

# Grande Valse Brillante

## An Analysis of the Waltz

Frederick Chopin

### First Theme

Parallel Period - measures 5-21

Phrase A - measures 5-12 - Sentence form

Subphrase a - measures 5-8 - Sentential Presentation

$\text{♩} = 220$

This waltz is in what I would consider to be a Quasi-Sonata Form. It isn't your typical Sonata Form, but it is close to Sonata Form. The first A section you could consider to be the Exposition, the B section and Digression, consider both to be part of the Development section, and the second A section, you could consider to be the Recapitulation. Or you could just say that the waltz is in an atypical Ternary Form and leave it at that. Either way you look at it, it is a typical form for the genre. I personally would describe this as a Quasi-Sonata Form though, because of the structure of each section and each theme in each section, including the Coda.

### A Section

*f*  
V  
Motivic buildup to first theme

*f*  
V7 I V7

*Eb:* Red. Red. Red.

*ff*  
V7/IV vii°7/ii *p*  
ii9 64-853

Red.

Subphrase b - measures 8-12 - Continuation

Phrase A' - measures 13-21 - Sentence form  
Subphrase a - measures 13-16 - Sentential Presentation

*f*  
V7 I V7 *ff*  
V7/IV vii°7/ii

I7 64-664 V7 6-75 I6-5 IAC

Red. Red. Red. Red. Red.

17

*mf*  
ii964-853

18

1 | 2

Subphrase b - measures 16-21 - Continuation

Second Theme  
Parallel Period - Measures 21-37  
Phrase A - Measures 21-29 - Sentence Form  
Subphrase a - measures 21-25 - Sentential Presentation

I784-664    V76-75    *p* I PAC Motive    *p* vii°7    I

*Red.*    *Red.*    **Ab:**

24

vii°7/V

25 Subphrase b - measures 25-29 - Continuation

Phrase A' - Measures 30-3  
Subphrase a - measures 30-3

I vii°7/V I64<sup>3</sup> V7 I IAC

31

First Theme  
Parallel Period - m  
Phrase A - measures  
Subphrase a - measure

32 Subphrase b - measures 33-37 - Continuation

vii°7/V I vii°7/V I64<sup>3</sup> V7 I PAC V7 V7

**E♭:** Red. \_\_\_\_\_

Subphrase b - measures 41-45 - Continuation

I V7 V7/IV vii°7/ii ii964-853 I764-664 V76-75 I6-5 IAC

Red. Red. Red. Red. Red.

46

Subphrase a - measures 46-49 - Sentential Presentation

V7

Subphrase b - measures 49-52 - Continuation

47

I V7 V7/IV . vii°7/ii ii9 64-853 I7 64-664 V7 6-75

Parallel Period - Measures 53-69  
Phrase A - Measures 53-61 - Sentence Form  
Second Theme

53 Subphrase a - measures 53-57 - Sentential Presentation Subphrase b - measures 57-61 - Continuation

*p*  
I V7 I vii°7/V I vii°7/V

Ab:

I64 3

Phrase A' - Measures 62-69 - Sentence Form  
Subphrase a - measures 62-65 - Sentential Presentation Subphrase b - measures 65-69 - Continuation

V7 I IAC vii°7/V I

vii°7/V

First Theme  
Parallel Period - measures 70-85  
Subphrase a - measures 70-73 - Sentential presentation  
Phrase A - measures 70-77 - Sentence Form

**B Section**

I64 V7 I PAC *mf* V7 I

Db:

## 74 Subphrase b - measures 74-77 - Continuation

Musical score for measures 74-77, Subphrase b continuation. The score is in a key signature of three flats (B-flat major/C minor) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole chord of F7 (B-flat major dominant) and continues with a melodic line. The bass staff provides a harmonic accompaniment with a steady eighth-note bass line.

Phrase A' - measures 78-85 - Sentence Form  
 Subphrase a - measures 78-81 - Sentential presentation

75

Musical score for measures 75-81, Phrase A' and Subphrase a. The score is in a key signature of three flats and 4/4 time. It consists of two staves. The treble staff contains a melodic line with various rhythmic patterns and rests. The bass staff provides a harmonic accompaniment with chords and a bass line. Chord symbols are indicated below the bass staff: I (C minor), IAC (C minor augmented), V7 (F7), and I (C minor).

## Subphrase b - measures 82-85 - Continuation

82

Musical score for measures 82-85, Subphrase b continuation. The score is in a key signature of three flats and 4/4 time. It consists of two staves. The treble staff features a melodic line with a prominent slur over measures 83 and 84. The bass staff provides a harmonic accompaniment with chords and a bass line. Chord symbols are indicated below the bass staff: V65/V (F7) and V7 (F7).

1 | 2

### Second Theme

Parallel Period - measures 86-102

Phrase A - measures 86-94 - Contrasting Period

Subphrase a - measures 86-90 - Antecedent Phrase

84

I PAC IV *ff* V7 *p* I 3 vii°7/V I HC?

**Ab:**

91

Subphrase b - measures 91-94 - Consequent Phrase

*f* V7

92

Phrase A' - measures 95-102 - Contrasting Period

Subphrase a - measures 95-98 - Antecedent Phrase

*p* 3 *ff* I IAC V7 *p* I

98

3 vii°7/V I HC?

## First Theme

Parallel Period - measures 103-118

Subphrase a - measures 103-106 - Sentential presentation

Phrase A - measures 103-110 - Sentence Form

Subphrase b - measures 99-102 - Consequent Phrase

99

*f* V7

*p* I IAC

*mf* V7 I

Db:

106

107

Subphrase b - measures 107-110 - Continuation

Phrase A' - measures 111-118 - Sentence Form

Subphrase a - measures 111-114 - Sentential presentation

V7 I IAC V7 I

115

Subphrase b - measures 115-118 - Continuation

V65/V I64

Subphrase a - measures 119-122 - Sentential Presentation

Parallel Period - measures 119-134

Phrase A - measures 119-126 - Sentence Form

**Digression**

Subphrase b - measures

117

V I PAC *f* V7/IV IV *ff* HC? V *p*

124

Phrase A' - measures 127-134 - Sentence Form

Subphrase a - measures 127-130 - Sentential Presentation

Subphrase b - measures 131-134

126

I IAC *f* V7/IV IV *ff* HC? V *p*

133

I PAC

Phrase A - measures 136-143 - Antecedent Phrase  
Right Hand Cadenza - Parallel Period - measures 136-151

135

2

I

*p* i

V65

i

IV

i64

**Bbm:**

Phrase A' - measures 144-151 - Consequent Phrase

141

V7

*pp* i

V65

*mp* i

147

IV i64 *cresc.* V7 i V7/IV *f* *p*

Db:

Parallel Period - measures 152-167

Phrase A - measures 152-159 - Sentence Form

Subphrase a - measures 152-155 - Sentential Presentation

Subphrase b - measures 156-159 - Continuation

153

IV *mf* HC? V I IAC

160

*f* V7/IV *p*

1 2

Subphrase b - measures 164-167 - Continuation

Phrase A' - measures 160-167 - Sentence Form

Subphrase a - measures 160-163 - Sentential Presentation

162

IV *ff* HC? V I PAC *p* I *p*

169

Musical score for measures 169-170. The key signature is three flats (B-flat major/C minor). Measure 169: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'I' is above the first measure. Measure 170: Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'V/V' is above the first measure. A boxed 'Gb:' is written below the bass clef staff.

171

Musical score for measures 171-176. The key signature is three flats (B-flat major/C minor). Measure 171: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'V7' is above the first measure. Measure 172: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'I' is above the first measure. Measure 173: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'V/V' is above the first measure. Measure 174: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'V7' is above the first measure. Measure 175: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'I' is above the first measure. Measure 176: Treble clef has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G2, quarter note B2, quarter note D3, quarter note E3. Chord symbol 'I' is above the first measure. A triplet '3' is written above the eighth notes in measure 174.

177

V/V V7 I V7/V

183

Motive appears again and brings back A section

V7 I V *ff*

**Eb:**

189

*p*

### First Theme

Parallel Period - measures 193-208

Phrase A - measures 193-200 - Sentence form

Subphrase a - measures 193-196 - Sentential Presentation

190

**A Section**

*f* V7 I V7 V7/IV vii°7/ii

*ff*

*Red.* *Red.* *Red.* *Red.*

Subphrase b - measures 196-200 - Continuation

Phrase A' - measures 201-208 - Sentence form  
Subphrase a - measures 201-204 - Sentential Presentation

197

*p*  
ii964-853 I764-664 V76-75 I6-5 IAC

*f*  
V7 I V7

*ff*  
V7/IV vii°7/ii

Red. Red. Red. Red. Red.

204

*ff*  
V7/IV vii°7/ii

Red.

## Second Theme

Parallel Period - Measures 208-224

Phrase A - Measures 208-216 - Sentence Form

Subphrase a - measures 208-212 - Sentential Preser

Subphrase b - measures 204-208 - Continuation

205

*mf*  
ii964-853    I784-664    V76-75

*p*  
I  
PAC Motive    I

Red.    Red.    Ab:

Subphrase b - measures 212-216 - Continuation

211

vii°7/V    I    vii°7/V    I<sup>3</sup>64    V7    I IAC

Phrase A' - Measures 217-224 - Sentence Form

Subphrase a - measures 217-220 - Sentential Presentation

217

Subphrase b - measures 220-224 - Continuation

218

vii°7/V    I    vii°7/V    I<sup>3</sup>64    V7

224

I  
PAC

*tr*

First Theme

Parallel Period - measures 225-241

Phrase A - measures 225-232 - Sentence form

Subphrase a - measures 225-228 - Sentential Presentation

Subphrase b - measures 228-232 - Continuation

225

*f* V7 I V7 *ff* *p*

V7/IV, vii°7/ii ii9 64-853 I7 64-664 V7 76-75

Red. Red. Red. Red. Red. Red.

232

I6-5 IAC *f* V7

Red. Red. Red. Red.

## Subphrase b - measures 238-241 - Continuation

234

*ff* *p*

I V7 V7/IV V

vii°7/ii ii9 64-853 I7 64-664

242

**Coda**

*pp*

I

244

Second Theme Material Cadenza Material

*cresc.*

V7/V

251

Second Theme Material

IV

252

Cadenza Material Second Theme Material Cadenza Material

vii°7

258

*f* V7

263

First Theme Material

*ff* I vii°7/V vii°7 I V7 I V7



8

Musical score for piano, measures 297-304. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into two staves: the upper staff is in treble clef and the lower staff is in bass clef. The upper staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 299. The lower staff contains a harmonic accompaniment consisting of chords and single notes. A fermata is placed over the final chord in measure 304. A dashed line is drawn above the treble staff, and the number '8' is positioned above the first measure of the upper staff.

303

8

Musical score for measures 303-309. The score is in 3/4 time and B-flat major. Measure 303 starts with a piano (p) dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. A first ending bracket spans measures 303-307. Measure 308 has a forte (f) dynamic. Measure 309 ends with a fermata. A dashed box encloses measures 303-307.

310

*ff*

Musical score for measures 310-312. The score is in 3/4 time and B-flat major. Measures 310-312 consist of three chords, each held for a full measure. The dynamic is fortissimo (ff). The right hand chords are in the treble clef, and the left hand chords are in the bass clef.

311

Musical score for measures 311-312. The score is in 3/4 time and B-flat major. Measures 311-312 consist of two chords, each held for a full measure. The right hand chord is in the treble clef, and the left hand chord is in the bass clef.