

Edvard Grieg – Til Foråret (To the Spring), Op. 43 No. 6**Draw a diagram to describe the form of the piece. What is the harmonic structure?****How are the materials from each section related to each other?****How do the first and third sections differ? What effect does it have?****What do you think Grieg is trying to express through this piece?****What effect does the subito piano have? What about the second to last measure?****Try to make a diagram describing the first section.****What piano textures did Grieg use?**

P. I. Tchaikovsky – November: Troïka, Op. 37a No. 11

In your loneliness do not look at the road,

and do not rush out after the troïka.

Suppress at once and forever

the fear of longing in your heart.

— Nikolay Nekrasov



Draw a diagram indicating the form of the piece:

Locate the main motive of the A section

Try to draw a diagram depicting the phrase structure of the A section

How is the A' section different from the A section?

What are examples of the use of imagery in this piece?

Difference in Structural Organization

Tchaikovsky:

Grieg:

How does the difference in structure shape how we perceive these two pieces?

“One of the best ways to create continuity across a phrase boundary is to call on a listener’s expectations for continuation.”

“A sense of incompleteness is crucial to the large-scale organization of tonal music.”

More Programmatic Music?

Specific Items

Serenely. ($\text{♩} = 112$)

Op. 55, No. 2.

Edward MacDowell - From a Wandering Iceberg, Op. 55 No. 2

Reinhold Glière - *Le Soir (Morning)*, Op. 43 No. 5

Allegro leggiero.

45.

Edvard Grieg - *Bækken - Brooklet*, Op. 62 No. 4

Allegro grazioso.

17.

p

cresc.

Ped. *

Ped. *

Ped. *

Edvard Grieg - *Sommerfugl* (Butterflies), Op. 43 No. 1

Allegro molto. M. M. $\frac{d}{\text{♩}} = 176$.

62.

pp

1 *2 1 3 5*

3

4 *1*

2: *2 1 3 5*

3: *2* *1*

f

Edvard Grieg - *Småtroll* (Troll), Op. 71 No. 3

Sempre moderato, pesante.

ff
simile

Modest Mussorgsky - Bydło

Allegro

sf dim. sf p
p leggiero

Sergei Rachmaninov - Etude-tableaux in A minor "Little Red Riding Hood and the Wolf", Op. 39 No. 6

8

pp ⁴ dolce cantabile

Alexander Scriabin - Piano Sonata No. 4, Op. 30

References to Other Instruments

Opus 54.
(Nº 30-35).

Andante espressivo.

30. 

Edvard Grieg - *Gjætergut* (Shepherd's Boy), Op. 54 No. 1

Musical score for piano, two staves. The top staff shows measures 5-9 with various pedaling instructions (Ped., *, Ped. tre corde). The bottom staff continues from measure 10 onwards, featuring a dynamic marking *f*.

Edvard Grieg - *Bryllupsdag på Troldhaugen* (Wedding Day at Troldhaugen), Op. 65 No. 6

Presto M.M. d.: 100 (sempre al rigore di tempo)

f

p *leggiero*

Nikolai Medtner - Danza festiva, Op. 38 No. 3

Musical score for Cécile Chaminade's Sérénade, Op. 29, featuring three staves of music. The top staff uses treble clef and has a dynamic of *cresc.*. The middle staff uses bass clef and has a dynamic of *dim.* The bottom staff uses bass clef and has a dynamic of *pp dolciss.* The score includes various performance instructions such as ** $\ddot{\text{w}}$.*, *sempre dim pochettino rit.*, *pp ma mare.*, and *a tempo*.

Cécile Chaminade - Sérénade, Op. 29

Musical score for P. I. Tchaikovsky's September: The Hunt, Op. 37a No. 10. The score consists of two staves in common time. The top staff is in treble clef and has a dynamic of *f*. The bottom staff is in bass clef and also has a dynamic of *f*.

P. I. Tchaikovsky - September: The Hunt, Op. 37a No. 10

Possible Textures

Position of Melody

Top:

A musical score for piano. The top staff shows a melodic line with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like 'tempo' and 'mezza roce'. The bottom staff provides harmonic support with sustained notes and chords. The melody is clearly positioned in the upper register of the piano.

Frédéric Chopin - Ballade No. 4, Op. 52

Middle:

A musical score for piano. The melody is played in the middle voice, supported by bass notes in the bottom staff. The dynamic marking 'poco cresc.' indicates a gradual increase in volume, while 'più f' indicates a forte dynamic. The piano part uses a mix of eighth and sixteenth-note patterns.

P. I. Tchaikovsky - April: Snowdrop, Op. 37a No. 4

Bottom:

A musical score for piano. The melody is played in the bottom voice, supported by harmonic bass notes. The dynamic 'p' is used for sustained notes, while 'sotto voce.' and 'legato.' indicate specific performance techniques. The score includes two staves: one for the treble clef and one for the bass clef.

Frédéric Chopin - Polonaise in C minor, Op. 40 No. 2

Accompaniment

Pillar / “Choral” like:

Nikolai Medtner - Sonata minaccioso, Op. 53 No. 2

Broken chords:

Wilhelm Peterson-Berger - *Rentrée*, Op. 16 No. 1

“Two Voices”:

Frédéric Chopin - Nocturne in F minor, Op. 55 No. 1