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Study Guides, Examples, and Synopses

for

Music 352:

**THE EUROPEAN ART-MUSIC TRADITION,
1800-1950**

Spring 2019

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Remark attributed to Fontenelle (Bernard le Bovier, sieur de Fontenelle) by Jean-Jacques Rousseau in his *Dictionnaire* (1755):

I shall never forget the witty riposte of the celebrated Fontenelle, who, finding himself bored to death by these eternal *Symphonies*, cried out in a burst of impatience: "Sonata, what do you want of me?" ["*Sonate, que me veux-tu?*"]

From Charles Burney, *A General History of Music* (1776-89):

Music is an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification to the sense of hearing. . . .

From Immanuel Kant, *Critique of Judgment* (1790) [Section 52: "Comparison of the Aesthetic Value of the Various Fine Arts"]

. . . . The *art of music*. For though it speaks through nothing but sensations without concepts, so that unlike poetry it leaves us with nothing to meditate about, it nevertheless does agitate the mind more diversely and intensely, even if merely temporarily. However, it is admittedly more a matter of enjoyment than of culture (the play of thought that it arouses incidentally is merely the effect of an association that is mechanical, as it were), and in reason's judgment it has less value than any other of the fine arts. That is why, like any enjoyment, it needs to be changed fairly often and cannot bear several repetitions without making us weary. . . .

If . . . we assess the value of the fine arts by the culture [or cultivation] they provide for the mind, taking as our standard the expansion of those powers that have to come together in the power of judgment in order for cognition to arise, then music, since it merely plays with sensations, has the lowest place among the fine arts (just as it may have the highest among those [whose value] we assess by their agreeableness as well). So in this regard the visual arts are far ahead of it. . . .

[The visual arts and music:] The two kinds of art pursue quite different courses: music proceeds from sensations to indeterminate ideas; the visual arts from determinate ideas to sensations. The latter [arts] produce a *lasting* impression, the former only a *transitory* one. . . . The transitory ones either are extinguished entirely or, if the imagination involuntarily repeats them, they are more likely to be irksome to us than agreeable. Moreover, music has a certain lack of urbanity about it. For, depending mainly on the character of its instruments, it extends its influence (on the neighborhood) farther than people wish, and so, as it were, imposes itself on others and hence impairs the freedom of those outside of the musical party. . . . The situation here is almost the same as with the enjoyment produced by an odor that spreads far. Someone who pulls his perfumed handkerchief from his pocket gives all those next to and around him a treat whether they want it or not. . . .

From Immanuel Kant, *Critique of Practical Reason* (1788): the categorical imperative (the fundamental moral law, to be followed as duty)

Act only on that maxim through which you can at the same time will that it should become a universal law.

Beethoven, from the Conversation Books, 1820:

The moral law within us, and the starry heavens above us: Kant!!

From Friedrich Schiller, *On the Aesthetic Education of Man* (1795):

Eternally chained to only one single little fragment of the whole, Man himself grew to be only a fragment.
[From the Sixth Letter.]

[Comment: Restoring ourselves to wholeness—achieving completion as rational and moral beings—requires passing through an aesthetic phase. Beauty elevates us and makes possible our return to wholeness—and ultimately, into emancipation, freedom. Art ultimately serves a humanizing and noble purpose.]

Through Beauty the sensuous man is led to form and to thought; through Beauty the spiritual man is brought back to matter and restored to the world of sense. [From the Eighteenth Letter.]

The object of the sense impulse . . . may be called *life* in the widest sense of the word; a concept which expresses all material being and all that is immediately present in the senses. The object of the form impulse, expressed generally, may be called *shape*. . . . The object of the *play impulse*, conceived in a general notion, can therefore be called *living shape*. . . [i.e., imposing form on content] . . . what we call *Beauty* in the widest sense of the Term. [From the Fifteenth Letter.]

Man shall only play with Beauty, and he shall play only with Beauty. . . . Man plays only when is in the full sense of the word a man, and he is only wholly Man when he is playing. [From the Fifteenth Letter.]

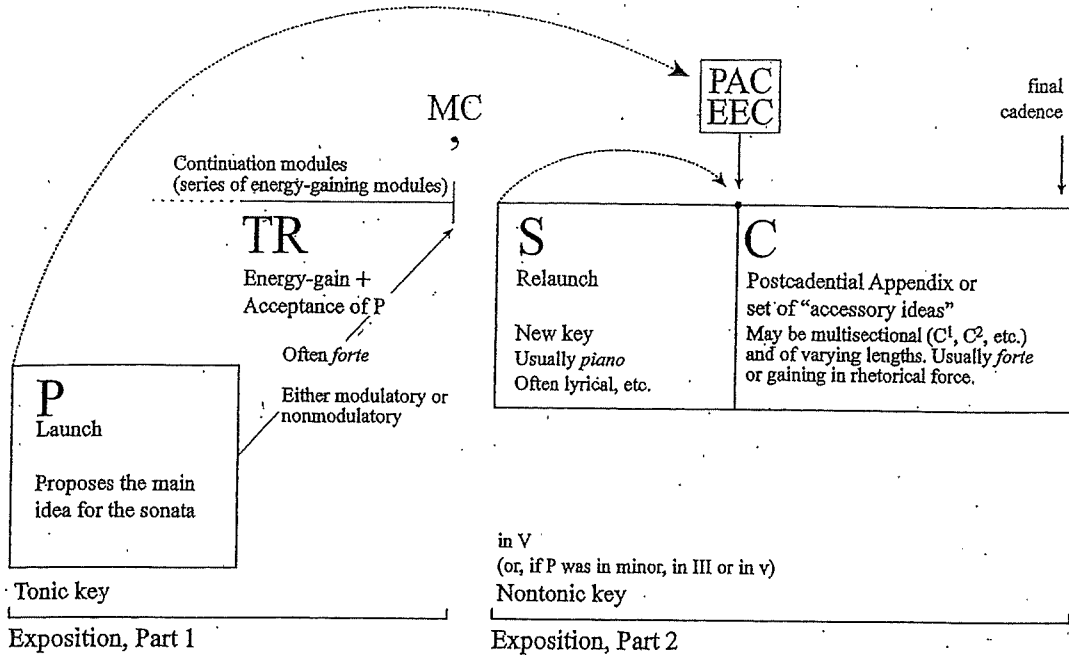
From E. T. A. Hoffmann, Review of Beethoven's Fifth Symphony, *Allgemeine musikalische Zeitung* (Leipzig, 4 and 11 July 1810):

If one speaks of music as an independent art, one should always have instrumental music in mind. Only instrumental music, which scorns all assistance from and combination with other art, can express with purity music's peculiar nature. It alone can give definition to the art. Music is the most romantic of all the arts; one might even say that it alone is purely romantic. . . . Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible. . . . Every passion—love, hate, anger, despair—as opera reveals them to us, is clothed by music in the radiant purple of romanticism; precisely that which we have felt in life leads us out from life into the realm of the infinite. The magic of music is so strong! Always having the stronger effect, this magic must tear to pieces any fetters imposed on it by another art. . . .

So also does the instrumental music of Beethoven open the realm of the colossal and the immeasurable for us. . . .

As it grows toward a climax at the end, this symphony unfolds Beethoven's romanticism more than any of his other works and tears the listener irresistibly away into the wonderful spiritual realm of the infinite. . . .

a. Exposition only: the Essential Expositional Trajectory (to the EEC)



b. The entire structure: the Essential Sonata Trajectory (to the ESC)

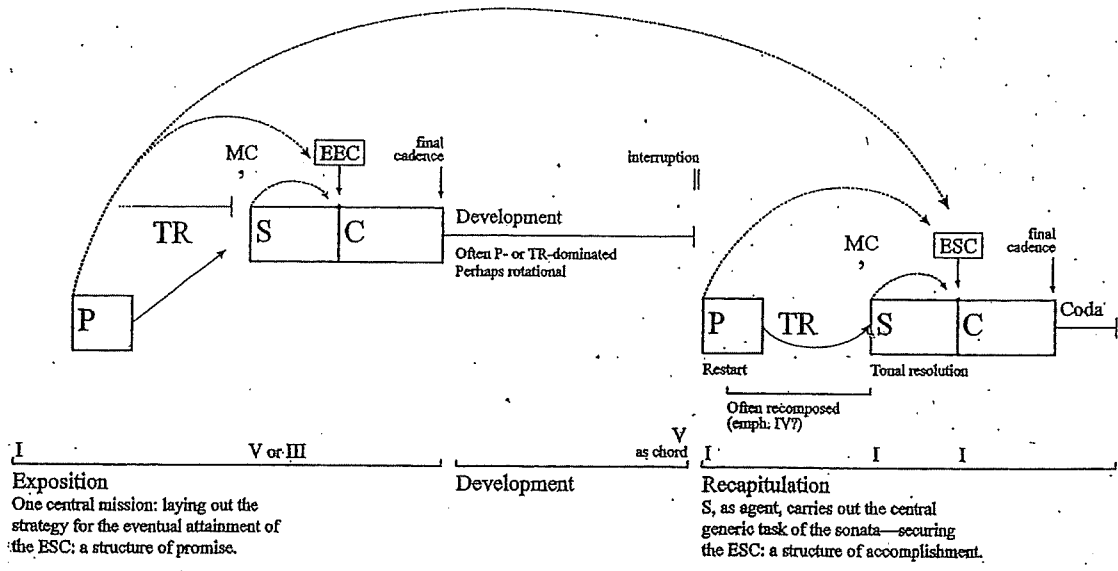


FIGURE 2.1 The Generic Layout of Sonata Form

Element 2: 4-PITCH (HORN) SIGNAL: "Clearing the air"—The "magic weapon" or agent of transformation that turns the minor-mode "storm" into the major mode (here, to E-flat major at the end of the transition). A decisive precipitation of heroic effort that (it seems) we are to "read" as an act of pure, personal will (notice the sf markings): This is the narrative subject dispersing the stormy minor-mode onslaught and preparing the way for the entry of the "redemptive" major.

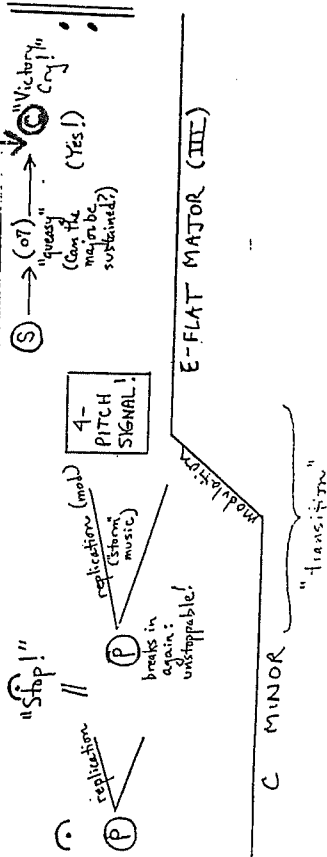
Element 3: the S-theme: the initial securing of the major mode, which, at least for now, affords some relief from the preceding, stormy minor mode. (Hence the marking, "dolce" and the attainment of the lyrical style and a piano dynamic.) Here in the exposition (as normally happens), this major key is III (E-flat major) of the original key (C minor). As such, although it is indeed major (which is what we want), it is unstable—because it is not the Ionian major. In other words, the only stable major would be C major, which alone is capable of decisively overturning C minor. (The premise: only C major can fully overcome C minor. But C major is not yet available to us—not in the expositional zone of the sonata, because the rules-of-the-game stipulate that "second themes" are to be sounded in non-tonic keys.)

Nonetheless, here in this E-flat major portion of the exposition we see at least the "promise" of C major to come. By this, I mean that we can foresee that in the eventual recapitulation it is this theme that—we hope—will be resolved to the C-major tonic, according to normal sonata-form procedure. "This is what our planned victory will be like in the recapitulation." (But note: it is also possible that the theme will be brought back in minor. In this case, the thematic major of the S-theme would be "minorized" into defeat. [This normally happens in minor-mode sonatas by Mozart.] Hence the main issue of the recapitulation will be the major- or minor-mode status of the recapitulatory section initiated by this theme.) Finally, notice that this S-theme invites us to suppose that it is directly addressing the "negative" problem, or that that problem is somehow still persisting: cellos and basses remind us of this with the rhythmic motive heard in the third and fourth measure of the individual phrases of this theme.

"EEC" = Eb major: perfect authentic cadence

Element 4: "Victory Cry": Though still in the "temporary" E-flat major (as the promise of C major to come), this is a seizing of the "negative" problem (the motive) and a powerful reshaping of it into major-mode victory. (Its meaning, rather crudely put, is something like this: "Yes! This is just how my victory will be in the recapitulation—I hope!!—when I will be able to sound this victory cry in the stable C major. (True, I'll have to wage an all-out battle with the "negative" threat and the minor-mode in the developmental space, but I'll manage—especially with my "magic-weapon," the four-pitch signal!)

EXPOSITION: BASIC ORDER OF EVENTS



6a

8
ff sf pp
 Red * Red

ff
 Andante con moto

Andante con moto

p dolce

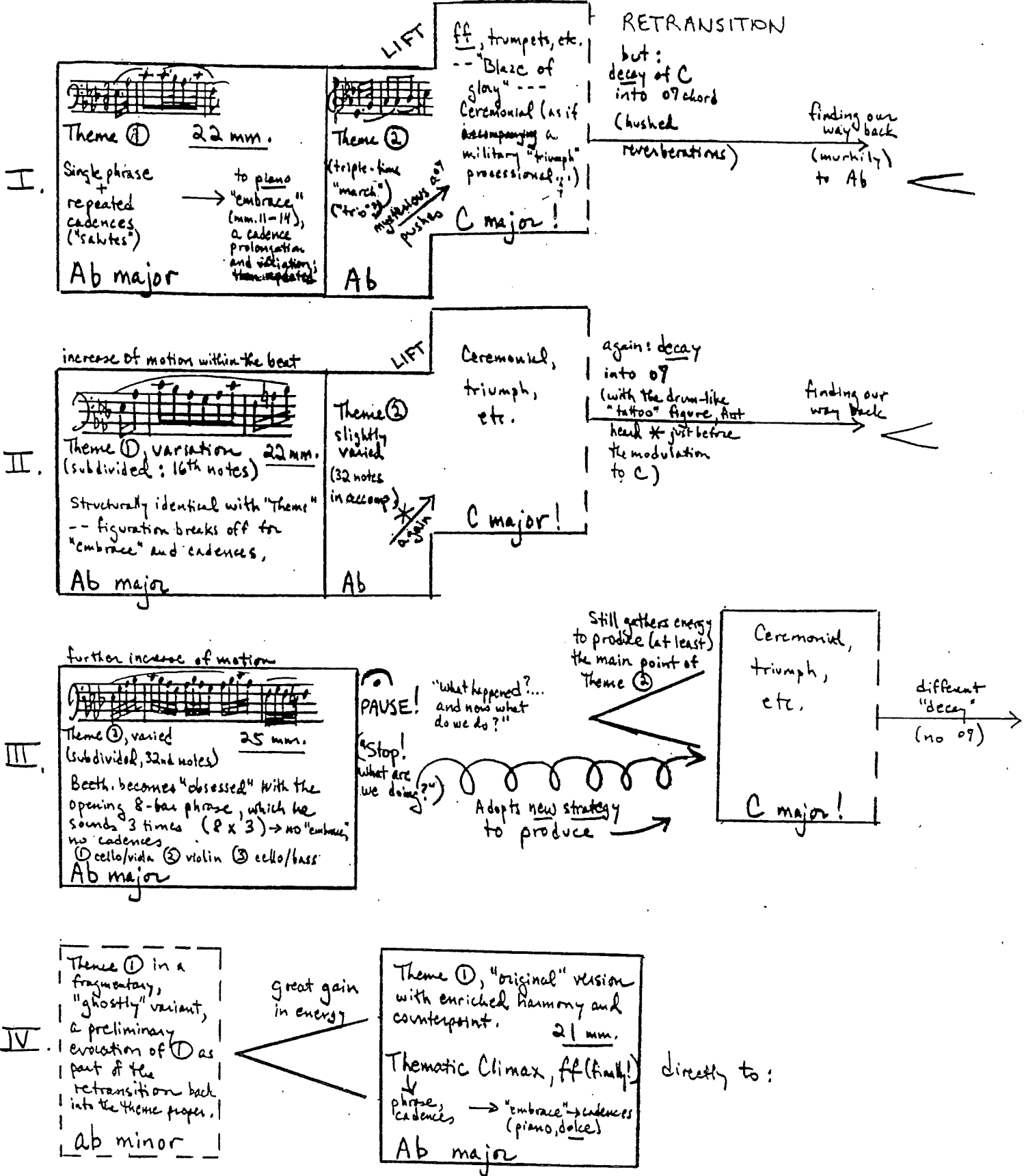
f p f p f p

cresc. f p dolce

pp

ff sempre ff
 Red * Red * Red * Red *

Beethoven Symphony No. 5, Second Movement, Andante con moto



CODA

| | | | |
|--|--------------------------------------|---|--|
| I (Più moto) Grounding of Ab major -- Chromatic desc. to 5 in upper voices | II Upward rushes; "salute" | III (Tempo I) "embrace" -- lingering -- sudden f warmth; as embrace widens! | IV Grounding of Ab major via motives from ①... Ends with "salutes" |
|--|--------------------------------------|---|--|

Allegro

pp poco ritard. a tempo

sfz p pp un poco ritard. a tempo senza Ped. f

f col Ped.

sf

sf dimin. pp poco ritard. a tempo pp

pp

cresc.

76

ff
Red. * Red. * Red. *

8
Red. * Red. * v Red. * Red. * v Red. * Red. *

8
Red. * Red. *

Red. *

Red. *

sempre f
Red. *

5 2 1
Red. *

BEETHOVEN: Coriolan Overture, Op. 62 (1807). SONATA-FORM (but see below).

"Tragic"—only major orchestral work of LVB to end in minor (its most obvious successors are Schumann's Manfred Overture and Brahms's Tragic Overture). Cf. Beethoven's "C minor mood" (New Grove, p. 98). Programmatic content or basis (Overture to Collin's tragedy—a program is suggested by Tovey in his Essays in Musical Analysis: Illustrative Music).

Perfect example of certain aspects often found in Beethoven's "middle-period" style.

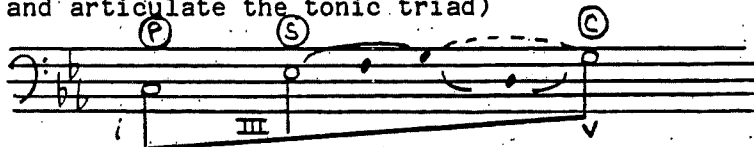
- P Theme(s) motivic: the intense developing and growth of small thematic/rhythmic motives...the tight coiling of a motivic spring; rhythmic-accentual drive and power; obsessive clinging to single, brief motivic ideas, growing in tension (motives X and Y below), perhaps imitative of a concentrated process of thought; cf. 5th Symphony.
- S Theme: broader, more "hymnlike"—and built up to by the highly contrasting, tightly coiled P Theme and transition.

NB: UNUSUAL OR NOTEWORTHY FEATURES IN THIS SONATA-FORM

---"Sonata form" expositions in the Classical Period usually juxtapose and articulate two keys (P Theme, S and C Themes), tonic and dominant or minor tonic and relative major. In his early and middle periods Beethoven frequently played with this expectation, sometimes by tilting towards a different key in the Transition, but then "correcting himself" by returning to the proper key for the S Theme (e.g., in the Op. 10 Piano Sonatas), or by beginning the S Theme itself in the "wrong" key and "correcting" it mid-course (Symphony No. 8, first and last movements); or sometimes by keeping the entire secondary theme in the "wrong" key (Waldstein Sonata).

Coriolan is noteworthy, however, as Beethoven's most notable experiment with what may be considered a "three-key exposition," P, S, and C in differing keys. As such it is an important forerunner of many Schubert expositions...and of those of later 19th-c. composers.

- P is in i (C minor)
- "S" is in III (E-flat major): notice that it is non-periodic (consisting of repetitions of a 4-mm. phrase) and ultimately modulatory, in sequence: from E-flat it passes through F Minor, then into G minor ("climbing" up to the dominant).....another Transition ensues, leading to the C Theme.
- C is in v (G minor), and the exposition closes here. (One early, less emphatic, anticipation of the i-III-v exposition is Haydn's Symph. No. 45, "Farewell": i-iii-v.)
- Diagrammatically, the exposition looks like this (and note that, as usual, the long-range goals of the sonata-form expand and articulate the tonic triad)



---Another unusual feature of the Sonata Form: the shortened Recapitulation (here identified with the return of the P¹ Theme) begins in the subdominant (iv, F Minor): see the thematic guide below. Once again, this foreshadows some aspects of certain sonata forms in Schubert.

EXPOSITION

ff

i iv VII107/V cad VII107 with pedal (tpt.) ten.

motives X Y ten. X X X X Y Y Y

c minor ten. then on f minor -> g minor

E-flat major

g minor p f p f

RECAPITULATION

[telescoped...]

on f [telescoped...] sf P² motive X move to S

i iv VII107/V ten.

c major then on d minor -> e minor, etc. (h*)

c minor p f p f

Weber: Der Freischütz, Overture

NB: stocky, foursquare phrasing ["quadratic syntax"] (2+2)+(2+2) etc.

NB: characteristic of Weber -- accented dissonances (on downbeats) falling into consonances on weak beats

INTRODUCTION: Adagio

FOREST

HUNTING HORNS

SARIEL (mm. 2ff.)

pp [decays....]

pp < f p p < f pp

acc. p.t.

acc. p.t.

common-tone 07 (= VII^o6/V)

cad 6/c-minor

(cf. Schubert, String Quintet, 1st movmt, mm. 3-4)

EXPOSITION: Molto vivace

Strings [syncopations = nervous anxiety]

Clarinet

MAX'S DESPAIR

STORM

ff | lightning-bolt melodic shape | lightning

to medial caesura... and an extension:

more lightning (zigzag?) | lightning? ... |

horns

clar.

ABYSS (HORN)

SUMMONS TO WOLF'S GLEN

ff

(I) [accented dissonances; Weber]

(ii 4)

AGATHE

vln./cl.

"ornamental" turns foreshadowing

Some of the melodic practice of early Wagner (1840s)

push into → VI/V

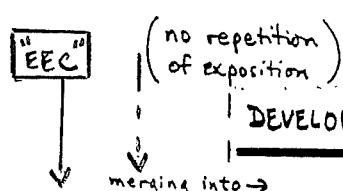
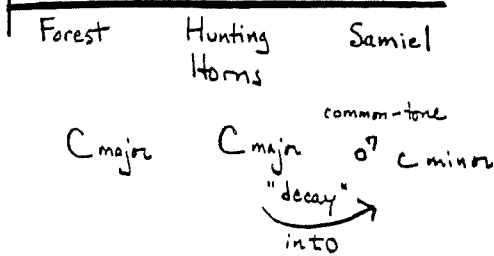
[Amin: notice stocky, foursquare phrasing...]

Weber: Der Freischütz, Overture (1821)

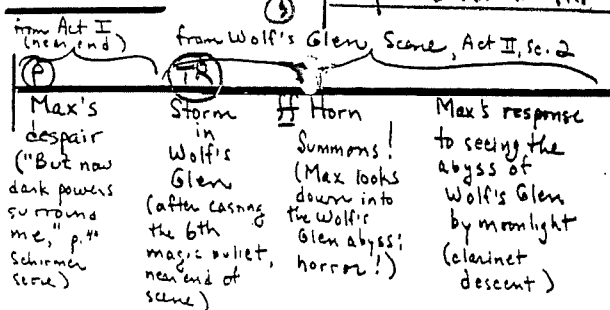
[direct conflict of good (hunting life, love, nature) and evil (the demonic Samiel and his evil dwelling-place, the Wolf's Glen)]

INTRODUCTION

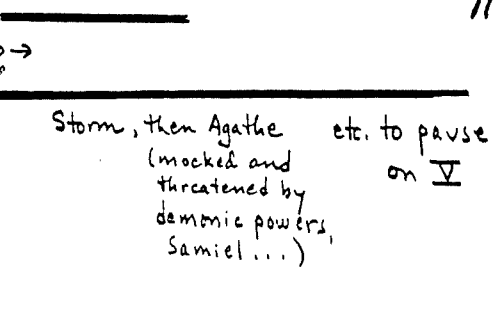
summoning in Wolf's Glen, Act II, sc. 2 (Schirmer score, p. 108)



EXPOSITION



DEVELOPMENT



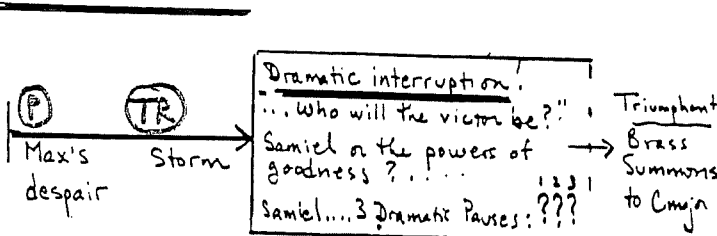
C minor (i)

E_b (III)

modulantly

(V) (as chord)

RECAPITULATION



'ESC'

restoration of that which 'decayed' in the Introduction!

C minor

07

C major

The German Lied

17th-Century—The Continuo Lied (poetry by Opitz)...strophic, syllabic songs with simple continuo accompaniment. Composers: Heinrich Albert, Adam Krieger, etc.

1730s—resurgence of Lied as a genre.

ca. 1750-1770—FIRST BERLIN SCHOOL. (C.H. Graun, C.P.E. Bach, F.W. Marpurg, J.F. Agricola)...The dominant aesthetic of the Berlin Lied becomes folklike, natural, simple...this is the aesthetic stated by Christian Gottfried Krause, Von der musikalischen Poesie (1752-3): the lied should be singable, natural, in the style of a folk-song, with simple accompaniment; formally, it should be STROPHIC—the same music for each strophe (stanza) of text. Some of these Lieder or ("odes") are sacred. Musically very simple. Music: a manner of simple text-delivery.

ca. 1770-early 1800s—SECOND BERLIN SCHOOL (J.A.P. Schulz, J.F. Reichardt, C.F. Zelter [Mendelssohn's teacher])...Still natural, simple, with a decided folk-like emphasis (Schulz, Lieder im Volkston, 1782-90)...But Lied develops further with a slight increase in the elaboration of the music: an increasing importance given to accompaniment; and (although the Lied is still basically a strophic genre) the occasional introduction of modified or varied strophic forms. Music still quite simple, subordinated to the primacy of the word (the doctrine of Goethe with regard to the Lied).

ca. 1780s—1805—J.R. Zumstee (Stuttgart): composer of Lieder and Ballads (narrative poems—often including descriptive accompaniment, recitative, pointed word-setting, other musical experiments)—a model for Schubert.

1810-30—The Rise of the Viennese Lied (SCHUBERT)...A strong upsurge of lyrical, "individual," personalized feeling (the "Romantic" aesthetic) and a corresponding upsurge in musical detail, complexity, and experiment: foreshadowed by Beethoven's Lieder. Often: more complex, "pictorial" accompaniments, "expressive" and unusual harmonies, close word-depiction, and formal experiments ranging from the simple and strophic to extremely intricate, subtle forms (a move towards constant newness or through-composition). Schubert: synthesis of 2nd Berlin School (folklike; strophic principle; formal experiments; etc.) and the innovations of Zumstee.

1830s—Mendelssohn (extends Berlin traditions....but even more importance given to the music....less wedded to the word, less adventurous than Schubert.....emphasis: on lyrical, generalized musical evocation and formal perfection).

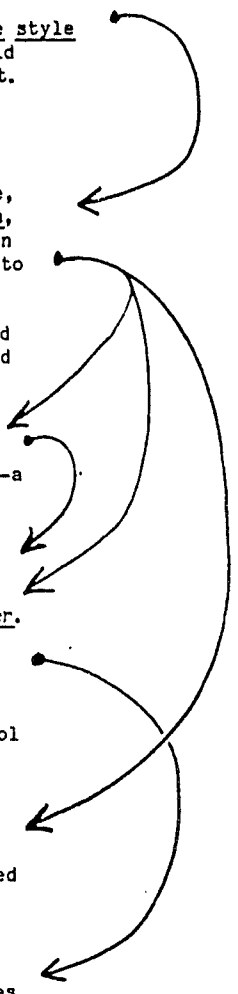
1840s—Schumann: upsurge again in musical emphasis and complexity—the new model for the song: the short lyric piano piece! A new "independence" for the accompaniment, which sometimes dominates the song (e.g., structurally important and formally necessary preludes and postludes)....Yet very "word-sensitive."

Rest of 19th C.—In general, increasing complexity and chromaticism of the music. Decline of the simple strophic principle in favor of strophic variation, quasi-symmetrical designs, or through-composition. Rise of the belief (post-Wagnerians) that music is far deeper than mere words: by 1900 the words gradually become far less significant, providing a mere clue to the presumed fathomless depth and truth of the "spiritual" music. (Wolf, R. Strauss, Mahler [bursts into orchestral accompaniment!])

By the time of early Schoenberg (early 1900s) the music is understood completely to transcend the text—a complete reversal of the early principles of the Lied. Schoenberg asserts that the text tells us little or nothing that might assist us in understanding the essence of the music (see his essay, "The Relationship to the Text"). Musical structure and integrity, wedded to a firm belief in the spiritual nature of music itself, rule all.....

18th-Century Lied
word-dominated
simplicity
"generalized" emotions

19th-Century Lied
increasingly music-dominated
complexity
"personalized" emotions



Franz Schubert: Lied, "An die Musik," D. 547 (1817)
Text: Franz Schober

Text form: two parallel stanzas ("strophes"), each a quatrain long—four lines, rhyming ABAB.

Musical structure: strophic (essentially the same music sets each textual stanza)

Also: piano introduction before stanza 1 (function?); piano conclusion after each stanza (function?). Thus the text of the song and the solo voice are framed by the piano alone.

1.

Du holde Kunst, in wieviel grauen Stunden,
 Wo mich des Lebens wilder Kreis umstrickt,
 Hast du mein Herz zu warmer Lieb entzunden,
 Hast mich in eine beßre Welt entrückt!

You lovely art, in how many dismal hours,
 When life's wild circle ensnares me,
 Have you ignited my heart to warm love,
 Have transported me into a better world!

2.

Oft hat ein Seufzer, deiner Harf entflossen,
 Ein süßer, heiliger Akkord von dir
 Den Himmel beßrer Zeiten mir erschlossen,
 Du holde Kunst, ich danke dir dafür!

Often has a sigh, flowing from your harp,
 A sweet, holy chord from you
 Opened up a heaven of better times for me,
 You lovely art, I thank you for this!

**Franz Schubert: Lied, "Gretchen am Spinnrade," D. 118 (1815)
Text: Goethe (from Faust)**

Text structure: A series of several short, four-line stanzas, one of which serves as a refrain (i.e., a text that recurs, literally or nearly literally). The frequent connotation of such a structure: simple, "artless," "folk-like." etc.

Musical structure: Quasi-strophic (esp. with regard to the refrain), although the other "individual stanzas" are through-composed. Within those individual strophes notice especially the "free" build first to the fantasy of the kiss—and then to the near-physical "bliss" of the final three four-line stanzas. (For those of you who have studied some recent literary and critical theory: compare this with Lacan's and Barthes's concept of jouissance.) Thus each set of non-refrain stanzas is more emphatic than what has preceded it. The final refrain, however, is incomplete, "broken."

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
My heart is heavy;
I'll never find it [peace],
Never again.

(- FOUR-LINE REFRAIN)
(circular, "trapped"
in the minor mode:
"fatalistic")

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Where I don't find him,
Is [like] the grave to me.
The whole world
Becomes loathsome to me.

(TWO INDIVIDUAL STANZAS)
(“setting out” from the
refrain: minor mode)

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

My poor head
Has gone mad.
My poor senses
Have been torn to pieces.

(and circle back to:)

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
My heart is heavy;
I'll never find it [peace]
Never again.

(REFRAIN) ("fate")

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

I only look for him
outside the window,
I only go out for him
Out of the house.

(THREE INDIVIDUAL STANZAS)
"setting out" again
from the refrain)

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt,

His tall stance
His noble form,
His mouth's smile,
His eyes' power,

(but note: move to major
as she envisions him)

(building in intensity)

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

And his speech,
A flow of magic,
The press of his hand,
And, oh, his kiss!

(“magic flow” - chromatic)

(At "ach" the accompaniment
breaks down. Notice also
the added dissonance-sting
in the piano after "Kuß!")

(needed: to re-start the
"spinning-wheel"
accompaniment)

("Gretchen am Spinnrade," continued)

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
My heart is heavy;
I'll never find it,
Never again.

(REFRAIN)

Mein Busen drängt
Sich nach ihm hin.
Ach, dürft ich fassen
Und halten ihn!

My bosom pushes
Toward where he is.
Oh, could I clasp
And hold him!

(THREE INDIVIDUAL STANZAS)
(the fantasy, building
again, rapidly)

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt'!

And kiss him,
Just as I would wish,
[And] with his kisses,
To perish!

(still minor!)

("perish" can also imply
"sexual climax")

Oh könnt' ich ihn küssen
So wie ich wollt,
An seinen Küssen
Vergehen sollt'.

Oh, could I kiss him
just as I would wish,
[And] with his kisses,
To perish!

(emphatic, climactic
repetitions, obsession...
--minor model
-- + "extra" text
repetition at end)

Meine Ruh ist hin,
Mein Herz ist schwer

My peace is gone,
My heart is heavy

(REFRAIN:slower....)
(incomplete.....
trails off
into silence....)

From Richard Taruskin, *The Oxford History of Western Music*, III, 103

Franz Schubert, Mass in E-Flat Major, D. 950 (1828), opening of the "Sanctus"

Chorus

p

San - ctus,

Bass line

p *cresc.*

ff

San - ctus, San

ff *p* *cresc.* *ff*

fff

ctus, Do - mi - nus De - us Sa - ba - oth!

fff

p *cresc.*

An important part of Schubert's expanded harmonic vocabulary is his fondness for shifts into unexpected (and often rather distant) keys or briefly tonicized areas. He does this either to substitute for a normal, "functional" modulation (for instance, a sudden shift into \textcircled{S} within an exposition) or to provide a temporary "purple-patch" embellishment of the existing tonic.

Usually these shifts are to keys or chords a 3rd away (that is, Schubert explored the effect of coloristic third-relations): see the shift into \textcircled{S} in the C major Quintet for a classic example.

Occasionally, Schubert's experiments explore even bolder "coloristic" territory. Example: "Auf dem Flusse" from Die Winterreise... a shift from i to vii... obviously for textual reasons.....

Above all, notice the common-tone connections between the chords--very characteristic of Schubert!

Die Winterreise
VII.
Auf dem Flusse: (Gazing at a river,
By the River now frozen over in winter)

Langsam.
Singstimme. Der du so lu-stig, You who once so happily
Pianoforte. *pp staccato*

sehr leise SHIFT DOWN 1/2-STEP
rauschtest, du hel-ler, wil-der Fluss, wie still bist du ge-wor-den, giebst
flowed, you bright, wild stream, How still you have become, you do

SHIFT UP 1/2-STEP
kei-nen Schei-der, do-grussel Mit har-ter, star-ker Rin-der hast
not bid me part well With a hard, shift crust you

sehr leise
du dich ü-ber-deckst, liegt kalt und un-be-weg-lich im San-de-aus-go-!
here covered yourself, you lie cold and motionless stretched in the sand...

Urspr. Nisalg. F. S. 864. Ausgegeben 1825.

NB: Notice that the harmonic "logic" at work here is not one of root progression but rather one of embellishing chromatic shifts around common-tones...and one (often) of semitonal connection (smooth or chromatic voice-leading between chords not diatonically or "functionally" related within a key). This sort of activity would profoundly affect the harmonic languages of later composers, particularly those of Glinka and the Russian "5," Liszt, Wagner, Bruckner, etc. (Cf. Dahlhaus in the New Grove Wagner, p. 119--the discussion of the harmonic language of Tristan)

Common-tones shown by ties

hold 3rd and 5th as common tones

hold tonic and 3rd as common tones

e: i V (d# V₄ = ₃ i) e: V i

Schubert: String Quintet in C, D. 956 (1828), first movement (exposition)

The crucial points to notice here (all typical of Schubert):

- expanded length, leisurely unfolding of melodic/thematic material.
- different keys for S and C ("three-key exposition" or "double secondary tonalities" [Plantinga, p. 88]). This is very characteristic of the mature Schubert (1820s). A separate key for S "on the way" to a more "proper" C is best explainable as an expanded transition—one in which a certain tonal area is emphasized and prolonged....but one which is ultimately left.
- May have its roots in some Beethovenian experiments (see the Beethoven section above, especially Coriolan)
- Causes tonal "problems" in the recapitulation (play S and C both in the tonic? or keep them in different keys, maintaining their original expositional relationship? or try something different? Schubert's solutions are varied and unfathomably provocative.)
- "Non-preparation" of the key for S (bIII). The "transition-like" material before S remains on V of the tonic key (V of C), but, as if finally "breaking away" from this dominant, the key suddenly slips to E-flat instead (bIII)....Not really a "modulation" at all, but a common-tone shift—a typical Schubert coloristic shift to a third-related key (key a third away). A Schubertian "fingerprint."

EXPOSITION

PRINCIPAL THEMATIC AREA (P).....C MAJOR (I) (PARA"-like)

"A section": Opens with the famous swell into the common-tone diminished seventh (the common-tone is the tonic). Roman numerals are pointless here—this is a coloristic embellishment of the tonic. (Brahms would open his 3rd Symphony in essentially the same way—probably evoking this Quintet.) In terms of phrasing, we begin with a clear period, antecedent-consequent. The antecedent:

Followed by a consequent, beginning sequentially on (not in) D minor (ii) and cadencing, as expected, in C (I).

"B section": (after a momentary swell to a B chord, V of iii), a seven-measure dominant of C major, while the first violin climbs upward...crescendo: "A" section": Fortissimo, vigorously articulated varied restatement of the principal idea:

Including the "consequent" beginning on a D minor chord—but this time the consequent does not cadence in C....Instead it comes to a half-cadence on V and merges directly into a "transition-like" area—a dominant pedal, but still of C (C minor at this point)....The tonic is still being confirmed (Schubert's typical "reluctance" to leave the tonic)—The motivic material above is (viola/cello):

"Transition-like" material continues (motivic material down an octave)—to powerful chords reinforcing V of C....our ears expect this dominant to resolve to C minor or to C major. Instead, the key shifts suddenly (on the common-tone, G) to E-flat: a typically Schubertian tip to a key a third away:

"SECONDARY THEMATIC AREA" ("S").....E-FLAT MAJOR (bIII).....BUT....(see below) (extremely lyrical, "lied"-like, broad, leisurely)

Probably because this theme is in the "wrong" key, it is given a nudging inflection back to the tonic (I), C major (Schubert's reluctance to leave the tonic). Notice that this tonic statement ends with a tip towards the dominant chord):

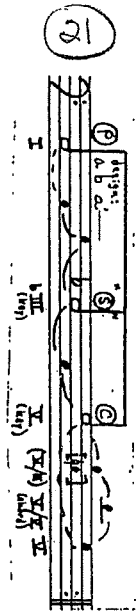
Whereupon the whole "sudden-shift" to bIII (E-flat) occurs again for a leisurely repeat of S in the upper instruments (again with the later nudge back to the tonic, E-flat)....thus, in a sense, we have not left the tonic yet!....This time, however, the concluding dominant chord is prolonged, "tonicized" as the proper key....we have arrived (without significant transition: notice how Schubert's thematic material is crowding out his transitions!) at ANOTHER MODULE WITHIN THE SECONDARY THEMATIC AREA: now clarifying G major (V) more completely (though tinged here and there with momentary hues of E minor).

This theme, beginning in G and played in canon (violin/viola), "darkens" somewhat by moving through E minor (over a V/e pedal: recalls that earlier, momentary V/e swells at the beginning of the "B-section" of P—see above); the implied E tonicization could also balance the earlier shift to E-flat: bIII and bII of C)....then back to G....Gather's energy for two swells onto its Neapolitan sixth (an A-flat sixth chord) each followed by "light-triple" G-major cadential material.—The second cadence, however, is evaded, and we hear:

This brief phrase is repeated—to a cadence (the "BEC") and thence to the first closing idea proper (C), in G, V) which also veers momentarily toward E minor (ii of C) before cadencing back into the "proper" G major (V of C).

Exposition ends with ECHOES OF S in a clear G major (V)....A forceful closing chord (dominant seventh of the original tonic) leads us back for a repeat of the exposition.

With regard to its tonalities (and the way that they are approached), the EXPOSITION may be diagrammed as follows:



Important: please compare this with the Beethoven expositions in the earlier study guide found above.

The DEVELOPMENT is not our concern here. (One might notice, however, the amount of large-scale repetition within it: sequential repetitions of large blocks of musical, motivic material.)

The RECAPITULATION of any "three-key" exposition presents some difficulties. One of Schubert's characteristic solutions (by no means the only one) is simply to transpose a large block of the exposition down a fifth, thus making certain that (at least) the closing idea will return in the tonic.

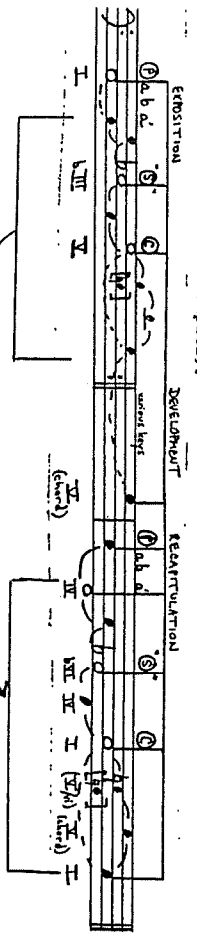
—But note: this often means that S (and sometimes even P) appear in non-tonic areas...quite frequently, portions of a Schubert recapitulation are in non-tonic areas.

—The simplest solution is to transpose the entire exposition down a fifth (thus P would begin in IV)...the idea of a subdominant recapitulation may also be traced back historically, most immediately, perhaps, to Beethoven: please refer back to the Coriolan study guide and be certain that you understand how that recapitulation was treated.

—The more mature Schubert (1820s) usually avoids the "simplest" solutions in favor of somewhat more intricate plans. Example:

In the C major Quintet Schubert begins the RECAPITULATION "properly," in the C-major tonic. But note: the P theme is something of an ABA' structure, and Schubert contrives the "B" section to lead to an A' in the subdominant (IV). (BE CERTAIN THAT YOU LOCATE EXACTLY WHERE THIS OCCURS WITHIN THE RECAPITULATION: IT IS THE IMPORTANT ALTERATION OF THE RECAPITULATION.) Once there, the recapitulation is simply the exposition transposed down a fifth. This means that S will return in A-flat (shifting back to F)—and that the entire S + C complex will arpeggiate the subdominant minor triad (the characteristic "subdominant" feel to recapitulations). Notice also that S is never heard in the tonic key in the recapitulation: it functions as a kind of transposition within the recapitulation. This type of recapitulation-treatment is very typical of Schubert.

Diagrammatically, the whole movement (and, again, compare this with the earlier Beethoven examples):



Cf., e.g., the similar patterns in other Schubert sonata-movements.

Schubert: Piano Sonata in B-flat, D. 960, first movement (1828)

The crucial points to notice here (and compare these with those of the first movement of the String Quintet):

—expanded length, leisurely unfolding of ideas.

—another exposition is three areas ("double secondary tonalities" or "3-key exposition" is not the best term for this movement, because the "NS" area is not in a consistent, stable key: instead, it is modulatory, moving from one tonicized area to another [usually third-related], as if grief-stricken, searching...)

—Notice again Schubert's reluctance to leave that tonic B-flat in the "P" area: he keeps "retranslating" back to it.

—Notice that the low trill figure in mm. 8-9 (G^b-F) foreshadows the B^b-(G^b)-B^b tonal shape of the "P" theme also anticipates the very beginning, tends to drift off towards its PVI... and again, this is a typically Schubertian, third-related common-tone shift. (The PVI, of course, is in all cases ultimately an upper neighbor to the dominant: at times, as in the P group, this is explicit—the PVI turns into an augmented sixth and resolves to the six-four chord of B-flat...locate where this happens!)

—And notice how these tonal areas are treated in the recapitulation. Once again (as in the Quintet), the "NS" area (actually an articulation and expansion of a portion of the transition) never comes back in the tonic. And once again, Schubert "solves" the recapitulation problem with a large-scale transposition of an entire block of music—a block that encompasses S and C.

Source: (19th-c) Schubert Complete Edition
(Public Domain)

Sonate
(in B dur)

EXPOSITION

FRANZ SCHUBERT.

Seite 10. Nr 1A

Molto moderato.

Handwritten musical score for the beginning of Schubert's Sonata in B major, Op. 10, No. 1. The score is in two systems. The first system starts with a piano (p) dynamic and includes the instruction 'Molto moderato.' The second system features a 'SHIRT' annotation and a 'on Gb' marking. The score includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the first system of the sonata, showing the initial melodic and harmonic material. It includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the second system of the sonata, with annotations 'RETURN TO Bb' and 'Germans -> Bb: dominant pedal'. It includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the third system of the sonata, with an annotation 'NB: avoided cadence = delay'. It includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the fourth system of the sonata, with an annotation 'Sudden wrenching into f# begins the window'. It includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the fifth system of the sonata, with an annotation 'S?' in a circle. It includes treble and bass clefs, notes, rests, and dynamic markings.

Handwritten musical score for the sixth system of the sonata, with an annotation '(F.S. 107) towards A major'. It includes treble and bass clefs, notes, rests, and dynamic markings.

NB: (5) time =
"circular" shape
(↻) = 5 mm. (!)

(F.S. 107) towards A major
and
"circles"
back to f#

"S?"
beginning of
a 28-mm
direction

Schubert Bb Sonata, continued (Public Domain)

"Circular"
repetition of S (5 mm.)

2nd

pp

decres.

PATTERN (JUSTICE CIRCULARITY OF MELODY, CIRC)

to A main... A main? Σ of Δ ?

CIRCULAR RE-ENTRANCE (Σ of δ)

rotates back to original position

(V/1)

(A? Σ Δ ?)

circ. rep. begun again! but BREAKS FREE!

captured again?

breaks free again

BACK TO Bb AGAIN?

ha NS: RE-ENTERS THE

EVERYTHING CHANGE

but decres. 265/5/4

now finally! -- transition to the "proper" key

V/F major

F.S. 107.

re-entrance

re-entrance

F major

Now shift out of F's path & delay!

Ab? towards Eb?

towards Db?

and back to F

F.S. 107.

re-entrance
no collapse
again!

Six Pianoforte "Schools" or Styles, ca. 1780-1840

(Adapted from Carl Czerny, Complete Theoretical and Practical Pianoforte School, Op. 500 [Vienna, 1839])

(see also J. Samson, The Music of Chopin [London, 1985], pp. 43-57, 222)

LONDON-BASED

("heavier" pianos with deeper, fuller sound... encourages legato, cantabile, fuller sounds, harmonic experiments)

CLEMENTI



J. CRAMER
J. L. DUSSEK
[J. FIELD = "intimate, sentimental" (Russia)]

VIENNA-BASED (or largely so)

lighter in tone and action [increase in weight, ca. 1801-06, but still lighter than English pianos]; encourages rapid, elegant passage-work, embellished "cantilena" melodic line...

MOZART



BEETHOVEN } [dramatic, eccentric, highly profited, idiosyncratic]
F. RIES }
[SCHUBERT]
[CZERNY]

"style brillante"
(touring: piano + orch.)
HUMMEL (to Weimar, 1819)
then: florid, decorative
virtuosos of 1820s:
MOSCHELES [to London, 1821]
[THALBERG: to Paris, 1835]
KALKBRENNER (incl. by Gerny in brillante group... but bred in London 1814-23; in Paris, 1824 onwards)

NB: Much intermixing and "influence" of style among the above five "schools," ca. 1780-1825....

of Paganini, violin, 1830s

late 1820s → Shift to Paris as main international center of pianism (lesser "centers" emerge also in Germany)

late 1820s, early 1830s.

PARIS-BASED (synthesis of the above five schools)

esp. continue, expand style brillante virtuosity
1830s:
CHOPIN } performed not on solo "recitals" but in salons, in private rooms of publishers, and at mixed benefit concerts.
LISZT }
THALBERG (in Vienna until 1835) }
[HILLER, PIXIS]

[Germany-based: Leipzig, Weimar, Dresden; e.g., SCHUMANN, MENDELSSOHN, MOSCHELES (had in Leipzig after 1846, as teacher in Cons.)]

Rise of solo piano "recital" as a relatively "normal" event: later 1830s, 1840s, etc.

(Moscheles reports that his first solo piano recital occurred in 1837; see Samson, The Music of Chopin, p. 221). Liszt's first solo piano "recitals" -- extraordinary events! -- occurred in Rome, 1839 ("musical soliloquy"), and London, 1840. (Chopin only gave one public concert ["recital"] in which he was the only performer: Edinburgh, 1848)

75a

BELLINI

Vaga luna che inargenti

Vaga luna che inargenti
queste rive e questi fiori
ed ispiri agli elementi
il linguaggio dell'amor;
testimonio or sei tu sola
del mio fervido desir,
ed a lei che m'innamora
conta i palpiti e i sospir.

Dille pur che lontananza
il mio duol non può lenir,
che se nutro una speranza,
ella è sol nell'avvenir.
Dille pur che giorno e sera
conto l'ore del dolor,
che una speme lusinghiera
mi conforta nell'amor.

Lovely moon, your silver light

Lovely moon, your silver light
shines on these banks and these flowers,
you inspire the elements
to the language of love;
you alone are witness
to my ardent desire,
and tell the one I love
of my beating heart and my sighing.

Tell her that distance
cannot ease my pain,
and that if I cherish one hope
it is for the future alone.
Tell her too that day and night
I count the hours of pain,
and that one tempting hope
comforts me in love.

Tactirspectakel endlich doch zu arg, ich stand plötzlich auf, griff nach Hut und Stock und lief ohne Weiteres zur Thür. — Aber ich konnte nicht hinaus, denn es trat mir der Oberamtmann, mein Herr Onkel, entgegen.

„Ei, finde ich ihn hier, Herr Neffe!“ sagte er, mir in gewohnter freundlicher Weise die Hand schüttelnd — das ist ja prächtig! Er kann mir auch wohl 'mal was vorspielen. Hat er seine Flöte mit?“

Die Flöte hatte ich nicht mit, aber mit dem Onkel durfte ich's, aus verschiedenen, triftigen Gründen, durchaus nicht verderben, und verfügte mich daher, von einem schelmischen Blick meiner Cousine begleitet, äußerst willfährig wieder an's Clavier; wählte aber jetzt aus Vorsicht: eine Composition im tempo alla marcia. Dabei kam ich aber aus dem Regen ordentlich in die Traufe. Denn kaum hatte mein Herr Onkel, als ehemaliger Militair, das Marschmäßige des Stücks vermerkt, so begann er mit seiner berben Faust den Tact so handfest auf dem neben seinem Sorgenstuhl stehenden Tisch zu markiren, daß das darauf stehende Geschirr recht munter umherhüpfte und mir mein Stück mit einer Art von Janitscharen-Musik begleitete, während jetzt Louischen ziemlich tactmäßig mit ihrer Bleifeder auf das Brieftäschchen loschlug, in welchem sie sich ihre Tänzer zu notiren pflegte.

„Ei so tac:irt ihr und der Kuckuk!“ dachte ich — aber sagen durfte ich nichts, denn der Onkel hatte mich kurz zuvor aus einer argen Schuldenklemme gezogen. — Als ich nun, den hellen Angstschweiß auf der Stirn, mit Ueberspringung einiger Saiten, mein Stück durchgejagt, wollte man noch mehr von mir hören und legte mir fast den ganzen, galanten Czerny auf's Notenpult, sehr köstlich in Saffian gebunden mit Goldschnitt. Ich aber half mir mit einer Nothlüge, und machte, daß ich fort kam. —

Das sind die ersten merkwürdigen Fälle von krampfhafter Tactirsucht, welche mir vorgekommen. Die folgenden sind freilich bedeutender.

(Schluß folgt.)

Grobes und Feines.

(Von den Davidsbündlern.)

Componistenvirtuosen.

Es ist im Allgemeinen nicht anzunehmen (und die Erfahrung spricht dagegen), daß der Componist selbst als berühmter Virtuose seine Werke auch am schönsten und interessantesten darstellen müsse, namentlich die neuesten, zuletzt geschaffenen, die er noch nicht objectiv, historisch beherrscht. Der Mensch, dem die eigene physische Gestalt entgegen steht, erhält leichter im andern Herzen die idealische.

Richtig. Denn wollte der Componist, dem nach Vollendung des Werks Ruhe vonnöthen ist, seine Kräfte gleichzeitig auf äußere Darstellung fixiren, so würde, wie beim angestrengten, auf einem Punct haftenden Auge,

sein Blick nur matter werden, wenn sich nicht verwirren und erblinden. Es gibt Beispiele, daß in solcher erzwozungen Operation Componistenvirtuosen ihre Werke völlig unkenntlich gemacht und verkehrt haben. Karo.

Das Sehen der Musik.

Bei der Kalkbrenner'schen vierstimmig-einhändigen Fuge fällt mir der verehrte Th., der Dichter des Buchs: „Ueber Reinheit der Tonkunst“ ein, der mir einmal erzählte, daß in einem Concert in London, das Cramer gegeben, eine vornehme, kunstverständige Lady sich gegen allen englischen Ton auf die Sehen gestellt, die Hand des Virtuosen starr angesehen, was natürlich die Nachbarinnen zur Seite und im Rücken, nach und nach die ganze Versammlung gleichfalls gethan, und endlich Th. in's Ohr, aber mit Ekstase gesagt hätte: Gott! welcher Triller! Triller! Und noch dazu mit dem vierten und fünften — und in beiden Händen zugleich!“ Das Publicum (schloß damals Th.) murmelte leise nach: „Gott! welcher Triller! Triller! und noch dazu u.“ R-o.

Doch scheint dies das Publicum zu charakterisiren, das am Virtuosen, wie im Concert überhaupt, auch etwas sehen will. Euseb.

Aber beim Himmel! es wäre ein wahres Glück, wenn in der Künstlerwelt einmal ein Geschlecht der Wilsfinger aufwüchse, das bekanntlich an zwei garstigen Uebersingern litt; dann würden wir zehn Virtuosen weniger und einen Künstler mehr haben. Florestan.

Das öffentliche Auswendigspielen.

Nennt es nun ein Wagniß, dessen Größe, gegen den Tadel gehalten, der beim Mißlingen mit Recht dazüber ausgesprochen wird, zu wenig vom Publicum anerkannt ist, oder Charlatanerie, die Kugeln auf Nadelspitzen halten will, so wird das doch immer von großer Kraft des musikalischen Geistes zeugen, und eben aus Mangel an ihr wenig Nachfolger finden. Sagt ihr aber, es sei weder das Eine noch das Andere, und sagt ihr es noch dazu ohne Grund, der fehlen muß, so frage ich: wozu diesen Souffleurkasten? warum den Fußblock an die Sohle, wenn Flügel am Haupt sind? Wißt ihr nicht, daß ein noch so frei angeschlagener Accord von Noten gespielt, noch nicht ein halbmal so frei klingt, wie einer aus der Phantasie? D, ich will aus Eurer Seele antworten: allerdings leb' ich am Hergebrachten, denn ich bin ein Deutscher — erstaunen würde ich freilich in etwas, bräuchte plötzlich die Tänzerin ihre Touren, der Schauspieler oder Declamator seine Rollen aus der Tasche, um sicherer zu tanzen, spielen, declamiren; aber ich bin wirklich wie jener Kunstspießbürger, der, als dem ruhig weiter spielenden Virtuosen die Noten vom Pult fielen, siegend ausrief: „Seht! seht! das ist eine große Kunst! — der kann's auswendig!“ — D Dittel vom Publicum! man sollte dich in eine Kanone laden, um das zweite der Philister todt zu schießen! F-u.

Schumann: from Carnaval, Op. 9 (1834-5)

Source: Schumann Gesamtausgabe, 14th ed. (Public Domain)

No. 2

Moderato **Pierrot.**

No. 6

Adagio. **Eusebius.**



Schumann: Carnaval (continued)

No. 6

Pastorale. **Florestan.**

No. 9

Sphinxes.


R. S. B.

Schumann: Symphony No. 4 in D Minor (1841, as "No. 2", Rev. 1851; there exist two versions of the symphony; we almost always hear the 1851 revision): First Movement (Varied, free treatment of sonata form).

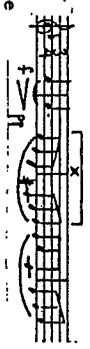
Main points to remember:

- Experimental formal structures: attempt to write four motivically-connected movements--in the 1851 version, without significant pause or break between them (four as one)....Odd, somewhat "incomplete" structure of the first movement propels the whole forward (see below).
- Particularly binding the whole together: Mvmts. 1 and 4 share important, immediately recognizable material; a single motive at the opening of the work (X) appears in various guises in all of the movements.
- First movement: UNUSUAL FORMAL STRUCTURE: 1) Introduction and repeated exposition; 2) development with TWO NEW THEMES, and the section with the new themes is repeated sequentially, as a large block (almost in the manner of an unorthodox, new thematic exposition); 3) NO RECAPITULATION of the original exposition per se (esp. of S): instead, a brief, solid return to the tonic major, simultaneously confirmed by a radiant, soaring version of the SECOND NEW THEME of the "development"---and the original P idea returns only as decisively coda-like material at the very end of the movement.
- Thus: intro./expo./devel./brief, varied tonic return. Some have argued that we have "expo./dev./coda" (no recap.): this is tenable, but downplays the "resolution" and "transformation" aspect of the varied tonic reprise. Hence I prefer "expo./dev./varied tonic reprise with coda." The whole point of the form, however, is that midway through, with the "new themes," it becomes something else: it "changes its mind" and abandons the schematic and thematic format of the original exposition.

INTRODUCTION (Slow, "ziemlich langsam," 3/4; D minor)

A powerful, brass-timpani-reinforced A-natural (V of d) in the full orchestra (obviously "Beethoven-scoring") from which there unfolds (bans/vlins) a soft, undulating, dreamlike theme (MOTIVE X)....A second powerful, Beethovenian A-natural (V/d) and the theme emerges again, now doubled in a higher register (with clarinets), and spins itself onward at greater length, at first feinting (with an emotional swell) towards B-flat (VI), but subsiding back to V of d. With this dominant the TIMPANI begins to play an ominous 4-note motive  (probably intended to evoke Beethoven's 5th) as the theme (X) is heard again---and "spun out" further, more luxuriously, stretching out into the higher registers in the strings, crescendo....to a peak---and a descent (diminuendo) back down to V.

.....Quietly, V is reached again (and reinforced "à la Beethoven" with the trumpets on beat 2). Now over a "wobbly," oscillating bass (obv. taken from the last mvmt. of Beethoven's 7th) a new motive is born (Y): (Note: X is embedded within Y, Y becomes the "trigger" for the exposition---it is drawn towards it, stringendo, and rushes directly into it:



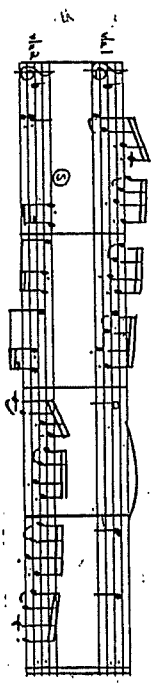
EXPOSITION ("Lebhaft," 2/4; D minor to F major)

P-theme: Rugged, forte theme in strings and winds (the omnipresent "wind-doubling" of Schumann---the characteristic "reedy" Schumann sound) developed out of motive Y (but notice again how X is also embedded within the theme).



To an abrupt, decisive D-minor cadence (Beethovenian orch.)

Transition (16 mm.): upward sweeps of motive Y (the D-minor "collapse" to a common-tone diminished seventh)---with ultra-regular 4-bar phrasing (characteristic of Schumann): (4 + 4) + (4 + 4). The first 8 mm. ends with a cadence on C (V/F); the second 8 mm. prolongs this V/F with subdominant coloring.....The drop to the tonic (m. 17) brings us:



S-Theme (F major = III, the "normal" key): The Y motive in major, but spinning out into a contented, "carefree" thematic descent in dotted rhythms:

An extension leads to Schumannesque emotional sighs Thence to a vigorous:



REPEAT OF EXPOSITION (in 1851 version). Notice that the exposition, while not exactly "monothematic," is thoroughly shot-through with the Y-motive. After this repetition the whole thematic process seems to be called to a halt---the final cadence, in a solid F major, is met with:

S^{1,2}---cadential in nature (VII⁶ of V, cad 6/4---V', all in F), and still based around the Y-idea

DEVELOPMENT (many sections--sequential--and two new themes!)

1. Stone Wall: Brass/string octaves on E-flat (b VII/F): "Go no further!"
Some motive-Y [diminished-seventh-based] scurrying in consternation ("What's going on?")..... Strong E-flat octaves again! More Y-scurrying further extended, a fifth lower, articulating an A-flat 07 (as if seeking shelter).....

2. Motive Y in the strings in a modulatory [2+2] + 4 + 4 + 4 + 4 pattern that descends chromatically from that B, a measured half-step every four bars (B, Bb, A, Ab), while sectional "color shifts" above [miniature work] change the harmonic implications. The A-natural supports an A7 gracioso, immediately reinterpreted as an augmented sixth and leading to a 6 over A-flat (V6), which does not resolve to 3 but still functions as a gracioso dominant to:



3. D-flat major: **NEW THEME 1** ("breakthrough")
in WINDS. Decisive in character--Notice that MOTIVE Y (STRINGS) fills in the rests. Expands to the pause (V/B-flat minor)..... followed by a **VARIED RESTATEMENT OF THE THEME**, tilting back to D-flat major at once, but with orchestration reversed (dotted rhythms now in strings, motive Y in winds)..... (NB: a variant of this theme will become the principal theme of the 4th movement!). This time the PAUSE is on V/F (V/The "S" key).....



4. **NEW THEME 2** beginning on V/F (the proper "S" key for the exposition)..... But, like Dev. Theme 1, this is a modulatory theme (F---d---A---f#), the characteristic tonal shadings of Schumann), more beautiful and lyrically "sensitive" than anything before it. **NOTICE THE "AFFIRMATIVE"** ("JA!")
MOTIVE-Y RESPONSES in the strings.
Notice also the Schumannesque orchestration: characteristic wind-doubling and "reedy" reinforcement of the melody--the winds used more as a massed-group than as individuals.

5, 6, and 7. **VIRTUALLY EXACT REPETITION OF SECTIONS 2, 3, AND 4. NOW PLAYED A MINOR THIRD HIGHER!!** (e.g. the modulatory pattern of Section 2 now begins on f#, not on eb, as before. **DEV. THEME 1** returns, beginning now on E major. **DEV. THEME 2** returns beginning on Ab major (Ab---f---C---al). This is a huge, large-scale repetition (not common in, say, Beethovenian developments--but cf. Schubert!!) In a

sense the complex [2-3-4] [5, 6, 7] can be considered a new "exposition" of Dev. Th. 1 and 2 (repeated--but still within some sort of prior "development", thus permitting the sequence up a minor third). Both of these themes will return in unexpected places later in the symphony. The original "S" theme of the exposition has now been jettisoned, and the original "p." while omnipresent, is fragmented back to motive-status. In effect, the whole original "exposition" has been jettisoned and we are setting out on a new adventure.....

8. Motive Y, beginning in A Minor (- minor v---obviously, we are now seeking major V) (4 + 4 + 4 + 4)--then bass-descents: bass-D (V/g), then to bass-C (V/f), gracioso. The descent toward F Minor brings:

9. Modulatory BRASS "PYRAMIDS" (cf. Section 1): rock-solid--acc. by MOTIVE Y...strong harmonic motions [i. "BII4"--modulatory shift to ii. V7 of the submediant minor] in each four-bar block: thus the three blocks begin on F minor, C-sharp minor, and A minor (equal division of the octave, leading back to):

10. F Major: a big gracioso swell, and we instantly rise up chromatically in the bass toward a strong, SURGING DOMINANT (A)--when we get there we hear the THREE HAMMER-BLOW CHORDS (from Dev. Theme 1), and **DOMINANT PREPARATION FOR WHAT WE EXPECT WILL BE THE RECAPITULATION**..... BUT INSTEAD..... we get:

VARIED TONIC MAJOR REPRISÉ--VARIED, SOARING VERSION OF DEV. THEME 2!!

(a plunge into something gloriously new and "progressive," self-assured, victorious. D MAJOR, although root-position tonics are at first scrupulously avoided!...A "tonal shading" follows on E minor--major. Then a fortissimo, tutti reaffirmation of D major (over a V pedal and "shaded" by a full-blown repetition on its IV, with rich brass suspensions--and--finally--the resolution onto D.



Coda-proper (some would say, "coda to the coda"): a vigorous, jubilant shaking-out of the Y-MOTIVE, with ecstatic descending scales in the trombones. (Brahms would listen carefully to this: cf. the end of his 2nd Symphony!) The movement ends with recalls of the HAMMER-BLOWS--but stops short of rhythmic completion. We proceed directly into the next movement--on a sudden chill back to D minor, reinterpreted as iv/a minor, the key of the ensuing "Romanze."

Hector Berlioz, Symphonie fantastique: Allegro agitato e appassionato

assai

72 *p* *poco* *sf*

80 *sf* *dolce*

88 *cresc. poco a poco* *animando* *cresc.*

97 *rit.* *a tempo* *dim.* *poco* *f > p* *sf*

106 *p* *sf* *un poco rit.*

Detailed description: This block contains five staves of musical notation in treble clef. The first staff (measures 72-79) begins with a piano (*p*) dynamic and includes a *poco* (gradual increase) and *sf* (sforzando) marking. The second staff (measures 80-87) features a *sf* dynamic and a *dolce* (softly) marking. The third staff (measures 88-96) shows a *cresc. poco a poco* (gradual increase) and an *animando* (increasing speed) marking. The fourth staff (measures 97-105) includes *rit.* (ritardando), *a tempo*, *dim.* (diminuendo), *poco*, *f > p* (crescendo then decrescendo), and *sf*. The fifth staff (measures 106-113) starts with *p*, has a *sf* marking, and ends with *un poco rit.* (slightly slower).

ARIA or CAVATINA FORM ; Rossini - Bellini - Donizetti - Verdi (to ca. 1860)

"Melodramatic Structure" in Italian Opera

"SCENA" (or "CAVATINA", if an entrance aria [aria di sortita])

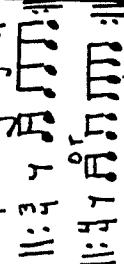
exposition of a dramatic situation (conversation or soliloquy)
 voice, speech rhythms irregular phrases
recitativo semplice (orch: simple chords)
recitativo obbligato (more active orch.)

action stops....
 Soloist reflects on (or explains) that situation

6, 8, or 10-line stanza of text set in some sort of "lyric form"
 Prototypes (4-phrase, 16-mm. patterns):
 MUSIC $\underline{a} \underline{a} \underline{b} \underline{a}$ or $\underline{a} \underline{a} \underline{b} \underline{a}$ + CODA with CADENZA
 LINES 12 34 56 78 | line repetitions
 or
 $\underline{a} \underline{a} \underline{b} \underline{c}$ or $\underline{a} \underline{a} \underline{b} \underline{a} \underline{a}$ | $\underline{a} \underline{a} \underline{b} \underline{c} \underline{c}$
 12 34 56 78 | 12 34 56 78 78 | 12 34 56 78 78
 Various expansions or modifications of the form are frequent; much depends on the number of lines of versi lirici. Irregular phrase lengths are fairly common. Verdi is always experimenting. CLIMAX arrives with the fourth phrase (a" or c): hence this section is frequently expanded or given some sort of special treatment (word-repetition, etc.)
 Sometimes: 2 parallel stanzas of text, resulting in 2 strophes of music

New actions, issues, or characters are introduced to effect a change in the soloist's state of mind.
 variety of treatments is possible:
 1) Simple, brief transition
 2) Simple dialogue, in quasi-recitative texture
 3) a chorus
 4) parlante
 armonico (melody in orch., and not in voice)
 5) parlante melodico (voice shares or doubles quite a bit of the orchestral melody)
 6) Multisectional tempi di mezzo are also possible, including contrasting textures.

action stops....
 Soloist expresses that new state of mind (usually one of resolution)

6, 8, or 10-line stanza of text.
 Same lyric forms are possible as in the adagio. (4-phrase form is prototypical)
 In Verdi, the orch. often accompanies with a driving, vigorous, or pulsating rhythm


orch. alone, or simple commentary by another character, or by a chorus
RITORNELLO may be a large "rossini" crescendo...
 GOAL: to set up the return of the cabaletta stanza
 LITERAL REPETITION of both the TEXT AND THE MUSIC of the cabaletta stanza, as heard previously.
 (Ornamentation generally permitted here; if was occasionally written out, e.g. by Rossini.)
PIÙ MESSO CODA: line repetitions and cadences; singer(s) from the ritornello usually join in here
 (often) MUSIC FROM RITORNELLO (orch. only) TO CLOSE THE ARIA

This portion of the cabaletta is sometimes omitted in performance to shorten the aria.

FINAL BURST OF ENERGY

SCENA (or RECITATIVO)
 versi sciolti
 endecasillabi (11)
 settenari (7)
 cadenza irregolare

ADAGIO (or less frequently, the indicated tempo)
 versi lirici
 rhymed
 regular
 cadenza regolare

TEMPO DI MEZZO
 usually
 versi lirici
 rhymed
 regular
 cadenza irregolare

CABALETTA
 versi lirici
 rhymed
 regular
 cadenza regolare

Verdi: La traviata (1853), End of Act I

(text = public domain)

No. 3 Scena ed Aria Violetta

VIOLETTA
(alone)

How strange it is . . . how strange!
Those words are carved upon my heart!
Would a true love bring me misfortune?
What do you think, o my troubled spirit?
No man before kindled a flame like this.
Oh, joy . . .
I never knew . . .
To love and to be loved!
Can I disdain this
For a life of sterile pleasure?

Was this the man my heart,
Alone in the crowd,
Delighted many times to paint
In vague, mysterious colours?
This man, so watchful yet retiring,
Who haunted my sick-bed
And turned my fever
Into the burning flame of love!

That love,
The pulse of the whole world,
Mysterious, unattainable,
The torment and delight of my heart.

To me, as a girl,
This represented
A bright and anxious longing,
The most sweet lord of my future -
When in the heavens I saw
The rays of his beauty,
And nourished myself completely
On that divine error.
That love, etc.

It's madness! It's empty delirium!
A poor, lonely woman
Abandoned in this seeming desert
They call Paris!
What can I hope? What should I do?
Enjoy myself! Plunge into the vortex
Of pleasure and drown there!
Enjoy myself!
Free and aimless I must flutter
From pleasure to pleasure,
Skimming the surface
Of life's primrose path.
As each day dawns,
As each day dies,
Gaily I turn to the new delights
That make my spirit soar.

ALFREDO
(outside the window)
Love is the pulse . . .

VIOLETTA
Oh!

ALFREDO
. . . of the whole world . . .

VIOLETTA
Yes! Love!

ALFREDO
Mysterious, unattainable,
The torment and delight of my heart.

VIOLETTA
It's madness!
Pleasure!
Free and aimless, I must flutter . . . etc.

VIOLETTA
(sola)

È strano! è strano!
In core scolpiti ho quegli accenti
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null' uomo ancora t'accendeva.
Oh, gioia!
Ch'io non conobbi,
Esser amato amandolo
E sdegnarla poss'io
Per l'aride follie del viver mio?

Ah, fors'è lui che l'anima STANZA
Solinga ne' tumulti
Godeva sovente pingere } "verse"
De' suoi colori occulti.
Lui, che modesto e vigile
All'egre soglie accese,
E nuova febbre accese
Destandomi all'amor!

A quell'amor ch'è palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor. } refrain

A me, fanciulla, un candido STANZA
E trepido desir
Quest'effigiò dolcissimo } "verse"
Signor dell'avvenire
Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.
A quell'amor, etc. } refrain

Follie! Delirio vano è questo!
Povera donna, sola, abbandonata
In questo popoloso deserto
Che appellano Parigi,
Che spero or più? Che far degg'io?
Gioire!
Di voluta ne' vortici perir!
Gioir!

Sempre libera degg'io
Folleggiare di gioia in gioia,
Vo' che scorra il viver mio
Pei sentieri del piacer.
Nasca il giorno, o il giorno muoia,
Sempre lieta ne' ritrovi,
A diletti sempre nuovi
Dee volare il mio pensier.

ALFREDO
(sotto al balcone)
Amor è palpito . . .
VIOLETTA
Oh!

ALFREDO
. . . dell'universo intero, . . .

VIOLETTA
Oh! Amore!

ALFREDO
Misterioso, altero,
Croce e delizia al cor.

VIOLETTA
Follie!
Gioir!
Sempre libera degg'io . . . etc.

+7 more lines of text,
as above

"SCENA"
(accompanied recitative:
"set-up" for the
cantabile)

CANTABILE

Ah, for-s'è lui che l'a-ni-ma

(in this case, the cantabile
is a strophic song: two
stanzas with refrain.
The structural connotations:
the 'natural' person, honesty,
frankness.)

CONNECTOR
(change-of-mood)
("tempo di mezzo")

CABALETTA

Sem-pre li-be-ra deg-gi-o folleg-

passage connecting the
cabaletta to its repeat

REPETITION OF CABALETTA
(originally ornamented?)

113 Wagner: Das Rheingold (1853-4), opening

Motives:

Nature
Nature
Nature (Rhine)
Waves (Rhine)
Rhinoglyphs

(See also Dahlhaus's: *The New Gains*, p. 149-50... and *Der Ring* on the subject "a specific vision," p. 89 of the same volume.)

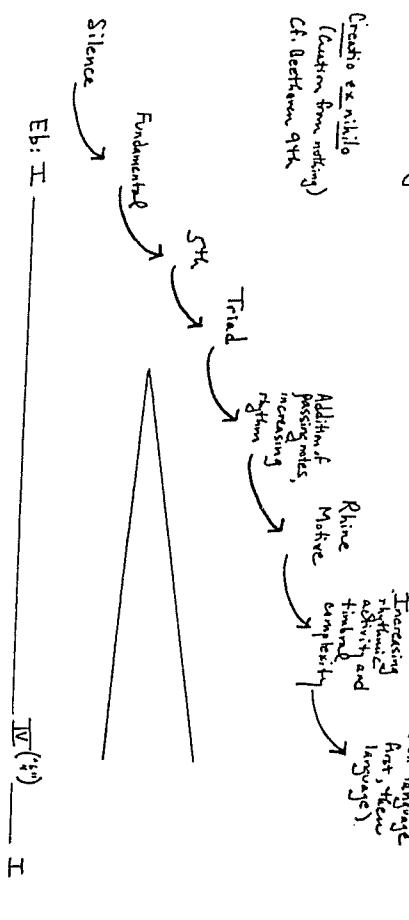
(cf. Mendelssohn, *Overture, Die schöne Melodie* (1833): die obvious source?)

[non-language --- it "grows into" words; "wir" were meaningful...]

2 PERIODS FOR THE PHASES ILLUSTRATED BY THIS RECITATIVE

Silence → Sound! ... eventual multiplication → pattern → theme → music begins → Voice!
 Nothingness → Something! ... Life-impulse multiplies → Natural world emerges, breaks out → Emergence of Rhinoglyph!

Diagrammatically:



Some Leitmotifs (Associative Themes) in Das Rheingold (which recur prominently in the later music dramas of the Ring)

(See also the making for the opening of Das Rheingold)
 (And cf. Dahlhaus on "leitmotif," *New Gains*, pp. 111-14, 146-52; very important!)

The Gold (cf. "Nature")

Renunciation of Love

The Ring
"Ring" transformed into "Valhalla" in Das Rheingold, end of Scene I, transition into Scene II. (Illustrated in Dahlhaus, *New Gains* p. 113) -- kinship of motifs.

Valhalla

The Spear (See Dahlhaus, *New Gains*, p. 112)

The Grants

The Curse on the Ring

The Tarnhelm

(cf. Dahlhaus's, p. 118-20; indeed he mentions a different version of the Tarnhelm motive (in *Götterdämmerung*)

see Dahlhaus's p. 121; the dramatic principle of "rhythmic" leitmotifs beginning to appear in Wagner.

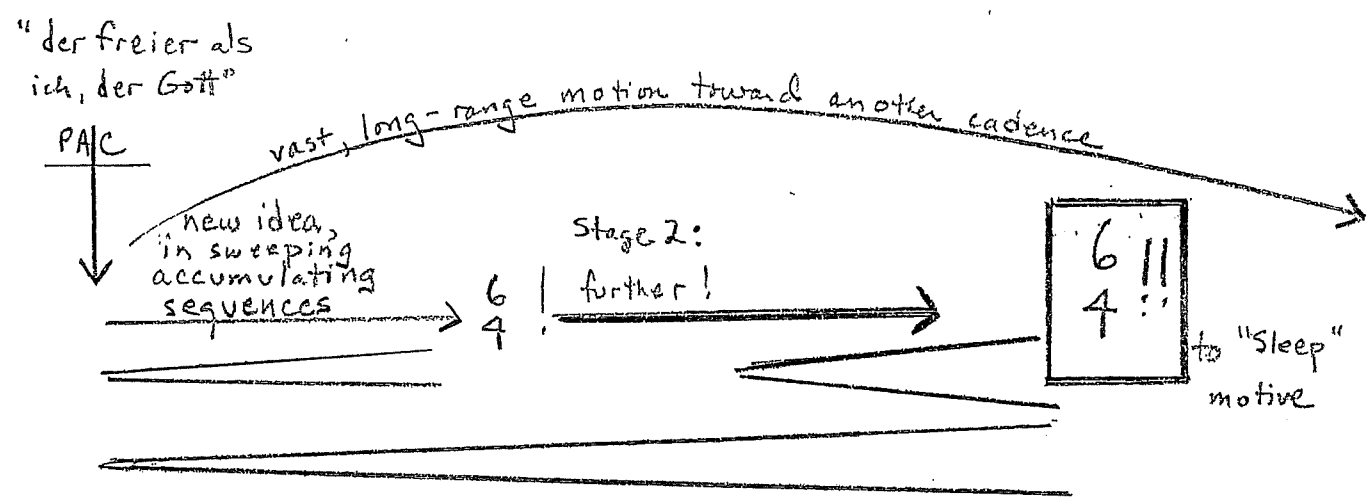
Wagner, *Die Walküre*, Act 1, Siegmund's Spring Song (opening)

| | |
|--|---|
| Winterstürme wichen dem Wonnemond, | Winterstorms yield to the wondrous moon, |
| In mildem Lichte leuchtet der Lenz; | In the gentle light, Spring gleams; |
| Auf linden Lüften leicht und lieblich, | On balmy breezes light and lovely, |
| Wunder webend er sich wiegt; | Weaving wonders, it wafts; |
| Durch Wald und und Auen weht sein Atem . . . [usw] | Through woods and meadows blows its breath. . . [etc] |

Wagner, *Die Walküre*, Act 3, from Wotan's Farewell [to Brunnhilde], "Leb wohl, du kühnes, herrliches Kind"

Wotan's pronouncement of Brunnhilde's punishment (sleep, circle of fire); promise of the heroic rescue-to-come [Siegfried]; and emotional clasp of farewell, with things ultimate—the redemptive promise of the world—now in the balance.

In the famous, climactic orchestral interlude between Wotan's two speeches (about 3:00 into the excerpt), note the use of what may be called the "Colossal 6/4," here deployed as the goal-point of a (characteristically Wagnerian) double-staged crescendo. To get there, the waves of emotionally gripping sequence swell into the "first" *fortissimo* 6/4 sonority—which, one would presume, would have been normatively regarded by any other composer of the time as the ultimate climactic point, a musically emotional peak beyond which one cannot proceed. As it happens, though, Wagner makes use of the first 6/4 as only a booster on the way to the next one, the "colossal 6/4"—a previously inconceivable emotional peak beyond the expected high-point. Thus Wagner, grasping the accumulated musical power amassed thus far, proceeds from the first climactic 6/4 to redouble the sonority and empty the now-maximal emotion fully out onto the sonority of the "colossal 6/4" (on stage, typically the precise moment of the last embrace of Wotan and Brunnhilde). This effect of driving to the overwhelmingly grand, climactic 6/4 would become an archetype of post-Wagnerian orchestral music. Achieving the same sort of virtually physical, overpowering effect would become a characteristic concern of, for example, certain key passages in Richard Strauss and Gustav Mahler.



Wagner: Parsifal (1882), Vorspiel (Prelude) and opening of Act I:

SACRAMENT *Sehr langsam* SUFFERING SACRED SPEAR UNDERSTANDING

| | | | | |
|---------------|-----------|----------------|---|----------------|
| Overall form: | A | B | A' | B' |
| Keys: | Ab-c | Ab-Ob-Ab | Ab-V of Ab | bVI of Ab-Ab |
| Motives | Sacrament | Grail Faith | Sacrament (frag.) Pity Savior's Cry | Grail Faith |

Part A: Sacrament in octaves, slowly and solemnly--but richly scored (celli, violins, bassoon, clarinet, English horn. On the third beat of the sixth measure other instruments enter (the flowing of sacrificial blood; the miracle of transubstantiation): a prolonged A-flat major chord. Then oboe/trumpet/violin rise out of the texture, playing Sacrament: notice the sensuous, shimmering orchestral color that evokes a "mystic glow." Then the glow dies away, leaving only the murmuring high woodwinds, pianissimo, in A-flat.

This single (but two-minute!) gesture is then repeated in C minor--the move to minor adds considerable pathos to the Sacrament motive. Ends with murmuring woodwinds in D minor

Part B: (sectional): Grail motive ("Dresden Amen") in Ab, "modulating" briefly to E-flat ("organ" scoring in the woodwinds).

GRAIL FAITH

6/4 Faith motive 3 times in the brass, preceded and separated by long pauses. Each statement is a minor third higher than the preceding one--3rd statement is extended ecstatically to 5 measures....Pianissimo Grail in strings, C-flat major.

Extensions of the Faith motive: 1) woodwinds and horn, C-flat, merging into: 2) strings, D-flat, a beginning a crescendo that culminates in: 3) horns added: notice the powerful FLATTING OF THE 7TH NOTE OF THE MOTIVE---more crescendo: 4) entry of all the brass for the CLIMACTIC MOMENT: the prolongation of the 5th, 6th, and 7th notes of the motive----leading back towards A-flat and a diminuendo. Woodwinds, pianissimo, conclude this section with extensions of the Faith motive, as before (No. 1 above, "organ" scoring)--A-flat cadence.

Part A' (4/4, developmental): Sacrament returns, above a cello and contrabass tremolo; but the motive is broken off before the "Spear" section---instead follows one repetition of the "Suffering" motive, modulating on a brass Gb chord.

Repeat of first part of Sacrament, now in C-flat, and again with one repetition of "Suffering" on an A' chord.

Another repeat of Sacrament, now in D minor (we are moving up by minor thirds: cf. Part B above)--Now with TWO REPETITIONS of "Suffering," leading immediately to a sounding of the "Pity" motive, overlapping with itself. On the 3rd presentation

PITY (x)

SAVIOR'S CRY

we hear the SAVIOR'S CRY, fortissimo, in full orchestra, the climax of the tension in the prelude. A diminuendo follows, leading to sobbing-like ascending half-steps (recalling part of "Suffering")--all of which lead to a beautifully consoling presentation of the Spear motive. The prelude ends with prolonged V⁷ of A-flat (8 mm. long!)

Part B' (sectional) RISE OF CURTAIN---Sacrament (F-flat)--Gurnemanz awakens the knights---GRAIL (A-flat), extended, as Gurnemanz addresses the two knights. FAITH motive, then FAITH EXTENDED at length as knights and Gurnemanz kneel in morning prayer. Grail motive extended (A-flat), as they slowly rise from prayer.

From Arthur Schopenhauer, The World as Will and Idea, 3rd book (1819)

The composer reveals the inner nature of the world, and expresses the deepest wisdom in a language which his reason does not understand; as a person under the influence of mesmerism tells of things of which he has no conception when he awakes

.....

If music is too closely united to the words, and tries to form itself according to the events [of the text], it is striving to speak a language which is not its own Music . . . is in the highest degree a universal language, which is related indeed to the universality of concepts All possible efforts, excitements, and manifestations of will, all that goes on in the heart of man and that reason includes in the wide, negative concept of feeling, may be expressed by the infinite number of possible melodies, but always in the universal, in the mere form, without the material, always according to the thing-in-itself, not the phenomenon, the inmost soul, as it were, of the phenomenon, without the body. This deep relation which music has to the true nature of all things also explains the fact that suitable music played to any scene, action, event, or surrounding seems to disclose to us its most secret meaning, and appears as the most accurate and distinct commentary upon it. This is so truly the case, that whoever gives himself up entirely to the impression of a symphony, seems to see all the possible events of life and the world take place in himself yet if he reflects, he can find no likeness between the music and the things that passed before his mind. . . . Music is distinguished from all the other arts by the fact that it is not a copy of the phenomenon, or, more accurately, the adequate objectivity of the will, but is the direct copy of the will itself, and therefore exhibits itself as the metaphysical to everything physical in the world, and as the thing-in-itself to every phenomenon. We might, therefore, just as well call the world embodied music as embodied will. . . .

.....

The unutterable depth of all music by virtue of which it floats through our consciousness as the vision of a paradise believed in yet ever distant from us, and by which also it is so fully understood and yet so inexplicable, rests on the fact that it restores to us all the emotions of our inmost nature, but entirely without reality [i.e., without the intervention of phenomenal "objects"] and far removed from their pain. So the seriousness which is essential to it, which excludes the absurd from its direct and peculiar province, is to be explained by the fact that its object is not the idea [i.e., the "phenomenon" or thing perceived], with reference to which alone deception and absurdity are possible; but its object is the will [i.e., the essential, otherwise unobtainable "truth" behind all perceived things], and this is essentially the most serious of all things, for it is that on which all depends. . . .

From Richard Wagner, Beethoven (1870)

It was Schopenhauer who first defined the position of music among the fine arts with philosophic clearness. . . . Music does not represent the ideas contained in the phenomena of the world; it is itself an idea, a comprehensive idea, of the world. . . A piece of music, in its motives, gives us the character of all the phenomena of the world according to their innermost essence. . . .

Brahms: 1st Symphony, Introduction (cf. Schumann, 4th Symphony)

37a

Un poco sostenuto

seq.

timp.
+ "Fate" (stings) on I forte
piano

w.w. syncopations
stings pizz.
"sighs" (arco)
"sighs" (arco)

fl./vln.

Generation of intervals of \textcircled{P}

vln.
over V

c: i ——— V

↕

Schumann (4th) would proceed directly into the exposition, with an *accelerando*

Brahms: "rebegins" (rondo) on V

response, extension

timp. (now roll)
+ "Fate" (stings) on V forte
piano

oboe
flute, cello etc.

→ to V $\overset{5}{1} \dots 3$

pianissimo

|| exposition

SOME MOTIVIC/THEMATIC INTERRELATIONSHIPS

INTRODUCTION *Uv. poco sostenuto* mm. 1-3

beginning of Allegro (the "push" into **(P)**) *Allegro* (m. 34)

(P) proper mm. 42-5

(later in (P)) mm. 70-6

(S) various combinations

(C) (*) mm. 161-5, mm. 149-73

Handwritten annotations in the score include: *f*, *Common-time of (iv -> I, 6th to resolve on ii)*, *immediately into (P) proper*, *st*, *ch.*, and various motif labels like *Y'*, *Z'*, *X'*, *Y*, *Z*, *X*, *YZ*, *X' inverted*, and *Y inverted*.

Brahms: Symphony No. 1

SOME MOTIVIC/THEMATIC INTERRELATIONSHIPS (continued)

2nd-4th mvmts. (Cf. 1st mvmt.)

37c

2nd movement
Andante sostenuto

1st mvmt., Y = "Fate Motive"
Y, inverted (bass)
pp
3

becomes

3rd movement

Un poco Allegretto e grazioso

NB = mm. 1-5, inverted

4th movement

Adagio

mm. 1-5

(cf. "Fate Motive," mvmt. 1)
p fp dim.
INTR.
is later transformed into
mm. 61ff Allegro non troppo, ma con brio
(cf. also circled notes with mm. 1-2, bass 1) (cf. 1!)

NB:

Brahms greeting to Clara Schumann, 12 September 1868

(1st mention of "Alphorn" Theme: 6-7 yrs. before completion of Symphony)

Adagio

"Thus blew the Shepherd's Horn today:" Hoch auf'm Berg, tief im Tal, grüss ich dich, viel Tau - send - ma | High on the mountain, deep in the valley, I greet you, many thousands of times.

Brahms: Symphony No. 1, Finale

goal of intro... and that which introduces the exposition

Intro (Adagio)

2-note pizzicato

dec. strings high 4th (Grundgestalt)

legato elaboration (strings) (stony) (gruff)

2-note pizz. low strings

dec. 4th strings

Neop.

Andante (horn)

Horn Greeting (first)

Contrasting trb. - bsn.

"CHORALE"

contrasting brights and darks

summary conclusion

C (I-I-I) C (I-I-I) V/C...

EXPOSITION ("double second group" or "three-key")

strings, periodic, hymnic

winds, repetition

cadence

TRANSITION

capit. 16ths (clara?)

Greeting Fragment (fl., hn.)

animato

pick up energy (strings)

drifts towards other hand centers

NO REPEAT

clipped, decisive cadence

driving triplet creep "horn" and waze clearly into the texture

throws us back to

strings, periodic, disintegrates only at final cadence

DEVELOPMENT (= expanded transition)

capit. 16ths expanded (forte, accented, "abstract opt.")

buildup on (ob.)

capit. 16ths, gain, expanded ("abstract opt.")

buildup on (hn.)

HORN GREETING! as in intros, but A" section only

"gentle" subdominant descent...

reasserts

modulatio

RECAPITULATION (cf. "recap." before the development)

Animato

Picks UP energy (strings)

Recomposed TO BRING TO THE TONIC

driving "triplets" creep "horn" and waze clearly into the texture

clipped, decisive cadence

through us back to

drifts towards other hand centers

minor

COPIA

marcato in bus

ascending sequence 4th, (cf. Beck, munt.)

stringendo

allegro (based on P)

CLIMAX BRASS CHORALE (from intro, "G") (part of Horn Greeting) (Bright and Dark)

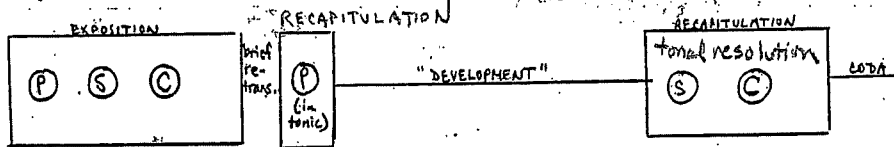
Esthetic String/Wind Responses (cf. Code of Beck, 4th, (V) 4th munt.)

Cadences.

BRAHMS: SONATA-FORMS WITH UNREPEATED EXPOSITIONS ("NEW" BRAHMSIAN FORM)

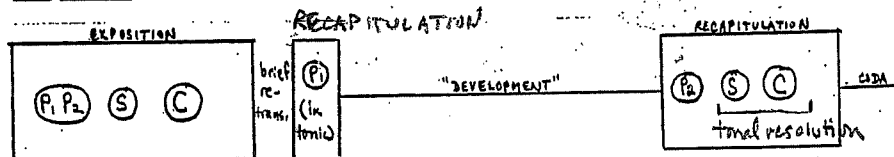
- Stems from (one presumes) a desire to omit the exposition repeat: this "new" type of sonata-form is particularly characteristic of final movements in the mature Brahms but is by no means limited to them.
- Main characteristic: no repeat, but a restatement of P in the tonic (at least its opening) immediately after the close of the exposition. This P then leads into development; the recapitulation may begin with S (in tonic), or with P again.
- Some (Robert Pascall) refer to the simpler types of the form as exemplifying a special type of sonata with "displaced development" (i.e., shifted to occur between P and S in the recap.)
- Some (Michaelus Musgrave) refer to the new form as exhibiting a "conflation of development and recapitulation" (i.e., dev. and recap. become fused as a single entity).
- Often the impression is simply that of a development that begins with a gesture towards P in the tonic and proceeds onward from there. Notice the similarity of the overall form to that of SONATA-RONDO or SONATA-RONDO WITH OMITTED REPRISAL OF THE MAIN THEME (as sometimes in Mozart) or "EXPANDED SONATINA" (sonata-without-development, but with an expanded recapitulation). Terminology for this form has not yet "settled down."
- Probable model for Brahms: Finale of Schubert String Quintet in C.
- Brahms's first decisive use of the form: First movement of the G Minor Piano Quartet, Op. 25 (see below, diagram 2).

Many variants of the form are possible....The simplest general model is:



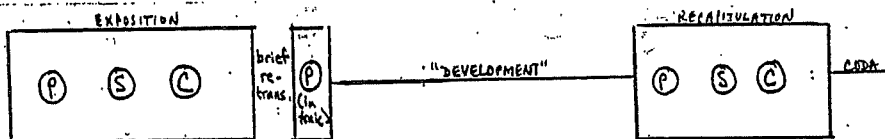
- as in: Schubert, String Quintet in C, Finale.
- Brahms, Piano Quintet in F Minor, Op. 34, Finale
- Brahms, Symphony No. 1 in C Minor, Op. 68, Finale

Somewhat more complex: constructing a broad P-thematic area to contain two themes or thematic ideas--then splitting them up in the return:



- as in: Brahms, Piano Quartet in G Minor, Op. 25, First Movement.
- somewhat related: Brahms, String Quartet in C Minor, op. 51, Finale
- Brahms, Piano Trio in C Major, Op. 87, First Movement
- Brahms, Piano Trio in C Minor, Op. 101, First Movement

Very common, esp. in orchestral works, is the procedure of stating P briefly in the tonic at the beginning of the development and returning to it for a restatement (sometimes varied) at the beginning of the recapitulation.



- as in: Brahms, Symphony No. 2, Finale
- Brahms, Symphony No. 3, Finale (somewhat like the "simple" type in Diagram 1 above, but a variant of P is heard emphatically before the recap. of S)
- Brahms, Symphony No. 4, First Movement

БОРИСЪ ГОДУНОВЪ.

BORIS GODOUNOV.

Переложено для фортепиано и гесовъ Н. А. Рязанско-Короваго.
Parésumé pour piano rédigé par M. Rimsky-Korsakov.

М. П. Мусоргскій. (1872)
M. Moussorgsky. (1872)

Прологъ.

Prologue.

КАРТИНА I.

Дворъ Кривошляго монастыря юго Московю. Блже къ зрительмаъ выходныя ворота въ монастырской стѣнѣ съ башенкою. Нароутъ.

ТАБЛЕАУ I.

Le mar du couvent de Novodievitchi dans les environs de Moscou. A droite plus près de la scène, la grande porte du monastère avec un avant formant saillie. Le Paroût.

1. Andante. M. M. ♩ = 72.

PICTURES at an EXHIBITION

Modeste Moussorgsky
(1874)

Promenade

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

КАРТИНА II.

TABLEAU II.

Площадь въ Кремль московскомъ. Прямо передъ зрителями, въ отдаленіи, Красное крыльцо царскихъ теремовъ. Справа ближе къ аванъ-сценѣ народъ на колѣняхъ занимаетъ мѣсто между Успенскимъ и Архангельскимъ соборами: паперти соборовъ видны.

Une place dans le Kremlin de Moscou. En face des spectateurs, dans le lointain, le grand perron des appartements du tzar; plus près de l'avant-scène, le Peuple agenouille occupe la place entre les cathédrales de l'Assomption et des Archanges; on voit les parvis des deux cathédrales.

25
Moderato. $\text{♩} = 92$.

p

Ossia.

lunga

"Uzh kak slava Tebe Bozhe"

Hymn to the Sovereign (Authority)

"Just as there is glory to Thee, O God on High"
There is glory to the sovereign on earth"

Песни Святых.

№ 1.

Andante

Уж как слава Тебѣ Боже на небесахъ -

и слава - - - на землѣ.

ПЕСНИ

СВЯТОЧНЫЯ.

№ 1.

Ужъ какъ слава Тебѣ Боже на небесѣ! слава!

Государю нашему на сей землѣ! слава!

Ево цвѣтное платье не носишь, слава!

Ево вѣрные слуги не спаряются, слава!

Ево добрые кони не вѣдятся, слава!

Мы пѣсно сию Государю поемъ, слава!

Государю поемъ, Ему честьъ воздаемъ! слава!

Часть II. свип.

37h

used by Beethoven, Musorgsky, R-K, Anton Rubinstein, Arensky, and others as a Russian signature.

(in Mus → "Slava!" (Glorious now to Tsar Boris) Coronation Suite)

Mahler: Symphony No. 1, Finale (1888) (one early title given persistently by Mahler to this movement: "Dall'inferno al paradiso")

Crucial points:

- Musical "symbolism" to illustrate poetic ideas (those indicated, e.g., by the subtitle of the movement). The names of the motives below are those suggested by Constantin Floros, in his book Gustav Mahler [Wiesbaden, 1977])
- The tonic of the Symphony is D. But for the Finale GM posits a "false" tonic (F Minor: obviously the "inferno" key)--a "painful" tonic--and actually elaborates an entire sonata-form within it. Only in the coda does he decisively shift back again to the true tonic, D (obviously the "paradiso" key); one grand (premature) shift into D is also made in the middle of the development, but this eventually "decays" back into F Minor.
- VERY IMPORTANT: the sonata-form in this movement exists not at all for its own sake or for the sake of its elaboration, but as something to be transcended--or negated.
- Within the sonata, notice:
 - large P and S blocks, rounded within themselves, with prolonged tonics and minimized transitional passages between the blocks. This recalls some procedures commonly found in Schubert.
 - Highly contrasted P and S material (juxtaposition of expressive, but "incongruously violent" contradictions).

INTRODUCTION:

Begins with "the sudden outbreak of despair within a deeply wounded heart" (GM)

Cf. the dissonant eruption at the beginning of Beethoven's 9th Symphony, Finale.....

And continues with rapid "diabolical" attacks, death-threats, etc. in a hyper-Lisztian manner. What is needed here is the ability to read the symbols....

Tonally, all of this occurs over a prolonged dominant pedal-point. Thus the whole introduction is a huge V to the exposition proper.....

EXPOSITION (F MINOR TO D-FLAT MAJOR, I TO VI: cf. examples of this in Beethoven)

PRINCIPAL GROUP (F MINOR) in three musical "paragraphs." Notice that Paragraph No. 1 contains three basic musical ideas: P¹P²P³

Musical notation for Paragraph No. 1, consisting of three staves. The first staff is marked 'Graziglich' and contains a circled 'P' above the first measure. The second staff has a circled 'P' above the first measure and a circled 'P' above the eighth measure. Annotations include 'cresc' with a bracket, 'from int. (diaboli)' with a bracket, and 'MFRAND...' with a bracket. The third staff has a circled 'P' above the first measure and a circled 'P' above the eighth measure.

The 2nd "paragraph" is essentially a recomposition of No. 1: notice the differences! P¹P²P¹"....and above all, the point of the 2nd is to lead to a wonderfully "framed and highlighted" cadential figure--a "special idea" that will prove very important:

Musical notation for the 2nd paragraph, showing a single staff with a circled 'P' above the first measure. Annotations include 'hms.' above the first measure, 'trpls, etc.' above the fifth measure, and a '3' above the eighth measure.

3rd paragraph: essentially a longish codetta with wildly furious textures--- opens with clearly cadential and tonic-grounding figures...and is extended considerably beyond what we might expect! It eventually builds to a varied return of P¹ (brass) P² (short: strings) and P³ (strings, ww)--and thence to a series of grotesque, demon-tormented crescendos ("mit grosser Wildheit")...before "collapsing" with exhaustion (at the end still stung by the "infernal" triplets--and still solidly on F minor....Everything up to this point has been tonally static!

BRIEF TRANSITION: total textural contrast....smooth, ppp violins begin to climb upward by semitones (cf. Tristan).....modulation to:

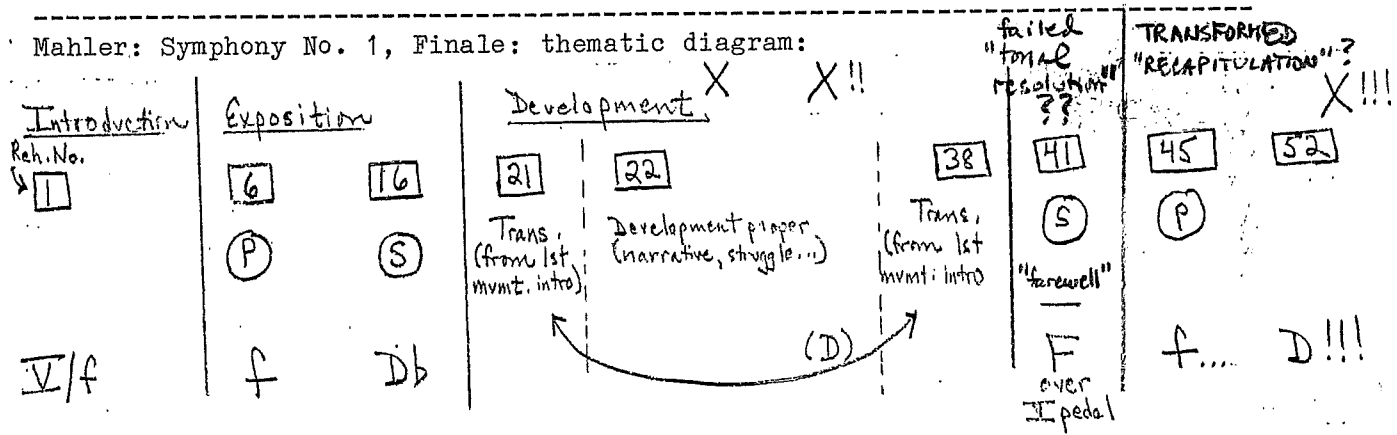
SECONDARY GROUP (D-flat Major), "Sehr gesangvoll"--a sentimental song-without-words. Above all, notice that the song proceeds seamlessly, in constant growth, without phrase-repetition: the "endless" spinning-out of organically-growing melody. Notice also the "Mahlerian" pizzicato bass....

Musical notation for the Secondary Group, showing a single staff with a circled 'S' above the first measure and the annotation 'Sehr gesangvoll' above the staff.

This is obviously the "positive" or "hopeful" counterpart of the demonic P idea. And notice that towards its end, the S theme "responds" to P by leading directly into a yearning variant of that earlier "framed and highlighted" idea--and here in S the idea becomes very special indeed! (In both P and S notice GM's tendency to move towards a specially caressed or highlighted passage.)

Musical notation for the end of the Secondary Group, showing a single staff with a circled 'S' above the first measure and two '3' annotations above the staff.

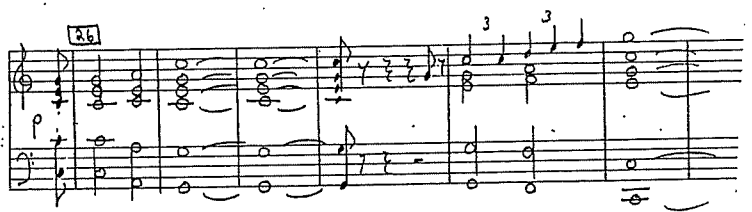
A large, episodic DEVELOPMENT follows, filled with tortured struggles, reprises of portions of the first movement (!) and the introduction to the Finale, etc., etc.



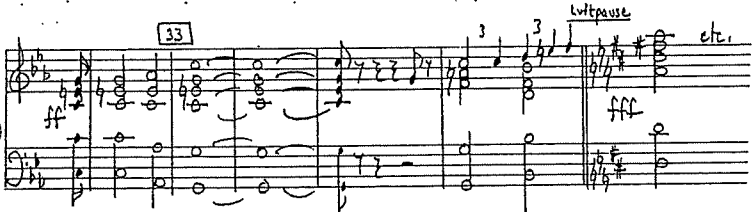
But NB: more significant than the "sonata-form" are the three appearances of what is obviously a SALVATION MOTIVE (derived from P, that which Floros calls the "Cross" motive....It is the critically significant task of this motive to pull us out of the wrong key (wherever that might be at the moment) and, ultimately, to thrust us into the proper "salvation" key, D major).

The three crucial appearances are (and each appears as an X in the above diagram)

1. Development, Reh. No. 26: piano, begins and ends in C: "The idea!" (cf., obviously, the "Grail" motive in Parsifal)



2. Development, Reh. No. 33: fortissimo, begins in C and shifts suddenly into D: "The great effort"--but one that ultimately fails or falls short in some way, for we shall return to F minor for the recapitulation. (GM discussed what must be this this passage with Natalie Bauer-Lechner: "I wanted my D chord to sound as if it came from heaven or from another world. . . . If there is now one truly great thing in the symphony, I know it is this passage.")



3. Coda, Reh. No. 53: fortissimo, solid, begins and ends in D: "The salvation secured." Leads to a lengthy peroration on the "new" D. (The descending fourths from the first movement's introduction also return triumphantly here.)

(41)

19TH-CENTURY "DIRECTIONAL" TONALITY ("PROGRESSIVE" TONALITY)
(A PRIMARY FEATURE OF MANY OF MAHLER'S SYMPHONIES)

Normally, an 18th- or 19th-century composition can be understood as the unfolding of a single tonic: pieces begin and end in the same key (with possible mixtures of mode, e.g., C minor to C major [Beeth. 5th], etc.). Thus, in the broadest sense a composition may be seen as the enhancing, animating, and/or prolonging of a single tonic triad (and this is at the heart of certain analytical systems, most notably that of Heinrich Schenker).

In the mid- and late-19th century, however, certain attempts were made at beginning and ending compositions in different keys--or at least suggesting a different key (or chord) at the beginning than that to which the composition ultimately resolves. Thus arises:

DIRECTIONAL TONALITY: beginning and ending a composition in different keys. In confronting the purest forms (Mahler--and, earlier, some scenes in Wagner), the theory of directional tonality (elaborated by Robert Bailey of Eastman and, more recently, of New York University) poses the existence of not one tonic but two: **DOUBLE TONICS**, both equally valid and both of whose systems interact one with another ("double-tonic complexes"). NB: the double tonics are not necessarily placed in opposition with one another; rather, they work together as equal representatives of tonic-feeling. When a piece begins in one of the tonics and ends in the other we have a case of directional tonality. (In principle, double tonics can also underlie pieces which "happen" to begin and end in the same one of the two "polar" keys.)

CAUTION: esp. in Chopin the "directional tonality" is sometimes only apparent: Chopin, that is, sometimes begins on a chord or some sort of inflected version of the tonic, giving the impression of momentarily being in a key different from that of the final one. The initial "key," that is, is explainable in retrospect as part of a process of defining a different tonic.

SOME 19TH-CENTURY EXAMPLES BEFORE MAHLER:

Chopin: Instances in which initial chords or phrases seem to suggest (if sometimes only briefly) centers other than the actual tonic:

- Waltz in A-flat, Op. 69, No. 1 (1835) (opening bars suggest F Minor--actually vi of A-flat).
- Scherzo No. 2 in B-flat minor/D-flat Major, Op. 31 (1837) (opening bars suggest B-flat minor--the piece is usually called the "B-flat minor Scherzo"--major cadences and concl. in D-flat).
- Prelude, Op. 28 No. 2 in A minor (1839?) (opening chord is E minor; the piece "gropes" its way to a final A-minor tonic).
- Waltz, Op. 70, No. 2 (1841) (begins with a phrase clearly in F minor--ends in A-flat.....f/A-flat polarity throughout.)

Chopin: Instances in which the piece seems even more decisively to begin in a key different from that in which it ends (but see the above CAUTION)

- Ballade No. 2 in F major/A minor, Op. 38 (1836-9) (opening bars clearly suggest F major--ends in A minor)
- Fantasie, Op. 49 (1841) (begins clearly in F minor, ends in A-flat major)

Brahms: Piano Sonata No. 3 in F Minor, Op. 5, 2nd movement ("Andante") (1853) (begins in A-flat, ends in D-flat)

Wagner: numerous scenes and acts from the music dramas. E.g.:

- Tristan und Isolde, Act I (1857-9) (begins A minor, ends C major)

With Gustav Mahler (esp. from Symphony No. 2 onward) double tonics and DIRECTIONAL TONALITY become fundamental principles of many of his Symphonies.

- Symphony No. 1 in D, Finale (1888) (begins in a "false tonic" of F minor, and unfolds a sonata-form in that key...only in the Coda is the D major of the Symphony decisively restored).
- Symphony No. 2 (1888-94) (begins in C minor, ends in E-flat major).
- Symphony No. 3 (1893-6), first movement (begins in D minor, ends in F major)
- Symphony No. 4 (1899-1900) (first movement in G major, last movement ends in E major)

NB: Notice the prevailing tendency in all of the above examples to deal with third-related double tonics (usually related as major and relative minor). From the 5th Symphony onward Mahler will begin to explore the implications of double tonics that are a second apart (5th Symphony: c#--D).

PRELUDE TO
"THE AFTERNOON OF A FAUN"

Très modéré (M.M. J. = 44)

3 FLÛTES
1^o solo
p doux et capricieux

2 HAUTOIS
p

2 CLARINETTES EN LA
p

4 CORNS A PISTONS EN FA
p

2 HARPES
1^o et 2^o secourus
1-4-5-1, inf-1-1-5, mlt-fab, soli
e glissando

VIOLENS
Très modéré

ALTOS

VIOLONCELLES

CONTREBASSES

HAUTE CLARINETTE (5)

CLARINETTE EN LA

CORNS

1^o HARE
glissando

2^e HARE
ppp

1^o VIOLONCELLE (quatrième)
Dix.
pp

2^e VIOLONCELLE (quatrième)
Dix.
pp

VIOLONCELLE (quatrième)
Dix.
pp

VIOLONCELLE (quatrième)
Dix.
pp

VIOLONCELLE (quatrième)
Dix.
pp

VIOLONCELLE (quatrième)
Dix.
pp

Pour le piano (1894-1901)

2. Sarabande

436

à Madame E. ROUART (née Y. LEROLLE)

Avec une élégance grave et lente

PIANO

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 1-8):** Starts with a circled measure number '1'. The music features a slow, elegant melody with triplets and sustained chords. Dynamics include *p* (piano).
- **System 2 (Measures 9-12):** Continues the melodic line. Dynamics include *p* and *mf* (mezzo-forte).
- **System 3 (Measures 13-14):** Measure 13 is circled. The music becomes more rhythmic. Dynamics include *plus p* (pianissimo) and *pp* (pianissimo). The instruction *retenu* (retained) is present.
- **System 4 (Measures 15-17):** Measure 15 is circled. The tempo changes to *Au mouvt* (Allegretto). Dynamics include *p*.
- **System 5 (Measures 18-21):** Measure 18 is circled. The music concludes with a *dim.* (diminuendo) and ends with *pp*. The instruction *retenu* is also present here.

Debussy: Chord and Scale Types

Augmented triad Major Chord with added 6th (V⁹ of F) 9th chord parallel 7th chords parallel 9th chords

$V^7?$ $V^7?$ $V^7?$ $V^9?$ $V^9?$ $V^9?$ $V^9?$ etc.

D^7 C^7 Bb^7 A^9 G^9 F^9 G^9

Consecutive V^7 or V^9 chords begin to lose their inherent "pull" towards any tonic!

PENTATONIC SCALE (Oriental) (1-2-3-5-6)

on C on B (as in beginning of *La Mer*)

WHOLE-TONE SCALE (no "tonic") (related to augmented triad) etc. OR

OR ANY OF THE "MODAL" SCALES, LIKE "AEOLIAN" ON C:

as in *La Mer* at [1] (notice also the explicit "wave" contour of this motive)

OR AN ARTIFICIAL, "SYNTHETIC" MODE, LIKE THIS ONE WITH #4 and b7 (a Debussy favorite), on Db.

as in *La Mer* at [3] P expressif et soutenu

mf < > p > p. p.

notice also the avoidance of strong downbeats by employing a fluid rhythm with frequent ties across the bar-line.

Schoenberg

Chamber Symphony No. 1, beginning

Lento (d=52) Allegro molto

4th chords whole-tone (cf. Fr. 6th) + triadic resolution 4ths (now linear, not chordal)

Typical Chords in Schoenberg's Music, ca. 1907 and Following Years

"4th - AUGMENTED 4th CHORD" capable of chordal inversion

4th chords or 4th - AUG 4th chords can have other pitches added to them (4th-chord base with "non-chordal" tones)

"7th CHORD" w/MAJOR SEVENTH and often a minor 3rd and added tones.

String Quartet No. 2, 1st theme, 1st movement (tonal)

cello gva bassa

Ich | fñh - le | luft | von | an - der | rem | pla - ne - ten

4th/Aug 4th | Eb6 (no D) | c | 4th/Aug 4th whole tone | "7th chord" + Ab | 4th w/added Bb | F#6 !!

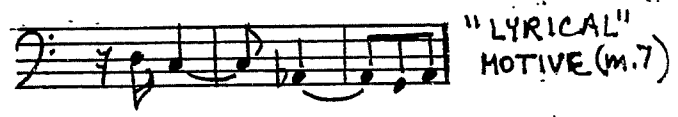
INTRODUCTION (exposition: introduces the principal motives of the piece)



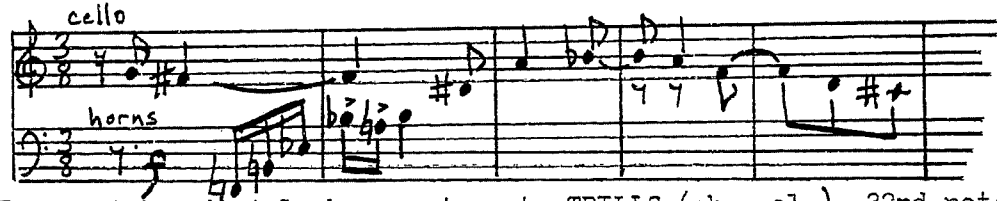
PRINCIPAL MOTIVE (dotted rhythms; outlines augmented chord, thus suggesting whole-tone material)
 rhythm of princ. motive; parallel fifths
 DESCENDING 16ths below (whole passage suggests D as a possible "tonic")

Followed by TRILLS (fl., cl.) and another DESCENDING MOTIVE (32nds) in clarinet. . . .

Then: LYRICAL, TRITONE MOTIVE derived from princ. motive, and followed by pizzicato leaps, then descending trombones (more motivic material from opening).



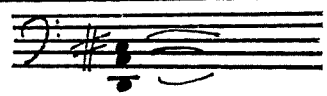
Next we hear the following complex: LYRICAL MOTIVE on top, new motive (LEAPING MOTIVE) below:



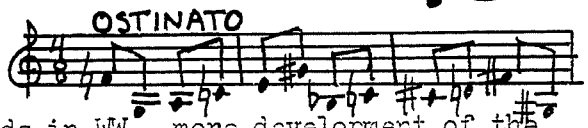
LYRICAL MOTIVE (varied)
 LEAPING MOTIVE

Followed immediately by a return to TRILLS (ob., cl.), 32nd-note descents---RITARD---then a DECISIVE WHOLE-TONE DESCENT (16ths) in hp., contrabsn., contra. cl....end of EXPOSITION.

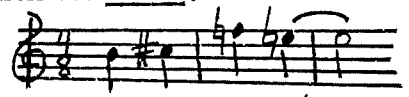
DEVELOPMENT of these motives (mm. 26-128), all over a bassoon PEDAL CHORD: a sustained "7th chord" derived from 3rd measure of princ. motive.



DEVELOPMENT begins with OSTINATO MOTIVE (celli), itself based on princ. motive, and all played against that "7th chord" in the bassoons. Then: PRINC. MOTIVE in cboe/cl./hn. (m. 33)--DESCENDING 32nds in WW---more development of the PRINC. MOTIVE (listen for dotted rhythms in contrabass, m. 46), then in oboes.



VARIATION of PRINC. MOTIVE bursts out in tpts., flutes: all with WHOLE TONE, 3-note ostinato below (W.T. from pr. mot.)

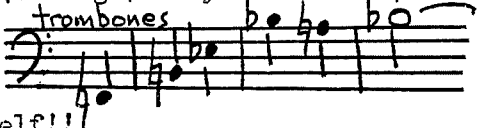


More development of 32-note swirls and dotted rhythms of PR. MOTIVE...with OSTINATO (whole-tone) below---all in crescendo---building to a CLIMAX, fff---Listen now for TRUMPETS



This is an AUGMENTATION of the OSTINATO MOTIVE that began the DEVELOPMENT--Now it is played against itself sounded twice as fast (trb., xyl.) and 4 times as fast (strings): rhythmic canon.

Decrescendo from CLIMAX (dotted rhythms in tpts., m. 95) and suddenly we hear an AUGMENTATION of LEAPING MOTIVE in the TROMBONES, repeated immediately in the strings and answered in the woodwinds by a rapid diminution of itself!!



Gradually diminuendo, leaving only the WHOLE-TONE OSTINATO and the sustained BASSOON CHORD---Then the contrabass enters with a transposition of the LYRICAL MOTIVE. Above the ostinato (W.T.) and bassoon chord, STACCATO TEXTURES TAKE OVER, finally turning into the DECISIVE WHOLE-TONE DESCENT (harp, bsn) that we heard at the end of the expos.

Ends with fff chord that includes flutter-tonguing on trombone and tuba...over W.T. OSTINATO! THE WHOLE PIECE HAS GROWN FROM INTERVALS AND RHYTHMS IN THE OPENING MEASURES.

I. Teil.

1. Mondestrunken.

Bewegt (♩ ca 66 - 76)

Flöte. *pizz.* *pp*

Geige. *pp* mit Dämpfer

Violoncell.

Rezitation. *p*

Bewegt (♩ ca 66 - 76) Den Weinden man mit Augen trinkt, gießt

Klavier. *pp*

Fl. *p* *ff* *fpp*

G. *f* *pp*

⑤

nachts der Mond in Wo - - - gen nie - der, und ei - ne

⑤ *f* *tr* *pp*

Fl. *pp* arco Flage

G. *f* ⑩ (gesungen) (gesprochen)

Spring - flut ü - ber - schwemmt den stil - len Ho - ri - zont.

⑩ *pp* *pp* *pp*

St. Petersburg (folklore, Romantic nationalism)

Original *kuchka*, ca. 1858-71:

Mily Balakirev (leader of "amateur composers")

Nikolay Rimsky-Korsakov

Aleksandr Borodin

Modest Musorgsky

César Cui

(Initially: anti-institutional; emphasis on Russia's claim of difference from the West)



1880s, 1890s, early 1900s: the "Belyaev Circle" in and around the St. Petersburg Conservatory:

Nikolay Rimsky-Korsakov (leader, now fully professionalized)

Aleksandr Glazunov

Anatoly Lyadov

(formalization of the *kuchka* traditions: folklore, "exotic" harmony, and orchestral color)



Igor Stravinsky
Sergey Prokofiev

Moscow (more cosmopolitan, "international")

1860s, 1870s, early 1880s

Anton Rubinstein

Pyotr Ilyich Tchaikovsky (but "early Tchaikovsky"—1860s and early 1870s—had some ties to Balakirev and the folkloric school)

(pro-institutional; more "Westernizing")



1880s, 1890s, early 1900s

Centering around the Moscow Conservatory and much influenced by the "style of Tchaikovsky."

Anton Arensky

Sergey Taneyev

(virtuosity; dazzling showmanship; high craft)



Sergey Rachmaninoff
Aleksandr Scriabin

Stravinsky, The Firebird

Kimsky-Korakov: 100 Russian Folk songs (1876)

No. 74 "In the Garden"

Musical notation for 'In the Garden' in 3/4 time, featuring a melody with a key signature of one sharp (F#).

No. 21 "By the Gate"

Musical notation for 'By the Gate' in 3/4 time, featuring a melody with a key signature of one sharp (F#).

① Opening

Musical notation for the opening section, marked 'Allegro' and 'ff', with a tempo of quarter note = 168.

Musical notation for section 2, marked 'Allegro' and 'p', with a tempo of quarter note = 168.

Musical notation for section 3, marked 'Allegro' and 'p', with a tempo of quarter note = 168.

Musical notation for section 4, marked 'Allegro' and 'pp', with a tempo of quarter note = 168.

Musical notation for section 5, marked 'Allegro' and 'pp', with a tempo of quarter note = 168.

Musical notation for section 6, marked 'Allegro' and 'pp', with a tempo of quarter note = 168.

Musical notation for section 7, marked 'Allegro' and 'pp', with a tempo of quarter note = 168.

with 3mm. 1m. 1m. 3mm. 1m. 2mm. 4mm. (1) (chromatic: victory over supernatural) cf. interval of 3rd

8 major - 3rd C major (tension) - 2 B major (with added tones) - B-C-G# - F - C# - C# - G

Half-speed, Maestro

Final, parallel chords

(24)

Reboulle, Taisieu II

Musical notation for 'Reboulle, Taisieu II' in 3/4 time, featuring a melody with a key signature of one sharp (F#).

Musical notation for section 1, marked 'Allegro' and 'p', with a tempo of quarter note = 168.

Musical notation for section 2, marked 'Allegro' and 'p', with a tempo of quarter note = 168.

Musical notation for section 3, marked 'Allegro' and 'p', with a tempo of quarter note = 168.

ARCHIVES

5

A

B

A

"FOLK SONGS" ①
FRAGMENT

STATIC ON G

anticipation of B

FOLK SONGS ②
FRAGMENT

CIRCULAR,
STATIC ON A MINOR

RETENSION...
RISING SEQUENCES
CRESCENDO

①
(1st 2 mm.,
omit the d...
rebarred)

STATIC ON G

③ FRAGMENTS

STATIC ON E

②, MORE FULLY PRESENTED

"Song on St. John's Eve"
STATIC, A MAJOR, then MINOR

"anticipations"
of A

① ① ①

SLOWLY,
relatively
fragments)

①

MORE DISSONANT,
PARALLEL qths

STATIC ON G

Throughout: the continual motion of
a festive crowd, observing the dance.

Rhythms are mechanical, perpetual motion ...

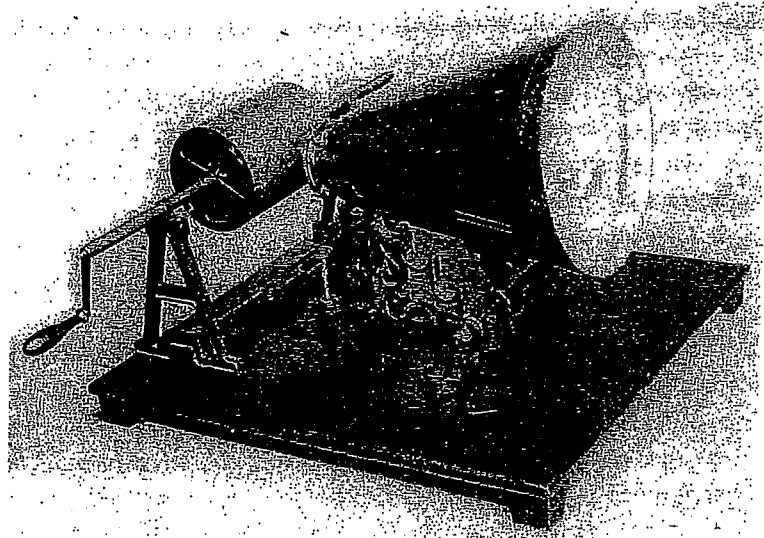
Folksongs are fragmented: repeated, truncated,
etc. in unpredictable ways.

CODETTA

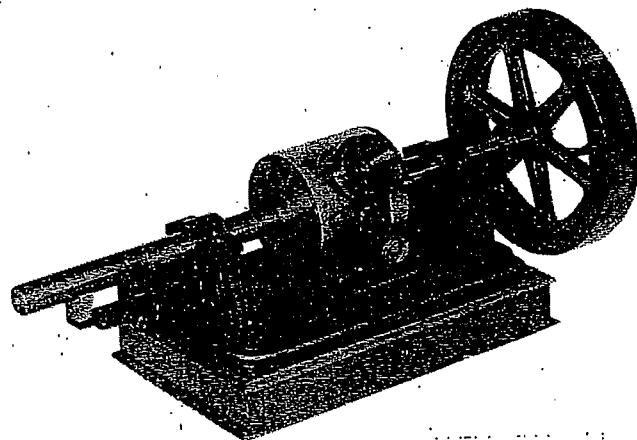
Rhythmic fragments of ①
STATIC ON G
(pure mechanics)

7 5 3
sf

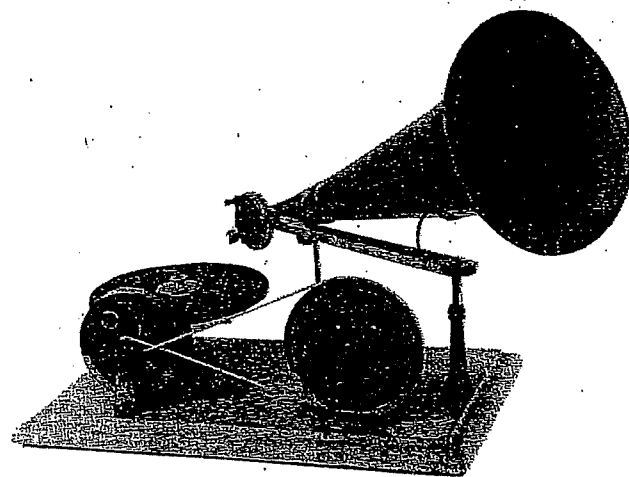
Codetta "interrupted"
by anticipations of
final chord.



Edouard-Léon Scott de Martinville's phonautograph (ca. 1857-1860)



Thomas Edison's tinfoil phonograph (ca. 1878)



Emile Berliner's gramophone (1890s) [flat discs]



**Julius Block, Edison Cylinder recording (Russia), early January 1890:
"Party" Conversation/Experiment with the Phonograph:**

[Elizaveta Lavrovskaya]: That awful Kuz'min! How dare he call me insidious?

[unidentified]: [Sings a scale out of tune]

[Tchaikovsky]: This trill could have been better!

[Lavrovskaya]: [heard vocalizing]

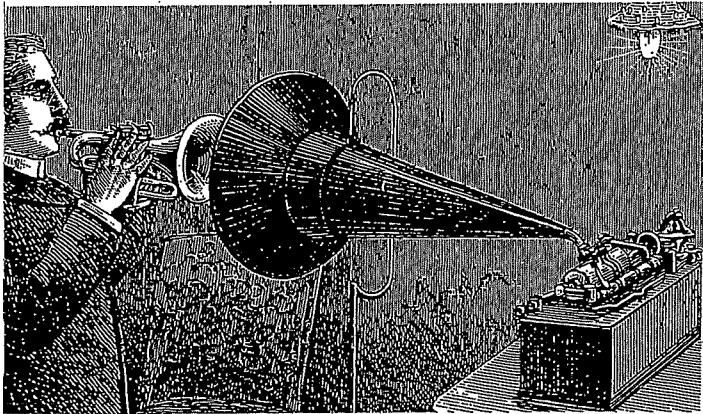
[Tchaikovsky]: Block is great, but Edison is even better!

[Lavrovskaya sings]: Coo-coo; coo-coo.

[Vasili Safonov]: Peter Jurgenson in Moscow.

[Tchaikovsky]: Who was speaking just now? I think it was Safonov's voice. [whistles]

.....



CORNETIST RECORDING, 1889



Caruso recording for the gramophone: a self-caricature

" Liberal Culture "

("bourgeois" -- secular, functionally differentiated, democracy, capitalism, "Great Art" and its crystallized institutions, etc.)

pre WWI

1914

1918

post WWI

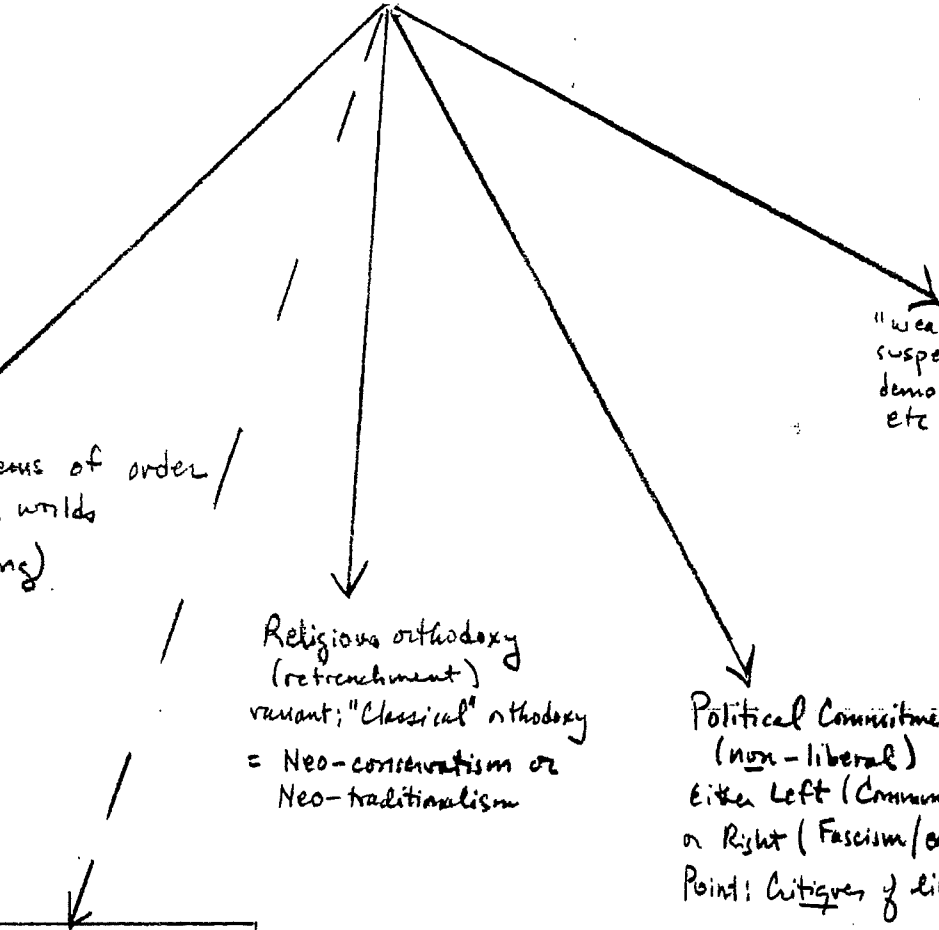
"Artificial" systems of order / ("created" or willed worlds of aesthetic meaning)

"weakened" (or challenged + suspect) liberalism, retainin democracy, mixed capitalism etc.

Religious orthodoxy (retrenchment) variant; "Classical" orthodoxy = Neo-conservatism or Neo-traditionalism

Political Commitment (non-liberal) either Left (Communism/Marxism) or Right (Fascism/ extreme nationalism),... Point: Critiques of liberal society.

Rise of mass culture (technology, etc.) (unforeseen...)



Twelve-note procedures in Schoenberg, Piano Suite, Op. 25

52b

"hexachord" = any six-note segment (usually first 6 or last 6)

"tetrachord" = any four-note segment

(by modern convention)

order no. 0 1 2 3 4 5 6 7 8 9 10 11

P-0 P₀

(with octave transposition)

P-0 P₀

P-6 (P up 6 semitones)

P-6 P₆

I-0 (beginning on 0)

I-0 I₀

but notice:

inv. of can also be or etc.

(octave transp.)

I-6 (here, with octave transposition)

I-6 I₆

R-0 (ends on 0 of P₀)

R-0 R₀

Op. 25

Präludium (notice tetrachord emphasis)

Rasch P₀ P₆ I₆

Garotte

(again, tetrachords are fundamental units of construction)

P₀ P₆ I₆

here, the third tetrachord of P₀ is heard before the second tetrachord. (It is typical to treat segments of the row as isolated, cellular units)

VARESE, Ionisation (1931), for 13 percussionists (instr. include cymbals, gongs, snare drum, military drum; high and low siren, tambourine, whip, Chinese blocks, claves, bongos, triangle, sleigh-bells, "lion's roar," maracas, anvils, gourds, etc.).

Nicolas Slonimsky has written: "An element of sonata form is discernible in the score of Ionisation. After an elegiac introduction, in which two sirens form a misty background for the soft strokes of cymbals, gongs, and tamtams, the tambour militaire enters with an astutely articulated main subject. The tempo never changes, but rhythmic patterns grow in mutual complexity; the second subject is sounded by the Chinese blocks. A tremendous climax is reached, with non-metallic sonorities in the foreground. Then abruptly the scene changes (perhaps the liberated electron has found an amenable molecule to join) and the metal instruments assume command. It is time for recapitulation; the tambour militaire sounds the original theme, and the Chinese blocks follow with their motive. The drumbeat rises to fortissimo, leading to a sonorous coda, in which tubular chimes and the tone-clusters on the piano create a quasi-orchestral impression. Ionisation ends as softly as it began."

The approximate timings below are those of the Mehta recording.
One tempo ♩ = 80; 4/4 remains virtually uninterrupted throughout the work.

I 0.00 INTRODUCTION: Soft, rhythmic impulse on bass drums leads to soft gongs and cymbals-- and then the entrance of two long, overlapping siren wails--and more drum taps, leading to a sudden loud burst from the bass dr. and gongs--sustained forte.

I 0.26 PRINCIPAL THEME, suddenly softly, in the SNARE DRUM (tambour militaire), with bongo accomp. This theme will be developed and shaped throughout the piece:

snare 4/4

0.51 Beginning of theme restated, snare dr. After this, the Chinese blocks play the "second theme" [Slonimsky]

1.05 PRINCIPAL THEME again in the snare dr. Extended: texture becomes momentarily thicker; then rather soft and delicate, with bongos and snare playing almost "melodically" along with the Chin. blocks. "RHYTHMIC POLYPHONY" Enter gongs at 1.34. The high siren finally enters on a "pedal point." Suddenly:

III 1.57 SUDDENLY LOUD--a new section of the piece--as triplet rhythms are heard in many instr. ("rhythmic unisons"). A great gain of energy. At 2.10 the triplets turn into 5's: another ff climax.

2.34 CHANGE OF TEXTURE to METALLIC PERCUSSION, softer. ANVIL triplets and sirens entering again, with gongs. A great buildup is beginning. Gradually, non-metallic percussion (drums, claves, etc.) are added. Pr. theme is anticipated many times in the snare drum, finally coming to:

3.00 PRINCIPAL THEME, forte in snare (Slonimsky's recap, I presume)--all this is part of a big crescendo--and is very easy to miss. Sirens below continue to wail and get louder. At peak of cresc., Ch. blocks enter again with the "2nd theme."

3.15-3.24 CLIMAX--a held SIREN WALL, finally dying down . . . Then a triplet upbeat in the bongos leads directly into:

IV 3.25 CODA (a cumulative synthesis of all that has preceded). Begins in the bass drums, castanets, Basque drum, etc., with this rhythm: PRINC. TH. sounded softly underneath the complex rhythms, just after the siren enters again. Crescendo. louder, suddenly CUT OFF (3.45), leaving murmuring, piano rhythms. Suddenly loud, with gongs, siren, etc.

3.55 PIANOFORTE ENTERS, playing loud, low TONE CLUSTERS (first entrance of unequivocally pitched instruments--a major event in the piece!). The CHIMES follow (4.00).

We have moved throughout the piece from pure rhythm into pitches--perhaps the "growth" of percussive rhythm into pitched sounds.

At the end, all dies away, eloquently . . . with chimes . . . and piano . . .

Henry Cowell, *New Musical Resources* (1916-19, publ. 1930)

NEW MUSICAL RESOURCES

a minor on top gives us, building from C, the cluster C, D, E flat; (2) a minor second with a major on top—C, D flat, E flat; (3) two minor seconds—C, D flat, E double-flat; (4) two major seconds—C, D, E. These four triads are the basis of all larger clusters, which can have great variety, owing to the many different possible juxtapositions of the triads within larger clusters. (See Example 28.)

When clusters are used alone, large ones often prove less cramped than small ones, as in very small clusters



EXAMPLE 29

used alone there may not be enough room in which to move the parts. (See Example 29.) A running part in clusters may be effective in connection with chords in other systems. (See Example 30.) Small clusters used



EXAMPLE 30

CHORD-FORMATION

only occasionally between chords of other systems may be desirable if handled cautiously, particularly in dissonant counterpoint. (See Example 31.) In harmony it



EXAMPLE 31

is often better for the sake of consistency to maintain a whole succession of clusters, once they are begun; since one alone, or even two, may be heard as a mere effect, rather than as an independent and significant procedure, carried with musical logic to its inevitable conclusion.

One reason that a large cluster is a natural reinforcement when played at the same time as a simple chord is that whenever a simple triad is played, the higher overtones of all three tones, which are plainly audible to a sensitive ear, form such a cluster. It would seem that only listeners with very crude hearing can be shocked at the sound of either a cluster or any natural dissonance, since a musical ear would already be familiar with the sound through hearing it as overtones of familiar chords.

On the piano smaller clusters of any sort are playable,

Our Town (opening)

Appelium (opening)

1890 [19] Spring

Piano Sonata

Lincoln Portrait (1942)

Copland: Musical examples



Sergey Prokofiev



Aleksandr Mosolov
(Zavod—Iron Foundry, 1926-28)



Dmitry Shostakovich

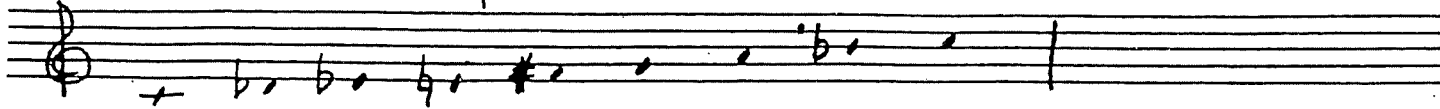


Nikolai Kogout: Soviet Poster, 1920 (color lithograph):

"We have smashed the enemy by force of arms!
We will earn our bread with labor.
Comrades, roll up your sleeves for work!"

Messiaen

2nd Mode of Limited Transposition

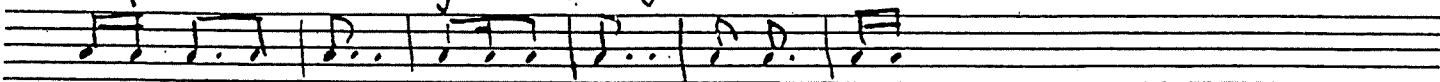


Added values

Subtracted Values, e.g.



Examples of Non-Retrogradable Rhythms



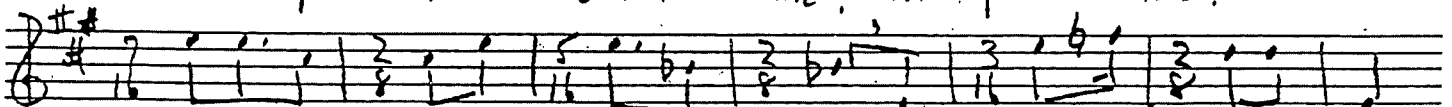
or



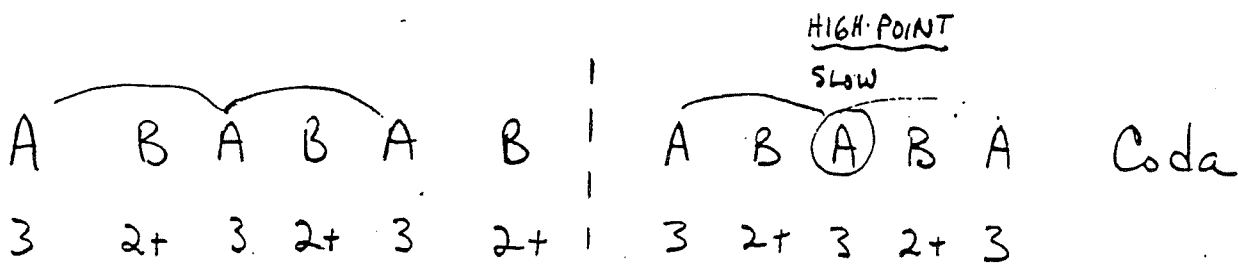
3 Little Liturgies, Mvt. 2



Il est par ti, le Bien-Ai - mé, C'est pour nous!



Il a par - lé, il a chan - té, Le Ver-be é - tait en Dieu!



Boulez: Le Marteau sans maître

| Titles: "Logical Order" | Actual Order |
|---|--------------|
| 1a) Before "L'artisanat furieux" (instr.) | 1a |
| 1b) "L'artisanat furieux" (song) | 2b |
| 1c) After "L'artisanat furieux" (instr.) | 1b |
| 2a) "Bourreaux de solitude" (song) | 2c |
| 2b) Commentary I on "Bourreaux . . ." (instr.) | 3a |
| 2c) Commentary II on "Bourreaux . . ." (instr.) | 2a |
| 2d) Commentary III on "Bourreaux . . ." (instr.) | 1c |
| 3a) "Bel édifice et les pressentiments" (first version) | 2d |
| 3b) "Bel édifice et les pressentiments," double (second version) | 3b |

IX.
«Bel édifice et les pressentiments» double

Tempo libre de récit

♩ = 63 // libre ♩ = 63 // libre

Xylorimba

Vibraphone

Percussion

Guitare

Voix

Alto