

1. Frederic Chopin lived from 1810 to 1849 and is arguably the most important Romantic composer of piano music, along with Schumann, Liszt and Brahms. Chopin's distinct style can be, as whole, reduced to the fusion of J.S. Bach style keyboard music and the Polish folk music forms of the mazurka and polonaise, applied to the piano. J.S. Bach's influence regarding counterpoint in keyboard music and the adoption of folk-based, (often dance) forms created a base upon which Chopin layered extremely lyrical melodies and an increased suspension of tonal harmony. J.S. Bach's influence on Chopin is directly apparent in Chopin's 24 Preludes, Op. 28 (1836-9), which are written in every major and minor key, a purposeful imitation of J.S. Bach's *Well-Tempered Clavier*. Chopin was one of, if not the first composer to infuse early Romantic Italian opera style into a single-medium piano piece; Bellini, Rossini and others strongly influenced Chopin in this way. In addition, Chopin borrowed from Mozart, Clementi, J.L. Dusik and notably John Field, credited with creating the nocturne, arguably Chopin's most beloved and developed form. Chopin, in turn, can be credited with creating his own form as Field did, the ballade; Chopin's four extended ballades are the earliest known piano pieces given that title.

Chopin's significance and uniqueness as a composer lies beyond the product of the rich amalgam of composers he drew upon applied to (mostly) the singular piano. His feat is pushing the envelope of tonal system expansion far beyond the realm of previous composers, especially those who composed mostly for piano. This consisted of a prolongation of subdominant harmonic areas before reaching a structural dominant, a technique J.S. Bach mastered. Chopin built upon J.S. Bach's extremely clear and transparent nature of achieving tonal suspension through prolonging this suspension

through extensive progressions of half-diminished and diminished chords in sequence. Further, Chopin investigated enharmonic relationships more than any previous composer, leading to innovative methods of traversing and transitioning between key areas and systems. These techniques, specifically the use of half and fully diminished sequential chords and the exploration of enharmonic relationships greatly influenced Liszt at the very least, who ran wild with enharmonic pitch class functions and even further prolonged tonic harmony through diminished chords. Wagner applied this suspension of tonic harmony on the piano to an entire orchestra and singers for his “Music Drama” operas and often suspended any resolution until literally the final chord of a potentially five hour opera. Another innovation of Chopin whose effect bolstered his suspension of tonic harmony is his expansion of left-hand accompaniments in his piano works. He began to include melodic lines in the left hand and introduced heterophony, the result of giving the implanted left-hand melody the same melody as the right hand, but played at a different rhythmic speed.

Of Chopin’s four ballades, his Ballade in G Minor, Op. 25 (1831-35) most strongly encompasses Chopin’s innovations in chromatic harmony, tritone system relationships, and melodic organization. The ballade is based on Neapolitan relationships to tonic and dominant (thus A-flat and E-flat being that G is the tonic), no doubt influenced by Beethoven’s 1806 Appassionata piano sonata. Thus, G is related to its Neapolitan A-flat (Flat II). Its diatonic counterpart, A-natural (am/AM) relates to E-flat. This creates the main dyad conflict between A-flat and A natural. G minor is totally unrelated to A Major, causing the entire conflict. Chopin is further influenced by Beethoven’s 9th symphony in d minor in which A-flat harmony resolves to G and F is

V/VI and not III, the same way in which Chopin's G relates to E-flat (VI), but never to the relative major of B-flat. VI is given significance over the relative major in that B-flat is only ever heard as acting as the E-flat's dominant. However, E-flat finally resolves as upper neighbor to D (V/gm) in Beethoven's 9th symphony fashion. Chopin employs a strange tritone relationship within g minor; rather than a relationship between g and its tritone D-flat, Chopin moves the relationship a diatonic step up, to a and E-flat, in which ii and VI are placed side by side. This A/E-flat tritone relationship acts as the ballade's central harmonic relation and thus produces two juxtaposed matrix systems that function within the other: 3# (A-E-flat) vs. 2-flats (B-flat-E). These relationships can be summarized as follows: The enharmonic relationship between A-flat/G# yields a minor (ii) and AM (II) respectively, as A-flat relates to the tonic gm and G# pushes toward A. The a-flat/A natural dyad conflict yields A-flat's dominant, E-flat (VI), which descends to D (V) then to G (i). Further, the dominant of E-flat/VI is explored, B-flat, which is never treated as III/the relative major. The significance of the Neapolitan is apparent in the very opening of the Largo 4/4 introduction, whose first 17 measures are in A-flat/Flat-II/Neapolitan harmony. The intro ends on a V6/4 chord, where the 1st theme (1A) begins in minor harmony always. The A/A-flat dyad conflict is underway when a harmony (ii7/-flat5/3) is reached directly after tonic gm harmony, thus harkening back to the intro beginning in A-flat harmony. Theme 1B, cadential in nature, features heterophonic polyphony (where the left hand is given the right hand's melody but played at a different rhythmic pace) in tonic harmony. After a transition and development, Theme IIA (invariably in major) appears in major E-flat (VI) harmony with a progression moving from F -> B-flat (V/VI, not III) -> E-flat. The cadential IIB theme then follows,

in which the strange tritone relationship is explored when E-flat fails to act as a dominant to A-flat and instead moves to am (ii) after moving chromatically upward to become an E7 chord. This tritone relationship (and therefore, the smaller A-flat/A natural dyad conflict within) lives on beginning in m. 106/Theme IIA which is in A Major (II) but moves a tritone away to E-flat (VI) for the varied 1B theme. Heterophonic polyphony once again occurs as it did in the first run through of theme 1B. A transition and development follow and lead into IIA and IIB again, both in E-flat (VI) harmony. Finally, in the next IA theme section that acts as a refrain, the E-flat resolves as an upper neighbor to D7 (V) harmony, then moving to gm (i) over a dominant pedal. An Appassionato Beethoven-like Cadence on V7 follows before the Coda begins in gm tonic harmony. True to Chopin's distinct style, the Coda is in the fashion of an operatic stretto. New orchestral-like thematic material is presented (Clementi's influence in orchestral piano writing apparent here) and the ballade ends in an "accompanied recitative", featuring a complete chromatic octave descent resolving from A-A-flat-G. The title "ballade" is evidently a reference to the 18th century German or English ballad, and is meant to inspire associations with a glorified folk-like, narrative style of music and poetry. This narrative form and lyric content (replacing a program) yields Chopin's feeling of a nonstop course of repetitive melody almost never utilized in other large works. The Ballades' movement is that of an old story in verse and with a refrain, but melancholic expression replaces actual events. This elevation of the kernels of folk music has Chopin raising "Salon music" to high art, in a fashion similar to Schubert's raising of the song to a classical sonata level.

A prime example of Chopin's raising of "salon music" to high art through folk-like forms are his set of 32 Mazurkas, Op. 17 (1832-33). Unlike the Polonaise which was danced by Polish aristocracy in the 17th and 18th centuries, the different mazurka forms (the mazur, oberek, and kujawaik) stayed folk dances and were rarely heard in European art music before Chopin's time. Qualities of the mazurka include a $\frac{3}{4}$ time signature with an accented 3rd beat (though sometimes the second beat), a drone bass, a phrase structure of "single-measure slightly varied cells" (Burnett, Lecture 11), and a vagueness between a natural P4 scale degree and a Lydian raised fourth scale degree. Chopin's mazurkas often end inconclusively and sometimes begin in what sounds like the middle of a phrase, an experiment with fragmentation. Some of J.S. Bach's extremely detailed and full counterpoint can be regarded as an influence upon the intricate canonic imitations and fugal forms common in most of Chopin's mazurkas. Chopin produces the effect of changing key with almost no detection via tying one note from a section's last chord into the first of the next section. For example, No. 3 in A-flat major starts with a repeated F-flat in alto, prepping the trio section in E major (F-flats enharmonic equivalent); here one can see his use of enharmonic relationships to transition keys as well. Through sustaining one note and changing the harmony, movement from A-flat to E Major and then back again is achieved. The modulation to E hinges on the accented C-flat in the second ending, turning into B of the E major trio. At the same time, Chopin further explores enharmonic relationships by tying over the soprano's A-flat to become a G# in the trio. These techniques used and developed by Chopin, most broadly folk-like song structures, the suspension of tonic harmony through diminished seventh chords, enharmonic relationships, and an expansion of left-hand accompaniment patterns as well as

heterophony strongly influenced Richard Wagner and Franz Liszt, among others. Both employed and further developed enharmonic relationships, extremely lyrical and melancholic melodies, and most of all, long-lasting suspension of tonic harmony. Liszt and especially Wagner took the suspension of tonic harmony to the extreme. However, Chopin's effect on these composers in turn led to the far-reaching boundaries of tonality and orchestral experimentation pioneered by composers such as Claude Debussy.

2. Following in the footsteps of Chopin's increased suspension of tonality in piano music appeared Franz Liszt, not only considered the greatest pianist of all time, but a significant contributor to the ever-closer atonality to come. Being the greatest pianist of all time, a feat somewhat motivated by Paganini's world renowned violin virtuosity, Liszt's piano music consequently pushes the envelope in sheer technique, expanding the capabilities of piano more than ever seen before. In fact, Liszt was the first to give a solo piano recital in whole without orchestra and also the first to reduce (though arguably sounding entirely unreduced, considering every note is preserved in the transcription) popular orchestral and operatic pieces into huge solo piano pieces. One such way Liszt broke down the tonal system involved his extreme interest in unfolding symmetrical collections, including minor 3rds, major 3rds, (a technique more subtly explored by predecessors such as Schubert and Beethoven) and octatonicism. Liszt was the first to acknowledge the octatonic scale via the influence of gypsy musicians he encountered in trips to his native country Hungary after 1839, yielding his *Hungarian Rhapsodies*. Thus, the heavy influence of folk, street and gypsy music pervading Chopin and some German nationalist music lived on in Liszt and beyond through his influence.

In Liszt's first period, between 1827-1839, he took a honeymoon of sorts throughout Italy with his mistress Countess Marie d'Agoult. Commonly coined "The Grand Tour" as the usual trip taken by newlyweds, the influence of Marie and impressions of Italy yielded the second volume of the 1838-39 *Annales de pèlerinage*. Part II of the volume, titled *Italie* contains the piece *Sposalizio* ("The Marriage"). Based on 3rds cycles, the piece moves from B (V) to G# (III) to E (I) to C# (VI). Interestingly, the tonic E yields its own 3rds cycle, an ascent of minor 3rds, moving from E to G-natural to B-flat to D-flat.

Though beginning in dominant harmony, the opening 17 measures are tonally unclear as B (V) is arpeggiated as the dominant triad unharmonized, before moving to a harmonized B7. Rather than moving to I or a structural predominant, Liszt begins by moving into D#7 harmony, simply the major 3rd of the V chord, with no rooted relation to the tonic. G# or III# harmony follows and then bass descends in whole steps (continuing in the vein of bearing no relation to the diatonic E major or minor scale) from G# to C. Within this descent, Liszt explores enharmonic relationships as a way of eventually reaching the structural dominant B (V) to finally establish tonic harmony (30 measures into the piece) for the following Andante quieto 6/4 section. He achieves this through enharmonically respelling the minor 3rd above c (as the bass whole stepwise descent triggers a minor 3rds cycle with each whole step) as a D#, allowing the pitch to become a major 3rd of a B (V) chord for the following V6 harmony. Simultaneously, this spelling functions as the leading tone to E (I), urging forward both the dominant preparation and establishment of tonic harmony to follow. Another ascending minor 3rds cycle occurs during the Piu lento section following Andante quieto in 6/4, where a strange G (Flat-III)

harmony occurs following E-B (I-V) tonic to dominant harmony. This triggered minor 3rds cycle robs the dominant of some of its power relating to the tonic, as it is presented as the catalyst of an equally treated minor 3rds cycle. The minor 3rds cycle returns to tonic E (I) harmony travelling from G-B-flat-D-flat to E. The minor 3rds cycle continues after E (I) harmony through moving to C# (VI#) and halts by moving next to dominant B7 harmony, then resolving to E (I) harmony. The 3rds cycle then repeats, as a vacillation between C# harmony and E (I) tonic harmony. However the C# functions as diatonic minor vi harmony in E major, foreshadowing a major tonic resolution. Thus, Liszt destabilizes the tonal system through reaching tonic and dominant harmony through repetitive and equally treated 3rds cycles, with little to no weight bore on structural predominants.

Along with Liszt, Hector Berlioz represented the avant-garde in musical composition during the 1830s and 40s in Paris. While Liszt can be credited as responsible for orchestrating the solo piano to its utmost degree, Berlioz can be credited with finding the potential of each and every instrument in the orchestra and the most fulfilling ways in arranging instrumentation, thus the father of the “modern” orchestra. Through separating instrumental choirs, Berlioz accomplished original tone colors and allowed each section of the brass, wind and percussion to play complete triads by themselves, without need of other instrumental families to fill out harmonies. Like Liszt and Chopin before him, Berlioz wields liberal use of diminished-seventh chords as modulatory pivots to far out harmonic areas. He also employed dominant 7ths acting as German augmented 6th chords for the same effect. A huge influence on Berlioz’s music is the German operas of Carl Maria von Weber. Popular Berlioz harmonies include modal progressions to the

3rd or 6th degrees of the scale, destabilizing the diatonic hierarchy inherent in tonality, similarly to Liszt's movements to the III/iii or VI/vi degrees of the scale via 3rds cycles. This break down of the tonal system yields chromatic chords that function locally, only relating to nearby harmonies, and no background tonality. Berlioz achieves this through deriving a harmonic progression from a chromatically ascending top voice. The non-functional chromatic chords offer much spice and dramatic effect. Further, Berlioz's melodies are generally lengthy and asymmetrical with utmost rhythmic elasticity.

Berlioz is clearly influenced by Carl Maria von Weber's opera writing, but is original in the way in which tonality's systematic role is ever weakened to an extent beyond Weber and Berlioz's German contemporaries. Even Berlioz's instrumental music, including his symphonies, are programmatic and tell an extremely intricate story, generally involving serious issues of the psyche and nature themes, no doubt imbued with Weber's German nationalist ideals present in such pieces as the overture to *Der Freischutz*. Berlioz's 1846 dramatic cantata *La Damnation de Faust*, Op. 24 exists as an evening's worth of symphonic music committed to a single story. The plot is typical of German nationalist thought of the early-mid 19th century in its emphasis on good vs. evil and extremely dramatic depths of despair and psychological agony (Faust literally rides a horse down into Hell) and fantastic and magical elements, elements neatly packaged into Weber's popular opera *Der Freischutz*. The emphasis on darkness and agony is especially emphasized by Berlioz's significant plot change of Goethe's original *Faust*; while Goethe's version of Faust suffered no concluding condemnation, Berlioz chooses to send Faust into the underworld or Hell. In Part 1, Berlioz, like Liszt, uses a cycle of 3rd relations to DM, the key representing earth. DM expands via major and minor 3rds to B-

flat/BM and F#m/FM. Part IV, however, ends in D-flat, representing Heaven and Marguerite's climax. Her romance with Faust is in a harmony a third away, F.

Foreshadowing the terrible fate to come, however, the romance in No. 15 of Part IV ends on the single note of G# or A-flat, the minor 3rd and system shift of F major. In No. 16, Faust's Invocation to Nature, Berlioz presents a conflict between two possible tonics, c#m and f#m, neither of which bears any relation to the preceding FM harmony. Scene 16 ends on a single G#, which relates to c# minor. Beginning in c#m, f#m (iv) becomes the new tonic. However, c# returns in its enharmonic respelling as D-flat (foretelling the conclusion of Part IV as Marguerite's heaven and apotheosis). This leads to a brief return to FM harmony, through D-flat/C# acting as V/f# and f#, before resolving chromatically down to F. The F, however acts only as a lower neighbor, returning to f#minor harmony, then to f#'s dominant C# and back to f#, anchoring the f#m key at least temporarily over c#m. No. 16's coda regains c# as tonic via a i6/4 chord appearing after bm harmony. The b returns, this time acting as the bass of a v6 chord before cadencing in c# minor (i).

Berlioz explores both sharp and flat systems, as No. 17, a recitative between Mephistopheles (the devil incarnate) and Faust begins in c# then moves into C to B-flat and then to E-flat. In the pinnacle No. 18, featuring Faust's horse ride into the abyss to "save" Marguerite, tonal stability is suspended at its highest point, even compared to all previous chromatic harmonies. Here, Berlioz uses rapid sequential progressions occurring so quickly that no tonal center can be established. Being programmatic music, this is in accordance with the extreme fast pace of the cantata at this point, and the gallop of the horses into an unknown place, thus non-anchored harmonies. A significant E#07 occurs as Faust descends into hell, concluding the movement and accentuating the destabilizing

effect of diminished seventh harmony as developed by Chopin and Liszt. The 3rd relations to D from Part I is recalled as Faust screams during his fall from F-G-flat. G-flat is enharmonically F#, BM's dominant and No. 19 follows featuring the B-F tritone, also the axis of minor 3rds below and above D. The Act II Finale of Weber's *Der Freischutz* influenced this ending, as Weber too outlines harmonies a tritone apart (f#-c and c-f#) as the central areas of both the beginning and end of *Der Freischutz's* finale. During No. 19's scene between Mephistopheles and Chorus, the chorus of the damned sings in harmonies a tritone apart (B-F) in nonsensical syllables in a non-existent language. Rimsky-Korsakov imbued this into his Withes' Sabbath scene from 1889-90's opera *Mlada*. As previously stated, Part IV finishes in D-flat, Marguerite's entrance into heaven, via stepwise descent from No. 20's initial E-flat harmony. Berlioz manages to further break down the tonal system beyond Liszt and Chopin through not only using solely locally related harmonies via thirds cycles, enharmonic relationships and diminished seventh chords, but through presenting a conflict between two separate tonics a fifth apart, coined a mutable tonic. Rather than a somewhat standard conflict between say a tonic minor key and its relative major, both possible tonics are minor and being a fifth apart, the possibility of one acting as the other's dominant is presented, even further destroying the dominant's role in securing a tonic.

3. Felix Mendelssohn can be credited with providing significant examples of a new genre, the programmatic concert overture. A noteworthy example occurs after 1826's *Midsummer Night's Dream* with 1830-32's *Hebrides* (or *Fingal's Cave*), which presents "mildly illustrative musical materials (such as wavelike melodic motion) within very regular sonata-allegro structures" (Burnett, Lecture 16). Arresting melodies and total

mastery of instrumentation are Mendelssohn's unique talent, yielding remarkable innovations in the treatment of a new Romantic sonata form. The unique Romantic texture Mendelssohn applied to classical sonata form can be traced to the studies he had under Carl Friedrich Zelter, whose conservative program taught Mendelssohn the rigid discipline of ornamented chorale and fugue. This training, along with absorption of the more liberal deployment of textures present in the early-mid 19th century style led to Mendelssohn's unique innovations in sonata form. In his sonata style, Mendelssohn harkens back to the mid-18th century Berlin school of J.G. Graun, favoring three-movement symphonies without minuet. In his early string symphonies, written between 1821 and 1823 and the ages of 12 to 14, Symphony No. 7 in D Minor explores a fragile mix of major and minor modes in the exposition's closing cadence through exploiting the somewhat shapeless outline of his second theme, producing a dramatic effect in the recapitulation. An ambiguous in contour follows in the continuation of the second theme of the exposition, achieved through a slowly wandering cantus firmus theme. This wandering element and relatively simple vacillation between major and minor modes subtly, yet masterfully hints at a destabilization of tonic harmony. The exciting closing material of the exposition, through repeated allusions to the flat-6th scale degree, produces an undeniable pull toward the minor mode that softly interferes with the new key's stability. The beginning of the second theme in the recapitulation marks a solid arrival in the tonic of D major.

Unlike composers' popular favoring of an endless flow of events and unceasing melody in operatic and orchestral alike in Mendelssohn's time, Mendelssohn manages to imbue Romantic and swerving textures into clear-cut sections. These sectional divisions

are featured more prominently in the 8, 9th and especially 10th symphony, in which the second group starts with a “pointedly lyric contrasting theme introduced by a long and rather static patch of dominant preparation” (Burnett, Lecture 16). What occurs is extremely characteristic of Romantic orchestral music; the relatively static dominant preparation greatly expands the new key’s arrival and the melody’s soft lyricism overtakes any newfound vigor possible via the exposition’s tonal polarity. Thus, the pace of the section is notably slowed, defying expectations of an increased rate of motion. Similarly to the seventh symphony’s exposition’s closing material, the tenth contains a lively closing theme with less weight and importance than the unexpected slowed second group theme. This seemingly dashed off fast closing section of the exposition completely contradicts the harmonic foundation of sonata form, in whose early symphonies featured climatic spot lit end-focused designs. These former movement designs however were achieved via a somewhat artificial grouping together of exciting thematic material in a seemingly random order. Mendelssohn oversteps this routine (though respectful) plasticity via a distinct thematic pattern in which Romantic melodies and texture dominate in importance and an artful subtlety is maintained, yet are rounded out with clear cut sectional themes. Thus, the regular and beloved former sonata-allegro structures persist, but their inevitable smorgasbord of ending material is treated through a Romantic, melodically and thematically based structure.

Robert Schumann and Felix Mendelssohn share some similarities in chamber music styles regarding solutions in interpreting classical sonata form structures. Both involve two separate theme groups, the 1st theme centering on one key and the 2nd another as well as similar lead-ins into each key area. In the first movement of Schumann’s 1842 Piano

Quintet in E-flat, the first key is in E-flat (I) tonic harmony. A lead-in to the 2nd theme group occurs with an A half diminished 7th chord moving to an F6 augmented chord. Being the V/V, the F6 chord contains C#, the leading tone to the major third of the following dominant harmony in B-flat. Similarly, Mendelssohn uses an F augmented 6th chord to set up the dominant area of his 2nd key theme in the first movement of his 1839 Piano Trio No. 1 In D Minor, Op. 49. In m. 91, the bridge theme sets up the V of a via an F augmented 6th chord collapsing into an E or V/V before moving to A Major (V). Strangely, Mendelssohn chooses to completely kill the minor mode of the piece here, as A Major relates to the parallel major and not at all the tonic of d minor. Another common trait between Schumann and Mendelssohn is their use of expressing one or both of the exposition's two themes at the same time through 5ths cycles. The development in Schumann's Piano Quintet In E-Flat, Op. 44 revolves around two large sequential harmonic areas, a 5ths cycle initiated after moving from B-flat (V) to a-flat minor (iv) to D-flat (within g-flat minor or flat-VI/V harmony) before resolving downwards to F harmony to lead back into B-flat dominant harmony and the final literal recapitulation in E-flat tonic harmony. Mendelssohn's development section of the exposition is solely melodic and expresses both themes in 5th cycles, beginning with the return of the opening theme as in the closing. A 5ths cycle moving from am (v) – dm – gm – cm conceals contrapuntal movement from am to B-flat, B-flat (VI) following cm as the 2nd key theme. Both composers manage to, in a Romantic fashion, meld themes together seamlessly through similarly constructed transitional harmonies and extended phrases that sometimes melt into succeeding sections. These methods allowed for an innovative and fully Romantic flow of musical themes with an emphasis on motivic and melodic

contour, 5ths cycle development and connectedness that was unfounded in earlier sonata forms, yet with maintenance of a relatively clear-cut Classical allegro-sonata form.

Mendelssohn's 1830 Concert Overture *The Hebrides*, Op. 26 is another display of his innovations in designing a 19th century Romantic approach to standard sonata form structure. The concert overture, a genre new to Mendelssohn's time, is a one-movement work for orchestra with a program (be it dramatic, philosophical or pictorial) in melodically motivated sonata form. It was most often used as an intro to a night's concert of vocal and orchestral music. Mendelssohn, however, elevated the role of the concert overture and thus later majorly influenced the Symphonic Tone Poem of Liszt as well as his successors. Main issues of the overture include a D/D# conflict in which D# often comes out of the major tonic triad as em's V/iv. It features a heavy partiality for the subdominant, as dominant emphasis is continually out of style as the Romantic era progresses. Beethoven's 6th symphony, entirely about nature, is also the influence, as IV in the symphony refers to nature. Lastly, a series of thematic transformations occurs during the opening wave-like motive, creating a feeling of stasis. The 1st theme group with the wave-motive features an F# pedal in upper parts in tonic b minor harmony. The pedal continues up until the melodic extension in mm. 7-8 in which the D/D# dyad conflict is presented as D# acts as V/iv and then the minor 3rd of tonic b minor harmony during the vacillation between B (V/iv) to em (iv) to bm (i) back to em (iv). The major dominant F# (V) is not reached until shortly before m. 35 where it occurs as a cadence to bm (i). Rather than the standard modulation to the relative major in minor key pieces, Mendelssohn is innovative in his method of replacing one dominant for another; F# (V/bm) leads to A7 (acting as V7/DM) moving to D (III) (but only locally), before

returning to F#. However, F# loses its dominant function and instead acts as leading tone to the ever-important subdominant, G (IV). Further on, the wave-motive returns as a transition from e# diminished 7th harmony to bm, followed by an A6 chord (V6/III) that leads to a D (III) harmony. Here, the D/D# conflict is expanded as it chromatically ascends from D# to E to E# augmented 6th and finally to F# (V/bm). Slightly further on, in m. 96, the pictorial qualities inherent in concert overtures is further explored as the wave-motive begins to be used sequentially, depicting a storm at sea. A B-F tritone division of the octave from bm –F-fm in a progression as follows: bm (i) – E – C – G – gm – B-Flat – F – fm – cm – D (III) – G – E diminished 7th to fm. Significantly, in the succeeding Retransition section, the chromatic tritone division of the octave is replaced by harmonic division of the octave. F harmony becomes F#6/5 (V6/5) harmony before rising a chromatic octave to another F# (V) and then F# as a single pitch. This neatly leads into the recapitulation in tonic (bm) harmony before moving to the emphasized subdominant harmony of em (thus raising the D# and therefore recalling the D/D# dyad conflict previously) and onto F# (V). The 2nd theme group then occurs in B Major (I) harmony but related to IV and moves to E (IV) and then its parallel minor e (iv), beginning the coda. The coda imitates the opening progression first heard in bm of iv-V-i, moving from e (iv) to F# (V) to bm (i). Mendelssohn produces a completely innovative orchestral piece using standard sonata form structure via the pictorial wave-like motives which undergo thematic transformations in two separate theme groups, used both sequentially and as melodic prominence, the inventive emphasis on IV and its parallel minor as structural points, tritone and harmonic division of the octave as development and retransition procedures respectively and replacement of one dominant for another.

All these relatively, if not completely original techniques of Mendelssohn, when applied to a standard sonata-allegro structure, produce an entirely ingenious orchestral work.