

DESCRIPTIVE
ANALYSES
OF PIANO WORKS



EDWARD BAXTER PERRY

5 DESCRIPTIVE 5
ANALYSES 5
OF PIANO WORKS



EDWARD BAXTER PERRY

DESCRIPTIVE ANALYSES OF PIANO WORKS

FOR THE USE OF TEACHERS,
PLAYERS, AND MUSIC CLUBS

BY

EDWARD BAXTER PERRY



PHILADELPHIA
THEODORE PRESSER CO.
LONDON, WEEKES & CO.

COPYRIGHT, 1902, BY THEODORE PRESSER

INTERNATIONAL COPYRIGHT

WM. F. FELL
ELECTROTYPERS AND
1220-24 Sansom
PHILADELPHIA

My Keys

I.

To no crag-crowning castle above the wild main,
To no bower of fair lady or villa in Spain ;
To no deep, hidden vaults where the stored jewels shine,
Or the South's ruddy sunlight is prisoned in wine ;
To no gardens enchanted where nightingales sing,
And the flowers of all climes breathe perpetual spring :
 To none of all these
 They give access, my keys,
 My magical ebon and ivory keys.

II.

But to temples sublime, where music is prayer,
To the bower of a goddess supernally fair ;
To the crypts where the ages their mysteries keep,
Where the sorrows and joys of earth's greatest ones sleep ;
Where the wine of emotion a life's thirst may still,
And the jewels of thought gleam to light at my will :
 To more than all these
 They give access, my keys,
 My magical ebon and ivory keys.

III.

To bright dreams of the past in locked cells of the mind,
To the tombs of dead joys in their beauty enshrined ;
To the chambers where love's recollections are stored,
And the fanes where devotion's best homage is poured ;
To the cloudland of hope, where the dull mist of tears
As the rainbow of promise illumined appears ;
 To all these, when I please,
 They give access, my keys,
 My magical ebon and ivory keys.

Only an Interpreter

The world will still go on the very same
When the last feeble echo of my name
Has died from out men's listless hearts and ears
 These many years.

Its tides will roll, its suns will rise and set,
When mine, through twilight portals of regret,
Has passed to quench its pallid, parting light
 In rayless night,

While o'er my place oblivion's tide will sweep
To whelm my deeds in silence dark and deep,
The triumphs and the failures, ill and good,
 Beneath its flood.

Then other, abler men will serve the Art
I strove to serve with singleness of heart;
Will wear her thorned laurels on the brow,
 As I do now.

I shall not care to ask whose fame is first,
Or feel the fever of that burning thirst
To win her warmest smile, nor count the cost
 Whate'er be lost.

As I have striven, they will strive to rise
To hopeless heights, where that elusive prize,
The unattainable ideal, gleams
 Through waking dreams.

vi Descriptive Analyses of Piano Works

But I shall sleep, a sleep secure, profound,
Beyond the reach of blame, or plaudits' sound;
And who stands high, who low, I shall not know:
 'Tis better so.

For what the gain of all my toilsome years,
Of all my ceaseless struggles, secret tears?
My best, more brief than frailest summer flower,
 Dies with the hour.

My most enduring triumphs swifter pass
Than fairy frost-wreaths from the window glass:
The master but of moments may not claim
 A deathless name.

Mine but the task to lift, a little space,
The mystic veil from beauty's radiant face
That other men may joy thereon to see,
 Forgetting me.

Not mine the genius to create the forms
Which stand serenely strong, thro' suns and storms,
While passing ages praise that power sublime
 Defying time.

Mine but the transient service of a day,
Scant praise, too ready blame, and meager pay:
No matter, though with hunger at the heart
 I did my part.

I dare not call my labor all in vain,
If I but voice anew one lofty strain:
The faithful echo of a noble thought
 With good is fraught.

For some it cheers upon life's weary road,
And some hearts lightens of their bitter load,
Which might have missed the message in the din
 Of strife and sin.

My lavished life-blood warmed and woke again
The still, pale children of another's brain,
Brimmed full the forms which else were cold,
 Tho' fair of mold.

And thro' their lips my spirit spoke to men
Of higher hopes, of courage under pain,
Of worthy aspirations, fearless flight
 To reach the light.

Then, soul of mine, content thee with thy fate,
Though noble niche of fame and guerdon great
Be not for thee: thy modest task was sweet
 At beauty's feet.

The Artist passes like a swift-blown breeze,
Or vapors floating up from summer seas;
But Art endures as long as life and love:
 For her I strove.

Contents

	PAGE
Introduction,	11
Esthetic versus Structural Analysis,	15
Sources of Information Concerning Musical Compositions, ..	23
Traditional Beethoven Playing,	32
Beethoven: The Moonlight Sonata, Op. 27, No. 2,	45
Beethoven: Sonata Pathétique, Op. 13,	50
Beethoven: Sonata in A Flat Major, Op. 26,	55
Beethoven: Sonata in D Minor, Op. 31, No. 2,	61
Beethoven: Sonata in C Major, Op. 53,	64
Beethoven: Sonata in E Minor, Op. 90,	68
Beethoven: Music to "The Ruins of Athens,"	72
Weber: Invitation to the Dance, Op. 65,	81
Weber: Rondo in E Flat, Op. 62,	86
Weber: Concertstück, in F Minor, Op. 79,	90
Weber-Kullak: Lützow's Wilde Jagd, Op. 111, No. 4,	93
Schubert: (Impromptu in B Flat) Theme and Variations, Op. 142, No. 3,	99
Emotion in Music,	105
Chopin: Sonata, B Flat, Op. 35,	113
The Chopin Ballades,	118
Chopin: Ballade in G Minor, Op. 23,	123
Chopin: Ballade in F Major, Op. 38,	130
Chopin: Ballade in A Flat, Op. 47,	137
Chopin: Polonaise, A Flat Major, Op. 53,	142
Chopin: Impromptu in A Flat, Op. 29,	147
Chopin: Fantasie Impromptu, Op. 66,	149
Chopin: Tarantelle, A Flat, Op. 43,	152
Chopin: Berceuse, Op. 57,	156
Chopin: Scherzo in B Flat Minor, Op. 31,	158
Chopin: Prelude, Op. 28, No. 15,	161

	PAGE
Chopin: Waltz, A Flat, Op. 42,.....	168
Chopin's Nocturnes,.....	172
Chopin: Nocturne in E Flat, Op. 9, No. 2,.....	174
Chopin: Nocturne, Op. 27, No. 2,.....	176
Chopin: Nocturne, Op. 32, No. 1,.....	179
Chopin: Nocturne, Op. 37, No. 1,.....	183
Chopin: Nocturne, Op. 37, No. 2,.....	186
Chopin: Polish Songs, Transcribed for Piano by Franz Liszt,.....	191
Liszt: Poetic and Religious Harmonies, No. 3, Book 2,....	194
Liszt: First Ballade,.....	199
Liszt: Second Ballade,.....	201
Transcriptions for the Piano by Liszt,.....	203
Wagner-Liszt: Spinning Song from "The Flying Dutch- man,"	205
Wagner-Liszt: Tannhäuser March,.....	208
Wagner-Liszt: Abendstern,	209
Wagner-Liszt: Isolde's Love Death,.....	210
Schubert-Liszt: Der Erlkönig,	213
Schubert-Liszt: Hark! Hark! the Lark,.....	216
Schubert-Liszt: Gretchen am Spinnrad,.....	217
Liszt: La Gondoliera,.....	219
The Music of the Gipsies and Liszt's Hungarian Rhapsodies,	222
Rubinstein: Barcarolle, G Major,.....	237
Rubinstein: Kamennoi-Ostrow, No. 22,.....	241
Grieg: Peer Gynt Suite, Op. 46,.....	247
Grieg: An den Frühling, Op. 43, No. 6,.....	257
Grieg: Vöglein, Op. 43, No. 4,.....	260
Grieg: Berceuse, Op. 38, No. 1,.....	261
Grieg: The Bridal Procession, from "Aus dem Volks- leben," Op. 19, No. 2,.....	264
Saint-Saëns: Le Rouet d'Omphale,.....	271
Saint-Saëns: Danse Macabre,.....	276
Counterparts among Poets and Musicians,.....	281

DESCRIPTIVE ANALYSES OF PIANO WORKS

Introduction



THE material comprised in the following pages has been collected for use in book form by the advice and at the earnest request of the publisher, as well as of many musical friends, who express the belief that it is of sufficient value and interest to merit a certain degree of permanency, and will prove of practical aid to teachers and students of music. A portion of it has already appeared in print in the program books of the Derthick Musical Literary Society and in different musical journals; and

12 Descriptive Analyses of Piano Works

nearly all of it has been used at various times in my own Lecture Recitals.

The book is merely a compilation of what have seemed the most interesting and valuable results of my thought, reading, and research in connection with my Lecture Recital work during the past twenty years.

In the intensely busy life of a concert pianist a systematic and exhaustive study of the whole broad field of piano literature has been utterly impossible. That would require the exclusive devotion of a lifetime at least. My efforts have been necessarily confined strictly to such compositions as came under my immediate attention in connection with my own work as player.

The effect is a seemingly desultory and haphazard method in the study, and an inadequacy and incoherency in the collective result, which no one can possibly realize or deplore so fully as myself. Still the work is a beginning, a first pioneer venture into a realm which I believe to be not only new, but rich and important. I can only hope that the example may prompt others, with more leisure and ability, to follow in the path I have blazed, to more extensive explorations and more complete results.

Well-read musicians will find in these pages much that they have learned before from various scattered sources. Naturally so. I have not originated my facts or invented my legends. They are common property for all who will but seek. I have merely collected, arranged, and, in many instances, translated them into English. I claim no monopoly. On the other hand, they may find some things they have not

previously known. In such cases I venture to suggest to the critically and incredulously inclined, that this does not prove their inaccuracy, though some have seemed to fancy that it did. Not to know a thing does not always conclusively demonstrate that it is not so.

To the general reader let me say that this book represents the best thought and effort of my professionally unoccupied hours during the past twenty years. It comes to you with my heart in it, bringing the wish that the material here collected may be to you as interesting and helpful as it has been to me in the gathering. The actual writing has mainly been done on trains, or in lonely hotel rooms far from books of reference, or aids of any kind; so occasional inexactitudes of data or detail are by no means improbable, when my only resource was the memory of something read, or of personal conversation often years before. With the limited time at my disposal, a detailed revision is not practicable, and I therefore present the articles as originally written. Take and use what seems of value, and the rest pass by.

The plan and purpose of the book rest simply upon the theory that the true interpretation of music depends not only on the player's possession of a correct insight into the form and harmonic structure of a given composition, but also on the fullest obtainable knowledge concerning the circumstances and environment of its origin, and the conditions governing the composer's life at the time, as well as any historical or legendary matter which may have served him as inspiration or suggestion.

My reason for now presenting it to the public is

14. Descriptive Analyses of Piano Works

the same as that which has caused me to devote my professional life exclusively to the Lecture Recital—namely, because experience has proved to me that a knowledge of the poetic and dramatic content of a musical work is of immense value to the player in interpretation, and to the listener in comprehension and enjoyment of any composition, and because, except in scattered fragments, no information of just this character exists elsewhere in print.

It being, as explained, impossible to make this collection of analyses complete, or even approximately so, it has seemed wise to limit the number here included to just fifty, so as to keep the book to a convenient size. I have endeavored to select those covering as large a range and variety as possible, with the view of making them as broadly helpful and suggestive as may be.

It is my intention to continue my labors along this line so far as strength and opportunity permit, in the faith that I can devote my efforts to no more useful end.

EDWARD BAXTER PERRY.

Esthetic versus Structural Analysis



It has been, and still is, the general custom among most musicians, when called upon to analyze a composition for the enlightenment of students or the public, or in the effort to broaden the interest in their art, to think and speak solely of the *form*, the *structure* of the work, to treat it scientifically, anatomically—to dwell with sonorous unction upon the technical names for its various divisions, to lay bare and delightedly call attention to its neatly fashioned joints, to dilate upon the beauty of its symmetrical proportions, and show how one part fits into or is developed out of another—in brief, to explain more or less intelligently the details of its mechanical construction, without a hint or a thought as to why it was made at all, or why it should be allowed to exist. With the specialist's engrossing absorption in the technicalities of his vocation, they expect others to share their interest, and are surprised and indignant to find that they do not. They forget that to the average hearer this learned dissertation upon primary and secondary subjects, episodical passages, modulation to related

16 Descriptive Analyses of Piano Works

and unrelated keys, cadences, return of the first theme, etc., has about as much meaning and importance as so much Sanskrit. It is well enough, so far as it goes, in the classroom, where students are being trained for specialists, and need that kind of information; but it is only one side,—the mechanical side,—and the general public needs something else; and even the student, however gifted, if he is to become more than a mere technician, must have something else; for composition and interpretation both have their mere technic, as much as keyboard manipulation, which is, however, only the means, not the end.

Knowledge of and insight into musical form are necessary to the player, but not to the listener, even for the highest artistic appreciation and enjoyment, just as the knowledge of colors and their combination is essential to the painter, but not to the beholder. The poet must understand syntax and prosody, the technic of rhyme-making and verse-formation; but how many of his readers could analyze correctly from that standpoint the poem they so much enjoy, or give the scientific names for the literary devices employed? Or how many of them would care to hear it done, or be the better for it if they did? The public expects results, not rules or formulas; effects, not explanations of stage machinery; food and stimulus for the intellect, the emotions, the imagination, not recipes of how they are prepared.

The value of esthetic analysis is undeniably great in rendering this food and stimulus, contained in every good composition, more easily accessible and more readily assimilated, by a judicious selection and partial