AN ANALYSIS OF THE CHORALES IN THREE CHOPIN NOCTURNES: OP. 32, NO. 2; OP. 55, NO. 1; AND THE NOCTURNE IN C♯ MINOR (WITHOUT OPUS NUMBER)

by

DAVID J. HEYER

A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Arts

March 2008

"An Analysis of the Chorales in Three Chopin Nocturnes: Op. 32, No. 2; Op. 55, No. 1; and the Nocturne in C♯ Minor (without opus number)," a thesis prepared by David J. Heyer in partial fulfillment of the requirements for the Master of Arts degree in the School of Music and Dance. This thesis has been approved and accepted by:

Dr. Steve Larson, Chair of the Examining Committee

3/10/08
Date

Committee in Charge: Dr. Steve Larson, Chair
Dr. Jack Boss
Dr. Alexandre Dossin

Accepted by:

Dean of the Graduate School

An Abstract of the Thesis of

David J. Heyer for the degree of Master of Arts

in the School of Music and Dance to be taken March 2008

Title: AN ANALYSIS OF THE CHORALES IN THREE CHOPIN NOCTURNES: OP. 32, NO. 2; OP. 55, NO. 1; AND THE NOCTURNE IN C♯ MINOR (WITHOUT OPUS NUMBER)

Approved: _____
Dr. Steve Larson

Several of Chopin's nocturnes contain interesting chorales. This study discusses three such works—the Nocturnes in C♯ Minor (without opus number), A♭ Major (Op. 32, No. 2), and F Minor (Op. 55, No. 1). The chorales in the Nocturnes in C♯ Minor and A♭ Major are introductory. They contribute to the work's coherence by being present in every section of their respective nocturne in multiple ways and on multiple levels of structure. The chorales in the Nocturne in F Minor also provide motivic coherence, but they appear in the middle and at the end. This study examines the function of the chorales in these three nocturnes in light of the theories of Heinrich Schenker.

CURRICULUM VITAE

NAME OF AUTHOR: David J. Heyer

PLACE OF BIRTH: Santa Cruz, CA

DATE OF BIRTH: November 13, 1979

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon; Eugene, OR
Lawrence University; Appleton, WI
University of Wisconsin at Whitewater; Whitewater, WI

DEGREES AWARDED:

Master of Arts in Music Theory, 2008, University of Oregon
Bachelor of Music in Music Theory and Composition with an Emphasis in Jazz Studies, 2002, Lawrence University

AREAS OF SPECIAL INTEREST:

Music theory
Music education
Jazz improvisation
Jazz composition and arranging
Vocal a cappella

PROFESSIONAL EXPERIENCE:

Music engraver, self-employed, 2002–present
Trumpet teacher and freelance musician, 2002–present

ACKNOWLEDGMENTS

I wish to express many thanks to my advisor, Dr. Steve Larson, for his invaluable guidance and feedback. I would also like to thank Dr. Jack Boss and Dr. Alexandre Dossin for their thoughtful insights. Thanks also to Dennis Linsley, Jeremy Schropp, Jeffrey Lovell, Leslie Bennett, Dr. Amy Goeser-Kolb, and Professor Dieter Manderscheid for their help, and to my parents for their support. A special thanks goes to my partner, Ali Losik, for her input and for making the "thesis font," which I used throughout this thesis for musical symbols. Lastly, I would like to thank my cat, "Guba Jr." Despite continually insisting that I write "uuuuuuuuuddddd7777777777" in the middle of random paragraphs, I always appreciate her company while I work.

This thesis is dedicated to the memory of my friend Jerry Brindle, who was always there for me when I needed him.

TABLE OF CONTENTS

LIST OF EXAMPLES

CHAPTER I

INTRODUCTION

Chopin's Nocturnes in C♯ Minor (without opus number), A♭ Major (Op. 32, No. 2), and F Minor (Op. 55, No. 1) are particularly intriguing works for two reasons: 1) the scholarly community seems to have neglected them, and 2) they contain remarkable chorales with unexplained functions. In his article "Languido--Religioso: Zu Chopins Nocturnes in G-moll Op. 15 No. 3 und Op. 37 No. 1," Winfried Kirsch writes,

> We encounter chorale-like parts in Chopin's piano works here and there, and it is curious that the Chopin research to date has very few thoughts on the matter" (Kirsch 1989, 105).[1]

The Nocturne in C♯ Minor begins with a chorale that may simply serve as an introduction. Op. 32, No. 2 begins and ends with a short, repeated chorale that may simply provide continuity by being an identical introduction and conclusion. In his book *Chopin, The Composer and His Music*, John Porte claims the continuity created by the chorales in Op. 32, No. 2 is realized "by their being heard again at the end of the piece"

[1] "Choralartigen Partien sehr unterschiedlicher Art begegnen uns im Chopinschen Klavierwerk hin und wieder, und es ist eigenartig, daß sich die Chopin-Forschung darüber bis heute noch nicht allzu viele Gedanken gemacht hat" (Kirsch 1989, 105, my translation).

(Porte 1935, 115).[2] But describing these chorales as serving only such a basic function fails to explain their full significance.

At first glance, the chorales of the Nocturne in C♯ Minor and Op. 32, No. 2 may seem unrelated to their respective nocturne's primary melody and texture. But as this study will demonstrate, thematic material from these chorales appears in every section of their respective nocturne in multiple ways and on multiple levels of structure. This contributes to the works' unity and coherence.

Analysis of Op. 55, No. 1 proves useful for comparison. It begins not with a chorale, but a two-measure theme. While its chorales (mm. 71–72 and 98–101) certainly contribute to the work's motivic coherence, they do not serve as profound a function as the chorales in the Nocturne in C♯ Minor and Op. 32, No. 2. Instead, the opening measures of Op. 55, No. 1 contain the motivic material that appears throughout the nocturne.

In some cases, the motivic material from the chorales (or mm. 1–2 of Op. 55, No. 1) stands on the surface of the music, altered only minimally by melodic embellishments, rhythmic alteration, or harmonic treatment. In other cases, the motives lie deep beneath the surface, revealed only through reductive analysis. Awareness of such unity enables one to better understand and appreciate these nocturnes.

Before proceeding to analysis, this chapter will provide a review of all literature about Chopin's nocturnes and outline the methodology to be used for this study.

---

[2] In his book *Chopin: The Man and His Music*, James Huneker writes only this about Op. 32: "As an entirety this opus is a little tiresome" (Huneker 1900, 261). Frederick Niecks adds only that Op. 32, No. 2 has "less originality and pith" (Niecks 1888, 264).

Survey of the Literature

Literature covering all of Chopin's nocturnes can be divided into three categories: historical-based, performance-oriented, and theoretical-based.

The following historical-based articles and books discuss Chopin's nocturnes in depth. Branson (1972), Kallberg (1996), Methuen-Campbell (1981 and 1995, 120-125), Chmara (1963, 275–280), Siepmann (1995, 126–128), and Valetta (1953, 383–406) provide mostly biographical information and discussion about the historical context of his works. The nocturnes are compared (melodically and texturally) primarily to the nocturnes of John Field. The clearest link is drawn between Chopin's Op. 9, No. 2 in E♭ major and Field's nocturne in the same key. Gerald Abraham (1968) outlines the lyrical influence of Bellini and Italian opera on Chopin's nocturnes, while David Rowland (1992, 32-49) explores the influence of a few other composers, such as Esch and Lipawsky. These authors do not, however, discuss the chorales in the Nocturne in C♯ Minor, Op. 32, No. 2 or Op. 55, No. 1.

Performance-oriented articles discuss topics such as tempo flexibility (Allen 2000), rhythm (Belle 2002), improvisation (Bellman 1990), ambiguity in notation (Goepfert 1981), micro-timing (Kurkela 1997), and phrase rhythm (Rothstein 1989, 214–248). In her dissertation on texture and pedaling, Lisa Zdechlik (2001) discusses Chopin's expansion of the sonorous capabilities of the piano and his innovative use of the damper pedal in Op. 9, No. 1; Op. 27, No. 1; Op. 48, No. 1; and Op. 55, No. 2. Robert Dumm (1964) wrote performance notes for Op. 27, No. 1. But again, these authors do

not provide insight into the chorales in the Nocturne in C♯ Minor, Op. 32, No. 2 or Op. 55, No. 1.

Many theorists have written about Chopin's nocturnes. In his article "Structural Momentum and Closure in Chopin's Nocturne Op. 9, No. 2," John Rink (1999, 109–126) provides an in-depth analysis with detailed graphs of Op. 9, No. 2. He discusses the nocturne's unusual characteristics and uncovers similarities to Field's Nocturne's Nos. 1 and 9 (both in E♭). In his book *Structural Hearing*, Felix Salzer demonstrates several theoretical principles using Chopin nocturnes as examples. He graphs Op. 9, No. 2 to show an example of an interruption at the end of the middle section (Salzer 1962, 245). He graphs Op. 27, No. 2 to show that in its form "the same structural contents are repeated three times in varied versions which become progressively shorter" (p. 251). His graph of Op. 37, No. 2 shows what he calls a problematic composition. He writes, "While the musical direction of the whole can be grasped, the melodic events resist an equally satisfactory explanation" (pp. 261–2). A graph of mm. 1–30 of Op. 48, No. 2 is used to show an example of a "passing motion from I to II as an upward motion of a ninth subdivided into thirds" (p. 210). In his article "Chopin: Nocturne, Op. 27, No. 1," he describes Op. 27, No. 1 as an "individual form." He explains that, as in Op. 27, No. 2, "the composer has molded the framework of the outer form in response to the demands of his material" (Salzer 1973, 297).

In Paolo Emilio Carapezza's (1995, 126–144) article "Chopin's Nocturne Op. 32, No. 1: The Source of Mahler's Sixth Symphony," he compares the two works by examining and comparing their motivic material and harmonic structures. William

Rothstein's article about phrase rhythm contains graphs of the first eight measures of Op. 9, No. 2 (Rothstein 1988, 119) and the A section of Op. 32, No. 1 (p. 126). He also describes two other nocturnes, Op. 48, No. 2 and Op. 62, No. 1, as examples of an "endless melody" (p. 139). In his article "Genre Connotations, Thematic Allusions, and Formal Implications in Op. 27, No. 1," Anatole Leikin (2003, 232–242) discusses the nocturne by analyzing its sonata properties and making several comparisons to Beethoven's Sonata in C♯ Minor, Op. 27, No. 2. Lynette De Souza (1988) analyzes Op. 32, No. 1 in a master's thesis that I have been unable to obtain. In his book *Free Composition*, Heinrich Schenker (1979) graphs small segments of several nocturnes to show various theoretical principles. He graphs Op. 9, No. 2 to show an example of a typical $\hat{3}$–$\hat{2}$ ||$\hat{3}$–$\hat{2}$–$\hat{1}$ interruption (p. 75). He also graphs the first section of Op. 15, No. 1 as an example of a sixth arpegiation to the structural third in m. 4 (p. 46). He graphs two sections of Op. 15, No. 2 to show that they reduce to the same middleground structure (p. 96). Lastly, he graphs sixteen measures of Op. 27, No. 1 in his discussion about duple metric ordering. He describes them as a "16-measure group, despite the repetition of the first eight measures" (p. 119). John Rothgeb (1980) analyzes the first part of Op. 48, No. 1. He shows that mm. 9–16 are an enlargement of the first two measures. In her dissertation *Chopin's Strategic Integration of Rhythm and Pitch: A Schenkerian Perspective*, Alison Hood (2002) graphs Op. 48, No. 1 and Op. 48, No. 2. In addition to rhythmic elements, Hood discusses hidden repetitions of motivic material that link the two nocturnes. Winfried Kirsch (1995, 105-119) writes about Op. 15, No. 3 and Op. 37, No. 1, which contain large chorales. He discusses a metaphorical similarity between

these chorales and paintings by Casper David Friedrich. Kirsch explains that both are examples of "transcendental manifestation,"[3] and describes the chorale in Op. 15, No. 3 as a solution to its preceding material that exhibits a "detailed motivic process."[4]

Charles Horton (1982) analyzes the first eight measures of Op. 55, No. 1, comparing its voice-leading to Brahms's Intermezzo Op. 76, No. 7. He does not discuss the rest of the piece, however, which includes both the ending chorale and the syncopated transitional chorale in mm. 71–72. Only one author writes about Op. 32, No. 2 (Danuser 2000). That article, titled "Chopin's Nocturne in A-flat Major, Op. 32, No. 2, in the Orchestration of Igor Stravinsky," only touches on some of the theoretical elements I examine, such as the symmetrical nature of both the chorale and the nocturne, which he describes as circular.

Few authors provide some insights into the Nocturne in C♯ Minor (without opus number). In the score notes of *At The Piano with Chopin*, which is a collection of piano pieces that includes the Nocturne in C♯ Minor, the editor compares three of the nocturne's primary motives to motives found in Chopin's second concerto (Hinson 1986, 17). Hinson links two additional nocturne motives to Chopin's song "The Maiden's Wish." In his book *Frédéric Chopin: Profiles of the Man and the Musician*, Alan Walker refers to the nocturne by its other title, *Lento con gran espressione*. He describes its B section as interesting in view of "the important part that cross-rhythms play in the later nocturnes" (Walker 1967, 171). These authors do not, however, discuss the opening

[3] "Transzendentalen Offenbarung" (Kirsch 1995, 110, my translation)

[4] "Motivisch detaillierten Verlauf" (ibid., 107, my translation)

chorale. In his book *Analyse Der Chopin'schen Klavierwerke*, Hugo Leichtentritt (1921) gives only a brief analytic overview of each nocturne (excluding the Nocturne in C♯ Minor). He does not, however, explain the theoretical function of the chorales in Op. 32, No. 2 or Op. 55, No. 1.

Upon nearing completion of this thesis, I obtained Andrew Fowler's dissertation *Multilevel Motivic Projection*, which includes a brief analysis of Op. 55, No. 1. While we arrived at many of the same conclusions independently, I have added two of Fowler's observations as a footnote in Chapter 4.

Methodology

This study employs "strict-use" graphs as the primary analytical tool.[5] Strict-use graphs have many benefits over traditional Schenkerian diagrams. Noting a list of advantages in his article "Strict Use of Analytic Notation," Steve Larson writes, "The function of each note is made clear...and the clarity of the notation imposes a consistency within graphic levels that enforces clear thinking." He further writes, "The separation and consistency of analytic levels allow the ear to play a greater role in discovering relationships, confirming or denying them" (Larson 1996, 77).

Because this thesis will primary show deeper-level motivic connections, clear analysis that is guided by ear is essential. In his article "Autonomy of Motives in Schenkerian Accounts of Tonal Music," Richard Cohn writes:

---

[5] For information on strict-use analytic notation, see "Strict Use of Analytic Notation" (Larson 1996).

> Although the ultimate demonstration of a high degree of thematic unity may be a desirable result of the analytic process, the analyst should resist the temptation to manipulate the process in order to arrive at such a result (Cohn 1992).

If mathematicians must show their procedures to justify their answers, shouldn't music theorists show their reductive processes when discussing deeper-level unity? Both Schenkerian and strict-use graphs may show the same reductive information, but the strict-use graph shows more of the reductive process, clarifying "the roles of bottom-up and top-down thinking, and the roles of transformation and reduction" (Larson 1996, 59).

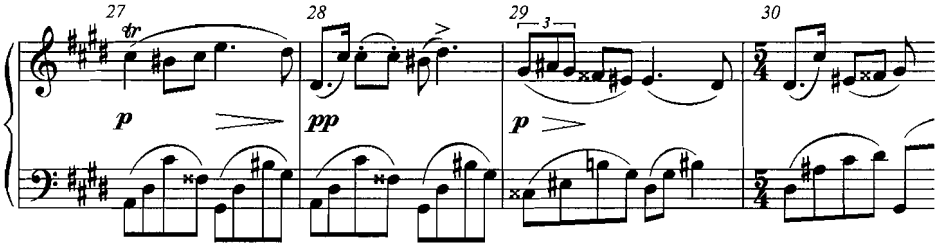
A strict-use method of analytic notation most clearly displays the motivic connections and deeper-level unity found throughout various levels of structure. Spatial constraints, however, are a consideration. Schenkerian diagrams are used when analysis requires visual representations of larger sections, or even entire pieces in one diagram.

Reading the following analyses with a corresponding score at hand is recommended.[6] The musical examples include the score only when highlighting features directly on the surface of the music or when comparing phrases of music to other phrases or other pieces. To avoid any distortion in my analyses, great care was taken to provide an accurate "bottom level" to construct my strict-use graphs. Only undeniable embellishments, such as repetitions, trills, grace notes, or anticipations are eliminated to construct the soprano for each bottom level. Example 1-1 shows the score for mm. 27–30 from the Hinson (1986) edition. Example 1-2 shows the bottom level of Example 2-

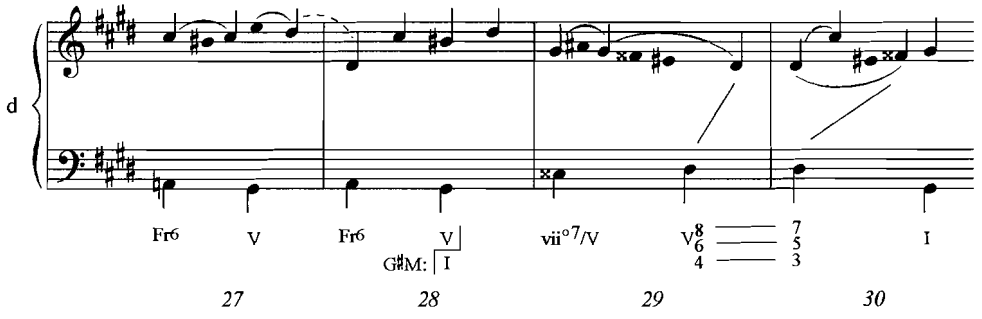
[6] The Palmer (1984) edition is convenient because it contains all three nocturnes, while the Hinson (1986) contains information about the Nocturne in C♯ Minor. The Paderewski (1956) edition re-copies mm. 1–2 (the repeated chorale) of the Nocturne in C♯ Minor as mm. 3–4. This offsets Paderewski's measure numbers by two.

14. All slurs, dynamics, articulations, and time signatures (all of which were added or altered for the Hinson edition) are removed. While preserving the basic spacing, no rhythmic values are portrayed. The chordal "filler" in the left-hand accompaniment is represented by the Roman numerals and figures, the bass retaining only its primary structural pitches.

Example 1-1, the Nocturne in C♯ Minor, mm. 27–30.



Example 1-2, mm. 27–30, a strict-use analysis bottom level (from Example 2-14).



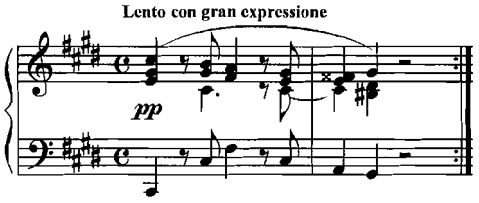
This method provides a practical bottom level for analysis, as this study will not address score indications such as articulations, dynamics, slurring, trills, etc. unless such indications are relevant to analysis.

CHAPTER II

ANALYSIS OF THE NOCTURNE IN C♯ MINOR (WITHOUT OPUS NUMBER)

Chopin's Nocturne in C♯ Minor (without opus number) opens with a two-measure chorale (Example 2-1). The chorale's melody descends from the tonic to the raised $\hat{4}$ before arriving on the dominant in the second measure.

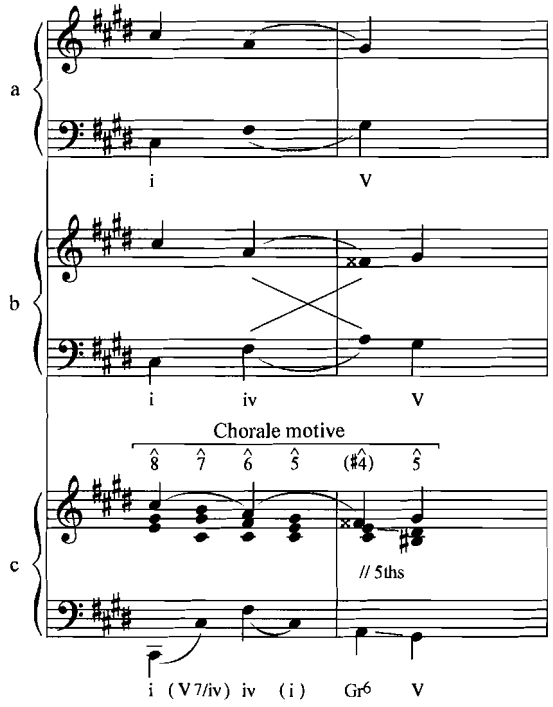
Example 2-1, the Nocturne in C♯ Minor, mm. 1–2.



Example 2-2 shows a reduction of the chorale. The raised $\hat{4}$ appears in parenthesis because it is sometimes absent from subsequent hidden chorale motives. The melody is supported by harmonic motion to the subdominant and embellished by a German augmented sixth chord in the second measure. Instead of progressing to a cadential V_4^6, the German augmented sixth chord resolves directly to the dominant,

resulting in parallel fifths, or "Mozart fifths" between the bass and alto voice.[7] Level b shows a chromatic voice exchange over the subdominant. Level a shows the upper-most structure of the chorale: a C♯ over the tonic, A over the subdominant, and G♯ over the dominant.

Example 2-2, a strict-use reduction of mm. 1–2.

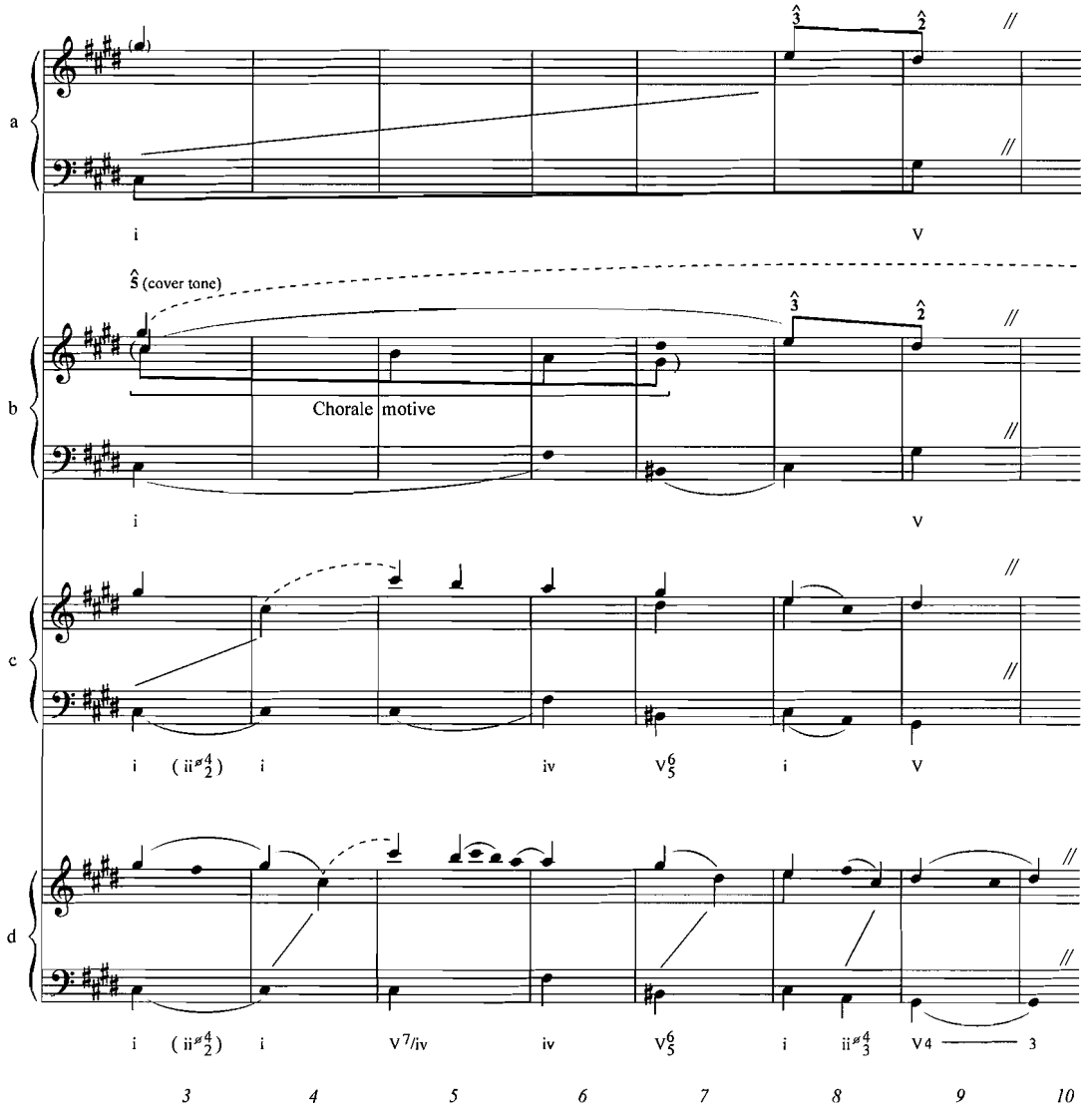


[7] In his article on consecutive fifths in *The New Grove Dictionary of Music*, William Drabkin offers this definition: "A special type of consecutive 5ths, called 'Mozart' 5ths (Ger. *Mozartquinten*), occurs when the German 6th chord resolves directly to the dominant" (Drabkin, 2001).

On the surface, the chorale's melody ($\hat{8}$, $\hat{7}$, $\hat{6}$, $\hat{5}$, $\sharp\hat{4}$, $\hat{5}$) may seem unrelated to the primary melody, which begins in m. 3 ($\hat{5}$, $\hat{4}$, $\hat{5}$, $\hat{1}$). But removal of all embellishment shows a deeper-level connection. Level d in Example 2-3 shows the embellishments in the melody with unstemmed noteheads. In the first phrase (mm. 3–10), this includes a lower neighbor in m. 3, an upper neighbor in m. 5, an anticipation from m. 5 to m. 6, an embellishing leap in m. 8, and a lower neighbor in m. 9. Level c shows primarily harmonic embellishments, which include a prolongation of the tonic in m. 4 and a secondary dominant in m. 5. Level c also shows an initial ascent in the alto voice to the structural third in m. 8. After removing these embellishments, a deeper-level connection to the chorale (shown at level b) emerges. If one considers the initial G♯ to be a cover tone, a clear alto line descends from the C♯ ($\hat{8}$) in m. 3 to the G♯ ($\hat{5}$) in m. 7. The beaming shows the hidden repetition of the chorale motive.[8]

[8] Heinrich Schenker defines a cover tone as "a tone of the inner voice which appears above the foreground diminution. It consistently attracts the attention of the ear, even though the essential voice-leading events take place beneath it" (Schenker [1935] 1979, 107).

Example 2-3, a reduction of mm. 3–10.

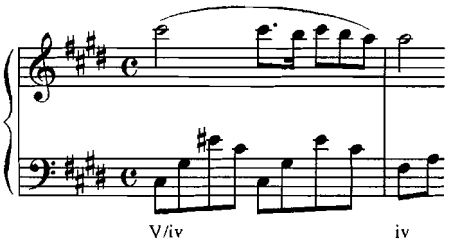


With the exception of the B♯ in m. 7, the bass pitches in mm. 3–10 (Example 2-3, level d) are the same bass pitches found in the chorale.

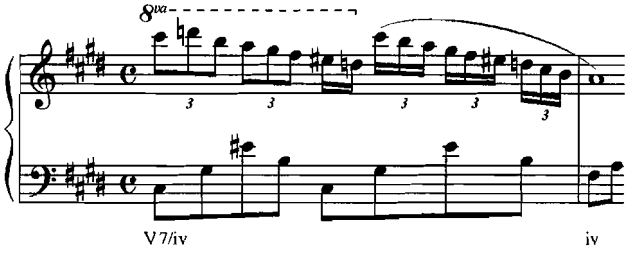
The beginning of the consequent phrase of the A section (m. 11–19) repeats the beginning of the previous phrase, with alterations and embellishments that are typical of Chopin's repeated passages. Because they are simply embellishments, they have no

effect on deeper-level analysis. For example, Chopin uses a V^7 in the left hand in m. 13 instead of V (as he did in m. 5). He uses a N^6 as a pre-dominant extension in m. 15 instead of moving to V^6_5 (as he did in m. 7). He also alters the melody by descending through the F♯ harmonic minor scale in m. 13, making the arrival on A in m. 14 an octave lower (Example 2-4a and b). While this discrepancy has no effect on deeper-level analysis, it makes the alto-like nature of the A in m. 14 more obvious.

Example 2-4a, mm. 5–6.



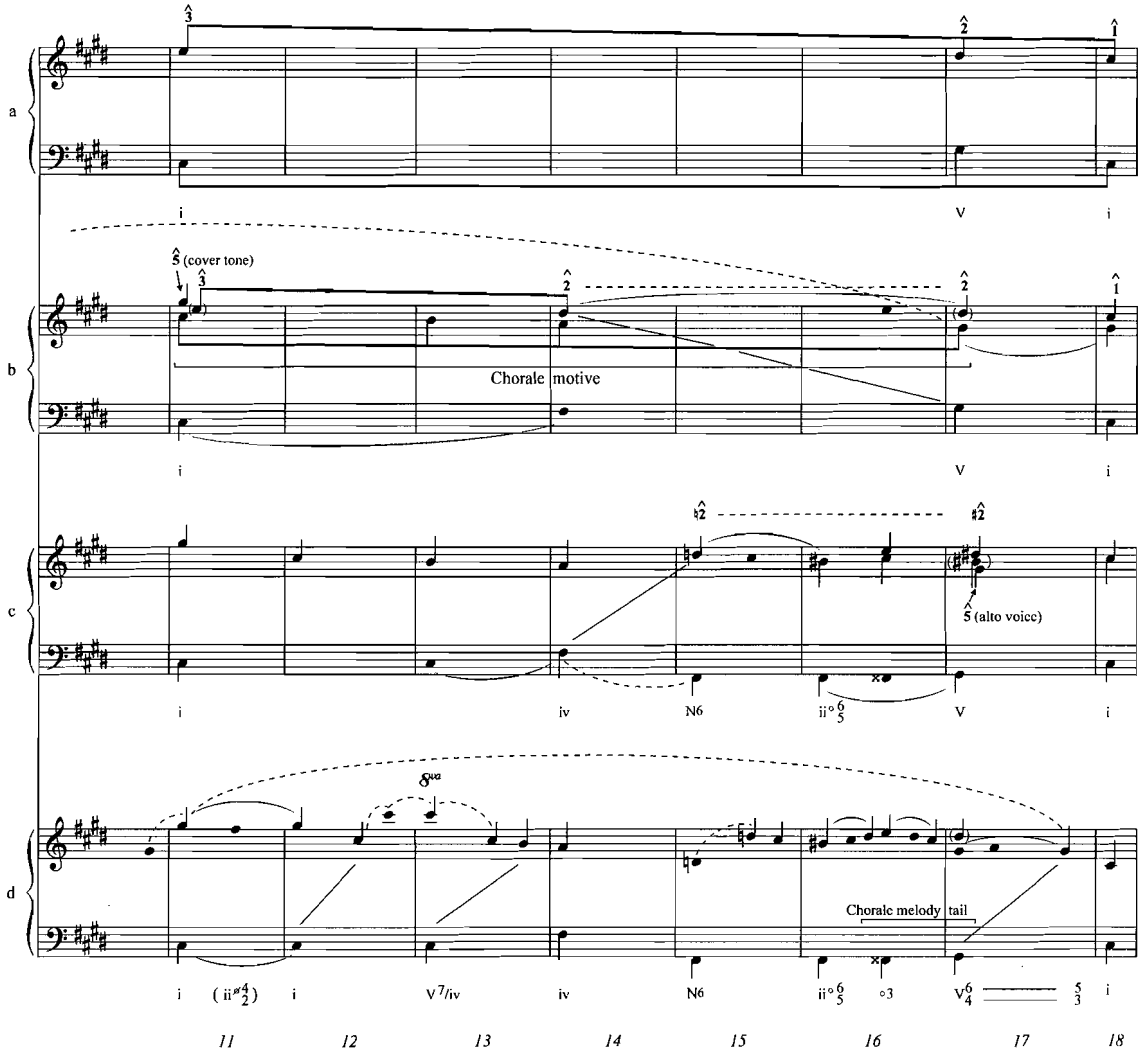
Example 2-4b, mm. 13–14.



Example 2-5 is an analysis of mm. 11–18. While the beginning of this section is identical to the beginning of the previous eight measures, it ends with a perfect authentic cadence (PAC) in m. 18. The G♯ ($\hat{5}$) in m. 17 is a register transfer of the cover tone ($\hat{5}$) from m. 11. The implied structural second above the G♯ further supports its reading as an inner voice (as shown at level c). Level c shows the structural second scale degree appearing over the Neapolitan chord in m. 15, although verticalization at level c aligns this pitch with the subdominant (iv) in m. 14. Lastly, while the third scale degree in m. 8 functions as the structural third of the piece, it functions as an upper neighbor in m. 16 (shown at level b). While all of this is important to uncover both the bass and soprano

voice's function (shown at level a), it has no impact on the alto voice, which again replicates the chorale's melody (shown at level b).

Example 2-5, a reduction of mm. 11–18.



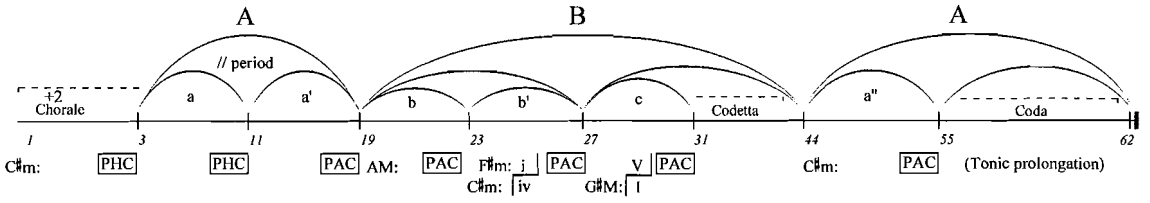
The alto voice in the A section mimics that of the chorale: they are both restated without alteration, and they both contain an interruption via a Phrygian half cadence

(PHC). These similarities are shown in the alto voice at level b in the strict-use examples (2-3 and 2-5). The F-double sharp in the chorale, however, is missing. This component, identified as the "chorale melody tail," appears in the bass in m. 16 (Example 2-5, level d).

It is important also to acknowledge the differences between the chorale and the nocturne itself, which are most apparent at levels a and d. For example, a $ii^{\emptyset 4}_{3}$ is used in m. 8 in lieu of the German augmented sixth chord used in the chorale (shown in level d in Example 2-3). Also, the half cadence (HC) in the chorale is unresolved, while the interruption in m. 10 resolves with the perfect authentic cadence (PAC) in m. 18. This produces a third progression (shown in level a in Example 2-5). Because the chorale ends on $\hat{5}$, the end of the hidden chorale can accommodate either a HC (as in m. 9) or a PAC (as in m. 18).

The PAC in m. 18 ends the large A section, and completes a third progression. Due to the melodic alterations and contrasting cadences, the second small a section (mm. 11–19) requires a designation as a′. Because both small a sections begin with identical material, the large A section is a parallel period (Example 2-6).

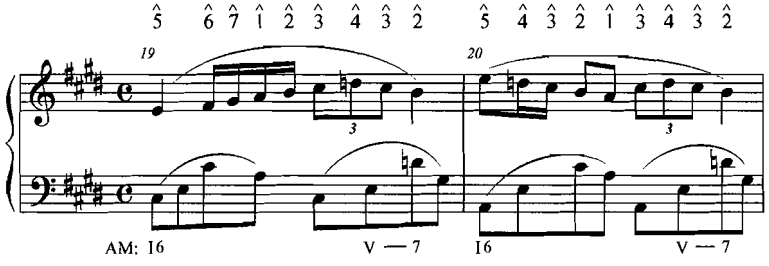
Example 2-6, a formal diagram of the Nocturne in C♯ Minor.



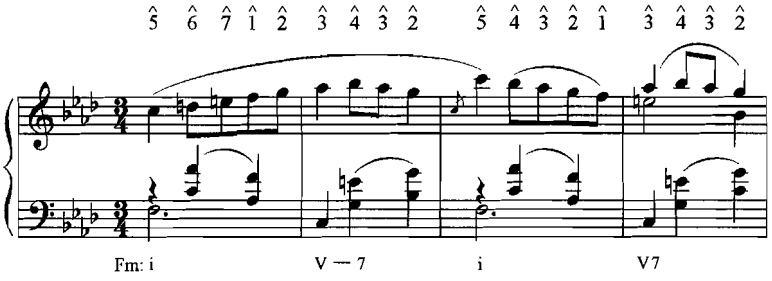
Like the A section, the B section is divided into two parts. The first part spans mm. 19–26; the second, mm. 27–43. According to the Palmer edition of the Nocturne in C♯ Minor, at the top of the first edition Chopin inscribed the following: "For my sister Louise to play, before she practices my second Concerto" (Palmer, 122). While the A section of the nocturne displays no relation to the second concerto, the B section contains multiple quotes. A connection to the chorale materializes only after extensive reduction.

In mm. 19–20 of the Nocturne in C♯ Minor (spring of 1830, Example 2-7a), Chopin borrows the melody from the finale (mm. 1–4) of the second concerto (autumn 1829 to early 1830, Example 2-7b).[9] Chopin uses a different meter (common time instead of $\frac{3}{4}$), accompaniment (broken vs. blocked chords), and mode (A major instead of F minor). The melody and harmonies, however, remain essentially the same.

Example 2-7a, the Nocturne in C♯ Minor, mm. 19–20.



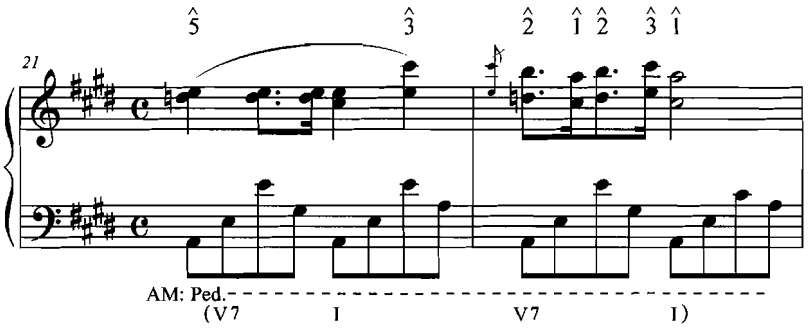
Example 2-7b, the Second Piano Concerto, Op. 21, mm. 1–4.



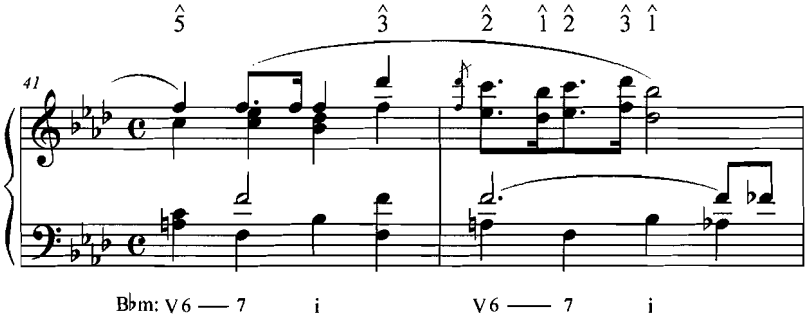
[9] Composition dates are from Brown's "Index of Works" (Brown).

In the consequent phrase, which spans mm. 21–22 (Examples 2-8a and b), Chopin borrows from the first movement of the second concerto. Again the mode and accompaniment differ, but the melody and harmonies remain the same.

Example 2-8a, the Nocturne in C♯ Minor, mm. 21–22.

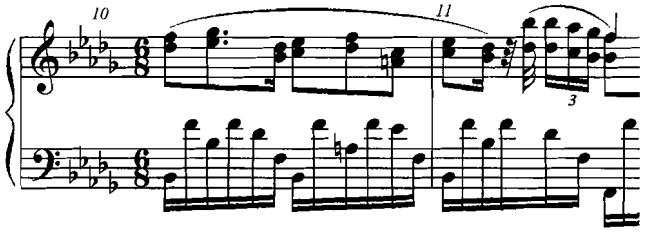


Example 2-8b, the Second Piano Concerto, Op. 21, mm. 41–42.



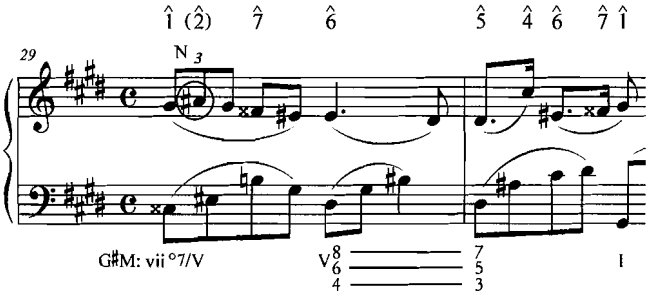
The melody in these two examples also bears similarity to the melody in the B section of Chopin's Nocturne in D♭ Major, Op. 27, No. 2 (autumn 1835, Example 2-8c). Although the scale-degree pattern of the melody differs, the melody (right hand) inverts from thirds into sixths.

Example 2-8c, the Nocturne in D♭ Major, Op. 27, No. 2. mm. 10–11.

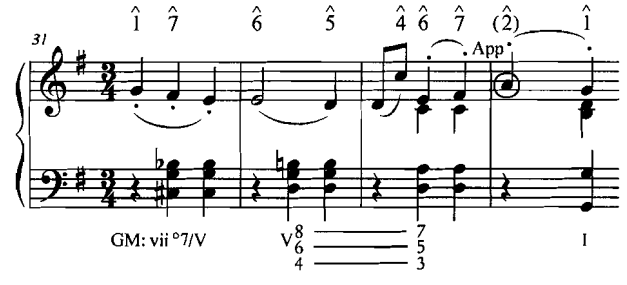


As Hinson points out in the score notes of his edition, a quote of Chopin's song "The Maiden's Wish" (1829) appears in mm. 29–30 (Hinson, 17). Again the meter and accompaniment differ, but the chords are identical, and the melody differs only by one embellishing pitch. This pitch appears as an upper neighbor at the beginning of the phrase in the nocturne (Example 2-9a), but as an appoggiatura at the end of the phrase in the song (Example 2-9b).

Example 2-9a, the Nocturne in C♯ Minor, mm. 29–30.

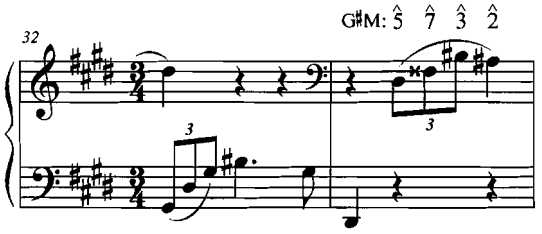


Example 2-9b, "The Maiden's Wish," mm. 31–34.



Hinson also points out that Chopin borrows the material for the codetta (mm. 31–44) from a triplet motive in the finale of the second concerto (Hinson, 17). Both excerpts are in the same meter and enharmonically in the same key (G♯ major and A♭ major). The second half of the motive is similar in contour, but has different scale degrees (Examples 2-10a and b).

Example 2-10a, the Nocturne, mm. 32–33.

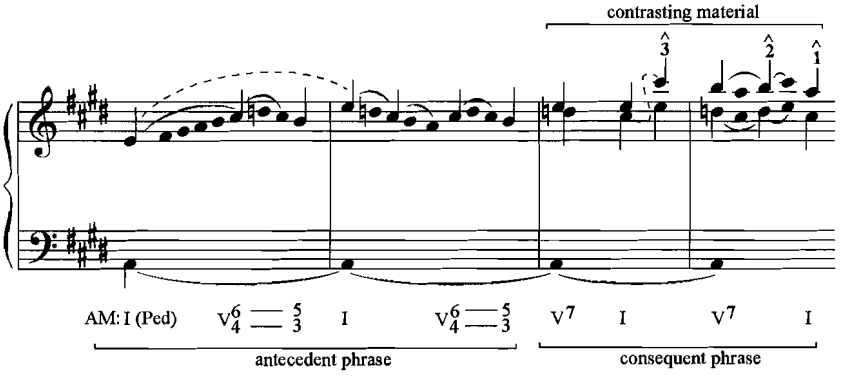


Example 2-10b, Op. 21, mm. 145–46.

Now that the sources for the material in each phrase of the B section have been uncovered, more can be said about the B section as a whole. Chopin's method of linking these phrases is interesting, and a possible connection to the chorale materializes after reduction.

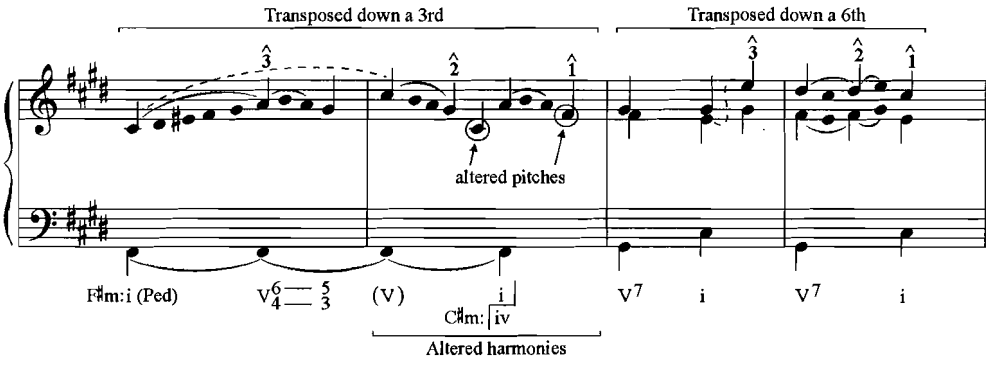
Measures 19–22 of the nocturne are a 2 + 2 antecedent/consequent phrase with a melodic structure that suggests a contrasting period (Example 2-11). As mentioned earlier, the antecedent phrase is borrowed from the third movement of the second concerto, while the consequent phrase is borrowed from the first movement.

Example 2-11, the Nocturne in C♯ Minor, mm. 19–22.



Measures 23–26 echo the previous four bars with a few melodic alterations and a different cadential structure. The harmonic alteration (remaining on the tonic in m. 24) allows for a smooth pivot back to the home key of C♯ minor (Example 2-12). The two melodic alterations are required to allow for agreement with the harmony.

Example 2-12, mm. 23–26, "echo".

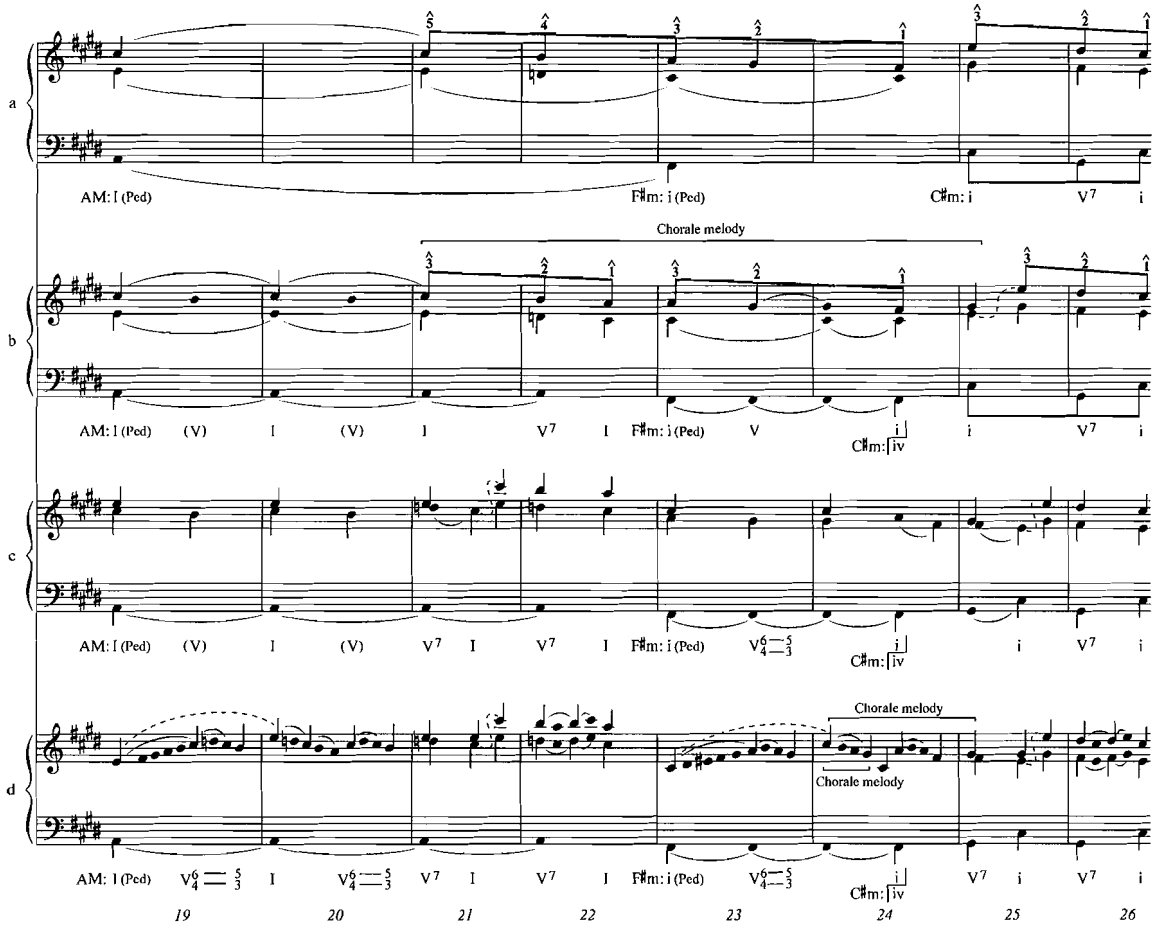


There are two transposition levels in the echo (mm. 23–26). With the exception of the two altered pitches, the two measure antecedent phrase (mm. 23–24) is transposed down a third. The return to the home key is achieved by transposing the two-measure consequent phrase (mm. 25–26) down a sixth.

In the analysis of mm. 19–26 (Example 2-13), a chorale motive appears on a deeper level of structure. Level b shows three descending third progressions: the first occurs over the consequent phrase of the A major section (mm. 21–22), the second occurs over the echo in F♯ minor (mm. 23–24), and the third occurs over the C♯ minor cadence (mm. 25–26). When connected, these pitches form the chorale melody (level b). The F♯ in m. 24 is a chromatically altered representation of the F-double sharp in the chorale.

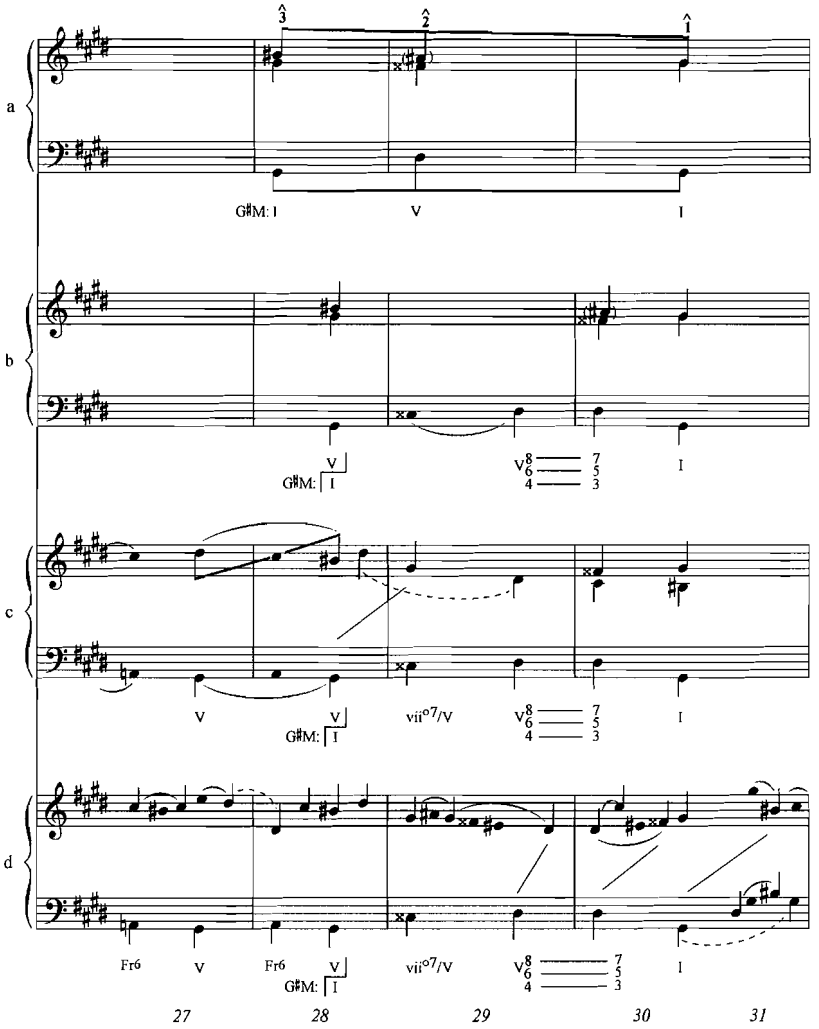
The chorale melody is also present in m. 24, but is on the surface of the music and is compressed into two beats (level d). In mm. 24–25, the chorale melody functions as a confirmation of the hidden chorale spanning mm. 21–25.

Example 2-13, a reduction of mm. 19–26.



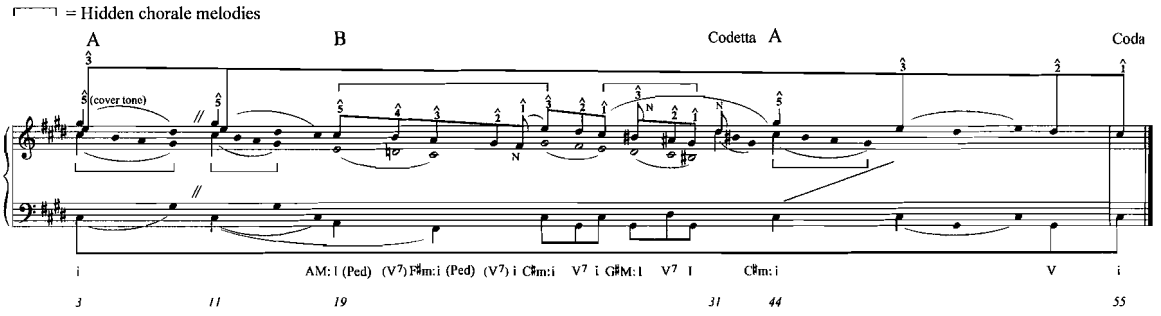
On the deepest level, the F♯ (4̂) in m. 24 resolves to E (3̂) in m. 25 and then continues as a third progression to C♯ (1̂) in m. 26 (Example 2-13, level a). This does not conclude the B section, however. Instead, Chopin modulates with a pivot chord to G♯ major and inserts the "Maiden's Wish" melody. This produces another descending third progression (Example 2-14).

Example 2-14, a reduction of mm. 27–30.



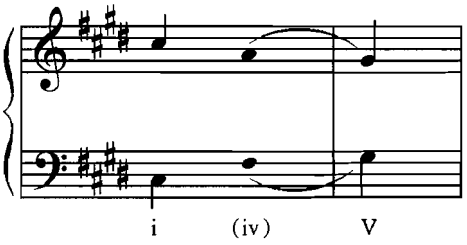
A Schenkerian graph is helpful to identify the chorale melody on the nocturne's deepest level of structure. Example 2-15 is a Schenkerian diagram of the nocturne (minus the introductory chorale). Two hidden chorale melodies in the B section are shown with horizontal brackets. A hidden chorale melody spanning mm. 26–30 emerges if one connects the C♯ in m. 26 to the G♯ in m. 30. The F-double sharp (shown at level c as an alto voice in Example 2-14) also belongs to the hidden chorale melody. In m. 30, it functions as the leading tone resolving to the tonic, while in the chorale it functions as ♯$\hat{4}$ resolving to $\hat{5}$. While each pitch name in this hidden chorale melody is represented in mm. 26–30, the A and B are raised to A♯ and B♯ to conform to G♯ major.

Example 2-15, a Schenkerian graph of the Nocturne in C♯ Minor.



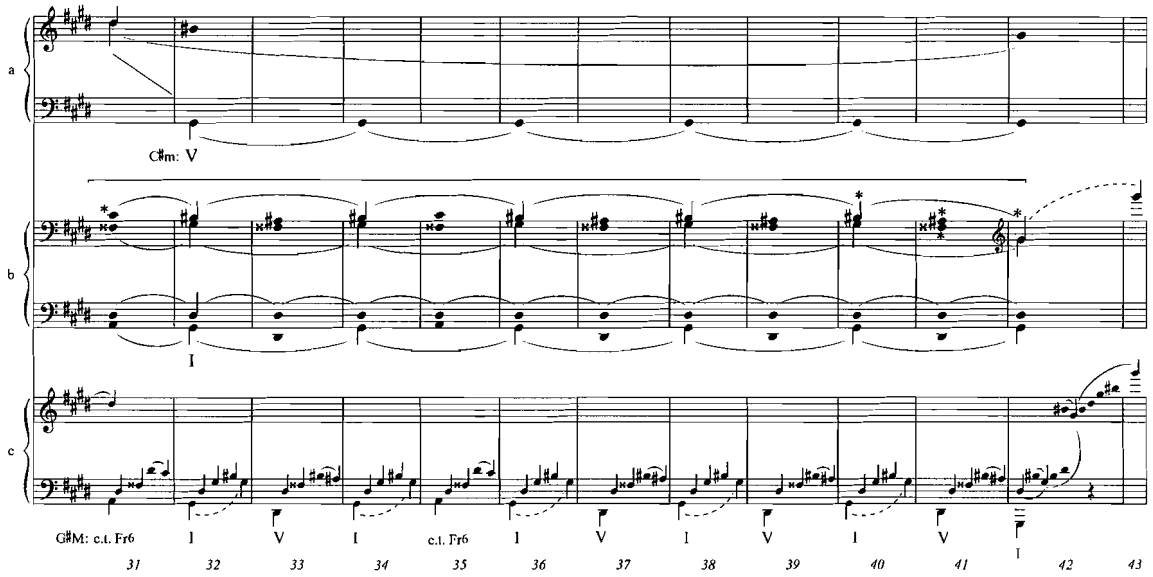
The chorale also predicts the nocturne's primary key areas. Example 2-2 reduces the chorale melody to its primary pitches: C♯, A, and G♯. The bass also contributes F♯ for the iv chord. Example 2-16 reproduces the top level from that example. The A section of the nocturne is in the key of C♯ minor (i). The B section is in the key of A major but then modulates to F♯ minor (iv). Lastly, the codetta (including the last two measures of the B section) is in the key of G♯ major (V). It is interesting that Chopin establishes the key of G♯ major in m. 30 with a melody that resolves to the tonic via an F-double sharp (functioning as $\hat{7}$ in G♯ major), the same pitch that resolves to the G♯ in the chorale (functioning as ♯$\hat{4}$ in C♯ minor).

Example 2-16, chorale reduction, top level.



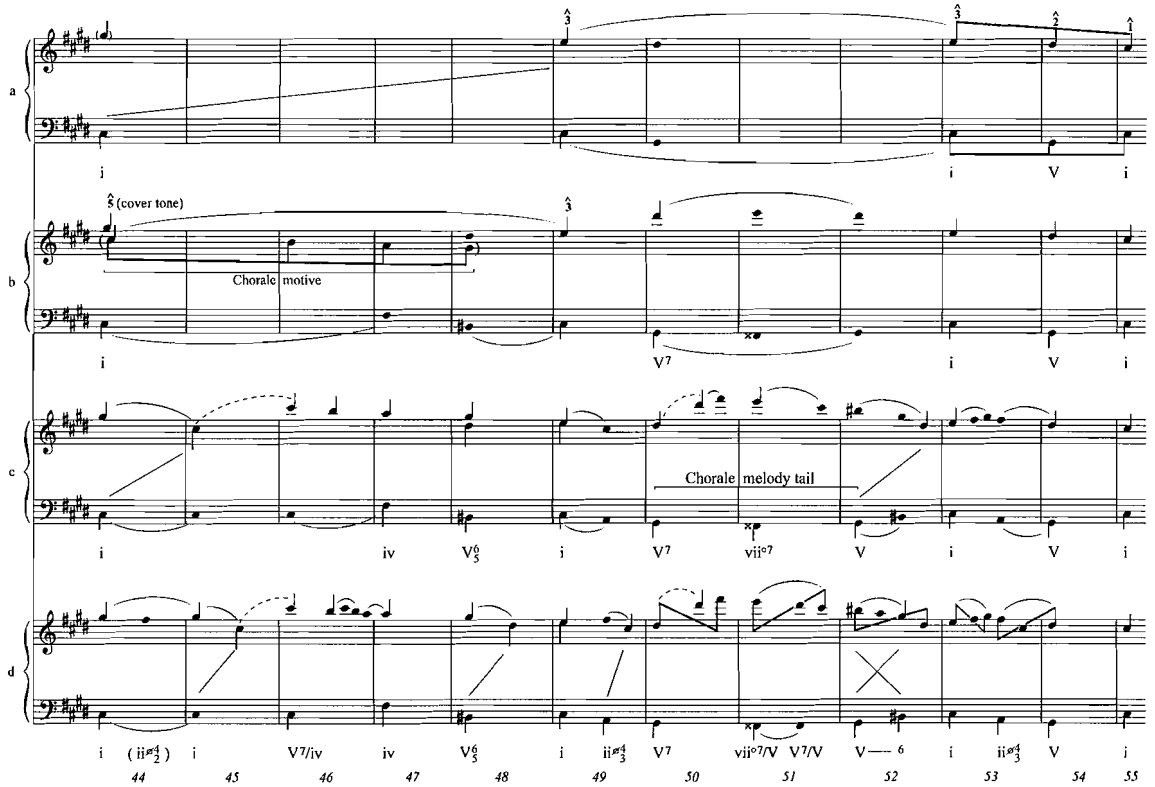
The codetta (mm. 31–43) prolongs G♯ major by outlining its triad (Example 2-17, level a). An arrival on $\hat{5}$ (G♯) occurs in m. 42. Each pitch of the chorale appears in this section, including the F-double sharp, found here in the alto voice in m. 41 (level b). The chorale pitches are shown with asterisks, and the chorale motive is shown with a horizontal bracket. Again the A and B are raised to A♯ and B♯ to fit into G♯ major.

Example 2-17, a reduction of the codetta, mm. 31–43.



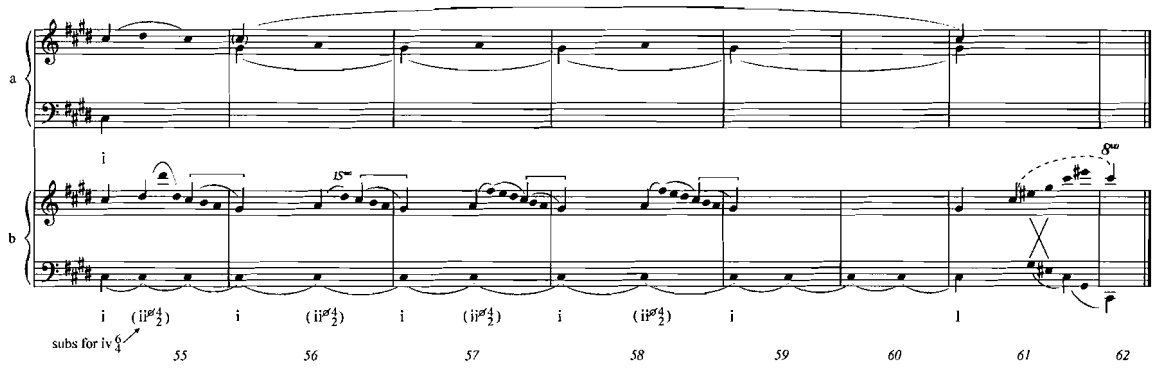
The last A section of the nocturne contains a repetition of the first a (small a) section and a coda (as shown in the formal diagram, Example 2-6). The repetition of the small a section includes the hidden repetition of the chorale (mm. 44–48), again shown in the alto voice at level b (Example 2-18). The bass adds the "chorale melody tail" in mm. 50–52, a component absent from the hidden chorale melody in the alto voice. The structural third is reintroduced in m. 53, and a PAC follows two measures later.

Example 2-18, a reduction of mm. 44–55.



The coda consists of a series of scalar runs. While these runs differ in starting pitch, range, rhythm, and articulation[10], they each end with a condensed repetition of the chorale melody (Example 2-19). These repetitions are shown with horizontal brackets at level b. The C♯ in the chorale functions as the root of a tonic chord, which descends to a G♯ functioning as the root of a dominant chord. Here, the C♯ functions as the seventh of a $ii^{\varnothing 4}_{2}$ chord, which descends to a G♯ functioning as the fifth of a tonic chord. Reduction shows the tonic being prolonged in the soprano over G♯ in the alto voice (level a).

Example 2-19, a reduction of the coda, mm. 55–62.



Chopin ends the nocturne with an ascending C♯ major arpeggio (containing a picardy third). The chorale in mm. 1–2 connects the tonic to $\hat{5}$ with descending motion. The last two measures (mm. 61–62) connect $\hat{5}$ to the tonic with ascending motion. This framework gives the nocturne symmetry and balance, a feature that Chopin highlights in the Nocturne in A♭ Major, Op. 32, No. 2, which will be analyzed in the next chapter.

[10] The Palmer edition indicates staccato articulations on the descent of two of the runs (Palmer, 124).

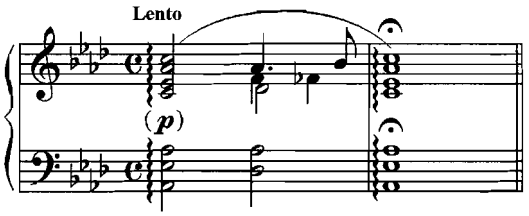
Thematic material from the chorale of the Nocturne in C♯ Minor appears in the body of the nocturne in multiple ways and on multiple levels of structure. In some areas, such as the coda, the chorale motive is present on the surface, altered only by harmonic and rhythmic treatment. In other areas, such as the A sections, the chorale motive lies beneath the surface, uncovered by removing melodic and harmonic embellishments. Lastly, in the B section (a section created by connecting recycled material), the chorale's thematic material materializes only when looking at the deepest levels of structure.

CHAPTER III

ANALAYSIS OF THE NOCTURNE IN A♭ MAJOR, OP. 32, NO. 2

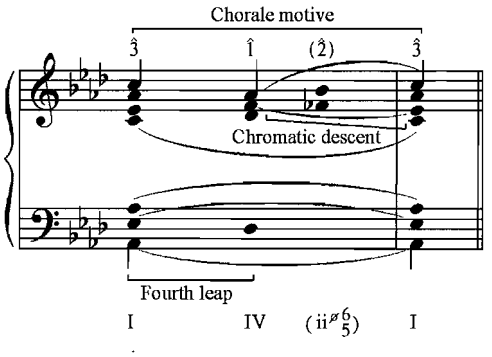
Much like the Nocturne in C♯ Minor, Chopin's Nocturne in A♭ Major, Op. 32, No. 2 opens with a two-measure chorale (Example 3-1). Unlike the chorale in the Nocturne in C♯ Minor, this chorale frames the piece by also appearing at the end.

Example 3-1, the Nocturne in A♭ Major, Op. 32, No. 2, mm. 1–2.



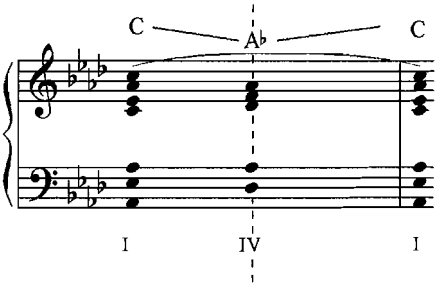
The melody of the chorale descends from $\hat{3}$ by a leap of a third and then returns by ascending through a passing tone. Example 3-2 indicates the soprano as the "chorale motive." The second scale degree appears in parenthesis because it is sometimes absent from the hidden chorale motives. Two other important motivic features labeled are: a "chromatic descent" in the alto voice and a "fourth leap" in the bass.

Example 3-2, a reduction of the chorale, mm. 1–2.



The chorale ends with a plagal cadence. The passing tones (B♭ and F♭) imply $ii^{\varnothing 6}_{5}$ and resolve to I in m. 2. Removing these passing tones exposes the symmetry of the chorale (Example 3-3).

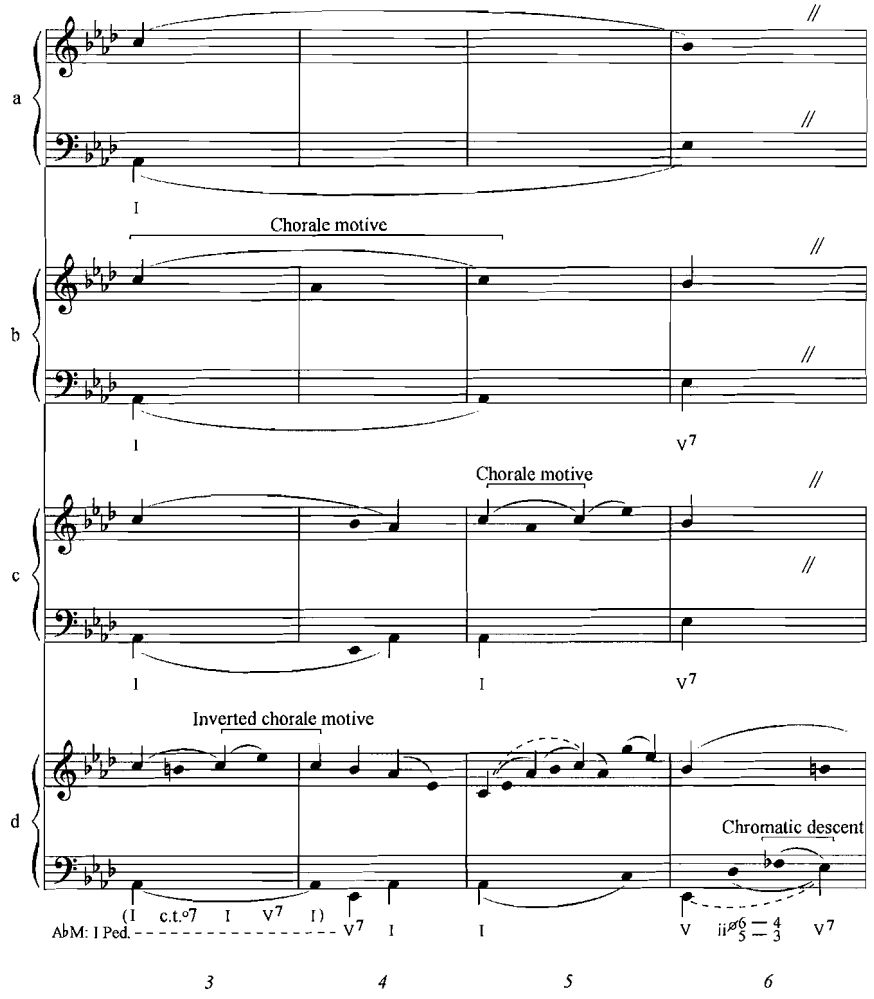
Example 3-3, the symmetry of the chorale, mm. 1–2.



After the introductory chorale, the first measure of the nocturne's melody may be heard as an inversion of the chorale motive around C, although the melody ascends by a minor third. While this might be a loose connection to the chorale, it is not the only motivic link in this phrase. The analysis in Example 3-4 shows four levels: Level d reveals a prolongation of the tonic and identifies several melodic embellishments. The

embellishments in mm. 3–5 are a B (a lower neighbor), and two embellishing leaps to E♭ (ascending in m. 4, descending in m. 5). Level c indicates how the dominant chord connects to the tonic chord in m. 4. Level b shows that when the embellishments are removed, and its register "corrected," the chorale motive appears as the underlying structure of mm. 3–5.

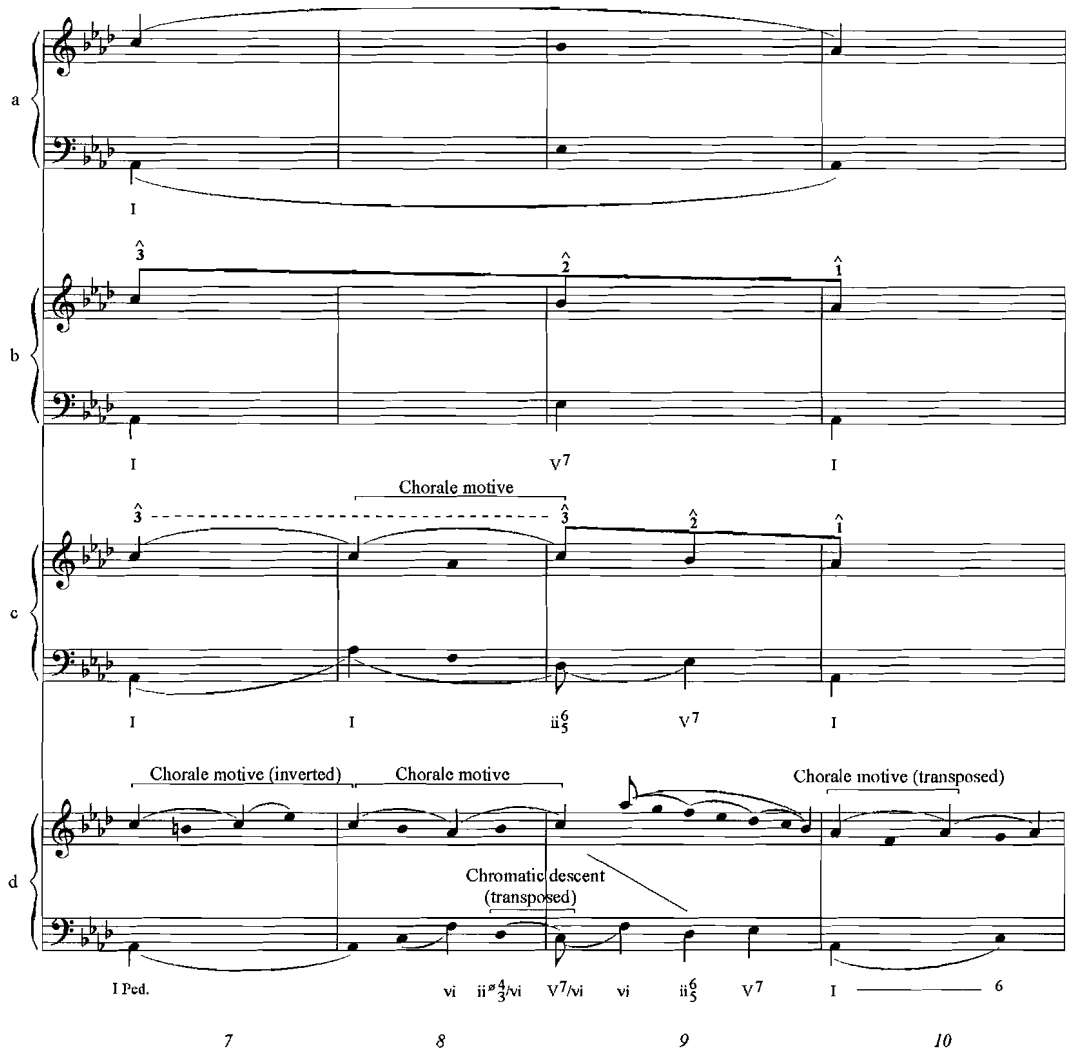
Example 3-4, a reduction of mm. 3–6.



Like m. 3, m. 5 contains a surface-level variation of the chorale melody. After removing the embellishing leap (E♭) in m. 5 and placing the C an octave higher, the chorale emerges (level c). Here the chorale melody is compressed into three beats. The phrase ends with an interruption in m. 6. The second scale degree is prolonged with a $ii^{\varnothing 6}_{5}$, which becomes a $ii^{\varnothing 4}_{3}$ when the bass moves to F♭ (shown at level d). The $ii^{\varnothing 6}_{5}$ is the same harmony used to support the second scale degree in the chorale. The leap in the bass to F♭ (which resolves to E♭) allows the bass to copy the alto voice's chromatic descent. Chopin employed the same technique (the transfer of the chorale's alto voice to the bass) in m. 16 of the Nocturne in C♯ Minor (Example 2-5, p. 15).

The next phrase (mm. 7–10) contains multiple instances of the chorale motive on the surface. Measure 7 repeats m. 3 (inverting the chorale melody around C). In m. 8, the chorale's melody appears nearly unaltered and includes the B♭ passing tone (Example 3-5). Again a $ii^{\varnothing 6}_{5}$ supports the B♭ (shown at level d), this time functioning as $ii^{\varnothing 4}_{3}$ in the key of F minor. The phrase ends in m. 10 with a transposition of the chorale motive down by a third (also shown at level d).

Example 3-5, a reduction of mm. 7–10.

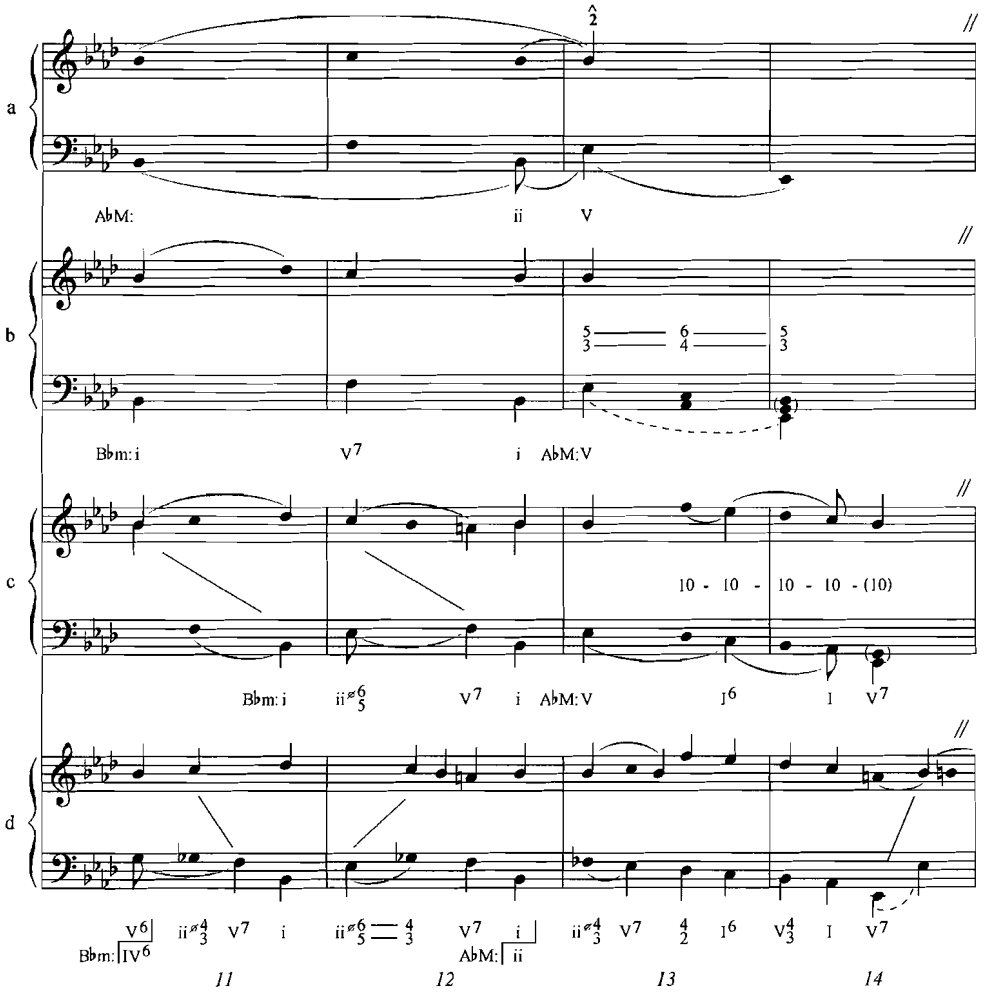


Level c shows the chorale motive prolonging the structural third from m. 7. The cadence that follows produces a third progression. Much like the chorale frames the nocturne, the surface-level chorale motives in this phrase frame the third progression of m. 9.

The next phrase contains no significant chorale material on the surface, nor does the phrase reduce to a hidden repetition of the chorale (as did the first phrase). Instead, this phrase simply contributes the second scale degree as its primary structural pitch. As further analysis will demonstrate, this is an important contribution.

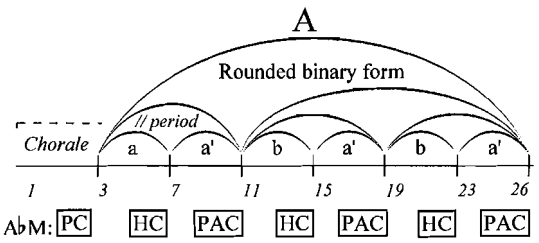
The phrase begins on a pivot chord, a V^6 in A♭ major functioning as IV^6 in the new key of B♭ minor. The melody ascends from the tonic to the mediant in m. 11 and back to the tonic in m. 12. Much like in the chorale, $ii^{\varnothing 4}_{3}$ supports $\hat{2}$ here (Example 3-6).

Example 3-6, a reduction of mm. 11–14.



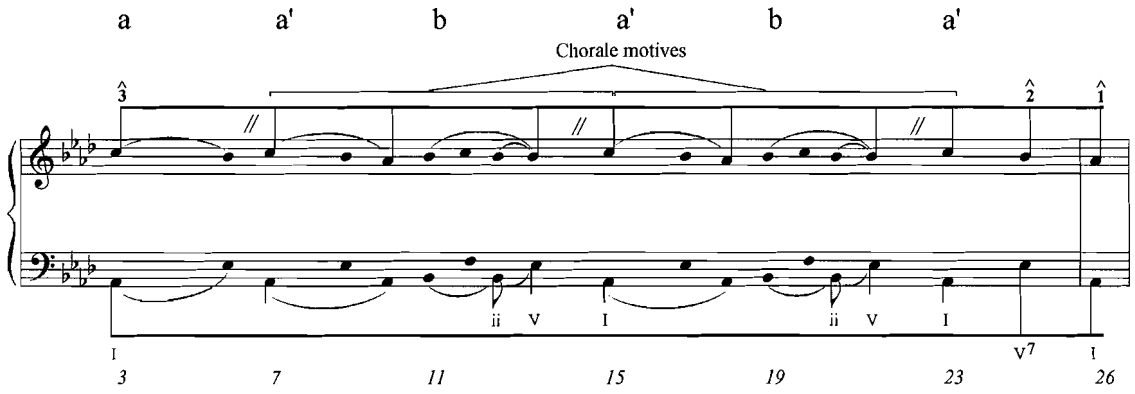
The entire phrase prolongs B♭ (the structural second). The perfect authentic cadence in B♭ minor (m. 12) is the only PAC in the phrase, which strengthens this interpretation. After modulating back to A♭ major, measures 13–14 prolong the dominant by passing through tonic harmonies in parallel tenths. To show the role of the soprano's B♭, one must consider all other phrases in the A section as well. The form of the A section is rounded binary (Example 3-7).

Example 3-7, the form of the A section.



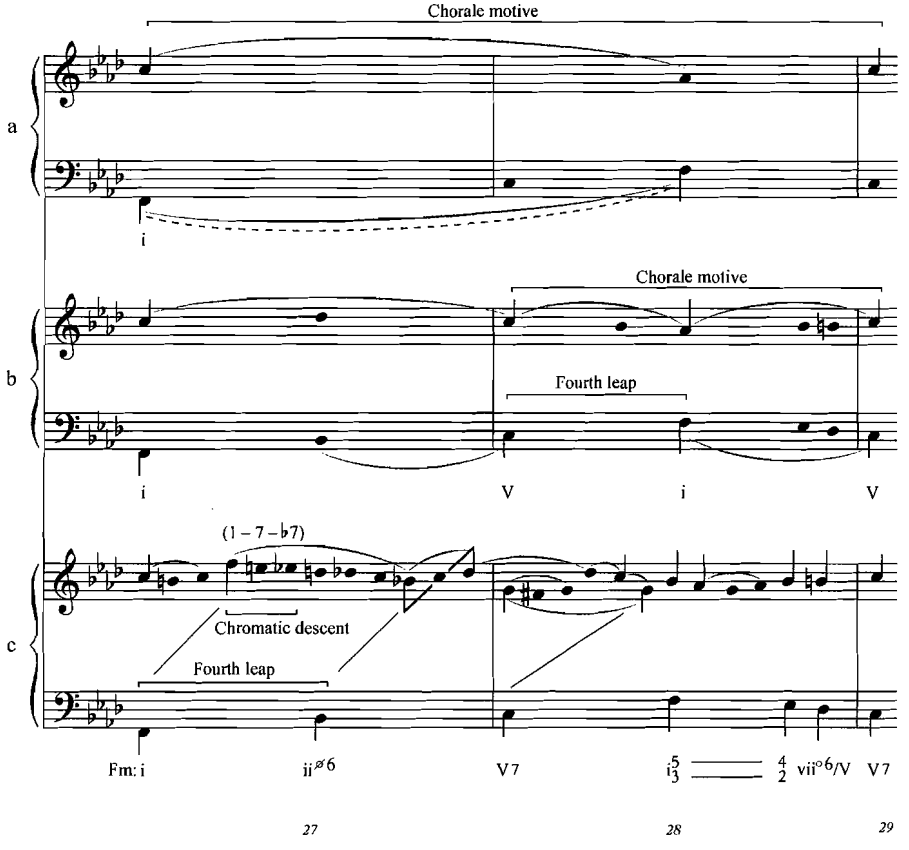
Example 3-8 is a graph of the A section shown in Schenkerian format. The primary structural pitches in each sub-section are shown with long stems. A third progression spanning the A section ends with the PAC in m. 26. The other primary structural pitches create chorale motives at the A section's deepest level. While the b sections may seem to contain no connection to the chorale, their primary structural pitch (B♭) contributes the B♭ in the repeating chorale motive.

Example 3-8, a Schenkerian graph of the A section.



The B section (mm. 27–50) of the nocturne is in a contrasting meter (12/8) and mode (F minor) from the A section. It opens with a melody that leaps to an inner voice, followed by a chromatic descent (Example 3-9, level c). While the chromatic descent functions as $\hat{6}$ $\flat\hat{6}$ $\hat{5}$ in the chorale, here it functions as $\hat{1}$ $\natural\hat{7}$ $\flat\hat{7}$ in the key of F minor.[11]

Example 3-9, a reduction of mm. 27–29.



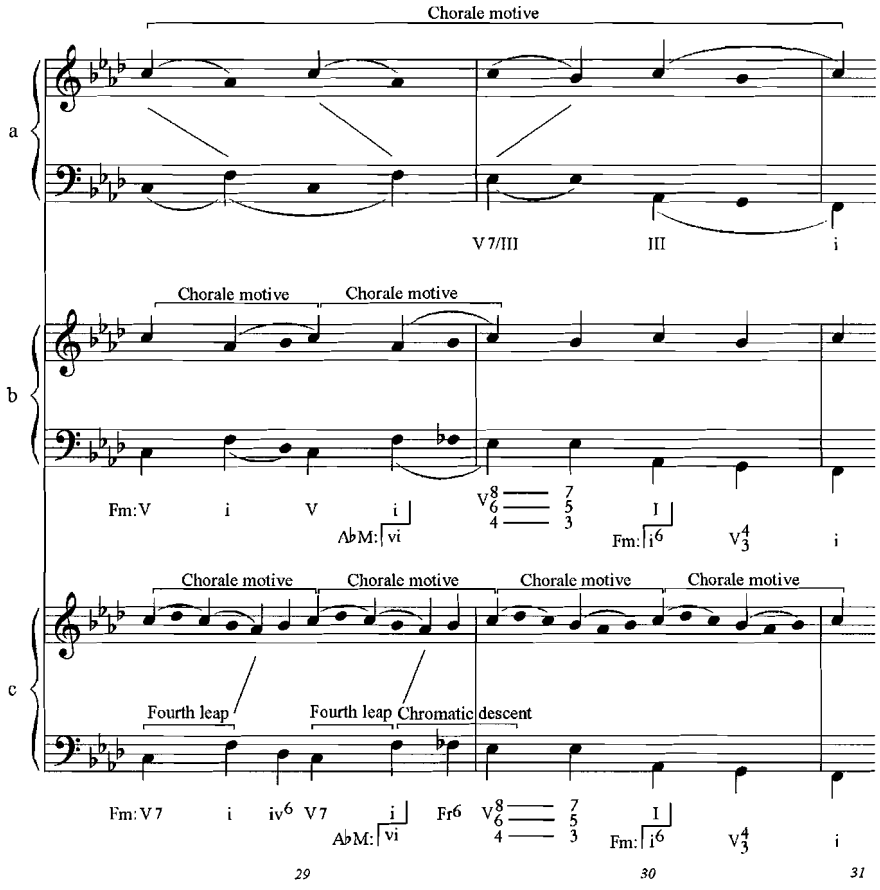
The C-B-C lower neighbor motive from m. 3 ($\hat{3}$ $\sharp\hat{2}$ $\hat{3}$) begins the B section, but as $\hat{5}$ $\natural\hat{4}$ $\hat{5}$ in the key of F minor. The fourth leap ($\hat{1}$ to $\hat{4}$) appears in the bass. The chorale motive in this section lies beneath the surface in the next measure. The G on the first ♩.

[11] Gerald Abraham notes the similarity of this phrase to a passage in Field's Nocturne No. 5 in B♭ (Abraham 1968, 75).

of measure 28 (with an F♯ lower neighbor) functions as an inner voice. The G on the third ♩. is a lower neighbor to the A♭. Level b shows the chorale motive, decorated with passing tones, over the fourth leap in the bass. While the fourth leap in the chorale functions as $\hat{1}$ to $\hat{4}$, here it functions as $\hat{5}$ to $\hat{1}$. The phrase reduces further to produce the chorale motive (spanning all three measures) at level a. While the chorale motive functions as $\hat{3}\ \hat{1}\ \hat{3}$ in the chorale, here it functions as $\hat{5}\ \hat{3}\ \hat{5}$ in F minor. The chorale motives that repeat for the remainder of the phrase require even less reduction.

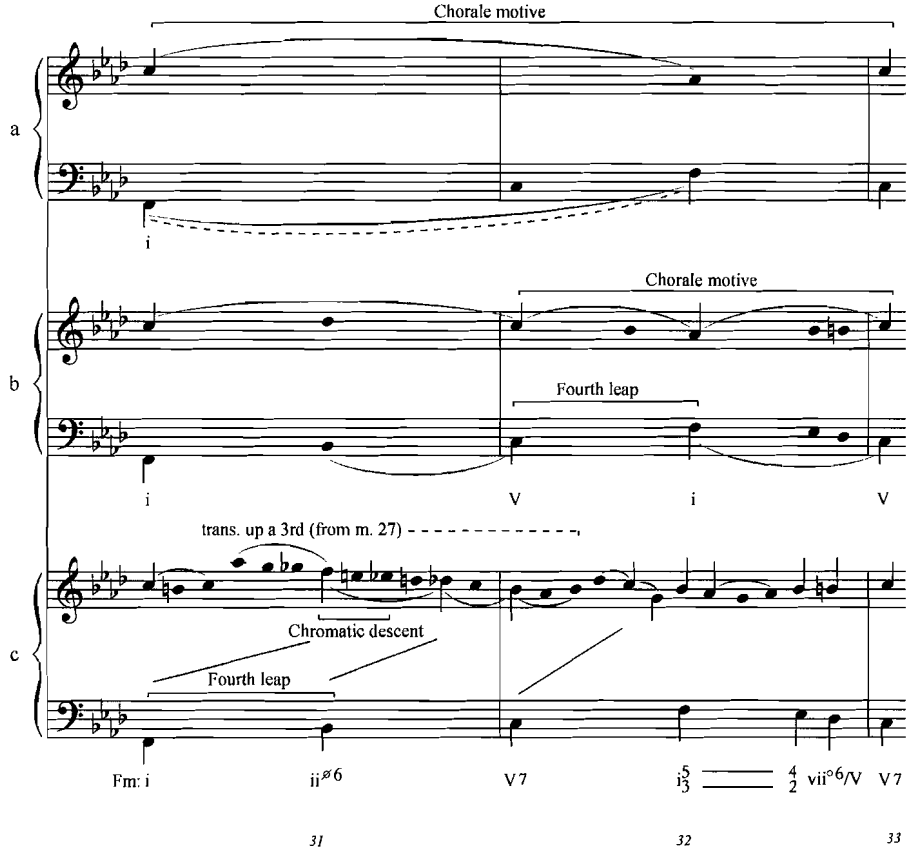
In m. 29, the motives are embellished with D♭ upper neighbors and B♭ passing tones (Example 3-10, level c). The bass supports these motives with fourth leaps. Level c also shows the chromatic descent in the bass, which connects F minor to the dominant of A♭ major. While the melody in m. 30 is an exact repetition of m. 29, Chopin's harmonic treatment differs. The A♭s in m. 29 are stemmed because they are chord tones (the root of the tonic triad). The A♭s in m. 30 are unstemmed and eliminated at level b because they are lower neighbors of B♭ (over V^7). This prevents the chorale motive from materializing at level b in m. 30; however, the B♭ on the second beat of that measure contributes to a deeper-level reproduction of the chorale motive (shown at level a).

Example 3-10, a reduction of mm. 29–31.



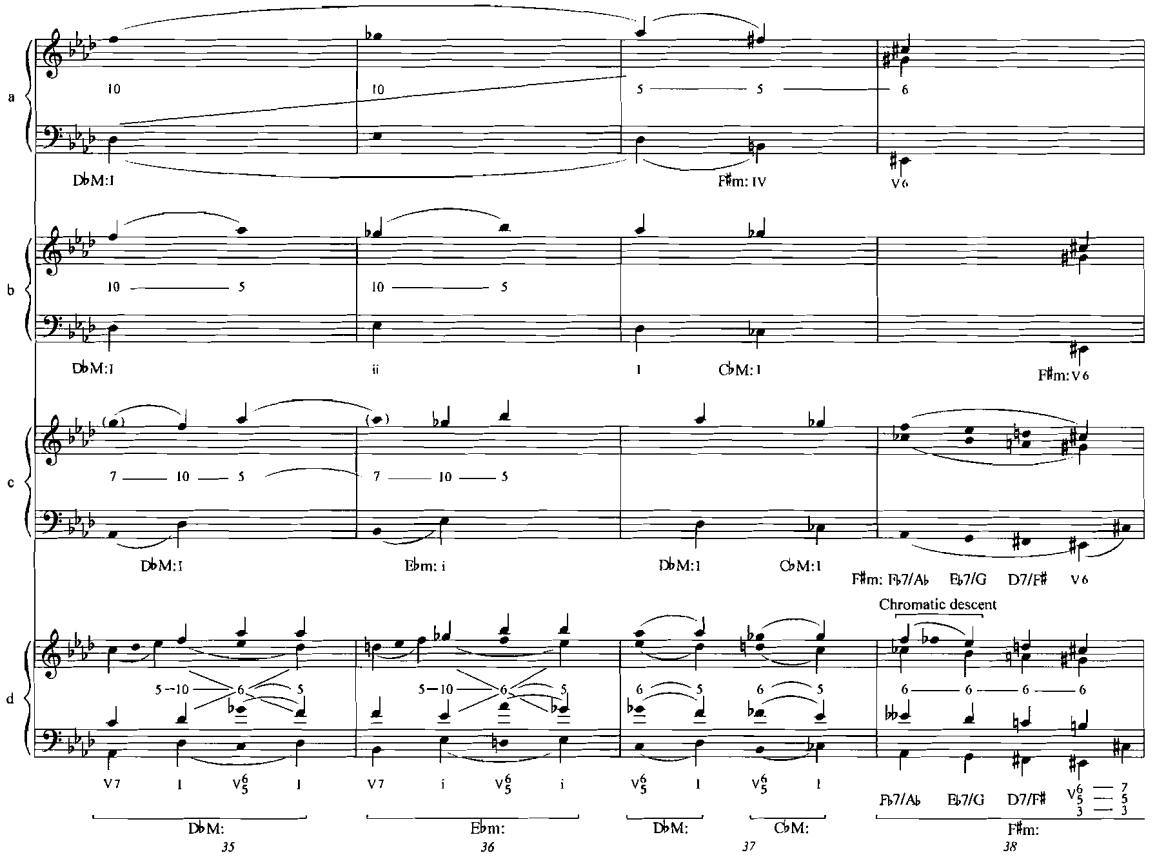
Measures 31–34 repeat the previous four measures with one alteration that has no affect on deeper-level analysis. The leap to A♭ (instead of F) in m. 31 results in an arrival on B♭ in m. 32 instead of G (as in the previous phrase). Because this pitch is simply an inner voice, it does not affect the chorale motives present on deeper levels (Example 3-11).

Example 3-11, a reduction of mm. 31–33.



The second half of the B section is a transposition of the first half to the key of F♯ minor. Chopin modulates there with a complex four-measure transition (Example 3-12).

Example 3-12, a reduction of the first transition, mm. 35–38.



The transition contains a 6–5 linear intervallic pattern that liquidates (level d). The first measure sequences up by a second in m. 36, tonicizing E♭ minor. Truncation of the linear intervallic pattern occurs in the third measure (m. 37), with only the second half (6–5) being retained and repeated. The speed of the stepwise decent doubles in measure m. 38 when additional liquidation retains only parallel sixths (first inversion dominant

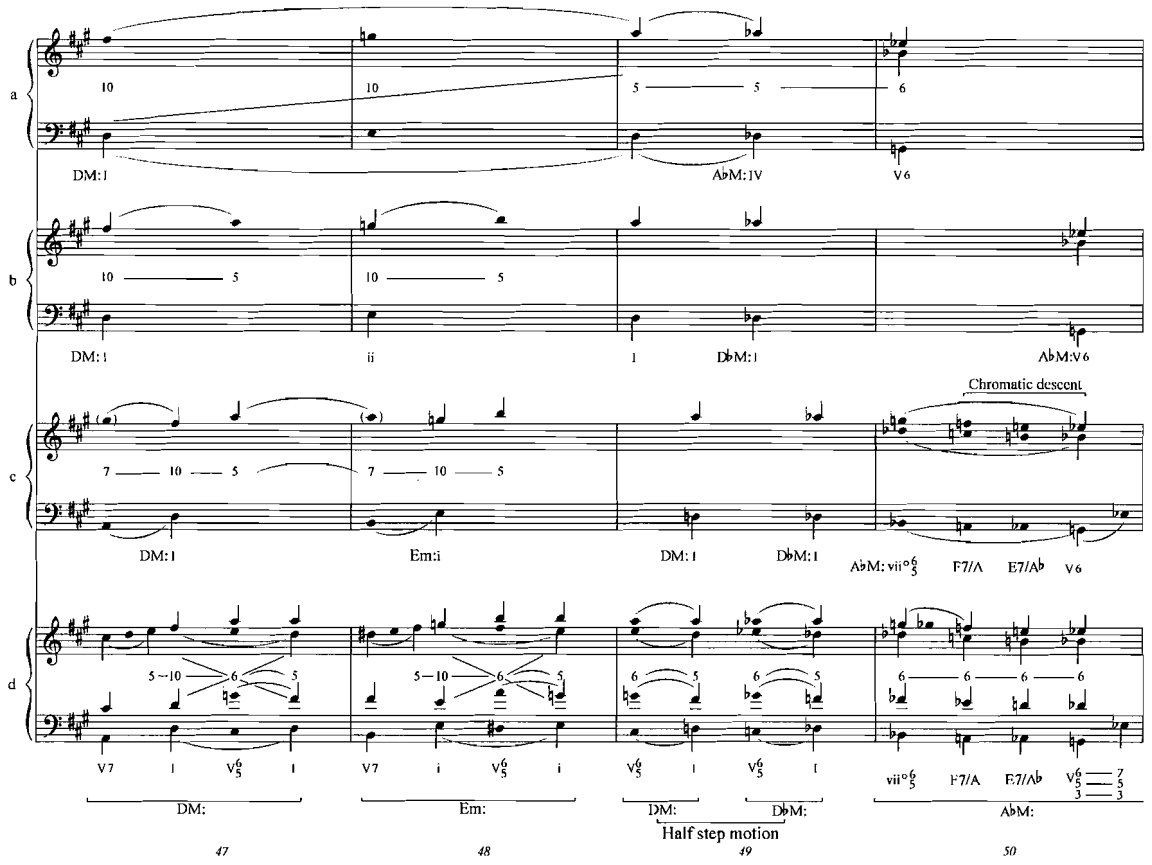
chords) in the outer voices.[12] The descending parallel sixths feature the chromatic descent in the melody that functions as a covering progression on a deeper level of structure.[13] Level b shows the embellishing leaps in the melody that decorate the ascending tenths. The linear intervallic pattern obscures the parallel fifths in m. 37. At level a, the tonic chord in C♭ major is respelled as a pre-dominant in F♯ minor, thus establishing the new key.

While the c section repeats without alteration (except for being transposed to F♯ minor), the second transition (Example 3-13, mm. 47–50) does not restate the first exactly. The transposition level in the third measure is altered, which allows for a smooth modulation back to the home key of A♭ Major.

[12] In *Fundamentals of Musical Composition*, Schoenberg describes the process of liquidation as "gradually eliminating characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation" (Schoenberg 1967, 58).

[13] Allen Forte defines a covering progression as "a succession of cover tones." He notes that this is a term that "seems appropriate even though Schenker does not use it" (Forte 1982, 224).

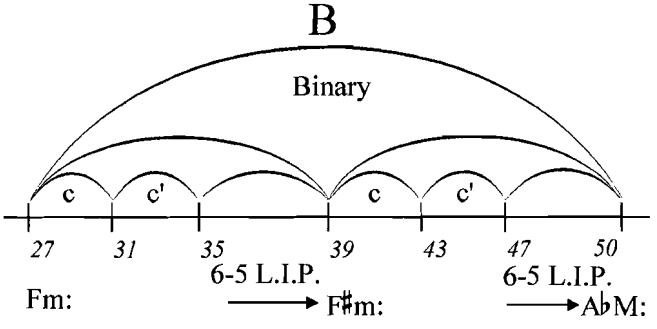
Example 3-13, a reduction of the second transition, mm. 47–50.



Example 3-13 addresses the second transition. The alteration takes place in m. 49. The first two beats of the measure descend sequentially by a half step, unlike the first transition that descended sequentially by a whole step (see Example 3-12, m. 37). This half-step discrepancy allows the pivot chord (shown at level a) to function as a dominant preparation in the key of A♭ major. As shown at level c, the covering progression (now in A♭ major) again includes the chromatic descent, although F♭ appears respelled as E♮.

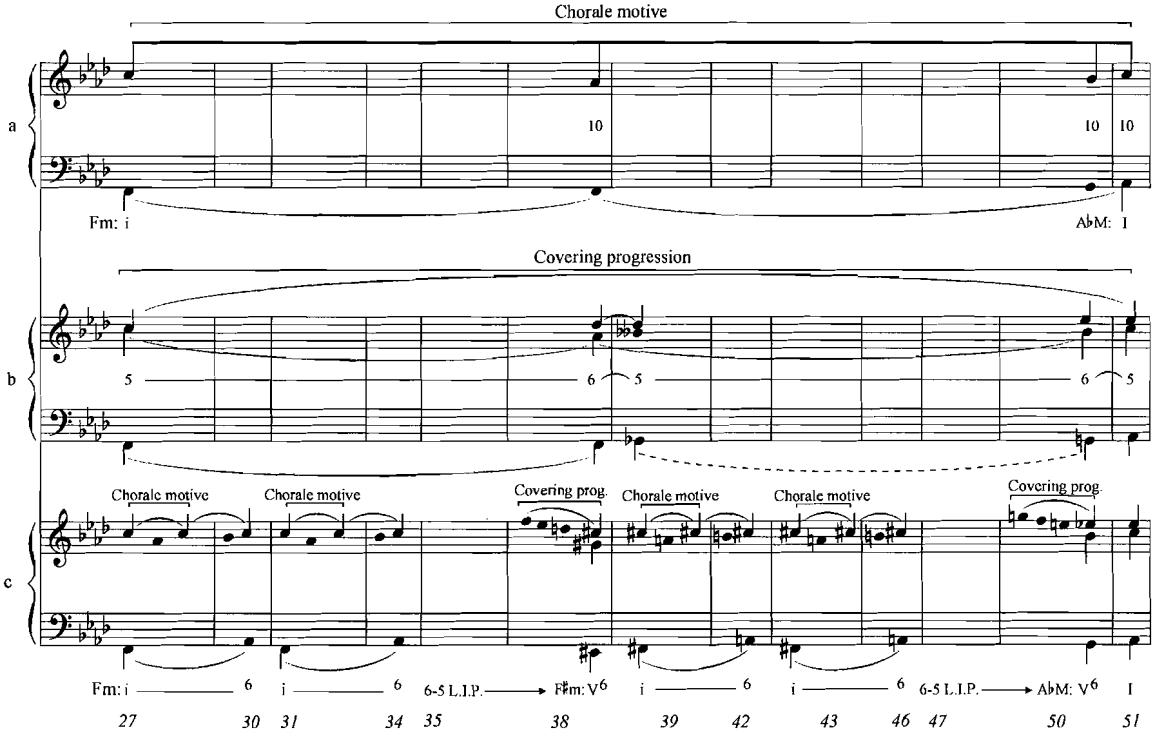
To see the transition's connection to the chorale motive, one must consider all other phrases in the B section as well. The form of the B section is binary (Example 3-14).

Example 3-14, a formal diagram of the B section, mm. 27–50.



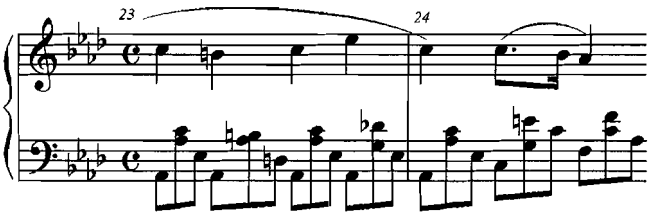
Example 3-15 displays a reduction of the entire B section. Level c shows the melody's primary structural pitches (from Examples 3-9 through 3-13), which include several middleground chorale motives. Level b shows the motion from F minor to A♭ major as a linear intervallic pattern features a large-scale covering progression. In mm. 38-39, the pitches are respelled to show their function in F minor. Level a shows the primary structural pitches of the B section (without the covering progression). If the G♯ in m. 38 (shown as an alto voice at level c) is respelled as an A♭ (shown as the structural soprano at level a), the chorale motive materializes at the B section's deepest level of structure.

Example 3-15, a reduction of mm. 27–51.

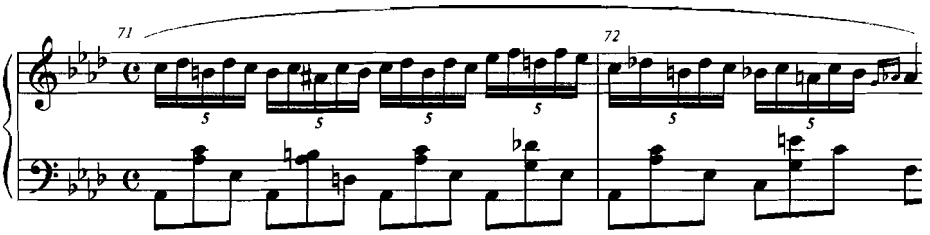


The repeat of the A section includes surface-level variations of the melody that warrant little discussion. For example, in m. 71 Chopin decorates the melody with double neighbor figures as quintuplets (Example 3-16b). Such embellishments have no effect on deeper-level analysis.

Example 3-16a, mm. 23–24.

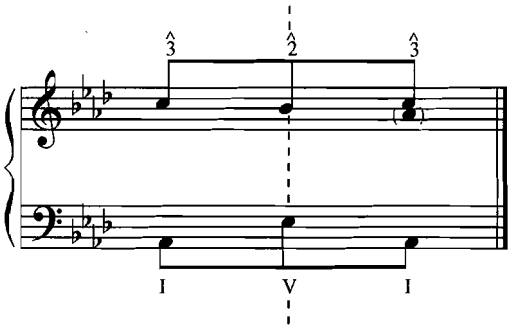


Example 3-16b, mm. 71–72.



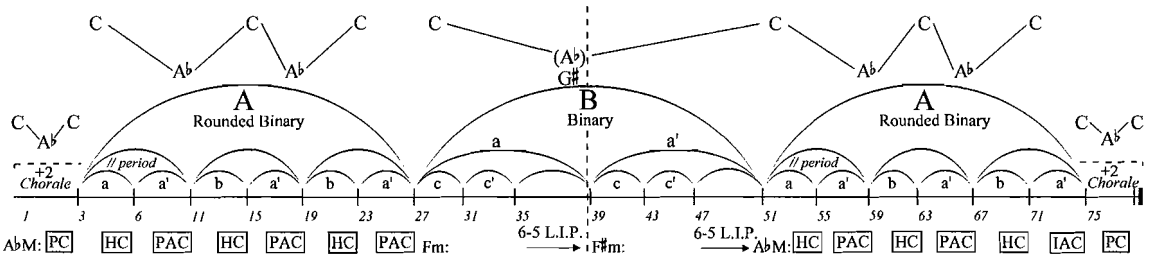
There is one primary difference that is worth noting between the last A section and the first one. The last A section ends with an IAC, while the first A section ends with a PAC. The IAC allows the melody to return to the chorale by resolving to $\hat{3}$. The presence of the chorale at the end of the piece as well as at the beginning creates symmetry between the first and last pitch (C). Because the melody returns to $\hat{3}$ at the end instead of $\hat{1}$, even the nocturne's *Ursatz* is symmetrical (Example 3-17).

Example 3-17, the *Ursatz* of Op. 32, No. 2.



The form of the body of the nocturne (ABA) is also symmetrical. Symmetry created by the sub-form (binary) of the B section supports this perception. Much as the chorale motive (C A♭ C) is symmetrical, the nocturne's primary structural pitches form symmetrical patterns in the nocturne's deeper levels of structure.[14] Each A section presents multiple repetitions of the chorale motive (as shown in Example 3-8, p. 38). The B section (as shown in Example 3-15, p. 47) also reduces to the chorale motive. Example 3-18 displays these chorale motives above a formal diagram of the entire nocturne. The dotted line shows the axis of symmetry.

Example 3-18, a formal diagram of Op. 32, No. 2.



[14] In his book *Frédéric Chopin: Profiles of the Man and the Musician*, Alan Walker notes symmetrical relationships in several of Chopin's works, such as the symmetry in the melody between the first and second themes in Chopin's Sonata in B Minor (Walker 1967, 252). Likewise, Hugo Leichtentritt (1921) notes a symmetrical relationship in the key areas of the Nocturne in G Minor, Op. 37, No. 2.

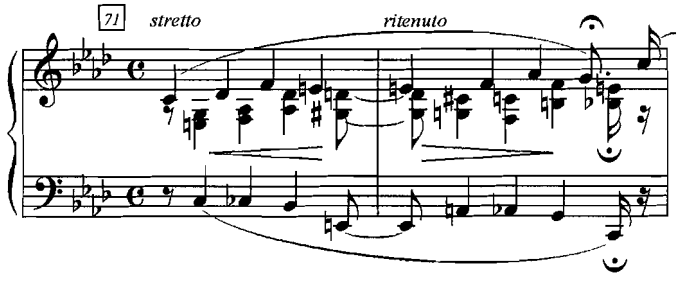
The chorale of the Nocturne in A♭ Major, Op. 32, No. 2 is present in the body of the nocturne in multiple ways and on multiple levels of structure. The chorale's motivic material stands near the surface in both the A and B sections, but reductive analysis also reveals ample hidden chorale motives. After revealing the melody's primary structural pitches in each large section, the symmetry of the nocturne, which is supported by its form, emerges.

CHAPTER IV

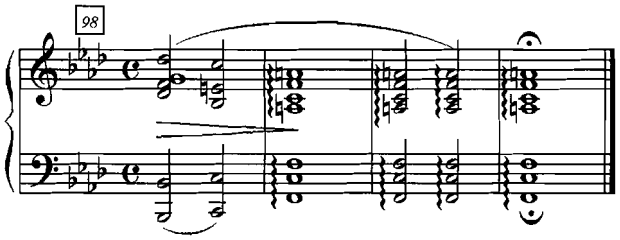
ANALAYSIS OF THE NOCTURNE IN F MINOR, OP. 55, NO. 1

Chopin's Nocturne in F Minor, Op. 55, No. 1 bears many similarities to the Nocturne in C♯ Minor (without opus number) and Nocturne in A♭ Major, Op. 32, No. 2. All three are in ternary form (ABA), all three contain hidden motivic links to the opening material, and all three have remarkable chorales. The previous two chapters showed that the thematic material from the chorales (of the Nocturne in C♯ Minor and Op. 32, No. 2) appeared in every section of their respective nocturnes in multiple ways and on multiple levels of structure. The two chorales in Op. 55, No. 1 (Examples 4-1a and b) have features that provide motivic coherence, but they do not serve as profound a function. Instead, the opening theme (Example 4-2) contains the motivic material that is "hidden" throughout. This chapter will reveal the function of the chorales in this nocturne and expose the hidden motivic links to the opening theme.

Example 4-1a, the first chorale in Op. 55, No.1, mm. 71–72.

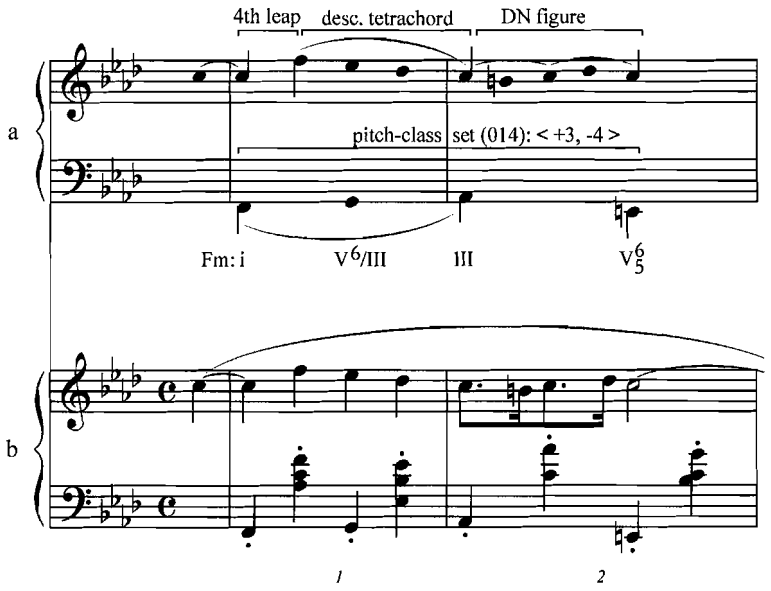


Example 4-1b, the second chorale, mm. 98–101.



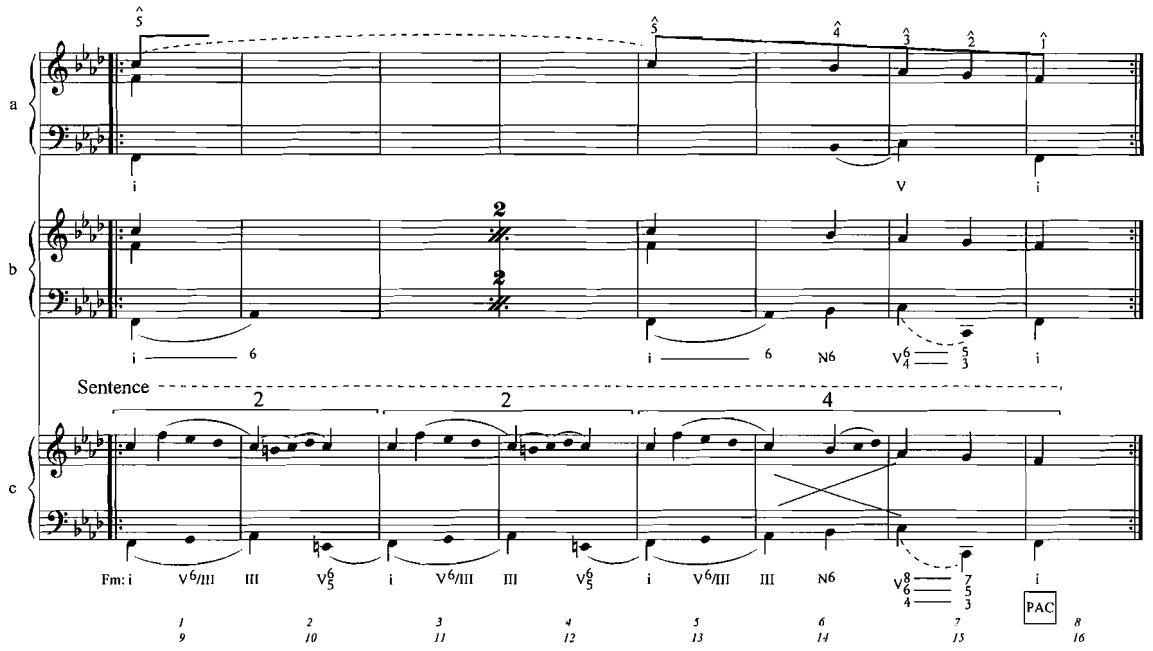
The opening melody (mm. 1–2) leaps from the dominant to the tonic (a "fourth leap") in the first measure and returns to the dominant by a stepwise descent as a descending tetrachord ($\hat{8}\ \hat{7}\ \hat{6}\ \hat{5}$). A double-neighbor figure decorates the arrival on $\hat{5}$ (Example 4-2). The bass ascends from the tonic to the mediant by step before leaping to the leading tone. As shown at level a, this bass line outlines pitch-class set (014), as <+3, -4>.

Example 4-2, a reduction of the theme, mm. 1–2.



This two-bar theme repeats twice in mm. 1–6 before cadencing in mm. 6–8, creating an eight-measure (2 + 2+ 4) sentence structure (Example 4-3).[15] A voice exchange in mm. 6–7 leads to the perfect authentic cadence (PAC) in m. 8. If one considers the initial leap to F as a leap to an inner voice, then the entire section reduces to a fifth progression (shown at level a).[16]

Example 4-3, a reduction of mm. 1–8 and 9–16.

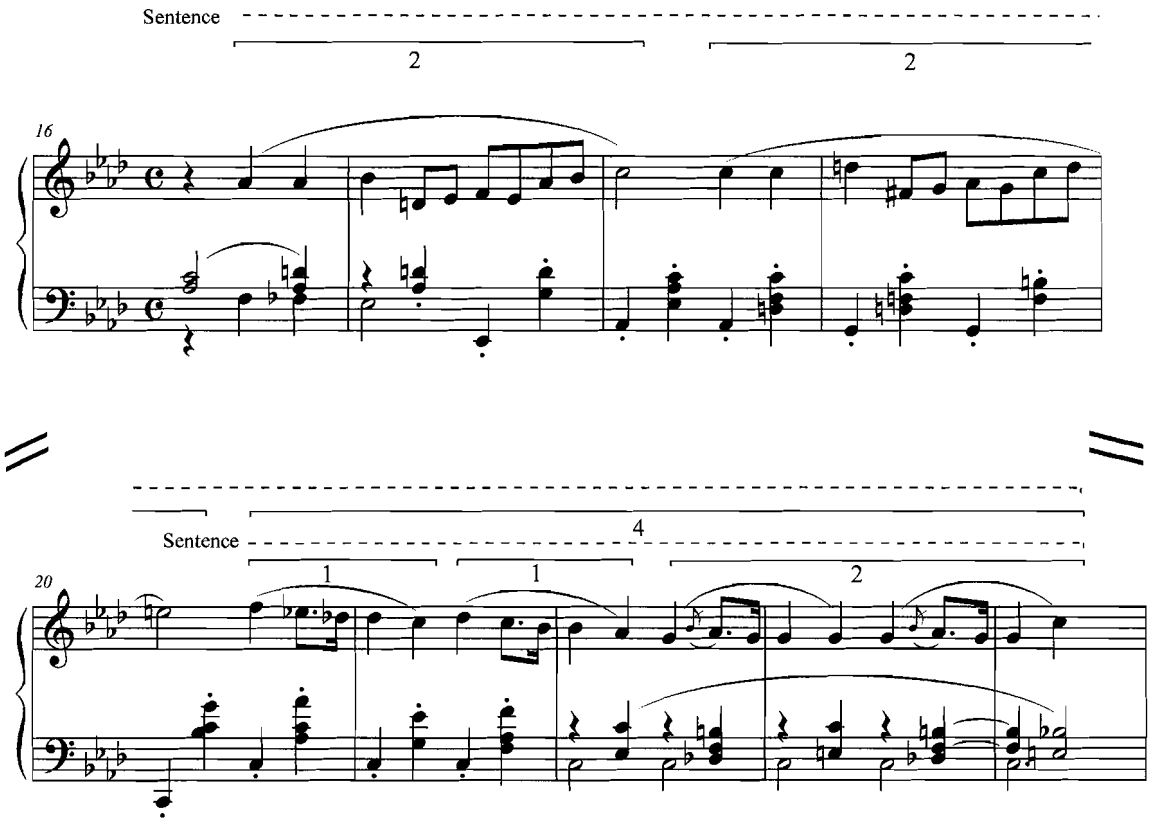


[15] In his book *Classical Form*, William E. Caplin writes: "The sentence is normatively an eight-measure structure. It begins with a two-measure *basic idea*, which brings in the fundamental melodic material of the theme. The basic idea frequently contains several distinct *motives*, which often are developed" (Caplin 1998, 9).

[16] Charles Horton's graph in "Chopin and Brahms: On a Common Meeting [Middle] Ground," also shows the A section as a fifth progression (Horton 1982, 21).

The b section (mm. 17–24) contains an eight-measure sentence. This sentence contains another four-measure sentence in mm. 20-24 (Example 4-4).[17]

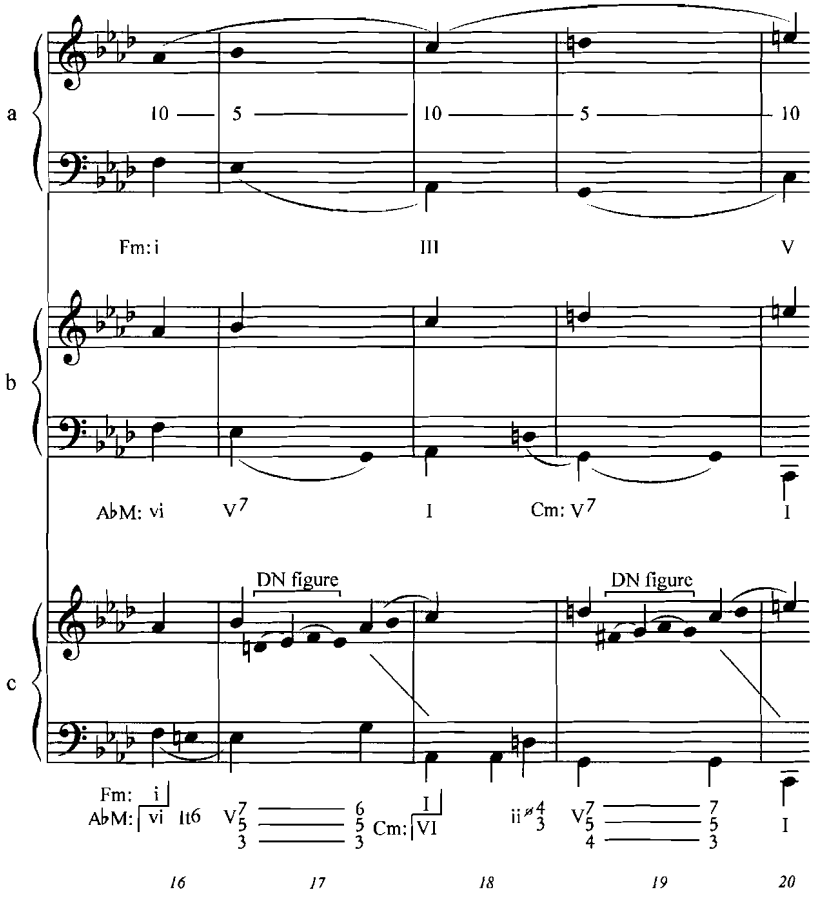
Example 4-4, mm. 16–24.



[17] At the 2006 Schenker symposium, Steve Larson referred to this particular sentence structure (a sentence within a sentence) as a "limerick" (Larson 2006).

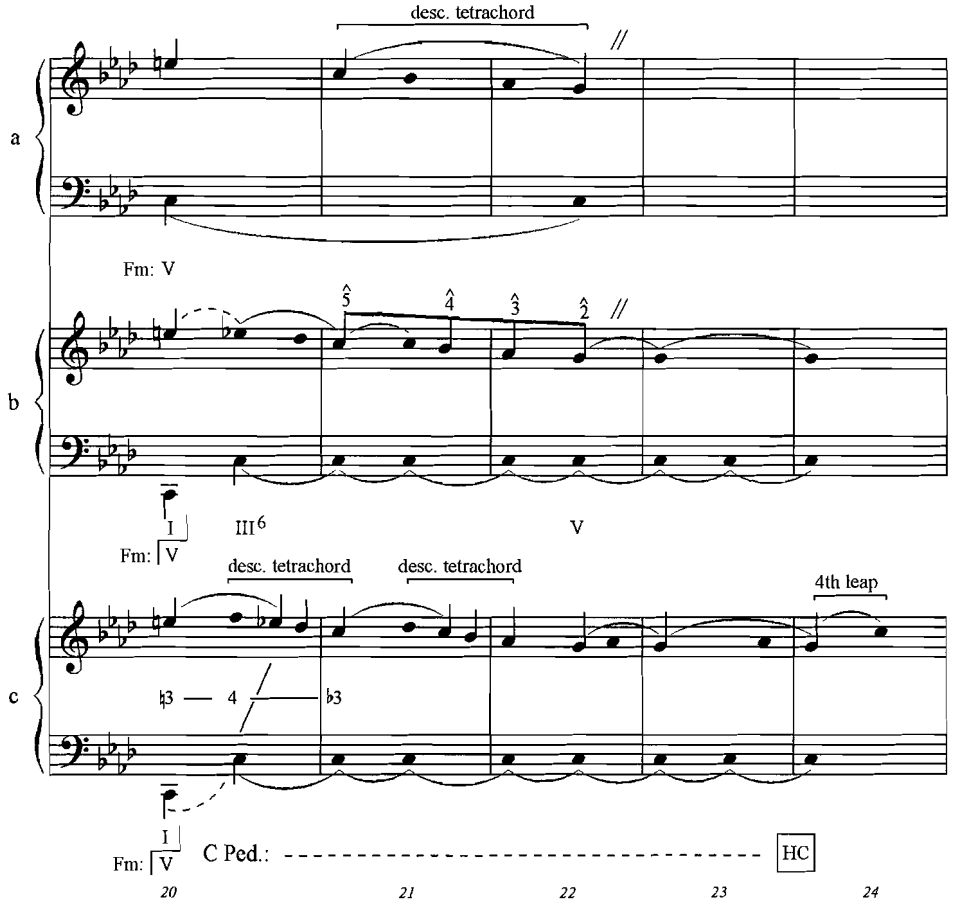
An ascending 10–5 linear intervallic pattern begins on the pivot chord in m. 16. The tonic triad in F minor (on the third beat) also functions as a vi chord in A♭ major (Example 4-5, level c). The linear intervallic pattern modulates from A♭ major in m. 17 to C minor in m. 20. The cadence in m. 20 is an imperfect authentic cadence (IAC) with a picardy third in the melody. The picardy third allows the chord to function both as a tonic chord in C (as shown at level b), and a dominant chord in F minor (as shown at level a).

Example 4-5, a reduction of mm. 16–20.



The second sentence begins with a quote of the a section's melody, a descending tetrachord in mm. 20–21 (Example 4-6, level c). The repetition in the sentence produces another descending tetrachord in mm. 21–22. The phrase ends with an interruption decorated with a fourth leap from G to C in m. 24.

Example 4-6, a reduction of mm. 20–24.

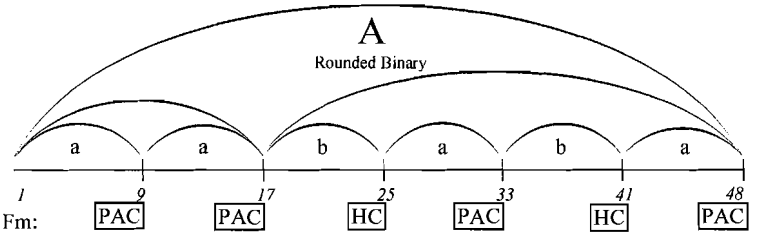


While the F in m. 20 and the D♭ in m. 21 initiate the descending tetrachord, they function on the surface as upper neighbors and are eliminated at level b. The descending

tetrachord to G in m. 22 is shown at level a as the fundamental structure of the phrase. On an even deeper level, the E♮ in m. 20 functions as an inner voice.

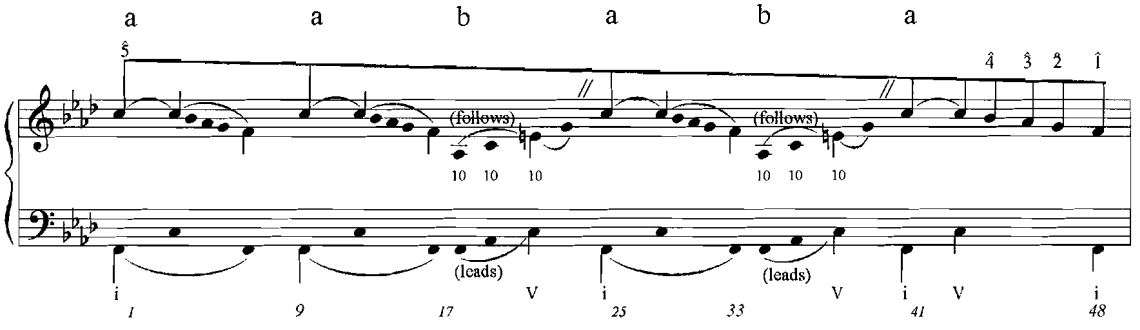
The A section of Op. 55, No. 1 is rounded binary. Measures 1–8 repeat for mm. 9–16, and mm. 17–32 repeat for mm. 33–48 (Example 4-7).

Example 4-7, a formal diagram of the A section, mm. 1–48.



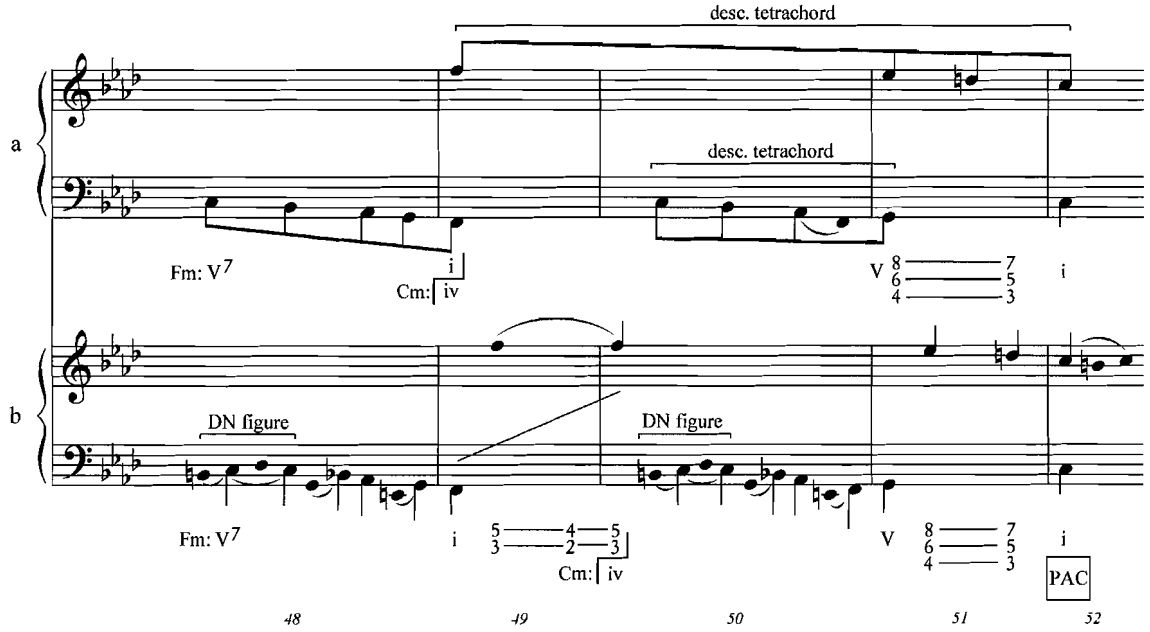
Example 4-8 is a Schenkerian graph of the entire A section. The small a sections reduce to fifth progressions (shown as a motion to an inner voice), while the b sections contain a linear intervallic pattern that leads to the dominant (an interruption). The Schenkerian graph exposes a fundamental difference between the role of the chorales in Op. 32, No. 2 and the Nocturne in C♯ Minor and the role of the opening theme of this nocturne. The chorales were present in their respective nocturnes' A section's deepest levels of structure (as shown in examples 2-15 and 3-8). Example 4-8 shows no significant motivic material from this nocturne's opening theme.

Example 4-8, a Schenkerian graph of the A section, mm. 1–48.



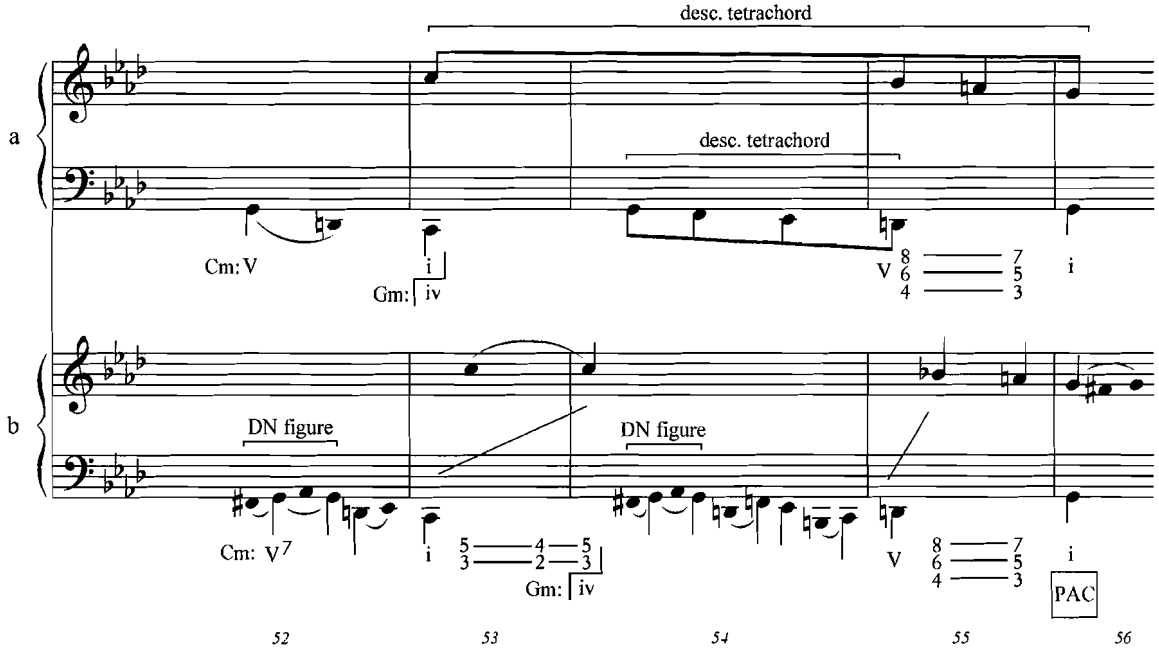
The B section begins in m. 48 with a decorated fifth progression in the bass as a three-beat pickup measure (echoing the fifth progression that ends the A section in the soprano). Chopin embellishes this progression with a double-neighbor figure and two embellishing leaps before resolving to the tonic on the downbeat of m. 49 (Example 4-9, level b). The figures below m. 49 represent a neighbor motion by inner voices. Measure 50 repeats m. 48, but the last two notes are reversed. As a result, the bass ends on the dominant ($\hat{1}$ to $\hat{2}$ in m. 51) instead of the tonic ($\hat{2}$ to $\hat{1}$ in m. 49), which allows for a PAC in C minor in m. 52. This also produces a descending fourth tetrachord in both the soprano (mm. 49–52) and bass (mm. 50–51). The soprano here descends through D♮, which is a chromatic alteration of the D♭ in m. 1.

Example 4-9, a reduction of mm. 48–52.



Measures 52–56 are similar to mm. 48–52, except they begin with a two-beat pick-up, and are transposed down a fourth. While the bass in m. 52 melodically outlines both tonic and dominant harmonies, the harmonic rhythm suggests the dominant.[18] The resulting cadence is a PAC in G minor in m. 56 (Example 4-10).

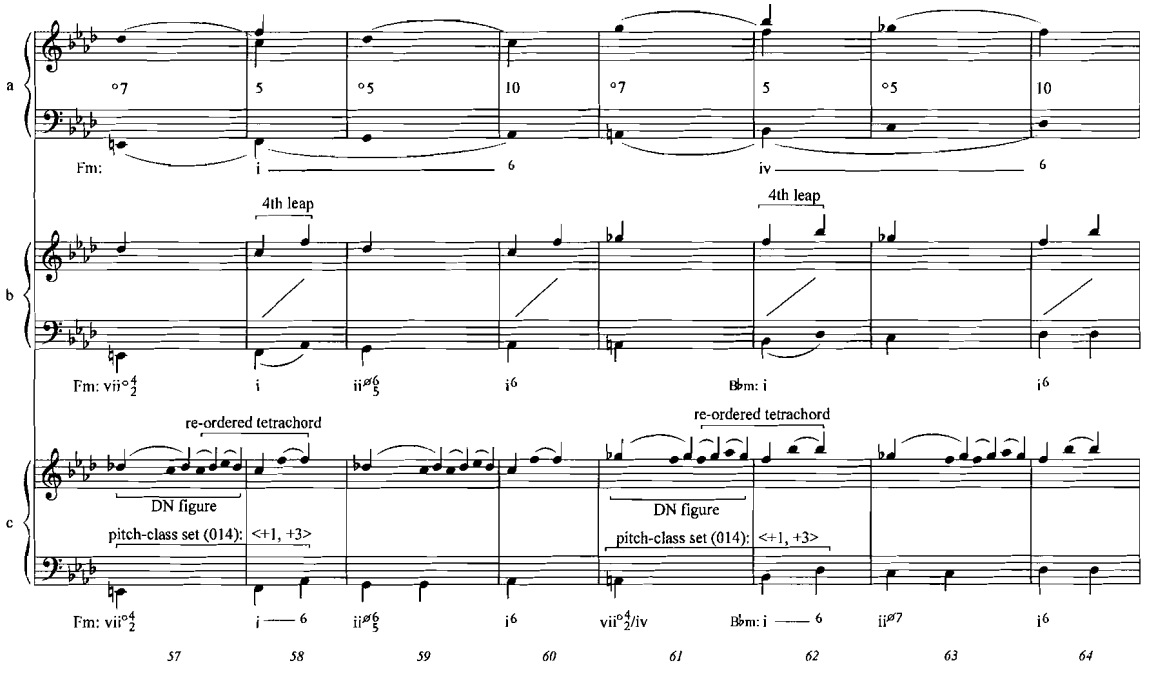
Example 4-10, a reduction of mm. 52–56.



[18] In his book *Free Composition*, Heinrich Schenker analyzes comparable passages from Bach's Chorus, "Ruht wohl" (from the St. John Passion, No. 67) and Chopin's Prélude, Op. 28, No. 2. He writes, "We see here how each descending arpeggiation of a fifth is equivalent to the formula V–I, no matter what specific harmonic degrees or prolongation each individual situation may express" (Schenker [1935] 1979, 82).

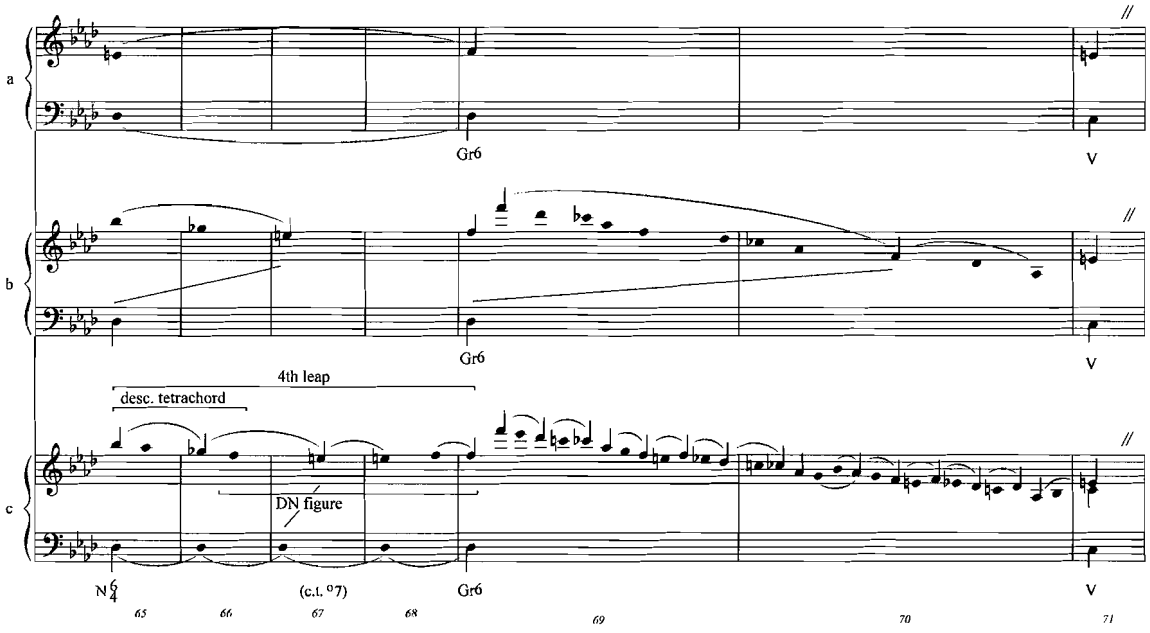
The melody in mm. 57–64 highlights both the opening theme's fourth leap and descending tetrachord as a 5–10 linear intervallic pattern that modulates to B♭ minor (Example 4-11). The melody begins with a re-ordered representation of the descending tetrachord. The bass in mm. 57–64 reduces to the same notes found in the bass in the theme (014) as <+1, +3>, first presented in F minor, then transposed to B♭ minor (level a).

Example 4-11, a reduction of mm. 57–64.



Measures 65–69 also highlight both the descending tetrachord and the fourth leap (spanning the entire phrase) over a D♭ pedal (Example 4-12). The melody here is the same as the chorale's melody in the Nocturne in C♯ Minor. The supporting harmonies may differ, but both melodies reduce to the same basic structure (see Example 2-2, p. 11). While the melodic quote is undeniable, no implication of a profound, deeper-level connection to the Nocturne in C♯ Minor is intended. More important are the motivic features that create continuity between this phrase and the opening theme.[19]

Example 4-12, a reduction of mm. 65–71.

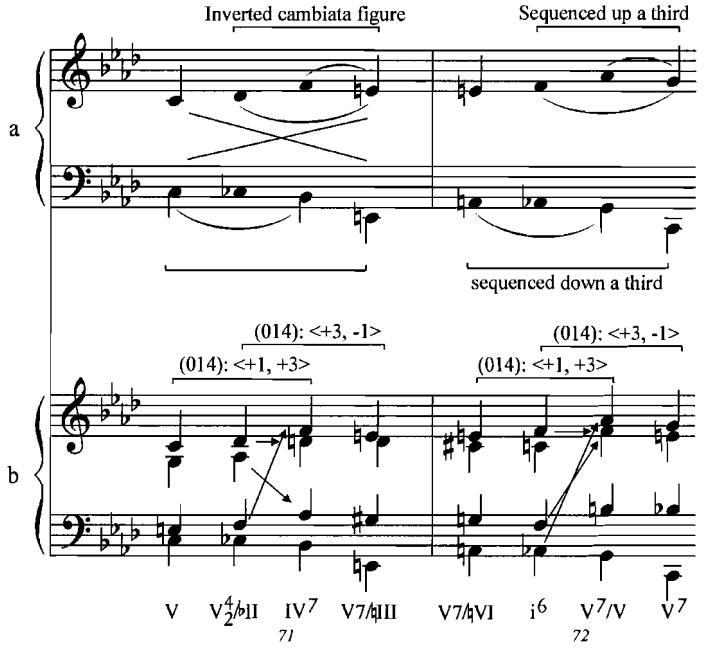


[19] In his dissertation *Multi-level Motivic Projection*, Andrew Fowler observes a motivic connection linking the melody in mm. 65–68 to the sixteenth-note run on beats 2–3 in m. 70. He also found a motivic connection linking the melody in mm. 65–68 to a descending alto voice in mm. 58–59 and 62–63 (Fowler 1984, 96–98).

The scalar run in mm. 69–70 is the climax of the B section. It ornaments the chord tones of the German augmented sixth chord with passing tones, lower neighbors, and double neighbor figures. The transitional chorale that begins in m. 71 has many interesting motivic features, but on a deeper level of structure, it serves to connect the B section back to the A section by prolonging the dominant.

The chorale in mm. 71–72 prolongs the dominant by cycling through multiple dominant and minor chords. Both voices sequence, but they sequence a seemingly unrelated pattern. The soprano sequences an inverted cambiata figure up a third, outlining the root, third, and fifth of the dominant triad (Example 4-13, level a). It also highlights set class (014) by overlapping < +1, +3 > with <+3, -1>. The bass sequences a different pattern down a third, but outlines the same dominant seventh chord. The soprano's primary structural pitch (C) in this chorale is a fourth below the sopranos primary structural pitch (F) in m. 69. This highlights the opening theme's fourth leap.

Example 4-13, a reduction of the first chorale, mm. 71–72.



There is an intricate interplay of the voices in this chorale in which for each leap, three of the four voices "hand off" to another voice. This results in a dense reaching over effect.[20] When the soprano leaps to F in m. 71, the alto voice takes up the D♭ as a D♮.[21] When the alto voice leaps to the D♮, the tenor voice takes up the A♭. When the tenor leaps to the A♭, the soprano voice takes up the F (Example 4-13, level b). In m. 72, when the soprano leaps to A♭, the alto voice takes up the F. When the tenor voice leaps to B, the alto voice takes up the F. When the bass moves down by step, the soprano takes up the A♭. Verticalization in Example 4-13 shows the A♭ as an appoggiatura over the V7.

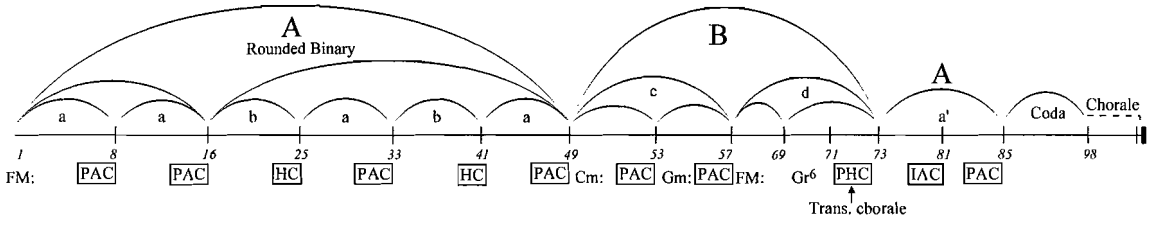
[20] In Heinrich Schenker's book *Free Composition*, he describes reaching over as "reaching over, or across, the top voice, in order to get hold of the following higher tone" (Schenker 1979, 48).

[21] The Palmer edition of this nocturne improperly indicates this pitch as D♭ (Palmer, 99).

Due to the syncopation, however, this pitch also serves as a suspension from the previous chord (see Example 4-1a, p. 51). By prolonging the dominant in F minor, this chorale sets up the return to the home key and the return to the final A section.

The final A section begins as a repeat of the first A section, but quickly disintegrates into an elaborate virtuosic variation of the first small a section. A coda (with an F pedal) follows in mm. 85–97, and then the four-measure chorale concludes the nocturne (Example 4-14).[22]

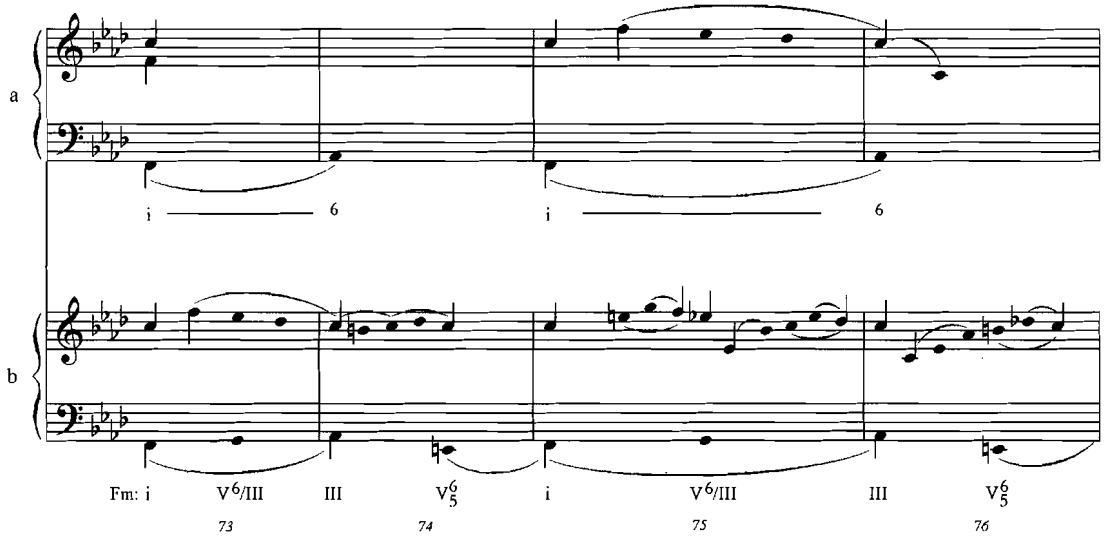
Example 4-14, a formal diagram of Op. 55, No. 1.



[22] In the performance notes of the Kullak edition of this nocturne, the last A section and coda are labeled as a C and D section (Kullak, 55). But due to the restatement of the opening theme in m. 73–74, and the codas function as simply a tonic prolongation, I show the form as ternary with a coda.

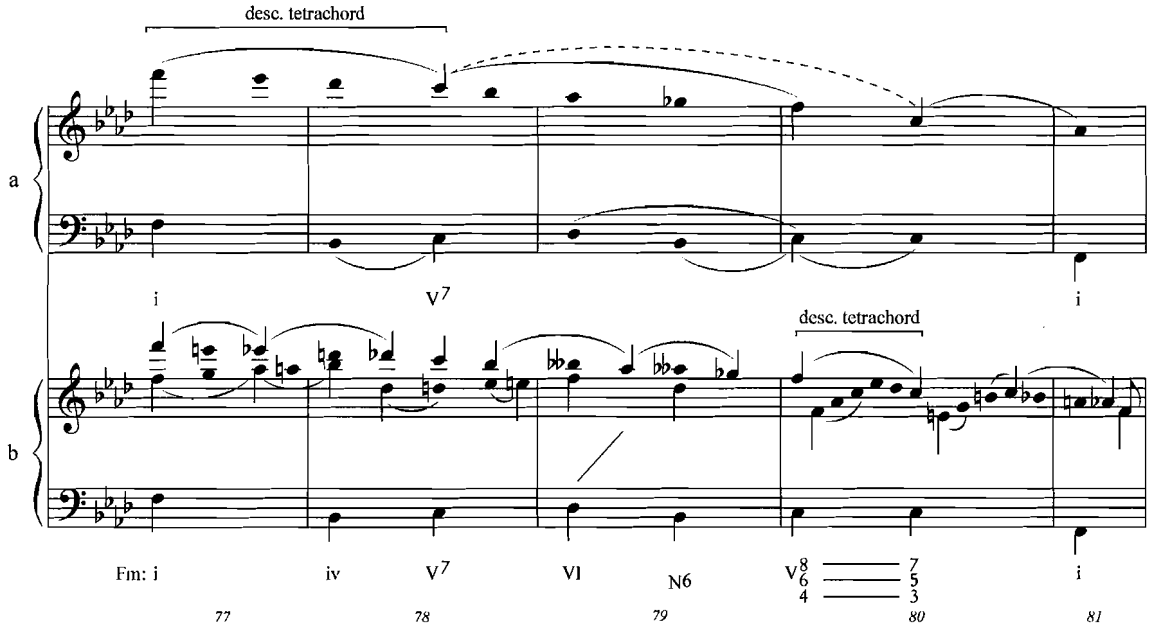
Measures 73–74 (the two-measure theme) restate mm. 1–2. The following two measures (mm. 75–76) repeat mm. 43–44, embellishing the melody with double neighbors and embellishing leaps (Example 4-15).

Example 4-15, a reduction of mm. 73–76.



In mm. 77–81, passing tones and a hemiolic rhythm hide the theme. The phrase reduces to form the descending F Phrygian mode. A fifth progression spans the C in m. 78 to the F in m. 80. The G♭ is a representation of the G that has been altered over the Neapolitan chord (Example 4-16). The descending tetrachord (from the tonic to the dominant) is also present in m. 80, although it is obscured by the presence of an alto voice.

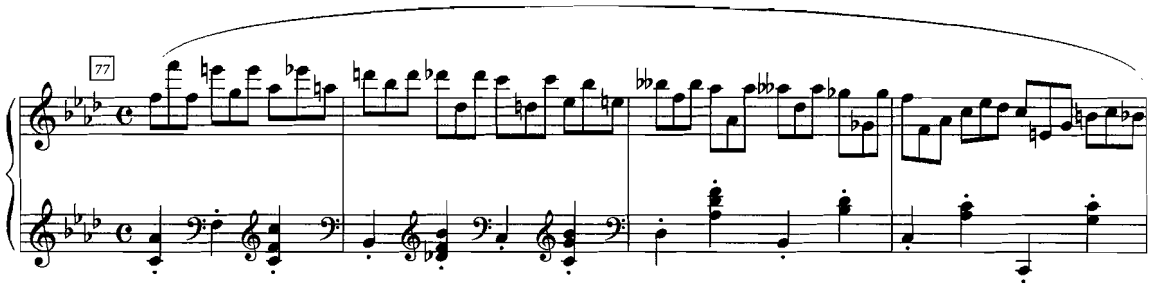
Example 4-16, a reduction of mm. 77–81.



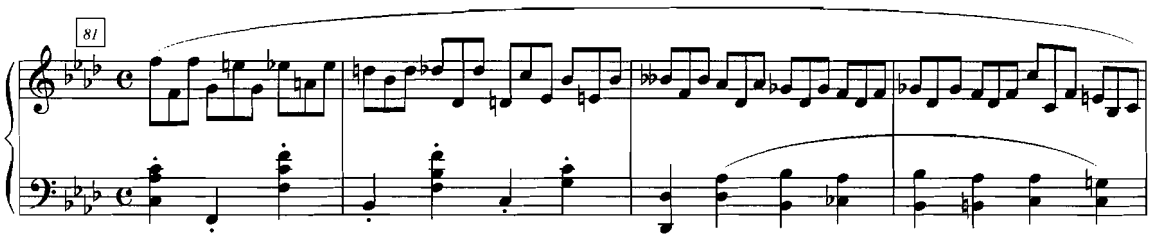
Measures 81–84 begin much like the previous phrase except they are transposed down an octave and the hemiolic pattern in the right hand is reversed (Examples 4-17a and b). Also, in m. 83 (unlike m. 80) there is a motion from the Neapolitan chord to a

neighboring V_2^4 (of the Neapolitan), which repeats before cadencing in m. 85 (Example 4-17c).

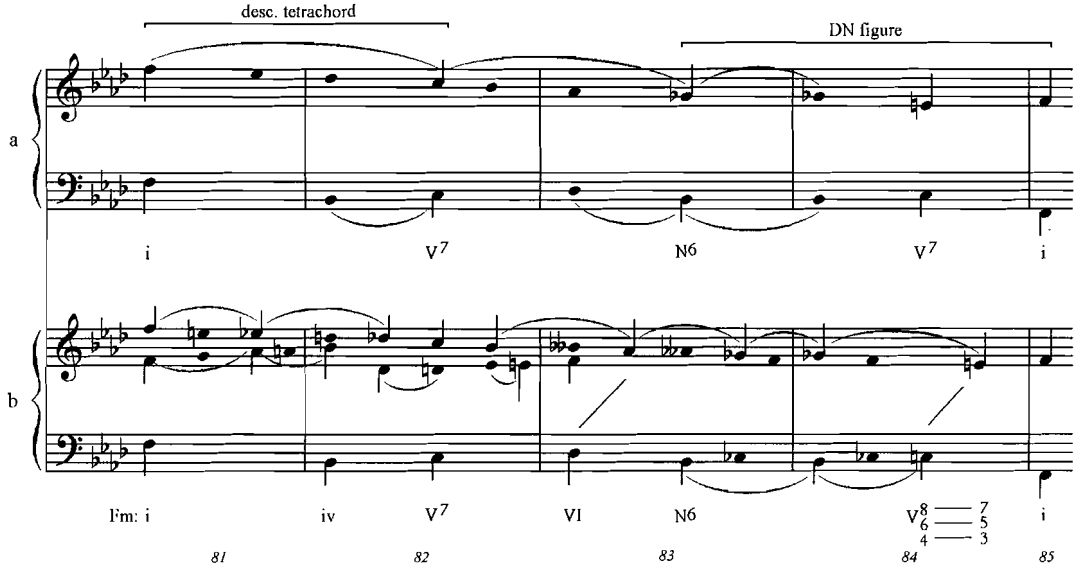
Example 4-17a, mm. 77–80.



Example 4-17b, mm. 81–84.

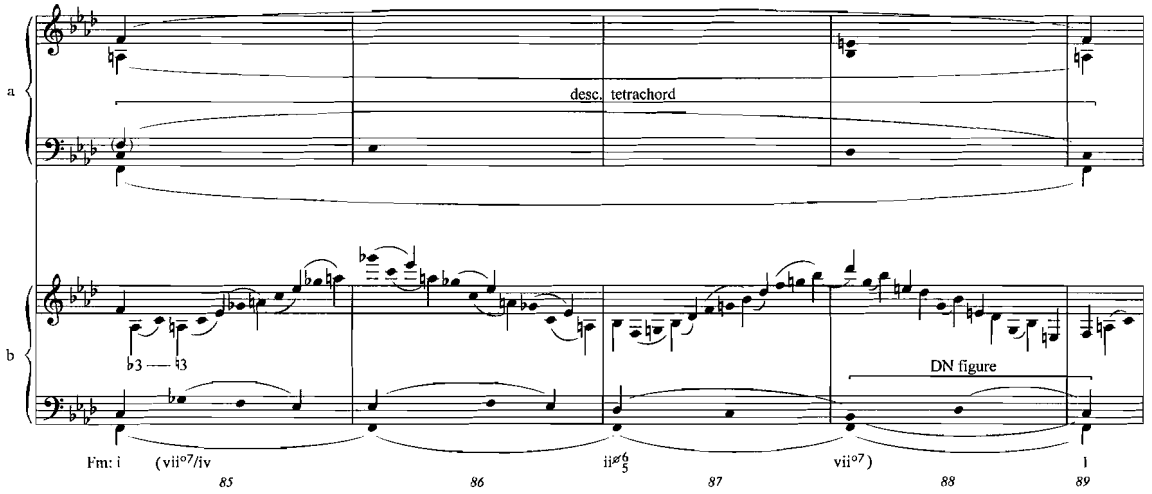


Example 4-17c, a reduction of mm. 81–85.



The coda begins in m. 85 with an F pedal that sustains until the chorale in m. 98. Triplets arpeggiate the harmonies over a melody in the tenor voice (Example 4-18). Although the tenor voice literally begins on C in m. 85, level a shows an implied F, which initiates a descending tetrachord. The tenor's melody concludes with a double-neighbor figure in m. 88 (shown at level b).

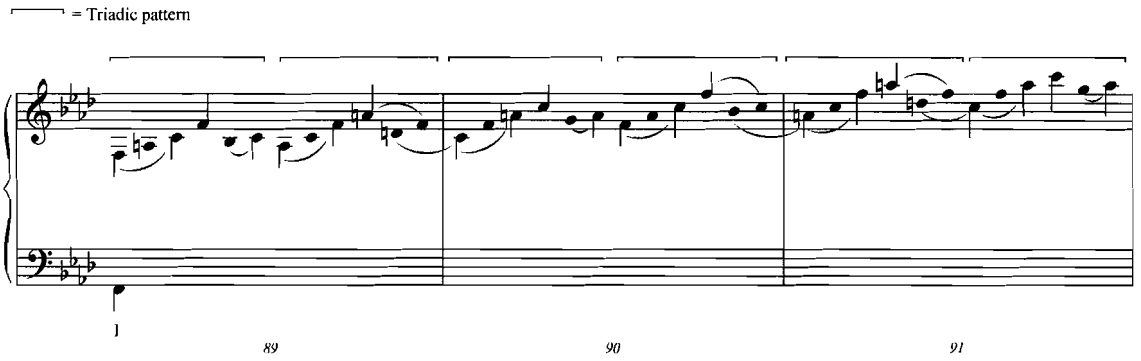
Example 4-18, a reduction of the beginning of the coda, mm. 85–89.



While the melody in the tenor voice terminates in m. 89, the eighth-note triplet patterns continue. A C is added above the F pedal on the downbeat, and A♮ is added two beats later, forming the picardy third on top of the tonic triad. The triplets arpegiate F major in a pattern that incorporates neighbor tone embellishments. With each repetition,

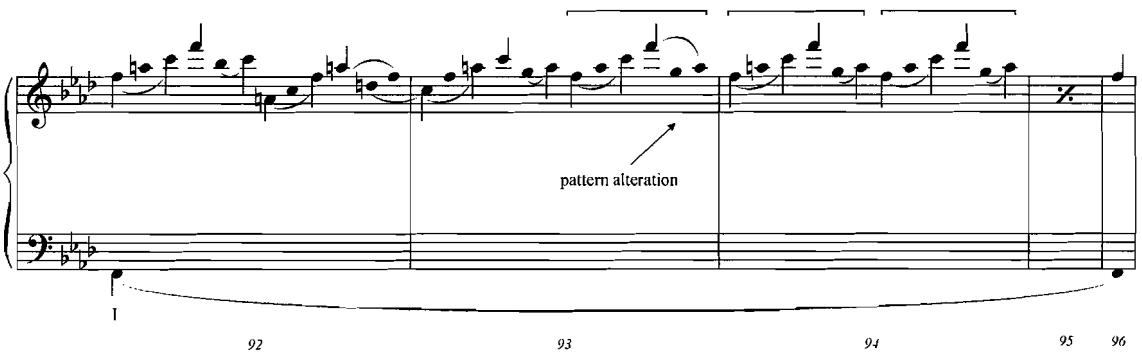
the pattern shifts one chord tone higher (Example 4-19). This creates a "reaching over" effect, much like that of the chorale in mm. 71–72. The pattern cycles through six inversions of the triad before arriving back on a root position triad on the downbeat of m. 92.

Example 4-19, a reduction of mm. 89–91.



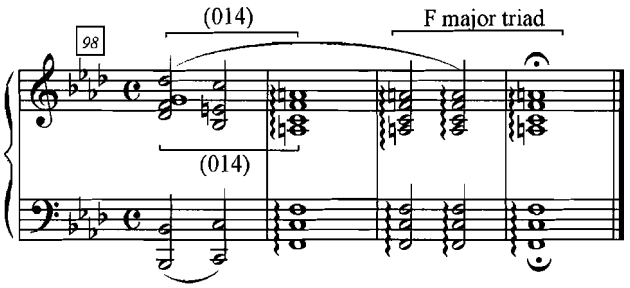
Chopin alters the pattern to allow a return to the root position triad on the downbeat of m. 94. This root position pattern continues until the downbeat of m. 96 (Example 4-20).

Example 4-20, a reduction of mm. 92–96.



The closing chorale highlights two of the nocturne's features (Example 4-21). First, both the soprano and second alto voice begin with pitch-class set (014), as < -1, -3 > in the soprano, and < -3, -1 > in the alto, which is the same set used in the transitional chorale (mm. 71–72) and the opening theme's bass. Second, the F major triad that ends the piece restates the picardy third that was introduced in m. 89 (the coda). The calm and simple nature of this chorale delivers a solution to the complexity and density of the coda.

Example 4-21, mm. 98–101.



While the chorales in Op. 55, No. 1 are remarkable and have features worth examining, they are not the source for all material in the nocturne. As the previous two chapters demonstrated, the thematic material from the chorales in Op. 32, No. 2 and the Nocturne in C♯ Minor appeared in every section of their respective nocturne in multiple ways and on multiple levels of structure. In Op. 55, No. 1, the chorales are motivically related to each other and to the theme's motivic material, but its opening theme (mm. 1–2) has a function more like that of the chorales in Op. 32, No. 2 or the Nocturne in C♯

Minor. Its motivic features are present throughout the entire piece in multiple ways and on multiple levels of structure.

CHAPTER V

CONCLUSION

In his book *Chopin's Musical Style*, Gerald Abraham writes, "[Chopin's] introductions are seldom important structurally; they serve only to attract attention, or in his later works, more subtly, to place a harmonic curtain before the tonic key and so to heighten the effect of its first appearance" (Abraham 1968, 47). The introductory chorales of the Nocturne in C♯ Minor and Op. 32, No. 2 may seem on the surface to serve only the purposes described by Abraham, but, as this study has demonstrated, they also have structural significance. The motivic features in these chorales are hidden beneath the surface of their respective nocturne, embellished and embedded at various levels of structure.[23] This contributes to the works' unity and coherence. While the chorales in Op. 55, No. 1 contain interesting motivic features that provide coherence, they do not serve as profound a structural function. Instead, that nocturne's opening theme contains the motivic material found throughout.

Leading theorists of the twentieth century have written extensively about this phenomenon, commonly referred to as *hidden repetition*. Its roots lie in the fundamental compositional practice of repetition with variation. Schoenberg describes *variation* as

---

[23] In his book, *Introduction to Schenkerian Analysis*, Allen Forte defines such embellishments as "diminutions" (Forte 1982, 9). Schenker also preferred this term.

"the most important tool for producing logic in spite of variety" (Schoenberg 1943, 3). In his book *Form in Music*, Wallace Berry writes, "The principle of variation, restatement with change, is the most universal solution to the fundamental requirement for unity and variety in music" (Berry 1966, 296). In his last theoretical writing, *Free Composition*, Heinrich Schenker describes repetition as "a symbol of organic life in the world of tones, as though statement and variant were connected by bonds of blood. The ever stronger inner desire of music to follow its own course, to strive toward expansion of content, found its counterpart in the pleasure of the ear" (Schenker [1935] 1979, 99).[24]

Because the repetition of the "themes" appears beneath the surface of the music, Schenker describes them as *concealed repetitions* (*verborgene Wiederholungen*), believing that this type of repetition is "recognizable, above all, by its derivation of tonal successions from the simplest element" (p. 99). The simplest elements in these nocturnes are the motivic features from the introductory chorales in the Nocturne in C♯ Minor and Op. 32, No. 2, or the theme (mm. 1–2) in Op. 55, No. 1.

Schoenberg's writings are insightful when analyzing such motivic elements. He confronted the theme by dissecting it into its smaller parts, distinguishing the theme itself from its components.[25] He defined a *motive* as "the smallest part of a piece or section of

---

[24] Charles Burkhart notes, "It is often said that Schenker viewed all composition as essentially a "variation" process" (Burkhart 1978, 174).

[25] Rufer clarifies Schoenberg's categorization in his book *Composition with Twelve Notes*, writing, "In my very full notes of his teaching between 1919 and 1922 I find these definitions: a *motif* is the smallest musical form, consisting of at least one interval and one rhythm. The next sized form is the *Grundgestalt* or phrase, 'as a rule 2 to 3 bars long' (the number of bars depending on the tempo, among other things.), and consisting of the 'firm connection of one or more motifs and their more or less varied repetitions.' The next sized form, the *theme*, 'arises from the need to connect several shapes together' and consists of the connection (here he expressly does not say *firm*) to the *Grundgestalt* (basic shape) with its more or less varied repetitions" (Rufer 1954, ix).

a piece that, despite change and variation is recognizable as present throughout" (Schoenberg [1934] 1995, 169). Features such as the "fourth leap" (see Example 4-2, p. 52) in mm. 1–2 of Op. 55, No. 1 or the "chromatic descent" (see Example 3-2, p. 32) in the chorale of Op. 32, No. 2 are what Schoenberg would consider *motives*.

A *Gestalt*, Schoenberg writes, "usually consists of more than one statement of the motive. Often there are various forms of the motive (for example, inversion...rhythmic broadening or contraction), but often it consists merely of a motive chain" (p. 169). The motivic features of the chorales (in the Nocturne in C♯ Minor and Op. 32, No. 2) and mm. 1–2 of Op. 55, No. 1 all exhibit such features. The chorale of the Nocturne in C♯ Minor is literally repeated, and the descending third (from C to A♭) in m. 1 of Op. 32, No. 2 inverts by ascending a third (returning to C in m. 2). Likewise, the "fourth leap" in m. 1 of Op. 55, No. 1 inverts, being followed by a descending tetrachord in m. 2. The chorales of the Nocturne in C♯ Minor and Op. 32, No. 2 and mm. 1–2 of Op. 55, No. 1 fit Schoenberg's description of *Gestalten*. He further writes, "*Grundgestalten* are such *gestalten* as (possibly) occur repeatedly within a whole piece and to which derived *gestalten* can be traced back" (p. 169).[26]

As shown in the previous analyses, motivic material from the chorales of the Nocturne in C♯ Minor and Op. 32, No. 2, and the motives in mm. 1–2 of Op. 55, No. 1 are present in every section of their corresponding nocturne in multiple ways and on

[26] Schoenberg concludes this thought by writing, "Formerly, this was called the motive; but that is a very superficial designation, for *gestalten* and *grundgestalten* are usually composed of several motive forms; but the motive is at any one time the smallest part" (Schoenberg [1934] 1995, 169).

multiple levels of structure. Therefore, Schoenberg would consider these chorales, and mm. 1–2 of Op. 55, No. 1 to be *Grundgestalten.*[27]

It is no surprise that Schoenberg's concepts apply so well to these nocturnes. In a letter to his translator in 1954, Rufer writes that Schoenberg formed the concept of the *Grundgestalt* as early as 1919, as "the musical *shape* (or phrase) which is the *basis* of a work and is its first creative thought" (Rufer 1954, viii). Rufer explains that Schoenberg was not teaching twelve-tone music at that time because its formulation was not yet complete, so he chose to teach theoretical concepts in such a way that they could apply to music of any kind. He writes:

> It is quite clear from this that Schoenberg invented and used the term *Grundgestalt* as a concept which is *universally* valid in music, especially in analyses of classical music. So far as I know he never tried–as I have done with Beethoven's Op. 10, No. 1—to analyze a whole work showing its derivation from a *Grundgestalt.* But he certainly spoke of the possibility of doing this (Rufer 1954, ix).

In his book *Beyond Orpheus*, Epstein points out that the *Grundgestalt* (with its inherent premise of unity) was based largely on music of the classic-romantic era. He writes:

> In many of the great works of the classic-romantic era...there lie within these conventions subtleties of organization that cannot be accounted for by the context of common practice alone. They must be perceived in their relationship to ideas germane to a particular work. Lying beyond these conventions are events still more enigmatic, events seemingly incoherent unless viewed in a relationship to their formative germs (Epstein 1979, 28).

---

[27] In his book *Beyond Orpheus*, David Epstein defines *Grundgestalt* as "the fundamental concept underlying a musical work, the features of which influence and determine specific ideas within the work itself" (Epstein 1979, 17). He expands this definition by drawing on the writings of Schoenberg (as well as other theorists who have written about this term), describing it further as "a configuration of musical elements that is significant to the form and structure of a work and is manifested throughout the work in differing guises and on various structural levels" (Epstein 1979, 19).

Schenker's theoretical writings and analytical techniques provide more insight into this phenomenon than many realize. In his article "Schenker's Conception of Musical Structure," Allen Forte notes a common misconception about Schenker's theories, writing, "It should be apparent that Schenker's major concept is not that of the *Ursatz,* as is sometimes maintained, but that of structural levels, a far more inclusive idea" (Forte 1959, 9). Schenker believed that the coherence created by these structural levels was organic, and "inherent in the works of the great masters; indeed, it is the very secret and source of their being" (Schenker [1935] 1979, xxi). He further writes:

> It was precisely these concealed repetitions which freed music from the narrowness of strict imitation and pointed the way to the widest spans and most distant goals; thus even very extended tonal structures could be based upon repetition! (p. xxi).

But what does the presence of these concealed repetitions tell us about the nocturnes, and what are the benefits to uncovering such organically driven connections? In his article "The Autonomy of Motives in Schenkerian Accounts of Tonal Music," Richard Cohn writes, "The analytic benefits of this high-level takeover have been enormous. By freeing motives from the surface, the theory of structural levels made available a set of profoundly subtle and compelling observations about motivic unity" (Cohn 1992, 154).[28] But revealing the deeper-level coherence present in the Nocturne in C♯ Minor and Op. 32, No. 2 prompts an intriguing question. Which did Chopin compose first, the chorales or the nocturnes? In other words, did he compose a chorale and use its

[28] Schenker believed such observations to be important for performance. He states, "We know how difficult it is to grasp the meaning of the present if we are not aware of the temporal background. It is equally difficult for the student or performer to grasp the "present" of a composition if he does not include at the same time a knowledge of the background" (Schenker [1926] 1968, 180).

motivic features as the basis for the nocturne, or did he compose the nocturne and then summarize its features in a chorale?

This question leads to a paradoxical answer. Schoenberg describes such a paradox with an analogy. "Where does the seed come from, and what is it? Which comes first, the chicken or the egg?" (Schoenberg [1936] 1995, 109). In other words, is the chorale the chicken or the egg? If the chorale is a metaphorical seed, then from where did it come, and what is it? The answer to these questions can probably never be adequately answered, but Schoenberg warns that understanding this paradox is critical in avoiding incorrect assumptions. He again uses an analogy, writing, "If one understands love as the desire of children to be conceived and born, many things could be shown to be different" (p. 109). Schenker issues a similar warning with an analogy to the human body, writing, "It should have been evident long ago that the same principle applies both to a musical organism and to the human body: it grows outward from within. Therefore it would be fruitless as well as incorrect to attempt to draw conclusions about the organism from its epidermis" (Schenker [1935] 1979, 6).

But even if one cannot draw a conclusion as to which came first, one question remains: Was Chopin consciously aware of the profound coherence between these introductory chorales and their nocturnes? In his article "Heinrich Schenker, Anti-Organicist," Pastille writes:

> [An] organic element is organic only as long as it remains untainted by consciousness. The instant the composer directs his imagination to seek out similarities, that which otherwise could easily have seemed organic devolves into the merely "thematic" – that is, into *willed similarity*. Strictly speaking then, the organic can only be treated hypothetically.

> True *organic* similarities arise in the imagination only when the composer has not *willed* it (Pastille 1984, 36).

Schenker characterizes only geniuses as having the ability to create music in this manner, writing, "The phenomenon of genius signifies a breath drawn from the unconscious" (Schenker [1935] 1979, xxiv). If Chopin's process was truly organic, then he was most likely unaware of the extent to which these chorales relate to their nocturne. Of course, the question that I have posed is one from which Schenkerian theorists continually retreat. In his article "Schenker's Conception of Musical Structure," Forte describes the discussion of the "degree of correspondence between Schenker's theoretical formulations and what was in the composer's mind" as "moldy bones of contention" (Forte 1959, 3).[29]

Perhaps Chopin composed the chorale first and used its motivic features as the basis for the nocturne; perhaps he composed the nocturne first and then summarized its features in the chorale; or perhaps Chopin was simply what Schoenberg called a "real composer." Schoenberg writes:

> A real composer does not compose merely one or more themes, but a whole piece. In an apple tree's blossoms, even the bud, the whole future apple is present in all its details–they have only to mature, to grow, to become the apple, the apple tree, and its power of reproduction. Similarly, a real composer's musical conception, like the physical, is one single act, comprising the totality of the product (Schoenberg 1950, 201).[30]

---

[29] Schenker writes, "The concept of the fundamental structure by no means claims to provide specific information about the chronology of creation; it presents only the *strictly logical precision in the relationship* between simple tone-successions and more complex ones " (Schenker [1935] 1979, 18).

[30] Rufer points to Richard Strauss' essay "On Melodic Invention," which seems to describe a similar compositional process. Strauss writes, "To give my own experience in creative work: a motif or a two-to four-bar melodic phrase occurs to me immediately. I write it down and at once extend it into a phrase of eight, sixteen or thirty-two bars; naturally this does not remain unaltered, but after leaving it alone for a longer or shorter time it is gradually worked out into its final form. In the course of this it has to endure the strictest and most sophisticated self-criticism" (Rufer 1954, 57).

Schenker believed that "great composers — in contrast to performers and listeners — experienced even their most extended works not as a sum total of measures or pages, but as entities which could be heard and perceived as a whole" (Schenker [1935] 1979, xxiii). While assumptions about a composer's thought process may be speculative, a clear understanding about the organic nature of these works is useful. For Schenker, awareness of organic coherence is the ultimate goal.

As this study has shown, material from the chorales in the Nocturne in C♯ Minor and Op. 32, No. 2, and mm. 1–2 of Op. 55, No. 1 have deeper-level structural functions. Writing that such introductions serve "*only* to attract attention" (Abraham 1968, 47, my emphasis), fails to explain their full significance. Their motivic material is present in every section of their corresponding nocturne in multiple ways and on multiple levels of structure. Full awareness of this unity aids in a better understanding and appreciation of these works.

REFERENCES

Abraham, Gerald. 1968. *Chopin's musical style*. 5th ed. London: Oxford University Press.

Allen, Joseph Todd. 2000. Tempo flexibility and Chopin. D.M.A. diss., University of Nebraska.

Belle, Sabine. 2002. Le rythme dans les nocturnes de Chopin. Doctoral diss., Université Paris Sorbonne–Paris.

Bellman, Johnathan. 1990. Improvisation in Chopin's nocturnes: some suggested parameters. D.M.A. diss., Stanford University.

Branson, David. 1972. *John Field and Chopin*. New York: St. Martin's Press.

Berry, Wallace. 1966. *Form in music*. Englewood Cliffs, New Jersey: Prentice Hall.

Brown, Maurice J.E. 1960. *Chopin: an index of his works in chronological order*. New York: St. Martin's Press.

Burkhart, Charles. 1978. Motivic parallelisms. *Journal of Music Theory*, vol. 22 (2): 145–175.

Caplin, William E. 1998. *Classical form*. New York: Oxford University Press.

Carapezza, Paolo Emilio. 1995. *Chopin's nocturne Op. 32, No. 1: The source of Mahler's sixth symphony?* Vol. 5. Chopin Studies. New York: Cambridge University Press.

Cohn, Richard. 1992. The autonomy of motives in Schenkerian accounts of tonal music. *Music Theory Spectrum*, vol. 14 (2): 150–170.

Chmara, Barbara. 1963. *Der Problem der Agogik der Nocturnos von Field und Chopin*. The Book of the First International Musicological Congress devoted to the works of Frederick Chopin, Warszawa, 16th–22nd February 1960. Edited by Zofia Lissa. Warsaw: Polish Scientific Publishers.

Danuser, Hermann. 2000. Le nocturne en la-bemol-majeur de Frederic Chopin Op. 32 Nr. 2 dans l'orchestration d'Igor Stravinsky. *Ostinato Rigore: Revue internationale d'etudes musicales*, Issue 15: 61–73.

De Souza, Lynette. 1988. Chopin's nocturne Op. 32, No. 1: an analysis. Masters thesis, University of London, King's College.

Drabkin, William. Consecutive fifths, consecutive octaves [parallel fifths, parallel octaves]. *Grove Music Online.* Edited by L. Macy (Accessed [2/10/2007]), <http://www.grovemusic.com>.

Dumm, Robert. 1964. *Piano footnotes: an analytic interpretive lesson on Chopin's Nocturne in C-sharp Minor. Clavier* 3 (1): 27-30.

Epstein, David. 1979. *Beyond Orpheus.* Cambridge, Mass.: The MIT Press.

Forte, Allen. 1959. Schenker's conception of musical structure. *Journal of Music Theory*, vol. 3 (1): 1–30.

Forte, Allen, and Steven E. Gilbert. 1982. *Introduction to Schenkerian analysis.* New York: W. W. Norton and Company.

Fowler, Andrew. 1984. Multilevel projection as a compositional process in tonal music. Ph.D. diss., University of Texas at Austin.

Goepfert, Robert Harold. 1981. Ambiguity in Chopin's rhythmic notation. D.M.A. diss., Boston University School for the Arts.

Hood, Alison. 2002. Chopin's strategic integration of rhythm and pitch: A Schenkerian perspective. Ph.D. diss., University of Dublin.

Horton, Charles T. 1982. Chopin and Brahms: On a common meeting (middle) ground. *In Theory Only*, vol. 6 (7): 19–22.

Huneker, James. 1900. *Chopin; The man and his music.* New York: C. Scribner's Sons.

Kallberg, Jeffrey. 1996. *Chopin at the boundaries: Sex, history, and musical genre.* Cambridge, Mass.: Harvard University Press.

Kirsch, Winfried. 1995. *Languido--Religioso: Zu Chopins Nocturnes in g-moll Op. 15 No. 3 und Op. 37 No. 1.* Vol. 5. Chopin Studies. New York: Cambridge University Press.

Kurkela, Kari. 1997. Micro-timing in the performance of music: the beginning of Chopin's nocturne, Op. 9, No. 2. In *Music and Sciences*. Bochum, Germany: Brockmeyer, 79–116.

Larson, Steve. 1996. A strict use of analytic notation. *Journal of Music Theory Pedagogy*, vol. 10: 37–77.

———. 2006. Intention, improvisation, and inevitability. *Fourth International Schenker Symposium*: New York.

Leichtentritt, Hugo. 1921. *Analyse von Chopins klavierwerken*. Berlin: M. Hesse.

Liszt, Franz. 2001. *La Danza*. Mineola, N.Y.: Dover Publications, Inc.

Leikin, Anatole. 2003. *Genre connotations, thematic allusions, and formal implications in Chopin's Nocturne Op. 27 No. 1.* Chopin and His Work in the Context of Culture. Edited by Irena Pontiatowska. Krakow: Musica Iagellonica.

Methuen-Campbell, James. 1981. *Chopin playing: from the composer to the present day*. New York: Taplinger Publishing Co.

———. 1995. *John Field and Chopin: similarities and differences in their approach to the nocturne genre*. Vol. 5. Chopin Studies. New York: Cambridge University Press.

Niecks, Frederick. 1888. *Frederick Chopin, as a man and musician*. London: Ewer & Co.

Pastille, William A. 1984. Heinrich Schenker, anti-organicist. *Ninteenth-Century Music*, vol. 8 (1): 29–36.

Porte, John F. 1935. *Chopin, the composer and his music; an analytic critique of famous traditions and interpretations as exhibited in the playing of great pianists past and present*. New York: C. Scribner's Sons.

Rink, John S. 1999. Structural momentum and closure in Chopin's Nocturne Op. 9, No. 2. *Schenker Studies II*. Cambridge, England: Cambridge University Press.

Rothgeb, John. 1980. Chopin's C-minor Nocturne, Op. 48, No. 1, first part: voice leading and motivic content. *Theory and Practice*, vol. 5 (2): 26–31.

Rothstein, William. 1989. *Phrase rhythm in tonal music*. New York: Schirmer Books.

Rowland, David E. 1992. The nocturne: development of a new style. In *The Cambridge Companion to Chopin*. Cambridge University.

Rufer, Josef. 1954. *Composition with twelve notes*. Translated by Humphrey Searle. London: Rockliff Publishing.

Salzer, Felix. 1973. Chopin's Nocturne in C♯ Minor Op. 27, No.1. *The Music Forum,* vol. 2: 283–297.

———. 1962. *Structural hearing; tonal coherence in music*. New York: Dover Publications.

Schenker, Heinrich. [1935] 1979. *Free composition*. Translated and edited by Ernst Oster. New York: Longman Inc.

———. [1926] 1968. Organic structure in sonata form. *Journal of Music Theory*, 12 (2): 164–183.

Schoenberg, Arnold. 1967. *Fundamentals of musical composition*. Edited by Gerald Strang. New York: St. Martin's Press.

———. [1934–36] 1995. *The musical idea and the logic, technique, and art of its presentation*. Edited and translated by Patricia Carpenter and Severine Neff. New York: Columbia University Press.

———. 1943. *Models for beginners in composition.* New York: G. Schirmer Inc.

Siepmann, Jeremy. 1995. *Chopin, the reluctant romantic*. Boston: Northeastern University Press.

Valetta, Ippolito. 1953. *Chopin: la vita, le opere.* Milano: Fratelli Bocca.

Walker, Alan. 1967. *Frédéric Chopin: Profiles of the man and the musician*. New York: Taplinger Publishing Co.

Zdechlik, Lisa Jean. 2001. Texture and pedaling in selected nocturnes. D.M.A. diss., University of Oklahoma.

Musical Scores

Chopin, Frédéric. 1957. *Complete works*: *VII nocturnes for piano.* Second edition. Edited by I. J. Paderewski. Warsaw: The Fryderyk Chopin Institute, 60–65 and 89–93.

Chopin, Frédéric. 1956. *Complete works*: *XVIII minor works for piano.* Edited by I. J. Paderewski. Warsaw: The Fryderyk Chopin Institute, 51–53.

Hinson, Maurice, ed. 1986. *At the piano with Chopin.* Sherman Oaks, Calif.: Alfred Pub. Co.

Kullak, Theodor, ed. 1881. *Nocturnes für das Pianoforte*. New York: G. Schirmer.

Palmer, Willard A, ed. 1984. *Nocturnes (complete): For the piano*. Sherman Oaks, CA: Alfred Pub. Co.