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by

Sunjoo Lee

Bachelor of Music
Kyung Hee University, 2002

Master of Music
University of Illinois at Urbana-Champaign, 2012

Master of Music
University of Illinois at Urbana-Champaign, 2013

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Accepted by:
Scott Price, Major Professor, Director of Dissertation
Sara M. Ernst, Committee Member
J. Daniel Jenkins, Committee Member
Philip Bush, Committee Member
Cheryl L. Addy, Vice Provost and Dean of the Graduate School
DEDICATION

To Dr. Reid Alexander (May 27, 1949 – November 18, 2015), a one of a kind professor and academic father figure. Without you, I would not have gotten to this point. I still remember our conversation about my first pedagogy class with you in my very first semester in the United States. Because I had many difficulties catching up with all the classes that I took, I asked you if it would be better for me to drop the pedagogy class and take it later. But you encouraged me and promised that you would help me get through the class. With your big support, I succeeded the course well. You always said to me that I have a wonderful smile, which made me smile more. Thank you for all that you taught me, for giving me great advices and support and for believing in me when I completely doubted myself. You will live in me as an inspiration and a role model teacher. I wish I could tell you this in person and I only hope this dissertation would make you proud.

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I dedicate this to you with all love and respect.
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ABSTRACT

Reinhold Moritsevich Glière (1875-1956) had a successful career as a conductor, educator, and composer. He is regarded as one of the immediate heirs to Tchaikovsky and those known as the “Mighty Five,” Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakov. Glière has been neglected in the Western musical study although he has been popular and important in his native country and wrote more than five hundred works including music for orchestra, chamber music, voice, and ballets. Yet relatively few of his works are known and performed in the West.

The purpose of the study is to provide a stylistic analysis of Glière’s 25 Preludes for Piano, Op. 30. The analysis examines form, meter, rhythm, melody, harmony, keyboard usage, and other stylistic elements, demonstrating Glière’s compositional style in his piano oeuvre. It is intended to serve as: 1) a guide for performers to give a fully informed performance of these works; 2) an informative source for teachers who want to supplement their students’ repertoires; and 3) to promote the piano music of Glière by providing resources for additional research.

The study consists of four chapters, a bibliography, and appendices. Chapter I includes an introduction that discusses the composer’s historical milieu, and the purpose, need and limitations of the study, related literature, and design and procedures. Chapter II provides the biography of the composer and a brief history of the prelude and Glière’s 25 Preludes for Piano, Op. 30 in the historical context. Chapter III consists of a stylistic analysis of Glière’s 25 Preludes for Piano, Op. 30, including form, meter, rhythm,
melody, harmony, keyboard usage, and other stylistic elements. Chapter IV contains conclusions and recommendations for further study. Appendix A provides a listing of Glière’s piano compositions. Appendix B presents the author’s doctoral piano recital programs. Appendix C includes permission to use photos of the microfilm screen.
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Chapter I

Introduction

Reinhold Moritsevich Glière (1875-1956) has been noted as “one of the most highly honoured composers in the Soviet Union.”¹ He had a successful career as a conductor, educator, and composer. Glière has been a popular composer in his own country but relatively few of his works are known and performed in the West.² Glière is regarded as not only one of the composers who solidified the edifice of the foundation Glinka laid in Russian music³ but also as one of the immediate successors to Tchaikovsky and the Russian Five (Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakov).⁴ To understand Glière’s musical style, it is necessary to examine his career in the context of the historical and political environment during this era of Russian history. The first part of Glière’s career occurred before the Russian Revolution in 1917. The second part of his career occurred during the formation and height of the Union of Soviet Socialist Republics (USSR or Soviet Union). Prior to the Russian Revolution, Russian composers had freedom to compose in many styles with two being prevalent, nationalistic and non-nationalistic.⁵

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⁴ Leonard, 349.
Composers who were considered to use nationalistic elements include Mikhail Glinka and the Russian five. They incorporated folk music and cultural themes Russian folktales, historical episodes, and heroic bylinas (traditional Russian narrative epic poems transmitted orally). Their interest also extended to the folklore of other countries including “Spanish, Serbian, Jewish, Ukrainian, Tatar, Armenian, Georgian, Persian, and Arabian national subjects and melodies.” Glinka’s opera *Ruslan and Lyudmila*, Borodin’s opera *Prince Igor*, Balakirev’s *Islamey*, and Rimsky-Korsakov’s *Scheherazade* are included in this category. Composers considered to be non-nationalistic include Anton Rubinstein, Pyotr Il’yich Tchaikovsky, Serge Rachmaninoff, and Alexander Scriabin. Their music contained less national character, and less programmatic and few oriental elements. Although composers broadly worked in these categories, they did not exclusively adhere to them. Tchaikovsky made use of folk tunes in the manner of the German tradition. Balakirev combined national musical elements such as Russian folk music and oriental elements with Western musical devices including “the powerful dramatism of Liszt, Chopin’s chromatic lyricism, Berlioz’s orchestration.” Russian composers’ creative activities, however, could be restricted under the censorship of the new government. They found different ways to evade surveillance and control by the new regime, which included conformity with the new government or departure from their native country in pursuit of artistic freedom. The composers’ creativity would be allowed in the case that they did not protest the interests of the Communist Party and agreed with the Party’s requirements.

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7 Leonard, 78.
8 Bakst, 176.
Andrey Olkhovsky described the situation as “Soviet musical life not only depends completely and manifoldly upon the state authority but in reality functions as a part of the government apparatus.”

Glière’s musical style prior to the Russian Revolution was comparable to the styles of Chopin, Liszt, and Wagner. After the Russian Revolution, however, Glière began to write pieces that adapted to the new guideline of the Soviet Government. He paid more attention to folklore and folk music, and programmatic music to avoid conflicts with the Soviet Government Guidelines. Glière was one of the first composers interested in the native music of outlying Soviet republics. He studied folklore and folksong of the republics and wrote works using these elements including his two operas, *Shakh Senem, Op. 69* (1923-25) and *Gyul’sara, Op. 96* (1937), based on the folk music of Azerbaijan and Uzbekistan respectively.

Glière wrote more than five hundred works including music for orchestra (symphonies, concerti, overtures, and symphonic poems), chamber music (duos, quartets, sextets, octet etc.), voice (songs and operas), and ballets. The most popular works of Glière include his ballet, *The Red Poppy, Op. 70*, *Symphony No. 3 in B minor, Op. 42*, *Concerto for Horn in B-flat major, Op. 91*, *Concerto for Coloratura Soprano and Orchestra, Op. 82*, and *Concerto for Harp and Orchestra in E-flat major, Op. 74*.

Glière’s compositions for solo piano were all written before the Russian Revolution with the exception of *2 Pieces, Op. 99*. Unlike his contemporaries, such as Scriabin, Rachmaninoff, and Prokofiev (his pupil) who composed sonatas, Glière did not write any

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10 Leonard, 350.
piece in sonata form. The piano works of Glière are short character pieces. He wrote pedagogical pieces for young pianists including 12 Pièces enfantines, Op. 31, 24 Pièces Caractéristiques pour la Jeunesse, Op. 34, and 8 Pièces Faciles pour Piano, Op. 43. The 25 Preludes for Piano, Op. 30 (1907) is a set of concert pieces for advanced pianists and represents the composer’s mature writing style for the instrument. He also composed works for two pianos, Six Pieces for Two Pianos Four Hands, Op. 41, Twelve Pieces for Piano Four Hands, Op. 48, and Twenty-Four Pieces for Two Pianos Four Hands, Op. 61. In addition, Glière transcribed his orchestral, opera, and ballet works as solo or piano four hands pieces, including the overture of Shakh-Senem for piano four hands. The titles of Glière’s piano works include Preludes, Mazurkas and other descriptive titles.

**Purpose of the Study**

The purpose of the study was to provide a stylistic analysis of the 25 Preludes for Piano, Op. 30 of Reinhold Glière. This study examines Glière’s use of form, meter, rhythm, melody, harmony, keyboard usage, and stylistic elements in these preludes. References are made to other compositions by Glière including the concertos and other piano works to provide context and complete understanding of Glière’s style. The study serves as a guide for performers to give a fully informed performance of the work. It also serves as an informative source for teachers who may include these works in the repertoire of their students. It serves to promote the piano music of Glière and provide resources for other research.
Need for the Study

Although Reinhold Glière was a well-known and performed composer during the first half of twentieth century, there does not exist a large body of research on his works or compositional style.

His most well-known works are the *Concerto for Horn and Orchestra, Op. 91* and *Concerto for Harp and Orchestra in E-Flat Major, Op. 74*, which have been the subjects of musical analysis and performance guidance.\(^{11,12}\)


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Two dissertations on Glière’s solo piano works for children recently were completed.\(^{17}\) However, none of these writings contain information on the 25 Preludes for Piano, Op. 30. Primary research on Glière’s piano works have focused on intermediate level works for students and not on his concert works, including the 25 Preludes for Piano, Op. 30. The goal of this study is to introduce the solo piano works of Reinhold Glière, to provide a stylistic analysis of the 25 Preludes for Piano, Op. 30, and to offer a resource for understanding his later style and advanced level concert piano works.

**Limitations of the Study**

The study was limited to a stylistic analysis of the 25 Preludes for Piano, Op. 30 by Reinhold Glière. The analysis included a discussion of form, meter, rhythm, harmony, melody, keyboard usage and stylistic elements. References are made to other works by Glière, but the study was limited to a stylistic analysis of the 25 Preludes for Piano, Op. 30.

**Related Literature**

Unlike his contemporaries such as Sergei Rachmaninoff (1873-1943), Alexander Scriabin (1871-1915), and Igor Stravinsky (1882-1971), Reinhold Moritsevich Glière (1875-1956) is less well-known. Biographical resources on Glière include books and monographs containing descriptions of his works. Francis Maes,\(^{18}\) Boris Schwarz\(^{19}\) and

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Amy Nelson\textsuperscript{20} referred to Glière in surveys of the music history of Soviet Russia. Andrey Olkhovsky\textsuperscript{21} also discussed Glière’s musical style during the time of censorship that was imposed by the Soviet Union. Frolova-Walker and Jonathan Walker\textsuperscript{22} organized musical events occurring in Russia from 1917 to 1932 in chronological order and mentioned Glière’s activities including a detailed description of his ballet \textit{Red Poppy}. The books of Arthur Pouign\textsuperscript{23} and Leonid Sabaneyeff\textsuperscript{24} were written during Glière’s lifetime. Pouign mentioned Glière’s chamber works and symphonies. Sabaneyeff offered brief descriptions of vocal works and symphonies by Glière. M. Montagu-Nathan commented on Glière’s works such as instrumental music and symphonies in his book, \textit{A History of Russian Music}.\textsuperscript{25} He additionally authored \textit{Contemporary Russian Composers},\textsuperscript{26} which contains Glière’s biography and brief information of his works: symphonies, chamber music, and two piano works. Richard Anthony Leonard\textsuperscript{27} included Glière’s biography and

\begin{flushright}
\textsuperscript{25} Montagu Montagu-Nathan, \textit{A History of Russian Music} (London: Reeves, 1918).
\end{flushright}

Multiple dissertations also provide analyses of works by Glière along with limited biographical information. These include those by Stanley Krebs, Michael Shawn Misner, Phuttaraksa Kamnirdratana, and Suehee Alicia Pae. Krebs wrote a dissertation on Soviet composers’ biographies and their works including Glière, and later published it as a book. One chapter of his dissertation and book is designated for Glière.

The dissertation of Misner provided details of Glière’s biography and family history, including a discussion of his *Concerto for Horn and Orchestra*. The dissertations of Kamnirdratana and Pae discussed Glière’s biography, compositions, and his musical styles.

There are many online resources that highlight both Glière’s life and musical output including the *Grove Music Online*, *International Encyclopedia of Dance*, *Oxford Dictionary of Music*, *Oxford Companion to Music*, and Naxos Records. Articles of Galina Grigor’yeva, Galina A. Gulyaeva, Michael Kennedy and Joyce Bourne Kennedy, and Geoffrey Norris and David Nice wrote biographies of Glière which include descriptions of his works. The website of the *Internet Encyclopedia of Ukraine* also provides brief descriptions of the composer’s life and works. Joerg Schnadt and Geoffrey Norris and David Nice wrote biographies of Glière which include descriptions of his works.

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Bushell\textsuperscript{44} wrote more detailed sources including a biography of Glière, and descriptions of his works. The Naxos company website offers Glière’s biography and a discography.


\textsuperscript{45} Maurice Hinson and Wesley Roberts, \textit{Guide to the Pianist’s Repertoire} (Bloomington: Indiana University, 2014).
\textsuperscript{48} Yuliya Minina, “Russian Piano Music for Children Written from 1878 to 1917” (DMA diss., The University of Washington, 2012).
\textsuperscript{50} Carol Kendall Oliver, “The Mazurka Triangle: The Influence of the Mazurkas of Frédéric Chopin on the Mazurkas of Alexander Scriabin and Reinhold Glière” (DMA diss., The University of Memphis, 2005).

Luca Segalla,\textsuperscript{53} Anthony Goldstone,\textsuperscript{54} and Peter Grove\textsuperscript{55} wrote liner notes for compact discs of Glière’s piano works.

There is a wealth of biographical information on Glière and some analytical studies on orchestral works. There is very limited information on his piano works and none specifically on the 25 Preludes for Piano, Op. 30.

**Design and Procedures**

The study was enriched with the research trip to Moscow, Russia, supported by the Ceny Walker Graduate Fellowship from the Walker Institute at the University of South Carolina. During the stay in Moscow, the author visited several libraries and archives including the Tanayev Library of the Tchaikovsky Conservatory, the Russian State Archive of Literature and Arts, Russian National Museum of Music, and Russian State Library. The researcher had opportunities to both examine the manuscript and microfilms of the 25 Preludes for Piano, Op. 30.

\textsuperscript{51} Korie Bond, “Pieces for Piano by Rienhold Moritzevich Glière” *Clavier Companion*, 2011

http://web.a.ebscohost.com.proxy2.library.illinois.edu/ehost/pdfviewer/pdfviewer?vid=3&sid=14146bd3-12a8-446f-a8df-c59a9b2c7ea9%40sessionmgr4009 (accessed March 3, 2018)


\textsuperscript{53} Luca Segalla, Liner notes for Glière Piano Music.

\textsuperscript{54} Anthony Goldstone, Liner notes for Russian Piano Series, Vol. 3.

\textsuperscript{55} Peter Grove, Liner notes for Rarities of Piano Music at Schloss vor Husum.
Preludes for Piano, Op. 30 and find books about his biography and music, and his photos and letters.

The study comprises four chapters, a bibliography and appendices. Chapter I presents an introduction that includes the purpose, need for the study, limitations of the study, related literature, and design and procedures. Chapter II consists of biographical information on Glière, and a historical context in which the 25 Preludes for Piano, Op. 30 were composed. Chapter III provides a stylistic analysis of Glière’s 25 Preludes for Piano, Op. 30 including discussion of form, meter, rhythm, melody, harmony, keyboard usage, technical requirements, and stylistic elements. Chapter IV consists of a summary, conclusion, and recommendations for further studies.
Chapter II

Historical Background

Biography of Reinhold Glière

The Glière family has a long history of association with the music profession, specifically in the manufacture and sale of musical instruments. Reinhold Moritsevich Glière’s great grandfather, Johann Gottlieb Glier (1777-1840), was involved in the production of brass instruments. He was born in Markneukirchen, Germany, which is the central town in the Vogtlandkreis, Saxony, known for the manufacture of musical instruments. In 1658, Protestant religious exiles were documented as the first violin makers to settle in Markneukirchen. Twelve masters of violin production founded a violin making company in 1677. Subsequently, manufacturers of the bows and strings for string instruments, French horns, and guitars were established in the town. In 1799, Johann Gottlieb Glier relocated ten miles from Markneukirchen in the town of Klingenthal where he established a musical instrument making factory.

Johann Gottlieb Glier had five sons and five daughters. Except for the third son who died at the age of three, his other four sons, Christian Gottlieb Glier (1800-?), Carl Friedrich Glier (1802-1876), Friedrich Wilhelm Glier (1812-1899), and Johann Adam

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Ernst Glier (1816-1899), followed the family tradition of musical instrument making. Johann Gottlieb Glier’s first, fourth and last sons (Christian, Carl, and Johann respectively) were involved in the manufacture of musical instruments. Christian Gottlieb Glier was a brass instrument maker in Klingenthal while his brothers, Friedrich and Johann, were instrument makers in Warsaw. Of these two brothers, Johann was the master horn maker, while Friedrich founded his own instrument manufacturing company. Johann Gottlieb’s second son and Reinhold’s grandfather, Carl Friedrich, was a French horn maker and sold his instruments by means of wheelbarrow, traveling four hundred miles from Klingenthal to Stralsund, a city in Northern Germany and the southern edge of the Baltic. He had four sons from two marriages. Reinhold Glière’s father, Ernst Moritz Glier (1834-1896) was the only child from the first marriage with Christine Friederike Körner.

Ernst Moritz Glier learned French horn making from his father. As a journeyman he went to Warsaw in 1854 and worked in the wind instrument shop of his uncle Friedrich Wilhelm. Ernst Moritz met Vincenz Kortschak, his future father-in-law there. After 1855, Vincenz Kortschak left Warsaw and founded a musical instrument factory in Kiev (1861). Ernst Moritz Glier followed him and worked in the horn maker factory of Vincenz Kortschak. Ernst Moritz married Korschak’s daughter, Josephine Thekla Kortschak on June 23, in 1868 after catholic rite in St. Alexander and at the same day, in the Lutheran church St. Katharina in Kiev. As a wedding present, Vincenz Kortschak signed over the wind instrument factory and two houses to the newlywed couple.

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57 Jörg Schnadt, email message to author, February 10, 2019.
59 Jöge Schnadt, email message to author, February 9, 2019.
Josephine Thekla had four children, and Reinhold Glière was the third child. He had an elder brother, Moritz (1870-1932), and sister, Cäecilie (1872-1902) and one younger brother, Karl (1877-1945).⁶⁰ In musical dictionaries and books, Reinhold Glière is said to be of Jewish Belgian descent but according to Kirill Novosselski, a great-grandson of Glière, and Joerg Schnadt, a distant relative of the Glière family, it is not true. He was of a German and Polish descent.⁶¹

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Figure 2.1. Glière’s Genealogy

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Reinhold Moritsevich Glière was born on January 11, 1875 and was baptized under the original family name as Reinhold Ernest Glier in the same church where his parents were married, Protestant Lutheran Church of Kiev (now German Evangelical Lutheran Community St. Katharina in Kiev). His father, Ernst Moritz, not only was a successful wind instrument maker but also played several instruments, including French horn, trumpet, flute, and clarinet.

After obtaining his Russian citizenship on May 11, 1897, Reinhold Ernest Glier’s name was converted to Reinhold Moritsevich Glière. The French spelling of the surname with “e” at the end was used for an artistic purpose. Moritsevich means a son of Morits(z). His brothers, Moritz and Karl were arrested and imprisoned in 1914 with the outbreak of WWI due to their German nationality. Reinhold, however, avoided this arrest because of his Russian nationality.

Glière began studying violin with Adolf Weinberg, a former violist in the Petersburg Marinski Imperial Theatre and a private teacher. His prodigious development as a child in playing the violin led him to perform in evenings of chamber music in both his own and in Weinberg’s home. In 1885, Glière attended the Kiev gymnasium. At the age of fifteen, Glière made his first efforts to compose on his own and was preparing an audition to enter the Kiev School of Music (now R. Glier Kyiv Municipal Academy of Music) to continue studying the violin. Concurrently studying in the gymnasium and music

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65 Krebs, 70.
school, Glière successfully completed courses in theory and composition with Eugeniusz Ryb, a student of Rimsky-Korsakov. In 1894, he moved to Moscow and studied the violin at the Moscow Conservatory with Vasily Sokolovsky and Jan Hřímalý (also known as Ivan Grz himali) until 1900. At the Moscow Conservatory he studied harmony courses with Anton Arensky and Georgii Konius, courses in counterpoint with Sergei Taneyev, and composition with Mikhail Ippolitov-Ivanov. Glière graduated in 1900 from the Moscow conservatory with a one-act opera, *Earth and Heaven*, for which he received the gold medal, the conservatory’s highest award. *Earth and Heaven* is named after a poem by George Gordon Byron, known as Lord Byron, an English poet. At that time, he completed the *Symphony No. 1*, which was dedicated to Vasily Safonov who conducted its première in Moscow in January 1903. Safonov held the post of professor of piano at the Moscow Conservatory and was principal conductor of the Moscow branch of the Russian Musical Society. The work was received apathetically, which convinced Glière of the need for more study. His First Symphony was later revised and arranged for piano four hands by the composer himself. Glière’s earliest works were primarily chamber music,

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68 Krebs, 71.
69 Ibid.
70 Brook, 142.
which were published under the editorship of Belyayev (Belaieff). Immediately after graduation, Glière started teaching harmony and music analysis at the five-year-old Gnessin School of Music (now Gnessin Academy of Music) in Moscow. Taneyev referred two important students, Nikolai Myaskovsky and Sergei Prokofiev, to Glière while he was teaching at the Gnessin Academy. Both of them studied with Glière privately because they were not eligible for entrance to the conservatory. Myaskovsky had an obligation to the army and Prokofiev was too young. Myaskovsky studied harmony with Glière for five months from January-May 1903. During the two consecutive summers of 1902 and 1903, Prokofiev took private lessons in piano, music theory and composition with Glière in Sontsovka, now a region of Ukraine.

On April 21, 1904 Glière married Maria Robertowna Renkwist in Moscow. They had five children, twin daughters Lia and Nina born in 1905, a son Robert in 1907, and fraternal twins, Leonid, a boy and Walja, a girl in 1913.

During the first decade of the twentieth century, Glière wrote various genres of music such as piano pieces, vocal works, chamber music and orchestral works, including *String Sextet, No. 1, Op. 1* (1898), *String Quartet, No. 1, Op. 2* (1899), *String Octet, Op. 5* (1900), his First and Second Symphonies, Opp. 8 (1899-1900) and 25 (1907), 25 *Preludes for Piano, Op. 30* (1907), several sets of *Romances for Voice and Piano*, and *The Sirens*.

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73 Brook, 142.
74 Krebs, 71.

Russia went through a period of political turbulence in the late nineteenth and early twentieth centuries. In this circumstance, many Russian musicians politically resisted Tsarist autocracy and took the lead in supporting the liberal movement. In 1905, shortly after the massacre of unarmed demonstrators who marched towards the Winter Palace in St. Petersburg, also known as Bloody Sunday, twenty-nine leading Moscow musicians, including Rachmaninoff, Chaliapin, Taneyev, Grechaninov, and Glière, signed an open letter published by the Moscow paper *Nashi Dni*. They condemned the governmental inhumanity and violation of free creativity in the letter. In that same year, Glière eventually left for Berlin to continue further study in conducting and composition. He studied conducting with Oskar Fried, an outstanding German conductor, for two years. Glière also had advanced studies in composition, absorbing German musical culture. In 1908, his second symphony was premièred by the Berlin Philharmonic Orchestra under the baton of Serge Koussevitzky, to whom the symphony was dedicated. At the same year, he returned to the Gnessin School of Music, Moscow and began his conducting career. He became popular as a conductor of orchestral works. The Sirens, Op. 33, dedicated to his wife, Maria Glière, was premiered in 1909 and Glière was honored with a second Glinka Award.

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76 Schwarz, 3.
77 Schwarz, 3-4.
80 Brook, 142.
Award in 1912. He completed his best-known work, *Symphony No. 3 in B minor, Op. 42*, *Ilya Murometz* (1911), named after a Russian folk hero and dedicated to Glazounov, which was premiered in Moscow in 1912 and brought a third Glinka Award in 1914. The Chicago Symphony Orchestra hosted the U.S. premieres of *The Sirens* and *Symphony No. 3* under the baton of Frederick Stock, a music director of the orchestra, in 1913 and 1918, respectively.⁸¹

After the short period of his conducting career, Glière moved to Kiev in 1913 and was in charge of the composition class in the Kiev School of Music. At this time the school was upgraded to a conservatory under the auspices of the Imperial Russian Music Society (IRMS). He was elected as a director in the following year and continued his post until he left for Moscow in 1920. He is credited for both establishing the new conservatory and executing its transition from an IRMS to a Soviet institution.⁸²

An organization named Proletkul’t (Proletarian Culture) was founded in September 1917, shortly before the Russian Revolution. Proletkul’t promised to abolish the boundary between the cultural elite and the underdeveloped public. The organization created studios and workshops where artists would try to impart their skills to workers.⁸³ Glière participated in the Preletkul’t movement and helped organize concerts for workers’ clubs during the era of the proletarian art groups.⁸⁴

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⁸² Krebs, 73.
⁸³ Maes, 238.
⁸⁴ Leonard, 349.
The Russian Revolution broke out on October 25, 1917. Many artists were unwilling to collaborate with the new aggressive government. For Bolsheviks, bureaucratization of culture as a propaganda tool was as important as revolutionary intentions in politics.\(^8^5\) The new regime established the People’s Commissariat of Education, Narkompros, to fulfill their policy. Narkompros was in charge of the overall intellectual, artistic, and pedagogic life including science, music, the visual arts, literature, film, education, and leisure.\(^8^6\) Sezhensky mentioned, in regard to Glière’s political stance, “Gliere was one of the first big composers responding to the call of Soviet power and assuming his stand in the ranks of builders of soviet musical culture.”\(^8^7\) Leonard also stated that Glière played a prominent part in the development of Soviet music.\(^8^8\) Similarly, “After the Revolution in Russia, he became one of the leading musical figures in the new regime, holding several high musical offices,” Ewen said.\(^8^9\) In 1920-22, Glière served as the head of the Musical Section of the Moscow Department of People’s Education, directing the organization of concerts in workers’ clubs.\(^9^0\) Krebs, however, had a different opinion, stating, “Gliere was apolitical but expedient and conservative in the cause of music. He had little part in the various musico-political groups of the early Soviet Union.”\(^9^1\)

\(^{8^6}\) Maes, 238.
\(^{8^8}\) Leonard, 349.
\(^{9^0}\) Boelza, 9.
\(^{9^1}\) Krebs, 72-73.
Glière joined the Moscow Conservatory as a professor of composition in 1920 and held the position until 1941. He wrote three ballets in the twenties, which are *The Sheep Spring*, (written in 1922 but not performed until 1931 after extensive revisions and re-titled as *Comedians*), *Cleopatra*, 1925, and the *Red Poppy*, 1926-27. *Cleopatra* incorporated exotic dances in ballet for the first time. The *Red Poppy*, one of Glière’s most famous works, was regarded as the foundation of Soviet ballet glorifying the revolution. The story is associated with revolutionary activity in China, but the ballet is a model of Soviet Socialist Realism. The ballet musically presents a combination of the styles of Rimsky-Korsakov and Glazunov in terms of sparkling orchestral color and the Russian notion of oriental tunes. The work received outstanding acclaim at its première, at Bolshoi Theatre in Moscow in June 1927. The Sailors’ Dance from this ballet is one of Glière’s most popular works.

In 1923, Glière was invited to Baku, the capital of Azerbaijan by arrangement between Narkompros Moscow and Narkompros Azerbaijan. He studied the folklore and folk music of Azerbaijan to revive its national music with the inspiration of the Nationalities Policy of the Soviet Government. He traveled to a large number of towns and villages in the republic lying on the shores of the Caspian Sea. Accordingly, he wrote an opera, *Shakh-Senem*, in 1924-25, based on an Azerbaijani tale *Ashik Kerib*. The opera was his first attempt to blend the state’s native folk styles with his own conservative

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92 Krebs, 73.
94 Brook, 143.
Russian style in a large-scale work.\textsuperscript{95} Uzeir Gadzhibekov, recognized as the founder of modern art music in Azerbaijan,\textsuperscript{96} described \textit{Shakh-Senem} as ‘the basis of the strong beginning of new Azerbaijani operatic culture,’ \textsuperscript{97} though Glière removed the Persianisms in \textit{Shakh-Senem}. Azerbaijan folk music is mainly Persian-based, contrary to Soviet theory.\textsuperscript{98} The première of the work in Russian was in 1927 in Baku, Azerbaijan, and it was revised and performed in the same place in 1934.\textsuperscript{99} Glière commented that the opera had a “remarkable use of Caucasian folk songs, and particularly the demoniac rhythms of barbaric Caucasian dances” in the score.\textsuperscript{100} After \textit{Shakh-Senem}, Glière achieved fame as an expert on the music of Central Asia and Transcaucasia.\textsuperscript{101}

After Joseph Stalin came to power in 1924, freedom in the arts was curtailed. In 1932, his government disbanded all independent cultural organizations. The Union of Soviet Composers affiliated with the government was founded, replacing the Association for Contemporary Music (ASM) and the Russian Association of Proletarian Music

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\footnote{97} Krebs, 73.

\footnote{98} Ibid.

\footnote{99} Hakobian, 49.


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(RAPM), both established in 1923. Glière was elected as a chairman of the Management Committee of the Moscow Union of Composers in 1937, and two years later he served as a chairman of the Organizing Committee of the Union of Soviet Composers until 1948.\footnote{Robert P. Morgan, \textit{Twentieth-Century Music: a history of musical style in modern Europe and America}. (New York: W. W. Norton & Company, 1991), 238.}

In the 1930s, Glière shifted his attention from composing opera and ballet to creating music for the stage and screen. He also focused on the socialist music of the U.S.S.R. during this time. He composed several pieces of socialist music, including the \textit{Heroic March of the Buriat-Mongolian ASSR} (Autonomous Soviet Socialist Republic), \textit{Op. 71} in 1934-36; the \textit{Festival Overture, Op. 72} to celebrate the twentieth anniversary of the revolution in 1937; \textit{Holiday at Fergana, Op. 75} devoted to the construction of the Stalin Fergana canal, using Uzbek and Tadzhik themes in 1940; and the \textit{Friendship of Peoples Overture Op. 79} in memory of the fifth anniversary of the Stalin Constitution in 1941.\footnote{Boelza, 10.}

Glière had another period of research into native folk music in Uzbekistan, resulting in the operas, \textit{Gyu’lsara} in 1937 and \textit{Leyli I Mejnun} in 1940.\footnote{Boelza, 10.} \textit{Gyu’lsara} is based on Tadzhik folk collections. \textit{Leyli I Mejnun} is after the poem of the same name by Alisher Navoi (1441-1501). His \textit{Heroic March of the Buriat-Mongolian ASSR} is also composed in the musical traditions of the Buriat people of Russia. The choreographic poem \textit{Zaporozhstsy} is also a nationalistic work featuring the folk music of Ukraine.\footnote{Krebs, 74-75.} Like his

\footnote{Krebs, 74-75.}


\footnote{Donald Brook, \textit{Composer’s Gallery: Biographical Sketches of Contemporary Composers}. (London: Rockliff, 1946), 143.}
opera Shakh-Senem, Glière helped establish the tradition of Great Russian cultural predominance over the non-Slavic republics rather than supporting the republics’ schools of opera.107 These operas are best-known examples of musical colonialism.108

With the beginning of World War II, Glière’s teaching at the Moscow Conservatory was interrupted and he never returned. Between 1938 and 1951, he composed four concertos that considerably influenced Soviet music, including Concerto for Harp and Orchestra, Op. 74 (1938), Concerto for Coloratura, Op. 82 (1943), Concerto for Cello and Orchestra, Op. 87 (1946), and Concerto for Horn and Orchestra, Op. 91 (1951).109 His concertos are unique in terms of his choice of solo instruments because few concertos were previously written for these instruments in the Soviet Union. His cello concerto is dedicated to Mstislav Rostropovich and is both the first Soviet cello concerto and the first Russian cello concerto. The last movements of these four concertos are simple and dance-like. This pattern became the standard for Soviet composers with the exception of Shostakovich.110

During WWII, Glière wrote remarkable patriotic works, including songs, marches, and overtures such as The Friendship of the Peoples, Op. 79 (1941) written for the fifth anniversary of the Stalin Constitution, For the Happiness of the Fatherland (no opus number, 1942) and Victory, Op. 86 (1944) to celebrate the defeat of Nazi Germany, and the opera Rachel, Op. 81 (1941-42), based on French writer Guy de Maupassant’s Mademoiselle Fifi.111

107 Krebs, 74.
108 Taruskin, “Russia (opera),” Grove Music Online.
109 Krebs. 75.
110 Ibid.
111 Boelza, 10
Glière returned to opera and ballet after a ten-year pause. He wrote *Leyli i Mejnun*, *Op. 94*, opera in four acts, in 1940 and revised *Gyul’sara, Op. 96* in 1949 into a more Russianized version, originally composed in 1936. Glière collaborated with Talib Sadıkov, who studied with Glière in Uzbekistan, on both operas.\(^{112}\) He also wrote ballet music, including *The Bronze Horseman* (1948-9) after Alexander Pushkin, and *Taras Bul’ba* (1951-2) to commemorate the 100 days of death of Nikolai Gogol, a Russian dramatist. His last ballet was *Daughter of Castille* (1955) after Lope de Vega, a Spanish playwright.

Glière’s music seems to have a “lack of originality” when compared with more progressive composers but he employed various and fine influences in a consummate style.\(^{113}\) Instead of seeking out new paths or originality, he focused on handling tonal matters.\(^{114}\) Glière’s musical style can be divided into three periods with their distinctive influences. In his early years, he was influenced by the Russian Five, Tchaikovsky, and Taneyev. Afterwards, he drew influences from the romantic and impressionistic styles of French and German music, relying less on Russian influence. Finally, Glière returned to Russian themes and idioms to exalt Soviet values.\(^{115}\) Ewen compliments Glière’s mature style, stating “When his style finally crystallized, it combined the best features of Germanic Romanticism and Russian nationalism.”\(^{116}\) Glière was a masterful craftsman and particularly skillful in creating warm melodic themes and dramatic effects in his orchestrations.\(^{117}\) Many of his compositions are based on the folk music of various

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\(^{112}\) Krebs, 77
\(^{114}\) Ibid.
\(^{116}\) Ewen, *Composers Since 1900*. 239.
republics of the USSR but they are crafted on his own particular style of flair. By absorbing the best Russian music traditions, Glière succeeded in transmitting them to his excellent pupils including Sergei Prokofiev, Nicolas Myaskovsky, and Aram Khachaturian.

Glière received a number of honors throughout his professional career, including three Glinka Awards in 1905, 1912, and 1914, and two Merited Artist of the RSFSR (Russian Soviet Federative Socialist Republic) awards in 1925 and 1927. He was awarded the Order of the Red Banner in 1937 and the Order of Merit in 1938. His numerous state prizes include People’s Artist of the Azerbaijani SSR (Soviet Socialist Republic) in 1934, People’s Artist of RSFSR in 1935, and People’s Artist of the Uzbek SSR in 1937. The high title of People’s Artist of the U.S.S.R was conferred on him by the Government of the U.S.S.R in 1938. Glière was a recipient of the degree of Doctor of Sciences (Research in Art) in 1940. He also received three Orders of Lenin in 1945, 1950, and 1955, which are usually birthday honors. Glière won three Stalin Prizes in 1946 for the Concerto for Coloratura Soprano and Orchestra, in 1948 for the Fourth String Quartet, and in 1950 for the ballet “The Bronze Horseman.”

As his health declined in his last years, Glière’s teaching activity ended, excepting an appearance for a conservatory master class, and his output was relatively small. His last work, Concerto for Violin and Orchestra, Op. 100, was unfinished, but it was completed by his pupil and Ukrainian composer, Boris Lyatoshinsky. Glière conducted his

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118 Brook, 143-144.
119 Boelza, 10.
120 Ibid.
121 Krebs, 75.
122 Ibid., 81.
own works in concerts held in several cities of the Soviet Union, such as Odessa and Kishinev, a month before his death. Glière died in Moscow on June 23, 1956 and was buried in the Novodevichy Cemetery, Moscow (see Figure 2.3).

123 David Ewen, Composers Since 1900: A Biographical and Critical, 240.
Figure 2.2. Plaque on Glière’s former residence, Moscow, Russia
Figure 2.3. Glière family grave in the Novodevichy Cemetery, Moscow, Russia
Brief History of Prelude and Glière’s 25 Preludes for Piano, Op. 30

The term prelude indicates a prefatory composition that introduces the pitch, mode or tonality of a following piece. Prelude as a title appears in different forms: *prélude* in French; *Vorspiel, Präludium, and Preambel in German; *preludio* in Italian and Spanish; and *praetulium* and *praemulum* in Latin.\(^\text{124}\) The prelude was meant to be instrumental and improvised, as evidenced by its etymology: “The roots *ludus* and *Spiel* mean ‘played’ as opposed to ‘sung’ and the French *préluder* and the German *präludieren*, meaning ‘to improvise.’” \(^\text{125}\) The term prelude was later applied to a myriad of pieces of indeterminate genre.\(^\text{126}\)

The prelude functioned as a way to check the tuning and tone of an instrument as well as the sound of the venue. It provided time for the performer to warmup,\(^\text{127}\) attracted the audience’s attention, and defined the tonality of the following piece.\(^\text{128}\) Notated improvisation was written to demonstrate a specific aspect of instrumental technique, which was an essential part of the prelude. Features of the prelude include a natural virtuosity, free thematic structure, and rhythmic freedom.\(^\text{129}\) Many preludes are not thematically related to the following piece. In terms of style and function, the prelude is practically identical to the tiento, toccata, ricercar, fantasia, etc.


\(^{126}\) Ibid.

\(^{127}\) Ibid.


\(^{129}\) Ibid., 676.
The oldest existing preludes are the five short praeambula for organ in Adam Ileborgh’s tablature of 1448. Each contains an ornate, quasi-improvisatory part in the right hand embellishing a simple shape in the left hand or pedal, such as a descending scale or the alternation of two sustained chords. The Buxheimer Orgelbuch (c1470) established a distinctive contrast between two main textures: florid passages and simple sustained chords. Until the original improvised feature of notated preludes became a more organized form, these characteristics were essential to the prelude of the sixteenth century. Leonhard Kleber (c1524) and Hans Kotter (c1485) added new textures in their keyboard tablatures: sequential patterns and light imitation between groups of voices, respectively. From the late sixteenth century preludial pieces were commonly titled as Intonazione, Intrada, Ricercare, and Toccata rather than praeludium and its cognates in southern Germany, Italy, and Spain. The title ‘praeludium,’ however, continued in northern and central Germany, where composers developed a form with an improvisatory opening, an imitative or fugal middle, and a free closing section, often by extending additional contrasting sections. Buxtehude’s large multi-sectional praeludia were the peak of this development.

In the seventeenth century, the prelude distinctively developed as a genre in France, and the improvisatory element was obviously employed in the unmeasured preludes (préludes non mesurés) of the French lutenists and clavecinistes Denis Gaultier, Louis Couperin, and their contemporaries. The prelude was established as the first movement of the solo instrumental dance suites in the 1620s and 1630s, whose first

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130 David Ledbetter and Howard Ferguson, “Prelude,” Grove Music Online.
131 Ibid.
132 Ibid.
published example is *Tablature de mandore* by François de Chancy (1629).\(^{134}\) With the French influence, in the 1680s, a prelude appeared in association with suites which utilized the multi-movement format (a prelude and three connecting movements) in the *sonata da camera* in Italy.\(^{135}\) Prelude was the opening movement in a slow tempo in Corelli’s chamber sonatas. Prelude referred to various introductory movements such as J. S. Bach’s six English Suites (1726). In terms of both its compositional quality and its variety of manners, styles, and formal models, Johann Sebastian Bach reached a peak in the development of the prelude.\(^{136}\) At this time German organ preludes had two distinct sections comprised of free style and contrapuntal sections, which anticipated prelude and fugue as a pair in the compositions of Buxtehude and Bach.\(^{137}\)

The prelude as a prefatory piece became a more independent and concrete composition in later prelude collections. Composers organized collections of preludes with “each of the 8 (or 12) modes or 24 major and minor tonalities.”\(^{138}\) This created a long tradition of cyclic, preludial pieces.\(^{139}\) Examples of this tradition are presented in Table 2.1.

\(^{134}\) David Ledbetter and Howard Ferguson, “Prelude,” *Grove Music Online*.

\(^{135}\) Ibid.

\(^{136}\) Ibid.


\(^{138}\) Ibid.

\(^{139}\) Ibid.
Table 2.1. List of collections of preludes\textsuperscript{140}

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<thead>
<tr>
<th>Composer</th>
<th>Title and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Ileborgh</td>
<td>5 Preludes, 1448</td>
</tr>
<tr>
<td>Alonso Mudarra</td>
<td>9 Tientos (8 from Book 2 and 1 from Book 3), 1546</td>
</tr>
<tr>
<td>Andrea and Giovanni Gabrieli</td>
<td>19 Intonazione, 1593</td>
</tr>
<tr>
<td>Girolamo Frescobaldi</td>
<td>12 Toccatas, 1615</td>
</tr>
<tr>
<td>Johann Erasmus Kindermann</td>
<td>14 Preludes, 1645</td>
</tr>
<tr>
<td>J. C. F. Fischer</td>
<td>20 Preludes and Fugues, 1702</td>
</tr>
<tr>
<td>Gottlieb Muffat</td>
<td>12 Toccatas, 1726</td>
</tr>
<tr>
<td>Muzio Clementi</td>
<td>Musical Characteristics, Op. 19, 12 Preludes and 6 Fugues, 1787</td>
</tr>
<tr>
<td>Johann Nepomuk Hummel</td>
<td>24 Präludien op. 67, 1814</td>
</tr>
<tr>
<td>Ignaz Moscheles</td>
<td>50 Präludien op. 73, 1827</td>
</tr>
<tr>
<td>Stephen Heller</td>
<td>24 Präludien op. 81, 1853; 24 Präludien op. 81, 1853; 32 Präludien op. 119, 1867</td>
</tr>
<tr>
<td>Ferruccio Busoni</td>
<td>24 Preludi op. 37, 1879–80</td>
</tr>
</tbody>
</table>

J. S. Bach’s \textit{Das wohltemperirte Klavier} (\textit{The Well-Tempered Clavier}) is not only the paramount example among them but is also the first set in all 24 major and minor keys. \textit{The Well-Tempered Clavier} was more directly influenced by Johann Casper Ferdinand Fischer’s \textit{Ariadne musica} (1702), a collection for organ with a prelude and fugue in each of 19 keys.\textsuperscript{141} The two volumes of \textit{The Well-Tempered Clavier} (respectively 1722-1723 and 1738-1742) were collections of 48 preludes and fugues in all keys, organizing them in

\textsuperscript{140} Ibid.
\textsuperscript{141} Stewart Gordon, \textit{A History of Keyboard Literature Music for the Piano and its Forerunners}. (New York: Schirmer, 199663.)
the ascending chromatic order from C major to B minor, alternating parallel major and minor keys.

During the classical era, composers paid less attention to the prelude. The tradition of improvising preludes, however, remained and numerous notated preludes were published including preludes by Muzio Clementi, Carl Czerny, Tommaso Giordani, Johann Baptist Cramer, and others.\footnote{Ling-Mei Lin, “Collections of Piano Preludes in the Classical and Early Romantic Eras (circa 1770 to circa 1839): A Historical and Stylistic Study” (DMA diss., The University of North Carolina at Greensboro, 1997), 9-10.} These preludes were used for pedagogical purposes.

In the Romantic period, interest in music of earlier eras provoked a revival of the prelude and fugue. Examples of this renewed interest can be found in Mendelssohn’s \textit{Six Preludes and Fugues for Piano op. 35}, Liszt’s \textit{Prelude and Fugue on B-A-C-H}, Brahms’s two preludes and fugues for organ, and Franck’s \textit{Prélude, Choral et Fugue pour Piano}.\footnote{David Ledbetter and Howard Ferguson, “Prelude,” \textit{Grove Music Online}.} Frequently, composers of the nineteenth century only focused on the prelude, discarding the fugue.\footnote{Jeffrey Dean, "prelude," \textit{The Oxford Companion to Music}. ed. by Alison Latham. 2011. accessed February 1, 2019. http://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-5334.} A set of 24 preludes (op. 28, 1836-39) by Chopin contributed to the establishment of the genre of independent preludes for piano. The key scheme of Chopin’s preludes is different from those by Bach in the WTC in that they are organized around the circle of fifths, alternating major and relative minor keys from C major to D minor. Before Chopin, Johann Nepomuk Hummel first published a set of 24 preludes (op. 67, 1814-15) in all keys. Chopin’s preludes, however, became the new standard of the genre and were followed by later composers, including Charles-Valentin Alkan (op. 31, 1844), Stephen
Heller (op. 81, 1853), Ferruccio Busoni (op. 37, 1879-89), and César Cui (op. 64, 1903). Instead of a set of 24 preludes, Alkan and Cui wrote 25 independent preludes in all major and minor keys, returning to C major at the end. Alkan arranged 25 preludes in ascending chromatic order around the interval of a perfect fourth in the major and minor keys. Cui, however, organized his preludes around the circle of fifths, placing the interval of a major third in the major and minor keys, which creates the relationship of relative major and minor keys between the previous minor and following major keys.

The prelude has been established as an essential non-programmatic characteristic piece, including preludes by Skriabin, Szymanowski, Rachmaninoff, Kabalevsky, Antheil, Gershwin, Messiaen, Ginastera, Scelsi, and Martinů. Debussy unusually gave the descriptive title at the end of each prelude. None of these preludes have an introductory function. Furthermore, they are a collection of short pieces not only exploring particular technical difficulties, musical figurations, and emotions/moods, but are also influenced by jazz, folk music, and dance form. Shostakovich composed 24 Preludes, Op. 34 (1933) and 24 Preludes and Fugues, Op. 87 (1950) as well.

The term prelude is also used for the overture or prefatory scene of an opera, such as Wagner’s Tristan und Isolde and Verdi’s Aida. Debussy’s Prélude à L’après-midi d’un faune is an exceptional example of an independent orchestral prelude.

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145 David Ledbetter and Howard Ferguson, “Prelude,” Grove Music Online.
146 Ibid.
147 Gordon, 286-287.
148 David Ledbetter and Howard Ferguson, “Prelude,” Grove Music Online.
In this historical background, it is clear that Bach had a significant influence on Glière’s 25 Preludes for Piano, Op. 30 (1907). Glière’s preludes follow the same key scheme of Bach’s preludes in The Well-Tempered Clavier, with one in each of the parallel major and minor keys of the chromatic scale. There is a slight difference between the preludes of Bach and Glière. The third and eighth preludes of Glière have enharmonic keys of the equivalent of Bach: D-flat major and C-sharp major, and E-flat minor and D-sharp minor. Like previous composers, Glière explored a wide range of musical figures, technical problems, and moods in each of his preludes. Additionally, it was not Glière who first wrote 25 preludes, ending in C major. Charles-Valentin Alkan and César Cui each previously composed a set of 25 preludes, which may have served as influences on Glière’s work.
Figure 2.4. Photo of microfilm screen of first page of Glière’s 25 Preludes for Piano, Op. 30. Used with permission from Russian state archives of literature and Art.
Figure 2.5. Photo of microfilm screen of Prelude No. 1 by Glière. Used by permission.
Figure 2.6. Photo of microfilm screen of Prelude No. 7 by Glière. Used by permission.
Figure 2.7. Photo of microfilm screen of Prelude No. 12 by Glière. Used by permission.
Chapter III


Glière’s 25 Prelude for piano, op. 30 were published by P. Jurgenson in Moscow.\footnote{Reinhold Glière, 25 Préludes pour piano, op. 30, 5 vols. (Moscow: P. Jurgenson, 1907).}

Chapter 3 provides a stylistic analysis of Glière’s 25 Preludes for Piano, Op. 30. The analysis consists of information on form, meter, rhythm, melody, harmony, keyboard usage, and other stylistic elements. Each prelude is accompanied by a table showing form, tonal centers, and dynamics. The 25 Preludes for Piano, Op. 30 vary in duration from approximately 50 seconds to 4 minutes; 14 of the preludes are less than two minutes in duration.

Prelude, Op. 30, no. 1 in C major

Table 3.1. Overview of Prelude no. 1

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Tonal center</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm. 1-4)</td>
<td>C major</td>
<td>mf</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 5-8)</td>
<td></td>
<td>cresc.</td>
</tr>
</tbody>
</table>

Prelude, Op. 30, no. 1 in C major

Table 3.1. Overview of Prelude no. 1

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Tonal center</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm. 1-4)</td>
<td>C major</td>
<td>mf</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 5-8)</td>
<td></td>
<td>cresc.</td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 1, from Volume 1, is in the key of C major. The tempo is indicated as Moderato with an additional metronome marking of quarter-note equals 104. It is unclear if the metronome marking is Glière’s indication or that of the publisher. The Prelude is chordal in style and Glière utilizes chords and octaves in both hands.

Form

Prelude no. 1 is in a five-part rondo form with subsections, and a coda. The A section consists of a parallel period containing two four-bar phrases (a and a¹). The B section comprises one four-bar, and two three-bars phrases (b, c, and d). The A’ section consists of four bars, containing the altered a, a². The C section is transitional and consists of one four-bar, and one three-bar phrases (e and f). The subsequent A” section consists of the a³ phrase and a two-measure sequence (mm. 32-33, 34-35, and 36-37), leading to the coda. The Coda consists of fragments of the original ‘a’ phrase.

Meter

The meter is 2/4. Glière slurs groupings of either two notes or four notes, with two exceptions; 1) the anacrusis beginning the next phrase in m. 2 (see Figures 3.1, and 2) three-note slurs appearing in mm. 13-18 and 26-29 (see Figure 3.2). In the first case, the metric pulse is not altered, but in the second case the regular duple meter is shifted to four

<table>
<thead>
<tr>
<th>B (mm. 9-18)</th>
<th>b (mm. 9-12)</th>
<th>D major – D-flat major – F major – E-flat major</th>
<th>p – cresc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>c (mm. 13-15)</td>
<td></td>
<td></td>
<td>f – mf</td>
</tr>
<tr>
<td>d (mm. 16-18)</td>
<td></td>
<td>E major</td>
<td>p – cresc.</td>
</tr>
<tr>
<td>A’ (mm. 19-22)</td>
<td>a² (mm. 19-22)</td>
<td>C major</td>
<td>f</td>
</tr>
<tr>
<td>C (mm. 23-29)</td>
<td>e (mm. 23-26)</td>
<td>C major</td>
<td>poco a poco crescendo</td>
</tr>
<tr>
<td>f (mm. 27-29)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A” (mm. 30-37)</td>
<td>a³ (mm. 30-37)</td>
<td>C major</td>
<td>ff</td>
</tr>
<tr>
<td>Coda (mm. 38-45)</td>
<td></td>
<td>C major</td>
<td>f</td>
</tr>
</tbody>
</table>
beats in three bars due to the three-note slurs.

![Piano music sheet](image)

Figure 3.1. Glière, Prelude, Op. 30, no. 1 in C major, mm. 1-4

![Piano music sheet](image)

Figure 3.2. Glière, Prelude, Op. 30, no. 1 in C major, mm. 11-15

**Rhythm**

The duple meter is clearly defined by the four eight notes in each measure. Glière sometimes uses groups of two sixteenth notes and grace notes to give rhythmic variety. The rhythm of this first prelude is straightforward in that the four eighth-note groupings provide the principle rhythmic structure throughout the piece. Sixteenth notes appear at the end of the A, B and A” sections. In mm. 13-15, 16-18, and 26-29, the three-note slurs, forming four groups of three eighth notes, changing the rhythmic pattern from duple to triple, resulting in metric dissonance. In the C section, the two-note slurs change the position of the downbeat and upbeat.
Melody

The melodic motive $x$ contains seven notes, which appear in mm. 1-2 (see Figure 3.3). Motive $x$ returns in the A’ and A’’ sections, and the Coda.

![Figure 3.3. Melodic motive of Prelude no. 1](image)

The B and C sections include different melodic material that unfolds chromatically. Motive $x$ consists of three notes with the lower neighboring tone, a note moving up a third, and three descending notes. In the B section, the lower neighboring tone is inverted, becoming the upper neighboring tone. In the C section, the consecutive lower neighboring tones ascend chromatically. Motive $x$ occurs in the A’ and A’’ sections with different harmonization and accompaniments; in the A’ and A’’ sections, it is played $8va$ and $15ma$.

Harmony

Harmonically, Glière follows common harmonic practices of the late Romantic period. The overall harmonic structure of this Prelude is simple, I - III – I, and stays in C major throughout the piece, excepting the B section. With neighboring tones, each measure has one harmonic function, such as tonic, subdominant, or dominant, with some exceptions. The most interesting harmonic sequence occurs in the B section. At the end of the A section, C major goes to D major in m. 8, then every bar moves to different keys: D major – D-flat major – F major – E major – E-flat major (m. 9 to m. 12) by employing a dominant seventh chord in second inversion, $V_6^4$, as a pivot chord. In mm. 13-14, secondary dominant chords imply E major. The chord, dominant seventh of E major in root position, finally appears in m. 15 (see Figure 3.4).
In the bridge-like passage of the B section, mm. 16-18, a series of harmonically transitional secondary dominant chords do not act as functional harmony in the key of E major. Instead, they fill the harmony within the chromatic melody and bass line. The last chord of the B section, $V^7$ of E major, moves to $bVI$ in m. 19, creating a deceptive cadence at the beginning of the A’ section. The $bVI$ of E major, C major chord, in m. 19 functions as a pivot chord to return the original key (see note on Other Stylistic Elements, below). In the A’’ section, the grace notes in the left hand allow the performer to play an expanded texture over a pedal-point.

**Keyboard Usage**

Since Prelude no. 1 consists of chordal figures throughout the piece, a pianist has to shift between chord patterns. The chords are in closed and open positions. The left hand uses intervals of the octave, tenth and eleventh. In terms of dynamics and a tessitura of five octaves, the A’’ section is structurally the climax of the prelude. The prelude starts in the
middle register and moves in contrary motion toward the middle section, then returning to the same register as the beginning.

**Other Stylistic Elements**

The Prelude features chromatic/contrary motion. In mm. 16-18, these characteristics are clearly shown, beginning on E in the right hand and C-sharp in the left hand, moving chromatically in contrary motion, and arriving one octave higher (on E) in the right hand and one octave lower (on C) in the left hand (see Figure 3.5, below). The A” section in mm. 30-36 presents in contrary motion between hands. The left hand moves up chromatically while the right hand gradually descends.

![Figure 3.5](image-url)

Figure 3.5. Glière, Prelude, Op. 30, no. 1 in C major, mm. 16-19; note the C major tonic chord at the beginning of m. 19

**Prelude, Op. 30, no. 2 in C minor**

**Table 3.2. Overview of Prelude no. 2**

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Tonal center</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-13)</td>
<td>a (mm. 1-7)</td>
<td>C minor</td>
<td><em>pp – dim.</em></td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 7-13)</td>
<td>F minor – E-flat major</td>
<td><em>cresc. – dim.</em></td>
</tr>
<tr>
<td>B (mm. 14-29)</td>
<td>b (mm.14-18)</td>
<td>A series of augmented chords: V⁷/E and V⁷/F-sharp</td>
<td><em>ppp – f – dim.</em></td>
</tr>
<tr>
<td></td>
<td>b¹ (mm.19-23)</td>
<td></td>
<td><em>pp – f</em></td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 2, from volume 1 is in the key of C minor. The tempo is indicated as *Sostenuto* with the metronome marking of eighth note equals 96. The piece consists of three parts without a coda. The prelude is developed with augmented chords and octaves.

**Form**

Prelude no. 2 is in ternary form, ABA’, with subsections. The A section consists of two parallel phrases (a and a'). The B section is comprised of two five-bar phrases and one six-bar phrase (b, b' and c). The A’ section consists of two seven-bar phrases (a² and a³).

In the A section, each phrase has seven measures, forming an elision in m. 7 (mm. 1-7, mm. 7-13). The phrase structure of this Prelude is interesting in that phrases are created from an odd-number of bars (with the exception of mm. 24-29, which is six bars) such as seven or five bars; thirteen bars in the A section, sixteen bars (5+5+6) in the B section, and fourteen bars (7+7) in the A’ sections.

**Meter**

The meter is compound duple, 6/8. The meter changes to 9/8 and 4/8 in mm. 24-25 and 35-36, respectively. Glière uses diminution, transforming the two-bar phrase into a one-bar sequence in mm. 24-25, and shortening the note values with the tempo marking, *accelerando* in m. 34.

**Rhythm**

Glière utilizes four primary rhythmic motives, x, y, z and w. Motive x includes a group of dotted-quarter notes tied to dotted-sixteenth notes followed by a thirty-second
note; Motive \( y \) consists of a group of two dotted-quarter notes; Motive \( z \) is a group of three eighth-notes; and Motive \( w \) is six sixteenth-notes. The most significant rhythmic feature is Motive \( x \), which recurs with different accompaniment patterns throughout the piece (see Figure 3.6).

In the B section, the left hand takes over Motive \( x \), accompanied by three eighth notes (Motive \( z \)) unlike the static motion of the left hand (Motive \( y \)) in the A section (see Figure 3.7). Motive \( z \) is primarily used in the B section but adds variety by employing ties or forming chords or octaves. In the A’ section, Motive \( x \) is embellished with sixteenth notes (Motive \( w \)) (see Figure 3.9). Four rhythmic motives \( (x, y, w, \text{and } z) \) are developed and combined (see Figures 3.7 and 3.8). Glière unites the intervallic feature of motive \( y \), an octave, and motive \( w \), sixteenth notes, creating an accompaniment pattern in the A’ section (see Figure 3.10).
Figure 3.8. Glière, Prelude, Op. 30, no. 2 in C minor, mm. 15-16

Figure 3.9. Glière, Prelude, Op. 30, no. 2 in C minor, mm. 29-31

Figure 3.10. Glière, Prelude, Op. 30, no. 2 in C minor, mm. 37-38
Melody

The primary melodic motive is a combination of the leap of a sixth and descending motion (see Figure 3.11).

![Melodic motive of Prelude no. 2](image)

Figure 3.11. Melodic motive of Prelude no. 2

The melodic motive begins with the interval of a minor sixth, which changes to a minor seventh in m. 19 and a major seventh or an octave in mm. 37-38, and 40-42. There is no melodic motive in the B section. Instead, chromatic descending or ascending motion is featured. In the A’ section, the melodic motive reappears with an embellishment of sixteenth notes in the middle voice.

Harmony

Prelude no. 2 is in the key of C minor. The overall harmonic structure of this Prelude is i - III - #III - #iv - i in C minor. The A section begins with a C natural-minor ascending scale in the left hand. C minor modulates to F minor in m. 6, presenting the same pattern in mm. 7-10. The second dotted quarter note in m. 11 functions as a pivot chord and leads to the relative E-flat major. The key of E-flat major, however, is not meaningful in the B section because a series of broken augmented triads, such as E♭+, A♭+, D♭+, and B♭+, create an ambiguous tonality (see Figure 3.12).
In mm. 19-23, the consecutive augmented triads reappear as the same pattern of mm. 14-18 by moving up a half step. This progression results in chromatic voice leading by using a series of augmented triads. In mm. 17 and 23, the dominant chords hint at the key of E major and F-sharp major, respectively. Chords move chromatically in parallel motion between both hands in mm. 17-18 and 22-23 (see Figure 3.13). From m. 24, the parallel motion changes to contrary motion. The right hand chromatically ascends to C while the left hand chromatically moves down to C, reaching the tonic C minor triad in m. 30.

In the B section, chords are inverted, such as first and second inversions. In addition, a root-position triad in the key of C major does not appear until m. 26, F minor triad (iv of C minor). Unlike other $V^7$ chords in mm. 17 and 22, the $V^7$ chord in m. 29 finally resolves
to the tonic C minor triad. This harmonic progression of V to I is the first perfect authentic cadence in this Prelude in mm. 29-30. The augmented chord in m. 38 resolves to cadential I$_4^6$ – V$^7$ in m. 39, leading into the long tonic pedal point in mm. 40-43.

**Keyboard Usage**

The texture of Prelude no. 2 becomes thicker from the A to A’ sections. The A section begins with two voices in octaves. Octaves are prevalent throughout the piece, although the right hand of the middle section presents triadic chords. Each section begins in the low register and moves up to the high register.

**Other Stylistic Elements**

Prelude no. 2 resembles a funeral march in terms of its slow duple meter, the dotted rhythmic figure, and in the minor key. The beginning of this Prelude is reminiscent of Chopin’s *Prelude*, op. 28 no. 20 in C minor (see Figure 3.14, below). The beginning of the Prelude no. 20 by Chopin is similar to mm. 2-3 of Glière’s Prelude no. 2. Both pieces have the same key, dotted rhythms, and octaves in the left hand in common.

![Largo.](image)

Figure 3.14. Frédéric Chopin, *Preludes*, op. 28, no. 20, mm. 1-5
Prelude, Op. 30, no. 3 in D-flat major

Table 3.3. Overview of Prelude no. 3

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Tonal center</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-16)</td>
<td>a (mm. 1-8)</td>
<td>D-flat major</td>
<td>p</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 9-16)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B (mm. 17-37)</td>
<td>b (mm. 17-37)</td>
<td>A-flat major- D major</td>
<td>p</td>
</tr>
<tr>
<td>A’ (mm. 38-57)</td>
<td>a (mm. 38-45)</td>
<td>D-flat major</td>
<td>f–dim.</td>
</tr>
<tr>
<td></td>
<td>a² (mm. 46-57)</td>
<td></td>
<td>mf–p–cresc. –ff</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 3 from volume 1 is in the key of D-flat major. The tempo is indicated as Vivace with the metronome marking of dotted quarter note equals 88. The piece consists of three parts with no coda. Repeated chords feature prominently in this prelude.

Form

Prelude no. 3 is in ternary form, ABA’ with subsections. The A section consists of two parallel phrases (a and a¹). The second phrase begins one octave lower. The B section has three six-bar phrases, adding three bars to the last six-bar phrase (6+6+9 bars). The first twelve measures in the A’ section are identical to its A section counterpart. An extra eight bars are added at the end of the A’ section.

Meter

The meter is 3/8. The triple meter is clearly defined by the left-hand accompaniment pattern of three eighth notes; three groups of two sixteenth notes in the right hand also present the triple meter. Its fast tempo and bass motion, however, result in one pulse per measure.
**Rhythm**

Two primary rhythmic motives are presented, including three eighth notes (motive $x$) and six sixteenth notes (motive $y$). The A section begins with the two rhythmic motives (see Figure 3.15, below).

![Figure 3.15. Glière, Prelude, Op. 30, no. 3 in D-flat major, mm. 1-4](image)

In the B section, motive $y$ is employed exclusively. The rhythmic pattern of the A’ section is the same as the A section with two exceptions; 1) in the left hand in m. 54: a quarter note and an eighth note, and; 2) in m. 56: one dotted quarter note. These are the only two rhythmic exceptions in the entire piece.

**Melody**

The melodic motive (first four measures) is presented in the A and A’ sections in a descending motion. While the first half of subsection ‘a’ recurs with the same melody, the second half of subsection ‘a’ returns with an alteration of the chromatic ascending figure in the a¹ and a² subsections. The second phrases (a¹ and a²) of the A and A’ sections appear one octave lower. Instead of counting the melodic motive, the B section has chords to present harmonic motions, which is gradually moving up throughout the B section.
Harmony

Prelude no. 3 is in the key of D-flat major. The overall harmonic structure of this prelude is I - V\(^+$\) - I in D-flat major. The A section begins in the key of D-flat major and modulates to A-flat major (see Figure 3.16).

Figure 3.16. Glière, Prelude, Op. 30, no. 3 in D-flat major, mm. 13-17

In the B section, the three six-bar phrases create a sequence by moving up a whole step (D-flat – E-flat – F). The A-flat major modulates to D major in the second six-bar phrase in m. 23. In the key of D major, the A dominant seventh chord in mm. 33-34 is enharmonically identical to the B-double-flat dominant seventh chord, which is also German 6\(^{th}\) in D-flat major. The German 6\(^{th}\) chord moves and stays in the A-flat augmented triad at the end of the B section, instead of resolving the German 6\(^{th}\) to the dominant (see Figure 3.17). The key of D-flat major is reestablished in the A’ section. As in the A section, both hands again move chromatically in parallel motion at the end of the A’ section. The right hand keeps going up to the tonic while the left hand moves up from B-flat to the dominant, A-flat, and ends in tonic.
Keyboard Usage

The A and A’ sections utilize the outer registers of the keyboard, whereas the B section is concentrated in the tenor and alto range, except for the final seven bars. In the A and A’ sections, the simple three notes of the left hand are arranged as broken chords with the outer notes in wide ranges extending to the intervals of a tenth, twelfth, a fifteenth (mm. 8, 35), and a seventeenth (mm. 7, 44). The octaves in the left hand appear in the ends of the A and A’ sections and serve to prepare for the cadences. In the B section, both hands need to overlap, which is technically demanding.

Other Stylistic Elements

This Prelude keeps the dynamic in p with the short and sudden f moment twice in the B section (mm. 23, 29) until the crescendo in m. 37, leading to the A’ section. In contrary with the soft A section, the A’ section begins with f and gets softer. In the last eight measures of the section, the top notes move to D-flat (the tonic) in chromatic ascending motion with a dynamic change from p to ff.
The figuration of the B section is reminiscent of Liszt’ *Après une Lecture de Dante: Fantasia quasi Sonata* (see Figure 3.18). Liszt and Glière use repeated sixteenth notes played alternately between both hands.

![Presto agitato assai](image)

Figure 3.18. Franz Liszt, *Après une Lecture de Dante: Fantasia quasi Sonata*, mm. 35-37

**Prelude, Op. 30, no. 4 in C-sharp minor**

**Table 3.4. Overview of Prelude no. 4**

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-32)</td>
<td>a (mm.1-16)</td>
<td>C-sharp minor</td>
<td><em>ff</em></td>
</tr>
<tr>
<td></td>
<td>b (mm. 17-32)</td>
<td>B minor</td>
<td></td>
</tr>
<tr>
<td>B (mm. 33-81)</td>
<td>c (mm. 33-35)</td>
<td>A major</td>
<td><em>ff</em></td>
</tr>
<tr>
<td></td>
<td>d (mm. 36-48)</td>
<td>C-sharp minor</td>
<td><em>dim. – ppp</em></td>
</tr>
<tr>
<td></td>
<td>e (mm. 49-67)</td>
<td>C-sharp minor</td>
<td><em>pp – cresc. – f – cresc.</em></td>
</tr>
<tr>
<td></td>
<td>f (mm. 68-81)</td>
<td>C-sharp minor</td>
<td><em>ff – cresc.</em></td>
</tr>
<tr>
<td>A’ (mm. 82-113)</td>
<td>a¹ (mm. 82-97)</td>
<td>C-sharp minor</td>
<td><em>fff</em></td>
</tr>
<tr>
<td></td>
<td>g (mm. 98-113)</td>
<td></td>
<td><em>dim. – f – dim. – mf</em></td>
</tr>
<tr>
<td>Coda (mm. 114-134)</td>
<td></td>
<td>C-sharp minor</td>
<td><em>p – dim. – ppp</em></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 4, from volume 1 is in the key of C-sharp minor. The tempo is indicated as *Presto impetuoso* with the metronome marking of dotted-half note equals 76. This Prelude consists of three parts with a coda. The key is primarily in C-sharp minor with brief modulations to other keys.
Form

Prelude no. 4 is in ternary form, ABA’ with subsections. The A section consists of two sixteen-bar phrases (a and b). The B section comprises four phrases (c, d, e, and f), three, sixteen, nineteen, and fourteen bars respectively. The A’ section consists of two sixteen-bar phrases (a₁ and g) leading to the Coda. Unlike the A and A’ sections, the B section has an irregular phrase structure and is through-composed. The coda is a tonic prolongation with C-sharp pedal point.

Meter

Meter is indicated with a time signature of 3/4, providing three beats per measure. The tempo marking, Presto, and the rhythmic arrangement indicate one large pulse in each bar throughout the prelude. This is interrupted only at mm. 47-48, mm. 53-56 and mm. 59-60 by alternating bars of 3/4 and common-time: in these passages, the two-note quarter note slurs give a momentary effect of seven beats, with the successive 3 and 2 meters: |1-2-3|4-5-6-7| (see Figure 3.19).

![Figure 3.19. Glière, Prelude, Op. 30, no. 3 in C-sharp minor, mm. 53-56](image-url)
Rhythm

In Prelude no. 4, two principal rhythmic ideas are utilized throughout the piece, including eight-note triplets and figuration of the two-note slur (see Figure 3.20).

![Figure 3.20. Glière, Prelude, Op. 30 no. 4 in C-sharp minor, mm. 1-4](image)

The triplets are arpeggiated in the A section and presented as ascending motion in the B section. These two figurations from the A and B sections are combined in the A’ section and in the coda. The second rhythmic idea, a group of slurred one half note and one quarter note, appears in all sections (see Musical Example 3.18). The slurred two notes are embellished with triplets as a middle voice in the A’ section. The four sixteenth-note figure appears only three times, each time on the third beat in mm. 9, 25, and 90. The ties over the bar continue the pulsation effect that was created by the quarter-beat rest in mm. 65-74 and 110-113. (see Figure 3.21).

![Figure 3.21. Glière, Prelude, Op. 30 no. 4 in C-sharp minor, mm. 66-70](image)
Melody

The main melodic motive of Prelude no. 4 is formed by arpeggiated triplets followed by slurred two chords moving by a half step up or down (see Musical Example 3.18). The A section is made up of sixteen two-bar phrases that are rhythmically identical, except for use of the sixteenth notes in mm. 9 and 25. In the B section, the motive presented in the first two bars is united as a combination of triplets in ascending motion and slurred two chords between hands. The B section opens with triplets as fragments of chromatic ascending motion and arpeggiation in the left hand. The two chords in the right hand are repeated an octave higher in the B section. Chords in the right hand chromatically descend from m. 68 to m. 74. The slurred two chords appear one octave lower each bar in the last four bars of the B section. The melodic motive returns with embellishments in the first half of the A’ section. The second half of the A’ section employs the materials presented in the B section, triplets in ascending motion and slurred two chords. The coda is also built on materials from the main two-bar motive, but with a simpler texture.

Harmony

Prelude no. 4 is in the key of C-sharp minor. The overall harmonic structure of this prelude is i - bvi - VI - i in C-sharp minor. The second half of the A section modulates to B minor followed by three measures in A major. The B section maintains the tonic key without modulation toward the end of the piece. The bass line plays a significant role in delineating the harmony of the prelude. In the A section, the dotted half notes in the left hand keep the tonic, C-sharp, until m. 9 and create a tetrachord, C-sharp, D-sharp, E-sharp, and F-sharp between m. 11 and m. 15. Measure 15 has the C-sharp half-diminished seventh
chord with F-sharp (the dominant of B minor) in the bass. The chord functions as a pivot
to modulate to B minor (see Figure 3.22).

Figure 3.22. Glière, Prelude, Op. 30 no. 4 in C-sharp minor, mm. 15-18

Like the first half of the A section, the bass line moves from B to E, creating B
tetrachord, in the second half of the A section (see Figure 3.23).

Figure 3.23. Bass line from mm. 1-15 and 17-31

The modulation in mm. 31-33 also happens the same way as in mm. 15-17 (see
Figure 3.24).

Figure 3.24. Modulation from B minor to A major in mm. 31-33
Measure 31 has the B half-diminished seventh chord with E (the dominant of A major) in the bass. The chord also functions as a pivot to modulate to A major. The B section begins with a short transitional A major section in three measures (mm. 33-35). The last chord in the A major section (C-sharp minor chord) as a pivot chord modulates to the original key, C-sharp minor. The bass line of the B section centers around G-sharp, the dominant of C-sharp minor. The bass starts on D-sharp in m. 36 and goes to G-sharp. The G-sharp moves up primarily chromatically from A to an octave high A, and then back to D-sharp, V/V in C-sharp minor in m. 68. The dominant, G-sharp, returns in m. 71 and stays with the harmonic flavors such as vii°7 and i°6 until the A’ section begins. The second half of the A’ section is a preparation for the dominant with Ger+6 and i6, and finally arrives at the dominant, G-sharp, in mm. 110. Then the coda follows and has a long tonal pedal point, with two moments in the dominant. The prelude ends softly on the tonic chord.

**Keyboard Usage**

Prelude no. 4 uses a tessitura of five octaves, until the Coda, with the ascending triplet arpeggios covering over three octaves in the A and A’ sections. The B section extends the range upwards to nearly six octaves. In the Coda, both hands are primarily played below middle C in the coda, except for the melodic line, which hovers between B#, C#, D-natural, and E. The final chord of the Prelude is widely spaced, in open position, over four octaves, on the tonic chord. The pedal marking for the first two bars is presented in this prelude for the first time.

**Other Stylistic Elements**

The prelude features triplets in arpeggiated and chromatic motion. Chords move chromatically. Prelude no. 4 marks the first time Glière provides pedal markings in Op. 30,
appearing only in mm. 1-2, with no further indications or instructions or instructions. However, these opening pedal markings suggest that the performer might follow this indication in similar figurations. The Coda is a tonic pedal point but there is a ledger line missing on the lowest note of the first bar of the line in m. 130. It looks like an E but it should be C-sharp, the tonic.

**Prelude, Op. 30, no. 5 in D major**

**Table 3.5. Overview of Prelude no. 5**

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-12)</td>
<td>a (mm.1-5)</td>
<td>D major</td>
<td>p</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 5-12)</td>
<td>B minor</td>
<td>mf – cresc. – f – p</td>
</tr>
<tr>
<td>A’ (mm. 30-44)</td>
<td>a (mm. 30-35)</td>
<td>D major</td>
<td>mf &gt; p – dim.</td>
</tr>
<tr>
<td></td>
<td>a² (mm. 35-44)</td>
<td></td>
<td>p – dim.</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 5, from volume 1 is in the key of D major. The tempo is indicated as Andante with the metronome marking of quarter note equals 63. The tempo of the B section, however, changes to *Più mosso* and has thicker texture. The piece consists of three parts with no coda.

**Form**

Prelude no. 5 is in ternary form, ABA’ with subsections. The A section consists of only two phrases, of five and seven bars. The B section comprises three six-bar phrases. The A’ section consists of two phrases, of five and nine bars, respectively. The first five bars of the A and A’ sections are identical.
Meter

The meter is common time throughout. Preludes no. 5 begins with an upbeat (see Figure 3.25). Glière provides a tempo change of *molto rit.* at the end of the A section, and *rit.* at mm. 27 and 30 of B section.

![Meter Example](image)

Figure 3.25. Glière, Prelude, Op. 30, no. 5 in D major, mm. 1-3

Rhythm

Glière utilizes a variety of rhythmic ideas including a dotted rhythm, duplet, triplet, quintuplet, sextuplet, and thirty-second note arpeggios. Quintuplets are used sparingly, appearing in the melody three times in the A section, and twice in the A’ section. The triplets begin to appear at the end of the A section and are predominantly employed in the right hand in the B section. The main rhythmic motive $x$, however, is the combination of three upbeat eighth notes and a dotted rhythm which opens the piece (see Figure 3.25). Motive $x$ appears in the left hand in mm. 5-6, and is prominently used in the second half of the A’ section. Rhythmically, the B section is independent except for the use of triplets, which include tied notes in mm. 13-14 and 17. The rhythm of the B section consists of notes with a shorter note value such as sixteenth-note sextuplets and thirty-second-note arpeggios, and ascending, accented quarter notes in mm. 15 and 18.
Melody

The melodic motive $x$ is presented in the first two measures. The left hand takes over the melodic motive in m. 5. Motive $x$ does not appear in the B section but returns in the A’ section. The melodic interval of a minor sixth in the first two notes (A-sharp and F-sharp) as a down beat is important in this prelude. The interval of the minor sixth (B-flat to F-sharp) appears in its enharmonic form as the augmented fifth (A-sharp to F-sharp) at the end of the B section (mm. 28-29). At the end of the A’ section, the enharmonic intervals return, where the melodic motive $x$ is repeated three times (mm. 41-43) appearing enharmonically in the latter two measures, finally resolving into a major sixth in the last bar. In addition, a descending perfect fifth is repeated five times at the end of the A section and is used as an ascending interval in the B section (see Figures 3.26 and 3.27).


Figure 3.27. Glière, Prelude, Op. 30, no. 5 in D major, mm. 13 and 16
Harmony

Prelude no. 5 is in the key of D major. The overall harmonic structure of this prelude is I - vi - ii - iv - I in D major. The original key, however, is ambiguous in terms of no strong cadence in D major. There is a V7 - I₄ progression in m. 5, but this is not a cadence because the tonic₄ is too weak and short to establish the cadence. The second half of the A section modulates to B minor. The G major chord is used as a pivot chord in the second beat of measure 6 (see Figure 3.28).

In the the B section, the bass line creates a chromatic scale from E to A, which outlines ii to V in D major, with sequences in mm. 13-23 (see Figure 3.29).

The first sequence comprises three measures, which are repeated once. The second sequence is composed of one measure, and the final one consists of half of a measure. The second and third sequences occur three times each. The sequences create the sense of excitement. The B section begins with the sequence in the key of E minor. It modulates to G minor in m. 16 and D major in m. 18. The rest of the B section remains in the original key, D major, although there is no pure triad of D major. The bassline of the B section,
however, is interesting to examine because it gives a hint of D major. The bass in the first sequence moves from E to G and ends on E-flat. The E returns in m. 19 which is the beginning of the second sequence, and then the bass chromatically moves up to A in m. 23 when the sequence happens. The A in m. 23 is the fifth of D minor triad, which is weak and unstable because it is the cadential⁵₆ to resolve the previous Ger⁴₆ in m. 22. The bass moves G, A, and D in mm. 25, 29, and 30 respectively, which is IV, V, and I of D major. The cadential function of the dominant to tonic progression in mm. 29-30 weakens because the V⁹ in m. 29 omits the fifth and adds the sixth, and the tonic chord in m. 30 includes C-sharp, the seventh. In the A’ section, Glière employs secondary dominant chords and altered chords like in the A section. In the last four measures of the A’ section, the interval of a minor sixth appears enharmonically in the interval of augmented fifth, followed by a major sixth. This prelude ends with the pure D major triad.

**Keyboard Usage**

In the A and A’ sections, the range between hands is widely spaced, from G₁ to G₆ in the A section and A₁ to F#₆ in the A’ section. The right hand is played in octaves in the last six bars of the A section. The B section contrasts with the A and A’ sections with a fuller texture and frequent use of triads and arpeggios.

**Other Stylistic Elements**

Glière provides indication of musical mood such as *tranquillo* both in the opening and ending. With this indication, this prelude begins and ends softly in a slow tempo. The B section changes its tempo to *Più mosso* with the broader dynamic range from *piano* to *fortissimo*, which gives a notable contrast with outer sections. This prelude ends with an arpeggiated chord, which is indicated by the composer. Prelude no. 5 is written in a style
of nocturne in that it contains features of nocturne including slow tempo, lyricism, and expansion of the range of the harmonic accompanying patterns.

Prelude, Op. 30, no. 6 in D minor (Volume 2)

Table 3.6. Overview of Prelude no. 6

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Tonal center</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-16)</td>
<td>a (mm. 1-4)</td>
<td>D minor</td>
<td>pp</td>
</tr>
<tr>
<td></td>
<td>b (mm. 5-8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 9-12)</td>
<td>F minor – D minor</td>
<td>pp – cresc.</td>
</tr>
<tr>
<td></td>
<td>c (mm. 13-16)</td>
<td>D minor</td>
<td>mf – cresc. – f – dim.</td>
</tr>
<tr>
<td>B (mm. 17-32)</td>
<td>d (mm. 17-20)</td>
<td>G minor</td>
<td>mf</td>
</tr>
<tr>
<td></td>
<td>d¹ (mm. 21-24)</td>
<td>B-flat minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e (mm. 25-28)</td>
<td>E-flat minor – sequence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f (mm. 29-32)</td>
<td>E-flat major – D minor</td>
<td>poco a poco cresc.</td>
</tr>
<tr>
<td>A’ (mm. 32-40)</td>
<td>a² (mm. 33-36)</td>
<td>D minor</td>
<td>ff</td>
</tr>
<tr>
<td></td>
<td>b¹ (mm. 37-40)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 6, from volume 2 is in the key of D minor. The tempo is indicated as Con amarezza (with bitterness) with the metronome marking of quarter note equals 76. The piece consists of three parts with no coda. All sixteenth notes between voices move chromatically in parallel motion.

Form

Prelude no. 6 is in ternary form, ABA’ with subsections. It has a regular four-bar phrase structure. The A section consists of four four-bar phrases (a, b, a¹ and c). The B section also comprises four four-bar phrases (d, d¹, e, and f). The A’ section consists of two four-bar phrases (a² and b¹).
**Meter**

The meter is indicated with a time signature of 2/4, providing two beats per measure throughout the piece. The simple duple meter is defined by two quarter notes in each measure, although each beat is subdivided into four sixteenth notes.

**Rhythm**

Prelude no. 6 primarily consists of two rhythmic motives, two quarter notes and eight sixteenth notes per measure, including alternations of two quarter notes (see Figure 3.30). Instead of the regular quarter note, a set of one sixteenth note and one dotted eighth note appear in the second half of the A section. The consistent syncopation in the sixteenth notes with tied notes occurs throughout the piece with exceptions of straight patterns of sixteenth notes without ties at the end of each section. The syncopated rhythm is also employed in mm. 13-16 (see Figure 3.31). The quarter note also changes into two eighth notes in the second half of the B section. Glière uses half notes in the left hand in the last section.

![Figure 3.30. Glière, Prelude, Op. 30, no. 6 in D minor, mm. 1-4](image)

![Figure 3.31. Glière, Prelude no. 6 in D minor, op. 30, mm. 14-16](image)
Melody

The principal melodic motive, appearing in the top voice, consists of three repeated notes, followed by a descent of a half-step (see Figure 3.32).

![Figure 3.32. Melodic motive of Prelude no. 6](image)

This motive appears throughout the piece with its variations. In the last subsection of the A section (‘c’), Glière uses chromatic ascending and descending motion, with a changed rhythmic idea (see Musical Example 3.26). In the first half of the B section, the left hand takes over the melodic motive, in octaves; in the second half of each phrase, the second repeated note drops down an octave (see Figure 3.33).

![Figure 3.33. Glière, Prelude, Op. 30, no. 6 in D minor, mm. 17-20](image)

In the second half of the B section, a variation of the melodic motive returns to the right hand, with patterns of two and three descending chromatic notes (mm. 25-30). In the last section, the primary melodic motive appears in octaves; this time, the composer also adds double thirds, both between the notes of the octave melody, and an octave below in the left hand, above the bass notes. In the first six measures of the A and A’ sections, the melody descends chromatically from D to A by half step (see Figure 3.34).
Harmony

Prelude no. 6 is in the key of D minor. There is, however, no stable triad in D minor because the notes quickly move chromatically, creating non-chord tones. The overall harmonic structure of this prelude is i - iv - ii - i in D minor. Glizer frequently employs secondary dominant chords throughout the piece. In the A section, diminished chords are commonly used. In the first half of the A section, three repeated notes of the top voice stay in the same harmony, although the middle and low voices move in chromatic motion. The harmonic rhythm changes every other measure in the first half of the A section, but changes on every beat in the second half of the A section. The original key, D minor, briefly shifts to F minor in mm. 11-12 and returns in m. 13 by using the second beat of m. 12 as a pivot chord. In the B section, the first phrase ‘d’ begins in the key of G minor and then is transposed to B-flat minor in the second phrase ‘d1.’ In these two phrases of mm. 17-24, the harmonic rhythm also changes every other measure. The third phrase of the B section, ‘e,’ modulates to E-flat minor. In mm. 27-28, a circle-of-fifths sequence ends on B-flat major triad, the dominant of E-flat major and the submediant of D minor. The original key returns in the last phrase of the B section, ‘f,’ in m. 29. The first six measures of the A section are repeated with embellishment in a counterpart of the A’ section. Namely, the two lower voices of the A section are doubled with both hands in the A’ section and the bass notes are added. The prelude ends on the tonic of D minor followed by V#7 instead of the pure dominant chord.
Keyboard Usage

Prelude no. 6 begins with a closed hand position, all in the treble clef, and the range between both hands becomes more broad throughout the piece. The first half of the A section has three voices, and one more voice is added in the second half of the A section. The first half of the B section continues with four voices, but the melody in the left hand is doubled at the octave. In the last section, A’, Glière uses three staves, two treble clefs and one bass clef, doubling the melodic and bass notes at the octave (see Figure 3.35). The chords in the middle clef are played with two hands. The top clef is used for clearly outlining the melodic line, and the upper thirds in the middle clef are played with the right hand; the lower thirds alternate with the bass line in the left hand.

![Figure 3.35. Glière, Prelude, Op. 30, no. 6 in D minor, mm. 32-34](image)

Other Stylistic Elements

Prelude no. 6 is highly chromatic. The main element of the piece is the underlying chromaticism in both hands, necessitating careful use of the pedal. Glière progressively increases the level of technical difficulty by adding thirds to the melodic line in the B section, and the addition of doubling thirds, between the octave melodic line and wide leaps in the left hand (in the space of a sixteenth note) between the tied thirds and the bass line, in the A’ section.
Prelude, Op. 30, no. 7 in E-flat major

Table 3.7. Overview of Prelude no. 7

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-24)</td>
<td>a (mm. 1-12)</td>
<td>E-flat major</td>
<td>f – mf</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 13-24)</td>
<td>E-flat major – C major</td>
<td>f – mf – dim.</td>
</tr>
<tr>
<td>B (mm. 25-42)</td>
<td>b (mm. 25-30)</td>
<td>C major</td>
<td>p – cresc.</td>
</tr>
<tr>
<td></td>
<td>b¹ (mm. 31-42)</td>
<td>E major</td>
<td>mf – cresc. &lt;</td>
</tr>
<tr>
<td>A’ (mm. 43-66)</td>
<td>a² (mm. 43-56)</td>
<td>E-flat major – E major</td>
<td>ff – dim.</td>
</tr>
<tr>
<td></td>
<td>b² (mm. 57-66)</td>
<td>E-flat major</td>
<td>mf – p</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 7, from volume 2 is in the key of E-flat major. The tempo is indicated as Allegro with the metronome marking of dotted half note equals 69. The prelude consists of three parts with a coda.

**Form**

Prelude no. 7 is in ternary form with subsections. The A section consists of two twelve-bar phrases (a and a¹). The B section comprises two phrases (b and b¹), which divide into six and twelve bars, respectively. The last six bars of the B section are an extension. The A’ section consists of two phrases (a² and b²), fourteen and ten bars, respectively. Each phrase contains fourteen and ten bars. The first eight bars of the A’ section are identical to the a¹ subsection. The coda is a prolongation of the tonic key.

**Meter**

The meter is indicated with a time signature of 3/4, providing three beats per measure throughout the piece. In the A and A’ sections, six eighth notes are exclusively used in the left hand, providing three beats in a bar with an alternation of four eighth notes.
and one eighth-note triplet. Prelude no. 7, however, has one big pulse in each bar with the bass motion.

**Rhythm**

Glière employs dotted rhythms, eighth notes, and eighth-note triplets, creating four primary rhythmic motives ($x, y, z,$ and $w$) (see Figure 3.36), which are prevalent throughout the piece.

Figure 3.36. Glière, Prelude, Op. 30, no. 7 in E-flat major, mm. 1-7

In the A and A’ sections, the rhythmic motives $x$ and $w$ appear in the right hand while other two motives $y$ and $z$ are employed as accompaniment patterns. (see Figure 3.36). Motive $z$ is only utilized in the outer sections. In the B section, the relationship between hands and the rhythmic motives is broken. Motive $x$ alternately appears in both hands, and the other motives, $y$ and $z$, occur in the opposite hand of motive $x$. The dotted quarter notes appear in the B section and return in the coda. In the coda, the diminution of motive $x$ is predominantly used in the right hand. Quarter notes only appear at the end of the coda.
Melody

The two melodic motives, \( x \) and \( w \), of Prelude no. 7, are utilized throughout the piece presented in mm. 1-2 and 5-6 (see Figure 3.36). The first melodic motive, \( x \), is a combination of the leaps of a perfect fourth, a major second, a minor third, and half steps. The perfect fifth is later altered to the tritone. Motive \( x \) is presented as an octave doubling in the A and the first half of A’ section and as single notes and thirds in the B section. The second melodic motive, \( w \), is a combination of a minor second and minor third with alterations such as use of larger intervals. In the B section, the left hand takes over the first melodic motive in mm. 29-30 and 35-38 (see Figure 3.37). The interval of the descending major third (G and E-flat) in the top voice repeatedly appears only in the coda.

![Figure 3.37. Glière, Prelude, Op. 30, no. 7 in E-flat major, mm. 28-30](image)

Harmony

Prelude no. 7 is in the key of E-flat major. The overall harmonic structure of this prelude is simple, I - VI - I in E-flat major. The accompaniment pattern is based on broken chords. The bass in the A section moves from the tonic, E-flat, to A-flat in the first four bars of the A section, and chromatically moves down back to E-flat in m. 13. Glière modulates to C major in the second half of the A section in m. 17. The B section begins in the key of C major, with a six-bar sequence in C major and in E major. Glière uses
secondary dominant chords in the next four bars in mm. 37-40, and in mm. 41-42, B-flat dominant chord, bV of E major and V of E-flat major, functions as a pivot chord back to the original key, E-flat major. The A’ section has a brief E major part. The original key, E-flat major, returns, and the tonic remains on the bass throughout the second half of the A’ section. The coda begins at m. 67; an ascending line with G – E-flat ascending in three octaves, maintains the prolongation of the tonic key. The A half-diminished seventh chord in mm. 72-73 becomes an A-flat minor seventh chord in m. 74-75, resolving to a pure E-flat major in the last four bars. The A-flat and C-flat on the A-flat minor chord move a half step down, forming an E-flat major triad. The prelude ends on the pure tonic triad in the last four bars.

**Keyboard Usage**

The texture of Prelude no. 7 is homophonic. The accompaniment pattern is based on extended chords such as ninths, which do not appear in consecutive order but are alternating. Both hands are primarily positioned in a tessitura of four octaves.

**Other Stylistic Elements**

The dotted rhythms of Prelude no. 7 create a lively mood. Since a pianist needs to coordinate the rhythmic figuration of dotted notes with slurs and arpeggiated accompaniment patterns together, expert pedaling is required.

**Prelude, Op. 30, no. 8 in E-flat minor**

Table 3.8. Overview of Prelude no. 8

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-19)</td>
<td>a (mm. 1-9)</td>
<td>E-flat minor</td>
<td>ff – pp – mf</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 10-19)</td>
<td>E-flat minor</td>
<td>-</td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 8, from volume 2 is in the key of E-flat minor. The tempo is indicated as *Affanato* (anguished) with the metronome marking of dotted-half note equals 100. The Prelude consists of three parts.

**Form**

Prelude no. 8 is in ternary form with subsections. The A section consists of two nine-bar phrases (a and a¹), followed by a five-bar bridge section. The B section comprises three phrases (b, c and d), which include one of eight bars and two of four bars. The last six bars of the B section are an extension. The A’ section is an extended phrase, with a conclusion beginning on a dominant seventh pedal point, on the last sixteenth of m. 54.

**Meter**

The meter is indicated with a time signature of 3/4. The triple meter is defined by three groupings of dotted-eighth - sixteenth per bar, and is unchanged throughout. The prelude begins with an anacrusis to the second beat, and ends solidly on a dotted-half note.

**Rhythm**

Prelude no. 8 uses basic note values such as dotted rhythm, quarter, and dotted half, with dotted rhythms (8th-16th) dominating both hands. Quarter notes only appear in the right hand, and dotted-half notes present a pedal point at mm. 55-56, and also conclude the piece. The dotted rhythm begins with a sixteenth note, creating a short and long rhythmic pattern.

<table>
<thead>
<tr>
<th>Bridge (mm. 19-23)</th>
<th>C major chord horizontally</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B (mm. 23-39)</td>
<td>c (mm. 31-34)</td>
<td>d (mm. 35-39)</td>
</tr>
<tr>
<td>b (mm. 23-30)</td>
<td>C-flat major – E-flat major</td>
<td>Series of major triads</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transition</td>
</tr>
<tr>
<td>A’ (mm. 39-60)</td>
<td>E-flat minor</td>
<td>p – f &lt; ff</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bridge</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;b mm. 19-23&gt;</td>
<td>C major chord horizontally</td>
</tr>
<tr>
<td>B (mm. 23-39)</td>
<td>c (mm. 31-34)</td>
</tr>
<tr>
<td>b (mm. 23-30)</td>
<td>C-flat major – E-flat major</td>
</tr>
<tr>
<td>c (mm. 31-34)</td>
<td>Series of major triads</td>
</tr>
<tr>
<td>d (mm. 35-39)</td>
<td>Transition</td>
</tr>
<tr>
<td>A’ (mm. 39-60)</td>
<td>E-flat minor</td>
</tr>
<tr>
<td></td>
<td>p – f &lt; ff</td>
</tr>
</tbody>
</table>
Melody

The melody appears in the top voice. Three principal melodic motives are presented in mm. 2-7, with an upper neighbor tone, a leap of a minor third following descending three notes, $x$, ascending six notes, $y$, and three notes forming intervals down a half step and down a perfect fifth, $z$ (see Musical Example 3.31). The melodic line in the right hand presented in mm. 2-5 is reinforced by the bass line, on the beat, one sixteenth later, which creates a resultant rhythm between the tied notes and the bass line (see Figure 3.38; green circles). Motive $z$ is repeated one octave lower.

![Figure 3.38. Glière, Prelude, Op. 30, no. 8 in E-flat minor, mm. 1-8](image)

In the second half of the A section, motive $y$ is inverted in mm. 10-14. Motive $z$ is also inverted, moving up a half step, and up a perfect fourth in mm. 15-16 and 17-18. The inverted motive $z$ is extended in the Bridge section. Glière creates a long descending chromatic phrase from G to B in mm. 31-38. In terms of the melodic motives, the B section is not closely related to the A and A’ sections. The figuration also tends to move in contrary motion between the hands, alternately widening the space between two hands. The
principal melodic motives return in the A’ section. The first half of the A section reappears one octave higher in mm. 39-47. The alteration of motive \( v \) from the second half of the A section recur in mm. 47-50. The ascending three notes are repeated three times in mm. 51-54, each time one octave lower with two additional notes added to the final statement, which lead to the conclusion. In the last five bars, the three notes (F-G-flat-E-flat) are repeated four times, each time one octave lower.

**Harmony**

Prelude no. 8 is in the key of E-flat minor. The overall harmonic structure of this prelude is simple, I - VI - I in E-flat minor. This prelude does not begin in the tonic. Instead, the progression of a subdominant (ii\( \text{ol}^6 \)), dominant (V), and tonic (i) in three chords is shown in m. 1. The A section ends on a C dominant seventh chord, leading to the bridge section. The bridge section ends on a G-flat major chord, V of C-flat major, becoming a cadence to the new key. The C major chord is a Neapolitan in C-flat major, which is the new key of the B section. The B section begins in the C-flat major and modulates to E-flat major, which is a four-bar sequence, occurring by up a major third. The sequence ends on a minor v of each key, G-flat minor and B-flat minor. In mm. 31-34, the bass in each bar creates a chord of G major, E major, C-sharp major, and B-flat major (enharmonically A-sharp major), moving down by a minor third. Through this process, B-flat minor in m. 30 turns into B-flat major, the dominant of E-flat minor, the original key. In mm. 35-37, while the melody chromatically descends, the bass chromatically ascends. This contrary motion results in chords of A-flat major and B-flat major, the subdominant and dominant of E-flat minor in m. 38. The original key, E-flat minor, returns in the A’ section in m. 39. A series of secondary dominant chords (V\(^7\) of something) in mm. 49-54 arrives at vii\(^{042}\) and V\(^7\) in
m. 54. The dominant seventh harmony stays in the next two bars, and moves to the tonic, which is the only authentic cadence in the original key.

**Keyboard Usage**

Prelude no. 8 is primarily homorhythmic in that both hands simultaneously play the same rhythm. The Prelude begins with a close position between hands and becomes broader, encompassing tessitura of six octaves. The melody is on the offbeat, which would be confusing to count. It would be helpful to count one big pulse per bar, considering the first measure begins with a down beat.

**Other Stylistic Elements**

Glière employs successive, unbroken dotted rhythms throughout the piece. This Prelude begins with the harmonic progression, IV-V-I in three chords in m. 1, which establishes the tonality. The similar opening is shown in the beginning of Chopin’s Preludes, op. 28 no. 16 in B-flat minor (see Figure 3.39, below). The first bar of Chopin prelude remains in dominant-seventh harmony. Another example is found on the opening of Chopin Nocturne, op. 32 no. 2.

![Figure 3.39. Frédéric Chopin, Preludes, op. 28, no. 16, m. 1, and Nocturnes, op. 32, no. 2, m. 1-2.](image-url)
Prelude, Op. 30, no. 9 in E major

Table 3.9. Overview of Prelude no. 9

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-12)</td>
<td>a (mm. 1-4)</td>
<td>E major</td>
<td></td>
</tr>
<tr>
<td>a¹ (mm. 5-12)</td>
<td>E major – D major – E major</td>
<td>cresc. – f – dim. – p &gt; – pp</td>
<td></td>
</tr>
<tr>
<td>B (mm. 13-20)</td>
<td>b (mm. 13-20)</td>
<td>F-sharp minor – A minor – C major</td>
<td>mf – mf</td>
</tr>
<tr>
<td>A’ (mm. 21-34)</td>
<td>a² (mm. 21-24)</td>
<td>E major</td>
<td></td>
</tr>
<tr>
<td>a³ (mm. 25-34)</td>
<td>E major – G major – B-flat major – D-flat major – E major</td>
<td>cresc. &lt;&lt; ff – &lt; dim.</td>
<td></td>
</tr>
<tr>
<td>Coda (mm. 35-42)</td>
<td></td>
<td>E major</td>
<td>&lt; dim. &gt; – p &gt; – pp</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 9, from volume 2 is in the key of E major. The tempo is indicated as Andante with the metronome marking of quarter note equals 54. The piece consists of three parts with a coda.

**Form**

Prelude no. 9 is in ternary form, ABA’ with subsections. The A section consists of two phrases, four and eight bars. The B section is comparatively short, only eight bars. The A’ section consists of two phrases, four and ten bars. The coda is in eight bars, which is a tonic prolongation.

**Meter**

The meter is indicated as common time (C). Glière wrote the half-note figuration (in the bass) in the opening bars, suggesting two large pulse per bar. This will also ease the execution of quarter-note triplets in the right hand in the B section and shape the overall flow of the piece.
Glière utilizes a variety of rhythms such as dotted rhythms (a dotted-quarter note and a eighth note); eighth-note triplets; four sixteenth notes-always tied to a previous grouping of triplet eighths (or sixteenths, in m. 24); syncopated rhythms; quarter-note triplets; and a sixteenth-note quintuplet (m. 33) and sextuplet (m.41). The main rhythmic motives, $x$ and $y$, of the Prelude appear in the right hand of m. 1 and are used throughout the piece (see Figure 3.40).

![Figure 3.40. Glière, Prelude, Op. 30, no. 9 in E major, mm. 1-5](image)

In the A and A’ sections, motives $x$ and $y$ are presented simultaneously, motive $x$ in the right hand and motive $y$ in the left hand, and then used independently. The A and A’ sections are similar rhythmically, both altering the rhythmic patterns continuously. There are also four-against-three (four sixteenth notes and an eighth-note triplet) in mm. 8, 28, 29. In contrast, the rhythm of the B section is marked by steady patterns of quarter-note triplet chords in the right hand, and motive $y$ is used only in the left hand.
Melody

The principal melodic motive of Prelude no. 9 is presented in m. 1 (see Figure 3.41) and reoccurs in m. 5.

![Figure 3.41. Melodic motive of Prelude no. 9](image)

This motive does not appear in the B section. The opening melodic motive returns in the A’ section, in mm. 21-22 and 25-26. Melodically, the first four measures of the A section reappear in the A’ section, but with a different harmonization and a thicker texture. The melody from m. 5 to the first half of m. 9 reappears in mm. 25-29, beginning in the left hand, and taken over by the right hand in m. 28. In the Coda, the second half of the melodic motive returns twice in mm. 37-38, with the second repetition one octave lower.

Harmony

Prelude no. 9 is in the key of E major. The overall harmonic structure of this Prelude is simple, I - II - I in E major. In the second half of the A section (a1), the original key changes to D major and returns at the end of the section. The B section begins in a new key, F-sharp minor, and then modulates up by a minor third twice, which is A minor (m.15) and C major (m.17). In the last bar of the B section (m. 20), Glière employs a B-augmented chord, $V^+$ of E major, and E major returns in the beginning of the A’ section. In the second half of the A’ section, modulations again occur up by a minor third, as in the B section. Glière moves through the keys of G major, B-flat major, and D-flat major in mm. 26-32. Then Glière utilizes V9 and flatted vi of B minor and a perfect V7 cadence in mm. 32-33 to arrive at the original key of E major in m. 35. The Coda is a tonic prolongation.
Keyboard Usage

The texture of Prelude no. 9 is homophonic; the harmonic texture becomes thicker with the harmonizations in the A’ section. The prelude begins in closed position in two octaves, later encompassing a broader range of the keyboard, and ends in a tessitura of five octaves.

Other Stylistic Elements

This Prelude suggests the style of nocturne. Glière indicates the first two chords of the opening measure to be arpeggiated, and also provides espr. in m. 1 and m. 25, to heighten the romantic character and expressiveness of the music. The pedal marking only appears once in the entire piece, in the penultimate bar.

Prelude, Op. 30, no. 10 in E minor

Table 3.10. Overview of Prelude no. 10

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-30)</td>
<td>a (mm.1-16)</td>
<td>E minor</td>
<td><em>mf – cresc. – f – f</em></td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 17-30)</td>
<td>E minor – D minor</td>
<td><em>mf – p – cresc. &lt;</em></td>
</tr>
<tr>
<td>B (mm. 31-52)</td>
<td>(mm. 31-52)</td>
<td>B major – F-sharp major – C-sharp minor – B minor – D major – E minor</td>
<td><em>f – cresc. &lt; fff – dim.</em></td>
</tr>
<tr>
<td>A’ (mm. 53-73)</td>
<td>a² (mm.53-73)</td>
<td>E minor – f minor – E minor</td>
<td><em>f – mf – mf – dim. &gt; p – pp</em></td>
</tr>
<tr>
<td>Coda (mm. 74-84)</td>
<td></td>
<td>E minor</td>
<td>&lt; p &gt; pp &lt; p &gt; pp &gt;</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 10, from volume 2 is in the key of E minor. The tempo is indicated as Allegro with the metronome marking of quarter note equals 126. The tempo of the B section, however, changes to *pochissimo più mosso* (slightly more quickly). The prelude consists of three parts with a coda.
Form

Prelude no. 10 is in ternary form, ABA’ with subsections. The A section consists of two sixteen-bar phrases (a and a'). The B section comprises two sequences (4+4 and 2+2 bars), a bridge, and a dominant prolongation. The first two bars of the A’ section include a short introduction for the A’ section, and the following four bars present an identical counterpart of the a' section. The coda is a tonic prolongation.

Meter

The meter is indicated with a time signature of 3/4. The triple meter is defined by three sixteenth-note sextuplets or three dotted rhythms (a dotted-eighth note and a sixteenth note) in each bar throughout the piece.

Rhythm

Various rhythmic ideas are presented in Prelude no. 10 such as sixteenth-note sextuplets, dotted rhythm, a group of a half note and quarter note, dotted half note and triplets. The main rhythmic motives are sextuplets and the dotted rhythm (see Figure 3.42). The sextuplets are primarily used throughout the piece.

Figure 3.42. Glière, Prelude, Op. 30, no. 10 in E minor, mm. 1-4

The sextuplets’ alterations also appear as thirty-second-note octuplets at the end of the first half of the A section (m. 16) and sixteenth-note septuplets in the second half of the
A section and the A' section. The sextuplets and dotted rhythm function as accompaniment and melody, respectively, but the dotted rhythm also appears in the left hand in the B section, and in the Coda. The eighth-note triplets only appear at the end of the B section in both hands (mm. 48-50), where the rhythm is tied from the previous measure creating a movement on the offbeat. In the right hand, the triplet rhythm is notated off by a sixteenth note. This, combined with the left hand, creates the same rhythmic consistency of the sextuplet figures.

**Melody**

The main melodic motive of Prelude no. 10 is presented as thirds in mm. 2-4, which contains ten notes including a minor sixth leap (see Figure 3.43).

![Figure 3.43. Melodic motive of Prelude no. 10](image)

The melodic motive and its fragments are utilized throughout the piece. In the outer sections, the melodic motive appears in its original form, whereas in the middle section, it is altered into octave doubling. The melodic motive is repeated in mm. 6-8 one whole step lower. In the second half of the A section, the melodic motive returns with a different harmonization in mm. 18-20 and reappears a minor third higher. In the B section, the slightly altered melodic motive alternately appears in both hands in mm. 31-39. The altered melodic motive is presented in the left hand first. When it occurs in the left hand, a minor sixth leap is altered to a minor ninth leap. The minor sixth leap changes to an octave leap in the right hand. Then, the second half of the melodic motive also appears alternately in both hands in mm. 39-43 and is repeated three times. Each repetition occurs one octave
lower in mm. 43-45. In the A’ section, the melodic motive returns in its original form and is repeated a semitone higher.

**Harmony**

Prelude no. 10 is in the key of E minor. The overall harmonic structure of this Prelude is simple, i - V - i in E minor. The first half of the A section remains in E minor through E tonicization, modulating two keys (D minor and C minor), returning to the original key. The key modulates to D minor again in the second half of the A section, m. 19. The rest of the section remains in D minor and modulates to B major in m. 29, using the E major chord as a pivot chord. The B section begins with a four-bar sequence in B major for two bars and in G-sharp minor for two bars. The sequence happens in F-sharp major and D-sharp minor. The four-bar sequence changes to the two-bar sequence by moving the circle of fifths in mm. 39-42, which is V of F-sharp, V of B, minor v of E, and V of A. Measure 43 arrives A major chord, which stays until m. 46. Then the dominant chord of E minor with embellishments remains in mm. 47-52 to prepare the return of the original key, E minor. The A’ section starts with E minor and changes keys to D major, F minor, and E-flat major in mm. 53-61. The bass line in the A’ section moves as the example below (see Figure 3.44).

![Figure 3.44. Movement of bass line in the A’ section in mm. 53-84](image)

The bass line descends in chromatic motion while stabilizing the key of E minor. The top notes in mm. 64-72 chromatically descend from E-flat to B. The Coda is a tonic prolongation.
**Keyboard Usage**

The texture of Prelude no. 10 is homophonic. Glière designates cross hands technique in the A and A’ sections, and a pianist needs to switch hands quickly while playing the fast sixteenth notes, which would be technically demanding. (see Figure 3.55).

![Image of Prelude no. 10]

Figure 3.45. Glière, Prelude, Op. 30, no. 10 in E minor, mm. 1-4

Compared to the outer sections, the B section utilizes the keyboard more spaciously.

**Other Stylistic Elements**

In terms of dynamics, unlike the A and A’ sections, the B section is presented with *forte* and *fortississimo* and no *piano*. The prelude ends softly with *pianissimo*. The sixteenth-note sextuplets should be smoothly played with legato throughout the piece.

**Prelude, Op. 30, no. 11 in F major (Volume 3)**

**Table 3.11. Overview of Prelude no. 11**

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-17)</td>
<td>a (mm. 1-8)</td>
<td>F major</td>
<td><em>mf</em> – <em>dim.</em></td>
</tr>
<tr>
<td>a¹ (mm. 9-17)</td>
<td></td>
<td>F major – A major</td>
<td><em>p</em> – <em>cresc.</em> – <em>dim.</em> – <em>dim.</em></td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 11, from volume 3 is in the key of F major. The tempo is indicated as Allegro with the metronome marking of quarter note equals 160. The piece consists of three parts with a coda.

Form

Prelude no. 11 is in ternary form, ABA’ with subsections. The A section consists of two sixteen-bar phrases (a and a¹, antecedent and consequent phrases). The B section has a brief twelve-bar phrase. The A’ section is a fifteen-bar phrase, and the coda is a tonic prolongation.

Meter

The meter is in 5/4, providing five beats per measure throughout the piece. The quintuple meter is defined by five quarter notes in each measure. The group of one half note and one dotted half note appears in the A, B and Coda sections, which is added below the five quarter notes in the left hand. It, however, does not affect the quintuple meter.

Rhythm

Glière primarily employs four rhythmic motives, which include x (five quarter notes), y (five groups of four sixteenth notes), z (a half note and a dotted half note), and w (ten eighth notes) in a measure (see Figures 3.46 and 3.47).
Motive $x$ and $y$ occurs throughout the piece. Motive $x$ is altered in its appearances starting from the second half of A section, ‘a1,’ where the first sixteenth note of each group becomes a rest. In the A’ section, the first note of the sixteenth group in motive $x$ is doubled by an octave. Motive $x$ is exclusively used in the right hand while motives $z$ and $w$ are used in the left hand. However, it is notable that in m. 50, motive $z$ appears in both hands at the same time. The composer utilizes the first three rhythmic motives in the A and B sections. The first appearance of motive $w$ is in the A’ section (see Figure 3.47).
Motive \( w \) is grouped as either four, two, and four eighth notes, or four and six eighth notes. The group of six and four eight notes and a half-note triplet appear once in m. 36 and m. 51, respectively.

**Melody**

Prelude no. 11 presents a melodic motive of a two-bar phrase, which consists of a stepwise scalar motion in quarter notes (see Figure 3.48).

![Figure 3.48. Melodic motive of Prelude no. 11](image)

This melodic motive occurs throughout the piece with alterations in the second half. The melody line is primarily in the middle voice. In the second half of the A section, the melodic motive appears one octave lower. The first seven bars of the A section, mm. 1-7, are repeated in the B section, mm. 30-36, with a melodic alteration in m. 30. In the A’ section, the melodic motive is doubled as an octave figure in the right hand. The melodic motive is utilized in the coda, borrowing the same material from the first two bars of the second half of A section (mm. 9-10) and A’ section (mm. 30-31).

**Harmony**

Prelude no. 11 is in the key of F major. The overall harmonic structure of this prelude is simple, I - vi - I in F major. Each bar primarily includes one harmony with non-chord tones. At the end of the A section, the original key, F major is switched to A major in mm. 15-17, leading to the B section in the key of D minor. In the B section the modulations happen twice. The first modulation occurs in m. 22 where the key changes to A major. The B-flat major broken chord in the left hand is both the VI of D minor and the
Neapolitan of A major. The second modulation appears in m. 24 where the key changes to D-flat major. The D major broken chord in the left hand is both the IV of A major and the Neapolitan of D-flat major. The G-sharp dominant-seventh chord in m. 25 is enharmonically A-flat dominant-seventh chord of D-flat major. In m. 29 the C dominant-seventh chord functions as a pivot chord and the original key, F major, returns. The A’ section begins in m. 30 and remain in F major. The A’ section ends in the progression of cadential $\frac{6}{4}$ and $V^7$. The Coda is a tonic prolongation.

**Keyboard Usage**

The prelude begins in the middle register of the keyboard and uses a broader range throughout the piece. Both hands are positioned from a tessitura of three octaves to five octaves. A performer must maintain a relaxed thumb of the right hand to create a smooth melodic line. The given tempo is very fast; the metronome marking of quarter note equals 160. In order to play the prelude in tempo, an agile finger movement is inevitable.

**Other Stylistic Elements**

Prelude no. 11 begins like a first species counterpoint between hands, a melody in the right hand and an added line in the left hand, filling in sixteenth notes between melodic notes. The direction of the stems indicates each of the three voices. The markings for use of the soft pedal are provided for the first time, which are *una corda* in mm. 26-27 and *tre corde* in m. 28. The prelude is etude-like in terms of a study of broken chords in the right hand.
Prelude, Op. 30, no. 12 in F minor

Table 3.12. Overview of Prelude no. 12

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-12)</td>
<td>a (mm.1-6)</td>
<td>F minor</td>
<td><em>pp – cresc.</em></td>
</tr>
<tr>
<td></td>
<td><em>a</em>(mm. 8-12)</td>
<td>F minor – G-flat major</td>
<td><em>f – dim.</em></td>
</tr>
<tr>
<td>B (mm. 13-22)</td>
<td>b (mm. 13-14)</td>
<td>G-flat major</td>
<td><em>p</em></td>
</tr>
<tr>
<td></td>
<td>b1(mm. 15-16)</td>
<td>B-flat major</td>
<td><em>mf</em></td>
</tr>
<tr>
<td></td>
<td>b2(mm. 17-19)</td>
<td>D minor – C minor</td>
<td><em>cresc.</em></td>
</tr>
<tr>
<td></td>
<td>c (mm. 20-22)</td>
<td>C minor – F minor</td>
<td><em>f</em></td>
</tr>
<tr>
<td>A’ (mm. 23-31)</td>
<td>a2(mm. 23-31)</td>
<td>F minor</td>
<td><em>ff – cresc. – fff senza dim.</em></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 12, from volume 3 is in the key of F minor. The tempo is indicated as Presto with the metronome marking of quarter note equals 132. The piece consists of three parts with no coda.

**Form**

Prelude no. 12 is in ternary form, ABA’ with subsections. The A section consists of two six-bar phrases (a and a1), whereas the B contains two two-bar phrases and two three-bar phrases, and the A’ section comprises one phrase of nine bars.

**Meter**

The meter is indicated as common time. The quadruple meter is presented in four groups of four sixteenth notes. While the right hand has chromatic figures of sixteenth notes, the left-hand figuration indicates two beats per measure. The note groupings and fast tempo indicate that the beat should be felt in two large beats per measure.

**Rhythm**

Glière utilizes two main rhythmic ideas, which are the four groups of four sixteenth notes and syncopated rhythm (x and y) throughout the piece (see Figure 3.49).
Motive $x$ acts as accompaniment, appearing solely in the right hand in the A and A’ sections. In the B section, however, it is used in the left hand and added in the right hand for the last three bars of the B section. The eighth notes are employed in the left hand in the A and A’ sections. The syncopated rhythm, a combination of an eighth note or rest, a quarter note, and an eighth note, is altered to another combination of an eighth note and a dotted quarter note.

**Melody**

The melodic motive in the left hand is presented in mm. 1-2 (see Figure 3.50).

The figuration of the melodic motive consists of an octave leap, an upper neighboring tone, and an octave down. The melody appears in the left hand in the A and A’ sections, whereas in the B section it appears in the right hand. The melodic motive is harmonized in mm. 7-8, at the beginning of the second half of the A section, ‘a¹.’ In its
second appearance, the figuration of octave down is altered to a perfect fifth down in mm. 7-8. The beginning of the A’ section is identical to the second half of the A section.

**Harmony**

Prelude no. 12 is in the key of F minor. The overall harmonic structure of this prelude is simple, i - II - i in F minor. The A section remains in F minor and modulates to G-flat major by tonicizing E-flat at the end of the section. The B section begins with a two-bar sequence in G-flat major and B-flat major in mm. 13-16. The two-bar sequence changes to a one-bar sequence in mm. 17-18, happening in the keys of D minor and C minor. In m. 21, the G major chord is a dominant of C minor and V\(^7\)/V in F minor. In the traditional harmonic progression, C major chord occurs after the G chord. Glière, however, utilizes a G-flat major chord as the tritone substitution of C major in m. 22. The G-flat chord functions as a passing tone to move from G to F in the bass. The tritone substitution recurs in m. 28 between G-flat dominant seventh chord (G-flat-B-flat-D-flat-F-flat) and C dominant seventh chord (C-E-G-B-flat). The last three measures of the piece stay in the tonic with the broken third motion in the right hand.

**Keyboard Usage**

The texture of Prelude no. 12 is homophonic. The melody appears in the left hand in the A and A’ sections while in the B section it is in the right hand. The melody and accompaniment are switched in the B section. It is challenging for a performer to play not only the consecutive broken thirds in the right hand, which require agile finger action, but also the thirds with octave doubling in the A’ section, which requires a relaxed wrist (see Figure 3.51, below).
It is also tricky to play overlapped hands in the beginnings of the A and A’ sections. The prelude begins with both hands on the base clef and uses a broader range of the keyboard.

**Other Stylistic Elements**

The broken thirds descend chromatically in the right hand and are used as an accompaniment pattern in the A section. The prelude begins with *pianissimo* and with dynamic variances becomes louder, ending with the dynamic indication, *fortississimo senza dim*. The prelude is etude-like for a study of broken thirds.

**Prelude, Op. 30, no. 13 in F-sharp major**

Table 3.13. Overview of Prelude no. 13

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-10)</td>
<td>a (mm.1-5)</td>
<td>F-sharp major</td>
<td>( p &gt; mf )</td>
</tr>
<tr>
<td></td>
<td>a\textsuperscript{1} (mm. 6-10)</td>
<td></td>
<td>cresc. &lt; &gt;</td>
</tr>
<tr>
<td>B (mm. 11-29)</td>
<td>b (mm. 11-15)</td>
<td>G-sharp minor – E minor</td>
<td>( mf – poco cresc. )</td>
</tr>
<tr>
<td></td>
<td>c (mm. 16-18)</td>
<td>E minor</td>
<td>( f – cresc )</td>
</tr>
<tr>
<td></td>
<td>d (mm. 19-25)</td>
<td>D major – F-sharp minor</td>
<td>( ff – ff – dim )</td>
</tr>
<tr>
<td></td>
<td>e (mm. 26-29)</td>
<td>Dominant prolongation of F-sharp major</td>
<td>dim.</td>
</tr>
<tr>
<td>A’ (mm. 30-41)</td>
<td>a\textsuperscript{2} (mm. 30-34)</td>
<td>F-sharp major</td>
<td>pp</td>
</tr>
<tr>
<td></td>
<td>a\textsuperscript{3} (mm. 35-41)</td>
<td></td>
<td>( p – cresc. – dim. &gt; )</td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 13, from volume 3 is in the key of F-sharp major. The tempo is indicated as Andante with the metronome marking of eighth note equals 88. The piece consists of three parts with no coda.

**Form**

Prelude no. 13 is in ternary form, ABA’ with subsections. The A section consists of two five-bar phrases (a and a¹). The B section contains irregular four phrases, which is one five-bar, one three-bar, one seven-bar, and one four-bar phrases. The A’ section comprises one five-bar and one seven-bar phrases.

**Meter**

The meter is indicated as 4/8. The note groupings indicate that the beat should be felt in two large beats per measure. In mm. 16-17, the quadruple meter changes to triple meter, 3/8, and returns in m. 18, presenting four eighth notes in each measure until m. 22. There are no additional meter changes. However, Glière provides tempo change indications such as *accel.* in m. 18 and *rit. molto* at the end of the B and A’ sections.

**Rhythm**

Glière utilizes the following note values, sixteenth notes, dotted rhythm, and sixteenth-note triplets. The dotted rhythm appears in the forms of a dotted sixteenth note and a thirty-second note, and a dotted eighth note and a sixteenth note. Glière creates three primary rhythmic motives, motives x, y, and z (see Figure 3.52).
Motive $x$ is a two-bar phrase that can be divided into two small parts. The first part consists of a quarter note tied to a group of two sixteenth notes, a dotted sixteenth note and a thirty-second note. The second part consists of one quarter note tied to a group of two sixteenth notes, and a sixteenth-note triplet with dotted rhythm. Motive $x$ is presented in the top line in mm. 1-2 and returns up one octave higher in the beginning of the second half of the A section. The first half of motive $x$ is utilized at the beginning of the B section in mm. 11-12 (see Figure 3.53).
Motive $x$ recurs up one octave higher in the first half of the A’ section and in octave doubling in the second half of the A’ section. Motive $y$ consists of a sixteenth rest followed by three sixteenth notes and a quarter note. It appears in the middle and lower voices presented in the outer sections, with an exception at the beginning of the B section, mm. 11-13. Motive $z$ is the sixteenth-note triplet that occurs throughout the piece, predominantly in the B section.

**Melody**

The primary melodic motive of Prelude no. 13 is presented in mm. 1-2 (see Figure 3.54).

![Figure 3.54. Melodic motive of Prelude no. 13](image)

It consists of triadic descending motion with leaps in the interval of a sixth and an octave on the first two notes. This melodic motive recurs one octave higher in mm. 6-7, which also marks the beginning of the second half of the A section. Alteration of this melodic motive appears at the beginning of the B section, where the first two notes are altered to an octave leap, and the following descending motion is not triadic. In the A’ section, the primary melodic motive returns one octave higher in mm. 30-31. The first two measures of the a¹ section are identical to the equivalent of the a² section. The last appearance of the melodic motive is in octave doubling at the beginning of the a³ section in mm. 35-36.
Harmony

Prelude no. 13 is in the key of F-sharp major. The overall harmonic structure of this prelude is simple, i - ii - i in F major. In the A section, two chords appear in each bar, except for the end of the subsections. Measure 5 stays in the C-sharp dominant seventh chord and measure 10 remains in the A-sharp minor chord. The B section begins in the key of G-sharp minor. In m. 14 the G-sharp minor chord moves to C-sharp dominant seventh chord. The F-sharp minor chord moves to B dominant seventh chord, which is a dominant of E minor in m. 15. The next three bars stay in the key of E minor and modulates to D major in mm. 19-22. The key of D major modulates to F-sharp minor, the parallel minor of F-sharp major, in m. 23. Measure 25 arrives at C-sharp major chord, V of both F-sharp minor and major. The next four bars of the B section are a dominant prolongation of F-sharp major but Glière does not create the moment in a traditional way. The dominant chord does not promptly follow the tonic of the original key, F-sharp major. Instead, E-sharp diminished seventh chord, vii°7 of F-sharp major, stays in mm. 26-28 and C-sharp augmented chord, V+ of F-sharp major, appears in m. 29. The original key returns in the A’ section.

Keyboard Usage

Prelude no. 13 presents the layered texture, including three lines. It is necessary to create different tones for each line, which would be demanding. This writing reminds of Debussy’s works. The texture of the B section is thicker than ones of the A and A’ sections. Both hands are primarily played close each other with the contrary motion.
Other Stylistic Elements

Glière creates phrases with odd numbers of bars, except for the last subsection of the B section. The tempo change indication, *accel.*, in 18 and the expressive marking, *animato*, in m. 19 present the change of the mood in those bars. The dynamic marking, *fortissimo*, only appears in mm. 19 and 21. The prelude is written in a style of nocturne.

Prelude, Op. 30, no. 14 in F-sharp minor

Table 3.14. Overview of Prelude no. 14

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-16)</td>
<td>a (mm.1-9)</td>
<td>F-sharp minor</td>
<td><em>p – p – cresc. – f&gt;</em></td>
</tr>
<tr>
<td></td>
<td>b (mm. 10-16)</td>
<td>F-sharp minor</td>
<td><em>mf – cresc. &lt;</em></td>
</tr>
<tr>
<td>B (mm. 16-32)</td>
<td>c (mm. 16-21)</td>
<td>E major – C-sharp minor</td>
<td><em>f – ff</em></td>
</tr>
<tr>
<td></td>
<td>d (mm. 22-24)</td>
<td>D minor</td>
<td><em>fp</em></td>
</tr>
<tr>
<td></td>
<td>d₁(mm. 25-27)</td>
<td>F minor</td>
<td><em>poco a poco cresc.</em></td>
</tr>
<tr>
<td></td>
<td>d₂ (mm. 28-32)</td>
<td>A minor – F-sharp minor</td>
<td><em>&lt;</em></td>
</tr>
<tr>
<td>A’ (mm. 33-40)</td>
<td>b₁ (mm. 33-40)</td>
<td>F-sharp minor</td>
<td><em>f – poco dim. &gt;</em></td>
</tr>
<tr>
<td>Codetta (41-46)</td>
<td></td>
<td>F-sharp minor</td>
<td><em>mf – dim. – p &gt; pp</em></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 14, from volume 3 is in the key of F-sharp minor. The tempo is indicated as Sostenuto with the metronome marking of half note equals 69. The piece consists of three parts with a codetta.

Form

Prelude no. 14 is in ternary form, ABA’ with subsections. The A section consists of two eight-bar phrases (a and b). The B section contains sub-sections consisting of one five-bar phrase, two three-bar phrases, and one additional five-bar phrase. The A’ section contains a single phrase of eight bars. The codetta consists of six bars.
**Meter**

The meter is indicated as a time signature of 3/2 with no additional meter changes. Glière provides tempo change indications including *rit.* in m. 9, and Lento in the last two bars of the piece.

**Rhythm**

Prelude no. 14 utilizes rhythmic values of half note, quarter note, dotted whole note, and whole note. Glière uses four primary rhythmic motives, including motive *x*, which is a group of a half note, a dotted half note and a quarter note; motive *y*, which is a group of a dotted half note, a quarter note, and a half note; motive *z*, which is a group of a whole note and a half note; and motive *w*, which is a group of six quarter notes (see Figures 3.55 and 3.56). The primary rhythmic motives are presented in the A section. Motive *x* is presented in m. 1, which is similar to the rhythmic idea of Sarabande, with an emphasis on the second beat (see Figure 3.55). Motives *x* and *y* appear in the A and A’ sections as a set or independently on the left hand with exceptions of mm. 3 and 5. Motive *z* occurs in the first half of the A section in the left hand. Motive *w* begins to appear in the second half of the A section in the right hand and later on, the left hand takes over the motive. Glière also adds a new rhythmic idea of quarter-note triplets, which only appear in the first half of the A section.

![Figure 3.55. Glière, Prelude, Op. 30, no. 14 in F-sharp minor, mm. 1-4](image)
In the B section, new rhythmic ideas, which are alterations of motives \( z \) and \( w \), are used. The half note in motive \( z \) is transformed into two quarter notes in the first subsection of the B section in the right hand. It is also altered to a dotted quarter note and an eighth note in the next subsections of the B section. Motive \( w \), which consists of six quarter notes, changes into four quarter notes and one half note in the c subsection. The last quarter note of the group of four is tied to the half note in the next subsection. In the A’ section, motives \( x \) and \( y \) return in the left hand, whereas motive \( w \) reappears in the right hand. In the codetta, motives presented in the previous sections return. Motives \( x \) and the first alteration of motive \( z \) recur in the left hand. Motive \( w \) returns in the right hand and once in the left hand in m. 45.

Melody

The first half of the A section is through-composed. The prelude begins with an ostinato-like bass pattern in the left hand in mm. 1-2 (see Figure 3.57).

![Bass pattern presented in mm. 1-2](image)
When the primary melodic motive of a two-bar phrase occurs in the beginning of the second half of the A section in mm. 10-11, the bass pattern reappears (see Figure 3.58).

Figure 3.58. Melodic motive of Prelude no. 14

In mm. 12-13, the melodic motive and bass pattern happen again a perfect fourth higher. The melodic motive recurs up a whole step in mm. 14-15, but its last four notes move differently to end the A section. The melodic motive does not appear in the B section. In the beginning of the A’ section, the bass pattern and the melodic motive are altered to an octave higher. A thicker harmonic texture returns in mm. 33-36. In addition, the whole note in the second measure of the melodic motive is broken down into four quarter notes, creating a chordal texture. In the codetta, the melodic motive recurs two octaves lower in the form of a single voice with the altered bass pattern.

**Harmony**

Prelude no. 14 is in the key of F-sharp minor. The first half of the A section ends on a half cadence, a dominant seventh chord. The A section modulates to E major at the end, but the B section does not stay on the new key. Instead, it begins in the key of C-sharp minor, which is the dominant key of the F-sharp minor and the relative minor key of E major. The B section contains a sequence of three bars, which happens three times and moves up a third each time of its repetition. The sequence begins in the key of D minor and moves to F minor in m. 25 and A minor in m. 28. The bass line chromatically descends, starting from the last three notes in m. 30 to the last note in m. 32, from A3 to C#3. In this process, the key of A minor modulates back to the original key, F-sharp minor. The A’
section moves toward the dominant seventh chord in m. 40, followed by an unstable third inversion of the dominant seventh chord and a seventh chord with a flat third. The codetta is a prolongation of the tonic key.

**Keyboard Usage**

The prelude begins within two octaves between hands. The range between hands becomes broader up to a tessitura of five octaves, and the range of two octaves returns at the end of the piece. It is challenging for a performer to maintain smooth phrasing since this prelude is written in either octave doubling or chords.

**Other Stylistic Elements**

Prelude no. 14 features in the characteristics of Sarabande in terms of the slow triple tempo and the emphasis of the second beat. Glìere provides several musical indications, including Sostenuto in the beginning and Tranquillo and Lento in the Codetta. In terms of dynamics, the prelude begins and ends softly whereas the B section becomes louder.

**Prelude, Op. 30, no. 15 in G major**

Table 3.15. Overview of Prelude no. 15

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-25)</td>
<td>a (mm. 1-16)</td>
<td>G major</td>
<td>$p &gt; \text{dim. } p \to \text{cresc. } mf &lt; f$</td>
</tr>
<tr>
<td></td>
<td>b (mm.17-25)</td>
<td>B minor</td>
<td>$&gt; \text{dim. } -p &gt;$</td>
</tr>
<tr>
<td>B (mm. 26-43)</td>
<td>c (mm. 26-35)</td>
<td>E-flat minor – G minor – B minor</td>
<td>$pp - \text{poco a poco cresc.}$</td>
</tr>
<tr>
<td></td>
<td>d (mm. 36-43)</td>
<td>Transition</td>
<td>$f &lt; \text{ff } - \text{dim. }&gt;$</td>
</tr>
<tr>
<td>A’ (mm. 44-60)</td>
<td>a\textsuperscript{l} (mm. 44-60)</td>
<td>G major</td>
<td>$f - \text{dim. } -p - \text{dim. } -pp - \text{dim.}$</td>
</tr>
<tr>
<td>Coda (mm. 61-68)</td>
<td></td>
<td>G major</td>
<td>$ppp &gt;$</td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 15, from volume 3 is in the key of G major. The tempo is indicated as Andante with the metronome marking of quarter note equals 66. The piece consists of three parts with a coda.

Form

Prelude no. 15 is in ternary form, ABA’ with subsections. The A section consists of two phrases including one sixteen-bar and one nine-bar (a and b). The B section also comprises two phrases, ten and eight bars (c and d). Subsection d is a transition. The A’ section contains one seventeen-bar phrase. The Coda consists of eight bars.

Meter

The meter is indicated with a time signature of 2/4. Two groups of four sixteenth notes in each bar should be felt as two beats with two pulses to the bar. There are two occurrences of meter change to 3/4, one in m. 36 and another in m. 40, both times reverting back to 2/4 in the next bar.

Rhythm

Glière utilizes various rhythmic values such as half note, dotted-quarter note and eighth note, sixteenth note, and quarter-note triplet. Three primary rhythmic motives are employed: 1) x, a group of one half note, one dotted quarter note and one eighth note; 2) y, four eighth notes; and 3) z, two groups of sixteenth notes (see Figure 3.59, below). Motive x appears either in its original form or in fragments.
In the first two sections, motive $y$ is presented in the right hand and motive $z$ appears in the left hand. In the A’ section, motive $z$ is employed in the right hand in its original form, but motive $y$ presented in the left hand is altered to a combination of an eighth rest or note, eighth note, and a quarter note. In the Coda, a group of a dotted quarter note and an eighth note from motive $x$ is repeated.

**Melody**

A long melodic phrase is presented in mm. 1-13. In the A’ section, it returns identically in the left hand in mm. 44-54, save for that the final note, at m. 55 is A-flat instead of G. The primary melodic motive appears in mm. 1-2; the first note is repeated, followed by a step downward. It is intensively utilized in the B section.

**Harmony**

Prelude no. 15 is in the key of G major. The overall harmonic structure of this prelude is I - iii - bVI - I in G major. The bass stays on the tonic, G, until m. 14. The second half of the A section begins with chromatic descending motion in the right hand in mm. 17-21, arriving at B. The harmonic progression in these bars is as follows (see Figure 3.60).
Figure 3.60. Glière, Prelude, Op. 30, no. 15 in G major, mm. 17-24

The B section begins with a four-bar sequence in E-flat minor and G minor. The sequence shortens to two bars in mm. 34-35, modulating to B minor. Keys move by up a major third in the first half of the B section. In the transition section, the pattern of moving by up a major third is broken. Instead, measure 36 is in the key of D minor, which is up a minor third from B minor. In mm. 39-40, an E-flat dominant chord, which is the Neapolitan seventh of D minor, moves into an A major chord, the dominant of D minor. The A major chord is also V7 of V in G major, the original key. The last three bars of the transition section remain the D dominant seventh chord, V of G major. The original key returns in the A’ section, and the G pedal point, the tonic pedal point, appears in mm. 44-53. The bass moves from G, G-flat, F and D in mm. 53-58, whereas the harmony changes from V7 of V, V7/bV, bV6, and V♭5. Instead of a pure dominant chord, the A’ section ends on the dominant with a flat-five. In the Coda, the G pedal point reappears.
Keyboard Usage

This Prelude includes three layers that have their different roles: the top layer, a single line, is the melody; the middle layer, chords, functions as filling in harmony; and the bottom layer, a single line, is the accompaniment. This model remains until the end of the B section. In the A’ section, the bottom layer, the accompaniment pattern, is switched to the top, adding chords instead of a single line. Two upper layers are positioned below the accompaniment pattern. The switched model stays to the end of the piece. Glière spaciously uses the middle range of the keyboard in a tessitura of four octaves.

Other Stylistic Elements

In terms of the form, it is possible to suggest that Prelude no. 15 might be a binary form, AA’ with a coda, since there is no tonal motion between the first two sections (A and B). Glière provides espr. and the pedal marking in the first measure without further indications of them. The Prelude suggests the style of a nocturne.

Prelude, Op. 30, no. 16 in G minor

Table 3.16. Overview of Prelude no. 16

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm.1-4)</td>
<td>G minor</td>
<td>$p – cresc. – dim. &gt;$ $p &lt; – f &gt;$</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 5-8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B (mm. 9-13)</td>
<td>b (mm. 9-13)</td>
<td>F major</td>
<td>$p – cresc. – dim. &lt;$</td>
</tr>
<tr>
<td>A’ (mm. 14-23)</td>
<td>a² (mm. 14-17)</td>
<td>G minor</td>
<td>$ff – p – cresc.$</td>
</tr>
<tr>
<td></td>
<td>c (mm. 18-23)</td>
<td></td>
<td>$f – cresc. – ff – cresc. – ff$</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 16, from volume 4 is in the key of G major. The tempo is indicated as Moderato with the metronome marking of dotted quarter note equals 100. The piece consists of three parts with no coda.
Form

Prelude no. 16 is in ternary form, ABA’ with subsections. The A section consists of two four-bar phrases (a and a¹). The B section consists of a five-bar phrase. The A’ section comprises a four-bar phrase and a six-bar phrase.

Meter

The meter is indicated as 12/8, changing to common time (C) at the end of the B section, mm. 12-13. Since both 12/8 and 4/4 are quadruple meters, the basic pulse is identical (the eight notes remain equal in both 12/8 and 4/4), presenting the same rhythmic value of twelve eighth notes per bar. The original 12/8 meter returns in the A’ section. Glière also provides tempo change indications such as *accel.* in m. 17; *Piu mosso* in m. 18; Allegro in m. 21; and *rit.* in m. 22.

Rhythm

The prelude includes two main rhythmic motives, x and y, which occur throughout the piece (see Figure 3.61, below). Motive x is based on four groups of three eighth notes beginning with an eighth rest. The last eighth note of each group is tied to the first eighth note of the next group. Motive y consists of four dotted quarter notes.

![Figure 3.61. Glière, Prelude, Op. 30, no. 16 in G minor, mm. 1-2](image)

In the A and A’ sections, motive x is presented in the right hand while motive y appears in the left hand. However, in the B section, the two motives are inverted. In the
common time section, mm. 12-13, motive \( x \) is altered to four groups of quarter-note triplets and the tie is omitted. In addition, a new rhythmic idea appears in the first half of the A’ section. Instead of using motive \( y \), duplet eighth notes are employed (see Figure 3.62). The original motive \( y \) returns in the second half of the A’ section.

![Figure 3.62. Glière, Prelude, Op. 30, no. 16 in G minor, mm. 13-14](image)

**Melody**

Prelude no. 16 consists of two primary melodic motives. The first melodic motive is presented in m. 1, which is also the rhythmic motive \( x \). The melodic motive appears throughout the piece with intervallic alterations. In the B section, the melodic motive acts as an accompaniment pattern in the left hand. It returns at the beginning of the A’ section one octave higher and with a thicker texture. The second melodic motive is presented in mm. 3-4 and features ascending chromatic line, which also occurs in mm. 11-13 in the left hand, and 16-19 in the right hand. The two melodic motives are stated for the last time in m. 20 and in mm. 21-22.

**Harmony**

Prelude no. 16 is in the key of G minor. The overall harmonic structure of this prelude is simple, I - VII - I in G major. Instead of using pure triads in G minor, secondary dominant chords are predominantly employed throughout the piece. Glière utilizes Italian sixth chords as a half cadence in mm. 4 and 13. Measure 4 marks the end of the first half
of A section and measure 13 is the end of the B section. The last chord in m. 8, C dominant-seventh chord, functions as a pivot chord and modulates to F major. The B section stays in F major, but it is more interesting to examine the use of voice leading than to employ Roman numerals. The melodic line chromatically ascends from F4 to C-sharp 6 throughout the B section. At measure 13, the last bar of the B section, the piece modulates back to the original key, G minor, using the iiø7 – V7 progression followed by the Italian sixth chord. A pure dominant seventh chord appears in m. 18 and the following two bars function as its dominant prolongation. In mm. 21-22, the tenor voice chromatically moves down from G4 to C4 over the tonic pedal point, but the long tonic pedal gives an implication of G minor tonic. Finally, the last note of the third beat forms the tonic chord of G minor, and the last note of the fourth beat forms the dominant seventh chord in third inversion. This prelude ends with a Picardy third.

**Keyboard Usage**

The texture of Prelude no. 16 is homophonic and becomes thicker in the middle section. The piece primarily employs a tessitura of three octaves in the middle of the keyboard. The range of the keyboard usage shortly expands to a tessitura of five octaves in the A’ section.

**Other Stylistic Elements**

The prelude is marked Moderato in the beginning and its tempo changes to Più mosso and Allegro in the second half of the A’ section. The piece begins with piano and ends with fortissimo through dynamic changes.
Prelude, Op. 30, no. 17 in A-flat major

Table 3.17. Overview of Prelude no. 17

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm.1-18)</td>
<td>a (mm.1-4)</td>
<td>A-flat major</td>
<td>\textit{mf}</td>
</tr>
<tr>
<td></td>
<td>a^1 (mm. 5-8)</td>
<td>A-flat major</td>
<td>\textit{f}</td>
</tr>
<tr>
<td></td>
<td>b (mm. 9-12)</td>
<td>B-flat minor – G minor</td>
<td>\textit{pp – poco cresc.}</td>
</tr>
<tr>
<td></td>
<td>b^1 (mm. 13-18)</td>
<td>F minor – D minor – D-flat minor</td>
<td>\textit{mf – cresc.}</td>
</tr>
<tr>
<td>B (mm. 19-28)</td>
<td>c (mm. 19-22)</td>
<td>A major</td>
<td>\textit{f &gt; mf &gt;}</td>
</tr>
<tr>
<td></td>
<td>d (mm. 23-28)</td>
<td>Transition</td>
<td>\textit{p – cresc. &lt;}</td>
</tr>
<tr>
<td>A’ (mm.29-36)</td>
<td>a^2 (mm. 29-32)</td>
<td>A-flat major</td>
<td>\textit{ff – dim.}</td>
</tr>
<tr>
<td></td>
<td>a^3 (mm. 33-36)</td>
<td>A-flat major</td>
<td>\textit{mf – dim. Molto – pp}</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 17, from volume 4 is in the key of A-flat major. The tempo is indicated as Moderato with the metronome marking of dotted quarter note equals 120. The piece consists of three parts with no coda.

Form

Prelude no. 17 is in ternary form, ABA’ with subsections. The A section consists of three four-bar phrases and one six-bar phrase (a, a^1, b and b^1). The B section consists of two phrases, four bars and a transitional six bars. The A’ section comprises two four-bar phrases.

Meter

The meter is indicated with a time signature of 6/8. The compound duple meter is presented as six eighth notes in each measure throughout the piece with one exception. In mm. 19-22, the meter alternates between triple meter, 9/8 and duple meter, 6/8.
Rhythm

The main rhythmic motive is a group of six eighth notes in each bar, which appears in both hands throughout the piece. It is primarily presented in the A and A’ sections, and the first two subsections of the B section, b and b⁴ (see Figure 3.63).

Figure 3.63. Glière, Prelude, Op. 30, no. 17 in G minor, mm. 1-2

In the last subsection of the B section (mm. 23-28), the rhythmic idea appears in the left hand with a different grouping where the entire pulse is delayed by one eighth note. The first three eighth notes begin with an eighth rest in m. 23 while the two eighth notes are connected to the first of the next three with a slur. At the same time, the tied notes over the bar in the right hand provide the same rhythmic pulsation as the left hand (see Figure 3.64).

Figure 3.64. Glière, Prelude, Op. 30, no. 17 in G minor, mm. 24-25
Melody

The primary melodic motive is the successive chromatically descending notes, including one upper neighboring tone, which is presented in mm. 1-2. The melodic motive is presented as octave doubling with thirds below the top notes either intervallically or enharmonically (see Figure 3.65).

Figure 3.65. Glière, Prelude, Op. 30, no. 17 in G minor, mm. 1-2

The melodic motive is repeated one octave higher in mm. 5-6. It occurs in m. 9-10 an augmented sixth lower. Instead of octave doubling, a perfect fourth below the top notes is added. This figuration is repeated one octave higher in m. 13-14. The B section has no use of the complete melodic motive. Instead, Glière employs the fragments of the melodic movie such as a chromatic descending motion and upper or lower neighboring tones. The melodic motive returns in the beginning of the A’ section one octave higher, which is the same register as mm. 5-6. It is lastly stated one octave lower in mm. 33-34.

Harmony

Prelude no. 17 is in the key of A-flat major. The overall harmonic structure of this prelude is I - ii - v - N - I in G major. An examination of the linear movement of the harmony reveals Glière’s usage. In the first two bars of the a and a¹ subsections, the right hand descends, and the left hand chromatically ascends. In the first two bars of the b and b¹ subsections, both hands move in parallel motion, which is chromatic descending motion.
The first two subsections of the A section stay in A-flat major and end in ii\(^{67}\) and V in B minor. The next two subsections in mm. 9-16 create a four-bar sequence. Each two bars in the sequence appears in B-flat minor and G minor, and F minor and D minor. Measures 17-18 are a repetition of measures 15-16, moving down a half step. The B section begins in A major. The two-bar phrase of measures 19-20 is repeated one octave lower in mm. 21-22. In the six-bar transition section, the key of A major moves to the original key, A-flat major, and arrives at the dominant seventh chord of A-flat major, E-flat dominant seventh chord in m. 28. The A’ section stays in A-flat major. In this prelude, each subsection ends on the dominant or dominant seventh.

**Keyboard Usage**

The texture of Prelude no. 17 is homorhythmic. The same rhythmic material predominantly occurs in all parts. It would be demanding for a performer to play a smooth legato because of the consecutive chords in a rapid tempo, Presto. The prelude begins spaciously between hands, but in the middle of the piece both hands are relatively in a closed position. The piece keeps within a tessitura of four octaves.

**Other Stylistic Elements**

The prelude features chromatic and contrary motion in the A and A’ sections whereas the B section displays chromatic and parallel motion. Since the piece is highly chromatic and both hands move linearly, examining the bass motion is better to understand the harmonic structure of the piece.
Prelude, Op. 30, no. 18 in G-sharp minor

Table 3.18. Overview of Prelude no. 18

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm.1-4)</td>
<td>G-sharp minor</td>
<td>$f - \text{dim.} - mf &lt;$</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 5-8)</td>
<td>G-sharp minor</td>
<td>$f$</td>
</tr>
<tr>
<td>B (mm. 9-20)</td>
<td>b (mm. 9-12)</td>
<td>C-sharp minor</td>
<td>$mf$</td>
</tr>
<tr>
<td></td>
<td>b¹ (mm. 13-16)</td>
<td>E minor</td>
<td>$\text{cresc.}$</td>
</tr>
<tr>
<td></td>
<td>b² (mm. 12-20)</td>
<td>G minor</td>
<td>$\text{poco a poco}$</td>
</tr>
<tr>
<td>A’ (mm. 21-26)</td>
<td>a² (mm. 21-26)</td>
<td>G-sharp minor</td>
<td>$ff - \text{dim.} - mf - \text{poco dim.} &gt;$</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 18, from volume 4 is in the key of G-sharp major. The tempo is indicated as Agitato with the metronome marking of quarter note equals 108. The piece consists of three parts with no coda.

**Form**

Prelude no. 18 is in ternary form, ABA’ with subsections. With the exception of the a² section, each subsection comprises a four-bar phrase. The A section consists of two four-bar phrases (a and a¹). The B contains three four-bar phrases. The A’ section comprises one phrase of six bars.

**Meter**

The meter is indicated with a time signature of cut time. The rhythmic figures used are two groups of a dotted eighth note and a sixteenth note beamed together in the left hand, which indicates two large pulses in each bar. Four groups of four sixteenth notes are presented throughout the piece, which also defines the simple duple meter.
Rhythm

Glière utilizes three primary rhythmic motives, including a group of four sixteenth notes, $x$, a pair of a dotted eighth note and a sixteenth note, $y$, and a group of an eighth note and two sixteenth notes, $z$ (see Figures 3.66 and 3.67).

In the A and A’ sections, the motive $x$ is presented in the right hand whereas the motives $y$ and $z$ are in the left hand. The only exception, however, happens in the second to the last bar, m. 25, which is motive $y$ in the right hand and motive $x$ in the left hand. With the exception of the last two bars of the B section, motives $x$ and $y$ exclusively appear, switching hands in the B section. In the last two bars of the B section, motive $x$ returns in the right hand and motive $z$ appears in the left hand, instead of motive $y$. The motive $z$ only occurs in the left hand.
Melody

The melodic motive is presented in m. 1, which creating a descending motion (see Figure 3.68). It is repeated down a whole step in m. 2. The melodic motive in mm. 1-2 reappears up an octave higher in the second half of the A section, mm. 5-6.

![Figure 3.68. Glière, Prelude, Op. 30, no. 18 in G-sharp minor, mm. 1-2](image)

In the B section, the melodic motive occurs twice in the right hand only in mm. 10 and 14. It is altered using different intervals of descending motion and predominantly acts as an accompaniment pattern. The melodic motive appears with different bass patterns. Its first appearance is with the rhythmic motive $y$. It is presented with the rhythmic motive $z$ in the second half of the A section. In the A’ section, the original melodic motive returns up one octave higher with the rhythmic motive $z$. In the penultimate measure, the altered melodic motive is lastly stated in the left hand.

Harmony

Prelude no. 18 is in G-sharp minor. In the A section, Glière commonly utilizes secondary dominant chords. The first half of the A section ends on a half cadence, which is a pure dominant chord. The second half of the A section, however, ends on a minor dominant chord, which is a D-sharp minor chord, followed by an A-sharp dominant chord. These two chords function as dominant and tonic chords in the key of D-sharp minor. As
a common tonal practice, the B section should stay on D-sharp minor, but it begins in the key of C-sharp minor instead. Since the B section consists of two sequential phrases and one closing phrase, it is not practical and meaningful to analyze with the Roman numerals. Rather, it is more interesting to study how Glière creates the middle section and how the original key returns. The harmonic structure of the B section is movements of C-sharp minor chord – A minor chord– E minor chord– C minor chord– G minor chord– B-flat dominant seventh chord (see Figure 3.69). The larger harmonic motion happens by a minor third cycle (C-sharp minor – E minor – G minor).

![Figure 3.69. Harmonic structure in the B section](image)

The relation between the B-flat dominant seventh chord in m. 18 and the E dominant seventh chord in m. 19 is a tritone substitution (see Figure 3.70). They have two common tones, D, and A-flat or G-sharp, while the other two notes move by semitone.
Figure 3.70. Tritone substitution

The E-flat seventh chord in m. 19 is enharmonically a German sixth in G-sharp minor, following a genuine German sixth chord and a dominant chord in G-sharp minor in m. 20. The A’ section returns to the original key. The pure dominant seventh chord appears for the first time in m. 24. Instead of giving a final ending, the tonic chord moves to VI and vii° in m. 25. This prelude ends on the tonic preceded by the diminished seventh chord as a dominant substitution.

Keyboard Usage

The texture of Prelude no. 18 is homophonic, but both melody and accompaniment are chords. The melody is on the top note of the chords and the accompaniment is the octave doubling. The piece covers a tessitura of five octaves. Compared to the A and A’ sections, both hands are played more closely to each other in the B section. The prelude challenges performers with creating smooth phrases because of the consecutive chords.

Other Stylistic Elements

The Prelude features contrary motion. There is no piano dynamic marking throughout the piece. As shown in the tempo indication, Agitato, this prelude should be played in a restless mood with full of energy. The piece gives a glimpse of an etude for octaves, adding a note in between the octaves of the right hand.
Prelude, Op. 30, no. 19 in A major

Table 3.19. Overview of Prelude no. 19

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>A major</td>
<td>\textit{mf}</td>
</tr>
<tr>
<td>B (mm. 8-15)</td>
<td>E major – A major</td>
<td>\textit{pp – mf – p – cresc.}</td>
</tr>
<tr>
<td>A’ (mm. 16-27)</td>
<td>A major</td>
<td>\textit{f – mf – cresc. ff – dim. &gt; p}</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 19, from volume 4 is in the key of A major. The tempo is indicated as Tranquillo with the metronome marking of quarter note equals 60. The piece consists of three parts with no coda.

Form

Prelude no. 19 is in ternary form, ABA’ without subsections. The A section ends on the first eighth note in m. 8 and the B section begins afterward and ends in m. 15. The A’ section contains twelve bars.

Meter

The meter is indicated with a time signature of common time. Two groups of four eighth notes are presented throughout the piece, which defines the compound duple meter.

Rhythm

Glière utilizes one primary rhythmic motive presented in m. 1, which is a group of three eighth notes, a dotted rhythm, and one quarter note (see Figure 3.71). The primary motive consists of two parts, \( x \) and \( y \), which recurs throughout the piece. Its two parts appear in alterations as well.
Figure 3.71. Glière, Prelude, Op. 30, no. 19 in A major, mm. 1-3

Part x begins on an offbeat with a slur over it, and it is primarily used throughout the piece. There are two alterations of part x found in the piece. The first alteration features four eighth notes, where the offbeat is replaced with an eighth note. This is presented in the A and A’ sections. The second alteration consists of the material of part x, followed by two eighth notes, which is presented in mm. 9 and 11 in the B section. Part y consists of a dotted rhythm of dotted eighth note and sixteenth note, and a quarter note. In its alteration, the quarter note is divided into two eighth notes, which is presented in m. 6. The primary rhythmic motive happens only in the right hand in the A section, but it appears alternately between hands in the B section. The rhythmic motive occurs in both hands at the same time in the A’ section and is lastly stated in the left hand in the third to the last measure. Other than the two rhythmic motives, new rhythmic values are also found in the A’ section, including sixteenth-note quintuplet and sixteenth-note sextuplet.
Melody

The primary melodic motive is presented in m. 1 (see Figure 3.72).

Figure 3.72. Glière, Prelude, Op. 30, no. 19 in A major, m.1

The melodic motive appears with its alterations throughout the piece. The interval of the last two note in the melodic motive is a tritone but is then altered to a perfect fifth, which occurs alternatively in the A and A’ sections. Meanwhile, a tritone in the melodic motive only appears in the B section. The second appearance of the melodic motive is in octave doubling in mm. 4-5 and 5-6. In m. 8, the left hand takes over the melodic motive in the B section, using the same notes one octave lower in m. 8. In the B section, the melodic motive is presented as octave doubling. The melodic motive returns as chords rather than a single line in the A’ section. The original form of the melodic motive is lastly stated in the left hand as octave doubling.

Harmony

Prelude no. 19 is in the key of A major. The overall harmonic structure of this prelude is simple, I - V - I in A major. This Prelude begins with an ambiguous harmony, minor four, without presenting the clear tonality, A major. In the A section there is no tonic A major chord. At the end of the A section, the obscure key modulates to E major in m. 7-8 with the progression of V7/V to V in A major and V to I in E major, which is an obvious cadence. The B section stays in E major for four bars and modulates to A major with little harmonic preparation except for one pivot chord in m. 12. The harmonic progression to
observe in the B section is the use of slide and common-tone diminished seventh chord. F minor chord and E major chord in mm. 9-10 and C minor chord and B dominant seventh chord in 11-12 is a half-step slide transform. A-sharp diminished seventh chord, G-sharp diminished seventh chord, and B diminished seventh chord are common-tone diminished seventh chords, chromatic non-functional chords functioning as a collection of neighbor tones. Common-tone diminished seventh chords are employed for a smooth voice leading. At the end of the B section, the clear cadence, I₆ to V₇, in A major initially appears in m. 15. The A’ section remains in A major.

**Keyboard Usage**

The texture of Prelude no. 19 is homophonic. The A section begins and ends in closed position. The broader range of the keyboard is utilized in the middle section. The piece covers a tessitura of four octaves but primarily remains in three octaves.

**Other Stylistic Elements**

Glière provides *espr.* and the tempo marking, Tranquillo, in the beginning. With these musical indications, this Prelude suggests the style of a nocturne. The tempo change indications, *rit.*, appears at the end of each section, followed by *a tempo.*

**Prelude, Op. 30, no. 20 in A minor**

Table 3. 20. Overview of Prelude no. 20

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-36)</td>
<td>a (mm.1-8)</td>
<td>A minor</td>
<td>$f &lt; - dim. - f &lt; dim.$</td>
</tr>
<tr>
<td></td>
<td>b (mm. 9-16)</td>
<td>A minor</td>
<td>$f - dim.$</td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 17-24)</td>
<td>A minor</td>
<td>$f &lt;$</td>
</tr>
<tr>
<td></td>
<td>b¹ (mm. 25-36)</td>
<td>A series of dominant seventh chords</td>
<td>$dim.$</td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 20, from volume 4 is in the key of A minor. The tempo is indicated as Con Passione with the metronome marking of dotted quarter note equals 104. The piece consists of three parts with a coda.

Form

Prelude no. 20 is in ternary form, ABA’ with subsections. The A section consists of three eight-bar phrases and a twelve-bar phrase (a, b, a¹, and b¹). The B section consists of a fourteen-bar phrase and a sixteen-bar phrase (c and d). The A’ section comprises an eight-bar phrase and a ten-bar phrase (a² and b²). The Coda is in nine bars.

Meter

The meter is indicated with a time signature of 6/8. The rhythmic figures used are two groups of six sixteenth notes in each bar, which define the simple duple meter. The meter change to 9/8 occurs in the A and A’ sections, at mm. 4, 8, 20, 24, 70, and 74. This triple meter lasts for one bar in each occurrence followed by the return of the duple meter.

|---------------|---------------|---------|------------------|

<table>
<thead>
<tr>
<th>A’ (mm. 67-84)</th>
<th>a² (mm. 67-74)</th>
<th>A minor</th>
<th>ff</th>
</tr>
</thead>
<tbody>
<tr>
<td>b² (mm. 75-84)</td>
<td>A series of dominant seventh chords</td>
<td>&gt; dim. &gt;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coda (mm. 85-93)</th>
<th>A minor</th>
<th>mf – dim. – p – dim. – p</th>
</tr>
</thead>
</table>
Rhythm

Three primary rhythmic motives are utilized in Prelude no. 20, including motive $x$, which is an eighth note and a quarter note; motive $y$, which is six sixteenth notes; and motive $z$, which is three sixteenth-note triplets (see Figure 3.73).

![Figure 3.73. Glière, Prelude, Op. 30, no. 20 in A minor, mm. 1-4](image)

In motive $x$, the eighth rest interchanges with an eighth note. However, since the eighth note is tied to the previous quarter note, the rhythmic motion is the same in both cases. Motive $x$ appears in succession. Motive $y$ occurs in the form of two groups of six sixteenth notes in each bar throughout the piece. Motive $z$ is exclusively employed when the duple meter changes to triple meter, 9/8, in the A and A’ sections. Each time, three groups of three sixteenth-note triplets are presented in a bar. Alterations of motives $x$ and $y$ appear in the B section. The quarter note in motive $x$ is divided into two eighth notes and the order of the eighth note and quarter note is reversed. The second and third sixteenth
notes of motive \( y \) combine into one eighth note in the first four bars of the B section. The rhythmic motives return in the A’ section. In Coda, motives \( x \) and \( y \) are employed.

**Melody**

The primary melodic motive is presented as octave doubling in mm. 1-4. Glière clearly provides a melodic line with accent markings. The melodic motive is a combination of the leap of a minor third, chromatic descending three notes, and the leap of a perfect fourth and ascending three notes. The melodic motive reappears in mm. 5-8 with its alteration. The first five notes are the same but the interval between the fifth and sixth notes is changed from a perfect fourth to minor sixth. Glière employs both the fragment of the melodic motive, the chromatically descending notes, and the inversion of the ascending motion in the second and fourth subsection of the A section, ‘b and \( b^1 \).’ The melodic motive presented in mm. 1-8 recurs in mm. 17-24. The B section begins with the fragment of the melodic motive, chromatic descending notes and ascending notes. The melodic motive appears in the left hand for the first five bars of the B section and the right hand takes over. The melodic motive is presented as a single note in the first eleven bars of the B section, mm. 37-47, and the tenuto marking is provided in mm. 44-47. The octave doubling in the melodic motive recurs from m. 48. Glière uses a fragment of the melodic motive, chromatic descending notes, in mm. 48-50. The alteration of the principle melodic motive is employed in mm. 51-58. The prolonged ascending motion appears at the end of the B section in mm. 59-66. There is no accent marking in the B section. The primary melodic motive returns two octaves higher in mm. 67-70 and is repeated one octave higher than the original in mm. 71-74 in the A’ section. Like the b and \( b^1 \) subsections of the A section, the fragment and inversion of the melodic motive are utilized in the second half of the A’
section. The original melodic motive is lastly stated one octave lower, following the
descending motion, in the Coda.

Harmony

Prelude no. 20 is in the key of A minor. The overall harmonic structure of this
prelude is simple, i - III - i in A minor. The A section stays in A minor. The first half of the
A section ends on a half cadence, a dominant seventh in m. 16. The last subsection of the
A section, ‘b1,’ is a series of dominant seventh chords by descending fifth sequence,
including B dominant seventh, E dominant seventh, A dominant seventh, D dominant
seventh, and G dominant seventh in mm. 25-29. The G dominant seventh chord in m. 29
is V7 of C major. Glière delays the prompt modulation to C major after the G dominant
seventh chord. Instead, he establishes the new key, C major, by using the cadential I♯, C
major chord in m. 32; iiø7, D half-diminished seventh chord in m. 33; and V, G major chord
in m. 35-36. The B section begins in C major and modulates to F-sharp minor in m. 51.
Measures 51-58 create a four-bar sequence, occurring in F-sharp minor and G minor. The
last chord in m. 58 is a G diminished seventh chord, which is the viiø7 of A-flat minor. A-
flat minor is enharmonically same as G-sharp minor. Measure 59 begins with a. G-sharp
minor chord. The modulations occur in every two-bar phrase by a minor third cycle, in G-
sharp minor, B minor, D minor, and F minor in mm. 59-65. Instead of a dominant chord of
A minor, the original key, Glière utilizes the German augmented chord of A minor in m.
66 to return the home key. The first half of the A’ section stays in A minor. The second
half of the A’ section, ‘b2,’ consists of a series of dominant seventh chords like the last
section of the A section, ‘b1.’ An A-sharp dominant seventh chord in m. 79-81 functions
as a subdominant, which is a Neapolitan, following E dominant seventh chord, V of A minor, in m. 82. The Coda begins in m. 85 and is a tonic prolongation.

**Keyboard Usage**

The A and A’ sections are in closed position, and both hands are frequently in the bass clef in the B section. The prelude begins in a tessitura of three octaves and the use of the keyboard range is expanded to a tessitura of five octaves toward the end of the A’ section. The Coda ends in closed position. The texture is homophonic, but two voices are frequently homorhythmic with sixteenth notes.

**Other Stylistic Elements**

In terms of dynamics, the A and A’ sections contrast with the B section. While the outer sections are *forte*, the middle section is *piano*, increasing the sound toward the end of the section. Glière provides Con passione in the beginning and *espres*. in the beginning of the B section.

**Prelude, Op. 30, no. 21 in B-flat major (Volume 5)**

Table 3.21. Overview of Prelude no. 21

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-32)</td>
<td>a (mm.1-16)</td>
<td>B-flat major</td>
<td><em>mf – dim. – cresc.</em></td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 17-32)</td>
<td>B-flat major – D major</td>
<td><em>mf – cresc. – dim.</em></td>
</tr>
<tr>
<td>B (mm. 33-55)</td>
<td>b (mm. 33-40)</td>
<td>D major</td>
<td><em>p – poco cresc.</em></td>
</tr>
<tr>
<td></td>
<td>b¹ (mm. 41-48)</td>
<td>A major</td>
<td><em>mf – poco cresc.</em></td>
</tr>
<tr>
<td></td>
<td>c (mm. 49-55)</td>
<td>G-flat major</td>
<td><em>cresc.</em></td>
</tr>
<tr>
<td>A’ (mm. 56-108)</td>
<td>a² (mm. 56-91)</td>
<td>B-flat major</td>
<td>*f – crescendo &lt;</td>
</tr>
<tr>
<td></td>
<td>a³ (mm. 92-108)</td>
<td></td>
<td><em>ff</em></td>
</tr>
<tr>
<td>Coda (mm. 109-126)</td>
<td></td>
<td>B-flat major</td>
<td><em>dim. – mf – dim. – p – dim. – pp</em></td>
</tr>
</tbody>
</table>
Prelude op. 30, no. 21, from volume 5 is in the key of B-flat major. The tempo is indicated as Moderato with the metronome marking of quarter note equals 108. The piece consists of three parts with a coda.

Form

Prelude no. 21 is in ternary form, ABA’ with subsections. The A section consists of two sixteen-bar phrases. The B section contains three sub-sections, including two eight-bar phrases and one seven-bar phrase. The A’ section comprises one sixteen-bar phrase and one seventeen-bar phrase. The coda consists of eighteen bars.

Meter

The meter is indicated as a time signature of 3/4, with no additional meter changes. Glière provides tempo change indications of *poco rit.* at the end of the A and B sections, in m. 32 and m. 55, and *rit.* at the end of A’ section.

Rhythm

The rhythmic values utilized in Prelude no. 21 include quarter note, half note, sixteenth note, and dotted half note. Glière uses five primary rhythmic motives, including motive x, which is a group of three quarter notes; motive y, which is a group of a half note and a quarter note; motive z, which is a group of three sixteenth-note quintuplets; motive w, which is a group of three eighth-note triplets, and motive v, which is a group of three four-sixteenth notes (see Figures 3.74 and 3.75).
The three primary rhythmic motives, $x$, $y$, and $z$ appear in the A and A’ sections and motives $w$ and $v$ appear in the B section. Motives $x$ and $y$ are utilized in the right hand and motive $z$ and $v$ are presented in the left hand. Motive $w$ occurs either in the left hand or distributed between both hands.

**Melody**

The primary melodic motive is presented in mm. 1-4, which descends four notes and ascends six notes (see Figure 3.76).

![Figure 3.76. Melodic motive of Prelude no. 21](image)

It is altered with interval changes between notes. In m. 1, intervals of the first three notes are a minor second and a major third, which changes to a major second and a perfect
fourth in m. 5. In m. 9, intervals of a major second and a perfect fourth occur. The fragments of the melodic motive are also utilized. The beginning of the subsection “a1,” mm. 17-22, is the same as the first six bars of the subsection “a.” The melodic motive is continuously employed in the B section in mm. 33-36, 41-44, and 49-50. In the A’ section, the first eleven bars are identical to the first eleven bars of the A section but with slightly different accompaniment. Glière employs the fragments of the melodic motive in the Coda.

Harmony

Prelude no. 21 is in the key of B-flat major. The overall harmonic structure of this prelude is I - III - VII - bVI - I in D major. The first half of the A section ends on a half cadence. In the second half of the A section, from m. 23 to m. 29, the bass line moves down from D to E (chromatic descending for four bars and whole step descending for three bars), and ascends back to A in m. 32, which is the dominant of D major. The key of B-flat major modulates to D major in m. 24. The new key of D major is clearly established when the progression of the A dominant seventh chord, V7 of D major, and D major chord appears in m. 32-33. In the B section, three subsections are in different keys, which are D major, A major and G-flat major. In m. 40, the last chord of the measure, E major chord, functions as a pivot chord to modulate to A major. In m. 48 and m. 55, each measure consists of one chord, which also acts a pivot chord to change the key to G-flat major and B-flat major, respectively. The original key returns in the A’ section and remains until the end of the piece.

Keyboard Usage

The texture of Prelude no. 21 is primarily homophonic. The middle voice is added in the first two subsections of the B section. While the broader range of the keyboard is
employed in the outer sections, the middle section begins within three octaves below middle C and the usage of the keyboard becomes wider toward the end of the B section. Since the melody appears on the top note of the chords in the right hand and pianist needs to change the hand position to play chords, it might be demanding for them to play a legato melodic line.

**Other Stylistic Elements**

The prelude is like an etude for the study of the left-hand arpeggio as an accompaniment pattern, written in the Romantic style. Glière provides tenuto markings to show the melody clearly throughout the piece, and tempo change indications, *poco rit.* at the end of the A and B sections and *rit.* at the end of the A’ and Coda sections. The pedal indication appears only in the antepenultimate bar.

**Prelude, Op. 30, no. 22 in B-flat minor**

Table 3.22. Overview of Prelude no. 22

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm.1-4)</td>
<td>B-flat minor</td>
<td><em>f – cresc. &lt;</em></td>
</tr>
<tr>
<td></td>
<td>a₁ (mm. 5-8)</td>
<td>B-flat minor</td>
<td><em>ff</em></td>
</tr>
<tr>
<td>B (mm. 9-16)</td>
<td>b (mm. 9-16)</td>
<td>G-flat major – D major – B-flat minor</td>
<td><em>pp – cresc. poco a poco crescendo</em></td>
</tr>
<tr>
<td>A’ (mm. 17-23)</td>
<td>a² (mm. 17-23)</td>
<td>B-flat minor</td>
<td><em>ff&lt; &gt;mf – crescendo</em></td>
</tr>
<tr>
<td>Codetta (mm. 24-27)</td>
<td></td>
<td>B-flat major</td>
<td><em>ff</em></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 22, from volume 5 is in the key of B-flat minor. The tempo is indicated as Allegro agitato with the metronome marking of quarter note equals 116. The piece consists of three parts with a codetta.
Form

Prelude no. 22 is in ternary form, ABA’ with subsections. The A section consists of two four-bar phrases (a and a¹). The B section comprises one eight-bar phrases. The A’ section consists of one seven-bar phrase. The codetta is a tonic prolongation in four bars.

Meter

The meter is indicated as a time signature of common time, with no additional meter changes. This prelude begins with an anacrusis. The quadruple meter is presented in four groups of four sixteenth notes in the right hand and four groups of four eighth notes in the left hand. Glière provides a tempo change indication of *rit.* at the end of the prelude.

Rhythm

Glière utilizes four primary rhythmic ideas, including (1) four sixteenth notes; (2) one eighth note; one dotted sixteenth note and one thirty-second note; (3) four eighth notes; and (4) three eighth notes, one dotted sixteenth note, and one thirty-second note (see Figure 3.77). The rhythmic motive is built with the four main rhythmic ideas. Motive x consists of one thirty-second note, three group of four sixteenth notes, one eighth note, and one dotted-sixteenth rest. It is predominantly presented in the right hand throughout the piece.
Melody

The primary melodic motive is presented in m.1. It may appear that the top line is a melodic motive, but the more important line is comprised of the first and last sixteenth notes in each group of four sixteenth notes (see Figure 3.78). This single melodic motive is utilized throughout the piece. The melodic motive recurs in m. 2, starting on A-flat instead of F.

The primary melodic motive appears one octave higher in m. 5, following the repetition of m. 2. The melodic motive consists of repeated notes, a lower neighboring tone,
a note moving up a minor third, and a note moving down a minor third. The intervals of
the melodic motive are altered to a whole step and a perfect fourth. In the B section, the
intervals broaden one octave higher or lower, or up a minor ninth. Two bars in the second
half of the A section, mm. 5-6 return in the beginning of the A’ section, mm. 17-18.

Harmony

Prelude no. 22 is in the key of B-flat minor. The overall harmonic structure of this
prelude is i - VI - #III - i in B-flat minor. The A section stays in B-flat minor and modulates
to G-sharp major, at the end of the A section. The B section begins with the new key, G-
sharp major, and modulates to B-flat minor, G major, and D major in mm. 11-12. A two-
bar sequence happens in mm. 13-16 in D major and B-flat minor, which follows the A’
section in the original key. The Prelude ends with the Codetta of four bars.

Keyboard Usage

The texture of Prelude no. 22 is homophonic but not in the common manner. The
consecutive sixteenth notes in the right notes not only include the melody but also function
as the accompaniment. The left hand has its own line in octave doubling, playing a role in
the accompaniment. The prelude stays in a tessitura of four octaves. Both hands are
repeatedly overlapped, which would be challenging for a performer. It is also difficult to
play the successive sixteenth notes in chords, which requires relaxed wrists and arms.

Other Stylistic Elements

The prelude keeps the dynamics in f in the A section and ff mostly in the A’ sections.
The beginning of the B section begins with pp, which is the only soft moment throughout
the piece, and gradually gets louder to ff. The prelude is etude-like for a study of octaves
in the left hand.
Prelude, Op. 30, no. 23 in B major

Table 3.23. Overview of Prelude no. 23

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm. 1-4)</td>
<td>B major</td>
<td>pp</td>
</tr>
<tr>
<td></td>
<td>a₁ (mm. 5-8)</td>
<td>B major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b (mm. 9-12)</td>
<td>B major</td>
<td>dim.</td>
</tr>
<tr>
<td>B (mm. 12-16)</td>
<td>c (mm. 12-16)</td>
<td>C major</td>
<td>pp – dim. &gt;</td>
</tr>
<tr>
<td>A’ (mm. 17-25)</td>
<td>a² (mm. 17-20)</td>
<td>B major</td>
<td>ppp</td>
</tr>
<tr>
<td></td>
<td>a³ (mm. 21-25)</td>
<td>B major</td>
<td>&gt;</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 23, from volume 5 is in the key of B major. The tempo is indicated as Adagio with the metronome marking of quarter note equals 63. The piece consists of three parts with no coda.

Form

Prelude no. 23 is in ternary form, ABA’ with subsections. It has a regular four-bar phrase structure. The A section consists of three four-bar phrases (a, a₁ and b). The B section comprises a single phrase, which includes four bars. The A’ section consists of two phrases, four bar and five bars respectively.

Meter

The meter is indicated as a time signature of 3/4, with no additional meter changes. Glière provides tempo change indications of rit. and a tempo at the end of the B section and A’ section, respectively.

Rhythm

Glière utilizes two rhythmic values, including a half note and a quarter note. A single rhythmic motive of four bars is presented throughout the piece (see Figure 3.79). This prelude is homorhythmic.
The melodic motive contains seven notes, which is presented in mm. 1-4 (see Figure 3.79). It consists of a series of intervallic movements, including down a perfect fourth, up a major second, down a perfect fourth, down a major third, up a major second, and another up a major second. In the next four bars, the interval of major thirds or seconds changes to the intervals of minor thirds or seconds. In the B section, the melodic motive is altered to the mixture of intervallic motion in the first and third phrases. Whenever the motive returns, it appears one octave lower. This motive is repeated one octave lower in mm. 5-8. In the A’ section, the same melodic motive is repeated twice.

Harmony

Prelude no. 23 is in the key of B major. The overall harmonic structure of this prelude is simple, I - II - I in D-flat major. The A section stays in the original key, B major. The last chord in m. 12, E minor chord, functions as a pivot chord and modulates to C major in the B section. There is no authentic cadence in the prelude. There is a dominant seventh chord once in m. 11, but it follows a minor four chord. Instead of using the dominant chord, Glière employs the seven-diminished-seventh chords in m. 7 and m. 24, and augmented dominant chord in m. 16 to create cadences (see Figure 3.80).
Keyboard Usage

The texture of Prelude no. 23 is homorhythmic. The prelude begins in a tessitura of six octaves, utilizes three octaves in the middle section, and ends in four octaves.

Other Stylistic Elements

The prelude keeps the very soft dynamic throughout the piece (pp – ppp – pp) with the pedal indication, una corda. There is no dynamic change indication other than dim. in this prelude. This Prelude is the only one-page piece.

Prelude, Op. 30, no. 24 in B minor

Table 3.24. Overview of Prelude no. 24 in B minor

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-8)</td>
<td>a (mm.1-4)</td>
<td>B minor</td>
<td>pp</td>
</tr>
<tr>
<td>b (mm. 5-8)</td>
<td></td>
<td>B minor</td>
<td>cresc. – f</td>
</tr>
<tr>
<td>Transition (mm. 9-17)</td>
<td>a¹ (mm. 9-17)</td>
<td>B minor</td>
<td>f – cresc. &lt;</td>
</tr>
<tr>
<td>A’ (mm. 18-30)</td>
<td>a² (mm. 18-21)</td>
<td>B minor</td>
<td>P subito – cresc. molto.</td>
</tr>
<tr>
<td>b¹ (mm. 22-25)</td>
<td></td>
<td>B minor</td>
<td>&lt; &gt; ff</td>
</tr>
<tr>
<td>b² (mm. 26-30)</td>
<td></td>
<td>B minor</td>
<td>&lt;</td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 24, from volume 5 is in the key of B minor. The tempo is indicated as Allegro assai with the metronome marking of dotted quarter note equals 126. The piece consists of two parts including a transition, with no coda.
**Form**

Prelude no. 24 is in a binary form, AA’ with subsections, but there is a dependent transition in between. The dependent transition is motivically related to the primary thematic material. The A section consists of two four-bar phrases (a and b). The A’ section is comprised of a nine-bar phrase (a¹). The A’ section contains two four-bar and one five-bar phrases (a², b¹, and b²).

**Meter**

The meter is indicated with a time signature of 6/8. This prelude begins with an anacrusis. The rhythmic figures used are two groups of six sixteenth notes in each bar, which defines the simple duple meter. The meter change to 9/8 occurs once for one bar in m. 8 at the end of the A section and the original duple meter returns in m. 9.

**Rhythm**

Glière utilizes three primary rhythmic motives, including (1) a group of three eighth notes, (2) one dotted quarter note, (3) one eighth note and one quarter. Several combinations of the three rhythmic motives in one bar are presented in the left hand, including two dotted quarter notes, one dotted quarter note and three eighth notes, one dotted quarter note, one eighth note and quarter note. Prelude no. 24 contains a single rhythmic motive, which is presented in mm. 1-2 and repeated in mm. 3-4, in the first section of the A section note (see Figure 3.81).
The motive returns in the beginning of the B section, in mm. 9-10 and 11-12. The two-bar rhythmic motive is extended into four bars in the second half of the A section. In the A’ section, however, two groups of three eighth notes in each bar are exclusively utilized in both hands melody in octave unison.

**Melody**

The melodic motive is uncommonly presented in this prelude. It begins in the left hand and the right hand takes over (see Figure 3.82).
The melodic motive appears up a perfect fifth in mm. 2-4. The alteration of the melodic motive occurs in mm. 4-8, which is a four-bar phrase, beginning in the same first two notes, A-sharp and B. The melodic motive occurring in mm. 1-4 is also varied in the transition section. In the A’ section, the melodic motive returns in unison with both hands. The melodic motive presented in mm. 1-4 recurs in mm. 17-21. The altered melodic motive in mm. 4-8 reappears in mm. 21-25. The three notes (A-sharp, B, and C natural) presented in the left hand, in mm. 4-5, are utilized at the end of the piece.

**Harmony**

Prelude no. 24 is in the key of B minor and remains in the original key with no key change. This piece is the only Prelude written without a modulation. Inverted chords are predominantly employed throughout the piece. In the A section, each phrase ends on the second inversion of the tonic chord. The dominant seventh chord (without fifth) first appears at the end of the transition in m. 17. In the A’ section, octave doubling occurs in both hands. The last phrase of the A’ section implies the Neapolitan chord (mm. 26-27), C major chord, followed by the dominant chord (mm. 28-29), F-sharp major chord. The root-position tonic chord appears for the first and the last time at the end of the piece in the last bar.

**Keyboard Usage**

The texture of Prelude no. 24 is unusual. The melody starts in the left hand and the right hand continues it. In the A section, the left hand is more likely a counter melody rather than just an accompaniment. The texture of the A’ section is homorhythmic, but both hands in octave doubling play the melody. Both hands are in open position.
Other Stylistic Elements

Each section begins softly, *pp* in the A section and *p subito* in the A’ section and gets gradually louder. Glière provides *pesante*, meaning heavy and ponderous, at the end of the piece.

Prelude, Op. 30, no. 25 in C major

Table 3.25. Overview of Prelude no. 25

<table>
<thead>
<tr>
<th>Form/Sections</th>
<th>Sub-sections</th>
<th>Key/Harmony</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-26)</td>
<td>a (mm.1-12)</td>
<td>C major</td>
<td><em>ppp</em> — <em>poco cresc.</em> — <em>p</em> — <em>dim.</em></td>
</tr>
<tr>
<td></td>
<td>a¹ (mm. 13-26)</td>
<td>C major – F major</td>
<td><em>cresc.</em> — <em>f</em> — <em>p</em></td>
</tr>
<tr>
<td>B (mm. 27-42)</td>
<td>b (mm. 27-34)</td>
<td>F major – A-flat major</td>
<td><em>p</em> — <em>cresc.</em> — <em>f</em></td>
</tr>
<tr>
<td></td>
<td>c (mm. 35-42)</td>
<td>Transition</td>
<td>&lt; &gt; &lt; &gt; <em>poco dim.</em></td>
</tr>
<tr>
<td>A’ (mm. 43-58)</td>
<td>a² (mm. 43-58)</td>
<td>C major</td>
<td><em>mf</em> — <em>cresc.</em> &gt; &gt; &gt; &gt; &gt; &gt; &gt; &gt; &gt; &gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>ff</em> — <em>fff</em></td>
</tr>
</tbody>
</table>

Prelude op. 30, no. 25, from volume 5 is in the key of C major. The tempo is indicated as Presto with the metronome marking of half note equals 92. The piece consists of three parts with no coda.

**Form**

Prelude no. 25 is in ternary form, ABA’ with subsections. The A section consists of two parallel phrases (*a* and *a¹*). The B section comprises two eight-bar phrases. The A’ section is one single section, including a tonic prolongation in the last four bars.
**Meter**

The meter is indicated as a time signature of 3/4, with no additional meter changes. Glière provides tempo change indications of *poco agitato* at the beginning of the A’ section, in m. 43, and *poco rit.* in m. 54 and *a tempo,* in m. 55 at the end of A’ section.

**Rhythm**

One primary rhythmic motive is predominantly utilized in Prelude no. 25, which is four groups of three eighth notes in a bar (see Figure 3.83). The rhythmic motive is presented throughout the piece.

![Figure 3.83. Glière, Prelude, Op. 30, no. 25 in C major, mm. 1-2](image)

Based on the rhythmic motive, Glière adds other rhythmic ideas, including emphasized notes and half notes (see Figures 3.83 and 3.84).
These rhythmic ideas also create three primary rhythmic motives, as presented in mm. 1-2, 7-8, and 35-36 (see Figures 3.83 and 3.84). Motives $x$ and $y$ appear throughout the piece, but motive $z$ occurs in the B and A’ sections. Both hands primarily move in the same rhythm, but at the end of the B section, in mm. 35-42, the primary rhythmic motive is presented in the right hand while the left hand plays two half notes in each bar.

**Melody**

Both hands primarily move in unison. Glière emphasizes the melody by note stem direction. The primary melodic motive is presented in mm. 1-3, which is a chromatic descending motion, starting from C with leaping a minor ninth, D-flat, to G, although notes move unceasingly. The melodic motive without the first note, C, recurs one octave higher in mm. 4-5. The chromatic descending motion is extended in mm. 7-12. The long melodic line in mm. 1-12 is as follows (see Figure 3.85).
The main melodic motive reappears in the second half of the A section. Two bars are added to the extended chromatic descending motion in mm. 19-26. The primary melodic motive is also employed in the B section, occurring in F major and in A-flat major. In mm. 35-42, the chromatic descending motion is repeated from G to D-sharp. It slows down by moving chromatically each bar, but every half note changes its register such as one octave higher or lower. The melodic motive returns in the A’ section but starting on E instead of C in mm. 43-45, following its repetition without the first note, E, in this case. The chromatic descending motion is lastly stated in mm. 49-54, which is the fragment of the melodic motive and includes the octave up and down motion in the B section.

Harmony

Prelude no. 25 is in the key of C major. The overall harmonic structure of this prelude is simple, I - IV - I in C major. The A section stays in C major. The harmony does not change frequently in mm. 1-6, whereas it changes four times in each bar in mm. 7-8. The progression is as follows (see Figure 3.86).
The relationship of chords in mm. 7-8 is alternate common tone diminished seventh and leading tone as shown. The B-flat half-diminished chord in mm. 9-10 moves on to a G major chord, V of C major, in mm. 11-12 by semi-tone voice leading. Measures 13-18 are the same as the first six bars of the A section. The pattern of the common tone diminished seventh and leading tone returns from m. 19. Unlike measure 7, measure 19 ends on a G minor chord, and the pattern begins up a whole step in m. 20. Then, by moving up a perfect fourth in the melody, the same pattern presented in mm. 7-11 occurs and is extended in mm. 19-25 (see Figures 3.87 and 3.88).

* CT⁷: Common-tone diminished seventh; LT: Leading tone

Figure 3.86. Harmonic progression in mm. 7-9

Figure 3.87. Harmonic progression in mm. 19-22

Figure 3.88. Harmonic progression in mm. 23-25
The C augmented chord in m. 25 moves to C major chord, V of F major, in the second beat of measure 26, following the B section in the tonic of F major. The B section begins with a three-bar sequence occurring in F major and A-flat major. The Bass line, F – A-flat – D – B-flat, in mm. 27-34 builds up the B-flat dominant seventh chord, which appears in m. 34. Glière utilizes a new bass pattern, forming alternate intervals of a perfect fifth and a tritone in mm. 34-40. This pattern starts on B-flat and ends on F, IV of C major. The F dominant seventh chord in m. 40 moves to E-sharp half-diminished seventh chord in m. 41 by the semitone voice leading, although the notation does not show the voice leading. The bass finally arrives at G, V of C major, in m. 42, however, the harmony is not the dominant chord but the augmented chord, leading the A’ section back to C major. The first six bars of the A’ section is identical to the A section. In mm. 49-54, the pattern presented in mm. 19-25 recurs with alterations. Measure 49 is the same as measure 19, but the next measure begins up a minor third instead of up a whole step in m. 20. Then, without two bars of common tone diminished seventh and leading tone passage, measure 51 presents the semitone voice leading, which is repeated one octave higher in m. 52. Glière employs the B-double flat augmented chord, which is enharmonically D-flat augmented, N of C major, following the D-flat chord, the Neapolitan of C major. The Neapolitan chord functions as subdominant, leading dominant seventh chord in m. 54. The last four bars are in tonic.

**Keyboard Usage**

The texture of Prelude no. 25 is primarily homorhythmic. The piece covers a tessitura of five octaves. Both hands are in unison one octave apart with exceptions of measures 35-42 and 53-54. This prelude requires finger dexterity due to its rapid tempo.
Other Stylistic Elements

Prelude no. 25 begins very softly, \textit{ppp}, and with different dynamic changes ends loudly, \textit{fff}. The rhythmic figuration of the prelude is reminiscent of the fourth movement of Sonata no. 2, op. 35 by Chopin (see Figure 3.89). Both pieces share the same time signature.

Figure 3.89. Frédéric Chopin, Last movement of Piano Sonata No. 2 in B-flat minor, Op. 35, mm. 1-3.

Another example of the rhythmic similarity is found on Chopin’s Prelude, op. 18, no. 14 (see Figure 3.90). Furthermore, in all three pieces, the same tune is played in both hands one octave apart.

Figure 3.90. Frédéric Chopin, Prelude op. 28, no. 14, mm. 1-3
Chapter IV

Final Considerations

Conclusions

Reinhold Moritsevich Glière (1875-1956) has been noted as one of the most highly honored composers in the Soviet Union. He had success as a composer, conductor, and educator. As popular and important as Glière has been in his native country, he remains relatively unknown to non-Russian audiences. Although Glière wrote more than five hundred works including music for orchestra, chamber, voice, and ballets, relatively few of his works are known and performed in the West.

The purpose of the study was to provide a stylistic analysis of Glière’s 25 Preludes for Piano, Op. 30. An analysis of the form, meter, rhythm, melody, harmony, keyboard usage, and other stylistic elements demonstrated his compositional style in piano music.

Glière’s 25 Preludes for Piano, Op. 30 is a set of preludes in all major and minor keys. The key scheme of Glière’s Preludes is identical to J. S. Bach’s Well-Tempered Clavier, with the addition of a prelude in C major at the end.

Glière composed the preludes in predominantly ternary form, ABA, with exceptions such as rondo form (no. 1) and binary form (no. 24). No. 15 may be interpreted as binary form. Preludes nos. 1, 4, 7, 9, 10, 11, 15, 20, and 21 include a coda and nos. 14 and 22 contain a codetta, whereas the rest of the preludes do not have a coda. The phrase structure in his Preludes primarily follows the traditional four-bar phrase;
however, he also utilizes irregular bar phrases (odd-numbered and unusual even-numbered bar phrases).

Glière uses different meters, including duple meter (nos. 1, 6, 15, 18, 22, 25); triple meter (nos. 3, 4, 7, 8, 10, 14, 21, 23); quadruple meter (nos. 5, 9, 12, 13, 19); and compound duple meter (nos. 2, 16, 17, 20, 24). No. 11 is written in the uncommon meter, 5/4. Meter changes occur in no. 2 (6/8 to 9/8 and 4/8), no. 4 (3/4 to 4/4); no. 16 (12/8-4/4), no. 20 (6/8 to 9/8), and no. 24 (6/8 to 9/8). In every case, the meter only temporarily changes, and the original meter always returns.

A variety of rhythmic ideas are utilized, which create rhythmic motives. Two-thirds of the preludes include two to five motives, while the rest are mono-rhythmic (nos. 1, 8, 17, 19, 22, 23, 24, and 25). The rhythmic motives that appear in the A section return in the A’ section. Glière frequently employs new rhythmic motives and fragments of primary rhythmic motives in the B section.

The majority of the preludes are constructed using a single melodic motive, with the exceptions of nos. 7, 8, and 16. In the middle section of the preludes, the fragments of the melodic motives are utilized.

A study of harmony revealed a great exploration of chromaticism. In examination of large-scale harmonic motion, many harmonies are functional but Glière paid more attention to chromatic voice leading in many preludes. Modulations happen not only in the traditional manner, modulating to a related key using a pivot chord, but also in novel ways modulating to unexpected keys including down or up a whole step or up a half step. Glière expands the definition of cadence (V+I and III-I) and delays the cadential moment. Third
relationships are utilized to create sequences and modulations throughout the set. Prelude no. 24 is the sole piece with no modulation.

The textures of Glière’s preludes are predominantly homophonic with exceptions: chordal in no. 1; and homorhythmic in nos. 8, 17, 23, and 25. The Preludes are suitable for advanced pianists. They are more accessible for pianists with large hand spans due to the use of extended chords. The Preludes predominantly employ a tessitura of three to six octaves. Hand crossing is also used in no. 10.

In terms of other stylistic elements, Glière explored various musical styles. Nos. 5, 9, 13, 15, and 19 are written in the style of a nocturne. Five preludes are etude-like, including broken chords in the right hand in no. 11; broken thirds in no. 12; octaves in no. 18; arpeggios in the left hand in no. 21; and octaves in the left hand in no. 22. No. 14 is sarabande-like.

The composer does not indicate pedal markings with the exception of nos. 4 and 15, located in the beginning of each prelude; no. 9, located in the penultimate bar; no. 21, located in the antepenultimate bar; and the indication of una corda in nos. 11 and 13. The lack of pedal indication leaves room for the creative use of the pedal but also presents a challenge in terms of proper stylistic usage.

Glière specifies tempo indications such as Allegro, Presto etc. The tempo indications, however, include terms to describe the mood/style of the prelude: Sostenuto (no. 2), Presto impetuoso (no. 4), Con amarezza (no. 6), Affanato (no. 8), Sostenuto (no. 14), Agitato (no. 18), Tranquillo (no. 19), Con passione (no. 20), and Allegro agitato (no. 22).
Fingerings are rarely provided. Musical terms are in Italian, but symbols of the left hand and right hand are in French, m.g. (main gauche) for the left hand and m.d. (main droite) for the right hand.

Influences of earlier composers such as Chopin and Liszt would be found in no. 2 (Chopin’s Preludes, op. 28, no. 20); no.3 (Liszt’s Après une Lecture de Dante); and no. 25 (Chopin’s piano sonata no. 2 in B-flat major minor, last movement and Chopin’s Preludes, op. 28, no. 14).

Glière’s 25 Preludes for Piano, Op. 30 may fit in the advanced teaching literature and serve as alternatives for other literature such as Rachmaninoff’s Preludes, Op. 23 and 32 and Six moment musicaux, Op. 16. Advanced pianists would be eligible to perform preludes from this set.

**Recommendations for Further Study**

The following are recommended considerations for further study of Glière’s 25 Preludes for Piano, Op. 30.

1. Analysis and comparison of Glière’s keyboard writing in his piano compositions would aid for better understanding of his pianism.

2. A new edition of this set of preludes with corrections and editorial commentary is indicated as the current edition contains many errors including incorrect placement of flats or sharps and incorrect printed ledger lines.

4. Further performances of the 25 Preludes for Piano, Op. 30 by Glière would promote an interest in his piano works and conference presentation would serve to revive his compositional output.
BIBLIOGRAPHY


“Glière, Reinhold.” Internet Encyclopedia of Ukraine, Canadian Institute of Ukrainian Studies


"REINHOLD GLIÈRE." Naxos Records.


APPENDIX A

LIST OF GLIÈRE’S PIANO COMPOSITIONS

Scherzo for Piano in C-sharp minor, Op. 15 (1904)

2 Pieces for Piano, Op. 16 (1904)

5 Pieces for Piano, Op. 17 (1904)

3 Morceaux for Piano, Op. 19 (1905)

3 Pieces for Piano, Op. 21 (1905)

6 Morceaux for Piano, Op. 26 (1906)

3 Mazurkas for Piano, Op. 29 (1906)

25 Preludes for Piano, Op. 30 (1907)

12 Pieces for Children, Op. 31 (1907)

24 Pièces Caractéristiques pour la Jeunesse, Op. 34 (1908)

24 Pièces facile pour Piano Four hands, Op. 38 (1908)

2 Pieces for Piano, Op. 40 (1909)

6 Morceaux pour two pianos Four Hands, Op. 41 (1909)

8 Pièces Faciles pour Piano, Op. 43 (1909)

12 Pieces for Piano, Op. 47 (1909)

12 Morceaux for Piano Four Hands, Op. 48 (1909)

3 Pieces for Piano, Op. 56 (1911)

24 Pieces for Two Piano Four Hands, Op. 61 (1912)

3 Pieces from “The Red Poppy” Ballet, Op. 70c (1950)
2 Pieces from “The Bronze Horseman” Ballet, Op. 89b (1949)


4 Pieces from “Bronze Horseman” Ballet, Op. 89d (1949)

2 Pieces for Piano, Op. 99 (1955)
APPENDIX B

RECITAL PROGRAMS

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents
SUNJOO LEE, piano

in
DOCTORAL RECITAL
Friday, March 3, 2017
4:30 PM • Recital Hall

Piano Sonata, No. 5, Op. 53
Alexander Scriabin
(1872-1915)

Piano Sonata, No. 14 in C Minor, K. 457
W.A. Mozart
(1756-1791)

I. Molto Allegro
II. Adagio
III. Allegro assai

Carnaval, Op. 9
Robert Schumann
(1810-1856)

I. Préambule
II. Pierrot
III. Arelquin
IV. Valse noble
V. Eusebius
VI. Florestan
VII. Coquette
VIII. Réplique
IX. Sphinxes
X. Papillons
XI. A.S.C.H — S.C.H.A
XII. Chiarina
XIII. Chopin
XIV. Estrella
XV. Reconnaissance
XVI. Pantalon et Colombine
XVII. Valse allemande
XVIII. Paganini
XIX. Aveu
XX. Promenade
XXI. Pause
XXII. Marches des “Davidsbündler” contre les Philistins

Ms. Lee is a student of Dr. Scott Price. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Pedagogy.
presents

SUNJOO LEE, piano

in

DOCTORAL RECITAL

Friday, April 6, 2018
6:00 PM • Recital Hall

Selections from 12 Danzas Españolas
I. Galante
IV. Villanesca
V. Andaluza
VII. Valenciana

Enrique Granados
(1867-1916)

Rain Tree Sketch for piano I

Toru Takemitsu
(1930-1996)

Selections from Cançons i danses
No. 6
No. 9

Frederic Mompou
(1893-1987)

Piano Sonata No. 31 in A-flat Major, Op. 110

Ludwig van Beethoven
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo
Fuga. Allegro ma non troppo

Ms. Lee is a student of Scott Price.
This recital is given in partial fulfillment of the requirements for the Doctor of Music Arts degree in Piano Pedagogy.
APPENDIX C

PERMISSION

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Калифорнии
господину Санджу Ли

Российский
государственный архив
литературы и искусства
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