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SCHOLARLY PROGRAM NOTES ON MY RECITAL REPERTOIRE

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SCHOLARLY PROGRAM NOTES ON MY RECITAL REPERTOIRE

by

JI IN LEE

B.M., Sun Cheon National University, 2007

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the

Master of Music Degree

School of Music
In the Graduate School
Southern Illinois University Carbondale

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RESEARCH PAPER APPROVAL

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June 19, 2012

AN ABSTRACT OF THE RESEARCH PAPER OF

JI IN LEE, for the Master of Music degree in Piano Performance, presented on June 19, 2012, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON MY RECITAL REPERTOIRE

MAJOR PROFESSOR: Dr. Junghwa Lee

This paper contains a study of four piano works, which were performed on my graduate recital. Achille-Claude Debussy (1862-1918) composed *Images I* for piano in 1905, consisting of three movements: “*Reflects dans l’eau, Hommage à Rameau,*” and “*Movement.*” Ludwig van Beethoven (1770-1827) composed his Opus 110, *Piano Sonata in A-flat Major*, in 1822, during his late period. The three movements of this sonata are atypical of the Classical period, and show Romantic period musical ideas. Robert Schumann (1810-1856) wrote his *Fantasiestücke* in eight movements, which musically portray the two sides of his personality, which he nicknamed *Florestan* and *Eusebius*. The programmatic movements are titled: “*Des Abends, Aufschwung, Warum, Grillen, In der Nacht, Fabel, Traumes Wirren,*” and “*Ende von Leid.*” Alexander Nikolayevich Scriabin (1872-1915) wrote his Opus 8 between 1894 and 1895, from which his *Etude No. 12* is among the most famous.

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CHAPTER 1

A STUDY OF IMAGES I BY C. DEBUSSY

Achille-Claude Debussy (1862-1918) composed three works with the same title: *Images*. One of them is a work for orchestra which was composed last, and the others are two sets of piano works, which were composed between 1905 and 1907. *Images I*, which was composed in 1905, consists of three movements, each with its own title. The first movement “*Reflets dans l'eau*,” means "Reflections in Water," while the second movement, “*Hommage à Rameau*,” honors Baroque composer Jean-Philippe Rameau, and the third, “*Mouvement*,” provides musical images of movement. In addition to traditional scales, Debussy also uses whole-tone scales, pentatonic scales, chromatic scales and church modes. He employs a wide range of dynamic levels from *pppp* to *ff*, and he uses a pedal point to maintain continuity while the chords progress, making the sound of this work special.

Debussy put these three movements of *Images I* together for several reasons even though it does not seem to have much in common on the surface.

Perhaps one reason is because they all express motion in different ways. In the first movement, Debussy represents the moving of water by using harmonic changes within pentatonic scales, chromatic scales and whole-tone scales. In addition, he symbolizes impressions of water by using glistening arpeggios and broken-chord patterns. Various motions of water are also symbolized through his use of rhythms: descending sixteenth staccato notes which sound like dropping water, fast-moving sixty-fourth notes which represent rapidly flowing water, and three octave arpeggio figures imitating the moving of water (which finally dissipates in the coda). In the second movement, “*Hommage à Rameau*,” Debussy uses the form of a

Baroque dance type, the *Sarabande*. This second movement is based on the *Sarabande*'s three-two meter, but changes to a four-two time signature in measure 11, representing also a freer mood, accompanied by triplets and dotted rhythms. However, he does maintain the characteristically longer second beats of the *Sarabande* in most measures, even after the shift to duple meter. In the third movement, called "*Mouvement*," motion is referred to at the surface level. In this movement, Debussy does not seem to evoke natural scenes or tone painting, but rather focuses on dynamic expression. The two motives, one based on the sixteenth triplet, and the other on the eighth note, keep moving, giving this entire movement the feeling of moving forward until the very end.

One important way that Debussy signifies the feeling of movement or motion in all three movements is through his use of extreme dynamics and tempo changes. The first movement starts with *Andantino molto* at the dynamic level of *pp*. Until measure 42, the dynamic level stays within *pp*, however, as the motions become faster, the dynamic level increasingly builds to a *fortissimo*, appearing for the first time in the first movement, in measure 58. The tempo returns to Tempo I at measure 72, and in the coda, marked *Lento* or "slow," this movement finishes at the dynamic level of *ppp*. The second movement shows similar dynamic and tempo growth to the first movement. It starts in unison at *pianissimo*, but as the tempo becomes a little faster, the dynamic level increases from *piano* to *fortissimo* in the middle section (from measures 43 through 53), and then the tempo returns to *a tempo*, accompanied by a diminuendo. In the coda, as the tempo gets slower, the dynamic level also grows smaller, from *pp* to *pppp*. In the third movement, continuously moving sixteenth notes represent 'movement.' However, Debussy emphasizes only the last note of the weak beat with a *tenuto* or *crescendo* marking, which is indicative of the liberties he took with his rhythmic style, and expresses motion through

variety and change. When the triplet rhythm in both hands is moving equally (in measures 67 through 88), the dynamic level becomes *pp*. However, the third note in D major chord (F[#]), is continuously moving through a wide range of octave figures (beginning in measure 89), increasing from the dynamic level of *p* to *ff*, making this the most exciting moment in the movement, and implying quick, physical motion (See Figure 1).

Figure 1: “mouvement,” mm. 89-91 continuously moving F[#].

The image shows a musical score for two staves, treble and bass clef. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is indicated as "En augmentant (sans presser)". The dynamic marking is *p* "le thème en valeur et soutenu". The score shows a triplet rhythm in both hands. A specific note, F#, is circled in red in the bass staff and labeled "continuously moving F# octave figure". The score includes various musical notations such as slurs, accents, and dynamic markings.

All three movements illustrate the feeling of motion by dynamic increase to a climax, which decreases by the end of each movement. The tempo is also tied to this motion, growing faster as the dynamics increase, and receding with the decrescendos.

In addition to concepts of ‘movement’ or motion, there are common musical ideas which make these three movements a unified work. First, the intervals of a major second and minor third appear at the beginning of the first movement, and are used throughout all three movements. In measure 10, the bass octave figure shows the same intervals, a minor third and major second on the notes A^b to C^b, and C^b to D^b (See Figure 2).

Figure 2: “Reflets dans l'eau” mm. 1-3 and 8-11, minor third and major second motive.

The image displays two excerpts of a musical score for "Reflets dans l'eau". The first excerpt, measures 1-3, is marked "Andantino molto (Tempo rubato)" and "pp". It shows a piano accompaniment with a melodic line in the right hand. A bracket highlights a sequence of notes in the right hand, with labels "minor third" and "major second" pointing to specific intervals. The second excerpt, measures 8-11, is also marked "pp" and shows a similar melodic line with a bracket and labels "minor third" and "major second" highlighting the same intervals.

Also, this motive is transformed, pairing the major second with the major third in measure 25, and alternately the minor second with the minor third in measure 35 (See Figure 3). At the end of the first movement, the interval of a major second (F-E^b) and a minor third (A^b-F), reappear at the repetition of the initial motive.

Figure 3: the end of “*Reflets dans l'eau*” mm. 25 and 35, transformed motive.

The musical score for Figure 3 consists of two parts. The left part shows the piano accompaniment for measures 25 and 35 of "Reflets dans l'eau". The tempo is marked "Mesuré" and the dynamics are "ppp" for the right hand and "pp" for the left hand, with the instruction "doux et expressif". The right hand has a melodic line with fingerings 8, 13, 13, 8. The left hand has a bass line with intervals of a major second and a major third. The right part of the figure is a separate diagram showing a "piu" dynamic with a "minor second" and "minor third" interval.

In the second movement, Debussy uses figures in parallel octaves. The interval of a major second and a minor third appears at the beginning of the movement, in unison parallel motion (See Figure 4), and repeats in transposition, at a perfect fourth lower, in measures 10 to 11.

Figure 4: “*Hommage à Rameau*” mm.1-3, major second and minor third interval.

The musical score for Figure 4 shows the beginning of "Hommage à Rameau". The tempo is "Lent et grave" and the instruction is "expressif et doucement soutenu". The score is in 3/4 time. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The intervals between the first two notes of the bass line and the first two notes of the right hand are both labeled "major second", and the intervals between the next two notes are both labeled "minor third".

In the third movement, the major second and minor third motive is used to express a variety of motions. The motive is represented in the bass line in measures 42 to 50, in octaves (See Figure 5).

Figure 5: “*Mouvement*” mm. 44-46 major second and minor third interval.

The image displays two systems of musical notation for piano. The first system shows measures 44 and 45. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with a major second interval between measures 44 and 45, and a minor third interval between measures 45 and 46. The second system shows measures 46 and 47. The right hand continues the eighth-note melody, marked with a *dim.* (diminuendo) dynamic. The left hand plays a bass line with a major second interval between measures 46 and 47, and a minor third interval between measures 47 and 48. Brackets and labels identify the 'major second' and 'minor third' intervals in the bass line.

When both hands are moving together in sequential progression, the interval appears in the melody beginning in measure 67 (See Figure 6).

Figure 6: “*Mouvement*,” mm. 67-68, the major second and minor third interval with sequence progression.

major second minor third major second minor third major second minor third

ppp

Toutes les notes marquées du signe _ sonores, sans dureté,
le reste très léger mais sans sécheresse.

Throughout all three movements, Debussy’s *Images I* represent the idea of motion or “movement” by connecting dynamic increase to tempo increase. In addition, Debussy uses the same musical intervals of a major second and a minor third throughout all three movements. Performers could approach *Images I* based on this information, and better think about how similar musical ideas can be applied differently in each movement, making this work more gratifying to play.

CHAPTER 2
A STUDY OF PIANO SONATA
IN A-FLAT MAJOR, OPUS 110, BY L.V. BEETHOVEN

Ludwig van Beethoven's (1770-1827) piano sonatas were composed throughout his life time, and are good examples through which to trace the developments and changes in Beethoven's compositional style. Beethoven's compositions are divided into three major periods: early, middle and late. His last five piano sonatas, Opp. 101, 106, 109, 110, and 111, represent his experimental style transforming from Classical to Romantic period musical style. Beethoven's emotional problems also factor into changes in his musical style. During his late period, because he was becoming completely deaf, Beethoven felt shut off from the outside world,¹ which caused his musical style to change. Beethoven's late period sonatas begin to present a more introverted style, such as his Sonata in A^b Major, Op.110. This sonata utilizes counterpoint, fugue and variation form, and increased experimentation with formal structures, harmonies, and keys.

The A^b Major Sonata, Op. 110, composed in 1822 departs from the standard sonata form: a slow movement and finale, a dramatic recitative and fugue combined in a single movement.² Op. 110 tends toward more Romantic ideas, being freer than a typical, Classical sonata, and each movement shows a Romantic musical idea.

¹ Maynard Solomon, *Late Beethoven: Music, Thought, Imagination*. (Berkeley: University of California Press, 2003).

² Deni Matthews, *Beethoven Piano Sonatas: A Short Companion*. (London: British Broadcasting Corporation, 2002), p.12.

Typically, a Classical sonata has three movements, which follow the fast-slow-fast formula, but in Op. 110, the second movement is fast, and the third movement is a fugue which includes a slow introduction. The first movement is far removed from the typical Classical sonata form, in that it is cast in a relatively free formal structure, and the second subject of the exposition is not in a contrasting character (See Figure 7), and the exposition is not repeated.

Figure 7: 1st mvmt, mm. 5-8 and 20-22, the first and second subject.

The image displays two systems of musical notation for the first movement of Op. 110. The first system, labeled "the first subject", shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system, labeled "the second subject", shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The second subject is marked "p molto legato".

The second movement is in the character of a scherzo utilizing sets of two beats, instead of expected sets of three beats. An alternately changing dynamic from piano to forte emphasizes the different keys of f minor and D^b major.

The third movement represents the greatest break from a traditional sonata form. The Classical third movement is a finale or a scherzo, but this sonata consists of four parts after a slow introduction: arioso, fugue, and then again arioso, and fugue. Even though the slow arioso and fugue section repeats twice, Beethoven employs technical and rhythmic changes. Both the

first and second fugue themes are derived from the first movement's introduction. In the second arioso, the slow introduction is omitted, and the melody is rhythmically more subdivided. In the first arioso, the rhythm on the strong beat is tied, creating a syncopated effect. However, in the second arioso, the thirty second notes and sixteenth rest markings rhythmically subdivide the figure, while rests on the strong beats act to create syncopation, giving the moment (See Figure 8).

Figure 8: 3rd mvmt mm. 125-130, the second arioso rest on the strong beat.

The first fugue exhibits a traditional form in which a real answer appears in the dominant key of E^b major, and when the subject reappears in the original key of A^b major, the rhythm moves steadily, suddenly changed by a dynamic shift from *piano* to *fortissimo*. The second fugue is rhythmically and musically freer than the first fugue and is consisted of an inverted form of the first subject, and the reduced subject and continuously moving sixteenth notes from measures 184 to the end of the work push the music forward until the very last measure. From the coda, beginning in measure 200, the continuing A^b pedal point emphasizes the tonality of the

sonata. As the last movement is finished with an authentic cadence on an A^b major chord, it harmonically closes Op. 110, unifying the work.

Another feature of Op. 110 is that each movement is musically interconnected. The descending third and ascending fourth motives are used throughout the sonata (See Figure 9) and (See Figure 10).

Figure 9: 1st mvmt, mm. 1-3 and 4-6, descending third and ascending fourth motive.

The image displays a musical score for the first movement of Op. 110, specifically measures 1-3 and 4-6. The score is written for piano and is in 3/4 time with a key signature of three flats (B-flat major or D-flat minor). The tempo and mood are indicated as *p con amabilità (sanft)*. The score is divided into two systems. The first system shows measures 1-3, with the right hand playing a descending third motive (G4-A4-B4) and the left hand playing an ascending fourth motive (C4-D4-E4-F4). The second system shows measures 4-6, with the right hand playing an ascending fourth motive (G4-A4-B4) and the left hand playing a descending third motive (G4-F4-E4-D4). The motives are labeled with arrows pointing to the corresponding notes in the score.

Figure 10: 2nd mvmt, mm. 49-64, descending third and ascending fourth motive

The image shows two systems of musical notation for piano accompaniment. The first system (mm. 49-54) has a right-hand part with a descending third motive and a left-hand part with a descending third/ascending fourth motive. The second system (mm. 55-64) has a right-hand part with a descending third motive and a left-hand part with a descending third/ascending fourth motive. Dynamics include *p*, *p**, and *sf*. A *rit.* marking is present at the end of the second system.

In the first fugue, the ascending fourth and descending third are used in the soprano, alto, and bass voices. First stated in the main subject: $A^b-D^b-B^b-E^b-C-F-E^b-D^b-C$, then answered, transposed to the dominant in the soprano part: $E^b-A^b-F-B^b-G-C-B^b-A^b-G$ (See Figure 11).

Figure 11: 3rd mvmt, mm. 27-32, descending third and ascending fourth in the third movement in fugue.

The image shows the beginning of a fugue. The tempo is **Allegro, ma non troppo.** The key signature is three flats. The score shows a descending third and ascending fourth motive in the bass line. Dynamics include *p* and *sempre piano*.

This motive is expanded to octave figures in the left hand, at the level of *forte*, in measures 45 to 51, and appears in an inner voice at the dynamic level of *piano* in measures 53 to 56. Finally, the ascending fourth and descending third motives appear together in both hands from measures 107 to 109, leading to the second *arioso*. The ascending fourth and descending third motives are also represented in the second fugue, in inversion of their appearance in the first fugue. In the second fugue, the tempo and rhythms grow increasingly faster.

At the end of the first *arioso*, in the third movement an A^b in octaves connects back to the first note of the first fugue. Also, the rhythm at the end of the *arioso* indicates the beginning of the first fugue, starting with the same rhythmic pattern, which divides the sections of this slow *arioso* and fugue (See Figure 12).

Figure 12: at the end of the *arioso* indicates the beginning of the first fugue.

The image shows a musical score snippet. The top staff is the right hand, and the bottom staff is the left hand. The music is in A-flat major. The first part is marked *dim.* and *pp*. The second part is marked **Fuga. Allegro, ma non troppo.** and *p*. A circled note in the first part is labeled "connecting note to fugue mvmt". A circled rhythmic pattern in the first part is labeled "imply the fugue rhythm".

Beethoven's Piano Sonata in A^b Major, Op.110 is not a typical Classical sonata style, not only because of its varied form, but also because of its musical ideas. In the traditional sonata, the development section is longer than the exposition and recapitulation. However, Op. 110 has a rather short development, which sounds simply like a bridge between the exposition and

recapitulation. Usually in Classical sonata, the recapitulation shows almost same figures as the exposition, but the recapitulation of Op. 110 is more changed and further developed than that of a typical Classical sonata. The second movement is fast, and it is set in two, instead of a triple meter. The third movement presents a combination of a slow introduction and fugue.

Beethoven exemplifies Romantic period musical ideas, by applying various dynamic levels and articulations throughout this sonata. Compared to the lyrical first movement, the second movement represents a sudden dynamic shift, and uses an unexpected *sforzando*. The third movement consists of a dramatic recitative and fugue which is characteristically Romantic, as shown by its frequent changes of tempo and rhythm, and irregular phrasing. And, the motives in the second and third movements are derived from the first movement, showing a relationship between the first movement and the rest of the movements. Even though Op. 110 was composed as a three movement work, this motive relationship makes the sonata as a unified work.

CHAPTER 3

A STUDY OF FANTASIESTÜCKE OPUS 12, BY R. SCHUMANN

Robert Schumann (1810-1856) was a German composer who wrote many solo works for piano, and is especially well known for his character pieces. Many of his piano works are influenced by literature, such as this one inspired by a collection of novellas called *Fantasiestücke*, written by E. T. A. Hoffmann.³ Schumann composed these pieces in a way that portrayed the duality of his personality. His *Eusebius* character depicts the dreamer in him, while his *Florestan* character represents his impetuous, passionate side.⁴ The eight movements in this work show a contrast between the world of dreams and reality.

Fantasiestücke can be divided into two halves: the first set includes the first through fourth movements, and the second set the fifth through eighth movements. During the first set (from the first through fourth movements), the characteristics of *Eusebius* and *Florestan* alternate by movement. However, both characteristics coexist within each movement from the fifth movement until the end. If Schumann composed *Fantasiestücke* based on two characteristics, how are they described in each movement?

As the titles of the movements of *Fantasiestücke* imply, each movement has a different character, however there are common musical ideas which occur within each of the eight movements. In *Fantasiestücke*, each movement has a short motive, which usually shows an ascending and descending figure, and is imitated or repeated, rather than expanded or developed. In the first movement, the ascending and descending figures are dominant (See Figure 13).

³ F.E Kirby, *Keyboard Music*, New York, The Free Press, 1966, p.264

⁴ *Ibid*, p.260

Figure 13: 1 mvmt, mm. 1-5 main melody.

Short ascending and descending figures are also used in the second movement. The left hand ascending notes (B^b-C-D^b) at the beginning are an inversion of the first movement's main theme, which is in the descending line of the soprano melody ($G^b-F-E^b-D^b-C-B^b$) (See Figure 14). A short ascending and descending motive is repeated several times in this movement.

Figure 14: 2nd mvmt, mm. 1-2, inversion of the first movement's main theme.

In the third movement, a short questioning motive evolves from the D^b-E^b-F and exchanges between the soprano voice and alto voice (See Figure 15).

Figure 15: 3rd mvmt, mm. 1-8, imitative melody in two voices.



In the fourth movement, the melody of the soprano line in the first four measures ascends from C up to A^b and includes dynamic level increase and a *sforzando* marking, and from measures 5 through 7, the melody descends over three measures (See Figure 16). Measures 9 through 16 repeat these figures an octave higher.

Figure 16: 4th mvmt, mm.1-8, ascending and descending motive.



In the fifth movement, an ascending and descending motive (F-G-A^b-B^b-A^b-G) is present in measure 3 with the sixteenth-note arpeggiated accompaniment and this motive continuously appears throughout this movement. In the sixth movement, the A section is divided into two sections: an A section from measures 1 to 4 and an A' section from measures 5 to 48. The A

motive is gradually ascending and descending from measures 1 to 4, and it is repeated as a four-measure unit a few times later in this movement. In the seventh movement, the ascending and descending motive is present in rapid sixteenth notes at the beginning measures 1 to 7. The ascending and descending motive has shown at the beginning of the eighth movement from 1 to 4 reappear a major second higher, with sequential motion, in measure 5 to 8. The motive is used by both characters, *Florestan* and *Eusebius*, in this work. The character of each movement is different from alternates between reuses of odd and even.

The first movement, “*Des Abends*,” means “in the evening,” and the expression marking is “*Sehr innig zu spielen*,” meaning “to play very intimately.” Overall, the descending and ascending *legato* triplet melody dominates, and the quiet, lyrical melody stays within the dynamic level of *piano*. The second movement is entitled “*Aufschwung*,” meaning “soaring” and the tempo is marked *Sehr rasch*, which means “very rapidly.” Compared to the gentle lyricism of the first movement, the second movement is a passionate movement, which contains difficult, large hand stretches with the melody and accompaniment figures in the same hand, and a repeating theme which leads the whole movement. The title of the third movement, “*Warum*,” means “why.” The expression marking, “*langsam und zart*,” means “slowly and tenderly.” A brief melodic fragment dominates, the syncopated rhythm is continuously imitated, and the melody is exchanged between all four voices. The title of the fourth movement, “*Grillen*,” means “whims.” Written in rondo form (A-B-A’-C-A”-B’-A”), *Grillen* is capricious, and uses contrasts in articulation, between staccato and legato.

When these first four movements are compared, there are contrasting ideas which represent the differences between the personalities of *Florestan* and *Eusebius*. The *Eusebius* character is represented in the first and third movements, which both begin and end at the

dynamic level of *piano*. The characteristics of the first movement center around Schumann's use of a pedal point in the bass notes and his use of hemiola, in addition to a legato melody within the dynamic range of *piano*. However, in the second and fourth movements, dynamics and articulations represent Schumann's more passionate side, *Florestan*. Both movements start with an incomplete measure, movement two at *forte* and movement four at *mezzo forte*. Each section in both movements, A, B, and C, has key signatures which contrast between major and minor in each section, and which also show contrasts between staccato and legato articulations between each section. The tempo is faster than the first and third movements, and *sforzando*, accent, octave patterns and larger intervals are used to represent *Florestan*.

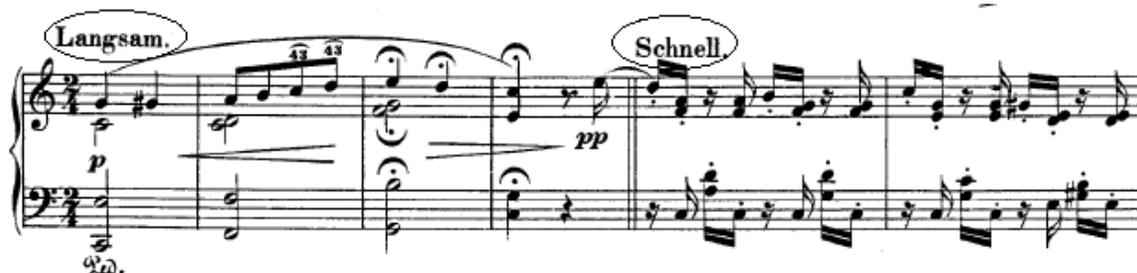
From the fifth through eighth movements, both sides of Schumann's character, *Eusebius* and *Florestan*, coexist in each movement. The fifth movement, "*In der Nacht*," meaning "at night," is marked *Mit Leidenschaft*, or "with passion." The perpetual motion in this movement makes it one of the most technically difficult in the *Fantasiestücke*. An arpeggiated, diminished seventh chord gives a dark and unstable feeling to *Florestan*, such as in measures 1 through 4 (See Figure 17).

Figure 17: 5th mvmt. mm1-4, repeating diminished seventh chords.

The image shows a musical score for the 5th movement, measures 1-4, titled "Mit Leidenschaft." The score is written for piano and features a repeating pattern of diminished seventh chords. The key signature is three flats (B-flat major/C minor). The tempo is marked "Mit Leidenschaft." The score is divided into four measures. The first measure starts with a forte (f) dynamic and a piano (p) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The chords are labeled as i and vii°7. The score includes a treble clef and a bass clef. The bass line features a repeating pattern of eighth notes, and the treble line features a repeating pattern of eighth notes. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The score is marked with a piano (p) dynamic and a forte (f) dynamic.

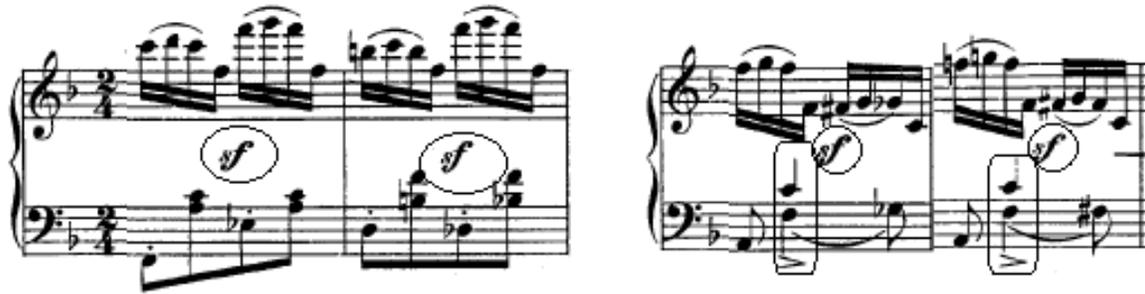
In measure 69, however the tempo marking changes to *Etwas Langsmer*, meaning somewhat slower, and the key changes from F minor to F Major. The lyrical melody sings with legato, which shows a *Eusebius* characteristic. The sixth movement is entitled “*Fabel*” which means “fable.” The tempo markings change from *Langsam* to *Schnell* meaning from “slow” to “fast,” which shows the contrast between *Eusebius* and *Florestan*. Another notable idea present in this movement is the alteration between the lyrical and the capricious; between legato and staccato (See Figure 18).

Figure 18: 6th mvmt. mm 1-6, ascending and descending melody and sudden rhythmic change.



The seventh movement titled “*Traumes Wirren*” means “dream’s confusion” and has fast leaps, wide stretches, and hand crossing, which make it almost as difficult to play as the fifth movement. The *Florestan* character can be seen in the unexpected dynamic markings of *sforzando* in the soprano melody, after the accent occurs in the left hand, denoting the confusion of a dream (See Figure 19), while *Eusebius* is portrayed by longer rhythmic values and more chorale-like voicing in measures 63 through 94.

Figure 19: 7th mvmt, mm. 5-6 and 13-14, unexpected *sforzando* and accent.



The last movement, “*Ende von Lied*,” means “the end of the song.” This movement provides a conclusion to *Fantasiestücke*. In measure 25, the expression marking is “*etwas lebhafter*,” meaning “somewhat lively.” In the coda, the main melody is imitated by different voices within a limited dynamic range (*p* to *pp*) as demonstrated examples, there are common characteristics within the fifth to eighth movements. While *Florestan* is alluded to by a *forte* dynamic level, fast tempo, *sforzandos*, accents on weak beats, and often *crescendos*, *Eusebius* is evoked by the *piano* dynamic range, long, legato melodic lines, and slow tempi.

In *Fantasiestücke*, Schumann uses enharmonic modulation to change key. Schumann also uses the ascending and descending short motives in all of the eight movements, repeating or imitating them, rather than developing them. When the motive is repeated, Schumann slightly changes the voices, rhythms and dynamics. Hence, even when the same motive is repeated within a movement, some changes occur. In Schumann’s *Fantasiestücke*, the two personalities which he nicknamed *Florestan* and *Eusebius* are represented by specific musical ideas. Whereas the character of the passionate *Florestan* is shown through strong dynamics, figures of more rhythmic intensity, and more changeable moods, the shy *Eusebius* mostly sings legato at a *piano* dynamic level over long, melodic phrases. Therefore, the real challenge of playing the

Fantasiestücke is in the ability of the performer to use his or her imagination, in order to play each character's musical ideas in distinctly different moods to portray what the composer indicated the characters represented in the titles throughout the work.

CHAPTER 4

A STUDY OF ETUDE OPUS 8, NO. 12, BY A. SCRIBIN

Alexander Nikolayevich Scriabin (1872-1915) was a Russian composer and pianist who worked at the end of Romantic period, and lived until the beginning of the early twentieth century. Scriabin composed twenty-six *Etudes* for piano in his lifetime, including the twelve in Opus 8, which were composed between 1894 and 1895. Opus 8's *Etude* number twelve is one of the most famous among his *Etudes*, and is an energetic piece which requires skilled keyboard technique to play. One musical idea in this work is that of continual increase, in terms of dynamics and chords.

Written in A-B-A' form, the key is in D[#] minor, instead of E^b minor, which offers more suitable sounds to this vigorous *Etude*, because D[#] minor implies more sharp and strong sounds compared to E^b minor. In the A section, the main theme appears in octave figures, while the left hand plays broken-chords (See Figure 20).

Figure 20: main melody mm.1-2.

The image shows a musical score for the first two measures of the main melody. The title is "Patetico" with a tempo marking of 100-112. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The right hand part features a main melody with two motives: "motive a" (measures 1-2) and "motive b" (measures 3-4). The left hand part consists of broken chords. Fingerings are indicated: 1) for the first measure of the right hand, and 2) for the second measure of the right hand. The score shows the first two measures of the piece.

The D[#] pedal point from measures 1 through 8 keeps the piece centered in the opening key. In the B section, measures 17 through 33, the 'a' motive's rhythms change from dotted notes to equal eighth notes. Also, the dynamic level changes from *fortissimo* to *piano* in measure 18 (See Figure 21). In measures 16 and 17, the texture is thickened by the addition of an inner voice in the right hand, and broadened by an extended octave range in the left hand, adding richness to the sound.

Figure 21: sudden dynamic change mm. 16-18.



When the A section returns, the motive is unaltered, but both hands begin to play repeated chords, which enrich, prolong, and strengthen the sound (See Figure 22).

intensity. When the work moves forward towards the end, Scriabin frequently presents these same themes, meanwhile progressively increasing the number of notes both vertically and horizontally.

Opus 8, *Etude* No. 12 is technically challenging to performers, as Scriabin's attempts to express intensity and passion with a continuous melody in octaves, containing extended and repeating seventh, tenth, and eleventh chords in the left hand, and an increasing dynamic level, from *p* to *fff*. Opus 8, *Etude* No. 12 is expansive in its dynamics and the usage of chords. Playing this *etude* requires quick jumps of an octave and repeated, extended chords which harmonize a lyrical melodic line. The big chords: the tenth chord in measures 2 and 11, and the eleventh chords in measures 4 and 12 (on the down beat in the left hand) are also difficult to play. If a pianists' hands are not large enough to play those intervals without breaking the chords, much practice is required to ensure accurate playing, and the performer should work to make sure that the left hand reaches the tenth (D[#] to F[#]) quickly. Because both hands play continuously repeating chords in the inner voices in the A' section, performers may inadvertently play the inner voices louder than the lyrical melodic line. It is important to make well balanced sounds in order to allow the melody emerge from the thick harmonic texture.

Everything in this *Etude* increases as the work moves forward, as evidenced by the octaves, dynamics, and increasingly heavier chords described in this paper. Therefore, a performer must plan accordingly for a building up of musical intensity throughout the *etude* rather than playing consistently loud.

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