

A study of J. S. Bach's Toccata in E Minor, BWV 914; L. van Beethoven's Piano Sonata No. 7 in D Major, Op. 10, No. 3; F. Liszt's *Grandes Études de Paganini*, No. 3, *La Campanella*, and *St. François d'Assise: La Prédication aux Oiseaux*, from *Deux Légendes*, S. 175/1; and S. Prokofiev's Piano Sonata No. 2 in D minor, Op. 14. Historical, theoretical, stylistic, and pedagogical implications.

by

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Abstract

This report analyzes the five piano works performed at my master's recital on March 28th, 2020. These compositions are Johann Sebastian Bach's Toccata in E Minor, BWV 914; Ludwig van Beethoven's Piano Sonata No. 7 in D Major, op. 10. no. 3; Franz Liszt's *Grandes Études de Paganini*, S. 141, no. 3, *La Campanella*, and *St. François d'Assise: La Prédication aux Oiseaux*, from *Deux Légendes*, S. 175, no. 1; and Sergei Prokofiev's Piano Sonata No. 2 in D Minor, op. 14. The analysis of each piece is approached from historical, theoretical, stylistic, and pedagogical perspectives.

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Dedication

To my parents

Chapter 1 - Toccata in E Minor, BWV 914

Biographical Information on Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach, Germany on March 21, 1685, the youngest of eight children to Johann Ambrosius Bach and Maria Elisabeth Lämmerhirt. He is considered one of the greatest composers and innovators of keyboard repertoire, “[embracing] practically every musical form of his time except opera.”¹ His exceptional musical talent, along with the tutelage of his father and other musical family members, drew him to organ, clavichord, and violin at a young age. Upon the death of his parents at the age of ten, he moved to Ohrdruf to live with his older brother Johann Christoph Bach who was the organist at St. Michael’s church and a pupil of Pachelbel. It is believed that Bach’s training in organ, keyboard, and composition greatly increased, mostly from observing his brother’s profession and his own self-teaching.² He studied at the Lyceum until the age of fifteen, where he then left to study in Lüneburg.

In 1700, Bach attended the St. Michael’s school (Michaeliskirche) in Lüneburg, where he studied multiple academic areas outside of music. His organ teacher, Georg Böhm, helped him not only further develop Bach’s own organ performance, but also introduced the young Bach to the music of Buxtehude, Frescobaldi, and Reincken (whom he heard perform in Hamburg).³ His work with the choirs at St. Michaels gave him multiple connections to various noblemen in Northern Germany during this time. In 1703 Bach relocated to Weimar as a court musician in the chapel of Duke Johann Ernst III. From January to August, Bach’s outstanding keyboard

¹Christoph Wolff, and Walter Emery, "Bach, Johann Sebastian," *Grove Music Online*, 2001; accessed 5 Jan. 2020, <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278195>.

² Ibid.

³ Ibid.

reputation spread throughout Germany, and he became the new organist at New Church (Neukirche) in Arnstadt that same year. He worked there until 1706, having the chance to travel to Lübeck to study with Buxtehude for four months between 1705 and 1706. This, along with other problems with the authorities in Arnstadt, prompted him to take the position of organist at the Blasius Church (Divi Blasii) in Mülhausen in 1707.⁴ His duties and salary were much more enjoyable than his previous job, and in October he married his second cousin, Maria Barbara and together had seven children. His cantata, *Gott ist mein König*, was published for the newly renovated church in Mülhausen, the start of a time of great compositional output for Bach.

In 1708, Bach decided to take the position of court organist and *Konzertmeister* (musical director) in Weimar for the same Duke Ernst, not only performing his own music and working with professional court musicians, but also exploring more Baroque Italian composers of his day. He and his family stayed in Weimar from 1708 to 1717, nearly ten years. His compositional output was prolific, especially in his keyboard music, including the *Manualiter Toccatas*, and the beginnings of the *Well-Tempered Clavier*. In 1717 Bach moved to Köthen to serve as the Kapellmeister to Prince Leopold until 1723. Bach enjoyed a great amount of freedom as the musical director, his output including the *Brandenburg Concertos*, violin, cello, and orchestral suites, and other dance forms.⁵ In 1720, Bach's wife Maria Barbara tragically passed away. The following year he met Anna Magdalena, a court singer at Köthen, whom he married and had thirteen children, including Johann Christian Bach. In 1723 he left Köthen with his family and moved to Leipzig, where he remained until his death in 1750.

⁴ Christoph Wolff, and Walter Emery.

⁵ Ibid.

In Leipzig Bach oversaw many duties, including teaching, composing, and performing for four churches. His primary occupation for two of these churches, St. Thomas (Thomaskirche) and St. Nicholas (Nikolaikirche), was composing cantatas for weekly religious services. He composed both sacred and secular music, including the *St. John* and *St. Matthew Passions*, BWV 245 and 244, *The Goldberg Variations*, BWV 988, *The Well-Tempered Clavier Book II*, BWV 879 – 893, and the *Mass in B Minor*, BWV 232. Bach's eyesight and health started to decline in 1749, possibly due to undiagnosed diabetes.⁶ He underwent two unsuccessful eye surgeries in early 1750 and died after a stroke on July 28.

The Seven Manualiter Toccatas

The toccata is a genre of keyboard music originally developed during the Renaissance in Germany and Italy. The word "toccata" derives from the Italian *toccare* meaning "to touch," which is appropriate, as this genre of keyboard music is meant to display the technical adeptness of a keyboard player.⁷ In the seventeenth century, the toccata was suited mainly for the harpsichord or organ, featuring contrasting sections of rapid sixteenth and thirty-second-note passages, chordal textures, free, improvisatory forms, and dexterous fugues.⁸ Bach presumably wrote his seven manualiter toccatas during his Weimar period. The toccatas of Frescobaldi and Buxtehude inspired many of the Italian, German, and French influences found in Bach's manualiter toccatas.

⁶ Christoph Wolff, and Walter Emery.

⁷ John Caldwell, "Toccata," *Grove Music Online* (2001): accessed 26 Sep. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028035>.

⁸ Ibid.

Tocatta in E Minor, BWV 914

The *Tocatta in E Minor*, BWV 914, follows the standard four-section structure of Bach's manualiter toccatas, with an elaborated third fantasia section, and a fugue that was perhaps taken from a preexisting Italian fugue by an anonymous composer.⁹ Written around 1710, this toccata was composed during a time when Bach was beginning to write and improvise his own original keyboard works.¹⁰ As an expert organist, he drew heavily from the techniques of his organ and harpsichord playing in his keyboard works. The *Tocatta in E Minor* reflects the polyphonic aspects of organ playing while experimenting with the virtuosic nature of the harpsichord.

Theoretical Analysis

I. Introduction

The introduction opens in 3/2 time with a somber four-note gesture as seen in Figure 1. The nature of this gesture is most interesting as it begins on the offbeat of beat one, followed by an afterthought in beats two and three. This gives the impression of a single melodic line shared by two manual keyboards, calling and responding to each other.



Figure 1. Bach, BWV 914, Introduction, Four-note gesture, mm. 1-3

⁹ David Schulenberg, *The Keyboard Music of J.S. Bach* (New York: Schirmer Macmillan, 1992), 76.

¹⁰ Christoph Wolff, and Walter Emery.

From here, Bach repeats the four-note phrase but modulates to closely-related keys, first to A minor, then B major (the dominant) and returning to E minor in measures 5 and 6.



Figure 2. Bach BWV 914, Introduction, mm. 4-6

Bach broadens the texture from one melodic line to three voices using the neighbor tones of the four-note phrase, descending to B major in measures 6 through 10. The downbeat of measure 11 resolves to E major, the Picardy third, which was common in Bach’s compositions in minor keys. All four sections of this toccata begin in E minor and end in E major, as such. The release of the last chord in measure 13 should be held briefly in observation of Bach’s notated rests (see Figure 3).



Figure 3. Bach, BWV 914, Introduction, mm. 7-13

II. Un Poco Allegro

Following the solemn introduction is the *Un poco allegro* section in the form of a brief four-voiced double fugue in common time.¹¹ The fugue subjects begin in the tenor and alto voices simultaneously on beat two. Both subjects are a little over two measures long and are always played together upon each entry. The variety of suspensions and note values give the performer some freedom to experiment with ornamentation and articulation. The light and delicate nature of this section should contrast the darkness of the introduction. Figure 4 shows the two subjects at the beginning of the *Un poco allegro*.



Figure 4. Bach, BWV 914, Un Poco Allegro, Two Subjects, mm. 14-16

In beat four of measure 16, the soprano and bass enter with the double subjects in B minor. In measure 19, the first episode starts until measure 23 with the first middle entry in the soprano and tenor voices in E minor. The double subject immediately follows in measure 25 between the alto and bass voices, with the alto entering on the offbeat of two and the bass playing right on beat two, creating an interesting syncopated rhythm that Bach experiments with throughout the rest of the *Un poco allegro*. The articulation the performer may employ from this syncopation can perhaps highlight the brevity of the ascending half step of the subject in the

¹¹ Schulenberg, 83.

tenor from the beginning. This middle entry in measure 25 should be noted, as it is in the key of A minor, the subdominant key of E minor.

Episode I, m. 19:

Figure 5. Bach, BWV 914, Un Poco Allegro, mm. 17-22, Double Fugue and Episode I

Middle Entry I, m. 23:

Episode II, m. 27:

Figure 6. Bach, BWV 914, Un Poco Allegro, mm. 23-28, Middle Entry I and Episode II

In measure 27 begins the second episode, with a descending pattern in alternating half steps between the alto and soprano voices. Bach recycles this descending pattern later in the fugue. In measure 29 enters another middle entry in the tonic key between the bass and the tenor

voices. The third episode in measure 31 is brief, but slowly modulates towards B minor in the bass line (see Figure 7).

Figure 7. Bach, BWV 914, Un Poco Allegro, Middle Entry III, mm. 26-36

The third middle entry enters in measure 34, beginning in B minor and moving to the final entry in the tonic in measure 37. From measures 37 to 40, Bach uses the ascending half step of the subjects to create a *stretto* dispersed amongst all the voices. The section ends on a *fermata* E major chord, possibly indicating a strong cadence compared to the sensitive introduction.

Figure 8. Bach, BWV 914, Un Poco Allegro, Final Entry, Stretto, and Cadence, mm. 37-41

The active and linear direction of each voice makes the *Un poco allegro* the more introspective section of the toccata, giving the performer the opportunity to contrast in mood, articulation, and color.

III. Adagio

The *Adagio* displays more free and improvisatory writing, with arpeggiated chords, rapid scales, and sudden mood changes in nearly every line. Musicologist David Schulenberg argues that the florid nature of this section suggests that the *Adagio* with the *Fugue* once stood as an independent piece.¹² The performer must experiment with various articulations and pedaling that would emulate the clarity and volatility of a harpsichord. This is also possible through the observation of rests and changes in texture, such as in measures 48 through 51:

The image shows a musical score for two systems of a piano piece. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music features a complex texture with arpeggiated chords and rapid scales. Below the first system, the chord symbols 'Em: I' and 'vii° 4/3 /v' are indicated. The second system also consists of two staves, continuing the piece. Below the second system, the chord symbols 'v6', 'i', '(VI)', and 'V/iv' are indicated. The notation includes various note values, rests, and dynamic markings.

Figure 9. Bach, BWV 914, Adagio, mm. 48-51

The opening of the *Adagio* is a dark, elaborate four-note gesture that resolves into a held, arpeggiated chord. Measures 42 through 44 contain a single melodic line that leads into another florid arpeggiated phrase.

¹² Schulenberg, 83.

IV. Fuga: Allegro

Scholars have questioned the authenticity of the fugue, the last section of BWV 914.¹³ The opening subject of the fugue is near identical to an anonymous independent fugue manuscript from Naples and attributed to Benedetto Marcello.¹⁴ One manuscript copy owned by Bach's student, Heinrich Nicolaus Gerber, also includes the title *Praeludium*, for the *Adagio*, which may support the theory that Bach wrote the third and fourth sections independently from the rest of the toccata.¹⁵

The fugue is in three sections. The exposition opens with the subject in the tonic key, following with the real answer in measure 75 in B minor. The final voice enters in the tonic, as expected, in measure 80 and transitions to the development in measure 85.

¹³ Schulenberg, 76.

¹⁴ *Ibid.*, 83.

¹⁵ *Ibid.*

Fuga. (a 3 voci.)
Allegro. Subject:

m. 71

m. 74 **Answer (Real): Soprano**
Countersubject: Alto

m. 77

Double Countersubject: Alto and Soprano

m. 80

m. 83 **Subject: Bass**

Figure 12. Bach, BWV 914, Fuga: Allegro, mm. 71-85

The development, measures 85 through 132, is Bach's original writing and alternates between three-part and two-part texture, primarily between episodes and middle entries. The persistent sixteenth-note rhythm occurs throughout the fugue. An example of this is shown in Figure 13 in the first episode.

Episode I, m. 90:

Middle Entry I: Alto (Tonic)/ Soprano, Countersubject

Figure 13. Bach, BWV 914, Fuga: Allegro, Episode I and Middle Entry I, mm. 89-97

The inner voices state the subject in tonic and dominant keys only. In the third episode, measures 115 to 125, Bach plays with the alternating half steps of the subject in different rising and falling sequences, all while maintaining the sixteenth-note pulse (See Figure 14).

Episode III, m. 116:

The image shows three systems of musical notation for a piano accompaniment. Each system consists of a treble and bass staff. Below each system is a line of figured bass notation. The first system covers measures 116-118, the second covers measures 119-121, and the third covers measures 122-123.

Figured Bass Notation for System 1 (m. 116-118):
 Em: iv V 6/5/III III iv v III iv6 V7/III

Figured Bass Notation for System 2 (m. 119-121):
 III V6/5/bVII V 4/3/iv V7/bVII i6 V6/5 I V6/5/VI

Figured Bass Notation for System 3 (m. 122-123):
 VI V6/5/iv iv V7 i V6/4 VI6 v6 iv6 ii° i V6/5 V6 i iv V7

Figure 14. Bach, BWV 914, Fuga: Allegro, Episode III, mm. 116-123

The conclusion begins in measure 133 where all voices enter for the final entry. An interesting synthesis of all the sections comes together in the conclusion, as Bach writes with full orchestral texture. He breaks this in the last three measures with a single melodic line cadencing into the final E major chord, similar to the *Adagio* section (See Figure 15).

Final Entry, m. 133:

m. 139

Figure 15. Bach, BWV 914, Fuga: Allegro, Final Entry, mm. 131-142

Measure 139 is an interesting example of Bach writing out an ornamentation which reflects his careful study of Italian and German ornamentation.¹⁶ The variety of register and voicing throughout this fugue cues the pianist to listen and determine what kind of sound and balance each section needs. As harpsichordist and Bach scholar Richard Troeger says, “much of the energy of a baroque line often comes through small-range contrasts: Variety of rhythmic shapes or even strong oppositions of character, such as energized motives heard in opposition to

¹⁶ Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (New York: Oxford University Press, 1993), 415.

languishing or ‘drooping’ motives.”¹⁷ Because of the many contrasting moments in this fugue, the performer must observe these sudden changes in order to create a fresh sound throughout the fugue. The rhythmicity and assertiveness of this fugue balance the other intimate sections of the toccata, making it one of Bach’s most serious and powerful keyboard works.

Stylistic and Technical Considerations

Tempo

Bach indicates tempo markings for each of the sections of his toccatas, excluding the opening section. They complement, balance, and give the pianist even more freedom to explore and unify the entire toccata, especially within BWV 914. The opening section is in 3/2 time, and is usually taken at a slow, broad tempo. This could possibly be hinted by the next section, *Un Poco Allegro*, or “a little lively,” implying the contrast of a slower tempo for the opening. Richard Troeger points out that the harpsichord and clavichord “will often help the player to find a viable range of tempo, because the tonal duration, the sharpness of the attack, and the harpsichord’s basically flat dynamic are more limiting than the piano’s longer-lasting and dynamically variable tone.”¹⁸ Pianists should listen to harpsichord recordings, or if possible, try performing Bach’s toccatas on harpsichord to hear this distinction. The *Un Poco Allegro*, *Adagio*, and fugue are in common time, but hold distinct tempos. The *Adagio* has the most flexible tempo since it is written in a fantasia style, while the *Un Poco Allegro* and the fugue hold steady, faster tempos for their contrapuntal texture. The fastest movement is the fugue, which Bach marks *Allegro*, or “lively.” Bach’s toccatas generally end with a fast, virtuosic

¹⁷ Richard Troeger, *Playing Bach at the Keyboard: A Practical Guide* (New York: Amadeus Press, 2003) 159.

¹⁸ *Ibid.*, 39.

fugue. Keyboard performers should make decisions in advance about tempos for each section, to make transitions in between as smooth and balanced as possible.

Articulation and Dynamics

Each section of the toccata presents a different texture, atmosphere, and tempo. As such the pianist must employ specific articulation and dynamics to match the texture and expression of each section. The opening section features single melodic lines in eighth notes that call for free, *legato* articulation. Pianist and musicologist Paul Badura-Skoda states, “there are many themes in which Bach seems to be teasing a two-part texture from a single voice.”¹⁹ While Bach presents only one melodic line in measures 1 through 6, the performer must acknowledge the two-part quality of the introduction. The first four notes are the first voice, and the tenor line in the right hand immediately following is the second voice. Because of this, the performer has the option of connecting or inserting a brief space between the two “voices,” provided the tempo is maintained. Not until measure 6 does Bach split into a three-part texture. The performer may continue this *legato* sound. However, special consideration of the eighth-note rests in measures six through ten, in the right-hand top voice should be included when the phrase descends.

The *Un poco allegro* follows the normal expectations of a Bach contrapuntal passage. The brisker tempo contrasts the slower opening section, which allows the performer to consider a lighter, energetic sound for this section. Brief pauses between the eighth notes in the bottom-line subject in measures 14 through 16 can balance the smooth quarter-note resolutions in those same measures, and each time the subjects enter. Studying the rests and resolutions between the long notes of the two subjects gives the listener a break from the confessional sound of the introduction.

¹⁹ Badura-Skoda, 122.

The *Adagio* section features elements of rhapsodic and expressive writing, particularly in the sixteenth-note arpeggios, and thirty-second-note scales. According to Badura-Skoda, “many of the arpeggios in Bach’s keyboard music should also be played *legato*.”²⁰ The outlined chords and arpeggios throughout the *Adagio* reflect fantasia-style writing. The quality of the chords must highlight and fit within the tonic key of E minor. Major chords can be bright or soft, while minor and diminished chords could be hopeless or resolute. The articulation of the opening section relates to the one in the *Adagio* section, as both parts include single-line melodies that blossom into multiple voice textures. A similar *legato* approach may be employed, therefore. The temperament of the chords is also reflective of the energy within each arpeggio and rolled chord. Troeger states, “the harpsichord’s plucking action guarantees a certain snap and strength to a quickly broken (strummed) chord, a quick break on the piano can easily do the opposite, making the chord sound trivial.”²¹ A possible solution to this is finger *legato* for the piano. Approaching slower written chords with stronger dynamics at the start of the phrase and decay when the chord unfolds completely allows for more control.

The fugue presents an interesting challenge for keyboard performers in terms of articulation. The violin-like texture of the moving sixteenth-note subject leaves little room in the fingers for *legato* playing, and requires a crisp, active touch to capture the rhythmicity and contrapuntal lines of the subject. This is, again, because of the two-part nature of the melody. Badura-Skoda explains, “themes of this kind convey the impression of ‘real’ two-part writing. This does not mean that this fugue subject should be played *legatissimo*. In fact, the opposite is

²⁰ Badura-Skoda, 123

²¹ Troeger, 42.

the case: the latent two-part writing is best heard if played non-legato (*detaché*).”²² This fugue subject is identified as a “motoric fugue,” which was a “popular type of virtuoso fugue [...] in which the surface rhythm remained absolutely constant throughout, usually in sixteenth notes.”²³ The alternating pattern resembles the crossing of strings on a violin or violoncello and also imitates the half-step pattern found in the *Un poco allegro*.²⁴ This makes the fugue even more virtuosic, with clarity of sound and rhythmic intensity being of utmost importance for the performer. While the harpsichord and organ give us a reference to these aspects, the performer can think beyond the emulation of keyboard instruments, to even orchestras and different groups of instruments in order to make sense of the relentless fugue. Troeger believes that “for firsthand comprehension of Bach-style dynamics, the experience of hearing eighteenth century instruments is essential, as much as for Bach’s orchestra (with original instruments, in their original balance between strings and winds) as for the keyboard instruments with which he was familiar.”²⁵

Ornamentation

It should be noted that “there are no extant copies of the toccatas in Bach’s handwriting but there are still many that were made by his pupils.”²⁶ That being said, the ornamentations found in the Henle edition, only if multiple sources lack consistencies, are included in the “style then customary in the Bach circle, which the composer did not always need to indicate since it

²² Bakura-Skoda, 122.

²³ Troeger, 61.

²⁴ Schulenberg, 86.

²⁵ Troeger, 94.

²⁶ Johann Sebastian Bach, *Toccaten BWV 910-916*, Urtext Edition, edited by Rudolf Steglich, fingering by Hans-Martin Theopold, (Germany: Henle, 1971), iii-iv.

was conventionally understood by the players of that day.”²⁷ The mordent and trill are the most recurring embellishments in the *Tocatta in E Minor*, yet the pianist can take certain liberties, primarily in the *Adagio* in measures 46 through 49. The trill in measure 2 of the opening should start on the upper auxiliary note F-sharp and end on E to continue the melodic line in tempo. The same is applied for measure 5 where the trill starts on A and finishes on G to keep the continuity of the line. Bach’s *Notebook for Wilhelm Friedemann Bach* should be referenced for other indicated ornamentations in the score.

Pedal

Using sustain pedal on the piano for Bach’s toccatas lends itself useful to capturing the grand sound of the harpsichord and clavichords that these toccatas were performed at during Bach’s life. Richard Troeger explains:

On the harpsichord then, the vertical and lateral density of musical texture is very much a dynamic factor: heavier textures and/or faster notes increase the energy and volume. In playing the piano it is easy to miss this correlation because of the instrument’s flexibility, but it is something that the harpsichord must reckon with... Textures that fill the harpsichord or clavichord with resonance can sound relatively thin on the piano, which needs the fuller writing of the nineteenth century to sound.²⁸

Pedaling on the piano can work in the opening and the *Adagio* as it will help sustain the chordal, overlapping melodies. Half-pedaling would be effective in places like measures 6 through 10 of the opening, and the measures 51 through 53 of the *Adagio*, for example. This will soften and create the harpsichord “haze” that will not blur or wash over the musical texture.²⁹

²⁷ Rudolf Steglich, iv

²⁸ Troeger, 94.

²⁹ *Ibid.*, 42.

Chapter 2 - Piano Sonata No. 7 in D Major, Op. 10 No. 3

Biographical Information on Ludwig van Beethoven

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770. He was born into a musical family, his grandfather Ludwig van Beethoven (1712-1773) a proficient bass singer and court musician in the Electorate of Cologne and his father, Johann van Beethoven (1740-1792) who also worked in the electorate court as a tenor and string player. His father, Johann, was his first music teacher. At a young age, he experienced his father's severe nature, with accounts attesting that the young Ludwig was forced to stand at the keyboard, "often in tears."³⁰ Sometime between the ages of eight and twelve, Ludwig began instruction with the illustrious Christian Gottlob Neefe, with whom he worked as his assistant in the electorate theater and studied keyboard, improvisation, and composition. Under his tutelage, Ludwig was able to see and work with the professional orchestras of the court.

After his mother passed away in 1787, his father's alcoholism worsened. Two years later, as a result of Johann not being able to handle his finances responsibly, Ludwig requested control over his father's salary. This in many ways forced Beethoven to grow up at a young age to protect his younger brothers Caspar and Nikolaus. He worked as a court musician for the Elector Maximilian Franz, and connected with many aristocrats such as the Count Ferdinand Waldstein and Countess von Hatzfeld.³¹ In 1792, the Elector of Bonn arranged and financed Beethoven to go study in Vienna under the instruction of Franz Joseph Haydn, his most important teacher. He

³⁰ Douglas Johnson, Scott G. Burnham, William Drabkin, Joseph Kerman, and Alan Tyson, "Beethoven, Ludwig van," *Grove Music Online*, 2001; accessed 6 Jan. 2020, <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040026>.

³¹ Douglas Johnson, et. al.

studied with the famous composer until 1794 and began focusing on his performing career in 1796. He established himself primarily through private performances of his own piano sonatas during this time.

In 1801, Beethoven's hearing started to decline. This, along with numerous physical and personal problems, drove him into a deep depression. This culminated in his famous document, the *Heiligenstadt Testament*, which he wrote between October 6 and October 10, 1802. In his testament, he resolved that his music gave him purpose in life, despite his hearing getting worse, and endeavored to write more ground-breaking and "heroic" works from that moment on. The first of these works was the monumental Symphony No. 3 in E-Flat Major, op. 55 (*Eroica*) in 1803, followed by the Piano Sonata in C Major, op. 53 (*Waldstein*), and his opera *Fidelio*, op. 72 in 1805. 1806 is considered one of Beethoven's most prolific composition years.³² The works completed in this year include the Piano Sonata in F minor, op. 57 (*Appassionata*), the Piano Concerto No. 4 in G Major, op. 58, the String Quartets Nos. 7-9, op. 59 (*Razumovsky String Quartets*), and the Symphony No. 4 in B-flat Major, op. 60, which heightened Beethoven's fame and reputation throughout Europe.³³

While he continued to have success in numerous genres of classical repertoire, Beethoven faced many personal obstacles beginning in 1815. The death of his brother Caspar spurred a lengthy and unpleasant custody battle with his sister-in-law over Beethoven's nephew Karl, as he thought Karl's mother was unfit to be his caretaker. In 1816, Beethoven was granted custody over his nephew. However, relations between the uncle and nephew were strenuous, as Karl frequently would run away back to his mother. In 1826, Karl survived an attempted suicide,

³² Douglas Johnson, et. al.

³³ Ibid.

which greatly affected Beethoven, according to his secretary, Anton Schindler.³⁴ Karl recovered and Beethoven relinquished his custody rights to let his nephew join the army. The *String Quartet No. 15 in C-sharp minor*, op. 131, is dedicated to the Baron von Stutterheim who helped arrange this.

With his hearing completely lost and other ailments worsening, Beethoven arrived in Vienna with Karl at the end of 1826 to receive medical treatment until 1827. On March 26, Beethoven died from complications of jaundice and many failed surgeries. His death was mourned all over Europe, as he transitioned the Viennese Classical music world into the Romantic era.

Piano Sonata No. 7 in D Major, Op. 10, No. 3

In the years 1796 to 1798, Ludwig van Beethoven was eager to show Vienna's music society his own virtuosity and understanding of the Classical Viennese style. The Piano Sonata No. 7 in D Major, Op. 10, No. 3 demonstrates Beethoven's grasp of the Classical sonata form while harnessing the piano's technicalities in radical ways. This sonata features bombastic orchestral passages, moments of utter despair, and glimpses of Beethoven's own sense of humor.

Theoretical Analysis

I. Presto

The first movement, *Presto*, demonstrates Beethoven's compositional technique of motivic development in the sonata form, with bursts of energy juxtaposed with brief lyrical sections. The entire sonata is based on a descending four-note motive outlined in Figure 16.

³⁴ Douglas Johnson, et. al.



Figure 16. Beethoven, Op. 10, No. 3, Presto, Four-note motive, m. 1

This motive pervades nearly every theme, transition, and section of the movement. The opening presents a ten-bar phrase, comprised of two subphrases, followed by a six-bar extension. The first subphrase, measures 1 through 4, is in unison octaves ending on the dominant. The consequent is a homophonic passage of the descending four-note pattern ending on the tonic. The six-bar extension is a variation of the choral subphrase, except Beethoven writes this in broken eighth-note sixth intervals.

Figure 17. Beethoven, Op. 10, No. 3, Presto, Exposition, First Theme, mm. 1-20

This is followed by a restatement of the first subphrase in syncopated eighth-note octaves ascending and ending on F-sharp, a half cadence modulating towards B minor. The transition, which begins on measure 23, presents a melancholic right-hand melody against an active, broken-chord accompaniment in the left hand. The four-note motive appears in diminution on beats 3 and 4 in measures 24 and 28 (see Figure 18 below). The phrase modulates and cadences on F-sharp minor, the mediant of the tonic key, in measure 30.

m. 16

Transition, m. 23: Four-note motive in diminution

Bm: i V 6/5 i V 4/2 i V

i V 6/5 i i6 / F#m: iv6 i6/4 V i

Figure 18. Beethoven, Op. 10, No. 3, Presto, Exposition, Transition, mm. 15-31

A new phrase with materials derived from previously-stated ideas begins in measure 31, first in F-sharp minor and modulating towards A major in measure 35. The running scales starting in measure 38 sequence through E dominant, A major, and F-sharp minor, reaching a perfect authentic cadence in A major in measure 53. In Figure 19, the top voice in the right hand in measures 42 through 45 outline the descending four-note motive in augmentation.

m. 27

m. 32

m. 37

m. 43

m. 49

Harmonic analysis labels: i, V4/3, i/AM: vi, F#m:, V7, I, I6, IV, ii, V4/3, I, V6/5, vi, V6/4/V, V7, (4/2), I6, IV, V6/5/V, I6/4, V, I.

Dynamic markings: cresc., cresc., ff, p, f, p.

Other markings: tr.

Annotation: Four-note motive in augmentation (pointing to a blue box in m. 37)

Figure 19. Beethoven, Op. 10, No. 3, Presto, Exposition, Transition, mm. 27-54

The second theme starts on beat three of measure 53, with the key established in A major. The four-note motive is now presented in diminution in the right hand in a playful back and forth motion moving from A major to E major, with skipping *staccato* quarter notes at the tail end of the phrase. Beethoven repeats this phrase in measure 60, an octave higher and *piano* dynamic. The grace note D moving to C-sharp and C-natural in measures 53 and 60 respectively should be performed as two eighth notes, starting on beat three. In measures 63 to 65, Beethoven writes a

G-sharp fully diminished chord followed by five quarter-note rests. This kind of abrupt pause challenges the listener's expectations, and was a compositional resource frequently found in the works of one of Beethoven's main teachers, Franz Joseph Haydn.

Second Theme, m. 53: Four-note motive in diminution

The image shows a musical score for Beethoven's Op. 10, No. 3, Presto, Exposition, Second Theme, mm. 49-62. The score is in 2/4 time and A major. It features a four-note motive in diminution highlighted in blue in measures 53 and 66. The first system shows measures 49-53, and the second system shows measures 54-62. Dynamics include 'cresc.', 'f', and 'p'.

Figure 20. Beethoven, Op. 10, No. 3, Presto, Exposition, Second Theme, mm. 49-62

The four-note motive returns in A major in the left hand, in beat four of measure 66. The right hand plays a two-voice counterpoint, ending on an imperfect authentic cadence in measure 75. Beethoven plays with this new idea in measures 76 through 86, sequencing through A major, D major, C major, D minor, and B-flat major. The four-note theme is placed in multiple voices, in its normal and inverted forms (see Figure 21). The unusual harmonic sequence misleads the listener, as it delays the resolution to A major.

m. 66

AM: I V7 I V7 I ii6 V I

m. 73 Four-note motive in inversion:

IV bIII iv

m. 82

N B. 130.V7

Figure 21. Beethoven, Op. 10, No. 3, Presto, Exposition, Second Theme, mm. 63-86

In measure 85, Beethoven resolves this harmonically ambiguous passage, directly modulating back to A major with full, strong whole-note chords in the right hand against an A major descending scale in *staccato* octaves in the left hand.

m. 85

R. 130

m. 93

ff

Figure 22. Beethoven, Op. 10, No. 3, Presto, Exposition, Second Theme, mm. 82-97

The closing material begins in measure 93, with a sudden dynamic shift but holding an eighth-note intensity that is shared between both hands. The codetta in measure 105 is a lyrical, harmonically-intriguing close to the exposition, highlighting Beethoven's ability to change moods and energy instantly. The four-note motive shines again, calling back and forth between hands. Beethoven recalls the four-note motive in A dominant, in measure 123, before the repeat is taken back to D major.

Figure 23. Beethoven, Op. 10, No. 3, Presto, Exposition, Closing Material, mm. 104-124

The development begins in on beat four of measure 124, with the four-note motive in in A minor. In measure 128, the opening theme is restated in the D minor and crescendos to *fortissimo* on a held A in measure 132. The listener expects this A to resolve to D minor; however, Beethoven suddenly modulates to B-flat major, the relative major of D minor, on the down beat of measure 133. The left hand features a strong tremolo pedal point on the tonic while the right hand sequences through chords within this new key. This development reflects Beethoven's grasp of the *Sturm und Drang*³⁵ ("storm and stress") style, which features

³⁵ Grove Music Online defines *Sturm und Drang* as, "a movement in German letters, reflected in the other arts, that reached its highpoint in the 1770s. It is most easily defined by its artistic aims: to frighten, to stun, to overcome with emotion."

thunderous chords and fast, alternating notes, resembling the powerful sonority of an orchestral tremolo. The section sequences through G minor, E-flat major, D minor, and finally reaching the retransition to D major in measure 167. In measures 141 through 161, the dialogue between both hands trades every four bars, with the left hand imitating the *staccato* quarter-note scales of the opening theme, constructed by pairs of half steps, and the right hand moving chromatically to the next key area (see Figure 24).

Development, m. 133:

m. 126

m. 135

m. 141

p *cresc.* *ff* *ff*

Dm: i V BbM: I

D V 4/3/vi

m. 147

V 6/5/vi

Gm: i

m. 153

V 4/3/vi

V 6/5/VI

EbM: I

m. 158

Dm: V6/5

i

Figure 24. Beethoven, Op. 10, No. 3, Presto, Development, mm. 126-163

The retransition features abundant hand crossing, a technique which Beethoven exploits in his next sonata, *Piano Sonata No. 8 in C Minor*, op. 13 (“*Pathétique*”). While the right hand drives the eighth-note pulse, the left hand crosses over, forming a call-and-response dialogue between the lower and upper registers of the keyboard. The development comes to a crashing A dominant seventh chord in measure 183, preparing the listener for the recapitulation.

Dominant Prolongation, m. 167:

Recapitulation, m. 183:

B. 130.

Figure 25. Beethoven, Op. 10 No. 3, Presto, Development, Retransition, mm. 164-188

The recapitulation begins on the upbeat into measure 184, just as the listener would expect, with the first theme in D major. The recapitulation follows the conventions of sonata-allegro form, with the tonal center in the tonic key. Beethoven extends the first theme in measure 193, as he tonicizes the supertonic key. The transition material is in E minor, starting in measure 204, and follows the same layout as the exposition, leading to the restatement of the second theme in the tonic key in measure 233.

First Theme: Six-Bar Extension. m. 193

Transition, m. 204:

Figure 26. Beethoven, Op. 10, No. 3, Presto, Recapitulation, Transition, mm. 189-207

Second Theme (Tonic), m. 233:

Figure 27. Beethoven, Op. 10, No. 3, Presto, Recapitulation, Second Theme, mm. 230-246

The closing material also follows the same structure as in the exposition, though now in the tonic key. Beethoven extends the coda in measure 286, by closing the cadence not in D major, but on G major in measure 298.

DM: I6 V vi ii V V/ii ii V7 I vi6 V7/vi V7/ii ii7 V7/IV IV

Figure 28. Beethoven, Op. 10, No. 3, Presto, Coda Extension mm. 286-298

Beethoven, once again using the four-note motive, continues to explore various key areas in the coda, through the harmonic progression shown in Figure 29.

DM: IV iv V7/N or Ger+6 Ger +6 V7 vi ii V7 I

Figure 29. Beethoven, Op. 10, No. 3, Presto, Coda mm. 299-331

The movement ends with a final descending and ascending D major scale, the descending scale as single quarter notes and the ascending scale in broken, alternating eighth-note chords.

The final measure concludes the movement with two energetic D major chords.



Figure 30. Beethoven, Op. 10, No. 3, Presto, Coda, mm. 325-344

II. Largo e mesto

The *Largo e mesto* movement is the complete opposite of the vibrant, bubbly *Presto* movement, reflecting only pain and hopelessness in a lethargic sonata form. Anton Schindler noted the “psychological suggestions” of Beethoven’s sonatas, specifically in the *Largo* movement and how it suggests “the mental state of a person in a deeply depressed mood.”³⁶ The opening theme begins with a melancholy six-note melody in the right hand and the left hand rooted in D minor. The opening right-hand eight-notes shown in Figure 31 could possibly refer to the four-note motive of the first movement (D–C-sharp). This motive, however, has little to no harmonic motion, looming only around D minor for one measure. The same motive is repeated in measure 2 in the subdominant key, followed by a cadence on G minor in measures 4 and 5.

³⁶ Kenneth Drake, *The Sonatas of Beethoven, As He Played and Taught Them* (Bloomington: Indiana University Press, 1981), 6.

The consequent of the first theme in measures 6 through 9 features the same rhythm as the antecedent, but with fully diminished chords leading to a perfect authentic cadence in measure 9.

Largo e mesto.

Dm: i iv6/4 vii°7 (6/5) (7) V/iv iv

Figure 31. Beethoven Op. 10, No. 3, Largo e mesto, Exposition, First Theme, mm. 1-5

Dm: iv vii°4/3

vii°/V i 6/4 V7 i

Figure 32. Beethoven, Op. 10 No. 3, Largo e mesto, Exposition, First Theme, mm. 5-9

The transition material is a lyrical, elegiac melody with accompaniment in D minor, starting in measure 9. Beethoven modulates towards A minor, the key area of the second theme, by tonicizing C major, the subtonic of D minor and the mediant of A minor. This is the first instance of modal change. To the listener, these moments act almost as rays of light amidst the dark overarching temper of the movement.

Transition, m. 9

m. 11

DM: i V 6/5 I V7

m. 15

i6 V 6/5 i V4/2/IV V6/5/bVII bVII/C: I V6/5/V I 6/4

I V6/5/V I 6/4 V7 I

Figure 33. Beethoven, Op. 10, No. 3, Largo e mesto, Exposition, Transition, mm. 7-18

The second theme enters in measure 17, after a perfect authentic cadence in C major.

Beethoven uses common tone modulation to propel the listener into A minor, first with a German augmented sixth chord moving to E major, the dominant of A minor, in measures 17 and 18. This subphrase concludes with a set of brief chords leading to a perfect authentic cadence in measure 21.

Second Theme, m. 17

Am: Ger+6 i6/4-V

Figure 34. Beethoven, Op. 10. No. 3, Largo e mesto, Exposition, Second Theme, mm. 15-22

In measure 21, Beethoven repeats this subphrase in the lower register at *forte* dynamics with the right hand playing an “antiphonal counterpoint” in octaves.³⁷ Measures 23 and 24 extend the chordal pattern from measure 19, with clashing *fortissimo piano* fully diminished chords that resolve back into A minor. The second theme closes with the same lyrical motion as the transition, though with more dramatic and volatile dynamic contrasts, starting with *pianissimo* dynamics in measure 26 reaching *fortissimo* in measure 28, only to decay back to *piano* in measure 29.

³⁷Donald Francis Tovey, *A Companion to Beethoven's Pianoforte Sonatas*, rev. ed., preface and notes by Barry Cooper, (London: Associated Board of The Royal Schools of Music, 1998), 58.

Am: vii°4/3 vii°4/3/iv vii°7/V vii°4/3 i6 iv V i V6/5

V/iv iv i 6/4 V7 i

Figure 35. Beethoven, Op. 10, No. 3, Largo e mesto, Exposition, Second Theme, mm. 23-29

The development starts in measure 30 in the uplifting key of F major. The left hand holds a constant eighth-note bass ostinato throughout the development, making register and tone production a strategic effort for the performer. In measure 35, Beethoven breaks this calmness with sudden *fortissimo* fully diminished chords moving to G minor in measure 36. The ethereal atmosphere of measure 36 is created with the same motionless harmonic activity as the first theme motive, looming around chord tones in thirty-second-note groups with a G pedal point. Figure 26 outlines the opening of the development up to measure 38.

Figure 36. Beethoven, Op. 10, No. 3, Largo e mesto, Development, mm. 30-38

This murky air proceeds in measures 38 through 43, moving from G minor to A dominant to D minor back to A dominant. A final recitative-like statement in measure 43 draws the listener back to the recapitulation in measure 44. The first theme feels even more troubled with added chords amongst the six-note motive and stressed *rinforzandos* on the strong beats. The same material as the exposition is presented, though the transition cadences on B-flat major. In measure 65, instead of the lyrical closing of the exposition in measure 26, Beethoven restates the first theme, in what is probably the darkest moment of the sonata. This is also the beginning of the coda. The melody is taken in the lowest bass voice, while the right hand plays thirty-second-note broken-chords. The bass line moves from D minor to B-flat major to E-flat minor, followed by chromatic ascending fully diminished chords. This dramatic build-up culminates in measure 72 with the material from the end of the development cadencing on D minor in measure 76.

m. 65

pp *cresc.*

Dm: i B: 130. VI

m. 67

f

bii6 vii°6/5/iv N(6/4)

m. 69

vii°7/VII III 6/4 vii° vii°6/5/VII vii°4/2/iv vii°6/5 i6

m. 71

ff *f*

vii°6/5/III vii°7/V i 6/4

m. 73

fp

ii°4/2(A pedal) V7 i 6/4

m. 75

pp *pp* *cresc.*

ii° V7 i

Figure 37. Beethoven, Op. 10, No. 3, Largo e mesto, Coda, mm. 65-79

The final measures are desolate as Beethoven wanders aimlessly in D minor the three-note motive of the first theme. The final chords feature plagal-cadence motion, ending on a perfect authentic cadence in measure 86, with only two-note slurs, C-sharp to D and D to D, as the last notes of the movement.

Dm: i V7 i iv6/4 i (vii°) i

Figure 38. Beethoven, Op. 10, No. 3, Largo e mesto, Coda mm. 80-87

III. Menuetto: Allegro

The third movement is a sweet and lively minuet and trio in D major that presents a peaceful contrast to the emotional turmoil of the *Largo* movement. The overall structure is in ABA form, the A section as the minuet and the B section as the trio. The minuet is in 3/4 time and opens with the first theme in two eight-bar phrases, the antecedent D major ending on a half cadence, and the next phrase in E minor, the supertonic, cadencing on D major in measure 16.

Allegro.

DM: (V) I V4/3 I6 I V6 V I ii6 I6/4 V (V/ii) ii

V4/3/ii ii6 V4/3 I6 I V7 I(4-3)

Figure 39. Beethoven, Op. 10, No. 3, Menuetto: Allegro, Minuet, mm. 1-16

The next phrase jumps down to the lower register of the keyboard and works its way back up through an imitative dialogue between both hands. The first theme returns in measure 25 with a trill ornamentation hovering over the melody. In measure 35, Beethoven interrupts the second phrase of the theme by moving to G major, followed by a French augmented sixth chord moving to V and closing on an imperfect authentic cadence in measure 43.

The image shows a musical score for Beethoven's Minuet, Op. 10, No. 3, measures 10 through 44. The score is in G major and 3/4 time. It features a piano accompaniment with a trill in the right hand and a melodic line in the left hand. The harmonic analysis below the score identifies the chords used in each measure:

- Measure 10: $V4/3$
- Measure 11: $I6$
- Measure 12: $V6$
- Measure 13: $V6/ii$
- Measure 14: ii
- Measure 15: $V6$
- Measure 16: $I4-3$
- Measure 17: $ii6$
- Measure 18: $I6/4$
- Measure 19: V
- Measure 20: (V/ii)
- Measure 21: ii
- Measure 22: $V6/5/ii$
- Measure 23: I
- Measure 24: I
- Measure 25: I
- Measure 26: I
- Measure 27: vi
- Measure 28: V/V
- Measure 29: V
- Measure 30: I
- Measure 31: I
- Measure 32: I
- Measure 33: I
- Measure 34: I
- Measure 35: IV
- Measure 36: $V4/3IV$
- Measure 37: $IV6$
- Measure 38: $Fr+6$
- Measure 39: V
- Measure 40: $IV6$
- Measure 41: $V6$
- Measure 42: I
- Measure 43: $ii6$
- Measure 44: ${}^{\circ}7/V$
- Measure 45: $I6/4$
- Measure 46: $V7I$
- Measure 47: I
- Measure 48: I
- Measure 49: I
- Measure 50: I
- Measure 51: I
- Measure 52: I
- Measure 53: I
- Measure 54: I

Figure 40. Beethoven, Op. 10, No. 3, Menuetto: Allegro, Minuet, mm. 10-44

The minuet section closes with a ten-bar codetta, the tenor voice restating the three-note gesture of the first theme followed by the right hand responding in imitation with octaves. The minuet ends on an imperfect authentic cadence in measure 54.

DM: V 4-3 I V 4/3 I V 4/3 I 4-3

Figure 41. Beethoven, Op. 10, No. 3, Menuetto: Allegro, Minuet, mm. 45-54

The trio, also in 3/4, is in G major and the most exciting part of the movement. The section features a dialogue between the lower and upper registers with specific *staccato* and two-note slur articulation, while the right hand runs a broken-triplet-chord accompaniment. The first eight bars of the phrase are in G major, while the ending four bars tonicize D major. The phrase is repeated in measures 70 through 86 with a half cadence in D major leading back to the minuet. The movement ends with the minuet without repeats.

Trio.
m. 55

GM: (V) I (V) I V6 V7

m. 60

(V4/2) I6 I V/vi vi

m. 65

V7/V V

m. 71

m. 76

m. 81

Men. D.C, ma senza replica.

Figure 42. Beethoven, Op. 10 No. 3, Menuetto: Allegro, Trio, mm. 55-86

IV. Rondo: Allegro

The final movement is a humorous rondo in ABACADA form with a coda. The A theme is built off a three-note gesture: F#4–G4–B4.



Figure 43. Beethoven, Op. 10, No. 3, Rondo: Allegro, Three-note Motive

Beethoven repeats this gesture, followed by a three-bar extension rising to a half cadence in measure 4. The three-note gesture repeats three more times, each one ascending a third, leading to a deceptive cadence in measure 7. The gesture is repeated once more on *fortissimo*, the left hand in inversion, until it reaches a perfect authentic cadence on the tonic key, D major, in measure 9.

The image shows the first nine measures of the Rondo: Allegro movement. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The notation includes dynamics such as *p*, *cresc.*, *f*, and *ff*. The first three measures show the A theme, followed by a three-bar extension rising to a half cadence in measure 4. The three-note gesture repeats three more times, each one ascending a third, leading to a deceptive cadence in measure 7. The gesture is repeated once more on *fortissimo*, the left hand in inversion, until it reaches a perfect authentic cadence on the tonic key, D major, in measure 9. The transition section (m. 9) follows immediately, with a motoric sixteenth-note bass line and a sweet, *staccato* octave melody in the right hand.

DM: IV6 vi I ii6 I6/4-V7 vi ii6 ii6 I6/4-V7 I

Figure 44. Beethoven, Op. 10, No. 3, Rondo: Allegro, A Theme, mm. 1-9

The transition section (Figure 45) follows immediately in measure 9, with a motoric sixteenth-note bass line. The right hand plays a sweet, *staccato* octave melody, played once in

the upper register and repeated an octave lower in measures 11 through 13. The hands exchange roles in measure 13, with the right hand taking the sixteenth-note activity and the left hand playing the transition theme. In measures 15 and 16, Beethoven tonicizes the dominant key, leading us into the first episode of the rondo.

The image displays a musical score for the transition section of Beethoven's Op. 10 No. 3, Rondo: Allegro. It is divided into three systems of music. The first system, labeled 'm. 5', shows the right hand playing a melodic line with dynamics 'cresc.', 'p', 'sf', and 'p', while the left hand plays a rhythmic accompaniment. The second system, labeled 'm. 10', shows the right hand playing a melodic line with dynamics 'sf' and 'f', while the left hand continues the rhythmic accompaniment. The third system, labeled 'm. 13', shows the right hand playing a melodic line with dynamics 'cresc.', 'sf', 'f', and 'fp', while the left hand plays a rhythmic accompaniment. The score is in G major and 3/4 time.

Figure 45. Beethoven, Op. 10 No. 3, Rondo: Allegro, Transition, mm. 5-16

The first episode (Figure 46) is eight bars and features a chromatic scale ascending and descending in the right hand, with left hand chordal accompaniment, tonicizing A major.

Figure 46. Beethoven, Op. 10, No. 3, Rondo: Allegro, Episode I, mm. 16-27

The A section returns in the upbeat to measure 25. The only difference is the final cadence resolves to B-flat major, instead of D major. Beethoven anticipates the three-note motive in measures 33 and 34, preparing for the exciting second episode. The second episode begins in measure 35 and includes an energetic, sixteenth-note Alberti bass in the left hand and a downward, eighth-note arpeggio in the right hand. This sequences first through B-flat major, G minor, then to E-flat major.

m. 28

m. 33

Episode II, m. 35:

m. 37

BbM: I I V4/3 V6/5

vi V6/4/vi V6/5/vi IV

Figure 47. Beethoven, Op. 10, No. 3, Rondo: Allegro, Episode II, mm. 28-39

Beethoven remains in E-flat for four more bars, with a unison sixteenth-note passage leading to an E diminished chord in measure 45. The A section returns, not in the tonic key, but in B-flat major, as if Beethoven is pretending to be serious for a moment. The B-flat major phrase starts in measure 45 but only reaches a C-sharp diminished chord in measure 48. Beethoven elaborates with a unison, *legato* eighth-note passage in measures 50 through 55, end on a half cadence on A dominant.

m. 40

B♭M: IV

False A Theme, m. 45:

m. 43

decresc.

p

pp

pp

vii°7/V

V

m. 46

p

I

I V6

vii°6/iii

m. 51

cresc.

sfz

iii V/iii

ii6/4 V4-3/iii/DM:V7

Figure 48. Beethoven, Op. 10, No. 3, Rondo: Allegro, False A Theme, mm. 40-55

The A theme returns in measure 56, this time with a playful imitative dialogue between the bass line and melody. The A section moves into the transition material from the opening in measure 64. Beethoven deviates towards B minor in measure 71, leading into four bars of F-sharp major (the dominant of B minor), the right hand holding eighth-note thirds and the left hand weaving through reiterations of the three-note motive. Expecting to resolve to B minor, Beethoven suddenly moves to B-flat major in measure 178, and then to A dominant in measures 80 through 83. The right hand plays a sparkly arpeggiated sixteenth-note passage, while the left hand jumps up and down the lower register with the three-note motive.

m. 70

cresc. *fp*

DM: V 4/2 I vi IV vii°6/5/iii V/vi

m. 72

pp *fp*

m. 76

pp *cresc.* *sf*

bVI 6/4 bii6 vii°6/5 vii°7/V

m. 80

p *cresc.*

V7

Figure 49. Beethoven, Op. 10, No. 3, Rondo: Allegro, Transition, mm. 70-82

The final A Theme starts in measure 84, the left hand having an even greater humorous role with descending five-finger scales in reply to the right-hand motive.



Figure 50. Beethoven, Op. 10, No. 3, Rondo: Allegro, Final A Theme, mm. 83-90

The coda begins in measure 92, after the A theme closes, with one of the most technically difficult passages in the movement. The left hand runs an alternating sixteenth-note passage while the right hand plays the three-note motive as a melodic counterpoint, also acting as a dialogue between both hands. Beethoven sequences each bar between D major, G major, and E minor with the right hand reaches farther up the keyboard until a final *fortissimo* A dominant chord in measure 98. Beethoven closes the half cadence with a brief cadenza in the right hand down to *piano* dynamics in measure 99.

The image displays three systems of musical notation for the Coda section of Beethoven's Op. 10, No. 3, Rondo: Allegro. The first system, starting at measure 91, shows a three-note motif in the right hand and a rhythmic accompaniment in the left hand. The second system, starting at measure 94, continues the motif in the right hand and the accompaniment in the left hand. The third system, starting at measure 97, features a chromatic scale in the right hand and a pedal point in the left hand. Dynamics include sf, p, and pp.

Figure 51. Beethoven, Op. 10, No. 3, Rondo: Allegro, Coda mm. 91-101

The three-note gesture returns in the left hand, the right hand responding in inversion, first in G major and then in G minor. Four bars of chordal motion maintain the rhythm of the three-note motive, though still in G minor. In measure 103, Beethoven modulates back towards D major with an E diminished moving to A dominant. The movement and entire sonata ends with an emphatic repetition and echo of the three-note motive in the left hand on a D pedal point, while the right hand weaves up and down an animated, light, chromatic scale and arpeggio.

Three-note gesture rhythm in chords: Chromatic Scale with D Pedal Point:

m. 102

m. 107

m. 110

Figure 52. Beethoven, Op. 10. No. 3, Rondo: Allegro, Coda, mm. 102-113

Stylistic and Technical Considerations

Tempo

Beethoven's range of tempo in Op. 10, No. 3 is certainly daunting. The first movement, *Presto*, paired with the second movement, *Largo*, presents the extreme opposites of Italian tempo markings—yet it offers the opportunity for great emotion and drama for the performer.

Beethoven took an interesting perspective regarding tempo. Kenneth Drake explains that, “a traditional tempo marking, in Beethoven's opinion, was to be likened to the body, while a character indication was analogous to the spirit.”³⁸ Perhaps this is why listeners and performers

³⁸ Drake, 29.

speak of Beethoven’s music as uniquely human. As a result, Beethoven and his pupil Carl Czerny were not always entirely faithful to the former’s designated tempo markings during performance: “To play a piece according to a given metronome marking, even if the marking has been supplied by Czerny, does not settle the matter of tempo. Similarly, Beethoven was uncertain whether tempo indications, even his own metronome markings, could indicate the tempo at which the piece should be played.”³⁹

A comparison of Czerny’s, Ignaz Moscheles, Hans von Bülow’s, and Artur Schnabel’s tempo markings for Op. 10, No. 3 are outlined in Table 1.⁴⁰

Tempo	<i>Presto</i>	<i>Largo e mesto</i>	<i>Menuetto: Allegro</i>	<i>Rondo: Allegro</i>
Czerny	126 (1842) and 132 (1850) – ♩	72 (1842) and 76 (1850) – ♪	76 (1842) and 84 (1850) – ♩.	152 (both 1842 and 1850) – ♩
Moscheles	132 – ♩	72 – ♪	84 – ♩.	152 – ♩
Bülow	132 – ♩	56 – ♪	69 – ♩.	126 – ♩
Schnabel	152-168 – ♩	63 – ♪	92-100 – ♩.	144 – ♩

Table 1. Tempo Comparisons for Beethoven, Op. 10 No. 3

There are all relatively in agreement, except for Bülow’s *Largo* and *Allegro*. It would be wise to refer to Czerny’s and Moscheles tempos as they “presumably heard [Beethoven] play it.”⁴¹

³⁹ Drake, 28.

⁴⁰ Ibid., 37.

⁴¹ Ibid., 42.

Dynamics and Range

The diversity of dynamics and character in Op. 10, No. 3, makes it one of his most beloved sonatas. Drake explains, “Beethoven’s revolutionary treatment of dynamics is due to his employment of raw sound as a structural element.”⁴² Each movement carries a poignant quality and requires attention and strategy to the dynamics Beethoven specifically instructs. The ecstatic *Presto* holds the commanding sound of a Viennese Classical orchestra. The second movement requires intense strategizing of phrases in the numerous instances of static harmonic motion. The *Menuetto* is a moment of peace after the intensity of the first two movements. The fourth movement is playful, ending the sonata on a positive note.

For the scale passages of the first and fourth movements, Czerny encourages, “a crescendo in ascending passages, a decrescendo in descending.”⁴³ These should be balanced in accordance with the overarching motion of the phrase. The numerous doubling of octaves in the *Presto* gives the pianist a platform to crescendo.⁴⁴ The heavy chordal passages of the second movement should not overpower the melody, rather enhance the depressing atmosphere. The third movement can be viewed as a string quartet, with all voices participating and speaking to one another in an amiable conversation. The fourth movement holds room for a more mischievous and bright sound and mood, mainly within the light, chromatic scales and brief pauses.

The *Presto* movement is of particular interest with regard to range. From a technical standpoint, Beethoven subtly includes notes that were outside the range of the pianoforte of his

⁴² Drake, 77.

⁴³ Ibid., 95.

⁴⁴ Ibid., 96.

time. These extreme high and low notes reveal Beethoven's progressive perspective of the modern piano. According to Schindler, "when Beethoven improvised for himself, he often extended his left hand and produced such a jumble of sound in the bass that whatever he may have been playing with the right hand was hardly distinguishable."⁴⁵

Ornamentation

The ornamentations in Op. 10, No. 3 are more or less written out by Beethoven, but there are key sections pianists should examine, mainly with appoggiaturas. For the appoggiaturas in the second theme of the *Presto*, measures 53 through 56, "the little note is a long appoggiatura and therefore must be played as an eighth."⁴⁶ It should, therefore, be executed as four even eighth notes that outline the four-note motive. In the fourth movement, the appoggiatura grace notes are short and occur on the beat.

Rolled chords, such as in the second movement, should also be played on the beat, powerfully, and match the dynamic motion of the line before and afterwards (*Largo e mesto*, measures 7 and 8)⁴⁷. Later in the development, Czerny instructs: "Appoggiaturas consisting of several small notes, must always be played so quick, as not to take away from the following large notes, any position either of their accent or their duration; nor must they in any respect disturb the measure, nor the distribution of the notes." (*Largo e mesto*, measures 35 and 36). Finally, with trills in the A Section of the third movement, are "accompaniment" figures for the main melody.⁴⁸

⁴⁵ Drake, 77.

⁴⁶ Ibid., 178.

⁴⁷ Ibid., 191.

⁴⁸ Robert Taub, *Playing the Beethoven Piano Sonatas* (Portland, OR: Amadeus Press, 2003), 66.

Chapter 3 - *Grandes Études de Paganini, S. 141, No. 3 La Campanella, and St. François d'Assise: La Prédication aux Oiseaux, from Deux Légendes, S. 175, No. 1*

Biographical Information on Franz Liszt

Franz Liszt was born October 22, 1811 in Doborján, Hungary, and was the only child of Adam and Anna Liszt. His father worked as a clerk on the Esterhazy estates and was a gifted musician and acquainted with Franz Joseph Haydn. Liszt started piano lessons with his father at age six, and at age nine started making his first public concerts. His musical aptitude was not overlooked—Esterhazy and a few other wealthy patrons sponsored the young Franz to study in Vienna. It was there where Franz met and studied under one of his most important teachers, Carl Czerny, the former pupil of Ludwig van Beethoven. Liszt also studied composition with Antonio Salieri during his time in Vienna. In 1822, Liszt gave his first solo debut and started his career as a performing child prodigy.

Liszt, along with his father, traveled to Paris, where he studied theory with Antoine Reicha. Liszt applied for the Paris Conservatoire, but was rejected, due to a government regulation that did not permit non-French citizens to enroll (though many foreigners were already studying at the conservatory).⁴⁹ This did not prevent Liszt from continuing his concert tours. In 1824, Liszt went to England, where he was exposed to church music, specifically from St. Paul's Cathedral. This greatly influenced his faith and his desire to become a priest towards

⁴⁹ Maria Eckhardt, Rena Charnin Mueller, and Alan Walker, "Liszt, Franz," Grove Music Online. 2001, accessed 12 Jan. 2020, <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048265>.

the end of his life, as well as his later sacred compositions. In 1827, his father Adam Liszt passed away, leaving young Franz to support himself and his mother through private piano instruction. They relocated to Paris, and while Liszt taught for the children of the French aristocracy, he could not perform as he did when his father was alive. Not until 1830 did Liszt make his comeback with his *Revolutionary Symphony* which would become his symphonic poem, *Héroïde funèbre*, S. 102 in 1848. He formed friendships with Hector Berlioz, Frederic Chopin, Robert and Clara Schumann, Alexander Borodin, and many other leading musicians of his time.

In 1832, Liszt met the Countess Marie d'Agoult, and they quickly formed a romantic relationship. Marie was already married, but not happy in her situation, causing her to run away from her life, including her children, for the next twelve years. Liszt and Marie had three children: two daughters and one son. They traveled over Europe to avoid the public scandal, inspiring many compositions in the *Années de pèlerinage*, S. 160, 161, and 163 or the Years of Pilgrimage.⁵⁰ Other important pieces such as the *Après une lecture du Dante*, S. 161, No. 7 for piano which he completed in 1849, Liszt started during this time. In the meanwhile, his performing career was rising.

By the 1840s, Liszt had become one of the most celebrated concert pianists, authors, and conductors of his day. According to Alan Walker, “pursuit of ecstasy and its transmission to the public were primary goals, and they turned Liszt into the quintessential romantic.”⁵¹ He revolutionized the concept of the solo recital, by means of turning the piano sideways and performing music from memory (though he was not the first to perform from memory). He performed all over Europe, usually having to travel by “post-chaise over rough terrain, often at

⁵⁰ Alan Walker, et. al.

⁵¹ Ibid.

night.”⁵² He started to focus his efforts more towards composition by the 1850s, creating the “symphonic poem,” with his famous *Faust-Symphonie*, S. 108, and promoting the New German School. His daughter, Cosima, married composer Richard Wagner, with whom Liszt collaborated with extensively in Bayreuth.

In the 1860s, Liszt received his orders and became a priest, spending most of his time between Rome, Weimar, and Bayreuth. In addition to composing, Liszt also focused his efforts on teaching, specifically in his master classes. Liszt died on July 31, 1886 in Bayreuth at age 74 and was buried there in August.

This chapter analyzes two pieces from different stages of his life.

Theoretical Analysis

Grandes Études de Paganini, S. 141, No. 3, La Campanella

The *Grandes Études de Paganini, S. 141*, are a set of six piano etudes inspired by the violin caprices of Niccolò Paganini. Liszt was fortunate to see the famous violinist perform in Paris during the 1830s, inspiring him to consider technical capabilities and limits of the modernizing piano. Each etude is centered around a specific technical performance practice, in fitting with the technical challenges of the violin.⁵³ *La Campanella* is the third etude and focuses on leaps and repeated notes on the piano. The main themes derive from the third movement of Paganini’s *Violin Concerto No. 2 in B minor, Op. 7*. It was completed in 1838, and revised in 1851, along with the other five etudes. *Campanella* in Italian means “little bell,” making it one of the most charming, yet challenging, works in the piano repertoire.

⁵² Alan Walker, et. al.

⁵³ Ibid.

The structure of the piece is considered a set of variations, each uniquely beautiful and technically demanding. The 6/8 time evokes a dance-like quality to the piece. The A section contains the main theme, which is always in the tonic key of G-sharp minor, in two variations (excluding the main theme in the opening A section), while the B sections consists of “three highly sequential motivic fragments.”⁵⁴ The structure of this etude is as follows: Introduction, A, B, A, B (with cadenza), A, B, A, Coda.

The introduction is a three-note dialogue on the dominant, D-sharp, playing in octaves between both hands. The high register resembles both the tolling of a bell, and the tuning of a violin.



Figure 53. Liszt, La Campanella, Introduction, mm. 1-4

The first A section includes the main melody in G-sharp minor. Liszt already tasks the pianist with increasingly difficult leaps, spanning two octaves in measure 6, while balancing a strummed, left-hand accompaniment. The melody must stand out amidst the enchanting virtuosity, requiring complete relaxation of the right hand and left hand with firm, sensitive fingers.

⁵⁴ Wilson Legare Jr. McIntosh, "A Study of the Technical and Stylistic Innovations of Franz Liszt as Demonstrated in an Analysis of Selected Etudes," Order No. 8322223, Teachers College, Columbia University, 1983, 139, <https://er.lib.k-state.edu/login?url=https://search-proquest-com.er.lib.k-state.edu/docview/303262656?accountid=11789>.

15. *Allegretto* *p* *ma sempre ben marcato il tema*

m. 5

G#m: i i6 V V6 I vii°4/2/V

m. 8

V i i6 V

m. 11

i V7 i

sempre staccato e

Figure 54. Liszt, La Campanella, A Section, Main Theme, mm. 1-12

The main theme forms an eight-measure parallel period. Figure 54 (above) outlines the theme's harmonic progression. The contour of the melody itself, without the technicalities, is stepwise, with the first note of each subphrase repeated before moving. Without pause, the music

continues into the first variation, adding accented upper auxiliary grace notes every three pulses to the main melody, while the left hand leaps between the bass line and chordal accompaniment.



Figure 55. Liszt, La Campanella, A Section, Variation I, mm. 11-18

The B section begins in measure 21, starting in B major, the mediant of G-sharp minor.

The motivic figure is four repeated *staccato* eighth notes alternating between a descending, chromatic thirds in the right hand over the left hand. A turn beginning on the upper auxiliary note on beats one and three decorate the melodic line, which is essentially: B, F-sharp, B, C-sharp, F-sharp, C-sharp, D-sharp. Liszt repeats this figure in D-sharp minor, and again in F-sharp major, leading to a spritely F-sharp major cadence in three-note figures in measures 27 through 29 (See Figures 56 and 57).

m. 19 ⁸ B Section, m. 21:

m. 22

BM: I V7 I

m. 24

D#m: i V7 i (F#M:)

Figure 56. Liszt, La Campanella, B Section, mm. 19-25

The image displays a musical score for the B Section of Liszt's 'La Campanella', measures 26-29. The score is written for piano and is in the key of F# major (indicated by three sharps in the key signature). The time signature is 3/4. The score is divided into two systems. The first system (measures 26-28) shows the right hand playing leaping octaves and a stepwise melody in the upper notes. The left hand provides harmonic support with chords and moving lines. Chord symbols are provided below the notes: F#M: I, V7, I, ii6. The second system (measures 29-30) continues the texture with more two-measure phrases. Chord symbols are provided below the notes: I 6/4, V7, I.

Figure 57. Liszt, La Campanella, B Section, mm. 26-29

The texture of the leaping octaves continues in measure 30 with more two-measure phrases, with a stepwise melody in the upper notes of the right hand. The left hand harmonizes this melody in tenths below the right hand (See Figure 58). Liszt sequences through C-sharp minor and then B major. Pianists should consider contrasting these two keys, perhaps the former more melancholy and the latter more peaceful.

The image shows a musical score for Liszt's *La Campanella*, B Section, measures 30-34. The score is in G# minor and 3/4 time. It features a complex harmonic structure with various chords and voicings. The right hand plays repeated D# octaves, while the left hand moves chromatically. The score includes performance instructions like 'C#m:', 'BM: I', and 'i. H.'.

Figure 58. Liszt, *La Campanella*, B Section, mm. 30-34

The end of the B section signals a return towards G-sharp minor with a dominant prolongation in measures 33 through 42. Liszt exploits the “bell-like” sound, starting in measure 37, with a rhythmically engaging dialogue of octaves, the left hand moving upward chromatically, and the right hand playing repeated D-sharp octaves. Liszt and Paganini’s interest in third relations to move from section to section and motive to motive is something to be noted.⁵⁵

⁵⁵ McIntosh, 147.

D-sharp octaves: 133

Rising Chromatic Line

Figure 59. Liszt, La Campanella, B Section, Dominant Prolongation, mm. 37-42

The A section returns in measure 42, with the main melody now played in the left hand while the right jumps between three D-sharp octaves. The pianist must be economical with the amount of energy in coordinating the right-hand leaps. Liszt continues pushing the pianist in measures 51 through 60, the main melody now in repeated-octave patterns with a steady eighth-note left-hand accompaniment. Though the entire etude is demanding, this variation is one of the most problematic for pianists.⁵⁶ Liszt continues to explore this repeated pattern in the following B section (See Figures 60 and 61).

⁵⁶ McIntosh, 147.



Figure 60. Liszt, La Campanella, A Section, Variation III, mm. 54-60

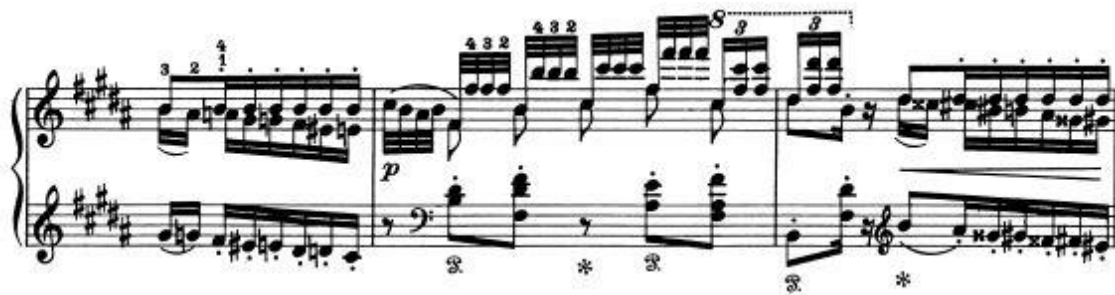


Figure 61. Liszt, La Campanella, B Section, mm. 60-62

This B section contains, in addition to repeated notes and other wild ornamentation, a chromatic *cadenza*, consisting of an “interlocking” scale in measure 77 that outline a charming whole-tone scale.⁵⁷ This “interlocking” scale is possible by using both hands alternating on every note (See Figure 62). Liszt also utilizes this technique with octaves towards the end of the etude.

The A section returns in measure 79, featuring an abundance of two-note trills that create a “sparkly” effect. The fifth variation in measure 87 differs from the previous variations in its

⁵⁷ Alan Walker, et. al.

harmonic progression in the second subphrase, moving to C-sharp minor briefly before cadencing on G-sharp minor in measures 91 through 95 (See Figure 63).

“Interlocking Scale”

Figure 62. Liszt, La Campanella, B Section, Cadenza, mm. 77

G#m: $V4/3$ * $V7/iv$ $V6/5/iv$
 iv * $i\ 6/4$
 $V7$ i

Figure 63. Liszt, La Campanella, A Section, Variation V, mm. 91-95

The final B section enters in measure 96, where Liszt outlines the B theme melody in the topmost voice. The coordination of leaps and open hand playing makes up for the lack of ornamentation. In measures 103 and 104, the left hand must leap a span of over five octaves in time (See Figure 64). The dominant prolongation appears in repeated octaves, which is a perfect preparation for the final variation in measure 121. The final variation is all in repeated octaves and follows the harmonic progression of the previous variation (See Figure 65).

The image shows a musical score for Liszt's *La Campanella*, B Section, measures 96-105. The score is presented in three systems. The first system is marked *Più mosso* and *staccato*. It features a treble and bass clef with various chords and melodic lines. The second system continues the piece with similar notation. The third system features a large 'S' marking and *sempre stacc.* instruction. The score includes harmonic labels: (Bm:) and (D#m:) under the first system, and (F#M:) under the second system. There are also asterisks and circled numbers (1, 2, 3, 4, 5) indicating specific notes or techniques.

Figure 64. Liszt, *La Campanella*, B Section, mm. 96-105

Figure 65. Liszt, La Campanella, A Section, Variation VI, mm. 119-126

The music drives into the formidable coda with chromatic octave scales in both hands moving in opposite directions on D-sharp dominant, in measures 127 through 128. The musical material of the coda derives from the three-note motive of the B section, in G-sharp minor. Depending on what edition the performer has, such as an edition by Brugnoli, the left-hand octaves will be omitted between the inner D-sharp and G-sharp sixteenth notes. However, the original urtext score keeps consistent octaves in the left hand all throughout. The final tolling of the bell occurs in measures 137 through 139, ending on a dramatic *fortissimo* G-sharp minor chord.

m. 127

m. 130

m. 133

m. 136

Animato

molto

ff con fuoco

Figure 66. Liszt, *La Campanella*, Coda, mm. 127-139

***St. François d'Assise: La Prédication aux Oiseaux* from *Deux Légendes*, S. 175, No. 1**

The *Deux Légendes*, S. 175 were completed and published in 1866, along with other important sacred projects like his *Christus*, S. 3 and *The Legend of Saint Elizabeth*, S. 2 oratorios. Liszt, age 55, was in Rome, fulfilling his aspirations to become an ordained priest as his father once pursued.⁵⁸ The *Deux Légendes* are two programmatic piano works, depicting sacred events in the lives of St. Francis of Assisi and St. Francis of Paola. The first one, which is

⁵⁸ Alan Walker, et. al.

the focus of this chapter, portrays the miracle of St. Francis of Assisi preaching to a flock of birds, and the second is the miracle of St. Francis of Paolo walking on the waves of the ocean. St. Francis of Assisi, the patron saint of animals and the environment in the Catholic Church, was Liszt's name-saint, and therefore drew a special connection with the Franciscans. One of the many frescos in the Upper Church of the Basilica of St. Francis of Assisi illustrates the saint's famous sermon. The story comes from the *Little Flowers of St. Francis*, a collection of St. Francis of Assisi's life events, written in the fourteenth century.⁵⁹ The story goes that one day, while the monk was walking, a flock of birds gathered around him. St. Francis gave an impromptu sermon, talking about God's love for all creatures and the importance of giving thanks and praise.⁶⁰ When he finished his sermon, the birds flew away, singing "wonderful songs."⁶¹ Liszt performed the piece for Pope Pius IX on July 11, 1863, in Rome.⁶²

As one of the leading innovators of programmatic music, Liszt captures the beautiful account in *St. François d'Assise: La Prédication aux Oiseaux*. The piece is in A major, in common time, and opens with a rapid succession of thirty-second-note phrases, evoking the sound of flocking birds. Harmony is established through eighth-note chords, while an excited two-note trill hovers in between. The first harmony is B minor in measures 1 through 4, moving to B dominant in measures 4 through 8, and finally to E dominant in measures 8 through 17.

⁵⁹ David E. Gifford, "Religious Elements Implicit And Explicit In The Solo Piano Works Of Franz Liszt," Order No. 8426807, University of Missouri - Kansas City, 1984, 56, <https://er.lib.k-state.edu/login?url=https://search-proquest-com.er.lib.k-state.edu/docview/303297480?accountid=11789>.

⁶⁰ Ibid.

⁶¹ Ibid., 57.

⁶² Ernst Burger, *Franz Liszt: A Chronicle of His Life in Pictures and Documents*, translated by Stewart Spencer, foreword by Alfred Brendel (New Jersey: Princeton University Press, 1989), 235.

Allegretto

10. *p*

Figure 67. Liszt, Legend No. 1, mm. 1-4

p dolce

Figure 68. Liszt, Legend No. 1, mm. 13-17

The birds are all gathered, chirping a *dolce graziosamente*. A major melody, beginning in measure 18. The two-note trill continues to hover in between the left-hand and right-hand chords,

indicating possibly that they are anticipating St. Francis of Assisi’s words. Liszt maintains an absolute *dolce* and *espressivo* sound in this section, making it one of the most technically difficult parts of the piece. The coordination of voicing the upper soprano notes, and left-hand accompaniment, along with the faint humming of wings in the two-note trill, requires a relaxed touch and sensitivity of both hands for the pianist. Depending on the acoustic quality of the room, the main melody and pulse should be heightened above the rest of the texture.

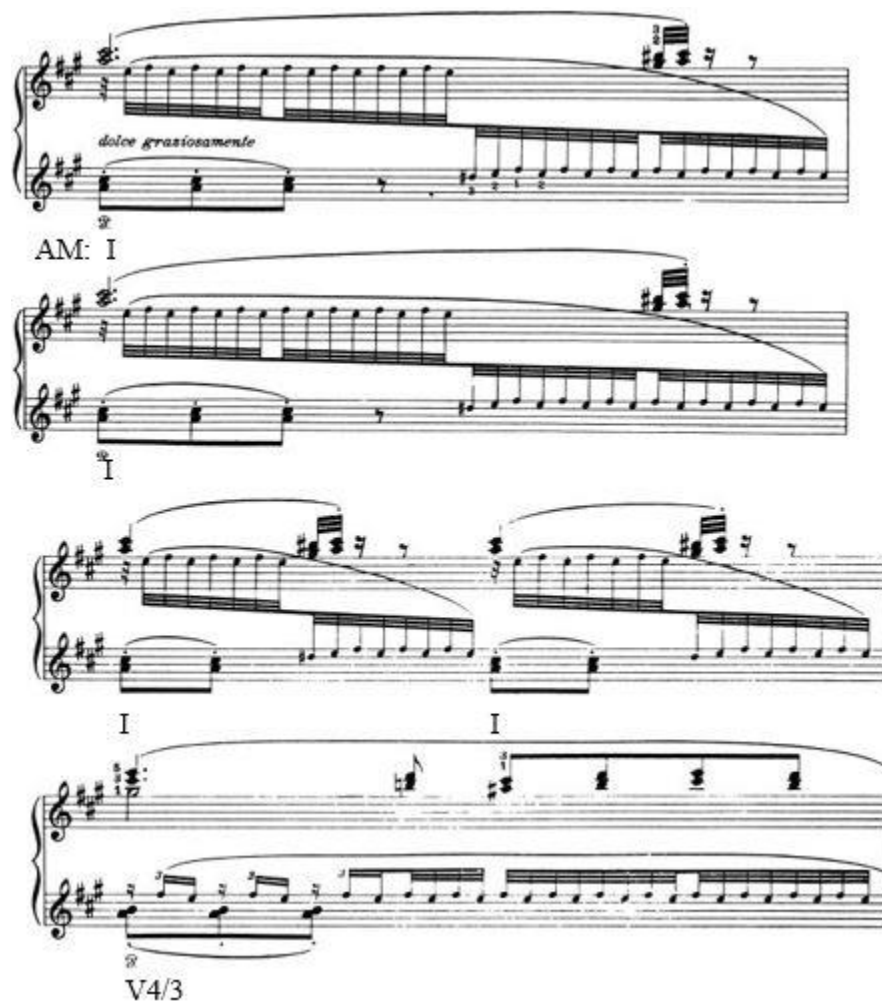


Figure 69. Liszt, Legend No. 1, mm. 18-21

In the final cadence of this section, measures 45 through 52, Liszt returns to the overlapping thirty-second-note passages from the opening, marking it *un poco stringendo*, or “a

little acceleration”. This is balanced by a *ritenuto* in measure 50 along with a lack of trill activity, closing the section in E major.

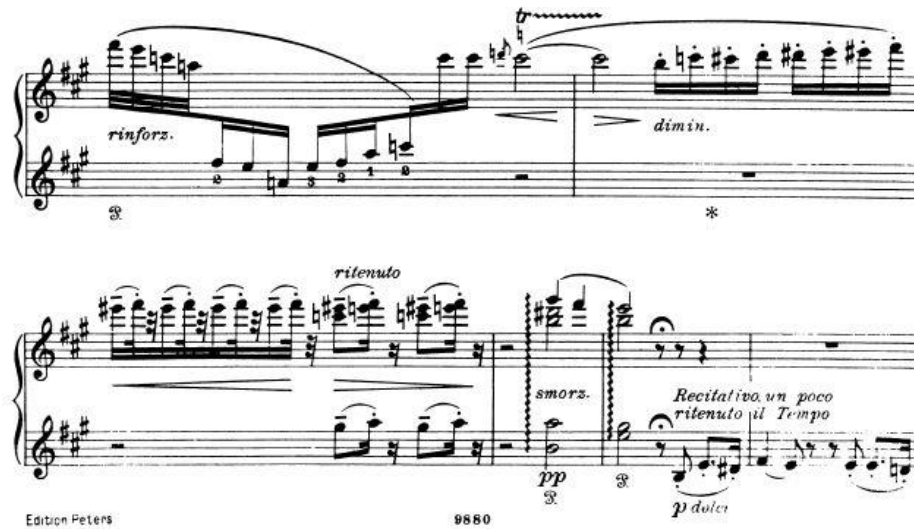


Figure 70. Liszt, Legend No. 1, mm. 48-53

The next section in measure 52 marks the beginning of the sermon: *Recitativo, un poco ritenuto il tempo*. It opens with a four-note “cross” symbol, organized as a skip or leap upward, down a minor second, up a minor third, and down a major second, which creates almost a musical gesture of the Sign of the Cross.⁶³ These brief statements reflect the line of a soloist, most likely St. Francis speaking alone, but Liszt inserts the reactions of the birds with short, tremolo chords in the upper register in between phrases.



Figure 71. Liszt, Legend No. 1, mm. 52-55

⁶³ Gifford, 57.

There is another motive which Liszt identifies specifically as the “cross motive.” He first used it in the *Legend of St. Elizabeth* oratorio and *Missa Solemnis*, S. 9, however, it frequently recurs in his sacred-related works.⁶⁴ The motive is a three-note pattern, constructed by an ascending major second, followed by a minor third.⁶⁵ This motive appears in the next section of the piece, where Liszt switches to a heavenly chordal texture in D-flat major (see Figure 71).

m. 71 “Cross” Motive

m. 74 *maestoso assai*

m. 78

Figure 72. Liszt, Legend No. 1, mm. 70-80

The music returns to the monk speaking alone in measure 85, in beautiful dialogue between him and the birds. Liszt maintains the *dolcissimo* sound but with more *leggero* articulation. The alternation between block chord accompaniment in the right hand and sweeping

⁶⁴ Gifford, 28.

⁶⁵ *Ibid.*, 29

sixteenth notes in the left hand creates a divine atmosphere. This is also an indicator of Liszt’s orchestral approach to the piece.



Figure 73. Liszt, Legend No. 1, mm. 90-94

The piece transitions seamlessly into the climactic section of the piece. The left hand covers the lower, more powerful register of the keyboard, playing the “cross-symbol” in octaves, while the right hand plays *fortissimo* block-chord accompaniment. The phrase begins in F-sharp major, moving to A-flat major, and cadencing on B-flat major, as shown in Figure 74.



Figure 74. Liszt, Legend No. 1, “Cross” Gestures, mm. 120-126

Liszt uses common chord modulation in measures 136 and 137, returning to A major in the final statements of the sermon. Three brief recitative statements of the “cross-symbol” and the “cross motive” are played with the birds responding in between each phrase. As shown in Figure 75. The piece ends with the birds flying away, both hands in the high register, playing three, rolled, ascending A major chords (see Figure 76 below).

The image displays three systems of musical notation for Liszt's Legend No. 1, measures 133-145. Each system consists of a grand staff with a treble and bass clef. The first system, starting at measure 133, includes a fermata over the first measure and a 'smorzando' marking. The second system, starting at measure 138, features a 'rall. e perdendosi' marking and a 'dolcissimo' marking circled in yellow. The third system, starting at measure 143, includes a 'pp' marking and another 'dolcissimo' marking circled in yellow. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 75. Liszt, Legend No. 1, mm. 133-145

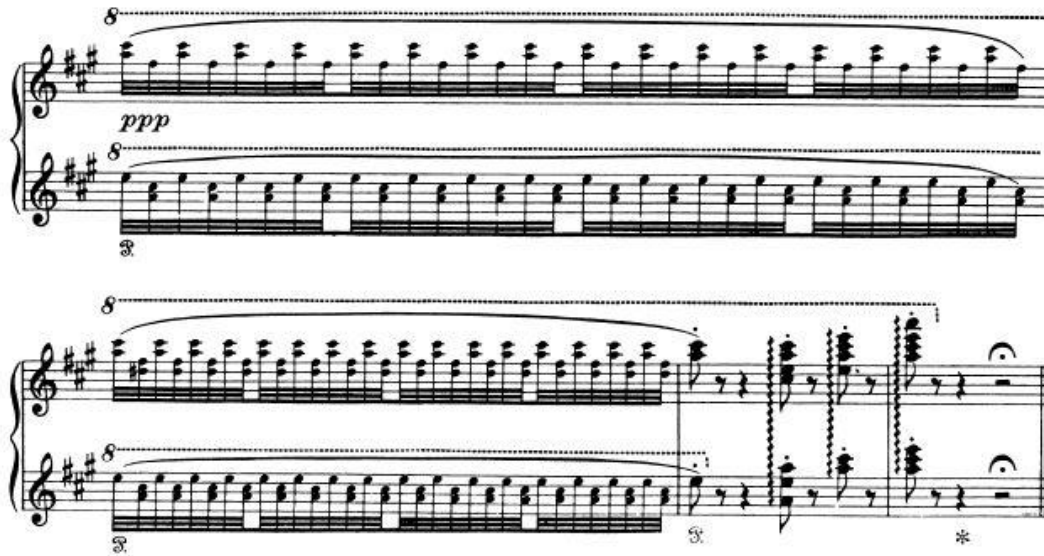


Figure 76. Liszt, Legend No. 1, mm. 156-159

Stylistic and Technical Considerations

The Technical Challenges of *La Campanella*

The extended techniques of *La Campanella* reflect Liszt’s ambitions to become the “Paganini of the Piano,” and propel the piano repertoire in ways no one had seen. The anatomy of Liszt’s hands implies a pianist can reach a tenth, without strain or difficulty.⁶⁶ This already places pianists with smaller hands in an awkward position, though they will learn much about their own movements and gestures by studying this piece. There are many pianists who play this etude at a comfortable speed, and others who may work exclusively on speed. The question of which is preferred should not prevent the pianist from exploring the beautiful colors and delicate articulation of the piece. Many young pianists hear this piece and strive to learn it as soon as possible. While this is a valid and ambitious goal, students should remember that the piece is an

⁶⁶ Alan Walker, et. al., 20-21.

etude, and should approach it with an attitude of discovery and musicality, particularly with leaps and repeated notes.

The great leaps within the etude are considered the most challenging, as the pianist must also maintain the *Allegretto* tempo. The double-escape mechanism, which allowed for the quick repetition of a single key on the piano, was novel when Liszt wrote the *Paganini etudes*. As such, he endeavored to exploit this technique, more so in *La Campanella*. Pianists should create little exercises from each variation, focusing on each finger and its placement before playing the key, all while keeping their arms and hands relaxed as possible. The pedaling should not interrupt the clarity of each melody and should enhance both the extreme dynamic contrasts and bell-like sound. Above all, it should be remembered that the piece is a set of variations, implying contrast of moods, sounds, and characters. This can help pianists overcome the psychological demands of the piece, which are just as important as the physical.

Considerations for *St. François d'Assise: La Prédication aux Oiseaux*

In contrast from his etudes, Liszt realizes the orchestral potential of the piano in *St. François d'Assise: La Prédication aux Oiseaux*. As such, this piece should be approached with an attitude of sound exploration and storytelling. The greatest technical challenge of this piece is balancing the two-note trills with the main melody, in places like the opening A major theme. The trills and thirty-second-note “bird” passages, while they should sound and feel electric, do not have to be played so loud. The melody should ring out above this trill accompaniment, in order to fill the sound of a concert hall. The recitative sections can be played with much expressivity, treating St. Francis’s melodies as a tenor soloist. The bird’s responding harmonies can reflect color changes as well. The grand orchestral sections can fill the space, though should adhere to the tempo markings designated by Liszt to not lose the piece’s continuity. The piece is

strongly rooted in Liszt's religious beliefs and should therefore be played with sincerity and respect.

Chapter 4 - Piano Sonata No. 2 in D minor, Op. 14

Biographical Information on Sergei Prokofiev

As one of the most prolific and successful composers of his day, Sergei Prokofiev stands as a paragon of musical originality and preservation. The famous Russian composer sought to discover and nurture his unique musical style in his early years, studying both the composers of the past and his contemporaries throughout Europe. His life and career can be outlined in three periods: his Russian Period (1891-1917) includes his formative years growing up in Ukraine, receiving the attention of prominent musicians, such as Sergei Taneyev from the Moscow Conservatory, and his years studying at the St. Petersburg Conservatory; his Foreign Period: (1918-1935) includes his concert tours to the United States and France; finally, his Soviet Period (1936-1953) involves his return to the Soviet Union where he remained and composed under the Soviet regime until his death. A master of multiple music genres, his output of piano works includes some of the most substantial and challenging twentieth century piano repertoire.

Born in Sontsovka, Ukraine on April 11, 1891, Prokofiev grew up an only child (his two older sisters had died in infancy) in comfortable circumstances.⁶⁷ His father and governesses oversaw his education while his mother began teaching him piano lessons at the age of four. As a child, Prokofiev displayed a great aptitude in music, studying and writing small compositions that his governesses compiled in small books. His musical ability and talent caught the eye of Sergei Taneyev, the director of the Moscow Conservatory, and in 1902 began his studies in

⁶⁷ Dorothea Redepenning, "Prokofiev, Sergey," *Grove Music Online*, 2001, accessed 5 Jan. 2020.
<https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022402>.

music theory, piano and composition with tutors from the prestigious school. After the premier of his first symphony, which exhibited strong classical tendencies, Prokofiev resolved to begin exploring more dissonant harmonies and melodies, which would significantly develop in his teenage years. In 1903, Prokofiev, age 12, began his studies at the St. Petersburg Conservatory. During those years, he established himself as a virtuoso pianist and unconventional composer. His *Four Pieces for Piano*, op. 4 (1909) demonstrates his respect for Russian Romanticism in the first three movements, but completely abandons this in the frenzied fourth movement, *Suggestion Diabolique*. He won numerous piano competitions and composed in several various genres, including opera. He graduated in 1909, and led a brief performing and composing career in St. Petersburg until the beginning of World War I. During this time, he composed notable piano works such as the first four piano sonatas, the *Sarcasms*, op. 17, the Piano Concerto No. 1 in D-flat Major, op. 10, and the Piano Concerto No. 2 in G minor, op. 16. He also began his work in ballet, having met Sergei Diagheliv around 1913 during his travels to Europe. Their collaboration, in part with Igor Stravinsky, resulted in the successful premier in 1921 of *The Buffoon*, op. 21.

In 1918, the political climate in Russia was already flipped upside with the October Revolution the previous year. Prokofiev, though not totally opposed to the principle of the revolutionary ideals, believed the climate for artists was too restrictive.⁶⁸ He set out on a semi-successful concert and composing tour in the United States and Western Europe from 1918 to 1935, where he performed mostly his own works. The United States public was not as receptive to his compositions as the public in Paris and London, resulting in his relocation to Paris in

⁶⁸ Redepinning.

1923.⁶⁹ He married the Spanish singer Lina Llubera (her stage name) that year and together had two sons. His most successful works included his opera *The Love of Three Oranges*, op. 33 (1919), his cantata *They Are Seven*, op. 30, and his ballet *Le pas d'acier*, op. 41. Most if not all his works are inspired from Russian stories, literature, events, and folklore. In the early 1930s, the Soviet Union, whose regime was closely watching the success of Prokofiev, invited him to perform in his homeland. These concerts and communications would ultimately lead to Prokofiev's decision to return with his family to the Soviet Union in 1936, permanently.

From 1936 to 1953, Prokofiev progressively began losing his artistic freedom as a composer under the surveillance of the Soviet regime. He, along with notable composers like Dmitri Shostakovich, Aram Khachaturian, and Nikolai Myaskovsky, were forced to adhere to the ideals of "Soviet Socialist Realism," in their compositions to glorify the state and the regime of the Soviet Union. Including Josef Stalin, the main overseer of this was Andrey Zhdanov, who was the leader of Stalin's "cultural ideologue."⁷⁰ The consequences of not writing in the Soviet Socialist style included public humiliation, detainment, and worse punishments. Prokofiev had a fortunate start writing film scores for various Soviet propaganda films. He wrote a considerable amount of children's music, choral and vocal works, ballets like *Cinderella*, op. 87 (1940-41), and military fanfares. During World War II, he wrote pieces exclusively on the war and the glorification of the state, including Piano Sonatas No. 6 in A Major, op. 82, No. 7 in B-Flat Major, op. 83 and Piano Sonata No. 8 in B-Flat Major, op. 84 (*War Sonatas*) and his Symphony No. 5 in B-Flat Major, op. 100. However, despite his efforts to remain in the regime's good graces, in 1948, the resolution, "On the Opera, 'The Great Friendship,' by Vanno Muradeli," was

⁶⁹ Redepinning.

⁷⁰ Ibid.

passed by the Union of Composers, and openly defamed and restricted the rights of Soviet composers.⁷¹ Prokofiev, willing to cooperate with the Union, composed a new opera, *The Story of a Real Man*, op. 117 in 1948, but it was reviewed as exaggerated socialist realism.⁷² His health was already starting to decline at this point. He died on March 5, 1953. Because it was the same day Stalin died, his funeral was small, though Shostakovich did attend. His first wife Lina, who herself spent ten years in gulag camp after their annulled marriage, along with his children promoted Prokofiev's music and legacy after his death.

The Five Stylistic Elements of Prokofiev

In his autobiography, Prokofiev explains the five “lines” or stylistic elements unique to his composing during his education at the St. Petersburg Conservatory:

The first was the classical line, which could be traced back to my early childhood and the Beethoven sonatas I heard my mother play. This line takes sometimes a neo-classical form (sonatas, concertos), sometimes imitates the eighteenth-century classics (gavottes, the *Classical Symphony*, partly the *Sinfonietta*). The second line, the modern trend, begins with that meeting with Taneyev when he reproached me for the “crudeness” of my harmonies. At first this took the form of a search for my own harmonic language, developing later into a search for a language in which to express powerful emotions [...] The third line is the *toccata*, or the “motor,” line traceable perhaps to Schumann's *Toccata* which made such a powerful impression on me when I first heard it [...] The fourth line is lyrical: it appears first as a thoughtful and meditative mood, not always associated with melody, or, at any rate, with the long melody sometimes partly contained in the long melody[...] I should like to limit myself to these four “lines,” and to regard the fifth, “grotesque” line which some wish to ascribe to me, as simply a deviation from the other lines. I strenuously object to the very word “grotesque” which has become hackneyed to the point of nausea. I would refer my music to be described as ‘Scherzo-ish’ in quality, or lese by three words describing the various degrees of the Scherzo—whimsicality, laughter, mockery.⁷³

⁷¹ Redepinning.

⁷² Ibid.

⁷³ Sergey Prokofiev, *Autobiography, Articles, Reminiscences*, trans. Rose Prokofieva (Foreign Languages Pub. House: 1960), 36-37.

In summary, the five stylistic elements of Prokofiev, as explained by the composer, are 1) Classical, or adherence to Classical forms; 2) Harmonic innovations and experimentation outside the realm of major and minor tonality; 3) Rhythmic “motor” elements; 4) Lyrical elements; and, 5) Grotesqueness, whimsicality, and mockery in his themes.

Piano Sonata No. 2 in D minor, Op. 14

Poulenc named Prokofiev, “the Russian Liszt,” as he was considered one of the greatest pianists of his day. His piano sonatas reflect many of his virtuosic piano performance practices, such as quick hand crossing and register shifts (the left hand playing above the right hand, or the right hand playing below the left hand), intricate contrapuntal passages (multiple melodies playing simultaneously in one hand or both), fast tempo markings, and quick mood changes. Prokofiev believed the sonata, “[contained] everything necessary to my structural purpose.”⁷⁴

Of his nine piano sonatas, the second piano sonata, Op. 14, stands out for its balance of Classical aesthetics and Prokofiev’s sardonic musical language. Prokofiev composed the Piano Sonata No. 2 in D minor, op. 14 in 1912 at the St. Petersburg Conservatory and premiered the sonata in 1913 in Moscow. The original manuscript started as a two one-movement sonatinas; however, one of them was lost and the other grew into the four movements of the second piano sonata. Other compositions he wrote during this time include the *Toccata*, Op. 11, *Four Pieces for Piano*, op. 4, the *Sarcasms*, op. 17, as well as Piano Sonatas Nos. 1, 3, and 4 (Op. 1, op. 28, and op. 29, respectively). Prokofiev dedicated the second piano sonata to his friend Maximilian Schmidthof who tragically committed suicide in 1913.⁷⁵

⁷⁴ Stephen C.E Fiess, *The Piano Works of Serge Prokofiev* (London: The Scarecrow Press, 1994), 49.

⁷⁵ Boris Berman, *Prokofiev's Piano Sonatas a Guide for the Listener and the Performer* (New Haven: Yale University Press, 2008), 58.

This sonata demonstrates all five stylistic elements: Classical, harmonic, “motor” rhythmic, lyrical, and “grotesque” elements. The movements are: I. *Allegro ma non troppo*; II. *Scherzo: Allegro marcato*; III. *Andante*; and IV. *Vivace*.

Theoretical Analysis

I. *Allegro ma non troppo - Più mosso - Tempo primo*

The first movement demonstrates Prokofiev’s respect for Classical forms while incorporating more modern elements with unconventional distortions of the Classical sonata. A perfect example is the very beginning of the first movement: The opening theme is reminiscent of Schumann, in a three-voice texture in D minor, that unfolds until measure 8.⁷⁶ Prokofiev abruptly changes to a dissonant, percussive, and rhythmic passage that distorts the entire momentum of the opening theme.

The image shows a musical score for Prokofiev's Op. 14, Allegro ma non troppo, Exposition, First Theme, mm. 1-12. The score is in 3/4 time, D minor, and non legato. It features a three-voice texture. The first system shows the beginning of the theme with a 'mf' dynamic and a 'cresc.' marking. The second system shows the continuation of the theme, with a circled area labeled 'Interruption' m. 8. The third system shows the continuation of the theme, with a circled area labeled 'Interruption' m. 8. The score ends with a double bar line and a key signature change to D major.

Figure 77. Prokofiev, Op. 14, *Allegro ma non troppo*, Exposition, First Theme, mm. 1-12

⁷⁶ Berman, 58.

The section ends at measure 19 on a *ritardando*, *pianissimo*, but the listener has no reference as to where the key area is at this moment. Not until the last sixteenth note of beat two in measure does the tonal center return to D minor (hinted by the dominant at the end of measure 19). The opening theme is repeated in measure 20, interrupted again in measure 28 with a dominant pedal point that resolves in a half cadence in measure 30. Prokofiev diverts from the expectation of a tonic chord with a *lunga* G minor chord in measure 31, which leads into the transition material.

m. 13

m. 17 ritard. a tempo

Dm: vii°6/5/V (V) i

m. 21 cresc.

m. 26 "Interruption" len - tan - do

V (with non-chord tones) IV

Figure 78. Prokofiev, Op. 14, Allegro ma non troppo, Exposition, First Theme, mm. 13-31

The transition begins in measure 32, starting in G minor, moving to F minor, and then into an ambiguous key area of E minor over F major and D-sharp over C dominant. Prokofiev slowly hints toward E minor, ending on a *ritardando* D-sharp diminished chord in measure 63. The most important aspect of the transition is the ostinato pattern in measure 32. The right hand contains the ostinato pattern from which Prokofiev will use later in the movement.

Ostinato Pattern

Figure 79. Prokofiev, Op. 14, Allegro ma non troppo, Exposition, Transition, Ostinato, mm. 32-45

The second theme in measure 64 opens in E minor, with an ethereal, Romantic waltz-like melody comprised of half-step passages. The time signature change from 2/4 to 3/4 is one of Prokofiev’s alterations to the Classical sonata form, which typically sustains a consistent time signature throughout the exposition. The harmonic center of the second theme is also ambiguous, the left hand weaving between E minor and D minor in “Chopin-like” arpeggios, with an interesting bass line moving in a pattern of a second upward and a fourth downward.

Tempo primo

m. 64

m. 69

Em: i N VI bVII IV

bV N v°6/4 i N

Figure 80. Prokofiev, Op. 14, Allegro ma non troppo, Exposition, Second Theme, mm. 64-73

In measure 72, Prokofiev restates the second theme with the soprano voice as a chromatic countermelody to the alto theme. The wandering harmonies create a pensive and spiraling atmosphere. The *tristemente* in measure 82 could possibly convey a sense of hopelessness from the lack of harmonic center. Prokofiev hints towards F major in measure 78, however, the closing material is in E minor, which is unconventional of the sonata form in minor.

m. 79

m. 84

Ostinato Pattern in diminution

Em: (V) i(#7) bVII vii°4/3

Figure 81. Prokofiev, Op. 14, Allegro ma non troppo, Exposition, Closing Material, mm. 79-89

The closing material for the exposition demonstrates the “grotesque” style of Prokofiev. The first phrase develops in measures 85 through 89 but loses direction only to start again in measure 90. The dry call-and-response between both hands contrasts greatly from the previous lyrical section.



Figure 82. Prokofiev, Op. 14, Allegro ma non troppo, Exposition, Closing Material, mm. 90-102

The development opens with a variation of the second theme, however, now the left hand is playing repeated chords, reminiscent of a Chopin prelude, instead of arpeggios. The melody and chords repeat in measure 109 with a sarcastic afterthought on the off beats in the right hand, as shown in Figure 83. From here the development turns into a lighthearted *schersando* passage from measures 115 through 126.

m. 103 Oblique motion:

m. 107

m. 111

Figure 83. Prokofiev, Op. 14, Allegro ma non troppo, Development, mm. 103-114

This *scherzando* section is comprised of the ostinato from the transition material, and the last few bars of the opening theme. Leaping from the light, high register to the dark, low register of the keyboard makes this section, as pianist and pedagogue Boris Berman describes it, “dizzying.”⁷⁷

⁷⁷ Berman, 60.

Ostinato Pattern in diminution: Material from First Theme:

m. 115

p scherzando

m. 119

pp

m. 123

f

Figure 84. Prokofiev, Op. 14, Allegro ma non troppo, Development, mm. 115-126

In measure 127, Prokofiev interrupts the whimsical *scherzando* with a stormy layering of the ostinato and second theme. The time signature changes back to 2/4, with the soprano voice ascending chromatically from D4 to C5, in measures 127 through 142. The left hand repeats the transition ostinato on E-flat, causing harmonic ambiguity between the alto and tenor voices. The chromatic movement lends the listener to believe something mysterious is brewing.

Figure 85. Prokofiev, Op. 14, Allegro ma non troppo, Development, mm. 127-138

Prokofiev agitates the stormy atmosphere starting in measure 143, where the soprano voice plays the second theme in augmentation in D minor, while the left hand maintains the ostinato pattern. The inner voices also outline the ostinato in augmentation and inversion. The crunched second intervals in the inner voices add more cringe to the melancholy melody. As the soprano voice descends, so do the inner voices, every four bars.

Figure 86. Prokofiev, Op. 14, Allegro ma non troppo, Development, mm. 139-150

The image shows a piano score for Prokofiev's Op. 14, Development section, measures 157-164. The score is presented in two systems. The first system begins at measure 157, and the second system begins at measure 161. The music is in 3/4 time. The right hand (treble clef) features a melodic line with triplets and slurs, while the left hand (bass clef) has a steady eighth-note ostinato. Red and blue boxes highlight specific melodic and rhythmic patterns in the right and left hands respectively.

Figure 87. Prokofiev, Op. 14. Development, mm. 157-164

The development gradually becomes more intense, as Prokofiev sequences through D minor, E minor, and finally F major between measures 143 and 186. At measure 175, Prokofiev employs full *forte* dynamics, with the left-hand ostinato alternating between F and C every bar. The development comes to a dramatic halt in measure 187 with a sudden, held *fortissimo* C-sharp minor chord. The lack of the ostinato rhythm is startling, making the spiraling effect of the entire development more disorienting. However, Prokofiev rebuilds this energy briefly in measures 197 through 204, leading to the recapitulation.

m. 187 ritenuto

m. 193 a tempo ri

m. 201 Recapitulation, D minor, m. 205: a tempo

te nu to

Figure 88. Prokofiev, Op. 14, Allegro ma non troppo, Development, Retransition, mm. 187-206

The recapitulation starts in measure 205, with the tenor line playing the first theme, making it one of the most technically demanding sections of the movement. The pianist must accommodate with both hands to bring out the main theme, while the outer voices stray farther in opposite directions on the keyboard.

Figure 89 shows musical notation for Prokofiev's Op. 14, Allegro ma non troppo, Recapitulation, First Theme, measures 201-224. The score is divided into four systems. The first system (m. 205) includes a vocal line with lyrics ".te nu to" and a piano accompaniment. The second system (m. 207) features a piano accompaniment with a "cresc." marking. The third system (m. 211) continues the piano accompaniment. The fourth system (Transition, m. 223) is marked "Più mosso" and "pp", showing a change in tempo and dynamics.

Figure 89. Prokofiev, Op. 14, Allegro ma non troppo, Recapitulation, First Theme, mm. 201-224

The recapitulation is outlined as expected from the exposition. However, Prokofiev still utilizes unrelated keys areas within each section. The transition material, measures 223 to 254, begins in A minor and sequences through G minor, F minor, finally hovering around E-flat minor. The dream-like second theme returns in C major, but quickly shifts in the left-hand

harmonies, outlining C major, B-flat major, F-sharp diminished, G minor, G diminished, A-flat minor, and E-flat major.

Figure 90. Prokofiev, Op. 14, Allegro ma non troppo, Recapitulation, Second Theme, mm. 253-263

Prokofiev finally adheres to the sonata form expectations in the closing material in measure 276 in the tonic key, D minor. The material is the same from the exposition, though now the listener feels more stable, harmonically, being in the tonic key. The movement concludes with a dramatic coda, measures 295 to 313, where Prokofiev restates the first theme twice, starting at the center of the keyboard and ending with thunderous chords with both hands at opposite ends of the keyboard.



Figure 91. Prokofiev, Op. 14, Allegro ma non troppo, Coda, mm. 305-313

II. Scherzo: Allegro marcato

The second movement is a motor-rhythmic *scherzo* in A minor and 4/4 time. It is the shortest movement in the sonata, yet its rhythmic intensity pervades making it an exhilarating *scherzo*. The overall structure is in ABA', and features wild, virtuosic hand crossing, the left hand jumping over the right hand almost every measure. The A section opens with a *staccato* eighth-note ostinato, while the outer voices outline *marcato* chords in A minor. The two-bar motive is followed by two bars of chromatic counterpoint in the ostinato, with the outer voices outlining tonic and dominant chords (see Figure 92 below).

Allegro marcato

Am: i ii° V7 I ii° V7 i

V i ii° V7 i ii° V7

Figure 92. Prokofiev, Op. 14, Scherzo: Allegro marcato, A Section, mm. 1-6

In measure 5, the motive repeats on *subito piano*, but quickly modulates in thirds to G major in measures 9 through 12. The eighth-note ostinato turns into repeated descending chords that act as another countermelody to the leaping outer voices.

Am: i V/bVII bVII

V/bVII bVII V/bVII

Figure 93. Prokofiev, Op. 14, Scherzo: Allegro marcato, A Section, mm. 7-12

Prokofiev transposes these measures to E dominant, hinting towards a return to A minor, in measures 13 through 16. The sudden hand crossing reaches its most frenzied state in these measures. As Prokofiev was one of the greatest piano virtuosos of his day, it is possible such hand crossing was meant to showcase his formidable technical ability.⁷⁸

Figure 94. Prokofiev, Op. 14, Scherzo: Allegro marcato, A Section, mm. 13-18

Prokofiev returns to the A minor motive in measure 17, with added harmonic seconds in the ostinato, creating a harsher, grittier sound. The A section concludes with the ostinato pattern ascending chromatically in two-voice counterpoint while the bass lines moves in half notes. Measures 25 and 26 features more oblique chromatic motion, the pedal point being the top voice on A (see Figure 95).⁷⁹

⁷⁸ Berman, 61-62.

⁷⁹ Fiess, 17.

The image displays a musical score for Prokofiev's Scherzo, Op. 14. It is divided into two systems. The first system covers measures 22 through 28. Above the first staff, there are markings 'm. s.' and 'm. d.' above the first two measures. The second system covers measures 25 and 26. A box highlights measures 25 and 26, with the label 'Oblique Chromatic Motion: B Section, m. 26:' above it. The second system also includes dynamic markings 'sf' and 'mp'.

Figure 95. Prokofiev, Op. 14, Scherzo: Allegro marcato, A Section, mm. 22-28

The B section starts in measure 26, with octave leaps alternating between A and E, and B-flat and G-sharp on the strong beats, hinting towards a deviation from A minor. In measure 31, the ostinato moves down to the bass in quarter-note motion, first an octave down, then a perfect fifth down. Measures 31 through 39 outline D minor in the bass, while the right hand searches through related and unrelated chords in a repetitive rhythmic pattern consisting of two eighth-notes followed by a quarter note. In measure 38, the right-hand rhythm halts somewhat with a lingering dotted-half-note, quarter-note melody in the soprano voice (B-flat moving to A). There is a brief *ritardando* in measure 39 as Prokofiev modulates directly to D-flat major in measure 40, transposing measures 31 through 39 to a new, unconventional key area.

Figure 96. Prokofiev, Op. 14, Scherzo: Allegro marcato, B Section, mm. 25-40

Prokofiev modulates enharmonically to C-sharp minor in measure 44, though the key signature indicates A major, perhaps a hint towards returning to the parallel minor tonic key. Measures 46 through 47 interrupt the sequence briefly with the top voice ascending in leaps of fifths and fourths, and a chromatic, descending countermelody in the alto voice (See Figure 97). The section quickly picks up energy again, repeating the same passage of measures 31 through 39 in A major.

The image displays three systems of musical notation for a piano piece. The first system, labeled 'm. 45', shows a melodic line in the right hand and a bass line in the left hand. A red rectangular box highlights measures 46 and 47. Above measure 47 is the marking 'rit.', and above measure 48 is 'a tempo'. The second system, labeled 'm. 49', continues the melodic and harmonic development. The third system, labeled 'm. 54', shows the melodic line moving to a lower register. Above measure 55 is 'rit.' and below it is 'd fm.', indicating a dynamic change to piano.

Figure 97. Prokofiev, Op. 14, Scherzo: Allegro marcato, B Section, mm. 45-57

The B section comes to slow, half cadence in measure 57, returning to the A section in measure 58. The opening motive is now restated in the lower register of the keyboard with *piano* dynamics. The original register returns in measure 62, and the same material is presented as the opening A section.



Figure 98. Prokofiev, Op. 14, Scherzo: Allegro marcato, A Section, mm. 58-63

The movement concludes just as the opening A section, with oblique chromatic motion on *forte* dynamics ending on a fiery A minor chord.

III. Andante

The third movement, *Andante*, is perhaps the most contrasting movement of the sonata. The movement reflects the Russian skazka or fairytale,⁸⁰ and features intriguing sonorities, slow, gradual melodies, and mysterious ostinato accompaniment. Prokofiev's lyricism is realized in this movement, with folk-like melodies accompanied by layered ostinatos in brilliant contrapuntal motion. The structure of the movement is in ABA'B' form; however, the harmonic progressions of both sections are substantial in chromaticism and dissonant chords.

⁸⁰ Berman, 62.

The opening A Section features the tenor and bass voices the contain an evocative ostinato—a G-sharp and F-sharp–B double pedal point in the bass with a slow eighth-note motion between D-sharp and G-sharp in the tenor. The main theme begins when the top voice in the right hand enters in measures 4 through 5. The double pedal point grounds the listener in the key of G-sharp minor, an interesting choice being a tritone above the sonata’s tonic key, D minor. The alto line, which enters in measures 2 and 3, is a countermelody to the top voice and instills gentle rhythmicity in conjunction with the tenor line. This creates oblique motion between the right hand and left hand, indicating the lyrical quality of this movement.

The image shows a musical score for Prokofiev's Op. 14, Andante, A Section, measures 1-6. The score is in G-sharp minor (three sharps) and common time. It features a piano (p) dynamic. The left hand has a 'Tenor/Bass Ostinato' highlighted in purple, consisting of a double pedal point in the bass and a slow eighth-note motion in the tenor. The right hand has an 'Alto countermelody' highlighted in blue in measures 2-3 and a 'First Theme' highlighted in orange in measures 4-6. The tempo is marked 'Andante'.

Figure 99. Prokofiev, Op. 14, Andante, A Section, mm. 1-6

Once the tonic key is established, Prokofiev sags the main theme down a half step to E minor. This bass line continues to creep down for seven bars, moving from G-sharp to E. Each voice retains its rhythmic and lyrical integrity, only now all the voices are “sinking” in downward chromatic motion.

The image shows a piano score for Prokofiev's Op. 14, Andante, A Section, measures 7-15. The music is in G# minor and 3/4 time. It is divided into three systems. The first system (measures 7-9) is marked *pp* and *rit.* and features a descending tritone in the bass line. The second system (measures 10-12) is marked *bv6*. The third system (measures 13-15) is marked *cresc.* and *vi°*. The score concludes with a return to the tonic key in measure 15.

Figure 100. Prokofiev, Op. 14, Andante, A Section, mm. 7-15,

These musical sighs ultimately come to a poignant return to G-sharp minor in measure 15, with the main theme in the top soprano voice. Prokofiev first writes in the tonic key but repeats this with accented non-chord tones, like E-sharp against B in measure 17. This harsh dissonance heightens the anxiety of the phrase. Prokofiev simmers this agitation with a passage of descending tritones in the left-hand bass and tenor voices while the alto and soprano voices recall the opening melody in measures 19 through 22.

m. 16

m. 19

Chromatic tritones

Figure 101. Prokofiev, Op. 14, Andante, A Section, mm. 16-21

The B section starts in measure 22, modulating to C major, another unrelated key area. Prokofiev further explores various harmonies with an eerie chromatic counterpoint in the right hand, and a dark pedal point on G-sharp in the bass. This pedal point could resemble the tolling of Russian bells, a consideration for pianists regarding the sustain pedal. The top voice melody follows a sequential rhythmic pattern, first on G-sharp for one measure, and then on D-sharp for another measure. Prokofiev also changes to an unusual meter of 7/8 in this section, though the constant G-sharp octave pedal point every other beat gives the listener a foundation of pulse. This creates an even greater enchanting effect for the listener. He changes the pedal point on beat seven of measure 26 to C, yet he continues to dwindle down harmonically for another four measures.

(B Section)

m. 22 *pp* *leggiero*

G-sharp Pedal Point:

m. 24

m. 26 *pp*

C Pedal Point:

Figure 102. Prokofiev, Op. 14, Andante, B Section, mm. 22-27

The A section returns in measure 30, although Prokofiev adds repeated notes to the alto line. The left hand reverts to resonant octaves, giving this restatement a more severe atmosphere.

m. 30 (A Section) *con tristezza*
pp

m. 32 *il basso tenebroso*

Figure 103. Prokofiev, Op. 14, Andante, A Section mm. 30-33

In measure 39, the main theme returns in the soprano voice. Prokofiev adds “contrapuntal interest”⁸¹ by having the tenor voice flow in gradual chromatic waves while the harmonies change (see Figure 104). The harmonic sequence is the same as the first A section. Sensitivity to all the voices is what makes this movement so challenging yet liberating. The climax of the movement occurs in measure 49, where all voices come together in one final cry of frustration (see Figure 105). The alto and tenor countermelodies complement each other while the bass outlines G-sharp minor chords. The same, harsh dissonances from the first A section reappear, but the added stress of the other voices makes it even more heart-breaking (See Figure 105).

⁸¹ Yun-Young Hwang, "Prokofiev Piano Sonatas No.2, No.5, and No.8: Comparison and Performance Strategies." (DMA diss., Ohio State University, 2002), ProQuest, 22.



Figure 104. Prokofiev, Op. 14, Andante, A Section, mm. 39-42

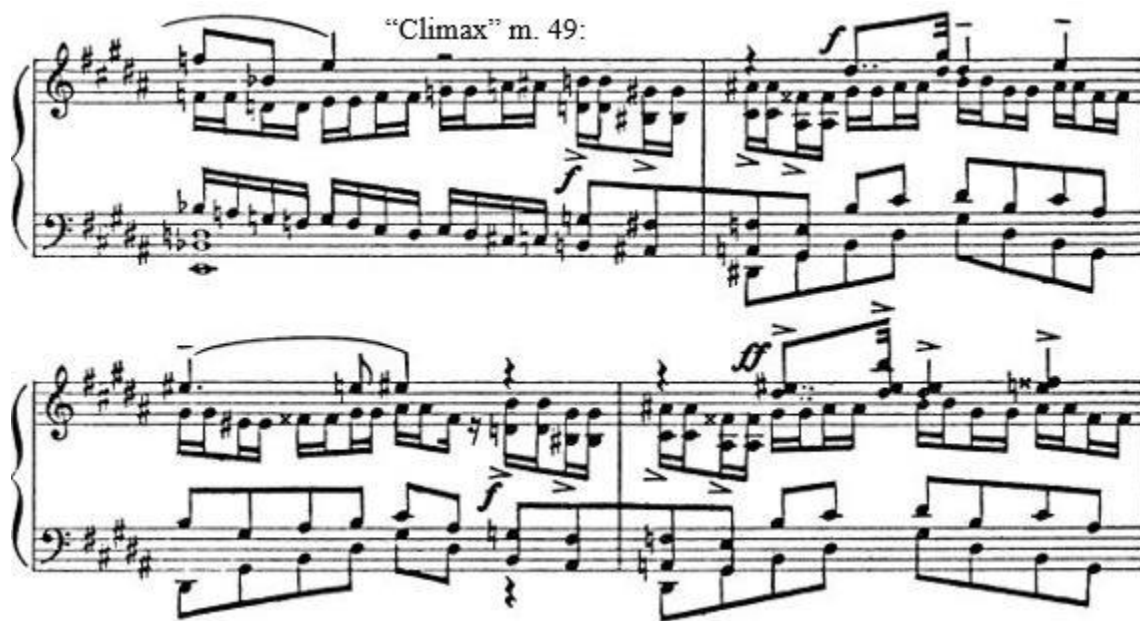


Figure 105. Prokofiev, Op. 14, Andante, A Section, mm. 49-52

The B section enters in measure 57, after a sequence of descending tritones beginning in measure 54. The only difference with this section compared to its first entrance is that Prokofiev starts an octave higher. The jump from the lowest register to the highest is captivating and requires incredible listening on the part of the pianist. The movement ends, abruptly, with the chromatic B section coming to a gradual stop in measures 63 through 65 (see Figure 107).

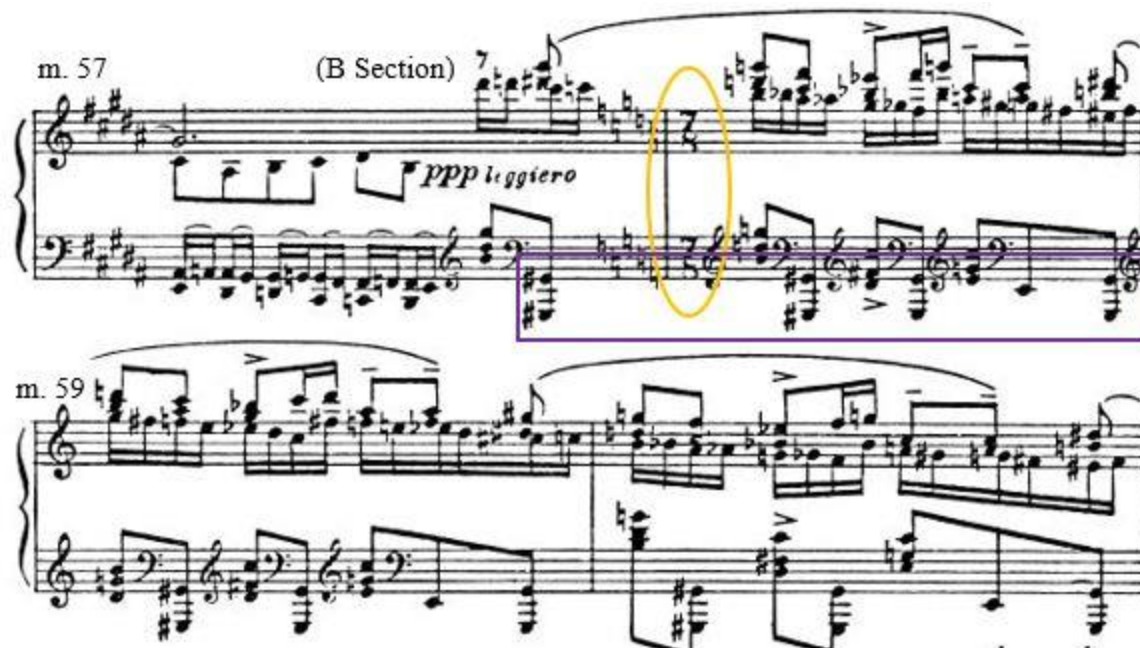


Figure 106. Prokofiev, Op. 14, Andante, B Section, mm. 57-60



Figure 107. Prokofiev, Op. 14, Andante, Ending, mm. 63-65

IV. Vivace – Moderato – Vivace

The fourth and final movement of the sonata is the most popular and frequently-performed movement. It is a “tarantella-like”⁸² *scherzo* in D minor sonata-allegro form, and features many of Prokofiev’s “grotesque” elements, such as disjunct melodies, capricious

⁸² Berman, 64.

rhythms, polyrhythms, and accents. Cadences and themes are distorted through chord substitutions and other little “surprises”.

The exposition opens in 6/8 with an exciting twelve-bar introduction. The ostinato pattern in the first three bars recurs in the first theme, giving the piece life. The pattern, D–A–F–E–G–E, possibly indicates an alternation between D minor and A dominant every three eighth-notes. Measures 4 through 8 feature a sudden moving of opposite directions of both hands, the bass line descending in octaves and the right hand leaping in D minor chords. This comes to a dramatic downward arpeggio in measure 9, outlining C-sharp diminished and D minor chords, ending on A major (see Figure 108).

The image shows a musical score for Prokofiev's Op. 14, Vivace, Exposition, Introduction, measures 1-18. The score is in 6/8 time and consists of three systems. The first system (mm. 1-5) is in bass clef with a piano (pp) dynamic and a crescendo (cresc.) marking. The second system (mm. 6-9) is in treble clef with a forte (f) dynamic and a downward arpeggio in measure 9. The third system (mm. 12-18) is in bass clef with a piano (p) dynamic and a scherzando marking. The score includes various musical notations such as dynamics, articulation, and fingering.

Figure 108. Prokofiev, Op. 14, Vivace, Exposition, Introduction, mm. 1-18

The first theme enters in measure 18 in the tonic key, accompanied by the left-hand ostinato. The right-hand melody is angular, skipping, stepping, and leaping in a care-free

manner. Prokofiev modulates to F minor in measure 26, and from there moves briefly to B-flat major and to A dominant to conclude the theme. Figure 109 outlines the harmonic progression of the first theme.

m. 12 First Theme, m. 14: *schersando*

p *p*

First Theme Ostinato

Dm: V (i) (V7) i

m. 19

m. 25

V6/iii iii V/iii iii

m. 30

(V/VI) VI V

8. II.

Figure 109. Prokofiev, Op. 14, Vivace, Exposition, First Theme, mm. 12-33

The transition enters in measure 34, with a fanfare-like texture of alternating chords. There is really no indication of where the key is heading at this point, as Prokofiev writes a series of non-functional chords. The first sequence in measures 34 through 37 seem to revolve around C dominant, while the next sequence, measures 38 through 41 is E diminished. This is followed by two sequences in D major and F-sharp diminished.

The image shows a musical score for Prokofiev's Op. 14, Vivace, Exposition, Transition, mm. 33-50. The score is in piano (p) and features a fanfare-like texture of alternating chords. It is divided into four systems: m. 34 (Transition), m. 37 (C(7)), m. 42 (D(7)), and m. 47. The key signature is C major, and the time signature is 2/4. The score includes dynamic markings such as p, mf, and mp.

Figure 110. Prokofiev, Op. 14, Vivace, Exposition, Transition, mm. 33-50

The second theme starts in measure 50, where Prokofiev switches to a 2/4 time signature. The key signature modulates to C major, a whole step down from the tonic key. Prokofiev's habit of moving to unconventional key areas pervades in this movement. He presents a new ostinato pattern in 2/4, which contains C, G, A-flat, and F-sharp. The A-sharp and F-sharp eighth

notes on beat two are non-chord tones in the key of C major, giving the ostinato a sarcastic quality. This is an example of chord substitution where Prokofiev replaces a conventional chord with a neighbor chord or unrelated chord.⁸³ The second theme melody starts in measure 58. This playful melody creates a comedic contrast to the frantic first theme (See Figure 111).

⁸³ Fiess, 15.

m. 47 Second Theme, m. 50:

m. 51 Second Theme Ostinato

(Second Theme melody, m. 58)

m. 57

CM: I #ii (V) I #ii I

m. 63

(ii°6/4) V7 I V6/5/V

m. 69

bIII6/4 bvi (V7) I

Figure 111. Prokofiev, Op. 14, Vivace, Exposition, Second Theme, mm. 47-74

The theme is restated with added countermelodies and added notes in measures 82 through 97, giving the harmonies extra “spice.”⁸⁴ In measure 97, the right-hand staff returns to 6/8 time while the left hand remains in 2/4 time. This is an example of polyrhythm and bitonality, as the right-hand hints towards D major while the left hand suggests C major⁸⁵:



Figure 112. Prokofiev, Op. 14, Vivace, Exposition, Second Theme, mm. 93-102

The exposition ends with restatements of the 2/4, cadencing in C major in measure 132. The development opens in measure 133, quoting the *espressivo* material from the development of the first movement, *Allegro ma non troppo*, giving the sonata a cyclic form. This is followed by a playful *poco a poco accelerando al Vivace* in measures 145 through 160 that propels the listener into the development.

Prokofiev uses fragments of the first and second themes and their respective ostinatos, beginning in G minor and then C major. The listener hears little quotes of the first theme until it is interrupted by the second theme, such as in measures 185 through 200. Prokofiev also includes

⁸⁴ Fiess, 26.

⁸⁵ *Ibid.*, 25

a sudden accented C-sharp on beat two, even though the key area is in C major (See Figure 114).⁸⁶

The image displays three systems of musical notation for Prokofiev's Op. 14, Vivace, Development, measures 185-200. The first system, labeled 'Material from First Theme' and 'm. 185', features a piano introduction with a blue box highlighting a melodic line in the right hand and a green circle around a C-sharp note. The second system, labeled 'Material from Second Theme' and 'm. 190', shows a more complex melodic line with a red box highlighting a specific phrase and green circles around C-sharp notes. The third system, labeled 'm. 195', shows further development of the material with a red box highlighting a phrase and green circles around C-sharp notes.

Figure 113. Prokofiev, Op. 14, Vivace, Development, mm. 185-200

The retransition begins in 209 and mimics the opening introduction. It also features two unusual scales constructed by a pattern of three half-steps plus one half-step, as shown in Figure 114. The resulting sound is a vague combination of D and C-sharp harmonic minor scales. In some instances, Prokofiev will make use of unusual scales to “venture outside the major-minor system.”⁸⁷

⁸⁶ Hwang, 27.

⁸⁷ Fiess, 21.

Prokofiev finally recalls the material of the introduction in measure 225, cadencing back to D minor in measure 238 (see Figure 115).



Figure 114. Prokofiev, Op. 14, Vivace, Development, Retransition, mm. 212-215



Figure 115. Prokofiev, Op. 14, Vivace, Development, Retransition, mm. 226-238

The recapitulation is structured as the exposition, with a coda. The first theme is exactly as the beginning, while the transition only deviates harmonically. The second theme is in the

tonic key, as expected. In measure 305, Prokofiev “superimposes” the first theme onto to the second theme, making it the most rhythmically intense part of the movement.⁸⁸

The image displays three systems of musical notation for Prokofiev's Op. 14, Vivace, Recapitulation. The first system, starting at measure 301, is in D minor and features a 'dim.' marking. It is divided into 'First Theme:' (measures 301-304) and 'Second Theme:' (measures 305-307). A blue arrow points from the end of the first theme to the beginning of the second theme at measure 305, where a red arrow also points to the start of the second theme. The second system, starting at measure 308, continues the second theme. The third system, starting at measure 313, also continues the second theme. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 116. Prokofiev, Op. 14, Vivace, Recapitulation, First and Second Theme, mm. 301-319

The movement ends in a carnival-esque variation of the closing material from the exposition. Prokofiev includes the material from the development, in addition to the first and second theme ostinatos. The sonata ends with one last statement of the descending arpeggio from the introduction, finishing with eight, *sforzando* dotted-quarter-note chords on a pedal point D.

⁸⁸ Berman, 66.

m. 331

DM: (bVII) VI

m. 336

f *p* *f* *p* *f*

vii°4/3 (iv°7) vii°4/3

m. 341 m. 345

p *f*

N vii°7 (A Pedal Point)

m. 346

sf *sf* *sf* *sf* *sf*

V i (bVII) i V i

Figure 117. Prokofiev, Op. 14, Vivace, Coda, mm. 331-352

Stylistic and Technical Considerations

Tempo

The concept of perpetual motion is the essence of Prokofiev’s rhythmic motor element. This is also called the *stile mécanique* (mechanistic style) and features “repeated figures that

suggest imaginative associations with the movements of pistons, clockwork mechanisms, and other mechanical actions.”⁸⁹ The ostinatos found in each movement are the sources of rhythmic intensity throughout the sonata. As a result, the success of evoking this depends on using a tempo that is comfortable for the pianist.⁹⁰ In movements such as the *Scherzo* and *Vivace*, Boris Berman suggests that the tempo does not have to be too fast, so long as the pulse is continuously steady.⁹¹

For the *Allegro ma non troppo*, the tempo fluctuates frequently (in almost every section). As such, the pianist should consider the contrast between Prokofiev’s Romantic and modern writing. The second theme, for example, can have a little more freedom, while the closing material should be played with precision.⁹²

Articulation

Another challenge of performing Prokofiev’s piano music is the aspect of clarity and sound. The “five lines” can help associate the pianist with certain sounds that are most fitting for accents, scherzando passages, and lyricism. Boris Berman employs the weight of his forearm in places like the opening of the *Allegro ma non troppo*, to bring out bell-like dissonances.⁹³ Firm fingers and a playful, relaxed help coordinate the more technically challenging spots in the first, second, and fourth movements. Prokofiev is specific in establishing the atmosphere of each section, with descriptive words like *serioso*, *giocososo*, and *il basso tenebroso* (first, fourth, and third movements respectively). But pianists should understand the harmonic language and

⁸⁹ Fiess, 4.

⁹⁰ Berman, 69.

⁹¹ Ibid.

⁹² Ibid., 67.

⁹³ Ibid., 66.

texture of Prokofiev's writing and his "five lines," to pick up on clues as to what should sort of sounds are appropriate in this sonata.

Dynamics

Prokofiev is also specific in his dynamic range within each movement. Pianists should adhere to these instructions in order to approach the sonata without expending unnecessary energy. The *Vivace* movement features wild dynamic buildups and exciting passages of scales and arpeggios. While these are some of the technically demanding moments of the piece, it is in the pianist's favor to consider its place in the entire phrase in in order to work efficiently. Prokofiev outlines the required dynamics for the second movement quite clearly, allowing the pianist to understand more of the layers of phrasing, particularly in the B section. The third movement is more expressive—Prokofiev's dynamic instructions are more contemplative, with numerous written crescendos and decrescendos, triple *pianissimos*, and moving textures. When the pianist adheres to Prokofiev's instructions, this allows the possibility of being more strategic with dynamics and bringing out more aspects of his "five lines."⁹⁴

⁹⁴ See page 86 for "The Five Stylistic Elements of Prokofiev."

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