A STYLISTIC AND STRUCTURAL ANALYSIS OF THE
GRIEG PIANO CONCERTO IN A MINOR

THESIS

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CHAPTER I

INTRODUCTION

Grieg is generally considered to be one of the most important of the Scandinavian composers. Although he may be segregated as a specialist in Norwegian national music and folk-lore, he nevertheless can be appreciated and understood universally through the imagery and beauty of his tonal pictures. His ability to create these tonal pictures has resulted in his being placed by some authorities as the first popular impressionist in music.¹

Each great musical expression has some individual quality which points directly to the period or to the composer. No one at all familiar with plain song and the Gregorian chant could mistake this ancient, non-metrical melody of the church. The contrapuntal stylistic idiom identifies the music of J. S. Bach; the simple and clearly defined harmonic structure and progression, as well as the extensive use of embellishment, characterize the compositions of Haydn and Mozart; the orchestral tone color and sudden modulations of Wagner suggest to the listener their creator. Likewise, there are certain obvious characteristics of harmony, melody, and rhythm which set Grieg's work apart from other composers of his field and period.

¹Oscar Thompson, "Grieg", International Cyclopedia of Music and Musicians, p. 708.
To the novice in music no 19th century composer is better known, nor perhaps more appealing, than is Grieg. The fascination of this Norwegian composer for the younger musician springs from the effervescent lyricism of his melodies, the stimulating, unusual quality of his harmonic progression, and the compelling and contagious rhythmic element of his works. These features superficially sway the emotions and surface responses of the listener. The more serious musician tends to look deeper for the solidity, breadth, force, and passion which the more universally accepted composers offer. Finding these qualities less marked in Grieg's compositions, he is apt to dismiss him and overlook his place as the first of a line of Scandinavian composers, who well merits the recognition he has received.

Significance of the Subject

Up to this present time of writing there has been no detailed and inclusive formal or stylistic analysis made of the Grieg Piano Concerto in A Minor. The work is briefly mentioned in Hans Engel's Das Instrumentalkonzert, published by Breitkopf and Hartel in 1932, and by Henry T. Finck in his volume Grieg and His Music (1929). Engel discusses the performance date and the place held by the Concerto in the literature of this category; a very brief paragraph is devoted to generalities concerning each of the three movements. While Finck devotes a separate chapter to the piano music of
Grieg, an adequate consideration of the Concerto does not appear. Other than these broad surveys of Grieg's piano works in general, to the knowledge of the investigator no lengthy research, analysis, and discussion of this work has been published. Since the Concerto stands as the largest of Grieg's piano compositions, and in consideration of the fact that this work is representative of his style of composition for the piano, this subject assumes greater significance as being characteristic of the composer Grieg, especially in regard to this individual feature of harmony and of melodic structure.

Place of the Piano Concerto

There are controversies among the biographers and critics as to the place occupied by the Concerto in the repertory of such works. Percy Scholes places the composition among the more universally popular ones:

The Piano Concerto remains today one of the most popular concertos of the world, as it is one of the most personal and national in expression of the whole concerto repertory.¹

The German writer, Hans Engel, is more restricting in his comment, for he writes that:

Das Einzige Klavierkonzert...ist nach längerer Wartezeit um 1900 herum ausserordentlich beliebt geworden. Heute ist die Schätzung dieses Konzertes schon wesentlich geringer geworden.²

---

²Hans Engel, Das Instrumentalkonzert, p. 396: "The concerto became an exceptional favorite around 1900. Today the popularity of this concerto has already become considerably less, its efficacy quickly spent."
Thompson reaches the other extreme by pronouncing it the "most beautiful work of its kind since Schumann" and describes the composition as just as "fresh, virile, and charming" as the day it was first written.3

It is the opinion of this writer that as far as tonal beauty and lyricism are concerned, the Concerto ranks among the best; in regard to technical problems, structural form, and complexities of style the work is inferior to the instrumental concertos of, for an example, the Romanticist Tschaikowsky.

Limitations

This problem has been limited to a study of the largest form among Grieg's piano compositions, the Piano Concerto in A Minor. Occasional references have been made to his smaller piano pieces, for the Concerto has proved representative of his style of composition and, being one of his earlier works, it reflects a vigor and enthusiasm not present in his later compositions. Since the matter of rhythm is not of primary importance in this work, it is discussed with relationship to the harmony and melody in the sections devoted to these two elements. The present study does not include consideration of the orchestral score and its

relationship to the piano part.

Procedure

As an opening approach to the subject, the writer made a preliminary harmonic analysis (see Appendix A) from which material conclusions are drawn and exact tabulations pertaining to the chord structure, harmonic progressions, harmonic rhythm, modulations, etc. are determined. The next step involved the notation of facts and their conclusions. This basic method of analysis, followed by a summary of observations made, was carried on throughout the investigation. The bibliography was collected prior to the actual study in order to secure a working knowledge of Grieg's life and environment, both geographical and cultural, as background for a clearer understanding and interpretation of the work.

Presentation

The results of this investigation are presented in the order above described. The stylistic elements of harmony, melody, rhythm, form, and piano style are discussed and each is dealt with in a separate chapter. Each chapter is divided into sections with ample musical illustrations providing for a clearer understanding of the subject. Also charts and tabulations of modulations, typical harmonic progressions, altered chords, etc. are included in the main body of this paper, while detailed analysis of the chord
changes and harmonic rhythm are found in the Appendices.

Conventional harmonic symbols are used. Roman numerals indicate the harmony (I for tonic, V for dominant, etc.), small letters mean a minor key and capital ones a major key (e minor, E major), small (o) beside a Roman numeral means diminished, and when crossed by a straight line the chord is half-diminished (II⁸). A minus sign before a Roman numeral (-II or -VII) indicates a chord built on a lowered scale degree. Reference is made to the score in the following manner: II, 31-36 above an example means the illustration was taken from the second movement of the Concerto, measures 31 through 36. In referring by example to any composition other than the Concerto the name of the piece will be placed above the illustration, followed by the exact measure number.
CHAPTER II

HARMONY

On hearing Grieg's music the listener's attention is caught by two elements, by the melody and by the harmony. Melody is mentioned first, because in general a theme is not only retained longer than the harmony in one's memory, but also subconsciously gains first place in the mind, even if for a brief moment. It is the opinion of this writer that this statement holds true to a certain degree even in the carefully trained musician; however, the lapse of time between a shift in attention from melody to harmony often becomes almost immeasurable and immediate. Therefore, since these two elements are so closely related, a choice of one over the other is difficult, especially in this work, for Grieg is known universally for his lyricism.

However, intense study results in the realization that beneath this first stratum of melody, one finds an extraordinarily original, varied, and uniquely interesting harmonic structure, which, in the works of this composer, serves as a nucleus for the development of his melody, even though the latter frequently contains a "national" or Norwegian color.

In order to arrive at concrete facts as to why Grieg's harmony is different from that of his predecessors and
contemporaries, detailed study and analysis of his chord types, special chords, typical chord progressions, modulations, cadences, tonality, and harmonic rhythm, as found in the Piano Concerto, will be presented in this chapter. In Appendix A the reader will find a complete harmonic analysis of the piano score of the Concerto. A tabulation of the harmonic rhythm of the three movements is contained in Appendix B.

Chord Types

Grieg uses the triad as the basis for his chord structure, but deviates from this general chord foundation, however, by employing sevenths and ninths for varying effects. All Grieg chords are built on major and/or minor thirds in the conventional 19th century style.

Variety and change are secured through alteration of intervals, raising or lowering the third or fifth of a chord, which results in augmented or diminished chords. The most repeated variation of the sub-dominant triad appears in the form of the raised third in a minor key, which, as in the tonic triad, results in a major chord. However, the basis of this change lies in the line of direct scale progression, the raised sixth and seventh degrees of the ascending melodic minor scale. In the major mode (D flat, key of the second movement) the same contrast is secured by lowering the third of the sub-dominant, which alters the triad to
minor, a more conventional 19th century practice. The only other variance of the sub-dominant chord consists in a lowered fifth of both the major and the minor keys; this produces a half-diminished triad and is found only twice in the Concerto, but is a notable effect.

There are other types of chord alteration. Raising or lowering both the third and fifth degrees may be found. The diminished fifth is used often, mostly in isolated chords in a conventional progression, as in measures 36 and 37 of the first movement.

Fig. 1. -- Use of diminished fifth in chords

Augmentation of this same interval in sequential form occurs in the first movement, measures 57-59.

Fig. 2. -- Use of augmented fifth in chords
A combination of these two alterations in the same chord can be seen in the following examples.

Fig. 3. — Diminished and augmented intervals in the same chord.

As a whole the chord types found in Grieg's Concerto are basically conventional, although the alterations discussed reveal originality in the resulting harmonic
combinations. These chordal changes are not limited to, or isolated in, this specific work but may be found throughout other compositions by Grieg. Below are two excerpts from Grieg's Poetic Tone-Pictures and his Elegie to show these corresponding characteristics: 1) measures 17 and 54 from Poetic Tone-Pictures, Op. 3, No. 5, illustrates the use of the diminished fifth in a seventh chord; 2) measures 2 and 10 from the Elegie, Op. 47, No. 7, show the insertion of the augmented fifth interval into the triad.

Fig. 4. -- Dimunition and augmentation in Grieg's Poetic Tone-Pictures and Elegie.
Other than the triad there are two more chord types which should be called to the attention of the reader. These are the seventh and ninth chords, so frequently used by Grieg throughout the Concerto. Both types of chords are used conventionally with the root or third in the bass and the fifth usually omitted in the ninths.

**Special Chord Structure**

To account for some of the distinct tonalities and harmonic progressions of Grieg's music it is necessary to make a close examination of the uses of the VII₇ chord. This chord is used extensively in modulation and with enharmonic treatment, and usually appears in an altered form. Often the diminished seventh and half-diminished seventh chords are used, apparently to keep the notation in the original key, while a modulation has actually been made. For an example in the first movement of the Concerto, measures 24 and 28, the chord progression is (a: I₇ VII₇ of VI VII₇ of IV). While these three chords can be kept in the original key by the notation "VII₇ of" another chord, the passage has actually modulated to D minor (d: V₇ II₇ VII₇). The full phrase is (a: VII₇ I₇ VII₇ of VI VII₇ of IV IV) which sounds (a: VII₇ d: V₇ II₇).
VII₇ a: IV).

Fig. 5. -- Use of VII₇ and VII₇ in modulation

Also VII may be chromatically altered (as in measure 59, first movement) and used as a pivot in a modulation, in this instance from A minor to C major.

Fig. 6. -- Altered VII in modulation
In the second movement the leading-tone is modified to sound dominant seventh of the key of the lowered second degree of D flat major. Here the root and seventh are lowered and the fifth omitted.

Fig. 7. -- VII₇ sounding V₇
Four bars later Grieg modulates to A minor and uses a very unexpected progression of altered chords (a: $V_7 \ VII_7 \ II \ VII_7 \ V_7$) going back to the key of D flat major, where $VII_7$ and $VII_9$, used frequently from bars 48 to 62, are varied by raising the fifth. Another chromatic alteration appearing in this second movement is the lowered third of $VII_9$ ($\frac{2}{3}$) in measure 77. Still another variation of this leading-tone chord occurs in the third movement, measure 25, in which the third is lowered, and VII is combined with the tonic seventh to give a mixed harmony.

![Mixed harmony: VII over I](image)

One finds, after making a close study of other of Grieg's piano pieces, a consistent use of these diminished seventh and half-diminished seventh chords. In a sequential passage in his Elegie, Op. 47, No. 7, we find an appearance of this enharmonic diminished seventh; in each occurrence the fifth has been omitted.
We now turn to a consideration of Grieg's extensive use of the seven-seven as a borrowed chord. In the Concerto VII$_7$ of IV (\(\text{\#7\text{\#5}}\)) and \(\text{\#7\text{\#5}}\)) is used most often (27 out of 64 borrowed VII$_7$ chords); next in frequency is VII$_7$ of V (\(\text{\#7\text{\#5}}\)), which is found 16 out of the 64 times; the remaining borrowed keys used are those on the mediant, sub-mediant, super-tonic, and leading tone. The following table shows the frequency of appearance of the various diminished seventh embellishing chords.
TABLE I
FREQUENCY OF ALTERED VII7 AS A BORROWED CHORD

<table>
<thead>
<tr>
<th>Chord</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII7 of IV</td>
<td>27</td>
</tr>
<tr>
<td>VII7 of V</td>
<td>16</td>
</tr>
<tr>
<td>VII7 of III</td>
<td>6</td>
</tr>
<tr>
<td>VII7 of VI</td>
<td>5</td>
</tr>
<tr>
<td>VII7 of II</td>
<td>5</td>
</tr>
<tr>
<td>VII7 of VII</td>
<td>5</td>
</tr>
</tbody>
</table>

To be included in this discussion of special chords is the matter of Grieg's consistent use of the interval of a fifth (also to be noted in his melodic structure; see Chapter III). The harmony of the accompaniment figures often reveals a basic interval structure of a fifth (usually with the third omitted), for an example the bass of measures 43-46, Movement I, sounds fundamentally two intervals of a fifth: G to D and F to C.

![Interval of a fifth with omitted third](image)

Fig. 10. -- Interval of a fifth with omitted third

In the third movement (measures 9-14; 19-20; 236-41; 246-7; 354-62) is found a recurring open fifth on the tonic, A-E. The example on the following page (Fig. 11) shows this bass figure from measures 354 through 362.
Fig. 11. -- Recurring open fifths on tonic


Melodie, Grieg, Op. 47, No. 3:

Halling, Grieg, Op. 47, No. 4:
Harmonic Progressions

In general the harmonic progressions which Grieg uses are conventional and not far afield from the usual harmonic patterns used by 19th century composers. The most frequently used harmonic progressions appearing in this work are: I-V; II-V; III-V; IV-V; IV-VII; V-I; V-II; VI-II; VII-I; VII-IV. Of these chord progressions II-VII; III-V; IV-VII; V-II; VII-I; and VII-IV are those less often found in music contemporary with Grieg. For example II usually moves to V7, sometimes to VI, less often to I, III, or IV but seldom to VII as Grieg uses here.
Fig. 13. — Harmonic progression, II going to VII

III seldom goes to V but usually moves to VI or IV. However, below are three examples showing occurrences of this progression (III-V) in the first movement and the third movement of the Concerto.
Fig. 14. -- Harmonic progression III to V

The conventional movement of IV is to V, I, II sometimes III or VI, and here the progression is most often the usual IV-V, but also almost equal in frequency of appearance is the progression IV-VII, a deviation from the customary harmonic movement of this 19th century period. The opening and principal theme supplies the most appropriate illustration of this pattern as used throughout the Concerto.

Fig. 15. -- Harmonic progression, IV going to VII

The secondary theme reiterates this progression (IV-VII) in part, as is shown in the following example, Fig. 16.
Fig. 16. — Harmonic progression, IV to VII

It will be noted that in the second and third measures of the leading theme of the third movement the II replaces the IV (II-VII), which is the progression first cited in this discussion.

Fig. 17. — Harmonic progression, substitute of IV (II) going to VII.

Obviously V most naturally moves to I, and this progression is used very extensively by Grieg, especially in this work alternating the chords in a series to prolong a cadence, for the closing eight measures of the first movement
is a continuous chord change between V and I, as may be seen from Figure 18.

Also the sequential harmonic pattern in measures 57-59 and 61-63 of Movement I repeats this basic figure, although the second V chord in the pattern is chromatically altered (see Figure 19 on the following page).
The chord to which V moves most often, when not progressing to the tonic, is II. This progression (V-II) is not unusual but is less often used than V-I, V-IV, or V-VI. This chord movement is combined with II-VII (previously discussed) in measures 23 and 24, 27 and 28 of the first movement.
Fig. 20. -- Harmonic progression, V to II

An example from the second movement (measures 58–59 and 70) show further use of V–II.

Fig. 21. -- Harmonic progression, V to II

Since VII is most often used as a substitute for V₇, the most usual progressions are VII₇→III (sounding V₇→I), VII₇→I, and VII₇, VI or IV. Grieg employs the progressions
VII-I and VII-IV with only scattered uses of the VII-III₇. As a result of chromatic alterations, either of the VII or the I or IV which follow, the progression does not always sound VII-I or VII-IV. For further explanation, in the key of A minor these two chords (\(\text{VII}_7\) of II going to I) do not sound VII-I but as a modulation (\(\text{a: VII}_7\) going to d: V₇). Also the use of a borrowed VII₇ going to I of the original key is an often employed harmonic progression in this work. As an accompaniment to the orchestra's statement of a theme (measure 91, Movement I) broken chords reenforce the harmony of A minor VII₇ of II going to I.

Another use of the VII-I is as a dominant seventh chord which, instead of resolving to II (here sounding C: V₇-I) \(\text{VII}_7\) of II going to I, is followed by I \(\text{I}_7\) which gives the listener a feeling of an incomplete cadence. Other examples are found in measures 20, 103, 188 of the first movement.
Also to be mentioned here is the harmonic progression that is based on scale-wise movement. This type of progression is not used extensively in the Concerto, but one outstanding example of scale-wise progression is found in measures 103-107 of the first movement, which has the first tetrachord of the A major scale as the basis for a chord sequence.

Of notable significance in the analysis of the harmonic progressions is the variation Grieg uses in the repetitions given the melodic and harmonic patterns. In the principal theme the first statement is I IV VII$_9$ IV I, but in repetition in the following two measures the order is altered to I IV IV VII$_9$ I. In the following sequential statement of this theme the same variation in the harmonic pattern is observed: III VI II$_9$ VI III; III VI VI II$_9$ III. Again in measures 53 and 55 of the first movement with the second statement of the melodic figure ( compensation.}
the harmony varies from III V<sub>9</sub> VI<sub>7</sub> II<sub>9</sub> to III<sub>9</sub> V of I III<sub>9</sub>. Again in measures 117 and 118 of the first movement this feature occurs.

All of the harmonic progressions discussed here, although not wholly original on the part of Grieg, have been those not commonly used and represent this treatment of the harmonic material in use during the middle 19th century. On the whole Grieg's harmonic movement is highly interesting, an effective support to his folk-like melodies, even though the harmony is not strikingly original.

**Cadences**

The cadential structures of the Concerto are conventionally 19th century, although there are a few fundamental variations of the usual form. Of the four general types of the cadence, authentic, half, plagal, and deceptive, the first two mentioned are most frequently used in this work. Grieg's treatment of the half cadence is unusual with the dominant chord, commonly unaccented in the progression (I, V, or IV, V), consistently placed on the accented beat.
Fig. 24. — Half cadence with accent on V

This feature sometimes results from an overlapping of phrase-endings; a cadence may continue through the first beat of the new phrase, as in measures 190 and 191 of the first movement.

Fig. 25. — Cadence continued through first of the following phrase.

A typical example of the authentic cadence is illustrated by measures 34 and 35 of the second movement.
Fig. 26. — Authentic cadence, V-I

The deceptive and plagal cadences play a minor part in this work, and when the latter appears, it is generally directly following a modulation, as in measures 324-6 of movement three.

Fig. 27. — Plagal cadence, VII-VI-I
Contrast to the conventional forms of the cadence is produced by both delayed and extended chord progressions. The method of delaying the resolution of the cadence by a trill occurs frequently and is illustrated by measures 71-73 of the first movement, where a modulation from A minor to C major has occurred.

Fig. 28. -- Delayed cadence

The extension of a cadence is treated in two ways by Grieg; 1) a closing chord progression often begins in the piano and is carried to completion by the orchestra, as in measures 5, 6, and 7 of the first movement; (Cf. Fig. 31, p. 35)
Fig. 29. — Extended cadence, completed in the orchestral part.

2) two chords may be alternately repeated for several bars before a final repose is reached.
The chord progression of the cadences in the Concerto is very conventional, although Finck mentions Grieg's use of the modes occasionally, this feature is limited to isolated harmonic progressions and melodic structure and is not to be found in the cadential chords of this work.

Modulation

Chief among the methods employed by Grieg to secure variety, contrast, and balance is the feature of modulation. His key changes are often described as unique, unexpected, and abrupt as well as brief. The Concerto contains four principal types of modulation: 1) modulating sequence, in
which there is a transposition of a motive or group of chords, 2) false modulations, which are apparently passing modulations followed by an immediate return to the original key, 3) passing modulations to arrive in a new key, and 4) borrowed chords which are inserted to give the feeling of uncertain tonality by actually remaining as a whole passage in the original key. In each of the three movements one finds at least two of the above mentioned types in predominant use, although isolated examples of each kind of modulation may be found in all of the movements.

TABLE II

TYPES OF MODULATION IN EACH MOVEMENT

<table>
<thead>
<tr>
<th>Movement Number</th>
<th>Chief Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>False modulation and Modulating sequence</td>
</tr>
<tr>
<td>II</td>
<td>Passing modulation and Modulating sequence</td>
</tr>
<tr>
<td>III</td>
<td>Borrowed chords and Modulating sequence</td>
</tr>
</tbody>
</table>

Measures 57-59 of the first movement furnish a typical example of this modulating sequence, which appears to some extent in all three movements.
When such modulating sequences are used, one usually finds an additional corresponding sequential treatment of melodic and rhythmic patterns.

The second type of modulation mentioned occurs less often than the first, but, nevertheless, is significant to the key scheme. Basically it parallels the chord progressions of the modulating sequence harmonically, melodically, and rhythmically with the differentiating feature being a limited key movement. For an example, measure 24 of the first movement modulates into D minor from A minor and, while being sequential in the three elements previously mentioned,
immediately returns to the original key without continuing
the pattern.

A longer modulation than either of the first two types
appears in the third, the passing modulation. The second
movement makes use of this type, for in measure 39 a modu-
lation is made from D flat major to E major (enharmonically
notated), then ten bars later progresses on to A minor,
then at measure 53 passes back into the original key of
D flat major.
Borrowed chords are used most extensively in the third movement, although this modulating device is not excluded from the first and second movements. Of outstanding note in this closing movement are measures 51–65, where sequential patterns lead back into A minor.

In general Grieg rarely approaches a modulation directly through a standard cadence; it is through the element of the unexpected that he secures his unique effect.
Harmonic Rhythm

Harmonic rhythm, as discussed here, encompasses the basic chord changes and the general patterns formed by this harmonic movement. The rhythmic texture involves three aspects: 1) melodic rhythm, 2) accompaniment rhythm, and 3) harmonic rhythm.

Fig. 35. -- Rhythmic texture

In this discussion a comparison is made between these three elements of harmonic rhythm. The relationship between the melodic and accompaniment rhythm, on the one hand, and that formed by the harmonic changes is close throughout the first movement; however, there is more independence between the three rhythmic factors in the second and third movements. The opening section of the first movement following the brief introductory passage, reveals exact parallelism in the rhythms with the exception of the fourth measure.
Fig. 36. -- Parallelism in rhythmic texture
Measure one of Figure 36, for an example, contains the following rhythmic pattern (\( \frac{\text{measure}}{\text{note}} \)) in which the three rhythmic elements are identical. In measure two the melodic and accompaniment rhythms remain the same, but a tie in the harmonic rhythm breaks the complete identity of rhythms. The third bar returns to the unity of pattern set in the first measure, followed by a reiteration of the second bar rhythmically. With the fifth measure comes a variation in the accompaniment rhythm with the melodic and harmonic rhythms remaining parallel for two measures. All are different in the seventh and eleventh bars.

In each restatement of this section the harmonic rhythm remains the same; the melodic rhythm is also identical; but variation in the accompaniment rhythm furnishes the new interest in the reiteration. For an example of this embellishment added to the original melodic and harmonic structure the following illustration from measures 191-194 of the first movement is given.
Fig. 37. — Harmonic rhythm remains constant with addition of embellishment.
The third movement furnishes fewer examples of exact duplication in this melodic and harmonic rhythm; however, through measures 11-19, Movement III, a close parallel appears between these two elements.
Later in measures 59-64 an exact parallel exists in the melodic line, while the bass figure supports the progression with broken chords.

Fig. 38. — Close parallel in elements of rhythmic texture.
Fig. 39. — Exact parallelism between melodic and harmonic rhythm.

A notable effect is exerted upon the harmonic rhythm by the changes in tempo. The general tendency which governs this feature lies in the principle that the faster the tempo, the less frequent are the harmonic changes and in slow tempi the harmony tends to change more often. For an effect of tranquility in a slow tempo the mood is heightened by harmonic stagnancy; however, for certain effects Grieg reverses this tendency. The Allegro Moderato of the opening pages increases to Animato in measure 31, Movement I, and at the same time the harmonic change is quickened.
Fig. 40. — Change in tempo and harmonic rhythm, Allegro to Animato.

The Animato of measures 31-43 subsides to A Tempo—Cantabile, measures 43-48, with the corresponding cut in the rate of harmonic change. This exemplifies Grieg's employment of the previously stated principle of harmonic change in the reverse, for an effect of restlessness and tension is created by the faster change of the Animato subsiding to a less frequent harmonic change in the Cantabile.
Fig. 41. -- Relationship between harmonic rhythm change in *Animato* and *A Tempo-Cantabile*.

The *Allegro* indicated at measure 49 becomes *Meno Tranquillo* at measure 57 with the following result.

Fig. 42. -- Harmonic rhythm change, *Allegro* to *Meno Tranquillo*. 

---
Finally the closing passage moves from Allegro to Poco Piu Allegro (in the piano part, measure 214) bringing an increase in tempo and harmonic change for a sweeping and brilliant close to the first movement, which is fundamentally more brilliant throughout than either of the other two movements.

![Harmonic rhythm change from Allegro to Poco Piu Allegro.](image)

The second movement, Adagio, is constant in tempo (with only scattered measures of Stretto and a broadening retardando for obvious interpretative effects) and evidences a relatively consistent harmonic rhythm.

Again in the third movement various examples of this relationship between tempo alteration and harmonic change
may be found, the first of which occurs at measure 58 and 59, where a transition from Poco Animato to Cantabile is made.

The first tempo is resumed at measures 75, 76, ff., and a slower harmonic change appears.

From Allegro of measures 108-130 (as in the opening section of this third movement) a slower more Poco Piu Tranquillo element enters at measure 140 in the orchestra and is continued by the piano through measure 228.
Fig. 46. — Change in harmonic rhythm from Allegro to Poco Più Tranquillo, between the orchestra and piano.
Grieg returns to the general principle of keeping a slow rate of harmonic change in a fast passage, for in the third movement (measures 354-432) a long passage which is marked *Quasi Presto* maintains this slow change.

---

**Fig. 47.** — Slow rate of harmonic change
A brief statement may be made to summarize the analysis of Grieg's harmony as found in the Concerto. While remaining in agreement with the principles employed by his contemporaries and attempting to establish no radical variances of these rules, this Norwegian developed certain mannerisms, called by some critics idiosyncracies, which tend to place a label on his compositions. There is no one isolated feature responsible for this individuality possessed by Grieg; however, the combined use of:

1) seventh and ninth chords with omitted thirds, 2) brief modulations by means of the leading-tone seventh chord, 3) progressions not commonly used, such as II-VII, III-V, IV-VII, V-II, VII-I, and VII-IV, 4) half cadence with the accent falling on the V, 5) sudden and abrupt modulations which do not follow the usual cadential progression, along with the abundant use of modulating sequences -- all of these features blended together effect Grieg's individual harmonic style.
CHAPTER III

MELODY

Of the fundamental elements of music, rhythm, harmony, and melody, the analysis of a composer's works will usually reveal one element to be more important than the other two. However, this selection is often difficult to make, for the assimilation and interdependence of these elements must, of necessity, be close. In Grieg's works two of these factors stand side by side, harmony and melody, for both are unmistakably expressive, vitalized, and the solid basis for the universal appeal of his music.

As may be inferred from Parry, modern melody is almost invariably derived from harmony, either as the upper outline of a series of different chords and representing the changes in harmony, or as a line constructed from different notes taken from the same chord.\(^1\) Although this interpretation of the theory of melody as derived from harmony does not apply in general to all types of melodic structure (for in Gregorian chant this principle is refuted), Grieg's melodies do conform to this idea. These two forms are usually used in variation, especially the latter mentioned, and it is

from this source of tones taken from a common chord that Grieg's melodies are formed. Passing tones, chromatic tones, apoggiaturas, etc. supply the variety and interest to the chordal themes. To further a better understanding of the exact material from which Grieg molded this melodic element of his work this discussion includes: 1) an analysis of the melodies in the three movements of the Concerto, 2) melodic register, 3) the rhythmic element in melody, and 4) the question of the degree of originality of Grieg's melodic material.

Analysis of Melodies

First Movement. There are six principal melodies in the first movement which are repeated with variation and embellishment throughout the movement.

Fig. 48. — First theme of the first movement

The first theme progresses step-wise, moves diatonically, and is based on a three-note figure which ascends three tones, then descends back to the original tones, as is
indicated by the brackets in the illustration of Figure 48. The first bracket outlines the pattern; the second outlines the same three-note figure with an additional element of rhythmic variation. Then in the third measure the original figure is repeated a minor third higher. The rhythmic pattern ($\mathfrak{R}$) holds this melody together equally as much as the melodic figure. While serving as a feature of embellishment the G in the first two measures and the B in the third and fourth form a vital part of the structure.

In contrast to the first the second theme, which directly follows and takes as its beginning note that tone on which the previous one had begun, is more angular.

Fig. 49. -- Second theme, first movement

Perhaps the most notable characteristic of this theme is the use of the augmented fourth, which is indicated by the brackets in Figure 49. Here again the opening figure is stated and repeated with exact interval duplication; however, this time the variety is in scale degree rather than in
rhythmic pattern. It will be noted that the peak in pitch level is reached on the F in measure 3, and the effect is climactic in that this tone is touched only once. The feature of balance in the four measure phrase (which is repeated in the next four measures) is secured through five basic intervals, e. g., two fifths, one sixth, and two thirds.

The most apparent feature in the third theme is that of the embellishing notes (the thirty-second notes preceding each sixteenth note).

Fig. 50. -- Third theme, first movement

Not only is the melodic line varied in scale degrees through the embellishing notes, but the tempo is quickened by the addition of these tones, along with their short time value:

1) melodic line without embellishment (\[\text{music staff} \] );
The Animato tempo of this theme contrasts suddenly from the preceding Cantabile theme and, rhythmically, establishes a dance mood. The principal skips of the melodic line closely follow the outline of the tonic and dominant triads, and the first measure contains a figure (the first four notes) made up of two fifths, the tonic and dominant in reverse, E-A and B-E. The full tonic triad carries the melodic line back up to the beginning tone; the remaining two measures, it will be noted, descends step-wise to an E two octaves lower than the opening E. The embellishing figure or pattern \( \text{Fig. } 51 \) creates a feeling of contrary motion, for each pattern is a three-note ascending one, while the basic melodic line descends.

A further contrast in style is furnished by the fourth theme with a return to a lyrical mood announced in the second theme and cut in the tempo from Animato to Cantabile.

Fig. 51. — Fourth theme, first movement
In measures 3, 4, 5, and 6 of Figure 51 the melodic line is represented in its basic form without the embellishments, which, along with the continuous repeated figure in the bass, builds up to a climax on the final D. As a basis for the six measures the sub-dominant triad, F–A–C, forms a structure for an angular melodic line, which has on the second beat of the first three measures a triplet pattern that descends one step and skips up a third (a major third in the first occurrence and a minor third the other) and is reiterated furnishing a "motif-idea" to the melody.

Still more tranquil is the fifth theme, which takes the form of a two-measure phrase followed by a two-measure development of variation. In these last two measures the rhythmic pattern is kept identical with the first statement, the five-note turn and triplet group remaining the chief rhythmic features. The introduction of chromatic alterations and a change of direction in the melodic line in the second phrase constitute the principal variations in this second half of the theme.

Fig. 52. — Fifth theme, first movement
There is only one wide leap in the melodic line, in the first triplet group, G-D, an octave and a fifth; however, small skips of a third, fifth and one fourth create an angular progression. The five-note turn furnishes, other than rhythmic variation, one form of embellishment to the theme, the other form consisting of a repetition of the last four notes of the first figure (D, B, A, G) an octave higher.

Similar in general structure (triplet on the second beat in each of the first three measures and sequential treatment of the original motif) to the fourth melody, the sixth theme of the first movement reaches a climax in the third measure by ascending step-wise (first figure on C, second one on D, and the third on E) to a single C from which point the melodic line descends to its final G.

Fig. 53. -- Sixth theme, first movement
Chromatic changes in the second measure cause an exact interval-for-interval repetition of the figure of measure one (Figure 53). Also the short pattern, which is treated sequentially (both melodically and rhythmically) makes for a more restless and agitated effect in contrast to the longer figure in the fifth theme (see Figure 52).

**Second Movement.** The basis of the melodic lines of this second movement is upon the tonic triad with a skip of a fourth (usually D down to A or A up to D) constituting the chief interval leaps.

![Outline Melody](image1)

![Written](image2)

*Fig. 54. -- First theme, second movement*
This first melody starts on a high D and moves by fourths and fifths downward to low A, the direction then changing to an upward line, followed by a wide leap (embellished with a run on E, D, B A) down two octaves and a third, D-B. Embellishment is furnished by a triplet and a five-note group in combination, which contains a most unusual resolution of the seventh degree of the scale (C resolving down to A). This is a characteristic seven-note trun frequently used by Grieg, for Hans Engel, in a discussion of this Concerto in Das Instrumentalkonzert, states that:

Ein modulierender Mittelteil bringt ein nich allzu tiefes Theme des Solo mit der fur Grieg so charakteristischen Wendung (Abspringen von der Sept). ²

As Hans Engel states, this second or modulatory movement does not present any profound theme; however, the second melody is one of the most legato and melancholy themes in the whole work (see Figure 55 on the following page).

²Hans Engel, Das Instrumentalkonzert, p. 398: "A modulating middle section presents a comparatively less profound theme in the solo with the turn so characteristic of Grieg (arising from the seventh)".
This melancholy mood is created by the slow tempo, Adagio, and the chordal movement of the melodic line, which is also supported by heavy, blocked chords. The theme plays entirely on the tonic triad except for three tones, one of which is a neighbor note (the first C), the other two are passing tones. This second theme also makes use of a seven-note (rest for the first tone) embellishing figure as a bridge preceding the repetition of the theme a step higher ( ). The rhythmic interest here is subordinate to that of melody, and other than the seven-note figure just mentioned, the melodic line is without embellishment.
Third Movement. The last movement, like the first one, has six main themes upon which the variation and development is based. However, the melodies of these two movements differ not only in structure but also in length, the third having much longer themes. While longer in length than the preceding melodies, the chief feature of the first theme is the use of repeated notes throughout, and although the principal intervals are thirds, fifths, and fourths, as in the first movement, and also in the second, there are several octave leaps not found to any great extent in the preceding themes. Two patterns form the basis for the rhythmic figures, (\( \text{\texttt{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m}} \)) and (\( \text{\texttt{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m}} \)). The embellishment in these sixteenth-note groups takes the form of repetition as (\( \text{\texttt{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m}} \)) or (\( \text{\texttt{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m} \text{\textbackslash m}} \)). Also the last measure contains a progression from F up to A by way of an embellishment figure (C, D, D#, E, G#). The tempo of this opening theme is Allegro Marcato which is easily emphasized through the repeated notes.

Fig. 56. -- First theme, third movement
The basis of the second theme, an angular, four measure melody, is a nine-note figure; measure 1 and 2 are identical, measure 3 is a variation, but close parallel, of the first two, and the last bar contains one figure which is stated twice, a major third apart. The rhythmic pattern throughout is a combination of triplets (\[\frac{3}{4}\] and \[\frac{7}{4}\]), and it is through the aid of the rhythmic figures that an interest is held by the listener through this passage (measures 46-58) for it is principally transitory in nature.

![Musical notation](image)

**Fig. 57. -- Second theme, third movement**

In direct contrast to the angular movement in the second theme this third melody is based upon a close, chromatic progression and is marked *Cantabile*. The rhythm is a regular \(\frac{2}{4}\), principally made up of quarter notes; however, the last two measures alter the smooth effect thus far produced and lead into a section very similar to the opening one of this movement.
This long eighteen measure melody (Figure 59) which is introduced in the middle section of this third movement, opens with a two-bar figure that repeats a half-step higher in the following two measures.
The remaining fourteen bars consist of a two-measure, descending, step-wise pattern separated by leaps of ninths. The rhythmic pattern is chiefly made up of two figures (\( \begin{array}{c} \text{C} \text{C} \\ \text{C} \text{C} \end{array} \) and \( \begin{array}{c} \text{C} \text{C} \\ \text{C} \text{C} \end{array} \)), the first of which is an embellishment of the opening theme of this third movement (\( \begin{array}{c} \text{C} \text{C} \\ \text{C} \text{C} \end{array} \), movement I; and \( \begin{array}{c} \text{C} \text{C} \\ \text{C} \text{C} \end{array} \), movement III). However, the G# is not the only form of variation of the first theme, for a broken chord triplet figure supports the melody throughout this entire theme, as may be seen (\( \begin{array}{c} \text{C} \text{C} \\ \text{C} \text{C} \end{array} \)). The tempo remains the same as for the opening theme, Allegro Marcato, and the accent falls (A, G#, A, G#, etc.).

With the introduction of this fifth theme there is a cut in tempo from M.M.=108 to M.M.=92, which is necessary for this more tranquil and lyrical melody. A close analysis of the melodic progression reveals a step-wise pattern after the first skip of a fourth, F, E, D, C, C, D, E, etc. (the C in measure three and the B\(^\flat\) in the
fourth bar act as embellishment of the main line). Since this theme is definitely the more sober or emotion-arousing type of folk-song, as those in the opening movement, Figures 49 and 52, the rhythmic element is much less important than in the preceding melodies of this third movement.

Based primarily upon the first theme of this last movement (the sixth theme is divided into two periods, each eight measures long; the first contains two separate phrases, four bars each, with a repeated skip of a fifth from E to B three consecutive times. The only form of embellishment exists in the repetition of the B in measures two, three, and four and the C in measures six, seven, and eight. Following this sixth theme the fifth melody is again introduced in an Andante Maestoso tempo for a broad, majestic sweep to the final cadence.
Mention should be made here of the element of recurring fifths; that is, the principal melodic pattern encompass this interval; various accompanying figures employ the fifth (without third). To touch briefly on the melodic use of this interval of a fifth a few examples will suffice. The primary theme stated in the first movement of the Concerto sets a tonal center around the fifth, E to B.

Fig. 61. -- Sixth theme, third movement

Fig. 62. -- Principal theme, first movement

Fig. 63. -- Secondary theme using fifth

Fig. 64. -- Further use of the interval of a fifth in the third theme, first movement.
That this feature is not isolated in this particular work but, on the contrary, found throughout Grieg's music may be established by briefly notating scattered examples from three of his smaller piano pieces.

Fig. 65. -- Use of the interval of a fifth

Melodic Register

The general principle guiding pianoforte composition holds that the instrument's sustaining power is best in the lower registers. Grieg usually adheres to this principle, as his opening themes, sustained and cantabile, never range above the upper-middle register. When the tempo becomes livelier, at measure 31 of the first movement, the melodic range extends to the third octave of the treble, but returns to the middle register for the A Tempo at measure 43.
The second movement also presents balance, for although the melody is *Adagio* and medium high, an eight note turn (extensively used) compensates for the physical fact that slower passages fade quickly in the higher registers. Only the middle section of the third movement, the *Tranquillo*, is affected by this factor under discussion, for as a whole the movement is an *Allegro*; and there again we find the Cantabile theme in the lower treble register to create a more sustained quality.

**Rhythmic Element in Melody**

In contrast to the equal-measured rhythm of the melodies of the period preceding that in which Grieg wrote, his themes possess a freer rhythm of the folk-song type. For embellishment and variety a mixture of triplets and duple groups are frequently found in many of the themes (for an example in the sixth theme of the first movement we find:

```
\[ \begin{array}{cccc}
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
\end{array} \]
```

and in the fourth theme of this same movement, where

```
\[ \begin{array}{cccc}
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
  \cdot & \cdot & \cdot & \cdot \\
\end{array} \]
```

is consistently used at the turning point of the melodic line).

There is very little similarity among the rhythms of the various melodies, although a closer rhythmic relationship exists between the fourth and sixth themes of the first
movement, for each has a triplet on the second beat, as can be observed from the above illustrations. In the remaining melodies each possesses a distinctive rhythmic pattern which is kept the same upon repetition of the theme, although embellishments may be added, as in the third statement of the first theme of the first movement.

Fig. 66. -- Rhythmic pattern kept in repetition of themes.

Therefore, a rhythmic variety is created among the various melodies, but that rhythm is kept upon the restatement of the theme in a later section of the Concerto, for each movement is made up of melodies, which are repeated within that movement but are not restated in the other movements.
Originality of Melodic Material

The fact that the music of Grieg is so eloquently expressive of his native land is common knowledge to all who have given this matter any consideration. However, this realization raises the question, which is both defended and attacked by professional critics, as to whether or not Grieg's melodies are his own original creations, naturally influenced by the traditional music of Norway, or wholly incorporated folk-tunes which have been harmonized by the composer.

Finck records the opinions of three critics who hold to the theory that Grieg had made progress in the direction of becoming a composer of "world-music" when he was studying in Leipzig, but that on his return to Norway he turned to the Norwegian folk lore and consequently was caught in the depths of the fjord and "never got out of it". Quite naturally Grieg fabricated phrases or entire melodies into his collection of folk and peasant dances and songs; and in the preface to his Slatter, Op. 72, which includes seventeen peasant dances originally played on a Hardinger fiddle (the Harding fele, or fiddle, is generally based on the notes la, re, la, mi, with the corresponding chords or resonance), one can see that even in these folk-tunes

3 Henry Finck, Grieg and His Music, p. 96.
that the matter of harmonization is definitely Grieg's own:

Those who can appreciate this kind of music will be delighted at the extraordinary originality of these tunes, their blending of delicacy and grace with rough power and untamed wildness as regards the melody and more particularly the rhythm. These traditional tunes, handed down from an age when the Norwegian peasantry was isolated from the world in its solitary mountain valleys, all bear the stamp of an imagination equally daring and bizarre. My object in arranging this music for the pianoforte was to attempt to raise these folk-tunes to an artistic level by harmonizing them in a style suitable to their nature. It is obvious that many of the little embellishments characteristic of the peasant's fiddle and his peculiar manner of bowing cannot be reproduced on the pianoforte, and therefore had to be left out. By way of compensation the piano has the advantage of enabling us to avoid excessive monotony by virtue of its dynamic and rhythmic capacities and by varying the harmony in case of repetitions. I have endeavored to trace the melodic lines clearly, and to make the outlines of forms definite and coherent.\(^5\)

It can be concluded that even though the structure and rhythmic element in Grieg's melodies are influenced or derived from the folk-music of his country, he evidences much more creative genius than some of his critics credit him with. Finck holds the opinion that although Grieg's compositions are unmistakably Norwegian, there is much more of Grieg's own creation in them than mere folk-lore of Norway, for one does not find among the Norwegian folk-song melodies such as Grieg uses, except in Op. 30, 35, and 64 of his piano arrangements of popular melodies, in which he directly incorporated Norwegian airs. All of the others are his own. Studying Grieg's works as a whole, there is undoubtedly more Norwegian coloring in his music for the piano than in his

\(^5\)Finck, \textit{op. cit.}, p. 100.
songs. Other than this national influence there is one further factor not to be overlooked in Grieg's melodies, that of the period influence. Romanticism, a freer, more ornamented line, sentimentality, subjectivity, individuality, expressiveness — these are the trends of the times which are most apparent in this composer's writing. However, the more one analyzes the folk music of Norway and the work of the Northern composers before Grieg, the more apparent becomes his own originality.6

6Ibid.
Broadly speaking Grieg, like the other 19th century Romantic composers, followed the classical form of the concerto with very few modifications. The concerto of Mozart's period had three standard movements; the first was an opening Allegro (the longest of the three, usually for display of virtuosity), the second, an Andante or an Adagio, the third a light and brilliant Finale (usually in Rondo form). The first movement generally had four principal tutti for orchestra and three solo sections. An orchestral tutti, which stated the theme, opened the concerto and was followed by a second statement of the theme by the solo instrument. The solo stated the subject, modulated, went through a free fantasy or development section, and restated the theme. Directly preceding the closing orchestral tutti was inserted a cadenza, usually made up of a virtuosic fantasy on the principal theme presented. The Classical second and third movements were usually shorter than the first; the former based on an extended variety of the simple ternary form (A, statement; B, contrast, A\textsuperscript{1}, restatement), while the latter was a free Rondo form.
This Classical pattern is almost identical with that used by Grieg and other Romanticists. The most outstanding variance lies in the omission by Grieg of the long opening tutti by the orchestra, a feature abolished earlier in the 19th century by Mendelssohn. Table II (page 76) shows the close similarity between Grieg's Romantic concerto form and that of the Classical Mozart.

Four aspects of form, which are the most important in this work, are: 1) use of thematic material, 2) key scheme, 3) tonality, and 4) the matter of balance and contrast.

Use of Thematic Material

As was stated in the preceding pages of this chapter the broad sections into which the first movement of the Concerto is divided represent four orchestral tutti and three main solo sections. After the first orchestral tutti the opening solo section (A) presents five themes, then after the second orchestral tutti, a free fantasy section (B) emerges in the piano part, while the orchestra beneath restates fragments of the opening themes. Following the fantasy section, and not separated by a tutti, comes the restatement of section A, varied only by modulation. At this point the cadenza appears to restate, with much ornamentation and embellishment, the principal themes. The final cadence (8 measures long) is carried by both piano and orchestra.
### TABLE III

**COMPARISON BETWEEN THE FORMAL STRUCTURE OF THE GRIEG PIANO CONCERTO IN A MINOR AND MOZART'S PIANO CONCERTO IN D MINOR**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Form</th>
<th>Grieg</th>
<th>Mozart</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Tutti Sections</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Solo Sections</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Simple</td>
<td>A: 1-28</td>
<td>A: 1-83</td>
</tr>
<tr>
<td></td>
<td>Ternary Form</td>
<td>B: 29-54</td>
<td>B: 84-149</td>
</tr>
<tr>
<td></td>
<td>Free</td>
<td>Intro: 1-8</td>
<td>Intro: 1-8</td>
</tr>
<tr>
<td>II</td>
<td>Rondo Form</td>
<td>A\textsuperscript{1}: 9-37</td>
<td>A\textsuperscript{1}: 1-166</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A\textsuperscript{2}: 38-74</td>
<td>Cadenza: 167</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A\textsuperscript{3}: 75-139</td>
<td>A\textsuperscript{2}: 168-345</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: 140-229</td>
<td>B: 346-415</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A\textsuperscript{4}: 230-235</td>
<td>A\textsuperscript{3} &amp; Coda: 416-498</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coda: 345-441</td>
<td></td>
</tr>
</tbody>
</table>
As is shown by the above discussion of thematic material, the form and the method of restating the themes are simple. Development, in the sense of that used by Beethoven, is entirely absent. In its place is a type of free fantasy, which when analyzed, takes one of three forms: 1) broken chords in the piano part over the theme as played by the orchestra; 2) repetition of a figure with a change in register, often along with a quicker rhythmic pulse; or 3) the addition of embellishment in the form of extended trills, chromatic runs, and arpeggiated chords. The following musical examples illustrate each of these forms.
Fig. 67. -- Free fantasy in piano, theme in orchestra.

Fig. 68. -- Repeated figure with a change in register
Key Scheme

As to the matter of the key scheme, there is no restriction to a selected few modulations, but on the contrary modulation (even though at times brief) involves every one of the twelve scale degrees. This may be seen more completely from the Table III on page 81.

However, the four key movements occurring most frequently are:

1) A minor moving to F major,
2) A minor moving to G major,
3) F major moving to G major,
4) G major moving to A minor.

The first two of these four modulations are very regular and conventional: 1) tonic minor to the sub-dominant major key and 2) tonic minor to the relative major. The third develops in all instances from modulation used in sequential pattern.
TABLE IV

KEYS INVOLVED IN MODULATION

<table>
<thead>
<tr>
<th>Old Key</th>
<th>New Key</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>A&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>F major</td>
<td>1</td>
</tr>
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<td>A&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>D&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>1</td>
</tr>
<tr>
<td>A major</td>
<td>D&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>1</td>
</tr>
<tr>
<td>a minor</td>
<td>d minor</td>
<td>2</td>
</tr>
<tr>
<td>a minor</td>
<td>C major</td>
<td>3</td>
</tr>
<tr>
<td>a minor</td>
<td>E major</td>
<td>1</td>
</tr>
<tr>
<td>a minor</td>
<td>D major</td>
<td>1</td>
</tr>
<tr>
<td>B&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>a&lt;sub&gt;b&lt;/sub&gt; minor</td>
<td>1</td>
</tr>
<tr>
<td>B major</td>
<td>A&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>1</td>
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<tr>
<td>B major</td>
<td>d minor</td>
<td>1</td>
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<tr>
<td>C major</td>
<td>E major</td>
<td>1</td>
</tr>
<tr>
<td>C major</td>
<td>F major</td>
<td>1</td>
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<tr>
<td>C major</td>
<td>A major</td>
<td>1</td>
</tr>
<tr>
<td>D major</td>
<td>E major</td>
<td>1</td>
</tr>
<tr>
<td>D major</td>
<td>F&lt;sub&gt;##&lt;/sub&gt; major</td>
<td>1</td>
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<tr>
<td>D major</td>
<td>B major</td>
<td>1</td>
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<tr>
<td>D major</td>
<td>a minor</td>
<td>1</td>
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<tr>
<td>D major</td>
<td>G major</td>
<td>1</td>
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<tr>
<td>D major</td>
<td>B major</td>
<td>1</td>
</tr>
<tr>
<td>d minor</td>
<td>A major</td>
<td>1</td>
</tr>
<tr>
<td>E&lt;sub&gt;b&lt;/sub&gt; major</td>
<td>A&lt;sub&gt;b&lt;/sub&gt; minor</td>
<td>1</td>
</tr>
<tr>
<td>D major</td>
<td>D major</td>
<td>1</td>
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<tr>
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<td>1</td>
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<tr>
<td>F&lt;sub&gt;##&lt;/sub&gt; major</td>
<td>B major</td>
<td>1</td>
</tr>
<tr>
<td>F&lt;sub&gt;##&lt;/sub&gt; major</td>
<td>E major</td>
<td>1</td>
</tr>
<tr>
<td>G major</td>
<td>a minor</td>
<td>3</td>
</tr>
<tr>
<td>G major</td>
<td>E major</td>
<td>1</td>
</tr>
<tr>
<td>g minor</td>
<td>a minor</td>
<td>1</td>
</tr>
<tr>
<td>g minor</td>
<td>E&lt;sub&gt;e&lt;/sub&gt; major</td>
<td>1</td>
</tr>
</tbody>
</table>
In the following example the pattern is stated in the key of F major and modulates step-wise to G major and on to A minor.

![Musical notation]

Fig. 70. — Modulation in sequential pattern

In the fourth modulation is expressed Grieg's persistent use of and emphasis on the seven chord, for this change is secured by passing to the key of the seventh degree of the scale.

**Tonality**

Characteristic of the tonality resulting from the key movement in the Concerto is the frequency with which Grieg modulates from one key to another and also the recurring passages which are tonally ambiguous. This is not only
obvious to the ear in listening but may also be observed through the chart of the progression of keys in Appendix C. One finds the usual digressions from the original key, some brief, some lengthy, and also recurring modulatory sequences. The opening key movement (\[\begin{align*} &1-23 \quad 24/ \quad 25-27 \\ &28 \quad 29-36 \end{align*}\]) is repeated precisely in measures 110-146 (\[\begin{align*} &110-133 \quad 134/ \quad 135-137 \quad 138/ \quad 139-140 \end{align*}\]). This brief progression from the tonic minor to the key of the minor sub-dominant appears also in a modulatory passage in measures 64-73 and in measures 184-185. The tonic major key \((A)\) enters in three different passages: 1) measures 101-105, 2) 147-156, 3) 162-171. The remaining key movements are very brief (often only for one chord) and are usually in sequential form; in the first movement, measures 37-39, the change consists of \((a, A b, F, D, a, g, a)\); in measures 57-63 the sequences followed are clearly observed: \(F, G, a, C, F, G, a, C\); again in measures 157-161 the obvious key pattern employed is \(B, C#, A, B, C#, A\). The second movement is short in length and consequently limited in key movement as compared to the diversity of the first movement. The third movement contains two prominent modulatory passages in sequential form, the first in measures 75-90 \((C, F, D, G, E, A, F#, C b, A b, D b, B b, a)\), and the second at measures 304-348 \((VII_\flat_7\) and \(V_7\) of \(D, B, F, D b, F#, B, a, F, G\)). Grieg's device of obscuring the
tonality appears in two passages in this third movement, measures 53-65 and 375-397. As an example the latter mentioned passage is cited.

Fig. 71. -- Tonal obscurity

Another important element is the affect of the interplay of major and minor chords on the tonality and key scheme. To employ the major triad on the dominant of a minor key, formed by raising the seventh degree of the scale, is a standard practice and, of course, is not included in this discussion. As was mentioned in the section on altered chords (Chapter II), the tonic with a raised third is used often throughout the first and third movements (the proportion is about half major and half minor). The following progression illustrates this feature by going from II to the major instead of the minor chord on the tonic which leads
the listener to believe that a modulation is being made to D major (a: II, D: V, I).

Measure 31, movement I (Figure 73), contains a major IV which is followed by the tonic minor chord.

In a harmonic sequence in measures 37 and 38 of the first movement (Figure 74) major and minor chords are interwoven throughout the progression. The pattern here is a modulatory one which progresses from A minor to Ab major, F major, D major, returns to A minor and repeats the preceding key pattern forming the modulatory sequence.
The third movement contains many similar chord progressions, as may be noted in Figures 75, 76, and 77.

Fig. 74. -- Major and minor chords interwoven in sequence.

Fig. 75. -- Chord progression moving from major to minor to major in the third movement of the Concerto.

Fig. 76. -- Minor IV of A minor followed by the major V and I.
Compared with other of the Scandinavian composers, Grieg uses more varied chord alterations in regard to this change between major and minor triads in a continuous chord progression, throughout his compositions. Emil Sjögren in his *Erotikon*, Op. 10, No. 5, interchanges the tonic major and minor triads, but this is in keeping with a pattern established early in the first few bars of the work and does not create the same tonal effect secured by Grieg in his employment of this feature. In Sjögren's writing, the chromatic alterations are obvious and definite modulations, rather than being borrowed chords or being sequential modulations as those used by Grieg.

![Fig. 77. -- The use of major II₇](image)

![Fig. 78. -- Interchange of tonic major and minor triads in Sjögren's *Erotikon*.](image)
This feature of alternating between major and minor chords in the harmonic progression, as used by Grieg, is almost exclusively found in the minor keys, for this element of tonality does not appear in the second movement of the Concerto which is in D major, nor does it occur similarly in other of Grieg's works written in a major key. As further proof of this practice see the following examples given in Figures 79, 80 and 81.

Fig. 79. -- Major and minor chords in Grieg's Melodie
Through various sections of this Concerto appear passages in which the tonality is obscure, as has already been mentioned. Through chromaticism Grieg apparently remains in the original key, while the resulting harmonic progression and tonality relate themselves in sound to another key or keys. Grieg spoke of harmony as a plastic and formable element in this regard and in this matter set up Bach, Mozart, and Wagner as his teachers:

**Fig. 80.** — Use of major II and I in a minor key as found in Grieg's *Auf den Bergen*.  

**Fig. 81.** — Use of the major II in *Volksweise* by Grieg.
Wherever these immortal masters express the deepest feelings, I have found that they show a preference for chromatic progressions, each in his own way.

With this as his basis Grieg developed his own use of the chromatic element, which very frequently resulted in obscurity of a tonal center. This device creates a variety in tone color, and it is for this purpose that perhaps the longest of these passages (measures 162-230, movement III) is inserted into the structure. In this specific passage there is no definite key center, although F major is implied.

By means of chromatic alterations (enharmonically notated) an E major tonality is inferred in measures 39-48 of the second movement, although an actual modulation has not occurred.

Fig. 82. — Tonal obscurity produced by chromatic alterations.

1Finck, Grieg and His Music, p. 162.
Also intentionally ambiguous is the section, measures 51-65, third movement, in which the key of the sub-dominant minor is implied, although A minor is set as the key.

**Black Chords:**

![Chord Diagram]

Fig. 83. -- Tonal ambiguity
Balance and Contrast

In conclusion a brief word about the degree of balance and contrast in this work is pertinent. The listener's interest is caught and maintained by three factors, balance and contrast in: 1) thematic material, 2) key tonality, and 3) development. We have seen (in Chapter III) how Grieg contrasts the mood of his themes, for this Cantabile theme (\[ \text{Cantabile theme image} \]) is immediately followed by a lively Animato theme (\[ \text{Animato theme image} \]).

Furthermore, restatement of themes is balanced by modulation to a new key, for an example, the first announcement of this fifth theme (\[ \text{Fifth theme image} \]) is in A minor; however, in its reappearance after the free fantasy this melody comes in the key of A major (\[ \text{Fifth theme reappearance image} \]).

Development, while secondary to the factors of thematic contrast and key change, seizes the listener's attention and builds up to its highest peak in the sweeping cadenza of the first movement, where ornamentation of the opening themes counter-balances the fact that they have appeared twice before.

Therefore Grieg, in the form carried out in the Concerto, has fulfilled the principle of mean and extreme; the
extremes are "perpetual change and continual repetition"\(^2\), the mean is a degree of change "plus a degree of repetition"\(^3\). For after having presented some new material, a contrast is set up, not only within that section between the various themes, but also between this first section and the free fantasy or development. The spell cast by the new material is broken by a reiteration of old themes, thus the listener enjoys recognition of the familiar thematic material. In a work balance and contrast make or mar the effect of a composition.

Formally the Concerto is found to follow closely the structure set up during the preceding Classical period with the added Romantic influence of very lyrical themes presented within each movement. Modulation through a wide span of varying keys lends contrast within the work, as well as does the feature of tonal ambiguity. All of these matters of form furnish a very necessary balance for this work.

\(^3\)Ibid.
CHAPTER V

PIANO STYLE

Pertinent to the stylistic study of any piano concerto is the matter of piano figuration and specific pianistic features characteristic of the composer's writing for this instrument. Included in this discussion of these features of the Grieg Piano Concerto in A Minor is the use of figuration in the accompaniment (e.g., arpeggios, broken chords, repeated chords, changing chordal harmony, alternating two-note chords, etc.) and the insertion of turns and trills into the melodic line as embellishment; the use of the pedal to sustain long runs or to create special effects of pedal point or drone-bass over a period of several measures; and in conclusion, the position and spacing of chords and voice parts.

Figurations

Two broad classifications of the arpeggio are to be found throughout the Concerto, the regular type which takes one direction from its bass note to peak or vice versa

( and ) and that which consists of notes alternating in change of direction as in broken chord patterns ( ).
Both types function in the capacity of affording harmonic and textural background to the melody in the orchestra or in the solo part. The following Figure 78 illustrates this point, for in the first example, measure 89 of the first movement, the melody is taken by the orchestra, while in the second example, measure 23 of the first movement, the melody remains in the piano solo over the left hand arpeggio runs.

Various types of chordal accompaniment figures are used by Grieg. The changing chordal harmony presents the opening theme with a solid texture.
Although infrequently used in the Concerto as a whole, the sequential figuration of repeated chords appears extensively in the first movement, as in measures 64 and 65 shown in Figure 80.

Fig. 86. -- Repeated chords as accompaniment figure

The first theme of the third movement introduces the third type of chordal accompaniment, that of alternating two-note chords. The third of the triad is omitted in the first chord but appears in the following one.

Fig. 87. -- Chordal accompaniment

Four principal patterns are the basis for Grieg's turns as used in this work; the first two are incorporated directly into the melodic line, the third forms a frequent trill ending, and the fourth is extended, combining step-wise
and chromatic movement. Figure 82 shows the five-note turn used in the melodic line.

![Figure 82](image)

**Fig. 88.** -- Five-note group used as melodic material in the phrase:

![Figure 89](image)

Figure 83 shows the eight-note pattern which features a triplet and five-note group as in Figure 82. The seventh degree of the scale (G) is not resolved to D in the conventional manner but moves to A.

![Figure 90](image)

**Fig. 89.** -- Eight-note turn

Figure 84 is another five-note figure but this turn differs entirely from that of Figures 82 and 83 and forms an ending to a trill in the second movement.

![Figure 91](image)

**Fig. 90.** -- Turn used as trill ending
The extended chromatic turn, Figure 85, is comprised of the first five notes of A major scale, plus an additional nine-note descending and ascending chromatic pattern.

![Fig. 91. -- Extended chromatic turn](image)

Grieg's trills take three forms: 1) chordal, 2) single, and 3) mixture of the two. The length of these trills varies from one-half to three measures, and in the first and last types both right and left hands are occupied with its execution, while in the second form one hand performs the figure against a moving part in the other hand. Figure 86 shows the chordal trill, alternating chords played with the two hands, and in this instance the figure follows a mixed trill of chord and single note.

![Fig. 92. -- Chordal trill](image)

The single trill appears less frequently of the three forms, and in this next example, Figure 87, taken from the third
movement, the single trill is followed by a chordal trill. This feature of combining trill types is very characteristic of Grieg's use of embellishment. Here the single trill occurs above an octave and chord in the left hand and takes the melodic interest.

![Single trill](image)

Fig. 93. -- Single trill

As previously mentioned, a third type of the trill found in the Concerto is the mixed form, a combination of a chord and a single trill. This one is used most often by Grieg in this work, and in about one-half of the occurrences it accompanies a moving octave passage in the left hand, as in Figure 88.

![Mixed trill](image)

Fig. 94. -- Mixed trill
Finally one other type of figuration, not included in the discussion thus far, is the extensive use of octaves. Octave figuration appears in four principal forms: 1) single passages, 2) chromatic runs, 3) octaves strengthened by chordal tones, and 4) octaves combined with broken chords.

The first form is generally to emphasize the restatement of a theme, as in measures 57 and 61 of the first movement.

![Fig. 95. -- Use of octaves in restatement of a theme.](image)

Or a sweeping, dramatic effect is created by this use of single octaves as in the closing phrase of the first movement, the first section.

![Fig. 96. -- Single octaves in closing phrase](image)
Embellishment through chromatic single octaves also appears to connect phrases in the cadenza of the first movement and to conclude a section in movement III.

Fig. 97. -- Embellishment by chromatic octaves

Greater sonority and a thicker texture results from the addition of chordal tones to the octave. This form generally appears in the slower, more sustained sections, as in the Adagio second movement, measures 68 and following.

Fig. 98. -- Octaves plus chordal tones
However, in the *Animato* section of movement I a sequential figure of octaves plus chordal tones creates a restless mood and tension which is climaxed by single octaves followed by chordal trills.

![Sequential octaves](image)

**Fig. 99.** — Sequential octaves

Also for embellishing purposes the octave is combined with a broken chord figure as in measure 108-125 of the third movement, where variety is thus secured in the restatement of the theme.

![Octaves plus broken chord figures](image)

**Fig. 100.** — Octaves plus broken chord figures furnish embellishment to repeated theme.
Pedaling

The most common functions of the sostenuto pedal are for connecting notes of a phrase, to add sonority to specific passages, and to obtain mixed harmonies, as in pedal point figures. Grieg, of course, employed it in the usual passages wherein the fingering would not permit a legato (e.g., in octave figures, repeated chords, etc.), as well as those in which broken chords or arpeggios demanded a sustained quality impossible to obtain without aid of the forte pedal. However, this discussion deals with the matter of special effects secured through this medium, the foremost one being the creation of a pedal point or drone bass over a period of several measures. Figures 95 and 96 show the use of the pedal to aid in creating a more penetrating pedal point (specifically the repeated note G in Figure 95).

\[ \text{\textit{\footnotesize{As is indicated in the bibliography the edition of the Piano Concerto in A Minor used for this study is that published by Percy Grainger. Consequently the pedaling marked is placed there by the editor; however, in the Forword Grainger states, "Grieg and I spent much of our time rehearsing the Concerto for a number of performances of the work... himself conducting and myself playing the piano part. From our rehearsals...I gleaned a, to me, priceless body of experiences anent Grieg's intentions regarding the rendering of the Concerto, including expression marks written by Grieg himself into my score of the work as well as my notes descriptive of his own performances of the solo part." Thus one may assume that the pedaling marked is that intended by Grieg.}} \]
Grieg's practice, commonly used, of sustaining long arpeggiated chords while the harmony created by the melodic line changes is illustrated by a passage taken from the cadenza of the first movement. This device produces an effect secured, in a different manner, by many composers of modern music, that of mixed harmony.
Chord Spacing

In only two passages in the Concerto do we find a widely spaced part between the two hands. Generally speaking there is a parallel movement in the registers of the voice parts. That is, the two hands remain in a relatively close position as in the examples in Figure 98.

Fig. 104. -- Examples of close spacing of chords
Figure 98, second example, reveals an outstanding characteristic of Grieg's, that of bringing the left hand up into the treble, when the right hand climbs to a higher register, thus keeping a close texture. However, every rule has its exception and here it occurs in a passage in the first movement, measures 31-42, where there is notable contrary motion and a wider spacing of parts.

Fig. 105. -- Contrary motion and wide spacing between the hands.

Also a large leap in this part spacing appears in the cadenza, where the embellishing figure causes a leap of an octave and a fifth (this figure is reiterated in the following three bars).

Fig. 106. -- Wide leap in registers
One closing word concerning Grieg's use of the piano idiom. His is not a technically difficult style to execute, for a sympathetic interpreter finds the figurations, turns, trills, etc. fitting easily into the general pattern of the melodic structure; and one concentrates more on the lyricism of Grieg's romantic themes, rather than on an exacting and demanding technical skill required for the performance, for an example, of a concerto from the Classical period. On the whole Grieg has reverted to a relatively simple and uncomplicated idiom for the expression of his musical thoughts.
CHAPTER VI

SUMMARY AND CONCLUSIONS

As a summary of the material presented in this stylistic and formal analysis of the Concerto the following outline is provided.

I. Harmony
   A. Basis of the chord structure
      1. Triads
      2. Seventh and ninth chords
   B. Special chord structure
      1. Altered VII
      2. Triad without third
   C. Harmonic progressions
      1. Usually conventional
         a. I-V; IV-V; V-I.
         b. II-V; VI-II.
      2. A few progressions less often used by Grieg's contemporaries
         a. II-VII; IV-VII; VII-I.
         b. III-V; V-II; VII-IV.
      3. Variation of harmonic progressions occurs in the restatement of themes.
   D. Cadences
      1. Authentic and half are most frequently used.
      2. Plagal and deceptive cadences appear less often.
      3. Variety is secured through delayed and extended cadences.
   E. Modulation
      1. Unexpected and brief
      2. Four principal types
         a. Modulating sequence
         b. False modulation
         c. Passing modulation
         d. Borrowed chords
   F. Harmonic rhythm
      1. Rhythmic texture involves
         a. Melodic rhythm
         b. Accompaniment rhythm
         c. Harmonic rhythm

108
2. Comparison of these elements of rhythmic texture reveals a close parallel between the three.

3. Effect of tempo changes on harmonic rhythm establishes the principle that the faster the tempo the slower the harmonic change.

II. Melody
A. Analysis of the themes of the Concerto
1. Passing tones, chromatic tones, apoggiaturas, etc. are prominent.
2. The above mentioned elements furnish interest and variety to chordal themes.

B. Rhythmic variety found in the melodies

C. Originality of melodic material, even though national folk-lore influence is present.

III. Form
A. Table and discussion of the close similarity between Grieg's concerto form and the Classical concerto form.

B. Four important aspects of form found in this work
1. Use of thematic material in repetition
2. Varied key scheme produced by numerous modulations
3. Ambiguous tonality
4. Balance and contrast given by tempo and key changes

IV. Piano Style
A. Figurations used by Grieg
1. Arpeggios
2. Broken chords
3. Repeated block chords
4. Changing chordal harmony
5. Alternating two-note chords
6. Trills and turns

B. Pedal used to produce special effects
1. Drone bass
2. Sustain arpeggiated chords creating a pedal point under the melodic line

C. Chord spacing
1. Usually close with thick texture
2. Few examples found of wider spacing and contrary motion between the hands

D. Grieg's idiom follows simple and clear lines with special emphasis on the matter of lyricism.
Conclusions

Grieg's sensitiveness to beauty and instinctive feeling for melodic expression give character to his music, as well as do certain idiosyncrasies in regard to the basic musical elements. Melodically he expresses his individuality by his manner of stating a short four measure phrase which he repeats either literally or altered only by a change of key or addition of small embellishing figures, each melody a complete segment in itself, forming an intricate part of the whole; rhythmically, by mixing triplet groups with groups of two (\( \frac{9}{4} \) and \( \frac{12}{4} \)) and by maintaining the same rhythmic patterns in repeated figures, phrases, or sections; harmonically, by augmented and diminished intervals, use of open fifths, sequential passages of chromatic thirds and sixths, frequent use of the II\( \text{VII} \), often in sequential form and patterns; formally, by his method of embellishing, rather than elaborately developing, a theme in repetition and by sudden and abrupt modulations which lend for tonal ambiguity and a wide range in the key scheme; pianistically, by his embellishing chordal trills and eight-note turns which resolve the seventh degree of the scale by leaping to the third degree. These are all mannerisms which Grieg created from his enthusiasm for a Norwegian style and idiom, and it is from these mannerisms that one may detect the cause for his not becoming perhaps a more
powerful composer. He was more absorbed with melodically expressing his individual poetic thoughts than in creating a new form for future musicians or establishing new harmonic progressions or structures.
APPENDIX
APPENDIX A

HARMONIC ANALYSIS OF THE THREE MOVEMENTS
OF THE GRIEG PIANO CONCERTO

Movement I

I, 1-5

I, 6-20

I, 21-22

I, 23-24

113
D♭: I, I, I, I, I, I

D♭: I, I, I, I, I, I

D♭: I, I, I, I, I, I

D♭: I, I, I, I, I, I

D♭: I, I, I, I, I, I

Enharmonically Notated
Enharmonically Notated
Movement III

Orchestra

\[ \begin{align*}
\text{\textcopyright} & : \quad \text{I I, VI}_{7}^{9} \quad \text{II}_{7}^{9} \quad \text{V}_{7}^{7} \quad I \\
\text{\textcopyright} & : \quad \text{I I, VI}_{7}^{9} \quad \text{II}_{7}^{9} \quad \text{V}_{7}^{7} \quad I \\
\text{\textcopyright} & : \quad \text{I I, VI}_{7}^{9} \quad \text{II}_{7}^{9} \quad \text{V}_{7}^{7} \quad I \\
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\text{\textcopyright} & : \quad \text{I I, VI}_{7}^{9} \quad \text{II}_{7}^{9} \quad \text{V}_{7}^{7} \quad I \\
\end{align*} \]
I, 24–27
\[ a: I \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} N_{6} \frac{VII}{I} \]

II, 28–31
\[ a: \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I_{3}} \frac{VII}{I} \frac{VII}{I} \]

III, 32–35
\[ a: \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \]

III, 36–45
\[ A: I \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \]

Orchestra
A: I \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I} \frac{VII}{I}
A: III VI IV VII A: V7

A: I \{ III7 \} II V7 I

A: VII+ \{ III7 \} IV V7 I VII+ II7

A: I7 \{ III7 \} IV V7 I VII+ II7
APPENDIX B

AN ANALYSIS OF THE HARMONIC RHYTHM
OF THE THREE MOVEMENTS OF THE CONCERTO

Movement I

I, 2-18

\[ \begin{array}{cccccccc}
\hat{4} & 0 & 0 & 0 & 0 & 0 & 0 & \text{orchestra} \\
\end{array} \]

I, 14-21

\[ \begin{array}{cccccccc}
1 & 1 & 1 & 1 & 1 & 1 & 1 & \\
\end{array} \]

I, 22-25

\[ \begin{array}{cccccccc}
1 & 1 & 1 & 1 & 1 & 1 & 1 & \\
\end{array} \]

I, 26-29

\[ \begin{array}{cccccccc}
1 & 1 & 1 & 1 & 1 & 1 & 1 & \\
\end{array} \]

I, 30-32

\[ \begin{array}{cccccccc}
1 & 1 & 1 & 1 & 1 & 1 & 1 & \\
\end{array} \]

I, 33-35

\[ \begin{array}{cccccccc}
1 & 1 & 1 & 1 & 1 & 1 & 1 & \\
\end{array} \]

136
Movement III

143
\[ \text{chromatic run} \] 
\( \text{orchestra} \) \( \text{run} \) 
\( (329 - 347) \) \( \text{1/2 step pattern} \)

\[ \text{(Free meter:)} \]

\[ \text{mixed harmony} \]
APPENDIX C

SUMMARY OF KEY MOVEMENT

Movement I
(Key of G)

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(Key of D♭)

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150
Movement III  
(Key of a)

91-130 \[a] 131-139 \[Orch.] 140-229 \[Modulatory (Primarily F)] 230-235 \[Orch.] 236-303 \[a]
415-419 \[C] 420-441 \[A - a]
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Score