

Chopin, Etude No. 9/2
Op. 9/2

3
cres. (N) pizz.
b7 - 8
b6 - 5
6 b7 b5
D-EB

{17} In bars 1-8 the first fifth-progression of the treble is formed from two linear sub-progressions [*Teilzüge*], but it is still a path to the inner voice; its primary note e^b^2 belongs (as $\hat{5}$) to the Urlinie, which reconnects to it in the second part. The bass in bars 1-8 uses only the divider; in the second part the succession $\hat{5}-\hat{4}-\hat{3}$ does call upon an arpeggiation of its own, I-VI-II-V-I, but only to make the originally dissonant passing $\hat{4}$ (see Fig. 7a) consonant by means of tenths (Fig. 7b); the fundamental arpeggiation of the bass,¹¹ I-II-V-I, appears only with $\hat{3}-\hat{2}-\hat{1}$. The tension of the whole arises from the constituent tensions of the individual linear progressions, from the retention of the primary note throughout the first fifth-progression, and finally from the Urlinie.

Thus, even in a piece of larger dimensions, such as Chopin's Nocturne Op.9, No. 2, for example, the tension of the whole - i.e. its synthesis - is better expressed as follows:

Parts of the form: a_1-b-a_2
 Urlinie: $\hat{3}-\hat{2}-\hat{3} \quad \hat{2} \quad \hat{1}$
 Scale degrees: I-V-I-(V)-I

than by $\hat{3} \hat{2} \hat{1} - \hat{2} - \hat{3} \hat{2} \hat{1}$:

Fig. 8

Es dur: I $\overset{7}{\underset{13}{VI}}-\overset{48}{II} \overset{7}{V}$ I V (Durchgänge) I $\overset{7}{\underset{13}{VI}}-\overset{7}{II} \overset{7}{V}$ I

Chopin, Nocturne Op.9 No.2

The correlation of the parts of the form with the bass arpeggiation is obvious. The first third-progression, which is formed from two internal third-progressions, yields for the Urlinie only the primary tone g^2 as $\hat{3}$.

¹¹ [*Grundbrechung*, a term Schenker did not use in his later writings, but one which anticipates the definitive concept of the *Ursatz*, wherein the bass fundamentally contains only one arpeggiator (*Bassbrechung*) to its fifth (and back).]

THREE NOCTURNES, Op. 9. Spring 1830-1831

No. 1 in B flat minor.

No. 2 in E flat major.

No. 3 in B major.

No. 1 *Larghetto*

p espress.

No. 2

mp dolce

No. 3 *Allegretto*

p scherzando

Publication:

Probst-Kistner, Leipzig (995). December 1832.

M. Schlesinger, Paris (1287). Early 1833.

Wessel, London (nos. 1 and 2: 916; no. 3: 917). June 1833.

Dedicated to Marie Pleyel (1811-1875), wife of Camille Pleyel.

The first few bars of No. 2, in E flat major, were written on a card to Maria Wodzińska by Chopin and dated 22 September 1835. On the other side of the card he wrote 'Soyez heureuse'. In this short extract the composer has barred the music as if it were in 6/8! (State Collection, Warsaw).

Op. 9 was published in France before Opp. 6 and 7.

The English edition, entitled *Murmures de la Seine*, was also published before Opp. 6 and 7, and carried no opus

(For Texas)