

A SCHENKERIAN ANALYSIS AND INTERPRETATION OF JOSEPH JONGEN'S  
ECLECTIC *VINGT-QUATRE PETITS PRÉLUDES DANS TOUS*  
*LES TONS POUR PIANO* OP. 116 (1940-1941)

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Belgian composer Joseph Jongen (1873-1953) was an eclectic composer who successfully maintained his own unique musical vocabulary—particularly in his piano compositions. Jongen composed very little between 1940-1941—the period in which he and his family fled to the countryside of Mazères, France, living as refugees for several months before returning to Sart-lez-Spa, Belgium, due to the outbreak of WWII. Reflective of this time in his life, *Vingt-quatre petits préludes dans tous les tons pour piano*, op. 116 is composed in a particularly intimate and despairing way. Through a complete Schenkerian analysis and outline of the musical framework of op. 116—Jongen's last collection of piano pieces—this dissertation sheds light on the technique, imagination, and uniqueness of Jongen's WWII-period piano compositions. More specifically, this research outlines the deep-level tonal and formal structures, investigates the cryptic semantic meaning and intimate personal expression, and defines the aesthetic achievements of Jongen's *Twenty-four Little Preludes in All Keys for Piano*, op. 116.

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## TABLE OF CONTENTS

	Page
ACKNOWLEDGMENT.....	iii
LIST OF TABLES .....	vi
LIST OF FIGURES .....	vii
CHAPTER 1. INTRODUCTION .....	1
1.1 Brief Background of Joseph Jongen .....	1
1.2 Purpose.....	3
1.3 Significance of Research.....	5
1.4 State of Research on Jongen’s Compositional Style.....	6
1.5 State of Research on Jongen’s <i>Vingt-quatre petits préludes</i> op. 116 .....	9
1.6 Method of Analysis.....	10
1.7 Score Access .....	10
CHAPTER 2. ANALYSIS AND PERFORMANCE GUIDE OF <i>VINGT-QUATRE PETITS PRÉLUDES DANS TOUS LES TONS POUR PIANO</i> OP. 116.....	12
2.1 The Retirement, the Exile, the Break, and the Restart.....	12
2.2 Key Organization .....	14
2.3 “Préambule” .....	16
2.4 “Andantino” .....	18
2.5 “Confidence” .....	19
2.6 “Aria” .....	22
2.7 “Canon” .....	24
2.8 “Grave” .....	25
2.9 “Allegretto comodo” .....	27
2.10 “Fughetta” .....	28
2.11 “Étude” .....	29
2.12 “Tristesse” .....	31
2.13 “Pastorale” .....	32
2.14 “Passacaglietta” .....	34
2.15 “Rigaudon” .....	35
2.16 “Sarabande” .....	37

2.17	“Valse mignonne” .....	38
2.18	“Molto espressivo” .....	39
2.19	“Les touches noires” .....	40
2.20	“Petit ruisseau” .....	42
2.21	“Bravura” .....	43
2.22	“Untitled” .....	45
2.23	“Leggiero” .....	45
2.24	“Scarlattiana” .....	46
2.25	“Toccata-Fanfare” .....	47
2.26	“Pour conclure” .....	47
CHAPTER 3. CONCLUSION.....		49
APPENDIX: ANNOTATED SCORE AND GRAPH OF JONGEN’S OP. 116 (CeBeDeM EDITION).....		54
BIBLIOGRAPHY.....		120

## LIST OF TABLES

	Page
Table 1: The innovative key setting of Jongen's 24 <i>Petits Préludes</i> op. 116.....	16
Table 2: Preludes Without Specified Titles in Jongen's op. 116.....	51

## LIST OF FIGURES

	Page
Figure 1: Preface of Jongen’s op. 116 manuscript.....	15
Figure 2: “Préambule” background graph, mm. 1-24.....	17
Figure 3: “Andantino” background graph, mm. 1-27.....	19
Figure 4: “Confidence” background graph, mm. 1-30.....	20
Figure 5: “Confidence” foreground graph, mm. 1-35.....	20
Figure 6: “Aria” background graph, mm. 1-27.....	23
Figure 7: “Aria” foreground graph, mm. 1-24.....	24
Figure 8: “Canon” background graph, mm. 1-32.....	25
Figure 9: “Grave” background graph, mm. 1-25.....	26
Figure 10: “Allegretto comodo” background graph, mm. 1-21.....	27
Figure 11: “Fughetta” background graph, mm. 1-29.....	29
Figure 12: “Étude” background graph, mm. 1-24.....	30
Figure 13: “Tristesse” background graph, mm. 1-24.....	32
Figure 14: “Pastorale” background graph, mm. 1-29.....	34
Figure 15: “Rigaudon” annotated score and graph, mm. 14-28.....	36
Figure 16: “Les touches noires,” mm. 34-39.....	41
Figure 17: “Petit ruisseau,” mm. 33-39.....	43

## CHAPTER 1

### INTRODUCTION

#### 1.1 Brief Background of Joseph Jongen

Joseph Jongen (1873-1953) was a Belgian composer, organist, pianist, conductor, and teacher. He was born in Liège, Belgium on December 14, 1873.<sup>1</sup> Jongen entered the Conservatoire Royal de Liège as a student at age seven<sup>2</sup>, where he took piano and organ lessons as well as studied theory—including “solfege, fugue, harmony, and counterpoint”—under Sylvain Dupuis and Jean-Théodore Radoux.<sup>3</sup> At age twenty one in 1894, Jongen’s String Quartet op. 3 received first prize from the Académie Royale de Belgique and subsequently published by Eulenburg in Leipzig.<sup>4</sup> Three years later, his cantata *Comala* op. 14 took first prize in the 1897 Grand Prix of Rome, affording him the opportunity to travel and study abroad between 1898-1902. In his year-and-a-half in Berlin, Jongen encountered Brahms's music, connected with Vincent d'Indy, and studied composition under Richard Strauss.<sup>5</sup> In 1899, Jongen made a pilgrimage to Richard Wagner’s Bayreuth. The following year, Jongen spent nine months in Paris, where he socialized with Vincent d'Indy, Gabriel Fauré, and other composers associated

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<sup>1</sup> “Joseph Jongen Collection (1873-1953),” Conservatoire Royal de Musique, Bruxelles, Accessed November 1, 2022. <http://www.conservatoire.be/en/library/collections-en/fonds-joseph-jongen-collection/>.

<sup>2</sup> Gary Stegall, “Joseph Jongen: A Study of His Life Times and Music for Solo Piano” Dissertation, The University of Maryland at College Park, 1990, 54.

<sup>3</sup> “Joseph Jongen Collection (1873-1953).”

<sup>4</sup> Christine Gyselings, “Joseph Jongen, sa vie, son œuvre pour piano” (diss., University of Libre de Bruxelles, 1980), 12.

<sup>5</sup> “Joseph Jongen Collection (1873-1953).”

with the Schola Cantorum de Paris<sup>6</sup> and the Société Nationale.<sup>7</sup> Jongen concluded his productive trip, in which he composed numerous works that displayed an increasingly mature and unique compositional style, by spending seven months in Rome.<sup>8</sup> Some of the major works from his travels include his Symphony in A Major op. 15 (1898-99), Violin Concerto in B Minor op. 17 (1899), Cello Concerto in D Major op. 18 (1900), and Piano Quartet in E-flat Major op. 23 (1901-02), among others.

Jongen returned to Belgium in 1902, where he was then hired as “professor of harmony and counterpoint at the Conservatoire Royal de Musique, Liège (CRML).”<sup>9</sup> He married Valentine Ziane (1883-1955) in 1909 and fathered three children (Christiane, Josette, and Jacques). Jongen and his family spent the years of World War I (November 1914 to December 1918) in England, where he performed regularly as an organist and pianist.<sup>10</sup> During this time, he also established the Belgian Piano Quartet with violinist Désiré Defauw, cellist Émile Doehaerd, and violist Lionel Tertis.<sup>11</sup>

In 1918, Jongen resumed his work at the CRML, two years later, he accepted a

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<sup>6</sup> “In 1891, d’Indy served as the assistant conductor for a group known as *Les Chanteurs de Saint Gervais*. These musicians were recruited by Charles Bordes, the organist/choirmaster at the Church of Saint Gervais. On June 6, 1894, the group decided to establish a school and it was named *La Society de propagande pour la divulgation des chefs-d’oeuvres religieux*, which soon became known as La Schola Cantorum. Courses were offered in October of 1896 to ten students. Alexandre Guilmant taught organ, d’Indy took on counterpoint and composition while Bordes assumed the vocal responsibilities.” Laurence Davies, *César Franck and His Circle* (New York: Da Capo Press, 1977), 285.

<sup>7</sup> “La Société nationale de musique was founded in 1871, this society was founded primarily by composers, among them Fauré, Franck, Duparc, and Saint-Saëns, who served as the society’s first president. They adopted as their motto *Ars gallica* (French Art). Their purpose was the promotion of French music and musicians.” Gary Stegall, “Joseph Jongen: A Study of His Life Times and Music for Solo Piano” (diss., University of Maryland at College Park, 1990), 27-28.

<sup>8</sup> “Joseph Jongen Collection (1873-1953).”

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> “Joseph Jongen,” The Kennedy Center, Accessed March 27, 2023. <https://www.kennedy-center.org/artists/j/jo-jz/joseph-jongen/>.

professorship of fugue at the Conservatoire Royal de Musique, Bruxelles (CRMB). He was quickly promoted and served as director of the CRMB from 1925 until he retired in 1939. In an especially-successful initiative as director, Jongen invited well-known and respected musical figures to Belgium to serve as jurors on end-of-year exams, strengthening the prestige and reputation of the CRMB. A frequent conductor of both choral and orchestral music, Jongen directed the 'Concerts Spirituels' in Brussels between 1919-1926.<sup>12</sup> At the onset of World War II, Jongen and his family fled to the countryside of Mazères, France. Suffering interminably long days, he began to write his memoir *Souvenirs d'enfance et de jeunesse*.<sup>13</sup> It was also during this time that Jongen composed *Vingt-quatre petits préludes dans tous les tons pour piano* op. 116 (1940-1941). Jongen finished his last composition in 1951, leaving an impressive legacy of 137 works in numerous genres. Jongen's final years of life were spent in his country home in Cokaifagne, Sart-lez-Spa near Liège, Belgium, where he died on July 12, 1953.<sup>14</sup>

## 1.2 Purpose

Joseph Jongen was an eclectic composer known for incorporating compositional styles, forms, structures, and techniques of earlier composers into his works; his music has been called “Ultra-modern, dodecaphonic, and even Scandinavian. Critics cited Franck, Bach, Händel, Brahms, and even Schoenberg as influences.”<sup>15</sup> Jongen’s *Vingt-quatre petits préludes dans tous les tons pour piano* op. 116 (Twenty-four Little Preludes in All Keys for Piano) was composed between July 25, 1940 and July 12, 1941 and dedicated “Aux très jeunes virtuoses” (To very

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<sup>12</sup> “Joseph Jongen Collection (1873-1953).”

<sup>13</sup> Gyselings, 141.

<sup>14</sup> Ibid. 155, 159.

<sup>15</sup> Jeanne de Guchteneere, “Joseph Jongen: Biographie et inventaire analytique de son œuvre,” (postgraduate thesis, L’Université Catholique de Louvain, 1972), 182-192.

young virtuosos).<sup>16</sup> Most of these preludes have a short, descriptive, unique title that hints at the primary influence of style. For example, “Canon,” “Fughetta,” “Passacaglietta,” “Rigaudon,” “Sarabande,” “Scarlattiana,” “Toccata-Fanfare,” and “Aria” pay homage to the Baroque suite, canon, fugal, toccata, and operatic writings of J.S. Bach, Jean-Philippe Rameau, and Domenico Scarlatti. Songs such as “Valse mignonne,” “Bravura,” and “Étude” pay homage to Romantic preludes, waltzes, and character pieces of Frédéric Chopin, Robert Schumann, Johannes Brahms, and Camille Saint-Saëns. These preludes epitomize Jongen’s synthesis of compositional techniques of earlier mighty composers from French, German, Italian, and even Russian schools.

While Jongen was an eclectic composer, he successfully maintained his own unique musical vocabulary—particularly in his piano compositions. Jongen composed very little between 1940-1941—the period in which he and his family fled to the countryside of Mazères, France, living as refugees for several months before returning to Sart-lez-Spa, Belgium, due to the outbreak of WWII. Reflecting this time in his life, the preludes of op. 116 was composed in a particularly intimate and despairing way, which I evaluate in my research.

By providing a full Schenkerian analysis, my work outlines the musical framework of Jongen's last collection of piano pieces—*Vingt-quatre petits préludes dans tous les tons pour piano* op. 116—shedding light on the technique, imagination, and uniqueness Jongen displays in his WWII-period piano compositions. More specifically, this research outlines the deep-level tonal structures and form analysis, investigates the intimate and cryptic expression behind the music, and defines the aesthetic orientation of Jongen’s preludes. Ultimately, I aim to make my analysis of this lesser-known and performed—yet very unique and enticing piano work accessible to future performers.

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<sup>16</sup> Whiteley, 232.

### 1.3 Significance of Research

According to Laurence Davies, “The neglect accorded lesser composers is perhaps the result of a musical public that insists on according praise only to the mighty while refusing to appreciate the attainments of those who belong to the second rank.”<sup>17</sup> Indeed, it is part of our duty to discover these ‘second rank’ composers, introduce their works to the world. Gary Miles Stegall mentions that Jongen tends to be remembered as a second-rate composer, but indicates that Jongen would have been considered a very successful composer in today’s environment. He states that “In his day he was prolific as a composer, performer, and educator. He elicited respect from his colleagues, and his country honored him with every laurel at its disposal. Only with the passage and perspective of time can we truly place Jongen within a musical hierarchy dominated by such composers of his time as Debussy and Ravel.”<sup>18</sup>

Though Jongen’s compositional techniques and musical languages may have been influenced by French composers like Claude Debussy, Gabriel Fauré, Camille Saint-Saëns, and their colleagues and pupils, I show that Jongen maintained a distinctive musical language tracing back to the Baroque even to the Renaissance. Through detailed analysis, I argue that Jongen’s music—especially op. 116—is not ‘second rank’ at all.

When researching Jongen’s op. 116, it is equally important to survey the literature (historical articles, thesis, and reviews of his compositional style) and understand the structure of his works. By investigating not only the key organization of these works but also a theoretical analysis, performers will achieve a deeper understanding of the work as a whole, resulting in a well-rounded performance. Through a detailed Schenkerian analysis, I will illuminate the

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<sup>17</sup> Davies, 3.

<sup>18</sup> Stegall, 2.

distinctive stylistic and aesthetic approaches Jongen uses in *Vingt-quatre petits préludes dans tous les tons pour piano* op. 116. This study demonstrates how Schenkerian voice-leading analysis can assist in understanding the musical intention beneath Jongen's musical notation, revealing the musical framework, and harmonic and tonal design of the individual pieces of op. 116. As the first scholarly investigation into these specific pieces, the ultimate goal of this research is to draw attention to Joseph Jongen's piano works and assist pianists in achieving a nuanced and well-informed performance of his masterful op. 116.

#### 1.4 State of Research on Jongen's Compositional Style

Gary Stegall argues that the musical culture that shaped Jongen's aesthetic was overwhelmingly French.<sup>19</sup>

Belgium has for years been stricken by internal battles between the Flemish and the Walloons for economic, political and linguistic control at the end of 18th century, each region possesses its own strong cultural heritage: Flanders derives its own identification with the Dutch while Wallonie has lost much of its own regional identity due to an overwhelming identification with French culture. Born in Liège, the provincial capital of Wallonie, Joseph Jongen was raised and educated in an environment that was strongly French. His mother tongue was French. The educational system through which he received his training was modeled after the French system. The Catholic church that provided him with his earliest musical experiences was controlled by the French government.<sup>20</sup>

Stegall focuses his research primarily on the ways in which other French composers influenced Jongen's piano works, compositional vocabulary, descriptive titles, work habits, and overall aesthetic value. Stegall argues that in many of Jongen's piano pieces, a direct influence by various French composers—and even Liszt and Wagner—can be found. For example, there is a strong resemblance between Jongen's "Impromptu No. 1" op. 87 and Fauré's "Impromptu" op.

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<sup>19</sup> Stegall, 47-48.

<sup>20</sup> Ibid.

31/2 as well as between Jongen's "Sarabande triste" op. 58 and Ravel's "Menuet" from *Le tombeau de Couperin*. Jongen's use of seventh- and ninth-chord tones in "Sarabande triste" op. 58 match the color functions Debussy employs in "Sarabande" from *Pour le piano*. Stegall further mentions that the color functions Jongen creates when using German-sixth chords and diminished-major triads in both "Interlude" op. 69/8 and "Tendresse" op. 69/12 show his interest in Wagner. The pedal point he uses in "Nostalgique" op. 69/2 and "Pour danser" op. 69/3 is a product of Jongen's early training and experience as an organist and his knowledge of early music. There are similarities in the bass and internal pedal markings between Jongen's "Eau tranquille" op. 69/5 and Ravel's "Oiseaux tristes" from *Miroirs*. Jongen's use of whole tone scales in "Clair de lune" op. 33/1, "Soleil à midi" op. 33/2, and "Leggiero staccato" op. 65/2 are similar to Debussy and Ravel. Additionally, the chromatic flourishes in Jongen's "Sérénade" op. 19 and "Assez vif et léger" op. 65/1 are both reminiscent of Liszt.<sup>21</sup>

Belgian musicologist Ernest Closson focuses on outlining César Franck's specific influence on Jongen's compositional style. He states that "Jongen's esthetic character at the bottom is the same, namely, a predilection for pure music rehabilitated in France by Franck, loftiness, nobility, and purity of style, an elevated distinction of ideas, harmonic refinement, and transparent orchestration."<sup>22</sup> Closson even refers to Jongen as a member of the "Belgian branch of the young French School."<sup>23</sup> He admits, though, that the sound and sense of Franco-Flemish music of the Renaissance—the sentiment, the idealism, and the noble serenity of Walloon

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<sup>21</sup> Stegall, 82-114.

<sup>22</sup> Ernest Closson, "Joseph Jongen [The Musical Situation in Belgium: Flemings and Walloons. Biographical Note and Overview of Jongen's Works: Chamber Music, Songs, Motets, Choral Compositions and Orchestral Music. Jongen's Style Characteristics]," *The Chesterian* V, no. 35 (1923): 69–72.

<sup>23</sup> Ernest Closson, *La musique en Belgique du Moyen Âge à nos jours*, ed. Ernest Closson and Charles Van Den Borren (Brussels, Belgium: La renaissance du livre, 1950), 276.

people—is deeply clotted in Jongen’s blood. Even though he studied in and traveled to other countries, Jongen’s compositional style remains quite original.

According to Ernest Closson, towards the end of WWI, Jongen heard Stravinsky's *Petrushka* in London and was shocked at the grotesque departure from *la belle musique*. Nevertheless, by 1923, Jongen assimilated Stravinsky's style somewhat into his own understanding. Upon the premiere of *Le sacre du printemps* in Belgium, Jongen wrote an article for the journal *La Belgique musicale*. Even though Jongen expressed that Stravinsky wrote with no heart, he states that *Le sacre du printemps* was the result of one of the most extraordinary minds of the times.<sup>24</sup> Closson indicates that Jongen’s style distinctly departs from the Franckist school in his mid to late period compositions. He states that “inexhaustible phantasy of imagination,” and even “contacts with Stravinsky and Honegger” are evident, such as his *Rhapsody op. 70* (1924) for wind instruments and piano. Jeanne de Guchteneere even cites Schoenberg as an influence.<sup>25</sup> While protesting the destruction of all rules that applied to the Franckist school, Jongen is nonetheless impressed by this movement and follows it with prudence.<sup>26</sup>

Jongen’s compositional style gradually evolved through the careful practice of compositional assimilations and innovations. As his last collection of piano pieces, *Vingt-quatre petits préludes dans tous les tons pour piano* remains virtually unknown to the public, but it is a very good example through which to illuminate the essence of his late piano compositional process and style.

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<sup>24</sup> Joseph Jongen, “Le sacre du printemps,” *Belgique musicale* (May 1923): 138-139.

<sup>25</sup> Guchteneere, 182-192.

<sup>26</sup> Closson, “Joseph Jongen,” 69–72.

## 1.5 State of Research on Jongen's *Vingt-quatre petits préludes* op. 116

According to John Scott Whiteley, *Vingt-quatre petits préludes* op. 116 was composed between July 25, 1940 and July 12, 1941, during the outbreak of World War II. “Jongen and his family had recently fled to the countryside of Mazères, France. Suffering interminably long days, he began to write his memoir *Souvenirs d'enfance et de jeunesse* (Souvenirs of childhood and youth); a few weeks later, he commenced the *Vingt-quatre petits préludes* op. 116.”<sup>27</sup>

Although Stegall's thesis provides detailed analyses and discussions of Jongen's stylistic influences—including specific comparative examples of Jongen's piano compositions against other French composers' works—nothing has been written about the analysis of Jongen's *Vingt-quatre petits préludes* op. 116. Furthermore, nothing has been written about Jongen's compositional style in his piano works or his uniqueness as a composer through the lens of Schenkerian analysis. While Belgium musicologist Ernest Closson's places Jongen directly in line with the French tradition, referring to him “as a member of the Belgium branch of the young French school,”<sup>28</sup> he also mentions his original sound and innovative style in his mid to late period. But he does not discuss how Jongen's mid to late piano works display these features.

The only existing analytical research regarding op. 116 is a single sentence in John Scott Whiteley's book, *Joseph Jongen and His Organ Music*: “Jongen's approach was not as systematic as that of Tournemire, but, like Tournemire, many melody lines that seem to be plainsong themes are original, such as that in the tenth piano prelude of the op. 116.”<sup>29</sup> This brief

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<sup>27</sup> Whiteley, 232.

<sup>28</sup> Ernest Closson, *La musique en Belgique du Moyen Âge à nos jours*, ed. Ernest Closson and Charles Van Den Borren (Brussels, Belgium: La renaissance du livre, 1950), 276.

<sup>29</sup> Whiteley, 93.

statement presents a clue to the original plainsong theme in Jongen's no. 10 "Tristesse" (Sadness) while leaving further analytical details to be filled in.

## 1.6 Method of Analysis

The methodology employed in this study primarily focuses on the theoretical interpretation of these little preludes through a "magnifier" Schenkerian voice-leading analysis, including detailed, hand-drawn, annotated scores and graphs of each prelude in op. 116. Once I demonstrate the large-scale structure and internal coherence, I investigate the cryptic semantics and the intimate personal expressions within these preludes, defining Jongen's aesthetic achievements.

Voice-leading analysis utilizes a linear analytical method, demonstrating the function of linear progressions in each prelude and highlighting how linear motions and inner voices unfolding in deep structures create big-picture organic coherence in each prelude. This research delves into the deeper meanings conveyed through the overall musical structures, leading to a nuanced and well-informed musical analysis.

## 1.7 Score Access

While most of Jongen's compositions from 1925 and later remain unpublished, the Bibliothèque Conservatoire royal de Bruxelles acquired the manuscript and score of Jongen's *Vingt-quatre petits préludes dans tous les tons pour piano* op. 116. The Centre Belge de Documentation Musicale, Brussels (CeBeDeM) functioned as a non-profit organization from 1951-2015, collecting and editing unpublished scores for performance, thus promoting contemporary Belgian music in Belgium and throughout the world. The Bibliothèque Conservatoire royal de Bruxelles acquired the Joseph Jongen collection from the CeBeDeM,

including Jongen's "manuscripts and his correspondences as well as his concert programs, press cuttings, iconographic documents, and archives."<sup>30</sup>

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<sup>30</sup> "Cebedem Collection," Conservatoire royal de Bruxelles, accessed October 28, 2022, <http://www.conservatoire.be/en/library/collections-en/fonds-cebedem-collection/>

## CHAPTER 2

### ANALYSIS AND PERFORMANCE GUIDE OF *VINGT-QUATRE PETITS PRÉLUDES DANS TOUS LES TONS POUR PIANO* OP. 116

#### 2.1 The Retirement, the Exile, the Break, and the Restart

According to John Scott Whiteley in his book *Joseph Jongen and His Organ Music*, Léon Jongen (Jongen's younger brother) was officially appointed Director of the Conservatoire Royal de Musique, Bruxelles (CRMB) on August 1, 1939 but had been allowed by the Commission de Surveillance to undertake some of the functions of director in 1938. Léon had now inveigled his way into more corners than Jongen liked, and the political situation at the CRMB gradually became awkward. Jongen became concerned during the summer of 1938 and wrote to his elder brother, Alphonse: "I don't believe I have mentioned it to you, but you must know that the request made to the Commission last month, for an extension of one year, has been turned down. As a result, I shall no longer be Director after 31 July. The announcement of my replacement will appear in the *Moniteur*. A great battle is about to begin."<sup>31</sup> No correspondence between Joseph and Léon survives from this time, and it seems the resulting wound only healed after a number of years.<sup>32</sup>

Jongen's departure, on the eve of war in 1939, was thus soured, and in the same letter to Alphonse, he said that it would be a case of "*au revoir et pas merci*" (goodbye without thanks). This was not entirely true; despite the anticipated perfunctory ceremonies, Jongen's friend, Désiré Defauw (1885-1960)—the Belgian Piano Quartet violinist and a conductor—organized a concert in his honor. This concert held on October 13, 1939, included Jongen's *Symphonie*

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<sup>31</sup> Whiteley, 73.

<sup>32</sup> *Ibid.*, 73.

*Concertante* op. 81, with Jongen as the soloist.<sup>33</sup>

The Institut National de Radiodiffusion (INR) organ was completed by April 1940, and the inauguration concert involving Jongen and the INR orchestra conducted by Defauw again, and the concert took place just over a week before the German invasion of Brussels, the program included Jongen's *Symphonie Concertante* op. 81 once more before Jongen's exile. Although Jongen also wrote the *Alléluia* (op. 112) for the inauguration concert, the INR eventually decided not to include it, and it was not performed until 1944. Jongen also wrote the *Concertino* (op. 111) for viola and piano during the time. Noteworthy, after he retired from CRMB, and at least until May 1940, Jongen retained a handful of private pupils, such as Valérie Chesneau-Barberis, to whom he dedicated the *Scherzetto and Prière* (op. 108).

In 1939, the eruption of World War II forced Joseph Jongen, Valentine (his wife), and Christiane (his daughter) to leave Brussels suddenly. Jongen writes in his memoir, *Souvenirs d'enfance et de jeunesse*:

We have just undertaken a traveling venture, and for 2 months have been in peaceful France! But in what circumstances? The cataclysm burst like a clap of thunder on 10 May, and on 14 May we fled the bombs and the boche. So we began a crazy circuit across France lasting 17 days, and have arrived at Mazères (about 30 miles south of Toulouse) where at least we can subsist in a permanent and acceptable home. But it is impossible to leave this forgotten hole, and for me, the passing days are lamentably long and empty. All the time we reassess the same thoughts about the future—what of it is left for me destroyed since we are about to live through long, lifeless years.<sup>34</sup>

In these complicated circumstances, Jongen began writing his *Souvenirs d'enfance et de jeunesse*, and a few weeks later he commenced the *Vingt-quatre petits préludes dans tous les tons pour piano* op. 116.<sup>35</sup>

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<sup>33</sup> Whiteley, 73.

<sup>34</sup> *Ibid.*, 74-75.

<sup>35</sup> Whiteley, 74-75.

Nevertheless, on August 18, 1940, Jongen had to suddenly abandon work on op. 116, and the family found themselves traveling yet again on a circuitous route back to Belgium.

According to Jean Louël, one of Jongen's last pupils at the CRMB,

Jongen and his family lived at Sart-lez-Spa for most of the duration of the war, and Jongen rarely attended concerts at the CRMB, largely on account of the Germans in attendance. He did not break off connections with the CRMB altogether but returned just occasionally to participate in concerts. Following their arrival back in an occupied Brussels, he directed a performance of Brahms' Violin Concerto in D major op. 77 at the CRMB on 30 November 1940, but such programming was seen as supportive of the Germans, and the concert was to be the last of its kind during the war.<sup>36</sup>

For this reason, Jongen wrote nos. 1-14 of op. 116 in Mazères, France, ceased composing no. 14, "Sarabande" on August 18, 1940, and resumed work on nos. 15-24 once he was back in Sart-lez-Spa—a secluded village of Wallonia, located in the province of Liège, Belgium in June and July of 1941. Noteworthy, after his return to Belgium, he was inclined to compose more frequently than his despair had previously allowed, producing the *Élégie et deux paraphrases sur des Noëls wallons* for four flutes, op. 114 (December 9, 1940-January 3, 1941), and the *Recitativo et airs de ballet* for clarinet and piano, op. 115 (March 1941).<sup>37</sup>

## 2.2 Key Organization

While J.S. Bach's *Well-Tempered Clavier* was written in the order of keys chromatically, Chopin's 24 Preludes op. 28, Scriabin's 24 Preludes op. 11, and Dmitri Shostakovich 24 Preludes and Fugues op. 87 were all written in the order of keys following the circle of fifths (C-a-G-e-D-b...). Interestingly, Jongen indicated his tonal plan for op. 116 by drawing twelve notes in four groups in the preface of his manuscript, under "24 petits préludes pour piano dans tous les tons majeurs et mineurs dans l'ordre suivant:..." [24 little preludes in all major and minor keys in the

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<sup>36</sup> Ibid., 76.

<sup>37</sup> Ibid., 76, 232.







Jongen indicates “Sans lenteur” (without slowness) in 3/2 meter for the tempo marking and “Ped sus chaque accord” (pedal on every chord). For this prelude, pianists must change the pedal without breaking the chromatic inner lines and harmonic contour of the bass line. The inner voice of F (m. 9) - G (m. 12) takes over the attention in *dolce* immediately, but the loudest dynamic in this prelude only reaches *mp* (m. 13). In my opinion, this paints the image of a bird calling in the distance through the wind. The descending voice of E $\flat$  (m. 13) - D (m. 15) - D $\flat$  (m. 18) in the bass line is also important, gradually ebbing to C with *pp* (the quietest in this piece). The  $\flat 5$  of the C minor scale (m. 21) and the D $\flat$  (m. 22) create a dreamy ending.

#### 2.4 “Andantino”

No. 2 “Andantino” in C minor was written on July 25, 1940 in Mazères, France. The primary tones of the upper part include G (m. 5) - F (m. 8) - E $\flat$  (m. 9) - E $\flat$  (m. 22) - D (m. 22) - C (m. 23) (see annotated score and graph in the appendix). In the case of m. 8, the F is hidden in the inner voice and the E $\flat$  is prolonged. The fundamental bass progression begins on the tonic, C minor (m. 5), moves up to E $\flat$  major (m. 9), followed by A $\flat$  major—the V of the E $\flat$  (m. 15), then chromatically descends to G (m. 22)—the V of the tonic, and finally back to C minor (m. 23). It appears that Jongen injects Franco-Flemish polyphonic musical language into the ending, consisting of three interwoven voices, which poignantly ebb. The first voice passes through G $\flat$  - A $\flat$  - B $\flat$  - C, the second through E $\flat$  - D $\flat$  - C above the first one, and the third through D $\flat$  - D - C underneath the second one.

Jongen indicates “*con espressione*” (with expression) at the very beginning of the left hand (L.H.) line; however, the *mp* dynamic must be maintained. One important feature of this prelude is the offbeat rhythmic intervals of the right hand (R.H.), which feel irregular and

obstructive. Even so, it is important to keep them successive and united so they can better support the sobbing melodies of the L.H..

**Figure 3: “Andantino” background graph, mm. 1-27**

Just as in “Préambule,” the chromatic voices must be treated with equal sensitivity. The upper voice ascends from Eb (m. 1) - F (m. 4) - G (m. 5) - A (m. 7) - Bb (m. 8) - C (m. 8) - D (m. 8) - Eb (m. 9), while the lower voice chromatically descends throughout most of this prelude (see annotated score and graph in the appendix). As for the tempo, Jongen writes “*andantino*” to encourage a moving tempo that does not slow, especially for the offbeat rhythm in the R.H.. Jongen employs the use of several dynamic markings, beginning with *mp*, followed by *meno p* (m. 5), *mf* (m. 9), and *f* (m. 15), all of which show different tones of voice and call for a sensitive pianistic approach. Languishing and longing are especially strong emotions in “Andantino.”

## 2.5 “Confidence”

No. 3 “Confidence” in Ab major was written on July 25, 1940 in Mazères, France.

Together with no. 4 “Aria” in G# minor, they can be analyzed as a single unit, as they share a



“Confidence” is composed in an antecedent (mm. 1-15) and consequent (mm. 16-29) form with a coda (mm. 30-35). The fundamental bass progression begins on A $\flat$  (m. 1) and picks up the line in m. 16 to move through the passing tone A (m. 20), B $\flat$  (m. 24), the I $^6_4$  on E $\flat$  (m. 26), the V on E $\flat$  (m. 29), and finally returns to A $\flat$  (m. 30). As we can see in the foreground of the bass line of the antecedent section (Fig. 4), there is also a line through A $\flat$  (m. 1) - B $\flat$  (m. 3) - C (m. 3) - D $\flat$  (m. 5) - D (m. 14) - E $\flat$  (m. 16). The A $\flat$  in m. 9 could easily be mistaken as a return to the tonic, but voice-leading analysis reveals that it is actually a passing note coming from the B $\flat$  in the bass of m. 6 that moves through B $\flat$  (m. 6) - A $\flat$  (m. 9) - G (m. 10) - F (m. 10) - F $\flat$  (m. 11) - E $\flat$  (mm. 12-13) - D (m. 14) before being picked up by E $\flat$  (m. 16). The bass line of the coda also has a descending line—E $\flat$  (m. 30) - D (m. 31) - D $\flat$  (m. 32), which is picked up by the upper part on D $\flat$  in m. 33) - C (upper part in m. 34)—that reflects the inverted bass line in the foreground in mm. 1-15.

The upper parts are equally intriguing. The primary tone starts on E $\flat$  (m. 3) and moves to D $\flat$ —first in m. 6, then later it is picked up by the D $\flat$  in mm. 24-25—before continuing through C (m. 25) - B $\flat$  (m. 29) - A $\flat$  (m. 30) (Fig. 5). The inner voice of the upper part in the antecedent oscillates between C (m. 5) - B $\flat$  (m. 11) - C (mm. 13-14) - B $\flat$  (m. 15); though it is expected to go to A $\flat$ , the line is interrupted by the upper part on C (m. 16), which initiates the consequent section. Instead of repeating the idea of the antecedent section, amazingly, the E $\flat$  (m. 18-19) is picked up by a D $\sharp$  (m. 20) and appears as the cleverly-conceived, doubly-augmented prime, showing Jongen’s extraordinary talent. The upper line moving through D $\sharp$  (m. 20) - D $\flat$  (mm. 24-25) - C (m. 25, later merged by the C in m. 28) - B $\flat$  (m. 29) - A $\flat$  (m. 30) is written as the

primary tone \*4 - 4 - 3 - 2 - 1. Thus, the interrupted line in the antecedent (primary tone 5 - 4) and the line in the consequent surprisingly converge.

Jongen uses the voice exchange technique at the beginning of “Confidence” in the lower and upper parts: D $\flat$  (L.H. in m. 5) to D $\flat$  (R.H. in m. 6), and the B $\flat$  (R.H. in m. 5) to B $\flat$  (L.H. in m. 6). The voice exchange anticipates the interruption, subtly prolonging the entire harmonic progression and delaying the convergence until very late in the piece.

Throughout this piece, Jongen displays his mastery of the antecedent and consequent form and the interruption and converging compositional techniques. Each element is significant—there is not a single superfluous note. The chromatic ascending and descending lines throughout the antecedent, consequent, and coda sections are well-organized—both horizontally and vertically—and support the surrounding chords. This all works together to show the characteristic richness of Jongen’s compositions: the noble and serene big picture, the poetic sentiment in harmonic details, and the discord and unity in the antecedent and consequent sections. Furthermore, this piece brilliantly showcases Jongen’s “confidence” in handling counterpoint, which is representative of his late-period style, including fundamental counterpoint technique that traces back to the sixteenth century.

## 2.6 “Aria”

No. 4 “Aria” in G $\sharp$  minor was written on July 26, 1940 in Mazères, France. It continues the same compositional idea of no. 3 “Confidence.” Both the primary tone of the upper part and the fundamental bass progression prolong the C $\sharp$  minor (m. 4), which is the IV of G $\sharp$  minor. Interestingly, the C $\sharp$  (m. 20) is the end of the inner voice’s G $\sharp$  (m. 6) - F $\sharp$  (m. 12) - E (m. 13) - D $\sharp$  (mm. 14-19) - C $\sharp$  (m. 20) line. Furthermore, the C $\sharp$  (m. 20) continues the prolonged IV of the

primary tone, C# (m. 6), and descends to G# (m. 24), imitating the previous inner voice line like an echo (Fig. 6).

G# minor—in this case it emanates the sense of struggling or lamenting, while also feeling dreamy and melancholy. It is the pianists' responsibility to perform this prelude in the tempo marking *assez lent* (very slow) in 6/8, yet *molto cantabile* (very singing). With an array of layered descending lines throughout the piece, the struggling and lamenting character continues without soothing until the very end. Though every note cannot be of equal importance, Jongen does not indicate which notes should be emphasized. Therefore, pianists are tasked with choosing the important notes to durationally emphasize and the less-important notes to move through quickly. By referencing the foreground graph (Fig. 7), pianists will more clearly understand the fundamental structure, voice leading in the inner voices, and harmonic-progression pacing and goals of this “Aria,” resulting in well-informed and individual artistic interpretations.

Figure 6: “Aria” background graph, mm. 1-27

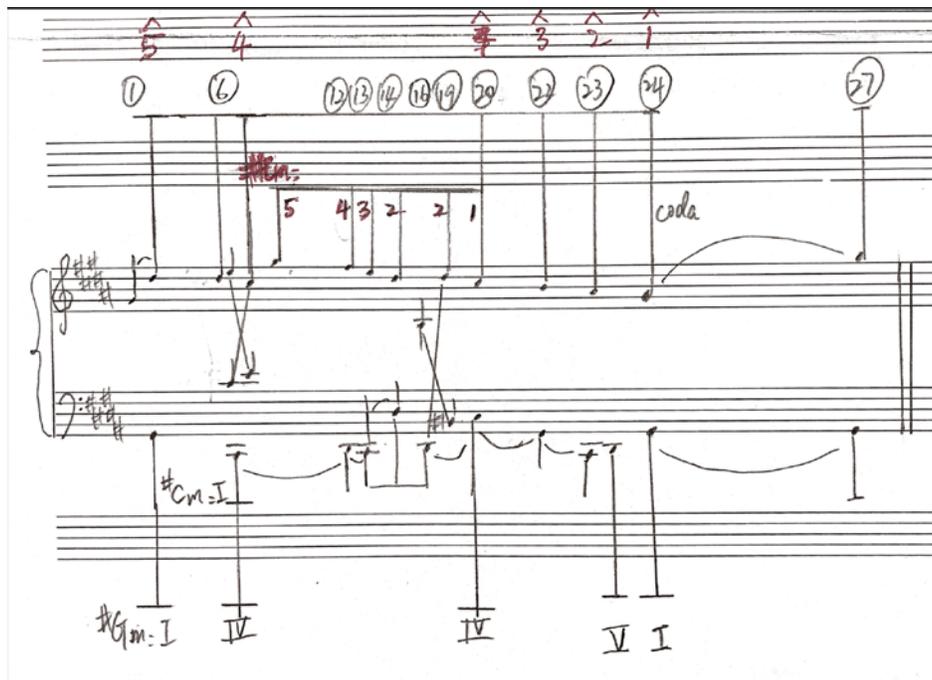
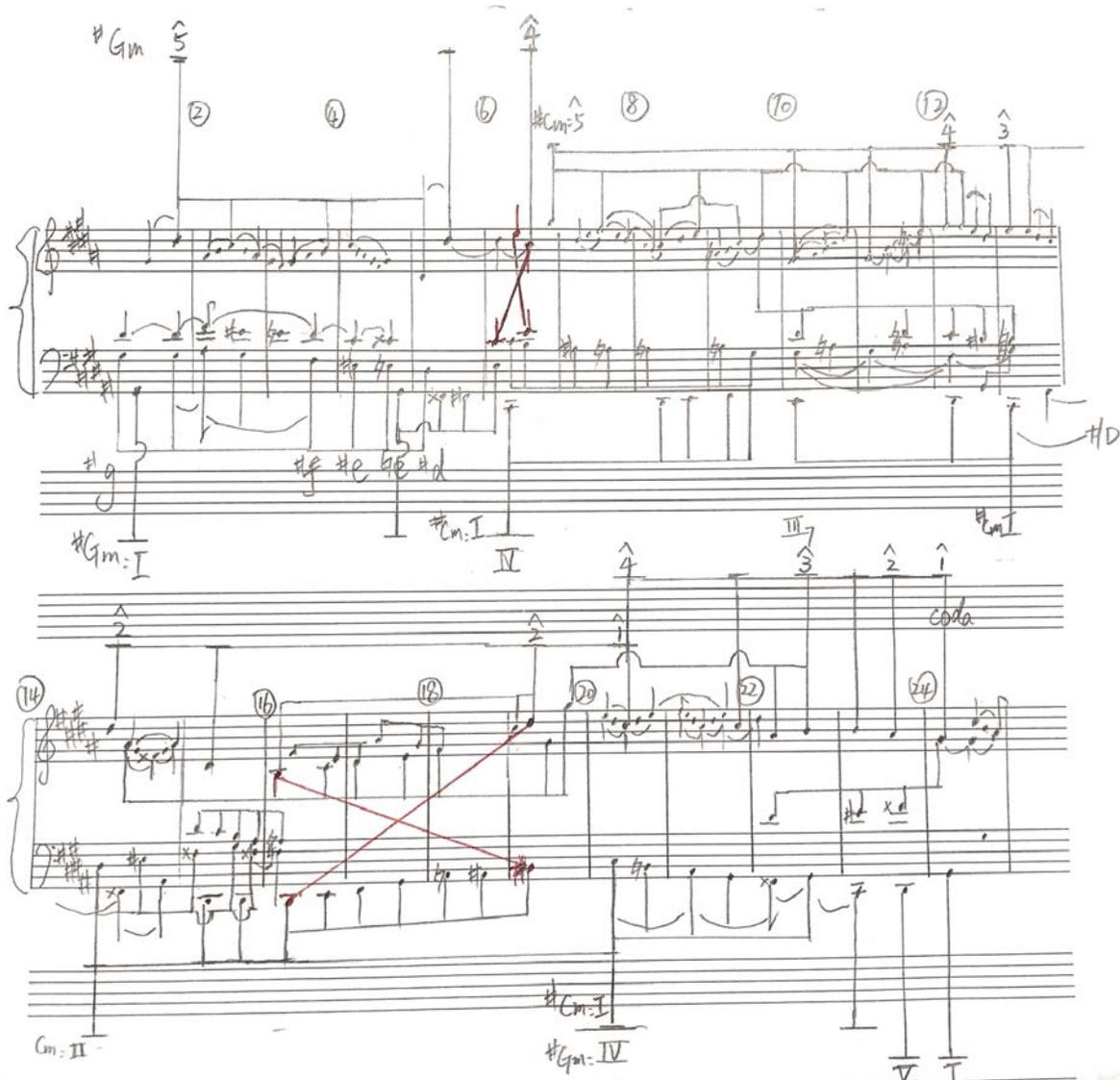


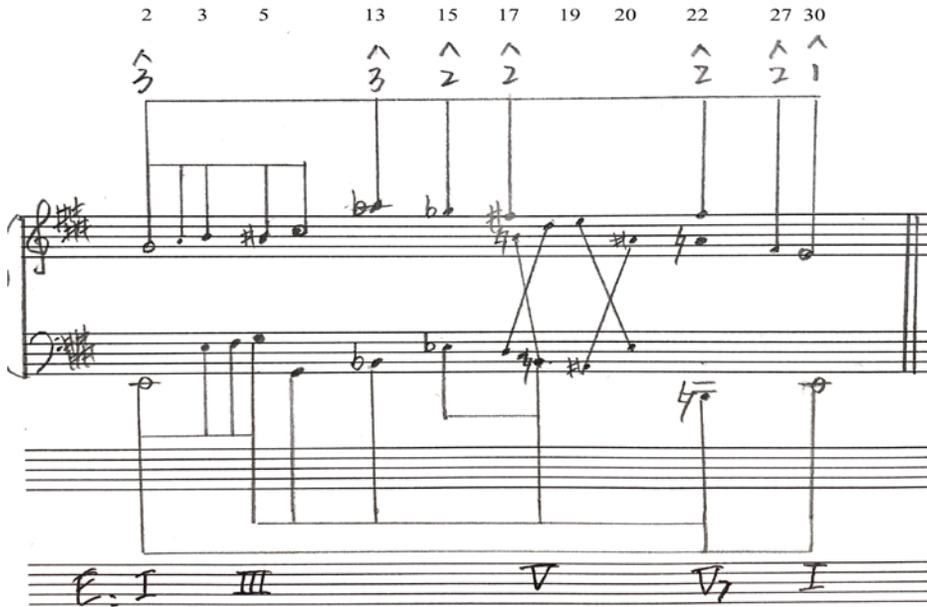
Figure 7: “Aria” foreground graph, mm. 1-24



## 2.7 “Canon”

No. 5 “Canon” in E major was written on July 26, 1940 in Mazères, France. The fundamental bass progression prolongs the G# major chord—which is the III of E (mm. 5-12), then moves up to Bb (m. 13), and chromatically to B (m. 18)—the V of the tonic, E. The primary tone in the upper part prolongs the G# (mm. 2-12) then moves through Ab (m. 13) - Gb (m. 15) - F# (mm. 17-27) - E (m. 28-32) (Fig. 8).

Figure 8: “Canon” background graph, mm. 1-32



This canon represents a conversation in three voices. The upper voice introduces a theme in m. 1, followed shortly by the tenor statement of the same theme in m. 2 in strict canon. The bass line functions to provide harmonic support throughout the piece but occasionally provides the theme, for example, in mm. 18-21. Sometimes there are supportive passages, such as the bass line in mm. 5-8 and the alto line in mm. 29-32. The alto line then forms a sixth interval underneath the soprano line starting from m. 9, and the tenor line continues the theme, imitating even when the key changes to three flats in E $\flat$  minor (m. 14-16). The texture becomes dense when the theme develops and comes back to the E major (m. 17), and the bass takes over imitation of the theme (mm. 18-21). Through a voice exchange in m. 18, the bass arrives at B (the V of the tonic), and the return to E tonic spreads into four-part writing to the end.

## 2.8 “Grave”

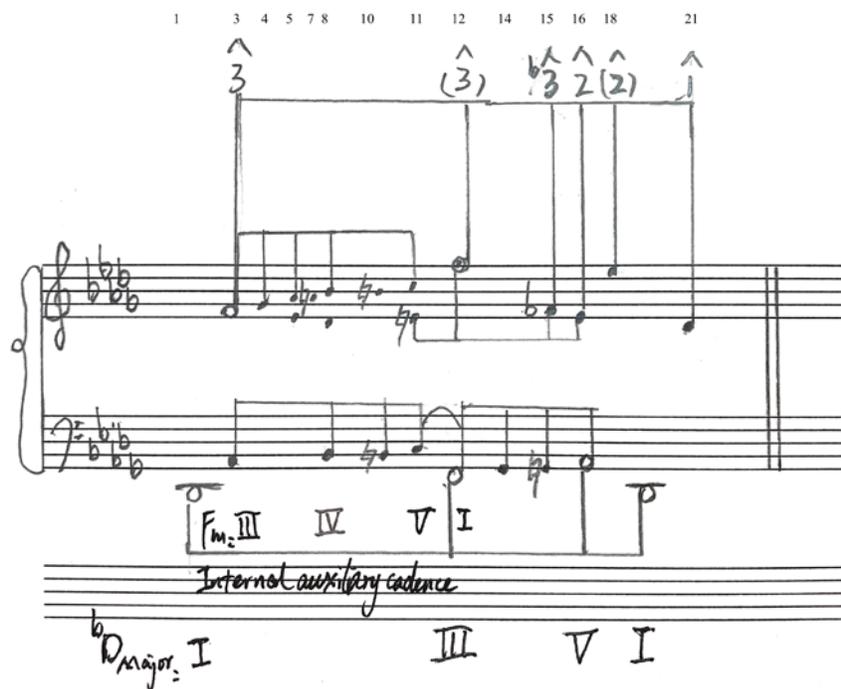
No. 6 “Grave” in E minor was written on July 27, 1940 in Mazères, France. The fundamental bass progression starts on an E (mm. 1-8), and surprisingly, chromatically moves up



2.9 “Allegretto comodo”

No. 7 “Allegretto comodo” in D $\flat$  major was written on July 28, 1940 in Mazères, France. There is a discrepancy between the title in Jongen’s manuscript and the CeBeDeM edition of the score: in the manuscript, Jongen writes “*Allegretto comodo*” as the tempo rather than the title, but in the CeBeDeM edition of the score, the title is “Allegro commodo” (see annotated score and graph in the appendix). The fundamental bass progression starts with D $\flat$ (mm. 1-3), moves up to F—the III of tonic (mm. 12-13), through G $\flat$  (mm. 14-15) - G (m. 15) - A $\flat$  (mm. 16-17)—the V of tonic, and back to D $\flat$  (mm. 18-21). The primary tone in the upper part starts with and prolongs F (mm. 3, 10, 12) before moving through F $\flat$  (m. 15) - E $\flat$  (m. 16) - D $\flat$  (m. 20) (Fig. 10).

**Figure 10: “Allegretto comodo” background graph, mm. 1-21**



Jongen indicates “*souple*” (soft, supple) in the beginning, conjuring images of soft silk pouring from heaven. Unlike the previous preludes, “Allegretto comodo” is a light-hearted piece,

acting as the pleasant and refreshing sun after an extended period of gloom. This piece is most effective when it is directed in one long breath, without hesitation, to the very end.

## 2.10 “Fughetta”

No. 8 “Fughetta” in C# minor was written on July 30, 1940 in Mazères, France. Jongen masters fugal writing in C# minor—the key representing penitential lamentation and intimate conversation with God<sup>39</sup>—in a complicated but well-organized way. The fundamental progression starts with C# (m. 1) and seems to go to E (m. 9); this is an illusion, though, since the E (m. 9) is actually coming from the C# (m. 6) - D# (m. 8) and then continues through F# (m. 10) - G# (m. 11) - A# (m. 11), indicating that the E is only the passing note from that inner voice. In actuality, the C# (m. 1) moves through the III/V in B (m. 12) to the III in E (m. 21), meaning that the III delays its arrival to V before finally moving through V in G# (m. 26) and back to C# (m. 29).

The primary tone is also difficult to discern. Starting with G# (m. 1), it is easy to think that the G# (m. 9) goes down to F# in m. 13, but this is also a deception, since the F# actually belongs to the upper voice’s line G# (m. 9) - F# (m. 13) before transferring to the lower voice line on F (m. 20) - E (m. 21). Though it is very difficult to identify the voice exchange here, it appears that the G# (m. 9) is actually picked up again in m. 21 and moves through F# (m. 23) - E (m. 25) - D# (m. 26) - C# (m. 29) (Fig. 11).

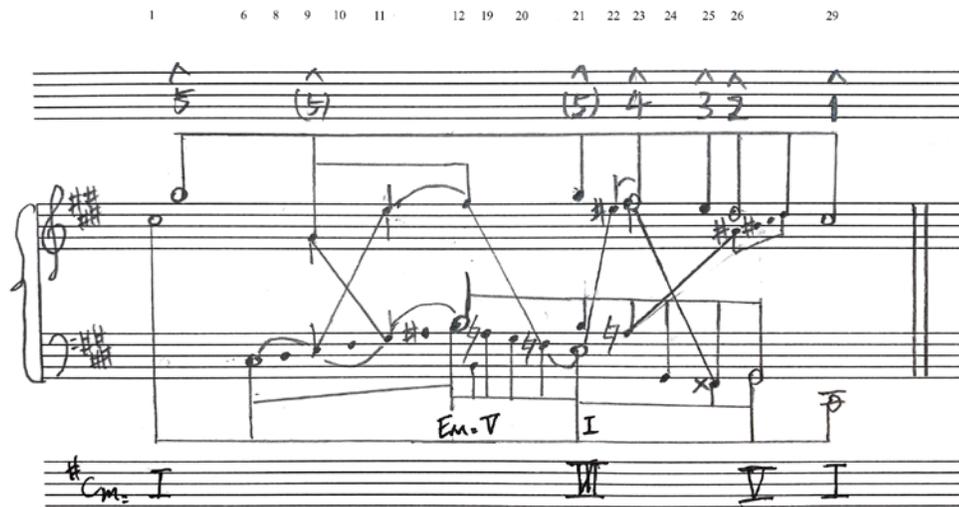
The feature of the subject is a leap up to the fifth followed by a chromatic descent, as in

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<sup>39</sup> “Affective Musical Key Characteristics,” Western Michigan University, Accessed February 17, 2023, <https://wmich.edu/mus-theo/courses/keys.html>.

mm. 1-3. This subject is placed in different keys, both major and minor. The subject appears in the following keys throughout this prelude: C# minor (mm. 1-3, mm. 6-8, mm. 27-28), G# major (mm. 3-5), E major (mm. 9-12), B major (mm. 12-14), F# minor (mm. 15-17), A major (m. 19), an inversion of the subject in F# minor (mm. 21-23), and an inversion of the subject in C# minor (mm. 24-26).

**Figure 11: “Fughetta” background graph, mm. 1-29**



## 2.11 “Étude”

No. 9 “Étude” in A major was written on July 31, 1940 in Mazères, France. Under the title, Jongen writes: “Pour la petite Cécile à l’occasion de sa 3è année” (For little Cécile on the occasion of her 3rd year); apparently, this étude is a birthday gift for Jongen’s granddaughter. This prelude sounds youthful, innocent, and uplifting, but detailed analysis reveals that it is compositionally mature, sophisticated, and deep.

The fundamental bass progression of this étude is: I in A (m. 1) - bIII in C (m. 11) - V in E (m. 18) - I in A (m. 22). The E (m. 4) is a III<sup>6</sup> of A and descends through D# (m. 5) - C# (m. 5) - B (m. 6); the B (m. 6) chromatically descends to F (m. 9), so the E (m. 4) is actually ascending

to F (m. 9) - G (m. 9) - C (m. 11) in a large sense, acting as a passing tone. Through C (m. 11) - B $\flat$  (m. 13) - E $\flat$  (m. 14) - D $\flat$  (m. 16) - G $\flat$  (m. 17), III $\flat$  in C arrives at V in E (m. 18). The primary tone in the upper part prolongs the C $\sharp$  (mm. 1-4), the goal of the C $\sharp$  then is to descend to the C (m. 11) and return to C $\sharp$  (m. 18). Through D $\flat$  (mm. 16-17)—the enharmonic of C $\sharp$  (m. 18)—the C (m. 11) returns to C $\sharp$  (m. 18). The ending I -  $\flat$ VII $^7$  (A-major triad to G $^7$  chord in m. 22 and m. 23), compares to the I - V movement in the beginning (A major to an E-major triad in mm. 1-2), which more-strongly leads, almost in a demanding way (due to the VII leading tone), but also feels enticing (G - A instead of the normal G $\sharp$  - A).

Noteworthy, this prelude was written in a strange 5/4 time signature, each beat including a harp-like five-note arpeggio figure; in the middle section, this five-note figure changes to a three-note figure (m. 11) and arrives to the important  $\flat$ III in C. When the C moves through C $\sharp$  - B and returns to A (m. 22), however, the five-note arpeggio figure returns as well (Fig. 12).

Figure 12: “Étude” background graph, mm. 1-24

## 2.12 “Tristesse”

No. 10 “Tristesse” (sadness) in A minor was written between August 1-2, 1940 in Mazères, France. In his book, *Joseph Jongen and His Organ Music*, John Scott Whiteley writes: “Jongen’s approach was not as systematic as that of Tournemire, but, like Tournemire, many melody lines that seem to be plainsong themes are original, such as that in the tenth piano prelude of the op. 116.”<sup>40</sup> This brief statement presents a clue to the original plainsong theme in Jongen’s no. 10 “Tristesse.” Like the second song, “Andantino,” the accompaniment is composed of offbeat rhythms that create a sense of wondering and resistance. This prelude reminds me of Chopin's E minor Prelude op. 28/4, both in its sense of sadness and by sharing the same compositional idea. The fundamental progression of the bass is a V - I, which is E - A in this case. With the V prolonged through most of the prelude, the tonic is only reached in the second half of m. 19. The prolongation of the V on E starts in mm. 1-2, is picked up in m. 8, then picked up again in m. 17, and finally returns to I on A in m. 19. If mm. 1-8 is considered in the key of E minor, there is also an auxiliary cadence of V - I (B - E) in the bass (mm. 7-8).

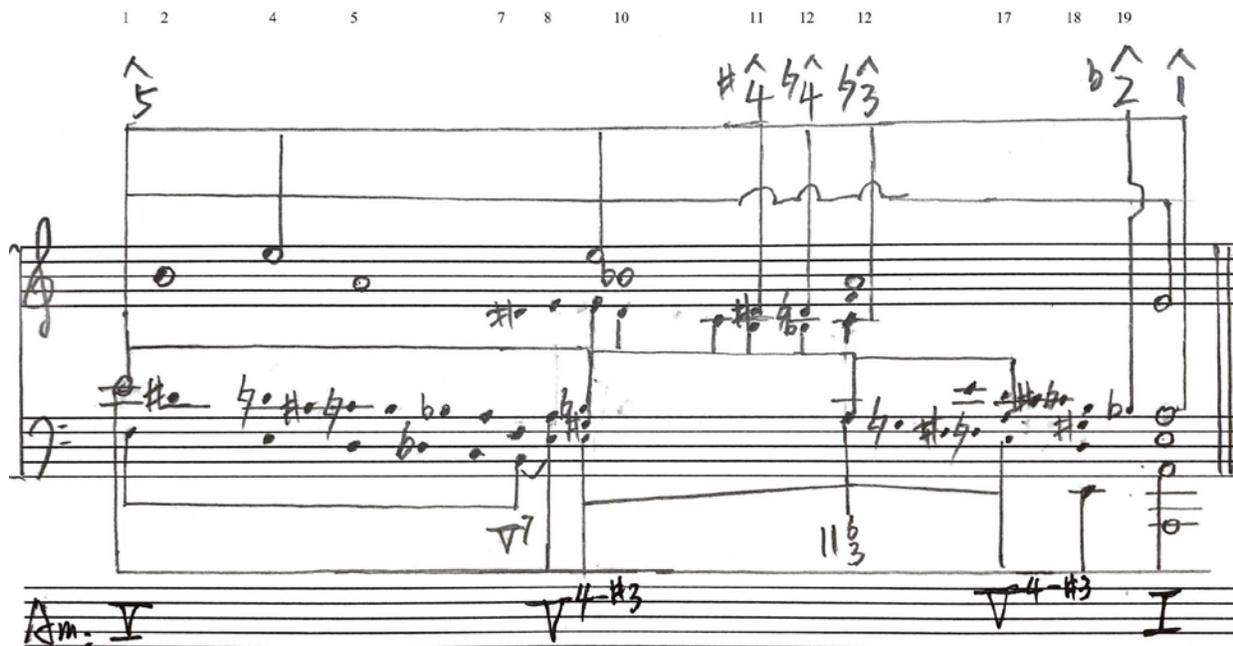
The primary tone in the upper part also prolongs the E starting from m. 1, then shifts into the L.H.’s tenor voice, D# - D - C, in mm. 11-12. The F major six-three chord at the end of m. 12 does not mean a return to the tonic—it is only there to support C, which is the III in the primary tone. The C (m. 12) then descends to B $\flat$  and arrives on A in m. 19. Similar to Chopin’s E minor Prelude, in which the B is the pedal point, Jongen also uses the pedal point technique in “Tristesse” (E, B, A). The E is easier to trace, as it is prevalent throughout the prelude. The B is intermittent, occurring in mm. 1-3, mm. 7-8, then it moves to the A. The A is also intermittent

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<sup>40</sup> Whiteley, 93.

and difficult to trace, as it occurs in mm. 1-4 in the inner voice of the L.H., mm. 5-7 and mm. 12-16 in the R.H., then mm. 21-24 in the inner voice of the L.H. (Fig. 13).

Figure 13: “Tristesse” background graph, mm. 1-24



### 2.13 “Pastorale”

No. 11 “Pastorale” in F major was written on August 8, 1940 in Mazères, France.

“Pastorale” refers to a type of instrumental or vocal composition that suggests a simple or bucolic subject, often incorporating musical lines that emulate that of a shepherd’s pipe. It can also refer to stage pieces dealing with legendary or pastoral subjects, like Handel’s *Acis and Galatea*.<sup>41</sup> In “Pastorale,” Jongen creates the sense of gently floating, expressing a simple and pastoral subject in his unique harmonic language.

<sup>41</sup> “Pastorale,” Oxford Dictionary of Music Online, Accessed February 14, 2023, <https://www-oxfordreference-com.libproxy.library.unt.edu/display/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-6886>.

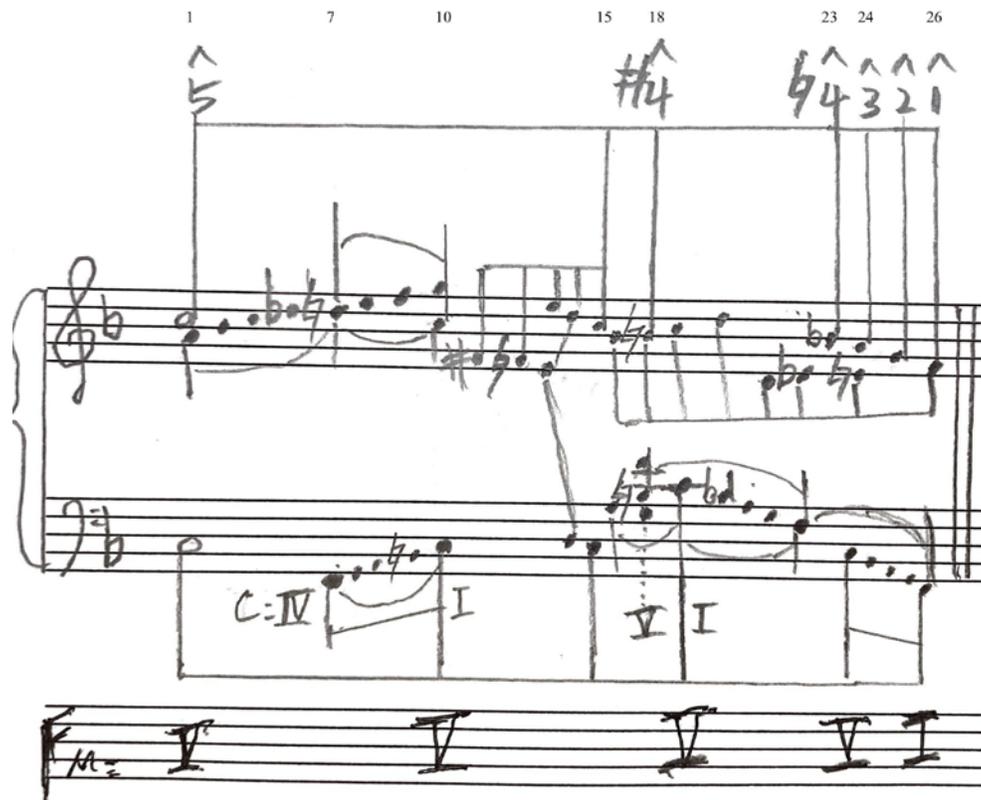
The bass fundamental progression prolongs the V, which is the C in this case. The primary tone in the upper voice also starts with and prolongs the C. The D in mm. 7, 11, and 13 leads to the C in mm. 10, 12, and 15 separately, serving as the passing note to C. The tetrachord in both hands: C-F-B $\flat$  and D-G-C (mm. 1, 2, and 17) has all the functions of I, IV, V, and VII, creating an impression of eastern influence, mystery, suspense, and unresolved feelings. In mm. 15-17, there are also multiple voice-leadings in these chords that slowly move to the tetrachord, four of which are chromatic:

1. C - C
2. C - D
3. C - D - E - F
4. C - B - B $\flat$  - A - G $\sharp$  - G $\natural$
5. E $\flat$  - E $\natural$  - D
6. E $\flat$  - D - D $\flat$  - C - B - B $\flat$
7. A $\flat$  - G - G $\flat$  - F

Often *pastorales* were written in compound time; Jongen's "Pastorale" was composed in a 15/8 time signature. We can divide the 15 beats into 9 + 6, which feels like 3 + 2 if we group three eighth-notes per beat. However, since the meter is constantly changing in this prelude, it can be set as: 3+2 (mm. 1-2); 3 (mm. 3-6); 3+2 (mm. 7-9); 2 (m. 10); 3+2 (mm. 11-12); 3 (mm. 13-16); 3+2 (m. 17); 4 (mm. 18-21); 3 (m. 22); 3+2 (m. 23); 3 (mm. 24-29). We can also divide this piece into a five-sentence poem: mm. 1-6, mm. 7-10, mm. 11-16, mm. 17-22, and mm. 23-29. The inner voice chromatically moves from B $\flat$  (m. 18) - B (m. 19) - C (mm. 20-21) - D (m.

22) - Eb (mm. 23-24) - E (m. 23 and m. 25) - F (m. 26), delaying the procession of the V, with the tenor also echoing the beginning theme in m. 21 (Fig. 14).

**Figure 14: “Pastorale” background graph, mm. 1-29**



## 2.14 “Passacaglia”

No. 12 “Passacaglia” in F minor was written on August 10, 1940 in Mazères, France.

The “*passacaglia*” originated in early seventeenth-century Spain as the “*pasacalle*.”<sup>42</sup>

Presumably, World War II impacted Jongen’s musical thoughts, darkening this *passacaglia*. The bass fundamental progression in “Passacaglia” prolongs the I in F, the ostinato takes the form of a descending chromatic scale from F - B with a return to C, and back to F, evoking a deep funereal lamenting and an ache for death. This chromatically-descending scale pattern repeats

<sup>42</sup> “Passacaglia,” Grove Music Online, Accessed February 3, 2023, <https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.21024>.

eight times. The primary tone in the upper voice starts on and prolongs C (mm. 4-19) then moves through B $\flat$  (m. 20) - A (m. 20) - A $\flat$  (mm. 22-24) - G (m. 24) - G $\flat$  (m. 25) - F (m. 27). With the R.H. sighing in mm. 10-12 and the duet lamenting between the soprano and the alto lines in mm. 13-15, the texture thickens. Jongen's use of dissonance becomes fierce starting in m. 16, creating a heightened sense of bitter pain and anguish. From m. 16 to the end, Jongen showcases a complex voice-leading compositional technique (see annotated score and graph in the appendix). The ending in F major is unexpected, symbolizing the peace of death and the warmth of heaven.

## 2.15 "Rigaudon"

No. 13 "Rigaudon" in D major was written on August 16, 1940 in Mazères, France. The title "Rigaudon" refers to the lively instrumental social dance form in duple meter that rose to popularity in seventeenth- to eighteenth- century England and France. Typically, this dance form features four-bar phrases and at least two sections.<sup>43</sup> Written in a 2/2 time signature, Jongen's "Rigaudon" is obviously a duple-meter folk dance, in a clear ABA form, working through D major (mm. 1-13) - A minor (mm. 14-28) - D major (mm. 28-46) (see annotated score and graph in the appendix). This dance prelude offers a cheerful and passionate A section, and a charming and enticing B section that contrasts the other preludes in op. 116.

"Rigaudon" incorporates a uniquely interesting harmonic language in the A-minor middle section (Fig. 15). The A-minor section begins with the rising-third A (m. 14) - B - C (m. 17) in the L.H. and pentatonic scales circling in the R.H. (mm. 15-18), which are then answered by the C - B (m. 20) - A (m. 28). Simultaneously, however, the bass projects A (m. 14) - C (m. 17) - E (m. 27) - A (m. 28), thereby arpeggiating and functioning as the dominant.

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<sup>43</sup> "Rigaudon," Grove Music Online, Accessed February 3, 2023, <https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.23459>.



Jongen's use of the tetrachord in G (m. 18), augmented triad in G (m. 20), combination of chromatic and whole-tone scales in the inner voices (mm. 19-27), and voice change (m. 24) are all daring compositional choices.

## 2.16 "Sarabande"

No. 14 "Sarabande" in D minor was written on August 18, 1940 in Mazères, France. The *sarabande* originated as a fast triple-meter dance in Latin America and Spain in the sixteenth century, eventually emerging in Italy and England. A slow, dignified, regal *sarabande* dance type later became popular in France and Germany.<sup>44</sup> Jongen's "Sarabande" in D minor is a slow and serious type, reminiscent of Händel's "Sarabande in D Minor" HWV 437.

The bass fundamental progression is complicated in this *sarabande* and includes the following tonal plan: I - bI - V - I. The D at the beginning (mm. 1-4) is prolonged through the bass, moves down to Db (m. 17), then through Ab (m. 21) to the V in A (m. 24), and finally returns to D (m. 31). The coda from mm. 31-33 repeats the V - I pattern instead of the VII - I (m. 31), emphasizing the return function in the bass and prolonging the echo to make it proportionately appropriate (see annotated score and graph in the appendix).

The primary tone in the upper voice starts with and prolongs the I in D (mm. 1-10), which is interrupted by Eb (m. 11), then moves through Db (m. 15) to F (m. 21). The compositional goal of the piece is the attenuated ascent to the high F in m. 21; it does not matter that this F is only an eighth note in duration, its structural importance is independent of its durational value. Also, there is motivic significance in the descending perfect fourth, D - C - Bb - A (mm. 1-3), which stands in a dialectical and dialogical relationship with the descending

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<sup>44</sup> "Sarabande," Grove Music Online, Accessed February 3, 2023, <https://doi-org.libproxy.library.unt.edu/10.1093/gmo/9781561592630.article.24574>.

augmented fourth, D - C - Bb - Ab (mm. 5-11). This calls attention to its restatements, including near the end (mm. 21-24) where it is restated before the primary tone's return. Sometimes this restatement appears in a prolonged retrospect form, as in mm. 13-21.

The repeated octaves in the bass represent consistent footsteps. The harmony becomes more and more dissonant towards the middle section, depicting a soul painfully and uneasily wondering and questioning. The F - E - D pattern repeats in the ending (mm. 26-31), the tide becoming smaller as the sound slowly fades away (see annotated score and graph in the appendix).

## 2.17 “Valse mignonne”

After nine months without composing, Jongen wrote no. 15 “Valse mignonne” (Pleasant Waltz) in Bb major in June 1941 in Sart-lez-Spa, Liège, Belgium. Few composers had produced piano versions of “Valse mignonne” before Jongen, each in their own unique style. While the great French composer Saint-Saëns wrote his “Valse mignonne” op. 104 (1896) in Eb major in a natural, simple, and cute style,<sup>45</sup> Italian opera composer Ruggero Leoncavallo's contrasting *Valse mignonne* (1898) is written in an intimate, lyrical, and dramatic style. German composer Moritz Moszkowski's “Valse mignonne” from *Tanz-Momente* op. 89 (1912) is reminiscent of R. Schumann in both melody and style. Polish pianist Ignacy Jan Paderewski's “Valse mignonne” (1876) was dedicated to G. Roguski but was unfortunately lost.<sup>46</sup>

Jongen inserts numerous seventh chords—even an augmented major-seventh chord (m.

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<sup>45</sup> A rare video recording exists of Saint-Saëns' performing his “Valse mignonne,” exemplifying the cute and simple style in his playing as well, <https://www.youtube.com/watch?v=MA1ffxiCOU8>.

<sup>46</sup> “List of Works by Ignacy Jan Paderewski,” Polish Music Center of University of Southern California, Accessed February 14, 2023, <https://polishmusic.usc.edu/research/publications/polish-music-journal/vol4no2/paderewski-works/>.

30)—and quartal voicing (mm. 39-42) in this cute waltz. These chords not only serve as the waltz rhythm, emphasizing the second beat, but also serve as the voice-leading function surrounded by improvisational sixteenth-notes. Recalling memories of the old-fashioned ballroom, Jongen uses harmonic language to create an enticing, untraditional, and impressionist portrait with an air of bittersweet in this prelude. The waltz starts on I in B $\flat$  but feels unsettled, with several chords chromatically leading into the following chords before sensibly landing on the V in F (m. 16). The V in F (m. 16) returns to the bI in B $\natural$  (m. 19), developing the beginning bass idea; the B $\flat$  - B $\natural$  elide here (m. 19). The V in F (m. 16) is then picked up again in m. 39, and the B $\flat$  tonic arrives very late in m. 49. The basic harmonic progression, I - II or V/V - V - I, is presented twice over the course of the prelude. The primary tones of the upper part include: D (mm. 13-18, mm. 35-41) - C (mm. 43-52) - B $\flat$  (mm. 53-65). The B $\flat$  (m. 1) - C (m. 5) - D $\flat$  (m. 7) - C $\sharp$  (m. 8) - D (m. 13) create a rising third filled in chromatically, which is the main motivic idea. This chromatic motive is transposed to F starting in m. 13, as F (m. 13) - G $\flat$  (m. 14) - G (mm. 16-18). The motive is recomposed in the top voice starting on B $\flat$  in m. 23, as B $\flat$  (m. 23) - B (m. 30) - C (m. 31) - D (m. 35), and the transposition starting on F is also recomposed in mm. 27-31. The G $\flat$  in m. 47 is also very unexpected, delaying the return to tonic.

## 2.18 “Molto espressivo”

No. 16 “Molto espressivo” (Very Expressive) in B $\flat$  minor was written on June 16, 1941 in Sart-lez-Spa, Liège. This prelude exudes nostalgia, evoking the image of an author giving a monologue in his room at night, with sounds of leaves shaking on the tree outside the window, raindrops scattering on the roof, and a church bell ringing in the distance. *Molto espressivo* can

be understood as extreme *legato* with a sense of constant hyper-awareness of the harmonic progression and chromatic lingerings.

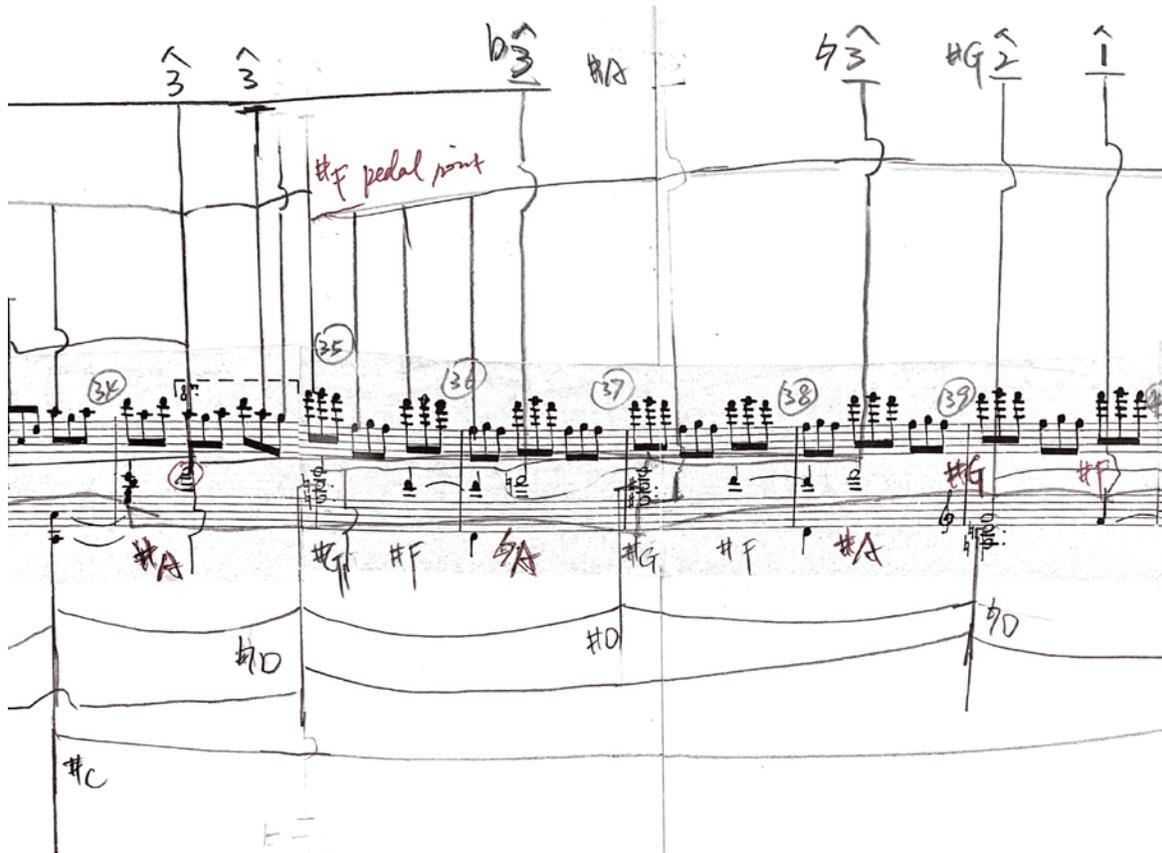
This unique 4/4 + 2/4 meter setting (5/4 in m. 27), another four-part counterpoint writing exercise for Jongen, also features a creative and unexpected tonal plan. The fundamental bass progression setting is I<sup>7</sup> (mm. 1-10) - V<sup>7</sup> (starts in m. 11 and picks up again in m. 24) - I (mm. 28-47). The bV (m. 36) in the L.H. harmonically supports the G<sup>b</sup> - A<sup>b</sup> - B<sup>b</sup> in the upper voice. The primary tones starts with #3 in D<sup>♯</sup> (m. 9), descends to 3 in D<sup>b</sup> (m. 41) - 2 in C (m. 44), and returns to 1 in B<sup>b</sup> (m. 46). The time signature changes to 5/4 in m. 27 is a turning point, connoting the home return. The voice-leading motive B<sup>b</sup>- A<sup>b</sup> - G<sup>b</sup> - F (mm. 1-10) is shadowed in the tenor voice of the L.H. (mm. 1-3), and it echoes near the end in mm. 39-42 (L.H.) and mm. 42-46 (R.H.) (marked as “X” in the annotated score and graph in the appendix). The chromatic descending lines unfold naturally and independently during the procession: mm. 7-14 and mm. 28-36 in the tenor voice and mm. 24-28 and mm. 32-36 in the soprano voice. The ending is also written in chromatic descending lines. Jongen’s talent for setting rich tonal schemes is displayed fully in the details of the inner voices in “Molto espressivo.”

## 2.19 “Les touches noires”

No. 17 “Les touches noires” (The Black Keys) in F<sup>♯</sup> major was written on June 19, 1941 in Sart-lez-Spa, Liège. The fundamental bass progression starts with G<sup>♯</sup>, which belongs to the V of the dominant C<sup>♯</sup> in the first section (mm. 1-17). The C<sup>♯</sup> then arrives to D<sup>♯</sup> (m. 23), but quickly returns to C<sup>♯</sup> (V<sup>7</sup>) in m. 29. The primary tones of the upper part start with G<sup>♯</sup>, ascend to A<sup>♯</sup> (m. 8), and return to G<sup>♯</sup> (m. 17). Interestingly, near the end in mm. 34-39, the length of the half notes

in the L.H. change the musical pulse from triple meter to duple meter, thus prolonging the meter and emphasizing the primary tone on A# - G# - F# (Fig. 16).

Figure 16: “Les touches noires,” mm. 34-39



In Jongen’s “Les touches noires,” the R.H. lines play rapid triplets while the L.H. plays the melody in chords, paying homage to Chopin’s “Black Key Étude” op. 10/5. Interestingly, while Chopin’s “Black Key Étude” is set in G♭major with six flats, “Les Touches Noires” is in F# major with seven sharps; thus, they are enharmonically the same key on the keyboard—the key connoting triumph over difficulty with a sigh of relief.<sup>47</sup> While there are similarities between Chopin’s “Black Key Étude” and this prelude, Jongen’s harmonic language and rhythmic tools

<sup>47</sup> “Affective Musical Key Characteristics,” Accessed February 17, 2023, <https://wmich.edu/mus-theo/courses/keys.html>.

are more developed. Jongen uses quartal voicing—a technique favored by late nineteenth- and twentieth-century French composers—in mm. 1, 35, and 37. These chords land on the half note on the second beat of each measure, imitating the jazz voicing technique in mm. 1-17. By changing the length of the chords without changing the meter in mm. 21-42, the prolonged, far-away bell-like sound played by the L.H. and the repeating flying-bird pattern played by the R.H. become more static. By changing to five-note groupings from three-note groupings in the pentatonic scale in mm. 47-48, the ending is quite lighthearted and disappears quickly.

## 2.20 “Petit ruisseau”

No. 18 “Petit ruisseau” (Little Creek) in F# minor was written on June 23, 1941 in Sart-lez-Spa, Liège. Jongen indicates the tempo mark “*Allant*” (going) at the start of the piece. The fundamental bass progression in “Petit ruisseau” is: F# (mm. 1-8) - G# (m. 9) - C# (m. 13) - C (m. 20) - C# (m. 31) - F# (m. 37). The primary tones of the upper part begin on C# and prolong the B (mm. 11-18); the C# in m. 7 is then picked up in m. 27 and moves through B (m. 31) - A (m. 38) - G# (m. 38) - and F# (m. 39). Jongen also employs altered Gregorian modes, mainly through chromaticism, in this prelude. For example, there is a D Lydian b7 scale in m. 3 and m. 29 (D, E, F#, G#, A, B, C), a Hypophrygian #6 scale in m. 9 (G#, A, B, C#, D, E#, F#), and a Locrian mode on D in m. 31 (C#, D, E, F#, G, A, B). Jongen even quotes the Tristan chord in m. 11 (G#, D, F#, B), employs C# major scale notes (m. 13), whole tone scales (mm. 16-19), and a C#<sub>7</sub>b<sup>5</sup> chord in m. 33. Furthermore, the ending (mm. 37-39) is in the unconventional melodic minor #4 scale (F#, G#, A, B#, C#, D#, E#, F#), combining F# major and F# minor scales—a very unusual and daring compositional choice (Fig. 17). This prelude calls to mind the image of an

old man standing on the riverside of a gloomy and chilly little creek with an umbrella in his hand. Beginning on the F# in the middle voice in m. 27, “raindrops” begin to occur on each second beat.

Figure 17: “Petit ruisseau,” mm. 33-39

## 2.21 “Bravura”

No. 19 “Bravura” (Skill, Bravery) in E $\flat$  major was written on June 24, 1941 in Sart-lez-Spa, Liège. This is another example of Jongen’s mature contrapuntal writing. The fundamental bass progression in “Bravura” is I (mm. 1-3) - V (mm. 4-17) - I (mm. 18-20). The primary tone is: 5 - #4 - #4 - 3 - 2 - 1, which is B $\flat$  (m. 4) - A $\sharp$  (prolonged in mm. 5-16) - A $\flat$  (mm. 18-19) - G (m. 19) - F (m. 19) - E $\flat$  (m. 20).

The 12/8 meter indicates a four-beat rhythm in which three eighth-notes count as one beat, like a triplet. The 12/8 meter also indicates a not-too-fast tempo; each eighth-note triplet

should be articulated in a steady and confirmed tempo, ensuring that the numerous sixteenth notes lined up with these eighth-note triplets will be heard clearly.

The key of E $\flat$  major connotes an intimate conversation with God.<sup>48</sup> In my opinion, the theme occurring in the soprano and the tenor in the very beginning represents the intimate conversation between a human and God. This conversation begins with the human voice in the soprano line (mm. 1-2), followed by the voice of God in the tenor line (mm. 2-3), both in the key of E $\flat$ . Interestingly, all seven notes of the scale are presented in a descending line, connoting the seven divisions of Heaven. The theme then continues in the key of B $\flat$ , first in God's voice with the tenor line (m. 3) followed by the human voice in the soprano line (m. 4). Jongen inserts Scarlatti-like improvisational, repetitive dancing passages in the middle section, connoting a ritualistic human dance (mm. 7-15), but all voice leading here supports the #IV - V progression and creates distance between the two voices: the L.H. moves to the lowest A, and the R.H. moves to the highest E $\flat$ , representing the distance between the human and God. Through an unusual return to the tonic, with the diminished seventh in A (m. 15) to the 6/3 chords of G $\flat$  - G (m. 17), Jongen displays an especially-unique harmonic language (see annotated score and graph in the appendix).

In the ending, the human voice in the soprano line echos the beginning of the theme in B $\flat$ (m. 18). Unlike the beginning, however, the voice of God—now located in the alto line—begins on the fifth beat of the measure rather than at the start of the following bar, showing the shortened distance between the human and God. The voices then merge, indicating a more-intimate relationship between the human and God, and a hope for unity.

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<sup>48</sup> "Affective Musical Key Characteristics."

## 2.22 “Untitled”

No. 20 “Untitled” in E $\flat$  minor was written on June 25, 1941 in Sart-lez-Spa, Liège.

Composed in E $\flat$  minor, the missing title is not the only mysterious element of this piece. The key of E $\flat$  minor represents the deepest feelings of anxiety, brooding despair, distress, and depression.<sup>49</sup> The fundamental bass progression prolongs the I throughout the prelude, the tritone of A $\sharp$  (m. 4) - E $\flat$  (m. 10) is followed by A $\flat$  (m. 10) - D $\sharp$  (m. 13), and E $\flat$  (m. 14) - A $\sharp$  (m. 18) (see annotated score and graph in the appendix). The primary tone is complicated, as it prolongs the  $\sharp 3$  in G $\sharp$  (mm. 3-18), so the process is:  $\sharp 3$  (mm. 3-18) -  $\natural 3$  (m. 19 and m. 23) -  $\flat 2$  (m. 26) - 1 (m. 28), very unusual, but typical Jongen. The inner voice overlapping of  $\sharp 3$  -  $\natural 3$  -  $\flat 2$  - 1 (mm. 3-10) is amplified in the coda (mm. 23-31). The texture in this prelude is very dense due to the numerous imitations and voice leadings in busy, close, and complex communications and connections, paying homage to the Baroque contrapuntal writing masters, even to the Renaissance composers of the Franco-Flemish School (see annotated score and graph in the appendix).

## 2.23 “Leggiero”

No. 21 “Leggiero” in B major was written on July 1, 1941 in Sart-lez-Spa, Liège. In his manuscript, Jongen does not add any title, instead only providing the tempo marking “*Leggiero*” in the first measure (see Chapter 3). While many of the stylistic influences in this set can be considered broad, the opening motive of “Leggiero” interestingly shares the same opening motive of Moszkowski’s “*Étincelles*” (1886). This piece conjures images of naughty,

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<sup>49</sup> “Affective Musical Key Characteristics.”

mischievous little elves dancing and jumping around the house. Written with humor, this prelude includes repetitive notes that serve the harmonic function and create harmonic richness.

The complicated fundamental bass progression is I in B (m. 1) - III in D# (m. 11) - V in F# (m. 50) - I in B (m. 59), which indicates that the V in F# is delayed. The III in D# major (m. 11) goes to the D#-minor seventh chord D# - F# - A - C# (m. 25), in which the F# - A - C# also acts as the V of the B (m. 25). The B (m. 25) moves through C# (m. 34) to the V of the tonic in F# (m. 50). The primary tone prolongs the V in F#, moves strangely up to the F# (m. 11), and returns to F# (m. 15), where the F# continues to be prolonged (mm. 15-54) before it moves down through E (m. 55), D# (m. 58), and back to B (mm. 59-60). Though there is no C# before the B, we can imagine its existence in this case.

## 2.24 “Scarlattiana”

No. 22 “Scarlattiana” in B minor was written on July 5, 1941 in Sart-lez-Spa, Liège. As the title indicates, “Scarlattiana” is written in a strikingly similar style to that of Domenico Scarlatti’s keyboard sonatas. Jongen’s accumulated use of imitation, modulation, and repetition pays homage to Scarlatti and Baroque masters. When performing this “Scarlattiana,” however, pianists may wonder whether they should play this like a Scarlatti keyboard sonata or a Romantic character piece. I believe that both options have merit and can be appropriate. Personally, I prefer to create a sarcastic dialogue between the voices and avoid dry pedaling. Regarding the trills in mm. 29-30, I suggest playing with a Romantic approach. The tonal setting of the prelude is patiently paced and well balanced. The fundamental bass progression is I (mm. 1-14) - III (mm. 15-31) - IV (mm. 32-40) - V (mm. 41-49) - I (mm. 50-56). The primary tone prolongs the V in F# (mm. 1-48), which moves through E, D, and C# (m. 49) and returns to B

(mm. 51-56) (see annotated score and graph in the appendix).

## 2.25 “Toccata-Fanfare”

No. 23 “Toccata-Fanfare” in G major was written on July 11, 1941 in Sart-lez-Spa, Liège. In this rustic and idyllic *toccata*, Jongen uses parallel ascending and descending triads and thirds (mm. 1-8, 22-31) to suggest the image of a man announcing the news in front of people at a country fair with great fanfare. The section in D featuring octave repetitions (mm. 12-21) paints a scene of grain flying as a thresher passes in the field in the distance; after this section, the focus returns to the county fair where people burst into laughter at the end. The fundamental bass progression is: I (m. 1) - V (mm. 11-21) - I (mm. 22-31). The ending seems to go to the IV in C (m. 27), but the C and G here are only part of the A-minor seventh chord (m. 26). The primary tone is D (mm. 1-14) - C (mm. 15-27) - B (mm. 28-29) - A (m. 29) - G (m. 30-31).

## 2.26 “Pour conclure”

No. 24 “Pour conclure” in G minor was written on July 12, 1941 in Sart-lez-Spa, Liège. Interestingly, Jongen chooses to conclude the cycle in G minor, evoking images of a man smoking tobacco on a long night, deep in dignified contemplation, sorting through discontented and uneasy feelings.<sup>50</sup> The fundamental bass progression is I (m. 1) - III (m. 7) - V (m. 15) - I (m. 18), so the G (m. 1) moves through A (m. 6), up to B $\flat$  (m. 7), and then through B and C (m. 13) to D (m. 15), indicating that the delayed V in D (m. 15) is the goal. The primary tone here is D (mm. 1-4, 11) - C (mm. 12, 16-18) - B $\flat$  (m. 18) - A (m. 19) - G (m. 20). Jongen writes “*Assez lent et très expressif*” (quite slow and very expressive) under the title in his manuscript, and also writes *mf*—the only dynamic sign throughout the piece. Together these markings indicate that

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<sup>50</sup> “Affective Musical Key Characteristics.”

pianists should avoid loudness while maintaining an expressive character of discontentment and unease in the performance.

The ending (mm. 18-20) is a heartfelt consolation. It includes a IV - I plagal cadence with four layers: C - B $\flat$  - A - G in the primary tone represents the return home, while C - D in the soprano depicts an ascent to Heaven. Despite G minor's discontent uneasiness, the C - D in the soprano, E $\natural$  - D in the tenor, and G - D in the bass all direct attention to D—a key representing triumph, victory, and rejoicing.<sup>51</sup>

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<sup>51</sup> “Affective Musical Key Characteristics.”

## CHAPTER 3

### CONCLUSION

Late nineteenth-century French musicians' fascination with and eventual rejection of Wagner's music compelled composers to redirect their focus.<sup>52</sup> Nourished in eastern Walloon atticisms, Joseph Jongen belongs to the Belgian branch of the French School. Jongen became seized with a desire to return to the aesthetic qualities of simplicity, balance, order, and clarity, as modeled by the early masters Bach, Rameau, and Couperin. Using Couperin's dance suite form and contrapuntal and fugal writing practices combined with many post-Romantic compositional techniques and languages, these little preludes represent a particularly-fascinating example of pastiche. Through Schenkerian voice-leading analysis, I show how these preludes are unique, poetically designed, and have individual emotional and voice-leading plans in tonality and harmony.

It is also noteworthy that Jongen's ancestors came from the Netherlands,<sup>53</sup> although from which province or period is unknown. Léon Jongen mentions that Gilles Jongen, their paternal grandfather, was born at Fouron-le-Comte (also known as Voeren), near Aix-la-Chapelle (also known as Aachen).<sup>54</sup> Fouron-le-Comte is a section of the Flemish Dutch-speaking Belgian municipality located in the Flemish region in the province of Limburg.<sup>55</sup> It is possible, therefore, that Jongen might have understood the Flemish Dutch language to some degree. Musicologist José Quitin argues that "a natural, ever-present, melodic lyricism permeates all Jongen's

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<sup>52</sup> Stegall, 42.

<sup>53</sup> Pierre Nys, *Hommage national à victor buffin et Joseph Jongen* (Société Philharmonique, Brussels, 1953).

<sup>54</sup> Whiteley, 3.

<sup>55</sup> <https://fr.wikipedia.org/wiki/Fouron-le-Comte>

music.”<sup>56</sup> In his book, *Joseph Jongen and His Organ Music*, John Scott Whiteley argues that “many melody lines that seem to be plainsong themes are original, such as that in the tenth piano prelude of the op. 116, the *Qui tollis* from the *Messe* (op. 130), or the second theme of the *Chant de May* (op. 53 no. 1).”<sup>57</sup> Violinist Eugène Ysaÿe (1858-1931)—who, like Jonen, was born in Liège—championed Jongen’s music, even referencing Jongen’s compositions as reflecting upon all the heroic verve of Walloon folk music. Whiteley adds that “although this was more a general description, folksong of the Ardennes<sup>58</sup> found a prominent place in Jongen’s works. Some works use folksong themes as the basis for variations, rondos, paraphrases and so on, some other works were composed in his own quasi-Gregorian themes—his own folktunes.”<sup>59</sup> Thus, I strongly believe that the combination of original plainsong and Walloon folksong themes permeate in Jongen’s op. 116 preludes, with their influences tracing all the way back to Renaissance composers of the Franco-Flemish School, especially in preludes: no. 2 “Andantino,” no. 3 “Confidence,” no. 4 “Aria,” no. 5 “Canon,” no. 7 “Allegretto comodo,” no. 10 “Tristesse,” no. 11 “Pastorale,” no. 13 “Rigaudon,” no. 14 “Sarabande,” no. 15 “Valse mignonne,” no. 16 “Molto espressivo,” no. 17 “Les touches noires,” no. 21 “Leggiero,” no. 23 “Toccata-Fanfare,” and no. 24 “Pour conclure.”

Except for no. 8, preludes nos. 1-10 are all marked *dim.*, *pp*, or *p* near the end. These preludes, composed while Jongen was a refugee in WWII, express feelings of desolation. Similarly, preludes nos. 14-16, 20, and 21 call for soft endings, though Jongen does not mark any

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<sup>56</sup> Whiteley, 93.

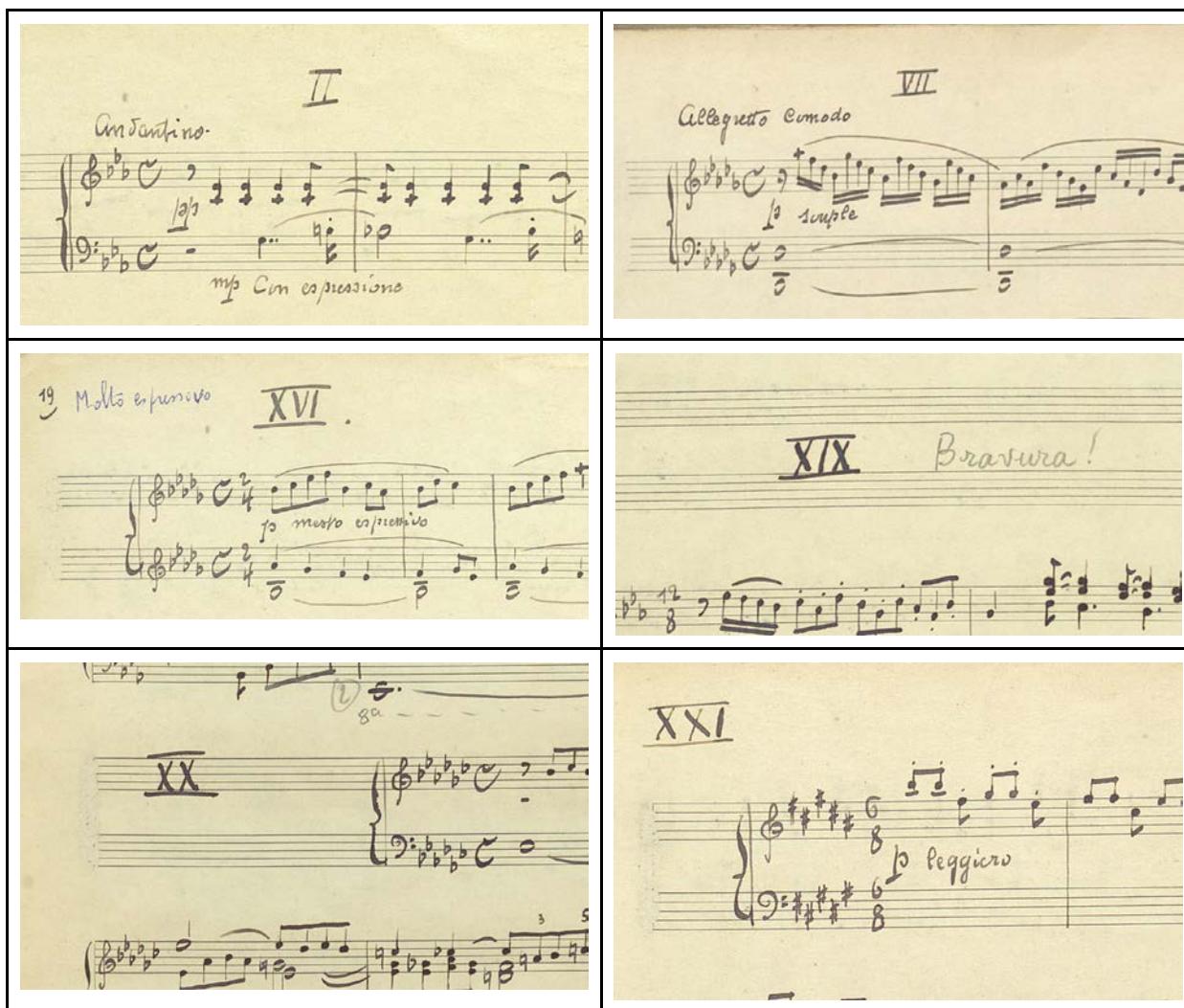
<sup>57</sup> *Ibid.*, 93.

<sup>58</sup> Ardennes is located primarily in Belgium and Luxembourg and features large expanses of forests, rough terrain, hills, and ridges. While some of this region extends into Germany and France, most is located in the southeastern part of Wallonia—which is southern, rural Belgium.

<sup>59</sup> Whiteley, 94.

dynamic near the end.<sup>60</sup> No. 8 “Fughetta,” no. 19 “Bravura,” and no. 20 “Untitled” both pay homage to the Baroque contrapuntal writing masters; “Fughetta” represents a rage and “Untitled” is quite dark. No. 10 “Tristesse,” no. 12 “Passacaglietta,” and no. 14 “Sarabande” all feature mournful, depressed moods. No. 11 “Pastorale,” no. 16 “Molto espressivo,” no. 17 “Les touches noires,” No. 18 Petit ruisseau,” and no. 21 “Leggiero” were all composed in a bucolic, dream-like style; in my opinion, some are in a bleak mode. No. 13 “Rigaudon,” no. 15 “Valse mignonne,” no. 21 “Leggiero,” no. 22 “Scarlattiana,” no. 23 “Toccata-Fanfare” are all composed in a mischievous and even sarcastic tone—perhaps symbolizing a gesture from Jongen to German composers of his period.

**Table 2: Preludes Without Specified Titles in Jongen’s op. 116**



Beyond no. 20 “Untitled,” the manuscript of op. 116 shows that no. 2 “Andantino,” no. 7 “Allegretto comodo,” and no. 21 “Leggiero” were also left untitled; in these preludes Jongen only indicates the tempo markings, which have become the titles (Table 2). In his manuscript, no. 16 includes the title “Molto espressivo” in blue, and no. 19 has the title “Bravura” written in pencil. If these titles were added by Jongen, in my opinion, he did not intend them for technically

<sup>60</sup> Jongen makes considerably more dynamic markings in nos. 1-9. Preludes nos. 10-24 have fewer dynamic markings.

brave” or “skillful” pianists, but rather as an encouragement for young people to be mentally and physically “brave” and “skillful” during the war. By leaving these titles blank, Jongen leaves interpretation of the preludes up to our imaginations.

An anonymous writer in *The Chesterian* in 1917 expresses Jongen’s greatness as a composer:

By no means addicted to ultra-modernism, Joseph Jongen belongs to the disciples of César Franck who, apart from his own glorious works, has left to the world the wonderful legacy of a school of highly gifted and distinguished composers. Among them Joseph Jongen is one of the greatest, all the more so because, not content with mere emulation of the great master, he has inherited from him only certain traditions of form and style, upon which he is sufficiently strong and original to impress the stamp of his own artistic personality.<sup>61</sup>

According to John Scott Whiteley’s *Joseph Jongen and His Organ Music*, Jongen left an autograph of the piano piece “Petit-Prélude en fa diesé” (Little-Prelude in F sharp) (June 4-6, 1945), saying: “ ... pour remplacer celui trop difficile des 24 Prélude (Op. 116)” [... to replace the very difficult one of the 24 Prelude (Op. 116)].”<sup>62</sup> Since Jongen does not indicate F# major or minor, and John Scott Whiteley likewise does not indicate which piece Jongen intended to replace in op. 116, my guess is that he composed this “Petit-Prélude en fa diesé” to replace either no. 17 “Les touches noires” (The Black Keys) in F# major, or no. 18 “Petit ruisseau” (Little Creek) in F# minor. Obviously, Jongen did not notice the difficulty of these little preludes when he was composing them, only noticing once pianists began practicing and performing them.

In my opinion, the difficulties of op. 116 are not purely technical; although some of the preludes are technically demanding, most are not—especially for virtuosic young pianists.

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<sup>61</sup> Anonymous, “Joseph Jongen of the Modern Belgian School Pupil of César Franck. Biographical Sketch and List of Jongen’s Works,” *The Chesterian*, no. 9 (1917): 139–41.

<sup>62</sup> Whiteley, 235.

Instead, the challenge for young pianists in op. 116 lies in other dimensions. The first challenge is understanding Jongen's unique stylistic tonal language, his compositional ideas and habits, and the relationship between harmonic progressions in these complicated writings, which require deep analysis. The second challenge is to grasp and express the deep meanings of each piece—depicting pastoral images, humorous language, sentimental emotions, and a variety of different characters. Furthermore, pianists must convey an essence of propriety without neglecting the pastiche of Baroque dance forms or French impressionism. Jongen's mature writings may also contain some Wallonian tunes unfamiliar to foreigners, which may require further analysis and study. Interpretations of op. 116 can be very personal and individualized, but pianists should avoid a superfluous performance and pay devout attention to the manuscript. I want to quote Jongen's own sentence as my conclusion, because these op. 116 preludes exemplify his own creative voice:

La Musique transforme notre existence, ennobit et spiritualise nos moindres actions et nous arrache à nous-mêmes en nous faisant participer à l'univers poétique ... (Music transforms our existence, dignifies and elevates the least of our actions and takes us out of ourselves as we enter into a universe of poetry ...)<sup>63</sup>

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<sup>63</sup> Joseph Jongen, "De l'avenir de la musique," *L'Académie royale de Belgique: Bulletin de la classe des beaux-arts*, 32 (1950): 136-149.

APPENDIX

ANNOTATED SCORE AND GRAPH OF JONGEN'S OP. 116 (CeBeDeM EDITION)

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97472

JOSEPH JONGEN

24 PETITS PRELUDES  
dans tous les tons

pour piano

op. 116



CeBeDeM  
BRUXELLES  
BRUSSEL



Avec l'aide  
de la  
Loterie Nationale

97472

JOSEPH JONGEN

VINGT-QUATRE PETITS PRELUDES



dans tous les tons  
pour piano  
op. 116

- |                    |                        |
|--------------------|------------------------|
| 1. PREAMBULE       | 13. RIGAUDON           |
| 2. ANDANTINO       | 14. SARABANDE          |
| 3. CONFIDENCE      | 15. VALSE MIGNONNE     |
| 4. ARIA            | 16. MOLTO ESPRESSIVO   |
| 5. CANON           | 17. LES TOUCHES NOIRES |
| 6. GRAVE           | 18. PETIT RUISSEAU     |
| 7. ALLEGRO COMMODO | 19. BRAVURA            |
| 8. FUGHETTA        | 20. —                  |
| 9. ETUDE           | 21. LEGGIERO           |
| 10. TRISTESSE      | 22. SCARLATTIANA       |
| 11. PASTORALE      | 23. TOCCATA-FANFARE    |
| 12. PASSACAGLIETTA | 24. POUR CONCLURE      |

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1. "Préambule"

The image displays a handwritten musical score for the piece "Préambule" by Joseph Jongen, Op. 116. The score is written for piano and includes the following text: "24 PETITS PRELUDES", "dans tous les tons pour piano 1941", "Joseph JONGEN op. 116", "PREAMBULE", "Sans hauteur", and "Ed. aux Hautes études". The score is divided into measures 1 through 14. A diagram above the score shows a series of vertical lines representing notes, with a circled '3' above measure 4 and a circled '1' below measure 14. Handwritten annotations include "e4-f4-" above measure 9 and "g4-" above measure 12. The score is overlaid with a large, diagonal watermark that reads "FOR REVIEW ONLY".



2. "Andantino"

Handwritten musical score for "Andantino". The score is written on two staves: a piano (right) staff and a bass (left) staff. The tempo is marked "2. ANDANTINO". The piano staff begins with a dynamic marking of *p* and includes circled numbers 2 through 10. The bass staff includes the instruction *con espressione*. The score is annotated with various musical elements:

- Chord Symbols:**  $bE$ ,  $F$ ,  $G$ ,  $bB$ ,  $D$ ,  $C$ ,  $bD$ ,  $III/V_7$ ,  $bE$ ,  $bA-V$ .
- Performance Markings:** *mf*, *con espressione*, *mf*, *mf*.
- Structural Elements:** A large bracket on the left side spans the first two measures, with a circled 3 above it. A similar bracket on the right side spans the final two measures, also with a circled 3 above it. Roman numerals **I**, **I**, and **III** are placed at the bottom of the page, corresponding to the first, middle, and final sections of the score.

This is a handwritten musical score for guitar, consisting of several staves and a guitar neck diagram. The score is written in a style typical of a composer's sketch or a student's work.

- Staff 1 (Top):** Treble clef. It contains a melodic line with notes numbered 7 through 16. Above this staff are chord symbols: F, G, bG, bA, D, bD, C, bD, C, G, bG, G.
- Staff 2:** Treble clef. It contains a melodic line with notes numbered 7 through 16, mirroring the first staff.
- Staff 3:** Treble clef. It contains a melodic line with notes numbered 7 through 16, mirroring the first two staves.
- Staff 4:** Bass clef. It contains a bass line with Roman numerals: III/V<sub>7</sub>, bA=V, bD=V, bA, and VI. There are also some handwritten notes like "III" and "VI" in boxes below the staff.
- Staff 5:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 6:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 7:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 8:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 9:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 10:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 11:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 12:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 13:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 14:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 15:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 16:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 17:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 18:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 19:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 20:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 21:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 22:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 23:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 24:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 25:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 26:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 27:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 28:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 29:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 30:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 31:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 32:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 33:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 34:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 35:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 36:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 37:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 38:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 39:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 40:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 41:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 42:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 43:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 44:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 45:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 46:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 47:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 48:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 49:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.
- Staff 50:** Bass clef. It contains a bass line with Roman numerals: bD=V, bA, and VI.

Handwritten musical score for guitar, featuring a treble clef staff with numbered measures (14-23), a bass clef staff, and a guitar-specific staff with chord diagrams and fret numbers. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

**Chord Diagrams (Guitar Staff):**

- Measure 14: F G bA
- Measure 15: bD C
- Measure 16: G bA
- Measure 17: F
- Measure 18: F
- Measure 19: bE D C
- Measure 20: bE D C bB bA
- Measure 21: #F
- Measure 22: bB
- Measure 23: bB

**Other Notations:**

- Measure 14: bD
- Measure 15: bA
- Measure 16: bA
- Measure 17: bA
- Measure 18: bA
- Measure 19: bA
- Measure 20: bA
- Measure 21: bA-I
- Measure 22: bA
- Measure 23: bA

**Staff Markings:**

- Measure 14: VI
- Measure 15: VI
- Measure 16: VI
- Measure 17: VI
- Measure 18: VI
- Measure 19: VI
- Measure 20: VI
- Measure 21: VI
- Measure 22: VI
- Measure 23: VI

Handwritten musical score for guitar, featuring a melody line and guitar accompaniment. The score includes various chords, fingerings, and performance markings.

**Chords and Fingerings:**

- Top line:  $D$ ,  $bD$ ,  $C$ ,  $bB$ ,  $bA$ ,  $G$ ,  $bE$ ,  $G$ ,  $bA$ ,  $bB$ ,  $bC$ ,  $F$ ,  $G$
- Middle line:  $bB$ ,  $bA$ ,  $G$ ,  $\sharp F$ ,  $bB$ ,  $C$ ,  $bE$ ,  $F$ ,  $G$ ,  $bE$ ,  $D$ ,  $C$
- Bottom line:  $\sharp F$ ,  $G$ ,  $bA$ ,  $I$ ,  $G$

**Melody Line:**

- Measures 20-27 are numbered.
- Measure 22 includes the marking "dem." (diminuendo).
- Measure 23 includes the marking "acc." (accrescendo).
- Measure 27 includes the marking "f" (forte).
- The score ends with the time signature  $2.5/7/10$ .

**Other Markings:**

- Accents (^) are placed above measures 19, 20, 21, 22, 23, and 24.
- Boxed Roman numerals  $V_7$  and  $I$  are located below the bottom line.

3. "Confidence"

No. 3

$\frac{3}{4}$  inner voice!  
Ant.

CONFIDENCE  
*Andante amabile*

Net a return!

FOR REVIEW ONLY

5 6 7 8 9 10 11 12

Ab Bb Ab p.t.1 G4 F4- Fb- Eb-

Not I!

1

Handwritten musical score for piano, featuring multiple staves and various annotations. The score includes circled measure numbers (13, 14, 15, 16, 18, 20, 22, 24) and chord symbols (I<sup>6</sup>/<sub>4</sub>, I<sup>b7</sup>, Ab, A9, B<sup>b</sup>, II<sup>7</sup>/<sub>b3</sub>). Annotations include "cons.", "loobly augmented prime", "X^!", and "δ# = db". The score is overlaid with a large "FOR REVIEW ONLY" watermark.

Coda

The image shows a handwritten musical score for a Coda section. It consists of two staves: a piano part on top and a guitar part on the bottom. The piano part is written in treble and bass clefs, with various notes, rests, and slurs. The guitar part is written in a single staff with a treble clef, showing chord diagrams and fret numbers. Above the piano staff, there are several circled numbers: 25, 26, 27, 29, 30, 32, and 34. Above the guitar staff, there are circled numbers 32 and 34. At the top, there are handwritten annotations:  $\hat{4} \hat{3}$  above measure 25,  $\hat{3}$  above measure 27, and  $\hat{2} \hat{1}$  above measures 30 and 31. In the guitar part, there are notes labeled  $e b$ ,  $d b$ , and  $c \sharp$ . At the bottom of the guitar staff, there are vertical lines with the letter 'I' and a vertical line with the numbers '7 5 3'. At the bottom left of the piano staff, there is a chord diagram labeled  $V \begin{matrix} 6 \\ 4 \end{matrix}$ . The word 'Coda' is written at the top center. A large watermark 'FOR REVIEW ONLY' is overlaid diagonally across the page.

4. "Aria"

The image shows a handwritten musical score for a piece titled "Aria". The score is divided into several sections:

- Top Section:** A guitar tablature section with a key signature of G#m and a 5/4 time signature. It includes a 4-measure phrase and a series of numbered measures (5-12) with corresponding chord diagrams above them. The chords are: 5, 6, 7, 8, 9, 10, 11, and 12.
- Middle Section:** A piano accompaniment section with a treble and bass clef. It includes dynamic markings like *chiaro lent* and *molto cantabile*. The piano part features arpeggiated chords and melodic lines.
- Bottom Section:** A guitar accompaniment section with a key signature of G#m. It includes a 4-measure phrase and a series of numbered measures (1-4) with corresponding chord diagrams below them. The chords are: 1, 2, 3, and 4.

The score is heavily watermarked with "FOR REVIEW ONLY" in large, diagonal letters across the center.

Handwritten musical score for guitar, numbered 13 to 24. The score includes a Coda section starting at measure 21. The notation features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is annotated with various musical symbols and chord diagrams.

Measures 13-19: Measures 13, 14, 15, 16, 17, 18, and 19. Measure 13 has a circled '3' above it and a circled '2' above measure 14. Measure 14 has a circled '2' above it. Measure 15 has a circled '2' above it. Measure 16 has a circled '2' above it. Measure 17 has a circled '2' above it. Measure 18 has a circled '2' above it. Measure 19 has a circled '2' above it.

Measures 20-24: Measures 20, 21, 22, 23, and 24. Measure 20 has a circled '1' above it. Measure 21 has a circled '1' above it. Measure 22 has a circled '1' above it. Measure 23 has a circled '1' above it. Measure 24 has a circled '1' above it. The word "Coda" is written above measure 21.

Chord diagrams and symbols: Roman numerals IV, V, and I are used to denote chords. A sharp sign (#) is used to denote a sharp. A flat sign (b) is used to denote a flat. A circled '2' is used to denote a second finger. A circled '1' is used to denote a first finger. A circled '3' is used to denote a third finger. A circled '4' is used to denote a fourth finger. A circled '5' is used to denote a fifth finger. A circled '6' is used to denote a sixth finger. A circled '7' is used to denote a seventh finger. A circled '8' is used to denote an eighth finger. A circled '9' is used to denote a ninth finger. A circled '10' is used to denote a tenth finger. A circled '11' is used to denote an eleventh finger. A circled '12' is used to denote a twelfth finger. A circled '13' is used to denote a thirteenth finger. A circled '14' is used to denote a fourteenth finger. A circled '15' is used to denote a fifteenth finger. A circled '16' is used to denote a sixteenth finger. A circled '17' is used to denote a seventeenth finger. A circled '18' is used to denote an eighteenth finger. A circled '19' is used to denote a nineteenth finger. A circled '20' is used to denote a twentieth finger. A circled '21' is used to denote a twenty-first finger. A circled '22' is used to denote a twenty-second finger. A circled '23' is used to denote a twenty-third finger. A circled '24' is used to denote a twenty-fourth finger.

Handwritten notes: "Coda" is written above measure 21. "IV" is written below measures 13, 20, and 23. "V" is written below measure 24. "I" is written below measure 24. "b4" and "D#" are written below measure 13. "b4" and "D#" are written below measure 14. "b4" and "D#" are written below measure 15. "b4" and "D#" are written below measure 16. "b4" and "D#" are written below measure 17. "b4" and "D#" are written below measure 18. "b4" and "D#" are written below measure 19. "b4" and "D#" are written below measure 20. "b4" and "D#" are written below measure 21. "b4" and "D#" are written below measure 22. "b4" and "D#" are written below measure 23. "b4" and "D#" are written below measure 24. "D#" and "B#" are written below measure 20. "D#" and "B#" are written below measure 21. "D#" and "B#" are written below measure 22. "D#" and "B#" are written below measure 23. "D#" and "B#" are written below measure 24.

5. "Canon"

A handwritten musical score for a piece titled "Canon". The score is written on a grand staff with two staves per system. The music is in 3/8 time and features a melodic line with various ornaments and a bass line. The score is divided into measures numbered 1 through 12. Above the staff, there are annotations: "b $\sharp$ -", "b $\sharp$ - expansion of c $\sharp$ ", "c $\sharp$ -", "c $\sharp$ ", "b $\sharp$ -", and "c $\sharp$ ". A large, diagonal watermark "FOR PREVIEW ONLY" is overlaid across the entire page. At the bottom left, there is a Roman numeral "I". At the bottom center, the page number "68" is written.

Handwritten musical score for piano, featuring two staves (treble and bass clef) and a grand staff. The score is annotated with circled measure numbers (13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) and various musical notations. Above the first staff, there are annotations:  $\hat{3}$  above measure 13,  $\hat{2}$  above measure 14, and  $\hat{2}$  above measure 17. Below the first staff, there are annotations:  $g\sharp = a\flat$  above measure 13,  $g\flat = f\sharp$  above measure 14, and  $A\sharp$  and  $B\flat$  below measure 13. Below the second staff, there are annotations:  $B\flat$  below measure 19, and  $V$  and  $7$  below measure 20. The score includes various musical notations such as notes, rests, and slurs. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

FOR REVIEW ONLY

The image shows a handwritten musical score for a piece in 2/4 time. The score is divided into two systems. The first system covers measures 25 through 29, and the second system covers measures 30 through 32. The piano part is written in treble and bass clefs. The melody is written in treble clef. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: a '2' with a hat symbol above the first measure of the first system, and a '1' with a hat symbol above the first measure of the second system. The chord diagrams are as follows:   
 - Measure 25: V   
 - Measure 26: V   
 - Measure 27: V   
 - Measure 28: V   
 - Measure 29: V   
 - Measure 30: V<sup>7</sup>   
 - Measure 31: I   
 - Measure 32: I   
 The score also includes performance markings such as 'rit.' (ritardando) and 'dim.' (diminuendo). The page number '70' is located at the bottom center.

6. "Grave"

Handwritten musical score for "Grave". The score is divided into two systems: a piano part on the left and a figured bass part on the right. The piano part is marked "6. GRAVE" and includes a tempo marking "Adagio". The figured bass part consists of a single staff with notes and rests, and a series of figured bass symbols below it. The measures are numbered 1 through 14. Above the piano staff, there are handwritten notes: "b4-" above measure 2, "a#-" above measure 6, "a4-" above measure 8, "b2" above measure 12, and "a4" above measure 14. Below the figured bass staff, there are handwritten notes: "I" below measure 1, "b II 7-" below measure 9, and "3" below measure 13. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

15 16 17 18 19 20 21 22 23 24 25

Handwritten musical score for piano and violin/viola. The score is divided into measures 15 through 25. The piano part is written in treble clef, and the violin/viola part is written in treble clef. The score includes various musical notations such as notes, rests, and slurs. Performance markings include *dim. poco a poco* and *rit.*. The score is annotated with rehearsal marks:  $2^4$  at measure 18,  $9^4 \cdot 5^4$  at measure 22, and  $6^2$  at measure 24. A large watermark "FOR REVIEW ONLY" is overlaid on the score. At the bottom, there are handwritten notes:  $bII$  under measure 18,  $D^4 \cdot E$  under measure 22, and  $V^4_3 I$  under measure 22.



Handwritten musical score for piano and guitar. The piano part features a melodic line with circled notes (7, 8, 9, 10, 11, 12, 13, 14, 15) and dynamic markings like *pp* and *dim.*. The guitar part includes a bass line with notes  $bB$ ,  $bD$ ,  $bB$ ,  $C$ ,  $F$ , and  $bG$ . Above the guitar staff, there are three triplet markings  $\wedge (3)$  and notes  $bB$ ,  $bC$  (circled  $E$ ), and  $F$ . A chord diagram at the bottom shows a barre on the first fret with notes  $F$ ,  $bB$ ,  $C$ ,  $F$ ,  $bG$ , and  $bB$ . The diagram is labeled  $F_m = V$  and  $III$  Goal!

$F_m = IV$   
 Internal auxiliary cadence

FOR REVIEW ONLY

Handwritten musical score for guitar, featuring a melody line and guitar tablature. The score is divided into measures by vertical bar lines. The melody line includes circled measure numbers (e.g., 12, 13, 14, 15, 16, 17, 18, 19) and dynamic markings such as *dim.* and *mf*. The guitar tablature consists of six staves, with fret numbers written below the strings. Chord diagrams are provided for several measures, including:
 

- Measure 1:  $\text{C}$  (open strings)
- Measure 2:  $\text{F}$  (open strings)
- Measure 3:  $\text{IV}$  (open strings)
- Measure 4:  $\text{bG}$  (open strings)
- Measure 5:  $\text{bG}$  (open strings)
- Measure 6:  $\text{bA}$  (open strings)
- Measure 7:  $\text{V}$  (open strings)
- Measure 8:  $\text{IV}$  (open strings)

 Additional handwritten notes include  $\text{bC}$  and  $\text{E}$  in a circle at the top left, and  $\text{bB}$  and  $\text{bD}$  in a circle at the top center. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

FOR REVIEW ONLY

Handwritten musical score for a piano piece, featuring a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The score includes dynamic markings such as *dim.*, *un poco*, *poco rit.*, and *ppp*. It also contains performance instructions like *Cresc.* and *Cresc.* with arrows. The piece is divided into measures 16 through 22. Above the treble staff, there are handwritten notes:  $b_3 \wedge$ ,  $2 \wedge$ ,  $(2) \wedge$ , and  $(2) \wedge$ . Below the bass staff, there are handwritten notes:  $b_3$ ,  $b_3$ ,  $b_3$ ,  $b_3$ ,  $b_3$ ,  $b_3$ ,  $b_3$ , and  $b_3$ . The bass staff also has a *V* marking at the beginning and a *VI* marking at the end. The page number 76 is visible at the bottom center.

8. "Fughetta"

The image shows a handwritten musical score for a piece titled "FUGHETTA". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The tempo is marked "Moderato". The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Above the staves, there are several vertical lines and annotations, including circled numbers (1, 2, 3, 4, 5) and symbols like  $\wedge$  and  $\wedge$  over  $(4/3)$ . Below the staves, there are handwritten notes such as "ac", "I", and "ac - B". The score is overlaid with a large, diagonal watermark that reads "FOR REVIEW ONLY".

A handwritten musical score consisting of several staves. The top staff contains chord symbols:  $\sharp F$ ,  $E$ ,  $\flat D$ ,  $\sharp C$ ,  $\flat B$ ,  $\flat B$ ,  $\flat F$ , and  $\flat E$ . The middle staves contain musical notation with notes, stems, and beams. Some notes are circled with numbers: 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The bottom staff contains chord symbols:  $B$ ,  $A$ ,  $\sharp G$ ,  $\flat G$ ,  $\sharp F$ ,  $\flat F$ , and  $\sharp E$ . There are also performance markings: "Cool!" at the beginning and end, and a box containing "III Cool!".

FOR REVIEW ONLY

A handwritten musical score for piano, consisting of multiple staves. The score includes:

- Handwritten notes and rests on a grand staff (treble and bass clefs).
- Measure numbers 22 through 29 circled in the top staff.
- Dynamic markings: *enac.* (measures 22-24), *rall.* (measures 28-29).
- Chord symbols:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp F$ ,  $\sharp G$ .
- Structural markings:  $\hat{4}$ ,  $\hat{3}$ ,  $\hat{2}$  above the staff;  $\square V$  and  $\square I$  below the staff.
- Other markings:  $\times F$ ,  $\times G$  below the staff;  $\square$  and  $\square$  below the staff.
- A vertical line labeled 'A' on the left side.

FOR REVIEW ONLY

9. "Étude"

9. ETUDE  
pour la petite Cécile à l'occasion de sa 3<sup>e</sup> année  
*Allegro ma non troppo*

AM: I

IV 6

Handwritten musical score for guitar, featuring a melody line with slurs and fingerings, and a guitar tablature with chord diagrams. The score is divided into measures by vertical bar lines.

**Chord Diagrams (from left to right):**

- Measure 1: E, #G, A, #C
- Measure 2: A, A, B, #C
- Measure 3: #G, E, #F
- Measure 4: #F, A, B, #C, #D, E, #F
- Measure 5: #G, #A, #B, #C, #D, E, #F
- Measure 6: #G, #A, #B, #C, #D, E, #F
- Measure 7: #G, #A, #B, #C, #D, E, #F
- Measure 8: #G, #A, #B, #C, #D, E, #F
- Measure 9: #G, #A, #B, #C, #D, E, #F
- Measure 10: #G, #A, #B, #C, #D, E, #F
- Measure 11: #G, #A, #B, #C, #D, E, #F
- Measure 12: #G, #A, #B, #C, #D, E, #F
- Measure 13: #G, #A, #B, #C, #D, E, #F
- Measure 14: #G, #A, #B, #C, #D, E, #F
- Measure 15: #G, #A, #B, #C, #D, E, #F
- Measure 16: #G, #A, #B, #C, #D, E, #F
- Measure 17: #G, #A, #B, #C, #D, E, #F
- Measure 18: #G, #A, #B, #C, #D, E, #F
- Measure 19: #G, #A, #B, #C, #D, E, #F
- Measure 20: #G, #A, #B, #C, #D, E, #F
- Measure 21: #G, #A, #B, #C, #D, E, #F
- Measure 22: #G, #A, #B, #C, #D, E, #F
- Measure 23: #G, #A, #B, #C, #D, E, #F
- Measure 24: #G, #A, #B, #C, #D, E, #F
- Measure 25: #G, #A, #B, #C, #D, E, #F
- Measure 26: #G, #A, #B, #C, #D, E, #F
- Measure 27: #G, #A, #B, #C, #D, E, #F
- Measure 28: #G, #A, #B, #C, #D, E, #F
- Measure 29: #G, #A, #B, #C, #D, E, #F
- Measure 30: #G, #A, #B, #C, #D, E, #F
- Measure 31: #G, #A, #B, #C, #D, E, #F
- Measure 32: #G, #A, #B, #C, #D, E, #F
- Measure 33: #G, #A, #B, #C, #D, E, #F
- Measure 34: #G, #A, #B, #C, #D, E, #F
- Measure 35: #G, #A, #B, #C, #D, E, #F
- Measure 36: #G, #A, #B, #C, #D, E, #F
- Measure 37: #G, #A, #B, #C, #D, E, #F
- Measure 38: #G, #A, #B, #C, #D, E, #F
- Measure 39: #G, #A, #B, #C, #D, E, #F
- Measure 40: #G, #A, #B, #C, #D, E, #F

**Other markings:**

- Measure 1:  $\hat{2}$  above the staff.
- Measure 3:  $\hat{3}$  above the staff.
- Measure 4:  $\hat{F\#}$  above the staff.
- Measure 5:  $\text{poco cresc.}$  above the staff.
- Measure 10:  $\text{III}^6$  in a box below the staff.
- Measure 15:  $\text{poco cresc.}$  above the staff.

Handwritten musical score for guitar, featuring a melody line with slurs and circled measure numbers (8, 9, 10, 11, 12, 13), and guitar tablature below. The score is divided into two systems by a vertical line.

**System 1 (Left):**

- Staff 1 (Guitar): Chords  $\sharp F$ ,  $E$ ,  $\sharp D$ .
- Staff 2 (Melody): Measures 8, 9, 10, 11. Measure 9 is marked *en dim.*
- Staff 3 (Tablature):  $\frac{7}{A}$ ,  $\sharp G$ ,  $\sharp F$ ,  $\flat F$ .
- Staff 4 (Chord Diagrams):  $CM$ ,  $II^{\flat} - V$ .

**System 2 (Right):**

- Staff 1 (Guitar): Chords  $\flat \hat{3}$ ,  $\flat G$ ,  $\flat C$ .
- Staff 2 (Melody): Measures 12, 13.
- Staff 3 (Tablature):  $\flat \hat{3}$ ,  $\flat \hat{3}$ .
- Staff 4 (Chord Diagrams):  $I$ ,  $\flat IV$ ,  $\flat IV$ .

FOR REVIEW ONLY

Handwritten musical score for guitar, featuring a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The score includes a guitar diagram at the beginning, a melodic line with circled measure numbers (13, 14, 15, 16, 17, 18, 19), and a bass line. Annotations include  $\hat{b3}$ ,  $\hat{3}$ ,  $bD = \#C$ , and "Augmented 7th!". The piece concludes with a boxed "V" and the word "goal!".

FOR REVIEW ONLY

Augmented 7th!

$bD = \#C$

$\hat{2}$   $(\hat{2})$   $\uparrow$

$\#C$   $D$   $E$

$E$   $\#F$

$bVII^7$   $bVII^7$

$\square$  goal!

$\square$   $I$

18 19 20 21 22 23

*sempre cresc.* *dim.*

This image shows a handwritten musical score for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and slurs, with measure numbers 10 through 34 written above the staff. A large, diagonal watermark reading "FOR REVIEW ONLY" is overlaid across the entire page. The score is divided into two systems by a vertical line. Above the treble staff, there are handwritten notes: "#C", "D", "E", "E", "bF", "4F", and "E". Below the treble staff, there are handwritten notes: "E", "bVII7", "bVII7", and "I". The bottom system ends with a double bar line and the number "34" written below the staff.

10. "Tristesse"

Handwritten musical score for "Tristesse". The score is written on a grand staff with a treble clef and a common time signature. The title "10. TRISTESSE" is written above the staff. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes several chords: F, F#D, D, E, D, B, bD, and C. A handwritten note "pedal point" is written above the first measure of the bass line. The score is annotated with circled numbers 1 through 7. A large watermark "FOR REVIEW ONLY" is overlaid on the page. Handwritten notes at the bottom left include "Em = A" and "A:m = II".

Handwritten musical score with two staves and a bass line. The score includes various musical notations such as notes, rests, and accidentals. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page. Handwritten annotations include:

- $B \flat 5$
- $Em: V7-$
- Auxiliary cadence I
- $Am$
- $V4-\#3$
- $\#4$ ,  $\flat 4$ ,  $\flat 3$
- $B$ ,  $\flat D$ ,  $C$ ,  $\#G$ ,  $E$ ,  $D$ ,  $C$ ,  $B$ ,  $\flat B$ ,  $A$ ,  $G$
- Notar cadence I



ONLY

The image shows a handwritten musical score on a page with a large watermark that reads "FOR REVIEW ONLY". The score is written on multiple staves. The top staff appears to be a vocal line, with notes and rests. Below it are several staves for piano accompaniment, showing chords and melodic lines. There are various musical notations, including notes, rests, and dynamic markings such as "ff" (fortissimo) and "mf" (mezzo-forte). There are also handwritten annotations and a large watermark "FOR REVIEW ONLY" overlaid on the page. At the top of the page, there are some handwritten notes: "b^1", "2", and "1". At the bottom of the page, there are some handwritten notes: "Am: I^4", "E", "A", and "I^4".

12. "Passacaglia"

12

PASSACAGLIETTA

The image shows a handwritten musical score for a piece titled "Passacaglia". The score is written on a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a repeating bass line in the left hand and a melodic line in the right hand. The score is divided into five measures, each with a circled measure number (1, 2, 3, 4, 5) below the staff. Above the staff, there are handwritten guitar tablature numbers (1-5) and chord diagrams. The chord diagrams are labeled with circled numbers 1 through 5, corresponding to the measures. The first measure has a circled 1 and a chord diagram labeled 1. The second measure has a circled 2 and a chord diagram labeled V. The third measure has a circled 3 and a chord diagram labeled 3. The fourth measure has a circled 4 and a chord diagram labeled 4. The fifth measure has a circled 5 and a chord diagram labeled V. The score is heavily annotated with handwritten notes, including circled numbers and symbols like "f#-b" and "g#-b". A large, diagonal watermark "FOR REVIEW ONLY" is overlaid across the entire page.



13. "Rigaudon"

3. RIGAUDON

The image displays a handwritten musical score for a piece titled "Rigaudon". The score is written on two staves, with the upper staff containing the melody and the lower staff containing the accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes. Above the score, a diagram illustrates the structure of the piece, consisting of 15 numbered measures. Measure 13 is highlighted with a square box. Above measure 4, there is a circled '3' with a triangle above it. Above measure 5, there is a circled '3'. Above measure 8, there is a circled '2' with a triangle above it. At the bottom of the diagram, there are labels 'I' under measure 1, 'D4' under measure 4, 'E4' under measure 11, and 'V' under measure 15. A circled '1' is located at the bottom right of the page. A large, diagonal watermark reading "FOR REVIEW ONLY" is overlaid across the entire page.

Handwritten musical score for a piece in A minor, measures 14-29. The score includes a vocal line with lyrics "ch-", "c#-", "d#-", "e#", and a piano accompaniment. A large watermark "FOR REVIEW ONLY" is overlaid on the page.

Measures 14-29 are marked with circled numbers above the staff. The vocal line has lyrics: "ch-" (measures 14-15), "c#-" (measures 16-17), "d#-" (measures 18-19), "e#" (measures 20-21), and "e#" (measures 22-23). The piano accompaniment features a bass line with a trill in measure 14 and a trill in measure 29. The piece concludes with a double bar line and a circled number 2 below the staff.

Chord symbols:  $V_{43}$  (measure 14),  $A: bIII$  (measures 16-17),  $V^7$  (measures 28-29).

Handwritten musical score for guitar, measures 27-43. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex melodic line with many slurs and ties, and a bass line with a prominent sixteenth-note pattern. Chord symbols  $V^7$ , I, F#, G#, and  $A^b$  are present. Measure numbers 27 through 43 are circled above the staff. A large "FOR REVIEW ONLY" watermark is overlaid diagonally across the page.

FOR REVIEW ONLY

The diagram above the musical score illustrates a sequence of four notes, numbered 43 through 46. Above the notes are fingerings: a hat over the number 3 above note 43, a hat over the number 2 above note 44, and a hat over the number 1 above note 45. Below the notes are chord symbols: a Roman numeral V below note 43, and a Roman numeral I below note 45. A vertical dashed line is drawn between notes 44 and 45. The musical score below consists of two staves, treble and bass clef. The treble staff has a fermata over a note, and the bass staff has a fermata over a note. The number 16 is written at the end of the bass staff, followed by the word 'Breve'. A circled number 4 is located at the bottom right of the page.

14. "Sarabande"

No. 14

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

SARABANDE

Stretto en 'X'

'X' =  $D\sharp - C\sharp - B\flat - A\flat$  !  
 tritone

The musical score consists of two staves, treble and bass clef. The treble staff contains a melodic line with various notes and accidentals, including a large 'X' symbol above measures 1, 2, 6, and 11. The bass staff contains a bass line with notes and accidentals, including a circled 'A flat' in measure 11. The score is divided into 14 measures, numbered 1 to 14. A large watermark 'FOR REVIEW ONLY' is overlaid diagonally across the page. A legend at the bottom defines the symbol 'X' as a tritone consisting of the notes D sharp, C sharp, B flat, and A flat.



Handwritten musical score for guitar, numbered 24 to 33. The score includes a treble clef staff with notes and a bass clef staff with notes and chords. A large bracket spans the bottom of the score, with annotations below it.

Measure numbers: 24, 25, 26, 27, 28, 29, 30, 31, 32, 33.

Measure 24:  $24-$  (treble),  $24$  (bass),  $c4$  (chord)

Measure 25:  $25-$  (treble),  $25$  (bass),  $c4$  (chord)

Measure 26:  $26-$  (treble),  $26$  (bass),  $b4-b4$  (chord),  $(x)$  (fingering)

Measure 27:  $27-$  (treble),  $27$  (bass),  $27$  (chord)

Measure 28:  $28-$  (treble),  $28$  (bass),  $28$  (chord)

Measure 29:  $29-$  (treble),  $29$  (bass),  $29$  (chord)

Measure 30:  $30-$  (treble),  $30$  (bass),  $30$  (chord)

Measure 31:  $31-$  (treble),  $31$  (bass),  $31$  (chord)

Measure 32:  $32-$  (treble),  $32$  (bass),  $32$  (chord)

Measure 33:  $33-$  (treble),  $33$  (bass),  $33$  (chord)

Annotations below the score:

- $= V$  (under measure 24)
- $\uparrow$  Not yet I. (under measure 27)
- $(VII?)$  I (under measure 31)
- I here! (under measure 31)

Additional markings:  $bb.$  (above measure 24),  $\hat{3}$  (above measure 26),  $\hat{2}$  (above measure 31),  $\hat{1}$  (above measure 31), *Coda* (above measure 31).

15. "Valse mignonne"

The image shows a handwritten musical score for the piece "Valse mignonne". The score is written on two staves: a treble clef staff for the piano and a bass clef staff for the harmonic analysis. The piano part includes a "f pedal" marking and is divided into measures numbered 1 through 17. The harmonic analysis below the piano part shows chords and their inversions, with some notes marked with an 'X' to indicate specific voicings or ornaments. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score concludes with a double bar line and a circled '1' at the bottom right.

**Chord Progression (Bass Staff):**

- Measure 1: Bb1
- Measure 2: Bb4-
- Measure 3: Cb-
- Measure 4: Cb-
- Measure 5: D4
- Measure 6: Eb-
- Measure 7: Db-
- Measure 8: cb-
- Measure 9: Bb-
- Measure 10: Ab-
- Measure 11: G4-
- Measure 12: Gb
- Measure 13: V
- Measure 14: V7

**Piano Part Annotations:**

- Measure 1: bb- (above), bb. a4- (below), circled 1
- Measure 2: g4 (below), circled 2
- Measure 3: bb. a4- (below), circled 3
- Measure 4: g4 (below), circled 4
- Measure 5: f pedal (above), circled 5
- Measure 6: circled 6
- Measure 7: circled 7
- Measure 8: circled 8
- Measure 9: circled 9
- Measure 10: circled 10
- Measure 11: circled 11
- Measure 12: circled 12
- Measure 13: circled 13
- Measure 14: f4- (below), circled 14
- Measure 15: g4- (below), circled 15
- Measure 16: g4- (below), circled 16
- Measure 17: g4- (below), circled 17

**Handwritten Notes:**

- Measure 3: (X)
- Measure 15: (X)†
- Measure 17: (X)

Handwritten musical score for a string quartet, measures 19-36. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as slurs, ties, and dynamic markings. Circled measure numbers 19 through 36 are at the top. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

elision B<sup>b</sup>-B<sup>b</sup>  
(I)

(2)

Handwritten musical score for guitar, measures 38-53. The score includes a treble clef, a 3/4 time signature, and various musical notations such as chords, arpeggios, and slurs. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

Measures 38-53 are numbered at the top. Measure 38 has a 3/4 time signature. Measure 43 has a 2/4 time signature. Measure 53 has a 1/4 time signature.

Chord diagrams are provided for measures 38, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, and 53. The diagrams are labeled with Roman numerals: C<sup>4</sup>, II<sup>7</sup>, V, and I.

54 55 56 57 58 59 60 61 62 = 3 63 64 65

I

4

16. "Molto espressivo"

MOLTO ESPRESSIVO

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

♯ 3

bb- 2.b- ab-gb- f#

ab-gb-f# ab-gb-f# f# d#-ab-c#-cb

I 7 Y

①

Handwritten musical score for guitar, measures 19-25. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as chords, arpeggios, and dynamics. A large watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

Measures 19-25 are marked with circled numbers. Measure 22 has a circled 'x' above it. Measure 23 has a circled '23' above it. Measure 24 has a circled '24' above it and a circled '3' with a sharp sign above it. Measure 25 has a circled '25' above it. Measure 26 has a circled '26' below it.

Chord notations include:  $b^b$ ,  $a^b$ ,  $g^4$ ,  $db-f^4$ ,  $c^4$ ,  $b^4$ ,  $a^b$ ,  $g^b$ . A circled '2' is written above the notes in measures 24 and 25. A circled '2' is also present at the bottom right of the page.

A circled '2' is also present at the bottom right of the page.

Handwritten musical score for a piece in G major, measures 26-38. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line. It features various musical notations such as accidentals, slurs, and dynamic markings. A large watermark "FOR REHEARSAL ONLY" is overlaid on the page.

**Measures 26-38:**

- Measure 26:** Key signature: G major (one sharp). Chords:  $\hat{3} \hat{4} \hat{3}$ . Notes:  $g^-$  (vocal),  $f^{\#} f^{\#}$  (piano).
- Measure 27:** Chords:  $\hat{2}$ ,  $b\hat{2}$ . Notes:  $e^{\#}$  (vocal),  $b^{\hat{2}}$  (piano).
- Measure 28:** Chord:  $\hat{1}$ . Notes:  $e^{\#} d^{\#} c^{\#} b^{\flat}$  (vocal).
- Measure 29:** Notes:  $d^{\flat} c^{\#} b^{\flat}$  (vocal).
- Measure 30:** Notes:  $b^{\flat} a^{\flat}$  (vocal).
- Measure 31:** Notes:  $b^{\flat} b^{\flat}$  (vocal).
- Measure 32:** Notes:  $a^{\flat} g^{\#}$  (vocal).
- Measure 33:** Notes:  $g^{\#} g^{\flat}$  (vocal).
- Measure 34:** Notes:  $f^{\#}$  (vocal).
- Measure 35:** Notes:  $b^{\flat} a^{\flat} g^{\#} g^{\flat}$  (vocal).
- Measure 36:** Notes:  $f^{\#}$  (vocal).
- Measure 37:** Notes:  $f^{\#}$  (vocal).
- Measure 38:** Notes:  $f^{\#}$  (vocal).

**Accompaniment and Bass Line:**

- Measure 26:** Piano:  $a^{\flat} b - e^{\#}$ ; Bass:  $b^{\flat}$ .
- Measure 27:** Piano:  $b^{\hat{2}}$ ; Bass:  $b^{\hat{2}}$ .
- Measure 28:** Piano:  $a^{\flat} g^{\#} f^{\#}$ ; Bass:  $b^{\hat{1}}$ .
- Measure 29:** Piano:  $a^{\flat} g^{\#} f^{\#}$ ; Bass:  $b^{\hat{1}}$ .
- Measure 30:** Piano:  $g^{\flat}$ ; Bass:  $b^{\hat{1}}$ .
- Measure 31:** Piano:  $g^{\flat} f^{\#} f^{\#}$ ; Bass:  $b^{\hat{1}}$ .
- Measure 32:** Piano:  $e^{\flat} d^{\#}$ ; Bass:  $b^{\hat{1}}$ .
- Measure 33-38:** Bass:  $b^{\flat} - A^{\flat} - G^{\flat} - F^{\#}$ .

**Other Notations:**

- Chord symbols:  $\hat{3}$ ,  $\hat{2}$ ,  $b\hat{2}$ ,  $\hat{1}$ ,  $\hat{3} \hat{4} \hat{3}$ ,  $\hat{2}$ .
- Dynamic markings:  $V^7$ ,  $I^7$ ,  $I$ .
- Rehearsal marks:  $\otimes$  above measures 30, 31, 34, 37.
- Section markers:  $\hat{3}$  at the top,  $\hat{1}$  at the bottom.

Handwritten musical score for piano, measures 39-47. The score includes a treble clef staff with notes and a bass clef staff with chords. Measure numbers 39-47 are circled. There are handwritten annotations like 'x' and '1' above and below the staves. A large watermark 'FOR REVIEW ONLY' is overlaid on the page.

Measure numbers: 39, 40, 41, 42, 43, 44, 45, 46, 47.

Annotations:  $\hat{3}$ ,  $\hat{2}$ ,  $\hat{1}$ ,  $x$ ,  $x$ ,  $x$ .

Chords in bass staff:  $Bb-$ ,  $Ab-$ ,  $Gb-$ ,  $Fb$ .

Melodic notes in treble staff:  $ab-gf-gb-fb$ ,  $ab-$ ,  $ab-$ ,  $ab-$ ,  $gb-fb$ .

④

19. "Bravura"

Handwritten musical score for "19. BRAVURA". The score is written on a grand staff with treble and bass clefs. The title "19. BRAVURA" is written in the upper left. The piece is in 4/4 time, indicated by a handwritten "4" with a sharp sign above the staff. The score includes several measures of music with various annotations and guitar chord diagrams. A large, diagonal watermark "FOR REVIEW ONLY" is overlaid across the page. Handwritten annotations include "bE" above the first measure, "FG#A bB" above a later measure, and "bB-I" below a guitar chord diagram. A circled "5" is written above the staff in the middle section. The guitar chord diagrams are drawn below the bass staff, showing fingerings for various chords.

A handwritten musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 10. Above the staff, guitar chord diagrams are written for measures 1, 2, 3, 4, and 5. The diagrams are:  $\#4$  (measure 1),  $\#4$  (measure 2),  $\#4$  (measure 3),  $\#4$  (measure 4), and  $\#4$  (measure 5). Below the staff, the chords are labeled: G (measure 3), F (measure 4), and  $\#E$  (measure 5). The melody consists of eighth and sixteenth notes, with some measures containing slurs and ties. A large, diagonal watermark reading "FOR REVIEW ONLY" is overlaid across the entire page.

$bB: VI$   
Am: I

$bB: III$   
IV



A handwritten musical score on a page with a large diagonal watermark that reads "FOR REVIEW ONLY". The score consists of several staves. The top staff is a vocal line with circled measure numbers 14, 15, 16, 17, and 18. Below it are piano accompaniment staves. The score includes various musical notations such as notes, rests, and bar lines. Handwritten annotations include chord symbols like  $bE$ ,  $bG$ ,  $bA$ ,  $bB$ ,  $bC$ ,  $bD$ , and  $bE$ . There are also measure numbers 14, 15, 16, 17, 18, and 18 written in the lower staves. At the bottom, there are chord symbols  $bB: VII$  and  $V$  with subscripts  $b6-46$  and  $b3-43$ , and a boxed Roman numeral  $I$ .

The image shows a handwritten musical score for guitar. At the top, there are four fret numbers: 4, 3, 2, and 1, each with a small upward-pointing arrow above it. Below these are two guitar staves. The upper staff contains chord diagrams for F, G, bA, F, and G. The lower staff contains a melodic line with notes and stems, including circled numbers 19 and 20. Below the guitar staves is a bass line with notes E, E, and DC bB. The date "14 juin" is written at the bottom right of the score. A large, diagonal watermark "FOR REVIEW ONLY" is overlaid across the entire page.

20. "Untitled"

This image shows a handwritten musical score for a piece titled "Untitled". The score is written on two staves: a piano staff (top) and a bass staff (bottom). The piano staff features a melodic line with various notes, rests, and articulation marks. The bass staff provides harmonic support with chords and bass notes. Above the piano staff, there are several chord diagrams, each numbered from 1 to 11. These diagrams show the fingerings for the strings. Below the bass staff, there are chord names and bass notes for each measure, such as E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, and A<sup>b</sup>. The score includes various musical notations, including slurs, accents, and dynamic markings like *f* and *sfz*. A large, diagonal watermark reading "FOR PREVIEW ONLY" is overlaid across the entire page. The page is numbered "112" at the bottom center.





21. "Scarlattiana"

Handwritten musical score for guitar titled "SCARLATTIANA". The score is in B minor (Bm) and 5/4 time. It features a treble staff with a key signature of one flat and a bass staff. The piece is marked with a circled number 1 at the beginning. The score includes various musical notations such as bar lines, slurs, and fingering. A guitar chord diagram is shown at the bottom, indicating the following chord sequence: I, 6, IV, I, V, V, I. The diagram also shows a circled number 1 at the bottom right.

Bm:  $\hat{4}$   
DM:  $\hat{2}$

(15) (16) (17) (18) (19) (20) | (21) (22) (23a) (23b)

DM: V

Bm: III

I

(2)

Handwritten musical score for guitar, featuring a treble and bass staff with guitar-specific notation. The score is divided into measures 24 through 33. Above the staff, measures 24-27 are marked with a key signature of  $a^{\flat}$ , and measures 28-33 are marked with  $b^{\flat}$ . The guitar part includes various techniques such as arpeggios, slurs, and a double bar line at measure 31. Chord diagrams are provided below the staff:  $DM: I$  for measures 24-25,  $D^{\flat}$  for measure 26,  $V$  for measures 27-28,  $Em: I^{\flat}$  for measure 29,  $V$  for measure 30,  $I$  for measure 31, and  $D^{\sharp}-E^{\flat}$  for measure 32. A large watermark "FOR REVIEW ONLY" is overlaid on the page.

III

Handwritten musical score for guitar, featuring numbered measures 34 through 43. The score includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff shows a consistent bass line with repeated notes and rests. Chord diagrams are provided for measures 34, 35, 36, 37, 38, 39, 40, 41, 42, and 43. Measure 34 is marked with a circled '34' and a 'C#' chord diagram. Measure 35 is marked with a circled '35' and an 'E# F#' chord diagram. Measure 36 is marked with a circled '36' and a '9#-' chord diagram. Measure 37 is marked with a circled '37' and a '9#-' chord diagram. Measure 38 is marked with a circled '38' and a '9#-' chord diagram. Measure 39 is marked with a circled '39' and a '9#-' chord diagram. Measure 40 is marked with a circled '40' and a 'V#3' chord diagram. Measure 41 is marked with a circled '41' and a 'V#3' chord diagram. Measure 42 is marked with a circled '42' and a 'V#3' chord diagram. Measure 43 is marked with a circled '43' and a 'V#3' chord diagram. The score also includes a large '5' above the treble clef staff at the beginning, and a 'V#3' chord diagram below the bass clef staff at the end. A large 'FOR REVIEW ONLY' watermark is overlaid on the page.



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