

# **Ballade no. 1**

for solo piano

Grace Ma  
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I intend, with my first *Ballade*, to capture a sense of deep emotion and an array of rhetorical possibilities via a highly chromatic palate, inspired by music of the late nineteenth- and early twentieth-century. I was particularly moved by the directionality and coherence still present in the highly-colorful, quasi-tonal works of Strauss, Mahler, Berg and early-mid Schonberg, and the intense beauty in the complexity and struggle achieved through their melodic, thematic, contrapuntal and harmonic techniques. I also intend, with a work of such ambition, to pay homage to an earlier composer who provided me with much of my musical thoughts, attitude, and inspirations—Frédéric Chopin, and his *Ballades* which were truly innovative and powerful during his time and beyond, for their narrative qualities, harmonies, and formal structure.

Duration: c. 5'30"

# Ballade no. 1

## for solo piano

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Moderato ( $\text{♩} = \text{c. 80}$ ) e quasi una cadenza

1. Staff: Treble clef, 3/4 time. Dynamics: **f**, **p**. Articulation: **sempre con ped. e legato**. Measure 3: **ff**.

2. Staff: Treble and Bass clefs, 3/4 time. Articulation: **bel canto**. Measure 6: **p**.

3. Staff: Treble and Bass clefs, 3/4 time. Articulation: **pesante**. Measure 8: **f**.

4. Staff: Treble and Bass clefs, 3/4 time. Articulation: **piu**, **meno**. Measure 10: **p**, **f sub.**, **p**.

5. Staff: Treble and Bass clefs, 4/4 time. Articulation: **delicato**. Measure 17: **A tempo, ma poco rubato**.

6. Staff: Treble and Bass clefs, 4/4 time. Articulation: **poco rit.**, **poco accel**.

7. Staff: Treble and Bass clefs, 4/4 time. Measure 26: **p**.

Con moto ( $\text{♩} = 120$ )

31

*p*

11

36

*mf*

*p*

*pp*

41

*con fuoco*

*mf*

*f*

45

*f*

*Reo.*

50

*pesante*

*ff*

53

*f*

*ff*

*strepitoso*

57

Musical score page 57. The top staff is in bass clef, 2/4 time, and dynamic ***fff***. The instruction ***feroce*** is written below the first measure. The bottom staff is in bass clef, 2/4 time, and dynamic ***simile***.

61

Musical score page 61. The top staff continues in bass clef, 2/4 time, dynamic ***fff***. The bottom staff begins in bass clef, 2/4 time, dynamic ***fff***, and transitions to treble clef, 2/4 time, dynamic ***fff***. A horizontal line connects the two staves.

65

Musical score pages 65-68. The top staff starts in treble clef, 2/4 time, dynamic ***fff***, and transitions to treble clef, 2/4 time, dynamic ***p***. The instruction ***Piu lento* ( $\text{♩} = 88$ )** is written above the staff. The bottom staff starts in bass clef, 2/4 time, dynamic ***fff***, and transitions to bass clef, 2/4 time, dynamic ***p***. The instruction ***p molto sereno*** is written above the staff. Measure 68 ends with a fermata over the bass clef staff.

68

Musical score pages 65-68. The top staff starts in treble clef, 2/4 time, dynamic ***fff***, and transitions to treble clef, 2/4 time, dynamic ***p***. The instruction ***p*** is written above the staff. The bottom staff starts in bass clef, 2/4 time, dynamic ***fff***, and transitions to bass clef, 2/4 time, dynamic ***p***. The instruction ***p*** is written above the staff. Measure 68 ends with a fermata over the bass clef staff.

75

Musical score pages 65-68. The top staff starts in treble clef, 2/4 time, dynamic ***fff***, and transitions to treble clef, 2/4 time, dynamic ***p***. The instruction ***p*** is written above the staff. The bottom staff starts in bass clef, 2/4 time, dynamic ***fff***, and transitions to bass clef, 2/4 time, dynamic ***p***. The instruction ***p*** is written above the staff. Measure 68 ends with a fermata over the bass clef staff.

81

Musical score pages 75-81. The top staff starts in treble clef, 2/4 time, dynamic ***p***, and transitions to treble clef, 2/4 time, dynamic ***p***. The bottom staff starts in bass clef, 2/4 time, dynamic ***p***, and transitions to bass clef, 2/4 time, dynamic ***p***.

87

*mf* *bianca voce*

94

*mezza voce*

100

*bianca voce*

106

*brillante*

15<sup>ma</sup>

*piu agitato!*

111

*ff*

8<sup>va</sup>

*sffz*

VI

8<sup>va</sup>

VI

*Leo.*

( \* *Leo.* )

Meno mosso ( $\text{♩} = 96$ )

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114      <img alt="Musical score for piano, page 5. The score consists of six systems of music. System 1 (measures 114-118) starts with a dynamic p and a instruction '(until LH dissipates)'. System 2 (measures 1