes that step

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14 Siglind Bruhn, *J. S. Bach’s Well-Tempered Clavier: In-Depth Analysis and Interpretation, Volume III, Preludes and Fugues in F♯ f♯ G g Ab g♯*, (Hong Kong: Mainer International Ltd., 1993), 224.
down by half step are a variation of the appoggiatura-resolution.\textsuperscript{15} Sixteenth-note and eighth-note figures continue to the cadential close at measure 15.

Section II starts with the first motive in the left hand at measure 16 while the right hand plays a combination of the abbreviated first motive and the varied second motive. The second motive appears in the right hand in measure 17. The right hand expands to two voices in this section with the accompaniment in the left hand. Section II ends with a half-cadence at measure 24.

Section III is a development of both main motives. In the right hand, the variation of the first main motive is in measures 25–30, and the second motive is in measures 31–33. The section closes in measures 34–40 with similar material to measures 11–15.

The first motive returns in the original key in Section IV at measure 41, followed by the second motive in the sixths in measure 42. The second motive continues in the right hand of measures 44–45 with the left hand providing accompaniment in sixteenth notes. The roles switch in measures 47–49 with the left hand playing a variation of the second motive and the right hand providing the accompaniment, followed by a perfect authentic cadence.

The Fugue in G-Sharp Minor, a three-voice fugue in a six-eight meter, uses the compositional technique of tribrach that can be associated with the style of gigues.\textsuperscript{16} The tribrach, a musical foot consisting of three short notes or syllables,\textsuperscript{17} was the modern fashion in the Baroque.\textsuperscript{18} The rhythm is simple and flows with a stable pulse, but syncopation also can be heard as one of characteristic features of the Fugue in G-Sharp Minor.

\textsuperscript{15} Ledbetter, \textit{Bach's Well-Tempered Clavier}, 308.
\textsuperscript{16} Ledbetter, \textit{Bach's Well-Tempered Clavier}, 82.
\textsuperscript{18} Ledbetter, \textit{Bach's Well-Tempered Clavier}, 309.
The Fugue in G-sharp Minor has five sections:

Section I: mm. 1–33
Section II: mm. 33–61
Section III: mm. 61–97
Section IV: mm. 97–125
Section V: mm. 125–143

The Fugue in G-Sharp Minor from Book II is a “double-fugue” with two subjects. The first subject of four-measures consists of two segments (mm. 1–2 and mm. 3–4). The second segment begins a step higher than the first segment. (See Figure 5.)

![Figure 5: J. S. Bach, the first subject of “Fugue” from Prelude and Fugue in G-Sharp Minor, Book II, mm. 1–4](image)

The first subject appears four times in Section I and three times in Section II. The first note of each subject is the tonic or dominant in G-Sharp minor:

Section I:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>tonic (G#), top voice</td>
</tr>
<tr>
<td>5</td>
<td>dominant (D#), middle voice</td>
</tr>
<tr>
<td>12</td>
<td>tonic (G#), bottom voice</td>
</tr>
<tr>
<td>19</td>
<td>tonic (G#), middle voice</td>
</tr>
</tbody>
</table>

Section II:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>dominant (D#), bottom voice</td>
</tr>
<tr>
<td>45</td>
<td>dominant (D#), top voice</td>
</tr>
<tr>
<td>55</td>
<td>tonic (G#), bottom voice</td>
</tr>
</tbody>
</table>

The last two subject entrances in Section II begin on the highest note of the subject (m. 45) and the lowest note (m. 55). This wide spacing of the first subject provides a dramatic effect prior to the introduction of the new second subject at measure 61.19

In Section III starting at measure 61, this second subject, a chromatic line that descends and ascends within the range of a perfect fourth, is introduced. (See Figure 6.) According to Ledbetter, Bach used chromatic movements as a strong element of personal expression.20

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19 Ledbetter, *Bach’s Well-Tempered Clavier*, 310.

20 Ledbetter, *Bach’s Well-Tempered Clavier*, 81.
Therefore, the chromatic movements in this section convey a different character compared to the first subject.

![Figure 6: J. S. Bach, the second subject of “Fugue” from Prelude and Fugue in G-Sharp Minor, Book II, mm. 61–65](image)

The second subject is heard four times, and the distance between the first notes of the initial three subject entries is a perfect fourth. The last entry is on the tonic:

<table>
<thead>
<tr>
<th>Section III</th>
<th>mm. 61: dominant (D#), top voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 61–97)</td>
<td>mm. 66: tonic (G#), middle voice</td>
</tr>
<tr>
<td></td>
<td>mm. 71: subdominant (C#), bottom voice</td>
</tr>
<tr>
<td></td>
<td>mm. 79: tonic (G#), top voice</td>
</tr>
</tbody>
</table>

The two subjects finally meet in Section IV starting at measure 97. The juxtaposed second subject (S2) and first subject (S1) are found five times, three in Section IV and two in Section V:

<table>
<thead>
<tr>
<th>Section IV</th>
<th>mm. 97: tonic (G#), S1 bottom voice / S2, middle voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm. 97–125)</td>
<td>mm. 103: dominant (D#), S1, top voice / S2, middle voice</td>
</tr>
<tr>
<td></td>
<td>mm. 111: submediant (E), S1, middle voice / S2, top voice</td>
</tr>
<tr>
<td>Section V</td>
<td>mm. 125: tonic (G#), S1, middle voice / S2, bottom voice</td>
</tr>
<tr>
<td>(mm. 125–143)</td>
<td>mm. 135: tonic (G#), S1, top voice / S2, middle voice</td>
</tr>
</tbody>
</table>

A different countersubject accompanies each subject of this fugue. The first countersubject consists of syncopated two subphases of chromatic motion; the second subphrase (mm. 7–9) is a sequence of the first subphrase (mm. 5–7). The first two notes (B#-C and C##-D#) of each subphrase in measures 5 and 7 are a syncopated version of next two notes in measures 6–7 and 8–9 respectively. (See Figure 7.)

![Figure 7: J. S. Bach, the first countersubject of “Fugue” from Prelude and Fugue in G-Sharp Minor, Book II, mm. 5–9](image)
The second countersubject consists of three syllables of tribach rhythm, and there is no clear melodic pattern. (See Figure 8.)

![Figure 8: J. S. Bach, the second countersubject of “Fugue” from Prelude and Fugue in G-Sharp Minor, Book II, mm. 61–65](image)

The first countersubject is found twice in measures 5–9 and 19–23. The second countersubject appears only once in measures 61–65, but an abbreviated form is found in measures 66–70 and a varied form is found in measures 71–75. The first countersubject begins on the submediant of the key of the first subject while the second countersubject begins with the same note as the second subject.

First countersubject:  
- m. 5: B, top voice with S1 (D#)  
- m. 19: E, bottom voice with S1 (G#)

Second countersubject:  
- m. 61: D#, bottom voice with S2 (D#)  
- m. 66: G#, top voice (abbreviation) with S2 (G#)  
- m. 71: C#, middle voice (variation) with S2 (C#)

The first countersubject is similar to the second subject that moves by chromatic motion and a short-long rhythmic feature while the second countersubject is similar to the first subject that is based on three syllable motion in eighth notes.  

21 By combining the two subjects of this fugue in Sections IV and V together with the cross-relationship between both subjects and countersubjects, Bach clearly achieved a uniquely organic whole.

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21 Bruhm, J. S. Bach's Well-Tempered Clavier, 232
Section 2: Piano Sonata No. 2 in A Major, Op. 2, No. 2 by Ludwig van Beethoven

Twenty years after Bach’s death, Ludwig van Beethoven, another significant German composer, was born in Bonn, Germany in December 1770 and baptized on the 17th of that year. His initial musical instruction was from his father, and Beethoven’s first public clavier performance was at the age of seven. His father hoped that Ludwig would become a child prodigy similar to Mozart. Beethoven’s first piano teacher, Christian Gottlob Neefe (1748–1798), introduced him to Bach's *Well-Tempered Clavier*. Neefe wrote that “Ludwig has the most promising talent for the future. He will be able to become the second Mozart.”

Beethoven met Mozart in Vienna in the spring of 1787 and Haydn in July 1787. Beethoven briefly studied with Haydn and then studied counterpoint with Johann Albrechtsberger (1736–1809).

Beethoven’s official debut was at a charity concert at Burgtheater in Vienna on March 29, 1795, organized by the Vienna Composers Society, which supported widow and orphan musicians. The Three Piano Trios, Op. 1 were published in the same year. At the beginning of the next year, Beethoven achieved even more success as a composer and a pianist. He completed his first tour as a pianist and composed the set of three Piano Sonatas, Op. 2, which were published in March, 1796. His great success was unfortunately shadowed by medical issues that impacted his hearing. His inevitable hearing loss occurred in 1802. Over time, his hearing loss became more serious causing him to discontinue his career as a performer. His final performance

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as a pianist introduced the well-known “Archduke,” *Piano Trio No. 7 in B-flat Major*, Op. 97 in May 1814 in Vienna. Due to the decline in his hearing, his compositional activities decreased during 1813 to 1818. His health condition turned even more serious with illnesses of hepatitis, cirrhosis, and pneumonia, as well as alcoholism in 1826. Beethoven died on March 26, 1827 when he was fifty-six years old.

The Piano Sonata No. 2 in A Major, Op. 2, No. 2 is the second sonata of the Viennese set Opus 2, dedicated to Haydn. Beethoven completed this set of three sonatas in 1795, the same year that he completed his counterpoint study with Albrechtsberger.25 Clearly, his counterpoint skills can be seen in this sonata. According to a lecture recital by András Schiff, each sonata of Op. 2 has its own character: No. 1 is dramatic and agitated; No. 2 is lyrical and tender; and No. 3 is brilliant and humorous.26 This set of sonatas was premiered by Beethoven for his friends and his former teacher Haydn at the house of his patron Prince Lichnowsky (1756–1814) in 1795, as reported by Franz Wegeler, who was a boyhood friend of Beethoven.27 It was published on or around March 9, 1796. All of the Opus 2 series of sonatas consist of four movements, whose scheme was usually used for symphonies.28

Sonata Op. 2, No. 2 is in A major and contains four movements: Allegro vivace, Largo appassionato, Scherzo: Allegretto, and Rondo: Grazioso. The key of A major is described by


27 Cooper, “Commentaries,” 17.

Christian Schubart as “declarations of innocent love, contentment over its situation, hope of reunion at the parting of a lover, youthful cheerfulness, and trust in God.”

The first movement, *Allegro vivace*, is in a sonata form:

Exposition: mm. 1–121  
Development: mm. 121–223  
Recapitulation: mm. 224–336

It is a lively movement starting with a motive sounding like birds singing, similar to the bird catcher aria from Mozart’s Magic Flute. However, the tempo requires setting a playable speed for the triplet sections (mm. 32–38, 84–98, etc.) before starting the opening.

The exposition uses a tripartite model, which Haydn preferred to use. It consists of three sections: two main themes starting in the key of tonic (mm.1–32); a longer middle section modulating first to the minor dominant, then to the dominant, in which the main themes or its variants may or may not appear (mm. 32–103); and a short last section concluding the exposition with a cadential closing theme (mm. 103–116).

A:  
- mm. 1–20 principal theme  
- mm. 20–32 counterstatement

B:  
- mm. 32–46 ritornello on tonic, movement to dominant  
- mm. 46–58 establishment of the minor mode  
- mm. 58–83 section in dominant minor with rising bass  
- mm. 84–91 virtuosity in dominant major  
- mm. 92–103 ritornello in dominant

C:  
- mm. 104–116 cadential theme

The main theme is comprised of several motives in two main parts: the first part (mm. 1–8) and the second part (mm. 8–20). The first part may be considered an introduction before the

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new material appears at measure 9, so this eight-measure phrase should be played with one breath. András Schiff also suggests that the real musical statement starts at measure 9 following the question and answer phrases of measures 1 to 8.

In the first theme, Beethoven uses a tripartite structure of phrasing (called the p.d.e. technique): the primary motive which establishes the original material; the derivative idea which has a little change from the original; and the extension expanding the material. The p.d.e. technique often uses a phrase structure consisting of two-measures, two-measures, and four-measures (2-2-4). It can be seen in the first part of main theme:

- **primary motive** (mm. 1–2): descending materials in a tonic-dominant relation (A-E)
- **derivative idea** (mm. 3–4): the primary motive in a tonic-submediant relation (A-F#)
- **extension** (mm. 5–8): descending in all quarter notes beginning with the subdominant (D)

(See Figure 9.)

![Figure 9: L. v. Beethoven, Sonata in A Major, Op. 2, No. 2, first movement, mm. 1–8](image)

The second part of the main theme begins with a triplet arpeggio, followed by an A major ascending scale and descending motive of E-D-C# based on the p.d.e technique:

- **primary motive** (mm. 11–12): E-D-C# in treble clef
- **derivative idea** (mm. 13–14): E-D-C# in bass clef with continuous eighth notes
- **extension** (mm. 15–18): expanding phrase with cadential extension.

(See Figure 10.)

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32 Tayama, “Sonata in A Major (Op. 2 No. 2).”
33 András Schiff, “Sonata No. 2 in A, Op. 2/2.”
At the transition starting at measure 32 with movement to the dominant, the second phrase of the main theme transforms to sixteenth-notes-triplets, which can feel three times faster until it reaches the *fortissimo* in measure 39.\(^{35}\)

The establishment of the E minor mode begins at measure 49 preceded by the dominant chord of the key and continuing with six-measures of *rallentando* (mm. 48–53). This section is an expressive *parlando* duet between the right hand and the left hand.\(^{36}\) It leads to the entrance of the section in the dominant minor marked *espressivo* with a rising bass of broken chords (mm. 58–83). András Schiff mentioned a comment by Donald Francis Tovey (1875–1940) that said this rising bass transition was one of the most important examples of modulation that Beethoven passed on to the next generation of composers. Beethoven was looking ahead instead of looking back at Haydn.\(^{37}\) The modulation moves by thirds (a mediant relationship), starting with E minor in the *rallentando* section, modulating with a rising bass to G major (m. 62), B-flat major (m. 66), D major (m. 70), and finally arrives at E major at measure 84, the dominant of A major. This


modulation in the bass moves diatonically in measures 58–66 and chromatically in measures 68–76.

In measures 84–85 and 88–89, Beethoven wrote specific finger numbers on the triplet broken octave passages. It might have been to avoid playing the passages with two hands as Beethoven knew that Scarlatti had used two hands for broken octaves in some of his sonatas. It could have been more playable with one hand on the piano at the time of Beethoven as the keys were narrower than the modern piano. The pianist Rudolf Serkin did not perform this sonata because of these broken octaves since he preferred to strictly follow all notations of the composer. On the contrary, Czerny suggested using two hands with the left hand taking over the first note of each triplet in measures 84 and 85 and the last note of each triplet in measures 88 and 89. A ritornello moves back to the dominant key (mm. 92–103). In measures 104–116 an ascending scale is in a lower voice. The exposition concludes with long silences in measures 117 and 121 ending with an E minor chord (mm. 114–121).

The development is lyrical and dramatic. It modulates to C major, which is a major third down from the final E minor chord of the exposition. Tonality in the development continues modulating to many unrelated keys. Czerny suggests using the damper pedal for each harmony change, which is approximately four-measures. Another virtuosic section appears with the broken tenths in measures 180–198 requiring physical effort and arm movements to the weight

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41 Gen Segawa, “Beethoven ‘Sonata No. 2 op. 2-2 in A Major, 1st movement [harmonic analysis (complete) with subtitles] (from classical music dojo Beethoven ‘All 32 piano sonatas’ from the music analysis course),” streamed April 24, 2020, YouTube Video, 2:04:06, https://youtu.be/gzAolzU_i7M?si=K460aTDjM9ISfSy.
of the fingers.\textsuperscript{42} This virtuosic broken tenths is a \textit{stretto} of the triplet motive of the second part of the main theme from the exposition. It begins in D minor (m. 180), and then modulates to F major (m. 186), D minor (m. 191), and A minor (m. 196). A dominant pedal point begins at measure 202. The development concludes with a \textit{fermata} over the rests after a dominant seventh chord (mm. 223–224). Haydn often used a scheme where the development ends with a half cadence in the relative minor.\textsuperscript{43} However, Beethoven ended with a half cadence in the original key instead of the relative minor.

The recapitulation follows the traditional sonata form where the broken-octave theme appears in the tonic key. The first movement concludes with a long silence followed by an A major chord in measure 336. This silence prepares for the entrance of a slow, empathetic second movement.

The second movement, \textit{Largo Appassionato}, is in D major. This movement flows stepwise and has less wide interval movement. It creates a contrast between the first movement, which has more sweeping and twisting figures.\textsuperscript{44}

It is structured as a A-B-A form with coda.

\begin{itemize}
  \item A: mm. 1–19
  \item B: mm. 19–31
  \item A: mm. 32–50
  \item Coda: mm. 50–80
\end{itemize}

The A section begins with three-voice harmony in the treble clef with a \textit{pizzicato}-like bass similar in style to a string quartet.\textsuperscript{45} Brahms mimicked this \textit{pizzicato} melody for the cello

\begin{footnotesize}
\begin{enumerate}
\item Drake, “Lube and Space,” 128.
\item Charles Rosen, “Formal principles,” 10.
\item Drake, “Lube and Space,” 131.
\end{enumerate}
\end{footnotesize}
with a lyrical chordal harmony in the piano accompaniment of the second movement of his Cello Sonata in F Major, Op. 99.46

Figure 11: J. Brahms, Cello Sonata in F Major, Op. 99, second movement, Adagio affettuoso, mm. 1–2

Beethoven notated tenuto sempre for the lyrical chords and staccato sempre for the pizzicato bass. The theme in measures 9–12 has three-voices and a canonic structure that begins in the top line. The intensity grows by the increase of dynamics from piano to fortissimo in measure 18. This is a new style in the early Classical period, but this kind of sonority can be heard in the music of Brahms.47

The B section begins at measure 19 in B minor, the relative minor key. The phrase begins with the p.d.e. structure (primary: mm. 19–20, derivative: 20–21, and extension 21–23), and it modulates to F-sharp minor ending with a perfect authentic cadence in measures 22–23. A similar p.d.e structure begins in measure 23 leading to a first inversion G major chord (Neapolitan sixth) in measure 26. The A’ section begins at measure 32 similar to the opening of A section. The three-voices canonic theme enters in the tenor at measure 40.

The coda begins with a two-voice dialogue at measure 50 that moves to the opening theme in D minor marked subito fortissimo at measure 58. This surprising entrance is the most dramatic moment of the second movement. After this intense sonority, the main theme returns an

46 Tayama, “Sonata in A Major (Op. 2 No. 2).”

octave higher with a varied inner voice in sixteenth notes at measure 68. The piece concludes quietly with a long D major chord.

The third movement, *Scherzo Allegretto*, in A Major is a scherzo and trio structure with *Da Capo*, and the middle section, *Minore*, is in the parallel minor. The movement is the first work by Beethoven that uses the *Scherzo* form in his Sonatas.\(^{48}\)

\[
\begin{align*}
\text{Scherzo: mm. 1–44} \\
\text{Minore: mm. 44–68}
\end{align*}
\]

*The Scherzo* section is divided into three sections (A: mm. 1–8; B: mm. 8–31; and A with a cadential extension: mm. 32–44). The A section begins with a motive of sixteenth-note broken chords in the right hand and continues in the B section with the left hand. Schubert may have adopted a similar motive of arpeggiated broken chords in the *Scherzo* movement of his late *Piano Sonata No. 22 in A Major, D. 959*.\(^{49}\)

![Figure 12: F. Schubert, Sonata in A Major, D. 959, third movement, “Scherzo” Allegro vivace, mm. 1–8](image)

After the sweeping sixteenth-note motive in the left hand, an appoggiatura-resolution figure, which is a characteristic of the neighboring tone figure in the right hand of the second movement, appears in measures 16–18.\(^{50}\) The B section ends quietly with one completely silent measure (m. 31), and the A section returns at measure 32. The trio begins in A minor at measure


\(^{49}\) András Schiff, “Sonata No. 2 in A, Op. 2/2 - Beethoven Lecture Recitals.”

\(^{50}\) Drake, “Lube and Space,” 132–133.
44 following the *fortissimo* cadential extension of the previous section. The contrasting Trio section flows dramatically.

Beethoven also wrote specific finger numbers in this movement. In measures 8–10 in the left hand, he suggested using fingers 3 on G-sharp and 1 on E and B (m. 8), fingers 3 and 1 on G-sharp and B (m. 9), and fingers 3 and 1 on E-sharp and G-sharp (m. 10) for broken chords in the left hand.

The fourth movement, *Rondo Grazioso*, is considered one of Beethoven's most elegant works and has a vocal texture similar to Mozart's opera, *Cosi fan tutte*. This lyrical movement is in a seven-part *rondo-allegro* form (A-B-A-C-A-B-A): a lyrical graceful A section, a joyful B section, and a dramatic C section.

A: mm. 1–26  
B: mm. 26–40  
A: mm. 41–56  
C: mm. 56–99  
A: mm. 100–124  
B: mm. 124–135  
A: mm. 135–147  
Coda: mm. 148–187

The A section begins with a rippling arpeggio. This graceful entrance to the A section varies with each entrance of the A section and in the coda (mm. 1, 41, 100, 135, 173). The melody of the main theme (mm. 1–8) is accompanied by an Alberti bass in the left hand. The vocal texture includes wide leaps of a thirteenth in measure 2 and a fourteenth in measure 6. Following the main theme, a canonic contrapuntal phrase appears at measure 8. It is more like a dialogue when compared to the string quartet-like contrapuntal section in measures 8–12 of the

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52 András Schiff, “Sonata No. 2 in A, Op. 2/2.”
second movement. A transition section begins in measure 16 using sixteenth-note runs, broken chords, and blocked chords.

The B section, beginning at measure 26, introduces the second theme in the right hand with an Alberti bass accompaniment in the left hand. The melody in the right hand is octaves beginning in measure 32. The range of the Alberti bass in the left hand is beyond an octave, so keeping the space needed to reach the bass notes helps to play it consistently (mm. 32–38). The A section returns with the graceful arpeggio in sextuplet sixteenth notes and thirty-second notes. The C section storms in with intense staccato triplet figures at measure 57, and the key signature changes to A minor, the parallel minor. This eighth-note triplet figure, based on chromatic motion, continues throughout the entire C section creating drama and emotional intensity. The triplets are supported with thick heavy chords with the triplets and chords frequently switching hands. The section begins fortissimo and suddenly decreases to pianissimo at measure 80. Sforzando marks are often found in this section. Huge accents, dramatic dynamic changes, and thick chords are a characteristic of Beethoven’s piano style. The fortissimo returns in measure 88 for four measures, and subito pianissimo is marked at measure 92. A chromatic triplet-figure in measures 95–99, covering a range of four octaves, leads to a return of the A section in measure 100 in the key of A major. András Schiff describes the contrast between the A and the B sections and the C section as “Beauty and Beast.”

In the third A section, rapid scales replace the opening arpeggios, with the following melody elaborated rhythmically and melodically. The transition starting at 115 is the same as the

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54 András Schiff, “Sonata No. 2 in A, Op. 2/2.”
original A section until the change of the key in measure 121. A change of the key in these final measures allow the next B section to return in A major.

The second B section begins with the Alberti bass figure at measure 124. It resolves to an authentic cadence at measures 134–135 creating an elison to begin the final A section at measure 135. The last A section starts with the variation of the melody and suddenly moves to F major, the chromatic submediant (m. 140).

The coda begins in measure 148 with repeated chords followed by dominant and tonic arpeggios. The triplet figure from the C section appears in measure 161 in B-flat major, the Neapolitan key. The fourth movement quietly ends after recalling the melody from the A section.
Section 3: Ballade No. 2 in F Major, Op. 38 by Frédéric Chopin

Frédéric Chopin (1810–1849) was the son of a French father and Polish mother. His family were music lovers; his father played the violin and his mother enjoyed singing and playing the piano. At the age of six, he began piano lessons with a Czech composer and piano teacher Wojciech Żywny (1756–1842), who was a close friend of Chopin’s family. Chopin studied Baroque and Classical music by such composers as Bach and Mozart with Żywny.56

Chopin’s family moved to Warsaw in 1811. In 1817, Chopin’s first compositions, Polonaise in B-flat Major, Op. Posth and Polonaise in G Minor, Op. Posth were published. He had his first public performance at Radziwiłł Palace in Warsaw in 1818. In the same year, Chopin began receiving instruction in composition and piano from Józef Elsner (1769–1854), who ran the Main School of Music, a part of Warsaw University. Elsner continued teaching Chopin at the school and encouraged Chopin to develop his own character without losing his delicate sensibility.

In 1831, Chopin moved to Paris as refuge due to the Polish revolt against Russian rule. He was not able to go home to Warsaw for the rest of his life after leaving Poland. In Paris, he met various important people to him: Franz Liszt (1811–1886), Felix Mendelssohn (1809–1847), and Robert Schumann (1810–1856). Schumann highly praised Chopin so much that he composed a piece named “Chopin” in his piano composition, Carnaval, Op. 9 (1835). Chopin also met the piano maker Camille Pleyel (1788–1855). Chopin highly admired the piano produced by Pleyel, and he stated that “Pleyel's pianos are the last word in perfection.”57 In Paris, there were a large group of political refugees from Poland, and one of them was Adam


Mickiewicz (1798–1855), a poet. Chopin’s Ballades were strongly inspired by Mickiewicz’s poetry.

Chopin never married, but he had a romantic relationship with George Sand (1804–1876), an influential writer, independent woman, and a nineteenth century feminist. In 1838, they visited the Island of Majorca, Spain to heal his failing health, and they also spent summers at Sand’s childhood home in Nohant, France in 1839 and 1840 to 1846. Despite his health getting worse, he composed various piano works including the Ballade No. 2, which was composed on the Island of Majorca in 1839. Chopin struggled with tuberculosis and died on October 17, 1849 in Paris. His funeral was held on October 30th at the Church of the Madeleine.

Chopin composed four ballades. A ballade was originally a vocal genre, but Chopin turned it into a dramatic-structured piano solo work without lyrics. There is no specific structure for Chopin’s ballades, but all are in compound duple except the introduction of Ballade No. 1 in G Minor, Op. 23. A ballade is a story, so the main motive or main theme, which is the protagonist, unfolds the story throughout the music structure in each work. Even though Chopin’s ballades are not program music, all four ballades were said to be inspired by Mickiewicz, yet there is no proof of any connection between his poetry and Chopin’s ballades.

Schuman suggested in his conversations with Chopin that his idea to compose ballades came from his poems. The Ballade No. 2 may have been associated with one of his poems, “Świtezianka.” A summary of the poem in an English translation follows:

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60 Tanogashira, Chopin’s Two Ballades, Opp. 38, 47, 3-4.

When the place where they lived was invaded by the Russians, the maidens chose death rather than suffer humiliation from the conquerors. After the maidens threw themselves into the lake, flowers bloomed on the shores of the lake, and anyone who touched the flowers would be unlucky. There is a legend that it will become.\footnote{Lagrive, \textit{Sabina symbol kara miru}, \textit{Chopin no ongaku ni Hisomu ‘demonish na mono’ Zenpen} (‘demonish thing’ in Chopin’s music observing through Sabina symbol, Part 1), Note, published July 25, 2022, https://note.com/sabian_symbol/n/nebdc6174938#d07d1a99-808e-4e8e-8238-0d0e91e595bb.}

The \textit{Ballade No. 2 in F Major}, Op. 38 was composed in 1839 and dedicated to Robert Schumann in return for Schumann’s \textit{Kreisleriana}, Op. 16 (1838), dedicated to Chopin.\footnote{“Ballade pour le piano No. 2, in F major Op. 38,” (Leipzig: Breitkopf & Hartel, 1940), Yale University Library, accessed March 1, 2024, https://musiclib-exhibits.library.yale.edu/exhibits/chopin/ballade_op38_no2.html.} The Ballade is in 6/8 meter and in A-B-A-B-Coda form, a simple structure compared to the other three, The A section is peaceful while the B section is agitated and dark. The contrast of emotional complexity between tranquility and turmoil is a characteristic of the work. It reflects the contrast in Chopin’s life during the time in Majorca: the beautiful scenery and happy mood and the outbreak of depression and inner contradiction from serious health conditions.\footnote{Lin Li, “The Stylistic Features of Chopin’s Four Ballades” in Advanced in Social Science. Education and Humanities Research, December 2018, Atlantis Press, https://www.atlantis-press.com/article/55910380.pdf, 588.} The Chopin National Edition of Chopin Ballades counts this first incomplete measure as measure 1. The measure numbers used in the description of this work follow the numbers in this edition.

A section: mm. 1–46  
B section: mm. 47–83  
A’ Section: mm. 83–140  
B’ Section: mm. 141–168  
Coda: mm. 169–204

The A section, \textit{Andantino}, starts with unison C octaves marked \textit{sotto voce}, leading immediately to a four-voice choral-like texture in measure 3. The same rhythm (a quarter and eighth-note) is used to the end of this peaceful section. Chopin used the term ‘\textit{sotto voce}’ rather...
than a specific dynamic marking at the beginning. The last three-measures of the A section is
marked *smorzando* with a *fermata* on the last bar line following single repeated notes on A.

The turbulent B section, *Presto con fuoco*, enters suddenly in A minor at measure 47. Broken sixteenth notes played by the right hand descend and ascend while an agitated bass melody line is in the left hand (mm. 47–62). The hands play in contrary motion, shifting five octaves apart. In addition, there are rhythmic complexities: quadruplets (four sixteenth notes) in the right hand with triplets (three sixteenth notes) in the left hand at measure 47 and duplets (two sixteenth notes) in the right hand with triplets (three sixteenth notes) in the left hand at measure 48. This segment continues until measure 62. Sixteenth-notes passages are found in the left hand while the right hand plays chords (mm. 63–69). The chords in the right hand reach a high point with the dynamic level of *fortissimo* in measure 69 and descend toward the E-flat major triad at measure 79 while the left hand plays ascending scales (mm. 71–79). The music returns to the peaceful A section at measure 83 with a preceding *rallentando*.

The second A section starts at measure 83 with four voices similar to the first A section. The dynamic sign is *pianissimo*, instead of the *sotto voce* used in the original A section. A *fermata* is found over the rest at measure 88 after the B-flat major triad. This A section represents an unstable feeling of anxiety though the *stretto, più mosso* starting at measure 108. A second marking of *stretto, più mosso* starting at measure 133 is followed by an *accelerando* at measure 140 leading to the second B section. Chopin’s use of the word “*stretto*” is very different from Bach’s use of the word. The word “*stretto*” comes from the Italian “*strettate,*” which means to tighten. Chopin wants performers to play faster to accelerate and heighten the intensity of the passage.
The second B section begins at measure 141 with a descending broken sixteenth-note passage in the right hand falling and rising while the left hand has the agitated melody. Trill-like figures in the right hand with a bass melody in octaves in the left hand (mm. 157–166) and descending octave trills (mm. 167–168) lead to the coda in A minor.

The virtuosic coda begins at measure 169 with repeated double notes in the right hand. In measure 171, the double note figure becomes a stepwise melodic line in the lower notes while the top note repeats. Toward the climax of the coda at measure 189, both the A and B sections reprise. There are sixteenth-note broken chords in the right hand and rising octaves in the left hand from the B section (mm. 159–197). This is followed by a recall of the opening bar in the A section starting at measure 197. The work ends quietly in the key of A minor which is a different key from the opening in F major.

The piece starts in a major key and finishes in a minor key, a unique feature. The Ekier edition included Schumann’s quote, “the passionate episodes seem to have been added late; I recall precisely, that heirloom playing the Ballade [September 1836], Chopin ended it in F major, now it is in A minor.” According to Schumann’s quote, the first performance that Schumann heard may have ended in F major, as seen by the many changes to the last two measures found in the autograph. Ballade No. 2 was first composed in 1833 and revised in 1839 after the first performance, so this unexpected ending could have been added during these six years.

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Section 4: Etude in E Minor, Op. 25, No. 5 “Wrong Note” by Frédéric Chopin

The set of twenty-four Etudes Op. 25 (1832–1837) was dedicated to Marie d’Agoult (1805–1876), who was the mistress of Franz Liszt. Etudes before Chopin’s time focused on developing technique similar to exercises. Chopin’s etudes offer not only the technical development of piano skills, but they also require understanding of musicality. Chopin’s etudes were the first with artistic content and inaugurated the new genre of concert étude.\footnote{Burkholder, Grout, and Palisca, \textit{A History of Western Music Tenth Edition}, 609.} Chopin first called them “exercises” but renamed them “Etudes” when he published his first book of Etudes, Op. 10, which was dedicated to Franz Liszt.\footnote{Junko Kurokawa, “\textit{Chopin to Liszt nioketu piano souhou no hikakuenkyuu - Rensyuukyoku wo chuushin ni} (Comparative research of piano study between Chopin and Liszt - with focus on Etudes -),” (diss., Hyogo University of Teacher Education, 2006), 9.}

The Etude Op. 25, No. 5 in E minor is in ternary form (A-B-A). It is structured as a scherzo with a trio consisting of the playful main section and a slow beautiful middle section.\footnote{Greg Niemczuk, F. Chopin - Etude Op. 25 No. 5 in E minor -analysis - Greg Niemczuk’s lecture, January 17, 2022, YouTube Video, 32:32, https://youtu.be/uxO6hJtDHwg?si=zbWoRWtHoPDCoL-2.} The technical purpose of the etude is to expand right hand flexibility and to gain stability with left-hand wide leaps. This etude is called “wrong note” because of its relentless use of dissonances in the A sections.

A section: mm. 1–44 \textit{Vivace}
B section: mm. 45–97 \textit{Piu lent}
A’ section: mm.98–138 \textit{Tempo Ie}

The A section (mm. 1–44) marked \textit{scherzando} and \textit{leggiero}, contains dissonance created by non-chord tones, creating a phenomenon as if it sounded wrong. (See Figure 13.) To develop right-hand flexibility, the second and fifth fingers of the right hand extend to a range of an augmented 6th and minor 7th. The left hand features arpeggiated chords that use wide intervals. According to Alfred Cortet (1877–1962), ”the student should first of all acquire mobility and...
lightness of the thumb and second finger of the right hand and should get accustomed at the same
time to using the thumb continually as a pivot for shifting the hand.”\textsuperscript{70} At measure 29, the dotted
rhythm from the opening turns to grace notes. The dotted rhythm becomes simply two
eighth-notes rhythm at measure 37, and the A section ends after three large jumps to extreme
registers.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure13}
\caption{F. Chopin, \textit{Etude in E Minor}, Op. 25, No. 5, mm. 1–3}
\end{figure}

Chopin used the right-hand figure from this etude in the first movement of his first \textit{Piano
Concerto in E Minor}, Op. 11 (1830) (mm. 661–664).\textsuperscript{71} (See Figure 14.)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure14}
\caption{F. Chopin, \textit{Piano Concerto No. 1 in E Minor}, Op. 11, first movement, mm. 661–664}
\end{figure}

Some passages from the Op. 10 etudes were used by Chopin to practice his \textit{Piano
Concerto No. 1}.\textsuperscript{72} The \textit{Etude in E Minor}, Op. 25, No. 5 may be one that Chopin practiced to play
his concerto.


\textsuperscript{71} “Chopin Etude Op. 10, 25 and Three Etudes,” \textit{Chopinist he no michi} (becoming Chopinist), Chopinist, accessed

\textsuperscript{72} Massimo Blasone, “A Physicist’s view on Chopin’s \textit{Études},” \textit{The European Physical Journal Special Topics} vol.
226 (12), (July 2017): 2717.
The B section (mm. 45–97), *Più lento*, begins in the parallel key of E major. Arpeggios in the right hand are a technical feature accompanying a new melody in the left hand. (See Figure 15.) These arpeggios also include intervals of fifths, sixths, and sevenths. The theme of the B section may have come from a Polish folk song that Chopin’s mother sang to him. It also can be heard in the middle section of his *Polonaise-Fantasie in A-flat Major*, Op. 61.\(^3\) (See Figure 16.)

![Figure 15: F. Chopin, *Etude in E Minor*, Op. 25, No. 5, mm. 45–48](image1)

![Figure 16: F. Chopin, *Polonaise-Fantasie in A-Flat Major*, Op. 61, mm. 153–159](image2)

The right hand triplets change to sixteenth-note arpeggios at measure 81, using the indication of *leggierissimo*. The B section concludes with the marks of *smorzando* and *poco ritenuto* in measures 96–97. A trill mark for the pedal in the *Cortot* edition suggests using a flutter pedal in these two measures. (See Figure 17.)

\(^{3}\) Greg Niemczuk, *F. Chopin - Etude Op. 25, No. 5*. 

29
The A section returns with an additional note added between the two notes from the original A section. (See Figure 18.)

The coda at measure 130 is based exclusively on an E major chord. Measures 130–133 feature a grace note leading to the third of each chord. In measures 134–137, the grace notes became trills. A final $fff$ E major chord is followed by a four-note ($E-F\#-G\#-B$) ascending arpeggio that covers four octaves and ending on a G-sharp.

It should also be noted that this etude is a perfect example of “hidden variation form” within the larger ABA ternary structure. Every time the theme returns in both A sections, there is a change or variant in either the right-hand or the left-hand part. This compositional technique
adds interest and variety to the many repetitions of the main theme, but it also poses tremendous technical challenges for the performer.
Section 5: Pour le piano, L. 95 by Claude Debussy

Achille Claude Debussy, was a French Impressionist composer, born on August 22nd, 1862, in Saint-Germain-en-Laye, France and baptized two years after his birth.74 His family was not wealthy, and none of them had musical experience. However, he was able to begin piano lessons from the Italian violinist Jean Cerutti after moving to Cannes around 1870. Later returning to Paris in 1871, he continued his piano instruction with Antoinette-Flor Mauté de Fleirville, who was a pupil of Chopin. She offered lessons free of charge for poverty-stricken Debussy. With Mauté’s guidance, Debussy was admitted to the Paris Conservatoire in 1872 at the age of ten. He played “Invitation to the Dance” by Weber at his audition.75

In Eric Frederick Jensen's book about Debussy, he conveys Debussy’s appreciation for Mauté as follows:

Three years before his death Debussy recalled her with extraordinary fondness, noting that she had taught him “the little I know about the piano.” At the time he was preparing an edition of some of Chopin's piano pieces and wished that she were still alive so that he could draw upon her knowledge: “she knew so many things about Chopin.”76

Jensen also quoted from a conversation with Victor Segalen and André Schaeffner in which Debussy said he had the privilege to hear “only two fine pianists, Liszt, and ‘my old piano teacher, a small, stout woman who plunged me into Bach and who played his music as it is never played now - putting life into it.’”77 This story showed that Debussy’s early experience with Mauté was forever etched in Debussy’s heart.

At the Paris Conservatoire, he studied the piano with Antoine Marmontel (1816–1898), who had taught at the school since 1848. Marmontel was known as a teacher who taught many outstanding composers by imparting musical sensitivity and pedagogical knowledge, yet he was not able to produce a student who could become a concert pianist due to his lack of demonstration of virtuosic aspects of piano playing. However, Debussy’s natural talent enabled him to play advanced pieces, such as Chopin’s Piano Concerto No. 2, Op. 21, after only three years experience of studying the piano, and Chopin’s Ballade No. 1, Op. 23, when he was twelve years old, for which he was awarded the first prize at the annual jury of his school.

At annual juries of the Paris Conservatoire, Debussy was ranked as follows:

1874 - Second certificate of merit - ranked 7th: Chopin Piano Concerto No. 2, first movement.  
1875 - First certificate of merit - ranked 4th: Chopin Ballade No. 1  
1876 - No prize - ranked 8th: Beethoven, Sonata No. 32, Op. 111, first movement  
1877 - Shared second prize - ranked 5th: Schumann, Sonata No. 2, Op. 22, first movement  
1878 - No prize - ranked 9th  
1879 - No prize - ranked 8th  
1880 - Second Prize: solo piano; First Prize: accompaniment category

Marmontel and Albert Lavignac (1846–1916), who was the solfège class teacher, were concerned Debussy relied too much on his natural ability, and he was not awarded the prize of the annual jury in 1876 at his school. One might say that changing piano instructors could have caused positive progress, but Debussy decided to continue studying with Marmontel. However, Marmontel gave Debussy the opportunity to be a personal pianist for Nadezhda von Meck (1831–1894), who was a patron of Tchaikovsky. Debussy played piano trios, piano

accompaniments, taught piano and music theory to her children, and traveled around the world with her family. Debussy decided to become a composer through the experience with von Meck. His first compositions appeared in 1880, including a piano trio written for the von Meck family, a symphony which was sent to von Meck as a present, and Danse bohémienne. His goal was to win the Prix de Rome instead of being a concert pianist.

After returning to Paris, Debussy enrolled in the composition class of Ernest Guirand (1837–1892), who was a student of Debussy’s piano teacher, Marmontel. In 1884, in his third attempt, Debussy finally won the first prize in the Prix de Rome with his cantata, L’enfant prodigies. In 1887, after two years of residence in Rome, Italy, a prize for winning the Prix de Rome, he composed Printemps (Spring) and submitted it to the Académie des Beaux-Arts in the Villa Medici as a part of his assignments. Printemps, which was structured to go beyond systematic harmony rules, was the catalyst for which Debussy was called an Impressionist composer in the spirit of the Impressionist painters Claude Monet (1840–1926) and Pierre-Auguste Renoir (1841–1919). In 1899, he married Rosalie Texier (1873–1905), also known as Lilly.

He began writing his opera Pelléas et Mélisande in 1893. In 1902, he finally completed it, and it was premiered at Opéra-Comique. The reactions from audiences were pro and con, but he became a celebrity composer at age 40. Debussy soon had an affair with Emma Bardac (1862–1934), who was a mother of one of his Debussy’s pupils, leading to a bitter divorce from Lilly in 1905. In the same year, La Mer was premiered, and Debussy and Emma’s daughter, Chouchou (Claude-Emma) was born. Debussy’s family soon moved to a house in an expensive


residential area in Paris. He and Emma married in 1908. He was earning money through his work *Pelléas* after executing a contract with the publisher of Durand.\(^85\)

After 1908, Debussy’s compositional work slowed because of his rectal cancer and World War I. He kept himself involved in music by editing Chopin’s works for Durand. However, it was during this time that Debussy wrote what many consider his masterpieces for the piano, namely the two books of 24 Preludes (1909–1913), each with a descriptive title. The motivation to compose was back in 1915, and he wrote more masterpieces, such as the *Douze Etudes* (Twelve Etudes). However, the cancer weakened his body, and he no longer had energy for composition due to cancer surgery. His violin sonata (*Sonate pour violon et piano*) was his final work, composed and premiered in 1916. He died on March 25, 1918 in Paris and was buried in *Cimetière de Passy* in Paris.

Debussy’s compositional style was divided in three periods, according to Kazuko Yasukawa (1922–1996): I. 1888–1900, beginning of Impressionism in Debussy’s works but not yet completely his own style; II. 1901–1907, pursuing his own compositional style in his works; and III. 1908–1918, established his own composition style.\(^86\) *Pour le piano* belongs to the second period of his compositional style, when Debussy began to develop his own compositional style. According to Yasukawa, he pursued the difference between the sonority of light and the shadow of resonation in the piano during his second compositional period.\(^87\) A contrast of sounds between bright and dark can be found in *Pour le piano*.

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\(^86\) Kazuko Yasukawa, “Pour le piano,” comp. C. Debussy, in *Debussy no Piano kyokushu IV* (Debussy’s Piano Works), (Tokyo: Ongaku no tomosha, 2014), 3.

\(^87\) Yasukawa, “Debussy’s Piano Works,” 3.
Pour le piano (For the piano) L. 95, published in 1901, is a set of three movements, modeled on a Baroque suite. It consists of a Prélude, Sarabande, and Toccata. Each movement was dedicated to a different person: Prélude to Mlle Worms de Romilly, Debussy’s student; Sarabande to Yvonne Lerolle, a daughter of French painter Henry Lerolle; and Toccata to Nicolas Coronio, a wealthy amateur pianist as well as Debussy’s student.

The first movement, Prélude, Assez animé et trè rythmé (Rather lively and very rhythmic) is in A Minor, but it also contains harmonies based on the Aeolian mode and is conceived as a sonata-allegro form.

- Exposition: mm. 1–58
- Development: mm. 59–96
- Recapitulation: mm. 97–133
- Coda: mm. 134–163.

The exposition begins with broken chords and continues to measure 38. Measures 39–42 contains a short transition section that culminates in the second theme in measure 43 in the relative key of C major. A long pedal point on low A holds for eighteen measures (mm. 6–24). To hold this pedal point, it is useful to use the sostenuto pedal, even though Debussy’s piano lacked this middle pedal. The pedal point A plays the role of the tonal center over the dissonance created by the diminished-seventh chords and tritones in measures 15 to 23. According to Puripat Paesaroch, this kind of pedal point can be seen in Bach’s Prelude from the Prelude and Fugue for Organ in A Minor, BWV 543, during which an A is held by a foot pedal for 15 measures. (See Figure 19.)

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Figure 19: J. S. Bach, “Prelude” from Prelude and Fugue in A Minor, BWV 543, mm. 8–24
Polyphonic figures, a characteristic of the Baroque period can be seen in the exposition. It begins with two-voices, and adds a pedal tone at measure six to create three-voices. The left-hand quarter notes split into two-voices at measure 14 to expand to a four-voice texture. Starting in measure 43, there are brass-like chordal figures. Richard Wagner (1813–1883) used augmented six chords as a dominant function chord. Debussy uses augmented sixth chords differently. They are used to create an ambiguity of key, as there is no longer a tonal center, which earlier began on C. The brushing quality of the glissandos used in this section (mm. 46, 50) should not be played with rubato. An A-flat descending whole tone scale in measures 57 and 58 leads to the development.

The development can be divided into two sections: measures 59–70 and measures 71–96. A tremolo on a major second that rises chromatically is heard throughout the entire development. The opening motive (mm. 1–2) is developed in the low register starting on D (m. 61) and is developed sequentially in measures 61–66. A chromatic octave figure is found from measures 67–70 to serve as a bridge to the second half of development. The main motive (mm. 6–7) begins in measure 75 and continues to be developed in this section. A pedal tone on A-flat in measures 71–90 supports the right-hand melody, which is the second motive of the exposition, now in whole tones. The effect is a vague tonality in the development. After a descending tremolo in the right hand crossing over the left hand (mm. 91–96) with the main theme in the left hand again in whole tones, the recapitulation begins at measure 97. Similar to the exposition, it uses glissandos (mm. 118, 122, 126) alternating with chords followed by mostly minor triads instead of the previous augmented chords (mm. 128–133).

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The coda begins in measure 134 with a tremolo on A-flat and B-flat in the right hand, and the left hand contains a rhythmic figure derived from the first two measures of the opening of the A section. Descending broken triads in the right hand with contrary octaves or single notes in the left hand (mm. 142–147) lead to a surprising *cadenza* beginning at measure 148. This *cadenza* begins with two measures in a recitative style. At measure 150, ascending and descending scales alternating between B Locrian mode and B whole tone scales appear. The final chords at the end at measures 158–162 are an imitation of a cathedral organ from the Baroque period.93

The second movement is a *Sarabande*, a Spanish slow dance, that was a movement used in Baroque suites. Aaron Grad explained that “Debussy’s Sarabande progressed ‘with a solemn and slow elegance’ that mirrors the stately pace of the Baroque dance.”94 The first version of the *Sarabande* (1893) was in the *Image oubliées* and named *Souvenir du Louvre*. Debussy revised and used it in *Pour le piano*.95 He integrated about 80 changes in the final version of the *Sarabande*.96 Maurice Ravel (1875–1937) transcribed it for orchestra in 1923 even though Ravel criticized *Pour le piano* after he heard the premier because it competed with his work, *Jeux d’eau* (1902).97

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93 Paesaroch, “*Claude Debussy’s Pour le piano (1901)*,” 18.


95 Yoko Nakamura, “*Debussy no ‘Pour le Piano no Salabande’ ha, Tchaikovsky yurai* (The origins for Debussy’s ‘Sarabande from Pour le piano’ is Tchaikovsky),” Ongaku no Daihukucho accessed March 14, 2024, https://blog.goo.ne.jp/nybach-yoko/e/da756a8f01f541e363b8c77d73433ee5.


This Sarabande, Ave une élégance grave et lent (With slow and solemn elegance\textsuperscript{98}), like the dance from Baroque period, is in binary form. The work can be considered a rounded binary. The opening material can be heard in measures 42 to 49 in the B section.\textsuperscript{99} The A Section is from measures 1 to 22, and the B section is from measures 23 to 72. The form can also be considered:

- **A**: mm. 1–22
- **B**: mm. 23–41
- **A'**: mm. 42–72

In the first section, a guitar accompaniment can be imagined through the figures where the left hand broken chords lean to the next chord (m. 2).\textsuperscript{100} Debussy avoided following functional harmony to obscure the tonality of this work by using modalities, chromatic alterations, and quartal harmony.\textsuperscript{101}

The Aeolian mode on C-sharp is the primary tonality in the A section. The first theme (mm. 1-8) is introduced and varied in measures 15–22. In the middle of the A section, the note A is often alternated with A-sharp.\textsuperscript{102} A whole-tone scale of parallel ninths, octaves, fifths and fourths in measures 11 and 12 and an unresolved leading tone (F-double sharp in G-sharp minor) in measure 14 helps to obscure tonality.\textsuperscript{103}

\textsuperscript{98} C. Debussy, “II. Sarabande,” ed. Maurice Hinson, 16.


\textsuperscript{100} Paesaroch, “Claude Debussy’s Pour le piano (1901),” 23.

\textsuperscript{101} Uchida, “Tonal Ambiguity,” 26.

\textsuperscript{102} Pearson “Debussy - Pour le piano: Saraband.”

\textsuperscript{103} Uchida, “Tonal Ambiguity,” 27.
The B section starts in C-sharp Aeolian mode at the beginning but moves through a sequence of quartal harmonies (mm. 23–24) to A Aeolian mode in measure 27. Parallel chords (chord stream) are found in measures 35–41 which lead to a return to the A’ section.¹⁰⁴

At this return of the A’ section in measure 42, the main theme begins boldly in the unrelated key of D major. The original A section is recalled with thicker chords in parallel harmonies in measures 56 and 60. In measures 67–70, Debussy uses a combination of quartal harmony and ninth chords moving up by thirds in hemiola, which leads to a ppp ending with a C-sharp minor chord. In addition, Debussy imitates a harp in the left-hand broken octaves in measures 67–70.

The third movement, Toccata, uses the musical form for keyboard instruments that was commonly used in the Renaissance and Baroque periods. The term, Toccata, came from Toccare meaning to touch. It is in a free-style form with full chords, rapid runs, and other virtuosic elements to demonstrate the elements related to “touch”.¹⁰⁵

Toccata, Viv (lively), can be divided into three sections:

A: mm. 1–77
B: mm. 78–197
A’: mm. 198–248
Coda: mm. 249–266

The toccata in the Baroque period used scales, broken chords, and arpeggios. Debussy used similar characteristics. Written in C-sharp minor, it ends with fff chords in measures 259–266. According to Paesaroche, the opening of this toccata is closely related to the Prelude

¹⁰⁴ Pearson “Debussy - Pour le piano: Saraband.”
from *Violin Partita in E Major*, BWV 1006 by Bach. The two pieces begin with a similar intervallic structure. (See Figures 20 and 21.)

![Figure 20: J. S. Bach, “Prelude” from *Violin Partita No. 3 in E Major*, BWV 1006, mm. 1–6](image)

![Figure 21: C. Debussy, “Toccata” from *Pour le piano*, L. 95, mm 1–8](image)

Toccatas often employ quick, cross-hand alternation of fast moving notes, which Debussy also employs in the opening eight measures. The opening consists of two motives: two handed C-sharp minor descending scales and repeated note-figures (mm. 1–8), and an arpeggiated motive (mm. 9–12). In this section, there are three sets of repetitions: measure 2 repeats measure 1 an octave lower; measures 5–6 repeats measures 3–4; and measures 11–12 repeats measures 9–10. These repetitions do not represent a paucity of ideas, but rather underscore Debussy’s emphasis on the continuous brilliant keyboard technique so prevalent in the toccata style.

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106 Paesaroch, “*Claude Debussy’s Pour le piano (1901)*,” 29–30.
The tonality of C-sharp minor is slightly clearer in this movement than in the other two movements. A chromatic figure starts in measure 26 to create a moment of tonal obscurity. Exotic sounds, Debussy’s orientalism, are heard in the right hand of measures 50–61. Beginning of measure 50, the arpeggio consists of a four-note scale of a whole step (C#–D#) and a half step (G#–A) in the left hand. It could be considered G-sharp Phrygian mode (G#-A-B-C#-D#-E-F#). Measure 61 leads to thematic material from the opening two motives. The arpeggiated motive is in G major at measure 70 and is extended for four measures to lead to the B section.

After a three-measures introduction, the B section introduces a completely new motive starting at measure 81. It is marked “les notes marquées du signe - expressive set un Peu en dehors (bring out the marked notes - with expression107).” The performer must bring out a melody line in the left hand, marked with tenuto signs. The right hand creates a watery texture by pianissimo broken chords, which are to be played très léger (very light). A pedal tone is found in measures 78–89, 93–95, and 96–104. It works best to hold these tones by fingers or the damper pedal instead of using the sostenuto pedal since una corda is required in the B section, and it is difficult to negotiate three pedals at the same time.

A transition from measures 137–158, a combination of a whole tone scale and the opening motive, leads to the second part of the B section. A chromatic figure creates a vague tonality (mm. 167–169). A new motive in thirds, which sounds like a fanfare, is introduced in the left hand in the treble clef while the right hand plays in the lower part of the keyboard (mm. 175–177). The fanfare-like motive now in fifths leads to the climax of the B section from measures 182–197. The A section returns in C-sharp major at measure 198. This change of mode

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107 Maurice Hinson, “Foreword,” in Pour le piano, 23.
from C-sharp minor to C-sharp major in *fortissimo* transfers the music into a feeling of triumphant optimism.

The final A section continues in C-sharp major, and the fanfare-like motive from the B section returns at measure 236 with a sixteenth-note passage that is similar to the orientalism section in measures 50–61. The fanfare-like motive and sixteenth-note passage are played by alternating hands in measures 236–239, and this majestic theme is then extended to reach the coda at measure 249.

The coda begins with new material: a *tremolo* in high register in the right hand and syncopated large chords in the left hand, but it continues to reinforce the triumphant character of this entire section, as if Debussy, at this very early-middle stage of creative development, is reasserting the dominance and victory of the C-sharp major tonality over the more experimental tonal ambiguities of the B section. The tension increases from measures 254–258. The final seven measures of this movement use a metric modulation of the fanfare-like motive, marked “*Le double plus lent* (twice as slow).” These very slow measures are now marked *fff*, so there is no relaxation of the music, but the pianist can finally rest the fingers after a non-stop display of very difficult sixteenth note passage-work. This toccata is a *tour de force* for performer and audience alike.
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Appendix : Program (Solo Recital)

California State University, Northridge
Mike Curb College of Arts, Media and Communication
Department of Music
Present

Tomomi Kojima
in her Master of Music Recital*
A student of Dr. Dmitry Rachmanov
Sunday, April 23, 2023, 7:30 pm, Shigemi Matsumoto Recital Hall

PROGRAM

Prelude and Fugue No. 18 in G-Sharp Minor BWV 887, Johann Sebastian Bach
Well-Tempered Clavier, Book II (1685–1750)

Sonata in A Major, Op. 2, No. 2 Ludwig van Beethoven
Allegro vivace (1770–1827)
Largo appassionato
Scherzo Allegretto - Minore
Rondo Grazioso

====== Intermission ======

Ballade No. 2 in F Major, Op. 38 Frédéric Chopin
Etude in E Minor, Op. 25, No. 5 "Wrong Note" (1810–1849)

Pour le piano Claude Debussy
Prélude (1862–1918)
Sarabande
Toccata

*In partial fulfillment of the Master of Music degree in Piano Performance