



Musical Analysis

Visiting the Great Composers 6th Edition

Frans Absil

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Colophon

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Preface

This is the Sixth Edition of the e-book *Musical Analysis: Visiting the Great Composers*. This expanded edition is intended for conductors, composers, musicians, musicologists, music students and lovers.

A book with analysis diagrams and descriptions

This book with detailed musical analysis of tonal music masterpieces now has a history, since the First Edition was published on the internet somewhat more a decade ago. That edition contained a limited set of tables with harmonic, formal and melodic analysis and was about one tenth the size of the current edition. The document proved most valuable as a tool for music students and beginning composers.

In later editions, more composer chapters and masterpieces were added to the collection. The document doubled in size and so did the number of monthly hits on the website. The introduction of the Fourth Edition in 2013 saw a number of changes. The size once again doubled to somewhat over 500 pages, and two different versions were introduced: an incomplete free of charge demo version, and an expanded, full edition for online sale. All chapters now opened with a minimum set of composer biographical data. Formal analysis overview diagrams were added, showing the essential movement data (form, key, meter, number of measures) and the relative proportion of the sections in a composition.

Also more detailed information was added to the analysis tables: instrumentation, shape of melody, outer and inner voice movement, types of harmonic structures, counterpoint settings, and diatonic scale or mode types. This required a concise notation systems, described in the introductory chapter. When the Fourth Edition appeared in November 2013, the free version monthly number of hits steadily rose to an average of more than 5,000. In 2015 the Fifth Edition appeared with additional content, in particular in the chapters that were disproportionately short. More complete multi-movement compositions were included, yielding a total of around 735 pages, with more than 260 movements from a collection of more than 80 compositions.

For the current Sixth Edition that process was continued, with two composers and many more masterpieces added. In total, the book now covers 20 famous composers. Again, more complete multi-movement compositions were included, leading to a total of more than 1,000 pages, with 341 movements from a collection of more than 90 compositions.

To try and be complete in the classical music domain obviously is an illusion. However, the set of musical analyses in this e-book is a carefully selected cross-section of the classical repertoire and the tonal music period, composed between roughly 1700 and 1950. There exists no comparable bundled set of detailed diagrams and tables; therefore it is a unique

document for those seriously interested in classical music and motivated to delve into detailed aspects. The current edition holds 167 overview figures and 745 tables with detailed analysis.

This book refrains from using musical notation. The reasons are twofold: first, with score excerpts the file size would increase unacceptably. Secondly, although most of the music discussed herein is now in the public domain, all possible copyright violations have been avoided. The careful indication of measure numbers in the tables makes transfer of the analysis aspects back into the score an easy job and a learning experience at the same time. Hopefully you will enjoy reading and benefit from the book contents. Using the book will save you many hours of tedious score analysis and may serve as a comparative source for your own interpretation of these compositions.

Document update history

This e-book is regularly updated. New composer chapters are created, new content and analysis diagrams are added, notation is improved and errors corrected. Reader feedback is taken into account in the editing process. Major updates to the current edition will be announced on the website. Here is the document history:

- Vs. 1.0 (Jul 2005):** First draft published on the internet.
- Vs. 2.0 (Oct 2007):** Many score analysis examples added. Typing errors corrected.
- Vs. 2.4 (Sep 2009):** Movement from Shostakovich symphony added.
- Vs. 2.5 (Sep 2012):** Several movements from Mahler symphonies added. Typing errors corrected. References added.
- Vs. 3.1 (Nov 2012):** Additional pieces and movements in many chapters. New chapters created for Beethoven, Fauré, Sibelius and Puccini. Errors corrected and notation updated. Number of pages: 260. Published on the internet (full and demo version).
- Vs. 3.2 (May 2013):** Additions to the Bach, Beethoven, Schubert and Mendelssohn chapter. Essential instrumentation markings added more consistently. Error corrections.
- Vs. 3.3 (Aug 2013):** Extensions to the introductory chapter. Existing analysis diagrams in the Schumann chapter now in greater detail, new symphony movements added. Graphics created (biographical data and formal analysis overviews). Error corrections and more consistent notation.
- Vs. 4.1 (Nov 2013):** Haydn chapter with three string quartets created. Additional movements and more detailed analysis diagrams in the Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Tchaikovsky, Debussy and Ravel chapters. More extended descriptions and graphical overview diagrams, instrumentation indicated in the tables. Number of pages: 510. Published as Fourth Edition on the internet.
- Vs. 5.1 (Jan 2015):** There are new compositions included in the Mahler, Sibelius and Strauss chapters. Additional movements in the Mozart, Schubert, Brahms, Fauré, Puccini, Mahler and Prokofiev chapters. Introduction of the key relationship diagrams. Published as Fifth Edition on the internet (full and demo version).
- Vs. 6.1 (Oct 2017):** New composer chapters created for Berlioz and Grieg. There are new compositions included in the Mozart, Beethoven, Schubert, Mendelssohn-Bartholdy

and Debussy chapters. Movements added to and multi-movement completed in the Mozart, Schubert, Schumann, Tchaikovsky, Fauré, and Ravel chapters. Updates to the Introduction chapters. Index keywords revised and expanded. Errors corrected. Published as Sixth Edition on the internet (full and demo version).

Chapter 1

Introduction

1.1 What you will find in this book

This e-book presents a number of diagrams, representing the musical analysis of compositions from the classical music repertoire. The diagrams are in the form of graphs and tables and they cover a set of masterpieces from the *tonal music* period, i.e., starting with the *Baroque* and ending with *Impressionism* and the late *Romantic* composers. A limited set of later works (early to mid 20th century) is also included. During this era harmonies were based on *chord structures in thirds*, and chord progressions were determined by specific *root cycles* and *cadential formulas*. Composers combined chord structures and harmonic progressions to control tension and release, dissonance and consonance in their music. This tonal harmony system is also labeled as *functional harmony* or *common practice* (the latter term is more strictly applied to music written between the years 1750 and 1900, approximately).

The analysis diagrams cover a period of almost three centuries, as illustrated in Fig. 1.1. The diagrams include symphony movements, opera pieces, chamber music works, songs and solo instrumental pieces. To be complete is impossible; however, this book will present a representative cross-section of the vast repertoire from that period.

Each chapter contains works from one specific composer (see the overview in Fig. 1.1).¹ Chapters are ordered chronologically, according to composer date of birth. General information about the compositions was taken from the printed scores (see the bibliography list at the end), or from [61, 72]. Terminology and analysis examples were adapted from [55, 49, 50, 51].

1.2 How the musical analysis diagrams were created

Over the years I have analysed many orchestral and chamber music scores, in order to try and understand the following aspects in the works by the great masters:

- musical *form*: the structure of a musical piece, its subdivision into sections and their proportionality (length);

¹The subsequent chapters have more detailed composer dates and working places. Health warning: from the limited data set in this e-book the statistics show that the city of Vienna (Wien) is a most dangerous place for composers to stay. They live shorter and usually die there. So here's a brief warning to musicians with career ambitions: if you can, avoid the place! On the other hand, there is also *Sacher Torte*.

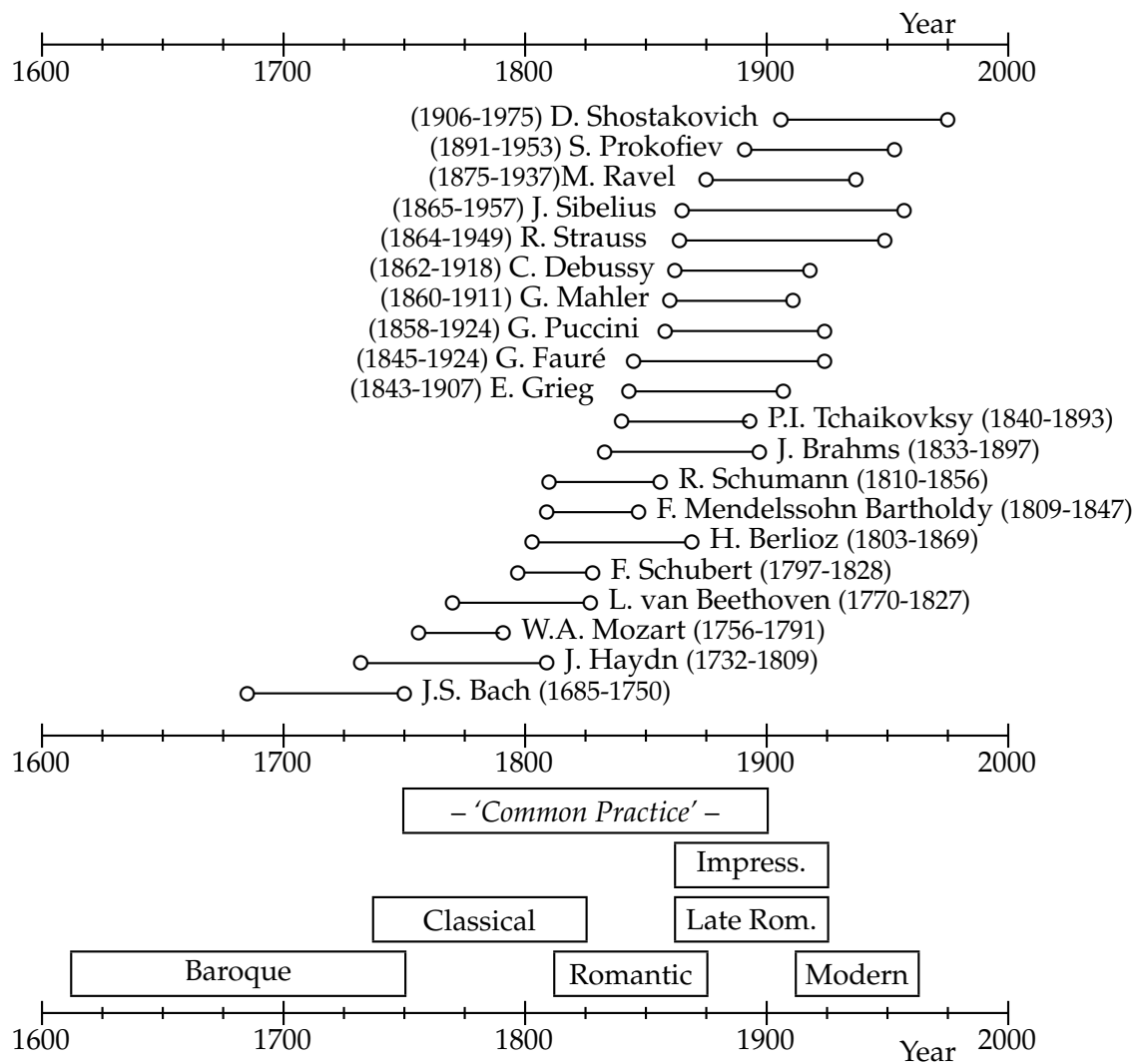


Figure 1.1: History timeline with classical music periods (bottom) and composers covered chronologically in the chapters of this e-book (top).

- the relations between the *keys* (or *tonal centres*) within a movement;
- the *harmonic progressions*: chord sequences imply varying chord dissonance and chord root movement. Harmonic tension in a progression may be the result of vertically stacked chordal functions (e.g., chorale style) or a byproduct of independent voice movement (as in counterpoint settings);
- the use of *melodic* material (varying from a short motif to a long and varied musical sentence). Multiple statements of melodic material will occur, either as simple repeats, slightly varied or thoroughly developed;
- the *instrumentation*. Orchestral balance, achieving tension curves through dynamics (soft-loud), clever use of instrumental ranges (middle tessitura or extremes), these all contribute to the effect of a musical composition;
- the detailed *voice leading* within a part; a part may move predominantly in upward and downward steps, or in leaps. There may be high points through an apex pitch, supporting a musical climax. Upper and bass part voice leading are essential elements in musical compositions.

This analysis yielded a set of annotated scores in my music library. In addition, I created coloured diagrams on graph paper, with a more or less proportional representation of the musical form and harmony, melody and other aspects indicated.²

At some point in time I decided to convert these diagrams into digital form on the computer and make them available on the internet through my website.³ That was the origin of this e-book. I chose to transform the diagrams into tables, obviously losing some of the information (such as specific colours for melodic material, the exact duration of pedal points, and voice leading) on the way. However, I thought they might still be useful as a reference source for musical analysis.

1.3 How to read the analysis diagrams

The analysis diagrams for a complete musical composition or for the individual movements from a longer work are presented in more or less standardised tables, with as much detail as possible. In many cases there is also a graphical overview of the total piece, showing the larger scale structure and the relative proportions of the sections within a movement. In this section of the book the notation in the tables is explained; for reasons of limited space in the table columns there are many abbreviations and special symbols. Then there will be two model graphical representations of common musical forms, helping the reader in understanding the analysis notation.

²On my YouTube channel I put a short video, introducing this Sixth Edition of the book. In the screen background there are fragments of annotated score pages and sections of these original coloured sheets with a condensed analysis.

³Find the website homepage at URL www.fransabsil.nl. Look in the Document Library tab to find the free demo version of this Musical Analysis E-book as PDF file.

1.3.1 Notation in the analysis tables

See Table 1.1 to 1.4 for an explanation of the symbols, labels and abbreviations used in the analysis diagrams. Table 1.5 shows a list of instrumentation and orchestration abbreviations used in the diagrams.

When reading the tables one should take into account:

- The exact start and ending of melodic material is not indicated.
- The harmonic progressions sometimes are reduced to the main chords that support the structure (the *functional harmony*). When a detailed harmonic progression is cut short in the tables, this is marked as $S_1 \rightarrow S_2$, e.g., $C - Em_7/B - E_7^{b9}/G\sharp - Am - F\sharp_{o7} - G_7$ is summarized as $C \rightarrow G_7$.⁴
- A harmonic *sequence* (more or less exact repeat of a short fragment) is frequently indicated by the notation $\text{Seq}(3 \times 2m; R_7)$, occasionally abbreviated as $\text{Seq}(3 \times R_7)$. This is a sequence of six measures in total, consisting of a two-measure pattern used three times. Each repeat is at an upward tonal step (R_7). This notation is based on the tonal positive and negative *root cycle* system:⁵
 - R_3 : root moving a third downward, R_{-3} : root moving a third upward;
 - R_5 : root moving a fifth downward, R_{-5} : root moving a fifth upward;
 - R_7 : root moving a second upward, R_{-7} : root moving a second downward.
- Pedal point, i.e., extended sustained or repeated notes over multiple measures. Pedal point on the pitch c in any part of a score, but most likely in either bass or upper part is indicated in general as $\overline{P}(c)$. A tonic pedal point, such as the pitch c in the key of C major is marked as $\overline{P}_T(c)$.⁶ The dominant pedal point, such as the pitch g in the same key likewise as $\overline{P}_D(g)$. A double pedal point, with tonic and dominant held simultaneously is marked as $\overline{P}(eb - bb)$ (in the key of E^b minor). When the pedal is indicated between brackets, e.g., $(\overline{P}(c))$, it is continued from the previous line.

During the Classical, Late Romantic and Impressionist periods (after approximately the year 1875) a couple of new musical elements appeared, and these require special markings in the analysis tables:

- Use of the major chord on the lowered 2nd, i.e., the supertonic degree of the diatonic scale bII ; this is called the *Neapolitan* chord and most frequently it is voiced as a first inversion chord, the *Neapolitan 6th* N^6 with the 3rd in the bass. There may be extended phrases and cadences in the Neapolitan key, i.e., the major scale on this lowered supertonic degree.

⁴This chord notation system with pitch names for the roots is used more frequently in jazz and popular music. Reasons for using it in this e-book are given in Section 1.3.2.

⁵The root cycle system is a notion in the *Schillinger System of Musical Composition* [53]. This approach is most useful for both musical composition and analysis, as it teaches the student to identify and apply (de-)stabilising chord progressions and cadences in tonal and more modern styles. You may want to watch the video episodes on my YouTube channel, where I explain and demonstrate the nomenclature and terminology in the Schillinger Harmony Systems.

⁶Note that capitals are used for chord roots and scales, lowercase characters for pitch names.

Table 1.1: Notation: symbols and labels in the analysis diagrams.

Label	Meaning
m	measure number
(112 m.)	total number of measures in the movement
M	Melodic material (motif, theme, melody)
M0	Motif, used as introduction
M1	First main theme
M1'	Varied first theme
(M1)	Vague reference to a theme
M1.1	First theme from the first theme group (sonata form)
M1a	First (<i>a</i>) phrase or motif from the first theme; used in melodic analysis, in order to label subphrases and distinguish period (<i>abab</i>) from sentence (<i>aab</i>) melodic forms
M2	Second group theme, contrasting theme in sonata form
I(M1.1)	Melodic inversion of M1.1
Mc, CM	Countermelody (subordinate melody in counterpoint setting)
Mt	Transitory melody of motif
Mx	Melody x with specific character, e.g., Ma: ascending motif, M _B : <i>Butterfly</i> theme, Md: dance melody, Ms: scalar motif
∇	Gradual introduction of the melodic material below
⋮	Melodic material from the previous line is continued
⊥	Melodic material from the previous line ends here
R	Key or tonal centre
H	Harmonic progression
– . . . –	Extended constant harmony (typically over multiple measures), e.g., an extended dominant 7th chord $G_7 - \dots - C$
$\Re(Dm_7 - G_7)$	Harmonic riff (repeated set of harmonies)
S_4^6	Second inversion of triad chord (with root in the bass, e.g., $C_4^6 = C/G$), used in cadences such as $I(m)_4^6 - V_7 - I(m)$
$(C - F - G_7)/C$	Pedal point (here <i>C</i> is the pedal note)
$\langle B\flat m G \rangle$	Bitonal chord structure, e.g., <i>B\flatm</i> over <i>G</i> (two stacked triads)
$\langle Fm D Am \rangle$	Polychord structure, e.g., <i>Fm</i> over <i>D</i> over <i>Am</i> (three stacked triads)
$[Bm/C]_R$	Triad with independent root, e.g., <i>Bm</i> triad with <i>C</i> in the bass
$\langle B\flat_7 D/G \rangle_R$	Polychord with independent root, e.g., <i>B\flat_7</i> chord over <i>D</i> triad with <i>G</i> in the bass

CHAPTER 1. INTRODUCTION

Table 1.2: Notation and abbreviations in the analysis diagrams: comments (last column). In the detailed analysis tables the abbreviations are frequently used without period.

Label	Meaning
$\overset{d}{-}$	Deceptive cadence (e.g., $G \overset{d}{-} Am$)
\rightarrow	Intermediate harmonies (between two structurally more significant chords)
2nd Dev.	Secondary development (sonata form)
$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$	Meter
[A], [1]	Rehearsal mark in the printed score
A, B, A, B	Sections in a longer form (printed in boldface in the tables)
A'	Varied section in a longer form (also notated as A ₁ , A ₁)
Ac.	Acoustic diatonic scale (with augmented fourth and minor seventh degree)
Aeol.	Aeolian (scale, diatonic mode)
Alt.	Altered scale (with dominant 7th, $\sharp 9 = \flat 10, \sharp 11, \flat 13$)
appogg.	Appoggiatura (stressed dissonance, also abbreviated as app.)
arp.	Arpeggio
asc.	Ascending
aug.	Melodic augmentation (longer durations), also abbreviated as augm.
(a), (b)	Phrase from a musical sentence (e.g., M1=a+a+b)
bg.	Instrumental background
cad.	Cadences, cadential phrase
ch.	Chord
chr.	Chromatic
clim.	Climax (dynamic or musical texture)
c.m.	Contrary motion (upper and bass part either opening or closing)
contr.	Contrasting
C&R	Call-and-Response
CSubj.	Countersubject (subsidiary theme in a fugue)
ctp.	Counterpoint, i.e., independent (pitch and rhythm) voice movement in various forms such as imitation, canon or fugue
\overline{D}	Dominant axis material (themes in the dominant key)
desc.	Descending
Dev.	Development in the sonata form
diat.	Diatonic (e.g., in diatonic parallel chords)
dim.	Melodic diminution (shorter durations), also diminuendo
dom.	Dominant, e.g., in g -dom-ped.
Dor.	Dorian (scale, diatonic mode)
dyn.	Dynamics (soft-loud)
elab.	Elaborated, elaboration
epis.	Episode
Exp.	Exposition in the sonata form
ex.	Exact (e.g., in exact chromatic parallel chords)
ext.	Extension, extended (vertically in harmony or elongated in time)

Table 1.3: Notation and abbreviations in the analysis diagrams: comments (cont'd).

Label	Meaning
fin. st.	Final statement of a theme or melody
Gr.	Group (a group of related melodic material)
$\vec{H}\parallel_d$	Diatonic parallel chords, e.g., $C - Dm_7 - Em_7 - F_{\Delta 7}$
$\vec{H}\parallel_i$	Chromatically exact parallel chords, e.g., $Bm_7 - Bbm_7 - Am_7 - Abm_7$
i	semitone step, chromatic (octave=twelve semitones)
imit.	Imitation (a motif or theme, repeating through different voices)
improv.	Improvisation
Ion.	Ionian (scale, diatonic mode)
Lyd.	Lydian (scale, diatonic mode)
\bar{M}	Mediant axis (third above key root)
mv	Middle voice
Mixolyd.	Mixo-Lydian (scale, diatonic mode)
mod.	Modulation
$(N), (N^6)$	Neapolitan chord, i.e., major chord on lowered second degree of scale (frequently used in its first inversion N^6)
Oct.-sc.	Octatonic scale (eight pitches at alternating steps of one and two semitones), also OctSc or OctaSc
$P_B(\searrow)$	Bass part descending ($P_B(\nearrow)$ for ascending)
$P_B^i(\nearrow)$	Bass part chromatically ascending ($P_B^i(\searrow)$ for chromatically descending)
$P_L(\nearrow)$	Ascending lead voice ($P_L(\searrow)$ for descending)
$P_L^i(\nearrow)$	Chromatically ascending lead voice ($P_L^i(\searrow)$ for descending)
$P_m^i(\nearrow)$	Chromatically ascending middle voice (descending: $P_m^i(\searrow)$)
$\bar{P}(g)$	Pedal point on pitch g (more specifically: $\bar{P}_D(g)$ and $\bar{P}_T(c)$ for dominant and tonic pedal point, respectively)
par.	Parallel (diatonic or exact parallel chords)
ped.	Pedal point (e.g., c -tonic-pedal)
Pent.	Pentatonic scale
Phryg.	Phrygian (scale, diatonic mode)
pt.	Part or section of a movement
R_5	Root movement (here a 5th down, see notes in the text)
\vec{R}_{ni}	Series of symmetric root steps at ni (see notes in the text)
Rec., Recap.	Recapitulation in the sonata form
Rep.	Repeat (melodic phrase or section of movement)
retrans.	Retransition (back to initial tonal key)
rh.	Rhythmic motif
$\Sigma(\text{cm})$	Contrary motion (upper and bass part moving in opposite directions)
$\Sigma(\text{cm}<)$	Contrary motion opening ($\Sigma(\text{cm}>)$ for closing)
S^6	Chord structure in first inversion (with third in the bass)

Table 1.4: Notation and abbreviations in the analysis diagrams: comments (cont'd).

Label	Meaning
$[\bar{S}^6]$	Series of chords in first inversion ($[\bar{S}_5^6]$ for 7th chords in 1st inversion)
$[\bar{S}^6(R_n)]$	Series of chords in first inversion, with root progression R_n
S_4^6	Second inversion chord (structure with fifth in the bass, cadential formula)
$[\bar{S}_4^6]$	Series of 2nd inversion chords ($[\bar{S}_3^4]$ for 7th chords in 2nd inversion)
\bar{S}_e^n	Series of extended chord structures with function n (see notes in the text)
sc.	Scale, scalar (e.g., scalar runs)
$\bar{S}\bar{D}$	Subdominant axis material (themes in the subdominant key)
Seq.	Sequence (see the explanatory notes)
st., stat.	Statement
subj.	Main theme of a fugue, subject
susp.	Suspension (held-over dissonance in voice leading)
sym.	Symmetric harmonic structures
sync.	Syncopation
\bar{T}	Tonic axis material (themes in the tonic key)
th.	Theme.
ton.	Tonic, e.g., in <i>c</i> -ton-ped.
tr., trans.	Transition, i.e., a musical phrase or subsection between two major sections (e.g., between development and recapitulation)
tripl.	Triplets
unis.	Unisono
var.	Varied, variation
Wh.t.-sc.	Whole-tone scale (also WhTSc)

Table 1.5: Notation: instrumentation and orchestration abbreviations used in the analysis diagrams.

Label	Meaning
+	Orchestral doubling, e.g., WW+Str
-	Sequential instrumentation, e.g., in imitation Str-WW
AFI	Alto Flute (flute in G)
BCI	Bass Clarinet
Brs	Brass
Bsn	Bassoon
Cel	Celesta
Ch	Choir
Cl	Clarinet
DB	Double Bass, Contrabass (also Cb)
div	Divisi (Strings divisi)
ECl	Clarinet in $E\flat$
EHn	English Horn
FHn	French Horn
Fl	Flute
gliss	glissando
Glk	Glockenspiel
Hns	Horns
Hrp	Harp
LH	Left Hand (Piano)
Ob	Oboe
Perc	Percussion
Pi	Piccolo
pizz	Pizzicato (plucked strings)
Pno	Piano
RH	Right Hand (Piano)
Str	Strings
Tbn	Trombone
Timp	Timpani
Tpt	Trumpet
trem	Tremolo
Va	Viola
Vc	Violoncello
Vi	Violin
V _S	Soprano voice (mezzo-soprano, alto, tenor, bass)
WW	Woodwind

- Use of *augmented sixth* $S^{\sharp 6}$ chords, roughly in the period 1750-1850. The origin of these chords lies in creating chromatic voice leading into a cadential formula. This process implies the contrary opening motion between the lead and bass part (outer voices) as in

$$\begin{array}{ccccccc}
 \text{lead:} & f \nearrow & f\sharp \nearrow & g & \dots & & \\
 \text{bass:} & a \searrow & ab \searrow & g & \dots & & \\
 & IV^6 & \text{augm. 6th} & I_4^6 & V_{(7)} & I & \\
 \text{chord:} & F/A- & [3 \text{ options}] & C/G- & G_{(7)}- & C &
 \end{array}$$

with three options for the intermediate augmented 6th chord. These variants are equivalents of the altered secondary dominant chord S_7 on the supertonic degree II_7 . In music history they have received geographic labels (chord examples are in the key of C major):

German. This is the chord $Ab^{\sharp 6} = Ab_7 = D_7^{b5/b9}_{no1} = \{ab, c, eb, (gb = f\sharp)\}$. It is used in harmonic context as $F/A - Ab_7 - C_4^6 - G_7 - C$.

French. This augmented 6th chord is $Ab^{\sharp 6/b5} = D_7^{b5} = \{d, f\sharp, ab, c\}$, and we find it in the cadential chord progression as $F/A - D_7^{b5}/Ab - C_4^6 - G_7 - C$.

Italian. This variant contains three pitches only $Ab^{\sharp 6}_{no5} = D_7^{b5}_{no1} = \{f\sharp, ab, c\}$. It occurs in a chord series such as $F/A - D_7^{b5}_{no1}/Ab - C_4^6 - G_7 - C$.

The three options can be found in the tables with the detailed harmonic analysis. The typical spots for augmented 6th chords are in (re)transitions or before an extended dominant pedal point.

- *Extended chords*, i.e., harmonic structures with chordal functions beyond the 7th of the chord. Before the second half of the 19th century the occurrence of a dissonant 7th, 9th, 11th (equivalent to the 4th) or 13th was the result of either a suspension, i.e., held over from the previous chord, or an appoggiatura. Proper suspension preparation and downward stepwise resolution were essential, and such chords were used more or less in isolation. However, during the Late Romantic and Impressionist period these dissonant chord functions started to appear as static, extended harmonies, e.g., the C_7^9 , $Dm_7^{9/11}$ or G_7^{b13} chord structures. Composers created progressions with these extended chords; in the analysis tables they are marked as \vec{S}_e^n , with $n = 9, 11, 13$ (the highest function in the extended chord).
- Another feature is the use of *parallel* harmonies, i.e., chord structures moving in parallel. This implies that either the chord tension (indicated by the highest chordal function) remains constant as the root moves up or down a diatonic scale, or the chord structure remains constant as the root moves in ascending or descending intervals (leaps) or semitone steps. The former is indicated by $\vec{H}\|_d$, and an example of such as chord progression is $C_{\Delta 7} - Dm_7 - Em_7 - F_{\Delta 7}$. The latter is marked as either $\vec{H}\|_e$ (root leaps) or $\vec{H}\|_i$ (root in semitone steps), and an example is $Em_7^{9/11} - Ebm_7^{9/11} - Dm_7^{9/11}$.
- There is also the use of *symmetric* root movement. This implies that the octave is subdivided symmetrically into units of either 2, 3, 4 or 6 semitones (these are the only solutions), and the constant chord structure moves along these root steps, upward or downward. Examples of such chord progressions are $Dm_7 - F\sharp m_7 - Bbm_7$, or

$C_7^{b9} - A_7^{b9} - F_{\sharp 7}^{b9} - E_7^{b9}$. The former root movement is labeled in the analysis tables as \vec{R}_{-4i} , the latter as \vec{R}_{3i} . Symmetric root movement in the Impressionist period is very popular with extended dominant chords.

- In the Impressionist period we also see the introduction of *bitonality* or, in general, *polytonality*. Two key centres (roots), diatonic scales or modes are active in parallel. This may yield complex non-traditional and multipart chord structures, where triads S_5 , seventh chords S_7 and independent bass parts (non-chordal roots) are combined as *polychords*. This leads to special chord structure notation in the tables, such as the bitonal chord $\langle F|B \rangle$, i.e., two triads combined. A 7th chord over a triad in the lower parts is notated as $\langle A_7|F \rangle$, a 7th chord in the upper layer over a non-chordal root as $[Am_7/Bb]_R$, and two triads in the outer parts, with a 7th chord in the middle layer as $\langle Abm|C_7|Em \rangle$. These types of harmony are also used in 20th century music; we are reaching the limits of the domain of traditional, functional and tonal harmony. These complex chord structures may be identified in the music of Ravel, Prokofiev and Shostakovich.

1.3.2 Absolute chord notation in the harmonic analysis

Users of previous e-book editions occasionally ask why there is *absolute chord labeling* in the harmonic analysis tables and not the alternative scale degree notation. In the book you will find chord labels such as in this cadence: $C - Am_7 - Dm_7/F - G_7^{b9}$ with pitch names for the chord roots, instead of $I - vi_7 - ii_5^6 - V_7^{b9}$ with Roman numbers referring to the diatonic scale degree. The former notation system is used in popular music lead sheets (songs) and jazz scores, the latter is common and traditionally used in classical music literature about theory of harmony.

Here are some reasons for using absolute chord notation in the book:

- In classical harmony, based on intervals of thirds, there are *four types of triads* S_5 (major, minor, diminished, augmented) and *seven types of 7th chords* S_7 . Using the 12 chromatic pitches as roots this yields a total of $12 \times (4 + 7) = 132$ chords. Using extended chords with chordal functions such as 9th or 11th (e.g., G_7^{b9}) increases the set even further.

When using relative notation in major-minor tonal harmony based on the 7-degree diatonic scale there are 14 chords. Frequently used alterations such as major chords on 2nd, 6th and 3rd degree (intermediate dominants), minor 4th degree $Fm = iv = IVm$, and using other diatonic modes will increase the set size. The smaller collection of diatonic chords in relative notation, based on the degrees of the scale, requires transposition relative to the local root in order to obtain the actual pitches. In contrast, the absolute chord label is unique and immediately yields the pitches found in the score.

- The book is full of tables with these absolute chord labels in jazz style notation. These will help the conductor to quickly find the appropriate *concert pitch in the orchestral parts*, including the transposing instruments. Knowing the voicing, i.e., the distribution of the pitches over the instrumental parts, is relevant for orchestral balance, tuning, etc.⁷

⁷When analysing musical scores, I add lots of pencil annotations in the instrument parts, including labels for chordal functions such as 1, 3, 5, with arrows indicating the voice leading direction. This helps in checking chord voicing, inversions, function doubling and voice leading in the parts.

- The analysis tables also contain a column with the *local root and key*. This helps in understanding the global harmonic structure of a piece; a graphical representation of these local roots is found in the *key relation diagrams*, see Section 1.3.4. I find the mental mapping from the absolute chord label with the local root into the smaller functional diatonic set easier than the reverse. That may require a bit of reading practice, though.
- Diatonic degree chord notation may become complex in (rapid) *modulations*. In tonal harmony, there is a set of well-known modulation schemes, such as those based on a common or pivot pitch between chords. These chord changes create ambiguity until the new key is clearly established, typically through a dominant-tonic cadence. In books on tonal harmony these schemes are illustrated with score examples and typically use two lines with diatonic functional chord labeling. These are pointing out the pivot chord, e.g., $Am = vi/C = ii/G$, or $vi|_C = ii|_G$, and show the length of the ambiguity (usually two to three chords). My book provides observations and keeps the interpretation to a minimum; identifying the start and end of a modulation is a frequent issue in musicological studies. The book contains the chord data in tabular form; this is a great time-saver for musicians when starting the interpretation process.
- There is also a most pragmatic reason for using absolute chord labels. In the current edition there must be 60,000-70,000 chords (a rough estimate). Adding multiple lines with alternative interpretation in diatonic relative chord notation would more than double the page count. This book is meant to grow in the future by adding more compositions and I keep an eye on its file size and page count.

1.3.3 Two template musical forms

A graphical representation of a composition will reveal its large scale structure; it shows the relative proportions of the main sections. Obviously, it is not representing the duration of sections, since musical tempo is not taken into account in these graphs.

With the diagrams of two template musical forms we will illustrate some aspects of the formal structure at multiple levels, including many symbols defined in Table 1.1 from Section 1.3. We will do that for the two most common musical forms, the *sonata form* and the *ternary song form*. These forms are discussed extensively in [55, 49, 50]. The templates shown here contain the essential characteristics, discussed in those textbooks.

The sonata form

Figure 1.2 shows the graphical representation of the sonata form.⁸ In a top-down approach we may identify four structural levels:

Section level: This is the highest structural level. The sonata form structure consists of the following sections: **[Introduction], Exposition, Development, [False Recapitulation], [Secondary Development], Recapitulation, and Coda.**⁹ Some sections are optional,

⁸Always keep in mind that this is a template, an ideal description. Actual examples from the classical repertoire by the great composers may frequently deviate from this model. The model was constructed afterwards as an academic approach to music.

⁹In the Index at the end of the book the keyword *introduction section* is reserved for the sonata form, all others are labeled as *introduction*. The same holds for the keywords *coda section* and *coda*.

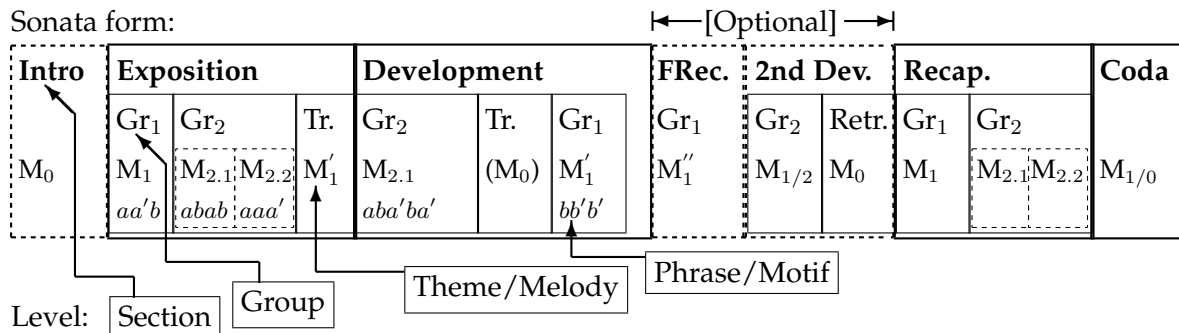


Figure 1.2: The sonata form in diagram, with formal structure, notation and labeling at various levels (see description in the text).

indicated by brackets and dashed lines in the diagram. The exposition will state the main themes of the sonata movement, the development section(s) will process this thematic material through *variation* and *modulation*. Modulations (key and root changes) may be either carefully prepared through cadences, or appear totally unexpected and in rapid succession. The development may introduce new themes or skip some of the thematic material in the exposition: in the diagram theme $M_{2.2}$ does not return in the development. **Transitions** of any length may be found between these major sections. Further explanation is given below. Separation between sections is usually achieved by using standard closing harmonic formulas, *cadences*.¹⁰

Group Level: This indicates the grouping of thematic and melodic material around certain key areas. In the sonata template there are typically two groups of thematic material (labeled as Gr_1 and Gr_2 in the diagram). When the sonata movement is in a major key the first group themes are in the tonic key (\bar{T}), the second group themes in the dominant key (\bar{D}). When the sonata form is in a minor key, the second group usually is in the relative major key (\bar{M}).

Theme/Melody/Subject: At this level individual *melodies* or *subjects* can be identified. A group may contain one or more melodies or *themes*. Compositions that are based on a single theme are called *monothematic*. The introduction may also contain melodic material, often a signal-like motif (here labeled as M_0). The numbers (here subscripts) indicate the group and theme number: e.g., $M_{2.1}$ is the first melody in the second group, also called the secondary subject. In a group there may be multiple *statements* of melodic material (exact or varied repeats; not shown in the template diagram for lack of space). Varied forms of a melody may be used and are marked by accents: e.g., M'_1 in the transition between the exposition and the development, or M''_1 in the false recapitulation. A vague reference to an earlier theme is indicated by putting the melody number between brackets: e.g., the reference to the introductory motif M_0 in the transition between the two groups in the development. When multiple melodies sound simultaneously, as in a *counterpoint* setting with a main and *countersubject*, or when they are juxtaposed in a *call-and-response* setting, this is indicated by the forward

¹⁰Cadences, i.e., standardised harmonic formulas close units at all sectioning levels, not only at the highest section level. Transitions usually contain a closing cadence, leading into the next major section, as do melodies.

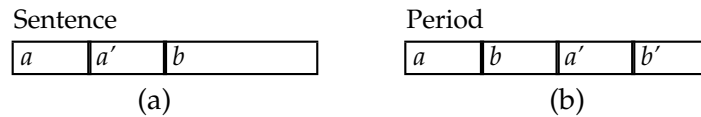


Figure 1.3: Classical music melody structure. (a) sentence, (b) period.

slash: e.g., $M_{1/2}$ in the secondary development or $M_{1/0}$ in the coda. Usually the number before the slash is the leading theme in such a parallel melodic setting.

Phrase/Motif: A melody or theme may be subdivided into smaller melodic units, such as the *phrase* or *motif*. A motif is marked by lowercase characters: a, b, c, \dots . In classical music there are two basic families of melodic structures, shown in Figure 1.3: the *sentence* and the *period*, see [55]. The sentence has the form: aab (see the Group 1 theme in the exposition), the period consists of $abab$ phrases (as is the case for the first melody in the 2nd group in the exposition). Another approach is a binary subdivision of a theme into *antecedent* and *consequent*.¹¹ The motif grouping into antecedent-consequent for a sentence is $(aa) - (b)$, and for a period $(ab) - (ab)$.

Of course, melodies may deviate from these two basic patterns (see the second theme in the 2nd group which has the form aaa). And obviously these phrases may be varied in any section of the sonata form: see $M_{2.1}$ in the development. We may also encounter only a single motif from the basic melody in the development section: see M_1 in the second part of the development, where only the b -phrase is varied as $bb'b'$.

So, respecting the structural hierarchy defined above, melodic material could be labeled in a computer language style as: **Exp::Gr₂::M_{2.1}::b'** (separating the 4-levels top-down by double colons). In the tables you will find a less sophisticated notation, that skips the section and group level, and will usually use neither subscripts, nor double colons. Therefore, the musical analysis tables will use labeling such as: M1, M2.1', M1b, M2.1a. In case of notation inconsistencies, this is usually in order to prevent overfull table columns.

The sonata form occurs frequently as the opening and closing (finale) movements of extended, multi-movement compositions, such as the *symphony* and *string quartet*.

The ternary song form

The *ternary song form*, also called the *ternary form* or ABA form, consists of two more or less similar outer sections **A**, separated by a contrasting middle section **B**.¹² The second **A** section is usually varied (labeled **A'** or **A₂**) and the movement frequently may close with a coda. The ternary song form is shown schematically in Fig. 1.4.

This form is subdivided into three structural levels:

Section: This highest level shows the ternary structure, with the two **A** sections (here labeled as **A₁** and **A₂**), and the middle section **B**. The first **A** section may be repeated. The dashed box around the **Coda** section indicates that it is optional.

¹¹The antecedent-consequent pair has some similarity to a *call-and-response* melody. The second half, the consequent, should have some reference to the opening phrase, the antecedent.

¹²In the analysis tables and in the descriptions, these section labels will be written with a boldface font, **A,B,C** etc.

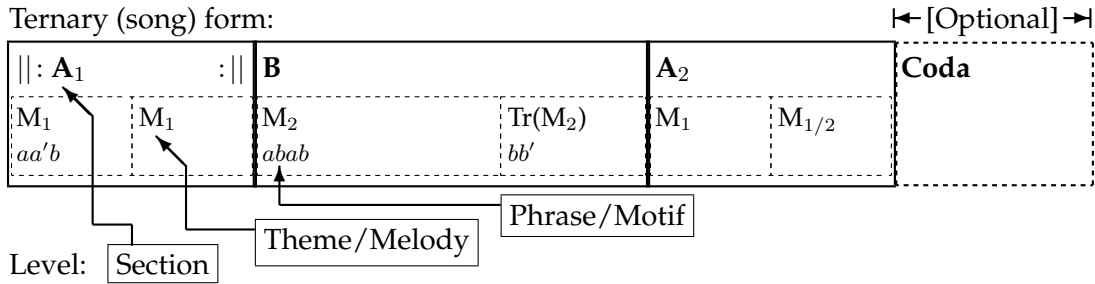


Figure 1.4: The ternary song form in diagram, with formal structure, notation and labeling at various levels (see description in the text).

Theme/Melody: Now, in general there is one theme or melody per section, so we don't need the group structural level. In the template there is a main theme M_1 , that is repeated as a second statement in the opening section. However, that depends on the length of the section, and a single statement is equally likely. Themes usually close with a cadence. The theme in the middle section, M_2 , is supposed to be a contrast to the other melody. The section closes with a transition, that is based on the second theme.

In the closing section, A_2 , after a single statement of the opening theme, both themes are combined in a simultaneous setting $M_{1/2}$, although a simple repeated statement of the opening theme is just as likely. The coda usually contains a reference to either of the themes, before closing with a cadence.

Theme/Motif: In the diagram the first theme M_1 is a sentence ($aa'b$), the contrasting middle theme M_2 is a period ($abab$). The transition is based on a variation of the second motif from the middle theme.

The ternary song form is used in the middle movements of longer, multi-movement compositions, such as the symphony or string quartet. There it is often in the form of a *Menuet and Trio* or a *Scherzo and Trio*, where both parts of the movement (so both the menuet and the trio, or the scherzo and the trio) have a ternary structure. With a helicopter view, also the sonata form might be interpreted as a ternary form, with the exposition as the first A-section, the development as the contrasting middle or B-section, and the recapitulation as the second A-section. In general, the ternary song form movement is shorter than the sonata form movement.

1.3.4 Key relationship diagram

For many of the works a *key relationship diagram* will be shown, according to the structural functions of harmony approach presented in [54]. This is a graphical representation of how the keys move in a (multi-movement) piece and represents the proximity or remoteness of the moving keys. A similar diagram is used for the interpretation of key distance in Chapter 7 of [71].

The template key relationship overview diagram is shown in Fig. 1.5. It is centered around the main key of C major. The horizontal axis is along the *circle of fifths*, with subsequent dominants (R_{7i}) to the right and subdominants (R_{7i}) to the left. The vertical axis represents symmetry and similarity, with relative minor – submediant pairs (R_{3i}) in up-

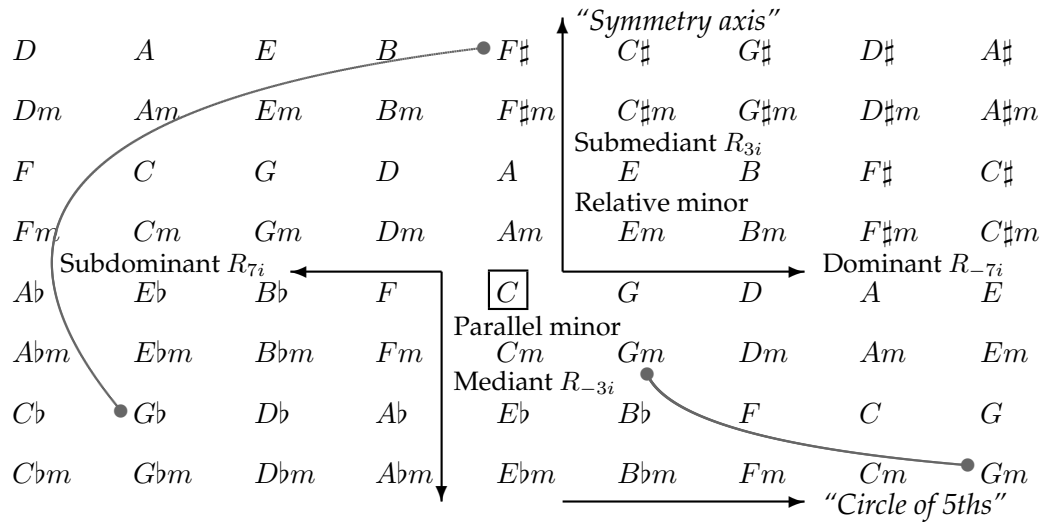


Figure 1.5: Key relationship overview diagram

ward, and parallel minor – mediant relationships (R_{-3i}) in downward direction. The proximity to the root key is given by the Euclidean distance to the main key. In the template this means that the four keys (or chords) $\{G, F, Am, Cm\}$ are most closely related to C major, then $\{Em, Dm, Gm, Fm\}$, then $\{D, Bb, A, Eb\}$, etc. As we move outward from the centre the number of accidentals increases, until we reach the enharmonically equivalent keys at the edges of the diagram. These equivalent keys or multiple occurrences may be labeled with bezier curves with closed circles at the endpoints. Two examples are shown in the diagram: the enharmonically equivalent $Gb = F\sharp$ in the left half and the double occurrence of $Gm - Gm$ in the lower right quadrant.

As the piece moves through a number of keys, the number of horizontal and vertical steps between two keys indicates the proximity. A diagonal move, e.g., from C to Gm ($C \searrow Gm$), represents two steps. A surprise modulation in a development section of the sonata form implicates a leap in this diagram. Since keys are shown multiple times, we will take the shortest path between two keys; e.g., from C to Dm the shortest path is left-upward ($\leftarrow \uparrow$, two steps), whereas $\rightarrow \rightarrow \downarrow$ yields a distance of three steps. The enveloping rectangle around all the keys used in a movement is a measure for the tonal stability. Of course, a feeling of time, the slow or rapid succession of keys, is lost in this diagram.

In modal music, the key refers to either a major diatonic mode (Lydian, Ionian, Mixolydian) or a minor mode (Aeolian, Dorian).

The geometry of the path through the key relationship diagram will reveal certain features of a movement in a composition. It may have a very simple shape, such as an alternating path between tonic and dominant key. It may be meandering into remote key areas in a longer movement. There may be repeating key modulation patterns, there may be some form of left-right or upper-lower symmetry. Also, we may inspect the typical key pattern sonata form movement: the path going into the right hand side dominant area at the beginning as in a exposition second group, and the typical move into the subdominat area, i.e., the left quadrants near the coda.

1.4 Further reading

The material in this book is partly based on books on musical analysis I have read and studied in detail. The other part is my own system for concisely and consistently marking and summarising in diagrams all the scores that I have studied over the years. Therefore, most of the symbols for labeling at the detailed level are my own definition, while at the higher structural levels there is more agreement with existing literature.

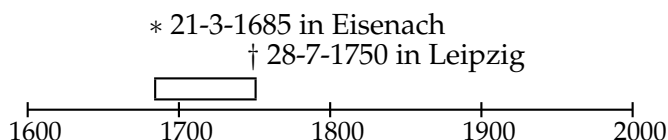
In case, the reader would like to delve further into these source documents and textbooks for musical analysis, here is a brief list of references that cover the period of tonal music: [13, 17, 28, 34, 49, 50, 51, 52, 53, 54, 56].¹³ Textbooks will demonstrate musical features with examples, short fragments of typically 4 to 16 measures long. However, none of these sources contains a collection of detailed harmonic analyses of classical music movements and compositions, comparable to the set in this e-book. That makes this publication unique.

¹³See the Bibliography at the end of this book for full references.

Chapter 2

Johann Sebastian Bach

Biographical data:



Some general data and BWV numbers were taken from [73].

2.1 Vierstimmige Choralgesänge

Source: [3]. Music for four-part choir.

2.1.1 Nrs. 154-163 *Herzlich tut mich verlangen*

This chorale melody has been set as a 4-part harmonisation multiple times: as chorale nr. 154 (BWV 135), 155 (BWV 153), 156 (BWV 161), 157 (BWV 244), 158 (BWV 244), 159 (BWV 244), 160 (BWV 244), 161 (BWV 246), 162 (BWV 270) and 163 (BWV 271).

See the harmonic analysis in Table 2.1 to 2.5. The end of a text phrase is indicated as $\hat{A}m$, corresponding to a fermata in the musical score.

2.2 Cantata No. 12 *Weinen, Klagen, Sorgen, Zagen*, BWV 12 (c. 1724)

Source: [1]. An overview of the formal analysis is shown in Fig. 2.1.

Mvt. 2 Lento: ternary (da capo) form (Fm , $\left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right]$, 92 m.)

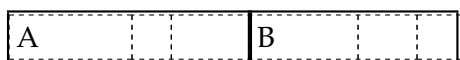


Figure 2.1: Bach, Cantata No. 12 *Weinen, Klagen, Sorgen, Zagen*, BWV 12

Table 2.1: Bach, Choralgesang nrs. 154–155 *Herzlich tut mich verlangen*

m	R	H	Comment
Nr. 154		BWV 135	
0u	<i>Am</i>	: <i>Am</i> –	
1		<i>Em</i> – <i>F/A</i> – <i>Em/G</i> –	
2		<i>Dm/F</i> – \hat{E} – <i>E/G\sharp</i> –	
3		<i>Am</i> – <i>F</i> – <i>B\flat₇/D</i> – <i>E</i> –	
4		$\hat{A}m$: <i>Am</i> –	
5		<i>B\flat₇/D</i> – <i>Em</i> – <i>F</i> – <i>B\circ</i> –	
6		<i>C</i>	relative major
7		<i>F</i> – <i>C\sharp₇</i> – <i>Dm</i> – <i>Dm/F</i> –	
8		\hat{A} – <i>C/E</i> –	
9		<i>G</i> – <i>C/E</i> – <i>G</i> –	
10		<i>Am₇/C</i> – <i>D</i> – \hat{G} – <i>E/G\sharp</i> – ^d	
11		<i>F/A</i> – <i>C</i> – <i>Dm₇/C</i> – <i>G/B</i> –	
12		<i>Am/C</i> – \hat{E}	
Nr. 155		BWV 153	
0u	<i>Am</i>	: <i>E₇/D</i> –	
1		<i>Am/C</i> – <i>C\sharp₇</i> – <i>Dm</i> – <i>C\circ/E</i> –	$P_B(\nearrow)$
2		<i>Dm/F</i> – <i>Gm/B\flat</i> – \hat{A} – <i>Em/G</i> –	major
3		<i>D\sharp₇/F\sharp</i> – <i>Am/E</i> – <i>B₇/D\sharp</i> – <i>E₇</i> –	
4		$\hat{A}m$: <i>Am</i> –	
5		<i>G</i> – <i>G₇/F</i> – <i>Am/E</i> – <i>B\circ/D</i> –	
6		<i>C₇/E</i> – <i>F</i> – \hat{C} – <i>C/E</i> –	plagal cad.
7		<i>F</i> – <i>C\sharp₇/B\flat</i> – <i>A/C\sharp</i> – <i>Dm</i> –	
8		\hat{A} – <i>D₇/F\sharp</i> –	plagal cad. to major
9		<i>G</i> – <i>F\sharp₇/A</i> – <i>G/B</i> –	
10		<i>Am₇/C</i> – <i>D</i> – \hat{G} – <i>C</i> –	
11		<i>Dm</i> – <i>C/E</i> – <i>D₇/F\sharp</i> – <i>G</i> –	$P_B^i(\nearrow)$
12		<i>E₇/G\sharp</i> – <i>Am</i> – \hat{E}	

2.2. CANTATA NO. 12 WEINEN, KLAGEN, SORGEN, ZAGEN, BWV 12

Table 2.2: Bach, Choralgesang nrs. 156–157 *Herzlich tut mich verlangen*

m	R	H	Comment
Nr. 156		BWV 161	
0u	<i>Am</i>	: <i>Em</i> –	With added flute part
1		<i>Dm/F</i> – <i>G</i> – <i>F/A</i> – <i>G₇/B</i> – <i>C</i> –	
2		<i>Dm/F</i> – \hat{E} – <i>E</i> –	
3		<i>Am</i> – <i>F</i> – <i>B_o/D</i> – <i>Em₇</i> –	
4		<i>A</i> – $\hat{A}m$: <i>Am₇</i> –	major-minor
5		<i>B_o/D</i> – <i>C/E</i> – <i>F</i> – <i>B_o/D</i> –	
6		<i>C</i> – <i>Am₇/C</i> – \hat{C} – <i>C/E</i> –	
7		<i>F</i> – <i>C₇</i> – <i>A/C\sharp</i> – <i>Dm</i> –	
8		$\hat{A}m$ – <i>Am</i> –	
9		<i>Em</i> – <i>G/B</i> – <i>Am/C</i> – <i>Em</i> – <i>E₇</i> – ^d	
10		<i>F</i> – <i>Dm/F</i> – \hat{E} – <i>A₇</i> –	
11		<i>Dm</i> – <i>Am</i> – <i>Dm/F</i> – <i>G</i> –	$P_B^i(\nearrow)$
12		<i>E/G\sharp</i> – <i>Am</i> – \hat{E}	
Nr. 157		BWV 244	
0u	<i>Bm</i> – <i>D</i>	: <i>D</i> –	
1		<i>G</i> – <i>D/F\sharp</i> – <i>G/B</i> – <i>D</i> –	
2		<i>Em₇/G</i> – <i>A</i> – \hat{D} – <i>A\sharp_o/C\sharp</i> –	relative major
3		<i>Bm</i> – <i>Bm/F\sharp</i> – <i>F\sharp₇</i> –	
4		$\hat{B}m$: <i>Bm₇</i> –	
5		<i>C\sharp_o/E</i> – <i>EM</i> – <i>D/F\sharp</i> – <i>G</i> – <i>C\sharp_o/E</i> –	
6		<i>Bm/D</i> – \hat{D} – <i>G</i> –	relative major
7		<i>GΔ₇</i> – <i>D\sharp_{o7}</i> – <i>Em</i> – <i>Em/G</i> –	
8		\hat{B} – <i>E₇/G\sharp</i>	major
9		<i>A</i> – <i>E/G\sharp</i> – <i>D/F\sharp</i> – <i>A/E</i> –	
10		<i>B₇/D\sharp</i> – <i>E</i> – \hat{A} – <i>D</i> –	
11		<i>Em</i> – <i>D/F\sharp</i> – <i>A⁴</i> – <i>A</i> –	
12		\hat{D}	relative major

Table 2.3: Bach, Choralgesang nrs. 158–159 *Herzlich tut mich verlangen*

m	R	H	Comment
Nr. 158		BWV 244	
0u	$C\sharp m - E$	$: E-$	
1		$A - E/G\sharp - A/C\sharp - E-$	
2		$F\sharp m/A - B - \hat{E} - B\sharp_0/D\sharp-$	relative major
3		$C\sharp m - C\sharp m/G\sharp - G\sharp_7-$	
4		$C\sharp m : C\sharp m_7-$	
5		$D\sharp_0/F\sharp - G\sharp m_7 - A - D\sharp_0/F\sharp-$	
6		$C\sharp m/D - E - \hat{E} - E-$	
7		$A - E - F\sharp m - F\sharp m/A-$	
8		$\hat{C}\sharp - F\sharp_7/A\sharp-$	major
9		$B - B/D\sharp - E/G\sharp - B \overset{d}{-}$	
10		$C\sharp m/E - F\sharp - \hat{B} - E-$	
11		$A/C\sharp - E/B - F\sharp m_7/A - B-$	
12		\hat{E}	
Nr. 159		BWV 244	
0u	$Dm - F$	$: Dm-$	
1		$B\flat - F/A - Gm - F-$	
2		$Gm/B\flat - C - \hat{F} - A/C\sharp-$	relative major
3		$Dm - Dm/F - A^4 - A_7-$	
4		$\hat{D}m : Dm_7-$	
5		$Gm - F/A - B\flat - Cm_7/G-$	
6		$Dm/F - F - \hat{F} - F_7 \overset{d}{-}$	
7		$Gm/B\flat - D_7/F\sharp - Gm-$	
8		$\hat{D} - G_7/B-$	major
9		$C - F/A - C/G-$	
10		$Dm_7/F - G - \hat{C} - F-$	
11		$Gm - F/A - C_{7sus4} - C_7-$	
12		\hat{F}	relative major

2.2. CANTATA NO. 12 WEINEN, KLAGEN, SORGEN, ZAGEN, BWV 12

Table 2.4: Bach, Choralgesang nrs. 160–161 *Herzlich tut mich verlangen*

m	R	H	Comment
Nr. 160		BWV 244	
0u	<i>Am</i>	: <i>Am</i> –	
1		<i>F</i> – <i>C/E</i> – <i>Dm</i> – <i>C</i> –	
2		<i>D</i> ₇ / <i>F</i> _♯ – <i>G</i> – <i>C</i> – <i>E/G</i> _♯ –	
3		<i>Am</i> – <i>B</i> ₀₇ / <i>D</i> – <i>Am/E</i> – <i>E</i> ₇ –	
4		<i>A</i> _♯ : <i>Am</i> ₇ –	
5		<i>B</i> ₇ / <i>D</i> _♯ – <i>Em</i> – <i>F</i> ₇ / <i>E</i> _b – <i>B</i> _o / <i>D</i>	<i>F</i> ₇ = <i>B</i> ₇ ^{b5/b9}
6		<i>C</i> ₇ / <i>E</i> – <i>Fm</i> – <i>C</i> – <i>C</i> ₇ ^d –	relative major
7		<i>Dm/F</i> – <i>E</i> ₀₇ – <i>A</i> ₇ / <i>C</i> _♯ – <i>Dm</i> –	
8		<i>A</i> – <i>B</i> ₇ / <i>D</i> _♯ –	plagal cad. to major
9		<i>G</i> – <i>G/B</i> – <i>C/E</i> – <i>G</i> –	
10		<i>A</i> ₇ / <i>C</i> _♯ – <i>D</i> – <i>C</i> – <i>C</i> –	
11		<i>G</i> ₇ / <i>B</i> – <i>C</i> – <i>Gm/B</i> _b – <i>Gm</i> ₇ –	
12		<i>E</i> ₇ / <i>G</i> _♯ – <i>Am</i> – <i>E</i>	
Nr. 161		BWV 246	
0u	<i>Am</i>	: <i>E</i> ^d –	
1		<i>F</i> – <i>G</i> – <i>F/A</i> – <i>C/G</i> –	
2		<i>Dm</i> ₇ / <i>F</i> – <i>B</i> ₀₇ / <i>F</i> – <i>E</i> – <i>E</i> –	
3		<i>Am</i> – <i>F</i> – <i>B</i> ₀₇ / <i>D</i> – <i>E</i> ₇ –	
4		<i>A</i> _♯ : <i>Am</i> ₇ –	
5		<i>B</i> ₀₇ / <i>D</i> – <i>Em</i> ₇ – <i>F</i> – <i>B</i> _o / <i>D</i> –	
6		<i>F/A</i> – <i>C</i> – <i>C</i> – <i>C</i>	relative major
7		<i>F</i> – <i>C</i> _{♯o7} – <i>Dm</i> – <i>G</i> _{♯o7} / <i>D</i> –	
8		<i>A</i> – <i>D</i> ₇ / <i>F</i> _♯ –	major
9		<i>G</i> – <i>G</i> _{Δ7} / <i>F</i> _♯ – <i>C/E</i> – <i>Em</i> ₇ –	
10		<i>Am</i> ₇ / <i>C</i> – <i>D</i> – <i>C</i> – <i>C</i> –	
11		<i>F/A</i> – <i>Am</i> – <i>B</i> ₀₇ – <i>G/B</i> – <i>Dm/A</i> –	
12		<i>E</i> ₇ / <i>G</i> _♯ – <i>Am</i> – <i>E</i>	

Table 2.5: Bach, Choralgesang nrs. 162–163 *Herzlich tut mich verlangen*

m	R	H	Comment
Nr. 162		BWV 270	
0u	<i>Bm</i>	: <i>Bm</i> –	
1		<i>G</i> – <i>D/F♯</i> – <i>C♯₀₇/E</i> – <i>Bm/D</i> –	
2		<i>Em₇/G</i> – <i>F♯_♭m</i> – <i>F♯m</i>	
3		<i>Bm</i> – <i>Bm/D</i> – <i>B/F♯</i> – <i>F♯₇</i> –	
4		<i>B̂m</i> : <i>Bm₇</i> –	
5		<i>C♯₀₇/E</i> – <i>D/F♯</i> – <i>G</i> – <i>C♯₀/E</i> –	
6		<i>D₇/F♯</i> – <i>G</i> – <i>D̂</i> – <i>D₇^d</i> –	relative major
7		<i>Em/G</i> – <i>B₇/D♯</i> – <i>Em</i> –	
8		<i>B̂</i> – <i>E₇/G♯</i> –	major
9		<i>A</i> – <i>C♯m</i> – <i>D/F♯</i> – <i>A</i> –	
10		<i>Bm/D</i> – <i>E</i> – <i>Â</i> – <i>D</i> –	
11		<i>G/B</i> – <i>D</i> – <i>A/C♯</i>	
12		<i>Bm/D</i> – <i>G♯₀₇/B</i> – <i>F♯</i>	
Nr. 163		BWV 271	
0u	<i>Bm</i>	: <i>D</i> –	
1		<i>G</i> – <i>D/F♯</i> – <i>Em</i> – <i>D</i> –	
2		<i>Em₇/G</i> – <i>A</i> – <i>D̂</i> – <i>F♯/A♯</i> –	relative major
3		<i>Bm</i> – <i>Bm/D</i> – <i>F♯⁴</i> – <i>F♯₇</i> –	
4		<i>B̂m</i> : <i>Bm₇</i> –	
5		<i>C♯₀₇/E</i> – <i>D/F♯</i> – <i>G</i> – <i>C♯₀/E</i> –	
6		<i>Bm/D</i> – <i>D</i> – <i>D̂</i> – <i>D</i> –	relative major
7		<i>G</i> – <i>D♯₀₇</i> – <i>Em</i> – <i>Em/G</i> –	
8		<i>B̂</i> – <i>E₇/G♯</i> –	major
9		<i>A</i> – <i>Bm</i> – <i>A/C♯</i> –	
10		<i>Bm₇/D</i> – <i>E</i> – <i>Â</i> – <i>D</i> –	
11		<i>Em</i> – <i>D/F♯</i> – <i>A₇</i> – <i>A₇/E</i> –	
12		<i>Bm/D</i> – <i>Bm</i> – <i>F̂♯</i>	

2.2.1 Movement 2. Lento

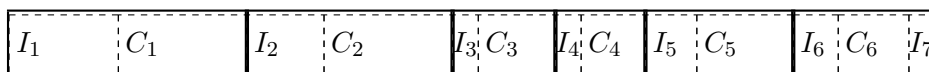
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2.3 Cantata No. 78 *Jesu, der Du meine Seele*, BWV 78 (c. 1740)

Source: [1]. An overview of the formal analysis is shown in Fig. 2.2.

Mvt. 1: Instrumental-Choral (*Gm*, $\left[\frac{3}{4} \right]$, 144 m.)



Mvt. 2 Aria. Duetto *Wir eilen*: ternary (da capo) song form (*Bb*, $\left[\frac{4}{4} \right]$, 98 m.)

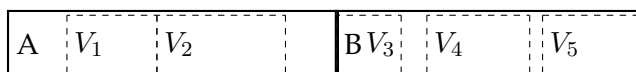


Figure 2.2: Bach, Cantata No. 78 *Jesu, der Du meine Seele*, BWV 78

2.3.1 Movement 1

Form: chaconne (repeating chord progression, ostinato motif). Two counterpoint motives (M0, the chromatically descending ostinato motif and M1) are combined with the chorale melody *Jesu, der Du meine Seele* (Mc) in a four part counterpoint, full of imitation. The analysis is shown in Table 2.6 to 2.8.

2.3.2 Movement 2 Aria. Duetto *Wir eilen*

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Table 2.6: Bach, Cantata No. 78 *Jesu, der Du meine Seele*, Movement 1

m	M	R	H	Comment
1	M0	Gm	$Gm - D/F\sharp - Dm/F - B\flat_{\Delta 7}/F -$	Instrumental: intro chr desc motif, $P_B^i(\searrow)$
3	\perp		$C/E - Cm/E\flat - F - D_7 -$	
5	M0		$Gm - D/F\sharp - Dm/F - G_7^{b9}/F -$	
7	\perp		$C/E - A_{\emptyset 7}/E\flat - Gm_4^6 - D_7 -$	
9	M0		$Gm - D - Dm - Am_7 - A_{\emptyset 7} - D_7 -$	
13	M0		$Gm - D_7^{b9} - Dm_7 - C - Cm - D_7 -$	
17	M0/1		$Gm - A_{\emptyset 7}/C - D - Dm_7/F - Gm_7 -$	Choir: imit
19	\perp		$A - A_{\emptyset 7} - A_{\emptyset 7}/G - D_7/F\sharp -$	Chorale melody, line 1
21	M0/c		$Gm - D/F\sharp - Dm/F -$	
23	\perp		$C/E - Cm/E\flat - Gm_4^6 - D_7 - Gm$	
25	I(M1)		$Gm - Cm_7 - C_7 - Fm - D_7 - Gm$	
29	M1		$Cm - Ab/C - G_7^{b9}/B - Gm/B\flat -$	
31	\perp		$Am_7 - Fm/Ab - G_7 - Cm/G - D_7 -$	
33	M0/c		$Gm - Eb/G - F_{\sharp o 7}^{\sharp} - Dm/F - Gm_7/F$	Chor mel, line 2
35	\perp		$E_{\emptyset 7} - F_{\sharp o 7}^{\sharp}/E\flat - C_m/E\flat - D_7^{b9} -$	
37	M0		$Gm - D/F\sharp - Dm/F - B\flat_{\Delta 7}/F -$	
39	\perp		$C/E - Cm/E\flat - Gm_4^6 - D_7^{b9} -$	Instrumental: trans chr desc motif, $P_B^i(\searrow)$
41	M0		$Gm - D - Dm -$	
43	\perp		$Am_7 - A_{\emptyset 7} - D_7/F\sharp -$	
45	M0		$Gm - Eb/B\flat - Cm_7/B\flat -$	
46	\vdots		$D_7^{b9}/A - Dm_7/A -$	
47	\perp		$C/G - Cm/G - D_7/F\sharp -$	
49	M1		$Gm - A_{\emptyset 7}/C - D - Dm/F - Gm_7 -$	Choir: imit
51	\perp		$A_7^{b9} - A_{\emptyset 7} - A_{\emptyset 7}/G - D_7/F\sharp$	Chor mel, line 3
53	M1/c		$Gm - D/F\sharp - Dm/F -$	
55	\perp		$C/E - Cm_7/E\flat - Gm_4^6 - D -$	
57	I(M1)		$Gm - Cm_7 - C_7 - Fm - D_7 -$	
60	\vdots		$Gm - G_7^{b9} - Cm - Ab/C -$	
62	\vdots		$G_7^{b9}/B - Gm_7/B\flat - A_{\emptyset 7} - Fm/Ab -$	
64	\perp		$G_7 - Cm_7/G - D_7^{b9}$	Chor mel, line 4
65	M0/c		$Gm - Eb/G - D_7^{b9}/F\sharp - Dm_7/F -$	
67	\perp		$E_{\emptyset 7} - D_7^{b9}/F\sharp - C_m/E\flat - D_7^{b9} -$	
69			$Gm/D - A_7^{b9} - Dm_7 -$	
71			$D - G/D - Gm - D - A_7^{b9}/C\sharp -$	Instrumental: trans
72			$Dm - A -$	

2.3. CANTATA NO. 78 JESU, DER DU MEINE SEELE, BWV 78

Table 2.7: Bach, Cantata No. 78 *Jesu, der Du meine Seele*, Movement 1 (cont'd)

m	M	R	H	Comment
73	M0/3+4	<i>Dm</i>	$Dm - G_7 - A_7 - Am_7/C - Dm_7$	Choir: imit
75	⋮		$Em - A_7^{b9}/E - E_{\emptyset 7}/D - A_7/C\sharp-$	
77	⋮		$Dm - B\flat/D - A_7^{b9}/C\sharp - Am_7/C-$	
79	⊥		$G_7/B - Gm_7/B\flat - A_7-$	
81	M0/c		$Dm - Gm_7/F-$	Chor mel, line 5
82	⋮		$C/E - Cm/E\flat - F_7/E\flat-$	
83	⊥		$B\flat/D - B\flat m/D\flat - E_{\circ 7}/D\flat - F_4^6 - C_7-$	
85	M0	<i>F</i>	$F - C/E - Cm/E\flat-$	Instrum: trans
87	⊥		$B\flat/D - B\flat m/D\flat - F_4^6 - C_7-$	
89	M5		$F - G_7/B - C - D_7/F\sharp-$	Choir: imit, Seq
91	⋮		$Gm - A_{\emptyset 7}/C - Dm - Gm-$	Seq(4×1m;R ₋₅)
93	⊥		$A_7^{b9} - F\sharp_{\emptyset 7}/A - Cm/G - D_7/F\sharp-$	
95	M0/c	<i>Gm</i>	$Gm - B_{\Delta 7}/A - B\flat_7/Ab-$	Chorale mel, line 6
97	⊥		$E\flat/G - E\flat m/G\flat - B\flat_4^6 - F_7-$	
99	M0	<i>B\flat</i>	$B\flat - F/A - Fm/Ab-$	Instrum: trans
101	⊥		$E\flat/G - E\flat m/G\flat - B\flat_4^6 - F_7-$	
103			$B\flat - C_7/E - F - G_7/B-$	Seq(4×1m;R ₋₅)
105			$Cm - Am_7/E - D_7/F\sharp - Gm - A_{\emptyset 7}/C-$	
107	M0		$D_{7sus4} - D/F\sharp - Gm - A_7 - D_7/F\sharp-$	Choir: imit
109	⋮		$Gm - Gm_7/F - Cm/E\flat-$	
111	⋮		$D_{7sus4} - G_7/D - Cm - B_{\circ 7}/C-$	
112	⋮		$Cm - G_7^{b9}/B - C_7/B\flat-$	
113	⋮		$F_{7sus4} - G_7/D - C_{7sus4} - F_7/A-$	
115	⊥		$B\flat - C_7/G - F_{7sus4} - B\flat_7 - E\flat - D_7/C-$	
118	M0/c	<i>Gm</i>	$Gm - A_{\emptyset 7}/G - D_7^{b9}/F\sharp - Dm/F-$	Chorale mel, line 7
120	⋮		$Gm_7/F - C/E - Cm/E\flat-$	
121	⊥		$(D - D_7 - Gm)/D-$	<i>d</i> -dom-ped
122	M0		$(A_7^{b9} - D_7 - G_7 - E_7 - A_7)/D-$	Instrum: trans
124	⊥		$(D_7 \overset{d}{-} E\flat)/D-$	
125			$D_7 - G_7 - C_7 - F_7$	Seq(4×1m;R ₋₅)

Table 2.8: Bach, Cantata No. 78 *Jesu, der Du meine Seele*, Movement 1 (cont'd)

m	M	R	H	Comment
129	M6	$B\flat$	$B\flat - E\flat/G - D_7^{\flat 9} -$	Choir: imit
131	\vdots		$Gm - Cm_7/E\flat - Fm - B\flat/D - E\flat - A_{\emptyset 7}/C -$	Seq($3 \times 1m; R_{-7}$)
134	\perp		$G_7^{\flat 9} - Cm - C_7/E - D_7/F\sharp -$	
136	M0/c	Gm	$Gm - D/F\sharp - Dm/F - B\flat/F -$	Chor mel, line 8
138	\perp		$C/E - Cm/E\flat - A_{\emptyset 7}/E\flat - Gm_4^6 - D_7 -$	
140	M0		$Gm - D/F\sharp - Dm/F - G_7^{\flat 9}/F -$	Instrum: coda
142	\vdots		$C/E - Cm/E\flat - A_{\emptyset 7}/E\flat -$	
143	\perp		$Gm_4^6 - D_7 - G$	(144 m.)

2.3. CANTATA NO. 78 *JESU, DER DU MEINE SEELE*, BWV 78

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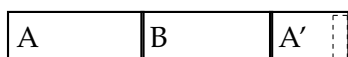
Table 2.9: Bach, Brandenburg Concerto No. 4, Mvt. 2 Andante

m	M	R	H	Comment
1	M1	<i>Em</i>	<i>Em</i>	A , echo (C&R)
9	M2		<i>B E₇-</i>	echo (C&R)
	M2		<i>Am E - D - C_{Δ7} B₇-</i>	Seq(3 × 1m; R ₋₇)
18	M2		<i>Em D₇ - G E₇ - Am E₇-</i>	echo (C&R)
28	M2	<i>Am</i>	<i>Am D₇ - G - C_{Δ7} F_{♯07} - B₇</i>	B , solo, Seq(3 × 2m; R ₋₇)
	⊥		<i>Em - F_{♯7}-</i>	
37	M2	<i>Bm</i>	<i>Bm F_{♯7} - Bm C_♯ - B - A</i>	Seq(3 × 1m; R ₋₇)
	⊥		<i>G_{Δ7} F_{♯7}-</i>	
45	M2		<i>Bm A₇ - D B₇ - Em B₇-</i>	echo
55	M1	<i>Em</i>	<i>Em F/A-</i>	A'
61	M2		<i>B F_♯ - E - D G_{Δ7}</i>	Seq(3 × 1m; R ₋₇)
68			<i>... - Am/C - B</i>	Coda (71 m.)

2.4 Brandenburg Concerto No. 4, BWV 1049 (1721)

Source: [2]. Music for orchestra (solo violin, two flutes or recorders, strings and continuo). An overview of the formal analysis is shown in Fig. 2.3.

Mvt. 2 Andante: ternary song form (*Em*, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 71 m.)



Mvt. 3 Presto: tutti-soli form (*G*, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 244 m.)

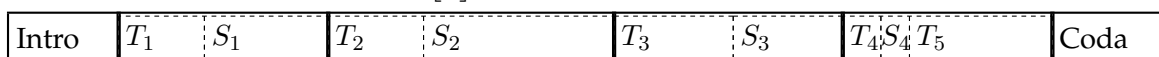


Figure 2.3: Bach, Brandenburg Concerto No. 4, BWV 1049

2.4.1 Mvt. 2 Andante

Form: ternary song form, ABA'. Note the *call-and-response* (C&R) phrases and the frequent use of single measure sequences with stepwise descending root, Seq(3 × 1m; R₋₇), in the episodes. See Table 2.9 for the analysis.

2.4.2 Mvt. 3 Presto

This closing fast movement has the characteristic juxtaposition of tutti with solo instrument sections (two recorders and violin). See Table 2.10 for the analysis.

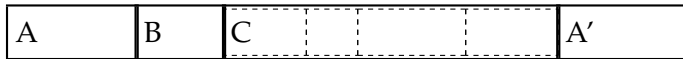
Table 2.10: Bach, Brandenburg Concerto No. 4, Mvt. 3 Presto

m	M	R	H	Comment
1	M1	<i>G</i>	<i>G D - G A₇ - D D₇ - G</i>	Fugato-Intro (4 stat)
23	M1		<i>... A₇ - D D-</i>	Tutti 1 (2 stat)
41	M1		<i>G G D₇ - G D₇-</i>	Solo 1 , imit
47	⊥		<i>G Em - A₇-</i>	Seq(3×2m;R ₋₇)
53	M1	<i>D</i>	<i>D A₇ - D A₇-</i>	imit
57	⊥		<i>D E₇ - A₇-</i>	Seq(3×2m;R ₋₇)
67	M1/2	<i>D</i>	<i>D A₇ - D D₇ ^d - Em B₇ - Em</i>	Tutti 2
75	M2		<i>E₇ ^d - F A₇ ^d - Bm</i>	Seq(3×2m;R ₅)
	M1/2		<i>G B₇-</i>	
87		<i>Em</i>	<i>Em B₇ - Em B₇ - Em A₇-</i>	Solo 2 (violin)
95		<i>D</i>	<i>D A₇ - D₇ - G₇ E₇-</i>	Seq(3×2m;R ₅)
		<i>Am</i>	<i>Am B₇ - Em</i>	
105	M1		<i>... - B₇-</i>	imit
		<i>Em</i>	<i>Em A₇ B₇ - Em B₇ - E₇-</i>	
		<i>Am</i>	<i>Am B₇ - Em B-</i>	
127	M1	<i>Em</i>	<i>Em B₇ - Em B₇ - Em B₇ - Em</i>	Tutti 3 (3 stat)
138	M3			Seq(3×2m;R ₅), (4 stat)
		<i>Bm</i>	<i>F₇♯ - Bm E₇ - F₇♯ - Bm F₇♯ -</i>	
152			<i>Bm E₇ - Am D₇ - G Em - A₇-</i>	Solo 3 , Seq(3×2m;R ₋₇)
159	M1'	<i>G - C</i>	<i>D D₇ - G G₇ - C G₇-</i>	imit
167	M1	<i>C</i>	<i>C D₇ - G G₇ - C F G₇-</i>	
175	M1	<i>C</i>	<i>C G₇ - C G₇ - C G₇-</i>	Tutti 4 , imit (3 stat)
183			<i>C D₇-</i>	Solo 4 , Seq(3×2m;R ₋₇)
189	M1	<i>G</i>	<i>G D₇ - G D₇ - G D₇ - G</i>	Tutti 5 , imit (3 stat)
197			<i>G A₇ - D₇-</i>	Seq(3×2m;R ₋₇)
207	M1/2	<i>G</i>	<i>G</i>	
	M2		<i>A₇ - D₇-</i>	Seq(2×2m;R ₋₅)
219		<i>G</i>	<i>G G₇ - C D₇-</i>	Coda
225	M1		<i>G D₇ - G D₇-</i>	
			<i>G A₇ - D G₇ - C E₇ - Am - D₇-</i>	
237	M1		<i>G D₇ - G D - G</i>	imit (2 stat), (244 m.)

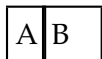
2.5 Orchestral Suite No. 3 in D Major, BWV 1068 (1731)

Source: [2]. Music for orchestra (3 trumpets, timpani, 2 oboes, strings and continuo). An overview of the formal analysis is shown in Fig. 2.4.

Mvt. 1 Overture: ternary song form, ABCA form ($D, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 122 m.)



Mvt. 2 Air: AB form ($D, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 18 m.)



Mvt. 3 Gavotte 1: AB form ($D, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 26 m.)



Mvt. 4 Gavotte 2: AB form ($D, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 32 m.)



Mvt. 5 Bourrée: AB form ($D, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 32 m.)



Mvt. 6 Gigue: AB form ($D, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 72 m.)

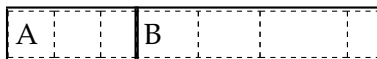


Figure 2.4: Bach, Orchestral Suite No. 3 in D Major, BWV 1068

2.5.1 Mvt. 1 Overture

Form: ternary song form, ABCA'. This overture contrasts a *maestoso* A section with an elaborate counterpoint middle section (B and C), that is based on an ascending motif (M2), later with addition of a quasi improvised, free melody (M3) in continuous 16th notes. The backgrounds are full of imitation (middle string voices). The trumpets provide accents, (unisono) imitation, voice crossing and occasional support for the thematic material. See Table 2.11 and 2.12 for the analysis.

2.5.2 Mvt. 2 Air

This section is included in the full version of the book.

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Table 2.11: Bach, Orchestral Suite No. 3 in D Major, Mvt. 1 Overture

m	M	R	H	Comment
1	M1	D	$: (D - Bm_7 - Em_7 - A_7)/D - D - C\sharp_{07}/E-$	A $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (ab) tutti
5	M1'		$(D - G\sharp_{07} - E_7)/D - A/C\sharp - F\sharp m-$	(a): Ob+Vi
7	\vdots		$Bm_7 - E_7/G\sharp - A - D\sharp_{07} - Am_7-$	(b)
9	\vdots		$B_7/A - Em/G - F\sharp_{07}/A - B - Em_7 - Am/E$	(b')
11	\vdots		$A\sharp_{07}/E - Bm - F\sharp_7-$	(b')
13	\vdots		$B_7/D\sharp - E - C\sharp m_7 - F\sharp m_7 - D-$	(c)
16	\vdots		$Bm_7 - E_7/G\sharp - A - E_7-$	
18	\vdots		$A - A_7/G - D/F\sharp - D_7 - G - Em_7/G-$	(d): Ob+Vi, Tpt accts
21	\vdots		$A_7/C\sharp - D - A_7/G - D/F\sharp-$	tutti
23	\perp		$A_7/C\sharp - D - A : $	
25	M2		$: A_7 - D - D_7/C - G/B - E_7/D-$	B $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ 4pt ctp: Ob+Str
28	\vdots		$A - C\sharp_{07}/E - A_7/G - D - D_7/C-$	
31	\perp		$G/B - E_7 - E_7/D - A-$	Tpt accts, cad
33	M2		$A_7/C\sharp - D - G_{\Delta 7} - C\sharp_{07} - F\sharp_7-$	episode
35	M2		$Bm - Bm_7 - D_7 - G - C\sharp_{07}-$	tutti
37	\perp		$F\sharp m_7 - Bm_7 - A_7 - D$	
38	M2		$A - A_7/G - D/F\sharp^d -$	DB
40	\perp		$Em_7 - A_7/E - \Re(D - Em_7/G - A_7)-$	cad
42	M3		$D - Bm - Em_7/G - A_7-$	C , free 16th: Vi1
43	\vdots		$D - E_7/D - A/C\sharp - F\sharp m - Bm_7/D - E-$	Str bg
44	\vdots		$A - C\sharp_0/G - F\sharp_7 - Bm - D\sharp_{07}/F\sharp - B_7-$	
48	\vdots		$Em_7 - A_7 - D_7 - G_{\Delta 7}-$	
49	\vdots		$C\sharp_{07} - F\sharp_7 - Bm - Em$	
50	$\vdots/2$		$F\sharp_7 - B_7 - E_7 - A_7-$	tutti ctp, Seq($4 \times R_5$)
56	\perp		$D - E_7 - A - D/F\sharp - C\sharp_0 - E-$	tutti, cad
58	M3/2		$A - A_7/G - D/F\sharp - B - B_7/A-$	tutti climax
61	\vdots		$E/G\sharp - E_7 - A - D_{\Delta 7}$	
63	\vdots		$G\sharp_{07} - C\sharp_7 - F\sharp m - F\sharp m_7 - A_7-$	Ob+Str ctp
65	\vdots		$D - Em_7/G - C\sharp_{07} - F\sharp-$	
66	\perp		$Bm - Em_7 - C\sharp_{07}/G - F\sharp - F\sharp_7/E-$	Tpt accts, climax

Table 2.12: Bach, Orchestral Suite No. 3 in D Major, Mvt. 1 Overture (cont'd)

m	M	R	H	Comment
68	M3'	<i>Bm</i>	$Bm/D - C\sharp_{07} - F\sharp_7/C\sharp -$	Ob+Str episode
69	⋮		$Bm - Em - F\sharp - A\sharp_{\circ}/E -$	(free 16th)
70	⋮		$Bm - C\sharp_{07} - F\sharp -$	cad
71	⋮		$Bm - F\sharp_7/A\sharp - Bm - G - C\sharp_{07}/E - F\sharp -$	Vi1, Str cad
72	⋮		$Bm - C\sharp_7/B - F\sharp_m/A - D - G\sharp_{07}/B - C\sharp_7 -$	
73	⋮		$F\sharp_m - F\sharp_{07}/E - B_7/D\sharp - B_7 -$	$P_B(\searrow)$
75	⋮		$Em - E_7/D - A/C\sharp - A_7 -$	$\Sigma(\text{cm} <)$
77	⋮		$D_7 - G_{\Delta 7} - C\sharp_{\circ} - F\sharp_m - Bm - Em_7 - A_7 -$	Ob accts
79	⋮		$(D - A_7 - A_7^d - Bm_7 - E_7 - A)/A - A_7^d -$	tutti climax
81	⋮/2		$B_7 - E_7 - A_7 - D_7 -$	ctp, Seq($4 \times R_5$)
87	⊥	<i>G</i>	$G - Bm_7/C\sharp_{\circ} - D - Em_7/G -$	
89	M3/2		$A - A_7 - D - D_7 - G - E_7 -$	tutti climax, cad
93	⋮		$A - A_7 - D - D_7/C - G/B - E -$	ctp
97	⋮		$E_7/D - A/C\sharp - A_7 - D - G_{\Delta 7} - C\sharp_{07} - F\sharp_7 -$	
100	⋮		$Bm - Bm_7 - D_7 - G - Em/G - C\sharp_{07} -$	tutti climax
102	⋮		$F\sharp_m - Bm_7 - Em_7 - A_7^d - Bm_7 -$	
103	⋮		$A - A_7 - A_7/G - D/F\sharp -$	
105	⊥		$Em - A_7/E - \Re(D - Em/G - A_7) -$	cad
107	M1	<i>D</i>	$D - \dots - D_7 - G - C\sharp_{07}/G -$	$\mathbf{A}' \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (ab): tutti
110	⋮		$D/F\sharp - B_7^{\flat 9} - Em - B_7 - E/G\sharp - E_7 -$	(a'b'): Ob+Str
115	⋮		$(A - D - A_7)/A^d - Bm_7 - G/B - Em_7 -$	
117	⋮		$A_7/C\sharp - A_7 - D - D_7 -$	
119	⋮		$(G - Em_7 - A_7)/G - G/B - A_7/C\sharp -$	
121	⊥		$D - G - A - D : $	cad (122 m.)

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Table 2.13: Bach, Orchestral Suite No. 3 in D Major, Mvt. 3 Gavotte 1

m	M	R	H	Comment
1	M.a	<i>D</i>	$: D - A_7/C\sharp - D - C\sharp_6 -$	A (aa'): tutti (upbeat)
3	M.b		$D/F\sharp - Em_7/G - D_4^6 - A_7 -$	Ob+Str, cad
5	M.a		$D - A_7/C\sharp - D - E_7 -$	(aa'): tutti, 2nd stat
7	M.b'		$A/C\sharp - E_7 - A - D - A/C\sharp - D/F\sharp -$	Ob+Str
9	\perp		$Bm_7 - A_4^6 - E - A : : A_7 -$	cad
11	I(M.a)		$D_{\Delta 7} - Bm_7 - Em_7 - C\sharp_6/E - F\sharp_7^d -$	B (aa'): Ob+Str, $\Sigma(\text{cm} >)$
13	I(M.b)		$G - D/F\sharp - C\sharp_{\emptyset 7}/G - Em_7 -$	
14	\perp	<i>Bm</i>	$F\sharp - Bm - Bm_7/A -$	
15	M.a		$E_7/G\sharp - F\sharp_7 -$	(a): Ob+Str
16	M.b'		$Bm - G - A\sharp_{\emptyset 7}/E - Bm/D -$	
17	\perp		$Em - Bm_4^6 - F\sharp - Bm - G -$	
19	M.a		$D_7/F\sharp - B_7 - Em - A_7/C\sharp -$	(aa'): Ob+Str
21	M.b	<i>D</i>	$D - Bm - C\sharp_{\emptyset 7}/G - E_7/G\sharp -$	tutti
22	\perp		$A - D - D_7/F\sharp^d -$	
23	I(M.a)		$Em_7 -$	Ob+Str, $\Sigma(\text{cm} >)$
24	I(M.b')		$A_7 -$	
25	\perp		$D - Em_7/G - A - D : $	tutti, cad (26 m.)

2.5.3 Mvt. 3 Gavotte 1

Form: binary, AB form. In this straightforward, monothematic dance the full orchestra returns. Trumpets support the a-phrase from the main theme in the opening and closing tutti. Oboes play unisono throughout. This theme returns in melodic inversion in the B section. See Table 2.13 for the analysis.

2.5.4 Mvt. 4 Gavotte 2

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Table 2.14: Bach, Orchestral Suite No. 3 in D Major, Mvt. 5 Bourrée

m	M	R	H	Comment
1	M.a	<i>D</i>	$: D - D_{\Delta 7}/C\sharp - F\sharp_7/C\sharp -$	A , Ob+Str, Tpt acct
3	M.b		$Bm - E_7/B - A/C\sharp - D/F\sharp - A_7 -$	tutti
5	M.a'		$D - Bm_7/D - E/G\sharp - E_7 -$	
7	M.b'		$A - F\sharp m - Bm/D - E - A : $	cad
9	M.a		$: A - E_7/G\sharp - A - A_7/G -$	B , Ob+Str, Tpt acct
11	M.b		$D/F\sharp - Em_7 - A - D$	tutti
13	M.c		$G - Em/B - Bm/D - Am/C - C - D\sharp_o/F\sharp -$	Ob+Str, [\bar{S}^6]
15	:		$Em - D/A - Em/G - A\sharp_o/C\sharp -$	
17	\perp	<i>Bm</i>	$F\sharp_7^{\flat 9} - \dots - Bm - F\sharp_7 - Bm$	
19	M.a'		$D/F\sharp - D_7 - \dots -$	Ob+Str, Tpt acct
24	M.b		$G - A_7 - \overset{d}{Bm} - A_7/C\sharp - D - C\sharp_{\emptyset 7}/D -$	
27	\perp	<i>D</i>	$D/F\sharp - E_7 - A_7/G - D/F\sharp - A_7/E -$	
29	M.c		$D - Bm - E_7 - A_7 - D_4^{\flat 6} - A_7 - D : $	tutti, cad (32 m.)

2.5.5 Mvt. 5 Bourrée

Form: binary, AB form. The oboes play unisono lead with the first violins. The trumpets alternate between rhythmic accents and melodic support. The lower strings imitate the bourrée lead rhythm. See Table 2.14 for the analysis.

2.5.6 Mvt. 6 Gigue

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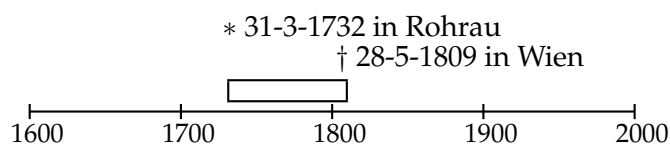
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Chapter 3

Joseph Haydn

Biographical data:



The analysis of the Haydn string quartets in this chapter has been supported by detailed examples or global descriptions in [54, 55, 49, 72]. Haydn served as a Classical music period example to many later composers, by more or less providing the templates for musical forms such as the sonata, and longer, multi-movement forms, such as the symphony and the string quartet. Applying analysis models to his works therefore implies comparing earlier work with later models, and therefore occasionally yields peculiarities, that seem not to fit the templates.

3.1 String Quartet Op. 76, No. 1 in G Major (1796/7)

Source: [25]. This opus number contains six string quartets. The three quartets analysed in this chapter all consist of four movements in the conventional fast-slow-dance-fast tempo pattern. An overview of the formal analysis is shown in Fig. 3.1. Note the length ratio of the development section compared to the exposition-recapitulation pairs in the outer movements. These are not the extended developments, found in quartets by later composers in the tonal music period.

3.1.1 Mvt. 1 Allegro con spirito

Form: sonata form, with short introduction. See Table 3.1 and 3.2 for the analysis. The lead instruments are indicated in the tables, e.g., Vi1.

3.1.2 Mvt. 2 Adagio sostenuto

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Table 3.1: Haydn, String Quartet Op. 76, No. 1, Mvt. 1 Allegro con spirito

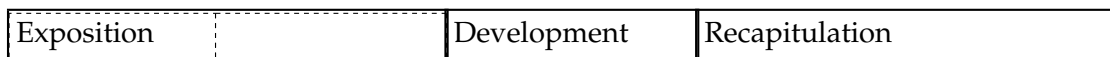
m	M	R	H	Comment
1		G	$G - D_7 - G$	Introduction , cad $\begin{bmatrix} 2 \\ 2 \end{bmatrix}$
3	M1.a		$G - Am - D \overset{d}{-} Em - A/C\sharp - D -$	Exp, Gr 1: Vc
7	M1.a'		$Am - Bm - E - Am - D - G$	Va
11	M1.a		$G - Am - D_7 \overset{d}{-} Em - A_7 - D - E/G\sharp -$	2nd stat, I(M1.a) in Vc
15	M1.a'		$Am - Bm - E_7 - Am - D_7 - G$	Va, I(M1.a') in Va
19	I(M1.a')		$\Re(C/G - F\sharp_{07} - G)$	trans, $\overline{P}_T(g)$
23	\vdots		$G\sharp_{07} - Am - F\sharp_{07} - G - C/G - G$	$\overline{P}_T(g)$
25	\perp		$G\sharp_{07} - Am - F\sharp_{07} - G -$	
26			$C - D_7 - G - G/B - C - D_7 - G$	
33	M1.a		$Em - F\sharp_{07} - B - Em - A/C\sharp -$	unisono climax
36	\perp		$D - D/F\sharp \overset{d}{-} Em/G - G/B - D_7/A -$	cad
38			$D_7/C - G/B -$	trans to \overline{D}
40			$Gm/Bb - E_7^{b5/b9}/Bb - A -$	
43	M2.1	D	$A_7 - D/A - D - A_7 - D -$	Gr 2: Vi1, $\overline{P}_D(a)$
46	\perp		$D\sharp_{07} - Em - A_7 - D - A_7 -$	$\overline{P}_D(a)$
50	M2.2		$D - D/F\sharp \overset{d}{-} \Re(Em/G - D\sharp_{07}/A) -$	Vi1
53	\perp		$Em/G - \Re(C\sharp_{07}/G - Dm/F) -$	
56			$\Re(Dm - Gm)/D - Bb$	unis arp, $\overline{P}_T(d)$
64			$E_7^{b5/b9}/D - C\sharp_{07} - A_7^{b9}/C\sharp -$	
70			$D - G - D/A - A - D$	
73	M2.3		$\Re(A_7 - D)/D - F\sharp_0/A -$	Vi1, $\overline{P}_T(d)$
81			$D\sharp_{07}/F\sharp - Em - C\sharp_{07}/E - D/F\sharp -$	closing
82			$G - D/A - D - F\sharp_0 -$	
83			$D\sharp_{07}/F\sharp - Em - C\sharp_{07}/E - D/F\sharp -$	closing 8va
84			$G - D/A - D - F\sharp_0 -$	
86			$D - A - D - A_7 - D$	cad
89	M1.a	D	$D - Em/G - A_7 \overset{d}{-}$	Dev: Va
91	\perp		$Bm - D/F\sharp - E_7/G\sharp - A$	
93	M1.a	Em	$Em - F\sharp_0/A - B_7 - Em - D\sharp_0 -$	Vi2
96	M2.2'		$Em - B - B_7 - Em$	imit: Vi1-Vi2-Vi1
102	\vdots		$Am_7 - D_7 - G_{\Delta 7} - C_{\Delta 7} -$	arp: R_5 Vi1
106	\perp		$F\sharp_{07} - B_7 -$	
108	M2.2'		$Em - Am/E - Em -$	arp: Vi1
112	\vdots		$E_7/D - Am/C - E_7/G\sharp -$	
115	\vdots		$Am - A_7/G - Dm/F - A_7/C\sharp -$	climax
117	\perp		$Dm - G_7/F - C/E - G_7/B -$	

3.1. STRING QUARTET OP. 76, NO. 1 IN G MAJOR

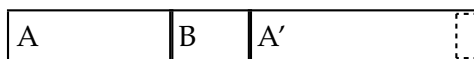
Table 3.2: Haydn, String Quartet Op. 76, No. 1, Mvt. 1 Allegro con spirito (cont'd)

m	M	R	H	Comment
119	M1.a	C	$C - Dm/F-$	Vi1 ctp
120	\vdots		$G_7 - G_7/F - C/E - E_7^{b5/b9}/Bb-$	Seq(2×2m;R ₇)
122	\perp		$A - A_7 - D - Dm/F - F_{\sharp 7}^{b5}/C - B$	
125	M1.a	Em	$Em - F_{\flat 7} - B - B_7-$	Vi1 ctp
127	M1.a		$Em - F_{\sharp 07} - B_7-$	imit, Vc
129	\perp		$Em - Bm/D - A/C_{\sharp} - D$	
132	I(M1.a)		$\Re(G - C_{\sharp 07})/D - D_7-$	inv, par, Vi1+Va, $\bar{P}(d)$
140	M1.a	G	$G - Am - D \overset{d}{-} Em - A_7/C_{\sharp} - D$	Recap, Gr 1: Vc
144	M1.a		$G - G/B - Em/G - C/E-$	stretto imit, [$\bar{S}^6(R_3)$]
145	\vdots		$Am/C - F_{\sharp o} / A - D/F_{\sharp} - Bm/D-$	[$\bar{S}^6(R_3)$]
146	\vdots		$S^6(G - Em - \dots - Bm - G)-$	[$\bar{S}^6(R_3)$] (cont'd)
148	\perp		$Em/G - Am - D_7-$	
149			$G - Em - C - Am - G_4^6 - D_7-$	cad
151	I(M1.a)		$\Re(C - F_{\sharp 07})/G$	inv, par, Vi1+2, $\bar{P}_T(g)$
156	\vdots		$G_{\sharp o7} - Am - F_{\sharp o7} - G - C/G - G-$	
158	\perp		$G_{\sharp o7} - Am - F_{\sharp o7} - G$	
159			$C - D_7 - G - G/B-$	trans, cad
163			$C - Am/C - A/C_{\sharp}-$	
165			$(D - E_7 - Am - D)/D \overset{d}{-}$	imit, $\bar{P}_D(d)$
167			$(Em - C - D_7)/D-$	
169	M1.a'		$G - Am - D_7-$	Vc, I(M1.a') in Vi1
171	M2.2		$G - D_7/F_{\sharp} - G - \Re(Am - G_{\sharp o7}/D)-$	
176	\perp		$Am/C - \Re(F_{\sharp o7} - Gm/Bb)$	
179		Gm	$(Gm - Cm - Gm - Eb)/G$	unis arp, $\bar{P}_T(g)$
187			$A_7^{b5/b9}/G - F_{\sharp o7} - D_7/F_{\sharp}-$	
192		G	$G - Am/C - G_4^6 - D_7 - G$	cad
196	M2.3		$\Re(D_7 - G)/G - D_7/F_{\sharp}-$	Vi1, $\bar{P}_T(g)$
202	\vdots		$\Re(G - D/F_{\sharp}) - \Re(G - D_7/F_{\sharp}) - E_7-$	
205	\perp		$\Re(Am - E_7/G_{\sharp}) - Am - F_{\sharp o7} - G-$	
208	M2.3		$\Re(D_7 - G) - G_7/D-$	Vi1 8va, $\bar{P}_T(g)$
216			$G_{\sharp o7}/B - Am/C - F_{\sharp o7}/A - G/B-$	closing
217			$Am_7/C - D_7 - G - G_7/D-$	
219			$G_{\sharp o7}/B - Am/C - C_{\sharp o7} - D-$	
220			$D_{\sharp o7} - Em - D_7/F_{\sharp} - G-$	
221			$Am/C - D_7 - G - D - G - D_7 - G$	cad (225 m.)

Mvt. 1 Allegro con spirito: sonata form ($G, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 225 m.)



Mvt. 2 Adagio sostenuto: ternary song form ($C, \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 95 m.)



Mvt. 3 Menuetto presto: menuet and trio form ($G, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 74 m.)



Mvt. 4 Allegro ma non troppo: sonata form ($Gm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 200 m.)



Figure 3.1: Haydn, String Quartet Op. 76, No. 1 in G Major

3.1. STRING QUARTET OP. 76, NO. 1 IN G MAJOR

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3.1.3 Mvt. 3 Menuetto presto and Trio

Form: menuet and trio form. See Table 3.3 for the analysis.

3.1.4 Mvt. 4 Allegro ma non troppo

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Table 3.3: Haydn, String Quartet Op. 76, No. 1, Mvt. 3 Menuetto presto and Trio

m	M	R	H	Comment
Menuetto. Presto				[³ / ₄]
1	M1a	G	: G – Am/C – D ₇ – G–	Vi1
5	M1b		A _♯ _o – Bm/D – F _♯ ₇ – Bm – A ₇ – D–	
8	⊥		G – D – ^d Em/G – D ₄ ⁶ – A ₇ – D– : :	
10	M2		D/F _♯ ^d –	(upbeat)
11	⋮		E _b /G – F/A – Gm/B _b – D – C _♯ _{o7} –	[\bar{S}^6], $\bar{P}_D(d)$
14	⋮		D – Gm – F/A – E _b /G – Dm/F–	parallel [\bar{S}^6]
16	⋮		Cm/E _b – E _b /G–	[\bar{S}^6] (cont'd)
17	⊥		Dm/F – Cm/E _b – B _b /D–	[\bar{S}^6] (cont'd)
18			A _o /C – $\Re(C_{\#o7} - D)$	$\bar{P}_D(d)$
23	M1a		G – Am/C – D ₇ – G–	Vi1
27	M1a		G – E – Am – D ₇ – G/B–	Vc
31	M1c		G ⁺ /B – C – B _o – G ₇ /B–	Vi1
35	⋮		C – F _♯ _o /A – G – D ₇ – ^d Em–	
37	⊥		Am/C – G/D – D ₇ – G – D – G	
Trio				[³ / ₄]
41	M3a		: G – D – G	
45	M3a'		G – Em/G – Em ₇ /G – A – D/F _♯ ^d – Em–	
49	⊥		D/A – C _♯ _o /E – D – G – A ₇ – D– : :	
52	I(M3a)		D ₇ /F _♯ – G – G ₇ /B – C – Am/C – D ₇ –	
61	M3a		G – D – G	
65	M3b		C/E – G–	
69	⋮		Am/C – D – G/B – D ₇ –	
71	⊥		G/D – F _♯ _o /A – G – Am/C – D ₇ – G	(74 m.)

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3.1.5 Key relationship overview

The key relationship diagram of this first string quartet is shown in Fig. 3.2. The first and third movement stay close to or in the main key *G* major. The opening movement moves one step in the horizontal (dominant-sudominant axis) and vertical (relative and parallel minor) direction. The second, slow movement moves to the dominant (1) and the parallel minor (2) key.

The closing movement has the widest key scope. It starts in *G* minor, moves to the relative major *B \flat* (1) and then moves back and forth to its parallel minor (2). The development starts to move further away from the main key along the vertical axis *F m* – *A \flat* – *A $\flat m$* (3). Then there is a remote leap *A $\flat m$* – *A*. Using the double occurrence property, this move prepares for the return; first *A* – *A m* (4) and then back to the (major) main key *D m* – *G m* – *G* (5).

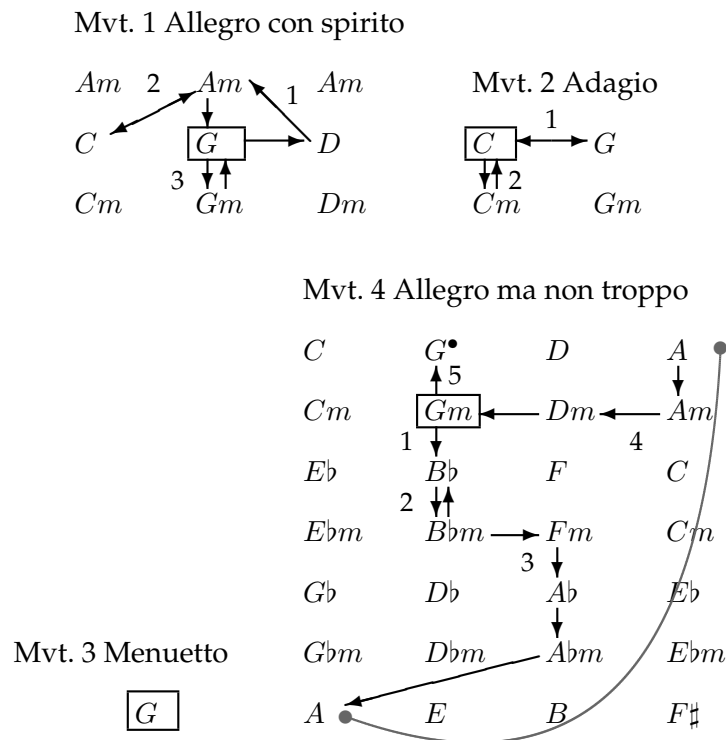


Figure 3.2: Haydn, String Quartet Op. 76, No. 1, key relationship overview

3.2 String Quartet Op. 76, No. 2 in D Minor *Quinten* (1796/7)

Source: [25]. This string quartet has the standard set of four movements; opening sonata form allegro - slow movement in ternary song form - menuet and trio - closing fast movement. However, the treatment of these is unusual and must have been an example and inspiration to later composers. The use of a short *main motif*, as the basis for a counterpoint sonata setting (Mvt. 1), the canon and extended pedal point in Mvt. 3 and the mixed sonata/rondo form of the last movement are rather unique. All predictable elements are present in this

quartet, but with a special twist by Haydn.

An overview of the formal analysis is shown in Fig. 3.3.

Mvt. 1 Allegro: sonata form ($Dm, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 154 m.)

Exposition	Developm.	Recap.	Co
------------	-----------	--------	----

Mvt. 2 Andante o più tosto allegretto: ternary song form ($D, \left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$, 67 m.)

A	B	A'	C
---	---	----	---

Mvt. 3 Menuetto allegro ma non troppo: menuet and trio form ($Dm, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 80 m.)

Menuet	Trio
--------	------

Mvt. 4 Vivace assai: sonata form ($Dm, \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 267 m.)

Exposition (93 m.)	Developm. (54 m.)
--------------------	-------------------

Recapitulation (103 m.)	Co
-------------------------	----

Figure 3.3: Haydn, String Quartet Op. 76, No. 2 in D Minor *Quinten*

3.2.1 Mvt. 1 Allegro

Form: sonata form. This quartet received its name ‘*Quintenquartett*’ from the opening motif (M1.a=Mq), that consists of two downward 5th leaps. This motif is used also as background in the second thematic group from the exposition, and in intricate (stretto) counterpoint settings. See Table 3.4 and 3.5 for the analysis.

3.2.2 Mvt. 2 Andante o più tosto allegretto

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3.2. STRING QUARTET OP. 76, NO. 2 IN D MINOR *QUINTEN*

Table 3.4: Haydn, String Quartet Op. 76, No. 2, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1a	Dm	$Dm - E_{\flat 7}/D - A_7/E-$	Exp, Gr 1 'Quinten'-
3	M1b		$Dm/F - Dm - A_7 \overset{d}{-} B\flat - A$	motif M1a=Mq Vi1
5	M1a		$Dm - E_{\flat 7}/D - A_7/E-$	2nd stat, 8va
7	M1b'		$Dm/F - Dm - A - Dm/F-$	
9	\perp		$C_{\sharp 7}^{\flat}/E - \Re(B\flat/D - A/C_{\sharp}^{\flat}) - D_7/C$	downward [\bar{S}^6]
11	M1b''		$Gm/B\flat - Dm/A - A_7 - Dm$	cad
13	M2.1/q	F	$F - Gm/B\flat - C_7 - F$	Gr 2/Th 1 , Vi1
15	$\dot{:/}$ Mq		$(B\flat - Gm - C_7)/B\flat - F/A - F$	Mq: Va-Vi1-Vc
17	\perp /Mq		$G_7 - C_7 \overset{d}{-} Dm - Gm - F/C - C-$	
20	M1a'		$(C_7 - F - D_7)/C-$	trans, Vi1
22			$(Gm - C_7)/B\flat - F/A-$	
23			$\Re(C_7 - F)/C-$	
25			$B\flat/D - Am/C - E_{\circ}/B\flat - F/A-$	
27			$Gm/B\flat - F/C - C_7 \overset{d}{-}$	
28			$B\flat/D - Am/C - G_{\sharp 7}^{\flat}/B - Am/C - D_7-$	
30			$Gm - C_7 - F - Gm/B\flat - C_7-$	
32	M2.2	Fm	$Fm - E_{\circ 7} - Fm - C_7/E - B_{\circ 7} - C/E-$	16th notes Vi1
34	(M1a')		$Fm - D\flat/F - E\flat_7/G-$	Mq in Vi2
36	$\dot{:/}$ Mq	$A\flat$	$A\flat - D\flat/F - E\flat/G - E\flat_7-$	
38	$\dot{:}$		$A\flat/E\flat - B\flat m/D\flat - C - C_7/E-$	
40	$\dot{:}$	Fm	$Fm - B\flat m/D\flat-$	
41	$\dot{:}$		$\Re(C - Fm)/C - C-$	trans, $\bar{P}_D(c)$
45	$\dot{:}$	F	$D_7/F_{\sharp}^{\flat} - Gm - C_7/B\flat - F/A - F$	
47	$\dot{:/}$ Mq		$G_7 - C_7 \overset{d}{-} Dm - Gm$	Mq in Vc
49	$\dot{:}$		$F/C - C_7 - \Re(F - C_7)/F - F-$	climax $\bar{P}_D(c)$
53	\perp		$C_7/E - F - C_7/E - F$	
57	I(M1a)	Gm	$D_7^{\flat 9} - D_7/A - Gm - D \overset{d}{-}$	Dev , imit Vc
59	M1a		$E\flat_{\Delta 7} - D-$	Vi1
61	M1a/I		$Cm - F/C - F_7-$	orig+inv: Vi1+Vi2
63	M2.1/q	$B\flat$	$B\flat - Cm/E\flat - B\flat$	Vi1 Mq in Vi2
65	$\dot{:/}$ Mq		$F_7 - B\flat - G_7^{\flat 9} - Cm - A_7^{\flat 9} - Dm-$	Seq($3 \times 1m; R_7$), Vc-Va
68	$\dot{:/}$ Mq		$C_7 - F - Gm/B\flat-$	stretto imit: Vi2-Va
69	$\dot{:/}$ Mq'	Dm	$C_{\sharp 7}^{\flat}/E - A_7 - \Re(Dm - C_{\sharp 7}^{\flat})-$	
71	\perp		$Dm - E_7^{\flat 5/\flat 9}/B\flat-$	

Table 3.5: Haydn, String Quartet Op. 76, No. 2, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
72	M1a		$A - Dm - E_{\emptyset 7}/G - Am -$	stretto imit: Vi1-Vi2-Va+Vc
74	M1a		$Dm - Bb - Cm_7/Eb - F$	
75	\perp		$Gm_7/Bb - A_{\emptyset 7}/C -$	
77	M1a		$B_{\circ 7}/D - Cm/Eb - C/E - C^+/E -$	Vi1
80	M1a'		$F - F^+ - Dm/F - B_7^{b5}/F - E$	Mq in 4ths Vi2
83	M1a'		$(E_7^{b9} - D_{\sharp \circ 7})/E -$	Mq in augm 5ths, $\bar{P}(e)$
85	I(M1a)		$\Re(E - E_7/B - \overset{d}{F}_{\Delta 7} - D_{\sharp \circ 7}/C) -$	Vc
89	M1a/I		$E -$	orig+inv: Vi1+Vc
93	M1a		$C - G_7/C -$	cresc Vi1
95	M2.1'	C	$C - G/B - Gm/Bb - A_7 -$	retrans, imit: Vi1-Vi2
99	M1a	Dm	$Dm - E_{\emptyset 7}/G - A_7/E -$	Recap, Gr 1, Vi1
101	M1b		$Dm/F - Dm - A_7 - \overset{d}{B}b - A_7 -$	
103	M1a		$Dm - E_{\emptyset 7}/D - A_7/E -$	2nd stat 8va
105	M1b'		$Dm/F - Dm - A - Dm/F -$	
107	\vdots		$C_{\sharp \circ}/E - \Re(Bb/D - A/C_{\sharp}) - Bb/D$	downward [\bar{S}^6]
109	\perp		$A/C_{\sharp} - D_7/C -$	
110	M1b''	Gm	$Gm/Bb - D_7/F_{\sharp} - Gm - C_7 -$	imit, Seq($3 \times 1m; R_7$)
111	\vdots		$F - G_7 - C - D_7 -$	imit: Vi1-Vi2
112	\vdots		$Gm - E_7^{b5/b9}/Bb -$	
113	\perp		$A_7 - Dm_4^6 - A_7 -$	$\bar{P}_D(a)$
116		Dm	$Dm - E_{\circ}/G - Dm/A - A_7 -$	cad
118			$\Re(Dm - C_{\sharp \circ})/D - \Re(Dm - A) -$	trans, $\bar{P}_D(d)$
121			$Dm - D_7 - Gm_4^6 - D_7 -$	climax
122		Gm	$Gm - Am - G_{\sharp \circ}/B - A_7/C_{\sharp} -$	$\Sigma(\text{cm} >)$
124		Dm	$Dm - E_{\circ}/G - Dm_4^6 - A_7 - \overset{d}{A} -$	cad
126	M2.1/q	Bb	$\Re(Bb - F_7/A) -$	Gr 2, imit: Vi1-Va, Mq:Vi2
130	M1a		$D_7/F_{\sharp} - Gm - A_7/G - Dm$	Vi1
132	M1a	Dm	$A - Dm - E_7 - A -$	Vc
134	M1a		$A_7 - Dm - A - Dm - A_7 - Dm$	Vc, cad
139	I(M2.2')	Bb	$D_7^{b9}/F_{\sharp} - Gm - C_7/E - F -$	Coda, Seq($2 \times 1m; R_{-7}$) Vi1
141	\perp		$Bb/D - C_{\sharp \circ} - Bb/D - E_7^{b5/b9}/Bb -$	imit: Vi1-Vc
143	M2.2''		$(A - Bb_{\Delta 7} - A - G_{\sharp \circ} - A_7)/A - \overset{d}{A} -$	imit, $\bar{P}_D(a)$
147	\perp		$Bb - D_7/A - Gm - E_{\circ} -$	cresc to climax
149		Dm	$A_7/C_{\sharp} - Dm - E_{\circ}/D - A_7 -$	cad, $\Sigma(\text{cm} >)$
150	M2.2''		$(Dm - D_7 - Gm - C_{\sharp \circ 7})/D -$	Vc $\bar{P}_T(d)$
152			$\Re(Dm - A - Dm - A_7) - Dm$	closing cad (154 m.)

3.2. STRING QUARTET OP. 76, NO. 2 IN D MINOR *QUINTEN*

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Table 3.6: Haydn, String Quartet Op. 76, No. 2, Mvt. 3 Menuetto allegro ma non troppo and Trio

m	M	R	H	Comment
Menuetto. Allegro ma non troppo				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1	<i>Dm</i>	$: Dm - \dots - A - G\sharp_0/D-$	A , canon
5	∴		$A - G\sharp_0 - A - Dm - C\sharp_{07} - A_7 - \dots -$	
9	⊥		$A/C\sharp - A - Dm : $	
12	M2		$: Dm - E_{07} - Dm/F - E_0/G-$	B
14	∴	<i>F</i>	$Dm/A - C_7/G - F - C_7/B\flat-$	
16	∴		$F/A - Gm - A - B\flat-$	
19	⊥	<i>Dm</i>	$\Re(C\sharp_0 - Dm - C\sharp_0/E - Dm/F)-$	
23	M1'		$Dm - \dots - A - G\sharp_0/D-$	A' , canon
27	∴		$A - G\sharp_0 - A - B\flat/D - A - Gm - A_7-$	
31	⊥		$Dm - C\sharp_0 - Dm - \dots - Dm : $	
Trio				
39		<i>D</i>	$: Dm - \dots - D-$	A , $\overline{P}_T(d)$
45	M3	<i>Dm</i>	$D - \dots - \Re(A_7 - Dm)/D-$	Vi1 climax, $\overline{P}_T(d)$
50	⊥		$A/C\sharp - E_7 - A : $	cad
53	M4		$: A - \dots - \Re(Dm - A - A_7^{\flat 9})/A-$	B , Vi1 $\overline{P}_D(a)$
61	⊥		$Dm/A - A - \dots -$	$\overline{P}_D(a)$
65			$Dm - \dots - Gm/D$	$\overline{P}_T(d)$
69		<i>D</i>	$Dm - \dots - D-$	A' , $\overline{P}_T(d)$
73	M3'		$D - \dots - \Re(A_7 - D)/D-$	Vi1 climax, $\overline{P}_T(d)$
78	⊥		$G - A_7 - D : $	cad (80 m.)

3.2.3 Mvt. 3 Menuetto allegro ma non troppo and Trio

Form: menuet and trio form, 2-part canon. The menuet is a two-part canon; violin 1 and 2 in parallel octaves are imitated by viola and cello in parallel octaves. The trio is full of tonic and dominant pedal point. Both menuet and trio are in ternary song form (ABA'). See Table 3.6 for the analysis.

3.2.4 Mvt. 4 Vivace assai

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3.2. STRING QUARTET OP. 76, NO. 2 IN D MINOR *QUINTEN*

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3.2.5 Key relationship overview

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3.2. STRING QUARTET OP. 76, NO. 2 IN D MINOR *QUINTEN*

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3.3 String Quartet Op. 76, No. 3 in C Major *Kaiser* (1796/7)

Source: [25]. This quartet is known as the '*Kaiserquartett*' ('*Emperor Quartet*'), because the second movement is based on the song '*Gott erhalte Franz den Kaiser*' that Haydn used for other, ceremonial occasions and therefore has untouchable royal status.

An overview of the formal analysis is shown in Fig. 3.1. Note how the length of the development section in the finale movement has increased in length significantly, compared with the surrounding exposition and recapitulation (which now is fairly short).¹

Mvt. 1 Allegro con spirito: sonata form ($C, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 121 m.)

Exposition	Developm.	Recap.	Coda
------------	-----------	--------	------

Mvt. 2 Poco adagio - cantabile: theme and variations form ($G, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 104 m.)

Theme	Var. 1	Var. 2	Var. 3	Var. 4
-------	--------	--------	--------	--------

Mvt. 3 Menuet allegro: menuet and trio form ($C, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 100 m.)

Menuet	Trio
--------	------

Mvt. 4 Finale. Presto: sonata form ($Cm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 189 m.)

Exposition	Development	Recap.	Coda
------------	-------------	--------	------

Figure 3.4: Haydn, String Quartet Op. 76, No. 3 in C Major *Kaiser*

3.3.1 Mvt. 1 Allegro

Form: sonata form.. This movement is almost entirely monothematic; the first phrase of the opening melody (M1a, abbreviated as M1). The other melodic element is the dotted 16th - 32nd note runs used as countertheme (M2) in the second statement of the exposition. See Table 3.7 to 3.9 for the analysis.

3.3.2 Mvt. 2 Poco adagio; cantabile

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¹Compare this sonata closing movement with the first quartet from the series, and note the change in development section length.

3.3. STRING QUARTET OP. 76, NO. 3 IN C MAJOR KAISER

Table 3.7: Haydn, String Quartet Op. 76, No. 3, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1(a)	C	$: G/B - C - F - G_7 - C - G/B -$	Exp, Gr 1 , main motif: Vi1
2	M1b		$C - Am - G_4^6 - D_7 - G$	Vi1
3	M1		$C_7/E - F - B_o/D - C - C/E -$	Va
4			$Dm_7/F - G_7 - C$	cad
5	M1/2		$C - Dm - G - C/E -$	2nd stat, par: Va+Vc
6	$\perp/2$		$C - Dm - G - C/E -$	imit: Vi2/Vi1
7	M2		$\Re(F - C) -$	imit Vc
8	M2'		$\Re(G_7 - C - Dm - C)/C -$	trans, $\bar{P}_T(c)$
10	\vdots		$(G_7 - C)/C$	
11	\perp		$\Re(G_7 - C) - \Re(C - G)/G$	climax, $\bar{P}_T(g)$
13	M1	G	$\Re(G - D_7) -$	Gr 2 imit: Vc-Vi1-Va
14	\vdots		$G_7/B - C - F_{\sharp_o} - G - B_7/D_{\sharp} -$	
15	\perp		$Em - G_7/B - C - E_{\flat_7}/Bb -$	
16	M1'		$A_7^{\flat_9} - D_7/F_{\sharp} - G - C_{\sharp_o}/E - A_7 -$	ctp Vc
18	M1''		$(D - G_{\sharp_o} - D_7)/D -$	$\bar{P}_D(d)$
19	\vdots		$(G - C_{\sharp_{\emptyset 7}} - D - G_{\sharp_{\emptyset 7}} - Am_7 - D_7)/D$	$\bar{P}_D(d)$
20	\vdots		$(G - C_{\sharp_{\emptyset 7}} - D)/D -$	$\bar{P}_D(d)$
	\perp		$G/B - D_7/C - G/B$	climax
21			$\Re(D_7/C - G/B) - D_7/F_{\sharp}^d -$	cad
23	M1		$Em - G_{\sharp_o}/B - Am -$	ctp Vi2
24	\vdots		$A_7/G - D/F_{\sharp} - C/E -$	ctp, suspensions
	\vdots		$F_{\sharp_7}/E - Bm/D - Am/C -$	$[\bar{S}^6]$
25	\perp		$D_7/C - G/B - C_{\sharp_o} - G_4^6 - D_7 -$	
26			$\Re(G - D_7) -$	cresc to climax
29			$Gm - D_7 - Gm - Bb_7/D -$	climax, mod
31		Eb	$\Re(Eb - Bb_7/D) - Eb$	cad
33	M1		$\Re(Eb/G - Bb_7/F) -$	stretto imit: Vc-Va-Vi1
34	\vdots		$Eb - Bb_7 - Eb/G - Bb_7/F -$	
35	\vdots		$Eb - Bbm_7 - Eb_7 - Ab/Eb -$	
36	\vdots		$Eb_7 - G/D - D_7 -$	
38	\perp	G	$\Re(G - D_7) - \Re(G - D_7/F_{\sharp}) -$	closing cad
43			$^1)G - \Re(D_7 - G) - \Re(D/F_{\sharp} - G) -$ $E/G_{\sharp} - Am - B_o : ^2)G - \Re(D_7 - G)$	repeat

Table 3.8: Haydn, String Quartet Op. 76, No. 3, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
45	M1/2		$G - D_7 - G/B-$	Dev , par: Vc/Va-Va/Vi2
46	M2	<i>Am</i>	$(E_7 - Am - D_{\sharp o7} - E_7^{b9})/E$	Vi1 $\overline{P}_D(e)$
47	\perp		$\Re(E_7 - Am) - E_7-$	$\overline{P}_D(e)$
49	M1'		$E_7/G_{\sharp} - Am-$	imit, par
50	M1		$C_{\sharp o7} - A_7/C_{\sharp} - Bb - Am_7-$	Vi1
51	M1	<i>C</i>	$Dm/F - G_7/B - C - G_7-$	(False) Recap , Vi1
52	M1		$C - B_o/D - C - Am/C - D_7 -$	ctp, imit Vc
53	\vdots		$Em/G - A_7/C_{\sharp} - Bb/D - E_7 -$	
54	\vdots		$F/A - B_7/D_{\sharp} - E_7^{b9} - D_{\sharp o7} - E_7^{b9}/G_{\sharp}-$	
56	\perp	<i>Am</i>	$Am - C_{\sharp o}/G - Dm/F - C_{\sharp o}/E - Dm$	
57	M1		$G_7/B - C - F_{\sharp o}/A - G - E_o-$	Vc, Seq($3 \times 1m; R_7$)
58	\vdots		$A_7/C_{\sharp} - Dm - G_{\sharp o} - Am - F_{\sharp o}-$	
59	\perp	<i>Em</i>	$B_7/D_{\sharp} - Em - F_{\sharp 7}^{b5}/C - B - B_7^{b9}-$	
60	M1		$Em/B - B_7 - Em/B-$	par: Vi1+Vi2
61	\vdots		$D_{\sharp o7} - F_7^{b5/b9}/C - B - B_7^{b9}-$	
62	\vdots		$Em/B - B_7 - Em/B-$	
63	\perp		$D_{\sharp o7} - F_7^{b5/b9}/C - B-$	
65	M1	<i>E</i>	$(E - B_7 - E - B)/E - E$	2nd Dev : Vi1 $\overline{P}(e-b)$
67	M2'		$\Re(B_7 - E - B_7^{b9} - E)/E-$	par: Vi1+2, $\overline{P}(e-b)$
73	\vdots		$(B_7 - E - B_7)/E-$	climax, $\overline{P}(e-b)$
74	\perp	<i>Em</i>	$(Em - B_7)/E - Em - \dots - G/B-$	Retrans, $\overline{P}_T(e)$
79	M1(a)	<i>C</i>	$-C - F - G_7 - C - G/B-$	(True) Rec/Gr 1 : Vi1
80	M1b		$C - Am - G_4^6 - D_7 - G$	Vi1
81	M1		$C_7/E - F - B_o/D - C - C/E-$	Va
82			$Dm_7/F - G_7 - C$	cad
83	M1/2		$C - Dm - G - C/E-$	2nd stat, par: Va+Vc
84	$\perp/2$		$C - Dm - G - C/E-$	imit: Vi2/Vi1
85	M2		$\Re(F - C)-$	imit Vc
86	M2'		$\Re(G_7 - C - Dm - C)/C-$	trans, clim, $\overline{P}_T(c)$
87	\vdots		$(G_7 - C_7 - F - C_7)/C-$	$\overline{P}_T(c)$
88	\vdots		$F/C - C_{\sharp o7} - Dm - C-$	
90	\perp		$Dm/F - D_7/F_{\sharp} - G$	$\overline{P}_D(g)$

3.3. STRING QUARTET OP. 76, NO. 3 IN C MAJOR KAISER

Table 3.9: Haydn, String Quartet Op. 76, No. 3, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
91	M1''		$(C\sharp_0 - G_7 - C - D_7 - G)/G-$	par: Vi1+2, $\bar{P}_D(g)$
92	⋮		$(C\sharp_{07} - G_7 - C - Cm - G)/G$	climax, $\bar{P}_D(g)$
93	⊥		$(F\sharp_0 - G_7 - C - G) - G - Am-$	$\bar{P}_D(g)$, cad
95	M1	C	$Dm_7/F - C\sharp_0/E - Dm - Am/C-$	Gr 2 , (var), Va ctp
96	⋮		$F_7/C - G/B - F/A-$	$[\bar{S}^6]$,
	⋮		$B_7/A - Em/G - Dm/F$	suspensions
97	⋮		$G_7/F - C/E - F\sharp_0 - C_4^6 - G_7-$	
98	⊥		$\Re(C - G_7) - \Re(C - G_7)/C-$	$\bar{P}_T(c)$
102			$C - F - C/G - G_7 \overset{d}{-} F\sharp_0/A - G_7/C$	cad
105	M1'	C	$C - G_7 - C - C\sharp_0/E - Dm$	Coda , par, imit
107	⊥		$E - F - C/G - G \overset{d}{-}$	
109			$Ab - F\sharp_{07} = D_7^{b9}/F\sharp - C_4^6 - G_7-$	stretto imit
115			$\Re(C - G_7)-$	closing cad
117			$\Re(C - G_7)-$	$\bar{P}_D(g)$
119			$C/E - G_7-$	cad
120			$^1)\Re(C - G_7) - \Re(C - G) - C$	ending 1)
			$G/B - F/A - Em_7/G - D_7/F\sharp - : $	$[\bar{S}^6]$, repeat
120			$^2)\Re(C - G_7) - G - C$	ending 2), (121 m.)

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3.3.3 Mvt. 3 Menuett allegro and Trio

Form: menuet and trio form. Both the menuet and the trio are in ternary song form, ABA. A fragment from the first theme is used a counterpoint motif for imitation (M1'). See Table 3.10 for the analysis.

3.3.4 Mvt. 4 Finale. Presto

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Table 3.10: Haydn, String Quartet Op. 76, No. 3, Mvt. 3 Menuett allegro and Trio

m	M	R	H	Comment
Menuett. Allegro				
1	M1	<i>C</i>	$: C - Dm/F - G_7/B - C$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ A , Vi1
6	M1'		$C - Am-$	imit: Vi1-Va/Vc-Vi2
8	⋮		$G_{\sharp o7} - Am - F_{\sharp o7} - G-$	
9	⋮		$D_7/C - G/B - Am/C-$	
10	⊥		$E_7/D - Am/C - G_4^6 - D_7-$	cad
12	M2		$(G - \dots - F_{\sharp o})/G-$	app motif Vi1, $\bar{P}_D(g)$
16	M2'		$G - \dots - D_7 - G : $	I(M2') asc Vc
Trio				
21	M1'	<i>G</i>	$: G - \dots - Cm/E\flat-$	B , imit: Vi1-Vc
23	⋮		$A\flat/C - D_o - G_7/B - Cm$	appogg
25	⊥		$D_7^{b5/b9}/A\flat - G-$	cad
27	(M1'')		$\Re(F_{\sharp o7} - G)-$	motif imit, echoes
31	⊥		$G_7^{b9}-$	
33	M1	<i>C</i>	$C - Dm/F - G_7/B - C$	A' , Vi1
37	M1'		$C - G_7 - Dm - A_7-$	par: Vi2+Vc, Seq($2 \times 2m; R_7$)
42	M1'		$Dm - C_{\sharp o7} - Dm - B_{\flat 7} - C-$	par imit: Vi1+2-Va+Vc
45	⋮		$G_7/F - C/E-$	
46	⋮		$Dm/F - A_7/G - Dm/F-$	$\Sigma(cm<)$
47	⊥		$C_4^6 - G_7-$	cad
48	M2		$C - \dots - G_7-$	Vi1 $\bar{P}_T(c)$
52	M2'		$C - \dots - G_7 - C : $	I(M2') asc Vc, cad
57	M3	<i>Am</i>	$: Am - Dm - E_7 - Am$	A , Vi1
61	M3'		$Am - Dm - B_7 - E : $	
65	M3''		$: Am - Dm - C_{\sharp o7} - Dm$	
69	M3''		$Bm - E_7/D - Am/C - F_7 - E$	climax
77	M4	<i>A</i>	$A - E_7/G_{\sharp}-$	B
81	⊥		$A - Bm/D - A/E - E_7-$	cad
85	M4'		$A - E_7/G_{\sharp}-$	
89	⊥		$A/C_{\sharp}- Bm/D - A_4^6 - E_7 - A$	$\Sigma(cm>)$, cad
93	M3	<i>Am</i>	$Am - Dm - E_7 - Am$	A'
97	M3'		$Am - B\flat/D - B_7/D_{\sharp}-$	(N^6)
99	⊥		$Am_4^6 - E_7 - Am : $	cad (100 m.)

3.3. STRING QUARTET OP. 76, NO. 3 IN C MAJOR *KAISER*

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3.3.5 Key relationship overview

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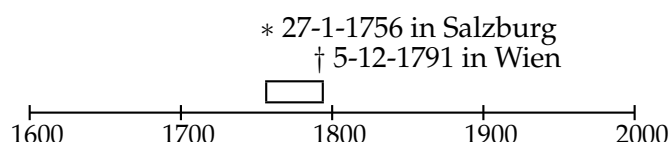
3.3. STRING QUARTET OP. 76, NO. 3 IN C MAJOR *KAISER*

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Chapter 4

Wolfgang Amadeus Mozart

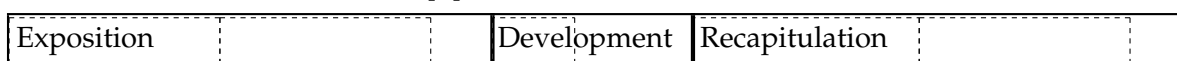
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4.1 Sonata in F Major KV 332 (1783)

Source: [40]. An overview of the formal analysis is shown in Fig. 4.1.

Mvt. 1 Allegro: Sonata form (F , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 229 m.)



Mvt. 2 Adagio: ABAB' form (Bb , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 40 m.)



Mvt. 3 Allegro assai: sonata form (F , $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$, 245 m.)

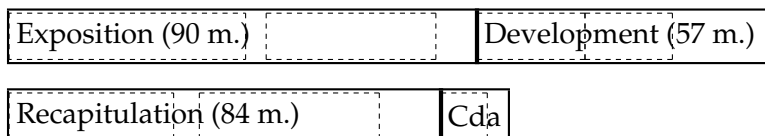


Figure 4.1: Mozart, Sonata in F Major KV 332

4.1.1 Mvt. 1 Allegro

Form: sonata. This fast opening movement contains a multitude of themes in both subject groups. The short development starts with a new subject; the similarity with the other sections lies in the transitions. The detailed analysis is shown in Table 4.1 and 4.2.

Table 4.1: Mozart, Sonata in F Major KV 332, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1	F	$: F - F_7 - B\flat/F - Gm_7/F - E_\circ/G-$	Exp/Gr 1 (a): RH
5	:		$\Re(F - Dm/F) - Gm_7 - C - F - B\flat/D - B\flat-$	(b), imit RH-LH
10	:		$F/A - Dm - Gm/B\flat - C_7 - F - C_7-$	cad
13	:		$F - C - F/A - C - F - C_7-$	(c) RH+LH par
17	\perp		$F - C - F/A - C_7 - F - C_7-$	cad
21			$F - C_7 - F - A/C\sharp-$	trans
23	M2	Dm	$Dm - A_7^{b9}/E - Dm/F - G_7^{b9}/D-$	(aa): arp
31	:	Cm	$Cm/E\flat - Ab/C - D_7^{b5/b9}/Ab-$	(b): 16th arp
37	\perp		$\Re(G - Cm) - G$	halfcad
41	M3	C	$C - \dots - G - C-$	Gr 2 (a)
45	:		$F/A - G_7/B \overset{d}{-} Am - Dm/F - G$	(b)
49	:		$C - G/B - G_7/B - C - G - C$	LH triplets
53	\perp		$F/A - G/B - G_7/B - C - Dm/F - G_7 - C$	(b)
57		Cm	$\Re(G_7 - Cm) - Fm_7 - B\flat_7 - E\flat_{\Delta 7}-$	trans
64			$Ab_{\Delta 7} - D_{\emptyset 7} - G_7 \overset{d}{-} Ab - F\sharp_{\circ 7}-$	
67			$\Re(G - F\sharp_{\circ 7}) - G - C\sharp_{\circ}$	
71	M4	C	$F - C - G_7 \overset{d}{-} Am - Dm/F - C_4^6 - G - C$	cad
77	M4		$F/C - C - G_7 \overset{d}{-}$	
80	\perp		$Am - Dm/F - C/G - B_\circ/F-$	
82			$Em - G\sharp_{\circ 7} - Am - Dm/F - C/G - B_\circ/F-$	
84			$Em - G\sharp_{\circ 7} - Am - Dm/F - C_4^6 - G-$	climax, RH: 16ths
86			$\Re(C - \dots - G_7)-$	LH: 16ths, $\overline{P}_D(c)$
90			$C - E/G\sharp - Am - Dm - G - C : $	cad
94	M5	C	$: \Re(C - G) - Dm/F - G_7 - C - G_{7no3}-$	Dev
102	M5		$\Re(C - G) - Dm/F - G_7 - C$	
110		Cm	$\Re(G_7 - Cm) - F\sharp_{\circ 7}/A - Gm/B\flat-$	
116		Dm	$D_7/F\sharp - G - C\sharp_{\circ 7}/E - Dm/F - A_7/C\sharp - Dm$	
122			$G\sharp_{\circ}/B - \Re(A - G\sharp_{\circ 7}) - A$	
127			$Am - G\sharp_{\circ 7} - C_7/G - C_7-$	
133	M1	F	$F - F_7 - B\flat/F - Gm_7/F - E_\circ/G-$	Rec/Gr 1 (a): RH
137	:		$\Re(F - Dm/F) - Gm_7 - C - F - B\flat/D - B\flat-$	(b), imit RH-LH
142	:		$F/A - Dm - Gm/B\flat - C_7 - F - C_{7no3}-$	cad
145	:		$F - C - F/A - C - F - C_7-$	(c) RH+LH par
149	\perp		$F - C - F/A - C_7 - F - C_7-$	cad

Table 4.2: Mozart, Sonata in F Major KV 332, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
153			$F - C_7 - F - A/C\sharp -$	trans
155	M2	Dm	$Dm - A_7^{b9}/E - Dm/F - G_7^{b9}/D -$	(aa): arp
163	:	Cm	$Cm/Eb - F_7^{b9}/Eb -$	(aa): arp
167	:		$Bbm/Db - F/C - B_{o7} -$	(b): 16th arp
173	\perp		$\Re(C - B_o/F) - C - G_{o7} - C$	climax
177	M3	F	$F - C_{7no3}/Bb - F - E_o - F$	Gr 2 (a)
181	:		$Bb/D - C/E - C_7/G -$	(b)
183	:		$F - Dm - Gm/Bb - C$	
185	:		$F - C/E - C_7/E - F - E_o - F$	LH triplets
189	\perp		$Bb/D - C/E - C_7/E - F - C_7 - F$	(b) 8va
193		Fm	$\Re(C_7 - Fm) - Bbm_7 - Eb_7 - Ab_{\Delta 7} -$	trans
200			$Db_{\Delta 7} - G_{o7} - C_7 \overset{d}{-} Db - B_{o7} -$	
203			$\Re(C - B_{o7}) - C - F\sharp_o -$	
207	M4		$Bb - F - C_7 \overset{d}{-} Dm -$	
211	\perp		$Gm/Bb - F_4^6 - C - F$	cad
213	M4	F	$Bb/F - F - C_7 \overset{d}{-}$	
216	\perp		$Dm - Gm/Bb - F/C - C_7/Bb -$	
218			$F/A - C\sharp_{o7} - Dm -$	
219			$Gm/Bb - F/C - C_7/Bb -$	
220			$F/A - C\sharp_{o7} - Dm - Gm/Bb - F_4^6 - C -$	climax, RH: 16ths
222			$\Re(F - \dots - C_7) -$	LH: 16ths, <i>f</i> -ped
226			$F - A/C\sharp - Dm - Gm - C - F$	cad (229 m.)

4.1.2 Mvt. 2 Adagio

This section is included in the full version of the book.
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4.1.3 Mvt. 3 Allegro assai

Form: sonata. The closing fast movement of this sonata is, like the opening movement, a sonata form with melodic richness. It also introduces a new subject in the development (M6). The key relations are similar (major vs. relative or parallel minor), but now the order is different: tonic major, relative minor, dominant minor, parallel major ($F - Dm - Cm - C$). In the coda, there is the unexpected return of the first group, second theme, with transitory character (M2). The analysis is shown in Table 4.3 to 4.5.

4.1.4 Key relationship overview

The key relationship diagram of this three-movement piano sonata is shown in Fig. 4.2. Overall it has a limited key range envelope. Both sonata form movements are in the tonic major key F . For a shortest path interpretation they require the double occurrence property of the dominant minor Cm and the tonic minor Fm key. The opening Allegro remains in the dominant key area, the closing movement also reaches the subdominant domain with Bb and Gm (4–5). The middle movement has one counterclockwise loop through the dominant key F (1) and one alternation with the tonic minor key Bbm (2).

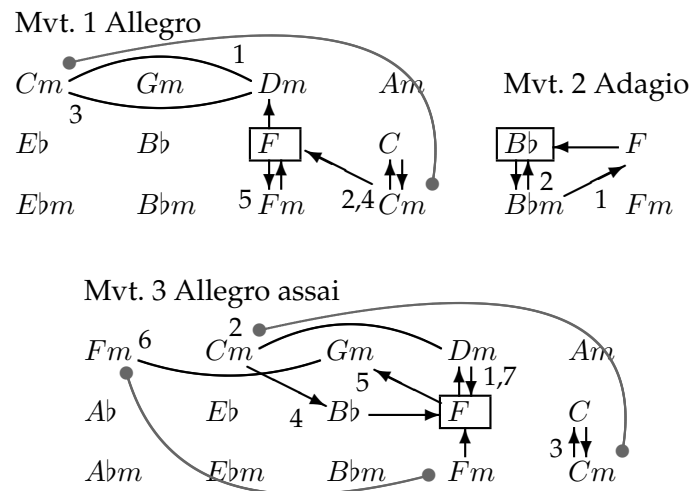


Figure 4.2: Mozart, Sonata in F Major KV 332, key relationship diagram

4.2 String Quartet in C Major No. 19 KV 465 (1785)

String quartet No. 19 KV465 is also known as the 'Dissonanzenquartett' (Dissonance Quartet). Source: [36]. An overview of the formal analysis is shown in Fig. 4.3.

4.2.1 Mvt. 1 Adagio - Allegro

Form: sonata form. The slow (adagio) introduction with its 3-part stretto imitation opening is the reason for giving this quartet its nickname *Dissonance Quartet* ('Dissonanzenquartett'): the three stepwise descending entries are Va: ab , Vi2: eb , Vi1: a , repeated as a stepwise

Table 4.3: Mozart, Sonata in F Major KV 332, Mvt. 3 Allegro assai

m	M	R	H	Comment
1	M1	F	$: F - \dots - F/A-$	Exp/Gr 1 (a) RH 16ths
4	\perp		$Gm/Bb - F/C - \Re(Bbm/Db - F/C)-$	(b)
6			$B_{\circ 7\text{no}3} - C$	halfcad
7	M1		$F - \dots - F/A-$	2nd stat (a) RH 16ths
10	\vdots		$Gm/Bb - F/C - \Re(Bbm/Db - F/C)-$	(b') halfcad
12	\perp		$B_{\circ 7} - E_{\circ}/Bb - F_{\sharp 7}/A - Gm/Bb - C_7 - F$	
15			$\Re(C_7 - F) - C_7-$	trans, LH: 8ths
22	M2	Dm	$F - Gm/Bb - G/B-$	unisono
23	\vdots		$C - A/C_{\sharp} - Dm - E_{\emptyset 7}-$	
24	\perp		$C_7/Bb - F/A - C_{\sharp 7} - Dm$	$\Sigma(\text{cm} >)$
26	M2		$F/A \rightarrow A/C_{\sharp} - Dm - E_{\emptyset 7}$	2nd stat, unis
28	\perp		$C_7/Bb - F/A - Bb - F_4^6 - C_7-$	$\Sigma(\text{cm} >)$
32		F	$\Re(F - C_7) - F$	trans arp
36			$Dm/F - A_7/E-$	imit RH-LH
38	M3	Dm	$Dm - A_7/C_{\sharp} - Dm - D_7/C - G/B - G_7-$	(ab)
42	\vdots		$C/G_{\text{no}1} - G_7/F_{\text{no}3} - C/E - G_7/D-$	
44	\perp		$C - G_7/B - C$	(c)
46			$F_{\Delta 7} - B_{\emptyset 7} - Em_7 - Am_7-$	trans, Seq($2 \times 1m; R_{-7}$)
48			$G_7/D - C - G - G_7-$	
50	M4	Cm	$Cm - G/B - B_{\circ} - G_7^{b9}/B - Cm$	Gr 2 (a), LH: arp
54	\vdots		$Cm/Eb - Bb/D - Ab/C - Gm/Bb$	(b) [\bar{S}^6]
56	\perp		$Fm_7/Ab - D_7^{b5/b9}/Ab - Cm_4^6 - G-$	cad
58	M4		$Cm - G/B - B_{\circ} - G_7^{b9}/B - E_{\circ 7}/Bb - F/A-$	2nd stat (a) var
62	\vdots		$D_7^{b5/b9}/Ab - Cm_4^6 - B_{\circ 7}/F - Cm/Eb - Fm$	(b)
64	\perp		$Cm_4^6 - G_7-$	cad
65	M5	C	$\Re(C - G_7) - C \dots -$	(a) RH: 16ths, clim
70	\vdots		$F_{\sharp \circ} - Fm_7/C - B_{\circ 7} - G_7^{b9}/F-$	(b)
72	\perp		$C/E - F - C_4^6 - G_7-$	
74	M5		$\Re(C - G_7) - C - \dots -$	(a) 2nd stat var
79	\vdots		$F_{\sharp \circ} - Fm_7/C - B_{\circ 7} - G_7^{b9}/F-$	(b)
81	\perp		$C/E - F - C_4^6 - G_7-$	
83			$C/E - Dm/F - C_4^6 - G_7-$	trans, climax
85			$\Re(C - G_7) - C : $	
91	M1	Cm	$: Cm - \dots - Cm/Eb-$	Dev (a)
94	\vdots		$Dm_7/F - C/G - Fm/Ab - Cm/G-$	(b)
96	\perp		$\Re(D_7/F_{\sharp} - Cm/G - Fm/Ab - Cm/G)-$	

Table 4.4: Mozart, Sonata in F Major KV 332, Mvt. 3 Presto agitato (cont'd)

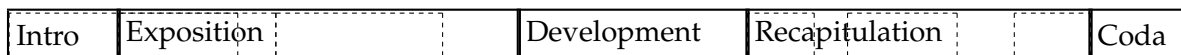
m	M	R	H	Comment
98	M1'		$D_7/F\sharp - Gm - Cm - \Re(G_7 \overset{d}{-} Fm/Ab)$	Seq(3×4m; R ₅)
102	⋮		$G_7 \overset{d}{-} Ab - G_7^{b9} - \Re(C - G_7^{b5}/Db) -$	
106	⋮		$C_7 \overset{d}{-} Dm - C_7 - \Re(F_7/A - Ebm/Gb) -$	
110	⊥		$F_7 \overset{d}{-} Gm - F_7 -$	
112	M6	B♭	$B\flat - F/A - Eb/G - D/F\sharp \overset{d}{-}$	(a) [\bar{S}^6]
114	⋮		$E\flat/G - Dm/F - Cm/E\flat - B\flat/D -$	[\bar{S}^6]
116	⋮		$C_7 - F_7 - B\flat - G\flat$	(b)
118	⊥		$E\flat m_7 - C_7^{b9}/E - F - F_7 -$	
120	M6		$B\flat - F/A - Eb/G - D/F\sharp \overset{d}{-}$	(a') var, 16th arp
122	⋮		$E\flat/G - Dm/F - Cm/E\flat - B\flat/D -$	[\bar{S}^6]
124	⋮		$C_7 - F\sharp_{o7} - Gm - Cm/E\flat$	(b') LH-RH arp
126	⊥		$B\flat_4^6 - F_7 - B\flat$	cad
129			$F\sharp_{o7}/A - Gm/B\flat - E_{o7} - C_7^{b9}/B\flat -$	
135			$Fm/Ab - Dm_7 - B_{o7} - D\flat - G_7^{b5/b9}/D\flat -$	
139			$(C - B_o - E_o - F - F\sharp_o - E_o)/C -$	retrans, c-ped
142			$C_7 - \dots -$	climax
148	M1	F	$F - \dots - F/A -$	Rec/Gr 1 (a) RH 16ths
151	⊥		$Gm/B\flat - F/C - \Re(B\flat m/D\flat - F/C) -$	(b)
153			$B_{o7no3} - C$	halfcad
154	M1		$F - \dots - F/A -$	2nd stat (a) RH 16ths
157	⋮		$Gm/B\flat - F/C - \Re(B\flat m/D\flat - F/C) -$	(b') halfcad
159	⋮		$B_{o7} - E_o/B\flat - F\sharp_{o7}/A - Gm/B\flat -$	
161	⊥		$C_7 - F$	cad
162			$\Re(C_7 - F) - C_7 -$	trans, LH: 8ths
169			$F - A_7^{b5}/Eb - D - D_7 - Gm/B\flat - D_7/A -$	imit RH-LH
173	M3	Gm	$Gm - D_7/F\sharp - Gm - G_7/F -$	(a)
175	⋮		$C/E - C_7/B\flat - F/A - C_7/G -$	(b)
178	⊥		$F - C/E - F$	(c)
180			$B\flat_{\Delta 7} - E_o - Am_7 - Dm -$	trans, Seq(2×1m; R ₋₇)
182			$Gm_7 - C_7 - F - B\flat - G/B - C - C_7 -$	
185	M4	Fm	$Fm - C/E - E_{o7} - C_7^{b9}/E - Fm -$	Gr 2 (a), LH: arp
189	⋮		$Fm - Eb/G - D\flat/F - Cm/E\flat -$	(b) [\bar{S}^6]
191	⊥		$B\flat m_7/D\flat - G_7^{b5}/D\flat - Fm_4^6 - C -$	cad

4.2. STRING QUARTET IN C MAJOR NO. 19 KV 465

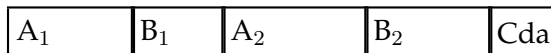
Table 4.5: Mozart, Sonata in F Major KV 332, Mvt. 3 Allegro assai (cont'd)

m	M	R	H	Comment
193	M4		$Fm - C/E-$	2nd stat (a) 8va
195	:		$E_{\circ 7} - C_7^{b9}/E - A_{\circ 7} - Bb/D-$	
197	:		$G_7^{b5/b9}/Db - Fm/C - E_{\circ 7}/Bb - Fm/Ab$	(b) var
199	⊥		$Fm_4^6 - C-$	cad
200	M5	F	$\Re(F - C_7) - F - \dots -$	(a) RH: 16ths, clim
206	:		$B_{\circ}/D - Bbm_7/F - C_7^{b9}/E-$	(b)
208	⊥		$F/A - Bb - F_4^6 - C_7-$	
210	M5		$\Re(F - C_7) - F - \dots -$	(a) 2nd stat var
215	:		$B_{\circ}/D - Bbm_7/F - C_7^{b9}/E-$	(b)
217	⊥		$F/A - Bb - F_4^6 - C_7-$	
220			$F/A - Gm/Bb - F_4^6 - C_7-$	trans, climax
222			$\Re(F - C_7) - F$	
227			$F_7 - Bb - B_{\circ 7} - F_4^6 - C_7-$	block chords, cad
232	M2	Dm	$F - Gm/Bb - G/B-$	Coda , unisono
233	:		$C - A/C\sharp - Dm - E_{\circ 7}$	
235	⊥		$C_7/Bb - F/A - C_{\sharp 7} - Gm/D - Dm$	$\Sigma(\text{cm} >)$
237	M2		$F \rightarrow A/C\sharp - Dm - E_{\circ 7}$	2nd stat, unis
239	⊥		$C_7/Bb - F/A - Bb - F_4^6 - C_7-$	cad
241		F	$\Re(F - C_7) - F : $	closing (245 m.)

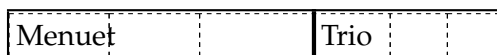
Mvt. 1 Adagio – Allegro: sonata form ($C, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 246 m.)



Mvt. 2 Andante cantabile: ABAB Coda form ($F, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 114 m.)



Mvt. 3 Menuetto – Allegro: menuet and trio form ($C, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 103 m.)



Mvt. 4 Allegro: sonata form ($C, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 419 m.)

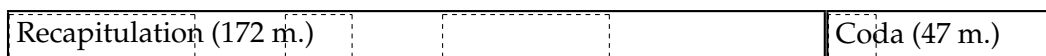
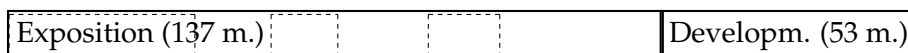


Figure 4.3: Mozart, String Quartet in C Major No. 19 KV 465

downward sequence.¹ The allegro main theme has M1(aab) sentence structure (2 + 2 + 4 m.), where the longer b-phrase starts with the a-motif. In the allegro the first phrase from the opening theme (M1a) returns in many disguises (variation, stretto imitation) in all sections of the movement. The detailed analysis is shown in Table 4.6 to 4.8.

If the first two themes from the secondary group, M2.1 and M2.2, are considered together, they may be interpreted as another M2(aa'b) (2 + 2 + 12 m) sentence structure. The group returns in the recapitulation, but is not developed.

4.2.2 Mvt. 2 Andante cantabile

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¹The other likely reason for its label '*Dissonance Quartet*' probably has to do with the wide leaps and the diminished fifth leaps in the main themes of the other movements.

4.2. STRING QUARTET IN C MAJOR NO. 19 KV 465

Table 4.6: Mozart, String Quartet in C Major No. 19 KV 465, Mvt. 1 Adagio - Allegro

m	M	R	H	Comment
			Adagio	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Introduction
1		C	$Ab/C - D_7/C - G/B - D_7/F\sharp-$	3pt imit, $P_B(\searrow)$,
5			$G\flat/B\flat - C_7/B\flat - F/A - C_7/E-$	Seq(2 × 4m; R_{-7})
9			$Fm/Ab - E\flat/G - D_{\emptyset 7} - Cm/E\flat-$	
13			$G_7 - C - G_7 \overset{d}{-}$	
15			$Am_7 - D_7^{b5}/Ab - G - D_7^{b9}/F\sharp-$	
17			$G_7 - D_7^{b9}/F\sharp - D_7/F\sharp - G - G_7 - \dots -$	cad (22 m.)
			Allegro	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
23	M1	C	$: C - F - G/B - G_7 - C/E - G/B-$	Exp, Gr 1/Th 1 (aa): Vi1
27	:		$C - G/B \overset{d}{-} Am - F/A - C_7/G-$	(b)
29	⊥		$F - A_7/E - Dm - D_7/F\sharp - G - G_7-$	
31	M1		$C - G_7 - C-$	2nd stat: (aa), var
35	:		$\Re(C_7/B\flat - F/A) - C_7/B\flat - A_7 - D_7-$	(b')
39	:		$G_7 \overset{d}{-} Am - Dm/F - G_7 - C/E - C-$	
42	⊥		$Dm/F - G_7 - C - G_7-$	cad
44	M1		$C - G_7/F - C/E - G_7/D - C - Am_7/G-$	(a): 4pt stretto imit
48	:		$D_7/F\sharp - D_7/C - G/B - D_7 - G - D_7/A-$	
51	:		$G - Em - A_7 - D-$	trans to \bar{D}
53	⊥		$\Re(C\sharp_{\emptyset 7}/D - D) - \Re(A_7 - D)-$	
56	M2.1	G	$G - D_7/A - D - D_7/C - G/B$	Gr 2/Th 1 , (a): imit 16th
60	:		$G_7 - E_7 - Am - D_7 - G - Bm_7/D-$	(b): Vi1, (a): Vc
65	:		$C_{\Delta 7}/E - D_7/F\sharp - B_7/D\sharp - Em-$	
67	:		$\Re(C - Am/C) - Am/C - D_7/A-$	imit 16th, I(M1'): Vi2+Vc
69	⊥		$G - G_7/B \overset{d}{-} Am_7/C - G_4^6 - D_7-$	cad
71	M2.2		$G - Em - E_7/G\sharp - A_7/C\sharp-$	Th 2 : Vi triplets (3rds)
75	M2.2		$G/D - G/B - G_7/B-$	2nd stat: Vi2+Vc
78	⊥		$C - Am_7/C - G_4^6 - D_7 - \Re(G - D_7)-$	imit
84	M2.1'		$G/B - C - Am_7/C - D_7 - G-$	(a): 16th sc runs
88	⊥		$G_7/F - C/E - A_7/C\sharp - G_4^6 - D_7-$	climax, cad
91	M1		$G - \Re(D_7 - G)/G - \Re(D_7 - G)$	(a) clos st: Vi2-Vi1, $\bar{P}_T(g)$
100	⊥		$Am_7/C - G_7/D - C/E-$	(a) imit: Va-Vc
103	M1'		$A_7^{b9}/G - Dm/F - G_7^{b9} : $	(a'): climax, repeat

Table 4.7: Mozart, String Quartet in C Major No. 19 KV 465, Mvt. 1 Adagio - Allegro (cont'd)

m	M	R	H	Comment
107	M1		$: C_7/B\flat - \dots - A_7 - \dots - C_{\sharp 07}/G-$	Dev (a): 2pt im, $P_B(\searrow)$
115	\perp	Am	$B\flat_4^6 - F - F_7 - B_7^{b5/b9}/F - \Re(E_7 - Am)$	clim, unis, cad
121	M1		$E_7 - F/C - B_7^{b9} - E_7 \overset{d}{-} F/C - B_7^{b9} -$	(a): Vc
125	M1		$E_7 - \dots -$	(a'): motif in stretto imit
128	\perp		$A_7^{b9} - \Re(Dm - A_7^{b9})-$	
132	M1	Dm	$D_7^{b9} - \dots - G_7^{b9} - \dots -$	(a'): motif in stretto imit
137	\vdots	Cm	$\Re(Cm - G_7^{b9}) - Cm - C_7/E - Fm-$	
140	\perp		$B\flat_7/D - E\flat - Ab/C - D_{\flat 7} - G_7 - Cm-$	stretto imit
143			$D_7^{b9}/F\sharp - \dots -$	climax, unis
145			$G_7 - Cm - D_7^{b5}/Ab - G_7 - Cm$	halfcad
147	M1		$\Re(G - D_7^{b9})-$	(a): Vc
151	M1'		$G_7 - \dots -$	(a'): 4pt imit, retrans
155	M1	C	$(C - C_7 - F - G_7 - C)/C-$	Recap, Gr 1 (aa): Vi1+2
159	M1		$C - C_{\Delta 7}/B - F/A - Am_7/G-$	(b): Vi1, $P_B(\searrow)$
161	\perp		$Dm/F - A_7 - Dm - D_7 - G - G_7-$	
163	M1		$C - A_7/C\sharp - Dm - D_7/F\sharp - G_7$	(a'): 3pt imit
165	\perp		$B_7/D\sharp - Em_7$	
167	M1	F	$E_7/G\sharp - Am - C_7/G - F - C_7/B\flat-$	(a''): Vi1+2
169			$F/A - C_7/B\flat - A_7 - D-$	
171		G	$G_7 \overset{d}{-} Am - D_7-$	climax
173			$\Re(G - D_7/F\sharp) - \Re(G - D_7) - G$	trans, cad
176	M2.1	C	$C - G_7/D - G_7 - C_7$	Gr 2 (a): imit 16th
181	M2.1		$A_7^{b9} - Dm - E_7 - Am-$	(b): Vi1, (a): Vc
185	\perp		$Dm_7/F - C_7/G - C_7/B\flat-$	
187			$F/A - Dm/F-$	
189			$C/G - Am - Dm/F - G_7-$	cad
191	M2.2		$C - \dots - Am_7-$	triplets th: Vi1+2 (3rds)
194			$A_7/C\sharp - D - G_7^{b9} - C - D_7/F\sharp-$	
195	M2.2		$C/G - G - C - C_7/E-$	2nd stat: Vi2+Vc
198	\perp		$F - Dm_7/F - C_4^6 - G_7-$	cad
199	M2.2		$\Re(C - G_7)-$	imit
204	M2.1		$C/E - Dm_7/F - G_7 - C-$	(a): 16th scalar runs
208	\vdots		$A_7^{b9}/E - Dm/F - D_7/F\sharp-$	climax
210	\perp		$C_4^6 - G_7-$	cad
211	M1		$\Re(C - G_7)/C-$	(a): 2pt imit, $\overline{P}_T(c)$
219	\perp		$C - Dm_7/F - C_7/G - F/A-$	(a'): Vc trans to \overline{SD}
223	M1'	F	$D_7^{b9}/C - Gm - C_7 - F : $	(a'): climax, repeat

Table 4.8: Mozart, String Quartet in C Major No. 19 KV 465, Mvt. 1 Adagio - Allegro (cont'd)

m	M	R	H	Comment
227	M1	<i>F</i>	$C_7/B\flat - \Re(F/A - C_7/B\flat) -$	Coda (a'): stretto imit climax, cad, $P_B(\nearrow)$
232	\perp		$F/A - C_7/E - F - F\sharp_{\emptyset 7} - C_4^6 - G_7 -$	
235	M1'	<i>C</i>	$C - G_7 - C - F - C_4^6 - G_7 -$	(a''): motif in stretto imit
238	\perp		$C - G_7 - C - F - C_4^6 - G_7 -$	(a'') repeat
241	(M1)		$\Re(C - (F - C - G_7)/C) -$	(a): Vi1, $\overline{P}_T(c)$
244			<i>C</i>	(246 m.)

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4.2.3 Mvt. 3 Menuetto Allegro

Form: menuet and trio form. The menuet is monothematic; its main motif (M1a) is varied and developed in the middle section B. It even returns briefly as a transitory motif in the trio. This trio uses the same monothematic approach; its melody has M2(aa'b) (4 + 4 + 8 m.) sentence structure. The formal analysis is shown in Table 4.9.

4.2.4 Mvt. 4 Allegro

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CHAPTER 4. WOLFGANG AMADEUS MOZART

Table 4.9: Mozart, String Quartet in C Major No. 19 KV 465, Mvt. 3 Menuetto Allegro

m	M	R	H	Comment
Menuetto				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1	<i>C</i>	$: G_{7no3}^d - Am - Dm_7 - G_7-$	A (a): Vi1
5	Mu		$G_7 - \dots -$	(u) unisono, forte
7	M1		$C - G_7/B - C - E_7 - Am - D_7 - G-$	(b): 3p-im, Seq(2×1m;R ₋₇)
11	⊥		$A_7 - D - D_7/F\sharp-$	
13	Mt		$G - C/E - G_4^6 - D_7 - G - G/B-$	trans, (c): Vi1
17	⊥		$C - D_7^d - Em - G - C - D_7 - G : $	(d): Vi1, cad
21	M1	<i>Dm</i>	$: A_7^{b9} no3 - Dm - Gm$	B (a): unisono
25	⋮		$E_{\emptyset7}/Bb - Dm_4^6 - A_7-$	(a'): Vi1
28	⋮	<i>F</i>	$D_7 - G - C_7 - F$	(a): Vc, Seq(2×2m;R ₋₇)
32	⋮		$F - C\sharp_{\emptyset7} - Dm - C\sharp_{\emptyset}/E-$	(a''): Vi1
34	⊥		$Dm/F - D_7/F\sharp - G$	
36	M1'		$\Re(G_7/B - C - G)-$	retrans, (a): Vi2+Va, $\overline{P}_D(g)$
40	M1	<i>C</i>	$G_{7no3}^d - Am - Dm_7 - G_7-$	A' (a): 4pt imit
44	Mu		$G_7 - \dots - G_7/F-$	(u) unisono, forte
46	M1		$C - G_7/B - C - C_7 - F - A_7 - D-$	(b): 4p-im, Seq(2×1m;R ₅)
48	⊥		$A_7 - D - G_7 - C - Dm_7/F-$	Seq(2×1m;R ₋₇)
52	Mt		$D_7/F\sharp - C/G - G_7 - C - C/E-$	trans, (c): Vi1
56	⋮		$F - G_7^d - Am - C/E - F - G_7 - C-$	(d): Vi1
60	⋮		$F - G_7^d - Am - E_{\circ}-$	(d): Vi2, Va
62	⊥		$F - Dm - G_7 - C : $	cad, repeat
Trio				
64	M2	<i>Cm</i>	$: Cm - \dots - G - G_7 - Cm$	A , (aa'): Vi1 (a'=I(a))
72	⋮		$E_{b7}/D_b - Ab/C - \Re(E_{b7}/G - Ab)-$	(b): Vi1, I(b): Va
76	⊥	<i>Eb</i>	$E_b - \dots - B_b/D - E_b : $	cad, repeat
80	M2	<i>Fm</i>	$: E_{\circ7}/D_b - C_7^{b9} - Fm-$	B I(aa): Vi1
84	⊥		$F\sharp_{\circ7} - D_7^{b9} - G$	halfcad
88	M1	<i>Cm</i>	$\Re(G - Cm)/G - G_7-$	retr, menuet motif, $\overline{P}_D(g)$
92	M2	<i>Cm</i>	$: Cm - \dots - D_7^{b9}/C - G/B-$	A' , (a): Vc
96	⋮		$G_7^{b9} - \dots - C_7^{b9}/E-$	(a')
100	⊥		$Fm - C/G - F/A - D_7^{b5}/Ab-$	(b)
102			$Cm_4^6 - G_7 - Cm : $	closing cad (103 m.)

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4.2.5 Key relationship overview

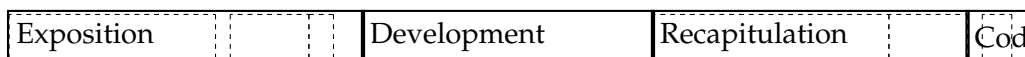
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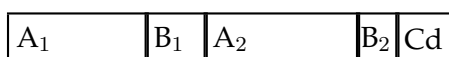
4.3 String Quartet in B \flat Major No. 22 KV 589 (1790)

Source: [36]. An overview of the formal analysis is shown in Fig. 4.4.

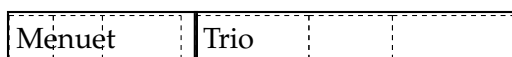
Mvt. 1 Allegro: sonata form ($B\flat$, $\left[\frac{3}{4}\right]$, 208 m.)



Mvt. 2 Larghetto: ABAB Coda form ($E\flat$, $\left[\frac{2}{2}\right]$, 90 m.)



Mvt. 3 Menuetto – Moderato: menuet and trio form ($B\flat$, $\left[\frac{3}{4}\right]$, 103 (37+66) m.)



Mvt. 4 Allegro assai: sonata form ($B\flat$, $\left[\frac{6}{8}\right]$, 155 m.)



Figure 4.4: Mozart, String Quartet in B \flat Major No. 22 KV 589

4.3.1 Mvt. 1 Allegro

Form: sonata form. The detailed harmonic analysis is shown in Table 4.10 and 4.11. There is both a single main and secondary theme. It is the former theme that is used in the development section. The extended main theme has a M1.1(aa'b') (6 + 6 + 8 m.) sentence structure, where the a-phrases are repeated in different parts, and the b-phrase has a first violin lead over a cello tonic pedal point. A different approach is used for the transitory 1st group second theme which has a single phrase M1.2(aaaa') structure, with the first three statements in the cello and the varied phrase in the lead violin.

4.3.2 Mvt. 2 Larghetto

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4.3. STRING QUARTET IN B \flat MAJOR NO. 22 KV 589

 Table 4.10: Mozart, String Quartet in in B \flat Major No. 22 KV 589, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1.1a	B \flat	: B \flat F $_7$ /A – B \flat – F	Exp, Gr 1/Th 1 , Vi1
7	M1.1.a'		F – F $_7$ – Dm – F $_7$ – B \flat Cm/E \flat – F $_7$	Vc
13	M1.1b		\Re (B \flat – B \flat_7 – E \flat – F $_7$)/B \flat	Vi1 appogg, $\overline{P}_D(bb)$
21	M1.1.b'		F $_7$ – B \flat – D $_7$ /F \sharp – Gm – B \flat_7 /F –	climax, $\Sigma(cm<)$
24	\perp		C/E – B \flat /D – A $_o$ /C –	
26			Gm/B \flat – B $_o7$ – C $_7$	triplets
29	M1.2		C $_7$ – F – ... – C $_7$ – ... –	Gr 1/Th 2 , Vc, $\overline{P}_D(c)$
39	M1.2'		F/A – F \sharp_{o7} /A – Gm/B \flat –	Vi11, trans to \overline{D}
42			B $_o7$ – F/C – C $_7$ – F	
45	M2.1	F	C $_7$ – F – Gm/B \flat	Gr 2/Th 1 , Vc
50	\perp		F/A – C $_7$ /E – F – Gm/B \flat –	
53	M2.1		F C $_7$ – F – Gm/B \flat – C $_7$ – F/A –	2nd stat, Vi1
59	\perp		C $_7$ – F – Gm/B \flat – F/C – C –	imit Vi2-Va-Vc
61	M1.1a'		F – C $_7$ ^d – Dm – A $_7$ ^d – B \flat – F $_7$ ^d –	close, Seq(3 \times 1m;R $_3$)
64	\perp		Gm/B \flat – D $_7$ – G $_7$ – C $_7$ – F $_7$ –	triplets
66			B \flat – F/C – C $_7$ – \Re (F – C $_7$)/F – F :	$\overline{P}_T(f)$
72		Fm	\Re (Fm – E $_o7$ /F) – Fm	Dev , Vi1, triplets, $\overline{P}_T(f)$
77			Fm Ab/C – Ab $_7$ /E \flat	
81	M1.1	D \flat	Ab $_7$ – D \flat /Ab G \flat /B \flat –	Gr 1, Vc
87	\perp		Ab $_7$ /C – D \flat /F – Ab ^d –	
89	M1.1	E \flat m	B \flat – B \flat_7 – E \flat m/B \flat G \flat_7^{b5} – C – C $_7$ –	imit
93	M1.1a	Fm	Fm – A $_7^{b5}$ – D – D $_7$ –	Vc
95	M1.1a	Gm	Gm – Cm/E \flat – A $_o7$ –	stretto imit
97	\perp		B \flat /D – F \sharp_{o7} – Gm/B \flat –	
100			A $_7^{b5}$ /E \flat – ... –	Vi+Va $\Sigma(cm)$, $\overline{P}(eb)$
104		D	\Re (D – C \sharp_{o7})/D	triplets, $\overline{P}_T(d)$
108	M1.1a		D $_7$ – G $_7$ – C $_7$ – F $_7$ – B \flat_7	Seq(5 \times 1m;R $_5$), imit
113	M1.1a	E \flat	E \flat – G $_7$ – C – F $_7$ –	Vi1+Vi2
115		B \flat	Cm/E \flat – C $_7$ /E – F $_7$	
117	M1.1a		(F $_7$ – B \flat – E $_o7$ – F – F $_7$)/F – F $_7$	retrans, $\overline{P}_D(f)$
131	M1.1a	B \flat	B \flat F/A – B \flat – F	Recap, Gr 1 , Vi1+2
137	M1.1a'		F Cm/E \flat – F $_7$ –	Vc+Va
142	M1.1b		\Re (B \flat – B \flat_7 – E \flat – F $_7$)B \flat – B \flat	$\overline{P}_T(bb)$
151	M1.1.b'		F $_7$ – B \flat – D $_7$ /F \sharp –	$\Sigma(cm<)$, climax
154	\vdots		Gm – B $_o7$ – Cm/E \flat – E $_o7$ –	
156	\vdots		Fm – A $_o7$ – B \flat m/D \flat – D $_o7$ –	
158	\perp		E \flat – E \flat /G – Cm/E \flat – C $_7$ –	

Table 4.11: Mozart, String Quartet in in B \flat Major No. 22 KV 589, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
161	M1.2	B \flat	$F - F_7 - B\flat - \dots - F_7 - \dots -$	Gr 1/Th 2 , Va, $\bar{P}_D(f)$
173	M1.2'		$B\flat/F - B_{\circ 7}/D - C^m/E\flat -$	
176	\perp		$E_{\circ 7} - B\flat/F - F_7 -$	
179	M2.1		$B\flat - C^m/E\flat - \dots -$	Gr 2 , Vi1
187	M2.1		$F - B\flat E\flat - F_7 - B\flat/D -$	Va
193	\perp		$F_7/A - B\flat - C^m/E\flat - B\flat/F - F -$	
195			$F - E\flat - B\flat/F - F_7 -$	Coda , imit, climax
198	M1.1a		$B\flat D_7 \overset{d}{-} E\flat - B\flat_7 - E\flat - G_7$	
202	\perp		$C_7 - F_7 - B\flat_7 \overset{d}{-} C^m_7/E\flat - B\flat/F - F_7 -$	
204			$\Re(B\flat - A_{\emptyset 7})/B\flat - B\flat$	(208 m.)

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4.3.3 Mvt. 3 Menuetto moderato

Form: menuet and trio form, each with ABA Coda structure. The menuet main theme has a regular M1(abab') period structure, the secondary theme has M2(aab) sentence structure. Characteristic is the rapid (typically single measure) juxtaposition of forte-piano dynamic contrast. The trio theme M3 also has sentence structure, M4 is another period. The trio **B** section has a motif in the lower three parts, answered by the lead violin. The detailed analysis is shown in Table 4.12.

4.3.4 Mvt. 4 Allegro assai

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Table 4.12: Mozart, String Quartet in in B♭ Major No. 22 KV 589, Mvt. 3 Menuetto moderato

m	M	R	H	Comment
Menuet				
1	M1	B♭	: B♭ D ₇ /F _♯ – G – Cm ₇ /G – D _o – E♭	A ₁ , ab): Vi1
5	⋮		Cm/E♭ F _{♯o7} – Gm–	a)
7	⊥		Cm ₇ /E♭ – B♭ ₄ ⁶ – F ₇ – B♭ :	b'), cad
9	M2		: ℞(F ₇ – B♭)	B , aab): Vi1, Vc arp ↗
13			E♭ – B♭ – Cm – Gm–	Va 16th arp ↗
15			Cm/E♭ – C ₇ /E – F – F ₇ – A – B♭ – F ₇ –	
19	M1		B♭ D ₇ /F _♯ ^d – Cm ₇ /G – B♭ ₇ /F – E♭	A ₂ , ab): Vi1 varied
23	⋮		Cm/E♭ – F ₇ /A–	a)
25	⊥		B♭ ₇ /D – E♭ – Cm/E♭ – B♭/F–	b')
28	M1'		Cm/E♭ – F ₇ /C – B♭/D – E♭ – B♭/F – B♭ ₇ –	Coda , a-motif,
31	⊥		B♭/D – F ₇ /C – B♭/D – E♭–	call-and-response
34			B♭/F – F _{♯o7} – Gm – B♭/D–	
36			Cm ₇ /E♭ – F ₇ – B♭ :	cad (37 m.)
Trio				
1	M3	E♭	: ℞(E♭ – B♭ ₇ /D) – E♭ – G ₇ – Cm ₇ – F ₇ –	A aab): Vi1
10			Cm ₇ /E♭ – Cm ₇ Cm ₇ /E♭–	$\overline{P}(c-eb)$, [\overline{S}^6]
14			B♭/F F ₇ – B♭ – F ₇ /A – B♭ – F ₇ – B♭ :	
23	M4		: ℞(B♭ – A _{o7} – B♭)	B , Vi2+Va+Vc motif
27	⋮		B♭ – A♭ ₇ – B♭m – A♭ ₇ ⁹ /G♭–	Σ(cm<)
29	⊥		D♭/F – E♭m ₇ /G♭ – A♭ ₇	
32	M4		G/B – Cm/E♭ – G/B G ₇ /F	Vi2+Vc
36	M4		B♭ ₇ /F – F _{o7} – B♭ ₇ /F – F _{o7} /E♭ – B♭ ₇ /D–	
40	M3		℞(E♭ – B♭ ₇ /D)–	A , aa): Vi1
44	⊥		E♭ – C ₇ – Fm ₇ – B♭ ₇ – E♭	b)
49			Fm ₇ /A♭ →	$\overline{P}(f)$, [\overline{S}^6], climax
53			F ₇ ⁹ /A – E♭/B♭ B♭ ₇ – E♭/B♭	$P_m^i(\searrow)$, $\overline{P}_D(bb)$
61			E♭/B♭ – B _{o7} – Cm–	$P_B(\nearrow)$
63			B♭/D – Cm ₇ /E♭ – B♭ ₇ /D – E♭–	
65			B♭ – A _{o7} – B♭ ₇ – E♭ :	cad (66 m.)

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4.3.5 Key relationship overview

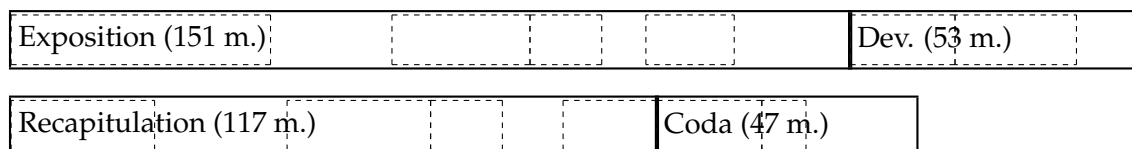
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4.4 String Quintet in C Major KV 515 (1787)

Source: [38]. An overview of the formal analysis is shown in Fig. 4.5. Note the length of the outer movements, in particular the closing rondo.

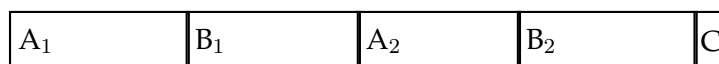
Mvt. 1 Allegro: sonata form ($C, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 368 m.)



Mvt. 2 Menuetto – Allegretto: menuet and trio form ($C, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 48+66=114 m.)



Mvt. 3 Andante: binary ABAB Coda form ($F, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 128 m.)



Mvt. 4 Allegro: rondo form ($C, \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 539 m.)

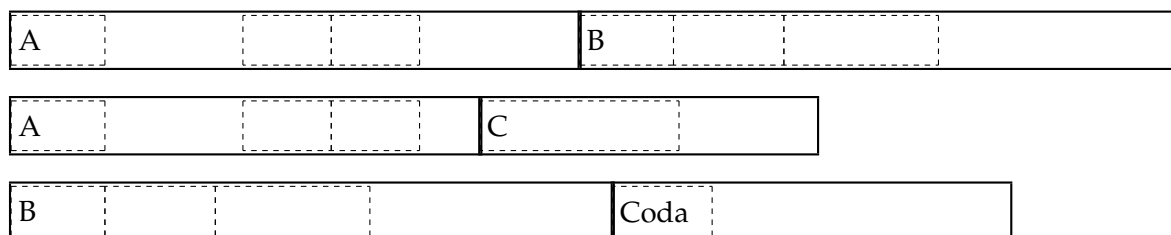


Figure 4.5: Mozart, String Quintet in C Major KV 515

4.4.1 Mvt. 1 Allegro

Form: sonata form. The **Exposition** first group main theme has M1(aab) (4 + 4 + 10 m.) sentence structure, over a steady 8th note background. Each motif has a *call-and-response* character, with an ascending arpeggio in the cello answered by an upward leap plus appoggiatura motif in the first violin. In the second statement the roles are reversed: arpeggio in 1st violin is answered by the cello.

The transition to the second theme group contains an extended 8th note theme with two components: a neighbouring note motif Mn and an alternating upward-downward motif Ma. Both these will be used as a background to the second group theme, and in the **Development** and **Coda**. The analysis is shown in Table 4.13 to 4.15.

4.4.2 Mvt. 2 Menuetto Allegretto

This section is included in the full version of the book.

Table 4.13: Mozart, String Quintet in C Major KV 515, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1	C	: C - ... - G ₇ /D - ... - G ₇ /B-	Exp, Gr 1 aa): Vc-Vi1
9	:		C - ... - C [#] _{o7} - Dm/F-	b)
16	:		G ₇ /F - C/E - F - C ⁶ ₄ - G [#] _{o7} - Am	
18	⊥		Dm/F - C/G - G ₇ /F - C/E - G	halfcad
21	M1	Cm	Cm - ... - G ₇ /B - G ₇ /D-	2nd st, aa): Vi1-Vc
29	:		G ₇ - C [#] _{o7} - ... -	a') imit Vc-Vi1
34	:		A ₇ /E - D ^{b9} ₇ /F [#] - G ₇ /D - C ₇ /E-	Seq(2×2m;R ₋₇)
38	:	C	℞(F - C) - D ^b /A ^b - Fm/A ^b -	b'): Vi1, N ⁶ ₄
44	⊥		G ₇ ^d - Am - Dm/F - Dm - G ₇ ^d -	cad
46	Mt ₁		Am - Fm - ℞(D ^b /A ^b - A ^b ₇)-	a): 4pt imit, Neap cad
52	⊥		F ^{b9} ₇ /A - F [#] _{o7} /C - A ^b ₇ - C ⁶ ₄ - G ₇ -	b)
57			C - A ₇ - Dm - C ₇ -	trans
59			F - Dm - C ⁶ ₄ - G ₇ - C - A ₇ -	Σ(cm<)
61			Dm - C ₇ - F - E ₇ -	
63			Am - G ₇ - C - F [#] m - B ₇ -	climax
65			E - Em - A ₇ - D - Dm - G ₇ -	Seq(3×1m;R ₋₇)
67			C - Am/C - A ₇ /C [#] -	
69	M1	D	D - ... - A ₇ /C [#] - A ₇ /E-	aa): Vi1-Vc
77	⊥		D - C [#] _o /E - D - A ₇ -	a'): imit Vc→Vi1, clim
81	Mna	G	D - D ₇ - ℞(G - D ₇)-	trans, Vi1
90	:		G - C - D ₇ /F [#] -	
92	⊥		G - Am/C - G ⁶ ₄ - D-	cad
94	M2/a	G	℞(G - D ₇) - G - C - D ₇ -	Gr 2 aa): (Vi1+2)/(Va1+2)
98	Ma		G - D [#] _{o7} - Em - G [#] _o -	imit Vi-Va, Seq(3×2m;R ₇)
100	:		Am - C [#] _o - D ₇ - F [#] _o -	
102	⊥		G - D [#] _o - Em - G/B - C - C [#] _{o7} -	
107			℞(G ⁶ ₄ - C [#] _{o7} - D ₇)-	
113			D - A/C [#] - D ^{b9} ₇ -	Σ(cm>), cad
115	Mt ₂		G - G/B - C - A ₇ /C [#] -	P _B (↗)
117	:		D - D ₇ /F [#] - G - G ⁶ ₄ - D ₇ -	cad
119	:		G - G ⁺ /B - C - A ₇ /C [#] -P _B (↗)	
121	:		D - D ₇ /F [#] - G - D ^{b9} ₇ /F [#] -	cad
123	:		G - D ₇ - G - ... - G/B-	climax, Σ(cm<)
127	:		C/E - G ⁶ ₄ - D - G	
129	⊥		G/B - C/E - G ⁶ ₄ - D ₇ -	cad

Table 4.14: Mozart, String Quintet in C Major KV 515, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
131	Mn		$\Re(G - C)/G - \Re(F\sharp_7 - G)/G-$	trans, Vi, $\bar{P}_T(g)$
143	⋮		$G - Am_7 - G/B - \dots -$	imit
148	⊥		$C - \dots - G_7- : $	climax
152	M1		$C\sharp_{\circ 7} - \dots - B\flat/F - \dots -$	Dev , aa): Vc-Vi1
160	⋮		$D_7/F\sharp - \dots - D_7^{b9}/C - C/G - \dots -$	a)
167	⊥		$E_7/G\sharp - A - Am - E_7-$	b)
171	Mn	Am	$Am - Dm/A - E_7/G\sharp - Am/C-$	Seq(5 × 3m; R ₅),
174	⋮	Dm	$A_7^{b9} - Gm - A_7^{b9} - Dm$	imit Vc→Vi1,
177	⋮	Gm	$Cm - A_{\emptyset 7} - D_7^{b9} - Gm$	rapid modul
180	⋮	Cm	$Fm - D_{\emptyset 7} - B_{\circ 7}/F - Cm/E\flat$	
183	⋮	Fm	$B\flat m_7 - G_{\emptyset 7}/D\flat - C_7^{b9} - Fm$	
185	⋮	Ab	$B\flat_7 - E\flat - Ab$	
189	⊥	Cm	$D_{\emptyset 7} - G_7 - Cm - C_7/B\flat - Fm/Ab-$	
193	Ma		$G - G_7 - \Re(Cm/G - D_7/F\sharp - G)-$	Vi1
197	M2/a	G	$\Re(G_7 - Cm)/G - D_7-$	$\bar{P}_D(g)$
201	Ma'		$G - Am_7/C - G_7/D - C/E-$	retrans, Vc
203	⊥		$G_7/D - D_7/A - G - Am/E - G_7/D-$	
205	M1	C	$C - \dots - G_7 - \dots -$	Rec , Gr 1, aa): Vc-Vi1
214	⋮		$C\sharp_{\circ 7} - \dots -$	
219	⋮		$D_7^{b9}/F\sharp - G_7^{b9}/D - C_7^{b9}/E-$	a'): imit Vc-Vi1
222	⋮		$\Re(F - C) - D\flat/Ab - Fm/Ab-$	b): VI1
228	⊥		$G_7 \overset{d}{-} Am - Dm - G_7-$	cad
230	Mt ₁	Am	$Am - C\sharp/G\sharp - G\sharp_7-$	a): 4pt imit
234	⋮		$C\sharp m/G\sharp - E_7 - Am - C_7/G-$	b):
238	⊥		$Dm_7/F - D_7^{b5/b9}/Ab-$	
240		C	$C/G - G_7 - C - A_7-$	climax, cad
243			$Dm - C_7 - F - Dm - C_4^6 - G_7-$	cad
245			$C - A_7 - Dm - C_7-$	trans
247			$F - D - A_7^{b9}/C\sharp - Dm/A - D_7/C-$	$\Sigma(\text{cm} <)$, clim
249			$G/B - D\sharp_{\circ 7} - Bm - E_7 - A - D_7-$	Seq(3 × 1m; R ₋₇)
252			$G - C_7 - F - C\sharp_{\circ} - Dm/F - D_7/F\sharp-$	

Table 4.15: Mozart, String Quintet in C Major KV 515, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
255	M1	G	$G - \dots - D_7/F\sharp - \dots - D_7/C-$	aa): Vi1-Vc
263	\perp		$G/B - D_7/A - G - D_7 - G_7-$	a'): imit Vc \rightarrow Vi1, clim
268	Mna		$G_7 - G_7^{b9} - \Re(C - G_7)/C-$	$\overline{P}_T(c)$
277	\vdots		$C - C_7/E - F - G_7/B-$	
279	\perp		$C - F - C_4^6 - G_7-$	
281	M2/a	C	$\Re(C - G_7) - C - C_7-$	Gr 2 aa): (Vi1+2)/(Va1+2)
287	\perp		$F - F\sharp_o - G$	
288	Ma		$C - G\sharp_o - Am - C\sharp_o$	imit Vi-Va, Seq(3 \times 2m; R_7)
290	\vdots		$Dm - F\sharp_o - G_7-$	
292	\perp		$C - G\sharp_o - Am - C/E - F - F\sharp_{07}-$	
294			$\Re(C/G - F\sharp_o - G_7)-$	
298			$C_4^6 - G_7 - C-$	Vi1+2
302			$Cm_4^6 - G - D_7/F\sharp - G_7-$	
305	Mt ₂		$C - C/E - F - D_7/F\sharp-$	$P_B(\nearrow)$
307	\vdots		$G - G_7/B - C - G_7-$	cad
309	\vdots		$C - C^+/E - F - D_7/F\sharp-$	$P_B(\nearrow)$
311	\vdots		$G - G_7/B - C - G_7^{b9}/B-$	cad
313	\vdots		$C - G_7/B - C - \dots - C/E-$	climax, $\Sigma(\text{cm} <)$
317	\vdots		$F/A - C_4^6 - G_7-$	cad
318	\perp		$C - C/E - F/A - D_7^{b9}/F\sharp-$	
322	Mn	C	$\Re(C - G)/G - (C - D_7/F\sharp)/G-$	Coda , 4pt imit, $\overline{P}_D(g)$
329	\vdots		$G - D_7^{b9}/C - G_7/B-$	
331	\perp		$C/E - Em - Am - Dm_7 - G_7 - C-$	climax
335	Ma		$F - \dots - D_7/F\sharp - E_7/G\sharp - F_7/A-$	Vi1, $P_B(\nearrow)$
338	\perp		$G_7/F - C_7 \overset{d}{=} Dm_7/F - D_7^{b9}/F\sharp-$	
341	M2/a		$\Re(C - G_7)/G \overset{d}{-}$	Vi/Va, climax
345	\vdots		$Am - E_7^{b9} - Am - A_7-$	
347	\perp		$Dm - A_7^{b9} - Dm_7/F-$	
349	Ma		$C/G - \dots - G_7-$	Vc
353	Mn		$C - C_7 - \Re(F - C)/C-$	Vi, $\overline{P}_T(c)$
360	\perp		$\Re(G_7 - C)/C - C$	closing cad (368 m.)

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4.4.3 Mvt. 3 Andante

Form: ABAB Coda, binary form. The **A** section has a throughcomposed melody M1, that may be spilt into a number of segments: 12 + 8 + 11 m. The setting (lead part, type of background, rhythmical) is different for each segment. In the **B** section we may discern two melodies: M2(8 + 8 m.) and the much embellished M3(8 + 8 m.) with its syncopated background. The instruments are changing roles frequently. The analysis is shown in Table 4.16 and 4.17.

4.4.4 Mvt. 4 Allegro

This section is included in the full version of the book.

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Table 4.16: Mozart, String Quintet in C Major KV 515, Mvt. 3 Andante

m	M	R	H	Comment
1	M1	F	$F - B\flat - C_7 - F$	A, Vi1+2 par 3rds
5	⋮		$\Re(Gm_7 - C - F) - Gm/B\flat - F_4^6 - C_7 -^d$	Va answers
8	⋮		$Dm - C_7 - F/A-$	$P_m^i(\nearrow)$
10	⋮		$C_7/E - F - B\flat - F_4^6 - C-$	cad
12	⋮		$F - Gm_7/B\flat - C_7 - F - C_7 - F$	Vi1-Va1 dialog, $\bar{P}_D(c)$
17	⋮		$\Re(F/A - C_7/B\flat) - F/A - Gm - C_7-$	
21	⋮		$F - C_7 - F-$	Vi1-Va1 dialog, $\bar{P}_D(c)$
25	⋮		$C_7^{b9}/E - F - B_{o7}/D - C/E-$	Seq($2 \times 2m; R_{-7}$)
29	⋮		$Am - G_4^6 - D_7 - G - C_7 - F$	climax
31	⊥		$Dm/F - C_4^6 - G_7-$	cad
32	M2	C	$C - G_7 - C - G_7 -^d Am - Dm/F-$	B, Vi1
36	⋮		$G - D_7 - G - G_7 - C_7 - F - B_{o7} - C - G-$	
40	⋮		$\Re(G_7 - C) - F-$	Vc, 5pt ctp
44	⋮		$G - D_7 - G - C_7 - F - B_{o-}$	Va1
47	⊥		$C - Dm/F - C_4^6 - G_7 -^d$	cad
48	M3		$D_7/A - G - E_7/G_{\sharp}^{\dagger} - Am - C/E - Dm/F-$	Vi1 emb, sync
50	⊥		$C_4^6 - G_7 -^d$	
51	M3		$D_7/A - G - E_7/G_{\sharp}^{\dagger} - Am - C/E - Dm/F-$	Va1 emb
53	⊥		$C_4^6 - \dots - F - G_7-$	
56			$(C - Dm_7 - B_{o-} - C_7 - F - Gm_7)/C-$	retrans, $\bar{P}_D(c)$
60			$C_7 - \dots-$	Vi1
63	M1	F	$F - B\flat - C_7 - F$	A, Vi1+2 par 3rds
67	⋮		$\Re(Gm_7 - C - F) - Gm/B\flat - F_4^6 - C_7 -^d$	Va answers
70	⋮		$Dm - C_7 - F/A-$	$P_m^i(\nearrow)$
72	⋮		$C_7/E - F - B\flat - F_4^6 - C-$	cad
74	⋮		$F - Gm_7/B\flat - C_7 - F - C_7 - F$	Vi1-Va1 dialog, $\bar{P}_D(c)$
79	⋮		$\Re(F/A - C_7/B\flat) - F/A - Gm - C_7-$	
83	⋮	Fm	$F - C_7 - Fm-$	Vi1-Va1 dialog, $\bar{P}_D(c)$
87	⋮		$F_7^{b9}/E\flat - B\flat m/D\flat-$	Seq($2 \times 2m; R_{-7}$)
89	⊥		$G_7^{b9}/D - C/E - Dm - C_4^6 - G_7-$	climax, cad

Table 4.17: Mozart, String Quintet in C Major KV 515, Mvt. 3 Andante (cont'd)

m	M	R	H	Comment
92	M2	<i>F</i>	$\Re(C_7 - F) - C_7 \overset{d}{-} Dm - Gm/B\flat -$	B , Vi1
96	:		$C - G_7 - C - C_7 - F - B\flat - E_{\emptyset 7} -$	
99	:		$F - Gm_7/B\flat - F_4^6 - C_7 -$	cad
100	:		$\Re(F - C_7) \overset{d}{-} Dm - Gm - C - G_7 -$	Vc, 5pt ctp
105	:		$C - Fm_7 - B\flat - C_7 -$	Va1
107	⊥		$F - Gm_7/B\flat - F_4^6 - C_7 \overset{d}{-}$	cad
108	M3		$G_7/D - C - A_7^{b9}/C_7^\sharp - Dm - F/A - Gm/B\flat -$	Vi emb, sync
110	⊥		$F_4^6 - C_7 \overset{d}{-}$	
111	M3		$G_7/D - C - A_7^{b9}/C_7^\sharp - Dm - F/A - Gm/B\flat -$	Va1 emb
113	⊥		$F_4^6 - \dots - Gm_7 - C_7 \overset{d}{-}$	climax
118			$Dm - C_4^6 - G_7 - C - F_7 - Gm/B\flat -$	
120			$F_4^6 - C_7/B\flat -$	
121			$F/A - C_7/E - F - B\flat - F_4^6 - C_7 -$	trans
124			$F - B\flat/F - F - C_7 -$	Coda , Va1 emb
126			$F - \dots - C_7 - F$	Va1-Vi1 (128 m.)

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4.4.5 Key relationship overview

The key relationship diagram of the string quintet KV 515 is shown in Fig. 4.6. The opening Allegro sonata form starts with the regular key pattern: main theme in the tonic major key C , secondary group in the dominant key G . The unique feature here is that the second statement of this theme is in parallel minor Cm (1). The development opens in the relative minor key Am (3), before modulating through a long sequence $Am \rightarrow Fm$ (3–5), and remaining in the subdominant area for a while. The recapitulation alternates once more to the relative minor key Am (8), before closing through the dominant.

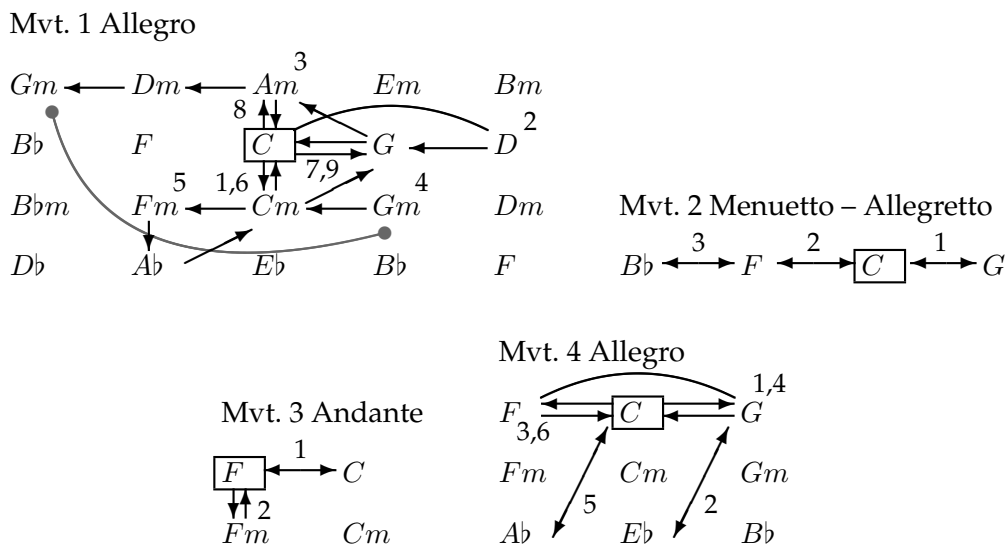


Figure 4.6: Mozart, String Quintet in C Major KV 515, key relationship diagram

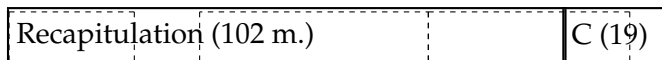
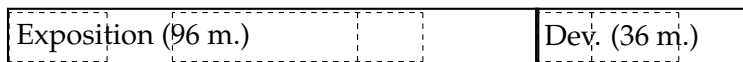
The menuet is in the tonic major key C and alternates with the dominant key G (1) in the **B** section. The trio is in the subdominant key F and alternates with its dominant key C (2) and its subdominant key Bb (3). The slow third movement also has a limited key compass, with both **A** sections in the tonic key F , and the **B** section in the dominant key C (1). The closing **A** section sidesteps into the parallel minor key Fm (2).

The closing rondo hardly modulates and has different keys for each section: the **A** sections remain in the tonic key C major, the **C** section is in the subdominant key F . There is symmetry in both **B** sections: the first is in the dominant key G , alternating with its lowered submediant major key $Eb = bVI$ (2), the second has a similar movement $C - Ab - C$ (5). The coda has a brief segment in the subdominant F (6).

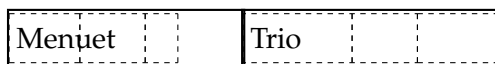
4.5 String Quintet in G Minor KV 516 (1787)

Source: [38]. An overview of the formal analysis is shown in Fig. 4.7. Note the relative short development section in the opening sonata form movement. In the binary form slow adagio movement (Mvt. 3) the **B** sections are significantly shorter than the **A** sections.

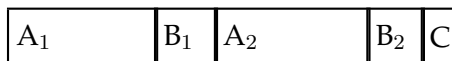
Mvt. 1 Allegro: sonata form ($Gm, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right], 254 \text{ m.}$)



Mvt. 2 Minuetto – Allegretto: menuet and trio form ($Gm, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right], 43+47=90 \text{ m.}$)



Mvt. 3 Adagio ma non troppo: binary ABAB Coda form ($Eb, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right], 82 \text{ m.}$)



Mvt. 4 Adagio - Allegro: introduction - rondo form ($Gm - G, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] - \left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right], 38+298 \text{ m.}$)

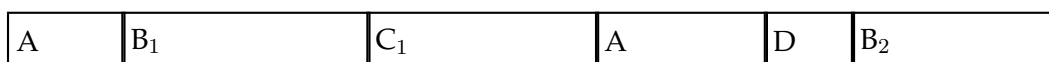
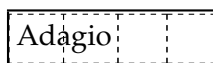


Figure 4.7: Mozart, String Quintet in G Minor KV 516

4.5.1 Mvt. 1 Allegro

Form: sonata form. The formal analysis is shown in Table 4.18 to 4.20. The **Exposition** main theme has an M1(aba'b') period structure. The a-phrase is an upward arpeggio *Gm* chord ($d - g - b\flat - d - d - d$), followed by a chromatic descent ($g - f\sharp - f - e\flat - eb$). The second a'-motif is the melodic inversion of the first: a'=I(a). These two elements, the arpeggio chord (upward and inverted) and the chromatic descent, return in many transitions. The second group remains in the tonic minor key with theme M2.1, until the second theme M2.2, when the relative major *Bb* enters. Both themes have the same rhythmical and M(aab) sentence structure. However, melody M2.1 has more downward stepwise motion, while M2.2 opens with another downward arpeggio.

Characteristic are the strong dynamic contrasts: accented tutti notes, forte measures followed by piano playing (no gradual changes). Also there are many irregular phrases (odd numbers of measures, extending the tail of a melody). Most of the climaxes are in the transitory sections. The **Development** is relatively short, with a number of sequences featuring imitation. When the main theme returns in the **Recapitulation**, there is a short secondary development in the form of a sequence and a stretto imitation.

The **Coda** presents both themes once more: M1 as a stretto imitation from the highest to the lowest voice and a closing repeated statement of M2.1.

4.5.2 Mvt. 2 Minuetto

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Table 4.18: Mozart, String Quintet in G Minor KV 516, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1	Gm	$Gm - F\sharp_6/A - Fm/Ab - C/G - Eb/G-$	Exp, Gr 1 (a): Vi1, [\bar{S}^6]
3	:		$D_7^{b9}/F\sharp - Gm - D_7^{b9} - A_7^{b9}/C\sharp - D_7/C-$	(b)
5	:		$Gm/Bb - D_7^{b9}/A - D_7 \overset{d}{-}$	a'=I(a)
7	\perp		$Eb - Cm/Eb - D_7^{b9}$	(b')
9	M1		$Gm - F\sharp_6/A - Fm/Ab - C/G - Eb/G-$	2nd stat, (a): Va1, [\bar{S}^6]
11	:		$D_7^{b9}/F\sharp - Gm - D_7^{b9} - A_7^{b9}/C\sharp - D_7/C-$	(b)
13	:		$Gm/Bb - Ab/C - G_7^{b9}/D-$	(a'), N^6
15	:		$Cm/Eb - C_7^{b9}/E \overset{d}{-}$	$P_B(\nearrow)$
16	:		$Dm/F - D_7/F\sharp - Gm - D_7^{b9}/A-$	
17	\perp		$Gm - A_6 - Gm_4^6 - D_7$	(b') cad
18	M1'		$A_7^{b9} - D_7^{b9} -$	trans, (a): Vi1+Vi2
20			$Gm - A_7^{b9}/G - D_7^{b9}/F\sharp -$	Seq($5 \times R_5$), $P_B^i(\searrow)$
21			$G_7^{b9}/F - C_7^{b9}/E - F_7^{b9}/Eb - Bb/D-$	
23			$Ab/C - Gm_4^6 - D_7$	N^6 , climax, cad
24			$Gm - Bb_7/D - Eb - Bb_7$	
26	M1'		$Eb - A_7^{b9}/C\sharp - Gm_4^6 - D_7 - Gm$	imit: Vc-Vi1, cad
30	M2.1		$Gm - D_7^{b9} - Gm$	Gr 2 (aab): Vi1
34	M2.1		$Gm - C_7^{b9}/G - F_{7sus4} - F_7 -$	(aab')
37	\perp	Bb	$\Re(Bb - C_7^{b9}/E - F_7) - Bb$	
40	M2.1'		$C_7/G - Bb_4^6 - F - C_7 - C_7^{b9}$	trans, (b): Vi1
46	M2.1'		$F_7^{b9} - F_7/Eb$	(b): Vc
49	M2.2		$Bb/D - G_7 - Cm - Bb_7 -$	(aaba): Vi1
53	\perp		$Eb - Bb - Cm/Eb - Bb_4^6 - F_7 -$	(b), cad
56	M2.2		$Bb/D - G_7 - Cm - Bb_7 -$	stretto imit, (aab): Va1-Vi1
59	\perp		$Eb - C_7^{b9}/E - Bb_4^6 - F_7 -$	climax, cad
64	M1'		$\Re(Bb - F_7) -$	final stat, imit (aa'): Vc-Vi2
68	:		$Bb - D_7/F\sharp - Gm - Bb_7/D -$	Seq($3 \times 1m; R_3$)
70	\perp		$Eb - F_7/A - Bb - Eb - Bb_4^6 - F_7/A -$	cad, 16ths
72	M1'		$\Re(Bb - F_7) -$	imit (aa'): Vi2-Va1, climax
76			$Bb - D_7/F\sharp - Gm - Bb_7/D -$	trans, Vi1+Vi2
78			$Eb - Ebm - F_7/A - Bb - \dots -$	Vi1, triplets
81			$Cm_7/Eb - C_7^{b9}/G - Bb_4^6 - F_7 -$	
85	M1'		$Bb - Eb/G - Bb_4^6 - F_7 -$	closing stat, (aa'): Vi1
88	M1'		$Bb - Bb_7/Ab - Eb/G - Ebm/Gb -$	imit (aa'): Vi1-Va1
90	\perp		$Bb_4^6 - F_7 - \Re(Bb - F_7^{b9}) -$	
93			$Bb - D_7/A \overset{d}{-} Cm/G - D_7/F\sharp - : $	$P_B(\searrow)$

Table 4.19: Mozart, String Quintet in G Minor KV 516, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
95			$G_7/F - Cm/E\flat - G_7^{b9}/B -^d$	trans
97	M1'	<i>Cm</i>	$Ab - Eb_7 - Ab - C_7^{b9}/E -$	Dev , Vc, Seq(3×2m;R ₃)
99	M1'		$Fm - C_7^{b9} - Fm - Ab_7/C -$	Vc
101	M1'		$D\flat - \dots - D\flat_7 - B\flat_7^{b9} -$	
107	M2.1	<i>Ebm</i>	$Ebm - \dots - B\flat_7^{b9} - Eb_7^{b9} - C_7 -$	Vi1, Seq(3×4m;R ₇)
111	M2.1	<i>Fm</i>	$Fm - \dots - G_{\emptyset 7}/B\flat - C_7 - D_7^{b9}/F\sharp -$	Vc
115	M2.1	<i>Gm</i>	$Gm - \dots - D_7^{b9} - G_7^{b9} -$	Va1, Seq(5×1m;R ₅)
119	⊥		$C_7^{b9} - F_7^{b9} - B\flat_7^{b9} - Eb_7^{b9} = A_7 -$	
123	M2.1'		$D_7^{b9} -$	imit: Va1-Vi2-Vi1, clim
124	⋮		$Gm - Eb - Cm_7 - A_{\circ}/C - A_7^{b9}/C\sharp -$	
125	⋮		$\Re(D - C_{\sharp 0 7}^{\sharp})/D -$	retrans, $\Sigma(\text{cm} >)$, $\bar{P}_D(d)$
127	⋮		$(D - B_{\circ 7} - Cm - F_7)/D -$	
130	⊥		$(B\flat - F_7^{b9} = D_7^{b9} - Gm - D_7)/D$	(ped)
133	M1	<i>Gm</i>	$Gm - F_{\sharp 0}/A - Fm/Ab - C/G - Eb/G -$	Rec, Gr 1 (a) : Vi1, [\bar{S}^6]
135	⋮		$D_7^{b9}/F\sharp - Gm - D_7^{b9} - A_7^{b9}/C\sharp - D_7/C -$	(b)
137	⋮		$Gm/B\flat - D_7^{b9}/A - D_7 -^d$	a'=I(a)
139	⊥		$E\flat - Cm/E\flat - D_7^{b9}$	(b')
141	M1		$Gm - F_{\sharp 0}/A - Fm/Ab - C/G - Eb/G -$	(a): Va1, Seq(3×4m;R ₅)
143	⋮		$D_7^{b9}/F\sharp - Gm - D_{\circ}/F - Cm/E\flat$	(b): Va1, 2nd dev
144	⊥		$D_{\emptyset 7} - G_7 -$	(b): Vi2
145	M1		$Cm - Ab/C - G/B - G_{\circ}/B\flat - D_7/A -$	(a): Vc
147	⊥		$G_7^{b9} - C_7 - G_{\emptyset 7} - C_7^{b9}$	imit (b): Vc-Va2
149	M1		$Fm - F_7/A - B\flat - B\flat_7/D -$	stretto imit (a/b): tutti
151	⋮		$E\flat - Ab - D\flat -$	Seq(3×1m;R ₅)
154	⊥		$G_7^{b9} - Cm - Gm/B\flat -$	
156	M1'		$A_7^{b9} - D_7^{b9}$	trans, (a): Vi1+Vi2
158			$Gm - A_7^{b9}/G - D_7^{b9}/F\sharp -$	Seq(5×R ₅), $P_B^i(\searrow)$
159			$G_7^{b9}/F - C_7^{b9}/E - F_7^{b9}/E\flat - B\flat/D -$	
161			$Ab/C - Gm_4^6 - D_7$	N^6 , climax, cad
162			$Gm - B\flat_7/D - E\flat - B\flat_7$	16ths
164	M1'		$E\flat - A_7^{b9}/C\sharp - Gm_4^6 - D_7 - Gm$	imit (a): Vc-Vi1, cad

Table 4.20: Mozart, String Quintet in G Minor KV 516, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
168	M2.1		$Gm - D_7^{b9} - Gm$	Gr 2 (aab): Vi1
172	M2.1	Cm	$Cm - G_7^{b9} - Cm$	(aab')
176	M2.1'		$Cm/Eb - A_{07}/Eb - A_7^{b5}/Eb - Gm_4^6 - D-$	trans
179	M2.1'		$A_7^{b9} - \dots - D_7^{b9} - D_7/C-$	imit (b): Vi1-Vc
185	M2.2	Gm	$Gm/Bb - G/B - Ab/C-$	(aab): Vi1, $P_B^i(\nearrow)$
188	⋮		$G_7^{b9} - D - Cm/Eb - A_7^{b9}/E$	(ab)
191	⊥		$D_7/F\sharp - Gm - A_{07}/C - Gm_4^6 - D_7/C-$	cad
193	M2.2		$Gm/Bb - G/B - Ab/C - F_7^{b9}/C-$	imit, (aab): Va1-Vi1
195	⋮		$Bbm/Db - Bb_7^{b9}/D -$	$P_B^i(\nearrow)$
197	⊥		$Cm/Eb - C_7^{b9}/E - Gm_4^6 - D_7-$	climax, cad
201	M1		$\Re(Gm - D_7)-$	imit (aa'): Vc-Vi2
205			$Gm - D_7 - E_b - G_7/B-$	trans, Seq(3×1m;R ₃)
207			$Cm - D_7/F\sharp-$	
208			$Gm - A_{07}/C - Gm_4^6 - D_7-$	cad
210	M1'		$\Re(Gm - D_7)-$	imit (aa'): Vi2-Va1, clim
213			$Gm - D_7 - E_b - G_7/B-$	trans, Seq(3×1m;R ₃)
215			$C - Cm - D_7/F\sharp-$	
216			$Gm - \dots -$	Vi1, triplets
218			$A_{07}/C - A_7^{b9}/E - Gm_4^6 - D_7-$	$P_B^i(\nearrow)$, cad
222	M1'		$Gm - Cm/Eb - -Gm_4^6 - D_7-$	(aa'): Vi1, climax
225	M1'		$Gm - G_7/F - C/E - A_7^{b5}/Eb-$	imit (aa'): Vi1-Va1
227	⋮		$Gm_4^6 - D_7 - \Re(Gm - F_{\sharp o7})-$	
230	⊥		$Gm - G_7 - F - Cm/Eb - G_7/B- : $	cad
232			$Cm - C_7/Bb - F/A - D_7^{b5/b9}/Ab$	trans, $P_B^i(\searrow)$
234			$Cm/G - D_7/F\sharp-$	
235	M1	Gm	$Gm - D_7/A - F/A - C/G - Cm/G-$	Coda , stretto imit
237	⋮		$D_7/F\sharp - E_7^{b9}/F - A_7^{b9}/E - A_7^{b5}/Eb-$	climax, $P_B^i(\searrow)$
238	⋮		$D_7 - E_7^{b9}/D - A_7^{b9}/C\sharp - A_7^{b5}/G-$	
239	⋮		$D_7/F\sharp - E_7^{b9}/F - Em_7 - Cm/Eb-$	
240	⊥		$D_7 - E_b - Ab/C - Gm_4^6 - D_7-$	N^6 , cad
243	M2.1		$Gm - A_7^{b5}/Eb$	(aa): Vi1
245	⊥		$Gm/D - E_7/G\sharp - A_o - D_7/F\sharp-$	(b)
246	M2.1		$Gm - A_7^{b5/b9}/Eb - Gm/D - E_7 - A_o - D_7$	(aa): Vi1, $\bar{P}_D(d)$
249	M2.1		$\Re(Gm - D_7^{b9}) - Gm - D - Gm$	cad (254 m.)

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4.5.3 Mvt. 3 Adagio ma non troppo

Form: binary, ABAB form. The formal analysis is shown in Table 4.21 and 4.22.

Remarkable is the use of mutes (*con sordino*) in this slow, intimate movement. It is a harmonically very rich setting, with lots of passing chords. In the tutti phrases all parts are equally important. Occasionally there is a textural thinning, with solo instruments answering each other's calls; see the b-phrase of the opening melody M1, which has an M1(abb') structure.

The second theme M2(aaa'b) in the A₁ section, with its descending stepwise phrases in 8th note rhythm repeated at higher pitches, is in the dominant minor key (*Bbm*); in the latter half it is repeated in the tonic minor key. The same melodic curve returns in the B section theme M3, but now the steps occur in an appoggiature 16th note rhythm in major, and the melody is used in imitation (see the second statement).

Just before the coda, there is a brief sidestep towards the subdominant area *A^b*. The coda itself is a weird combination of snippets from both melodies M1 and M3, but in a rhythmically very condensed form.

4.5.4 Mvt. 4 Adagio - Allegro

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Table 4.21: Mozart, String Quintet in G Minor KV 516, Mvt. 3 Adagio ma non troppo

m	M	R	H	Comment
1	M1	$E\flat$	$E\flat - B\flat_7/D - E\flat/G - Fm/Ab - E\flat_4^6 - B\flat$	A ₁ , (a): tutti
3	⋮		$B\flat_7 - B\flat_7/D - Fm_7/E\flat - B\flat_7/D-$	
5	⋮		$\Re(A_{\emptyset 7} - B\flat) - D_7/C - G/B - D_7/F\sharp - G$	(b): imit Vi1-Vc
7	⋮		$(Fm - D_{\circ 7})/Ab - E\flat/G - F/C - B\flat_7/D - E\flat$	
8	⋮		$A_{\circ 7} - B\flat_7 - E\flat - Fm/Ab-$	climax, cad
9	⋮		$E\flat_4^6 - B\flat_7 \overset{d}{-} Cm - B\flat_7/D - E\flat_7/G-$	
11	⋮		$Fm/Ab - D_{\circ} - E\flat/G - Fm_7/C - D_{\circ 7} - E\flat$	(b'): imit tutti
12	⋮		$D_{\emptyset 7} - E\flat - A_{\circ}/C - B\flat_7 - E\flat - Fm/Ab$	climax, imit
13	⊥		$E\flat_4^6 - B\flat_7 - E\flat$	cad
14			$B\flat - A_{\circ 7} - F_7-$	trans
16			$F_7/A - E\flat/G - C\sharp_{\circ 7} - D - D_7 - Gm - E_{\circ}$	
18	M2	$B\flat m$	$F - (B\flat m - F)/B\flat$	(a):Vi1, $\overline{P}_T(bb)$
19	⋮		$(B\flat m - Fm - G\flat - B\flat m_7 - C_{\emptyset 7})/B\flat$	(a): Vi1, 16ths (ped)
20	⋮		$(\Re(A_{\circ 7} - B\flat m) - (A_{\circ 7} - G\flat - F_7 - B\flat m))/B\flat$	(a'): Vi1, climax (ped)
23	⋮		$C_{\emptyset 7}/E\flat - B\flat m/F - F_7 \overset{d}{-} G\flat - C\flat/E\flat-$	(b): Vi1, imit
25	⊥		$D\flat_7 - G\flat - F_7 - E_{\circ 7} - B\flat m_4^6 - C_{\circ} - F_7-$	climax, cad
27	M3	$B\flat$	$B\flat - D_7 - Gm/B\flat - G_7/B-$	B ₁ , Vi1 16th app, stacc
28	⋮		$Cm - C_7 - F - F_7/E\flat - B\flat/D - F_7/C-$	$P_B(\searrow)$
29	⊥		$B\flat - F/A \rightarrow Cm/E\flat - B\flat_4^6 - F_7-$	$[\overline{S}^6], P_B(\searrow)$, cad
30	M3		$B\flat - D_7 - Gm/B\flat - G_7-$	imit Va1-Vi2, leg arp
31	⋮		$Cm - C_7 - F - Cm_7 - Gm_7 - F_7-$	
32	⊥		$\Re(B\flat - A_{\circ 7}) - B\flat$	halfcad
33		$E\flat$	$E\flat - Cm/E\flat - B\flat_4^6 - F - B\flat - E\flat - B\flat/F-$	trans, tutti
35			$E\flat/G - Cm/E\flat - B\flat_4^6 - F_7 - B\flat - F_7-$	cad
36			$\Re(B\flat - F_7) - B\flat - A_{\circ 7} - B\flat - B\flat_7/D-$	cad
38	M1	$E\flat$	$E\flat - B\flat_7/D - E\flat/G - Fm/Ab - E\flat_4^6 - B\flat$	A ₂ , (a): tutti
40	⋮		$B\flat_7 - B\flat_7/D - Fm_7/E\flat - B\flat_7/D-$	
42	⋮		$\Re(A_{\emptyset 7} - B\flat) - D_7/C - G/B - D_7/F\sharp - G$	(b): imit Vi1-Vc
44	⋮		$(Fm - D_{\circ 7})/Ab - E\flat/G - F/C - B\flat_7/D - E\flat$	
45	⋮		$A_{\circ 7} - B\flat_7 - E\flat - Fm/Ab-$	climax, cad
46	⋮		$E\flat_4^6 - B\flat_7 \overset{d}{-} Cm - B\flat_7/D - E\flat_7/G-$	

Table 4.22: Mozart, String Quintet in G Minor KV 516, Mvt. 3 Adagio ma non troppo (cont'd)

m	M	R	H	Comment
48	∴		$Fm/Ab - D_o - Eb/G - Fm_7/C - D_{o7} - Eb$	(b'): imit tutti
49	∴		$D_{\emptyset 7} - Eb - A_o/C - -Bb_7 - Eb - Fm/Ab$	climax
50	⊥		$Eb_4^6 - Bb_7 - Eb$	cad
51			$Bbm_7 - Eb/Bb - C_7/G - Fm - Cm_7 -$	trans
53			$F/C - D_7/C - G/B - Cm - Cm_7 - A_o -$	
55	M2	Ebm	$Bb - (Ebm - F)/Eb$	(a): Vi1, $\bar{P}_T(eb)$
56	∴		$(Ebm - Bm - Cb - Ebm_7 - F_{\emptyset 7})/Eb$	(a): Vi1, 16ths (ped)
57	∴		$(\Re(D_{o7} - Ebm) -$	(a'): Vi1, climax (ped)
58	∴		$(D_{o7} - Cb - Bb_7 - Ebm))/Eb$	(ped)
60	∴		$F_{\emptyset 7}/Ab - Ebm/Bb - Bb_7 \overset{d}{-} Cb - Fb/Ab -$	(b): Vi1, imit
62	∴		$Gb_7 - Cb - B_7 - F_7^{b5/b9} - \dots -$	climax
65	⊥		$F_7^{b5/b9} - Eb_4^6 - Bb_7 -$	cad
66	M3	Eb	$Eb - G_7/D - Cm/Eb - C_7/E -$	B ₂ , Vi1 16th app, stacc
67	∴		$Fm - F_7 - Bb - Bb_7/Ab - Eb/G - Bb_7/F -$	$P_B(\searrow)$
68	⊥		$Eb - Bb/D \rightarrow Fm/Ab - Eb_4^6 - Bb_7 -$	$[\bar{S}^6], P_B(\searrow)$, cad
69	M3		$Eb - Cm/Eb - C_7^{b9} - Bb_7/D - C_7/E -$	imit Va1-Vi2, leg arp
70	∴		$Fm - F_7/Eb - Bb - Cm_7 - D_{\emptyset 7}$	
71	⊥		$\Re(Eb - D_{o7}) - Eb$	cad
72		Ab	$Ab - Fm/Ab - Eb_4^6 - Bb -$	trans, tutti
73			$Eb - Ab - Eb_7/Bb -$	
74		Eb	$Ab - Fm/Ab - Eb_4^6 - Bb_7 - Eb - Bb_7 -$	cad
75			$Eb - Bb_7 - Eb - A_{o7}$	climax, cad
76	(M)		$Bb - Eb - Fm/Ab - Eb_4^6 - Bb_7 -$	Coda (M1/3)
77			$A_{o7} - Bb - Eb - Fm/Ab -$	imit
78			$Eb_4^6 - Bb_7 - Eb - A_o$	cad
79			$Eb_4^6 - Bb_7 - Eb/G - A_{o7} -$	
80			$Eb_4^6 - Bb_7 - \Re(Eb - Bb_7/F) - Eb$	closing cad (82 m.)

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4.5.5 Key relationship overview

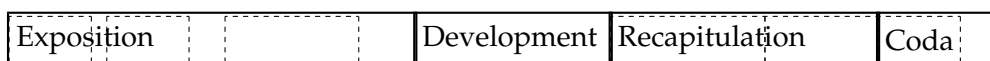
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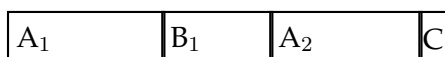
4.6 Clarinet Quintet in A Major KV 581 (1789)

Source: [38]. An overview of the formal analysis is shown in Fig. 4.8. The third movement menuet has two trios, and the final movement has a theme and variations form.

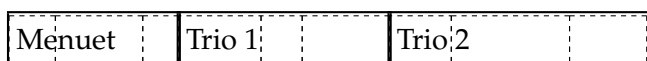
Mvt. 1 Allegro: sonata form ($A, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 197 m.)



Mvt. 2 Larghetto: ABA form ($D, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 85 m.)



Mvt. 3 Menuetto: menuet and trio form ($A - Am, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 124 (32+41+51) m.)



Mvt. 4 Allegretto con Variationsi: theme and variations form ($A, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 141 m.)

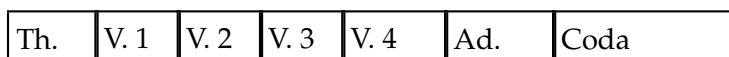


Figure 4.8: Mozart, Clarinet Quintet in A Major KV 581

4.6.1 Mvt. 1 Allegro

Form: sonata form. The **Exposition** opening theme M1 is a sort of chorale setting for strings (partly in contrary motion), answered by the clarinet. The second theme from the first group has M2(abc) structure, with the a-phrase and ascending scale, and the b-phrase a characteristic downward descending melodic sequence, that is re-used in imitation in the strings. The second group 1st theme has M3(aab) (2 + 2 + 3 m.) sentence structure. The transitory theme M4(aaab) consists of a melodic sequence a-motif and 16th note runs in the b-phrase. The last theme from this group has M5(abab) period structure. The **Development** is based on the first theme phrases only. The other melodic material returns in the recapitulation, with a prominent role for M5 in the **Coda**. The detailed analysis is shown in Table 4.23 and 4.24.

4.6.2 Mvt. 2 Larghetto

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Table 4.23: Mozart, Clarinet Quintet in A Major KV 581, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1.a	A	$A - A/C\sharp - E_7 - F\sharp m - Bm - E_7 - F\sharp m$	Exp, Gr 1/Th 1, Str
5	M1.b		$D - A/C\sharp - Bm_7 - E_7 - A - E_7 -$	Cl response
9	M1.a		$A - A/C\sharp - E_7 - F\sharp m - Bm - E_7 - F\sharp m$	2nd stat, repeat
13	M1.b		$D - A/C\sharp - Bm_7 - E_7 - A - E_7 -$	Cl response
17			$A - E_7 -$	
19	M2		$A - F\sharp m_7/A - E/G\sharp - D/F\sharp - C\sharp m/E -$	Gr 1/Th 2, a): Cl
22	\perp		$Bm/D - A/C\sharp - \Re(G\sharp_{\flat 07}/B - E_7/G\sharp - A)$	bc)
25			$B - E_7 - A - D\sharp_{\flat 07} -$	$[\bar{S}^6]$
26	M2		$E - E/B - B - C\sharp m - F\sharp_7/A\sharp - Bm - G\sharp m$	2nd stat, Str, a): Vc
29	\vdots		$A - F\sharp m - C\sharp m - E - D\sharp_{\flat 07} - C\sharp m/E -$	b)
31	\perp		$B - A/C\sharp - G\sharp m - F\sharp m/A - E - F\sharp_7 -$	b) Vi1
35	(M2)		$B - Am_7/C - B - Am_7/C - B - B_7 -$	trans to \bar{D} , a') Cl
42	M3	E	$E - F\sharp m_7/E - B_7/F\sharp -$	Gr 2/Th 1 aa): Vi1
46	\perp		$E - F\sharp m_7/A - E/B - B_7 -$	b)
49	M3'	Em	$E - Em - F\sharp_{\flat 07}/E - B_7^{\flat 9}/D\sharp -$	2nd st minor aa): Cl,
53	\perp		$Em - Am_7 - Dm_7 - G_7 - C -$	sync, b)
58	M4		$C^+ - D\sharp_{\flat 07}/C - F\sharp_{\flat 9}/C\sharp -$	
61	\perp		$E_4^6 - \dots - B_7 -$	climax, cad
64	M5	E	$E - A/E - E/G\sharp - A - F\sharp m_7/A - B_7 -$	ab) Vi1-Cl, $\bar{P}_T(e)$
68			$E - A/E - E/G\sharp - A - F\sharp m_7/A - B_7 -$	ab') repeat
72			$C\sharp m - B_7/D\sharp - E - F\sharp_{\flat 9}/C\sharp - E_4^6 - B_7 -$	cad
74	M1		$E/G\sharp - B - E/G\sharp - F\sharp m/A -$	
77	\perp		$E_4^6 - B_7 - E$	cad
79			$E - Em - G_7/F -$	Dev
82	M1.a	C	$C - C/E - G_7 - Am - Dm/F$	Gr 1/Th 1
86	\perp		$G_7 - Am - Dm_7/F - C/E - Dm_7 - G_7 -$	
88	M1.b		$C - G_7 - C - G_7 -$	arpeggios, imit
92	M1.b		$C - A_7 - Dm - B_7 - Em - C\sharp_7 - F\sharp m$	arp, Seq(3 \times 2m; R ₇)
100	M1.b		$F\sharp_7/E - (Bm - E_7)/D - A/C\sharp - D\sharp_{\flat 07}/F\sharp -$	Seq(5 \times 2m; R ₅)
110	M1.b	E	$(E - Am - E - Am - E - D\sharp_{\flat 07})/E - E_7 -$	stretto, $\bar{P}_D(e)$

Table 4.24: Mozart, Clarinet Quintet in A Major KV 581, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
117	M1.a	A	$A - A/C\sharp - E \overset{d}{-} F\sharp m - Bm/D - E - A/C\sharp$	Recap, Gr 1/Th 1
121	M1.b		$D - A - Bm_7 - E_7 - A - E_7 -$	
125	M2		$A - F\sharp m_7/A - E/G\sharp - D/F\sharp - C\sharp m/E -$	Gr 1/Th 2, Cl
128	\perp		$Bm/D - A/C\sharp - G\sharp_{\emptyset 7}/B - E_7 - A_7 -$	$[\bar{S}^6]$
131	M2	D	$D - D/A - A - Bm - G - A - F\sharp m$	SD
134	\vdots		$G - Em - F\sharp m - D - Em - C\sharp_{\emptyset 7} - D - Bm/D$	
136	\perp		$A/C\sharp - G\sharp m_7/B - F\sharp m/A - E/G\sharp - B_7/F\sharp$	$[\bar{S}^6]$
139	M2		$E - \Re(Dm/F - E_7) -$	trans to \bar{T}
147	M3	A	$A - D/A - E_7 - A - Bm/D - A_4^6 - E_7 -$	Gr 2/Th 1
155	M3	Am	$A - Am - E_7/G\sharp - E_7^{b9} -$	repeat in minor,
159	\vdots		$Am - C_7 - F - A_7/C\sharp - Dm - E_7^{b9}/G\sharp -$	sync
165	\vdots		$Am - B_o/D - Am/E - E -$	
167	\perp		$C\sharp_7 - F\sharp m - B/D\sharp - A_4^6 - E_7 -$	
169	M5	A	$A - D/A - A - A/C\sharp - D - Bm/D - E_7 -$	Coda, $\bar{P}_T(a)$
173	\vdots		$A - D/A - A - A/C\sharp - D - Bm/D - E_7 \overset{d}{-}$	repeat (ped)
177	\vdots		$F\sharp m - E/G\sharp - A - Bm - A_7/C\sharp - D - B_7/D\sharp$	
180	\vdots		$E - E_7 - A/E - E_7 -$	
182	\perp		$A - G\sharp_o/B - A/C\sharp - Bm/D - E_7 - A_7 -$	$[\bar{S}^6]$
185	M1.b	D	$D - B_7^{b9}/D\sharp - A_4^6 - \dots - E_7 -$	climax
193	M1.a	A	$A - E \overset{d}{-} F\sharp m - Bm/D - A_4^6 - E_7 - A$	fin stat (197 m.)

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4.6.3 Mvt. 3 Menuetto

Form: menuet and trio form. In this movement there are two trios. The **Menuet** is therefore played three times (however, without repeats after the trios). The first theme M1 is played in parallel thirds; the a-phrase between clarinet and violin 1, the b-phrase between viola and cello.

Trio 1 omits the clarinet and features the lead violin; note the imitative legato downward and upward leaps in the other string parts, and the simultaneous offbeat *fp* accents. The clarinet returns in **Trio 2** with an M5(aab) (1 + 1 + 2 m.) theme in small-scale sentence structure. The (inverted) arpeggio a-motif is picked up by the leading parts in the string (mostly violin 1, but occasionally the cello). The analysis is shown in Table 4.25.

4.6.4 Mvt. 4 Allegretto con Variationi

This section is included in the full version of the book.

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Table 4.25: Mozart, Clarinet Quintet in A Major KV 581, Mvt. 3 Menuetto and Trio

m	M	R	H	Comment
Menuet				
1	M1.a	A	: A – $\Re(E_7 - A) - F\sharp m - Bm_7/D - E - E_7/D-$	A ₁
5	⋮		A/C $\sharp - Bm - F\sharp m/A - E_7/G\sharp - A - Bm/D-$	
7	⊥		A/E – E ₇ – A	
9	M1.b		A – Bm – A – E ₇ /B – A	B, Str par 3rds
13	⋮		F $\sharp m/A - C\sharp m/G\sharp - F\sharp m - B_7/D\sharp - E$	
15	⋮		F $\sharp m/A - E/B - G\sharp^{b9}/B\sharp - C\sharp m - C\sharp^{b9}/B-$	
17	⋮		F $\sharp m/A - C\sharp_7/G\sharp - F\sharp m - B_7/D\sharp - E-$	
19	⊥		F $\sharp m/A - E/B - B_7-$	
20	M1.b		E – $\Re(A/E - E) - A - E_7-$	$\bar{P}_D(e)$
26	M1.a		A – E ₇ – A – F $\sharp m - Bm/D - E - E_7/D-$	A ₂ , 2nd stat
28	⋮		A/C $\sharp - Bm - F\sharp m/A - E_7/G\sharp - A - Bm_7/D-$	
30	⊥		A ₄ ⁶ – E ₇ – A :	cad (32 m.)
Trio 1				
1	M3.a	Am	: Am – B ₀₇ /D – E ₇ – Am	A ₁ , no Cl
5	M3.b	C	B ₀₇ /D – G ₇ – C – $\Re(C - G_7/B) - C$	
11	⊥		Dm/F – $\Re(A_7/G - Dm/F) - C_4^6 - G_7 - C : $	
17	M4.a'		: C – C ₇ – F – A ₇ – D – D ₇ /F $\sharp - G - B_7-$	B
21	M4.b'		E – $\Re(D\sharp/E - E) - E_7/D-$	$\bar{P}_D(e)$
25	M4.a	Am	Am – B ₀₇ /D – E ₇ – Am	A ₂ , 2nd stat
29	M4.b		B ₀₇ /D – E ₇ – $\Re(Am - E_7/G\sharp) - Am$	
36	⋮		Bb/D(N ⁶) – $\Re(F_7/Eb - Bb - D)$	Neap
40	⊥		Am ₄ ⁶ – E ₇ – A :	(41 m.)
Menuet (play without repeats)				
Trio 2				
1	M5.a	A	: A – Bm ₇ /D – E ₇ – ^d F $\sharp m - A/C\sharp-$	A ₁ , Cl
6	M5.b		Bm/D – $\Re(F\sharp^{b9}/E - Bm/D) - \dots - A_4^6 - A : $	
13	M5.a'		: $\Re(E_7 - A/E) - E - \Re(E_7 - Am/E) - E$	B, e-ped
21	M5.a''		$\Re(B_7 - E) - E_7 - \dots -$	e-ped
36	M5.a		A – Bm ₇ /D – E ₇ – ^d F $\sharp m - A/C\sharp-$	A ₂ , Cl
41	M5.b		Bm/D – $\Re(F\sharp^{b9}/E - Bm/D) - A_7/E - D/F\sharp$	
49	⊥		Bm ₇ /D – A ₄ ⁶ – E ₇ – A :	cad (51 m.)
Menuet (play without repeats)				

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4.6.5 Key relationship overview

The key relationship diagram of the Mozart clarinet quintet is shown in Fig. 4.9. Here sublime musical beauty and elegance meet key simplicity. The key scope is very limited; only the opening sonata allegro moves somewhat further away from the tonic key. Note the repeated statements of the secondary theme in major and parallel minor (2) and (4).

The ternary form larghetto has the A sections in the tonic key *D*, with the bridge in the dominant major key *A*. The menuet and closing theme and variations use the major-minor key juxtaposition, without modulation.

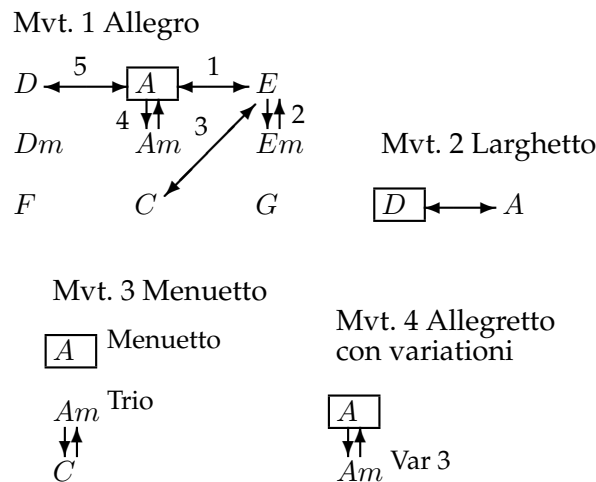


Figure 4.9: Mozart, Clarinet Quintet in A Major KV 581, key relationship diagram

4.7 Symphony No. 38 Prague KV 504 (1786)

Source: [37]. The remarkable aspect of this symphony is that it only has three movement; the typical third movement (menuet and trio) is missing.² An overview of the formal analysis is shown in Fig. 4.10. Note the limited length of the development section in the opening sonata form movement, and the false recapitulation.

4.7.1 Mvt. 1 Adagio - Allegro

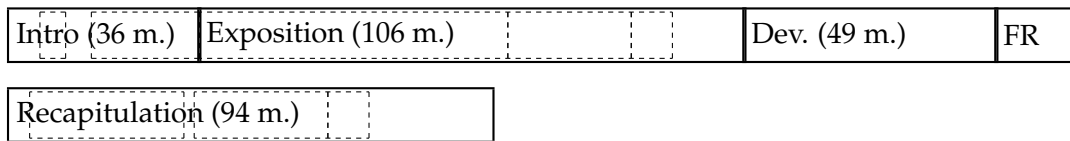
Form: sonata form. This movement opens with a slow adagio **Introduction** section, divided into four segments: 6 + 9 + 12 + 9 m. The opening unisono motif Mu is followed by a string melody Mi(abc) over the middle segments (note the syncopated repeated notes in Mi.b over the tonic minor key).

The introduction bursts into the allegro **Exposition** with an opening theme M1, launched by a another series of syncopated dominant pedal point notes M1.a., and the ascending motif M1.b. This is answered by a descending scale in parallel consonants M1.c in woodwinds.

²Maybe this was rejected by a contemporary A&R manager or record producer in good old Austria. Instead of *Prague* its nickname could have been 'Blague'; who knows?

CHAPTER 4. WOLFGANG AMADEUS MOZART

Mvt. 1 Adagio – Allegro : sonata form ($D, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 302 m.)



Mvt. 2 Andante: ABA form ($G, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 148 m.)



Mvt. 3 Finale presto: sonata form ($D, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 351 m.)

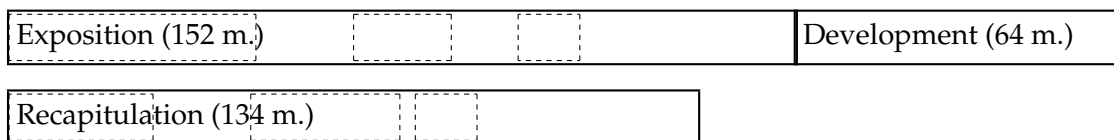


Figure 4.10: Mozart, Symphony No. 38 *Prague* KV 504

There is tonal ambiguity, balancing between G and the real major tonic key D . The major-minor approach from the introduction returns in the allegro (and in the final movement).

The secondary theme has M2(aab) (2 + 2 + 4 m.) sentence structure; its second statement is in minor. The **Development** is based on the second and third theme (M1.c and M1.d) from the first group and treated with counterpoint, imitation and sequential settings. Note the sustained horn pedal point in the retransition. The detailed analysis is shown in Table 4.26 to 4.28.

4.7.2 Mvt. 2 Andante

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Table 4.26: Mozart, Symphony No. 38 *Prague*, Mvt. 1 Adagio - Allegro

m	M	R	H	Comment
Adagio				
1	Mu	D	$\Re(D - A)$	Introduction
4			$F\sharp/A\sharp - Bm - D/F\sharp - G-$	unis motif
6	Mi.a		$B/D\sharp - Em - A_7^d -$	intro a): Vi1
8	:		$B_7^{b9}/F\sharp - \Re(Em/G - D\sharp_{o7}/A) - Em/G-$	
11	:		$D/A - A - A\sharp_{o7} - Bm - D_7/C - G/B-$	
14	\perp		$D\sharp_{o7}/A - G\sharp_{o7} - D/A - A_7-$	contrast dyn
16	Mi.b	Dm	$Dm - \dots - Bb - \dots - F_7 - \dots - D_7/F\sharp-$	Str sync, $\overline{P}(d-a)$
24	\perp		$Gm - \dots - G\sharp_{o7} - \dots -$	$\overline{P}(d-a)$
28			$A_7^{b9} - \dots -$	climax $\overline{P}_D(a)$
32	(Mi.b)		$\Re(A - Dm)$	cad (36 m.)
Allegro				
37	M1a	G	$: D/F\sharp - G - Am - D_7/F\sharp-$	Exp, Gr 1 , Vi1: d -sync
41	M1b		$G - D/F\sharp - Em - A_7-$	Vi1 asc, str
43	M1c	D	$D - A_7-$	WW+Brs, par scale
45	M1a		$D - D_7/F\sharp - \Re(G - D_7/A)-$	2nd stat, Vi1
49	M1b		$G - D/F\sharp - Em_7 - A_7-$	cad
51	M1a'		$D - Em_7 - C\sharp_{o7}/E - D/F\sharp - A/C\sharp-$	Vi2+Va par 3rds
55	M1d		$\Re(D - Bm - Em - A/C\sharp-$	tutti climax
	:		$D - Em_7 - A_7)-$	
59	\perp		$D - Bm/D - Em_7D - A/C\sharp^d -$	
60	M1d		$Bm - Em_7 - Am_7 - D-$	Seq($4 \times \frac{1}{2}m; R_{-7}$)
61	:		$G_{\Delta 7} - C\sharp_{o7} - F\sharp_{m7} - Bm_7$	imit
62	:		$Em_7 - A_7 - \Re(D - A_7)-$	tutti climax, cad
66	:		$\Re(D - A) - \Re(Bm - F\sharp_m)-$	
68	\perp		$\Re(G - D) - A$	halfcad, $\overline{P}_D(a)$
71	M1a		$A^+/C\sharp - \Re(D - A^+/C\sharp)-$	Vi1: a -sync
75	M1b'		$D - A/C\sharp - Bm - E_7-$	Str+WW imit
77	:		$A - D_{\Delta 7} - Bm/D$	
79	:		$C\sharp_{\emptyset 7} - A/C\sharp - F\sharp_{m7} - D/F\sharp-$	
81	:		$E - A - D_{\Delta 7} - G\sharp_{\emptyset 7} - C\sharp_{m7} - F\sharp_{m7}-$	trans, Seq($4 \times 2m; R_{-7}$)
87	:	Gm	$Bm_7 - E_7^d - Dm/F - D_7/F\sharp-$	climax
91	:		$Gm - G\sharp_{o7} - D_7/F\sharp-$	trans to \overline{D} , $P_B^i(\nearrow)$
93	\perp		$Gm/Bb - G\sharp_{o7}/B - A/C\sharp - C\sharp_7-$	

Table 4.27: Mozart, Symphony No. 38 *Prague*, Mvt. 1 (cont'd)

m	M	R	H	Comment
95	∇		$F\sharp m - Bm/D - A/E - E_7-$	closing cad
97	M2	A	$A - E_7/G\sharp - A - C\sharp m/E - A - B_7 - E-$	Gr 2 , aab): Vi1
105	M2	Am	$Am - E_7-$	minor aab): Vi1
109	⊥		$Am - C/E - Am/C - Bm_7 - E_7-$	
112	M2	A	$A - E_7 - A - Bm - E_7$	3rd stat, aa): Bsn
116	⊥		$A_7 - D_{\Delta 7} - E_7/G\sharp - Bm/D - A/E - E_7-$	cad
121	M1d		$A - Bm_7 - E - F\sharp m_7 - Bm_7 - E_7 - A$	Str+WW imit
123	M1d		$D_{\Delta 7} - G\sharp_{\circ 7} - C\sharp m_7 - F\sharp m_7 - Bm - E_7-$	tutti clim
125	⋮		$A - E - F\sharp m - C\sharp m-$	
127	⊥		$D - A - D - A_4^6 - E-$	cad
129			$A - A_7 - \Re(D/A - A_7)-$	closing stat, $\overline{P}_D(a)$
133			$D/A - A_7 - F\sharp_7 - Bm - E_7 - A - F\sharp m-$	
135			$Bm/D - E - \Re(A - E) - A : $	closing cad
143	M1c	A	$A/C\sharp - E_7 - A - F\sharp_7/A\sharp - Bm$	Dev, Gr 1 , Str imit
147	⊥		$C\sharp m - D - E - A_7-$	
151	M1c	D	$D - A_7 - D/F\sharp - Em - C\sharp_{\circ 7} - F\sharp_7^d$	Str+WW imit
156	M1c/b		$G - Em - A\sharp_{\circ 7} - Bm - G - Em - A-$	ctp, Seq($3 \times 2m; R_{-3}$)
160	⊥		$D - Bm - G\sharp_{\circ 7}$	
162	M1d/c		$F\sharp m - C\sharp_7 - F\sharp_7 - Bm - F\sharp_7 - B_7-$	Seq($3 \times 4m; R_{-7}$),
166	⋮ / ⋮		$Em - B_7 - E - A - E_7 - A_7-$	WW+Str ctp
170	⊥ / ⊥		$D - A_7 - D - D_7-$	
172	M1d		$G \rightarrow Bm_7/A - E/G\sharp-$	Seq($3 \times 2m; R_7$),
174	⋮		$Am \rightarrow C\sharp_{\circ 7}/B - F\sharp/A\sharp-$	imit Vi2-Vi1
176	M1d		$Bm \rightarrow Em_7/D - A/C\sharp^d$	Str+WW imit
178	⋮		$Bm_7 - Em_7 - A_7 - D-$	stretto, climax
179	⊥		$C_{\Delta 7} - C\sharp_{\circ} - F\sharp m_7 - Bm_7 - Em_7 - A_7-$	
181			$\Re(D - A_7)-$	retrans
184			$\Re(D - A) - \Re(Bm - F\sharp m) - \Re(G - D)-$	cad
187			A_7-	$\overline{P}_D(a)$
189	M1a	Dm	$A/C\sharp - Dm - A_7/C\sharp$	retrans, Vi 1, <i>a</i> -sync
192	M1c/b		$Dm - A_7/C\sharp - Dm - Bb - E_7^{b5}/Bb-$	False rec , Hns ped
195	⊥		$(A - A_7^{b9} - Dm - A_7 - Dm - G\sharp_{\circ 7})/A-$	Str+WW ctp, $\overline{P}_D(a)$
199	(M1c)		$(A - G\sharp_{\circ 7} - A - F\sharp_{\circ 7})/A$	scalar motif (ped)
201	⋮		$(G - C\sharp_{\circ 7} - Dm - D\sharp_{\circ 7})/A$	minor (ped)
203	⋮		$(E - C\sharp_{\circ 7} - D - G\sharp_{\circ 7})/A-$	major (ped)

Table 4.28: Mozart, Symphony No. 38 *Prague*, Mvt. 1 (cont'd)

m	M	R	H	Comment
205	⊥		$A - \dots - A_7-$	cad, return to \bar{T}
208	M1a	D	$D - D^+/F\sharp - \Re(G - D_7^{\sharp 5}/F\sharp)-$	Recap, Gr 1 , Vi1
212	M1b		$D - D/F\sharp - Em_7 - A-$	Vi1 asc, Str
214	M1c		$D - A_7-$	WW par scale
216	M1a		$D - D/F\sharp - G - D/F\sharp-$	2nd Dev, d -sync
219	⋮		$Gm - D_7/F\sharp - Gm - Ebm/Gb-$	Vi1, \bar{SD}
221	⊥		$F - \Re(Bb/F - F)-$	mediant
224	M1b		$Bb - F/A - Gm_7 - C\sharp_{o7}/E$	Vi1
226	⊥		$Dm/F - Bb_{\Delta 7} - E_7^{b5} - A-$	Str+WW imit
229	M1b		$G_{\Delta 7} - C\sharp_{o7} - F\sharp m_7 - Bm_7 - Em-$	Seq($3 \times 2m; R_{-7}$),
235	⋮		$A_7 \overset{d}{-} Gm/Bb - G_7/B - C-$	ctp, climax
239	⋮		$C\sharp_{o7} - Gm/D - Eb_7 - A_7/E-$	
241	⊥		$D/F\sharp - Em/G - F\sharp m/A - A\sharp_{o7}-$	$P_B^i(\nearrow)$
242			$Bm - Em/G - Bm_7/A - A_7$	cad
244	M2	D	$D - \dots - A_7/C\sharp - \dots - D - A_7 - D-$	Gr 2 , aab): Vi1
250	⊥		$D/F\sharp - G\sharp_{o7} - D_4^6 - A-$	
252	M2	Dm	$Dm - A_7 \overset{d}{-} Bb - G\sharp_{o7} - Am - E_{o7}-$	minor aab): Vi1
257	⊥		$F/A - C\sharp_{o7}/G - Dm/F - E_{o7}/G - A_7-$	
259	M2	D	$D - \Re(A_7 - D)-$	3rd stat, aa): Bsn
264	⋮		$A - D - G - A_7/C\sharp-$	Str imit
268	⊥		$D - Em/G - D/A - A_7 \overset{d}{-}$	
270	M1d		$Bm/D - A/C\sharp - G/B - A_7 \overset{d}{-}$	tutti climax
272	⊥		$Bm/D - C\sharp_{o7} - A_o/C - G/B - Gm/Bb - A_7^{b9}-$	$P_B^i(\searrow)$, cad
274	M1d		$D - G - C\sharp_{o7} - F\sharp m - Bm_7 - Em - A_7 - D$	stretto imit
276	⊥		$G_{\Delta 7} - C\sharp_{o7} - F\sharp m - Bm_7 - Em - A_7-$	
278			$\Re(D - A_7) - \Re(Bm - F\sharp_o) - \Re(G - D)-$	tutti, cad
281			$G - D_4^6 - A - D$	closing clim, cad
284			$D_7 - \Re(G - D_7)/D - (G - Gm - D - G\sharp_{o7})/D-$	$\bar{P}_T(d)$
287			$C\sharp_{o7}/D - Bm - Em/G - A - D$	(ped)
290			$D - F\sharp/C - G - D_7/F\sharp - G - D\sharp_{o7}/A-$	(ped)
292			$E - C\sharp_{o7}/G - D/F\sharp - Bm - Em_7/G - A_7-$	
296			$\Re(D - A_7)-$	closing cad
299			D	(302 m.)

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4.7.3 Mvt. 3 Finale presto

Form: sonata form. The third and final movement opens with an arpeggio motif on the tonic chord (M1a), imitated by the other strings, and closing with downward suspensions over a series of first inversion chords ($[\bar{S}^6]$). This a-motif is used extensively in the transitions (imitations) and development (sequences). The second statement of M1 is in minor. The climaxes are falling mostly on the tutti transitions, while the thematic material is orchestrated lightly. The series of first inversion chords return prominently in the development. The movement concludes with a closing statement of M1; there is no coda. The analysis is shown in Table 4.29 and 4.30.

4.7.4 Key relationship overview

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Table 4.29: Mozart, Symphony No. 38 *Prague*, Mvt. 3 Finale presto

m	M	R	H	Comment
1	M1	D	$: D - G/B - F\sharp m/A - Em/G - B_7-$	Exp, Gr 1 a): Str im $[\bar{S}^6]$
5	\vdots		$\Re(Em - B_7) - Em$	b): Vi1
9	\vdots		$Em - F\sharp m/A - Em/G - D/F\sharp - A_7-$	a): Str imit $[\bar{S}^6]$
13	\perp		$\Re(D - A_7) - D$	b'): Vi1
18			$\Re(D - G - D - A_7)/D - D-$	trans, tutti clim, $\bar{P}_T(d)$
28			$\Re(A - D)/A - A$	$\bar{P}_D(a)$
32	M1	Dm	$Dm - Gm/B\flat - F/A - E_o - G - Gm_7$	a): WW imit $[\bar{S}^6]$
36	\vdots		$\Re(C_7/E - Gm_7/F) - C_7/E$	b): Fl
40	\vdots		$C_7 - F - Gm/B\flat - F/A - C_7-$	a): WW imit
44	\perp		$\Re(F - C_7) - F$	b'): Fl
48			$F - Am/E - Dm - D\sharp_{o7}-$	trans, tutti clim, $P_B(\searrow)$
56			$\Re(E_7 - Am - D\sharp_{o7})/E - \bar{P}_D(e)$	
60			$\Re(E_7 - Am) - E - \dots - E_7-$	cad
67	M2	A	$\Re(A - D - A - E_7 - A)$	Gr 2, aa') : Vi par 6ths
75	\perp		$\Re(A - E_7) - A$	(b): WW
80			$D - Bm - Bm/D - D\sharp - E_7-$	cad, $\Sigma(\text{cm} >)$
83	M2		$\Re(A - D - A - E_7 - A)$	2nd st aa'): Fl+Vi 6ths
92	\perp		$\Re(A - E_7) - A$	b): WW
96			$D - E_7 \overset{d}{-} F\sharp m - Bm/D - E_7-$	cad
99	M1		$A - D/F\sharp - C\sharp m/E - Bm/D - A/C\sharp$	Gr 1, a') : WW imit $[\bar{S}^6]$
103	\vdots		$E_7 \overset{d}{-} D/F\sharp - E_7/G\sharp -$	$\Sigma(\text{cm} >)$
106	\perp		$A - Bm/D - A_4^6 - E-$	cad
108	M1		$A - Dm/F - A/E - Dm/F - A/C\sharp -$	a'): Str imit
111		Dm	$\Re(Dm - A_7) - D/F\sharp - Dm/F -$	trans, tutti climax
119			$E_7 \overset{d}{-} F\sharp m - Bm/D - E_7-$	cad
121	M1'/c	A	$\Re(A - E_7) - A$	a'): WW, Mc: Vi1 tripl
131	M1'/c		$\Re(A - D - A/E - E_7) -$	a'): WW imit, Mc: Vi
139			$A - \dots - : $	tutti clos clim, $\bar{P}_D(a)$
153		A	$A - \dots -$	Dev, tutti clim, $\bar{P}_D(a)$
157	M1'		$A - D/F\sharp - C\sharp m/E - Bm/D - A/C\sharp$	WW, Seq($2 \times 8m; R_{-5}$)
161			$E_7/B - \dots -$	LoStr, tutti forte
165	M1'		$E_7 - A - Bm/D -$	WW imit $[\bar{S}^6]$
169			$F\sharp_7/C\sharp -$	LoStr, tutti forte
173	M1'		$F\sharp - Bm - C\sharp_o/E - Bm/D - A\sharp_o/C\sharp$	WW imit $[\bar{S}^6]$
177	M1'	Bm	$Bm - B_{\emptyset 7}/A - E_7/G\sharp - E_7-$	Str im, Seq($2 \times 4m; R_{-7}$),
181	\perp	Am	$Am - A_{\emptyset 7}/G - D_7/F\sharp - D_7-$	trans

Table 4.30: Mozart, Symphony No. 38 *Prague*, Mvt. 3 Finale presto (cont'd)

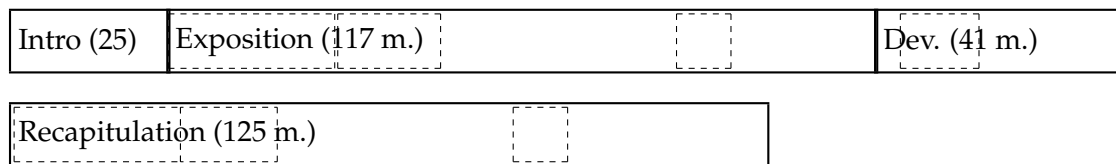
m	M	R	H	Comment
185	M1	G	$G - C/E - Bm/D - Am/C - G/B$	Seq($5 \times 4m; R_{-5}$),
189	\vdots		$D - D_7/C - G/B - F \rightarrow Dm/F-$	WW+Str imit [\bar{S}^6], forte
193	\vdots	Am	$E - Am - Dm/F \rightarrow Am/C$	[\bar{S}^6]
197	\vdots		$E - E_7/D - Am/C \rightarrow Em/G-$	[\bar{S}^6]
201	\perp	Bm	$F\sharp - Bm - Em/G \rightarrow Bm/D-$	[\bar{S}^6]
205			$C/E - F\sharp_7 \overset{d}{-} G$	cad
208	(M1)		$Bm/D - Em - F\sharp$	retrans, a'): WW imit
211	\vdots		$G - C_{\Delta 7}/E - F\sharp_o - B_7/D\sharp-$	Seq($3 \times 2m; R_{-7}$)
215	\perp		$Em - A_7/C\sharp-$	
217	M1	D	$D - G/B - F\sharp m/A - Em/G - B_7-$	Rec, Gr 1, a): Str im [\bar{S}^6]
221	\vdots		$\Re(Em - B_7) - Em$	b): Vi1
225	\perp		$Em - Am - Bm/D - D - G_4^6 - D_7-$	a): Str imit
229		Gm	$Gm/B\flat - \dots -$	LoStr, tutti forte
233	M1		$Gm - Cm/E\flat \rightarrow Gm/B\flat$	2nd st, a): WW imit [\bar{S}^6]
237			$F_7 - \dots -$	LoStr, tutti forte
241	M1	$B\flat$	$F_7 - b\flat - Cm/E\flat - B\flat/D - A_o/C-$	a): WW imit
245		Dm	$B\flat - Dm/A - Gm_7 - G\sharp_{o7}-$	trans, tutti forte, $\bar{P}_T(d)$
253			$\Re(A_7 - Dm - G\sharp_{o7})-$	$\bar{P}_D(a)$
257			$\Re(A_7 - Dm) - A - \dots - A_7-$	
264	M2	D	$\Re(D - G/B - D - A_7 - D)$	Gr 2, aa') : Str par 6ths
272	\perp		$\Re(D - A_7) - D-$	b): WW in par 6ths
277			$G - Em - Em/G - G\sharp_{o7} - A - A_7-$	halfcad
280	M2		$\Re(D - G/B - D - A_7 - D)$	2nd stat: WW+Str
288	\perp		$\Re(D - A_7) - D-$	b): WW
293			$G - A_{7no3} - Bm - Em/G - A-$	cad
296	M1		$D - G/B \rightarrow D/F\sharp-$	Gr 1, a): WW imit [\bar{S}^6]
300	\vdots		$A_7 - A\sharp_{o7} \overset{d}{-} G/B - C\sharp_{o7}-$	$\Sigma(cm>)$
302	\perp		$D - Em - D_4^6 - A-$	cad
304	M1		$D-$	a): Str imit
306	\perp		$Gm/B\flat - D/A - Gm/B\flat - D/F\sharp-$	cad
308		Gm	$\Re(Gm - D_7)/D-$	trans, tutti forte, $\bar{P}_D(d)$
314			$G/B - Gm/B\flat - A_7 \overset{d}{-} Bm - Em - A-$	
318	M1'/c	D	$\Re(D - A_7) - D$	a'): Hns, Mc: Vi1 tripl
328	M1'/c		$\Re(D - G - D_4^6 - A_7)-$	a'): WW+Brs imit
336			$D - \dots -$	cl clim, arp (351 m.)

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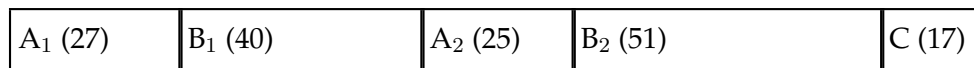
4.8 Symphony No. 39 in E \flat Major KV 543 (1788)

Source: [37]. An overview of the formal analysis is shown in Fig. 4.11. Both outer movements are in sonata form, with a fairly short development section and without coda. The fairly long, slow second movement has binary form. The 3rd movement, menuet and trio is short, but has many repeats. There is an unusual instrumentation aspect: in the woodwind section there are two clarinets, but no oboe.

Mvt. 1 Adagio - Allegro: sonata form (E \flat , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 309 m.)



Mvt. 2 Andante con moto: ABAB Coda form (A \flat , $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 161 m.)



Mvt. 3 Menuetto Allegro: menuet and trio form (E \flat , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 68 m.)



Mvt. 4 Finale Allegro: sonata form (E \flat , $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 264 m.)

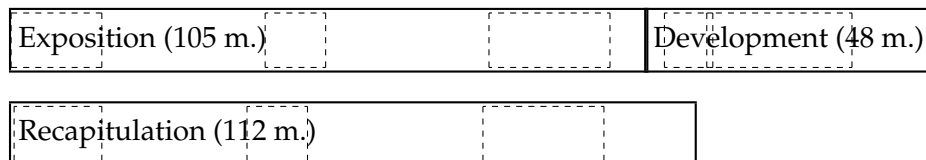


Figure 4.11: Mozart, Symphony No. 39 in E \flat Major KV 543

4.8.1 Mvt. 1 Adagio - Allegro

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4.8.2 Mvt. 2 Andante con moto

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Table 4.31: Mozart, Symphony No. 39, Mvt. 3 Menuetto Allegro

m	M	R	H	Comment
Menuet				
1	M1	$E\flat$	$: E\flat - E\flat/G - A\flat -$	A, a): Cl+Bsn+Vi, $\overline{P}_T(e\flat)$
5	\vdots		$B\flat - B\flat_7/D - E\flat$	a')
9	\vdots		$\Re(B\flat_7/D - E\flat/G) - Fm - F_{\emptyset 7}/E\flat -$	b): Vi
12	\vdots		$B\flat_7/D - E\flat - B\flat/D - E\flat -$	
14	\perp	$B\flat$	$B\flat_4^6 - F_7 - B\flat : $	tutti, cad
17	M1'/c		$\Re(B\flat - B\flat_7/A\flat - E\flat/G) -$	B, Mc: Bsn, $\overline{P}_D(b\flat)$
21	\perp		$Fm/A\flat - B\flat_7 -$	Vi
25	M1	$E\flat$	$: E\flat - E\flat/G - A\flat -$	A', a): Cl+Bsn+Vi, $\overline{P}_T(e\flat)$
29	\vdots		$B\flat - B\flat_7/D - E\flat$	a')
33	\vdots		$\Re(B\flat_7/D - E\flat/G) - Fm - F_{\emptyset 7}/E\flat -$	b): Vi
36	\vdots		$B\flat_7/D - E\flat - Fm/A\flat - B\flat_7 -$	
39	\vdots		$E\flat - B\flat_7/A\flat - E\flat/G -$	tutti clim, $\overline{P}_D(b\flat)$
42	\perp		$Fm/A\flat - E\flat_4^6 - B\flat_7 - E\flat : $	cad
Trio				
45	M2	$E\flat$	$: E\flat - B\flat_7 - \dots -$	C, aba): Cl
51	\perp		$E\flat - B\flat_7 - E\flat : $	
53	M4		$: E\flat - B_{\emptyset 7}/D - G_7^{\flat 9}/D - Cm - C_{\emptyset 7}/B\flat -$	D, Vi, P_B(↘)
56	\vdots		$F_7^{\flat 9}/A - B\flat - F_7 -$	
58	\perp		$B\flat_4^6 - F_7 - B\flat - B\flat_7 -$	cad
60	M2		$E\flat - B\flat_7 - \dots -$	C, aba): Cl
61	\perp		$E\flat - B\flat_7 - E\flat : $	(68 m.)

4.8.3 Mvt. 3 Menuetto Allegro - Trio

Form: menuet and trio form.. Both the menuet and trio have ternary structure. The analysis is shown in Table 4.31.

The menuet **A** section melody has sentence structure M(aa'b) (4 + 4 + 4 m.), played by clarinets (quarter note rhythm) and in embellished form (staccato 8th note arpeggios) by violins. The a-phrase is a tutti climax, the b-phrase is for strings only and concluded with a tutti cadence. The **B** section continues with the strings in 8th notes, with an arpeggio countersubject for bassoon. The second **A** section closes with an extended b-phrase with woodwind doublings.

The trio melody has period structure M3(abab) (2+2+2+2 m.), and is played by clarinet. The bridge section melody M4 has a lead part for first violins, with strings only background.

4.8.4 Mvt. 4 Finale Allegro

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4.8.5 Key relationship overview

The key relationship diagram of symphony No. 39 in $E\flat$ major is shown in Fig. 4.12. The opening sonata form movement has a regular key scheme, with the tonic-dominant move in the exposition (1). The development starts in the subdominant major key (3), then passes by the relative minor key Cm before returning to the tonic major key in the recapitulation. This section has the familiar key pattern of subdominant-dominant-tonic $A\flat - B\flat - E\flat$ major (3-4). The overall key envelope of this movement is limited.

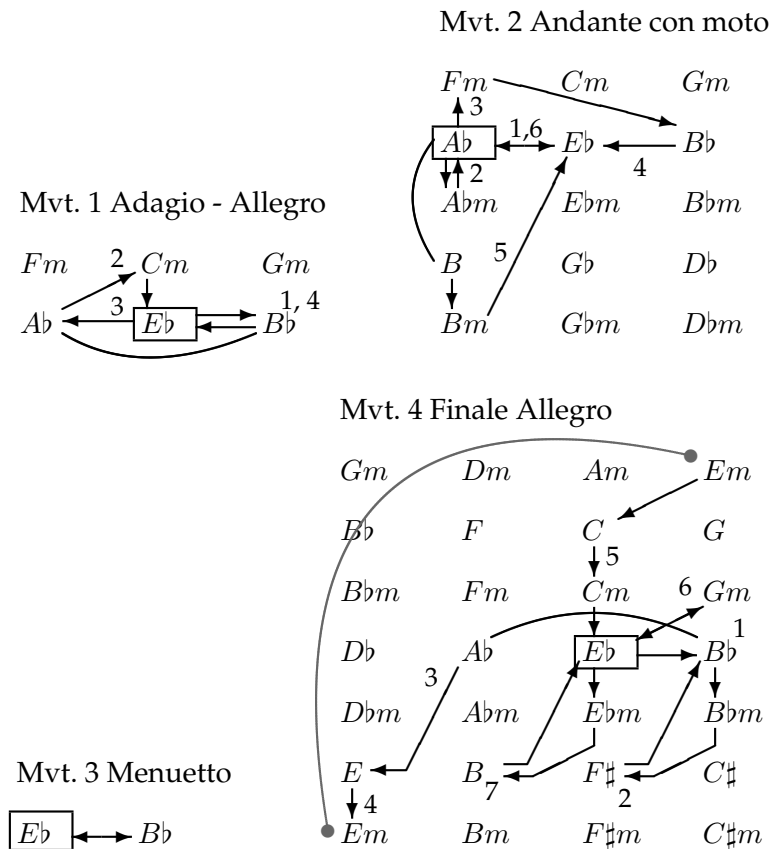


Figure 4.12: Mozart, Symphony No. 39, key relationship diagram

Movement 2, the slow *Andante con moto*, in the tonic major key $A\flat$, demonstrates two returning features of this symphony: the brief alternation between major and minor and the move towards the enharmonically related key $\flat III = B = C\flat$, i.e., the major key on the lowered mediant degree. The major-minor element $A\flat - A\flat m$ occurs in both A sections (2) and an equivalent move is present in the second B section, here as the $B - Bm$ pair (5). The first B section starts in the relative minor key Fm (3). Both B sections move back to the tonic key through the dominant major key $E\flat$ (4,6).

The menuet and trio (Mvt. 3) key scheme is simple. Both remain in the tonic major key $E\flat$, except for a brief excursion to the dominant major key $B\flat$ at the end of the first menuet subsection.

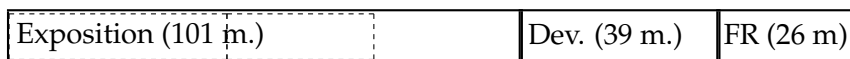
The closing sonata form finale has the widest key envelope of this symphony. Note the

four occurrences of the major-minor move (1, 4, 5, and towards 7). Equivalent to the second movement, there is the quite unexpected sidestep to the lowered mediant degree major key $\flat III = G\flat = F\sharp$ in the exposition (2), and the corresponding lowered submediant degree major key $\flat VI = C\flat = B$ in the recapitulation. The development starts in the subdominant axis key $A\flat$ (3), then moves through a set of roots that are the result of symmetrically dividing the octave into major thirds $A\flat - E(m) - C(m)$ (4-5). Once again, there is the play with major-minor key ambiguity. The recapitulation has the familiar move towards the subdominant area, disguised here as the loop through $\flat VI = B$ major (7) before closing in the tonic major key.

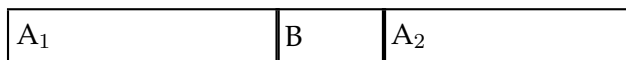
4.9 Symphony No. 40 in G Minor KV 550 (1788)

Source: [37]. An overview of the formal analysis is shown in Fig. 4.13. The outer movements are in sonata form, with a short (Mvt. 1) and a significantly longer development section in the finale. The ternary form second movement has a relatively short middle **B** section.

Mvt. 1 Allegro molto: sonata form ($Gm, \left[\frac{2}{2} \right]$, 299 m.)



Mvt. 2 Andante: ABA form ($E\flat, \left[\frac{6}{8} \right]$, 123 m.)



Mvt. 3 Menuetto – Allegretto: menuet and trio form ($Gm, \left[\frac{3}{4} \right]$, 84 m.)



Mvt. 4 Allegro assai: sonata form ($Gm, \left[\frac{2}{2} \right]$, 308 m.)

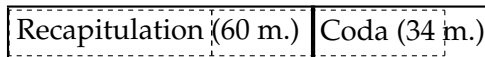
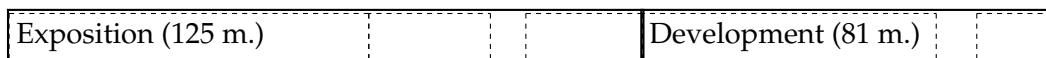


Figure 4.13: Mozart, Symphony No. 40 in G Minor KV 550

4.9.1 Mvt. 1 Allegro molto

Form: sonata form. The opening movement is part of the classical music core curriculum; listening courses will undoubtedly play this piece. The phrase structure of the main melody is discussed in books on composition, the string section middle voices treatment in instrumentation classes.³

³Remember the 20th century pop hit by Waldo and his *boom-tchi-ka* band? Same piece of immortal music.

The main theme has M1(aab) (4+4+10 m.) sentence structure. The a-phrase may be subdivided into a(ccd); the appoggiature 8th notes in the c-motif are the prominent element in this movement. This idea is used in cadences, transitions and throughout the development.

After two statements of the main theme there is a climax, that acts also as a transition in the exposition and has multiple statements in the recapitulation. The climax theme Mc contains a melodic sequence Seq($4 \times 1m; R_{-7}$) in staccato 4th notes in the lead voice over a steady 8th note background. The secondary theme has M2(ab) (4 + 4 m.) structure and is full of descending chromatic steps. The detailed analysis is shown in Table 4.32 to 4.34.

4.9.2 Mvt. 2 Andante

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Table 4.32: Mozart, Symphony No. 40, Mvt. 1 Allegro molto

m	M	R	H	Comment
1	M1	Gm	$Gm - \dots - A_{\flat 7}/G - D_7/F\sharp - D_7^{\flat 9} - Gm$	Exp, Gr 1 , aa): Vi
9	\vdots		$Gm - \Re(A_{\flat 7} - D_7^{\flat 9})/C - Gm_7/B\flat -$	b): Vi
14	\vdots		$E_{\flat 7} - E\flat_7 -$	Str+WW
16	\perp		$\Re(D - C\sharp_{\circ 7}) - D - A_{\flat 7} - Gm - D_7 -$	tutti, $\overline{P}_D(d)$
22	M1'		$Gm - Cm_7/E\flat - F_7 -$	2nd stat, a'): Vi, WW
28	Mc	$B\flat$	$B\flat - F/A - E\flat/G - B\flat/F -$	clim, trans, $P_B(\searrow)$
32	\vdots		$Cm/E\flat - B\flat/D -$	
34	\vdots		$\Re(C - G_{\flat 7}) - C_7^{\flat 9}$	tutti clim
38	\perp	F	$\Re(F - F_7 - Bbm - E_{\circ 7})/F - F$	$\overline{P}_D(f)$
43	M2	$B\flat$	$G_7 - C - F_7 - B\flat - Gm - E_{\circ 7} - F_7 -$	Gr 2 , a): Vi-WW
48	\vdots		$A_{\flat 7} - D - G - C - F_7 - B\flat -$	b): Vi, Str
50	\perp		$Cm - F_7 - B\flat$	
52	M2		$G_7 - C - F_7 - B\flat - C_7 - F_7$	2nd st 8va, a): WW-Str
56	\vdots		$A_{\flat 7} - D_7 - G_7 - C_7 - F_7 - B\flat_7 -$	b'): WW+Str
58	\vdots		$\Re(E\flat_7 - Ab)/E\flat -$	$\overline{P}(eb)$
62	\perp		$E\flat_7 - E_{\circ 7} - B\flat_4^6 - F_7 -$	cad
66	M3		$B\flat - B\flat_7/Ab - E\flat/G - F_7/E\flat - B\flat/D -$	clos, Str unis, $P_B(\nearrow)$
70	\perp		$E\flat - F_7 -$	cad
72	M1'		$\Re(B\flat - F_{7sus4} - F_7) -$	motif, a'): WW imit
77	\vdots		$D_7^{\flat 9} - Gm - B\flat/F - F_7 -$	a''): Vi par, cad
80	\vdots		$\Re(B\flat - Cm_7/B\flat - F_7/A) - B\flat$	a') WW imit
85	\vdots		$D_7^{\flat 9} - Gm_7 - Cm_7/E\flat - B\flat/F - F_7 -$	a''): Vi par, cad
89	\perp		$\Re(B\flat - B\flat/D - E\flat - F_7) -$	climax, str unis
94			$Gm - E\flat - B\flat/F - F_7 - \Re(B\flat - F_7) -$	
99			$\Re(B\flat - F_7) - B\flat - F\sharp_{\circ 7}$	closing cad
101			$Gm - F_{\circ 7} - F\sharp m - F_{\circ 7} -$	Dev, Gr 1
103	M1	$F\sharp m$	$F\sharp m - C\sharp - F\sharp m - G\sharp_7/F\sharp -$	a): Vi, Seq($3 \times 4m; R_7$)
108	\vdots		$G\sharp_{\flat 7}/F\sharp - C\sharp_7/E\sharp - C\sharp_{\circ 7}/E$	a): Vi, $P_B^i(\searrow)$
112	\perp		$F\sharp_{\flat 7}/E - B_7/D\sharp - B_7^{\flat 9} -$	a): Vi
115	M1	Em	$Em - B_7 - Em - E_7 - Am - A_7^{\flat 9} -$	a): ctp, Seq($3 \times 4m; R_{-7}$),
119	\vdots	Dm	$Dm - C\sharp_{\circ 7} - Dm - D_7 - Gm - G_7$	rapid mod, R_5 , tutti
123	\perp		$C - G_7 - C - C_7 - F - F_7 -$	Seq($3 \times R_5$)

Table 4.33: Mozart, Symphony No. 40, Mvt. 1 Allegro molto (cont'd)

m	M	R	H	Comment
127	M1		$B\flat - F_7 - B\flat - Gm_7 - Cm_7-$	a): Vi, Seq($3 \times 2m; R_{-7}$)
131	\vdots		$Am - D_7 - Gm - Em - G\sharp_{o7}-$	
134	\perp		$\Re(A - Dm/A) - A$	cad, $\bar{P}(a)$
140	(M1')		$F_7 - B\flat m - G_7 - Cm-$	False rec , a'): imit WW-Vi
147	\vdots		$F\sharp_{o7} - D_7 - D_7^{b9}-$	retrans, imit Str-WW
153	\vdots		$D_7^{b9} - Gm - C\sharp_{o7} - D-$	a''): motif Str stretto, clim
157	\perp		$D_7 - Gm - C\sharp_{o7}-$	
160			$(D - Em - C)/D-$	$P_m^i(\searrow), \bar{P}_D(d)$
162			$(Dm_7 - B\flat - C\sharp_{o7} - A_{\emptyset 7})/D-$	(ped)
164		Gm	$(B_{\emptyset 7} - C\sharp_{o7})/D - D_7$	(ped)
166	M1	Gm	$Gm - \dots - A_{\emptyset 7}/G - D_7/F\sharp - D_7^{b9} - Gm$	Recap, Gr 1 , aa): Vi
172	\vdots		$Gm - \Re(A_{\emptyset 7} - D_7^{b9})/C - Gm_7/B\flat-$	b): Vi
177	\vdots		$E_{\emptyset 7} - E\flat_7-$	Str+WW
179	\perp		$\Re(D - C\sharp_{o7}) - D - A_{\emptyset 7} - Gm - D_7-$	tutti, $\bar{P}_D(d)$
184	M1'	$E\flat$	$Gm - B\flat_7 - E\flat - B\flat_7/F \overset{d}{-}$	2nd stat, a'): Vi
188	\perp		$F_{\emptyset 7}/E\flat - B\flat_7/D - B\flat_7-$	
191	Mc		$E\flat - B\flat - Ab/C - E\flat/B\flat-$	Vi, tutti clim, Seq($3 \times R_7$)
195	\perp		$Fm/Ab - E_{o7} - B\flat m_7 - C_7-$	
198	Mc	Fm	$Fm - C_7 - G_{\emptyset 7}/B\flat-$	2nd stat: LoStr+Bsn,
201	\vdots		$Fm/Ab - E_{o7}/G-$	Vi stretto imit leaps
203	\vdots		$Fm - B\flat_7 - E\flat - Ab-$	
207	\perp		$Dm - G_7 \overset{d}{-} Ab_{\Delta 7}/C - D_7-$	
211	Mc	Gm	$Gm - Dm/F - Cm/E\flat - Gm/D-$	3rd stat: Vi
215	\vdots		$(A_{\emptyset 7} - F\sharp_{o7})/C - Gm/B\flat-$	
217	\vdots		$\Re(A - E_{\emptyset 7}) - A_7-$	
221	\perp	D	$\Re(D - C\sharp_{o7})/D - D$	cad, $\bar{P}(d)$

Table 4.34: Mozart, Symphony No. 40, Mvt. 1 Allegro molto (cont'd)

m	M	R	H	Comment
226	M2	Gm	$Gm - A - D_7-$	Gr 2, a): Vi-WW
229	⋮		$G_7/F - C/E - E\flat_7 - D$	Str, $P_B^i(\searrow)$
231	⋮		$F\sharp_{o7} - Gm - A_7 - D_7 - G - E\flat-$	b): Vi, Str
233	⊥		$A_{\emptyset 7} - D_7 - Gm$	
235	M2		$Gm - A_7 - D_7$	2nd st 8va, a): WW-Str
237	⋮		$Gm - G_7 - C - E\flat_7 - D_7-$	
239	⋮		$F\sharp_{o7} - Gm - A_7 - D_7 - G - E\flat$	b'): WW+Str
241	⋮		$\Re(B\flat_7 - E\flat)-$	
245	⋮		$B\flat_7 - B_{o7}-$	cresc to climax, $P_B^i(\nearrow)$
247	⋮		$C_{o7} - B\flat m/D\flat - B_{o7}/D - Cm/E\flat-$	Seq(3×2m; R_{-7})
251	⊥		$C\sharp_{o7}/E \overset{d}{-} B\flat/D - D_7-$	cad, $\overline{P}_D(d)$
254	M3	Gm	$Gm G_7 - \Re(Cm - D_7 - Gm)-$	cloisi, Str unis, $P_B(\nearrow)$
261	(M1')		$\Re(D_7 - Gm)$	a'): WW imit
265	M1'		$G_7^{\flat 9} - Cm - Gm_4^{\flat 6} - D_7 - Gm$	a') Vi1, tutti clim
269	(M1')		$\Re(D_7 - Gm)$	a'): WW imit
273	M1'		$G_7^{\flat 9} - Cm - Gm_4^{\flat 6} - D_7 - Gm$	a'): Vi1, tutti clim
277	⋮		$Gm - Cm - D_7 - Gm - A_7 - D_7/C-$	
281	⋮		$Gm/B\flat - G/B - Ab/C - A_7/C\sharp-$	$\overline{P}_T(g)$, climax, $P_B^i(\nearrow)$
283	⊥		$Gm/D - G_7/F - C/E - E\flat_7-$	$P_B^i(\searrow)$ (ped)
285	M1'		$Gm_4^{\flat 6} - D_7 - Gm - G_7^{\flat 9} - Cm - D_7^{\flat 9}-$	a') motif, Str imit
293	⊥		$\Re(Gm - D_7)-$	closing cad
297			$\Re(Gm - D_7) - Gm$	(299 m.)

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4.9.3 Mvt. 3 Menuetto allegretto - Trio

Form: menuet and trio form. Both parts have ternary song, ABA form structure. The ternary structure is asymmetrical in the sense that the opening statement is not repeated literally; the A₂ section is some sort of wrap-up of the main theme.

The menuet melody starts with a hemiola phrase and has M1(aab) (3 + 3 + 8 m.) sentence structure, with the b-phrase an extended variation of the second measure of the a-phrase. The menuet middle section B has development character. The trio melody also has M2(aab) (2 + 2 + 2 m.) sentence structure. The second statement and the trio contrasting middle section treat the two motifs in imitative and (limited) developmental fashion. The analysis is shown in Table 4.35.

4.9.4 Mvt. 4 Allegro assai

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Table 4.35: Mozart, Symphony No. 40, Mvt. 3 Menuetto Allegretto

m	M	R	H	Comment
Menuet				
1	M1	<i>Gm</i>	$: Gm - D_7 - Gm/B\flat -$	A ₁ , a): Fl+Vi, tutti
4	∴		$Gm - D_7 - Gm$	a)
7	∴	<i>Dm</i>	$E\flat - A_7/C\sharp -$	b): WW+Vi
9	∴		$Dm - A_7 \overset{d}{-} B\flat - C_7/E - D_7/F\sharp -$	tutti climax, $\Sigma(cm<)$
11	∴		$Gm - C\sharp_{o7} - Dm - E - A_7 - B\flat -$	
13	⊥		$E_{\emptyset 7} - A_7 - Dm : $	cad
15	M1'	<i>B\flat</i>	$: B\flat - A_{o7} - B\flat -$	B , var/dev, aa): imit
18	∴		$Gm - F\sharp_{o7} - Gm$	Hns: $\overline{P}_D(d)$
21	∴	<i>Gm</i>	$E\flat - D_{o7} - E\flat - B_{o7} - C - C\sharp_{o7}$	b:)
26	∴		$D - C\sharp_{o7} - D/F\sharp - D_7/C -$	ctp, imit
28	∴		$Gm/B\flat - A_{\emptyset 7}/C -$	(imit)
30	⊥		$D_7/F\sharp - Gm - G_7/B -$	climax, $\Sigma(cm<)$
32			$Cm - D_7^{b5}/A\flat - E\flat/G - D_7/F\sharp - Gm$	
35			$A_{\emptyset 7}/C - D_7 - Gm$	cad
37	M1'		$Gm - E\flat_7 - G - C\sharp_{o7} -$	A ₂ , clos st, a): WW, $P_B^i(\searrow)$
40	⊥		$Gm_4^6 - D - Gm : $	a'): Fl, closing cad
Trio				
43	M2	<i>G</i>	$: G - D_7 - G -$	A ₁ , aa): Str
47	⊥		$Am/C - D - G$	b)
49	M2'		$G - \dots - D/F\sharp - A_7 \overset{d}{-} Bm_7 -$	a'): WW arpeggio imit
55	∴		$Em/G - A_7 -$	b'): Str+Ob
57	⊥		$\Re(D - A_7) - D : $	cad
60	(M2)		$: D_7 - \dots - G - \dots - E_7 -$	B , a'): CB-WW imit, var
66	⊥		$Am - G - Am/C - D -$	cad
69	M2'		$G - D$	closing stat, a'a'): Str
72	⊥		$G - D - G - D_7 - G$	b)
75	M2'		$G - D - \dots -$	A ₂ , a'): WW arpeggio imit
79	∴		$A_{\emptyset 7}/C - D_7 -$	
81	⊥		$\Re(D_7 - G) : $	b'): Str+WW, clos cad (84 m.)

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4.9.5 Key relationship overview

The key relationship diagram of the well-known *Gm* symphony is shown in Fig. 4.14. The opening movement has the regular exposition key pattern: main theme in the tonic minor key *Gm* and the secondary theme group in the relative major key *Bb* (1). The development starts in the remote key *F#m* (3), working its way into the subdominant domain using sequences based on R_{-5} cycles (3–5). The recapitulation moves through the lowered submediant key $Eb = bVI$ (6) into the subdominant area (7), before returning home.

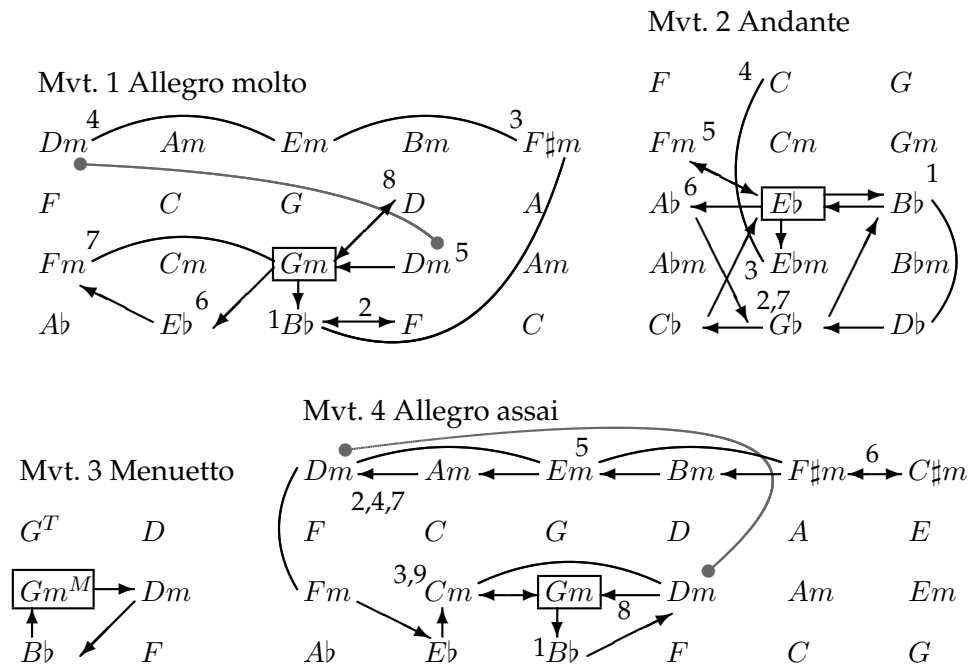


Figure 4.14: Mozart, Symphony No. 40, key relationship diagram

The Andante has both **A** section in the tonic major key Eb and the middle section in the parallel minor key Ebm (3). Note the key progression along the minor third vertical symmetry axis: $Bb - Db$ (1) and $Ebm - C$ (3–4), and the **A** section symmetry $Db - Gb - Bb$ (2) and $Gb - Cb - Eb$ (7). The menuet in Gm has the trio in the parallel major key G and a very limited key range.

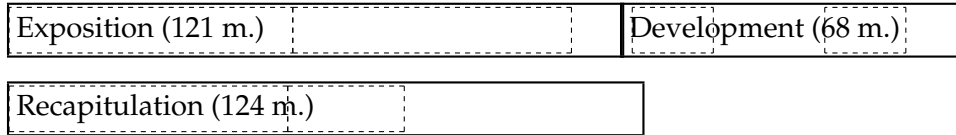
In the closing sonata form Allegro the main and secondary theme once again have the regular minor-relative major $Gm - Bb$ (1) key relationship. The development quickly moves to the dominant minor key Dm (2) and, using the enharmonic equivalence property, starts a series of R_5 and R_{-5} root cycles and sequences, until the remote key $C\#m$ is reached (6). Then there is the way back and a final stop in the subdominant area $Fm - Eb - Cm$ (7–9).

4.10 Symphony No. 41 in C Major *Jupiter* KV 551 (1788)

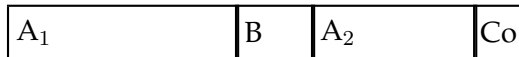
Source: [37]. An overview of the formal analysis of Mozart's last symphony is shown in Fig. 4.15. Compared to the KV 550 Symphony No. 40, in the *Jupiter* symphony we have the

tonic major key C , a much longer development section in the opening movement and a very long closing sonata form movement.

Mvt. 1 Allegro vivace: sonata form (C , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 313 m.)



Mvt. 2 Andante cantabile: ABA form (F , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 101 m.)



Mvt. 3 Menuetto – Allegretto: menuet and trio form (C , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 87 m.)



Mvt. 4 Molto Allegro: sonata form (C , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 424 m.)

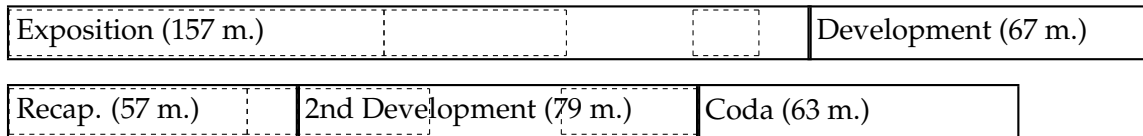


Figure 4.15: Mozart, Symphony No. 41 in C Major KV 551

4.10.1 Mvt. 1 Allegro vivace

Form: sonata form. The exposition of this opening movement is repeated. The **Exposition** opening theme is a period with *call-and-response* flavour on the local scale and a sentence on the larger scale: M1(ccd) (4 + 4 + 6 m.), with c=a+b (2 + 2 m.). The unisono a-motif has the characteristic upward fourth leaps with the 16th triplet scalar patterns, the b-motif contains a series of appoggiaturas in the lead violins. In the c-phrase there is the middle register strings 32nd-note downward scalar pattern Ms, covering the interval of the fifth. The first statement starts in m. 1 (there is no introduction), the second statement (m. 24 ff.) has a woodwind countermelody Mc. Here the b-phrase is extended in a sort of miniature development (variation b'), acting simultaneously as a transition.

The secondary group consists of two themes: the lyrical first melody has M2(abab') (4 + 2 + 4 + 5 m.) period structure, with the characteristic ascending stepwise motion in the a-phrase. In the transition from M2 to M3 the b-motif from M1 returns in diminution. The second, more playful melody has M3(aaab) (2 + 2 + 2 + 4 m.) structure with an 8th note rhythm. In the orchestration, note the frequent doubling of strings with bassoon for repeated statements of thematic material.

The **Development** starts with a simple unisono turn in the woodwinds, kicking off the theme M3 in the new key. The b-phrase from M3 becomes the core element in the first half of the development, with (stretto) imitative treatment in harmonic sequences. The false recapitulation puts the main theme M1 back on the stage, acting as the main character in the second half of the development. The **Recapitulation** has the second statement of the main

theme in tonic minor *Cm*. These minor-major changes in tutti climaxes occur also at the end of the exposition and recapitulation.

The detailed analysis is shown in Table 4.36 to 4.39.

4.10.2 Mvt. 2 Andante cantabile

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Table 4.36: Mozart, Symphony No. 41 *Jupiter*, Mvt. 1 Allegro vivace

m	M	R	H	Comment
1	M1	C	$: C - \dots - G_7/D - C - G_7/B -$	Exp, Gr 1 , a): unis, b): Str
5	\perp		$G - \dots - C/E - G_7/D - C$	ab): unis-Str
9	Ms		$(C - F - G_7 - C - F - G_7)/C -$	Ms): Vi2+Va, clim, $\overline{P}_T(c)$
16	\perp		$\Re(C - G) - C - \Re(G - C) - G$	trans, halfcad
24	M1/c		$C - \dots - G_7/B - C - G_7/F -$	2nd st, ab): Vi, Mc): WW
28	$\dot{:/}$		$G - \dots -$	a): Vi
30	$\dot{:/}$		$A_7^{b9} - D_7^{b9} - G_7^{b9} - C_7^{b9} -$	b'): Seq($4 \times 1m; R_5$)
34	\perp/\perp		$F/A - Em/G - Dm/F - F - D_7 -$	trans to \overline{D}
37	M1/c	G	$G - \dots -$	a): unis Str, Mc): WW
39	$\dot{:/}$		$(G - \dots - C - G_7 - C - G_7)/G -$	b'): Bsn+Str, $\overline{P}_T(g)$
47	\perp/\perp		$Am/C - G_{\sharp 07}^\# / B - Am/C - A_7/C_{\sharp}^\# -$	cad
49	Ms		$\Re(D - G)/D - D$	Ms): Vi2+Va, clim, cad
56	M2	G	$G/B - G_{\sharp 07}^\# / B - D_7/C_{no3} -$	Gr 2/Th 1 , a): Vi1
58	$\dot{:/}$		$D_7/A - D^+ / A_{\sharp}^\# - Bm -$	
60	$\dot{:/}$		$D_7/F_{\sharp}^\# - G - D$	b)
62	$\dot{:/}$		$G - G_{\sharp 07}^\# - D_7/A_{no3} -$	a): Bsn+Vi1
64	$\dot{:/}$		$D_7/A - D^+ / A_{\sharp}^\# - Bm -$	
66	$\dot{:/}$		$D_7/F_{\sharp}^\# - G - D_7/C -$	b')
68	$\dot{:/}$		$G/B - D_{\sharp 07}^\# - Em - Am/C -$	Fl+Bsn+Vi1
70	\perp		$G_4^6 - D_7 -$	cad
71	Mv/(1)		$G - D_7/C -$	Mv): Vi1, (M1b): LoStr
73	\perp		$G/B - Em_7 - Am_7 - D_7 - G$	
75	Mv/(1)		$G - D_7/C -$	repeat
77	\perp		$G_{\sharp 07}^\# / B - Am/C - G_7/D -$	
81			$Cm - \dots - C - C^+ -$	trans min-maj, clim, $\overline{P}(c)$
85			$(F - B_{07} - C)/C - G_4^6 - D_7 -$	
89	M1'		$G - \dots - G_7 -$	clos, b'): dim Vi+Bsn, $\overline{P}_D(g)$
92	\perp		$C/G - G - Am/C - D_7 -$	
94	M1'		$G - \dots -$	b'): dim WW+LoStr, Vi sync
97	$\dot{:/}$		$C - E_7/D - Am/C - E_7/G_{\sharp}^\# -$	
98	\perp		$Am - Cm_7/G - D_7/F_{\sharp}^\# -$	cad
101	M3		$\Re(G - D_7) -$	Gr 2/Th 2 , aaa): Vi
107	\perp		$\Re(G - D) -$	b): Bsn+Vi
111			$G - E_7/G_{\sharp}^\# - Am - D_7/F_{\sharp}^\# -$	closing, tutti clim, $\overline{P}_D(d)$
113			$G - Am/C - D -$	cad

Table 4.37: Mozart, Symphony No. 41 *Jupiter*, Mvt. 1 Allegro vivace (cont'd)

m	M	R	H	Comment
114			$G - E_7/G\sharp - Am - D_7/F\sharp-$	repeat
116			$G - Am/C - D-$	cad
116	(Ms)		$\Re(G - D) - G : $	Ms: Vi1, cad
121		$E\flat$	$B\flat-$	Dev , mod cad, WW unis
123	M3		$E\flat - \Re(B\flat_7 - E\flat)$	aaa), Vi, Str
129	\perp		$\Re(E\flat - B\flat_7)-$	bb) Str-WW imit
133	M3'		$E\flat - B\flat_7/Ab - E\flat/G - B\flat_7/D-$	HiStr-LoStr, Seq($3 \times 2m; R_7$)
135	\vdots	Fm	$E\flat - C_7/B\flat - Fm/Ab - C_7/E-$	
137	\vdots	Gm	$F_7 - -D_7/F\sharp - Gm - D_7/F\sharp-$	
139	\vdots		$Gm_7 - C_7 - Fm_7 - B\flat_7$	stretto imit, Seq($2 \times 2m; R_{-7}$)
143	\vdots	$E\flat$	$E\flat - Ab - D_\circ - G_7-$	(stretto imit), Seq($2 \times R_{-7}$)
145	\perp		$Cm - \dots - D_7-$	cad
147	M3'	Gm	$Gm - Cm/E\flat - F\sharp_{\circ 7} - D_7/F\sharp-$	b): imit LoStr-HiStr
149	\vdots		$Gm - C\sharp_{\circ 7}/E - A_7^{\flat 9}$	
151	\vdots		$Dm - E_7 - Am-$	
153	\perp		$\Re(E - D\sharp_{\circ 7})-$	cad
155	(M3')		$E - \dots -$	b'): WW
157	\perp		$E - E_7/D - E_{\circ 7} - C_7-$	trans
161	M1/c	F	$F - \dots - E_\circ - F_4^6 - C_7-$	False rec , ab): Str, Mc): Bsn
165	\vdots / \vdots		$C_7 - \dots -$	a): Str, Mc): WW
167	\perp / \perp		$(Am_7 - D_7^{\flat 9})/D - (Bm_7 - E_7^{\flat 9})/E-$	2nd dev Seq($2 \times 2m; R_7$)
171	M1'/s		$Am - B_7/A-$	a+Ms): Vi
173	\vdots		$E/G\sharp - E_{\circ 7}/G - A_7/G-$	Seq($3 \times 2m; R_{-7}$), $P_B^i(\searrow)$
175	\vdots		$D/F\sharp - Dm/F - D_{\circ 7}/F - G_7/F-$	
177	\perp		$C/E - Cm/E\flat - D_7^{\flat 5}/Ab-$	
179	Ms	G	$\Re(G - D_7)-$	cad with Ms-motto
181	M3'		$\Re(G - D)-$	retrans, b'): Vi1
183	\vdots		$\Re(G - F\sharp_{\circ 7})/G-$	b'): WW, $\bar{P}_D(g)$
185	\vdots		$(G - A_7 - Dm - G_7)/G-$	retrans (ped)
187	\perp		$C_4^6 - Dm_7/G - G_7-$	Str unis desc scale

Table 4.38: Mozart, Symphony No. 41 *Jupiter*, Mvt. 1 Allegro vivace (cont'd)

m	M	R	H	Comment
189	M1	<i>C</i>	$C - \dots - G_7/D - C - G_7/B-$	Recap, Gr 1 a): unis, b): Str
193	\perp		$G - \dots - C/E - G_7/D - C$	ab): unis-Str
197	Ms		$(C - F - G_7 - C - F - G_7)/C-$	Ms): Vi2+Va, clim, $\overline{P}_T(c)$
203	\perp		$\Re(C - G_7) - C - \Re(G - C) - G$	trans, halfcad
212	M1/c	<i>Cm</i>	$Cm - \dots - Bb_7 - Eb - Bb_7-$	2nd st min, ab) Vi, Mc): WW
216	$\dot{:/} \dot{:}$	<i>Eb</i>	$Bb_7 - \dots - E_{o7} - Fm - C_7-$	b'): Vi imit
220	$\dot{:/} \dot{:}$		$Fm_7 - Bb_7 - Eb$	
222	$\dot{:/} \dot{:}$		$F_7/A - G_7/B - Cm_7 - Gm/Bb-$	
224	\perp/\perp		$A_{o7} - D_7^{b5}/Ab-$	trans, cad
225	M1/c	<i>G</i>	$G - \dots -$	a): Str unis, Mc): WW, $\overline{P}_D(g)$
227	$\dot{:}$		$(G - C - \dots - G_7 - C - G_7)/G-$	b'): Bsn+Str (ped)
235	\perp		$\Re(D_7/A - G)-$	motto (ped)
237	Ms		$\Re(G - C)/G - \Re(G - C)/G$	Ms): Vi2+Va, cad
244	M2	<i>C</i>	$C/E - C_{\#o}/E - G_7/F_{no3}-$	Gr 2/Th 1, a): Vi1
246	$\dot{:}$		$G_7/D - G^+/D_{\#} - C/E$	
248	$\dot{:}$		$G/B - C - G - G_7-$	b)
250	$\dot{:}$		$C - C_{\#o} - G_7/D_{no3}-$	a): Fl+Bsn+Vi1
252	$\dot{:}$		$G_7/D - G^+/D_{\#} - C/E-$	
254	$\dot{:}$		$G/B - C - G_7/F-$	b'): Ob+Vi1
256	$\dot{:}$		$C/E - E_7/G_{\#} - Am - Dm/F-$	Fl+Ob+Vi1
258	\perp		$C_4^6 - G_7-$	cad
259	Mv/(1)		$C - G_7/F-$	Mv: Bsn+Vi1, (M1b): LoStr
261	\perp		$C/E - Am - Dm_7/F - G_7-$	
263	Mv/(1)		$C - G_7/F-$	repeat, WW+Str
265	\perp		$C_{\#o7} - Dm/F - C_7/G-$	cad
269		<i>Fm</i>	$Fm - \dots -$	trans min-maj, clim
271			$Db/F - C_7^{b9}/E - Cm/Eb - G_7/D-$	$P_B^i(\searrow)$
274			$C/E - F - C_4^6 - G_7-$	cad, climax
276	M1'	<i>C</i>	$C - \dots - C_7-$	clos, b'): dim WW+Vi, $\overline{P}_T(c)$
279	\perp		$F/C - C - Dm/F - G_7-$	
282	M1'		$(C - Dm - C_{\#o7} - F - C_7)/C-$	b'): dim Ob+LoStr, (ped),
285	$\dot{:}$		$F - C_{\#o7}/G - Dm/F - A_7/C_{\#}-$	Vi1 sync
287	\perp		$Ab/C - G_7/B-$	N^6/V , cad

Table 4.39: Mozart, Symphony No. 41 *Jupiter*, Mvt. 1 Allegro vivace (cont'd)

m	M	R	H	Comment
289	M3		$\Re(C - G_7)$	Gr 2/Th 2, aaa): Vi
295	\perp		$C - \Re(Dm - G_7 - C)$	bb): Vi-(Fl)
299			$C - C\sharp_6 - G_7/D - C - Am - Dm/F - G_7 -$	closing, tutti climax
301			$C - Am - Dm/F - G_7 -$	cad
302			$C - C\sharp_6 - G_7/D - C - Am - Dm/F - G_7 -$	repeat
305			$Am - Dm/F - C_4^6 - G_7 -$	
306	(Ms)		$\Re(C - G_7) - C$	Ms: Vi1, cad (313 m.)

4.10. SYMPHONY NO. 41 IN C MAJOR *JUPITER* KV 551

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4.10.3 Mvt. 3 Menuetto allegretto - Trio

Form: menuet and trio form, each with ABA Coda structure. The **Menuet** main theme is regular M1(aab) (4+4+8 m.) sentence structure; the a-phrase contains descending chromatic steps, the b-phrase is a variation on this idea with a cadential closing. In the second **A** section this theme is set as a variation with (stretto) imitation and contrary motion (closing and opening).

The **Trio** has *call-and-response* elements; its theme has M2(abab) (2 + 2 + 2 + 2 m.) period structure. The call is a simple cadential formula for woodwinds and horns. The response b-phrase with its embellished descending chromatic steps obviously has similarities with the menuet theme. The middle section **B** of both menuet and trio use extended pedal point (with a pounding brass and timpani section) and are in dynamic contrast with the outer **A** sections. The trio middle section **B** takes the flute upward chromatic lead from the a-phrase and develops that as an augmented melody; note how the first four measures (m. 68–71) yield the melodic pattern, that will become the main motif of the following closing movement (coincidence or design?). The analysis is shown in Table 4.40.

4.10.4 Mvt. 4 Molto allegro

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Table 4.40: Mozart, Symphony No. 41 *Jupiter*, Mvt. 3 Menuetto Allegretto

m	M	R	H	Comment
Menuet				
1	M1	C	$: C - G_{7\text{sus}4}/F - C - G$	A ₁ , a): Vi1 $P_L^i(\searrow)$, halfcad, $\bar{P}_D(g)$
5	⋮		$F - G_{7\text{sus}4}/D - C - G - C$	a)
9	⋮		$\Re(G - Gm - D_7)-$	b): Vi, tutti clim
13	⊥		$G/B - Am/C - D_7 - G : $	cad
17	M1'	G	$(G - F\sharp_{o7} - G - G_7)/G-$	B , a'): Ob+Vi, Brs: $\bar{P}_D(g)$
21	⋮		$(B_{\emptyset 7} - C - F\sharp_{o7} - B_o)/G-$	$P_m^i(\searrow)$, $\Sigma(\text{cm} <)$, (ped)
23	⊥		$(Am_7 - D_7)/G-$	(ped)
24			$\Re(G - C) - G-$	Str+Hns unis, clim, halfcad
28	M1	C	$: G - F\sharp_o - G_7-$	A ₂ , a): WW+Str imit, $\Sigma(\text{cm} >)$
30	⋮		$C - B_o - C_7-$	
32	⋮		$F - A_7 - D - C\sharp_{o7} - D-$	a) $\Sigma(\text{cm} <)$
36	⋮		$G - D_{7\text{no}3} - G - D_7 - G_7-$	b): imit, $\Sigma(\text{cm} <)$, climax
40	⊥		$C - F - C_4^6 - G_7 - C$	cad
44	M1''		$\Re(G - F\sharp_o)-$	a'): WW stretto imit
46	⋮		$G_7^{b9} - C\sharp_o - D - Ab/C-$	N^6/V
48	⋮		$G - Gm - A_7 - D_7^{b5}/Ab - G_7-$	
50	⊥		$C - C - G_7-$	cad
52	M1'		$\Re(C - F\sharp_{o7} - G)-$	b'): WW+Vi dim, clim, Brs: $\bar{P}_D(g)$
56	⊥		$C/E - Dm/F - G_7 - C : $	closing cad
Trio				
60	M2	C	$: G_7 - C$	A ₁ , a): WW+Hns call
62	⋮		$G_7/B - C - G$	b): Ob+Str response, halfcad
64	⋮		$G_7 - C$	a) repeat
66	⊥		$G - C : $	b) cad
68	M2'	Am	$: (E_7 - Am - D\sharp_{o7} - D-)/E-$	B , a') WW+Vi1 augm, climax,
72	⊥		$(B_{o7} - C - D\sharp_{o7} - E)/E$	Brs+LoStr: $\bar{P}_D(e)$
76			$B_7 - E - A_7 - D$	trans, Str, $P_m^i(\searrow)$, Seq(2 × 2m; R_{-7})
80	M2	C	$G_7 - C$	A ₂ , a): WW+Hns call
82	⋮		$G_7/B - C - G$	b): Ob+Str response, halfcad
84	⋮		$G_7 - C$	a) repeat
86	⊥		$\Re(G_7 - C) : $	b): WW+Str, $\Sigma(\text{cm} <)$, (87 m.)
[Repeat menuet]				

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4.10.5 Key relationship overview

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4.11 Opera *The Magic Flute* (*Die Zauberflöte*) KV 620 (1791)

Source: [39]. For an overview of the formal analysis of *The Magic Flute* (*Die Zauberflöte*) see Figure 4.16 to 4.18. The opera is in two acts: Act 1 (Overture, No. 1 to 8) and Act 2 (No. 9 to 21). The length contrast is obvious. The overture has the typical length and sonata form, that is familiar for the opening movements from a Mozart symphony. Both acts end with a very long finale, which in fact consist of various subsections, covering a number of scenes. These finales contain multiple time signatures, keys and tempo indications. The length of the other numbers are more or less proportional to the number of singers involved: solo arias and duets are short song types (approximately 30-100 measures), while trios to quintets receive higher numbers of measures (lengths between roughly 40 and 250 measures). Most songs have a ternary song structure, some are simple multiple verse songs.

An overview of the instrumentation is given in Table 4.41. In the woodwind section there is occasional use of the piccolo and the basset horn (clarinet in *F*). The brass section must have looked like a plumber shop in the orchestra pit with horns in *E \flat* , *G*, *B \flat* , *F*, *C*, *G*, *E*, *D*, trumpets in *E \flat* , *C*, *D* and triple trombones (alto, tenor and bass). There are full strings in every scene, except for the strings tacet in No. 9a, and the violins tacet in No. 10. In No. 19 there is a separate part for the contrabasses (in all other scenes celli and basses are written on the same staff).

The opera is based on a libretto by Emanuel Schikaneder, who commissioned the opera. It is also categorised as a *Singspiel* (musical numbers juxtaposed with spoken text). Both Schikaneder and Mozart were Freemasons and included masonic elements in the plot. This yields the well-known opening tutti triple signal motif on an ascending arpeggio triad *E \flat* : *e \flat* – *g* – *bb*. This pattern returns many times in the opera, in particular in the opening phrases of vocal lines or musical sections. Quite a few have been identified in this analysis, but some targets may have been missed in the search. The key relationships (see Section 4.11.23) also may be giving away such clues.

4.11.1 Ouverture

Form: sonata form. In the overture Mozart combines a 4-part fugue with the sonata form. The detailed analysis is shown in Table 4.42 to 4.44.

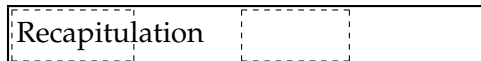
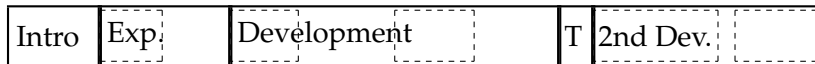
The slow **Introduction** section opens with the ‘Freemason’ (*Freimaurer*) motif (Mf): repeated triadic signals with a dotted rhythm on the tonic chord in the major key *E \flat* . This Mf signal motif re-appears in the opening of the second act, where it is in the dominant major key *B \flat* major. With the finale set also in *E \flat* major, this creates an overall bridge design for the opera. After the signals first violins take the lead over a subtle and subdued half-note rhythm syncopated string background, an extended tonic pedal point $\overline{P}_T(e\flat)$. There are dotted arpeggios and some chromatic stepwise motion in bassoons and lower strings.

The fugue main subject M1(aa’bb) (1 + 1 + 1 + 1 m.) starts on the first measure of the allegro sonata **Exposition** section (m. 16 ff.) It is a 4-part fugue for strings (P1-P4), with classical fugue scheme entrances alternating between tonic and dominant. The last entrance for lower strings is doubled in the bassoons. At the third statement (m. 27) there is a countersubject Mc in 1st violins. The **Development** section (m. 39 ff.) gives more importance to this counter-subject. It becomes the main element and is juxtaposed and combined simultaneously with the a-phrases from the main theme M1. There is intricate swapping of instrument roles: M1 vs. Mc, orchestration inversion of high vs. low. The development uses sequential treatment,

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ACT 1

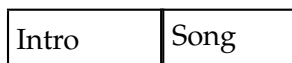
Overtüre, Adagio – Allegro: sonata form ($E\flat$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix}\right]$, 227 m.)



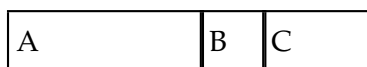
No. 1 Introduction 'Zu Hülfe', Allegro: ABA' form ($C\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 218 m.)



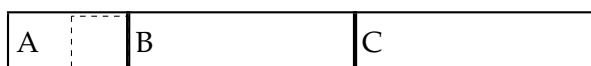
No. 2 Arie 'Der Vogelfänger', Andante: AA' form (G , $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}\right]$, 50 m.)



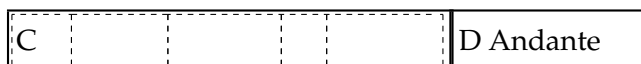
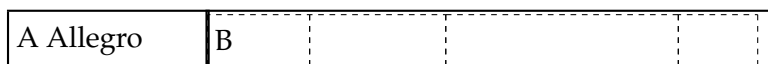
No. 3 Arie 'Dies Bildnis ist bezaubernd schön', Larghetto: ABC form ($E\flat$, $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}\right]$, 63 m.)



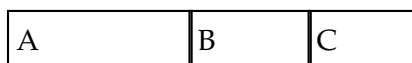
No. 4 Arie 'O zittre nicht', Allegro maestoso – Recitativ – Arie Larghetto – Allegro moderato: ABC form ($B\flat - G\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}\right]$, 103 m.)



No. 5 Quintett, Allegro – Andante: ABCD form ($B\flat$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix}\right] \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 247 m.)



No. 6 Terzett 'Du feines Täubchen nur herein!', Allegro molto: ABC form (G , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 71 m.)



No. 7 Duett 'Bei Männern, welche Liebe fühlen', Andantino: AAB form ($E\flat$, $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}\right]$, 49 m.)

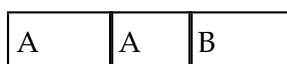
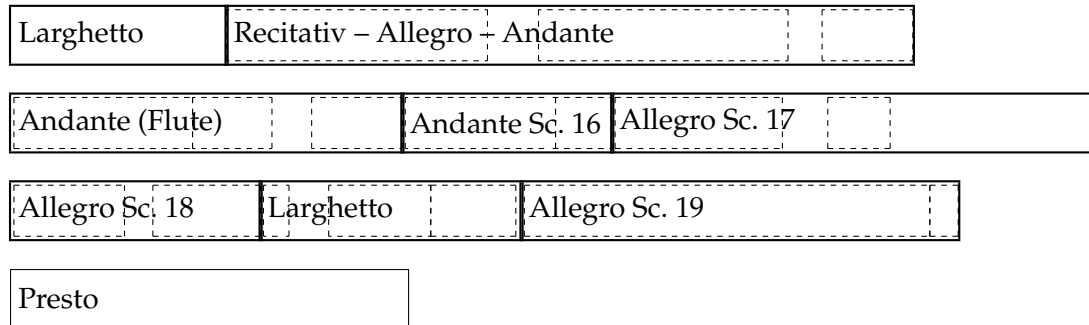


Figure 4.16: Mozart, Opera *The Magic Flute* (*Die Zauberflöte*) KV 620, Act 1

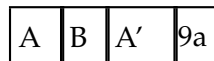
No. 8 Finale, Larghetto – Andante – Allegro – Presto: mixed form

($C - G - F$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right] \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 587 m.)

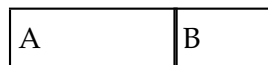


ACT 2

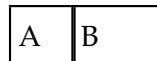
No. 9 March of the Priests, Andante – Adagio: ABA form ($F - Bb$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 28+6 m.)



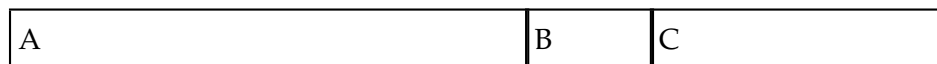
No. 10 Arie 'O Isis und Osiris', Adagio: AB form (F , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 55 m.)



No. 11 Duett 'Bewahret euch vor Weibertücken', Andante: AB form (C , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 25 m.)



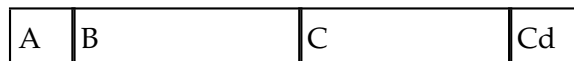
No. 12 Quintett 'Wie? wie? wie?', Allegro: ABC form (G , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 164 m.)



No. 13 Arie 'Alles fühlt der Liebe Freuden', Allegro: ABA form (C , $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 49 m.)



No. 14 Arie 'Der Hölle Rache', Allegro assai: ABC Coda form (Dm , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 99 m.)



No. 15 Arie 'In diesen heil'gen Hallen', Larghetto: AB form (E , $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 28 m.)

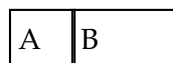
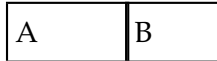


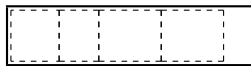
Figure 4.17: Mozart, Opera *The Magic Flute* (*Die Zauberflöte*) KV 620, Act 1 & 2 (Cont'd)

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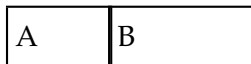
No. 16 Trio 'Seid uns zum zweiten Mal willkommen', Allegretto: AB form (A, $\left[\frac{6}{8} \right]$, 36 m.)



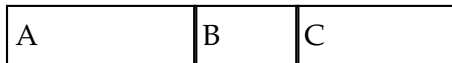
No. 17 Arie 'Ach ich fühl's, es ist verschwunden', Andante (Gm, $\left[\frac{6}{8} \right]$, 42 m.)



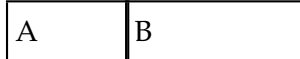
No. 18 Chorus 'O Isis und Osiris, welche Wonne', Adagio: AB form (D, $\left[\frac{2}{2} \right]$, 42 m.)



No. 19 Trio 'Soll ich dich, Theurer, nicht mehr sehn?', Andante moderato: ABC form (Bb, $\left[\frac{2}{2} \right]$, 78 m.)



No. 20 Arie 'Ein Mädchen oder Weibchen', Andante – Allegro: AB form (F, $\left[\frac{2}{4} \right]$, 51 m.)



No. 21 Finale, Various tempi: mixed form

(Eb – Cm – G, $\left[\frac{2}{2} \right] \left[\frac{3}{4} \right] \left[\frac{4}{4} \right] \left[\frac{6}{8} \right]$, 919 m.)

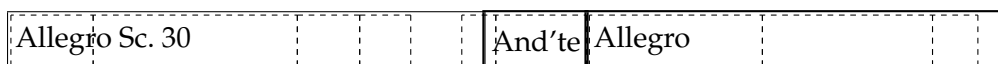
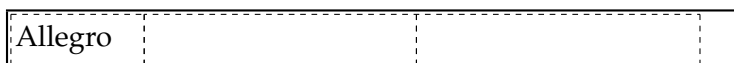
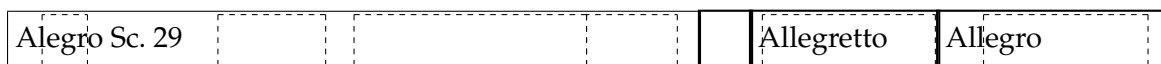
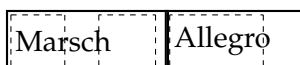
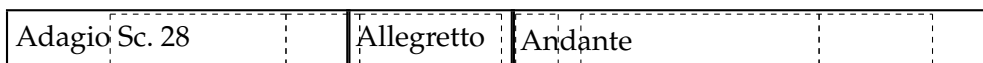


Figure 4.18: Mozart, Opera *The Magic Flute* (*Die Zauberflöte*) KV 620, Act 2 (Cont'd)

Table 4.41: Mozart, *The Magic Flute*, Instrumentation

No.	Sc.	Woodwinds Pi/Fl-Ob-Cl-Bsn	Brass Hns-Tpt-Tbn	Percussion	Strings Vi1-Vi2-Va-Vc-Cb
Overture					
		2-2-2(<i>Bb</i>)-2	2(<i>Eb</i>)-2(<i>Eb</i>)-3	Timp	1-1-1-1-1
Act 1					
1	1	2-2-2(<i>Bb</i>)-2	2(<i>Eb/C</i>)-2(<i>Eb/C</i>)-0	Timp	1-1-1-1-1
2	2	0-2-2	2(<i>G</i>)-0-0		1-1-1-1-1
3	4	0-0-2(<i>Bb</i>)-0	2(<i>Eb</i>)-0-0		1-1-1-1-1
4	6	0-2-0-2	2(<i>Bb</i>)-0-0		1-1-1-1-1
5	7	0-2-2(<i>Bb</i>)-2	2(<i>Bb</i>)-0-0		1-1-1-1-1
6	11	1-2-0-2	2(<i>G</i>)-0-0		1-1-1-1-1
7	14	0-0-2(<i>Bb</i>)-0	2(<i>Eb</i>)-0-0		1-1-1-1-1
8	15	2-2-2(<i>C/Bb</i>)-2	0-2(<i>C</i>)-3	Timp	1-1-1-1-1
	16	2-2-0-2	2(<i>G</i>)-0-0		1-1-1-1-1
	17	2-2-0-2	2(<i>G</i>)-2(<i>C</i>)-0	Timp-Glk	1-1-1-1-1
	18	2-2-2(<i>F</i>)-2	2(<i>G</i>)-2(<i>C</i>)-0	Timp	1-1-1-1-1
	19	2-2-2(<i>F</i>)-2	2(<i>G</i>)-2(<i>C</i>)-3	Timp	1-1-1-1-1
Act 2					
9		1-0-1(<i>F</i>)-2	2(<i>F</i>)-0-3		1-1-1-1-1
9a	1	2-2-2(<i>F</i>)-2	2(<i>F</i>)-2(<i>Bb</i>)-3		
10		0-0-2(<i>F</i>)-2	0-0-3		0-0-1-1-1
11	3	2-2-2(<i>C</i>)-2	2(<i>C</i>)-2(<i>C</i>)-3	Timp	1-1-1-1-1
12	5	2-2-0-2	2(<i>G</i>)-2(<i>C</i>)-3	Timp	1-1-1-1-1
13	7	2(Pi/Fl)-0-2(<i>C</i>)-2			1-1-1-1-1
14	8	2-2-0-2	2(<i>F</i>)-2(<i>D</i>)-0	Timp	1-1-1-1-1
15	10	2-0-0-2	2(<i>E</i>)-0-0		1-1-1-1-1
16	16	2-0-0-2			1-1-1-1-1
17	18	1-1-0-1			1-1-1-1-1
18	20	2-2-0-2	2(<i>D</i>)-2(<i>D</i>)-3		1-1-1-1-1
19	21	0-2-0-2			1-1-1-1-1*
20	22	1-2-0-2	2(<i>F</i>)-0-0	Glk	1-1-1-1-1
21	26	2-0-0(<i>Bb</i>)-2	2(<i>Eb</i>)-0-0		1-1-1-1-1
	28	2-2-2(<i>Bb</i>)-2	2(<i>F/G</i>)-2(<i>C</i>)-3	Timp	1-1-1-1-1
	29	1-2-0-2	2(<i>G</i>)-0-0	Glk	1-1-1-1-1
	30	2-2-2(<i>Bb</i>)-2	2(<i>Eb</i>)-2(<i>Eb</i>)-3	Glk	1-1-1-1-1

another countertheme (flute with ascending scales in m. 58 ff.), and reaches the dominant major key in a climax (m. 68 ff.).

The opening motif Mf is stated by woodwinds and brass in the dominant key $B\flat$ (m. 97 ff.), before there is a secondary development of the fugue theme. Again the main theme M1 and countersubject Mc are combined; there is (stretto) imitation in strings and woodwinds, and tutti sequential treatment (m. 117 ff.). The retransition to the tonic domain starts in m. 128 after a general pause (G.P.). Note the rapid dynamic changes ($p-f$) in the strings, that are setting an 8th note rhythmic groove.

The **Recapitulation** section (m. 144 ff.) has another set of four main theme M1 statements (P1-4), but now combined with the countersubject Mc from the start. The tutti section in m. 154 is a copy of m. 39 ff., the transition in m. 179 ff. is similar to m. 58 ff. (however, the instrumentation is different with the theme Mt now for clarinet and bassoon). The tutti section (m. 192) and transition (m. 204 ff.) lead into the closing tutti cadences.

4.11.2 No. 1 Introduction '*Zu Hilfe*'

This section is included in the full version of the book.

Order the E-book from the webstore at:

<https://www.fransabsil.nl/htm/musanbk.htm>

Table 4.42: Mozart, *The Magic Flute*, Ouverture, Adagio - Allegro

m	M	R	H	Comment
				Adagio
1	Mf	$E\flat$	$E\flat - Cm - E\flat/G-$	$\begin{bmatrix} 2 \\ 2 \end{bmatrix}$ (bbb) Introduction
4	M0		$Fm_7/Ab - E\flat_7/B\flat-$	'Freemason' motif, tutti
8	:		$Ab/C - E\flat/B\flat - Fm_7/Ab-$	Vi1, str sync $\bar{P}_T(e\flat)$,
10	:		$Ab/C - E\flat m/B\flat - F_7/A - E\flat_7/B\flat-$	Bsn+LoStr arp
12	:		$Ab/C - F_7^{\flat 5}_{no1}/C\flat - B\flat-$	$P_B^i(\searrow)$
14	\perp		$F_7^{\flat 9}/A - B\flat_{7sus4} - B\flat_7-$	cad
				Allegro
16	M1	$E\flat$	$E\flat - \dots - Cm_{no3} - B\flat_{no3}$	Fugue, Exposition
20	M1		$E\flat - Cm - \Re(Gm/B\flat - F/A-)$	P1(aa'bb): Vi2
24	\perp		$Gm/B\flat - C_7 - F - B\flat_7 - E\flat - B\flat_7-$	P2: Vi1
27	M1/c		$E\flat - B\flat_7-$	P3: Bsn+Va+Vc, Mc: Vi1
29	:/:		$E\flat/G - Cm - \Re(Fm_7 - B\flat)-$	
31	:/:		$E\flat - F - Dm - Gm-$	
32	\perp/\perp		$E\flat - B\flat - Cm_7 - F_7-$	
33	M1		$B\flat - F_7 - \Re(B\flat - Gm - Cm - F)$	P4: Bsn+Cb
37	\perp		$(B\flat - C_7^{\flat 9} - F_7 - B\flat_7^{\flat 9})/B\flat-$	WW+Str, Hns $\bar{P}_D(bb)$
38			$(E\flat - F_7^{\flat 9})/B\flat - B\flat_{7sus4} - B\flat_7-$	
				Development
39	M1/c		$\Re(E\flat - B\flat_7)-$	M1(aa')+Mc, tutti
43	:		$E\flat - Cm/E\flat - F_7/E\flat - B\flat/D-$	$P_B(\searrow)$, Seq($3 \times 1m; R_3$),
44	:		$Cm - Ab/C - D_7/C - Gm/B\flat-$	tutti clim, Str 16ths trem
45	:		$Ab - Fm/Ab - B\flat/Ab - E\flat/G-$	
46	:		$Fm_7 - B\flat_7-$	cad
47	:		$E\flat - Cm - F_7/A - B\flat-$	repeat, inv, LoStr 8ths
48	:		$Cm/E\flat - Ab - D_7/F\sharp - Gm-$	
49	:		$Ab/C - Fm - B\flat/D - E\flat-$	
50	\perp		$F_7/A - B\flat - F_7/C-$	$P_B(\nearrow)$
51			$B\flat/D - Cm/E\flat - C_7/E-$	Vi sync, cad

Table 4.43: Mozart, *The Magic Flute*, Ouverture (cont'd)

m	M	R	H	Comment
53	(M1)		$\Re(F - E_{\circ 7})/F - F$	trans to \bar{D} , Str sync, $\bar{P}_D(f)$
58	Mt		$G_7/B - Cm - F_7/A - Bb-$	Fl, Str bg, Seq($3 \times 2m; R_7$)
62	\perp		$E_{b\Delta 7}/G - F_7-$	
64			$\Re(Bb - F_7)-$	WW, Str bg, cad
68	M1'	Bb	Bb-	tutti
69	\vdots		$F_{\sharp\circ 7}/A - Gm/Bb-$	Seq($3 \times 1m; R_{-7}$)
70	\vdots		$E_{\circ 7}/G - F/A-$	
71	\perp		$Fm - Bb_7/Ab - Eb/G$	
72			$Eb - Bb - Eb - F-$	cad
74	M1'		$\Re(Bb - F_7)-$	closing stat, WW, Str bg
78	M1'		Bb-	repeat, tutti clim
79	\vdots		$F_{\sharp\circ 7}/A - Gm/Bb-$	Seq($3 \times 1m; R_{-7}$)
80	\vdots		$E_{\circ 7}/G - F/A-$	
81	\perp		$Fm - Bb_7/Ab - Eb/G$	
82			$Eb - Bb - Eb - F-$	cad
84			$\Re(Bb/D - B_{\circ 7}/D-$ $Cm/Eb - F_7/Eb)-$	trans cresc, $\bar{P}_D(f)$
90			$Bb/D - Cm/Eb-$	tutti clim
91			$Bb_4^6 - F - Bb$	closing cad
			Adagio	Interlude
97	Mf		Bb	motif, WW+Brs
			Allegro	Fugue, 2nd Development
103	M1/c	Bbm	$\Re(Bbm - F_7^{b9})-$	P1: Vi1/(Vi2+Va)
105	\vdots/\vdots		$\Re(Bbm - C_7^{b5} - F_7^{b13})-$	P2: Vc
107	\perp/\perp		$D_7^{b5/b9} - G_7^{b9}-$	Str sync
109	M1/c	Cm	$Cm - G_7^{b9}-$	P3: (Bsn+Cb)/(Vi1+Vi2)
111	\perp/\perp		$Cm/Eb - D_7^{b5} - G_7^{b9}-$	
113	M1/c		$Cm - Bb - Eb - D_7^{b9}-$	P4: Vi, Mc: WW imit
117	M1'	Gm	$Gm - Cm - A_{\emptyset 7}-$	tutti stretto imit
119	\vdots		$F_7 - Bb - Gm$	Seq($3 \times 2m; R_7$)
121	\vdots		$E_{b\Delta 7} - A_{\emptyset 7}-$	
123	\perp		$D_7 - Gm$	
125			$Cm - A_{\emptyset 7}/C-$	
127			$Gm_4^6 - D_7-$	cad, GP
128	M1'		$\Re(G_7/B - Ab/C) - G_7^{b9}-$	retrans, N^6/V , Seq($4 \times 4m; R_5$),
132	M1'		$\Re(C_7/E - Db/F) - C_7^{b9}-$	Str ($p-f$)+WW

Table 4.44: Mozart, *The Magic Flute*, Overture (cont'd)

m	M	R	H	Comment
136	M1'		$\Re(F_7/A - G\flat/B\flat)-$	
140	M1'		$\Re(B\flat_7/D - C\flat/E\flat) - B\flat_7-$	back to \bar{T}
Recapitulation				
144	M1/c	$E\flat$	$E\flat - B\flat_7-$	P1: Vi2/Cl
146	$\dot{:/}$		$E\flat - C_7/E - F_7 - B\flat_7-$	P2: Vi1/Ob
149	$\dot{:/}$		$Cm - C_7/E - Fm - D_7/F\sharp-$	P3/4: Seq($4 \times 1m; R_7$),
151	$\dot{:/}$		$Gm - Cm_7/G-$	Bsn+LoStr
152	\perp/\perp		$Fm_7/Ab - F_7/A - B\flat_7-$	
154	M1/c		$\Re(E\flat - B\flat_7)-$	tutti
158	$\dot{/}$		$E\flat - Cm/E\flat - F_7/E\flat - B\flat/D-$	$P_B(\searrow)$, Seq($3 \times 1m; R_3$),
159	$\dot{/}$		$Cm/E\flat - Ab/C - D_7/C - Gm/B\flat-$	Str 16ths trem
160	$\dot{/}$		$Ab - Fm/Ab - B\flat/Ab - E\flat/G\flat-$	
161	\perp		$Fm_7 - B\flat_7-$	cad
162	M1/c		$E\flat - Cm - F_7/A - B\flat-$	repeat, inv, LoStr 8ths
163	$\dot{:/}$		$Cm/E\flat - Ab - D_7/F\sharp - Gm$	
164	$\dot{:/}$		$Ab - Fm - B\flat/D - E\flat$	
165	\perp/\perp		$F_7/A - B\flat-$	cad, tutti climax
166	(M1)		$F_7/C - F_7 - B\flat_7 - E\flat_7-$	Vi sync, Seq($3 \times 2m; R_5$)
172			$Ab - E\flat - Fm_7 - F_7/A-$	cad
174	(M1)		$\Re(B\flat - A_{\circ 7})/B\flat - B\flat$	
179	Mt		$C_7 - Fm - B\flat_7 - E\flat - Ab - B\flat_7-$	Cl+Bsn, Seq($3 \times 2m; R_{-7}$)
185	(M1)		$\Re(E\flat - B\flat_7)-$	tutti
189	$\dot{/}$		$E\flat - B\flat/D-$	climax, $P_B(\searrow)$
191	$\dot{/}$		$Cm - Gm/B\flat - Ab - E\flat/G-$	
192	\perp		$B\flat_7/F - E\flat - Fm/Ab - B\flat-$	cad
195	(M1)		$\Re(E\flat - B\flat_7)-$	repeat, WW+Hns, Str bg
199	$\dot{/}$		$E\flat - B\flat/D-$	tutti clim, $P_B(\searrow)$
200	$\dot{/}$		$Cm - Gm/B\flat - Ab - E\flat/G$	
202	\perp		$B\flat_7/F - E\flat - Fm/Ab - B\flat-$	cad
204			$\Re(E\flat - E_{\circ 7} - Fm_7/Ab - B\flat_7)/B\flat$	trans cresc, $\bar{P}_D(bb)$
210			$E\flat/G - Fm/Ab - E\flat_4^6 - B\flat-$	closing cad, LoStr 8ths
212			$\Re(E\flat - D\flat_{7no3} - Cm - Ab-$	tutti climax, Brs $\bar{P}_T(eb)$
215			$E\flat_4^6 - B\flat)-$	cad
220	(M1)		$E\flat - B\flat - Gm - D_{\circ}/F-$	Fl+Str unis
223			$E\flat$	(227 m.)

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Table 4.45: Mozart, *The Magic Flute*, No. 2. Arie ‘Der Vogelfänger’

m	M	R	H	Comment
			Andante	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (#) Introduction
1	M	G	$\Re(G - D)-$	a) Vi1, Str 16th bg
5	:		$D - G - D - A_7/C\sharp - D - A - D$	b), Hns cad
9	:		$D - G - D_7/A - G - D - D_7-$	a')
13	\perp		$\Re(D_7 - G)$	c): whistle call
15	M'		$G_7 - C - Am/C - D_7 - G$	a') Vi1, Str+Hns
19	:		$G_7 - C - Am/C - D_7 - G-$	a'), repeat, tutti cresc
23	\perp		$\Re(D_7 - G) - G - D_7 - G$	c), call+cad
27	M		$G - D - G$	Song , a): <i>Papageno</i> +Vi1, 3 verses
31	:		$D - \Re(A_7/C\sharp - D)$	b), Str+Hns, tutti cad
35	:		$D - G - D_7/A - G - D-$	a')
39	:		$\Re(D_7 - G)$	c) whistle call
43	:		$G_7 - C - D_7 - G-$	a')
47	\perp		$\Re(D_7 - G)$	c) whistle call
49			$G - D_7 - G$	tutti cad, da Capo (50 m.)

4.11.3 No. 2 Arie ‘Der Vogelfänger’

Vocal part: *Papageno*. See Table 4.45 for the analysis. This is straightforward song for bass voice with simple harmonies and a introduction with three verse form. The melody has M(aba'c) (4 + 4 + 4 + 2) structure, with the c-phrase being the whistle call. In the song the b-phrase is extended by 2 measures, a *call-and-response* setting between vocal and tutti orchestra. The vocal lead part is doubled in first violins.

4.11.4 No. 3 Arie ‘Dies Bildnis ist bezaubernd schön’

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4.11.5 No. 4 Arie 'O zittre nicht'

Form: recitative and aria. Vocal part: *Königin der Nacht*. See Table 4.46 for the analysis. Once again, the opening measures seem to have a link with the 'Freemason' motif; the viola inner part in the introduction is an ascending (diminished) triad arpeggio $d - f - ab$, the vocal part opens with the $bb - d - f$ arpeggio (the minor key is *Gm*). The aria melody M2 (m. 21 ff.) has a unique structure. Phrase melodic shapes are depicting the lyrics: descending stepwise motion (*Leiden ... ängstliches Beben*), rising high points $eb - f - ab$ (*Bösewicht ... seh'ich ... Ach*). An optional subdivision is M2(abc) (10 + 13 + 16 m.). The lead part M2 is doubled in first violins, later in oboe.

The allegro C section is in the relative major key *Bb*. The melody subdivision is M3(abcd) (10 + 6 + 14 + 6 m.), with the c-phrase as a *coloratura* setting (apex pitch *F6* in m. 92). This melody also opens with a $bb - d - f$ arpeggio triad.

4.11.6 No. 5 Quintett

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Table 4.46: Mozart, *The Magic Flute*, No. 4. Arie 'O zittre nicht'

m	M	R	H	Comment
Allegro meastoso				
1		$B\flat$	$(B\flat - B\flat_7 - E\flat - E\flat m - F_7)/B\flat -$	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (bb) A, Introduction Vi sync, LoStr $\bar{P}_T(bb)$ tutti, cad
5			$\Re(B\flat - F_7/A) - B\flat$	
Recitativ				
11	M1		$(B\flat - A_{\circ 7})/B\flat - B\flat - C_7 -$	<i>Königin der Nacht</i>
15	:		$F - F_7/E\flat \overset{d}{-}$	
18	\perp	Gm	$D - D/F\sharp - Gm - Ab/C - D_7^{b9} -$	
Arie – Larghetto				
21	M2	Gm	$Gm - Cm - D_7/F\sharp - Gm - A_{\emptyset 7}/C - D$	$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ B a): <i>Königin</i> +Vi1, Str bg Str+WW
28	:		$D_7^{b9}/F\sharp - Gm - F_7/A - B\flat -$	
32	:	$B\flat$	$F - E\flat - B\flat/D - B\flat - F_7 -$	b) Voc+Vi1, tutti clim
36	:/c		$B\flat - B\flat_7 - Fm/C - G_7^{b9}/B -$	Mc: Bsn+Va, Str 16ths
40	:/:		$Cm - Ab - B\flat - D/F\sharp - Gm -$	$P_L^i(\searrow)$, Seq(3×1m; R_{-7}),
42	:/ \perp		$A - C/E - F_{\sharp \circ 7} - G - E\flat_7 - D$	chrom in bass
45	:	Gm	$D_7^{b9}/F\sharp - Gm - G_7^{b9}/F - Cm/E\flat -$	c) Voc+Ob, tutti <i>fp</i> acct
49	:		$A_{\emptyset 7}/C - D - G_7 - Cm - A_{\emptyset 7}/C - D_7 \overset{d}{-}$	Str
56	:	Cm	$E\flat - Cm/E\flat - D_{\emptyset 7} - G_7^{b9} - Cm -$	
60	\perp	Gm	$C_{\sharp \circ 7} - Gm_4^6 - D_7 -$	cad, retrans
Allegro moderato				
61		$B\flat$	$Gm - F_7 - B\flat - F_7 -$	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ C trans, tutti clim
64	M3		$B\flat - Cm/E\flat - F_7 \overset{d}{-} Gm - F_7 - B\flat$	
68	:		$Cm/E\flat - F_7 \overset{d}{-} Gm - B\flat/D - E\flat -$	a): Voc+Vi1
72	:		$Cm_7/E\flat - C_7/E - F -$	cad
74	:		$\Re(B\flat - F_7) - B\flat - Cm_7/B\flat - B\flat_7/Ab -$	b), Ob $\bar{P}_D(f)$
81	:		$E\flat/G - B\flat_7/D - E\flat - A_{\circ}/C -$	c) coloratura, Str bg
83	:		$B\flat - F_7 - B\flat - E\flat - E\flat/G -$	WW+Str bg
90	:		$Cm/E\flat - \dots - B\flat_4^6 - F_7 - B\flat - E\flat -$	
95	:		$Dm/F - D_7/F\sharp - Gm - B\flat - E\flat -$	d)
97	:		$B\flat_4^6 - F_7 - B\flat - F_7 -$	tutti clim
100	\perp		$B\flat - Cm - F_7 - B\flat$	clos cad (103 m.)

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Table 4.47: Mozart, *The Magic Flute*, No. 6. Terzett ‘*Du feines Täubchen nur herein!*’

m	M	R	H	Comment
			Allegro molto	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (#) A (Elfter Auftritt, Sc. 11)
1		G	G	intro, tutti, LoStr $\bar{P}_D(g)$
3	M1		$\Re(G - D_7) - G$	a): Pam & Monos+Vi1+Bsn
7	:		$C/G - G - D/F\sharp - G$	cad, fp dyn
11	:	Dm	$A_7/C\sharp - Dm - E_o/G-$	b): Pam+Vi1
16	:		$Dm_4^6 - A_7-$	cad
17	:	D	$D - G/D - D$	c): Monos, Str sync, $\bar{P}_T(d)$
20	:		$D - C\sharp_{o7}-$	unisono cresc
22	:		$D - C/E - D_7/F\sharp - D_7-$	d): Pam+Vi1
25	:		D	tutti clim, Str sync
27	\perp	G	$G - C - Am - D - G$	e): Monos, cad, tutti clim
				B (Zwölfter Auftritt, Sc. 12)
32			$G/D - Am/C - D_7 - G$	trans, Str
36	M2		$G/D - Am/C - D_7 - G$	a): Papageno, Vi1+Bsn
40	:		$G/D - A - D - Bm-$	b), Vi1+Bsn
43	:		$Em_7/G - A - D$	
45	:		$\Re(G - D_7)-$	c), Fl+Vi1, Str 8ths
52	\perp		G	tutti clim
53	M3		$\Re(G/B - Am/C - D)-$	C , a): Monos & Papag $S(2p)$, Str unis
61	:		$\Re(G - D_7)-$	b): Voc imit, (WW+Brs)-Str imit
67	\perp		$G - \Re(D_7 - G)$	cad (71 m.)

4.11.7 No. 6 Terzett ‘*Du feines Täubchen nur herein!*’

Vocal parts: *Pamina*, *Monostatos* and *Papageno*. Form: ABC. See Table 4.47 for the analysis. The outer sections are duets, the middle section is for solo voice. Vocal phrases are juxtaposed (dialogue), the closing section has some two-part singing $S(2p)$ in parallel consonant thirds.

The **A** section contains extended (tonic) pedal point $\bar{P}_T(g)$. In the middle section first violin and bassoon play unisono ascending arpeggios; these interjections once again support the comical note that accompanies *Papageno*. The **C** section has dotted rhythm unisono strings filling the brief gaps in the vocal lines. This yields a composite rhythm, with winds and brass joining in the closing phrase.

4.11.8 No. 7 Duett 'Bei Männern, welche Liebe fühlen'

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4.11.9 No. 8 Finale

Vocal parts: *Drei Knaben*, *Tamino*, *Priester*, *Papageno*, *Pamina*, *Monostatos* and *Sarastro*. See Table 4.48 to 4.56 for the analysis. The long Act 1 finale has a total length of 587 measures, covering five scenes (Sc. 15 to 19). It may be subdivided into 9 subsections (the measure numbering is restarted in the tables).

Section 1, *Larghetto* (Fünfzehnter Auftritt (Sc. 15), has AABA form. The **A** sections are in three-part writing $S(3p)$: parallel consonant sixths and a dominant pedal for the *Drei Knaben* and there is upper string doubling. The triple brass *tenuto* signals at the end of the phrase express the divine character. The bridge **B** is for *Tamino* solo with light string background (2nd violin triplet arpeggios).

Section 2, *Recitativ*, is a wonderful example of depicting the lyrics. In the vocal part there is dialogue between *Tamino*, a *Priest* (m. 33 ff.) and a three-part $S(3p)$ choir of *Priests*. Mozart uses many techniques to illustrate the lyrics and mood. Examples are:

- Contrast in tempo (*Allegro*, *Adagio*, *Andante*), rapidly changing.
- Tonality. Opposing major-minor keys. 'Weisheit' (m. 1) in major, anxiety 'Wo bin ich nur? was wird mit mir?' (m. 4) in minor. Frequent modulation.
- Melodic shape. See the high points for 'Thätigkeit' (pitch $G5$, m. 13), 'Müssiggang' (A5, m. 15). The entrance of the *Priest* (m. 33) is an ascending augmented triad $bb-d-f\sharp$, expressing dramatic tension, while also being a reference to the opening 'Freemason' motif *Mf*. Unisono descending scale on the words 'Tod und Rache dich entzündend' (m. 57).
- String section accents to comment on the lyrics (later adding woodwind, see 'Tyrann!' in m. 78). There is use of dynamics, ascending scalar 16th runs for heroic action (m. 20 and 26), tremolo on 'Heuchelei' (m. 63, while in the remote key $B\flat m$), 'Sarastro' (m. 70) and 'Hass' (m. 75).
- Instrumentation. When the mood changes, e.g., when the *Priest* is comforting *Tamino* (m. 94 ff.) and expressing hope, the vocal line is doubled in cello. The *sotto voce* choir of *Priests* (m. 105 ff.) is doubled in brass (divine, holy).

Section 3, *Andante - Presto*, contains the *Tamino* flute song and a longer coda with his longing for *Pamina* (m. 33 ff.). The song has regular AABA form. The main melody has M3.1(aba'b') (2 + 2 + 2 + 2 m.) period structure. Note the sudden transition to tonic parallel minor Cm when *Pamina's* name is called (m. 29). The hope and expectation in the *Presto* (m. 53) is expressed by the downbeat rising notes $d-f-a$ in the vocal part (another ascending arpeggio triad), answered by the following descending steps.

Section 4, *Andante*, is a duet between *Pamina* and *Papageno*. The overall form is ABA', with two-part consonant parallel singing with violin doubling $S(2p)$ in the outer sections and solo phrase juxtaposition in the bridge. The main melody has M4.1(aa'bc'b') (2 + 2 + 2 + 2 + 2 m.) structure. The b- and c-phrase are repeated in the closing section (m. 27 ff.)

Section 5 has ABC form. The opening section has a somewhat recitative character with lyrics for *Monostatos*, *Pamina* & *Papageno*, the middle section (m. 30 ff.) is for 3-part $S(3p)$ *Slave Choir*, the closing section (m. 63 ff.) a duet for *Pamina* & *Papageno*. The middle section also has the glockenspiel dance tune accompanying the entrance of *Papageno*, with the harmonic basis for the choir singing. This has a melody with M5.3(aa'ba''b'a''b') (2 + 2 + 4 + 4 + 4 + 4 + 4 m.) structure.

Table 4.48: Mozart, *The Magic Flute*, No. 8. Finale

m	M	R	H	Comment
			Larghetto (Fünfzehnter Auftritt, Sc. 15)	$\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ (Section 1)
1	M1.1	<i>C</i>	$C - G_7 - C$	A , Intro, Vi $S(2p)$, $\overline{P}_D(g)$
6	\perp		$\Re(C - Am - Dm_7/F - C_4^6 - G - C)$	
10	M1.1		$C - G_7 - C$	<i>Drei Knaben</i> +HiStr $S(3p)$
14	\perp		$C - D_7 - G - \Re(C - G)$	tutti, Brs 3 \times , cad
19	M1.2		$G - C - D - G$	B , <i>Tamino</i> , Str triplets
23	M1.1'		$G - G_7/F - C_{\sharp 7}^{\flat 6}/E-$	A , <i>Drei Knaben</i> $S(3p)$, var
24	\vdots		$Dm - A - Dm - G-$	
25	\vdots		$\Re(C - G) - G - C$	Brs 3 \times
31	\vdots		$\Re(C - G_7 \overset{d}{-} Am - Dm_7/F-$	
32	\perp		$C_4^6 - G_7 - C)$	Brs 3 \times
35			$C_4^6 - G_7 - C$	tutti cad, $\overline{P}_D(g)$ (38 m.)
			Recitativ	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (Section 2)
1	M2.1		$C - B\flat - C_7 - F - A_7/C_{\sharp}^-$	<i>Tamino</i> maj, Str accts
5	\vdots		$A_7/G - Dm/F - E_7^{\flat 5}/B\flat - A$	min, modul
7	\vdots		$A - A_7/G - F_{\sharp 7}^-$	
	\vdots		Allegro	
12	\vdots	<i>G</i>	$Bm - G/B - Am - D_7-$	Str 8ths afterbeat
16	\vdots		$G - Am_7/C - D_7-$	
18	\vdots		$G - F_{\sharp}^- - B_7/F_{\sharp}^- - Em-$	tutti $\Sigma(\text{cm} <)$
19	\vdots		$B_7/D_{\sharp}^- - Em$	Vi scalar run \nearrow
21	\vdots		$A_7 - \dots - D - G$	
28	\perp		$G - A_7 - D - \dots - A \overset{d}{-}$	tutti accts
33	M2.2	<i>Gm</i>	$B\flat - D_7-$	<i>Priest & Tamino</i> , Str accts
37	\vdots		$Gm - B\flat_7-$	WW+Str unis accts
40	\vdots	<i>E\flat</i>	$E\flat - G/D - G_7^{\flat 13}-$	Voc, Str accts
44	\perp	<i>Cm</i>	$Cm - Cm/G$	WW+Str unis accts

Table 4.49: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Adagio	
47	M2.3	$E\flat$	$A\flat - B\flat_7-$	<i>Tamino & Priest</i>
	:		Andante a tempo	
50	:		$E\flat - B\flat/D - Cm - Cm_7/B\flat-$	Ww+Vc
51	:		$Fm/A\flat - B\flat_7 - E\flat$	
53	⊥		$E\flat - B_o/D - B_o_7-$	Str accts
55	M2.4		$Cm - D_7^{b5} - G-$	Voc+tutti unis _maj
57	:	Gm	$Gm - D_7^{b13}/F\sharp - F\sharp_o_7-$	min, Str accts
60	:		$Gm - B\flat_7/F-$	
62	:		$E\flat - F\sharp_o_7/A-$	Str trem
64	:	$B\flat m$	$B\flat m/D\flat - A_o_7/C - B\flat m/D\flat - C_7/E-$	Str accts
68	:		$Fm/A\flat - F_7/A - B\flat m - Cm - G_7-$	Str trem, tutti accts
74	:	Gm	$Cm - D_7 - Gm - B\flat/F-$	
78	:		$E\flat - B\flat_7^{b9}/D \overset{d}{-} Cm/E\flat - D_7^{b9} -$	
82	:		$Gm - C_7 - \dots - F-$	Str bg
86	:		$C\sharp_o_7 - Dm - E_7-$	modulation
90	:		$Am - A - A_7/G - Dm/F-$	
93	:	Em	$B_7^{b9} - Em$	
96	⊥		$G_7/D - C_7 - F - Dm/F - E_7-$	
			Andante a tempo	
99	M2.5	Am	$Am - F-$	<i>Priest+Vc</i>
100	:		$B_{o7}/D - Am_4^6 - E-$	Str 8ths afterbeat
101	:		$Am - Dm - E_7-$	Ob+Str
103	⊥		$Am - G\sharp_o_7/A - Am - B_7^{b5}/F-$	<i>Tamino</i> , Str bg
105	M2.6		$E - Am - F - B_{o7}/D-$	<i>Chor S(3p)</i> , Brs
107	:		$Am_4^6 - E - Am$	cad
108	⊥		$A_7/G - Dm/F - B_7^{b5}/F-$	<i>Tamino</i>
110	M2.6		$E - Am - F - B_{o7}/D-$	repeat, <i>Chor</i>
113	:		$Am_4^6 - E - Am$	cad
114	⊥	C	$D_7/F\sharp - G_7 - G_7/F - C/E-$	<i>Tamino</i> , Str bg
119			$C_7 - F - G_7 - C$	closing cad (121 m.)

Table 4.50: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Andante - ABA'-Coda	(Section 3)
1	M3.1	C	$C - G - C/E - F - Dm/F - C_4^6 - G -$	A, ab): Fl, Str bg
4	⊥		$C - G - C/E - F - C/G - G_7 -$	a'b')
8	M3.1		$C - G - C/E - F - Dm/F - C_4^6 - G -$	A, ab): <i>Tamino</i>
12	⊥		$C - G - C/E - F - C/G - G_7 -$	a'b')
17	M3.2		$G_7 - C - D_7 - G$	B, bridge, Fl-Voc
21	⊥		$G_7 - C - D_7 - G$	repeat var
25	M3.1'		$C - G - C/E -$	A' a): Voc, Str bg
27	⋮		$F - Dm/F - G - G/B -$	b)
29	⋮	<i>Cm</i>	$Cm - Ab - D_{\flat 7}/F - G_7^d -$	Sadness, minor
31	⊥		$Ab - Cm/E_{\flat} - D_{\flat 7}/F - G_7 -$	
33	M3.4	C	$C - D_7 - G/D - C_{\sharp 7}^{\flat}/E - D_7 -$	Coda Fl, Str bg
33	⋮		$C - D_7 - G/D - C_{\sharp 7}^{\flat}/E - D_7 -$	<i>Tamino</i> , Str 8ths
40	⋮	<i>G</i>	$G - G_{\sharp 7}^{\flat} - Am - A_7/G - D/F_{\sharp} -$	<i>Papageno</i> whistle
43	⊥		$G - \dots - F_{\sharp 7}^{\flat}/G - G$	closing cad, $\bar{P}_T(g)$
47			G	<i>Papageno</i> whistle
			Presto - Adagio - Presto	
53	M3.5		$G - \dots -$	<i>Tamino</i> +Vi1, Str 8ths
57	⋮	C	$B_{\flat 7}/F - C/E - G_7B - C$	Str <i>ff</i> , cad
59	⋮		$\Re(Dm/F - C/G - G_7/F - C/E) -$	Str sync
63	⊥		$Dm_7/F - C_4^6 - G_7 -$	
66			$C - Am - F_{\sharp 7}^{\flat} -$	trans, Str unis (69 m.)

Table 4.51: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Andante (Sechzehnter Auftritt, Sc. 16)	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (#) A (Section 4)
1	M4.1a	G	$G - D_7 - G - D -$	aa'): <i>Pam & Pap+Vi S(2p)</i>
5	⋮		$G/B - F\sharp/A\sharp - F/A - D - Am/C -$	b) $\vec{H} \parallel_e \searrow, [\bar{S}^6]$
7	⋮		$G/B - Am/C - G_4^6 - D_7 - G$	c) cad
9	⋮		$G - D - Am/C -$	b')
11	⊥		$G/B - Am/C - G_4^6 - D_7 - G$	c) cad
12	M4.2		$(G - D_7 - G)/G - D -$	B , Voc $S(p), \bar{P}_T(g)$
16			$G - \Re(D_7 - G)$	cad, whistle
21	M4.3	D	$(A_7 - D - A)/A -$	A' , Voc $S(2p), \bar{P}_D(a)$
24	⊥		$D/A - A_7 - D_7 -$	tutti clim
27	M4.1	G	$G - Am/C -$	b)
29	⋮		$G/B - Am/C - G_4^6 - D_7 - G$	c), $[\bar{S}^6]$, cad
31	⋮		$\Re(G - C - D_7/F\sharp) -$	b') tutti
35	⊥		$\Re(G - Am/C - G/D - F\sharp_{o7}/C) -$	c') cad (37 m.)

Section 6, Allegro maestoso, has AB form. The first half is a dialogue between *Pamina* and *Papageno* (with choir introduction), the **B** section (m. 25 ff.) is a 3-part setting $S(3p)$ for *Chor*. The feeling of fear in the **A** section is expressed by doubling the vocal phrases with unisono strings (see 'Was soll das bedeuten? Ich zittre' m. 5); note the chromatism and descending steps (m. 10-14 on 'O wär ich eine Maus, wie wollt'ich mich verstecken'). The choir is accompanied by the entire orchestra, with brass once again expressing the divine and holy mood; the opening phrase 'Es lebe Sarastro!' yields the familiar dotted rhythm ascending arpeggio triad motif $c - e - g$.

The ascending arpeggio triad $f - a - c$ (woodwinds and violins) then opens Section 7, a duet with interaction for *Pamina* and *Sarastro* with ABC form. The lyrics are underpinned with instrumental effects. For example, the violin afterbeat 16th arpeggios after 'der böse Mohr verlangte Liebe' (m. 9), the woodwind runs with 'dringen' (m. 16 and 18), the violin 16ths leap patterns after 'doch geb ich dir die Freiheit nicht.' (m. 31), descending 32ths runs after 'und ein stolzes Weib!' (m. 42).

Section 8 uses a two-measure stepwise descending motif M8.1a in quarter notes as central element for the vocal part for *Monostatos*. It usually appears in a group of three statements: the first is a descending series of 1st inversion triads $[\bar{S}^6] \searrow$ with 8th note appoggiaturas in the 1st violins. The next two statements use contrary closing motion. This motif is juxtaposed with imitative phrases (labeled M8.1b and M8.1c). The section is closed with a choral phrase with M8.2(aa'ba') (2 + 2 + 2 + 2 m.) structure and a brief recitative M8.3 for *Sarastro*.

The closing Section 9 of the finale opens with 4-part choir and tutti playing a variant of the 'Freemason' Mf motif; note the ascending arpeggio triad $c - e - g$ in the lead parts over

Table 4.52: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Allegro (Siebzehnter Auftritt, Sc. 17)	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (Section 5)
1	M5.1		$G - \Re(D - G) -$	A , tutti unis, <i>Monostatos</i>
5	⋮		$\Re(D/F\sharp - G) - C\sharp_{o7}/E -$	climax
9	⋮	<i>D</i>	$D - G\sharp_{o7}/B - A -$	
12	⋮		$D - \dots -$	Str 8ths, Ob+Hns $\overline{P}_D(d)$
15	⋮		$D - \dots -$	<i>Pam & Pap+Vi S(2p)</i>
17	⋮		$D - A - D - C\sharp_{o7}/E -$	<i>Monos</i> , tutti unis
20	⊥		$D - D_7 -$	Voc+WW
23	M5.2	<i>G</i>	$\Re(G - D) -$	unisono
30	(M5.3)		$G - D_7 - G$	Glockenspiel
34	⊥		$G - Am/C - G_4^6 - D_7 - G$	cad
38	M5.3		$G - D_7 - G$	B , aa'): <i>Slaves S(3p)</i>
42	⋮		$G - Am/C - G_4^6 - D_7 - G$	b), Glk bg
46	⋮		$D_7 - G/D - D_7 - G$	a'')
50	⋮		$G - Am - G_4^6 - D_7 - G$	b')
54	⋮		$D_7 - G/D - D_7 - G$	a'') repeat
58	⊥		$G - Am/C - G_4^6 - D_7 - G$	b') cad, GP
63	M5.4		$G - D_7 - G - D - G - D -^d$	C , <i>Pam & Papag+Vi S(2p)</i>
67	⋮		$Em - E_7/D - Am/C -$	
69	⋮		$D - D_7 - G$	
71	⋮		$\Re(D_7 - G/D) -$	Voc imit, Hns+LoStr $\overline{P}_D(d)$
76	⊥		$G - A_7 - D -$	
79	M5.4		$G - D_7 - G - D - G - D -^d$	repeat, tutti
83	⋮		$Em - E_7/D - Am/C -$	
83	⊥		$D - D_7 - G$	(86 m.)

Table 4.53: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Allegro maestoso	(h) (Section 6)
1	M6.1	C	C – G – C	A , Chor S(4p) intro
5	M6.2		F – C/E –	Papageno & Pamina, unis
7	⋮		F – C/E – D ₇ – G ₇ – C	
9	⋮		F _♯ _{o7} /A – G –	fear, chrom
10	⋮		℞(D ₇ ^{b5} /F _♯ – G)	fear, stepwise ↘
14	⋮		D ₇ ^{b5} /Ab – G –	
17	⊥		G ₇ – C – Dm/F – G –	
20			C – G/B – C –	cad, tutti climax
			(Achtzehnter Auftritt, Sc. 18) B	
25	M6.3		C – ℞(G/B – C) –	a): Chor S(3p), tutti
28	⋮		G – C – ℞(G ₇ /B – C – G)	b)
31	⋮		G – D ₇ – G –	c) Voc+WW imit
34	⋮		G ₇ /B – C – G –	halfcad
35	⋮		℞(C – G ₇ – C)	a') tutti climax
41	⊥		℞(C – Am – F – G ₇ – C)	tutti cad (44 m.)

Table 4.54: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Larghetto	(b) (Section 7)
	Mf	F	F–	A , signal
3	M7.1		$C_7 \overset{d}{-} Dm - Gm/B\flat - C_7-$	<i>Pamina</i> , Str bg
6	⋮		F – Dm – A – Dm–	
9	⊥		$G_7 - C/G - F\sharp_{o7}/A - D_7-$	tension, Str 16th
12	M7.2	C	G – G ₇ – C	B , <i>Sarastro</i>
15	⋮		$\Re(C_7 - F/C - C - G_7)-$	Voc+Vi1
19	⋮		C – Cm/E \flat – E \flat – D ₇ –	Voc+Fl+Vi1
21	⋮		G ₇ – C–	cad
23	⋮		C/E – F–	Str 8ths bg
25	⋮		C/G – G ₇ – E ₇ /G \sharp –	
26	⋮		Am – C/E – F	
29	⊥		F – G – D/F \sharp – G – G ₇ –	
31	M7.3		$\Re(C - G_7)/C-$	C , <i>Pamina</i> , Str 6th, $\bar{P}_T(c)$
35	⋮		C – D ₇ ^{b9} – Gm – D	<i>Sarastro</i> +Vi1, mod
38	⋮	B \flat	B \flat – F ₇ ^d –	<i>Pamina</i> +WW unis
39	⋮		Gm – B \flat /D – Cm ₇ /E \flat –	Str bg
41	⋮		F ₇ – B \flat	<i>Sarastro</i> , Str 32ths
43	⋮		$C_7 \overset{d}{-} Dm - F/A-$	
45	⊥		$B\flat - E\flat_7/B\flat - B_{o7} - C_7-$	trans (46 m.)

Table 4.55: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Allegro (Neunzehnter Auftritt)	$\begin{bmatrix} 2 \\ 2 \end{bmatrix}$ (Sc. 19) (Section 8)
1	M8.1	F	$F - C/E \rightarrow F/A - C_7-$	a): Str $[\bar{S}^6] \searrow$, intro
3	M8.1		$\Re(F - C_7/E - F - C_7)-$	aa): <i>Monostatos</i> , $\Sigma(\text{cm}>)$, $\bar{P}_D(c)$
7	\perp		$\Re(F - C_7 - F - G_7)-$	b): <i>Pam & Tam</i> imit, Vi1 arp \nearrow
15	M8.1		$C - G/B \rightarrow G_7-$	a): <i>Pamina+Str</i> $[\bar{S}^6] \searrow$
17	\perp		$C - G/B \rightarrow G_7-$	aa): <i>Pam & Tam</i> , $\Sigma(\text{cm}>)$, $\bar{P}_D(g)$
21	M8.2		$C - F_{\sharp 07}/A-$	<i>Chor</i> , unis
23	\perp		$\Re(D_7/F_{\sharp} - Gm)-$	<i>Mon.</i> , tutti unis clim
27	M8.1		$D - Cm/Eb \rightarrow D_7-$	trans, a): Str $[\bar{S}^6] \searrow$
29	M8.1	Gm	$\Re(Gm - D_7/F_{\sharp} - Gm - D_7)-$	aa): <i>Monostatos</i> , $\Sigma(\text{cm}>)$, $\bar{P}_D(d)$
33	\perp		$Gm - Eb/G - F_7/A-$	b), Str 8ths
35	M8.1	Bb	$Bb - Eb/G \rightarrow F_7-$	a): <i>Monostatos</i> , $[\bar{S}^6] \searrow$
37	\vdots		$Bb - F_7/A - Bb - F_7-$	a), $\Sigma(\text{cm}>)$, $\bar{P}_D(d)$
39	\perp		$Bb - Gm - C_7-$	b), Str 8ths
41	M8.1	F	$F - C/E \rightarrow F/A - C_7-$	trans, a): Str $[\bar{S}^6] \searrow$
43	M8.1		$F - C/E \rightarrow F/A - C_7-$	a): <i>Monostatos</i> $[\bar{S}^6] \searrow$
45	\perp		$F - G_{7\text{sus}4} - G_7-$	b): <i>Sarastro</i> , Str 8ths
47	M8.1	C	$C - G/B \rightarrow C/E - G_7-$	trans, a): Str $[\bar{S}^6] \searrow$
49	M8.1		$\Re(C - G_7 - C - G_7)-$	a): <i>Sar & Mon</i> $\Sigma(\text{cm}>)$, $\bar{P}_D(g)$
53	\perp		$C - F$	c): unis arp
56	M8.1		$Fm/C - Cm/Eb - Bbm/Db-$	trans, a): Str $[\bar{S}^6] \searrow$
57	\perp		$Ab/C - C_7-$	
58	M8.1	Fm	$Fm - C_7/E - F - C_7-$	a): <i>Monostatos</i> $\Sigma(\text{cm}>)$, $\bar{P}_D(c)$
60	\perp		$Fm - C_7/E - F - C_7-$	a): <i>Sarastro</i> , tutti $\Sigma(\text{cm}>)$
63	M8.2	F	$F - C_7/E-$	a): <i>Chor S(4p)</i> , Vi 8ths arp
65	\vdots		$C_7 - F-$	a'), tutti clim
67	\vdots		$Dm - Gm_7/Bb-$	b) <i>sotto voce</i>
69	\perp		$C_7 - F$	a'), tutti clim
71			$F - Dm - G/B-$	3 signals
			Rezitativ	
72	M8.3	C	$G/B - G_7/B - C-$	<i>Sarastro</i>
76	\vdots		$F - G_7 - F_{\sharp 07}/A-$	
77	\perp		$C_4^6 - G_7 - C$	(77 m.)

Table 4.56: Mozart, *The Magic Flute*, No. 8. Finale (cont'd)

m	M	R	H	Comment
			Presto	$\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ (h) (Section 9)
1	M9	C	C – ... –	a): <i>Chor S(4p)</i> , tutti signal
5			$\Re(C - G)$	tutti imit, Str 8ths $\overline{P}_D(g)$
7	M9		$\Re(C - G) - C$	b): <i>Chor imit</i>
13	M9		G	c): unis
15	:		$G_7 - C$	$S(4p)$, $\overline{P}_D(g)$
19	:		$C_7/B\flat - \dots - F/A$	c), tutti Str 8ths
24	:		$G_7 - C - Am-$	
26	⊥		$Dm_7/F - G - C-$	cad
28	M9		$D_7/C - \dots -$	c)
31	⊥		$G/B - C - Am - Dm_7/F - G - C$	Str 8ths, cad
34	M9		$D_7/C - \dots -$	repeat, c)
37	⊥		$G/B - C - Am - Dm_7/F - G-$	Str 8ths, cad
39	M9		$\Re(C - Am - Dm_7/F - G)-$	c'), tutti
47	:		$\Re(C - C_4^6 - G)-$	scalar runs ↗, cad
51	⊥		$C - Am - Dm - G-$	tutti unisono
55			$\Re(C - \dots - G_7)-$	closing cad, $\overline{P}_D(g)$
65			C	(69 m.)

the lyrics '*Wenn Tugend und Gerechtigkeit*'. The choir melody M9(a+b+6c) has $(6 + 6) + (6 + 10 + 6 + 6 + 12 + 4)$ m. phrasing; the a-phrase is the divine signal motto, the b-phrase is *der grossen Pfad mit Ruhm bestreut*', the c-phrase is '*dann ist die Erd' ... den Göttern gleich*' repeated many times until the closing cadences. There is extended dominant pedal point in brass and first violins.

4.11.10 No. 9 March of the Priests

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Table 4.57: Mozart, *The Magic Flute*, No. 10 Aria ‘*O Isis und Osiris*’ with Choir

m	M	R	H	Comment
			Adagio	$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ (b)
1		F	$F - C \overset{d}{-} Dm - Gm/Bb -$	Intro, tutti
3			$C_7 - F$	cad
5	M1		$F - C - F - Dm - Bb$	A, a): Sarastro
7	⋮		$C - C_7 - \dots -$	
12	⋮		$F - Dm - G_7 - \dots - C$	b)
17	⋮		$C/E - Dm/F - C_4^6 - G_7 - C$	c)
21	⋮		$C - C_{\Delta 7}/B - Am - Dm/F -$	c'), $P_B(\searrow)$
23	⊥		$C_4^6 - C_7 - F$	cad
25	M1		$C - C_{\Delta 7} - Am/C - Dm_7 -$	c'): <i>Chor</i>
27	⊥		$G_{7sus4} - G_7 - C$	cad
29	M2		$C - F_{\sharp o 7}/A - Gm - D_7/F_{\sharp} - Gm$	B, a): Sarastro
33	⋮		$(F) - Fm - G_7^{b5}_{no 1}/D_b - C - C_7/Bb -$	b)
37	⋮		$F/A - Gm_7/Bb - C_7 \overset{d}{-} Dm$	c)
41	⋮		$F/A - Gm/Bb - F_4^6 - C_7 - F$	d)
45	⋮		$F - F_{\Delta 7}/E - Dm - Gm/Bb -$	d'), $P_B(\searrow)$
47	⊥		$F_4^6 - C_7 - F$	cad
49	M2		$F - F_{\Delta 7} - Dm/F - Bb - Gm/Bb -$	d'): <i>Chor</i>
51	⊥		$F_4^6 - C_7 - F$	cad
53			$Dm - Bb - Gm - F_4^6 - C_7 - F$	clos cad (55 m.)

4.11.11 No. 10 Aria ‘*O Isis und Osiris*’ with Choir

Vocal part: *Sarastro*. See Table 4.57 for the analysis. Form: AB. The vocal lead consists of two melodies M1(abc)+M2(abcd). The last phrase of each, i.e., M1c and M2d is repeated in varied form by *Osiris*, then by the *Choir*. The varied repeat uses a descending bass pattern in both **A** and **B** section. The instrumentation is special: clarinets are replaced by basset horns (clarinet in *F*), bassoons and trombones, and strings without violins. Combined with the chorale setting this yields a serene and holy atmosphere, in line with the *Osiris* character.

4.11.12 No. 11 Duet ‘*Bewahret euch vor Weibertücken*’

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4.11.13 No. 12 Quintet 'Wie? wie? wie?'

Vocal parts: *Tamino, Papageno, the Three Ladies*. See Table 4.58 and 4.59 for the analysis. Form: ABC. The vocal elements are 3-part writing M1: $S(3p)$ for the *Drei Damen*, or two against one M3: $S(2p+p)$ (see m. 33, 61), imitation M2 (see *Papageno* vs. *Tamino* in m. 18 ff., 37 ff. and 98 ff.), and some 'real' quintet singing M4, M5 (section C, m. 113 ff.). The opening phrase 'Wie? Wie? Wie?' may be another reference to the triple Mf signal: The M1 a-phrases start with ascending arpeggios $b - d - g$, $e - g - c$ (inverted triads). The ladies are threatening the two heroes; there is dynamic contrast to support this. A funny effect, contradicting the lyrics, is the orchestral crescendo to a climax over the lyrics '*Immer still, und immer still*' ('Always silent', m. 29-32). There is sound painting in minor over the lyrics '*Sag'an Tamino, ist das wahr?*' (m. 74), '*Entweiht ist die heilige Schwelle*' (m. 152), and '*O weh!*' (m. 163). The latter phrase also has the obligatory stepwise descending melody on '*hinab mit den Weibern zur Hölle!*'. The B section is a bridge, with a four-measure repeating pattern, stressing the dominant chord D.

4.11.14 No. 13 Aria 'Alles fühlt der Liebe Freuden'

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Table 4.58: Mozart, *The Magic Flute*, No. 12 Quintet 'Wie? wie? wie?'

m	M	R	H	Comment
			Allegro	$\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ (#)
1		G	G	A, Str unis
2	M1		$G - D/F\sharp - \overset{d}{Em}$	a): <i>Drei Damen</i> +Str $S(3p)$
4	:		$Em - Bm/D - C$	b)
6	:		$C - G/B - \overset{d}{Am} - Am_7/C-$	a)
8	\perp		$G_4^6 - D - G$	b'), ca
10			$D_7/F\sharp$	Fl+HiStr
11	M1		$G - Am/C - D_7 - G$	c)
14			$D_7/F\sharp-$	repeat Fl+HiStr
15	M1		$G - Am/C - D_7 - G - G/B-$	c)
18	M2		$C - D_7 - \overset{d}{Em} - G/B-$	<i>Papageno</i> , Str bg
20	:		$C - D_7 - G$	<i>Tamino</i> imit
22	:		$A_7 - \dots - D/A-$	Voc+WW+HiStr, clim, $\overline{P}_D(a)$
26	:		$\Re(G\sharp_0/B - A) - A/C\sharp-$	<i>Pap & Tam</i>
29	\perp		$\Re(D - A/C\sharp)-$	cresc, clim
33	M3		$D - \dots -$	<i>Drei Damen</i> +WW imit $S(2p+p)$
37	M2		$\Re(D - A_7)-$	<i>Pap & Tam</i> imit, Hns $\overline{P}_D(a)$
41	\perp		$D - Em_7 - D/F\sharp-$	
45			$G - D_7-$	trans, Fl+HiStr
47	M1		$G - Am/C - D_7 - G-$	c): <i>Drei Damen</i> +Str $S(3p)$
50			D_7-	repeat, Fl+HiStr
51	M1		$G - Am/C - D_7 - G-$	c), Str staccato 8ths
54	\perp		$\Re(G_7 - C)$	dd): Voc+WW
58	M2		$G_7/B - C - G_7 - C$	<i>Tamino</i> , Ob+Str bg
62	M3		$E_7 - Am - Am_7/G - D_7 - G$	<i>Dam & Tam</i> $S(2p+p)$, Seq($2 \times 2m; R_7$)
67	\perp		$G - D_7/F\sharp - C\sharp/E - A_7-$	
69	M2		$\Re(D - A_7/E)-$	<i>Papageno</i> , Str bg
71	:		$D - F\sharp_07 - D/F\sharp-$	tutti acct, minor
74	:	Gm	$Gm - A_7^{b5}_{no 1}/Eb-$	
76	:	G	$D - G - D_7-$	<i>Tamino</i> , Fl+HiStr
78	:		$G - G/B - Am/C - D_7 - G-$	<i>Pap & Tam</i>
81	:		$G_7/B - C - A_7/C\sharp - D-$	Seq($2 \times 2m; R_7$)
85	:		$D_7 - G$	cresc clim
87	\perp		$G/B - Am_7/C - D_7 - G$	cad

Table 4.59: Mozart, *The Magic Flute*, No. 12 Quintet ‘Wie? wie? wie?’ (cont’d)

m	M	R	H	Comment
91	M1		$\Re(G - D/F\sharp - A_7/G - D)-$	B , <i>Damen S(3p)</i> , Vi arp ↗
99	M2		$\Re(G - D/F\sharp - A_7/G - D)-$	<i>Pap & Tam imit</i> , repeat
108	⊥		$(C) - Am_7/C - D_7 - G$	$\Sigma(\text{cm} <)$
113	M4		$G - C/G - C - D_7 - G$	C , <i>Damen+Fl S(3p)</i>
118	⋮		$C - D_7 - G - D-$	Hsn, $\bar{P}_T(g)$
120	⋮		$G - \dots -$	<i>Tam & Pap S(2p)</i>
122	⋮		$D_7 - \dots -$	<i>Damen (3p)</i>
124	⋮		$G - \dots -$	<i>Tam & Pap S(2p)</i>
126	⊥		$D_7 - \dots - G$	<i>Damen S(3p)</i> , clim
129	M5		$G/B - C$	a): <i>Dam & Tam & Pap S(5p)</i> , tutti
132	⋮		$G/D - D_7 \overset{d}{=} Em$	b)
136	⋮		$G_{\text{no}3}/D - D_7/C - G/B - C$	a)
140	⋮		$C - G_4^6 - D_7 - G$	b), cad
145	⋮		$C - Am/C - G_4^6 - D_7 - G-$	b), repeat
149	⊥		$C - Am/C - G_4^6 - D_7 - G-$	b), repeat
152	M2	<i>Gm</i>	$D_7^{b9}-$	<i>Tam & Pap S(2p)</i> , minor
153	⊥		$(Cm/G) - \dots -$	Voc+Str 16ths ↘.
155	M3		$F\sharp_{o7}/C - C\sharp_{o7}-$	<i>Damen imit</i> , climax
158			$C\sharp_{o7} - \dots -$	Vi1 16th arp ↘
160	M2	<i>G</i>	$D_7 \overset{d}{=} Eb - A_{\emptyset7}/C - D_7 - G$	<i>Pap</i> , cad (164 m.)

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4.11.15 No. 14 Aria 'Der Hölle Rache'

Vocal parts: *Queen of the Night*. See Table 4.60 and 4.61 for the analysis. Form: ABC coda. And here she is, finally, the *Schwartzkopf* among the *coloratura* queens. No more fiddling around, prepare for some hot cooking bravura singing by the *Königin der Nacht*. The outer sections are in the tonic minor key *Dm*, the middle section **B** in the relative major *F*. Both **B** and **C** section end with *coloratura* phrases.

The orchestra supports the lyrics: string section 16th note tremolos (m. 1, 'Der Hölle Rache'), m. 11), jazz big band style tutti offbeat accents (m. 3 'Tod und Verzweiflung', m. 16 'Todesschmerzen', m. 88 'Hört'), string section runs (m. 47 and 88). In the vocal part there is the appearance of the Mf 'Freemason' holy motif in disguise: see the ascending arpeggio triad $a - c\sharp - e$ in m. 82-84 over 'durch dich Sarastro' (obvious reference, it seems), repeated as an inverted triad $d - f - b\flat$ in m. 88-90. And there are the inevitable descending lines over the lyrics 'Sarastro wird erblassen' (m. 85) and *Rache Götter* (m. 92). The latter phrase is set over cadences on the Neapolitan, lowered supertonic degree key of $E\flat = \flat II$. It's all over before you realise!

4.11.16 No. 15 Aria 'In diesen heil'gen Hallen'

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Table 4.60: Mozart, *The Magic Flute*, No. 14 Aria ‘Der Hölle Rache’

m	M	R	H	Comment
			Allegro assai	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (b)
1		<i>Dm</i>	<i>Dm/F – Dm</i>	A , Str 16th trem, tutti accts
3	M1		<i>Dm – C\sharp/D – Dm</i>	a): <i>Königin dN</i> , Str 8ths
5	⋮		<i>C\sharp_{o7}/E – Dm/F –</i>	b), WW+Brs offbeat accts
7	⋮		<i>E\flat/G – F\sharp_{o7}/A –</i>	c), <i>N</i> ⁶ , [\bar{S}^6] ↗
8	⋮		<i>Gm/B\flat – D/F\sharp – Gm</i>	apex pitch <i>B\flat5</i>
9	⋮		<i>E\flat/G – G\sharp_{o7} –</i>	
10	⊥		<i>A – Am – G\sharp_o – C\flat/G –</i>	tr, $\Sigma(\text{cm} <)$, $P_B^i(\searrow)$
11	M2	<i>F</i>	<i>F – ... –</i>	B , a): Voc+Vi1, $\bar{P}_T(f)$
13	⋮		<i>F – Gm\flat/F – C\flat/E – F\flat/E\flat –</i>	bb), Seq(2×2m; <i>R</i> ₇), $P_B^i(\searrow)$
17	⋮		<i>B\flat/D – F/C – B\flat_{o7} –</i>	c)
20	⋮		$\Re(C – C\flat/B\flat – F – C\flat) –$	dd)
24	⋮		<i>F – C/E – Dm – Am/C –</i>	e): coloratura, Seq(3×2m; <i>R</i> ₃),
28	⋮		<i>B\flat – F/A – C/E –</i>	Str-WW stacc 8ths im
30	⋮		$\Re(F – B\flat) – F – Dm – C –$	apex pitch <i>F6</i> , cad
35	⋮		<i>F – C/E – Dm – Am/C –</i>	e) repeat coloratura
39	⋮		<i>B\flat – F/A – C/E –</i>	Str-WW stacc 8ths im
41	⋮		$\Re(F – B\flat) –$	
43	⋮		<i>F – F/A – Gm/B\flat – B\flat_{o7} –</i>	$P_L(\nearrow)$, $P_B^i(\nearrow)$
45	⊥		$F_4^6 – C\flat –$	tutti clim, cad
47			$\Re(F – C\flat) –$	trans, Vi 16ths
49			<i>F – B\flat – Gm –</i>	
50			<i>E\flat – F – B\flat – C –</i>	tutti cad

Table 4.61: Mozart, *The Magic Flute*, No. 14 Aria 'Der Hölle Rache' (cont'd)

m	M	R	H	Comment
51	M3		$\Re(F - Gm_7)/F-$	C , a) $\overline{P}_T(f)$, Str imit
55	⋮		$\Re(F - Gm_7)/F-$	aa), Seq($2 \times 6m; R_7$)
59	⋮		$D_7^{b9}-$	b): Voc+WW
61	⋮		$\Re(Gm - Cm)/G-$	aa) $\overline{P}(g)$
65	⋮		$E_7^{b9}/G\sharp-$	b): Voc +WW
67	⋮	<i>Dm</i>	<i>A-</i>	c) coloratura, $\overline{P}_D(a)$
69	⋮		$\Re(Dm - A)/A-$	Voc triplets
73	⋮		$\Re(Dm - Gm)/D-$	Vi-Voc imit, apex pitch <i>F6</i>
77	⋮		$Dm - Dm_7/F-$	Voc+Fl, Seq($4 \times R_{-7}$)
78	⋮		$Gm - C_7/E - F - Bb_{\Delta 7}/D-$	
79	⋮		$E_o - A_7/C\sharp - Dm-$	
80	⋮		$Eb/G - G\sharp_{o7}-$	N^6 , Str trem
82	⋮		$A - \dots -$	d)=Mf motif
85	⊥		$A_7 - A_7/C\sharp-$	cad, GP
Coda, climax				
88	M4		$Dm - Bb_7/Ab-$	a)=Mf', Str runs, WW accts
91	⋮		$\Re(Eb/G - Bb_7/Ab)-$	apex pitch Bb_5 , Vi 16ths
92	⋮		$Eb/G - C\sharp_{o7}/G-$	N^6 , tutti accts
94	⊥		$G\sharp_{o7} - A_7 -$ ^{<i>d</i>}	$P_B^i(\nearrow)$
97			$Bb - G\sharp/B-$	unis $P_L(\nearrow)$, $\overline{P}_T(d)$
98			$Dm_4^6 - A - Dm$	cad (99 m.)

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Table 4.62: Mozart, *The Magic Flute*, No. 16 Trio ‘*Seid uns zum zweiten Mal willkommen*’

m	M	R	H	Comment
			Allegretto	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (###)
1		A	$A - E_7 - A/C\sharp - Bm_7/D -$	Intro , Vi1 appogg
4			$A_4^6 - E_7 - A$	cad
5	M1		$A - E - Bm_7/D - E$	A , a): 3 <i>Knaben</i> +Str $S(3p)$
7	:		$A/C\sharp - D - A_4^6 - E - A$	
9	:		$E - B - B_7 - E$	b)
11	:		$E - F\sharp m/A - B_7 - E$	
13	:		$\Re(E_7/D - A/C\sharp - G\sharp_o - A - E)$	c), halfcad
17	:		$A - E - A - E$	d)
19	\perp		$A - E - A - Bm/D - E -$	
21	M2		$A/C\sharp - Bm_7 - E_7 - F\sharp m -$	B , e): Voc+Str
23	:		$A/C\sharp - Bm_7/D - A_4^6 - E_7 - A$	Str+WW
25	:		$A/C\sharp - Bm_7 - E_7 - F\sharp m -$	repeat e)
27	:		$A/C\sharp - Bm_7/D - A_4^6 - E_7 - A$	Str+WW
29	\perp		$\Re(E_7 - A)$	f)
33			$A - G\sharp_o -$	Coda
35			$A/C\sharp - Bm_7/D - A_4^6 - E_7 - A$	cad (36 m.)

4.11.17 No. 16 Trio ‘*Seid uns zum zweiten Mal willkommen*’

Vocal parts: *The Three Boys*. See Table 4.62 for the analysis. Form: AB. The singing by the *Drei Knaben* is set in three parts $S(3p)$, doubled by the string section. Sometimes during this piece the setting in fact this is $S(2p + p)$, with the independent lower (bass) part doubled in the cello. There is an apparently free 1st violin part, playing fills with 32nd note appoggiatura patterns.

4.11.18 No. 17 Arie ‘*Ach, ich fühl’s, es ist verschwunden*’

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Table 4.63: Mozart, *The Magic Flute*, No. 18 Chorus ‘*O Isis und Osiris, welche Wonne!*’

m	M	R	H	Comment
			Adagio	$\begin{bmatrix} 2 \\ 2 \end{bmatrix}$ (##)
1	M1	D	D – A – A ₇ – D – A	Intro a): <i>Priests+Str S(3p)</i>
5	⊥		G/B – F _♯ °/A – Em/G – D/F _♯ –	tutti clim, [\bar{S}^6] ↘
7	M2		D – F ₇ /C – ^d Gm/Bb–	A, a) Voc+Tbn, VI 8th arp ↗
10	⋮		A ₇ – D – A	tutti clim, HiStr sync
12	⋮		A – E/G _♯ – D/F _♯ –	b)
14	⋮		E _♯ ° ₇ – F _♯ m – B ₇ /F _♯ –	
15	⊥		A/E – D/F _♯ – A ₄ ⁶ – E ₇ –	c), cad
18		A	A – D – A ₄ ⁶ – E – A	B, trans
21	M3		A – A ₇ /G – D _♯ ° ₇ /F _♯ –	a): Voc+Str, tutti clim
22	⋮		Em – G – G _{Δ7} /F _♯ – C/E – D–	
25	⋮		℞(C _♯ ° – D – A)	a), halfcad
29	⋮	D	D – ... – C _♯ ° – D	b)=Mf
32	⋮		Em/G – A ₇ – C–	
34	⋮		D – Bm – A _♯ ° – Bm–	b')
37	⋮		Em/G – A ₇ – ^d Bm – Em/G–	
39	⋮		D/A – A _♯ ° – Bm – Em/G–	
41	⊥		D ₄ ⁶ – A – D	cad (42 m.)

4.11.19 No. 18 Chorus ‘*O Isis und Osiris, welche Wonne!*’

Vocal parts: *The Priests*. See Table 4.63 for the analysis. Form: AB. The *Chor der Priester* sings in 3-part setting *S(3p)*, doubled by strings (intro) and trombones. The orchestration involves extended tutti playing in this slow movement. There is an appearance of the inverted Mf motif, disguised as an ascending arpeggio triad $a - d - f\sharp$ on ‘*bald, bald, bald*’ (m. 29, 34).

4.11.20 No. 19 Trio ‘*Soll ich dich, Theurer, nicht mehr sehn?*’

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Table 4.64: Mozart, *The Magic Flute*, No. 20 Aria 'Ein Mädchen oder Weibchen'

m	M	R	H	Comment
			Andante	$\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$ (b) A
1	M1	F	: F – C – F–	Intro , a): Ob+Glk
3	⋮		C ₇ /E – F – C	a'), halfcad
5	⋮		C ₇ – C ₇ /B♭ – F/A – Dm	b)
7	⊥		Gm/B♭ – C ₇ – F	
9	M1		F – C – F–	a): Papageno+Vi1, Vi2 16th arp
11	⋮		C ₇ /E – F – C	a'), halfcad
13	⋮		C _{7no3} – C ₇ /B♭ – F/A – Dm	b)
15	⋮		Gm/B♭ – C ₇ – F	Va $\overline{P}_D(c)$
17	⋮		$\Re(F – C_7 – F)$	cc) Voc+Hns+Vi1
			Allegro	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ B
21	M2	C	$\Re(C – F) – C – G_7 – C$	aa'): WW+Hns+Glk
25	M2		$\Re(C – F) – C – G_7 – C$	aa'): Voc+Vi1
29	⋮	F	C ₇ /B♭ – F – C ₇ –	b, $\Sigma(\text{cm} <)$
31	⋮		Gm ₇ /B♭ – C – F	c): Voc+Vi
33	⋮		$\Re(F – C) – F$	d), GP
36	⋮		F – F ₇ – B♭ – Gm	c'), Hns $\overline{P}_D(f)$
38	⊥		F ₄ ⁶ – C ₇ – F – $\Re(C_7 – F)$:	e) cad
44			$\Re(F – C_7) –$	Coda , WW+Hns+Glk
47			$\Re(F – C_7) – F$	tutti clim (51 m.)

4.11.21 No. 20 Aria 'Ein Mädchen oder Weibchen'

Vocal parts: *Papageno*. See Table 4.64 for the analysis. Form: AB coda.

Before the age of online dating there was *Papageno's* song. Profile: cheerful chap with outdoor hobby is looking for a feathered friend of the opposite sex. Enjoys good food and wine, willing to give up independence. This binary form song contrasts two sections through meter, lyrics (unchanged in **A**, three verses in **B**), and instrumentation. The famous glockenspiel (celesta) is varied in each **A** section statement, and remains almost unchanged in the **B** section. The **A** section rhythmical groove is provided by 2nd violins with 16th note legato arpeggios. The **B** section phrases are interrupted by fermatas and a general pause (m. 35 and 37).

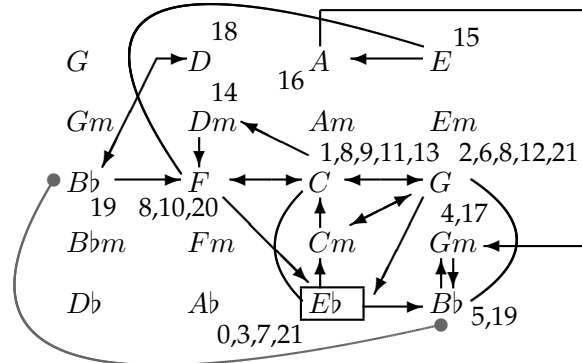
4.11.22 No. 21 Finale

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Opera *The Magic Flute*Figure 4.19: Mozart, *The Magic Flute* KV 620, key relationship diagram

4.11.23 Key relationship overview

The key relationship diagram of the opera *Die Zauberflöte* is shown in Fig. 4.19. Shown are the main keys of the 21 numbers from the opera; for the longer numbers such as the finales, some intermediate keys are also labeled.

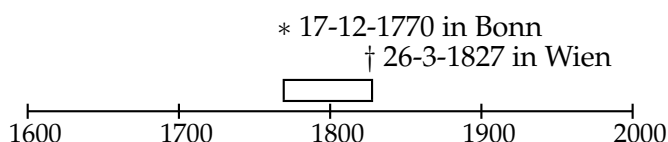
It is hard to infer conclusions from reasoning about the tonic key scheme. The main key representing the divine and holy is the major $E\flat$. Quite a few opera numbers lie on the tonic axis $E\flat - A - C$. The remote outlier keys D , A , E and Dm are reached in the second act: Dm in No. 14 for the *Queen of the Night*: ‘*Der Hölle Rache*’ aria, the major key E in No. 15 for *Sarastro*: ‘*In diesen heil’gen Hallen*’, A major in No. 16 for the *Drei Knaben*: ‘*Seid uns zum zweiten Mal willkommen*’, and D major in No. 18 for *Chor*: ‘*O Isis und Osiris, welche Wonne!*’, respectively. There is a vague tendency to move into the subdominant area (F , D , Dm) during the latter half of the opera (like in the recapitulation or coda section of a sonata form movement), but this observation may be far-fetched.

Some opera characters seem to have preferred keys or modes: *Papageno* sings in G major, the *Queen of the Night* and *Pamina* vocal parts are mostly in minor keys, the *Drei Damen* and *Drei Knaben* stay on the tonic axis. However, looking for such key-character association patterns might as well be speculation. Vocal range consideration and instrumentation choices (brass, see Table 4.41 in Section 4.11) may have resulted in the key selection. Specialised musicological studies about this opera and its hidden layers will probably have reached more thoroughly founded conclusions.

Chapter 5

Ludwig van Beethoven

Biographical data:



The analysis of Beethoven compositions was supported by the information in [27].

5.1 Sonata Op. 2, No. 1 in F Minor (1795)

Source: [7]. The first piano sonata by Beethoven has the subtitle: *Joseph Haydn gewidmet, Sonata pour le clavecin ou pianoforte* (dedicated to Joseph Haydn, sonata for harpsichord or pianoforte). This underlines both the by now established form of the multi-movement piano sonata (another form created by *Papa Haydn*, as composers used to call him in reverence) and the recent technological development of the pianoforte keyboard instrument.

Analysis of the Beethoven piano sonatas is supported by the formal analyses and descriptions in [26]. An overview of the formal analysis is shown in Fig. 5.1.

5.1.1 Mvt. 1 Allegro

Form: sonata form. This is a straightforward sonata form in minor, with secondary theme (M2.1 to M2.3) in the relative major key. The development section is relatively brief, and modulating to neighbouring keys. The codetta appears at the closing of the exposition and the recapitulation. The detailed analysis is shown in Table 5.1 and 5.2.

5.1.2 Mvt. 2 Adagio

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Table 5.1: Beethoven, Sonata Op. 2, No. 1, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1	Fm	$: Fm - C_7/E-$	Exp/Gr 1 (aa) main th (b), halfcad
5	\perp		$Fm - C_7/G - Fm/Ab - G_{\emptyset 7}/Bb - C$	
9	M1'		$Cm - Fm/C - D_{\emptyset 7}/C - Bbm_7-$	trans, LH-RH imit
13	\perp	Ab	$Eb_7/Bb - Ab$	mod to rel major
15			$\Re(Bbm/Db - Bb_7/D - Eb_7 - Ab/C)-$	
19			$Bbm/Db - Bb_7/D-$	
20	M2.1	Ab	$\Re(Eb_7^{b9} - Ab)/Eb - Eb_7/Db-$	Gr 2 (aa), $\overline{P}_D(eb)$ (b): appoggiaturas
26	M2.2		$Ab/C - Eb/G - Ab - D_{\circ}/F-$	
28	\vdots		$Eb - D_{\circ}/F - Eb_7^{b9}/Db - Ab - Eb_7^{b9}-$	
31	\perp		$Ab/C - Eb/G - Ab - Eb_7-$	cresc
33	M2.3		$Ab/C - Ebm_7/Db - Ab/Eb - Eb_7/Db-$	climax, (c): scalar runs
37	\perp		$Ab/C - Bbm_7 - Ab/Eb - Eb_7-$	
41			$\Re(Ab - Bb_7^{b9}/D - Ab_4^6 - Eb_7)-$	closing statement
47			$Eb_7 - Ab : $	codetta, cad
49	M1		$: Ab - Eb_7/G - E_{\circ 7} - C_7^{b5/b9}/Gb-$	Dev
55	M2.1	Bbm	$\Re(F_7^{b9} - Bbm)/F - F_7^{b9} - F_7/Eb-$	mod, $\overline{P}_D(f)$
61	M2.2		$Bbm/Db - F_7/C - Bbm - D_7^{b5/b9}/Ab-$	
63	M2.1	Cm	$\Re(G_7^{b9} - Cm)/G-$	$\overline{P}_D(g)$
69	M2.2		$G_7^{b9} - Cm - F_7^{b9} - Bbm - Eb_7^{b9}$	LH, Seq($3 \times 2m; R_{-7}$)
74	\perp	Ab	$Ab - Db - Eb_7/Bb - C-$	
78			$Fm/Ab - Bbm - B_{\circ 7}-$	
81		Fm	$\Re(C - Fm - C_7 - Fm - B_{\circ})/C-$	climax, $\overline{P}_D(c)$
89			$\Re(C_7^{b9} - Fm - B_{\circ})/C-$	dim, ($\overline{P}_D(c)$)
93	(M1')		$(C - \dots - G_{no3}^b)/C - Bbm - C_7/Bb-$	retrans
97	\perp		$Fm/Ab - Bb_7/Ab - E_{\circ 7}-$	
101	M1	Fm	$Fm - C_7/E-$	Recap/Gr 1 (aa) (b): halfcad
105	\perp		$Fm - C_7/G - Fm/Ab - G_{\emptyset 7}/Bb - C$	
109	M1'		$Fm - G_{\Delta 7}/F - C_{\circ}/Eb - F_7^{b9}/Eb-$	trans, LH-RH imit
114	\vdots		$Bbm/Db - B_{\circ 7}-$	
117	\perp		$C - Fm/C - C_7 \overset{d}{-} Db - G_7^{b5/b9}/Db-$	cad

Mvt. 1 Allegro: sonata form ($Fm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 152 m.)



Mvt. 2 Adagio: ABAB form ($F, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 61 m.)



Mvt. 3 Menuetto and trio, Allegretto: menuet and trio form ($Fm - F, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 73 m.)



Mvt. 4 Prestissimo: sonata form ($Fm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 196 m.)



Figure 5.1: Beethoven, Sonata Op. 2, No. 1 in F Minor

Table 5.2: Beethoven, Sonata Op. 2, No. 1, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
119	M2.1	Fm	$\Re(C_7^{b9} - Fm)/C - C_7^{b9}/Bb-$	Gr 2 (aa)
125	M2.2		$Fm/Ab - E_o/G - Fm - G_7^{b5}/Db-$	(b): appoggiaturas
127	:		$C - G_7^{b5}/Db - C - E_o7/Bb-$	
129	:		$Fm/Ab - E_o7/Bb - Fm/Ab - C/E-$	
131	\perp		$Fm - C_7/G-$	
132	M2.3		$\Re(Fm/Ab - G_{\emptyset7}/Bb - Fm/C - C_7/Bb)-$	climax, (c): scalar runs
140			$\Re(Fm - G_7^{b5/b9}/Db - Fm/C - C_7)-$	Codetta
146			$F_7/A - Bbm - Eb_7/G - Ab - Db_{\Delta7}/F-$	climax
150			$G_o - C_7/E - Fm - Db-$	
151			$G_{\emptyset7}/Bb - C_7 - Fm : $	cad (152 m.)

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Table 5.3: Beethoven, Sonata Op. 2, No. 1, Mvt. 3 Menuetto and Trio, Allegretto

m	M	R	H	Comment
Menuet				
1	M1	Fm	$: G_{\flat 7}/F - Fm - C_7/E - Fm - Fm_7-$	A (a), $\Sigma(\text{cm} <)$
5	$\dot{:}$	Ab	$Bbm_7 - Ab - Eb_7/G - Ab$	(a'), $\Sigma(\text{cm} <)$
9	$\dot{:}$		$Eb_7/G - Ab - Bbm/D\flat-$	(b)
11	\perp		$\Re(Ab_4^6 - Eb_7 - Ab) : $	cad
15	M1'		$: G_{\flat 7} - Ab - A_{\flat 7} - Bbm$	B (a') Seq($2 \times 2m; R_7$),
19	\perp		$Bbm_4^6 - F_7 - Bbm$	RH-LH imit, cad
21	M1'		$Bbm_4^6 - F_7 - \Re(Bbm - F_7)-$	(b')
24	\perp		$Bbm - \dots - Bbm_7 - E_{\flat} - B_{\flat 7} - C$	
29	M1'	Fm	$\Re(C_7 - Fm) - E_{\flat 7} - B_{\flat 7}$	(a'): LH-RH imit
35	\perp		$\Re(Fm_4^6 - C_7 - Fm) - C_7 - Fm : $	clim, cad
Trio				
41	M2	F	$: F - Gm - G_7/F - C/E - C_7 - F$	A , RH: 8th note th
45	M2		$F - Gm - G_7 - C - Dm - G_7 - C - F_{\sharp 7}-$	LH
49	\perp		$C_4^6 - G_7 - C : $	
51	M2'		$: (C - B_{\flat} - C_7 - F)/C-$	B , RH
55	M2'		$C - B_{\flat} - C_7 - F-$	LH
59	$\dot{:}$		$B\flat - C_7 - F/A-$	
61	\perp		$B\flat/D - Am/C - E_{\flat}/G - Dm/F-$	$[\bar{S}^6]$
63			$C/E - Am - C_7-$	cad
66	M2		$F - Gm - G_7/F - C/E - C_7 - F-$	RH
69	M2		$F/A - Gm - G_7 - C - C_7 - F : $	LH, cad (73 m.)

5.1.3 Mvt. 3 Menuetto and Trio, Allegretto

Form: menuet and trio form. Both the menuetto and trio are monothematic, with their **B** section developing the main theme. In the trio the development technique is imitation between right and left hand, in the trio it is repetition in the left hand. The menuet is repeated after the trio. The analysis is shown in Table 5.3.

5.1.4 Mvt. 4 Prestissimo

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5.1.5 Key relationship overview

The key relationship diagram is shown in Fig. 5.2. This early piano sonata has a very limited key compass. Three of the four movements open in Fm , then move first to the relative major Ab . The opening sonata movement is unconventional in the sense that there is a change to the subdominant minor area Bbm (1) at the start of the development, before the move towards the minor dominant Cm (2). The third movement closes in the parallel major key F (2). The closing movement confirms the standard pattern of going to the dominant domain Cm (2) before alternating in the subdominant domain on the lowered submediant major $bVI = Db$ (4).

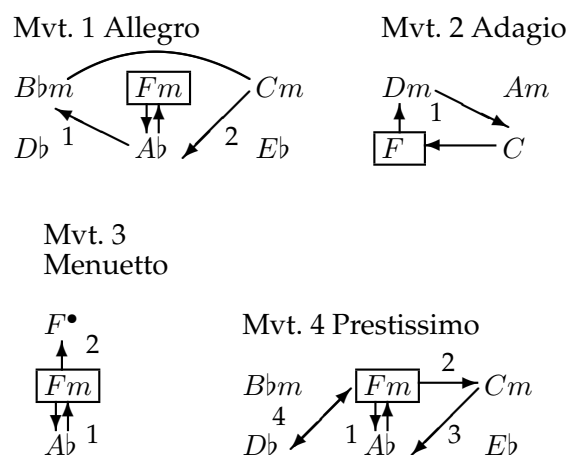


Figure 5.2: Beethoven, Sonata Op. 2, No. 1, key relationship diagram

5.2 Sonata Op. 13 in C Minor *Pathétique* (1798/1799)

Source: [7]. This piano sonata has the subtitle: *Dem Fürsten Carl von Lichnowksy gewidmet, Grande Sonata Pathétique pour le clavecin ou pianoforte*; hence it is better known as the *Pathétique Sonata*. This sonata has only three movements (fast-slow-fast). Analysis of the Beethoven piano sonatas is supported by the formal analyses and descriptions in [26]. An overview of the formal analysis is shown in Fig. 5.1.

5.2.1 Mvt. 1 Grave - Allegro di molto e con brio

Form: sonata form. A special feature of this sonata movement is that the slow introduction section subject returns as transitions before the development, and before the coda. Contrast is achieved through tempo changes and dynamics. There is frequent use of contrary motion and pedal point (8th note tremolo octaves). The development opens in the remote key of E minor, before moving towards more closely related keys. The detailed analysis is shown in Table 5.4 to 5.6.

Table 5.4: Beethoven, Sonata Op. 13 *Pathétique*, Mvt. 1 Grave - Allegro

m	M	R	H	Comment
			Grave	Introduction
1	M0	<i>Cm</i>	$Cm - F\sharp_{o7} - G - B_{o7} - Cm$	(aa) $\Sigma(cm<)$
3	\perp		$\Re(F\sharp_{o7} - G/B) - Fm/Ab - Bb_7-$	(b) $\Sigma(cm<)$
5	M0'	<i>Eb</i>	$Eb - Fm_7/Eb - B_{o7} - Fm/C-$	(a') <i>p</i> - <i>ff</i> -contrast, $\Sigma(cm<)$
6	\vdots		$B_{o7} - Bbm_7/Db - C\sharp_{o7} - A_7^{b9}/G-$	(a')
7	\vdots		$D/F\sharp - D_7/F\sharp - B_{o7} - \dots -$	(a')
8	\vdots		$B_{o7} - Gm_7 - Fm/Ab-$	(a') <i>cresc</i>
9	\perp		$G_7 \overset{d}{-} Ab-$	(b') <i>climax</i>
10			$D_{\emptyset 7}/F - C_4^6 - G_7^{b9}-$	<i>cad</i> , <i>lead chr desc</i>
			Allegro di molto e con brio	Exposition
11	M1.1	<i>Cm</i>	$\ : \Re(Cm - C_7 - Fm - B_{o7})/C-$	Gr 1 , <i>lead asc</i> , $\overline{P}_T(c)$
15	\vdots		$Cm - G_7/D - Cm/Eb - D_o/F-$	$\Sigma(cm>)$
17	\perp		$Cm/G - D_7^{b5/b9}/Ab - F\sharp_{o7} - G_7-$	$\Sigma(cm>)$, <i>cad</i>
19	M1.1		$\Re(Cm - C_7 - Fm - B_{o7})/C-$	2nd st , <i>lead asc</i> , $\overline{P}_T(c)$
23	\vdots		$Cm - G_7/D - Cm/Eb - D_o/F-$	$\Sigma(cm>)$
25	\perp		$Cm/G - D_7^{b5/b9}/Ab - F\sharp_{o7}-$	$\Sigma(cm>)$, <i>cad</i>
27	M1.2		$G - Cm/G - G_7 - Cm - D_7^{b5/b9}/Ab-$	<i>arp</i> ↓
31	M1.2		$G - Cm/G - G_7 - Cm - D_7^{b5/b9}/Ab-$	
35	(M1.1)		$(G - \dots - Eb_7)/G-$	<i>trans</i> , <i>Seq</i> ($3 \times 4m; R_7$), <i>ped</i>
39	\vdots		$Ab - \dots - A_{o7}-$	
43	\perp		$Bb - \dots - \Re(Bb - A_o)/Bb-$	$\overline{P}(bb)$
51	M2.1	<i>Ebm</i>	$(Ebm - Bb_7)/Bb-$	Gr 2 (ab) $\overline{P}_D(bb)$
59	\perp		$Ebm/Bb - Ab_7-$	(ab')
67	M2.1	<i>Db</i>	$(Db - Ab_7)/Ab-$	2nd stat : (ab)
72	\vdots		$Ab_7 - \dots - Dbm - F_o/Cb-$	(b) <i>Seq</i> ($3 \times 4m; R_7$)
76	\vdots		$Bb_7 - \dots - Ebm - Bbm/Db-$	(b)
80	\vdots		$C_7 - \dots - Fm - Fm_7-$	(b)
84	\perp		$Bb_7 - B_{o7} - Cm - Fm/Ab - Eb_4^6 - Bb$	<i>cad</i>
89	M2.2	<i>Eb</i>	$Eb - \dots - Eb_7/Db-$	
93	\vdots		$Ab/C - C_7/Bb - Fm/Ab - F_7/Eb-$	
96	\vdots		$Bb/D - Fm/C - Bbm - Bb_7/Ab-$	$\Sigma(cm<)$
98	\perp		$Eb/G - Eb^+ - Ab - Bb_7-$	<i>cad</i>

Table 5.5: Beethoven, Sonata Op. 13 *Pathétique*, Mvt. 1 Grave - Allegro (cont'd)

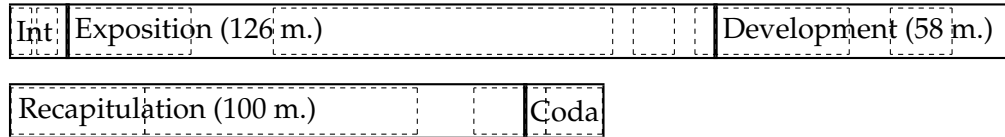
m	M	R	H	Comment
101	M2.2	$E\flat$	$E\flat - E\flat_7/D\flat -$	2nd stat
105	\vdots		$Ab/C - C_7/B\flat - Fm/Ab - F_7/E\flat -$	
108	\vdots		$B\flat/D - Fm/C - B\flat m - B\flat_7/Ab -$	$\Sigma(\text{cm} <)$
110	\perp		$E\flat/G - E_o/G - Fm/Ab - B\flat_7 -$	cad
113			$\Re(E\flat - Cm - Fm_7 - B\flat) -$	trans
121	M1.1		$(E\flat - E\flat_7 - Ab - B\flat_7)/E\flat -$	closing stat, $\overline{P}_T(e\flat)$
125	\perp		$E\flat - E\flat_{\Delta 7}/D - Cm - E\flat/B\flat -$	clim, $P_B(\searrow)$ trem
129			$Ab - Cm/G - {}^{-1}D_7/F\sharp - G_7 - : ^{(2)}D_7/F\sharp -$	
Tempo I.				Trans
133	M0	Gm	$Gm - C\sharp - D - Gm/B\flat -$	(aa) $\Sigma(\text{cm} <)$
135	\perp		$F\sharp_{o7}/E\flat - Em_4^6 - B_7 -$	(b) $\Sigma(\text{cm})$, cad
Allegro di molto e con brio				Development
137	M1.1	Em	$(Em - D\sharp_{o7} - Em)/E$	$\overline{P}_T(e)$
140	M0'		$Em - F\sharp_{o7}/E - F\sharp_{o7}/E\flat$	$(\overline{P}_T(e))$
143	M1.1		$(D - C\sharp - D)/D - D_7 -$	$\overline{P}_D(d)$
147	M0'	Gm	$Gm/D - G_o/D\flat -$	
149	M1.1	F	$C_7^{b9} - \dots - F - \dots$	LH, RH trem chr desc
157	\perp		$B_{o7} - G_7^{b9} - C_7^{b9} -$	
163		Fm	$Fm - \dots - F_7^{b9}/F\sharp - \dots -$	trans
167		G	$\Re(G - D_{o7} - Ab)/G -$	arp \downarrow , N^6 , $\overline{P}(g)$
171	M1.1		$(G - Dm - G_7/B - F\sharp_{o7})/G -$	$(\overline{P}(g))$
175			$\Re(G - D_{o7} - Ab)/G -$	arp \downarrow , N^6 , $\overline{P}(g)$
179	M1.1		$(G - Dm - G_7/B - F\sharp_{o7})/G -$	$(\overline{P}(g))$
183			$\Re(G_7 - F\sharp_{o7})/G -$	$(\overline{P}(g))$
187			$\Re(G_7 - \dots - B\flat_7 - \dots) - G_7^{b9} -$	retrans
195	M1.1	Cm	$\Re(Cm - C_7 - Fm - B_{o7})/C -$	Rec/Gr 1 , $\overline{P}_T(c)$
199	\vdots		$Cm - G_7/D - Cm/E\flat - D_o/F -$	$\Sigma(\text{cm} >)$
201	\perp		$Cm/G - D_7^{b5/b9}/Ab - F\sharp_{o7} - G_7 -$	$\Sigma(\text{cm} >)$, cad
203	M1.1		$\Re(Cm - C_7 - Fm - B_{o7})/C -$	2nd st, lead asc, $\overline{P}_T(c)$
207	\vdots		$Cm - Ab/C - D\flat - G\flat - D\flat_4^6 - Ab$	tr, Seq(3 \times 4m; R_7),
211	\vdots		$B\flat_7 - E\flat m - Abm - E\flat m_4^6 - B\flat -$	$\Sigma(\text{cm} >)$
215	\perp		$C_7/B\flat - Fm - B\flat m - Fm_4^6 - G_7^{b5}/D\flat -$	$\Sigma(\text{cm} >)$
219			$C - \dots -$	

Table 5.6: Beethoven, Sonata Op. 13 *Pathétique*, Mvt. 1 Grave - Allegro (cont'd)

m	M	R	H	Comment
221	M2.1	Fm	$(Fm/C - \dots - C_7 - \dots)/C-$	Gr 2 (ab) $\overline{P}_D(c)$
229	\perp		$Fm/C - \dots - Fm/Ab - \dots - G_7-$	(ab')
237	M2.1	Cm	$(Cm - \dots - G_7)/G-$	2nd stat: (ab)
243	\vdots		$G_7 - Cm_7 - F_7-$	(b) Seq($4 \times 2m; R_{-7}$)
247	\vdots		$Bbm_7 - Eb_7 - Ab - D_7^{b5/b9}/Ab-$	
251	\perp		$Cm_4^6 - G-$	cad
253	M2.2		$Cm - \dots - C_7^{b9}/Bb - Fm/Ab - C_7/Bb-$	
258	\vdots		$Fm/Ab - C_7/G - Fm - F_7/Eb-$	
260	\vdots		$G_7/D - Fm/C - G_7/B - C_7/Bb-$	$\Sigma(cm<)$
262	\perp		$Fm/Ab - Fm - Cm_4^6 - G_7-$	cad
265	M2.2		$Cm - \dots - C_7^{b9}/Bb - Fm/Ab - C_7/Bb-$	
270	\vdots		$Fm/Ab - C_7/G - Fm - F_7/Eb-$	
272	\vdots		$G_7/D - Fm/C - G_7/B - C_7/Bb-$	$\Sigma(cm<)$
274	\perp		$Fm/Ab - Fm - Cm_4^6 - G_7-$	cad
277			$\Re(Cm - Abm - D_{\emptyset 7}/F - G - G_7)-$	trans
285	M1.1		$\Re(C - C_7 - Fm - B_{\circ})/C-$	closing stat, $\overline{P}_T(c)$
289	\perp		$Cm - Cm_7/Bb - Ab - Cm_4^6 - F_{\# \circ 7}^{\#}$	clim, $P_B(\searrow)$ trem
Grave				Coda
295	M0	Cm	$F_{\# \circ 7}^{\#} - G/B - B_{\circ 7} - Cm/Eb-$	(aa) $\Sigma(cm<)$
297	\vdots		$E_{\circ 7} - Fm/Ab-$	(a) $\Sigma(cm<)$
298	\perp		$Fm - Cm/Eb - G_7/D - Cm - D_{\emptyset 7}/F - G_7-$	(b) cad, lead chr \searrow
Allegro di molto e con brio				
299	M1.1	Cm	$\Re(Cm - C_7 - Fm - B_{\circ 7})/C-$	Gr 1 , lead asc, $\overline{P}_T(c)$
303	\vdots		$Cm - Cm_7/Bb - Ab - Cm_4^6$	$P_B(\searrow)$
304	\perp		$F_{\# \circ 7}^{\#} - \dots - Cm_4^6 - G_7 - Cm$	climax, cad (310 m.)

5.2. SONATA OP. 13 IN C MINOR *PATHÉTIQUE*

Mvt. 1 Grave - Allegro di molto e con brio: sonata form ($Cm, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 310 m.)



Mvt. 2 Adagio cantabile: ABA' Coda form ($Ab, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 73 m.)



Mvt. 3 Rondo Allegro: rondo form, ABACABA Coda ($Cm, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 210 m.)



Figure 5.3: Beethoven, Sonata Op. 13 in C Minor *Grande Sonata Pathétique*

5.2.2 Mvt. 2 Adagio cantabile

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5.2.3 Mvt. 3 Rondo Allegro

Form: rondo, ABACA'B'A'' Coda. This is a template rondo, with one exact repetition of the **A** section, and two more slightly varied returns. The key relationships are straightforward. The **C** section acts as a contrasting middle section; its subject (M3) is repeated multiple times, with one beat delay time shifts in either right or left hand. The analysis is shown in Table 5.7 and 5.8.

5.2.4 Key relationship overview

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Table 5.7: Beethoven, Sonata Op. 13 *Pathétique*, Mvt. 3 Rondo Allegro

m	M	R	H	Comment
1	M1	Cm	$Cm - G_7 - Cm - \dots - G - G_7 -$	A (a)
5	⋮		$B_{\circ 7}/F - Cm/E\flat - D_7^{b5/b9}/Ab -$	(b)
7	⋮		$Cm_4^6 - G - Cm$	cad
9	⋮		$B_{\circ 7}/F - Cm/E\flat - D_7^{b5}/Ab - Cm_4^6 - G -$	(b)
12	⋮		$C_7 - Fm - G \overset{d}{-} Ab - C_7/G - Fm - G -$	(c)
16	⊥		$G - Cm - G - Cm$	clim, cad $\Sigma(cm<)$
18			$C_7/B\flat - Fm/Ab - C_7/E - Fm$	trans
22			$B\flat_7/Ab - E\flat/G - B\flat_7/D -$	
25	M2.1	$E\flat$	$\Re(E\flat - B\flat_7/Ab - E\flat/G - B\flat_7/D) -$	B (a): RH, LH: arp
29	⋮		$E\flat - B\flat_7/Ab - E\flat m/G\flat - B\flat/D -$	(a')
31	⋮	$E\flat m$	$E\flat m - B\flat/D - C\flat_{\Delta 7} - F_7^{b5}/C\flat -$	(b)
33	⊥		$\Re(B\flat - E\flat m)/B\flat - B\flat - B\flat_7 - \dots -$	trans, triplets
37	M2.2	$E\flat$	$\Re(E\flat - B\flat_7) - E\flat - E\flat_7/G -$	tripl imit: RH-LH
41	⊥		$Ab - E\flat_4^6 - B\flat_7 - E\flat$	cad
44	M2.3		$B\flat_7/Ab - E\flat/G - Ab/C - F_7^{b5}/C\flat - B\flat$	(a) block chords
48	⊥		$B\flat_7/Ab - E\flat^+/G - Ab - B\flat_7 -$	(a'): $\Sigma(cm<)$
51	M2.2		$\Re(E\flat - B\flat_7/Ab) - E\flat - Ab - B\flat_7 -$	tripl imit: LH-RH
54	M2.2		$\Re(E\flat - B\flat_7/Ab) - E\flat - Ab - B_{\circ 7}/Ab -$	repeat 8ba
58	⊥		$Cm_4^6 - \dots - G_7 - \dots -$	climax, cad
62	M1	Cm	(see m. 1–17)	A
79	M3	Ab	$Ab - D\flat - G_{\circ} - Cm -$	C (a) hands linked
81	⋮		$Fm - B\flat m - Ab/C - B\flat m/D\flat - D_{\circ} - E\flat$	$\Sigma(cm>)$, cad
83	⊥		$Ab - D\flat - G_{\emptyset 7} - Cm - Fm - A_{\circ} - B\flat - E\flat$	(a') RH beat shift
85	M3		$Ab - D\flat - G_{\circ} - Cm -$	(a) LH beat shift
89	⋮		$Fm - B\flat m - Ab/C - B\flat m/D\flat - D_{\emptyset 7} - E\flat$	$\Sigma(cm>)$, cad
91	⋮		$Ab - D\flat - G_{\emptyset 7} - Cm -$	(a') RH beat shift
93	⊥		$Fm - E\flat/G - Fm/Ab - A_{\emptyset 7} - B\flat - E\flat$	cad
95			$A_{\circ 7} - B\flat m - E\flat_7 - Ab - B\flat_7 - E\flat_7 -$	trans, imit LH-RH
99	M3		$Ab - D\flat - G_{\emptyset 7} - Cm_7 -$	(a): RH 8va,,
101	⋮		$Fm_7 - B\flat m - B\flat/D - E\flat$	LH: 8th notes, cad
103	⋮		$Ab - D\flat - G_{\emptyset 7} - Cm_7 -$	(a'): LH, RH: 8th
105	⊥		$Fm - D_7/F\sharp -$	cad
107			$\Re(G - Cm - G_7 - Cm)/G$	trans, 16th arp, $\bar{P}_D(g)$

Table 5.8: Beethoven, Sonata Op. 13 *Pathétique*, Mvt. 3 Rondo Allegro (cont'd)

m	M	R	H	Comment
113			$G - \dots - G_7 - \dots -$	triplet arp ($\overline{P}_D(g)$)
117			$Cm_4^6 - \dots - G_7 - \dots -$	cad
121	M1	Cm	$Cm - G_7 - Cm - \dots - G - G_7 -$	A' (a)
125	:		$B_{\circ 7}/F - Cm/E\flat - D_7^{b5/b9}/Ab -$	(b)
127	:		$Cm_4^6 - G - Cm$	cad
129	\perp		$B_{\circ 7} - Cm - E_{\circ 7} - Fm - D_7^{b5}/Ab - G_7 -$	(b): LH
135	M2.1	C	$\Re(C/E - G_7/B - C - G_7/F) -$	B' (a)
139	:		$C/E - G_7/B - C -$	
141	\perp		$F - F^+ - Dm/F - D_7/F\sharp -$	
143	M2.2	G	$\Re(G - D_7) - G - G_7 -$	tripl imit: RH-LH
147	\perp	C	$\Re(C - G_7) - C - C_7/E - F - C_4^6 - G_7 - C$	
154	M2.3		$G_7/F - C/E - F\sharp_{\circ 7}/C - D_7/C - G$	(a) block chords
158	:	Cm	$G_7/F - Cm/E\flat - Fm/Ab - B\flat_7/Ab - E\flat/G -$	(a') repeat 8ba
162	:		$F\sharp_{\circ 7}/C - G/B - F_7/C - G_7/B - G_7^{b9}/F -$	$\Sigma(\text{cm} <)$
164	:		$\Re(Cm/E\flat - B\flat_7/F) -$	
166	\perp		$B_{\circ 7} - G/B - Bm - G_7 -$	trans
171	M1	Cm	$Cm - G_7 - Cm - \dots - G - G_7 -$	A'' (a)
175	:		$B_{\circ 7}/F - Cm/E\flat - D_7^{b5/b9}/Ab -$	(b)
177	:		$Cm_4^6 - G - Cm$	cad
179	:		$B_{\circ 7}/F - Cm/E\flat - D_7^{b5/b9}/Ab -$	(b'): var 8th notes
181	\perp		$Cm_4^6 - G_7 - Cm - C_7 -$	
183	M2.2	Fm	$\Re(Fm - C_7/G) -$	Coda, \overline{SD}
185	:		$Fm - D_7^{b5/b9}/Ab - Cm_4^6 - G - Cm - C_7/G -$	
187	:		$\Re(Fm - C_7/G) -$	repeat 8ba
189	:		$Fm - D_7^{b5/b9}/Ab - Cm_4^6 - D_7^{b9}/F\sharp$	$\Sigma(\text{cm} <)$
191	\perp		$B_{\circ 7}/D - Cm/E\flat - D_{\circ}/F - G -$	
193			$\Re(Cm - D_{\circ 7}/F - G_7) -$	
197			$Cm/E\flat - D\flat/F - E\flat_7/G - \dots$	N^6 , climax
203	(M1)	Ab	$Ab - B\flat m_7/Ab - Ab$	
205	(M1)		$Ab - B\flat m_7/Ab - Ab$	repeat 8va
207		Cm	$D_7^{b5/b9}/Ab - Cm_{4no1}^6 - G_7 - Cm$	clim, cad (210 m.)

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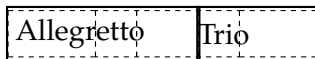
5.3 Sonata Op. 27 No. 2 in C# Minor *Quasi una Fantasia - Mondschein* (1801)

Source: [8]. This piano sonata has the subtitle: *Der Gräfin Giulietta Guiccardi gewidmet, Sonata quasi una Fantasia per il clavicembalo o pianoforte*. However, it is better known under its nickname 'Mondscheinsonate'. This sonata has three movements (slow-medium-fast). Analysis of the Beethoven piano sonatas is supported by the formal analyses and descriptions in [26]. An overview of the formal analysis is shown in Fig. 5.4.

Mvt. 1 Adagio sostenuto: ABA'B' Coda form ($C\sharp m$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 69 m.)



Mvt. 2 Allegretto – Trio: scherzo and trio form ($D\flat$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 60 m.)



Mvt. 3 Presto agitato: sonata form ($C\sharp m$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 199 m.)

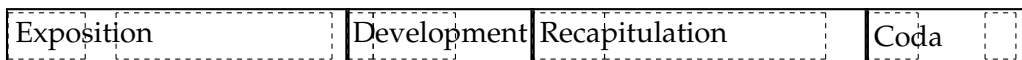


Figure 5.4: Beethoven, Sonata Op. 27 No. 2 in C# Minor *Quasi una Fantasia – Mondschein*

5.3.1 Mvt. 1 Adagio sostenuto

Form: binary form, ABAB Coda form. There is no sonata form as the opening movement, which is unusual. Instead we find a slow first movement with binary structure. Characteristic are the continuous use of upward triplet 8th arpeggios in the right hand, the major-minor mode changes and the frequent use of the Neapolitan 6th chord. The detailed analysis is shown in Table 5.9.

5.3.2 Mvt. 2 Adagio cantabile

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Table 5.9: Beethoven, Sonata Op. 27 No. 2, Mvt. 1 Adagio sostenuto

m	M	R	H	Comment
1		$C\sharp m$	$C\sharp m - C\sharp m_7/B - A - D/F\sharp - G\sharp_7 -$	A , RH arp \uparrow
5	M1.1		$C\sharp m - G\sharp_7 - C\sharp m - F\sharp m - E_4^6 - B -$	
9	M1.1	E	$E - Em -$	major-minor
11	\vdots		$G_7/D - C - Em/B - F\sharp_7/A\sharp -$	
13	\perp		$Bm - C\sharp_{\emptyset 7}/E - Bm_4^6 - F\sharp -$	cad
15	M1.2	Bm	$Bm - B - C_{\Delta 7}/E - F\sharp_7^{b5/b9} -$	B , min-maj, N^6 , $\overline{P}_T(b)$
17	\vdots	B	$B - C_{\Delta 7}/E - F\sharp_7^{b5/b9} -$	
19	\vdots		$B - C\sharp_7^{b9}/G\sharp - C\sharp/E\sharp - F\sharp m$	$(\overline{P}_T(b))$
21	\perp		$G/B - G\sharp_7^{b9}/B\sharp - F\sharp m_4^6 - C\sharp_7 -$	N^6 , cad
23	M1.1	$F\sharp m$	$F\sharp m - C\sharp_7 - F\sharp - G\sharp_7 -$	
27	\perp		$C\sharp m - D\sharp_{\circ} - D\sharp_7/F \times - G\sharp_7^{b9} - \dots -$	$\overline{P}_D(g\sharp)$
30		$C\sharp m$	$C\sharp m/G\sharp - \dots - C\sharp m/G\sharp -$	trans $(\overline{P}_D(g\sharp))$
34			$F \times_{\circ 7} - G\sharp_7^{b9} - \dots - G\sharp_7^{b5/b9} -$	
40			$G\sharp_7^{b9} \overset{d}{-} A - D\sharp_{\emptyset 7}/F\sharp - G\sharp_7 -$	
42	M1.1	$C\sharp m$	$C\sharp m - G\sharp_7 - C\sharp m - F\sharp m - E_4^6 - B_7 -$	A'
46	M1.1	E	$E - B_7 - E - G\sharp_7/D\sharp - C\sharp m -$	
49	\perp		$G\sharp_7/B\sharp - C\sharp m - D/F\sharp - G\sharp_7 -$	N^6 , cad
51	M1.2	$C\sharp m$	$C\sharp m - C\sharp - D_{\Delta 7}/F\sharp - G\sharp_7^{b5/b9} -$	B' , min-maj, N^6 , $\overline{P}_T(c\sharp)$
54	\vdots	$C\sharp$	$D_{\Delta 7}/F\sharp - G\sharp_7^{b5/b9} - C\sharp - F\sharp m -$	$(\overline{P}_T(c\sharp))$
56	\vdots		$B_7/D\sharp - Em -$	
57	\vdots	$C\sharp m$	$A_{\Delta 7}/C\sharp - D - G\sharp_7 - C\sharp m -$	
58	\perp		$D\sharp_{\emptyset 7}/F\sharp - C\sharp m_4^6 - G\sharp_7 -$	cad
60	(M1.1)		$C\sharp m - G\sharp_7/B\sharp - C\sharp m - G\sharp_7 -$	Coda , LH
64	\perp		$C\sharp m - G\sharp_7^{b9} - C\sharp m$	cad (69 m.)

5.3. SONATA OP. 27 NO. 2 IN C \sharp MINOR *QUASI UNA FANTASIA*

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5.3.3 Mvt. 3 Presto agitato

Form: sonata, The sonata closes with a fast movement, full of whirling, virtuoso 16th note arpeggios, either as main subject in the right hand (M1) or as left hand accompaniment (*Alberti bass* style in the second group subject M2.1 and in the transitions). There is some tension-relieving contrast in the second group theme M2.2, with its contrary motion 8th note chords in both hands. The coda contains tempo variations and quasi-improvised cadenzas. The analysis is shown in Table 5.7 and 5.8.

5.3.4 Key relationship overview

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5.3. SONATA OP. 27 NO. 2 IN C# MINOR QUASI UNA FANTASIA

Table 5.10: Beethoven, Sonata Op. 27 No. 2, Mvt. 3 Presto agitato

m	M	R	H	Comment
1	M1	$C\sharp m$	$: C\sharp m - \dots - G\sharp/B\sharp - \dots -$	Exp/Gr 1 (a) RH arp \uparrow ,
5	\vdots		$C\sharp_7/B - \dots - F\sharp m/A - D\sharp_7^{b5/b9}/A -$	$P_B(\searrow)$
9	\perp		$\Re(G\sharp_7^{b9} - \dots - D\sharp_7)/G\sharp - G\sharp -$	(b), $\overline{P}_D(g\sharp)$
15	M1'		$C\sharp m - \dots - F \times_{\circ 7} - \dots -$	(a), trans
19	\perp		$D\sharp/F \times - \dots -$	
21	M2.1	$G\sharp m$	$G\sharp m - D\sharp_7/A\sharp - G\sharp m/B - D\sharp/F \times -$	Gr 2 (a): RH
25	\vdots		$G\sharp m - D\sharp_7/A\sharp - G\sharp m/B - D\sharp/F \times -$	(a') repeat 8va var
29	\vdots		$G\sharp_7/F\sharp - C\sharp m/E - F\sharp_7/E - B/D\sharp -$	(b) Seq($2 \times 2m; R_3$), $P_B(\searrow)$
31	\vdots		$E_7/D - A/C\sharp - D\sharp_7/C\sharp - G\sharp m/B -$	
33	\perp		$A/C\sharp - \dots -$	trans, N^6
36			$G\sharp m_4^6 - D\sharp_7 - G\sharp m - A/C\sharp - \dots -$	
41			$A/C\sharp - A\sharp_7^{b9}/C \times - G\sharp m_4^6 - D\sharp_7 -$	cad
43	M2.2		$\Re(G\sharp m - D\sharp_7) -$	(aa): RH, $\Sigma(\text{cm})$
47	\perp		$G\sharp m - C\sharp m - G\sharp m_4^6 - D\sharp_7 -$	(b)
49	M2.2		$\Re(G\sharp m - D\sharp_7) -$	(aa) repeat 8va
53	\vdots		$G\sharp m - C\sharp m - G\sharp m/D\sharp - D\sharp_7/C\sharp -$	(b') $P_B(\searrow)$
55	\perp		$G\sharp m/B - A/C\sharp - G\sharp m_4^6 - D\sharp_7 -$	cad
57	M2.3		$\Re(G\sharp m - D\sharp_7)/G\sharp -$	retrans, $\overline{P}_T(g\sharp)$
61	\perp		$\Re(G\sharp m - D\sharp)/G\sharp -$	
63			$G\sharp m - G\sharp_7^{-1}) C\sharp m : ^2) C\sharp$	
66	M1		$C\sharp - \dots - C\sharp_7/B - \dots -$	Dev (a): RH arp \uparrow
69	\perp		$F\sharp m/A - C\sharp_7/E\sharp -$	
71	M2.1	$F\sharp m$	$F\sharp m - C\sharp_7 - F\sharp m - C\sharp/E\sharp -$	(a): RH
75	\perp		$F\sharp m - C\sharp_7/E\sharp - F\sharp m - D_7/F\sharp -$	(a): LH 8ba
79	M2.1		$G - D_7/F\sharp - G - Bm/D - C\sharp_7^{b9}/E\sharp -$	(a): LH N/I key
83	\vdots		$F\sharp m - D - G\sharp_7/B\sharp -$	(b'): LH
85	\perp		$C\sharp m - A - D\sharp_{\emptyset 7} - D\sharp/F \times -$	(b'): LH
87			$G\sharp - \dots - G\sharp_7 - C\sharp m/G\sharp$	retrans, $\overline{P}_D(g\sharp)$
91			$G\sharp - \dots - G\sharp_7 - C\sharp m/G\sharp -$	repeat 8va ($\overline{P}_D(g\sharp)$)
95			$G\sharp - \dots -$	
99			$G\sharp^d - A - D\sharp_{\emptyset 7}/F\sharp - G\sharp -$	cad
102	M1	$C\sharp m$	$C\sharp m - \dots - G\sharp/B\sharp - \dots -$	Rec/Gr 1 (a) RH arp \uparrow ,
106	\vdots		$C\sharp_7/B - \dots - F\sharp m/A - D\sharp_7^{b5/b9}/A -$	$P_B(\searrow)$
110	\perp		$\Re(G\sharp_7^{b9} - \dots - D\sharp_7)/G\sharp - G\sharp -$	(b), $\overline{P}(g\sharp)$

Table 5.11: Beethoven, Sonata Op. 27 No. 2, Mvt. 3 Presto agitato (cont'd)

m	M	R	H	Comment
116	M2.1		$C\sharp m - G\sharp_7 - C\sharp m - G\sharp/B\sharp -$	Gr 2 (a): LH
120	⋮		$C\sharp m - G\sharp_7 - C\sharp m - G\sharp/B\sharp -$	(a'): repeat 8va var
124	⋮		$C\sharp_7/B - F\sharp m/A - B_7/A - E/G\sharp -$	(b) Seq($2 \times 2m; R_3$), $P_B(\searrow)$
126	⋮		$A_7/G - D/F\sharp - G\sharp_7/F\sharp - C\sharp m/E$	
128	⊥		$D/F\sharp - \dots -$	trans, N^6
131			$C\sharp m_4^6 - G\sharp_7 \overset{d}{-} A - D/F\sharp - \dots -$	
135			$D/F\sharp - D\sharp_7^9/F \times - C\sharp m_4^6 - G\sharp_7 -$	cad
137	M2.2		$\Re(C\sharp m - G\sharp_7) -$	(aa): RH, $\Sigma(\text{cm})$
141	⊥		$C\sharp m - F\sharp m - C\sharp m_4^6 - G\sharp -$	(b)
143	M2.2		$\Re(C\sharp m - G\sharp_7) -$	(aa) repeat 8va
147	⋮		$C\sharp m - F\sharp m - C\sharp m/G\sharp - G\sharp_7/F\sharp -$	(b') $P_B(\searrow)$
149	⊥		$C\sharp m/E - D/F\sharp - C\sharp m_4^6 - G\sharp_7 -$	cad
151	M2.3		$\Re(C\sharp m - G\sharp_7)/C\sharp -$	trans, $\bar{P}_T(c\sharp)$
155	⊥		$C\sharp m - \dots - C\sharp_7/B -$	
159	M1		$F\sharp m/A - \dots - C\sharp m/E -$	
163			$F \times_{\circ 7} - \dots - B\sharp_{\circ 7} - \dots -$	LH-RH arp \uparrow imit
167	M2.1		$\Re(C\sharp m - G\sharp_7)$	Coda (a): LH
171	⋮		$C\sharp m - G\sharp_7/F\sharp - C\sharp m/E - G\sharp/B\sharp -$	(a): RH 15va
175	⊥		$C\sharp m - C\sharp_7/B - F\sharp m/A - C\sharp/G\sharp -$	$\Sigma(\text{cm} <)$
177			$F\sharp m - \dots - D/F\sharp - \dots -$	'solo' RH arp, N^6
181			$D\sharp_7^9/F \times - \dots - C\sharp m_4^6 - \dots -$	cad
185			$G\sharp - \dots - G\sharp_7^9 -$	chr sc, Adagio
190	M2.3		$\Re(C\sharp m - G\sharp_7) - C\sharp m$	Tempo I , cad
196	(M1')		$C\sharp m$	arp $\nearrow \searrow$ (199 m.)

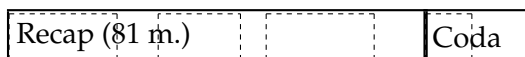
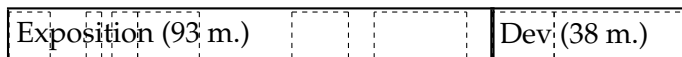
5.3. SONATA OP. 27 NO. 2 IN C \sharp MINOR *QUASI UNA FANTASIA*

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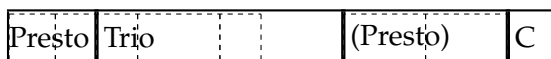
5.4 String Quartet in B \flat Major, Op. 130 (1826)

Source: [4]. This string quartet has the dedication: “*Dem Fürsten Nicolaus von Galitzin gewidmet*”. It is unusual in the sense that it consists of six movements, including two dances. An overview of the formal analysis is shown in Fig. 5.5.

Mvt. 1 Adagio ma non troppo – Allegro: sonata form ($B\flat$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 233 m.)



Mvt. 2 Presto: scherzo and trio form ($B\flat m - B\flat$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right] \left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$, 106 m.)



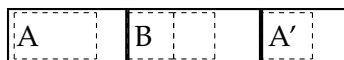
Mvt. 3 Andante con moto ma non troppo: ABCABC Coda form ($D\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 88 m.)



Mvt. 4 Alla danza tedesca, Allegro assai: ABA' Coda form (G , $\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]$, 150 m.)



Mvt. 5 Cavatina, Adagio molto espressivo: ABA' form ($E\flat$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 66 m.)



Mvt. 6 Finale allegro: sonata form ($B\flat$, $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 493 m.)

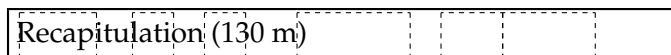


Figure 5.5: Beethoven, String Quartet in B \flat Major Op. 130

5.4.1 Mvt. 1 Adagio ma non troppo – Allegro

Form: sonata form, The detailed analysis is shown in Table 5.12 to 5.15. This movement has a number of characteristics: first there is the contrast between the slow (Adagio) and fast (Allegro) tempos. The **Introduction** section theme (M0) returns several times, together with the tempo and meter juxtaposition. The **Exposition** main theme (M1) is accompanied by a countersubject (Mc), with its characteristic upward fourth leap. Both these subjects return in the **Development**. And, by the way, the main theme already is developed (in a varied form M1') in the exposition and the recapitulation. The key relationships are another remarkable

feature: the second group theme (M2) is not in the usual dominant key (F , although that is suggested by the return of the introductory material in the exposition), but in the lowered submediant degree key $G\flat$. Then the development start in D , yielding the symmetric root division $B\flat - G\flat - D$ (the interval of the major third, $4i$). In the **Recapitulation** there is the regular sidestep towards the subdominant axis ($E\flat$). Finally, the movement is full of imitation and contrary motion.

5.4.2 Mvt. 2 Presto

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Table 5.12: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 1 Adagio ma non troppo – Allegro

m	M	R	H	Comment
			Adagio ma non troppo	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Introduction ($b\flat$)
1	M0	$B\flat$	$: B\flat - C_m - B\flat/D - F - B\flat-$	Exp/Gr 1 (a): unis, chr \searrow
3	\vdots		$F_7/C - B_{\circ 7}/D - C_m/E\flat - F_7-$	(a') Vi1, $\Sigma(\text{cm})$
4	\vdots		$F_7 - B\flat - F/A-$	
5	\perp		$G_m - C_7 - F-$	(b), halfcad
8	Mt		$G_7 - C_m - C_7/B\flat - F/A - D \overset{d}{-}$	trans, imit: Vc-Vi2-
10	\vdots		$E\flat - B_{\circ} - C_m - C_7/E-$	Va-Vi1
11	\vdots		$F - F_7 - B\flat/D - D_{\circ}/D-$	
12	\vdots		$C_m/E\flat - C_7/E - F_m-$	$\Sigma(\text{cm}>)$
	\vdots		$C_7/G - F_m/A\flat - A_{\circ 7}-$	$P_B(\nearrow)$
13	\perp		$B\flat - F_7/C - B\flat_7/D - E\flat - F_7^{\flat 9}-$	halfcad
			Allegro	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
15	M1/c		$B\flat - F_7 - C_m - F_7-$	VII1/Vi2, Seq($2 \times 2m; R_7$)
18			$B\flat/D - \dots - A_{\circ} - B\flat$	$\Sigma(\text{cm}<)$
			Tempo I.	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
20	M0	F	$F - C_7/E - B\flat/D - G_{\circ}-$	(a): Vc, chr \searrow
22	\vdots		$F/A - C_7/G - F - E_{\circ} - F - B\flat - E_{\circ}$	
24	\perp		$B\flat - F - C_7-$	
			Allegro	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
25	M1/c		$F - C_7/E - \dots - F/A-$	tutti, Seq($2 \times 2m$)
29	\perp		$F/A - E_{\circ 7} - F_7-$	$\Sigma(\text{cm})$
31	M1/c	$B\flat$	$B\flat - C_7/E - F - C_m_7 - B_{\circ 7}-$	tutti, Seq($2 \times 2m; R_7$)
35	\perp		$B_{\circ 7} - C_m - B\flat/D - E_{\circ 7} - B\flat/F - F_7-$	$\Sigma(\text{cm}<)$, cad
37	Mt		$B\flat - E\flat/G - C_7/E - F - F_7-$	trans, imit, $\Sigma(\text{cm}>)$
39	Mt		$B\flat - C_m/E\flat - C_7/E - F - F_7/A-$	repeat, var
41			$\Re(B\flat - F - F_7)-$	
43			$B\flat - F_{\sharp_{\circ 7}} - G_m_7 - C_7-$	tutti climax, $\Sigma(\text{cm})$
45			$F - F_7 - B\flat/D - E_{\circ} - F - F_7 - B\flat/D$	unisono
49			$F - C_7 - F$	$\Sigma(\text{cm})$, unis
53	M1'		$G\flat - B\flat m_7-$	Vc
55	M2	$G\flat$	$G\flat - C_{\circ} - D\flat-$	Gr 2 , Vi1 (bVI)
57	M1'		$G\flat - \dots -$	Vc

Table 5.13: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 1 Adagio ma non troppo – Allegro (cont'd)

m	M	R	H	Comment
59	M2'		$C_{\circ}/G\flat - B\flat m/D\flat - A\flat_7-$	
61	:		$F_{\circ 7}/A\flat - B\flat m - A\flat m_7/C\flat - A\flat_7/C-$	
63	\perp		$D\flat - D\flat_7/F - G\flat - \dots - D\flat_7-$	
66	(M1)		$G\flat - B\flat_7^{\flat 9} - E\flat m - A\flat_7-$	trans
69	\perp		$D\flat - D\flat_7 \overset{d}{-} E\flat m - A\flat m_7/C\flat - A\flat_7 - D\flat_7-$	
71	M1		$G\flat - E\flat m_7/G\flat - D\flat/A\flat - G\flat/B\flat - D\flat_7-$	(bbbbbb), Vi1 (dev)'
73	:		$G\flat - D\flat_7/F \overset{d}{-} E\flat m D\flat - C_{\circ} - D\flat/C\flat-$	
75	\perp		$G\flat/B\flat - A\flat m/C\flat - G\flat/D\flat - D\flat_7-$	cad
76	M1'		$G\flat - A\flat m - D\flat_7 - B\flat m_7 - D\flat_7 \overset{d}{-}$	imit
78	:		$E\flat m - \dots - A\flat - D\flat$	
80	:		$E\flat m - D\flat_7 - G\flat - F_{\circ} - G\flat/B\flat - D\flat_7/A\flat-$	
82	:		$B\flat_7^{\flat 9}/D - E\flat m_7 - A\flat_7/C-$	stretto, cresc
83	:		$D\flat - G\flat - C m_7 - F_7-$	
84	:		$B\flat_7^{\flat 9}/D - E\flat m_7 - A\flat m_7-$	$\Sigma(\text{cm} <)$
85	:		$F_{\circ} - F m_7/E\flat - D\flat - D\flat_7/C\flat - D\flat/F-$	$\Sigma(\text{cm} <)$
87	:		$G\flat - C\flat - G\flat/B\flat - A\flat-$	tutti climax
89	\perp		$G\flat - A\flat m_7 - D\flat_7-$	
90			$\Re(G\flat_7 - E\flat m_7)-$	unisono
92			${}^1)C\flat - G\flat/B\flat - A_{\circ} : {}^2)C\flat - G\flat - F$	
Tempo I. – Allegro				
94	M0		$G\flat_7 - C\flat - D\flat/F - G\flat =$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 4 \\ 4 \end{bmatrix}$ Dev, Vc
96	M1/c		$F\sharp$	Vi2/Vi1, tempi
Adagio – Allegro				
97	M0	D	$D - D_7/C - G/B - C\sharp_{\circ} - D-$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (##) Vc
99	M1/c		$D - \dots - \Re(C\sharp_{\circ} - D)-$	Vi2/Vi1
106	M3/c		$D - \dots - \Re(G/B - D_7/C)$	M3: Vc, Mc: Vi1
110	M3/c		$\Re(Am/C - D) - \Re(Am - D_7) - G/B-$	Vc/Vi1
113	Mc	G	$\Re(G/D - D_7) - D_7/F\sharp - G-$	
116	M3/c		$Am_7 - G - \dots - \Re(A_7/G - D/F\sharp)-$	Vc/Vi1
119	Mc		$D_7 - \Re(G - D_7) - \Re(Dm_7/F - B_{\circ}/D)-$	
123	M3/c		$Cm - \dots -$	imit: Vi1-Vc
125	\perp		$Cm - \dots - C/E - \dots - Cm - F_7 - \dots$	

Table 5.14: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 1 Adagio ma non troppo – Allegro (cont'd)

m	M	R	H	Comment
132	M1/c	B \flat	B \flat – F $_7$ /A – F $_7$ /E \flat –	Rec/Gr 1 , Seq($2 \times 2m; R_7$),
134	\perp		B \flat /D – F $_7$ – B \flat – ... –	tutti, $\Sigma(\text{cm})$
136			F – Fm – Cm/E \flat – G – Gm – G $_o$ –	climax
137		E \flat	D \flat /F – B \flat_7 /D – E \flat	\overline{SD}
138	M1/c		A \flat /E \flat – Fm $_7$ /E \flat – E \flat^+ –	Vi1/Vc
140	M1/c		B \flat_7 – E \flat – A \flat /E \flat – E \flat –	Vi1/Vc
141	\vdots		A $_{o7}$ – B \flat_7^{b9} /A \flat – E \flat /G – Fm $_7$ – E \flat^+ –	
143	\vdots		A \flat – E \flat /G – Fm $_7$ – B \flat_7	$\Sigma(\text{cm} <)$
144	\perp		E \flat – B \flat_7 – E \flat – B \flat /D – B \flat_7 – E \flat	climax
146	Mt		E \flat \rightarrow B \flat_7 /D – $\Re(E\flat m - B\flat_7^{b9})$ –	trans, imit
149	(M1)		E $\flat m$ – E \flat_7 /G – A \flat – A \flat_7 /G \flat –	
150	\vdots		$\Re(D\flat/F - A\flat - A\flat_7/G\flat)$ –	climax, $\Sigma(\text{cm})$
152	\perp		D \flat /F – B $\flat m_7$ – E \flat /B \flat – E \flat_7 –	
153			$\Re(A\flat - A\flat_7 - D\flat/F)$ –	climax, $\Sigma(\text{cm})$
157			A \flat – A \flat_7 – D \flat – D $_{o7}$ – A \flat /E \flat –	
158			D $_o$ /F – E $\flat_{\emptyset 7}$ /G \flat –	
159	(M1)		A \flat_7^{b9} /G \flat – ... –	(bbbb) Vc
161	M2	D \flat	D \flat – G \flat /D \flat – C \flat – A \flat_7 /C–	Gr 2 , Vi1
163	M1'		D \flat – ... –	imit: Vc-Va
165	M2		D \flat – D \flat^+ – G \flat /D \flat – C \flat /E \flat – E \flat_7 –	Vi1
167	\vdots		C $_{o7}$ – D \flat /F – E $\flat m_7$ /G \flat – E \flat_7 /G–	
169	\perp		A \flat – A $_{o7}$ – B $\flat m$ – Gm $_7$ – E $_{o7}$ –	
171	(M1)		F – F $_7$ /E \flat –	Vc
173	M2'/1'	B \flat	B \flat – F $_7$ – B \flat – ... –	imit: Va-Vi2-Vi1
177	\perp		F $_7$ – B \flat – F/C – C–	
179			F $_7$ /C – B \flat /D – Cm $_7$ /E \flat – C $_7$ /E–	
180			F – F $_7$ –	cad
182	M1'		B \flat – F – F $_7$ – B \flat – D – D $_7$ –	tutti, $\Sigma(\text{cm})$
186	\vdots		Gm – G $_7$ – F – F $_7$ $\overset{d}{-}$ Gm–	
188	\vdots		Cm $_7$ /E \flat – F – B \flat /F–	
189	\vdots		B \flat – C/G – F/C–	Vi1
190	\perp		F $_7$ – B \flat /D – Cm $_7$ /E \flat – C/E – F $_7$ –	

Table 5.15: Beethoven, String Quartet in B♭ Major Op. 130, Mvt. 1 Adagio ma non troppo – Allegro (cont'd)

m	M	R	H	Comment
191	M1'		$B\flat - F/A - C_7/G - F - C_7/E - F_7/E\flat -$	imit (dev)
193	⋮		$B\flat/D - E\flat - F_7 - B\flat - F_7 -$	
195	⋮		$B\flat/D - F_7 - E\flat/G - Dm_7/A - B\flat - F_7/C -$	
197	⋮		$B\flat - C_7 \overset{d}{-} Dm/F - F/A -$	
198	⋮		$B\flat/F - F_7/C - B\flat -$	
199	⋮		$Cm/E\flat - Dm/F - Gm_7 - Cm_7 -$	
200	⋮		$D_7^{b9}/F\sharp - Gm_7 - C_7/E -$	stretto, cresc
201	⋮		$F - B\flat - E_{07}/G - F_7/A -$	
202	⋮		$D_7^{b9}/F\sharp - Gm_7 - C_7 -$	$\Sigma(\text{cm} <)$
203	⋮		$F - F_7 - B\flat - F - F_7 -$	$\Sigma(\text{cm} <)$
205	⊥		$B\flat - E\flat - B\flat/D - A_{07} - F_7/C -$	tutti climax
207			$B\flat - F_7 -$	cad
208			$\Re(B\flat_7/A\flat - E\flat/G) - Gm/D_{no1} - \dots - C_7/G -$	unis
Adagio – Allegro				$\begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 4 \\ 4 \end{bmatrix}$
213	M0	F	$F - D_{07} - Cm - B\flat/D -$	Coda, Vi1
215	⋮		$A_{07}/C - D_o - Cm/E\flat - F_7 -$	
216	⊥		$A_o - B\flat - F\sharp_o -$	
217	M1		$Gm - C_7/G - F/A - E\flat^+/G - F/A -$	
220	⊥	B♭	$F^+ - B\flat - F^+ - B\flat/F - F_7 -$	tempi, $\bar{P}_D(f)$
222			$(B\flat - E_{07} - F - F\sharp_o - G - G_7 - Cm - E_{07})/F -$	$(\bar{P}_D(f))$
224			$(F - F_7 - B\flat_7 - E\flat - E\flat m)/F$	$(\bar{P}_D(f))$
226			$B\flat/F - A_o/C - B\flat - Cm/E\flat - C_7/E - F - F_7 -$	cad
228	M1/c		$\Re(B\flat - F_7) - B\flat - F - B\flat$	imit, cad (233 m.)

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Table 5.16: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 3 Andante con moto ma non troppo

m	M	R	H	Comment
1	∇	D \flat	$C_{\emptyset 7} - C_{\circ 7} - Bbm/D\flat - C_{\circ} - Ab_7/E\flat -$	A , chr, imit: Vi2-Va
3	M1		$D\flat^6 - Ab_7/C - D\flat - G\flat - D\flat_4^6 - Ab_7 -$	Va, Vc: 16ths
5	M1		$D\flat - Ab_7/C - D\flat - G\flat - Ab_7 - Bbm - Ab/C -$	V1
7	:		$\Re(Bbm_7 - E\flat_7/B\flat - Ab/C) -$	Vc: 16ths
8	:		$B\flat/D\flat - E\flat m - Ab m - B\flat/D -$	
9	\perp		$E\flat m - Ab/C - D\flat - E\flat m/G\flat - Ab - D\flat$	cad
10			$Ab - D\flat - E\flat - Ab$	trans, pizz imit
11	M2	Ab	$Ab/E\flat - E\flat_7 - Ab - E\flat_7 - Ab$	B , Vi1, imit
13	\perp		$F_7 - Bbm - Ab_7 \rightarrow E\flat_7/G - Ab/C -$	
15	Mt		$Bbm/D\flat - Ab/C - D\flat - Ab/C -$	imit: Bi1-Vi2-Va
16	\perp		$E\flat_7/D\flat - Ab - E\flat_7/G - Ab - Ab_7 -$	
17			$E\flat_7/B\flat - Ab - C/E - C_7 -$	
18			$C_7 - F - C_7 - F - Bbm/D\flat - C_7/E -$	tutti: 16ths
19			$F - C_{\emptyset 7}/B\flat - G_7/B - F/C - C -$	cad, $\Sigma(\text{cm} >)$

5.4.3 Mvt. 3 Andante con moto ma non troppo

Form: binary, ABCA'B'C' Coda, A ternary structure is suggested by the key signatures (D \flat – Ab – D \flat) in the score: this corresponds to the sections **A-BC-ABC**. However, based on the thematic material, the six section structure (and therefore the binary division) is equally likely. This slow movement is harmonically very rich, with many passing harmonies. Bass patterns for violoncello are outspoken: continuous series of 16th notes, wide open voicing arpeggios, ‘walking bass’ in 8th notes. The analysis is shown in Table 5.16 to 5.18.

5.4.4 Mvt. 4 Alla danza tedesca, Allegro assai

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Table 5.17: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 3 Andante con moto ma non troppo (cont'd)

m	M	R	H	Comment
20	M1	C	$C - G_7 - C - F/C - C_7 - F - C_7/G - F/C$	C, imit: Vi1-Va-Vc
23	⋮	Ab	$B\flat m - B\flat m_7/F - Ab_4^6 - Eb_7 - Ab - Eb_7 -$	
25	⊥		$Ab - Eb_7^{\sharp 5}/D\flat - Ab/C - Eb_7 - Ab - Eb_7/D\flat -$	climax
26	M3		$Ab/C - D\flat - Ab/C - Eb_7/B\flat -$	Vi1, Vc: arp
27	⋮		$Ab - D\flat - Ab_4^6 - Eb_7 -$	
28	⊥		$Ab/E\flat - Eb_7/D\flat - Ab/C - Eb_7/B\flat -$	
29	M3	D \flat	$Ab/C - D\flat - Ab_7/E\flat -$	Vi1, Vc: arp
30	⋮		$D\flat/F - G\flat - D\flat/Ab - Ab - Abm -$	
31	⊥		$B\flat_7/D - Ebm -$ $B\flat - Ab_7/C - B\flat m_7/D\flat - Ab_7/E\flat -$	tutti: 16ths
32	(M3)		$D\flat - Ab - Ab_7 - D\flat - F - Gm_7/F - F_7/A -$	trans
34	⊥		$B\flat_7^{\flat 9} - Eb - Eb_7/D\flat - Ab/C - Eb_7 -$	
36	∇		$\Re(E\flat_7^{\flat 9} - B\flat_{\emptyset 7}/F\flat - Eb_7) - Ab_7/E\flat -$	imit: Vi2-Vi1
38	M1	D \flat	$D\flat - Ab_7/C -$	A', Vi1, Vc: 16ths
39	⊥		$D\flat^6 - G\flat - Ab_7 \overset{d}{-} B\flat m_7 - Ab_7/C -$	
40	M1		$D\flat - Ebm - Ab_7/G\flat -$	Va+Vc
41	M1		$D\flat - G\flat - Ab_7 - G\flat/B\flat - Ab_7/C \overset{d}{-}$	Vi1, Vc: 16ths
42	⋮		$\Re(B\flat m_7 - Eb_7/D\flat - Ab/C) \overset{d}{-}$	
43	⋮		$B\flat m_7/D\flat - Eb_7/B - Abm - B\flat/D -$	
44	⊥		$E\flat m - Ab/C - D\flat - D\flat/F -$ $E\flat m/G\flat - Ab_7 - D\flat$	cad
45			$E\flat - Ab - Eb - Ab_7 -$	trans, pizz imit
46	M2		$D\flat/Ab - Ab_7 - D\flat - Ab_7 - D\flat$	B', Vi1, imit
48	⊥		$B\flat_7/F - Ebm - D\flat_7 \longrightarrow Ab_7 - D\flat$	
50	Mt		$E\flat m/G\flat - D\flat/F - G\flat - Fm_7 - D\flat/Ab$	imit: Vi1-Va-Vi2
51	⊥		$E\flat m/B\flat - Ab_7/C - D\flat - Ebm - Ab/C - D\flat$	
52			$Ab_7/E\flat - D\flat - F/A -$	
53		B \flat	$F_7 - B\flat - F_7/E\flat - B\flat/D - Eb/G - F_7 -$	tutti: 16ths
54			$B\flat - C_7/E - B\flat/F - F -$	cad, $\Sigma(\text{cm}>)$

Table 5.18: Beethoven, String Quartet in B♭ Major Op. 130, Mvt. 3 Andante con moto ma non troppo (cont'd)

m	M	R	H	Comment
55	M1	F	$F - C_7 - F - B\flat/F - F_7 - B\flat - F_7/C - B\flat/D -$	C' , imit: Vi1-Vi2-Va
58	:		$F_7^{b9}/E\flat - E\flat m - Ab_{7no3} - E\flat m/B\flat - B\flat m$	
59	:	D♭	$D\flat_4^6 - Ab_7 D\flat - Ab_7/C -$	climax
60	⊥		$D\flat - Ab_7/G\flat - D\flat/F - Ab_7/C - D\flat - Ab_7/E\flat -$	
61	M3		$D\flat/F - G\flat - D\flat/F - Ab_7/E\flat -$	Vi1, Vc: arp
62	:		$D\flat - G\flat - D\flat_4^6 - Ab_7 -$	
63	⊥		$D\flat - D\flat_7/Ab - G\flat - D\flat_7 -$	
64	M3		$G\flat - C\flat - G\flat/B\flat - D\flat_7/Ab -$	Va, Vc: arp
65	⊥		$G\flat - C\flat - G\flat/D\flat - D\flat$	
66	M1'		$Abm_7/C\flat - G\flat/B\flat - F_{\emptyset 7}/Ab - G\flat/B\flat -$	Coda , imit: Vi1-Vi2
67	⊥		$F_{\emptyset 7}/Ab - B\flat m_7 - E\flat m - Abm_7/C\flat - D\flat - G\flat$	
68			$B\flat/F - Abm_7/E\flat - Gm_7/D - E_{\emptyset 7}/D\flat -$	Vc: 8ths, $P_B^i(\searrow)$
69			$C_7 - F_7/C - F_{\emptyset 7}/D - E_{\emptyset 7}/B\flat -$	
70			$C_{\sharp 07}^{\flat}/B\flat - C_7/G -$	
71	M1'		$C_{\sharp 07}^{\flat}/B\flat - A - A_7 - C_{\sharp 07}^{\flat}/G - Ab$	Vi2+Va, N/V
73	:		$C_{\emptyset 7}/G\flat - F_7 -$	
74	:		$B\flat_7^{b9} - E\flat_7^{b9} - Ab_7^9 - D\flat_7^9 -$	Seq(5 × R ₅)
76	:		$G\flat/D\flat - D\flat -$	
77	:		$Ab_7/C - D\flat/Ab - Ab_7/G\flat - D\flat/F -$	
78	:		$G\flat - Ab/C - D\flat -$ $C\flat_{\Delta 7}/G\flat - B\flat_7/F - E\flat m - Ab_7 -$	
79	⊥		$D\flat/F - Ab_7 - D\flat - Ab - D\flat - A_{\circ} - B\flat$	
80			$E\flat m - C_{\circ} - D\flat - G\flat/B\flat - C_{\circ} - D\flat_7 - B\flat/D -$	
82			$E\flat m -$	
83			$B\flat/D - E\flat m - C_{\circ} - D\flat -$ $G\flat/B\flat - C_{\circ} - D\flat_7/C\flat -$	
84			$G\flat/B\flat - Ab - D_{\circ 7} - E\flat m - D_{\circ}/F - E\flat m - Ab_7 -$	
85	M3		$D\flat - G\flat - D\flat/F - Ab_7/E\flat -$	Vi1, Vc: arp
86	:		$D\flat - D\flat_7 - G\flat/D\flat - D\flat$	
87	:		$D\flat_7/C\flat - D\flat_7/F - G\flat -$	tutti: 32ths, $\Sigma(\text{cm} <)$
88	⊥		$Ab_7 - B\flat m - Ab/C - D\flat -$ $E\flat m_7/G\flat - E\flat_7/G - D\flat_4^6 - Ab_7 - D\flat$	climax cad (88 m.)

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5.4.5 Mvt. 5 Cavatina, Adagio molto espressivo

Form: ternary song, ABA', This slow movement plays with short term dynamics. Under a first violin lead there are many one- and two-measure crescendi-decrescendi. Most of the movement is in slow quarter and 8th notes, with occasional contrary motion and a somewhat longer crescendo towards a climax. The retransition changes the rhythm to triplet 8th notes and touches upon a number of passing key centres. The analysis is shown in Table 5.19.

5.4.6 Mvt. 6 Finale Allegro

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CHAPTER 5. LUDWIG VAN BEETHOVEN

Table 5.19: Beethoven, String Quartet in B \flat Major Op. 130, Mvt. 5 Cavatina, Adagio molto espressivo

m	M	R	H	Comment
1	M1a	E \flat	E \flat – C $_7$ /E – Fm – B \flat_7 – E \flat – B \flat_7 /F – E \flat /G–	A, Vi1
3	:		Fm/Ab – F $_7$ /A – B \flat – E \flat – B \flat_7 /F–	
5	:		E \flat /G – B \flat_7 /F – E \flat – B \flat /D – B $_{\circ 7}$ – Cm	Σ (cm)
7	:		Fm/Ab – C $_7$ /E – Fm – E \flat /G – Cm $_7$ – B \flat /D–	
9	\perp		E \flat – Cm $_7$ – B \flat /D–	
10	M1a		E \flat – B \flat_7 – E \flat – B \flat /F – E \flat /G – G $_7$ – Cm	Vi1
13	:		D $_{\circ 7}$ /F – C $_7$ /G – Fm/Ab – F/A – D $_7^{b5/b9}$ /Ab–	
15	\perp		Cm/G – Fm $_7$ – Cm/G – Fm $_7$ –	
17	M1b		G $_7^{b9}$ – C $_7^{b9}$ – F $_7^{b9}$ –	Seq(3 \times R $_5$)
19	\perp		B \flat – B \flat_7^9 – ...	
23	M2		E \flat /G – Cm – Ab – E \flat /B \flat – B \flat – B \flat_7 /Ab–	B, Vi2
25	:		E \flat /G – Cm – Ab – E \flat /B \flat – B \flat – B \flat_7 /Ab–	repeat Vi1
27	:		E \flat /G – E \flat – Cm – Ab – F $_7$ /A – E \flat_4^6 – B \flat_7 –	climax, cad
30	\perp		E \flat – B \flat_7 – E \flat – B \flat_7 /F	
32	M2		E \flat /G – Cm – Fm $_7$ /Ab – E \flat /B \flat – B \flat_7 /Ab–	2nd stat, Vi2
34	:		E \flat /G – Cm – Ab – E \flat /B \flat – F $_7$ /A – B \flat_7 /Ab–	repeat Vi1
36	:		E \flat /G – E \flat – Cm – Ab – G $_7$ – Cm–	climax
38	\perp		F/A – E \flat_4^6 – B \flat_7 – E \flat	cad
40	M3	C \flat	E \flat – E \flat m $_7$ /D \flat – C \flat – D \flat m $_7$ /F \flat –	trans, Vi1, triplets
44	:	Abm	G \flat – G \flat_7 – E \flat_7 /D \flat – Abm – E \flat /G – Abm	P $_B^i$ (\nearrow)
47	\perp		D \flat m/F \flat – E \flat – D \flat m/F \flat	climax
49	M1a	E \flat	E \flat – C $_7$ /G – B \flat_7 – E \flat – B \flat_7 /F – E \flat /G–	A', Vi1
51	:		Fm/Ab – A $_{\circ 7}$ – B \flat – E \flat /G – B \flat_7 /Ab–	
53	:		E \flat /G – B \flat_7 /F – E \flat – B \flat /D – B $_{\circ 7}$ – Cm	Σ (cm)
55	:		Fm/Ab – C $_7$ /E – Fm – E \flat /G – Cm $_7$ – B \flat /D–	
57	\perp		E \flat – Cm $_7$ – B \flat /D–	
59	M1b'		E \flat – B \flat_7 – E \flat – B \flat_7 – C m – Fm/Ab – B \flat_7	Σ (cm), climax
61	:		E \flat_4^6 – B \flat_7 /F – E \flat /G – B \flat_7 /D–	
63	:		E \flat_7 /D \flat – Ab/C – Abm/C \flat – B \flat_7 –	climax
64	\perp		E \flat – B \flat_7 – E \flat	cad (66 m.)

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5.4.7 Key relationship overview

The key relationship diagram of this late string quartet is shown in Fig. 5.6. The outer sonata form movements have the widest key scope and require the equivalence property in the development section (Mvt. 1: $G^b = F^\sharp$, Mvt. 6: F). The roots of the movements lie on the vertical symmetry axis $B^b - B^bm - D^b$, with the exception of the Cavatina (Mvt. 5), which is in the subdominant key E^b . Note the limited span and the major third $4i$ symmetry axis relationships in all four middle movements, where we see $B^b - D^m$ (1) and $F - D^b, C - E^m$ (1) and $E^b - C^b$ (1) respectively. There are two such moves in the opening movement: $B^b - G^b$ (2) and $F^\sharp - D$ (3).

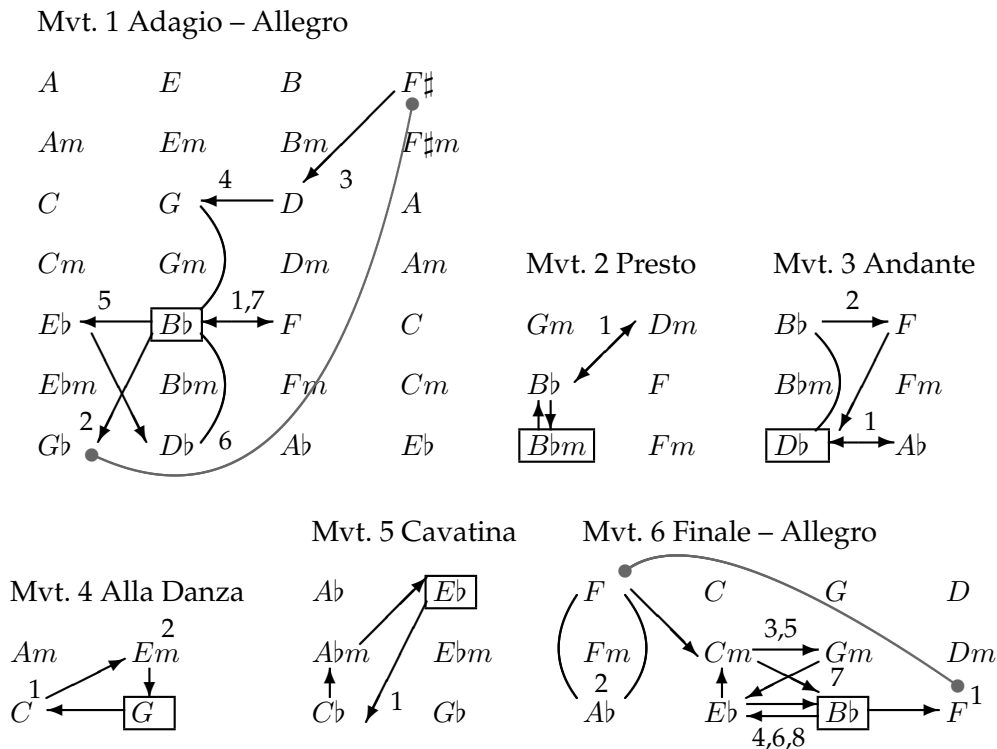


Figure 5.6: Beethoven, String Quartet in B \flat Major Op. 130, key relationship diagram

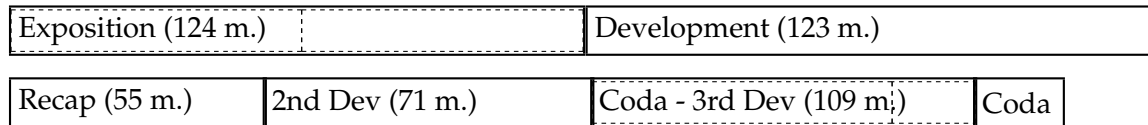
5.5 Symphony No. 5 in C Minor, Op. 67 (1807-8)

Source: [5]. An overview of the formal analysis is shown in Fig. 5.7.

5.5.1 Mvt. 1 Allegro con brio

Form: sonata form. This symphony movement is another element in the classical music canon. The two fermatas in the opening phrase are exercises in every conductor’s crash course. The detailed analysis is shown in Table 5.20 and 5.21. The key motif from the main theme, also known as the ‘Fate motif’ (*‘Schicksalsmotiv’*) will return in later movements of this

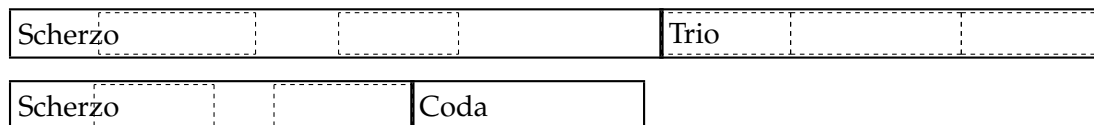
Mvt. 1 Allegro con brio: sonata form ($Cm, \left[\frac{2}{4} \right]$, 502 m.)



Mvt. 2 Andante con moto: theme and variations form ($Ab, \left[\frac{3}{8} \right]$, 247 m.)



Mvt. 3 Allegro: scherzo and trio form ($Cm, \left[\frac{3}{4} \right]$, 373 m.)



Mvt. 4 Allegro: sonata form ($C, \left[\frac{4}{4} \right]$, 446 m.)

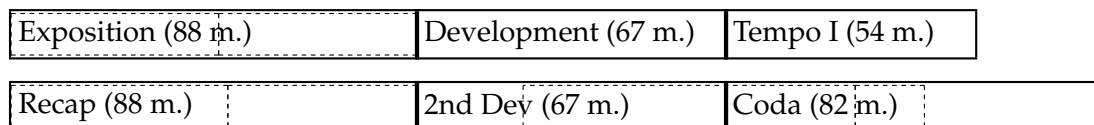


Figure 5.7: Beethoven, Symphony No. 5 in C Minor

symphony.¹ Note that the movement has a secondary development in the coda.

5.5.2 Mvt. 2 Andante con moto

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¹Beethoven is even praised for his visionary view on Morse signals: 'Ve Von ze Var!'.

Table 5.20: Beethoven, Symphony No. 5, Mvt. 1 Allegro con brio

m	M	R	H	Comment
1	M1.a	Cm	$Cm - B_o-$	Exp, Gr 1/Th 1 , Cl+Str
7	M1		$Ab/C - Cm - B_{o7} - \Re(G_7/B - Cm)$	imit: Str
18	\perp		$G_7/B - Cm - D_7^{b5}/Ab - G$	halfcad, tutti climax
22	M1.a		B_{o7}	imit: Str
25	M1		$\Re(B_{o7} - G_7 - Cm)$	
34	\vdots		$(D_{o7} - B_{o7} - Cm - B_{o7} - C_7)/C-$	\bar{T} cad, $\bar{P}_T(c)$
40	\perp		$(Fm - B_{o7} - C_7 - Fm - B_{o7})/C-$	$(\bar{P}_T(c))$
44	M1.a'		$Cm - G_7 - Cm$	tutti climax, cad
53			$(A_{o7} - F_7^{b9})/C - Bb/D-$	trans to $\bar{M}, \bar{P}(c)$
59	M1'	Eb	Bb^4	Motto: Hns
63	M2		$Eb/Bb - \Re(Bb_7 - Eb)$	Gr 2 , dolce th: Str
75	\vdots		$C_7/E - Fm - Db/F - Eb/G - Eb_7 - Ab$	
83	\perp		$F_7^{b9}/A - Bb^4 - F_7^{b5}/Cb - F_7^{b9}/C-$	cresc, $P_B^i(\nearrow), \bar{P}(eb)$
94			$\Re(\Re(Bb_7 - Eb) - Fm_7 - Eb_4^6 - Bb)$	cad, tutti climax
110	M1.a		$Eb - \dots - \Re(Bb - Eb)$	closing cad
125	M1.a	Fm	C_7^{b9}	Dev, Gr 1 , Hns
130	M1		$Fm - \dots - \Re(C_7^{b9} - Fm)$	imit: WW+Str
143	\perp		$D_o - D_7/F\sharp - G_7-$	
146	M1'	Cm	$Cm - \Re(G_7 - Cm)$	imit: Str, $\bar{P}_D(g)$
151	\vdots		$A_o - A_7 - D_7-$	
154	\vdots	Gm	$Gm - \Re(D_7 - Gm)$	imit: Str+WW
158	\perp		$Gm - D_7^{b9}/A - Gm/Bb - F_{\sharp o7}/C - C_{\sharp o7}-$	cresc, $P_B(\nearrow)$
175			$Gm/D - C_{\sharp o7}/E - D/F\sharp-$	tutti, cad
179	M1'	G	$D_{7sus4} - D_7 - G_{7sus4} - G_7 - C_{7sus4}-$	Motto, climax, imit
195		Fm	$\Re(Fm/Ab - G_o/Bb - E_o/G - Fm/Ab)$	trans
204			$Fm/Ab - Gb/Bb - A_o/C - Bbm/Db-$	$P_B(\nearrow)$
211			$Cb/Eb - Db/F-$	
215			$F\sharp m - \dots - D/F\sharp - \dots-$	
228	M3'		$D/F\sharp - \dots - B_{o7} - \dots-$	Motto, tutti climax
240	M1.a		B_{o7}	Retrans
248	M1.a	Cm	$Cm - G/D$	Recap, Gr 1 . tutti
253	M1		$Ab/C - Cm - \Re(G_7^{b9}/B - Cm)$	imit: Str
265	\perp		$G_7 - Cm - D_7^{b5}/Ab - G$	halfcad, climax
269	M1.a		$G_7^{b9}-$	imit: Str
273	M1		$Cm - G_7 - Cm$	cresc
277	\vdots		$(Fm - B_{o7} - Cm - B_{o7} - C_7)/C-$	\bar{T} cad, $\bar{P}_T(c)$
284	\perp		$(Fm - C_7 - Fm - B_{o7})/C-$	$(\bar{P}_T(c))$

Table 5.21: Beethoven, Symphony No. 5, Mvt. 1 Allegro con brio (cont'd)

m	M	R	H	Comment
288	M1.a'		$Cm - \dots - G_7 - \dots - Cm$	cad, tutti climax
296	⊥		$F\sharp_{o7} - G/D-$	trans, cad
303	M1'	C	G_{7sus4}	Motto: Bsn
307	M2		$C - \Re(G_7 - C)$	2nd Dev, Gr 2, $\overline{P}_D(g)$
323	⋮		$C_7^{b9} - F - D_7^{b9} - G - Fm/Ab - G_7^{b9}/B-$	Seq(2×4m;R ₇), cresc
338	⊥		$D_7^{b5} - \dots - \Re(D - G_7/D)-$	
346			$\Re(\Re(G_7 - C) - Dm/F - C_4^6 - G)-$	cad, tutti climax
362	M1.a		$C - \dots - \Re(G - C)$	closing cad
374		Fm	$C - Fm/Ab - C/E - Fm$	Coda, 3rd Dev, epis 1
382			$D\flat/F - \dots - D_7^{b9}/F\sharp$	tutti climax
398	M1'	$E\flat$	$\Re(E\flat/G - B\flat_7^{b9})$	motto: Bsn+LoStr
407	⋮		$E\flat - \dots - Cm$	motto dim: Str
416	⊥		$G_7/B - C/E - Fm - G_7^d -$	
421			$Fm/Ab - G_7 - F/A - G/B-$	cad
423	M3	Cm	$Cm - D_{\emptyset 7}/Ab - Cm/E\flat - Fm - F_7/E\flat-$	theme: Str, $\overline{P}_T(c)$
431	⊥		$G_7 - Cm/E\flat - Ab/C - D_{\emptyset 7}/F - G^4 - G-$	cad
439	I(M3)		$Cm - D_{\emptyset 7} - Cm/E\flat - Fm - \Re(G - Cm)$	Epis 2, imit: WW-Str
453	⋮		$Cm - Gm - Ab - E\flat - \Re(Fm - Cm)$	
459	⋮		$\Re(Cm_4^6 - G)-$	cad
461	⊥		$Cm - Gm - Ab - E\flat - \Re(Fm - Cm)$	
468			$\Re(Cm_4^6 - G) - Cm$	cad
470	M1.a		$G - \dots - \Re(G_7 - Cm) - G$	tutti climax
483	M1	Cm	Cm	Real coda, imit: Str
491	M1.a		$\Re(G - Cm)$	closing cad
496			$\Re(Cm - G) - C$	(502 m.)

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5.5.3 Mvt. 3 Allegro

Form: ternary song form, scherzo and trio form. The analysis is shown in Table 5.22 and 5.23. The scherzo is repeated in a varied form and leads directly (*attacca*) into the final fourth movement.

5.5.4 Mvt. 4 Allegro

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Table 5.22: Beethoven, Symphony No. 5, Mvt. 3 Allegro

m	M	R	H	Comment
1	M0	Cm	$Cm - D/F\sharp - G_7 - Cm$	Scherzo, Intro: Str
9	M0		$Cm - D/F\sharp - C\sharp_o - D - D_7/C-$	
15	\perp		$G_7/B - Cm - G/B - Cm - F\sharp_{o7} - G-$	
19	M1		$Cm - \Re(G_7 - Cm)-$	Horn theme
24	\perp		$Cm_7 - Cm_7/Bb - Fm_7/Ab - Bb-$	
27	M1	Ebm	$Ebm - \Re(Bb - Ebm) - Ebm_7-$	repeat: WW+Str
33	\vdots		$Abm - Db - Gb - Cb - Cb_{\Delta 7} - Fm$	
38	\perp		$\Re(Bb - Ebm) - Bb$	cad, ambiguity
45	M0	Bbm	$Bbm - C/E - F_7 - Bbm - F-$	
53	M0		$Bbm - C/E - Fm-$	2nd stat: Str
57	\perp	Cm	$G/B - Cm - D/F\sharp-$	
60			$C\sharp_{o7} - D - \Re(Em_7/D - G_7^{b5}/C\sharp)-$	
71	M1		$\Re(G - Cm) - Cm_7 - Fm - Bb-$	Horn theme
79	M1	Fm	$\Re(C - Fm) - Fm_7 - Bbm-$	
86	\vdots		$Eb - Ab - Db - Db_{\Delta 7} - Gm$	
90	\perp		$\Re(C_7^{b9} - Fm) - C-$	
97	M0	Cm	$Cm - D/F\sharp - G$	3rd stat: Str $\Sigma(cm), \overline{P}_D(g)$ $(\overline{P}_D(g))$ trans, Str
101	M1'		$\Re(G_7 - Cm)$	
109	\perp		$Ab - Cm_4^6 - Db/Ab - G_7^{b9} -$	
116	Mt		$\Re(G_7 - Cm - Fm - Cm/G - G_7 - Cm)$	
123	\perp		$\Re(G_7 - Cm - Cm_7 - Fm) - F\sharp_{o7}-$	
131	M1'		$Cm/G - \Re(G - Cm)-$	
137	\perp		$C_7/E - Fm - G - Cm$	
141	M3	C	$G - C - G_7/F-$	Trio, A imit: Str
144	\perp		$C/E - B_o/D - C/E - Am/C$	
147	M3	G	$D_7/C - G/B - C\sharp_o - D_7-$	(imit: Str+Bsn)
150	\perp		$G - E - F - G - C$	
153	M3	C	$G_7 - C - Em_7/B - D_7/A - G/B - C/E-$	(imit: tutti) (repeat ending)
157	\perp	G	$D_7 - G - \Re(D/A - G) - D-$	
161	M3'		$G - G_7-$	trans

Table 5.23: Beethoven, Symphony No. 5, Mvt. 3 Allegro (cont'd)

m	M	R	H	Comment
169	M3	<i>C</i>	$C - G_7/F - C/E - Em/B - G_7 - C$	B , imit: Str+WW
174	M3	<i>F</i>	$C_7/E - F - C_7/B\flat - F/A$	(imit)
178	M3		$G_7 - C - C_7 - F$	stretto imit
182	M3	<i>C</i>	$\Re(G - G_7 - C)/G$	tutti climax, $\overline{P}_D(g)$
189			$(C - F - G - Em - Am_7 - Dm - G_7)/G$	trans, ($\overline{P}_D(g)$)
194	M3'		$\Re(C - G) - C - G - G_7 -$	cad+trans
206	M3	<i>C</i>	$G_7/F - C/E - Em/B - G_7 - C$	repeat, imit: Str
210	M3	<i>F</i>	$C_7/E - F - C_7/B\flat - F/A$	(imit)
214	M3		$G_7 - C - C_7 - F$	stretto imit
218	M3	<i>C</i>	$\Re(G - G_7 - C)/G$	WW, $\overline{P}_D(g)$
224			$G_7 -$	retrans
229			$G_7^{b9} - D - G_7 - Cm - D_o - Cm_4^6 - G -$	$P_B(\searrow)$
237	M0	<i>Cm</i>	$Cm - D/F\sharp - G_7 - Cm - G -$	Scherzo repeat
245	M0		$Cm - D/F\sharp - C\sharp_o - D - D_7/C -$	Str
251	\perp		$G_7/B - Cm - G/B - Cm - F\sharp_{o7} - G$	halfcad
255	M1		$Cm - \Re(G_7 - Cm) - Cm_7 - Fm_7 - B\flat -$	WW theme
262	M1	<i>Fm</i>	$C - \Re(Fm - C_7) - Fm$	repeat: WW
269	\vdots		$D\flat - E\flat - A\flat - D\flat - D\flat_{\Delta 7} - B\flat m$	
274	\perp		$\Re(C - Fm) - C$	cad, ambiguity
281	M0	<i>Cm</i>	$Cm - D/F\sharp - G -$	2nd stat: Str+Bsn
285	\perp		$\Re(G_7 - Cm)/G$	$\overline{P}(g)$
294	M1'		$G_7^{b9} - D_o/A\flat - G_7 -$	motto: Hn ($\overline{P}_D(g)$)
300			$\Re(Cm - Fm/A\flat - G_7) -$	trans, cad
308			$Cm - Cm_7 - Fm - G - G_7 - Cm - B_o -$	$P_B(\searrow)$
312			$Cm - Cm_7 - Fm - F\sharp_{o7} - Cm_4^6 - G_7 -$	cad
316	M1'		$\Re(Cm - G) - C_7/E - F - G -^d$	
324	M1'	<i>Ab</i>	<i>Ab</i>	Coda , $\overline{P}(ab - c)$
339	M0		$Ab - D_7^{b5}/Ab - Cm/G - G - D_7/F\sharp -$	3rd stat: Vi1 ($\overline{P}_T(c)$)
344	\vdots	<i>Cm</i>	$Cm_4^6 - G - D_7^{b5}/Ab - Cm_4^6 - G^4 -$	trans ($\overline{P}_T(c)$)
355	\vdots	<i>C</i>	$(C - G_{7sus4} - Am_7 - F)/G$	major ($\overline{P}(c - g)$)
360	\perp		$(G - C - F)/G - G_7 -$	$\overline{P}(g)$ (373 m.)

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5.5.5 Key relationship overview

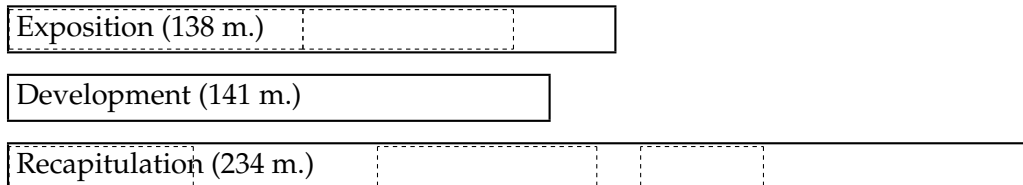
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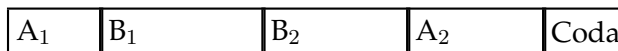
5.6 Symphony No. 6 in F Major *Pastorale*, Op. 68 (1808)

Source: [5]. An overview of the formal analysis is shown in Fig. 5.8. Note that this symphony has five movements.

Mvt. 1 Allegro ma non troppo: sonata form ($F, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 514 m.)



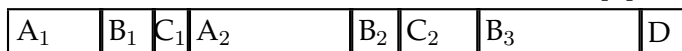
Mvt. 2 Andante molto moto: ABBA Coda form ($Bb, \begin{bmatrix} 12 \\ 8 \end{bmatrix}$, 140 m.)



Mvt. 3 Allegro: scherzo and trio form ($F, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 264 m.)



Mvt. 4 Allegro: ABCABCBD form ($Db - Fm, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 155 m.)



Mvt. 5 Allegretto: ABACABAD Coda form ($F, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 264 m.)

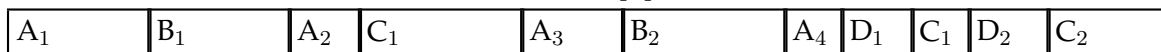


Figure 5.8: Beethoven, Symphony No. 6 in F Major *Pastorale*

5.6.1 Mvt. 1 Allegro ma non troppo

Form: sonata form. Movement 1 has the descriptive title '*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*'.² The analysis is shown in Table 5.24 and 5.25.

5.6.2 Mvt. 2 Andante molto moto

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²For many years this opening motif was the radio station signature tune of the West-Deutscher Rundfunk (WDR). It returns, somewhat in disguise though, in Alban Berg's opera *Wozzeck*.

Table 5.24: Beethoven, Symphony No. 6 *Pastorale*, Mvt. 1 Allegro ma non troppo

m	M	R	H	Comment
1	M1.a	<i>F</i>	$F - C_7 - F - C - F$	Exp, Gr 1 , Vi1
9	M1.b		$\Re(F - F/A - C_7/G - F - B\flat - F - C)$	
16	Mt1		$\Re(C - B_\circ) - B\flat - F$	trans motif: Vi1, $\overline{P}_D(c)$
29	M1		$F - \dots -$	2nd stat: Ob, $\overline{P}(f-c)$
32	⋮		$\Re(E_{\emptyset 7} - F - Gm_7 - F - C - F)/F-$	
43	⋮		$(C - F - C_7)/C-$	$\overline{P}_D(c)$
47	⊥		$\Re(F - C_7)-$	cad, $\overline{P}_D(f)$
53	M1.a'		$F - Dm - F/C - G_7/B-$	trans: Vi1, mod to \overline{D}
67	M2	<i>C</i>	$\Re(G_7 - C^6)$	Gr 2 , imit: Vi
84	M2		$G_7 - C^6 - G_7/B - C - G_7/D-$	cresc: WW
93	M3		$\Re(C - F - C - G_7-)$	Str, climax
111			$C - F - C - G_7-$	cad, triplets
115	Mt2		$\Re(C - F\sharp_{\emptyset 7} - C - G_7)/C-$	retrans to \overline{T} , $\overline{P}_T(c)$
127	⊥		$\Re(C - G_7)/C-$	dim, closing
135	M1.a		$F - C - F - B\flat$	trans motif: Vi1
139	M1.a	<i>F</i>	$C_7 - F - F_7-$	Dev, Gr 1 , imit: Str-WW
151	M1'	<i>B\flat</i>	<i>B\flat</i>	arp down motif, $\overline{P}_T(bb)$
163	M1'	<i>D</i>	<i>D</i>	(motif on 1,3,5) $\overline{P}_T(d)$
175	M1'		<i>D</i>	(repeats) tutti climax
182	M1'		<i>D</i>	dim, trans
191	M1.a	<i>G</i>	$D_7 - G - D - G - D_7-$	main theme: Vi1
197	M1'		<i>G</i>	arp motif, $\overline{P}_T(g)$
209	M1'	<i>E</i>	<i>E</i>	(motif on 1,3,5) $\overline{P}_T(e)$
212	M1'		<i>E</i>	(repeats) WW+Str climax
228	M1'		<i>E</i>	dim, trans
237	M1.a	<i>A</i>	$E_7 - A - E - A - E_7-$	main theme: Vi1
243	M1.b		$A - D - A - E_7-$	
247	M1.b		$A - G\sharp_{\emptyset 7} - A_7-$	
255	M1.b	<i>D</i>	$D - Gm - D_7 - G_7-$	also I(M1.b): WW+Str
263	M1.b	<i>F</i>	$C - F^6 - C_7 - F - C_7 \overset{d}{-} -$	tutti climax, $\overline{P}_D(c)$
275	Mt3		$(B\flat)/C$	retrans ($\overline{P}_D(c)$)
280	M1.a	<i>F</i>	$F - C_7 - F$	Recap, Gr 1 , Str
283	⊥		<i>C</i>	solo arp
289	M1.a/b		$\Re(F - B\flat/D - C_7)-$	both themes as ctp
291	M1.a/b		$\Re(F - B\flat - F - C_7-)$	triplets
300	⊥		<i>C</i>	trans, $\overline{P}_D(c)$
308			$C - F - B\flat - F/A - C_7/G-$	cresc

Table 5.25: Beethoven, Symphony No. 6 *Pastorale*, Mvt. 1 Allegro ma non troppo (cont'd)

m	M	R	H	Comment
312	M1	<i>F</i>	$F - \Re(C_7 - F)/F-$	final stat, tutti clim, $\bar{P}_T(f)$
318	:		$(C - F - C_7)/C-$	$\bar{P}_D(c)$
322	⊥		$\Re(F - C_7)/F-$	$\bar{P}_T(f)$
328	Mt1		$F \ Dm \ F/C - G_7/B - C_7/Bb - B_o-$	trans: Vi1, triplets
346	M2		$\Re(C_7 - F^6)$	Gr 2 , imit: Str
362	M2		$C_7 - F - C_7/E - F - C_7/G-$	triplets, cresc
372	M3		$\Re(F - Bb - F - C_7)-$	WW+Str, climax
392			$F - Bb - F - C_7-$	cad, triplets
396	Mt2		$\Re(F - B_o - F - C_7)/F-$	trans to SD, $\bar{P}(f)$
404	⊥		$\Re(F - C_7)/F-$	dim, closing
416	M1.a		$F - \dots - F_7-$	trans motif: Fl
424	M1.a	<i>Bb</i>	$Eb - Bb/D - F_7 - Bb - F_7$	
428	⊥		$Bb - F_7$	cad
430	Mt2		$\Re(Bb - E_o - Bb - F_7-)/Bb$	trans triplets, $\bar{P}_T(bb)$
438	⊥		$Bb - C_7-$	
442	Mt2	<i>F</i>	$\Re(F - B_o - F - C_7-)/F$	trans, $\bar{P}_T(f)$
450			$\Re(F - Dm - F/C - C_7-)$	tutti climax
462			$\Re(C_7 - F)/C - C-$	dimin
470	M1'		$\Re(C_7 - G_7/D - C_7/E - F - C)-$	arp down motif: Vi1
478			$\Re(F - C_7)-$	closing cad
494	M1.a		$F - C_7 - F$	final stat: Vi1, imit: WW
507			$Bb - F - C - F$	closing cad (514 m.)

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5.6.3 Mvt. 3 Allegro

Form: scherzo and trio form or, alternatively, ternary song form. Movement 3 has the descriptive title '*Lustiges Zusammensein der Landleute*' (*The cheerful peasant meeting*). The analysis is shown in Table 5.26 and 5.27.

5.6.4 Mvt. 4 Allegro

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Table 5.26: Beethoven, Symphony No. 6 *Pastorale*, Mvt. 3 Allegro

m	M	R	H	Comment
Allegro [Scherzo]				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1	<i>F</i>	$: F - \dots - Dm - A$	A ₁ , Str unis, imit
9	M2	<i>D</i>	$D - \dots - A - Bm - A-$	Str+Fl, $\overline{P}_T(d)$
13	M1		$D - \dots - A - D - C-$	
17	M1	<i>F</i>	$F - \dots - Dm - A$	2nd stat., Str unis, imit
25	M2	<i>D</i>	$D - \dots - A - Bm - A-$	Str+Fl, $\overline{P}_T(d)$
29	M1		$D - \dots - A_7 - D$	
33	M1		$D - \dots - G - \dots -$	trans to \overline{D}
41	M2	<i>C</i>	$C - \dots - G - Am - G$	Str+Ob, $\overline{P}_T(c)$
45	M1		$C - \dots - G_7 - C$	
49	M1	<i>F</i>	$F - \dots - C_7-$	final stat: Str
53	M1		$F - \dots - C$	climax, WW+Str
60	⊥		$C - C_7/B\flat - F/A-$	tutti
64			$Gm_7/B\flat - F_4^6 - C - F$	cad
68			$C - C_7/B\flat - F/A-$	repeat
72			$Gm_7/B\flat - F_4^6 - C-$	cad
75			$\Re(F - \dots - C_7) - F$	trans, Str arp
87	M3	<i>F</i>	$F - \dots - \Re(C_{7sus4} - F - C_7 - F)$	B , Ob
107	M3		$F - \Re(C_{7sus4} - F - C_7 - F)$	2nd stat: Ob
123	M3'	<i>C</i>	$C - G_{7sus4} - C - G_7 - C - C_7$	Cl
133	M3'	<i>F</i>	$F - C_{7sus4} - F - \dots - \Re(C_7 - F) - C_7$	FHn-Ob
143	:		$(F - C_7 - F - C_7)/F - C_7^d -$	Ob+Cl+FHn, $\overline{P}_T(f)$
151	⊥		$B\flat/F - F/C - C_7/G-$	
155	M1		<i>F</i>	trans
a Tempo Allegro [Trio]				$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
165	M4	<i>B\flat</i>	$\Re(F - B\flat - F_7 - B\flat)$	C , Vi (2x), $\overline{P}_D(f)$
173	M4		$\Re(F - B\flat - F_7 - B\flat)$	Vi (2x), Fl
181	M4/5		$\Re(F - G_7 - C_7 - F - C_7 - F)$	D , M4: Bsn+Va, M5: Vi
189	M4'/5'	<i>C</i>	$C - G_7 - C - B_{\emptyset 7}-$	M4': Va+Vc, M5': WW
191	⊥		$C/E - F - C_4^6 - G_7-$	$\overline{P}_T(c)$
193	M4'/5'		$C - G_7 - C - B_{\emptyset 7}-$	repeat
195	⊥		$C/E - F - C_4^6 - G_7-$	$\overline{P}_T(c)$
197	M4'		$C - G - C - \dots - G - C - \dots - : $	trans, Va+Vc, $\overline{P}(c-g)$

Table 5.27: Beethoven, Symphony No. 6 *Pastorale*, Mvt. 3 Allegro (cont'd)

m	M	R	H	Comment
Tempo 1 [Scherzo]				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
205	M1	<i>F</i>	$F - \dots - Dm - A$	A_2 , Str unis, imit
213	M2'	<i>D</i>	$D - \dots - A - Bm - A - Gm/Bb-$	Str, $\overline{P}_T(d)$
217	\perp		$\Re(F - Gm) - F_4^6 - C_7-$	
223	M2	<i>F</i>	$F - \dots - Bb - F-$	WW, $\overline{P}_T(f)$
227	M1		$F - \dots - C-$	WW ($\overline{P}_T(f)$)
231	M1		$F - \dots - C-$	Str unisono
Presto				Coda
235	M1'	<i>F</i>	$F - \dots -$	climax, tutti unisono
241	\perp		$F - C - \dots - C_7/Bb - F/A-$	
246			$Gm_7/Bb - F_4^6 - C_7-$	cad
249			$F - C - \dots - C_7/Bb - F/A-$	repeat
254			$Gm_7/Bb - F_4^6 - C_7-$	
257			$F - \dots - C_7 - F - \dots - C_7^d -$	Str arp (264 m.)

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5.6.5 Key relationship overview

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5.7 Symphony No. 7 in A Major Op. 92 (1811-1812)

Source: [5]. An overview of the formal analysis is shown in Fig. 5.9.

This glorious symphony is very much about rhythm and rhythmic grooves (*'Beethoven'*). Riff-like patterns are processed extensively, being varied, used in imitation, augmentation or diminution, etc. The main key *A* major and various instrumentation effects (tutti climaxes and accents, brass and timpani pedal points) create a triumphant mood.

All movements show that the sections are balanced when considering measure counts. The exceptions are the shortened **B**₂ section in the slow second movement, and the long coda in the closing fast movement. The scherzo and trio movement has a nice symmetry (bridge form), as does the opening movement (where introduction and exposition balance the recapitulation and coda). The second scherzo seems longer than the other two, but that has to do with the fact that in the score the repetition signs have been omitted (repeats are written out in full in this section).

5.7.1 Mvt. 1 Allegro ma non troppo - Vivace

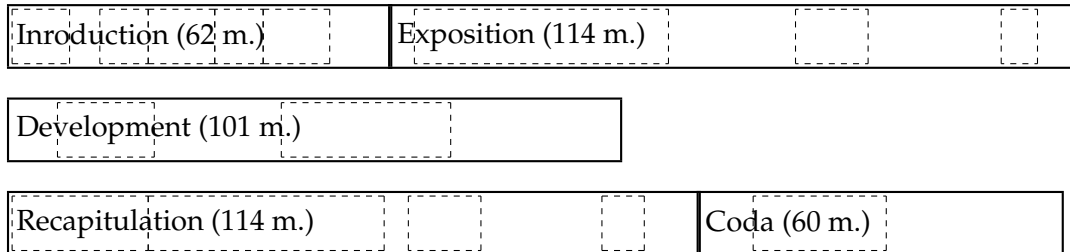
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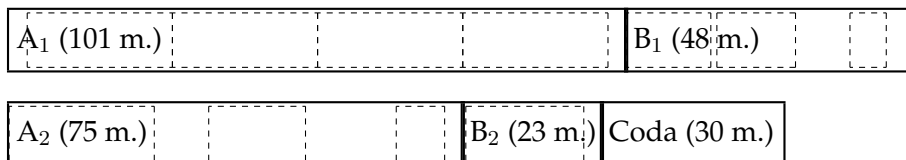
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CHAPTER 5. LUDWIG VAN BEETHOVEN

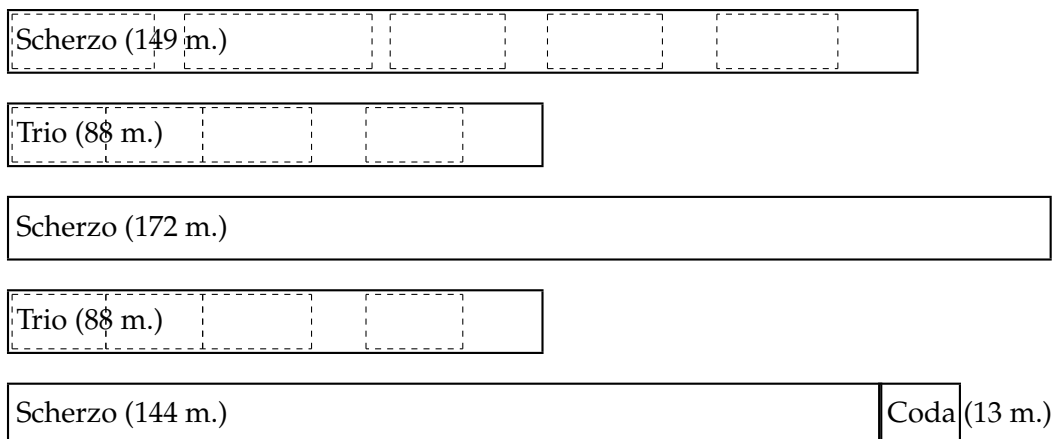
Mvt. 1 Allegro ma non troppo - Vivace: sonata form ($A, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 450 m.)



Mvt. 2 Allegretto: ABBA Coda form ($Am, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 278 m.)



Mvt. 3 Presto - Assai meno presto: scherzo and trio form ($F, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 653 m.)



Mvt. 4 Allegro con brio: sonata - rondo form ($A, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 469 m.)

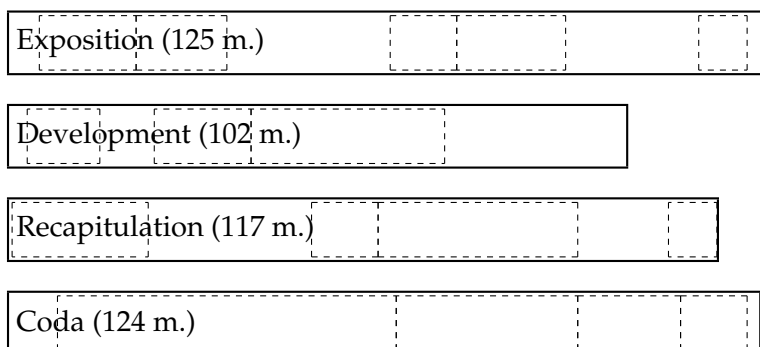


Figure 5.9: Beethoven, Symphony No. 7 in A Major

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5.7.2 Mvt. 2 Allegretto

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5.7.3 Mvt. 3 Presto - Assai meno presto

Form: scherzo and trio form. The trio is played twice, juxtaposed with three scherzo sections, and concluded with a coda. The analysis is shown in Table 5.28 to 5.30.

The presto **Scherzo** section main melody has M(abbb'cc') (2 + 4 + 4 + 6 + 4 + 4 m.) structure. The a-phrase consists of the tutti fortissimo (*ff*) arpeggio accents over the tonic major chord *F* with upbeat. The b-phrase continues the melody as two-part parallel consonants *S*(2*p*), with both lead voices and background as a continuous quarter note staccato 'groove'. The b'-phrase acts as an inner transition into the final c-phrase arpeggios over closing full cadences in the key of *A* major (mediant degree key with third relationship to tonic). The long transition, starting in m. 25, may also be considered a small scale development of the M1 a- and b-phrase. The former is set as a string section imitation, rising from the lower strings to the first violins (m. 25, later in m. 137) or in the original tutti accent setting (m. 41, later in m. 141). The b-phrase receives sequential treatment and moves from woodwinds to strings and back. There is a remarkable kind of 'false start' in m. 60 with M1'(ab) (1 + 4 m.), pushed away so-to-speak, by the real theme statement starting in m. 63, although be it in the subdominant major key *Bb*. The b-phrase then (m. 82, with strings playing a series of 1st inversion chords [\bar{S}^6]) leads into the closing statement, a tutti climax with varied M1(abbb'b') structure, with contrary motion in the b'-phrases. This statement is interrupted by a brief development of the b-phrase (m. 107 ff.), before the cadential c-phrases are played twice (m. 117 ff), ending in a tutti climax, and a (re)transition on the tonic major chord.

The **Trio** presents theme M2.1 in a quasi-chorale setting. This has regular M2.1(abab') (4 + 4 + 4 + 4 m.) period structure. It is played by clarinets, bassoons and horns, again in two-part diatonic parallel *S*(2*p*) (like the presto), with contrary motion between voice groups (compare clarinets with horns). There is extended dominant pedal point in violins (lower strings absent for most of the trio). A repeated statement with imitation phrases in woodwinds leads into the bridge section (m. 181 ff.). The melody M2.2 continues the prominent role for woodwinds in two-part, consonant diatonic parallel chorale setting. This melody subdivides as M2.2(abcd) (4 + 4 + 6 + 2 + 2 m.). The sustained dominant pedal point in violins is joined by a two-measure 'riff' for horn. The theme M2.1 returns as a tutti climax (m. 207 ff.), with the dominant pedal point now in trumpets and timpani. The horn riff provides the groove over the sustained string harmonies in the (re)transition.

The scherzo and trio are repeated. The final repeat of the scherzo leads into the brief coda (m. 641 ff.), that juxtaposes the essential elements from the trio (M2.1 a-phrase, note the subtle major-minor change) and the scherzo (M1 a-phrase tutti accents).

5.7.4 Mvt. 4 Allegro con brio

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Table 5.28: Beethoven, Symphony No. 7, Mvt. 3 Presto - Assai meno presto

m	M	R	H	Comment
			Presto [Scherzo]	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (b)
1	M1	F	: F - ... -	a): tutti accts
3	:		(F - B $\flat_{\Delta 7}$ - Gm $_7$)/F - C	b): WW+Str S(2p)
7	:		C - C $_7$ - F	b)
11	:		$\Re(C_7/B\flat - F/A - C_7/G - F)$	b'): Str+Fl
15	:		E $_7^{\flat 5}_{no 1}/B\flat - A - G\sharp_{o7}/D - A/C\sharp$	
17	\perp	A	$\Re(E_7 - A) : $	cc'): tutti cad
25	(M1)		: A - ... - A/C \sharp -	a'): Str Lo-Hi imit
29	(M1)		$\Re(Bm/D - A/C\sharp - G\sharp_{o7}/B - A)$	trans, b'): Fl+Cl
33	:		$\Re(G\sharp_{o7} - A - /C\sharp)-$	Seq(3 \times 4m; R $_5$)
37	:		$\Re(C\sharp_{o7}/E - D)-$	HiStr
41	:		$\Re(D_{\emptyset 7}/A\flat - G_7)-$	Bsn+LoStr
44	\perp		G $_7$ -	a'): tutti accts
45	(M1)		$\Re(F/A - C/E - B_o/D - C)$	b'): Fl+Ob
49	:		$\Re(B_o/D - C)-$	Seq(2 \times 4m; R $_5$)
53	:		$\Re(E_o/G - F)-$	HiStr
57	\perp		$\Re(C_{\emptyset 7}/G\flat - F_7)-$	Bsn+LoStr
60	M1'	B \flat	F $_7$ -	a'): tutti accts, 'false start'
61	\perp		$\Re(E\flat/G - B\flat/F - E - B\flat/D)-$	b'): Str
63	M1		E \flat /G - B \flat /F - Gm $_7$ /D - B \flat	a): Ob+Bsn+Va
66	:		B \flat - ... - F - ... - F $_7$ -	bb): Ob, Bsn offbeat
74	\perp		B \flat - ... - F - ... - F $_7$ -	bb): Fl+Ob, cresc
82			B \flat - ... -	trans, Str, WW $\bar{P}(f)$
84			Gm/B \flat \rightarrow Gm/B \flat -	Str [\bar{S}^6] \searrow , WW offbeats
87			C $_7$ - ... -	Str $\Sigma(\text{cm} <)$
89	M1	F	F-	clos stat, a): accts
91	:		(F - Dm - B $\flat_{\Delta 7}$)/F - E $_o$ -	b): Vi, tutti clim
95	:		E $_o$ - C $_7$ - F	b)
99	:		F - C $_{no 3}$ -	b'): WW $\Sigma(\text{cm} <)$, Str sust bg
103	\perp		C - C $_7$ - F	
107	(M1)		$\Re(C_7/B\flat - F/A - C_7/G - F)-$	'interrupt', Str-WW imit
113	:		B \flat - F/A - B $_o$ /D - C	Str P $_L$ (\nearrow), cresc
115	\perp		F - C/E - B $_o$ /D - C	$\Sigma(\text{cm} <)$

Table 5.29: Beethoven, Symphony No. 7, Mvt. 3 Presto - Assai meno presto (cont'd)

m	M	R	H	Comment
117	M1	<i>C</i>	$\Re(G_7 - C)$	cc'): Vi1, WW accts
125	⋮	<i>F</i>	$\Re(C_7 - F)$	cc'): WW+Str, Brs accts
134	⊥		$F - \dots -$	WW+Str arp ↘
137	(M1)		$F - \dots -$	a'): Str Lo-Hi imit
141	(M1)		$F - \dots - : $	a'): tutti accts
Assai meno presto [Trio]				($\sharp\sharp$)
149	M2.1	<i>D</i>	$\Re(D - A - D)$	a): Cl+Bsn+Hn $S(2p)$, Vi $\bar{P}_D(a)$
153	⋮		$D - A/C\sharp - D - A_7 - D - A$	b): halfcad
157	⋮		$\Re(A - B\sharp_{o7}) -$	a)
161	⊥		$\Re(A_7 - D)$	cad
165	M2.1		$\Re(D - A - D)$	2nd st, WW-Hns im, Vi $\bar{P}_D(a)$
169	⋮		$D - A/C\sharp - D - A_7 - D - A$	halfcad
173	⋮		$\Re(A - B\sharp_{o7}) -$	a)
177	⊥		$\Re(A_7 - D)$	cad
181	M2.2		$: F\sharp m - G\sharp_o - A_{7no3} -$	a): WW $S(2p)$, Hn+Vi $\bar{P}_D(a)$
185	⋮		$D - A_{7no3}/E - D - A$	halfcad, Hn 'riff'
189	⋮		$F\sharp m - A_{7no3} - D$	a):
195	⊥		$\Re(A - D)$	b')
199			$A - B_7/A - C\sharp_{o7} - \dots -$	tr, Vi $\bar{P}_D(a)$, WW offbt accts
207	M2.1		$\Re(D - A - D)$	a): tutti clim
211	⋮		$D - A - D - A_7 - D - A$	b), halfcad
215	⋮		$\Re(A - B\sharp_{o7}) -$	a)
219	⊥		$\Re(A_7 - D) : $	cad
223			$D - A_7/C\sharp -$	retrans, Hn 'riff', Str bg
227			$D - A - D - A_7 - C_7 -$	

Table 5.30: Beethoven, Symphony No. 7, Mvt. 3 Presto - Assai meno presto (cont'd)

m	M	R	H	Comment
237			Presto [Scherzo]	(b) See m. 1 ff.
409			Assai meno presto [Trio]	(##) See m. 149 ff.
497			Presto [Scherzo]	(b) See m. 1 ff.
Coda				
641		<i>F</i>	<i>F</i> – . . . –	WW+Str sust
Assai meno presto				
645	M2.1		$(D - A - D)/A-$	a): Cl+Bsn+Hn, Str $\bar{P}_D(a)$
647	\perp	<i>Dm</i>	$(Dm - A - Dm)$	maj-min
Presto				
649	(M1)	<i>F</i>	$(B\flat - B_\circ - F_4^6) - C_7 - F$	a'): Str unis, tutti accts (653 m.)

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5.7.5 Key relationship overview

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5.8 Symphony No. 8 in F Major, Op. 93 (1812)

Source: [6]. An overview of the formal analysis is shown in Fig. 5.10.

Mvt. 1 Allegro vivace e con brio: sonata form (F , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 372 m.)

Exposition (138 m.)	Development (86 m.)
Recapitulation (111 m.)	Coda (58 m.)

Figure 5.10: Beethoven, Symphony No. 8 in F Major, Op. 93

5.8.1 Mvt. 1 Allegro vivace e con brio

Form: sonata form. The coda contains a secondary development. The analysis is shown in Table 5.31 and 5.32.

5.8.2 Key relationship overview

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Table 5.31: Beethoven, Symphony No. 8, Mvt. 1 Allegro vivace e con brio

m	M	R	H	Comment
1	M1	F	$: F - C - C_7 \dots - F - C - F$	Exp, Gr 1 , $\bar{P}_D(c)$
9	\perp		$F/C - C - C_7 - F_4^6 - C_7-$	
12			$F - B\flat/D - Gm_7/B\flat - C_7 - F - B\flat/D-$	Vi1, \bar{T} cad, $\bar{P}_T(f)$
24			$B\flat_7/F - \dots - B\flat_7/F = E_7^{b5/b9}/F$	tutti climax ($\bar{P}_T(f)$)
34			A_7/E	trans, mod
38	M2	D	$\Re(D - A) - G_7/B - C - F\sharp_{o7} - G - G_7-$	Gr 2 , Vi
46	M2	C	$\Re(C - G_7) - D - B_{o7} - C - A_o-$	2nd stat: WW
52			$F\sharp_{o7} - \dots -$	\bar{D} cad
59			$F\sharp_{o7} - B_{o7} - E_{o7} - D_o - F\sharp_{o7}-$	cresc to climax
65			$G - G_7/F - C/E - Am - Dm - G-$	tutti climax, cad
70			$C - D_o/F - \Re(C - F)$	(climax)
73	Mt1		$G_7 - C \ G - C_7 - F - Dm - C_4^6 - G-$	trans, ctp, dolce
80			$C - D_o/F - \Re(C - F)$	repeat
83	Mt1		$G_7 - C \ G - C_7 - F - Dm - C_4^6 - G-$	trans, ctp, dolce
90	Mt2		$\Re(C - G_7)-$	cresc to climax
96			$C - \dots - : $	tutti climax, closing cad
103		C	C	Dev , $\bar{P}_T(c)$
107	M1		G_7-	Gr 1 , imit: WW, $\bar{P}_T(c)$
111			C	tutti climax
115	M1		$Cm - \dots - F_7/C - \dots -$	mod, imit: WW, $\bar{P}_T(c)$
123		$B\flat$	$B\flat$	tutti climax, $\bar{P}_D(f)$
127			(A_7^{b9})	$\bar{P}(bb)$
131	M1		$A_7 - Dm/A$	imit: WW, $\bar{P}_D(a)$
135		Dm	A	tutti climax, cad
143	(M1)		$Dm - Gm - A_7 - Dm - A - Dm - D_7-$	main th motif: DB, mod
150	\vdots	Gm	$Gm - G - Cm - A_{o7} - G_7$	mod, imit: Str-WW
156	\perp	Cm	$Cm - G_7 - C - C_7 - Fm_4^6 - C_7-$	mod, imit: Str-WW
159	(M1)	Fm	$Fm - D_o/F - B\flat m$	tutti climax
163	\vdots		$G_{o7} - C_7 - Fm - C_o - D\flat - A\flat_7-$	
167	\perp	$D\flat$	$D\flat - \dots - B\flat m - \dots - B_{o7}/C-$	retrans, climax
179			$B_{o7}/C - \dots -$	
183			$(Fm - F\sharp_{o7} - C_7)/C-$	tutti climax, cad, $\bar{P}_D(c)$

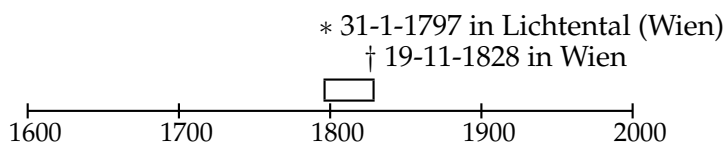
Table 5.32: Beethoven, Symphony No. 8, Mvt. 1 Allegro vivace e con brio (cont'd)

m	M	R	H	Comment
189	M1	<i>F</i>	$F C_7 - F - C_7 - F$	Recap, Gr 1 , Bsn+DB, climax
197	M1		$F C_7 - \Re(F - C - 7 - F)$	2nd stat: WW, dolce
208			$(F - B\flat - G_7 - C)/F-$	cad, $\overline{P}_T(f)$
214			$C/E - C_7-$	cad
216			$F - B_{o7} - \dots - B_{o7}/F-$	\overline{T} cad, climax, $\overline{P}_T(f)$
230			$C_7^{b9} - F_7-$	cad
234	M2	<i>B\flat</i>	$\Re(B\flat - F_7) - G_7-$	Gr 2 , Str
238	\perp		$C - F_7 - B\flat - C_7^{b9}-$	
242	M2	<i>F</i>	$F - C_7 - F-$	2nd stat: WW \overline{T}
245	\perp		$C - Am - D_7 - Gm - C - F$	
247			$B_{o7} - \dots -$	\overline{T} cad
255			$B_{o7} - C_{\sharp o7} - F_{\sharp o7} - Gm - B_{o7} - C-$	cresc to climax
261			$C - C_7 - F - Dm - Gm_7 - C-$	tutti climax
266			$F - E_{o7} - \Re(F - B\flat)$	cad
269	Mt1		$C_7 - F - \dots - F_7-$	trans, ctp: WW+Str, dolce
273	\perp		$B\flat - Gm_7 - F_4^6 - C-$	cad
275			$F - E_{o7} - \Re(F - B\flat)$	repeat
279	Mt1		$C_7 - F - \dots - F_7-$	trans, ctp: WW+Str, dolce
284	\perp		$B\flat - Gm_7 - F_4^6 - C-$	cad
286	Mt2		$\Re(F - C_7)-$	cresc to climax
292			$F - \dots -$	tutti climax, closing cad
300		<i>F</i>	$F - \dots -$	Coda, 2nd Dev , $\overline{P}_T(f)$
303	M1	<i>D\flat</i>	$D\flat - \Re(A\flat_7 - D\flat)$	WW, \overline{SD} , $\overline{P}_T(d\flat)$
310	Mt3		$D\flat - B\flat_7 - E\flat m - C_7 - Fm - F-$	trans, cresc
322	(M1)	<i>F</i>	$(F - \dots - B\flat m - \dots - B_{o7})/F-$	motif, climax, $\overline{P}_T(f)$
327			$F - C_7 - F - C - F - C - C_7$	cad
332	Mt4		$F - \dots - C_7 - F/C-$	trans, imit: Str, cresc
340	\vdots		$Gm_7/F - \dots - G - \dots -$	tutti climax
344	\vdots		$B\flat/D - F - B_{o7} - C-$	cad
346	\vdots		$F - C_7 - F - B\flat/D-$	
348	\perp		$G_7^{b5/b9}/D\flat - F/C-$	cad
350			$\Re(F - C) - F - \dots -$	closing cad
357			$C - F C_7 - F$	dimin (372 m.)

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Chapter 6

Franz Schubert



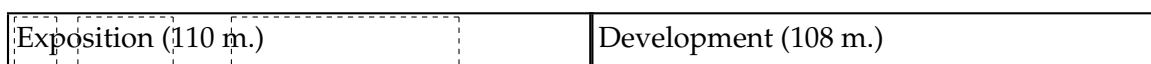
6.1 Symphony No. 8 *Unvollendete*, D759 (1822)

Source: [59]. This symphony received the nickname *Unvollendete* ('*Unfinished Symphony*'), since it consists of two movements only. An overview of the formal analysis is shown in Fig. 6.1. The opening sonata form movement is in the tonic minor key Bm , the binary form closing movement is in the major key E . Both movements have roughly the same number of measures, with balanced length subsections.

6.1.1 Mvt. 1 Allegro moderato

Form: sonata form. See Table 6.1 to 6.3 for the analysis. The opening melody M0 with descending character in the low strings (celli and basses) in the introduction supports the sinister character of the movement. It later becomes the main element of the development.

Mvt. 1 Allegro moderato: sonata form (Bm , $\left[\frac{3}{4} \right]$, 368 m.)



Mvt. 2 Andante con moto: ABAB-Coda form (E , $\left[\frac{3}{8} \right]$, 313 m.)

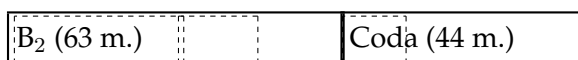
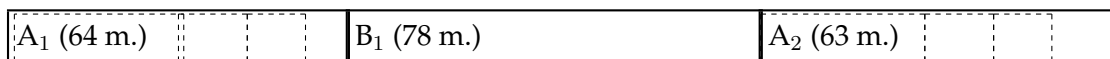


Figure 6.1: Schubert, Symphony No. 8 *Unvollendete*, D759

The **Exposition** main theme M1 is played by unisono oboe and clarinet; it has sentence structure M1(aab) (2 + 2 + 4 m.). In the background there is a continuous 16th note groove in the violins (m. 9-35). The secondary theme M2(aa') (4 + 5 m.) is played by celli and repeated by the violins. The background now contains woodwind (clarinet and bassoon) and horn afterbeat syncopes (m. 42-61). After a tutti climax bridge, the third measure from the a-phrase becomes the main element in the imitation section in m. 73 ff, the first measure in the string-woodwind imitations in m. 94 ff.

The **Development** (m. 110 ff.) repeats the somber mood from the introduction. When the opening theme M0 is passed on to the violins (in octaves), and later bassoon plus violas, the celli and contrabasses change to an extended chromatically ascending tremolo, starting in the extremely low pitch register. The lead part pitches rise to a climax (m. 134); note the rhythm in the clarinets and trombones, which play repeated 4-beat rhythm patterns (cross-rhythm effect in $\left[\frac{3}{4} \right]$ meter). A sequence with descending lead arpeggios (flutes, clarinets and violins, m. 146 ff.) leads to the the next tutti climax with a unisono M0 statement (m. 170 ff.). Then there are more sequences (m. 176 ff.), with first 16th note violin and viola runs, and then oboe and brass dotted rhythms in the background.

The **Recapitulation** section (m. 218 ff.) repeats both exposition themes, in the same setting as the opening (same instrumentation, 16ths groove as background to M1, woodwind syncopes as background to M2). The **Coda** shows similarities with the start of the development section, using M0 as the main element.

6.1.2 Mvt. 2 Andante con moto

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Table 6.1: Schubert, Symphony No. 8 *Unvollendete*, Mvt. 1 Allegro moderato

m	M	R	H	Comment
			Allegro moderato	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ ($\sharp\sharp$)
1	M0	<i>Bm</i>	$: Bm - \dots - F\sharp - \dots$	Introduction , LoStr solo
9			$\Re(B - Em)/B-$	Exp, Gr 1 , Str, Vi 16ths, $\overline{P}_T(b)$
13	M1		$\Re(Bm - A\sharp_{\circ 7}/G) - C\sharp_{\circ 7}-$	1st stat, aa): Ob+Cl
16	\perp		$D - Em/G - A_7^{b9} - D - F\sharp_7^{b9} -$	b)
22	M1		$\Re(Bm - A\sharp_{\circ 7}/G) - C\sharp_{\circ 7}-$	2nd stat, aa): WW
26	\vdots		$D - D_7 - G - E_7 - A - F\sharp_7 -$	b')
29	\perp		$F\sharp_7^{b9}$	tutti clim
31			$D_7 - G - E_7 - A -$	trans 1, Seq($3 \times 1m; R_7$)
34			$\Re(F\sharp_7 - Bm) -$	tutti clim
36			$F\sharp_7 - Bm - \dots - A - D_7 -$	
42	M2	<i>G</i>	$G - \dots - D_7 - \dots - G$	Gr 2 , 1st stat: Vc
49	\perp		$E_7 - Am - D_7 -$	
53	M2		$G - D_7 - G - E_7 - Am - D -$	2nd stat: Vi
63		<i>Gm</i>	$Cm - Gm/D -$	trans 2, tutti clim, Str trem
67			$E_b - A_7^{b5/b9}/E_b - C\sharp_{\circ 7}/E -$	WW sync
73	M2'		$A_7/C\sharp - Dm - D_{\circ} - G_7 - C$	Str, Seq($3 \times 4m; R_{-5}$)
77	\vdots		$E_7/G\sharp - Am - A_{\emptyset 7} - D_7 - G$	imit legato
81	\perp		$\Re(C\sharp_{\circ 7}/E - A_7) -$	imit staccato
85			$G/D - C - G - C - G_4^6 - D_7 -$	tutti climax, cad
89			$G - C - E_7 -$	
92			$Am - G_4^6 - D_7 - G$	cad
94	M2'		$G - (D_7 - G_7 - G\sharp_{\circ 7})/D -$	Str-WW imit, LoStr $\overline{P}_D(d)$
97	\vdots		$Am/D - D_7 -$	
99	\vdots		$G - (D_7 - G_7 - G\sharp_{\circ 7})/D -$	repeat, WW, Vi sync
102	\perp		$Am/D - A_7^{b5} - D_7 -$	
104			$G - \dots -$	climax, trans 3, $P_B(\searrow)$
106			$Bm_4^6 - F\sharp_7/C\sharp - Bm : $	cad
110		<i>Em</i>	$B_7 - C - Am - B_7/F\sharp$	Development
114	M0		$Em - \dots -$	LoStr solo
122	(M0)		$\Re(C - F\sharp_7^{b5})/C - F\sharp_7/C\sharp -$	Vi-(Bsn+Va), LoStr trem
130	\perp		$D_7 - B_7/D\sharp - E_7 - C\sharp_7/E\sharp -$	Seq($3 \times 2m; R_7$), $P_B^i(\nearrow)$
134	(M0)		$F\sharp_7 - \dots -$	(Cl+Vi)+(Hns+Vc) $\Sigma(cm)$, cresc
142	\perp		$F\sharp_7 - \dots - D\sharp_7^{b5}/A -$	diminution, tutti climax

Table 6.2: Schubert, Symphony No. 8 *Unvollendete*, Mvt. 1 Allegro moderato (cont'd)

m	M	R	H	Comment
146			$C\sharp m/G\sharp - \dots -$	tr 2, WW+Vi arp \searrow , Seq($3 \times 8m; R_7$)
151			$A - D\sharp m_7/F\sharp - G\sharp_7 -$	WW sync
154			$G\sharp_{o7}/B - \dots -$	WW+Vi arp \searrow , tutti
158			$Dm/A - Bb - Em - A_7 -$	WW sync
162			$C\sharp_{o7} - \dots -$	WW+Vi arp \searrow , tutti
166			$Em/B - C - F\sharp m_7 - B_7 -$	WW sync
170	M0	<i>Em</i>	$Em - \dots - B_7/F\sharp -$	WW+Str unis, tutti climax
176	(M0)		$Em - F\sharp m - F\sharp_7 -$	LoStr-WW im, Seq($2 \times 4m; R_{-5}$),
180	\perp		$Bm - C\sharp m - C\sharp_7 -$	Vi+Va 16ths
184	(M0)		$F\sharp m - D_{\Delta 7} -$	tutti clim, Seq($3 \times 4m; R_5$),
186	\vdots		$F\sharp m/A - C\sharp_7/G\sharp -^d$	Ob+Brs dotted rh
188	\vdots		$Bm - G_{\Delta 7} - Bm/D - F\sharp/C\sharp -^d$	
192	\perp		$Em - C_{\Delta 7} -$	
194			$C/G - A\sharp_{o7}/G - A_7^{b9}/G -$	tutti climax, HiStr trem
202			$D/F\sharp - A - D - F\sharp -$	retrans, Str unis runs \nearrow
206			$D/F\sharp - A -$	
208			$D - F\sharp - \dots - F\sharp_7^{b9} - \dots -$	Hns+Str $\bar{P}_D(f\sharp)$
218		<i>Bm</i>	$\Re(Bm - Em)/B -$	Recap, Gr 1, Str
222	M1		$\Re(Bm - A\sharp_{o7}/G) - C\sharp_{o7}/G -$	stat 1, aa): Ob+Cl, Vi 16ths
226	\vdots		$D - G - E_7/G\sharp - A_7^{b9} -$	b)
229	\perp		$F\sharp_{o7}/A - B_7 -$	
231	M1		$Em - F\sharp_{o7}/C -$	2nd stat, aa): WW
233	\vdots		$Em - E - F\sharp_{o7}/C -$	
235	\perp		$G - Am/C - D -$	b')
238			$Dm_7 - B_{o7}/D - E_7 -$	trans 1, WW+Str
240			$A - A_7 -$	
242			$D - B_7 - Em - C\sharp_7^{b9} -$	tutti clim
245			$A_7 - D - B_7 - Em -$	Seq($3 \times 1m; R_7$)
248	<i>F\sharpm</i>		$\Re(C\sharp_7 - F\sharp m) -$	
250			$C\sharp_7 -$	tutti clim
252			$F\sharp m - \dots - E_7 - A_7 - D$	trans
256	M2	<i>D</i>	$D - \dots - A_7 - D$	Gr 2, 1st st: Vc, WW sync bg
263	\perp		$B_7 - Em - A -$	

Table 6.3: Schubert, Symphony No. 8 *Unvollendete*, Mvt. 1 Allegro moderato (cont'd)

m	M	R	H	Comment
267	M2		$D - A_7 - D - B_7 -$	2nd stat: Vi
273	⋮		$Em - A_7 - D - G_7 -$	Seq(3 × 2m; R ₋₇)
277	⊥		$C/G - Em - F\sharp_7 -$	
281			$Em - Bm/F\sharp - G - \dots -$	trans 2, climax, Str trem
291	M2'		$C\sharp_{07}/E - F\sharp_m - F\sharp_{07} -$	Str, Seq(3 × 4m; R ₋₅)
293	⋮		$B_7 - E$	imit legato
295	⋮		$G\sharp_7 - C\sharp_m - F\sharp_{07}/A - B$	imit staccato
299	⊥		$G\sharp_{07} - C\sharp_7^{b9} - G\sharp_{07} - C\sharp_7 -$	
303		B	$B/F\sharp - E - B_7 - E -$	tutti climax
306			$B_4^6 - F\sharp_7 -$	cad
308			$B - E - G\sharp_7 -$	repeat, WW, Vi sync
309			$C\sharp_m - B_4^6 - F\sharp_7 - B$	cad
312	M2'		$B - (F\sharp_7 - B_7)/F\sharp -$	Str-WW imit
315	⊥		$(G\sharp_{07} - F\sharp)/F\sharp -$	
317	M2'		$B - F\sharp_7 - \dots -$	2nd stat: WW
322			$B - G -$	trans 3, P _B (↘)
325			$F\sharp - Bm/D - F\sharp_7/C\sharp -$	
328	M0	Bm	$Bm - \dots -$	Coda , LoStr solo
334	⊥		$Bm_4^6 - F\sharp_7 -$	cad
336	M0		$Bm -$	LoStr-VI imit
340	⋮		$\Re(Bm/D - C\sharp_7^{b9}) -$	cresc
347	⊥		$Bm/D - \dots -$	Σ(cm<), HiStr 16ths
350			$Bm_4^6 - F\sharp_7 -$	tutti climax, cad
352	(M0)		$\Re(Bm - \dots - Em/B) -$	WW+Str
364			$Bm/D - F\sharp_7 - Bm$	LoStr arp ↗, cad (368 m.)

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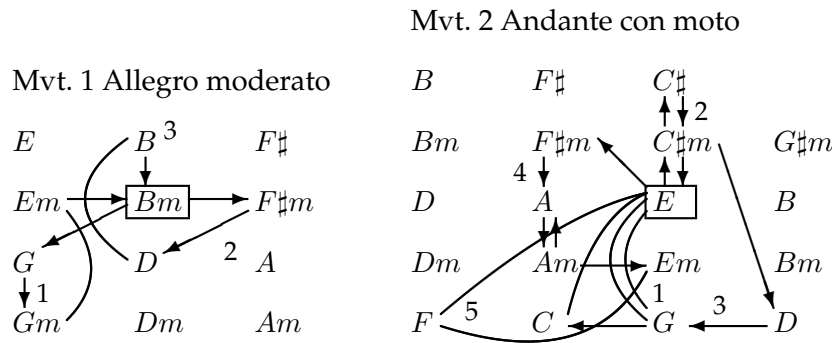


Figure 6.2: Schubert, Symphony No. 8 *Unvollendete* D759, key relationship diagram

6.1.3 Key relationship overview

The key relationship diagram is shown in Fig. 6.2. The opening movement is characterised by the motion along the R_{3i} symmetry axis (vertical), towards the lowered submediant, see $Bm - G$ (1) and $F\sharp m - D$ (2) and towards the parallel minor $G - Gm$ (1) and $B - Bm$ (2). The andante also shows the minor third key movement $E - G - E - C\sharp$ (1-2) and $F\sharp m - Am$ (4). This piece also reaches the lowered submediant key $C = \flat VI$ (3) and the Neapolitan lowered second degree key F (5). The shift from the relative minor key $C\sharp m - D$ (3) is another Neapolitan relationship.

6.2 String Quartet No. 14 in D Minor *Death and the Maiden*, D810 (1826)

Source: [58]. The string quartet *Death and the Maiden* (in German: ‘*Der Tod und das Mädchen*’) is a chamber music masterpiece. An overview of the formal analysis is shown in Fig. 6.3. Note the length of the outer movements, and in particular of the closing Presto movement, which more than doubles the number of measures in the opening sonata form movement. The latter has a fairly limited length development section.

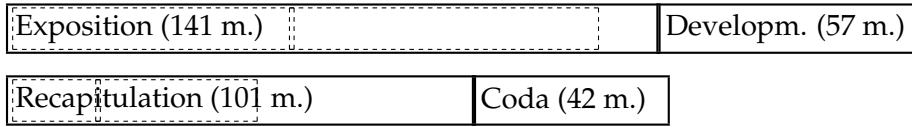
6.2.1 Mvt. 1 Allegro

Form: sonata form. See Table 6.4 to 6.8 for the analysis. The **Exposition** opens with the main theme M1 in the tonic minor key Dm . It has the structure $M1(aaa'bb)$ (2 + 2 + 2 + 4 + 4 m.). The characteristic element in this movement is the a-phrase, the stepwise descending motif with rhythm 3 + 8t + 8t + 8t + 1 (three-quarter note, 8th note triplet and quarter note, with strong articulation and often simultaneously in all string parts). This is stated in tonic and dominant, a completion phrase a' and followed more smooth b-phrase (longer note duration rhythm, also see the dynamic contrast). In the transitory character section (m. 15 ff.), the a-phrase immediately is picked up in an imitation setting in lower parts, with the inverted a-phrase I(M1a) in the upper parts. The triplet rhythm is played by all parts, and there is a buildup to a climax, the formal 2nd statement in m. 41.

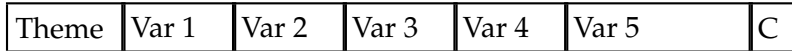
This transition also is a piece of harmonic fireworks. Partly guided by voice leading principles (chromatically descending bass, ascending leading voice), this leads to quite a

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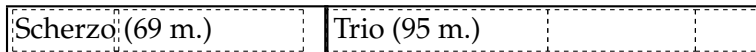
Mvt. 1 Allegro moderato: sonata form ($Dm, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 341 m.)



Mvt. 2 Andante con moto: theme and variations form ($Gm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 172 m.)



Mvt. 3 Scherzo – allegro molto: scherzo and trio form ($Dm, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 164 m.)



Mvt. 4 Presto: ABCABCA form ($Dm, \left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$, 754 m.)

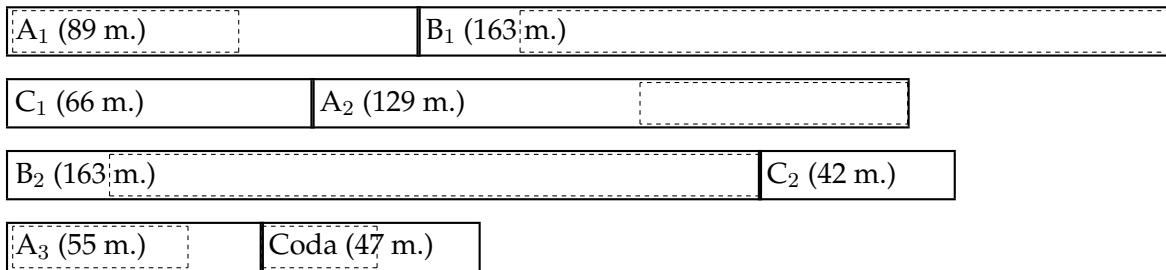


Figure 6.3: Schubert, String Quartet No. 14 in D Minor *Death and the Maiden*, D810

few ambiguities (multiple occurrences of $A_{o7}, D_{\sharp o7}$) and remote intermediate keys ($Cm, F_{\sharp m}$) over a very short time span. Here is an effort to interpret this set of measures:

	m. 28	m. 29	m. 31	m. 32
H:	$Dm/A - A - A_{o7}$	$A_{o7} - Bb$	$Gm - Dm_4^6 - A-$	$A_{o7}-$
H _{eq} :	$Dm_4^6 - A - F_7^{b9}/A-$	$F_7^{b9}/A - Bb$		$G_7^{b9} = D_7^{b9}$
R:	$i_4^6 - V - (V/bVI)$	$(V - I)/bVI$	$(vi = iv) - i_4^6 - V$	$V_7 = II_7$
H:	Dm	Bb	Dm	Gm
	m. 33	m. 34	m. 35	m. 36
H:	Ab_7-	Cm/G	$Ab_7/Gb-$	$Db/F-$
H _{eq} :	$D_7^{b5/b9}_{no1}/Ab-$	Cm_4^6	$D_7^{b5/b9}_{no1}/Ab-$	
R:	II_7	i_4^6	II_7	N^6
	m. 37	m. 38	m. 39	m. 40
H:	$D_{\sharp o7} - F_{\sharp m}/C_{\sharp}-$	$D_{\sharp o7}/C - B_7-$	$A_{\sharp o7} - Bb_7-$	$Dm_4^6 - A_7-$
H _{eq} :	$G_7^{b5/b9}_{no1} - F_{\sharp m}_4^6$	$B_7^{b9}_{no1}$	$F_{\sharp 7}^{b9} - E_7^{b5/b9}_{no1}/Bb-$	
R:	$II_7 - (i_4^6 = ii_4^6)$	V_7/II_7	$II_7 - I_7$	$i_4^6 - V_7$
	$F_{\sharp m}$	E		Dm

The diminished 7th chords may be replaced by equivalent augmented sixth chords on the 2nd degree. There are three cadences towards the tonic minor key, the last with a long preparation of the augmented 6th chord $Bb_7 = E_7^{b5/b9}$. After the varied M1(a) 2nd statement (m. 41), another transition leads to the third and also varied statement of the main theme

motif in the relative major key *F* (m. 52 ff.).

This provides a smooth introduction of the lyrical secondary theme that has sentence M2(aab) (1 + 1 + 2 m.) structure, in 2-part voicing *S*(2*p*) for the violins over an extended tonic-dominant pedal point in the lower parts. There is a number of M2 statements before the movement switches gear in m. 83. Over a set of sequences, all with negative root cycles *R*₋₇ (up a 2nd), Motif M2a is set in imitation for the three lower parts, with a 16th note countermelody Mc in Vi1. Roles are swapped in m. 90 ff., with violins playing M2a unisono and the 16th note countermelody distributed over the viola and cello. We reach the dominant major key *A* in m. 102, where there is a combination of all the melodic material: There is an abbreviated version of M1a (stepwise descending triplets) in viola, a 2-part setting of M2a in 2nd violin and cello, and the 16th note countermelody idea in 1st violin. These elements are used to conclude the exposition section: unisono 16ths in m. 112-113, parallel inversion triad *S*(3*p*) statements of M2a (m.115 ff.) and a set of climaxes. The key now alternates between *F* = *bVI* and the dominant minor key *Am*. The exposition by itself is already a mini-sonata, with both themes M1 and M2 varied and developed so early in the movement.

The **Development** section (m. 141 ff.) focuses on M2a as the central element. Two-part parallel third *S*(2*p*) statements move through the voices. The key runs along the dominant axis \bar{D} : *C* – *A*(*m*) – *F* \sharp *m*. The stepwise descending triplet motif M1a' joins in m. 152 ff., in both original form and as melodic inversion I(M1a') (ascending triplets). The 8th note triplet rhythm is taken over in the cello pedal point (m. 163 ff.), with sequential and unisono treatment of M2a' leading into the retransition (m. 176 ff.).

The **Recapitulation** section (m. 198 ff.) starts with a copy of the main theme M1 climax 2nd statement from m. 41 ff and a similar treatment, now in the parallel tonic major key *D*. From here on the exposition material returns (M2, the miniature development, the combination with and inversion of the M1a motif).

The **Coda** (m. 299 ff.) has a new variant of M1a in 2nd violin and viola, and pedal point (half and whole notes) in the outer parts over a sustained *Bb* = *bVI* harmony. There is a reference to the opening material (m. 311 ff.), in an approach to the concluding climax (m. 323).

6.2.2 Mvt. 2 Andante con moto

This section is included in the full version of the book.

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Table 6.4: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 1 Allegro

m	M	R	H	Comment
			Allegro	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (b)
1	M1	<i>Dm</i>	$: Dm - Gm/D - A_{7sus4} - Dm -$	Exp, Th 1 , aa): Vi2+Va,
5	⋮		$Gm_7/Bb - Dm/A$	a') completion
7	⋮		$Gm_7 - F/A - Gm_7 -$	bb), $\Sigma(cm)$
13	⊥		$Dm_4^6 - A$	cad
15	M1'		$Dm - A_7 - D_7 \overset{d}{-} Eb/G -$	trans, a) Va-Vc imit, $P_L(\nearrow)$
18	⊥		$E_7 \overset{d}{-} F/A - A_7 -$	I(a) in Vi1+Vi2
20	M1'		$Dm - A_7 - D_7 \overset{d}{-} Eb/G -$	repeat 8va
23	⊥		$E_7 \overset{d}{-} F/A - A_7 -$	
25	M1/I(1)		$Dm - A_7/C\sharp - Dm - Bb_{\Delta 7} -$	Vi1+Vc, triplets
28	⋮		$Dm_4^6 - A - A_{o7} -$	
29	⋮		$\Re(A_{o7} - Bb) -$	motif M1.a varied
31	⋮		$Gm - Dm/A - A$	
32	⋮		$A_{o7} - Ab_7 -$	$P_B^i(\searrow)$
34	⋮		$Cm/G - Ab_7/Gb - Db/F -$	$P_L(\nearrow), P_m^i(\nearrow)$
37	⋮		$D\sharp_{o7} - F\sharp_m/C\sharp -$	cresc to clim, $\Sigma(cm<)$
38	⋮		$D\sharp_{o7}/C - B_7 -$	
39	⊥		$A\sharp_{o7} - Bb_7 - Dm_4^6 - A_7 -$	
41	M1		$Dm - Gm/D - A_{7sus4} - Dm$	2nd st, aa): Vi2+Va, clim
45	M1'		$E_7 - A_7^{b9} -$	trans, a+I(a), ctp, $P_L^i(\searrow)$
49	⊥		$(D - Dm)/A -$	maj-min
52	M1''	<i>F</i>	$\Re(F/A - F - C_7/E) -$	rel maj stat, a'): imit
54	⊥		$F - B_{o7} - (Fm - D_7 - C_7)/C -$	
56	M1''		$\Re(F - C_7/E) -$	repeat
58	⊥		$F - B_{o7} - B_{o7}/D - C_7$	
61	M2	<i>F</i>	$F - \dots -$	Th 2 , aa): Vi1+2 $S(2p)$,
64	⊥		$F/C - C_7 - F - C_7 -$	b), $\bar{P}(f-c)$
67	M2		$F - \dots -$	2nd stat, aa)
69	⊥		$C_7 - F_4^6 - C_7 - C_{o7} -$	b)
72	M2'		$C_7^{b9} - Fm$	aa): Vi1+2, $\bar{P}_D(c)$
74	⊥		$Cm - Ab_4^6 - Eb_7 - Eb_{o7} -$	b)

6.2. STRING QUARTET NO. 14 IN D MINOR *DEATH AND THE MAIDEN*, D810

Table 6.5: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
77	M2'		$C_7^{b9} - Fm$	repeat 8va, aa): Vi1+2,
79	:		$Cm - Ab_4^6 - Eb_7^d$	b), $\bar{P}_D(c)$
81	⊥		$F - F_4^6 - C_7-$	
83	M2''/c		$F - Bm/D - E - A_7/C\sharp-$	Seq(3×1m;R ₋₇), M2a): imit,
85	⊥ / ⊥		$D - Dm - Em-$	Mc: Vi1 16ths
86	M2''/c		$A - D_7/F\sharp - G - C_7/E-$	Seq(3×1m;R ₋₇), imit
88	⊥ / ⊥		$F - Bm/D - E_7-$	
90	M2'/c	Am	$Am - D_7 - C_7 - F - B_{\flat 7}-$	Vi1+2 $S(1p)$, Seq(3×1m;R ₋₇),
93	: / :		$E_7 - C_7/E - F - A_7-$	climax, Mc: Vc-Va
95	: / :		$Dm - F_7/A-$	
96	⊥ / ⊥		$B\flat - Am_7/E - B_7^{b5}/F-$	
97			$E_7 - Dm/E - D_{\sharp 7}^{b5} - E_7-$	trans, Vi1 16ths
102	M2/1	A	$A - E_7/D-$	M2a): Vi2+Vc $S(2p)$, M1a'): Va,
105	⊥ / ⊥		$A/C\sharp - E_7-$	Mc: Vi1 16ths, all in combi
106	M2/1		$A-$	
108	⊥ / ⊥		$E_7/D - Am/C - Em_7/G-$	
110			$E_7/G\sharp - E_7 - A/C\sharp - C-$	cresc to climax, unis 16ths
114	M2''	F	$F - Dm/F - B\flat/F - F$	a): $[\bar{S}_4^6]$, closing stat, Vc: $\bar{P}_T(f)$
117	:		$F - B_{\flat 7}/D - B\flat/D-$	
119	⊥		$Am_4^6 - E_7^d$	
120	M2''		$F - \dots -$	climax, a): $[\bar{S}^6]$, Vc: $\bar{P}_T(f)$
124	:	Am	$E_7 - Abm - Eb - D_7-$	M2a): imit
126	⊥		$C\sharp - E_7/B - Am-$	
128	M2'		$G_{\sharp 7}^{b9} - E_7^d - F-$	a): Vi1+Va unis
133			$Am_4^6 - E_7-$	cad
134	M2'		$Am - \dots - E - Am : $	clim, a): Vi1+2 $S(2p)$, Vc: $\bar{P}_T(a)$
141	M2'	A	$C - G_{\sharp 7}^{b9}-$	Dev , a): Va+Vc $S(2p)$, \bar{D}
144			$A - C_{\flat 7} - C_{\sharp 7}^{b9}/E - C_{\flat 7}-$	Vi1 16th
145			$C_{\sharp 7}^{b9} - G_{\sharp 7}^{b9}-$	
146	M2'		$C_{\sharp 7}^{b9}/E_{\sharp} - \dots -$	a): Vi2+Va
150			$D - F_{\sharp 7}^{b9}/A - F_{\flat 7}-$	Vi1 16ths
151			$F_{\sharp 7}^{b9} - C_{\sharp} -$	cad
152	M2/1	F \sharp m	$F_{\sharp}m - C_{\sharp 7}^{b9} - F_{\sharp}m/A - C_{\sharp 7}^{b9}-$	M2a): Vi1, M1a'): Vc
156	: / :		$F_{\sharp}m - G_7^{b5}/D - C_{\sharp} - F_{\sharp 7}^{b9}-$	I(M1a'): Va-Vc
158	⊥ / ⊥	Bm	$Bm - G_7 - F_{\sharp} - B_7^{b9}/D_{\sharp}-$	

Table 6.6: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
160	M2''	<i>Em</i>	$Em - \dots -$	a'): unis climax
162	\perp		$G/D - D\sharp_{\circ 7} - Em\sharp_4 - B_7-$	
164	(M2)		$\Re(Em - D\sharp_{\circ 7})/E-$	trans, Vc: $\overline{P}_T(e)$ triplets
166	M2/1		$Em - C_7-$	I(M1a'), Seq($3 \times 2m; R_5$)
167	\vdots / \vdots		$B - D/F\sharp - E_7^{b9}/G\sharp-$	
168	\perp / \perp	<i>Am</i>	$Am - F_7 - E - G/B - A_7^{b9}/C\sharp-$	
170	(M2)	<i>Dm</i>	$Dm - \dots - D_4^6 - A_7-$	unis climax
173			$Dm - C\sharp_{\circ 7}/D-$	trans, Vc: $\overline{P}_T(d)$ triplets
176	M2'		$D_7^{b9} \overset{d}{-}$	retrans, a'): imit $S(2p)$
177	\perp		$E\flat/G - E_7^{b9} \overset{d}{-} F/A - F\sharp_7^{b9} \overset{d}{-}$	Seq($3 \times 2m; R_7$)
181	M2'		$G/B - B\flat_7 - A - B\flat_7-$	climax
184	\perp		$A - \dots -$	
187	I(M1)		$A - (Dm - E_{\emptyset 7} - A_7)/A-$	a'): Vi2-Vi1 imit, Vc: $\overline{P}_D(a)$,
191	\perp		$B\flat_7-$	M2a rh in Va
192	I(M1)		$(A - Dm - E_{\emptyset 7})/A-$	
195	\perp		$A_7 - B\flat_7 - A_7-$	$P_L(\nearrow)$
198	M1	<i>Dm</i>	$Dm - Gm/D - Dm$	Recap, Th 1, aa): Vi2+Va
202	\vdots		$E_7^{b9} - A_7^{b9} -$	imit, $P_L^i(\searrow)$, (see m 41)
206	\perp		$D/A - Dm/A - A_7-$	imit, $P_L^i(\searrow)$ ($\sharp\sharp$) (see m. 52 ff.)
209	M1''	<i>D</i>	$\Re(D - A_7/C\sharp)-$	trans, tonic maj, a'): imit
211	\vdots		$D - G\sharp_{\circ 7}-$	
212	\perp		$B_{\emptyset 7} - B_7/A - Em/A - A_7-$	
213	M1''		$D - A_7/C\sharp - D G\sharp_{\circ 7} - A_7-$	repeat
217	M2		$D - \dots -$	Th 2, aa): Vi1+Va $S(2p)$,
220	\perp		$A_7 - D - A_7-$	b), $\overline{P}(d-a)$
223	M2		$D - \dots -$	repeat, aa)
226	\perp		$A_7 - D - A_7 - B_7^{b9}/A-$	b)
229	M2'		$A_7^{b9} - Dm-$	aa): Vi1+2, $\overline{P}_D(a)$
231	\perp		$Am_7/C - C_7 - F - C_{\circ 7}-$	b)
234	M2'		$A_7 - Dm-$	aa)
236	\vdots		$Am/C - C_7 - F-$	b)
238	\vdots		$A/C\sharp - D - A_7-$	b), Va: $\overline{P}_D(a)$
239	\perp		$D - A_7 - B\flat/D - A_7-$	

Table 6.7: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
				(b) (see m 83 ff)
241	M2'/c	<i>Dm</i>	<i>Dm</i> – <i>Em</i> ₇ / <i>G</i> –	Seq(3 × 2m; <i>R</i> ₅), M2a): imit,
242	⊥ / ⊥		<i>A</i> – <i>Am</i> – <i>D</i> / <i>F</i> _♯ –	Mc: Vi2-Vi1 16ths imit
243	M2'		<i>G</i> – <i>Gm</i> – <i>Am</i> / <i>C</i> –	
244	⊥		<i>D</i> – <i>Dm</i> – <i>G</i> / <i>B</i> –	
245	M2'		<i>C</i> – <i>Cm</i> – <i>F</i> ₇ / <i>A</i> –	
246	⊥		<i>B</i> _b – <i>Em</i> / <i>G</i> – <i>A</i> – <i>A</i> ₇ –	Σ(cm>)
248	M2'/c		<i>Dm</i> – <i>F</i> – <i>G</i> ₇ –	Vi1+2, Seq(3 × 1m; <i>R</i> ₋₇), clim,
249	∴ / ∴		<i>C</i> – <i>Cm</i> – <i>F</i> ₇ –	Mc: Vc-Va 16ths (see m 90 ff)
250	∴ / ∴		<i>B</i> _b / <i>D</i> – <i>Em</i> ₇ –	
251	⊥ / ⊥		<i>A</i> / <i>C</i> _♯ – <i>E</i> _b Δ ₇ / <i>G</i> – <i>F</i> ₇ / <i>A</i> –	
252			<i>B</i> _b – <i>C</i> ₇ – <i>D</i> ₇ / <i>F</i> _♯ –	Seq(3 × 1m; <i>R</i> ₃)
253			<i>Gm</i> – <i>A</i> _b – <i>B</i> _b ₇ / <i>D</i> –	
254			<i>E</i> _b – <i>E</i> _b <i>m</i> – <i>B</i> _b <i>m</i> / <i>F</i> – <i>C</i> ₇ ^{b5/b9} / <i>G</i> _b –	
255			<i>F</i> – <i>F</i> ₇ ^{b9} – ... –	trans, solo: Vi1 16ths
260	M2/1	<i>B</i> _b	<i>B</i> _b – <i>F</i> ₇ / <i>E</i> _b	M2a): Vi2+Vc, M1'a): Va,
267	∴ / ∴		<i>F</i> ₇ ^{b9} / <i>E</i> _b – <i>B</i> _b <i>m</i> / <i>D</i> _b – <i>Fm</i> ₇ / <i>A</i> _b –	Mc: Vi1 16ths (see m 102 ff)
268	⊥ / ⊥		<i>F</i> ₇ / <i>A</i> –	
270			<i>B</i> _b – ... –	cresc to climax, unis 16ths
272	M2''		<i>B</i> _b – ... – <i>Gm</i> / <i>B</i> _b	a): [\bar{S}^6], Vc: $\bar{P}_T(bb)$
276	∴		<i>E</i> _{o7} – <i>F</i> – <i>E</i> _{o7} –	
277	⊥		<i>Dm</i> / <i>A</i> – <i>A</i> ₇ ^d –	
278	M2'		<i>B</i> _b	climax, a): [\bar{S}_4^6], Vc: $\bar{P}_T(bb)$
282	∴		<i>A</i> ₇ – <i>D</i> _b <i>m</i> – <i>A</i> _b – <i>G</i> ₇ –	
284	⊥		<i>Bm</i> – <i>F</i> _♯ ₇ – <i>D</i> _♯ ₇ –	
286	M2'		<i>A</i> ₇ ^{b9} – ... –	a): Vi1+Vi2 unis
291	⊥		<i>Dm</i> ₄ ⁶ – <i>A</i> ₇ –	
292	M2	<i>Dm</i>	$\Re(Dm - C_{\#o7}^{\#})$ –	clim, a): Vi1+2 <i>S</i> (2 <i>p</i>), Vc: $\bar{P}_T(d)$
297	⊥		<i>Dm</i>	

Table 6.8: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
299	M1'	Dm	$B\flat/D$	Coda, a') : Vi2+Va, $\bar{P}(d)$
303			$\Re(A\flat_7/D - B\flat/D - Dm_4^6 - A)-$	
311	M1'		$\Re(Dm - A_7)-$	a) Va-Vc imit (see m 15 ff)
313	:		$D_7 \overset{d}{-} E\flat/G-$	I(a) in Vi1+Vi2
314	\perp		$E_7 \overset{d}{-} F/A - A - F_7-$	
316	M1'		$\Re(B\flat - F_7)-$	a) Va-Vc imit, $P_L(\nearrow)$
318	:		$B\flat_7 \overset{d}{-} A\flat - C_7 \overset{d}{-} B\flat-$	I(a) in Vi1+Vi2
320	\perp		$D_7 \overset{d}{-} E\flat/G - E_7 \overset{d}{-} F/A-$	
321	M1''		$A - \dots -$	closing climax, a'): imit
324	\perp		Dm	
326	(M1)		$Dm - B\flat - E\flat m/G\flat - B\flat_7-$	a'): Vi1-Vc imit
330	:		$Dm_4^6 - A_7-$	cad
332	:		$Dm - B\flat - E\flat m - B\flat_7-$	repeat 8ba
336	\perp		$Dm_4^6 - A_7-$	cad
338			Dm	(341 m.)

6.2. STRING QUARTET NO. 14 IN D MINOR *DEATH AND THE MAIDEN*, D810

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Table 6.9: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 3 Scherzo allegro molto and Trio

m	M	R	H	Comment
Scherzo Allegro molto				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1.a	<i>Dm</i>	$Dm - A/C\sharp -$	A , Vi1+Vi2: 8va unis, $P_B(\searrow)$
3	\perp		$G/B - A -$	
5	M1.a'		$G/D - D -$	cresc
7	\perp		$D_7/C - G/B - E_7^{b5}/B\flat - A$	$\Sigma(\text{cm} <)$
9	M1.a		$G/B\flat - A - D_7^{b9} - Gm$	Vi2, $P_L^i(\searrow)$, $P_m^i(\searrow)$
13	M2		$C\sharp_{o7} - Dm - G\sharp_{o7} - Am -$	Vi1, $\Sigma(\text{cm} >)$
17	M2'	<i>Am</i>	$B_{\emptyset 7} - Am_4^6 - Am : :$	all unis cad
23	M1.a'		$Dm/F - A - D_7^{b9} -$	B , Va+Vc, Seq($3 \times 3m; R_{-7}$),
26	\vdots		$G - C_7^{b9} - F$	$P_L^i(\searrow)$
29	\vdots		$Dm/A - E_{\emptyset 7}/B\flat -$	
31	\perp	<i>A</i>	$A - E_7 - A$	cad
33	M2		$D_7^{b9}/F\sharp - Gm - A_7^{b9} - Dm -$	imit: Vi2-Vi1
37	M2	<i>Dm</i>	$E_{\emptyset 7} - Dm_4^6 - A - Dm$	unis cad
42	M1.a		$\Re(Gm - Dm)/D$	C , Vi1+Vi2: 8va unis, $\overline{P}_T(d)$
46	M1.a		$\Re(A_{\emptyset 7} - B\flat) - E_7^{b5/b9}/B\flat -$	Va+Vc: 8va unis
50			$E_7^{b5/b9}/B\flat - Dm_4^6 - A_7 - Dm$	cad
53	M1.a		$\Re(C\sharp_{o7} - Dm)/D$	Vi1+Vi2: par 3rd $S(2p)$, $\overline{P}_T(d)$
57	M1.a		$A_7^{b5/b9} - B\flat$	Vc+(Va)
61	\perp		$E_7^{b5/b9}/B\flat - Dm_4^6 - A_7 -$	cresc to climax, $\Sigma(\text{cm} <)$
64			$\Re(Dm - A) - Dm : $	unisono (68 m.)

6.2.3 Mvt. 3 Scherzo and Trio

Form: scherzo and trio. See Table 6.9 and 6.10 for the analysis. The scherzo has ternary form ABC and is in the minor key *Dm*. The themes move through the instruments. The melody M1 consists of a four-measure a-phrase, that stresses the dominant pitch *a* (note the syncopes). The first statement is M1(aa') (**A**, m. 1-8) and played in octaves by the violins. This phrase is repeated in 2nd violin (m. 9-12) and answered by a descending staccato quarter note motif M2 first in the 1st violin, and then as a tutti unisono. In the bridge **B** (m. 23 ff.) the theme M1 is played in a modified form by viola and cello. The sequence yields chromatic descending motion in the upper parts. M2 takes over in an imitation setting (m. 33 ff.). Theme M1 returns in the closing section **C**, both in unisono and in two-part parallel consonant thirds $S(2p)$ setting, once again moving from the upper to the lower parts.

The trio is in the parallel major key *D*, and is monothematic with an ABABA form. The melody has M3(aaa'bc) (2 + 2 + 2 + 4 + 4 m.) structure. It is regularly played as a 2-part setting: in the opening statement (**A**₁, m. 69 ff.) there is a violin lead, doubled by the viola in the lower octave, and in parallel consonant thirds by the cello, making this an $S(2p)$ voicing.

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There is an ostinato dominant pedal rhythm in the middle voices, labeled as M_{op} . The second statement (m. 85 ff.) has the viola in the lead, with a parallel part in the cello, and an 8th note countermelody in the 1st violin. The bridge B_1 has a modified theme $M3'(aac)$ or $M3'(aacb)$ as $S(2p)$ between outer voices, and extended dominant pedal point $\overline{P}_D(a)$ in the middle voices. These two ideas are repeated with minor changes in the other subsections.

6.2.4 Mvt. 4 Presto

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Table 6.10: Schubert, String Quartet No. 14 *Death and the Maiden*, Mvt. 3 Scherzo allegro molto and Trio (cont'd)

m	M	R	H	Comment
Trio				
69	M3	<i>D</i>	$D - A/C\sharp -^d$	A ₁ , aa): (Vi1+Va)/Vc $S(2p)$, M_{op} : Vi2
73	⋮		$Bm - E_7-$	a')
75	⋮		$E_7/A - A - A_7/G-$	b)
77	⋮		$D/F\sharp - G\sharp_{o7no3}-$	
80	⋮		$C\sharp_{o7}/E - Gm/D - A_7/C\sharp-$	c)
83	⊥		$D - A_7 - D$	cad
85	M3		$D - A/C\sharp -^d Bm - E_7/B-$	repeat, aaa'): Va+Vc $S(2p)$, var: Vi1
91	⋮		$E_7/A - A - A_7/G-$	
93	⋮		$D/F\sharp - G\sharp_{o7}-$	
96	⋮		$C\sharp_{o7}/E - Gm/D - A_7/C\sharp-$	
99	⊥		$D - A_7 - D$	cad
101	M3'		$A_7 - D/A-$	B ₁ , aa): Vi1+Vc $S(2p)$, M_{op} : Vi2, $\bar{P}_D(a)$
105	⊥		$(A_7 - G\sharp_{o7} - A)/A$	c)
109	M3'		$A_7 - Dm-$	repeat, aa) $\bar{P}_D(a)$
113	⊥		$Bb - A$	cb)
117	M3		$D - A/C\sharp - D/F\sharp$	A ₂ : aa): (Vi1+Va)/Vc $S(2p)$, M_{op} : Vi2
125	⋮		$A/C\sharp - F\sharp_7/C\sharp-$	c), (Vi1+Vi2)-(Va+Vc) imit, $P_B(\searrow)$
127	⋮		$G/B - E_7/B-$	
129	⊥		$A_7 - G\sharp_{o7} - A - D$	cad
133	M3'		$A_7 - D-$	B ₂ aa): Vi1+Vc $S(2p)$, var: Vi1, $\bar{P}_D(a)$
137	⊥		$(A_7 - G\sharp_{o7} - E_7 - A)/A$	c), M_{op} : Vi2, $\bar{P}_D(a)$
141	M3'		$A_7/C\sharp - Dm-$	repeat, aa): Vi2+Vc, M_{op} : Va
145	⊥		$Bb/D - Dm - A/C\sharp-$	cb)
149	M3		$D - A/C\sharp-$	A ₃ , aa'): Vi2+Vc, M_{op} : Va, Mc in Vi1
153	⋮		$D/F\sharp-$	a')
157	⋮		$G/B - E_7/B-$	c)
160	⊥		$A - G\sharp_{o7} - A_7 - D$	(164 m.)

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6.2.5 Key relationship overview

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6.2. STRING QUARTET NO. 14 IN D MINOR *DEATH AND THE MAIDEN*, D810

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6.3 Song cycle *Die Winterreise*, Op. 89, D911 (1827)

Source: [57]. Music for solo voice and piano.

Form: song cycle. It's all there in this song cycle with lyrics by Wilhelm Müller: depiction of natural scenes such as the flow of water, the wind and the tree, the mail delivery, human emotions such as hope, cheer, courage, melancholy and despair, and finally death. The 24 songs from this cycle are divided into two parts (*Erste Abtheilung* Nos. 1-12, and *Zweite Abtheilung* Nos. 13-24).

An overview of the formal analysis is shown in Fig. 6.4 to 6.6. The length in numbers of measures varies between 19 (Song 18) and 109 (Song 4). Only two songs are longer than 100 measures (Song 1 and 4), and there are four songs with less than 35 measures (Song 6, 18, 21 and 23). Fourteen of the songs are in a minor key. The template ternary song form applies to seven of the songs (Song 4, 5, 8, 17, 18, 19 and 23). Other ternary forms are in the Songs 1, 3, 7, 9, 16, 21 and 24, while a binary overall formal structure is found in Songs 2, 6, 10-15, 20 and 22. All songs have a brief piano introduction, which frequently presents the main melody first line. Most songs conclude with a phrase for solo piano.

This song cycle, the collection of 24 songs in *Die Winterreise*, might easily serve as source material for a course on tonal harmony. All the essentials from the theory of harmony are present here in miniature format: full, half, plagal and deceptive cadences; pedal point; chord inversion, augmented 6th chords; harmonic sequences, pivot pitch chord changes and modulations.

The song analyses are shown in the following subsections. Melodic phrases in the tables are labeled with subsequent letters from the alphabet, representing a new line in the poem lyrics, even when the melody is different. So we may find constructs such as M1(aab)-M2(cdcd) in the tables with the detailed analysis.

6.3.1 Song *Gute Nacht*

Form: AAA'. See the analysis in Table 6.11 and 6.12. This opening song from Part 1 (*Erste Abtheilung*) is relatively long, compared to the other songs in this cycle. The form is rather unique, with a threefold statement of a single A section. The structure is simple: there are four verses, the first three in the tonic minor key *Dm*, the third is a variation and the last verse is in the parallel major key *D*. The main theme has regular structure M1(aabb')+M2(cc'), i.e., (4 + 4 + 4 + 4) + (4 + 4) m. Note the descending melodic lines in M1a (on the lyrics '*Fremd bin ich eingezogen*', sadness, disappointment), and the ascending shape in M1b ('*Das Mädchen sprach von Liebe*', hope, expectation?).

6.3.2 Song *Die Wetterfahne*

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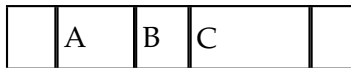
Song 1. *Gute Nacht*, Mässig, in gehender Bewegung: AAA ($Dm - D$, $\left[\frac{2}{4}\right]$, 105 m.)



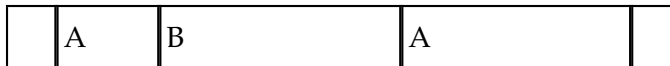
Song 2. *Die Wetterfahne*, Ziemlich geschwind, unruhig: ABAC (Am , $\left[\frac{6}{8}\right]$, 51 m.)



Song 3. *Gefror'ne Thränen*, Nicht zu langsam, unruhig: ABC ($Fm - Ab$, $\left[\frac{2}{2}\right]$, 56 m.)



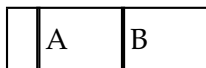
Song 4. *Erstarrung*, Ziemlich schnell: ABA (Cm , $\left[\frac{4}{4}\right]$, 109 m.)



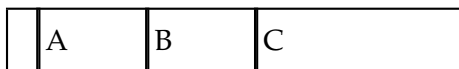
Song 5. *Der Lindenbaum*, Mässig: ABA ($E - Em$, $\left[\frac{3}{4}\right]$, 82 m.)



Song 6. *Wasserfluth*, Langsam: AB ($F\sharp m - A$, $\left[\frac{3}{4}\right]$, 32 m.)



Song 7. *Auf dem Flusse*, Langsam: ABC ($Em - E$, $\left[\frac{2}{4}\right]$, 74 m.)



Song 8. *Rückblick*, Nicht zu geschwind: ABA ($Gm - G$, $\left[\frac{3}{4}\right]$, 69 m.)

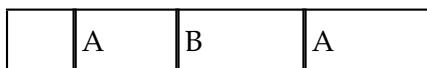
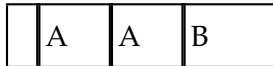
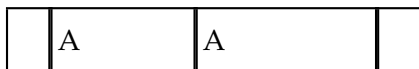


Figure 6.4: Schubert, *Die Winterreise*, Op. 89, D911

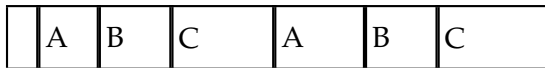
Song 9. *Irrlicht*, Langsam: AAB (Bm , $\left[\frac{3}{8}\right]$, 43 m.)



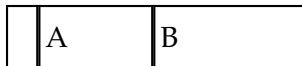
Song 10. *Rast*, Mässig: AA ($Cm - Eb$, $\left[\frac{2}{4}\right]$, 67 m.)



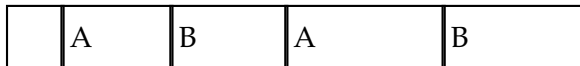
Song 11. *Frühlingstraum*, Etwas bewegt: ABCABC (A , $\left[\frac{6}{8}\right]$, 88 m.)



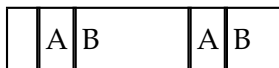
Song 12. *Einsamkeit*, Langsam: AB (Bm , $\left[\frac{3}{4}\right]$, 48 m.)



Song 13. *Die Post*, Etwas geschwind: ABAB (Eb , $\left[\frac{6}{8}\right]$, 94 m.)



Song 14. *Der greise Kopf*, Etwas langsam: ABAB (Cm , $\left[\frac{3}{4}\right]$, 44 m.)



Song 15. *Die Krähe*, Etwas langsam: ABAC (Cm , $\left[\frac{2}{2}\right]$, 43 m.)



Song 16. *Letzte Hoffnung*, Nicht zu geschwind: ABC ($Eb - Ebm$, $\left[\frac{3}{4}\right]$, 47 m.)

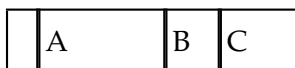
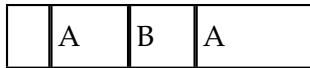


Figure 6.5: Schubert, *Die Winterreise*, Op. 89, D911 (cont'd)

Song 17. *Im Dorfe*, Etwas langsam: ABA ($D - G$, $\left[\frac{12}{8}\right]$, 49 m.)

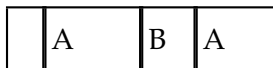


Song 18. *Der stürmische Morgen*, Ziemlich geschwind, doch kräftig:

ABA ($Dm - Bb$, $\left[\frac{4}{4}\right]$, 19 m.)



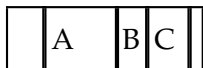
Song 19. *Täuschung*, Etwas geschwind: ABA ($A - E$, $\left[\frac{6}{8}\right]$, 43 m.)



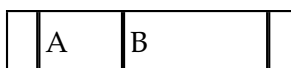
Song 20. *Der Wegweiser*, Mässig: ABAC ($Gm - G$, $\left[\frac{2}{4}\right]$, 83 m.)



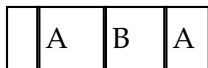
Song 21. *Das Wirthsaus*, Sehr langsam: ABC (F , $\left[\frac{4}{4}\right]$, 31 m.)



Song 22. *Muth*, Ziemlich geschwind, kräftig: AB ($Am - A$, $\left[\frac{2}{4}\right]$, 46 m.)



Song 23. *Die Nebensonnen*, Nicht zu langsam: ABA ($A - F\sharp m$, $\left[\frac{3}{4}\right]$, 32 m.)



Song 24. *Der Leiermann*, Etwas langsam: AAB (Am , $\left[\frac{3}{4}\right]$, 61 m.)



Figure 6.6: Schubert, *Die Winterreise*, Op. 89, D911 (cont'd)

Table 6.11: Schubert, *Die Winterreise* - 1. Gute Nacht

m.	M	R	H	Comment
			Mässig, in gehender Bewegung	(b) $\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
1		<i>Dm</i>	$Dm - C\sharp_{\circ 7}/D - Dm - Gm$	Introduction
5			$Dm/A - Gm_7/B\flat - Dm_4^6 - A-$	cad
7			<i>Dm</i>	A₁, minor
8	M1		$: Dm - E_{\emptyset 7}/D-$	a)
10	⋮		$E_{\emptyset 7}/D - Dm - Dm_4^6 - A_7 - Dm$	
12	⋮		$Dm - E_{\emptyset 7}/D-$	a)
14	⋮		$E_{\emptyset 7}/D - Dm - Dm_4^6 - A_7-$	
15	⋮		$Dm - C/E - C_7-$	to relative major
16	⋮	<i>F</i>	$F - Dm - G_7/D - C - F/A-$	b)
18	⋮		$C_7/G - F/A - C_7-$	
19	⋮		$F - E_{\circ 7}/F - F_7-$	
20	⋮	<i>B♭</i>	$B\flat - Gm - C_7/G - F - B\flat/D-$	b'), $B\flat = IV _F = \flat VI _{Dm}$
22	⊥		$F_7/C - B\flat/D - F - B\flat$	
24		<i>Dm</i>	$E_{\emptyset 7}/G - Dm/F-$	trans
26	M2		$E_{\emptyset 7}/G - Dm/F - F/A-$	c)
28	⋮		$Dm_4^6 - A_7 - Dm$	cad
30	⋮		$E_{\emptyset 7}/G - Dm/F - F/A-$	c')
32	⊥		$Dm_4^6 - A_7-$	cad, to minor
33			$Dm - C\sharp_{\circ 7}/D - Dm - Gm$	conclusion
37			$Dm/A - Gm_7/B\flat - Dm_4^6 - A_7 : $	cad
39			<i>Dm</i>	A₂, variation
40	M1'		$Dm - E_{\emptyset 7}/D-$	a')
42	⋮		$E_{\emptyset 7}/D - F/A - Dm_4^6 - A_7 - Dm$	
44	⋮		$Dm - E_{\emptyset 7}/D-$	a')
46	⋮		$E_{\emptyset 7}/D - F - Dm_4^6 - A_7-$	
47	⋮		$Dm - C/E - C_7-$	to relative major
48	⋮	<i>F</i>	$F - Dm - G_7/D - C - F/A-$	b)
50	⋮		$C_7/G - F/A - C-$	
51	⋮		$F - E_{\circ 7}/F - F_7-$	

Table 6.12: Schubert, *Die Winterreise* - 1. *Gute Nacht* (cont'd)

m.	M	R	H	Comment
52	∴	$B\flat$	$B\flat - Gm - C_7/G - F - B\flat/D-$	b')
54	⊥		$F_7/C - B\flat/D - F - B\flat$	
56		Dm	$E_{\flat 7}/G - Dm/F-$	trans
58	M2'		$E_{\flat 7}/G - Dm/F - F/A-$	c)
60	∴		$Dm_4^6 - A_7 - Dm$	cad
62	∴		$E_{\flat 7}/G - Dm/F - F/A-$	c')
64	⊥		$Dm_4^6 - A_7-$	cad
65		Dm	$Dm - C_{\sharp 7}^{\flat}/D - Dm - Gm$	conclusion
69			$Dm/A - Gm_7/B\flat - Dm_4^6 - A-$	cad
71		D	D	$A_3, (\sharp\sharp)$ major
72	M1'		$D - E_7/D-$	a')
74	∴		$D - D_4^6 - A_7 - D$	
76	∴		$D - E_7/D-$	a')
78	∴		$D - D_4^6 - A_7-$	
79	∴		$D - Em_7 - D_7/F_{\sharp}-$	to subdominant
80	∴	G	$G - Em - A_7/E - D - G/B-$	b)
82	∴		$D_7/A - G/B - D_7-$	
83	∴		$G - Em_7 - A_7/E-$	
84	∴	D	$D - Bm - E_7/B - A - D/F_{\sharp}-$	b'), $D = V _G = I$
86	⊥		$A_7/E - D/F_{\sharp} - A_7 - D$	
88			$E_7/D - D$	
90	M2'		$E_7/D - D - D_4^6 - A_7 - D$	c)
94	∴		$E_7/D - D - D_4^6 - A_7 - D$	c')
98	⊥		$Dm_4^6 - A-$	to tonic minor
99		Dm	$Dm/A - Dm - Gm/D-$	Coda
101			$Dm_4^6 - A_7 - Dm - A_7 - Dm$	cad (105 m.)

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6.3.3 Song *Gefror'ne Thränen*

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6.3.4 Song *Erstarrung*

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6.3.5 Song *Der Lindenbaum*

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6.3.6 Song *Wasserfluth*

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6.3.7 Song *Auf dem Flusse*

Form: ABC. See the analysis in Table 6.13. The melody structure in the **A** and **B** sections of this song is M1(aabaab')+M2(cc'dcc'd), (2 + 2 + 4 + 2 + 2 + 4) + (2 + 2 + 4 + 2 + 2 + 4) m. The melody M3 is special, since it is more storytelling, with irregular length phrases and it contains a reference to M1.

Harmonically, this is a very interesting song. The overall key scheme is $E_m - E - E_m$ (parallel major-minor), but in all theme consequent phrases there is something special happening. In the melody M1 in section **A** note the intermediate remote key $D\sharp m$; the opening lyrics in E_m are 'Der du so lustig' which is a contrast with 'wie still bist du geworden' at very soft *ppp* dynamics and in this remote key. The middle section **B** sidesteps to the supertonic degree minor key $F\sharp m$. And things get even more complex in the closing section where we have the key sequence $E_m - D\sharp m - G\sharp m - E_m - G - E_m - F\sharp m - E_m - Gm - E_m$ (note the intermediate cadences) with various triad types on the mediant degree from major ($g\sharp$) and minor $g!$ This, in combination with the busy 32th note patterns in the piano accompaniment, is depicting the desperate attraction of the river water surface, as expressed in the lyrics ('Mein Herz, in diesem Bache, . . ., Ob's unter seiner Rinde wohl auch so reizend schwillt?'). This is a spoiler, for the story will not end well.

6.3.8 Song *Rückblick*

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Table 6.13: Schubert, *Die Winterreise* - 7. *Auf dem Flusse*

m.	M	R	H	Comment
			Langsam	(#) $\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
1		<i>Em</i>	<i>Em - Em₇/D - C - Em/G-</i>	Intro , Pno onbeat and afterbeat accents
3			<i>F[#]₀₇/A - B - Em - B</i>	
5	M1		$\Re(Em - B)-$	A , aa)
9	⋮	<i>D[#]_m</i>	<i>D[#]_m/A[#] - G[#]_{m7} - A[#]₇ - D[#]_{m-}</i>	b)
13	⊥		<i>B₇ - Em⁶₄ - B-</i>	trans, Pno 16ths
14	M1		$\Re(Em - B)-$	a'a')
18	⋮		<i>D[#]_m/A[#] - G[#]_{m7} - A[#]₇ - D[#]_{m-}</i>	b')
22	⊥		<i>B₇ - Em⁶₄ - B-</i>	trans, Pno 16ths
23	M2	<i>E</i>	<i>E - F[#]₇⁹/A[#] - B - C[#]₇/G[#]-</i>	B (#####) c), Pno 16ths
25	⋮		<i>F[#]_m - B^{b9}₇ - E - A-</i>	c')
27	⋮		<i>E/G[#] - Bm/F[#] - C[#]/E[#] -^d</i>	d)
28	⋮		<i>D/F[#] - E₇/G[#] - A</i>	
29	⊥		<i>F[#]_{m7}/A - F[#]₇^{b9}/A[#] - B-</i>	
31	M2		<i>E - F[#]₇⁹/A[#] - B - C[#]₇/G[#]-</i>	c), 2nd statement
33	⋮	<i>F[#]_m</i>	<i>F[#]_m - B^{b9}₇ - E - A-</i>	c')
35	⋮		<i>E/G[#] - Bm/F[#] - C[#]/E[#] -^d</i>	d)
36	⋮		<i>D/F[#] - E₇/G[#] - A</i>	
37	⊥		<i>F[#]_{m7}/A - F[#]₇^{b9}/A[#] - B - B₇/A-</i>	
38			<i>Em/G - B₇/F[#] - B-</i>	
41	M3/1	<i>Em</i>	$\Re(Em - B)-$	C , (#) e) M1 in Pno LH
45	⋮		<i>D[#]_m/A[#] - G[#]_{m7} - A[#]₇₋</i>	
47	⊥		<i>D[#]_m - D[#]₇₋</i>	
48	M1''	<i>G[#]_m</i>	$\Re(G#m - D#7)-$	a''a''), Pno 32ths
52	⊥		<i>B₇ - B^{b9}₇/A - Em/G - Em⁶₄ - B₇₋</i>	b''), cad
54	M3'/1	<i>Em</i>	<i>Em - B - B₇/A - G - D</i>	trans, e), M1 in Pno LH
58	⋮		<i>F[#]_m⁶₄ - Bm₇ - C[#]₇ - F[#]_m - B^{b9}₇-</i>	
62	⋮		<i>Em - B - B₇/A - Gm - D^{b9}₇-</i>	f)
66	⋮		<i>B - B^{b9}₇/A - Em/G - B₇₋</i>	
68	⊥		<i>B^{b9}₇ - ... - Em</i>	climax
72			<i>Em</i>	Pno 8th accents (74 m.)

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6.3.9 Song *Irrlicht*

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6.3.10 Song *Rast*

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6.3.11 Song *Frühlingstraum*

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6.3.12 Song *Einsamkeit*

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6.3.13 Song *Die Post*

Form: ABAB. See the analysis in Table 6.14. This up-tempo song is the first in Part 2 (*Zweite Abtheilung*) of the cycle. In this binary structure (AB)-(AB) song the keys alternate between the tonic major $E\flat$ and the remarkable lowered 7th degree major key $D\flat$. Note the opening chord $E\flat m$ in the **B** section: this suggests a move towards the tonic minor, but turns out to be the supertonic degree chord in the new key.

The **A** section melody has structure M1(abc) (4 + 6 + 7 m.). Note the ascending leaps into an apex pitch climax on '*dass es so hoch aufspringt, mein Herz?*'. In the **B** section the melody slowly ascends to an apex pitch with climax at the end (m. 45-46, on '*mein Herz*'), with phrases of increasing length M2(def) (4 + 6 + 10 m.).

The piano accompaniment supports the *postal mood* with right hand horn signals ('*Trara, trara, die Post ist da!*'), dotted 8th-16ths and quarter note - 8th note gallop rhythms (stagecoach horses). These rhythms are pushing the emotional expectations of our hero, waiting eagerly for an e-mail from his adored maiden. There is tonic and dominant pedal point and the subtle use of the dominant chord with added (lowered) ninth ($B\flat_7^9$ and $B\flat_7^9$), hinting at the tonic minor key.

6.3.14 Song *Der greise Kopf*

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Table 6.14: Schubert, *Die Winterreise* - 13. *Die Post*

m.	M	R	H	Comment
			Etwas geschwind	(bbb) $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$
1		$E\flat$	$E\flat - \dots -$	Intro , Pno LH arp, RH signal cad
7			$\Re(B\flat_7 - E\flat)$	
9	M1		$\Re(B\flat - E\flat) - B\flat - E\flat -$	A ₁ , a), Pno dotted rhythm
13	:	$D\flat$	$Ab_7 - D\flat -$	b), climax
17	:		$F_7/C - F_7^{b5/b9}/C\flat -$	Pno trans, $P_B^i(\searrow)$
19	:		$(E\flat - \dots - C_7^{b9} - Fm - Ab)/B\flat -$	c), $\overline{P}_D(bb)$
23	\perp	$E\flat$	$B\flat_7 - E\flat$	cad, GP
27			$E\flat m$	B ₁ , Pno gallop rhythm
28	M2	$D\flat$	$E\flat m - \dots - Ab_7/C - D\flat$	d)
31	:		$D\flat - Ab_7^{b5/b9}/E\flat\flat - D\flat - G\flat$	e)
34	:		$\Re(A\flat_7^{b9} \overset{d}{-} G\flat)/G\flat - B\flat_7 -$	f)
38	:	$E\flat$	$B\flat_7^{b9} - E\flat - \dots -$	$\overline{P}_D(bb)$
42	\perp		$B\flat_7^9 - E\flat_4^6 - F_7 - B\flat -$	climax
46		$E\flat$	$E\flat - \dots -$	trans Pno LH arp, RH signal cad
52			$\Re(B\flat_7 - E\flat)$	
54	M1		$\Re(B\flat - E\flat) - B\flat - E\flat -$	A ₂ , a), Pno dotted rhythm
58	:	$D\flat$	$Ab_7 - D\flat -$	b), climax
62	:		$F_7/C - F_7^{b5/b9}/C\flat -$	Pno trans, $P_B^i(\searrow)$
64	:		$(E\flat - \dots - C_7^{b9} - Fm - Ab)/B\flat -$	c), $\overline{P}_D(bb)$
68	\perp	$E\flat$	$B\flat_7 - E\flat$	cad, GP
72			$E\flat m$	B ₂ , Pno gallop rhythm
73	M2	$D\flat$	$E\flat m - \dots - Ab_7/C - D\flat$	d)
76	:		$D\flat - Ab_7^{b5/b9}/E\flat\flat - D\flat - G\flat$	e)
79	:		$\Re(A\flat_7^{b9} \overset{d}{-} G\flat)/G\flat - B\flat_7 -$	g)
83	:	$E\flat$	$B\flat_7^{b9} - E\flat - \dots -$	f), $\overline{P}_D(bb)$
87	\perp		$B\flat_7^9 - E\flat_4^6 - F_7 - B\flat -$	climax
91			$E\flat$	(94 m.)

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6.3.15 Song *Die Krähe*

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6.3.16 Song *Letzte Hoffnung*

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6.3.17 Song *Im Dorfe*

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6.3.18 Song *Der stürmische Morgen*

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Table 6.15: Schubert, *Die Winterreise* - 19. *Täuschung*

m.	M	R	H	Comment
			Etwas geschwind	(###) $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$
1		A	$A - C\sharp_7/G\sharp_-$	Intro , Pno LH arp, $P_L^i(\nearrow)$, $\Sigma(\text{cm} <)$
4			$F\sharp_m - E_7 - A$	cad
6	M1		$A - E_7/G\sharp_- - C\sharp_7-$	A ₁ , a)
10	:		$F\sharp_m - A_4^6 - E_7 - A - E_7 - A$	b), cad
14	:		$A - E_7 - C\sharp_7-$	a)
18	⊥		$F\sharp_m - A_4^6 - E_7 - A$	b')
22	M2	E	$Am - E-$	B , c), plagal cad
26	:		$F\sharp_7 - B_7 - E$	
28	⊥		$(F\sharp_m_7 - D\sharp_{no1}^{b9} - E - E^+)/E-$	d), $P_L^i(\nearrow)$, $\bar{P}_D(e)$
31	M1	A	$A - E_7 - C\sharp_7-$	A ₂ , a)
35	:		$F\sharp_m - A_4^6 - E_7 - A - C\sharp_7-$	b), cad
38	⊥		$F\sharp_m - A_4^6 - E_7 - A$	b''), cad (43 m.)

6.3.19 Song *Täuschung*

Form: ABA, ternary song. See the analysis in Table 6.15. The outer **A** sections are in the tonic major key *A*, expressing a gentle melody (*‘Ein Licht tanzt freundlich vor mir her’*, we save the deception for later). The melody has regular structure M1(abab') (4 + 4 + 4 + 4 m.). In the accompaniment there are arpeggio chords in the piano left hand, with either dominant pedal point or chromatic steps in the other hand. The middle section **B** seems to open in the tonic parallel minor key *Am* but this ambiguous chord turns out to be the minor subdominant degree chord. This yields a plagal cadence in *E(m)*, the true key of this contrasting section. Melody M2 is dominated by chromatic stepwise motion; the phrasing is M2(cd) (6 + 4 m.). The return of the melody M1 in the closing **A**₂ section has a little deceiving twist: there is cutting out of a measure at the lyrics *‘Nur Täuschung ist für mich Gewinn!’*, and replacing it with an altered version of M1b as a closing cadence.

6.3.20 Song *Der Wegweiser*

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6.3.21 Song *Das Wirthshaus*

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6.3.22 Song *Muth*

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6.3.23 Song *Die Nebensonnen*

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Table 6.16: Schubert, *Die Winterreise* - 24. *Der Leiermann*

m.	M	R	H	Comment
			Etwas langsam	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1		<i>Am</i>	Am_{no3}	Intro , $\bar{P}(a-e)$
3	M0		$Am - E - Am - \dots - \Re(E_7 - Am)$	
9	M1		$Am - \dots - E-$	A ₁ , a)
13	⋮		$Am - \dots - E-$	a)
17	⋮		$\Re(Am - E)-$	b)
21	⊥		$\Re(Am - E)-$	b)
25	M2		$Am - \dots -$	c)
27	M0		$Am - \Re(E_7 - Am)$	tr Pno
31	M1		$Am - \dots - E-$	A ₂ , a)
35	⋮		$Am - \dots - E-$	a)
39	⋮		$\Re(Am - E)-$	b)
43	⊥		$\Re(Am - E)-$	b)
47	M2		$Am - \dots -$	c)
49	M0		$Am - \Re(E_7 - Am)$	tr Pno
53	M3		$\Re(E_7 - Am)$	B , d)
56	⊥		$\Re(E_7 - Am)$	
58	M0		$Am - \Re(E - Am)$	Pno (61 m.)

6.3.24 Song *Der Leiermann*

Form: AAB. See the analysis in Table 6.16. Finally, here is the drone of death in ‘*Mr. Hurdy-Gurdy*’ (‘*Der Leiermann*’). The drone is provided by a continuous tonic-dominant $\bar{P}(a-e)$ pedal point in the piano left hand. The right hand plays the hurdy-gurdy melodic phrases. The **A** section melody has structure M1(aabb)+M2(c) (2+2+2+2+2 m.). It concludes in the **B** section with M3(de) (2+2 m.) when the singer addresses ‘*The Reaper*’ (‘*Wunderlicher Alter*’) with the apex on the last line (m. 56-57, on ‘*Willst zu meinen Liedern deine Leier drehn?*’). Not the kind of song to bring the crowd to the dancefloor, but a perfectly effective and melancholic mood closing of this wonderful song cycle.

6.4 Symphony No. 9 *Große*, D944 (1828)

Source: [59]. Schubert's last symphony, the *Große* (‘*Great Symphony*’), has huge proportions. An overview of the formal analysis is shown in Fig. 6.7. The sonata form first movement has a relatively short development section. The global structure of the Andante movement is binary, with many shorter subsections. The third movement has the familiar ternary form for both the Scherzo and the Trio. The closing section is more than 1000 measures long; it

contains a long recapitulation and second development section.

In this symphony there is the frequent occurrence of a Schubert trademark: the chord changes with the root moving by a third, and a pivot pitch as an interface between the source and destination chord. This is applied to either brief sidesteps to third-related keys or as part of a modulation in a longer development section. These will be marked in the analysis tables and will be notated as $R_{\pm 3}^{\text{div}n}$, where the root moves a third down (R_3) or up (R_{-3}), and the chordal function $n = \{1, 3, 5\}$ (root, third, fifth) is the pivot pitch between the two chords (see the elucidation of the first occurrence in Mvt. 1 in Section 6.4.1).

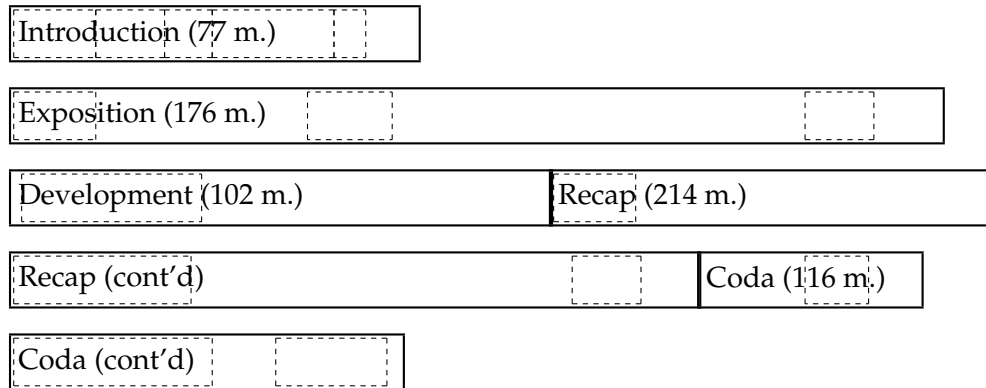
6.4.1 Mvt. 1 Andante - Allegro, ma non troppo

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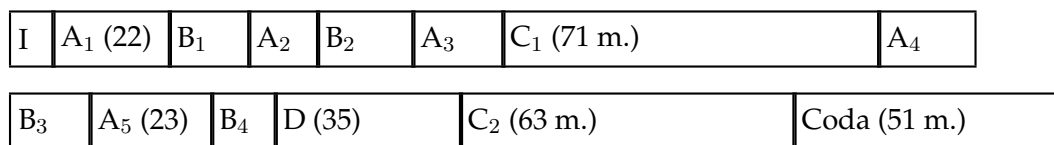
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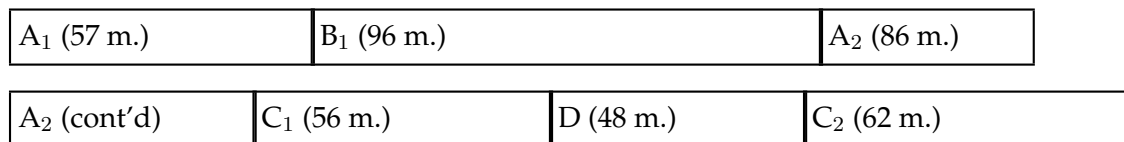
Mvt. 1 Andante - Allegro, ma non troppo: sonata form ($C, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 685 m.)



Mvt. 2 Andante con moto: ABAB-Coda, rondo form ($Am, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 380 m.)



Mvt. 3 Scherzo, Allegro vivace: scherzo and trio form ($C, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 404 m.)



Mvt. 4 Allegro vivace: sonata form ($C, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 1157 m.)

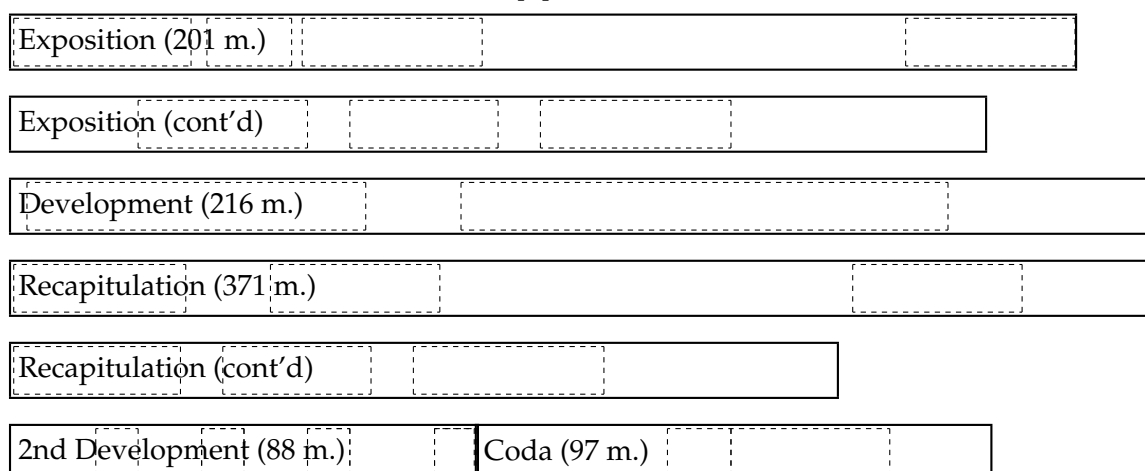


Figure 6.7: Schubert, Symphony No. 9 *Große*, D759

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6.4.2 Mvt. 2 Andante con moto

Form: ABAB' Coda. See Table 6.17 to 6.23 for the analysis. At a lower level the subdivision of this movement is $(A_1B_1A_2B_2A_3)-C_1-(A_4B_3A_5B_4)-D-C_2$ -Coda. The grouping of the subsections between brackets justifies the overall ABAB form classification. The frequent return of the **A** section melodic material such as the M1.1 phrases, also in the coda, brings a rondo flavour to this movement. The second block **ABAB** may also be considered a variation on the first. The development character of some sections, such as **D-C₂**, hints lightly at a sonata form. This movement therefore is a versatile vehicle for musical creativity.

The **Introduction** starts with strings only, playing staccato 8th notes, suggesting a march rhythm. We find the nucleus M0 of this movement in m. 4, where the lower strings play a stepwise motif descending from the dominant pitch $e - (c - b - c - d)$ (the key is *Am*), with quarter-note and staccato dotted 16th note rhythm: $\frac{1}{4} + \frac{1}{16}d + \frac{1}{32} + \frac{1}{16}d + \frac{1}{32}$. Repeated and frequently accented quarter and 8th notes (on dominant pitches) and the dotted note turn in this motif show up in many of the themes and transitions.

In section **A₁** (m. 8 ff.) the main theme consists of two parts M1=M1.1+M1.2. These have structure M1.1(abcab')+M1.2(aba'b'c), with $(3 + 4 + 2 + 3 + 4) + (1 + 1 + 2 + 1 + 1)$ measures. In M1.1 for solo oboe (later doubled with clarinet) all phrases can be traced back to the nucleus motif M0. Phrase M1.1a starts with M0 and concludes with repeated accented quarter notes on the dominant pitch e . The central measure contains a new element: the arpeggio $e - a - c = Am$. Phrase M1.1b is based on the M0 dotted note rhythm, M1.1c is another set of repeated accented dominant pitches over a harmonic cadence. The same holds for M1.2c, but its a- and b-phrase have a more lyrical character (legato). In the string section background of M1.2 (m. 22 ff.) there are various new elements: note the change from minor to major, an aspect that will return frequently. There is a tonic-dominant pedal point $\bar{P}(a-e)$ (lower strings vs. first violins). And, finally the celli and contrabasses play an afterbeat pattern with sets of 32th notes, adding a 'fanfare' flavour to this march.¹

The main theme M2 in section **B₁** (m. 30 ff.) can also be traced back to the M0 nucleus and elements of M1.1. It has structure M2(abab+a'b'a'b''c) ($[2 + 2 + 2 + 2] + [1 + 1 + 1 + 2 + 2]$ m.). Phrase M2a opens in *ff* strings with repeated accented 8th notes on the dominant pitch b in the current key $E(m)$; it is a rhythmic diminution of M1.c. The second measure is the dotted rhythm turn M0, so M2a=M1.1a'. M2b is for the woodwinds and horns, playing a melodic inversion of M0, in regular legato 16th notes. In the background the strings are playing afterbeat 32th note Mf patterns in imitation. On M2a' horns, clarinets and bassoons reduce the phrase to the second measure of M2a. M2b' also has become a single measure phrase, but M2b'' repeats the dotted rhythm turn M2b''=M2b'+M0+M0. And the section concludes with M2c=M1.1c, a set of repeated quarter notes on the dominant. Harmonically, at the microscopic level, there is the key sequence $E - Am - (C) - A - (Dm) - F$, which again opposes minor-major $Am - A$ and includes a pivot point key change $R_3^{piv1} = (A \rightarrow F)$.

Section **A₂** (m. 45) is an abbreviated form of **A₁**, repeating the elements from m. 17 ff. The main theme M1.1 is now played in two-part consonant parallels $S(2p)$ by clarinets and bassoons. Section **B₂** (m. 58 ff.) is a variation on **B₁**. Melodically, a variation phrase M2d is inserted, as an imitation of the turn motif M0 between strings and woodwinds. Harmonically, the major-minor ambiguity is now between $E - Em$ by alternating strings and woodwinds.

Section **C₁** (m. 93 ff.) puts an end to the march character. A gentler and more lyrical

¹This pattern has been labeled Mf (fanfare motif), because the idea returns in the second half of the movement, where similar 'fanfare' patterns are played by the brass.

Table 6.17: Schubert, Symphony No. 9 *GroÙe*, Mvt. 2 Andante con moto

m	M	R	H	Comment
			Andante con moto	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ Introduction
1		<i>Am</i>	<i>Am</i> – <i>E</i> – <i>Am/C</i> –	Str 8ths ‘ <i>March</i> ’, $\overline{P}_D(e)$
4	M0		<i>E</i> – <i>Am/C</i> – <i>E</i> – <i>Am</i> –	Vc+Cb
6			<i>E</i> – <i>B</i> ₀₇ / <i>D</i> – <i>Am/C</i> – <i>E</i> – <i>Am</i>	
8	M1.1		<i>Am</i> – <i>B</i> ₀₇ – <i>Am</i> – <i>G</i> ₇ – <i>C</i> –	A ₁ , a): Ob
11	∴		<i>E</i> ₇ ^{b9} – <i>Am</i> –	b)
13	∴		<i>B</i> ₀₇ / <i>D</i> – <i>B</i> ₇ / <i>D</i> _♯ –	<i>P</i> _B ⁱ (↗)
14	∴		<i>E</i> _{7sus4} – <i>B</i> ₇ ^{b5/b9} / <i>F</i> –	
15	∴		<i>E</i> – <i>Am</i> – <i>E</i> ₇ –	c), Bsn+Hns, $\overline{P}_D(e)$
17	∴		<i>Am</i> – <i>B</i> ₀₇ – <i>Am</i> – <i>G</i> ₇ – <i>C</i>	a): Ob+Cl unisono
20	∴		<i>G</i> ₇ / <i>B</i> – <i>C</i> –	b’)
22	⊥		<i>Am</i> – <i>B</i> ₀₇ / <i>D</i> – <i>Am</i> ₄ ⁶ – <i>E</i> ₇ –	cad
24	M1.2/f	<i>A</i>	$\Re(A - E_7)/A$ –	ab): Ob, $\overline{P}(a-e)$
26	∴		$\Re(A - E_7)/A$ –	a’b’): Ob+Cl, Mf: LoStr 32ths
29	⊥		<i>A</i>	c)
30	M2	<i>E</i>	<i>E</i> – <i>B</i> ₇ – <i>E</i> – <i>E</i> ₇ –	[A] B ₁ , a): Str, climax
32	∴	<i>Am</i>	<i>Am</i> – <i>G</i> ₇ – <i>C</i>	b): WW+Hns, Str: Mf, minor
34	∴	<i>A</i>	<i>A</i> – <i>E</i> ₇ – <i>A</i> – <i>A</i> ₇ –	a): Str, major
36	∴		<i>Dm</i> – <i>C</i> ₇ – <i>F</i>	b): WW+Hns, <i>R</i> ₃ ^{piv1}
38	∴	<i>Am</i>	<i>Dm</i> – <i>Am</i> – <i>Am</i> ₇	a’b’): (Hns+LoWW)-WW, $\Sigma(cm<)$
40	∴		<i>Dm</i> – <i>Am</i> – ... –	a’b’’) tutti M0 unis repeats
43	⊥		<i>E</i> _{no3} –	[B] c), trans
45	M1.1		<i>Am</i> – <i>B</i> ₀₇ – <i>Am</i> – <i>G</i> ₇ – <i>C</i>	A ₂ , a): Cl+Bsn <i>S</i> (2 <i>p</i>) (m 17)
48	∴	<i>C</i>	<i>G</i> ₇ ⁹ – <i>C</i> –	b’)
50	⊥	<i>Am</i>	<i>Am</i> – <i>B</i> ₀₇ / <i>D</i> – <i>Am</i> ₄ ⁶ – <i>E</i> ₇ –	tutti cad
52	M1.2/f	<i>A</i>	$\Re(A - E_7)/A$ –	ab): Cl, $\overline{P}(a-e)$ (m 24)
54	∴		$\Re(A - E_7)/A$ –	a’b’): Ob+Cl, Mf: LoStr 32ths
57	⊥		<i>A</i>	c)

Table 6.18: Schubert, Symphony No. 9 *GroÙe*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
58	M2	<i>E</i>	<i>E</i> – <i>B</i> ₇ – <i>E</i> –	[C] B ₂ , a): Str, climax, major
60	∴	<i>Em</i>	<i>Em</i> – <i>B</i> ₇ – <i>Em</i> –	a): WW, minor
62	∴	<i>E</i>	<i>E</i> – <i>B</i> ₇ – <i>E</i> –	a): Str, major
64	∴		<i>Am</i> – <i>G</i> ₇ – <i>C</i> – <i>B</i> ₇ –	d): Str-WW imitation
66	∴	<i>Em</i>	<i>Em</i> – <i>D</i> – <i>G</i> – <i>F</i> [♯] –	Σ(cm<)
67	∴		<i>B</i> ₇ ^d – <i>Am</i> –	tutti climax
69	∴	<i>Am</i>	<i>Dm</i> – <i>Am</i> – <i>Am</i> ₇ / <i>G</i> –	a'b'): (Hns+LoWW)-WW, Σ(cm<)
71	∴		<i>F</i> – <i>C</i> – . . . –	a'b'') M0' unisono repeats
74	⊥		<i>C</i> _{no3} – <i>E</i> ₇ –	[D] c), trans
76	M1.1		<i>Am</i> – <i>B</i> ₀₇ – <i>Am</i> – <i>G</i> ₇ – <i>C</i>	A ₃ , a): Ob+Bsn <i>S</i> (2 <i>p</i>) (m 45)
79	∴	<i>C</i>	<i>G</i> ₇ ⁹ – <i>C</i> –	b')
81	⊥	<i>Am</i>	<i>Am</i> – <i>B</i> ₀₇ / <i>D</i> – <i>Am</i> ₄ ⁶ – <i>E</i> ₇ –	tutti cad
83	M1.2/f	<i>A</i>	$\Re(A - E_7)/A-$	ab): Cl, $\bar{P}(a-e)$ (m 24)
85	∴		$\Re(A - E_7)/A-$	a'b'): Ob+Cl, Mf: LoStr 32ths
88	⊥	<i>A</i>	<i>A</i>	c)
89			<i>A</i> _{no3} – <i>A</i> _{7no3} / <i>G</i> – <i>F</i>	trans, Bsn+Hns+LoStr, <i>R</i> ₃ ^{piv1}
93	M3	<i>F</i>	<i>F</i> – <i>C</i> / <i>E</i> – <i>Dm</i> – <i>Am</i> // <i>C</i> –	C ₁ , a): Bsn+Vi2+Cb <i>S</i> (2 <i>p</i>)
95	∴		<i>E</i> ₀₇ / <i>G</i> – <i>F</i> / <i>A</i> – <i>Dm</i> –	b)
96	∴		<i>Gm</i> ₇ / <i>B</i> _b – <i>C</i> ₇ –	
97	∴/c		<i>F</i> – <i>A</i> ₀₇ / <i>E</i> _b – <i>D</i> ₇ – <i>D</i> ₇ ^{b9} / <i>C</i> –	a), Mc: Cl+Vi1
99	∴/∴		<i>Gm</i> / <i>B</i> _b – <i>E</i> _b – <i>A</i> ₀₇ / <i>C</i> – <i>D</i> ₇ –	b')
100	∴/∴		<i>Gm</i> – <i>G</i> ₀₇ / <i>F</i> – <i>C</i> ₇ / <i>E</i> –	
101	∴/∴		<i>F</i> – <i>C</i> / <i>E</i> ^d – <i>Dm</i> – <i>F</i> ₀₇ [♯] / <i>A</i> –	a'), Mc: HiWW+Vi
103	∴/∴		<i>Gm</i> / <i>B</i> _b – <i>F</i> / <i>A</i> – <i>C</i> ^d	b')
104	⊥/⊥		<i>Dm</i> – <i>Am</i>	
105	(M3)		<i>B</i> _b – <i>F</i> –	WW+Tbn
106	∴		<i>B</i> ₀₇ – <i>C</i> / <i>E</i> – <i>F</i> – <i>Gm</i> / <i>B</i> _b –	
107	⊥		<i>F</i> ₄ ⁶ – <i>C</i> ^d	cad
108			<i>Dm</i> – <i>Am</i>	Str repeat

mood sets in with melody M3 (ababa'b') (2 + 2 + 2 + 2 + 2 + 2 m.), played in a two-part $S(2p)$ setting for 2nd violin, bassoon and contrabass. With the second M3a-phrase there is a countermelody Mc (first in clarinet and first violin, later extended to all woodwinds and violins), and the setting becomes a counterpoint-chorale flavour. Note that this countermelody contains rhythmically modified inverted turns I(M0'). There are two statements of the melody. The transitions also quote from this melody, while juxtaposing orchestral groups. Just before the retransition (m. 132 ff.) the juxtaposition turns into a *call-and-response* setting. The accented quarter notes already suggest the reappearance of M1.1c, and bring back the familiar transition rhythm.

Sections A_4 to B_4 (m. 160-231) are the repeats of the corresponding opening sections (m. 8-75). The extra element is the addition of the 'fanfare' patterns as a countermotif; this is moving through the brass parts (trumpet-horn) and transferred to the first violins. There are also some instrumentation changes. Section D (m. 232 ff.) is an extended climax, with a mix of development and transition characteristics. The repeated note M2c and dotted turn pattern M2a are set in imitation between upper and lower string groups, supported by woodwind and trombone accented quarter notes (M1.1c) and the brass fanfare motifs. After a general pause the strings change to pizzicato (m. 251) and celli and oboe play a variation on the main theme M1.1''. Harmonically this involves cadences on the Neapolitan chord $Bb = bII$, plus the minor-major alternation $Am - A$.

Section C_2 brings back the melody M3 in the tonic parallel major key A . Its phrases are moving through the woodwinds and quoting from the countermelody theme in m. 101 ff., while 2nd violins and violas are playing a countertheme Mc in continuous 16th note legato patterns. This gives a flowing character to the section. There is a long transition in m. 300 ff., with the accented quarter note patterns in woodwinds and brass, and occasional snippets from M3. The strings carry on the 16th note groove, with stepwise runs in contrary motion and imitation, then changing to pizzicato as the mood calms down to the coda.

The **Coda** presents another major-minor opposition and wraps up the main theme material M1.1a and M1.1.b in woodwinds and arco strings. The clarinet phrase (m 338 ff.) contains the $d = \sharp 9 = b3$ pitch over a B_7 chord, turning this into an early example of a $B_7^{\sharp 9}$ 'jazz chord'.² The final measures (m. 348 ff.) are suggesting an undecidedness between the tonic minor and relative major key $Am - C$. Melodically they are like walking a path in reverse time, with brief phrases from the main themes M1.1 and M1.2 and then returning to the introduction (strings in 8ths, a statement of the M0 dotted rhythm motif) before closing.

6.4.3 Mvt. 3 Scherzo. Allegro vivace

This section is included in the full version of the book.

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²Obviously the occurrence of the $B_7^{\sharp 9}$ here is not a static chord voicing as in jazz music. The total harmony is the result of melodic voice leading in the local minor key Em ; the string section harmony contains the raised 7th degree $d\sharp$ in an ascending pattern, while the solo clarinet is playing the melodic minor descending riff $b - d - c - b = 5 - b7 - b6 - 5$.

Table 6.19: Schubert, Symphony No. 9 *Große*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
109	(M3)		$B\flat - F -$	trans, WW+Tbn
110	:		$B_o/D - Em - Dm -$	
111	\perp		$Gm_7/B\flat - C_7 -$	cad
112	M3		$F - C/E - Dm - Am//C -$	a): Bsn+Vi2+Cb $S(2p)$ (m 93)
114	:		$E_{\flat 7}/G - F/A - Dm -$	b)
115	:		$Gm_7/B\flat - C_7 -$	
116	:/c		$F - A_{\flat 7}/E\flat - D_7 -$	a), Mc: Vi1
118	:/:		$E\flat - A_o/C - Dm - Gm -$	b')
119	:/:		$Cm_7/B\flat - F_7 -$	
120	:/:	$B\flat$	$B\flat - F/A - Gm - B_{\flat 7}/D -$	a'): Tbn, Mc: WW
122	\perp/\perp		$Cm/E\flat - A_o/C - Gm/D - Dm/F -$	b')
123	(M3)	Gm	$Gm - F_{\sharp o 7}/A -$	ab): Str
124	:		$Gm - E_o/G - F/A - C -$	
125	\perp		$Dm - G_{\sharp o 7} - Am$	Seq($2 \times 4m; R_{-5}$)
126			$B\flat - F -$	WW+Hn+Tbn, plagal cad
127			$G_{\sharp o 7}/D - B_7/D_{\sharp} - Am/E - Dm/F -$	Str
128		Am	$Am_4^6 - E -$	cad, tutti
129			$Am - D_{\sharp o 7} - Em$	Str
130			$F - C$	WW+Hn+Tbn, plagal cad
131			$F_{\sharp o 7}/A - Gm - E_7^{b5}/B\flat -$	Str
132			$Dm/A - A - Dm - G_{\sharp o 7} - Am$	[E] retrans, tutti climax
134			$B\flat - F - Gm - C_{\sharp o 7} - Dm$	
136			$Gm - C_{\sharp o 7} - Dm$	
137	(M3')	Dm	$A_7/C_{\sharp} - Dm$	b'): Cl+Bsn, Vi sync, $\bar{P}_D(a)$
139	:		$A_7/C_{\sharp} - Dm - Gm - Dm$	Ob
141	:		$A - F/A - F_{\sharp o 7}/A -$	b'): WW+Str
142	\perp		$Gm/B\flat - F/A - C_7 \overset{d}{-}$	
143	(M3')		$B_o/D - C_7 \overset{d}{-} Dm$	b'): Str
144	\perp		$Gm_7/B\flat - C_7 -$	
145	(M3)		$F - C/E - Dm - Am/C -$	a): Tbn-WW
147	\perp		$B\flat - Fm/Ab -$	a): Str
148			$G_7 - C_7 - A_7^{b9}/C_{\sharp} - \dots \overset{d}{-}$	Str, Hns $\bar{P}(g)$, $P_B(\nearrow)$
157			$B\flat/D - Am_4^6 - E_7 -$	N^6 , cad

Table 6.20: Schubert, Symphony No. 9 *GroÙe*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
160	M1.1/f	<i>Am</i>	<i>Am - G₇ - C-</i>	A₄ , a): Ob, Mf: Tpt-Hn (m 8)
163	∴ / ∴		<i>G₇[#] - Am-</i>	b), Mf: Vi1
165	∴ / ∴		<i>B₀₇/D - B₇/D₇[#]-</i>	<i>P_Bⁱ</i> (↗)
166	∴ / ∴		<i>E_{7sus4} - B₇^{b5/b9}/F-</i>	
167	∴ / ∴		<i>E</i>	c), Mf: Hn, $\bar{P}_D(e)$
169	∴ / ∴		<i>Am - B₀₇-</i>	a): Cl <i>S</i> (2 <i>p</i>), Mf: Tpt (m 45)
170	∴ / ∴		<i>Am - G₇ - C</i>	Mf: Hn
172	∴ / ∴		<i>G₇⁹ - C-</i>	b'): Ob+Cl, Mf: Vi1
174	∴ / ∴		<i>Am - B₀₇/D-</i>	
175	⊥ / ⊥		<i>Am₄⁶ - E_{7sus4}^{b9} - E₇-</i>	tutti cad
176	M1.2/f	<i>A</i>	$\Re(A - E_7)/A-$	ab): Cl, $\bar{P}(a-e)$, Mf: Hn+Tpt
178	∴ / ∴		$\Re(A - E_7)/A-$	a'b'): Ob+Cl, Mf: LoStr 32ths
181	⊥ / ⊥		<i>A</i>	c)
182	M2/f	<i>E</i>	<i>E - B₇ - E - E₇-</i>	[F] B_{3,a} +Mf: Str, climax (m 32)
184	∴ / ∴	<i>Am</i>	<i>Am - G₇ - C</i>	b): WW, Mf: Tpt-Hns-Strs, minor
186	∴ / ∴	<i>A</i>	<i>A - E₇ - A - A₇-</i>	a)+Mf: Str, major
188	∴ / ∴		<i>Dm - C₇ - F</i>	b): WW, Mf: Tpt-Hns-Str+Hns, $R_3^{\text{div}1}$
190	∴ / ∴	<i>Am</i>	<i>Dm - Am - Am₇</i>	a'b'): (Hns+LoWW)-WW, $\Sigma(\text{cm} <)$
192	∴ / ∴		<i>Dm - Am - ... -</i>	a'b'') tutti M0 unisono repeats
195	⊥ / ⊥		<i>E_{no3}-</i>	[G] c), trans
197	M1.1/f		<i>Am - G₇ - C</i>	A₅ , a): Ob+Bsn <i>S</i> (2 <i>p</i>), Mf: Brs (m 45)
200	∴ / ∴	<i>C</i>	<i>G₇⁹ - C-</i>	b')
202	∴ / ∴	<i>Am</i>	<i>Am - B₀₇/D-</i>	
203	⊥ / ⊥		<i>Am₄⁶ - E₇-</i>	tutti cad
204	M1.2/f	<i>A</i>	$\Re(A - E_7)/A-$	ab): Cl, Mf: Hn+Tpt, $\bar{P}(a-e)$
206	∴ / ∴		$\Re(A - E_7)/A-$	a'b'): Ob+Cl, Mf: LoStr 32ths
209	⊥ / ⊥		<i>A</i>	c)

Table 6.21: Schubert, Symphony No. 9 *Große*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
210	M2/f	<i>E</i>	<i>E – B₇ – E–</i>	B₄ , a)+Mf: Str, climax, major (m 58)
212	∴	<i>Em</i>	<i>Em – B₇ – Em–</i>	a): WW, minor
214	∴/f	<i>E</i>	<i>E – B₇ – E–</i>	a+Mf): Str, major
216	∴		<i>Am – G₇ – C – B₇–</i>	d): Str-WW imitation
218	∴	<i>Em</i>	<i>Em – D – G – F₇–</i>	Σ(cm<)
219	∴		<i>B₇^d – Am–</i>	tutti climax
221	∴	<i>Am</i>	<i>Dm – Am–</i>	a'b'): (Hns+LoWW)-WW, Σ(cm<)
223	∴		<i>Am – Em – ... –</i>	[H] a'b'') M0' tutti unis repeats
226	⊥		$\Re(B_{no3} – F_{7}^{b5}/C) – B$	c), tutti climax, trans
232	(M2)/f		<i>G₇– ... –</i>	D , ca): (WW+Tbn)-Str, Mf: Tpt-Hn,
238	∴ / ∴		<i>G₇ – ... –</i>	HiStr-LoStr imitation, Σ(cm<)
242	∴ / ∴		<i>G₇^{b9} – ... –</i>	
246	⊥ / ⊥		<i>G₇– / F – C₇– / F–</i>	cresc
248			<i>D₇–</i>	[I] tutti climax, HiStr tremolo, GP
251			<i>F₇/E_b–</i>	Str pizz, V/N ⁶
253	M1.1''		$\Re(F_7/E_b – B_b/D)–$	Vc, N ⁶
257	∴		<i>E₇/D – Am/C – B_b/D–</i>	Ob/Vc
259	⊥		<i>Am₄⁶ – E₇–</i>	cad, minor
260	M1.1''	<i>B_b</i>	$\Re(F_7/E_b – B_b/D)–$	repeat, Vc, N ⁶
264	∴		<i>E₇/D – A/C₇– – Bm/D–</i>	Ob/Vc, major
266	⊥		<i>A₄⁶ – E₇–</i>	cad
267	M3/c	<i>A</i>	<i>A – E₇/G₇–</i>	C₂ (###) a): Fl+Cl, Str arco Σ(cm<),
268	∴ / ∴		<i>F₇– / E – C₇– / E–</i>	Mc: Vi2+Va 16ths
269	∴ / ∴		<i>D – E₇/B – A/C₇– – F₇–</i>	b)
270	⊥ / ∴		<i>D – E₇–</i>	

Table 6.22: Schubert, Symphony No. 9 *GroÙe*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
271	M3' / :		$A - E_7/G\sharp - A_7/G-$	Cl+Bsn, Str $\Sigma(\text{cm} <)$
272	: / :		$F\sharp_7 - F\sharp_7/E-$	
273	: / :		$Bm/D - G - C\sharp_{\emptyset 7}/E - F\sharp_7-$	
274	: / :		$B_{\emptyset 7}/A - E_7/G\sharp-$	
275	: / :		$A - E/G\sharp - F\sharp m - A\sharp_{\emptyset 7}/C\sharp-$	WW, Str $\Sigma(\text{cm} <)$ (m 101)
277	: / :		$Bm - A/C\sharp - E \overset{d}{-}$	
278	: / :		$F\sharp m - C\sharp m - D - A-$	
280	: / :		$B_7/F\sharp - E/G\sharp - C\sharp/E\sharp - F\sharp m_7-$	
281	: / :		$A_4^6 - E_7 \overset{d}{-}$	cad
282	: / :		$F\sharp m - C\sharp m - D - A-$	repeat, Mc: Vc
284	: / :		$B_7/F\sharp - E/G\sharp - C\sharp/E\sharp - F\sharp m_7-$	
285	\perp / \perp		$Bm_7/D - E_7-$	cad
286	M3/c		$A - E_7/G\sharp-$	a): Fl+Cl, Str $\Sigma(\text{cm} <)$ (m 266)
287	: / :		$F\sharp m - C\sharp m/E-$	Mc: Vi2+Va 16ths
288	: / :		$D - E_7/B - A/C\sharp - F\sharp m-$	b)
289	$\perp / :$		$D - E_7-$	
290	M3' / :		$A - E_7/G\sharp - A_7/G-$	a'): Cl+Bsn, Str $\Sigma(\text{cm} <)$
291	: / :		$F\sharp_7 - F\sharp_7/E-$	
292	: / :		$Bm/D - A_7/E - D/F\sharp - Bm$	b')
293	: / :		$Em_7/G - A_7-$	cad
294	: / :	D	$D - A/C\sharp - Bm - D\sharp_{\emptyset 7}/F\sharp-$	WW, Str $\Sigma(\text{cm} <)$
296	: / :		$Em/G - C\sharp_{\emptyset 7}/E - D/F\sharp - A_7 \overset{d}{-}$	
297	: / :		$Bm - A\sharp_{\emptyset 7}/C\sharp-$	
298	: / :		$Bm - G\sharp m_7/B - A/C\sharp - E_7 \overset{d}{-}$	
299	\perp / \perp		$F\sharp m - C\sharp m - D - A-$	Mc: Vc+Cb 16th runs

Table 6.23: Schubert, Symphony No. 9 *Große*, Mvt. 2 Andante con moto (cont'd)

m	M	R	H	Comment
300	Mc'		$D - A - D_{\sharp 7}^{b5} -$	[K] trans, Str $\Sigma(\text{cm} <)$ (m 132)
302	:		$C_{\sharp 4}^{m6} - G_{\sharp} -$	WW 16th arp ↗
303	:		$C_{\sharp}^m - G_{\sharp}^m - A - E$	Str 16th run imitation
305	:		$E_7 - A - A/C_{\sharp} - C_{\sharp} -$	WW 16th arp ↗
307	:		$F_{\sharp}^m - C_{\sharp}^m - D - A$	Str 16th run, Seq($3 \times 1m; R_{-3}$)
309	⊥		$\Re(Bm - F_{\sharp}^m) -$	
311	(M3')/c		$C_{\sharp 7} - F_{\sharp}^{m6} -$	b'): Ob, Vi2+Va sync (m 137)
313	:	/:	$F_{\sharp}^m C_{\sharp 7} - F_{\sharp}^m - G_{\sharp 07}^{\#}/B - F_{\sharp}^m$	Cl, Str pizz
315	:	/:	$C_{\sharp} - A_{\sharp 07}^{\#}/C_{\sharp} -$	WW, Str bg
316	:	/:	$Bm - G_{\sharp 07}^{\#}/B - A/C_{\sharp} - E -$	
317	⊥ /⊥		$D_{\sharp 0} - E/G_{\sharp} - C_{\sharp 7}/E_{\sharp} - F_{\sharp}^m$	
318	(M3')		$Bm_7/D - E_7 -$	Ob, Str 16th pizz
319	⊥	A	$A - E \overset{d}{-} F_{\sharp}^m - C_{\sharp}^m -$	Str 16ths ↗
321			$D - Am/C - B_7 -$	trans, Tbns (m 145)
322			$E_7^{b9} - \dots -$	$\overline{P}_D(e-b)$
Coda (♯♯♯)				
330	M1.1	Am	$Am - G_7 - C - B$	a): Ob+Bsn $S(2p)$ (m 45)
333	:		$Em - D_7 - G_{\sharp 07} -$	a') arco Str echo
336	:		$E_7^{b9} - Am$	b): Ob-Fl
338	:		$B_7^{b5/\#9}/D_{\sharp} - B_7^{b5/\#9}/F - B_7^{\#9}/F_{\sharp} -$	b') Cl, Tbn+Str bg, $P_B^i(\nearrow)$
342	:	C	$G_7 - C_4^6 - G - 7 -$	WW imit, Hns $\overline{P}_D(g)$
346	⊥		$G_7/F - E_7 -$	$R_3^{\text{piv}3}$
348	M1.1	Am	$Am - G_7 - C - B$	a): Cl+Bsn $S(2p)$ (m 45)
351	(M2')		$Em - D - G - F_{\sharp} -$	WW+Str $\Sigma(\text{cm} <)$ (m 66)
352	⊥		$B_7 \overset{d}{-} Am - E_7 \overset{d}{-}$	[L] tutti accents climax
355	M1.2'		$Dm - Am_4^6 - E_7 -$	b'): WW
357	:/c		$\Re(Am - E_7) - Am - G_7 -$	Mc: Vc, Str 8ths (m 1)
360	:/:	C	$\Re(C - G_7) - C - B_{07}/D$	
363	⊥/⊥	Am	$Am_4^6 - E_7 - Am - G -$	
365	(M0)		$C - E_7/B - Am - G -$	Str-WW imit
367	:	C	$C - E_7/B - Am - G_7 -$	
369	⊥	Am	$C - E_7 - Am$	
371	(M1.2)		$E_{\text{no}3} - (E_7^{b9}) - E_7 - Am$	c), tutti unisono clim (380 m.)

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6.4.4 Mvt. 4 Allegro vivace

This section is included in the full version of the book.
Order the E-book from the webstore at:
<https://www.fransabsil.nl/htm/musanbk.htm>

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6.4.5 Key relationship overview

The key relationship diagram is shown in Fig. 6.8. The introduction of the opening movement remains in the tonic major key C . For the exposition secondary theme the key changes to the mediant degree minor key Em (1), then passing through Abm (2) and ending on the regular dominant major key G (3). The development section moves through a lengthy series of keys, starting from the lowered submediant major key $Ab = \flat VI|_C = \flat II|_G = N|_G$ (4) in the subdominant area. Note a set of minor keys ($Dm - Fm$) - Gm - ($Abm - Em - Cm$) - Ab - $Abm - Em - Cm$ - $Ab - Cm$ (5-11), with major third symmetrical root division (4 semitones R_{4i}). The recapitulation section has a number of key alternations involving the relative minor and the parallel minor key $C - Am - Cm - Am - C$ (12-14), and the unexpected remote key $D\flat m$ (13).

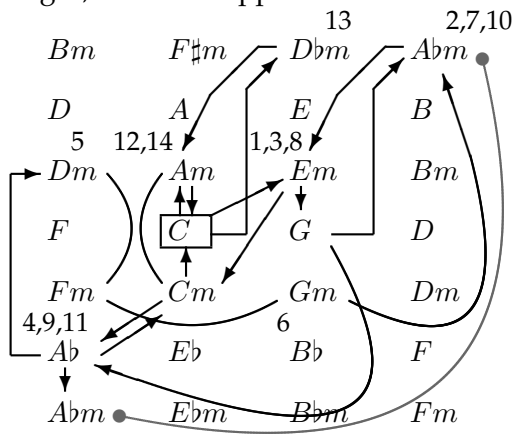
The slow second movement opens in the relative minor key Am . All **A** sections (the set from A_1 to A_5 and the coda, i.e., the rondo character sections) remain on the tonic axis \bar{T} , passing through the parallel major and relative major keys. So here we see the set of keys $\{Am, A, C\}$ (1, 4, 6, 7, 12, 13, 16). The **B** sections combine the dominant axis domain with the tonic, using the key set $\{E, Em, Am, A\}$ (2, 3, 5, 10, 11). The longer **C** sections visit the subdominant domain, starting on the lowered submediant degree $F = \flat VI$ (8) for C_1 . This section walks through the key sequence $F - B\flat - Gm - Am - Dm$ (9), while C_2 contains the key sequence $D - F\sharp m - A$ (15). Section **D** has the Neapolitan stepwise key change $B\flat (= \flat II = N) - A$ (14).

In Mvt. 3 the Scherzo is in the tonic major key C , the trio in the submediant degree major key A . The scherzo opening section A_1 has the regular tonic-dominant move $C - G$ (1). The middle section, like the opening movement development section, starts in the lowered submediant major key Ab , then makes a brief sidestep to the remote key of $C\flat$ (2), before continuing with more closely related keys $C - Fm - Dm - G$ (3-5). Note the occurrence of the subdominant key $Fm = IVm$. The closing A_2 section visits the subdominant area, $C - Dm - F - C - Gm - Fm - C$ (6). The Trio opening C_1 section moves to submediant and mediant degree minor keys $A - F\sharp m - C\sharp m$ (7). The bridge section **D** contains the lowered submediant and median major key $F = \flat VI, C = \flat III$ (8). In the closing section C_2 , like Movement 2, there is the tonic-Neapolitan (lowered supertonic degree major key) pair $A - B\flat$ (10).

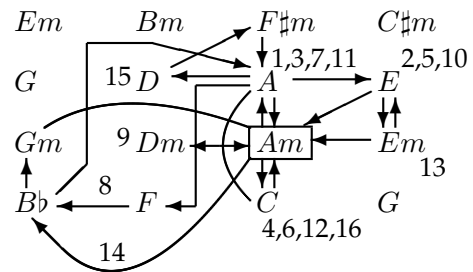
The closing sonata form fast movement has the standard key pattern in the exposition section: main theme in tonic major key C , secondary theme in dominant major key G (1). The surprise party starts with the development section, opening in the lowered mediant degree key $E\flat = \flat III$, then moving further into the subdominant domain with lowered submediant key $Ab = \flat VI$. Using the double occurrence property of the diagram, suddenly we are in the dominant area with a sequence on the dominant axis \bar{D} : $C\sharp m - Em - Gm - G$ (3) before returning to the tonic key C . Note that this is a limited set of keys for the development in a movement with such extraordinary length. The recapitulation surprises with the main theme in the lowered mediant key $E\flat$ (4). It then wanders through $F - E$ (5-6), before the secondary theme statement announces the return to the tonic major key C . The second development section is the extended R_7 sequential setting, reflected in the key sequence $Dm - E\flat - F - G$ (7-9). The returning tonic key C is maintained throughout the coda section.

Both the length of this symphony and the creative modulation process by Schubert yield fairly wide key diagram envelopes, as is obvious from the figure. Major third, pivot point

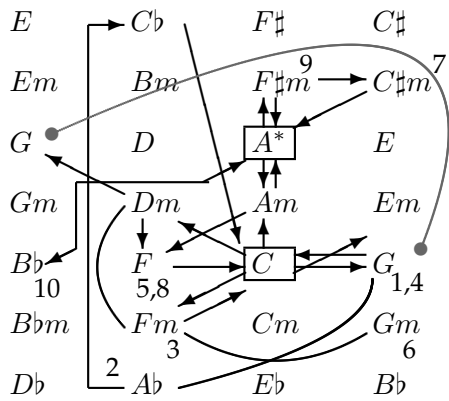
Mvt. 1 Andante -
Allegro, ma non troppo



Mvt. 2 Andante con moto



Mvt. 3 Scherzo and trio
Allegro vivace



Mvt. 4 Allegro vivace

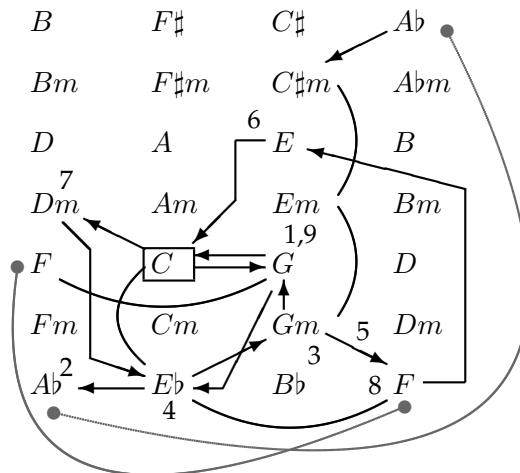
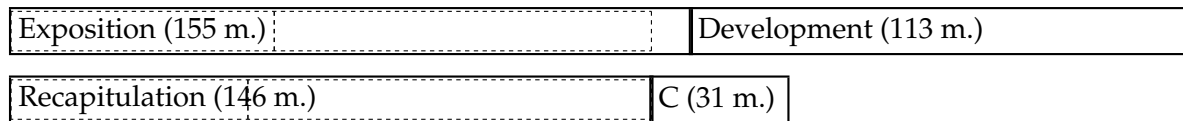


Figure 6.8: Schubert, Symphony No. 9 *Große* D759, key relationship diagram

Mvt. 1 Allegro ma non troppo: sonata form ($C, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 445 m.)



Mvt. 2 Adagio: ternary song form ABA' ($E - Fm, \left[\begin{smallmatrix} 12 \\ 8 \end{smallmatrix} \right]$, 94 m.)



Mvt. 3 Scherzo, presto: scherzo and trio form ($C, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 212 m.)



Trio, andante sostenuto ($D\flat, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 58 m.)



Mvt. 4 Allegretto: rondo ABAB Coda form ($C, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 429 m.)

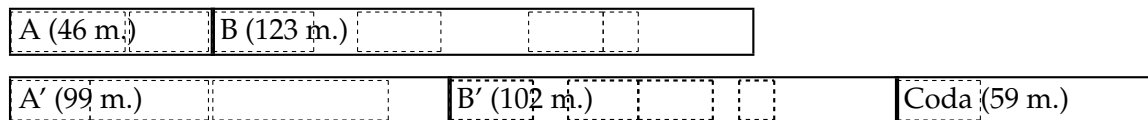


Figure 6.9: Schubert, String Quintet in C Major Op. 163, D956

key modulations are visible as diagonal arrows in the diagrams: see for example the pairs $Abm - Em, Em - Cm, Cm - Ab$ in the opening movement, and $G - E\flat, E - C$ in the closing movement.

6.5 String Quintet in C Major Op. 163, D956 (1828)

Source: [58]. This late string quintet doubles the cello part, which is an unusual instrument combination for the time period.³ An overview of the formal analysis is shown in Fig. 6.9.

6.5.1 Mvt. 1 Allegro ma non troppo

Form: sonata form. See Table 6.24 to 6.27 for the analysis. The **Exposition** main theme group has two themes: M1.1 with many appoggiaturas and a background in 4th and 8th notes. The M1.2 theme is accompanied by a triplet background. the secondary theme group consists of four themes; the last theme M2.4 is the basis for the development. Here we also see a step-up in the rhythm: M2.1 with 8th note (1st statement) and triplet background (2nd statement), M2.2 with a 6th note accompaniment, M2.3 going back to more sustained harmonic background, however with occasional dotted 8th-16th groups. The **Development** section applies many modulations to M2.4 and its variations, with the speed of modulation stepping up towards the end. Note the symmetrical octave division key sequence $Bm - Dm - Fm - Ab$ (3 semitones R_{-3i}).

³Other string quintets, e.g., by Mozart, double the viola part. Schubert copies the Boccherini instrumentation, doubling the lower cello part. This yields a darker sound at times, but note the high register phrases in the cellos

Table 6.24: Schubert, String Quintet in C Major Op. 163, Mvt. 1 Allegro ma non troppo

m	M	R	H	Comment
1	M1.1a	<i>C</i>	$C - D_7^{b9}/C - C$	Exp, Gr 1/Th 1, <i>c</i>-ped, Vi1
7	⊥		$G - C - Dm/F - A_{o7}/F\sharp - G-$	
11	M1.1a'		$Dm - E_7/D - Dm$	Vc1, <i>d</i> -ped
17	⊥		$G_7/D - C - Dm/F - G_7 - C$	
20	M1.1b		$C^+ - F\sharp_7^{b9}/C - B$	
25	M1.1b'		$B_o/D - G_7 - \dots - D\sharp_{o7}-$	<i>g</i> -ped
30	⊥		$C_4^6 - C\sharp_{o7}/G - G_7-$	cad
33	M1.1a		$C - F\sharp_{o7}/C G - E_7^{b5}/Bb - A$	2nd stat, elab, imit
40	M1.1a		$Dm - E_7/D \overset{d}{-} F/A-$	imit: HiStr
45			$G/B - Em_7/D-$	triplets
47			$G_7/D - C/E - G\sharp_{o7} - Am - F\sharp_{o7}-$	
49	M1.2		$G - (A_{\Delta 7} - A_7 - G - Bb^6)/G-$	Gr 1/Th 2, <i>g</i> -ped,
51	⊥		$(B - C)/G - D_7 - F\sharp_{o7}-$	Va+Vc1
53	M1.2		$G - A_{\Delta 7}/G - A_7 - G - Bb^6-$	repeat
55	⊥		$B - C/G - D_7 - F\sharp_{o7} - G - F\sharp_{o7} - G$	cad
60	M2.1a	<i>Eb</i>	$Eb - Ab/Eb - Bb_7/Eb - Eb - Cm/Eb$	Gr 2: Vc1+2, <i>eb</i>-ped
63	⊥		$Ab - Fm/Ab - G - Cm/G - G-$	
66	M2.1a		$Eb - Ab/Eb - Bb_7/Eb - Eb Eb_7/Db-$	repeat
71	M2.1b	<i>C</i>	$C - F - G_7 - C - Am/C - F\sharp_{o7}-$	
76	⋮		$G/B - C - D_7 - G/D-$	
78	⊥		$-Am/E - G_4^6 - D_7-$	cad
79	M2.1a	<i>Eb</i>	$Eb - Ab/Eb - Bb_7 - Eb$	2nd stat: Vi1+2, triplets
84	⊥	<i>Cm</i>	$Ab - Fm/Ab - G - G - Cm/G - G-$	
87	M2.1a	<i>Eb</i>	$Eb - Ab/Eb - Bb_7-$	
89	⋮		$Eb - \dots - Eb_7 - Db-$	
84	⊥	<i>Cm</i>	$Ab - Fm/Ab - G - G - Cm/G - G-$	
92	M2.1b	<i>C</i>	$C - F - G_7 - C-$	Vi1, <i>c</i> -ped
95	⋮		$Am/C - F\sharp_{o7} - C-$	(<i>c</i> -ped)
97	⊥		$G/B - C - D_7 - G_4^6 - D_7-$	mod trans, cad
100	M2.2	<i>G</i>	$G - C/G - D_7 - G - C/G - D_7-$	Gr 2/Th 2, <i>g</i> -ped, imit,
104	⊥		$G - F\sharp_{o7}/A - F\sharp_7^{b9}/A\sharp-$	16ths

Table 6.25: Schubert, String Quintet in C Major Op. 163, Mvt. 1 Allegro ma non troppo (cont'd)

m	M	R	H	Comment
106	M2.2	<i>B</i>	$B - Em - B - Em -$	2nd stat, imit: Vi1-Va
110	⊥		$B - G/B - C - D_7 -$	
112	M2.2'	<i>G</i>	$G - C/G - D_7 - G - C/G - D -$	imit: Vi1-Va, <i>g</i> -ped
116	⊥		$G - G/B \overset{d}{-}$	climax
118	M2.3		$Ab/C - G_4^6 - D_7 - G -$	Gr 2/Th 3: Vi1, triplets
122	M2.3		$Ab/C - G_4^6 - D_7 \overset{d}{-}$	repeat
126	M2.3'		$G_{\sharp 07} - A - A_7/G - F_{\sharp 07} - G - C -$	Vi2
129	⊥		$G_4^6 - D_7 \overset{d}{-}$	
131	M2.3'		$G_{\sharp 07} - A - A_7/G -$	imit: Vi2-Vc1
133	⋮		$F_{\sharp 07} - G - C/G - G/D -$	
136	⊥		$C/E - G_{\sharp 07} - Am - G_4^6 - D_7 -$	
138	M2.4		$G - \dots - B - G_7 - C - G_4^6 - D -$	closing stat: Str
142	M2.4		$G - \dots - B - G_7 - C - G_4^6 - D -$	repeat 8va
146			$G - \dots - D_7 - G - \dots - D - G$	
155	M2.1	<i>A</i>	$G_{\sharp 07} - E - A \ Bm - E - A$	Dev, Gr 2: Vi2+Va, <i>a</i> -ped
161	M2.4		$A \ C_{\sharp} - A_7 - D - A/E - E -$	Str
165	⊥		$Em - F_{\sharp 7}/A_{\sharp} - Bm - F_{\sharp m}/C_{\sharp} -$	
167	M2.4	<i>F_{\sharp m}</i>	$F_{\sharp m} - G_{\sharp 07} - A$	imit, <i>c_{\sharp}</i> -ped
173	⊥		$C_{\sharp m}/G_{\sharp} - D_{\sharp m}/F_{\sharp} - D_{\sharp 7}^{b9} -$	
176	M2.4'	<i>G_{\sharp}</i>	$G_{\sharp} - \dots -$	unisono triplets
181	M2.4	<i>Ab</i>	$Ab - Ab_7/G_b - Db/F - Eb_7 -$	imit
185	M2.4		$Ab - Ab_7^{b9}/G_b - Db/F - Eb_7 -$	repeat
189	⋮		$Ab - Ab_7/G_b - Db/F - Db -$	
193	⋮		$G_b - Db/Ab - Dbm = C_{\sharp m} -$	
199	⊥		$A - E_4^6 - B_7 -$	modulation, cad
203	M2.4	<i>Em</i>	$Em - F_{\sharp 07} - G - Em/G -$	imit
209	⊥	<i>F_{\sharp}</i>	$Bm/F_{\sharp} - C_{\sharp 07} - C_{\sharp 7}^{b9} -$	
211	M2.4'		$F_{\sharp} - \dots - C_{\sharp 7}^{b5} -$	unisono triplets
217	M2.4		$F_{\sharp} - F_{\sharp 7}/E - B/D_{\sharp} - C_{\sharp 7}/B -$	imit
221	M2.4		$F_{\sharp} - F_{\sharp 7}^{b9}/E - B/D_{\sharp} - C_{\sharp 7}/B -$	repeat
225	⋮		$F_{\sharp} - F_{\sharp 7}/E - B/D_{\sharp} - B -$	
229	⊥	<i>B</i>	$E - B_4^6 - F_{\sharp 7} -$	start rapid mod.
233	M2.4'	<i>Bm</i>	$B - Bm - G - D_4^6 - A_7 -$	imit

Table 6.26: Schubert, String Quintet in C Major Op. 163, Mvt. 1 Allegro ma non troppo (cont'd)

m	M	R	H	Comment
239	M2.4	Dm	$D - Dm - E_{\flat 7}/G - F - C_7/E-$	triplets
243	⋮	Fm	$Fm - E_{\flat 7}/G-$	
246	⋮	Ab	$Abm = G_{\sharp 7}m$	imit
249	⋮	Em	$E - Em - B_7/D_{\sharp} - Em-$	
251	⊥	C	$G_7 - \dots - D_7^{\flat 9}/Ab-$	climax, $d - b$ -ped
260			$G - \dots - G_7 - C/G - G_{7sus4} - G_7-$	retrans
268	M1.1	C	$C - F_{\sharp 7}^{\flat 5}/C - C$	Recap, Gr 1: Vc, c -ped
273	⊥		$G_7/B - C - Dm/F - D/F_{\sharp} - G$	
277	M1.1		$Dm - G_{\sharp 7}^{\flat 5} - Dm/F-$	Vi1
283	⊥		$G_7/D - C/E - Dm/A - G/B-$	
285			$C - C^+ - F_{\sharp 7}^{\flat 5}/C - G/B - C_7/B_{\flat}-$	mod to \overline{SD}
295	M1.1	F	$F - B_{\flat 7} - C - A_7^{\flat 5}/E_{\flat} - D - D_7-$	Vc1+2
302	M1.1		$Gm - \dots - C_{\sharp 7}^{\flat 5} - B_{\flat}/D - C/E - Dm/F-$	$P_B(\nearrow)$
309	⊥		$C_7/G - F/A - B_{\flat} - C_{\sharp 7} - Dm - B_{\flat 7}-$	triplets
311	M1.2	C	$C - (D_{\flat \Delta 7} - D_7 - E_{\flat} - E - F - G_7)/C-$	Va+Vc1, c -ped
315	⊥		$C - \dots - G_7 - C - B_{\flat 7} - C-$	cad
322	M2.1	Ab	$Ab - (D_{\flat} - E_{\flat 7})/Ab - Ab - B_{\flat m}/D_{\flat}$	Gr 2: Va+Vc, ab -ped
326	⊥		$C - Fm/C - C-$	
328	M2.1	Ab	$Ab - (D_{\flat} - E_{\flat 7})/Ab-$	repeat: Va+Vc1
330	⋮		$Ab - \dots - Ab_7^{\flat 9}/G_{\flat}-$	
332	⋮	F	$F - B_{\flat} - C_7 - F - Dm/F-$	
338	⊥		$C/E - E - G - C_4^{\flat} - G_7 - C-$	
343	M2.1	Ab	$Ab - (D_{\flat} - E_{\flat 7})/Ab - Ab - B_{\flat m}/D_{\flat}$	2nd stat: Vi, triplets
347	⊥		$C - Fm/C - C-$	
349	M2.1	Ab	$Ab - (B_{\flat} - E_{\flat 7})/Ab-$	Vi1+2, ab -ped
351	⋮		$Ab - \dots - Ab_7^{\flat 9}/G_{\flat}-$	
354	⋮	F	$F - B_{\flat} - C_7 - F - Dm/F-$	
358	⊥		$B_{\flat 7}/F - C/E - F - G_7-$	Retrans to \overline{T}
362	M2.2	C	$C - F/C - G - C - F/C - G-$	c -ped, imit
366	⋮		$C - B_{\flat 7}/D - B_7^{\flat 9}/D_{\sharp}-$	
368	⋮	Am	$E - (E_7 - Am - E - Am)/E-$	e -ped
372	⊥		$E - Em - F - G_7-$	

Table 6.27: Schubert, String Quintet in C Major Op. 163, Mvt. 1 Allegro ma non troppo (cont'd)

m	M	R	H	Comment
374	M2.2	<i>C</i>	$C - F/C - G_7 - C - F/C - G - C$	Vi1, I(M): Vc1
380	M2.3		$D\flat/F - C_4^6 - G_7 - C-$	Vi1, climax
384	M2.3		$D\flat/F - C_4^6 - G_7 - C\sharp_{o7} - D_{7sus4} - D_7/C-$	
389	⊥		$G/B - B_{o7} - C - Dm_7/F-$	
391	M2.3		$C_4^6 - G_7 - C\sharp_{o7} - D_{7sus4} - D_7/C-$	repeat
395	⊥		$G/B - B_{o7} - C - Dm_7/F-$	
400	M2.4		$C - \dots - E - C_7 - F - C_4^6 - G-$	Str
404	M2.4		$C - \dots - E - C_7 - F - C_4^6 - G-$	repeat 8va
408	M2.1		$C - Dm - G - C - (G_7 - C - G_7)/C-$	imit: Vi2-Va-Vc1, <i>c</i> -ped
414	M1.1'	<i>C</i>	$C - F\sharp_{o7} - G - Bbm-$	Coda , imit
421	⋮		$G_7^{b5}/D\flat - C - F_7^{b5}/B - B\flat - E\flat_7^{b5}/A - A\flat-$	cresc to climax
425	⊥		$A\flat_7 - C_4^6 - G-$	cad
429	M2.1		$(C - \dots - G_7 - C - \dots - G_7 - C)/C$	<i>c</i> -ped
439			$(Fm - G_7 - B_{o7} - G - C)/C$	(445 m.)

6.5.2 Mvt. 2 Adagio

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in this quintet.

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6.5.3 Mvt. 3 Scherzo

Form: scherzo and trio form. Both the **Scherzo** and **Trio** have a ternary ABA' Coda structure. Note the key, tempo, dynamics (soft) and meter change for the trio.

The **Trio** has a kind of *call-and-response* phrase structure: two instruments play a four-measure stepwise descending phrase M4 in octaves, which is answered by a tutti sustained chordal cadence. See Table 6.28 and 6.29 for the analysis.

6.5.4 Mvt. 4 Allegretto

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Table 6.28: Schubert, String Quintet in C Major Op. 163, Mvt. 3 Scherzo

m	M	R	H	Comment
			Presto	A $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1	C	$: \Re(C - G_{7sus4})/C - C-$	aa): Vi1+Va, $\overline{P}(c-g)$
9	\vdots		$(F - C)/C - C_7/Bb-$	b): tutti chords
13	\perp		$(A - Dm - A)/A - Dm - C$	
17	M1		$\Re(G_{7no3} - C)-$	aa): Vi1+Vc1, $\overline{P}_D(g)$ 8ths
24	\vdots		$(C - F - C - G_7 - C)/C-$	a') $\overline{P}_T(c)$
26	\vdots		$(G_{7sus4} - C - G_7 - C - F - C)/C-$	cresc
29	\vdots		$\Re(Ab/C - Bbm_7 - Eb_7)-$	c): Vc2-(Vi1+Vi2) clim, N^6
37	\vdots		$Ab/C - A/C\sharp - Bb/D - B/D\sharp-$	cresc, $P_B^i(\nearrow)$, $[\overline{S}^6]$ arp
41	\perp		$C/E - A_7^{b5/b9}/Eb - G/D-$	climax
45	(M1)		$\Re(D_{no3} - Em_7 - D_{7no3} - G)-$	a) 2-pt imit, trans, Vi1 8th
52	\perp	G	$G - C/G - G - \Re(D_7 - G) : $	clim, $\overline{P}_T(g)$
57	Mt	Eb	$: Eb - \dots - Bb_7/D - Bb_{7no3}-$	B , Mt=(M1a), imit
65	M2		$Eb - Ab/Eb - Eb - Bb_7/D - Bb_7-$	Vi1+Vi2 oct, $\overline{P}_T(eb)$
73	M2		$Eb - Ab/Eb - Eb - Bb_7/D - Bb_7-$	2nd stat
81	M2'	B	$Eb - B - E/B - B - F\sharp_7/A\sharp - F\sharp_7-$	3rd stat, $\overline{P}_T(b)$
91	M2'		$B - E/B - B - F\sharp_7/A\sharp - F\sharp_7-$	4th stat
99	Mt		$B - \dots -$	Vc1+Vc2
107	\perp		$\Re(B_{o7} - \dots - G_7^{b9}/B)-$	
115		C	$\Re(C^4 - G_7^{b9}/B)-$	climax, $\overline{P}_D(g)$
119			$E_{o7}/Bb - F/A - D_7^{b5/b9}/Ab - G-$	
123			$\Re(C^4 - G_7^{b9}/B)-$	$\overline{P}_D(g)$
127			$E_{o7}/Bb - F/A - D_7^{b5/b9}/Ab - G - C$	
131	M1	C	$: \Re(C - G_{7sus4})/C - C-$	A' , aa): Vi1+Va, $\overline{P}(c-g)$
139	\vdots		$(F - C)/C - C_7/Bb-$	b): tutti chords
143	\perp		$(A - Dm - A)/A - Dm - C$	
147	M1	Eb	$Bb - Eb/G - Bb_{7no3} - Eb-$	a): Vi2+Vc1 8va, $\overline{P}_D(bb)$
151	\vdots		$Bb - Eb/G - Bb_{7no3} - Eb-$	a)
155	\vdots		$\Re(Bb_7 - Eb - Bb_{7no3} - Eb) - Cm_7/Eb-$	
159	\vdots		$\Re(Eb - Fm_7 - Bb)-$	c): Vc-(Vi1+Vi2), climax
167	\vdots		$Eb/G - E/G\sharp - F/A - F\sharp - A\sharp-$	cresc, $P_B^i(\nearrow)$, $[\overline{S}^6]$ arp
171	\perp		$G/B - Ab - D_7^{b5/b9}/Ab - C/G-$	climax

Table 6.29: Schubert, String Quintet in C Major Op. 163, Mvt. 3 Scherzo (cont'd)

m	M	R	H	Comment
175	(M1)	<i>C</i>	$\Re(G_{\text{no}3} - Am_7 - G_{7\text{no}3} - C) -$	a) 2pt-imit, trans, Vi1 8th
182	\perp		$C - F/C - C - \Re(G_7 - C) -$	clim, $\overline{P}_T(c)$
187	M1'		$\Re(G^4 - C)/C -$	Coda , a): Vi1+Va, $\overline{P}(c-g)$
191	\vdots		$\Re(G^4 - C)/C -$	a') augm
198	\vdots		$(C_7 - F - C) -$	climax, $\Sigma(\text{cm} <)$
202	\perp		$(F\sharp_{\text{o}7} - G_7 - C)/C : $	cad (212 m.)
Trio – Andante Sostenuto				C (bbbb) $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$
1	M4	<i>D\flat</i>	$Ab - (Fm - D\flat) - B\flat m_7$	Va+Vc2 8va
5			$G\flat - D\flat_A \flat_7 - D\flat$	tutti chords
9			$G\flat m - D\flat - Ab_7 - D\flat$	
13	M4		$D\flat - (B\flat m_7) -$	Va+Vc2 8va
16			$G\flat - D\flat - Ab_7 - D\flat$	tutti chords
20			$G\flat m - D\flat - Ab_7 - D\flat$	
24	M5		$: B\flat m - F - D\flat - Ab_7 - D\flat$	D , Vi1+Vc2 8va
28	M5		$B\flat m - F - D\flat - Ab_7 - D\flat$	Va+Vc1 unis
32	M4'		$C\sharp m_7 = D\flat m_7 - A - B$	C' Vi1+Vc2 8va, Seq($2 \times 4m; R_{-7}$)
36	M4'		$Bm_7 - G - A -$	Va+Vc2 8va
40	\perp		$D\flat_4^6 - Ab_7 - D\flat : $	
43	M4'		$Bm_7 - G - A -$	Coda , Va+Vc2 8va,
47	\perp		$Am_7 - F - G -$	Seq($2 \times 4m; R_{-7}$)
Tempo I.				retrans (ttttt) $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$
51				unis $\overline{P}_D(g)$ (58 m.)

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6.5.5 Key relationship overview

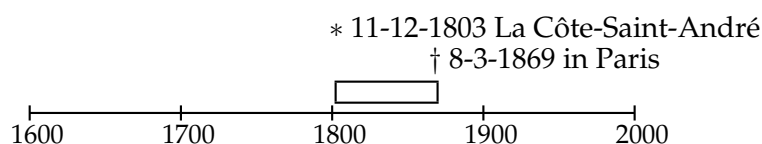
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Chapter 7

Hector Berlioz

Biographical data:



7.1 *Symphonie Fantastique* Op. 14 (1830)

Source: [9]. This symphony has the subtitle '*Episode de la vie d'un artiste*' ('*Episode in the life of an artist*'), suggesting musical story-telling in the sense of a symphonic poem.¹ This is reflected in the form of the symphony as shown in the overview of the formal analysis in Fig. 7.1.

There are five movements with titles that hint at the story. The symphony consists of very long outer movements, but only one has a more or less traditional sonata form. Most movements have unique forms, although there is a moderately fast triple meter inner movement (the waltz in Mvt. 2), a ternary inner movement (Mvt. 3) and both Mvt 4 and 5 have some rondo form characteristics. Interpreting the opening movement in terms of the sonata form implies that it has a very long development section. The slow introduction section fits nicely in the current symphonic context during that period.

A binding element in all movements is the '*Idée fixe*' musical theme, sometimes only as a short motif, but originally as a long melody. This melody is modified in each movement, in accordance with the current meter and tempo.

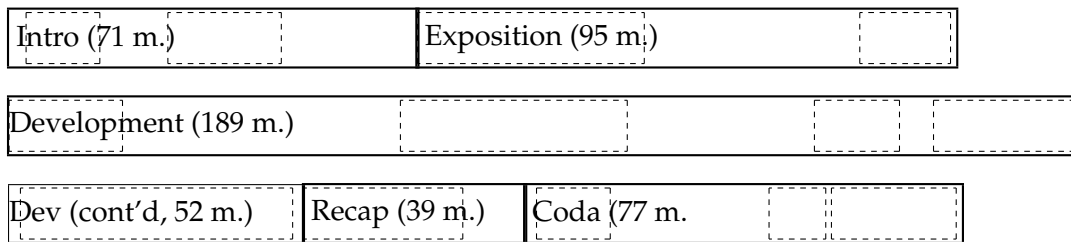
The ternary form Mvt. 3 has more or less equally long sections, the others show wider differences in relative lengths. This is in line with the story being told, full of emotions and drastic mood changes. The closing movement confronts the wild '*Witches*' theme with the '*Dies Irae*' warning. This happens in multiple settings as juxtaposition, combination and in intricate counterpoint settings; this explains the multiple occurrences of the **B** and **C** sections.

7.1.1 Mvt. 1 *Rêveries. Passions*

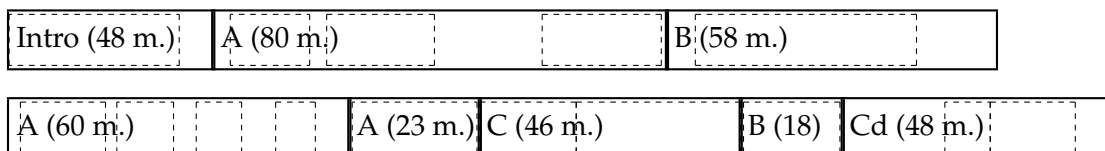
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¹The terms symphonic poem and tone poem are synonyms.

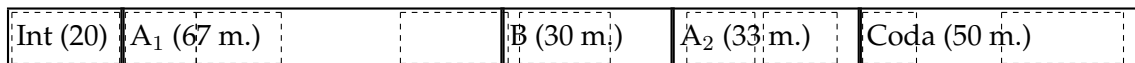
Mvt. 1 Rêveries. Passions: sonata form ($Cm, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 523 m.)



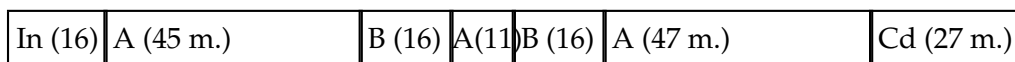
Mvt. 2 Un Bal: ABAACB-Coda form ($A, \begin{bmatrix} 3 \\ 8 \end{bmatrix}$, 368 m.)



Mvt. 3 Scène aux champs: ABA-Coda form ($F, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 199 m.)



Mvt. 4 Marche au Supplice: ABABA-Coda form ($Gm, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 178 m.)



Mvt. 5 Songe d'une nuit du Sabbat: ABCB(C/B)(C/B)B Coda rondo form

($C, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 6 \\ 8 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 524 m.)

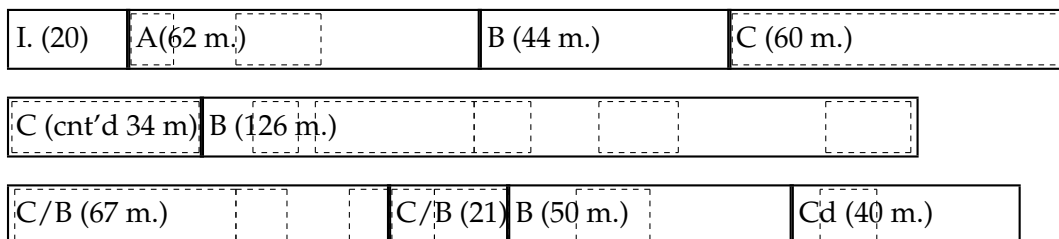


Figure 7.1: Berlioz, Symphonie Fantastique Op. 14

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7.1.2 Mvt. 2 Un Bal

Form: Intro ABAACB Coda. The overall structure of the second movement 'Un Bal' ('A Ball') might be classified as binary, i.e., (ABA)-(ACB), with a lower level ternary form subdivision. The general pause in m. 232 supports that approach (see below). See Table 7.1 to 7.4 for the analysis.

The **Introduction** section has a set of wandering chords, starting on the tonic minor key A_m and preparing for the real (parallel) tonic key A major. Tremolo upper strings and double harp arpeggios support an arpeggio motif Ma in the lower strings (celli and contrabass). A chromatically ascending bass and crescendo lead into a first tutti climax and closing cadence (m. 30).

In the A_1 section there is the first statement of the main waltz melody with period structure $M1(aba'b)$ (4 + 4 + 4 + 4 m.). This charming and elegant melody with regular structure (apex on a'-phrase) and stepwise motion in legato 16ths is played *dolce e tenero* by first violins. The same instruments continue with a second melody $M2$, also in 16th note rhythm (occasional triplets) and an antecedent-consequent structure (5 + 6 m.) with both phrases having descending character. The transition contains another major-minor mood change (m. 78-84, see Mvt. 1). The 2nd statement (m. 94 ff.) has slightly different harmonisation and an extended second b'-phrase with imitation of melodic fragments between the lead violins and woodwinds plus harp unisono.

Section B_1 presents a development with fragments of the $M1b'$ -phrase in varied imitation in the strings. This, however, is answered by a modified version (now with waltz rhythm) of the Mvt. 1 main theme, the 'Idée fixe' theme M_{IF} . Its structure is $M_{IF}(aa'bc)$ (8 + 7 + 16 + 8 m.). The transition has the hoquet style 16th note groups alternatively shared between strings and woodwinds (m. 163 ff.).

The 3rd statement of the main theme in section A_2 (m. 174 ff.) is by 2nd violins, violas and celli in octaves, over an extended tonic pedal point. The new element here is the countermelody fragments Mc_1 played by first violins (32th note turns). Like in A_1 there is a statement of $M2$, but now with doubling in all upper strings. The transition (m. 203 ff.) is similar to m. 66 ff. (the instrumentation has been adapted here), including the major-minor mode change. The section closes with a parallel series of 1st inversion chords [S^6] in the woodwinds and a general pause.

The main theme 4th statement in section A_3 is for unisono woodwinds and has an extended b'-phrase. First violins play a new countermelody Mc_2 , with octave leaps and legato arpeggios. The transition section **C** presents new melodic material: $M3$ has sentence structure $M3(aab)$ (4 + 4 + 8 m.). The a-phrase is a descending scale, repeated in parallel thirds, the b-phrase has similarity to the earlier transition lead material (compare m. 78, m. 215 ff.). The 2nd statement of $M3$ is varied with an extended tail: $M(aabc)$ (4 + 4 + 7 + 14 m). The c-phrase represents the closing tutti climax of the elegant waltz.

There is a sudden change of atmosphere in the B_2 section with the solo clarinet statement of the a-phrase of the 'Idée fixe' theme M_{IF} , over a long tonic pedal point. The **Coda** section (m. 320 ff.) is an up-tempo, hastened, climactic waltz finale. The ball closes with feverish flurries of the main theme fragment $M1a'$ in the strings (m. 338 ff.), starting in the celli and doubled by upper parts as the theme continues to rise to an apex at *fortissimo* level and closing cadences.

Table 7.1: Berlioz, Symphonie Fantastique Op. 14, Mvt. 2 Un Bal

m	M	R	H	Comment
			Valse. Allegro non troppo	$\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]$ ($\sharp\sharp\sharp$) Introduction
1	Ma	Am	Am – F	Vc+DB: arp, HiStr trem,
7	:		F _o /A – F \sharp /A \sharp – Bm–	Hrp arp, P _B ⁱ (↗)
15	:		G – G/B – G \sharp _o –	
20	:		A \flat /C – B \flat m/D \flat – B _o –	
27	⊥		D \sharp _{o7} –	WW enter
30		A	A \sharp ₄ ⁶ – E ₇ – A	[21] tutti clim, cad
34			Bm ₇ /D – E–	WW+Hrp: scalar run ↘
36			A – . . . –	[22] A ₁ , Str bg
39	M1		A – D	a): Vi1
43	:		Bm – E/G \sharp – A–	b)
47	:		F \sharp m – E – D \sharp _{o7} – B \sharp ₇ ⁹ /D \sharp – D–	a')
51	⊥		Bm – E/G \sharp – E ₇ –	b)
54	Ma'		A–	Vc+DB pizz, Str 16th
56	M2		A – F \sharp m–	Vi1
58	:		C \sharp ₇ – D – B \sharp _{o7} – A/C \sharp – E ₇ –	
60	:		A – . . . – F \sharp m/A–	
64	⊥		C \sharp ₇ – F \sharp m – B ₇ – E ₇ –	
66			A/C \sharp → D/F \sharp	[23] trans, WW par [\bar{S}^6] ↗
69			A/E – E – ^d F \sharp m – C \sharp m	Str 16th, Seq(3 × 2m; R ₃)
73			D – A–	
75			D \sharp _{o7} /F \sharp – B _{o7} /F – E ₇ –	WW+Str, maj-min
78		Am	Am/E – D \sharp _{o7} – $\Re(E - D\sharp_o) - E$	[24] Vi-Vc imit
85			E ₇ – . . . – ^d	arp, scalar run ↗↘
90			D – A \sharp ₄ ⁶ – E ₇ –	cad
94	M1	A	A – D–	[25] 2nd st, a): Vi1,
98	:		Bm – E/G \sharp – E ₇ – A	b), WW+Str bg
102	:		F \sharp m – C – B ₇ /D \sharp – Bm ₇ /D–	a')
106	:		Bm ₇ /D – E ₇ – ^d D/F \sharp	b'): Vi-(WW+Hn) imit
110	:		B ₇ /D \sharp – E – B ₇ /A – E/G \sharp –	tutti clim
114	⊥		B ₇ /D \sharp – E – ^d	

Table 7.2: Berlioz, Symphonie Fantastique Op. 14, Mvt. 2 Un Bal (cont'd)

m	M	R	H	Comment
116	M1'	F	$F - \dots - E_{\circ 7}/G - C_{7-}$	[26] $\mathbf{B}_1, \mathbf{b}'$): Vc var
121	M _{IF}		$F/A - C_7^{b9} - F/C-$	a): Fl+Ob, HiStr trem,
125	⋮		$Gm/Bb - G_7/B - F/C - C$	LoStr arp
129	⋮		$C - \dots - C_7 - F/C-$	a'), $\overline{P}_D(c)$
136	⋮		$C_7^{b9} - F/C-$	b), Str: M1b' fragments
140	⋮		$C_7^{b9} - A_7^{b9}/C\sharp - Dm-$	$P_B^i(\nearrow)$, Seq($2 \times 4m; R_7$)
144	⋮		$D_7^{b9} - B_7^{b9}/D\sharp - Em-$	
148	⋮		$D_7^{b9} - Am - Gm/Bb - F-$	
152	⊥		$Gm_7 - F/A - G - Gm - C_7-$	c)
160	(M _{IF})		$F - E/G\sharp - Eb - Cm/Eb-$	[27] trans, Str
163			$E_{\circ}/G - Am/C - E/B-$	Str-WW hoquet, Hn: $\overline{P}_D(e)$
167			$Em/B - F\sharp_7/C\sharp - D\sharp_{\circ 7}/C-$	
170			$G\sharp_{\circ 7}/B - E_7/B-$	8th note hoquet
172			$D\sharp_{\circ} - E_7^{b9}/B-$	cad
174		A	E_7-	[28] \mathbf{A}_2 , 3rd statement
176	M1/c ₁		$A - \dots - D/A$	a): Vi2+Va+Vc, Mc: Vi1, $\overline{P}_T(a)$
180	⋮		$(Bm_7 - E - A)/A-$	b)
184	⋮		$(D - A - F\sharp m - D)/A-$	a')
188	⊥		$(Bm_7 - E_7)/A-$	b')
191	Ma'		A	Vc+DB, bg: WW 16ths
193	M2		$F\sharp m/A - B - E - E_7-$	Vi+Va
197	⋮		$A - F\sharp m/A - E\sharp_{\circ} - F\sharp m-$	
201	⊥		$D\sharp_{\circ}/A - E_7-$	
203			$A/C\sharp \rightarrow A/C\sharp-$	[29] trans, WW [\overline{S}^6], $\Sigma(\text{cm} <)$
205			$A - A/E-$	
207	Ma'		$E \overset{d}{-} F\sharp m - C\sharp m - D-$	Str imit $\nearrow \searrow$, Seq($3 \times 2m; R_7$),
211	⊥		$A - D\sharp_{\circ 7} - G\sharp_{\circ 7}/D-$	WW 16ths
215		Am	$\Re(Am_7/C - D\sharp_{\circ 7} - E)-$	[30] WW+Str (see m. 78)
221	(M1)		$D\sharp_{\circ 7} - E - E_7-$	a'): Vi1
226	⊥		$A - D-$	
228			$G/B - F\sharp m/A \rightarrow E_7^{b9}/G\sharp-$	WW 16th note [\overline{S}^6] \searrow , G.P.

Table 7.3: Berlioz, Symphonie Fantastique Op. 14, Mvt. 2 Un Bal (cont'd)

m	M	R	H	Comment
233	M1/c ₂	A	A – E – A – D	A ₃ , 4th statement [31] a): WW, Mc: Vi1
237	⋮		Bm ₇ – E ₇ –	b)
240	⋮		A – ... – Bm ₇ /D–	[32] a')
245	⋮		Bm ₇ /D – E ₇ – A–	b')
249	⋮		A – ... –	
252	⊥		D – E ₇ –	clim, cad
Animato				C , trans
256	M3		(A – ... – F _♯ m)/A–	a): VI, WW 16ths, $\overline{P}_T(a)$
261	⋮		A – ... –	a): Vi S(2p) par 3rds, WW run ↗
264	⋮		A – A ₇ /G – D/F _♯ –	[33] b) clim, P _B (↘)
266	⋮		G _♯ o ₇ /F – C _♯ m/E – E ₇ /D–	
269	⊥		A/C _♯ – D – A ₄ ⁶ – E ₇ – A	cad
273	M3		$\Re(F_{\sharp}m - A)/A$	2nd st, a): Vi, $\overline{P}_T(()a)$
277	⋮		A – E–	a): S(2p) par 3rds, WW run ↗
280	⋮		A – A ₇ /G – D/F _♯ –	[34] b): tutti clim
282	⋮		G _♯ o ₇ /F – C _♯ m/E – E ₇ /D–	
285	⋮		A/C _♯ – D – A ₄ ⁶ – E ₇ ⁹ –	clim, cad
288	⋮		(A – A ₇ – D)/A–	c): WW+Vi1 unis
292	⋮		A – E _♯ o ₇ /G _♯ – F _♯ m/A – A–	
298	⊥		A ₄ ⁶ – E ₇ –	tutti clim, $\overline{P}_D(e)$
poco ritenuto				B ₂ , 'Idée fixe'
302	M _{IF}		A – ... – E ₇ – A	[35] a): Cl, Fl+Hn $\overline{P}_T(a)$
310	⊥		A/C _♯ – ... – G _♯ o ₇ – E ₇ –	
Tempo I. con fuoco				Coda
320			A – D–	tutti clim, 2+2+2 rh
323			Bm/D – G/B – E/G _♯ – E ₇ –	[\overline{S}^6] ↘
326			A – D – A – B _♯ o ₇ – A/C _♯ –	Str trem
331			Bm ₇ – B _♯ o ₇ – A/C _♯ – C ₇ –	

Table 7.4: Berlioz, Symphonie Fantastique Op. 14, Mvt. 2 Un Bal (cont'd)

m	M	R	H	Comment
334			$F - A_4^6 - E -$	[36] clim, cad
338	M1'		$A - E - A - E/G_4^{\sharp d} -$	a'): Vc+Va
342	\perp		$F_4^{\sharp m} - A_4^6 - E_7/G_4^{\sharp} - A$	
346	M1'		$A - E - A - E/G_4^{\sharp d} -$	a') Vi+Va+Vc
350	\vdots		$F_4^{\sharp m} - A_4^6 - E_7 -$	
353	\perp		$\Re(A - E_7) -$	tutti clim, cad
361			$A - C_4^{\sharp m} - \dots -$	
365			$F_4^{\sharp m} - E - A - E - A$	closing cad (368 m.)

7.1.3 Mvt. 3 Scène aux champs

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7.1.4 Mvt. 4 Marche au Supplice

Form: ABABA Coda. See Table 7.5 to 7.7 for the analysis. In this movement *Marche au Supplice* (*The Procession to the Stake*) things turn grim, as the title announces.

The **Introduction** has a background of sustained chords in the tonic minor key Gm (tonic pedal) played by lower strings and two timpani (sixtupelets). Horns and bassoons play a motto M_0 (2- and 4-part, contrary motion) with a rhythm ($1/4+2/4+1/4$, 'Murder at the Gallop') that will return in the fanfare phrases.

Section A_1 consists of five statements of the main theme M_1 , a descending scale in half-note and quarter note rhythm. Statement 1 and 2 are in lower strings (cello and contrabass, first unisono than in parallel thirds), 3 and 4 in unisono violins. There are countermelodies: the shrieking and piercing four bassoons answer with Mc_1 (the upbeat dotted rhythm and ascending overall pattern) during the 2nd statement. Statements 3 and 4 have a counterpoint theme Mc_2 in the lower strings (8th note rhythm, dominated by ascending leaps, descending steps). The final and 5th statement also has a somewhat transitory character. The theme M_1 is played by the string section (2-part in contrary motion) with a counter melody Mc_3 in the four bassoons.

The brass 'Fanfare' theme M_2 in the section B_1 has regular period structure $M_2(abab')$ ($4+4+4+4$ m.) The a-phrase starts with the opening motif rhythm, followed by dotted 8th - 16th note rhythms. The b-phrase contains closing contrary motion. The final b-phrase is supplemented by the chromatically ascending middle voice in trombone and tuba. The brief section A_2 has transitory character and consists of a *call-and-response* setting with fortissimo ff brass call signals repeated (answered) by the woodwinds and string sixtupelets. Then the descending scale theme M_1 is stated in a most remarkable hoquetus style, divided over pizzicato strings, woodwind and brass.

The second fanfare section B_2 adds a string section background with 16th note motifs in the violins, triplet arpeggios in violas and celli and a dotted rhythm starting on a tonic pedal point. The next section, A_3 starts identical to the previous transitory call-and-response section, but then develops the main theme M_1 (m. 114 ff.). It is presented as a diatonic parallel three-part $S(3p)$ setting for bassoons and brass, with a unisono ascending background in woodwinds (6-tupelets) and strings (quarter notes with ascending grace notes). This builds towards a climax in m. 123, with the M_1 theme stated unisono in a tutti and with high strings tremoli. Then there is the contrast between two tritone-related alternating keys $G(m) - D\flat$; the theme M_1 is presented as a melodic inversion in the latter key (see m. 131 ff.). This turns into a diminution version for the strings (m. 140 ff.) that play 2-part counterpoint dotted rhythms with unisono accented stabs on tonic pedal point in woodwinds and brass.

The **Coda** (m. 152 ff.) bluntly confronts the two remote and contrasting keys as alternating chords $Gm - D\flat$, in dotted rhythm accents in imitation in woodwinds and brass vs. strings. This climax is followed by the 'Idée fixe' motto for clarinet (m. 164), and loud accents, once again stating the minor-major mode contrast in the closing.

7.1.5 Mvt. 5 Songe d'une nuit du Sabbat

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Table 7.5: Berlioz, Symphonie Fantastique Op. 14, Mvt. 4 Marche au Supplice

m	M	R	H	Comment
			Allegretto non troppo	$\begin{bmatrix} 2 \\ 2 \end{bmatrix}$ (bb) Introduction
1		<i>Gm</i>	<i>Gm</i> – ... –	2 Timp+LoStr pizz
2	M0		<i>Gm</i> – ... –	Hns motto $\Sigma(\text{cm}>)$
6	:		$\Re(E\flat - D - Gm)/G-$	Hns+Bsn, $\bar{P}_T(g)$
9	\perp		<i>Gm</i> – ... – <i>B\flat - Cm_7-</i>	
13			<i>D_7/C-</i>	Tbn+Tu
15			<i>D_7/C-</i>	[50] cresc to clim
				A₁
17	M1		<i>Gm</i> – ... –	1st stat, Vc+DB unis ↘
23	\perp		<i>A_{\emptyset 7}/C - D-</i>	cad
25	M1/c ₁		<i>Gm - E\flat/G - F_7-</i>	2nd st, Vc+DB <i>S(2p)</i> , Mc: Bsn
27	:		<i>B\flat - F/A - Em-</i>	[50]
29	:		<i>A_o/C - Gm/B\flat-</i>	
30	:		<i>F\sharp_o/A - Gm - F/A - Gm_7/B\flat-</i>	
31	\perp	<i>E\flat</i>	<i>Cm - B\flat - E\flat</i>	cad
33	M1/c ₂		<i>E\flat - B\flat_7/Ab-</i>	3rd st, M1: Vi, Mc ₂ : Va+Vc+DB,
35	:		<i>E\flat - Cm_7 - B\flat_7/Ab - E\flat/G-</i>	Timp $\bar{P}_D(bb)$
37	:		<i>B\flat_7 - Gm/B\flat - F/A - B\flat - E\flat</i>	
39	:		<i>Ab - Fm_7/Ab-</i>	
40	\perp		<i>B_7^{\flat 9}_{no 7}-</i>	[51]
41	M1/c ₂		<i>E\flat - B\flat_7/Ab-</i>	4th st, M1: Vi, Mc ₂ : Va+Vc+DB,
43	:		<i>E\flat - Cm_7 - B\flat_7/Ab - E\flat/G-</i>	(Timp $\bar{P}_D(bb)$)
45	:		<i>B\flat_7 - Gm/B\flat - F/A - B\flat - E\flat</i>	
47	\perp		<i>Fm_7/C - G_7/F - Cm/E\flat - D_7-</i>	climax
49	M1/c ₃	<i>Gm</i>	<i>Gm - Dm - Cm/E\flat - D_7/C-</i>	[52] 5th st, Str $\Sigma(\text{cm})$, Mc ₃ Bsn
51	:		<i>E_o/B\flat - D_7/A-</i>	
52	:		<i>Gm - F_7 - B\flat^9 - C_7/B\flat-</i>	
54	:		<i>D_7^{\flat 9}/A - Gm - A_{\emptyset 7}/C - D-</i>	
56	:		<i>Gm - F/A - E_o/B\flat-</i>	
57	:		$\Re(A_{\emptyset 7}/C - D - Gm)-$	cad
61	\perp		<i>F_7</i>	Bsn+Str 16ths ↗, Tbn $\bar{P}_D(bb)$

Table 7.6: Berlioz, Symphonie Fantastique Op. 14, Mvt. 4 Marche au Supplice (cont'd)

m	M	R	H	Comment
				B₁ 'Fanfare'
62	M2	B \flat	B \flat – F – B \flat – F $_7$ –	[53] a): WW+Brs
64	⋮		B \flat – Cm $_7$ – B \flat –	
66	⋮		E \flat – F – Gm – Cm $_7$ –	b) Σ (cm>)
68	⋮		B \flat – Cm $_7$ –	
69	⋮		F – B \flat – Gm $_7$ – C $_7$ – F–	
70	⋮		B \flat – F – B \flat – F $_7$ –	a)
72	⋮		B \flat – Cm $_7$ – B \flat –	
74	⋮		B \flat_7 /A \flat – E \flat – Cm $_7$ –	b') Σ (cm>), Tbn+Tu P_m^i (↗)
76	⊥		F $_7$ – \Re (B \flat – F) – B \flat	
				A₂ call-and-response, trans
78	M _{CS}		\Re (B \flat – D $_7^{b9}$)–	Brs-WW imit, Str 6-tupl
82	M1	Gm	Gm – Dm/F – Cm/E \flat –	Str-WW-Brs hoquet,
84	⋮		B \flat /D – F/A ^d	[\bar{S}^6] diat par ↘
85	⋮		Gm/B \flat – F/A – E \flat /G – Dm/F–	
86	⋮		C \sharp_6 /E – Gm – Cm $_7$ –	Str pizz, Σ (cm>)
88	⊥		B \flat /D – F $_7$ –	
				B₂ 'Fanfare'
89	M2	B \flat	B \flat – F – B \flat – F $_7$ –	[54] st 1, a): WW+Brs, Str bg
91	⋮		B \flat – Cm $_7$ – B \flat –	
93	⋮		E \flat – E \flat /G – F/A – Gm/B \flat –	b) Σ (cm>)
95	⋮		B \flat – Cm $_7$ – B \flat /F – F–	
97	⋮		B \flat – F $_7$ – B \flat – F $_7$ –	a)
99	⋮		B \flat – Cm $_7$ – B \flat –	
101	⋮		Fm – B \flat m $_7$ – B \flat_7 – Fm $_7$ /C–	b') Σ (cm>), Tbn+Tu P_m^i (↗)
102	⋮		D \flat – B \flat_7 /D – Cm $_7$ /E \flat –	P_B^i (↗)
103	⊥		F $_7$ – \Re (B \flat – F) – B \flat	

Table 7.7: Berlioz, *Symphonie Fantastique* Op. 14, Mvt. 4 Marche au Supplice (cont'd)

m	M	R	H	Comment
				A_3 'rall-and-response'
105	M_{CS}		$\Re(B\flat - D_7^{b9})-$	[55] Brs-WW imit, Str 6-tupl
109	M1	Gm	$Gm-$	Str-WW-Brs hoquet,
110	\vdots		$F/A - E\flat/G - Dm/F - Cm/E\flat-$	$[\bar{S}^6]$ diat par \searrow
111	\vdots		$B\flat/D - F/A^d-$	
112	\vdots		$Gm/B\flat - F/A - E\flat/G - Dm/F-$	
113	\perp		$C\sharp_0/E - F\sharp_{07}/E\flat \rightarrow B_{07}$	WW+Hn+Str pizz chr par \searrow
114	M1		$Gm - E\flat/G - D_{07}/A\flat-$	[56] Bsn+LoBrs $S(3p)$, diat par,
116	\vdots		$Gm/B\flat - F/C-$	WW+Str unis \nearrow
118	\vdots		$B\flat/D - Am_7/E - D/F\sharp-$	cresc to clim
121	\perp		$D_7/F\sharp - D_7-$	tutti $\Sigma(cm<)$
123	M1		$Gm - Gm/B\flat - F/A-$	tutti clim, M1 unis,
126	\vdots		$Cm_7 - C_7/B\flat-$	HiStr trem
128	\perp		$F/A - E\flat/G - A_{07}/C - D-$	
130		$D\flat$	$D\flat-$	[57]
131	I(M1)		$D\flat - \dots - E\flat m_7-$	WW+Brs+LoStr, HiStr $\bar{P}_T(db)$
135	\vdots		$A\flat - E\flat - F-$	Str unis \nearrow
137	\perp		$B\flat - F\sharp_0 - Gm$	
139		Gm	$A_7/C\sharp - A_{07}/C - D-$	cad, tutti clim
140	M1'		$Gm - \dots - D_7-$	Str 2pt ctp, WW+Hns $\bar{P}_T(g)$
144	\vdots		$Gm - \dots - D_7-$	repeat
148	\perp		$Gm - A_7 - Dm - G\sharp_0-$	Str unis, WW accts
149			$Am - D_7^{b9} - Gm - G\sharp_0-$	
151			$Am - D_7^{b9}-$	cad
Coda				
152			$Gm-$	[58] Str unis $P_L^i(\searrow)$
154		$D\flat$	$D\flat - Gm - D\flat - \dots -$	(WW+Brs)-Str accts
158			$Gm - C\sharp_{07}/G - Gm - F\sharp_0-$	
159			$Gm - D\flat - Gm - A_7^{b5}_{no1}/G-$	
160		Gm	$G - Gm - A_{07}/C - D_7^{b9}-$	tutti clim $\Sigma(cm>)$
162			$Gm - Cm-$	
163			$Gm/B\flat - B\flat/D - E\flat - D_7-$	[59] cad
164	M_{IF}		$Gm - D - G/D-$	Cl
169	\perp		Gm	tutti accts
170		G	$G - \dots - G$	min-maj (178 m.)

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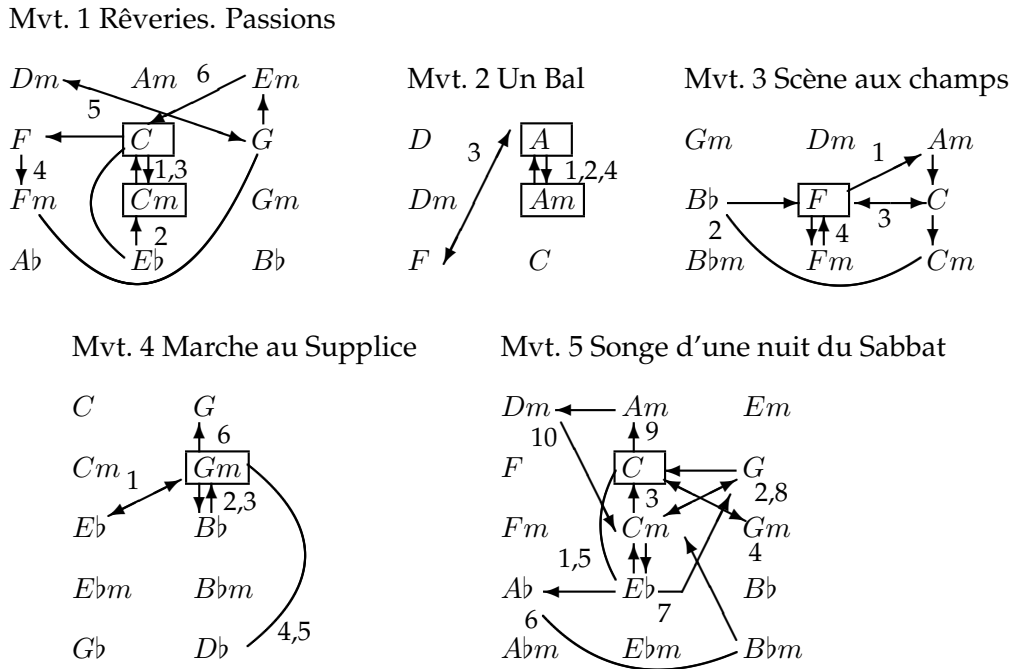


Figure 7.2: Berlioz, *Symphonie Fantastique* Op. 14, key relationship diagram

7.1.6 Key relationship overview

The key relationship diagram of the *Symphonie Fantastique* is shown in Fig. 7.2. For a piece of these proportions and based on the dramatic story the tonal key compass seems fairly limited. All movements are playing with the major-minor modal contrast; this happens on a local scale with the harmonisation of a specific phrase, but also globally as a sequence of key centres in longer episodes (see the vertical connections between the parallel major-minor keys on the tonic axis).

The problem in classifying Mvt. 1 as a sonata form is also clear from the key scheme for the opening movement. The slow introduction section moves through the keys $Cm - C - Eb - Cm - C$ (1-3), displaying the first major-minor contrast. However, the exposition first moves into unfamiliar subdominant terrain before ending in the more familiar dominant key $C - F - Fm - G$ (4). The very long development section stays fairly close to the main key $G - Dm - G - Em - C - Cm - D - C$ (5-6), while recapitulation and coda are in the tonic major key throughout.

Movement 2, the waltz, remains mainly in the parallel minor-major related $Am - A$ keys. The B_1 section is the exception, with its move to the lowered submediant degree major key $F = \flat VI$ (3). The ternary structure of Mvt. 3 is reflected in the key areas. Opening and coda are in the tonic major-(minor) keys $F - Fm$ (4). The A_1 section moves into the dominant domain $Am - C - Cm$ (1), the middle section visits the subdominant key Bb (3), while the A_3 section once again touches the dominant key (3).

The 4th movement is in the minor tonic key Gm , which is established in the introduction, all A sections and in the coda. The A_1 section has an excursion to the subdominant area

$E\flat = \flat VI$ (1). All 'Fanfare' **B** sections are in the relative major key $B\flat$ (2,3). The threat of the march to the scaffold is supported by the blunt opposition of the tritone-related keys $Gm - D\flat$ in the A_3 section (4) and at the beginning of the coda (5). In the coda there is the closing move to the parallel major key G (6).

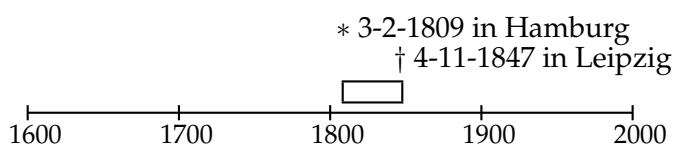
The very long closing movement remains close to the tonic axis $C - Cm - E\flat$ (major, parallel minor and its relative major). The 'Witches' Dance' sections have a preference for moving into the dominant domain $G - Gm$ (2, 4, 8), while the 'Dies Irae' theme stresses the parallel minor key Cm (3). It is when these two elements are confronted and combined, especially in counterpoint settings and wild mood changes, that the keys start to wander rapidly (5-10).

Due to the many tonal ambiguities and intermediate dominant function chords, many more local keys at more detailed level could have been identified. In the diagrams there is a focus on the longer duration, more significant tonal centres as they establish in the movements of this unique symphony.

Chapter 8

Felix Mendelssohn-Bartholdy

Biographical data:



8.1 *A Midsummer Nights' Dream Overture Op. 21 (1826)*

Source: [33]. Music for orchestra. An overview of the formal analysis is shown in Fig. 8.1.

Overture: sonata form ($A, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$), (686 m.)

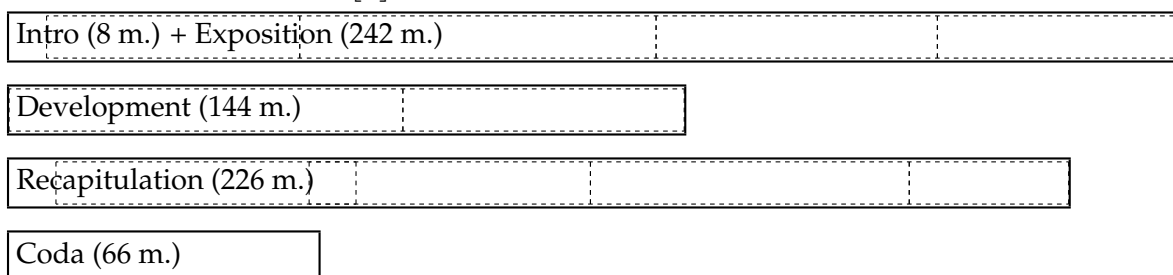


Figure 8.1: Mendelssohn, *A Midsummer Nights' Dream Overture Op. 21*

Form: sonata. This is the overture from the stage music to the Shakespeare comedy. The main characters from this play are depicted as thematic material; see the well-known 'I-ah' descending leap as part of the second group (labeled as M6, the most playful theme. Guess the animal, and win a free ride!). The opening and closing sustained chords in contrary motion for woodwinds and horns are a well-known example of a plagal sequence, and very hard to play in tune. The first main theme (M1) is played in staccato 8th notes by delightful violins only (the same instrumentation is used by Tchaikovsky in the first movement of the *Nutcracker Suite*, see Sec. 11.4). The lyrical contrast by the second group first theme (M2) is obvious; it is held in quarter and half note durations mainly, written in block chord setting with moving middle voices and contrary motion between outer voices. The first group

themes M1 and M3 return in the development section; this frequently uses sequences and imitation. Sustained chords and pedal notes in the transitions provide a more tranquil mood, before the piece takes up the original tempo feel. See Table 8.1 to 8.4 for the analysis.

Key relationship diagram

The key relationship diagram is shown in Fig. 8.2. This overture has a classical scope. It opens in E_m minor and through the parallel major E moves into the dominant domain $B - B_m$ (1). The development starts in the dominant minor B_m , and then through its relative major D (2) reaches some more remote keys: the submediant minor $C\sharp m$ (3) and the supertonic minor $F\sharp m$ (4). Using the double occurrence of $C\sharp m$ in the diagram there is the return to the main key, $E - E_m$ (5). The closing section is in E major and shows the typical excursion into the subdominant domain A (6).

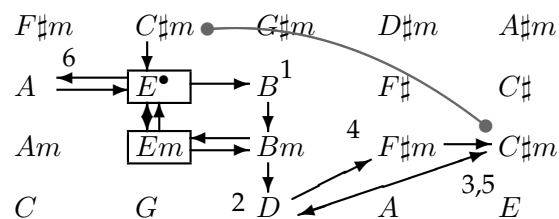


Figure 8.2: Mendelssohn, *A Midsummer Nights' Dream Overture* Op. 21, key relationship diagram

8.2 *The Hebrides Overture* Op. 26 (1830)

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Table 8.1: Mendelssohn, *A Midsummer Nights' Dream* Overture Op. 21

m	M	Key	H	Comment
1	M0	<i>E</i>	$E - B - Am - E - Em$	Intro , WW+FHns: $\Sigma(\text{cm} <)$
8	M1.a	<i>Em</i>	$Em - \dots - B_7 - Em -$	Exp, Gr 1/Th 1 , Vi: 8ths stacc
12	\perp		$Em - B_7/D\sharp - Em - C/E - B -$	
16	M1.a		$Em - B_7 - Em$	
20	\perp		$Em - B_7/D\sharp - Em - C/E - B -$	
24	M1.b		$B - F\sharp_7^{b9} - B - E_7^{b9} -$	Seq($3 \times 2m; R_{-7}$), Vi+Va
26	\vdots		$A - D_7^{b9} - G -$	
30	\perp		$D\sharp_{\circ 7}/A - F\sharp_7^{b9}/A\sharp - B_7 -$	
32	M1.a'		$Em - B_7 - Em - B_7/D\sharp -$	2nd stat
36	\vdots		$\Re(Em - D_7) - G - F\sharp_{\circ}/A -$	
38	\perp		$Em/B - B_7 - F\sharp_7^{b9}/E$	cad, WW+Hns
41	M1.b		$B - F\sharp_7^{b9} - B - E_7^{b9} -$	Seq($3 \times 2m; R_{-7}$), HiStr: 8ths
43	\vdots		$A - D_7^{b9} - G -$	Vi+Va
47	\perp		$F\sharp_{\circ}/A - F\sharp_7^{b9}/A\sharp - B_7 -$	
49	M1.a'		$Em - B_7 - Em - B_7/D\sharp -$	
53	\vdots		$\Re(Em - D_7) - G - F\sharp_{\circ}/A -$	
55	\perp		$Em/B - B_7 - F\sharp_7^{b9}/E$	cad, WW+FHn
58			$\Re(Em - D\sharp_{\circ 7}/E) -$	trans, Vi: 8ths
60			$Em - F\sharp_{\circ}/A - Em_4^6 - B -$	cad
62	M2.aa	<i>E</i>	$\Re(E - C\sharp_m - E/G\sharp - B_7) -$	[A] Gr 1/Th 2 , tutti climax
70	M2.bb		$\Re(E - \Re(A - E) - A) - Am -$	plagal cad
78	M3		$E - \dots - \Re(B_7 - E)/E$	trans, clim, imit, $\bar{P}_T(e)$
86	M3		$E - \dots - \Re(B_7 - E)/E$	2nd stat 8ba ($\bar{P}_T(e)$)
90	\vdots		$E/B - A/C\sharp - E/B - B_7^{b9}/A -$	$P_B(\searrow)$, WW: $\bar{P}_D(b)$
92	\vdots		$E/G\sharp - A\sharp_{\circ 7}/G - B_7/F\sharp -$	$\Sigma(\text{cm} <)$
94	\vdots		$E - B/D\sharp - A\sharp_{\circ}/C\sharp - Em_7/B -$	Str: repeat 8va $\Sigma(\text{cm} <)$
96	\perp		$F\sharp_7^{b9}/A\sharp - C_{\emptyset 7}/G - F\sharp_7 -$	cad
98	M1.a		$B - \dots - B_7 - G\sharp_7 -$	Seq($3 \times 8m; R_{-7}$), Str: 8ths,
106	\vdots		$C\sharp_m - \dots - F\sharp_7^{b9} - B_7$	WW+Brs: sustained ch
114	\perp		$E - \dots - C\sharp_7^{b9}/E\sharp -$	
122		<i>B</i>	$F\sharp_7 -$	[B] trns, Str: imit, WW: $\bar{P}_D(f\sharp)$
130	Mt		$\Re(B - E - B_{\Delta 7} - E - B -$ $C\sharp_m - F\sharp_7) -$	Cl: trans th, $P_B(\searrow)$

Table 8.2: Mendelssohn, *A Midsummer Nights' Dream* Overture Op. 21 (cont'd)

m	M	Key	H	Comment
138	M4.aa	B	$\Re(B\ E/B - C\sharp m - F\sharp_7 -$	Gr 2/Th 1 , Str, $\bar{P}_T(b)$
146	M4.b		$B - G\sharp m - F_{\circ 7} - F\sharp_7^9 \overset{d}{=} G\sharp_7/D\sharp -$	Str+WW
151	\vdots		$C\sharp m - F\sharp_7/C\sharp -$	cad
152	\perp		$B/D\sharp - G\sharp m - B/F\sharp - F\sharp_7 -$	
153	M4.aa		$\Re(B - A\sharp_{\circ} - B_7 - E -$ $C\sharp_{\circ}/G - F\sharp_7/A\sharp)$	2nd stat: Str+WW
166	M5		$B - \dots - C_{\circ 7}/E - F\sharp_7 - B -$	transition, WW+Brs
178	\vdots		$\Re(C\sharp_7 - B_7^{\flat 9}) -$	Str, Hns: $\bar{P}_D(b)$, $P_B(\nearrow)$
186	\perp		$E - C\sharp_7^{\flat 9}/E\sharp - \dots - F\sharp_7/A\sharp -$	cresc
194			$B - \dots -$	Brs, $\bar{P}_T(b)$
198	M6.a		$\Re(B - \dots - C\sharp_{\circ 7}/E) - F\sharp_7^{\flat 9} -$	[C] Gr 2/Th 2 tutti : ('I-Ah')
206	M6.b		$\Re(B - \dots - G\sharp m - F\sharp_7) -$	Str+WW
214	(M6a)		$C\sharp_7^9 - \dots - F\sharp - \dots -$	trans, cad
222	M2.b		$B - \dots - E - B$	plagal cad, Brs-WW: imit
230	M2.aa		$B - E/G\sharp - B/D\sharp - F\sharp_7 -$	closing stat, tutti clim
234	\perp		$B - E/G\sharp - C\sharp m/E - F\sharp_7 -$	
238	M2.b		$\Re(B - \dots - E) - B$	plagal cad, Brs-Str: imit
247	M0		B	unisono arp \searrow
250	M1.a	Bm	$\Re(Bm - \dots - F\sharp_7^{\flat 9}) -$	[D] Development , Vi: 8ths
258			$(Bm - \dots - G_{\Delta 7} - C\sharp_7^{\flat 9})/B -$	cad, Str: imit, WW: $\bar{P}_T(b)$
270	M1/M0	$F\sharp m$	$\Re(F\sharp m - \dots - C\sharp_7) -$	Str/WW, $\bar{P}_T(f\sharp)$
278			$(F\sharp m - D_{\Delta 7} - F\sharp m)/F\sharp -$	Str: imit, WW: $\bar{P}_T(f\sharp)$
284	M5		$B_7^{\flat 9} -$	trans, WW: imit
290	M1/3/5	Em	$Em/G - \dots - F\sharp_7/A\sharp -$	tutti: 3 themes imit
298	M1/3/5	Bm	$Bm - \dots - G_7 = C\sharp_7^{\flat 5/\flat 9} -$	
306	M1.a		$E_7/G\sharp - D\sharp_{\circ 7}/A -$	Str, $P_B(\nearrow)$
308	\vdots		$E_7/B - A/C\sharp -$	
310	\perp		$G\sharp_7 - G_{\circ 7} - G\sharp_7 - C\sharp m - A_7 -$	$P_B(\nearrow)$, cad
316	M1/M5	D	D	[E], tutti imit, $\bar{P}(d - f\sharp)$
324	M1.a		$\Re(C\sharp_{\circ 7} - D) - G_{\Delta 7} -$	
334	M3'	$C\sharp m$	$C\sharp m - \dots - A_7 -$	Seq($2 \times 8m; R_{-7}$), Str, $\bar{P}_T(c\sharp)$
342	M3'	D	$D - \dots - D/F\sharp - Em/G -$	Str+WW, $\bar{P}_T(d)$
350	M3'	$F\sharp m$	$F\sharp m - \dots - F\sharp/A\sharp - F\sharp m/A -$	Seq($2 \times 8m; R_{-5}$), $\bar{P}_T(f\sharp)$
358	M3'	$C\sharp m$	$\Re(G\sharp_7^{\flat 9} - C\sharp m) - G\sharp_7^{\flat 9} - G\sharp_7 -$	Str: th+WW: inv, $\bar{P}_D(g\sharp)$
369			$C\sharp_7^{\flat 9} - G\sharp_7^{\flat 9}/B\sharp -$	[F] trans: WW+Hns+LoStr
373	M4		$\Re(C\sharp m - \dots - D\sharp_{\circ 7}/F\sharp - G\sharp_7) -$	retrans, Str
380			$C\sharp m$	cad

Table 8.3: Mendelssohn, *A Midsummer Nights' Dream* Overture Op. 21 (cont'd)

m	M	Key	H	Comment
394	M0	<i>E</i>	$C\sharp m - B - Am/C - E$	Recap , WW+Hns, $\Sigma(\text{cm} <)$
404	M1.a	<i>Em</i>	$Em - \dots - B_7 - Em -$	Gr 1/Th 1 , Vi: 8th stac
408	\perp		$B_7 - Em - C - B -$	
412	M1.a		$Em - \dots - B_7 - Em -$	+WW bg
416	\perp		$Em - B_7 - Em - C - B -$	
420	M1.b		$B - F\sharp_7^{b9} - B - E_7^{b9} -$	Seq($3 \times 2m; R_{-7}$), Vi
422	\vdots		$A - D_7^{b9} - G -$	
426	\perp		$F\sharp_{07}/A - F\sharp_7^{b9}/A\sharp - B_7 -$	
428	M1.a'		$Em - \dots - C/E - \dots -$	+WW bg
438	(M1.a')		$C - B_{07}/C - C - B_7 - \dots -$	trans, Str imit, WW: $\bar{P}_D(b)$
450	Mt	<i>E</i>	$\Re(E - A - E - F\sharp m - B\sharp_7)$	WW: trans th, $P_B(\searrow)$
458	M4.aa		$\Re(E - E_7 - A - B_7) -$	Gr 2/Th 1 , Str, $\bar{P}_T(e)$
466	M4.b		$E - C\sharp m - F\sharp_7 - B - C\sharp_7^{b9} -$	Str+WW
470	\perp		$F\sharp m - D\sharp_{07} - C\sharp m - E_4^6 - B_7 -$	cad
474	M4.aa		$\Re(E - E_7 - A - F\sharp_{07} - B_7/D\sharp) -$	2nd stat: Str+WW
482	M4.b		$E - B_7 - E - B_7/D\sharp -$	+FHns
486	M5		$E - \dots - C\sharp_7^{b9} - F\sharp m - F\sharp_{07} - B_7$	trans, WW+Brs
494	M5		$E - \dots - C\sharp_7^{b9} - F\sharp_7/A\sharp - E_7/D -$	Hns: $\bar{P}_D(e)$
502	\perp		$F\sharp_7^{b9}/C\sharp - Bm/D - E_7 -$	cresc to climax ($\bar{P}_D(e)$)
506		<i>A</i>	$A - F\sharp_7^{b9}/A\sharp -$	\overline{SD}
512		<i>E</i>	$B_7/D\sharp - E$	climax, Brs: $\bar{P}_T(e)$
518	M6.a		$\Re(E - \dots - F\sharp_{07}/A) -$	[G] Gr 2/Th 2 , tutti clim
526	M6.b		$\Re(E - C\sharp m - B) -$	Str+WW
534	(M6.a)		$F\sharp_7^9 - \dots - B_7^9 -$	trans, tutti climax, cad
542	M3		$E - \dots - B_7 -$	trans, WW+Brs: imit, $\bar{P}_T(e)$
548			$E - C\sharp m - F\sharp m/A - B_7 -$	cad
550	M3		$E - E_7 -$	WW+Brs: imit, $\bar{P}(e)$
554	\vdots		$C\sharp_7^{b9} - \dots - C\sharp_7/E\sharp -$	Str: imit, $\Sigma(\text{cm} <)$, $\bar{P}_D(e\sharp)$
562	\vdots		$F\sharp m - F\sharp_7/A\sharp -$	$\Sigma(\text{cm} >)$
564	\perp		$B - Bm/D - B_7/D\sharp -$	
566			$E - E_7^5 - A - F\sharp_7^{b9} - B - G\sharp_7/B\sharp -$	tutti to climax
570			$C\sharp m - F\sharp m - E/B - B_7/A -$	cad
574			$E/G\sharp - C\sharp_7/G\sharp - F\sharp m/A -$	
576			$E/B - B_7/A -^d$	
578			$C\sharp_7^{b9} - F\sharp m - F\sharp_7/A\sharp -$	tutti climax, $\Sigma(\text{cm} >)$
582			$E/B - F\sharp_7^{b9}/B - E_4^6 - B_7 -$	cad

Table 8.4: Mendelssohn, *A Midsummer Nights' Dream* Overture Op. 21 (cont'd)

m	M	Key	H	Comment
586	M2.aa		$\Re(E - C\sharp m - E/G\sharp - B_7) -$	Gr 1/Th 2 , tutti climax
594	M2.bb		$\Re(E - \dots - A) -$	plagal cad
608	M0		E	tutti clim, imit arp \searrow - $\Sigma(\text{cm} <)$
620	M1.a	Em	$Em - \dots - B_7 - Em -$	[H] Coda , Vi: 8ths
624	\perp		$Em - B_7 - Em - C - B -$	
628	M1.b/M0		$B - F\sharp_7^{b9} - B - E_7^{b9} -$	Seq($3 \times 2m; R_{-7}$), Str/WW
630	\vdots		$A - D_7^{b9} - G -$	
634	\perp		$F\sharp_{\flat 7}/A - F\sharp_7^{b9}/A\sharp - B_7 -$	
636	M1.a/M0		$Em - \dots - B_7 -$	Str/WW
639	\vdots		$Em - \dots - F\sharp_{\flat 7}/A -$	
642	\perp		$Em/B - B_7 \overset{d}{-} F\sharp_7^{b9}/E -$	
644		Em	$Em - Am/C -$	[I] trans, WW+Brs, $\overline{P}_D(b)$
647			$Em/B - D\sharp_{\flat 7}/A -$	
649			$Em/G - D\sharp_{\flat 7}/A -$	$(\overline{P}_D(b))$
653			$Em - F\sharp_7^{b9} - B_7 \overset{d}{-}$	cad
658			$C\sharp m - A - E_4^6 - B_7 -$	[K] Cl+Bsn+Hn, closing
662	M2	E	$\Re(E - C\sharp m - E/G\sharp - B)$	Str+LoWW
670			$\Re(E - A)/E$	plag cad, $\overline{P}_T(e)$
682	M0		$E - B - Am - E$	WW+Hns: $\Sigma(\text{cm} <)$ (686 m.)

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8.3 Symphony No. 3 in A Major ‘Scottish’ Op. 56 (1841-1842)

Source: [33]. An overview of the formal analysis is shown in Fig. 8.3. All four movements are connected by *attaca* instructions to the performers. Three movements have a sonata form structure, the third movement has binary structure with a ternary subdivision.

The symphony consists of long outer movements, with a total length of around 500 measures. The opening and second movement section lengths are fairly balanced. In the opening movement the exposition is longer than the development, in the closing movement the reverse holds. The finale movement has a long recapitulation (including some additional development, see below) and there is a separate coda with a new meter and tempo. The binary mirroring structure of the slow third movement is clear.

8.3.1 Mvt. 1 Introduction Andante con moto - Allegro un poco agitato

This section is included in the full version of the book.

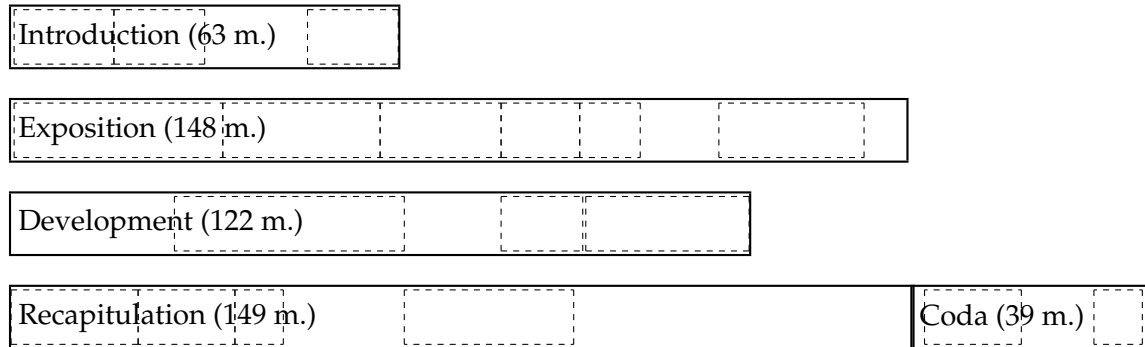
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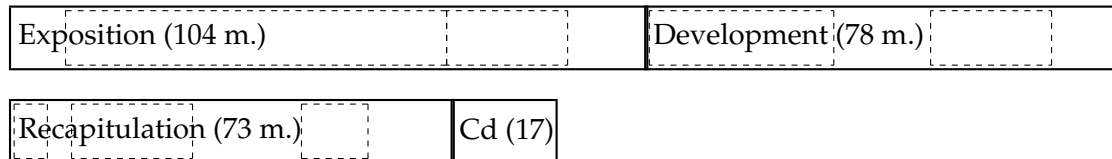
8.3. SYMPHONY NO. 3 IN A MAJOR 'SCOTTISH' OP. 56

Mvt. 1 Introduction Andante con moto - Allegro un poco agitato:

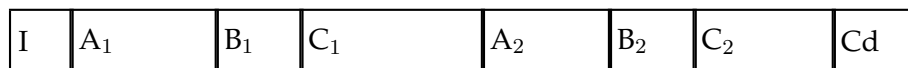
sonata form ($Am, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 522 m.)



Mvt. 2 Vivace non troppo: sonata form ($F, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 273 m.)



Mvt. 3 Adagio: ABCABC Coda form ($A, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 150 m.)



Mvt. 4 Allegro vivacissimo. Allegro maestoso assai: sonata form ($Am, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 490 m.)

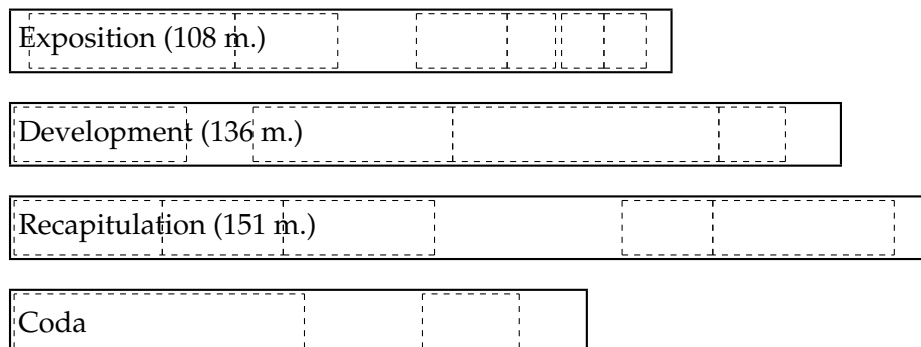


Figure 8.3: Mendelssohn, Symphony No. 3 in A Major 'Scottish' Op. 56

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8.3.2 Mvt. 2 Vivace non troppo

Form: sonata. See Table 8.5 and 8.6 for the analysis. The vivid (vivace) mood in the **Exposition** is set by strings playing staccato 16th notes. The solo clarinet plays the main theme M1(aa'aa'bb') (4 + 4 + 4 + 4 + 4 + 4 m.), a modified sentence structure with regular phrasing. The theme is restated by flute and oboe, then joined by the clarinet. The transitory section (m. 49 ff.) is a tutti climax, that has the a-phrase in the horns and violins simultaneously with an inverted version I(M1) in bassoons and lower strings. The secondary theme M2 is played by strings in contrary motion (m. 72 ff.); it has M2(aaa') (4 + 4 + 10 m.) unusual phrasing. A transition with M1 fragments concludes this section.

The **Development** opens with modulating variations of M1, in (stretto) imitation setting. Later, from m. 152 onwards, both themes are combined. In m. 176 there is a sort of false recapitulation in the 'wrong key', which after a brief moment of suspense is corrected by the true **Recapitulation** (m. 183 ff.). When the M2 theme is repeated (m. 193 ff.), this is combined with the M1 theme a-phrase as was the case in the development. Therefore this climax setting also suggests a secondary development, an effect supported by the local key instability (*Gm* vs. *F*).

A tutti climax (m. 214 ff.) leads to the closing section, under a long series of 16th note patterns in the strings with occasional fragments from the M1 a-phrase in imitation. The closing contains a surprise element: the rhythmic augmentation of the M1 theme, played here by oboe and bassoon in parallel octaves (staccato dotted 8th-16th patterns). A set of cadential measure groups (m. 242 ff.) ends on the tonic chord in the **Coda**, with a final varied statement of the main theme a-phrase motif in 1st violins.

8.3.3 Mvt. 3 Adagio

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Table 8.5: Mendelssohn, Symphony No. 3 ‘Scottish’ Op. 56, Mvt. 2 Vivace non troppo

m	M	R	H	Comment
			Vivace non troppo	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ Exposition
1		<i>F</i>	$F - \dots - C - C_7-$	Str 16th staccato
9	M1		$F - B\flat - F - G_7/D - C_7 - F$	aa’): Cl, Str bg
17	:		$F - B\flat - F - G_7/D - C_7 - F$	aa’)
25	:		$Dm - A_7^{b9}-$	b), Str 16ths $[\bar{S}^6] \searrow$
29	\perp		$Dm - G_7/D - F_4^6 - F - C_7-$	b), cad
33	M1		$F - B\flat - F - G_7/D - C_7 - F$	[A] 2nd stat, aa’): Fl+Ob
41	:		$Dm - A_7^{b9}-$	b): WW, Str 16ths $[\bar{S}^6] \searrow$
45	\perp		$Dm - G_7/D - F_4^6 - F - C_7-$	b), cad
49	M1’		$F - B\flat - F -$	trans, aa): Hns+Vi1,
53	:		$G_7/D - C_7 - F$	clim, LoStr I(M1)
57	:		$\Re(G_7/D - C_7) - \Re(A_7/E - Dm)$	Seq($2 \times 2m; R_7$)
61	:		$G_7 - C_4^6 - G_7-$	a’): Cl+Bsn+Va+Vc, $\bar{P}_D(g)$
67	\perp		$G_7 - \dots -$	[B] Str imit 16th \searrow
72	M2	<i>C</i>	$C/E - F - C/G - E_7/G\sharp-$	a): Vi1, Str Σ (cm>)
73	:		$Am - G/B - G_7-$	
74	:		$C - G/B - F_{\sharp o7}/A - G$	
76	:		$C/E - F - C/G - E_7/G\sharp-$	a)
77	:		$Am - G/B - G_7-$	
78	:		$C - C_7/B\flat - F_{\sharp o7}/A - D_7^{b5}_{no.1}/Ab-$	
79	:		$G-$	
80	:		$\Re(E_{\emptyset7}/B\flat - A_7)-$	a’)
84	\therefore/c		$Dm - A_7 - Dm - D_{\emptyset7}/C - G_7 - C-$	Mc: WW 16ths imit
87	$\therefore/:$		$F - D_7/F\sharp - C_4^6 - G_7-$	
88	$\therefore/:$		$C - G_7/B - C_7/B\flat - A_7-$	[C] Str \searrow
90	$\therefore/:$		$Dm - D_{\emptyset7}/C - G_7-$	
91	\perp/\perp		$C - D_7/F\sharp - C_4^6 - G_7/F-$	cad
92	(M1)		$C/E - C - F-$	trans, WW+Brs
97			$C_4^6 - \Re(G^4 - G - C_4^6)-$	WW+Str, $\bar{P}_D(g)$
103			$G_{7sus4} - G_7 - C-$	cad

Table 8.6: Mendelssohn, Symphony No. 3 'Scottish' Op. 56, Mvt. 2 Vivace non troppo (cont'd)

m	M	R	H	Comment
Development				
105	M1'	<i>F</i>	$F - B\flat - F$	a): Bsn+Va+Vc, $\overline{P}_T(f)$
109	\perp		$F - \dots -$	a'), Str 16th imit [↗]
113	M1'		$D - D_7 - Gm$	a): LoStr-(WW+Va) imit
117	\vdots	<i>Dm</i>	$A_7 - Dm - C_7/G - F_7 -$	
121	\vdots	<i>B\flat</i>	$B\flat - \dots - D_7^{b9} -$	clim, Vi, $\overline{P}_T(b\flat)$
123	\perp		$Gm/B\flat - E_7^{b5}/B\flat -$	
124	M1	<i>Dm</i>	$\Re(A - Dm) - B\flat -$	[D] aa): Ob, WW bg
132	M1'	<i>F</i>	$E\flat - Cm_7 - C - F - D -$	
136	(M1)	<i>Gm</i>	$Gm - \dots - C_7/B\flat - \dots -$	Str imit, WW bg
144	\perp	<i>F</i>	$F/A - Fm - G_7 - \dots -$	Str imit
152	M2	<i>Fm</i>	$(C - Fm - C - D\flat)/C -$	[E] a): Vi1, Str, $\overline{P}_D(c)$
153	$\vdots / 1'$		$(C - Fm - D\flat - G_7)/C -$	M1a'): Cl, combi
156	\vdots / \vdots		$(C - Fm - C_{D\flat})/C -$	
157	\perp / \perp		$C - Fm/Ab - D\flat/F - G_7 -$	
160	M2		$C - C_7/B\flat -$	a'): Hn-WW imit
164	$\vdots / 1'$	<i>F</i>	$F/A - D_7/A - Gm/B\flat -$	M2): WW imit,
168	\perp / \perp		$B_{o7} - \dots - F/C -$	M1'): Str stretto imit, $\overline{P}(c)$
172			$B_{o7} - \dots - B\flat_7 -$	
176	M1	<i>E\flat</i>	$(E\flat - A\flat - E\flat)/E\flat -$	False Rec , a): Fl, WW
Recapitulation				
183	M1	<i>F</i>	$(F - G_7 - C_7 - F)/C -$	a): Ob+Vi, $\overline{P}_D(c)$
187	\perp		$(G_7 - C_7 - F)/C -$	
189			$G_7/D - \dots - C/E - \dots -$	cad
193	M1'/2'		$F - B\flat - F - C_7/B\flat -$	[F] tutti clim,
194	\vdots / \vdots		$F/A - C_7/B\flat -$	M1): Bsn+LoStr,
195	\vdots / \vdots		$F/A - Fm - C_7/B\flat -$	M2'): WW+HiStr
197	\vdots / \vdots		$F - B\flat - F - C_7/B\flat -$	repeat
198	\vdots / \vdots		$F/A - C$	
199	\vdots / \vdots		$F/A - Fm - C_7/B\flat -$	
201	\vdots / \vdots		$\Re(A_o - D_7) -$	M2): Vi1
205	\vdots / \vdots	<i>Gm</i>	$Gm - D_7 - Gm - G_{\emptyset 7}/F -$	
207	\vdots / \vdots	<i>F</i>	$C_7 - F$	

Table 8.7: Mendelssohn, Symphony No. 3 ‘Scottish’ Op. 56, Mvt. 2 Vivace non troppo (cont’d)

m	M	R	H	Comment
208	(M1’/2’)		$Bb_{\Delta 7} - G_7/B - F_4^6 - C_7-$	cad, $\Sigma(\text{cm} >)$
209	$\dot{:}/\dot{:}$		$F - C/E - A_{\emptyset 7}/Eb - D_7-$	
211	$\dot{:}/\dot{:}$	Gm	$Gm - G_{\emptyset 7}/F - C_7-$	
212	\perp/\perp		$F - G_7/B - F_4^6 - C_7-$	cad
213	(M1)	F	$F/A - \dots - Bb - \dots -$	tutti climax, $\overline{P}(c-f)$
218			$F_4^6 - \dots -$	$P_B(\nearrow)$
220	(M1)		$C - F - Gm_7 - C_7 - F$	cad
222			$F/A - \dots - Bb - \dots -$	
226	(M1)		$A - \dots -$	[G] closing, Vi 16ths, $\overline{P}_D(a)$
231	M1’	Dm	$Dm - A \overset{d}{-} Gm_7/Bb-$	a): Ob+Bsn augm
233	$\dot{:}$	F	$F_4^6 - C_7 - F$	
235	$\dot{:}$		$Dm - A - Gm_7/Bb-$	a): Fl+Ob+Bsn
237	$\dot{:}$		$F_4^6 - C_7/Bb-$	
238	\perp		$\Re(F/A - Gm_7/Bb - F_4^6 - C_7/Bb)$	WW arp \searrow
242	(M1’)		$\Re(F - Bb - F/A - C_7/G)-$	a’): WW+Vi imit, $P_B(\searrow)$
250	$\dot{:}$		$\Re(F - Bb - F/A - C_7/G)-$	a’): WW+Vi stretto imit
254	\perp		$\Re(F - C_7/G)-$	cad
Coda				
256			F	[H], $\overline{P}(f-a)$
257	(M1’)		$F - \dots -$	a’): Vi1 16ths
261	$\dot{:}$		$F - \Re(F - C_{\text{no}3})$	Hn 5ths, $\overline{P}_D(c)$
264	\perp		$F - \dots -$	Str imit arp \searrow
267			$F - \dots -$	(273 m.)

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8.3.4 Mvt. 4 Allegro vivacissimo. Allegro maestoso assai

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8.3.5 Key relationship overview

The key relationship diagram for the Mendelssohn Symphony No. 3 is shown in Fig. 8.4. Remember that Mvts. 1, 2 and 4 all have sonata form. The opening movement introduction alternates between tonic minor and lower submediant degree major key $Am \leftrightarrow F$ (1). The exposition has first and second group themes in tonic and dominant minor keys, respectively. The development section moves to a sequence of minor keys $Cm - Gm - Dm$ (2-4), until arriving at the dominant major key E (5). The recapitulation moves into the subdominant area $Gm - Dm$ (6), before closing on the tonic minor key.

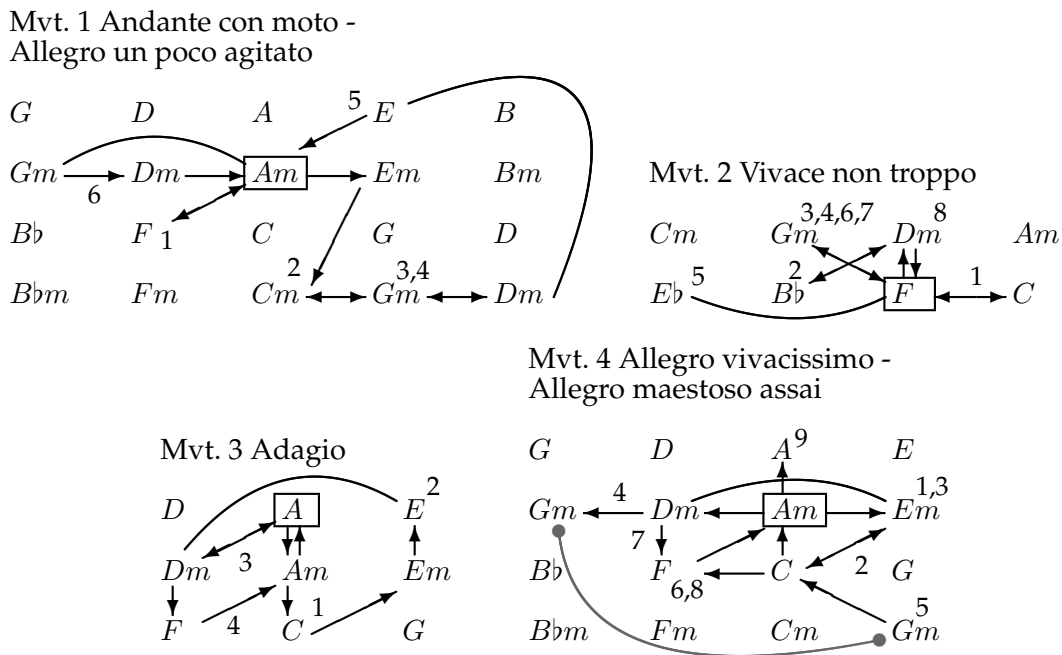


Figure 8.4: Mendelssohn, Symphony No. 3 ‘Scottish’, key relationship diagram

Movement 2 has an exposition section with the usual tonic-dominant major key move $F - C$ (1). The development starts on the tonic key, passes by the relative minor key Dm , with an excursion to the subdominant major key Bb (2). Then there are various back-and-forth movements between F and Gm (3,4), interrupted by the false recapitulation ‘joke’ in the key of Eb major (5). Then, in the recapitulation again there is the $F \leftrightarrow Gm$ pattern (6,7) and near the end we find alternating keys $F \leftrightarrow Dm$ (8).

The slow movement has binary structure, reflected in the key scheme. **A** sections are in the tonic major key A . The **B** sections have a similar key modulation pattern, with $Am - C - Em$ (1) in **B**₁, mirrored as $Dm - F - Am$ in **B**₂ (3). The first C section is in the dominant major key E (2), the closing is in A (4).

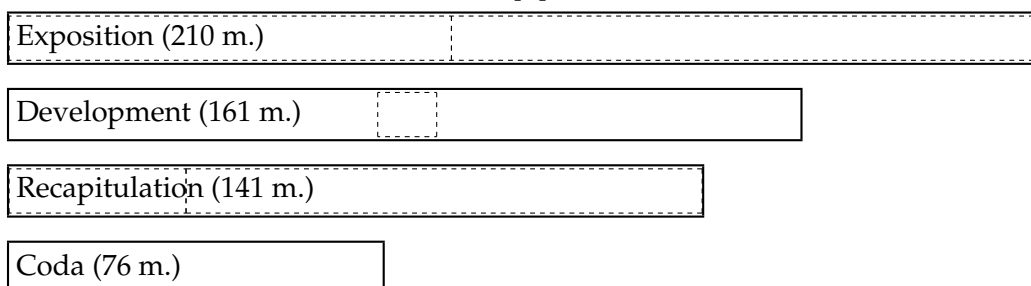
The finale starts in tonic minor Am and closes with a coda in parallel major A (9). The exposition has the first group in tonic minor key Am and the second group in dominant minor key Em (1), but using the ambiguity of the major third root relationship $Em \leftrightarrow C$ (2). The latter also is the starting key of the modulating episodes. These move through a cycle of minor keys $C - Am - Em - Dm - Gm - C$ (3-5). The $Vm - \flat III = Em - C$ pattern is mirrored as the $Im - \flat VI = Am - F$ keyset at the end of the development section and in the

recapitulation (6,8). The recapitulation moves traditionally into the subdominant domain $Dm - F$ (7).

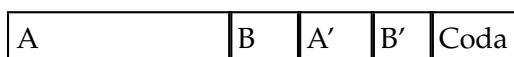
8.4 Symphony No. 4 in A Major 'Italian' Op. 90 (1833)

Source: [33]. An overview of the formal analysis is shown in Fig. 8.5.

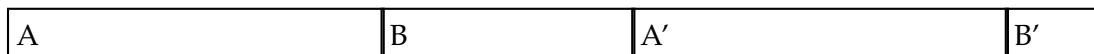
Mvt. 1 Allegro vivace: sonata form ($A, \left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$, 588 m.)



Mvt. 2 Andante con moto: ABAB form ($Dm, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 103 m.)



Mvt. 3 Con moto moderato: ABAB form ($A, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 223 m.)



Mvt. 4 Saltarello presto: sonata form ($Am, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 264 m.)



Figure 8.5: Mendelssohn, Symphony No. 4 in A Major 'Italian' Op. 90

8.4.1 Mvt. 1 Allegro vivace

Form: sonata form. See Table 8.8 to 8.11 for the analysis.

The fast $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ meter, with the staccato 8th note accompaniment in the woodwinds supports the Mediterranean flavour, suggested in the title. The **Exposition** main theme M1 has a dance character. In the contrasting second group there is subtle play with major and minor in the first, more or less transitory, theme. The second theme M2.2 is the more prominent. The **Development** modulates through many minor key, using a new theme (M3), that is treated in counterpoint setting and sequences. After a brief false recapitulation, there is a secondary development. The theme M3 is returns here in tutti climaxes with block chords. And, most particular, in the **Recapitulation** it returns once more, in a third development section that leads to a climax, when M3 is combined with the main theme M1. The melodic richness of this movement is expressed with yet another new theme M4 in the **Coda** (although it has

some rhythmical similarity to M2.2). Finally, all themes are restated once more in the tutti climax closing.

8.4.2 Mvt. 2 Andante con moto

This section is included in the full version of the book.
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8.4. SYMPHONY NO. 4 IN A MAJOR 'ITALIAN' OP. 90

Table 8.8: Mendelssohn, Symphony No. 4 'Italian' Op. 90, Mvt. 1 Allegro vivace

m	M	R	H	Comment
1	M1	A	$A/E - \dots -$	Exp, Gr 1 (a): Vi, WW bg
4	:		$: A/E - E_7 - A - D/A - E_7 -$	
10	:		$A - A_{\Delta 7}/G\sharp - D/F\sharp - A/E -$	(b)
12	:		$Bm_7/D - D/F\sharp - A/E -$	
14	:		$B_7/D\sharp - \dots -$	min-maj
17	:		$E_7 - C\sharp_7^{b9}/E\sharp - \overset{d}{Bm}/F\sharp - E_7/G\sharp -$	(c)
19	\perp		$A - Bm_7 - A_4^6 - E_7 - A$	cad
24	(M1)		$A - \dots - F\sharp m - \dots - C\sharp m -$	trans (a): WW+Hns
32	:		$E_7 - \dots - A - \dots -$	
41	\perp		$B_7 - \dots - E_7 - \dots -$	cresc, $\Sigma(\text{cm} <)$
51	M1'		$A - \dots - E_7/G\sharp - E_7 -$	(a) 2nd stat, tutti clim
55	:		$A - D/F\sharp - E_7 - A - A_{\Delta 7}/G\sharp$	
59	:		$B_7/F\sharp - E_7 - \overset{d}{F\sharp m} - E - A -$	(b')
63	\perp		$B_7/F\sharp - E_7 - \overset{d}{F\sharp m} - E_7 -$	(c')
66			$A - F\sharp m/A - Bm - D -$	trans \bar{T} to \bar{D}
74			$B_7 - \dots - E - \dots - C\sharp m -$	
82	(M1)		$F\sharp_7/A\sharp - \dots -$	(a) tutti clim
86	\perp		$B - \dots -$	[A]
90		E	$B_7 - F\sharp m_7 - B_7 - E$	
94	M2.1	Em	$B_7 - F\sharp m_7 - B_7 - Em$	Gr 2 Cl+Bsn, maj-min
98			$\Re(Em - B) - E/G\sharp -$	Str
104		E	$A - G\sharp_7 - C\sharp m - B_7 - E - E/D\sharp -$	$\Sigma(\text{cm} <)$
107			$C\sharp m - F\sharp_7^{b5/b9}/C - E_4^6 - B_7 -$	cad
110	M2.2		$E - B_7 - E -$	(a) 1st stat: Cl+Bsn
115	:		$F\sharp_7/C\sharp - B/D\sharp - G\sharp_7/F\sharp -$	(b)
119	\perp		$C\sharp m_7/E - B_4^6 - F\sharp_7 -$	(c), cad
124	M2.2		$E - A - B_7 - E$	(a) 2nd stat: Fl+Ob
128	:		$E - F\sharp_7/C\sharp - B/D\sharp -$	(b)
132	\perp		$B_7/A - \dots -$	(c'): Cl+Vi, $\bar{P}(a)$
140	M2.2'		$E/G\sharp - A - C\sharp - F\sharp m -$	(a) 3rd stat: WW+Str
144	\perp		$E/G\sharp - F\sharp m/A - E_4^6 - B_7 - E$	Str $\Sigma(\text{cm} >)$, cad
148	M2.2'		$E/G\sharp - A - C\sharp - F\sharp m -$	(a): Str, repeat 8ba
151	\perp		$\Re(B_7^9/F\sharp - E/G\sharp - F\sharp m/A) -$	
159	(M1)	$C\sharp m$	$C\sharp m/G\sharp - G\sharp - C\sharp m - G\sharp_7 -$	trans, (a): Cl

Table 8.9: Mendelssohn, Symphony No. 4 ‘Italian’ Op. 90, Mvt. 1 Allegro vivace (cont’d)

m	M	R	H	Comment
167	M1	E	$E/B - B_7/A-$	final stat, (a): Vi
171	⋮	A	$E_7/G\sharp - A - F\sharp m/A-$	[B] (a): tutti climax
175	⋮		$B_7/A - C\sharp_7^{b9}/G\sharp - F\sharp m - B_7-$	
177	⋮		$E_7/G\sharp - A - F\sharp m/A-$	(a): tutti repeat
181	⊥		$B_7/A - C\sharp_7^{b9}/G\sharp - F\sharp m - B_7 - E-$	(a’)
187	(M2.2)	E	$^1) \Re(E - A/E - E - B_7 - E)-$	tr, (c): Cl+Bsn
194	⋮		$\Re(B_7 - E)-$	
200	⋮		$E - F\sharp_7^{b9} - B - E_7^{b9} -$	Str
204	⊥		$A - F\sharp m - D - Bm - E_7 - A : $	
210	M2.1	Am	$^2) \Re(E_7 - Am)$	Dev, tr: Cl+Bsn
218	⋮	Dm	$\Re(Dm - A)-$	Ob+Bsn
222	⊥		$Dm - \dots -$	
225	M3	Am	$Dm - A_7 - Dm-$	new theme, Str: imit (1)
229	⋮		$E/G\sharp - Am - E_7^{b9} - Am$	(2), WW+Tpt: accts
233	⋮		$A_7 - Dm/F - E_7 - Am-$	(3)
237	⋮		$B_7^{b9} - Em - B_7^{b9} - Em$	(4)
241	⋮		$G_7 - C/E - D_7^{b9}/C - G/B - E_{07}/G-$	Str: ctp, Seq($2 \times 4m; R_7$)
245	⋮		$A_7^{b9} - D/F\sharp - E_7^{b9}/D - A/C\sharp - Am$	
249	⋮		$B_7 \overset{d}{-} C/E - F\sharp_0 - B_7-$	
253	⊥		$Em - C\sharp_{07}/E-$	
257	M3	Bm	$\Re(Bm/F\sharp - F\sharp_7^{b9})-$	Str: ctp
269	M3/1.1	B	$B - \dots - B_7/A - E/G\sharp - E_7/D-$	Str, Seq($2 \times 8m; R_{-7}$),
277	⊥		$A/C\sharp - A_7 - D/F\sharp - D_7-$	WW-Brs: M1.1a
285	M1.1	C	$C/G - G_7 - (N/V)$	[C] False rec (a): clim
289	⋮		$C/E - E_7/D - A_7/C\sharp-$	Seq($2 \times 4m; R_7$)
293	⊥		$D/F\sharp - F\sharp_7/E - B_7/D\sharp-$	
297	M3	Em	$Em - B_7^{b9} -$	2nd Dev , tutti clim
301	⊥		$Em - A - D - B_7-$	
305	M3		$Em - B_7^{b9} -$	repeat
309	⊥		$Em - Bm/D - C\sharp_7-$	
313	M3	$F\sharp m$	$F\sharp m/A - C\sharp_7 - F\sharp m-$	repeat
319	(M1)		$C\sharp - C\sharp_7/B - F\sharp m/A-$	(a): Str
323	⊥		$C\sharp - C\sharp_7/B - F\sharp/A\sharp$	tutti clim, min-maj

Table 8.10: Mendelssohn, Symphony No. 4 'Italian' Op. 90, Mvt. 1 Allegro vivace (cont'd)

m	M	R	H	Comment
327			$C\sharp - \dots - C\sharp_7-$	retrans, $\overline{P}_D(c\sharp)$
346			$F\sharp m/C\sharp - \dots - A/C\sharp - A_7/C\sharp-$	Str ($\overline{P}_D(c\sharp)$)
353			$A_7 - A_7/G - F\sharp m - A_7/E-$	cad
357	(M1')	D	$\Re(D - Em/G - E_7)-$	(a'): Ob, tr to \overline{T} , $P_B(\nearrow)$
361	:		$\Re(D/A - Bm - G\sharp_7/B\sharp - F\sharp m/C\sharp)-$	cresc
365	\perp		$F\sharp m - \dots - B_7^{\flat 9}/D\sharp-$	
371	M1	A	$A/E - E_7 - A - D/A - E_7-$	[D] Rec, Gr 1 (a): Vi
378	:		$A - A_{\Delta 7}/G\sharp - D/F\sharp - A/E-$	(b)
381	:		$Bm_7/D - D/F\sharp - A/E - B_7/D\sharp-$	min-maj
383	:		$E_7 - C\sharp_7^{\flat 9}/E\sharp - Bm/F\sharp - E_7/G\sharp-$	min-maj
385	:		$A - Bm_7 - A_4^6 - E_7 \overset{d}{-} F\sharp m - B_7-$	(c)
391	\perp		$E_7 - C\sharp_7^{\flat 9}/E\sharp - Bm/F\sharp - E_7/G\sharp-$	cad, $\Sigma(\text{cm}>)$
393			$A - A/C\sharp - Bm_7/D - Bm_7-$	trans, Vi, WW accts
395			$E - E^+ - C\sharp m/E - F\sharp m - D/F\sharp-$	
399			$E - Bm_7/A - E_7/G\sharp - Bm_7/A-$	
401			$\Re(E_7/G\sharp - Bm_7/A) - E_7/G\sharp-$	
407	M2.2		$A - D - E_7 - A-$	Gr 2 (a): LoStr
411	:		$A - B_7 - B_7/A - E/G\sharp-$	(b)
416	\perp		$A - E/B - B_7 - E_7-$	cad
421	M2.2		$A - D - E_7 - A-$	(a): HiStr
426	:		$D/F\sharp - Bm - E_7/G\sharp-$	(b)
429	\perp		$E_7/D - \dots -$	(c'): tutti, $\overline{P}(d)$
437	M2.2		$A/C\sharp - D - F\sharp - Bm$	[E] (a): Vi+WW
441	\perp		$A/C\sharp - Bm/D - A_4^6 - E_7 - A$	cad
445	M2.2'		$A/C\sharp - D - F\sharp - Bm - \dots - Bm_7-$	trans, (a'): Str
458	M3	Am	$Am/E - E_7 - Am/E-$	3rd Dev: WW+Hns
463	\perp		$Dm/A - G_7 - E_7-$	
466	M3		$Am/E - E_7 - Am-$	WW+Brs, Str imit
471	:		$Dm/A - G_7 - C - C_7-$	
474	\perp		$F - B\flat/F - F - (N)$	
478	M3		$\Re(Am/E - E_7^{\flat 9}) - E_7/D-$	Str+Brs, $\overline{P}_D(e)$
486	M1.1/3	A	$A/C\sharp - E_7/G\sharp - E_7/D-$	final stat, (a): tutti clim
490	:	D	$A_7/C\sharp \overset{d}{-} Bm_7 - A_7/E-$	tutti climax
496	:		$D/F\sharp - A_7/G - D/F\sharp - A/E-$	
498	\perp		$D - A_7/G - D/F\sharp - A_7/E-$	

Table 8.11: Mendelssohn, Symphony No. 4 'Italian' Op. 90, Mvt. 1 Allegro vivace (cont'd)

m	M	R	H	Comment
500	M1/3		$D - \dots - D_{\Delta 7}/C\sharp -$	(WW+Brs)-Str
504	:		$Bm - \dots - Bm_7/A -$	
508	\perp		$E_7/G\sharp - \Re(E_7/G\sharp - Bm_7/A) -$	
512		A	$E_7 - \dots - E_7/G\sharp -$	[F] Coda , trans: Str
516	M4		$A - E_7/B - A/C\sharp - Bm/D -$	(a): Vi2
518	\perp		$E - F\sharp m/A - E_7 -$	
520	M4		$A - E_7/B - A/C\sharp - B_7/D\sharp -$	(a): Fl+Vi2
522	:		$E - F\sharp m/A - E/G\sharp - Em/G -$	
524	:		$F\sharp_7 - B_7 - C\sharp_7^{b9}/E\sharp -$	(b)
527	:		$F\sharp m - D - A_4^6 - E_7 -$ ^d	
530	:		$F\sharp_7 - B_7 - C\sharp_7^{b9}/E\sharp -$	
533	\perp		$F\sharp m - D - A_4^6 - E_7 -$	
536	M1'		$A/E - E_7 - F\sharp_7/E -$	(a): LoStr
540	\perp		$Bm/D - E_7/D - A/C\sharp - B_7^{b9}/C -$	
548	M1'		$B_7 - \dots -$	(a'): HiStr, tutti clim
552	:		$E_7/G\sharp - C\sharp_7^{b9}/E\sharp - F\sharp m - Bm/D -$	
554	\perp		$A_4^6 - E_7 -$	cad
556	M2.2'		$\Re(A - \dots - E_7) - A - E_7 -$	(c): Cl+Bsn
566	\perp		$A_4^6 - E_7 - \dots -$	
572	M3'		$A - \dots -$	HiStr, tutti clim
580	M1'		$\Re(A - E_7) - A$	(a'), (588 m.)

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8.4.3 Mvt. 3 *Con moto moderato*

Form: ABAB'. See Table 8.12 to 8.14 for the analysis. The three **A** section themes are similar (M1.1, M1.2 and M1.3); they all start with an upbeat 8th note pattern, have the same melodic shape, and nearly identical phrase structure (abc). This a-phrase, the 8th note wavy pattern, returns in a varied form in the transitions. The **B** section subject M2 has the classical combination of two bassoons and two horns. The signal motif Ms, played in imitation by brass and string section, is the opening motto from the **B** section theme. The coda, **B'** section, presents the signal motif in tutti imitation, and a hint of the M1.a phrase in melodic inversion; this all at soft dynamics.

8.4.4 Mvt. 4 *Saltarello presto*

This section is included in the full version of the book.

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Table 8.12: Mendelssohn, Symphony No. 4 'Italian' Op. 90, Mvt. 3 Con moto moderato

m	M	R	H	Comment
1	M1.1	A	$\parallel: (E) - E_7/D - A/C\sharp -$	A ($\sharp\sharp\sharp$) (a): Vi, Str bg
3	:		$E_7 - A - E_7 \overset{d}{-}$	
5	:		$F\sharp m - A_{\Delta 7}/C\sharp - D - G_{\Delta 7}/D - A/C\sharp -$	(b)
7	:		$E_7/G\sharp - A - E$	halfcad
9	:		$\Re(E_7/D - A/C\sharp) - A$	(c) Hns: $\overline{P}_D(e)$
14	\perp		$E/G\sharp - C\sharp_7 - F\sharp m - B_7 - E$	(c'), halfcad
17			$\Re(A - E)/E - B_7 - E : \parallel$	tr, WW+Hns+Str, $\overline{P}_D(e)$
21	M1.2	<i>Bm</i>	$(C\sharp_{07}) - F\sharp_7 - F\sharp_7/E - Bm/D -$	(a): Vi+Ob, Str
23	:		$F\sharp_7/A\sharp - Bm - F\sharp_7/C\sharp -$	
25	:		$\Re(Bm/D - C\sharp_7) -$	(bb)
29	:		$C\sharp_7^{b9}/B - F\sharp m/A - C\sharp_7/E\sharp -$	(c)
31	:		$F\sharp m - A_7 - D - C\sharp_7^{b9} -$	
33	:		$G\sharp_7^{b5}/D - C\sharp$	
35	:	<i>F\sharp m</i>	$\Re(C\sharp_7^{b9} - F\sharp m)$	(aa)
39	\perp		$D/F\sharp - E_7 -$	
42	M1.3	A	$E_7 \overset{d}{-} F\sharp m - E_7 - A - A_7/G -$	(a): Fl+Vi1, clim
46	:		$D/F\sharp - A_7/G - D/F\sharp - A_7/C\sharp -$	(b)
48	:		$D - A_7/C\sharp - D - F\sharp_7^{b9} -$	(c)
50	:		$Bm - C\sharp_7^{b9}/E\sharp - F\sharp m - D -$	
52	:		$A/E - E_7/D - A/C\sharp - F\sharp_7 -$	
54	:		$Bm - C\sharp_7^{b9}/E\sharp - F\sharp m - D -$	(c): Str+WW
56	\perp		$A_4^6 - E_7 - A$	cad
58	(M1')		$\Re(D - A)/A - E_7 - A$	trans, (a): Fl+Vi1
62	:		$\Re(D - A)/A - \Re(E_7 - A)$	(a'): Str, WW+Hns bg
69	\perp		$E_7 - \dots - A$	

Table 8.13: Mendelssohn, Symphony No. 4 ‘Italian’ Op. 90, Mvt. 3 Con moto moderato (cont’d)

m	M	R	H	Comment
76	M2	E	$: \Re(B_7/A - E/G\sharp) - B_7/A-$	B ($\sharp\sharp\sharp\sharp$) Bsn+FHn 2x,
81	\vdots		$\Re(B_7/A - E/G\sharp) - B_7/A-$	Vi-FI: Mc
86	\vdots		$C\sharp_7/G\sharp - F\sharp m - E_7^d -$	
89	\perp		$F\sharp m/A - E_4^6 - B_7 - E : $	cad
92	Ms	Em	$B_7/A - Em/G$	Brs-Str: signal, $\overline{P}_D(b)$
96	Ms	E	$B_7 - E - Am/C-$	cresc
100	Ms		$\Re(E - Am)-$	$\overline{P}_T(e)$
105	\perp		$E - (Am - F\sharp_{07} - E/G\sharp) - Am$	climax
108	M2		$\Re(B_7/A - E/G\sharp) - B_7-$	Bsn+FHn, Fl: Mc
113	\vdots		$\Re(B_7/A - E/G\sharp) - B_7-$	repeat, Vi1: Mc
118	\vdots		$C\sharp_7/G\sharp - F\sharp m - E_7^d -$	
121	\perp		$F\sharp m/A - E_4^6 - B_7 - E-$	
125	(M1')		$(C\sharp_{07}) - F\sharp m/A - E_7/G\sharp$	trans ($\sharp\sharp\sharp$) (a) Str imit
127	M1.1	A	$F\sharp m/A - E_7/G\sharp - E - E_7/D - A/C\sharp$	A (a): Vi, Str bg
129	\vdots		$E_7 - A - E_7^d - F\sharp m - A_{\Delta 7}/C\sharp-$	
132	\vdots		$D - G_{\Delta 7}/D - A/C\sharp - E_7/G\sharp - A-$	(b)
134	\vdots		$E - \Re(E_7/D - A/C\sharp)-$	(c), Hns: $\overline{P}_D(e)$
139	\perp		$A - E/G\sharp - C\sharp_7 - F\sharp m - B_7 - E$	(c'), halfcad
142			$\Re(A - E) - E_4^6 - B_7 - E$	tr, WW+Hns+Str, $\overline{P}_D(e)$
147	M1.2	Bm	$(C\sharp_{07}) - F\sharp_7/E - Bm/D$	(a): Vi+Ob, Str
149	\vdots		$F\sharp_7/A\sharp - Bm - F\sharp_7/C\sharp-$	
151	\vdots		$\Re(Bm/D - C\sharp_7) - C\sharp_7^{b9}/B-$	(bb)
156	\vdots		$F\sharp m/A - C\sharp_7/E\sharp - F\sharp m - A_7-$	(c)
158	\vdots		$(D - C\sharp_7^{b9} - G\sharp_7^{b5})/D - C\sharp-$	
161	\perp	$F\sharp m$	$\Re(C\sharp_7 - F\sharp m) - D/F\sharp - E_7-$	

Table 8.14: Mendelssohn, Symphony No. 4 'Italian' Op. 90, Mvt. 3 Con moto moderato (cont'd)

m	M	R	H	Comment
168	M1.3	A	$E_7 - \overset{d}{F}\sharp m E_7 - A - A_7 // G-$	(a): Fl+Vi1, clim
172	⋮		$D/F\sharp - A_7/G - D/F\sharp - A_7/C\sharp-$	(b)
174	⋮		$D - A_7/C\sharp - F\sharp_7^{\flat 9}/A\sharp-$	(c)
176	⋮		$Bm - C\sharp_7^{\flat 9}/E\sharp - F\sharp m - D-$	
178	⋮		$A/E - E_7/D - A/C\sharp - F\sharp_7-$	
180	⋮		$Bm - C\sharp_7/E\sharp - F\sharp m - D-$	(c): Str+WW
182	⊥		$A_4^6 - E_7 - A$	cad
184	(M1')		$\Re(D - A)/A - E_7 - A$	trans, (a): Fl+Vi
189	⋮		$\Re(D - A)/A - \Re(E_7 - A) - E_7-$	(a'): Str, WW+Hns bg
195	⊥		$E_7 - \dots - A - \dots -$	
203	Ms	A	$B_7/A - E_7 - A/E-$	B' tutti imit, $\overline{P}_D(e)$
207	⋮		$B_7/A - E_7 - A/E-$	repeat ($\overline{P}_D(e)$)
211	⊥		$B_7/A - C\sharp_7/G\sharp - F\sharp m - E_7-$	
215	I(M1')		$E_7 - \dots - A$	I(a): V1 (223 m.)

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8.4.5 Key relationship overview

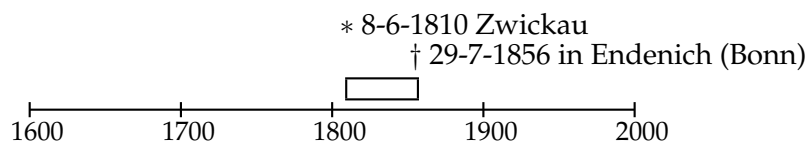
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Chapter 9

Robert Schumann

Biographical data:



Detailed score analysis of the Schumann symphonies was complemented with the formal analysis presented in [23].

9.1 Symphony No. 1 in B \flat Major *Frühling*, Op. 38 (1841)

Source: [60]. This symphony is known as the '*Spring Symphony*' ('*Frühlingssinfonie*'). An overview of the formal analysis is shown in Fig. 9.1. Note the use of secondary development sections in the outer sonata form movements. In the opening movement this section is significantly longer than the primary development. The extended scherzo in $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ has two trio sections in a different meter.

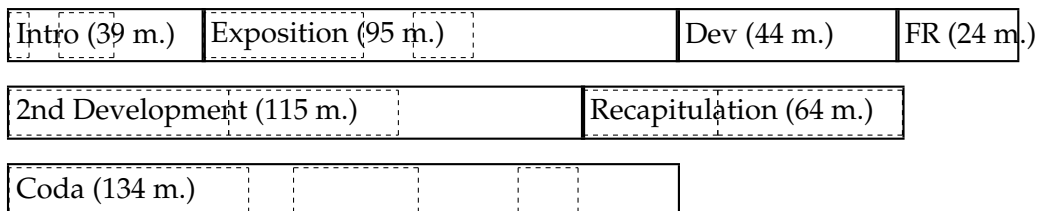
9.1.1 Mvt. 1 Andante - Allegro

Form: sonata form. This opening movement has a slow **Introduction** section (Andante), followed by a faster Allegro, which is the actual beginning of the sonata form. See Table 9.1 to 9.3 for the analysis.

The opening signal motif (M1s) with the characteristic rhythm (upbeat $\frac{1}{4} + \frac{1}{4} \cdot + \frac{1}{8} + \frac{1}{4} + \frac{1}{4}$) is the first phrase of the **Exposition** main subject (M1); it appears also in melodic augmentation and diminution. The main theme has M1(abab) (4 + 4 + 4 + 4 m.) period structure, with rhythmic diminution (the beat has changed from quarter notes in the introduction to 8th notes in the Allegro). The a-phrase is set in tutti instrumentation with woodwinds and high strings lead, the b-phrase consists of 16th notes descending violin patterns. This gives the main theme a *call-and-response* flavour.

The secondary subject has a modified M3(aabaab) (1+1+2+1+1+2 m.) period structure. The first statement is by oboes and bassoons (note the open fifths in the bassoons). M4 is a scalar motif in (dotted) 8th-notes, combining ascending and descending patterns, against a steady 16th note background in the high strings (measured termoli).

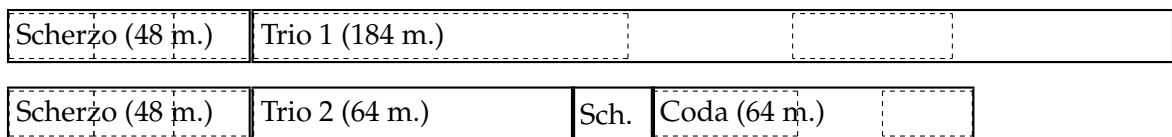
Mvt. 1 Andante – Allegro: sonata form ($B\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 515 m.)



Mvt. 2 Larghetto: ABACA-Coda form ($E\flat$, $\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]$, 123 m.)



Mvt. 3 Scherzo molto vivace: scherzo and trio form (Gm , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 375 m.)



Mvt. 4 Allegro animato e grazioso: sonata form ($B\flat$, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 353 m.)

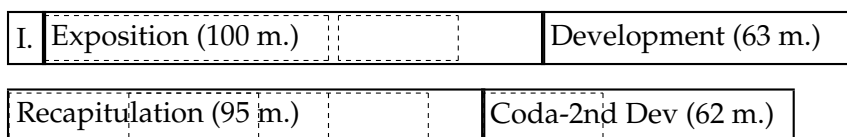


Figure 9.1: Schumann, Symphony No. 1 in $B\flat$ Major *Frühling*, Op. 38

Table 9.1: Schumann, Symphony No. 1 *Frühling*, Mvt. 1 Andante - Allegro

m	M	R	H	Comment
Andante un poco maestoso				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ Introduction
1	M1s	B \flat	B \flat	Intro FHN+Tbn (signal)
4			B \flat - E \flat - F $_7$ /C - B \flat	tutti climax, $\Sigma(\text{cm} <)$
5	M2		Dm/A - A $_7$ -	WW, Str tremoli
6	M2		Dm - G $_7^{\flat 9}$ - Cm - D $_{\flat 7}$ /F - G $_7$ -	Seq(2 \times 4m; R $_{-7}$)
10	M1s		Cm - F $_7^{\flat 9}$ - B \flat - E \flat - F-	cad, M1-dim: Tpt
14	M1s		B \flat - ... - E \flat /G(N 6) - A $_7$	trans, M1-aug: FHN
21	M4'	D	(D - D $_7$ - Gm - C $_{\sharp 7}$ - D - C $_{\sharp 7}$)/D	M4 aug: Vi1, $\bar{P}_T(d)$
Più vivace (e poco a poco accelerando)				
25			D - D $_7$ - D $_7^{\flat 9}$ -	
31			F $_7$ - ... - F $_{7\text{sus}4}$ -	cresc, $\bar{P}_D(f)$
37			F $_7$ -	climax, cad, Brs (39 m.)
Allegro molto vivace				$\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$ Exp, Gr 1
39	M1	B \flat	: (B \flat - E \flat - B \flat - F $_7$ - B \flat)/B \flat	M1a: WW+Vi1, $\bar{P}_T(bb)$
43	\perp		B \flat - D $_7$ /F $_{\sharp}$ - Gm - ... - C $_7$ - F-	M1b: Vlms
47	M1		E \flat - $\Re(A\flat/C - B_{7\text{sus}4} - E\flat) - E\flat$	M1a: WW+Vi1
51	\perp		E \flat - B $_{\circ 7}$ - Cm - ... - F $_7$ - B \flat	M1b: Vlms
55	(M1)		F $_7$ - ... - B \flat - E $_{\circ 7}$ /F - F	bridge
59	\perp		F $_7$ - A \flat_7 - D \flat - G $_7$ /A \flat - A \flat -	
63	M1'		(D \flat - G \flat - A \flat_7 - D \flat - ... - D \flat_7)/D \flat -	Vln+WW, $\bar{P}(db)$
69	\perp		C	
71		C	$\Re(G_7 - C)/C - ... - Am-$	[A] trans, $\bar{P}_T(c)$
81	M3	Am	Dm - Am - B $_{\circ}$ /D - E - Am	Gr 2, M3a: WW
85	:	F	F $_7$ /A - B \flat - B $_{\circ 7}$ - C $_7$ - F	
89	:		C - ... - Dm/F-	M3b: WW
91	:		C $_4^6$ - G $_7$ - C - Gm/B \flat -	
93	\perp		F - ... - Gm/B \flat - F $_4^6$ - C $_7$ $\overset{d}{-}$	
96			Dm - B \flat - Em - C - F $^+$ - Dm-	Seq(3 \times 1m; R $_7$) P $_B(\nearrow)$
99			(E \flat - E $_{\circ 7}$)/G - Am - F - B \flat^+ - Gm-	Seq(3 \times 1m; R $_7$) P $_B(\nearrow)$
101			C $_7^{\flat 9}$ - ... - Gm/D - E \flat -	P $_B(\nearrow)$ (cont'd)
106			E \flat_7 - A \flat - C $_7$ - Fm	
110			$\Re(G\flat/B\flat(N^6) - D\flat_7^9/C\flat - G\flat/B\flat)-$	tutti, to climax
114			G \flat /B \flat - B $_{\circ 7}$ - (F - B $_{\circ 7}$ - C $_7$)/C-	
118	M4	F	F - B $_{\circ 7}$ -	trans, M4: clim, $\bar{P}_T(f)$
120	:		$\Re(C_7 - B_{\circ 7} - C_7)/F - C_7-$	$\Sigma(\text{cm})$
126	\perp		F - ... - :	cad (ped)

Table 9.2: Schumann, Symphony No. 1 *Frühling*, Mvt. 1 Andante - Allegro (cont'd)

m	M	R	H	Comment
134	M1	<i>Bb</i>	<i>Bb - Gm - Bb - Eb - Bb</i>	Dev , Str, Seq($3 \times 8m; R_7$)
138	⊥		$G_7^{b9} -$	WW
142	M1		<i>C - Am - C - F - C</i>	2nd stat Str
146	⊥		$A_7^{b9} -$	WW
150	M1/5	<i>Dm</i>	<i>Dm - Bb/D - C#o7/E - Dm/F -</i>	M5=CM, Seq($2 \times 8m; R_5$)
158	M1/5	<i>Gm</i>	<i>Gm - Eb/G - F#o7/A - Gm/Bb -</i>	2nd stat, Str+WW
166	(M1)	<i>Cm</i>	<i>Cm - F7 - Dm - Gm7 -</i>	Seq($3 \times 4m; R_7$)
174	⊥		$(Eb - G^+ - Cm - A_7^{b5})/Eb -$	
178	M1	<i>D</i>	<i>D - ... - A - D - ...</i>	[B] False Rec
186	M1		<i>G - ... - D7 - G - ... - A7 - D</i>	2nd stat, climax
194	(M1)		<i>A7 - ... - G#o7 - A -</i>	bridge
198	⊥		$C_7 - ... - B_o7 - C -$	
202	M1	<i>F</i>	<i>F - ... - C7 - F - D_7^{b9} -</i>	2nd Dev Seq($3 \times 8m; R_7$),
210	M1		<i>G - ... - D7 - G - E_7^{b9} -</i>	Str
218	M1/5	<i>Am</i>	<i>Am - FΔ7/A - G#o7/B - Am7/C</i>	Str/WW, Seq($2 \times 8m; R_5$)
226	M1/5	<i>Dm</i>	<i>Dm - Bb/D - A7/C# - Dm/F -</i>	2nd stat
234	(M1)	<i>Gm</i>	<i>Gm - C7 - Am - Dm7 -</i>	Seq($3 \times 4m; R_7$)
242	⊥		$Bb - Bb^+ - Gm/Bb - E_7^{b5}/Bb -$	
246	M4	<i>A</i>	$(A - D#o7 - E7 - A - Dm)/A - D_7^{b5}/Ab$	imit, Seq($2 \times 8m; R_{-7}$),
254	M4		$(G - C#o7 - D7 - G - Cm)/G - C_7^{b5}/Gb$	WW, 2nd stat
262	M4		<i>Fm - Cm - Gm - Dm -</i>	imit
270	M4		<i>Cm7 - F7 - BbΔ7 -</i>	imit, Seq($2 \times 4m; R_{-7}$)
276	⊥		$Gm/Bb - C_7/Bb -$	
280			$F#o7/A - Cm/G -$	retrans
282			$F#o7 - ... - C_7^{b5/b9}/Gb - ... -$	
290		<i>Bb</i>	$B_4^6 - ... -$	climax
296	M1s		$Bb_4^6 - ... - F7 - Bb$	M1 augm: FHN+Tpt
302	M1		$Bb - ... - Gm - F - Bb$	M1 augm: WW+Str
311	⊥		$Dm_4^6 - A7 - Dm$	[C] climax
317	(M1)		$Bb_7 - ... - A_o7 - Bb - Db_7 - Ab_7 - Db$	Recap, Gr 1
326	M1'	<i>Db</i>	$Gb - ... - Gb_7 -$	bridge, Str
333	⊥		$F - ... -$	cad

Note the frequent use of sequences in the **Development** section; this approach was already used in the transitions in the second theme group. In m. 150 there appears a new theme M5, as a countermelody to the main theme; the lyrical arpeggio character of this melody makes a nice contrast with the stepwise motion in M1. After the false recapitulation [B] (m. 178 ff.) there is a much longer secondary development section. The true **Recapitulation** starts in m. 317, with statements of both M1 and M3.

The melodic richness of the movement is once more confined in the **Coda** where the chorale-like theme M6 appears. It has M6(aab) (4 + 4 + 6 m.) sentence structure. Note the parallel thirds in the outer parts in the a-phrase and the contrary motion in the b-phrase.

9.1.2 Mvt. 2 Larghetto

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Table 9.3: Schumann, Symphony No. 1 *Frühling*, Mvt. 1 Andante - Allegro

m	M	R	H	Comment
344	M3	<i>Dm</i>	<i>Gm</i> – <i>Dm</i> – <i>E_o</i> / <i>G</i> – <i>A</i> – <i>Dm</i>	Gr 2, M3a: WW
348	⋮		<i>Bb</i> / <i>D</i> – <i>Eb</i> – <i>E_{o7}</i> / <i>G</i> – <i>F₇</i> –	
351	⋮	<i>Bb</i>	<i>Bb</i> – <i>F</i> – <i>Gm</i> / <i>Bb</i> – <i>F₄⁶</i> – <i>C₇</i> –	M3b: WW
355	⋮		<i>F</i> – <i>Cm</i> / <i>Eb</i> – <i>Bb</i> / <i>D</i> – <i>A₀₇</i> / <i>C</i> –	
357	⊥		<i>Bb</i> – <i>Cm</i> / <i>Eb</i> – <i>Bb₄⁶</i> – <i>F₇^d</i> –	cad
359			<i>Gm</i> – <i>Eb</i> – <i>Am</i> – <i>F</i> – <i>Bb⁺</i> – <i>Gm</i>	Seq(3×1m; <i>R₇</i>) <i>P_B</i> (↗)
362			<i>Ab</i> – <i>A_o</i> – <i>Dm</i> – <i>Bb</i> – <i>Eb⁺</i> – <i>Cm</i>	Seq(3×1m; <i>R₇</i>) <i>P_B</i> (↗)
365			<i>F₇^{b9}</i> – ... – <i>Cm</i> / <i>G</i> – <i>Ab</i> –	<i>P_B</i> (↗) (cont'd)
369			<i>Ab₇</i> – <i>Db</i> – <i>F₇</i> – <i>Bbm</i> –	
373			$\Re(Cb/Eb(N^6) - Gb_7/Fb - Cb/Eb) -$	tutti, to climax
376			<i>Cb</i> / <i>Eb</i> – <i>E_{o7}</i> – <i>Bb₄⁶</i> – <i>F₇</i> –	
381	M1	<i>Bb</i>	(<i>Bb</i> – ... – <i>Cm₇</i> – ...)/ <i>Bb</i> –	Coda Pt 1 M1: Vi1, $\overline{P}_T(bb)$
389	⋮		(<i>F₇</i> – ... – <i>Bb₇</i>)/ <i>Bb</i> – <i>B_{o7}</i> –	
397	⊥		<i>C</i> – <i>F₇</i> / <i>A</i> – <i>Bb</i> – <i>Cm₇</i> / <i>Eb</i> – <i>C₇^{b9}</i> / <i>E</i> –	
403			<i>Bb₄⁶</i> – <i>Bbm₄⁶</i> – <i>F_{7sus4}</i> – <i>F₇</i> –	cad
405	M1		(<i>Bb</i> – <i>Gm</i> – ... – <i>Cm₇</i> – ...) <i>Bb</i> –	2nd stat Vi1, $\overline{P}_T(bb)$
409	⋮		(<i>F₇</i> – ... – <i>Bb₇</i>) <i>Bb</i> –	
421	⋮		<i>G₇</i> / <i>B</i> – <i>C</i> – <i>F₇[#]</i> / <i>A₇[#]</i> – <i>B</i> –	climax
425	⊥		(<i>Ebm</i> – <i>Cb</i> – <i>C₇^{b5/b9}</i>)/ <i>Gb</i> –	<i>gb</i> -ped
429			(<i>Bb</i> – $\Re(E_{o7} - Bb)$)/ <i>F</i> – <i>Bb</i> / <i>D</i> –	[D] trans, cad, $\overline{P}_D(f)$
438	M6		<i>Eb</i> – <i>Bb</i> / <i>D</i> – <i>F₇</i> / <i>C</i> – <i>Bb</i>	Coda Pt 2, M6=M1b': Str
442	⋮		<i>F₇</i> / <i>C</i> – <i>Bb</i> – <i>F</i> – <i>Fm</i> –	
446	⊥		<i>Cm</i> / <i>Eb</i> – <i>G₇</i> / <i>D</i> – <i>Cm</i> – <i>G₇</i> / <i>B</i> – <i>Cm</i> –	
449			<i>Bb₄⁶</i> – <i>F₇</i> – <i>F⁺</i> –	cad
452	M6		<i>Eb</i> – <i>Bb</i> / <i>D</i> – <i>F₇</i> / <i>C</i> – <i>Bb</i>	2nd stat: WW+Str
456	⋮		<i>F₇</i> / <i>C</i> – <i>Bb</i> – <i>F</i> – <i>Fm</i> –	
460	⊥		<i>Cm</i> / <i>Eb</i> – <i>G₇</i> / <i>D</i> – <i>Cm</i> – <i>G₇</i> / <i>B</i> – <i>Cm</i> –	
463			<i>Bb₄⁶</i> – <i>E_{o7}</i> / <i>F</i> – <i>F₇</i> –	cad
467			$\Re(Bb - Bb_7 - Eb - F_7)/Bb -$	trans, $\overline{P}_T(bb)$
475			(<i>Bb</i> – ... – <i>F₇</i>)/ <i>Bb</i> –	
483	M1s		<i>Bb</i> – ... –	Coda Pt 3, M1s: FHN+Tpt,
487	⊥		<i>Bb</i>	accts, <i>bb</i> -ton-ped
495			$\Re(Bb - D_7 - Gm - C_7 -$	tutti accts
497			<i>F</i> – <i>B_{o7}</i> – <i>Cm</i> – <i>F₇)</i> –	
503			$\Re(Bb - F) - Bb$	closing cad (515 m.)

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9.1.3 Mvt. 3 Scherzo - Trio

Form: scherzo and trio form, rondo form, ABACA. This movement is remarkable for the two trios (**Trio 1** and **Trio 2**, **B** and **C**, respectively) in 2/4 meter. The scherzo (**A** section) in 3/4 meter is repeated at the opening of the movement (A_1) and returns as a Coda, with a 2/4 meter section as closing. See Table 9.4 and 9.5 for the analysis.

The main subject has M1(aa'b) (2 + 2 + 4 m.) sentence structure. The first statement is in the strings with strong unisono accents (*sf*) in the a-phrase and closing contrary motion in the b-phrase.

The **Trio 1** theme is a two-measure motif M2 in *call-and-response* setting, with woodwinds and brass answering the strings. It also has a structure like a M2(aa'b) (4 + 4 + 8 m.) sentence. In **Trio 2** the melodic material consists of an ascending staccato quarter note scale rising from the low to the high strings in imitation, over a steady quarter note woodwind rhythm. It later is also presented as a melodi inversion, descending from the violins.

9.1.4 Mvt. 4 Allegro animato e grazioso

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Table 9.4: Schumann, Symphony No. 1 *Frühling*, Mvt. 3 Scherzo

m	M	R	H	Comment
Scherzo. Molto vivace				[³ ₄]
1	M1	<i>Gm</i>	$: Gm - C\sharp_{o7} - D - B\flat - E_{o7} - F$	A , Str
5	\perp		$Dm - A_7/E - Dm/F - Gm - A-$	
9	M1'		$Dm - G\sharp_{o7} - A - F - B_{o7} - C-$	M1 var: WW+Str
13	\perp		$Gm - D_7/A - Gm/B\flat - Dm_4^6 - A_7 - Dm : :$	cad
17	(M1)	<i>F</i>	$(F - F_7 - B\flat - E_{o7} - F)/F$	B , WW+Str, $\overline{P}_T(f)$
25	M1''		$(F - F_7 - B\flat - Bbm - G_{\emptyset 7} - E_{o7})/F-$	(ped)
31			$F - D_7-$	cad
33	M1	<i>Gm</i>	$Gm - C\sharp_{o7} - D - B\flat - E_{o7} - F$	A , Str
37	\perp	<i>Dm</i>	$Dm - A_7/E - Dm/F - Gm - A-$	
41	M1'		$Dm - G\sharp_{o7} - A - F - B_{o7} - C-$	M1 var: WW+Str
45	\perp		$Gm - D_7/A - Gm/B\flat - Dm_4^6 - A_7 - Dm : $	cad (48 m.)
Trio 1. Molto più vivace				[² ₄]
1	M2	<i>D</i>	$D - Bm - A - G/D - D/F\sharp - G\sharp_{o7} - A_7 - D$	A , motif imit
17	M2		$D - Bm - A - G/D - D/F\sharp - G\sharp_{o7} - A_7 - D$	2nd stat
33	M2'	<i>F</i>	$\Re(B\flat - Gm - C_7 - F)$	B , motif imit
49	\vdots		$C_7/F - F_7 - B\flat - C_7 - F - C_7 - F_7-$	
61	\perp		$B\flat - C_7 - F$	cad
65	M2''	<i>D</i>	$D - Bm - Em - C\sharp_{o7}/E - Em - C\sharp_{o7} - D$	C , trans
75			$D_7/F\sharp - \dots - G/B - \dots -$	[G] D
83			$G\sharp_{o7} - A/C\sharp - G\sharp_{o7}-$	
91			$(A - D - \Re(G - D))/A - A_4^6 - \dots - A_7 - D$	climax, $\overline{P}_D(a)$
109	M2'	<i>F</i>	$\Re(B\flat - Gm - C_7 - F)$	B , motif var imit
125	\vdots		$C_7/F - F_7 - B\flat - C_7 - F - C_7 - F_7-$	
137	\perp		$B\flat - C_7 - F$	cad
141	M2''	<i>D</i>	$D - Bm - Em - C\sharp_{o7}/E - Em - C\sharp_{o7} - D$	C , trans
151			$D_7/F\sharp - \dots - G/B - \dots -$	D
159			$G\sharp_{o7} - A/C\sharp - G\sharp_{o7}-$	
167			$(A - D - \Re(G - D))/A - A_4^6 - \dots - A_7 - D$	clim, $\overline{P}_D(a)$ (184 m)

Table 9.5: Schumann, Symphony No. 1 *Frühling*, Mvt. 3 Scherzo (cont'd)

m	M	R	H	Comment
Tempo I.				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M1	<i>Gm</i>	$Gm - C\sharp_{o7} - D - B\flat - E_{o7} - F$	A , Str
5	\perp		$Dm - A_7/E - Dm/F - Gm - A-$	
9	M1'		$Dm - G\sharp_{o7} - A - F - B_{o7} - C-$	M1 var: WW+Str
13	\perp		$Gm - D_7/A - Gm/B\flat - Dm_4^6 - A_7 - Dm$	cad
17	(M1)	<i>F</i>	$(F - F_7 - B\flat - E_{o7} - F)/F$	B , WW+Str, $\bar{P}_T(f)$
25	M1'		$(F - F_7 - B\flat - B\flat m - G_{\flat 7} - E_{o7})/F-$	(ped)
31			$F - D_7-$	cad
Trio 2				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	M3	<i>Bb</i>	$\parallel : F_7 - B\flat - F_7/E\flat - B\flat/D-$	A , imit, $\bar{P}_D(f)$
5	\perp		$F/A - B\flat_7/Ab - E\flat/G - C_7^{\flat 5}/G\flat - F : \parallel :$	
9	I(M3)		$\Re(B\flat - B\flat_7/Ab - E\flat/G)-$	B , imit, $\bar{P}_T(bb)$
13	M3		$\Re(G_7 - Cm)$	$\Sigma(cm>)$
17	M3'		$F_7 - B\flat - D_7 - Gm - B\flat_7 - E\flat - G_7 - Cm$	clim, Seq($4 \times 2m; R_3$)
25	M3''		$\Re(Cm - D_7) - \Re(B\flat m - C_7) - F_7-$	Seq($2 \times 8m; R_{-7}$)
41	M3'		$F_7 - \dots - B\flat - E\flat - C_7/E - F : \parallel$	
49	I(M3)		$\Re(B\flat_7 - E\flat) - \Re(G_7 - Cm)$	C , climax, $\bar{P}_T(bb)$
57			$Cm - F - Dm - Gm - E\flat - Cm - F_7 - B\flat$	cad (64 m)
(final scherzo return)				
1	M1	<i>Gm</i>	$Gm - C\sharp_{o7} - D - B\flat - E_{o7} - F$	A , Str
5	\perp	<i>Dm</i>	$Dm - A_7/E - Dm/F - Gm - A-$	
9	M1'		$Dm - G\sharp_{o7} - A - F - B_{o7} - C-$	M1 var: WW+Str
13	\perp		$Gm - D_7/A - Gm/B\flat - Dm_4^6 - A_7 - Dm$	cad (16 m)
Coda				
17	M1'	<i>D</i>	$(D - D_7 - G - C\sharp - D)/D-$	B , $\bar{P}_T(d)$
25	\perp		$(D - D_7 - Gm - C\sharp_{o7})/D$	(ped)
Come sopra ma un poco più lento				$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
32	M1		$D - G\sharp_{o7} - A\sharp_{o7} - Bm - D_7 - G$	C
Quasi presto				
46	(M3')		$G\sharp_{o7} - D/A - A\sharp_{o7} - B - G\sharp_{o7} - A$	D , $\Sigma(cm>)$
51	\vdots		$E\sharp_{o7} - F\sharp - D\sharp_{o7} - Em - C\sharp_{o7} - D-$	
57	\perp		$D/F\sharp - Em_7/G - A_7 - D$	cad (64 m.)

9.1. SYMPHONY NO. 1 IN B \flat MAJOR, *FRÜHLING*, OP. 38

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9.1.5 Key relationship overview

This section is included in the full version of the book.
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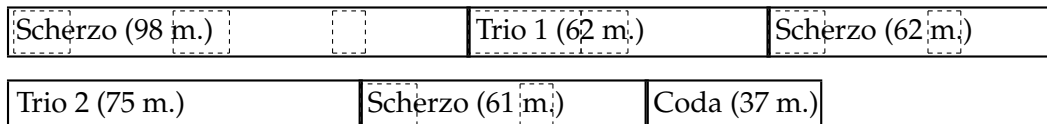
9.1. SYMPHONY NO. 1 IN B \flat MAJOR, *FRÜHLING*, OP. 38

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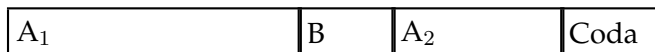
Mvt. 1 *Sostenuto assai* – *Allegro ma non troppo*: sonata form ($C, \begin{bmatrix} 6 \\ 4 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 347 m.)



Mvt. 2 *Scherzo allegro vivace*: scherzo form ($C, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 397 m.)



Mvt. 3 *Adagio espressivo*: ternary song form ($Cm, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 128 m.)



Mvt. 4 *Allegro molto vivace*: sonata form ($C, \begin{bmatrix} 2 \\ 2 \end{bmatrix} \begin{bmatrix} 3 \\ 2 \end{bmatrix}$, 589 m.)

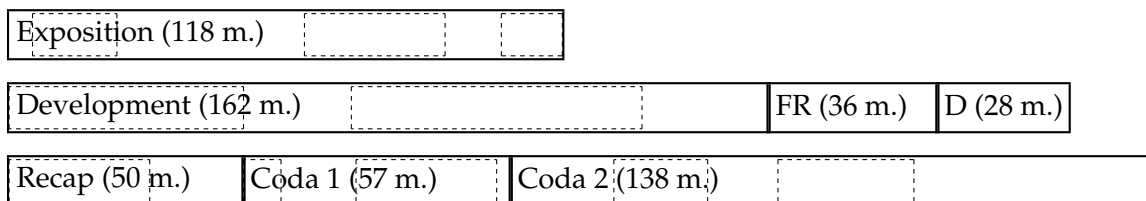


Figure 9.2: Schumann, Symphony No. 2 in C Major, Op. 61

9.2 Symphony No. 2 in C Major, Op. 61 (1846)

Source: [60]. An overview of the formal analysis is shown in Fig. 9.2. In its overall layout, this symphony resembles the first symphony; there is the use of secondary development in the long closing sonata movement, and the scherzo has two trios. However, note the double coda section in the Allegro finale of the symphony.

9.2.1 Mvt. 1 *Sostenuto assai* - *Allegro ma non troppo*

Form: sonata form. This opening movement has a slow **Introduction** section (*Sostenuto assai*), followed by a faster *Allegro*, the actual beginning of the sonata form. See Table 9.6 to 9.9 for the analysis.

The opening theme in the slow **Introduction** has M0(aab) (4+5+5 m.) sentence structure, with brass fanfare signal character. The background is continued 2-part quarter note patterns in the strings. The transitory theme Mt₁ (m. 15) has Mt(ab) (1 + 1 m.) structure, where the b-motif announces the exposition main theme (note the similarity in rhythm and melodic shape).

Considering this motif as the basic building block of the **Exposition** main subject, we find the structure M1(aa'baa'b') (1 + 1 + 2 + 1 + 1 + 2 m.), a modified period. The first statement in the exposition is by clarinets, bassoons and violins in two parts. The transition in [B] combines the first transitory motif Mt₁ with an ascending arpeggio measured tremolo motif Mt₂ in unison strings. Later in the **Development** this second motif will return in

Table 9.6: Schumann, Symphony No. 2, Mvt. 1 Sostenuto assai - Allegro ma non troppo

m	M	R	H	Comment
Sostenuto assai				$\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ Introduction
1	M0a	C	$F - C_7 - Dm_7/F - G_7 - C/E - G_7/F -$	Brs, 5th signal motif
4	M0a'		$C/E - C_{\sharp 07} - Dm_7 - Gm_7 - G_{\sharp 0} - A_7 -$	
7	\perp		$Dm_7 - Gm_7 - C_7 -$	
10	M0b		$Dm_7/F - B_{07}/F - C - D_7/A -$	
12	\vdots		$C/G - G_{7no3}/F - C_7 - F - F_{\sharp 0} -$	
14	\perp		$C/G - C -$	
15	Mt ₁		$G - F_{\sharp 07} - G - C_{\sharp 0} - Dm - E_{07}/G - A_7 -$	WW
18	\perp		$Dm - D_7/C - G/B -$	
19	M0a		$C_7/B\flat - F/A - C/G - F_{\sharp 0} - B_{07}/F - C_7 -$	Brs cresc-dim
21	\perp		$F - B_7 - C/G - C_7 - Dm_7/F - Am - C -$	
Un poco più vivace				[A]
25	Mt' ₁	Am	$Am - Dm - Am - E_7 - Am -$	WW, Seq(2×2m;R ₃)
27	Mt' ₁		$F - B\flat m - F - A_7 - Dm -$	
29	Mt' ₁	F	$G - D_7 - G - C_7/G - C_7 -$	cresc
33	M0a'	Dm	$F_{\sharp 07}/C - C/G - Gm - A_{7sus4} - Dm/A - A -$	Brs
37			$F - G - F/A - G/B - F/C - G_7/D$	climax, cad
40	M0'	C	$(G_7 - C - F_{\sharp 07} - G_7^{\flat 9} - D_{07} - G_7)/G -$	Brs, $\overline{P}_D(g)$ (49 m.)
Allegro ma non troppo				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Exposition
1	M1	C	$\parallel : C - D_7 -$	Gr 1 , WW+Str
4	\vdots		$G_7/B - C_7/B\flat - F/A - C/G - C_7/B\flat -$	
6	\perp		$F/A - C_7/E - F - G_7/F -$	
8	(M0)		$C/E - F_{\sharp 07}/E\flat - G_7/D - C -$	
10	\perp		$G_7/C - Bm_7/D - G_7/B - C_7/B\flat -$	
13	M1'		$F/A - C/G - F/A - C_7/E -$	WW
15	\perp		$F - G_7 - C - G_7/F - C/E -$	
17	Mt ₁₊₂	G	$\Re(G - F_{\sharp 07}) -$	[B] trans, climax
21			$G - E\flat/G - E_{07}/G - F_{\sharp 0}/A - E\flat_4^6 - B\flat_7 -$	cad
24	M2	E \flat	$E\flat - B\flat_7/D - -E\flat - F_7/A - B\flat - B\flat_7/D -$	Gr 2 , WW-Str imit
31	\perp		$E\flat - B\flat_7 - E\flat - E\flat_7 - D_7 -$	
36	M2	G	$\Re(G - F_{\sharp 07})/G -$	[C] 2nd stat, $\overline{P}(g)$
40	\perp		$G_7 - C/G - G_7 - C_4^6 - G_7 -$	
43		C	$C/G - G_7/B - C - G/D - G_{07}/C_{\sharp} - G/D -$	cad, chrom
45			$G_{07}/E - D_7/F_{\sharp} - G -$	cresc to climax
46		G	$Am/C - G/D - D_{\sharp 07} -$	
47			$Em - G_7/F - C/E - G/D -$	
49			$C_{\sharp 07} - D_7/C - G/B -$	

Table 9.7: Schumann, Symphony No. 2, Mvt. 1 Sostenuto assai - Allegro ma non troppo (cont'd)

m	M	R	H	Comment
50	M1'		$Am/C - G_4^6 - D_7 - G - D_7-$	closing stat: WW+Str
52	⋮		$G - Am_7/C - D - G - D_7-$	
54	⊥		$G - Am_7/C - D_7-$	
55			$^1) G - Am - G/B - C - B_o : $	repeat
58			$^2) G - G_{7no3}/F-$	
60	M1'/t ₂	<i>E</i>	$E - B_{7sus4} - E - E_7/D-$	Dev , WW/Str
62	M1'/t ₂	<i>Am</i>	$Am/C - E_7 - Am - C_{\Delta 7}/B-$	
64	Mt ₂		$Am - B_{\flat 7}/A - A_7/G - Dm_7/F - Dm-$	trans, imit: Str
69	⊥		$E_{\flat 7}/D - D - D_7/C - Gm/B\flat - C_{\sharp o 7}-$	cresc to climax
73	M2		$A_7 - Dm - D_7 - G - G_7 - C - C_7-$	imit, Seq(4×2m;R ₅)
80	Mt ₁₊₂	<i>F</i>	$F - \Re(E_{\flat 7} - F) - B_{\flat 7}-$	[D] WW/Str
84	Mt ₁₊₂	<i>C</i>	$C - \Re(B_{\flat 7} - C) - F_{\sharp o}^d -$	
88			$E\flat/G - Dm/F - C_{\sharp o 7} - Dm/F - C/E-$	Seq(2×4m;R ₃),
90	Mt ₂		$B/D_{\sharp} - C/E - B_7-$	imit: Str
92	⋮		$C/E - B/D_{\sharp} - B\flat/D-$	[\bar{S}^6]
94	⊥		$A/C_{\sharp} - B\flat/D - A/C_{\sharp} - A_7-$	
96	Mt ₂	<i>Dm</i>	$Dm - Dm_7 - D_7 - G/B-$	Seq(2×4m;R ₋₇)
100	⊥		$Cm - A_{\flat 7}/C - E_{\flat 7}/B\flat - F/A - F_7/A^d -$	
104	Mt ₁₊₂	<i>G\flat</i>	$G\flat/B\flat - \Re(F_{\flat 7} - G\flat) - C_{\flat 7}-$	
108	Mt ₁₊₂	<i>D\flat</i>	$D\flat - \Re(C_{\flat 7} - D\flat) - E\flat_7/B\flat -$	
112			$F\flat m/A\flat - E\flat m/G\flat - D\flat/F-$	Seq(2×4m;R ₃)
114	Mt ₂		$C/E - B\flat m_7/F - C/E - C_7^d -$	
116	⋮		$D\flat/F - C/E - B/D_{\sharp}-$	[\bar{S}^6]
118	⊥		$B\flat/D - Abm_7/E\flat - B\flat/D - B\flat_7-$	
120		<i>E\flatm</i>	$E\flat m - F_7/E\flat - B\flat m/D\flat - F_7/A-$	trans
124		<i>B\flatm</i>	$B\flat m - G\flat/B\flat - B_{\flat 7} - C-$	cresc
129	M2	<i>Fm</i>	$Fm - D_{\flat \Delta 7}/F - B\flat m_7/A\flat - E\flat_7/G-$	climax, Vi1+Va
133	⊥		$Cm - F_7^{\flat 9}/A - B\flat m - E\flat m_7/D\flat - Ab/C-$	
137	M2	<i>C\sharpm</i>	$C_{\sharp} m - F_{\sharp} m_7/E - D_{\sharp o} - G_{\sharp} m_7/F_{\sharp}-$	climax, Vi2+Vc
141	⊥		$C_{\sharp}^7 - F_{\sharp} m - Bm - E_7-$	
145	M2	<i>Am</i>	$Am - F_{\Delta 7}/A - A - Dm_7/C - G_7/B-$	climax, WW+Vi1
149	⊥	<i>Dm</i>	$Em_7/D - A_7^{\flat 9}/C_{\sharp} - Dm - Gm - C-$	
153	M1/t ₂	<i>F</i>	$F - Am/E - Dm - F/C - G_{\sharp o 7}/B-$	WW
157	Mt ₂		$G_{\sharp o 7} - C_{\sharp o 7} - F_{\sharp o 7} - B_{\flat 7} - G_7-$	
165	M1	<i>Cm</i>	$Cm - \Re(G_7 - Cm) - Ab/C (N^6)$	clim: WW+Str, $\bar{P}_T(c)$

Table 9.8: Schumann, Symphony No. 2, Mvt. 1 Sostenuto assai - Allegro ma non troppo (cont'd)

m	M	R	H	Comment
169			$D_7 - G - (F\sharp_{o7} - G - Cm - Gm)/G-$	[E] Retrans
173	(Mt ₂)		$(A_7 - Gm_7 - A_7 - Dm - C\sharp_{o7} - Dm)/G-$	Vc, $\overline{P}_D(g)$
176	⋮		$(Ab - A - Ab - G - Ab)/G-$	
178	⋮		$(G - Am_7 - G_7 - Cm - C_7)/G-$	
180	⋮		$(F - Dm - D_7 - G - E_{o7} - A_7)/G-$	
183	⋮		$(Dm - A_7 - Dm - F\sharp_{o7})/G-$	
185	⋮		$(G - F\sharp_{o7} - G - G_7)/G-$	
187	⋮		$(Cm - G_7 - Cm - Gm_7)/G-$	
189	⊥		$(Ab - Gm - F\sharp_o - D_7^{b5}/Ab)/G-$	(ped)
191	Mt' ₂		$\Re(G - D_7^{b5/b9}/Eb)-$	[F] Vc, cad
196			$C/E - F\sharp_{o7}/Eb - G_7/D-$	cresc to climax
199	M1	C	$\Re(C - G_7) - C - Bm/D - D_7/C-$	Recap Gr 1, WW+FHn
202	⋮		$G/B - G_7/B - C_7/Bb - F/A - C_7/Bb-$	
204	⊥		$F/A - C/E - C_7/G - Dm_7 - G - G_7/F-$	
206			$C/E - F\sharp_{o7}/Eb - G_7/D - C - G_7-$	cad
208	M1'		$G - C_7 - \overset{d}{Am}/C - D_7/C-$	
210	⋮		$G_7/B - C_7/Bb - F/A - C/G - C_7/Bb-$	
212	⋮		$F/A - C/E - C_7/G - Dm_7 - G-$	
214	⊥		$C - G_{no3} - C/E-$	cad
215	Mt ₁₊₂	Am	$\Re(Am - Dm/A - A)-$	trans, WW-Str unis
219	(M1')		$Dm/F - E_7/D - Am - G\sharp_o - Am-$	
221	⊥		$Em/B - B_7 - Em-$	
223	Mt ₁₊₂	Cm	$\Re(Cm - Fm - Cm)-$	[G] WW-Str unis
227			$Cm - Ab/C - A_{o7}/C - Bbm/Db - B_o/D$	
229			$Ab_4^6 - Eb_7-$	cad
230	M2	Ab	$Ab - Eb_7 - Ab - Bb_7 - Eb$	Gr 2, WW+Str imit
235	⋮		$F\sharp_{o7} - Eb_7 - Ab - Bb_7 - Eb_7-$	climax
240	⊥		$Ab - D_7^{b5}/Ab - G - G_7/F - C/E-$	
242	M2		$C - \Re(G_7 - C) - \Re(F/C - C_7) - F$	2nd stat, $\overline{P}_D(c)$
250			$(C - F\sharp_{o7} - C)/G - F\sharp_o - Gm_7/Bb - C-$	cad, chrom
252		C	$Dm - C - G\sharp_{o7} - Am - C_7/Bb - F/A-$	cresc
254			$(C - F/A - C)/G - F\sharp_{o7} - G_7/F - C/E-$	
256			$Dm/F - C_4^6 - G-$	cad

Table 9.9: Schumann, Symphony No. 2, Mvt. 1 Sostenuto assai - Allegro ma non troppo (cont'd)

m	M	R	H	Comment
257	M1'	C	$\Re(C - G_7 - C - F - G)-$	closing stat: WW+Str [H] trans
261			$C - C_7/B\flat - A-$	
265			$D/A - A_7/G - F - B\flat/F - F-$	
Con fuoco				Coda
271	M1'	C	$\Re(Dm - G_7^{b9}/F - C/E - A_7^{b9}/G)-$	climax: WW+Vi1
277	⋮		$Dm/F - C\sharp_{o7}/B\flat - Dm/A-$	Seq(3×1m;R ₇)
278	⊥		$E_{o7}/G - F\sharp_{o7}/C - C\sharp_{o7}/B\flat-$	
279			$F\sharp_{o7}/A - D_7/C - G/B - Am/C - Dm-$	
281			$G/B - C/E - F - C_4^6 - G^d$	cad
283			$D_7/C - G/B - Am/C - Dm-$	
285			$G/B - C - F-$	cad
286			$\Re(C/G - G_7/F - C/E - F/A)-$	
290			$C/G - Gm_7/F - C_7/E-$	
293	M1''	F	$F - C\sharp_{o7} - G\sharp_{o7}/F - D\sharp_{o7}/F\sharp-$	climax:WW+Str
295	⊥ /M0	C	$C/G - Dm_7 - G_7-$	FHn
299	M0		$(C - C_7 - C\sharp_{o7})/G - Dm/F - E_7-$	FHn (opening)
305			$Am - A_7/G - Dm/F - E - A_7/C\sharp-$	
309			$Dm - G_7-$	cad
311	M1''		$C-$	[I] climax: WW
312	⋮		$\Re(D_7/F\sharp - G_7^d - A_7/G\sharp - Am - Am_7/G)-$	
316	⋮		$D/F\sharp - C_7/G - D/F\sharp - Dm/A-$	
318	⋮		$E_7/G\sharp^d - F/A - E_7/G\sharp - E_{o7}/B\flat-$	
320	⋮		$F\sharp_{o7}/A - B_{o7}/A\flat - C/G - E_{o7}/B\flat-$	
322	⋮		$F\sharp_{o7}/A - B_{o7}/A\flat - C/G - Ab_7^{b9}/G\flat-$	climax (Brs)
324	⊥		$D\flat/F(N^6) - Ab_7/G\flat - D\flat/F - F\sharp_{o7}-$	(tutti climax)
326			$(C - G - C - G_7^{b9} - C - G_7)/G-$	$\overline{P}_D(g)$
332			$C - \Re(G - C)$	closing cad (347 m.)

standalone mode.

The second group theme has an unusual layout, but has structural similarity to the main theme; there is a basic chromatically ascending motif in 8th notes, set in imitation. The first statement is in m. 24 and we may discern the following phrasing M2(aba'b') (2 + 3 + 2 + 5 m.).

9.2.2 Mvt. 2 Scherzo. Allegro vivace

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9.2.3 Mvt. 3 Adagio espressivo

Form: ternary song form, A_1BA_2 . The **A** sections are based on a lyrical melody with wide leaps and appoggiaturas. The middle section **B** is a fugato for staccato strings (arpeggio-like motif) and woodwinds (chromatically descending syncopating line). See Table 9.10 and 9.11 for the analysis.

The **A** section main melody has M1(ab) (4 + 4 m.) structure; there is a first statement in the tonic minor key Cm in violins and a varied repeat in the relative major key $E\flat$ in the lead oboe. This longer segment closes with a climax and an 16th-note triplet arpeggio fanfare-like statement in the horns with structure M2(aab) (1 + 1 + 4 m.). In the transition there is a lead melody in the first violins, in 8th-note rhythm and ascending chromatism with M3(aab) (2 + 2 + 4 m.) period structure.

9.2.4 Mvt. 4 Allegro molto vivace

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Table 9.10: Schumann, Symphony No. 2, Mvt. 3 Adagio espressivo

m	M	R	H	Comment
1	M1	<i>Cm</i>	<i>Cm – Ab – Cm/G–</i>	$A_1 \begin{bmatrix} 2 \\ 4 \end{bmatrix}$ Vi1+2
3	⋮		<i>Fm – D₀₇ – G₇ – G₇/F – C/E–</i>	
5	⋮		<i>Fm₇ – Bb₇ – Eb – Eb/G–</i>	
7	⊥		<i>Fm₇/Ab – F₇ – Bb – Bb₇/Ab–</i>	
9	M1	<i>Eb</i>	<i>Eb/G – Ab – Fm–</i>	2nd stat: Ob
11	⋮		<i>Bb^{b9}/Cb – Bb/Ab – Eb₇/G – Ab–</i>	
13	⋮		<i>D₀₇/F – Eb/G – Fm₇/Ab – Bb₇/Ab–</i>	[\bar{S}^6]
15	⋮		<i>Eb/G – Bb₇/F – Eb^{b9}/Fb – C^{b9}₇/E – Fm–</i>	
17	⊥		<i>D₀₇ – Eb/G – Fm₇/Ab – Bb₇ – Eb</i>	
20	M2		$\Re(Ab – Eb) – Cm7–$	climax: FHn, $\bar{P}_T(eb)$
23	⊥	<i>Bb</i>	<i>Bb – <math>\Re(Ebm – Bb) – Bb₇/Ab–</math></i>	
26	M3	<i>Eb</i>	<i>Eb/G – Ab – F₇/A – Bb – Bb₇/Ab–</i>	trans, Vi1+Va
28	⋮		<i>Eb/G – F₇/A – Bb – Bb₇/Ab–</i>	
30	⋮		<i>Eb/G – C₀₇/G^b – Bb/F–</i>	
32	⊥		$(F_{7sus4} – Bb – E_{07} – F_7)/F–$	cad, $\bar{P}_D(f)$
35	M1	<i>Bb</i>	<i>Bb – C₇/G – Fm–</i>	imit: WW
37	⋮		<i>Db – F₀₇/Cb – Bb – Bb₇/Ab–</i>	
39	⋮		<i>Eb/G – Bb₇/F – Eb₇ – . . . –</i>	$P_B^i(\nearrow)$
41	⊥		<i>Eb – G^{b9}₇/B – Ab/C – Eb₇/Bb–</i>	
44	M2		$\Re(Ab – Db)/Ab – Ab – F_{07}/Ab–$	[N] Vi1, cad, $\bar{P}(ab)$
48	M1'		<i>Eb/Bb – Eb⁺/B – Cm – A^{b5/b9}₇/C[#] – Gm/D–</i>	Vi, $P_B^i(\nearrow)$, $\bar{P}(g)$
51	⋮		<i>Eb – C^{b9}₇/E – Bb/F – Bb⁺/F[#]–</i>	$P_B^i(\nearrow)$, $\bar{P}_T(bb)$
53	⊥		<i>Gm – E^{b5/b9}₇/G[#] – Dm/A – Bb₇–</i>	$P_B^i(\nearrow)$, $\Sigma(cm>)$
56	M1'		<i>G₇/B – Cm – F^{b9}₇/A–</i>	trans, WW
58	⊥		$(Eb – Fb97 – Bb7)/Bb–$	
62	Mc	<i>Eb</i>	<i>Eb – G – Cm – F₇/A–</i>	[O] B, ctp: Str+WW,
63	⋮		<i>Bb – Eb₇/G – Ab – C₇/E–</i>	chr desc (fugato)
64	⋮		<i>Fm – Bb₇/Ab–</i>	
65	⋮		<i>Eb/G – G₇/F – Cm/Eb – Eb₇/Db–</i>	
66	⋮		<i>Ab/C – D₇/F[#]–</i>	
67	⊥		<i>Gm – G₇/F – C/E – C₇/Bb–</i>	

Table 9.11: Schumann, Symphony No. 2, Mvt. 3 Adagio espressivo (cont'd)

m	M	R	H	Comment
68	Mc		$Fm/Ab - Ab_{\Delta 7}/C-$	
69	⋮		$D\flat - F_7/A - B\flat m - D_{\flat 7}/F-$	
70	⋮		$E\flat_7/G - Fm - E\flat - E\flat_7-$	
72	⊥		$C_7 - Fm/Ab - D\flat_{\Delta 7}/F(N^6)$	
74	M1/c		$(G - G^+ - Cm - C_7^{\flat 9} - Fm - D_o)/G-$	retrans, WW, $\bar{P}_D(g)$
77	⋮		$(G - G_7 - C_7 - Fm - B_7^{\flat 9})/G-$	(Mc: Str)
79	⋮		$(E\flat - F_{\sharp o 7} - G - Cm - F_{\sharp o 7})/G-$	
81	⊥		$G - G_7/F-$	
82	M3	C	$C/E - F - G - G_7/F - C/E - F_{\sharp o 7}-$	A_2 , Str, $\bar{P}_D(g)$
85	⋮		$G - G_7/F - C/E - A_{\flat 7}/E\flat-$	
87	⊥		$G_4^6 - A_7/E - D_7/F_{\sharp}-$	cad
91	M1'	G	$G - A_7/E - Dm - Dm/F - B\flat - B\flat_7/Ab-$	imit: WW
94	⋮		$G_7 - G_7/F - C/E - G_7/D - C_7 - B\flat/D$	$P_B(\searrow)$
97	⊥		$E\flat - B\flat_7/F - E\flat/G - G_{o 7} - F/A - C_7/G-$	$P_B^i(\nearrow)$
100	M3	F	$\Re(F - B\flat m)/F - F - D_{\flat 7}/F-$	
104	M1'		$C/G - C^+/G_{\sharp}- Am - F_{\sharp 7}^{\flat 5}/A_{\sharp}- Em/B-$	Vi, $P_B^i(\nearrow)$
107	⋮		$C - A_7/C_{\sharp}-$	
108	⋮		$G/D - G^+/D_{\sharp}- Em - C_{\sharp 7}^{\flat 5}/E_{\sharp}-$	
109	⊥		$Bm/F_{\sharp}- G_7-$	$P_B^i(\nearrow)$, $\Sigma(\text{cm}>)$
111	M1'		$E_7/G_{\sharp}- Am - D_7^{\flat 9}/F_{\sharp}-$	trans, WW
114	⊥		$(C - F_{\sharp o 7} - G_7)/G-$	
118	M1'	C	$C - C_7 - Fm/C - D\flat - F_7^{\flat 9}/C-$	Coda , Vi1
120	M3'		$D\flat - G_7 - C - C^+ - D\flat/F - Ab_7^{\flat 9}/G\flat-$	
123	⋮		$D\flat/F - B\flat/F - G_7^{\flat 5}/D\flat-$	
124	⊥		$\Re(C - Fm/Ab - B_{o 7}/Ab) - C_4^6 - G_7 - C$	cad (128 m.)

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9.2.5 Key relationship overview

The key relationship diagram is shown in Fig. 9.3. The first two movements have the widest key envelope. They beautifully illustrate how Schumann moves away from the tonic key and then, at the most remote point, uses an enharmonically equivalent key to return to the central key area. In the opening Allegro this happens at $Dm - (F\sharp = G\flat) - D\flat$ (8–9) and somewhat later at $Fm - (D\flat m = C\sharp m) - Am - Dm$ (10–11). The second movement has the peculiar $Fm - E\flat m - (C\flat = B) - C$ (3–4) key sequence.

The opening Allegro sonata form has the first theme group in the tonic key C , the secondary group in the dominant key G (3). The development section starts in the mediant major key E (5) and then starts a long route through many keys, moving from the dominant into the subdominant domain. In the recapitulation there is the move to the lowered submediant major key $C - Am - Cm - (A\flat = \flat VI)$ (14) and the usual coda close by sidestepping into the subdominant $C - F - C$ (15).

The scherzo movement starts with complex keys movements from the tonic major key C into the subdominant domain, passing through the lowered mediant degree major key $E\flat = \flat III$ (1), on a journey through the minor keys $Fm - E\flat m$ (3). The movement has two trios, one starting in the dominant key and moving to its relative minor $G - Em$ (11–12), the other does the reverse $Em - G - C - F$ (15–16). The first trio retransition uses the intermediate lowered mediant major key $B\flat = \flat III/G$ (13).

The third movement Adagio is in ternary song form and moves from the tonic minor Cm to the relative major key $E\flat$ and its intermediate dominant key $B\flat$ (1). The last A section moves towards the parallel major key C (2).

In the closing Allegro sonata form movement the secondary theme group once again is in the dominant key G , as is the start of the development (1). This wanders from the dominant area $Dm - Am$ (2), through the dominant and tonic minor $Gm - Cm$ (3) into the subdominant domain $A\flat - E\flat$ (4). The dominant key acts as a kind of pivotal point in this movement.

9.3 Symphony No. 3 in E \flat Major *Rheinische*, Op. 97 (1850)

Source: [60]. Schumann later in his life was appointed as symphony orchestra conductor in the town of Düsseldorf, and wrote this symphony for The Rhenish Festival. An overview of the formal analysis is shown in Fig. 9.4. This symphony is unusual in the sense that it consists of five movements. In the long opening movement note the approximately equal length of the exposition and the development. The third movement has a long bridge section, compared to the outer A sections. The tempo markings are in German, as opposed to Italian in the earlier symphonies.

9.3.1 Mvt. 1 Lebhaft

Form: sonata form.. See Table 9.12 to 9.15 for the analysis. The movement opens with the heroic and majestic main theme; there is no slow introduction section as was the case for the earlier symphonies.¹ The main theme is also used in most of the transitions. A brief false

¹Probably because of its title (*Rheinische*) this theme for many years was the signature tune of the West-Deutscher Rundfunk (WDR) regional news programme for Nord-Rheinland-Westfalen 'Hier und Heute', with the music as background behind impressive helicopter footage of the industrial Ruhrgebiet (then still an active coal mining and steel production centre). Only later I learned that it was a Schumann original.

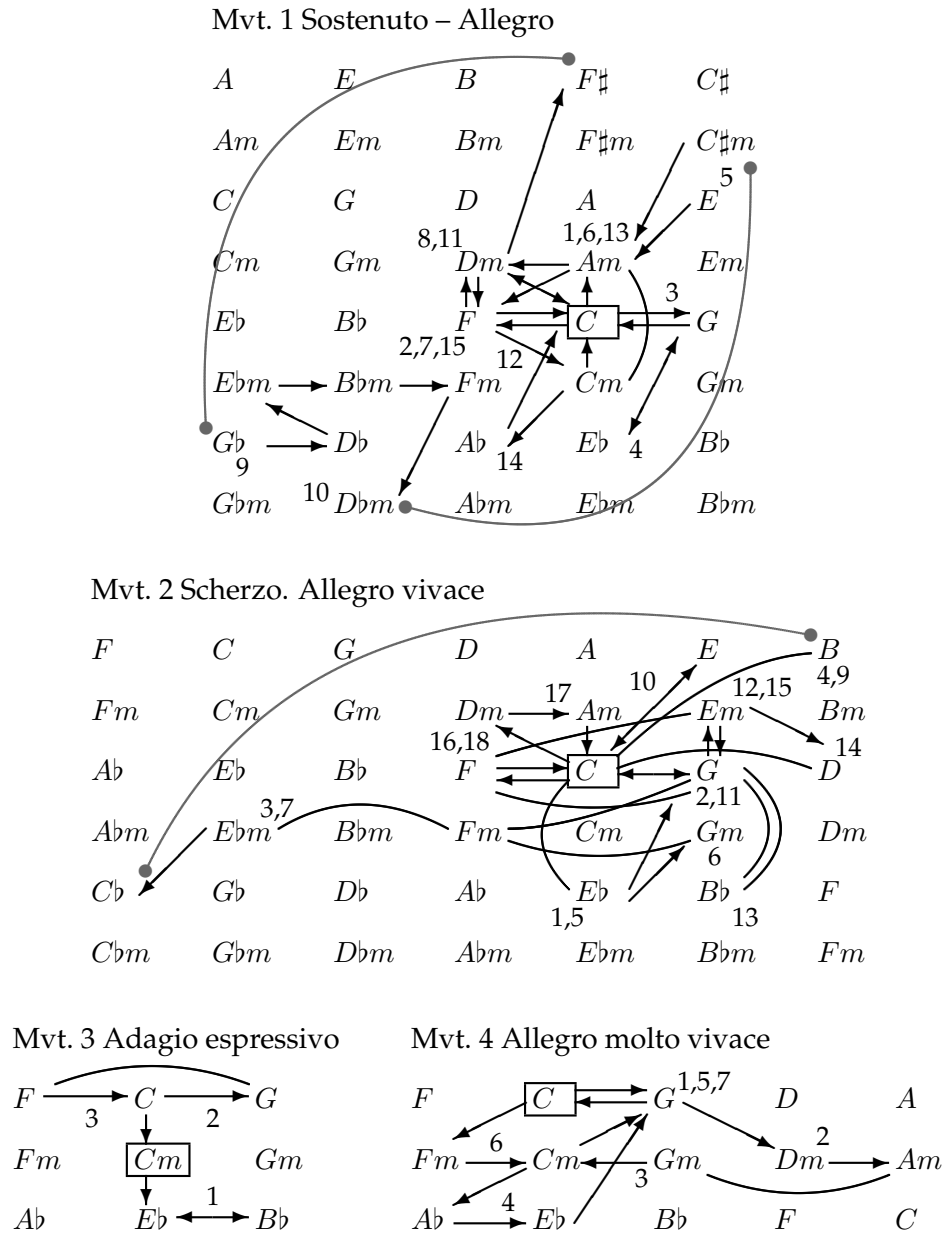
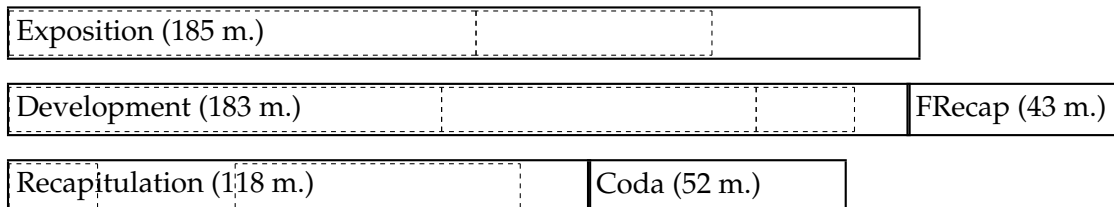
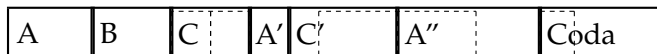


Figure 9.3: Schumann, Symphony No. 2, key relationship diagram

Mvt. 1 Lebhaft: sonata form (E \flat , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 585 m.)



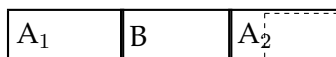
Mvt. 2 Scherzo, sehr mäßig: rondo, ABCACA Coda form (C, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 133 m.)



Mvt. 3 Nicht schnell: ternary, ABA Coda form (A \flat , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 55 m.)



Mvt. 4 Feierlich: ternary, ABA Coda form (E \flat m, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right] \left[\begin{smallmatrix} 4 \\ 2 \end{smallmatrix} \right]$, 67 m.)



Mvt. 5 Lebhaft: rondo, sonata, ABAC form (E \flat , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 329 m.)

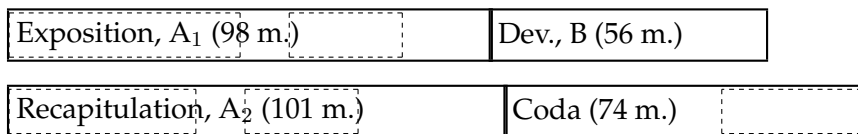


Figure 9.4: Schumann, Symphony No. 3 in E \flat Major *Rheinische*, Op. 97

recapitulation, with unisono horns markedly (*markirt*) stating the opening motif from the main theme, could also be labeled as a retransition into the real recapitulation (there is no 2nd development).

The **Exposition** main subject has a unique M1(abc) (6 + 8 + 4 m.) structure, where each phrase has individual character: the a-phrase is the hemiola arpeggio on the tonic major chord $E\flat$, the b-phrase a sequence with imitation and chromatic inner voice movement, and the c-phrase a cadence into the dominant chord $B\flat$. The first group continues with a theme with M2.1(aaab) (2 + 2 + 2 + 4 m.) structure, with the a-phrase an 8th-note scalar run starting on the afterbeat (a great test for symphony orchestra synchronised playing in woodwind and string section) and repeated twice in sequential setting, and the b-phrase a hemiola leap pattern, reminiscent of the main theme M1a-phrase. The theme M2.2(aa) (4 + 4 m.) has transitory character.

The second group contains a lyrical melody, opening in the mediant minor key Gm and closing in the dominant major key $B\flat$, and with M3(aba'b') (4 + 4 + 4 + 4 m.) period structure. The exposition closing theme M4 takes its rhythm (hemiolas) and melodic shape from the opening theme M1a-phrase, and also has transitory character and function. In the coda these two, M1 and M4, will be combined.

9.3.2 Mvt. 2 Scherzo, sehr mäßig

This section is included in the full version of the book.

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Table 9.12: Schumann, Symphony No. 3 *Rheinische*, Mvt. 1 Lebhaft

m	M	R	H	Comment
1	M1	E♭	E♭ – ... – C _{m7} /E♭ – F ₇ /E♭–	Exp, Gr 1/Th 1, a): Fl+Vi1
5	⋮		B♭/D – E♭ ₇ /D♭ – A♭/C–	P _B ⁱ (↘)
9	⋮		B♭ ₇ – (G _m – C _{m7})/B♭–	b), P _B (↘)
11	⋮		F ₇ /A – (F _{♭7} – B♭ ₇)/A♭–	
13	⊥		E♭/G – C _{♭7} /G♭ – F ₇ – B♭	c), cad
19			F ₇ – B♭ ₇ – E♭–	trans
23	(M1)		E♭/G – C _m – G _m /D – C _m /E♭	ac)
25	M2.1	G _m	G _m /D–	Gr 1/Th 2: WW+Str
26	⋮		D ₇ – G _m – B♭ ₇ /F – E♭–	Seq(3×2m;R ₃)
30	⋮		B _{♭7} /D – C _m	
33	⊥		D ₇ –	
35	M2.2		G – A♭/C – D ₇ ^d –	WW+Str, Seq(2×4m;R ₋₅)
39	⊥		E♭ – C _m – F ₇ /C – A _{♭7} /C – D ₇ –	
43			G _m – ... – F _m – F _{m7} – F _{♭7} /A♭–	trans
50			B♭ – F _m /A♭ – F _{♭7} /A♭–	
54			(B♭ – D – G _m – B♭ ₇)/B♭–	cresc, $\overline{P}_D(bb)$
57	M1	E♭	E♭ – ... – C _{m7} /E♭ – F ₇ ^{♭9} /E♭–	[A] 2nd stat: tutti clim
61	⋮		B♭/D – E♭ ₇ ^{♭9} /D♭ – A♭/C–	P _B ⁱ (↘)
65	⋮		B♭ ₇ – (G _m – B♭ ₇ – C ₇ – G _m)/B♭–	P _B (↘)
67	⋮		F ₇ /A – (F _{♭7} – B♭ ₇)/A♭–	
69	⋮		E♭/G – C _{♭7} /G♭ – F ₇ –	
73	⊥		(B♭ – A _{♭7} – B♭)/B♭ – B _{♭7} –	cad, $\overline{P}_D(bb)$
77	M2.1'	C _m	C _m – E♭ ₇ /B♭ – A♭ – C ₇ /G–	tr, Seq(3×2m;R ₃),
81	⊥		F _m – D _♭ /F – A _{♭7} /E♭–	WW+Str
83	M2.2'		D ₇ – E♭ ₇ – D – E♭ ₇ –	WW+Str
91	⊥	G _m	$\Re(D – Gm – C♯♭7)–$	[B]
95	M3	G _m	D – G _m /D–	Gr 2/Th 1, a): WW
97	⊥		(F _{♯♭7} – A _{♭7} – D ₇)/G – G _m	b):
103	M3'		D/G – D ₇ /C – G _m /B♭–	2nd st, a'♭'): WW+Vi1
105	⋮		C _m /E♭ – C ₇ /E–	
107	⊥		F – B♭–	cad
111	M4	B♭	(B♭ – E♭ – C ₇ – F – F ₇)/B♭–	[C] Gr 2/Th 2, $\overline{P}_T(bb)$,
117	⋮		(B♭ – E♭ – E♭ _m – B♭)/B♭–	M4≈M1
122	⊥		G _m – F ₇ /A – A ₇ – D _m ₄ ^{♭6} – A ₇ –	cad

Table 9.13: Schumann, Symphony No. 3 *Rheinische*, Mvt. 1 Lebhaft (cont'd)

m	M	R	H	Comment
127	M3''	<i>Gm</i>	$D - D_7 - D_7/C - Gm/B\flat -$	
131	⋮		$D_7 - Gm - Cm/G - C_7^{b5}/G\flat -$	
135	⋮		$\Re(F - F_7/E\flat - B\flat/D) -$	
139	⊥		$B_{o7}/C - Cm - E\flat m -$	cad
143	M2		$(B\flat - E\flat - E\flat m)/B\flat -$	[D] cl st: Str, <i>f</i> -ped
147	⊥		$(B\flat - C_{\emptyset7})/B\flat - F_{\sharp o7} -$	
153	M1		$C_7 - \dots - (B\flat - E_{o7} - B\flat)/F - E\flat - F_7 -$	tutti climax
165	M3	<i>B\flat</i>	$\Re(B\flat - B\flat/F - F_7 - E_{o7}) -$	[E] imit
173	⊥		$B\flat - F_7 - \Re(B\flat - E_{o7} - F_7) -$	
177	(M1)		$B\flat - \dots - F_{\sharp o7} -$	
185	M2	<i>G</i>	$G - G_7 - A\flat/C - G_7 -$	Dev: Bsn+LoStr, mod
193	M2	<i>C</i>	$C - C_7 - D\flat/F - C_7 -$	[F] tutti climax
201	M3	<i>Fm</i>	$C_7/B\flat - Fm/A\flat -$	imit: WW+Str
203	⋮		$C_7 - E\flat_7/G - D\flat_{\Delta7}/A\flat -$	
205	⋮		$G_{\emptyset7}/B\flat - C_7 - Fm -$	
209	⋮		$B\flat m - Fm_7/E\flat - E\flat_7/D\flat -$	
211	⋮		$A\flat/C - G_7^{b9}/B -$	
213	⋮	<i>Cm</i>	$Cm - A\flat/C - D - D_7/C -$	
216	⋮	<i>Gm</i>	$Gm/B\flat - D_7/C - Gm/B\flat - D_7^{b9}/F_{\sharp} -$	Seq(3×2m), $\overline{P}(bb)$
220	⋮		$Gm/B\flat - E\flat - E\flat -$	
222	⊥		$G/D - Cm - G/B - C - C_7$	cad
225		<i>Fm</i>	$Fm/C - C_7^{b9} - Fm$	trans
231	M2		$G\flat/B\flat -$	
232	⋮		$D\flat_7/A\flat \overset{d}{=} E\flat m/G\flat - B\flat_7/F \overset{d}{=} -$	Seq(3×2m; R_3)
236	⊥		$C\flat/E\flat - G_{\emptyset7}/D\flat \overset{d}{=} (A\flat m - F_7^{b5})/C\flat -$	
239	M2/3	<i>B\flat</i>	$B\flat - E\flat m/G\flat - D\flat_7/F - C\flat/E\flat -$	[G]
243	⋮	<i>E\flat m</i>	$B\flat - B\flat_7 - E\flat m$	
247	⊥		$C\flat/E\flat - D\flat_7/F - G\flat - E\flat m/G\flat - F_7 -$	
253		<i>B\flat m</i>	$B\flat m - G\flat/B\flat - Fm/A\flat - E\flat m/G\flat -$	climax
256			$B\flat m/F - C_{\circ}/E\flat - C_7^{b9}/E -$	
259		<i>F</i>	$F - F_7 - B\flat m - F_7/A - B\flat_7 -$	Seq(3×2m), $\overline{P}_T(f)$
266			$B\flat_7 - E\flat m/B\flat - B\flat_7 - E\flat_7 -$	Seq(3×2m)

Table 9.14: Schumann, Symphony No. 3 *Rheinische*, Mvt. 1 Lebhaft (cont'd)

m	M	R	H	Comment
273	M1'	<i>Abm</i>	<i>Abm</i> – <i>Abm/C\flat</i> – <i>B$\flat$$^{\flat 5/\flat 9}$/F$\flat$</i> – <i>B$\flat$/D–</i>	[H] Bsn+LoStr
277	∴	<i>Ebm</i>	<i>Ebm</i> – <i>Ebm/B\flat</i> – <i>Ab$_7$/C–</i>	
279	⊥		<i>D\flatm</i> – <i>C$\sharp$$_7$m</i> – <i>F$\sharp$$_7$/A$\sharp$–</i>	cad
281	M1	<i>B</i>	<i>(B – G\sharpm – C\sharp<math>_7^{\flat 9} – F\sharp – B$_7^{\flat 9})$/B–</math></i>	tutti climax, $\overline{P}_T(b)$
287	∴		<i>(E – F\sharp<math>_7^{\flat 9} – B_{\Delta 7} – G$\sharp$$_7^{\flat 9})$–</math></i>	(ped)
291	⊥		<i>(C\sharp<math>_7 – C$\sharp$$_{\emptyset 7})$/B – B<math>_7 – B$_7^{\flat 9} –$</math></math></i>	
303		<i>B\flat</i>	<i>B\flat<math>_7 – Am$_7$/C – B\flat – B$\flat$$_7^{\flat 9} – \dots –$</math></i>	
311	M1'	<i>Ebm</i>	<i>(Ebm – F<math>_7^{\flat 5} – Ebm – F$_7$)</math>/B\flat–</i>	[I] LoStr, $\overline{P}_D(bb)$
315	⊥	<i>B\flatm</i>	<i>B\flatm – E\flat<math>_7 – Abm – C$\sharp$$_7 –$</math></i>	
319	M1	<i>F\sharp</i>	<i>(F\sharp – D\sharpm – G$\sharp$$_7^{\flat 9})$/F$\sharp$–</i>	tutti clim, $\overline{P}_T(f\sharp)$
323	∴		<i>(C\sharp – F\sharp<math>_7^{\flat 9} – B – C\sharp<math>_7^{\flat 9} – F\sharp)</math>/F\sharp–</math></i>	
329	⊥		<i>F\sharp<math>_7 – \dots – G$\flat$$_7^{\flat 9} – \dots –$</math></i>	
337	M3	<i>F</i>	<i>(F – B\flatm – F<math>_7 \overset{d}{–} G\flat)</math>/F–</i>	[K] WW+Str, $\overline{P}_T(f)$
341	∴	<i>B\flatm</i>	<i>(F<math>_7 – B\flatm)/F – G\flat/B\flat – Ab/C–</math></i>	
347	⊥		<i>B\flatm/D\flat – \dots – C$_7 –$</i>	
351	M3'	<i>Fm</i>	<i>Fm – D\flat/F – Cm/E\flat – B\flatm/D\flat – Ab/C–</i>	trans
355	⊥		<i>G$_o$/B\flat – G$_7^{\flat 9}/B–$</i>	
357			<i>C – C<math>_7 – Fm – C$_7 –$</math></i>	
362			<i>F<math>_7^{\flat 9} – B\flatm – F<math>_7 – B$\flat$$_7^{\flat 9} –$</math></math></i>	
368	(M1)	<i>E\flat</i>	<i>(E\flat – \dots – C<math>_7 – Fm – B\flat<math>_7 – E\flat)</math>/B\flat–</math></i>	[L] False rec, Hns,
383	∴		<i>(B\flat – E\flat)/B\flat – \dots –</i>	$\overline{P}_D(bb)$
387	⊥		<i>(G$_7 – Cm)$/G–</i>	
391	(M1)		<i>Ab – Fm/Ab – Fm – \Re(B\flat<math>_7 – E\flat)</math></i>	
399	⊥		<i>B\flat<math>_7 – D – Gm – G$_7$/B – Cm–</math></i>	[M] retrans
405	(M1)		<i>Cm/E\flat – F$_7^{\flat 5}$/C\flat–</i>	tutti, cresc
411	M1	<i>E\flat</i>	<i>(E\flat – \dots – F<math>_7 – B\flat)</math>/B\flat – <i>E$\flat$$_7$/D$\flat$–</i></i>	[N] Rec tutti clim
417	∴		<i>Ab/C – B\flat<math>_7 – Gm – Cm – Cm$_7$/B\flat–</math></i>	
421	∴		<i>F/A – (F<math>_{\emptyset 7} – B$\flat$$_7)$/Ab – E$\flat$/G – C$_o$/G$\flat$–</math></i>	
425	⊥		<i>F<math>_7 – B\flat</math></i>	halfcad
429			<i>F$_7$/A – B\flat<math>_7 – G$_7$/B–</math></i>	trans
431			<i>Cm – B\flat<math>_7 – E\flat<math>_7 – Ab – G<math>_7^{\flat 9} – C$_7 –$</math></math></math></i>	Seq(3 \times 4m;R $_3$)
439			<i>Fm – F<math>_7 – F$\sharp$$_{\emptyset 7} –$</math></i>	
442			<i>\Re(G – Cm – F<math>_7 – F$\sharp$$_{\emptyset 7})$–</math></i>	
447			<i>G – \dots –</i>	

Table 9.15: Schumann, Symphony No. 3 *Rheinische*, Mvt. 1 Lebhaft (cont'd)

m	M	R	H	Comment
457	M3	Cm	$(G - Cm - G_7^{b9} - \dots - Cm)/C-$	[O] WW
473	M3		$G_7 - G_7/F - Cm/Eb - Fm/Ab - F_7/A-$	2nd st: WW+Str
477	\perp		$Bb - Bb_7 - Eb$	
473	M4	Eb	$(Eb - Ab - Eb - F_7 - Bb - Bb_7)/Eb-$	Vi1, $\overline{P}_T(eb)$
480	\perp		$(Eb - Bb_7 - Eb)/Eb$	(ped)
486			$Cm - (Bb/D - D_7 - G - D_7)/D-$	
489	M3'	Cm	$G - Cm/G - G_7 - \dots -$	Vi1
495	\perp		$Cm - F_7^{b5}/B - \Re(Bb_7/Ab - Eb/G)-$	WW+Str
501			$(Bbm - E_{o7} - Fm)/F - Abm-$	cresc, $\overline{P}(f)$
505	M2	Eb	$(Eb - Ab - Abm - Eb)/Bb-$	[P] tr: Str, $\overline{P}_D(bb)$
511	\perp		$(Ab - B_{o7})/Bb - G_7/B - Cm-$	
515	(M1)		$F_7 - \dots - (Eb - A_{o7} - C_7 - Eb)/Bb-$	trans, tutti climax
526			$Fm/Ab - Bb_7 - Eb-$	cad
529			$Fm/C - Eb/Bb - Bb_7/Ab - Eb/G-$	[Q] Coda, cad
531	(M1/4)		$Bb - Bb_7 - Eb$	climax: Hns
537	\perp		$Ab/C - \Re(Cm_7/Bb - F/A)-$	cresc
545			$Ab_7 - Cm/G - Ab_7/Gb - F_7-$	cad
547	(M1/4)		$\Re(Bb - Eb - Ab - Bb_7 - Eb)/Bb$	[R] tutti, $\overline{P}_D(bb)$
554	\vdots		$Eb - G_7/B - Cm - F_7/C - Bb - Eb_7/Db-$	
559	\perp		$Ab/C - G_7/B - C_7/Bb - F_7/A - Bb_7/Ab$	cad
563	M1'		$Eb/G - Eb_4^6 - Bb_7/Ab-$	Hns, tutti clim
567	\vdots		$Eb/G - F_7/C - Eb_4^6 - Bb_7-$	cad
571	\perp		$Eb - \dots -$	$\overline{P}_T(eb)$
581			$\Re(Eb - Bb) - Eb$	closing cad (585 m.)

9.3. SYMPHONY NO. 3 IN E \flat MAJOR *RHEINISCHE*, OP. 97

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9.3.3 Mvt. 3 Nicht schnell

Form: ternary song form, ABA Coda form. The analysis is shown in Table 9.16 and 9.17. As was the case in the previous movement, the **A** section lyrical main theme (M1) for clarinets and bassoons is contrasted by a string melody that has a characteristic ascending staccato 16th note motif. In the middle section **B** and the coda these are combined, and a free variation on M2 also returns as a first violins countertheme to the lead melody. The stepwise moving M3, with its prominent use of contrary motion, acts as a kind of concluding theme.

In the analysis the opening melodic line is divided into two separate units: M1(ab) (2 + 2 m.) and M2(aab) (1 + 1 + 3 m.). Phrases from M2 will reappear throughout this movement, to begin with the contrasting middle section. Here it is juxtaposed with the M3 motto, with 2-part parallel descending scalar melodic curve.

9.3.4 Mvt. 4 Feierlich

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Table 9.16: Schumann, Symphony No. 3 in E♭ Major, Mvt. 3 Nicht schnell

m	M	R	H	Comment
1	M1	A♭	A♭ – $\Re(D♭ - E♭_7 - A♭)$	A a): Cl+Bsn
3	⋮		A♭ ₇ /G♭ – D♭/F – F ₇ /E♭– B♭m/D♭ – Fm ₇ [♯] –	b) P _B (↘)
4	⊥		B♭m – A _{♭7} /C – B♭m/D♭ – E♭ ₇ – A♭	
6	M2		A♭ – B♭ ₇ – E♭–	a): Vi, Str imit
7	⋮		Fm ₇ /A♭ – B♭ ₇ /A♭ – E♭/G – G ₇ ^d –	
8	⋮		A♭ – A _{♭7} –	b): Vi+Fl
9	⋮		Fm ₇ – B♭ ₇ – E _{♭7} – Fm ₇ /A♭ – E _{♭7} /G–	
10	⊥		Fm – B♭ ₇ – E♭	cad
11	M2'		B♭m – B♭ _♭ – E♭ – Cm/E♭	[A] B, a): Fl+Vi
12	⋮		F♭ – E♭m/G♭ – F ₇ ^{♯5/b9} /C♭–	a)
13	⋮		E♭/B♭ – E♭ ₇ /G – A♭	b): WW+Str, P _B (↗)
14	⊥		D♭ – E♭ ₇ – C ₇ /E – Fm – D♭ – E♭ ₇ – A♭	cad
16	M2'/1'		A♭	M1': Cl+Bsn, M2': Str
17	M3	E♭	A♭ – E _♭ /A♭–	Bsn+LoStr, Σ(cm>)
18	⋮		(Fm – C – D _♭)/A♭ – A _♭ – B♭ ₇ /A♭ – C ₇ ^{♯9} /G – Dm/F–	Σ(cm)
19	⋮		E♭ – B♭/D – Cm – F– B♭m – A♭/C – E _♭ –	(Σ(cm))
20	⋮		Fm – F ₇ /A – B♭ ₇ /A♭ – C ₇ /G – Dm/F–	(Σ(cm))
21	⊥		E♭ – Fm/A♭ – B♭ – E♭	cad
22	M2	Gm	Cm – Gm ₄ ^{♯6} – D ₇ – Gm	[B] a): Fl+Vi1
23	⋮		Cm – D ₇ ^{♯9} /C – Gm/B♭ – Cm – Gm – Cm	
25	⋮		A _{♭7} /C – D ₇ ^{♯9} ^d – Cm/E♭ – G ₇ /D–	
26	⊥		Cm – D ₇ – G ₇ ^{♯9} ^d –	
27	M2'		Fm/A♭ – G ₇ – E♭/G – A♭ – Cm/E♭	aa): Vi1+Fl
29	M3	Fm	Cm/E♭ – C ₇ /E – Fm – D _{♭7} /F–	WW, Σ(cm>)
30	M2'		G ₇ – C – C ₇ –	[C] Str+WW
31	M3		Fm – A _{♭7} – B♭ ₇ /A♭ – Cm/G–	WW+LoStr, Σ(cm)
32	⋮		Cm – F ₇ – B♭m – A♭/C – C ₇ /E–	(Σ(cm))
33	⋮		Fm – F ₇ /A – B♭ ₇ /A♭ – Cm/G – B♭/F–	
34	⊥		E♭ – A♭ – B♭ – E♭ – E♭ ₇ –	[D] climax, cad
35	M2'		E♭ ₇	retrans

Table 9.17: Schumann, Symphony No. 3 in E \flat Major, Mvt. 3 Nicht schnell (cont'd)

m	M	R	H	Comment
36	M1/2'	Ab	Ab – $\Re(D\flat - E\flat_7 - Ab)$	A', a): Cl+Bsn, M2': Vi1
38	$\dot{:} / \dot{:}$		Ab $_7$ /G \flat – D \flat /F – F $_7$ /E \flat – B \flat m/D \flat – F $_7$ /C–	b), M2' free, P $_B$ (\searrow)
39	$\perp / \dot{:}$		B \flat m – A $_{\circ 7}$ /C – B \flat m/D \flat	
40	M1' / $\dot{:}$		E \flat_7 – Ab – C $_7$ –	[E] a): Ob+Cl, M2': Vi1
41	$\dot{:} / \perp$		Fm – B \flat m–	b): WW+LoStr
42	$\dot{:}$		E \flat_7 – Cm $_7$ – A $_{\circ 7}$ /C – B \flat m–	cresc, $\Sigma(\text{cm} <)$
43	$\dot{:}$		Cm – E $_{\circ 7}$ – Fm – B \flat m/D \flat – B \flat_7 /D – ^d	climax
44	\perp		Cm/E \flat – E \flat_7 – Ab	
45	M3		(Ab – B \flat m $_7$ – A $_{\circ 7}$ – B \flat m $_7$)/Ab–	[F] Coda, Bsn+Str, $\bar{P}_T(ab)$
47	M3		(E \flat_7 – Ab – A $_{\circ 7}$)/Ab–	$\Sigma(\text{cm} >)$ (ped)
48	$\dot{:}$		(B \flat m $_7$ – E \flat_7 – Ab – D \flat – A $_{\circ 7}$)/Ab–	$\Sigma(\text{cm})$ (ped)
49	\perp		(B \flat_7 – E \flat_7 – Ab)/Ab–	
50	M1'		(Ab – D \flat – Eb – Ab – E \flat_7)/Ab – Ab	a): Cl (ped)
52	M2		(Ab – B \flat_7 – E \flat_7)/Ab – Ab	WW+Str, cad (55 m.)

9.3. SYMPHONY NO. 3 IN E \flat MAJOR *RHEINISCHE*, OP. 97

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9.3.5 Mvt. 5 Lebhaft

Form: rondo, sonata form, ABAC. The closing movement can be interpreted as either a binary rondo (ABAB) or sonata form movement. See Table 9.18 to 9.20 for the analysis.

The **Exposition** main subject has M1(abab) (4 + 4 + 4 + 4 m.) period structure. On the smaller scale there are single measure cells, with M1ab(cddcde) (2 + 1 + 1 + 1 + 1 + 2 m.) structure. The next melody from the first theme group has M2(aba'b') (2 + 2 + 2 + 4 m.) period structure, and a somewhat transitory character. It is followed by the third (modified) period theme M3(abab'c) (2+2+2+2+4 m.), where the c-phrase combines the rhythm from the other two phrases in condensed form. The transitory motif M4 with its upward leaps is set in imitation.

The second theme group contains a single subject in the dominant key $B\flat$ with sentence structure M5(aa'b) (4 + 4 + 8 m.). The a-phrase is presented in stretto violin and woodwind imitation, the brass dominate in the climactic b-phrase fanfare signals. This theme is the core element in the **Development** section, although a new theme enters the stage in the climax in [D] (m. 130): M6(ab) (2 + 2 m.) for horns and low woodwinds lead. This last theme returns in varied form in the **Coda**, just before the closing in the *Schneller* section.

9.3.6 Key relationship overview

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9.3. SYMPHONY NO. 3 IN E♭ MAJOR RHEINISCHE, OP. 97

Table 9.18: Schumann, Symphony No. 3 *Rheinische*, Mvt. 5 Lebhaft

m	M	R	H	Comment
1	M1	E♭	E♭/G – Fm – B♭ ₇ /A♭ – E♭/G–	Lebhaft, A: WW+Str
3	⋮		℞(A♭ – E♭) – Fm – Gm/B♭ – G/B–	
6	⊥		Cm – B♭/D – ^d Cm ₇ – F ₇ – B♭ – E♭	
9	M1		Fm – B♭ ₇ /A♭ – E♭/G–	2nd stat: WW+Str
11	⋮		℞(A♭ – E♭) – Fm – Gm/B♭ – G/B–	
14	⊥		Cm – B♭/D – ^d Cm ₇ – F ₇ – B♭	
17	M2		B♭ ₇ – E♭ – B♭ ₇ /D – E♭ – E♭/G – A♭–	WW+Str
20	⋮		Cm – C [♭] ₇ ⁹ /B♭ – Fm/A♭ – C ₇ /G–	Σ(cm<)
21	⋮		Fm – B♭ ₇ /A♭ – (E♭ – E♭ ₇)/G–	
23	⊥		A♭ – Fm/A♭ – F ₇ /A – B♭ – E♭	
27	M3		B♭ ₇ – ... – E♭ – A♭	WW+Str
34	⋮		B♭ ₇ – ... – E♭ – Cm – D ₇ – D ₇ /C–	
36	⋮		Gm/B♭ – E♭ – F – F ₇ /E♭–	Σ(cm<)
38	⊥		B♭/D – C [♭] ₇ ⁹ /B♭ – ^d	
39	M2		B♭ ₇ – Fm ₇ /E♭ – B♭ ₇ /D – E♭ – A♭	tutti climax
42	⋮		Cm – C [♭] ₇ ⁹ /B♭ – Fm/A♭ – C ₇ /G–	Σ(cm<)
44	⊥		E♭/G – A♭ – Fm ₇ /A♭ – B♭ ₇ –	
47	M4	E♭	E♭ – ℞(B♭ ₇ – E♭) – B♭/D – F ₇ /C–	[A] tr, imit: Brs-(WW+Str)
52	⊥		B♭/D – C ₇ – ... – F ₇ – ... – F ₇ /E♭–	
57	M5	B♭	B♭/D – C ₇ /B♭ – F/A – G ₇ /F–	stretto imit: Str+WW
59	⋮		(Cm – F ₇)/E♭ – B♭/D – ^d	
61	⋮		Cm – F ₇ /E♭ – B♭/D – B♭ ^{#5} ₇ /A♭–	
63	⋮		E♭/G – G ₇ /F – Cm/E♭ – C/E–	
64	⊥		B♭ ⁶ ₄ – F ₇ /B♭ – B♭	cad
66			B♭ – ... – E♭ ₇ – Fm ₇ /E♭ – E♭	climax
72	M3	A♭	℞(B♭m ₇ /D♭ – A♭) – B♭m ₇ – E♭ – A♭	[B] Str+WW
76	⋮		℞(B♭m ₇ /D♭ – A♭)–	
78	⋮		B♭m ₇ /D♭ – F ₇ /C – B♭m ₇ –	
79	⊥		E♭ – A♭ – A♭ ⁺ /G–	cad
80		Fm	℞(D♭/F – C ₇ /E) – ℞(Fm – D♭ ₇)–	trans
86		E♭	B♭ ^{♭9} ₇ /D – E♭ – A♭ _{Δ7}	\overline{P}_T (e♭)
88			A♭ ⁺ – G ₀₇ – C ₇ /G – A♭ ₀₇ – F ₇ /A–	cresc, P _B ⁱ (↗)
91			B♭m – A♭ ₀₇ /B – ^d A♭/C – C ⁺ –	\overline{P}_D (b♭)
93			D♭ – B♭m/D♭ – C ₇ – F ₀₇ /C♭ – B♭ ₇ –	climax (ped)

Table 9.19: Schumann, Symphony No. 3 *Rheinische*, Mvt. 5 Lebhaft (cont'd)

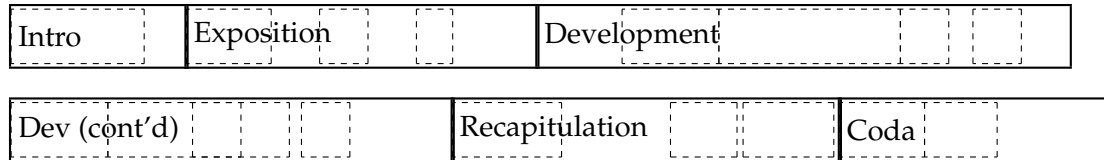
m	M	R	H	Comment
98		$F\sharp m$	$F\sharp m/A - C\sharp - F\sharp m - D/F\sharp - A - D$	[C] B, Dev: rapid mod
103		Abm	$B\flat/F - E\flat - \dots -$	
106	M5		$Abm - F - C - F - \dots$	imit: WW
110	M5		$F_7 - G_7/B - A_7 - B_7/D\sharp -$	imit: WW, Seq($2 \times 4m; R_7$)
118	M5	Em	$Em - Bm/D - C\sharp_7 - C\sharp_7/B -$	imit: WW+Str
122	M5	$F\sharp m$	$F\sharp m/A - C\sharp m/G\sharp - E\flat_7/G - Abm$	imit
126		Abm	$B\flat_7/Ab - G_{\circ 7} - Abm -$	
128			$E_7/G\sharp - C\sharp_{\circ 7}/B - F\sharp_7/A\sharp -$	
130	M6	B	$B - F\sharp - B/F\sharp - F\sharp_7 -$	[D] Brs, climax
133			$B - \dots - F\sharp$	
138		$E\flat$	$B\flat/F - \dots - B\flat_7/F - \dots - B\flat_7 -$	[E] tutti, $\bar{P}_D(bb)$
150	M5		$E\flat_4^6 - B\flat - E\flat_4^6 - Ab - E\flat_4^6 - E\flat$	tutti climax
154	M1	$E\flat$	$Fm_7 - B\flat_7/Ab - E\flat/G$	[F] A, Rec WW+Str, clim
156	:		$\Re(A\flat - E\flat) - Fm_7 - Gm/B\flat - G/B -$	$\bar{P}_T(e\flat)$
159	\perp		$Cm - B\flat/D - Cm_7 - F_7^{13} - B\flat$	halfcad
162	M2		$B\flat_7 - E\flat - B\flat_7/D - E\flat - E\flat/G - Ab -$	[G] WW+Str
165	:		$Cm - C_7^{b9}/B\flat - Fm/Ab - C_7/G -$	$\Sigma(cm<)$
166	:		$Fm - B\flat_7/Ab - (E\flat - E\flat_7)/G - Ab$	
168	\perp		$Fm_7/Ab - F_7/A - B\flat_7 - E\flat$	cad
172	M3		$\Re(B\flat_7 - \dots - E\flat) -$	Str
180	:		$D - D_7/C - Gm/B\flat - E\flat -$	$\Sigma(cm<)$
182	\perp		$F_7/E\flat - B\flat/D - C_7^{b9}/B\flat -^d$	
184	M2		$B\flat_7 - E\flat - B\flat_7/D - E\flat - E\flat/G - Ab$	WW+Str
187	:		$Cm - C_7/B\flat - Fm/Ab - C_7/G -$	$\Sigma(cm<)$
188	:		$Fm - B\flat_7/Ab - (E\flat - E\flat_7)/G -^d$	
190	\perp		$Fm_7/Ab - B\flat_7 -$	cad
192	M4		$E\flat - \Re(B\flat_7 - E\flat) - B\flat/D - F_7/C -$	tr, imit: Brs-(WW+Str)
197	\perp		$B\flat - C_7 - \dots - F_7 - \dots - F_7/E\flat -$	
202	M5	$B\flat$	$B\flat/D - C_7/B\flat - F/A - G_7/F -$	[H] stretto imit: Str+WW
204	:		$B\flat/D - Cm - F_7/E\flat - B\flat/D - B\flat_7/Ab -$	
206	:		$E\flat/G - G_7/F - Cm/E\flat - C/E -$	
208	\perp		$B\flat_4^6 - F_7 - B\flat$	cad
212			$B\flat - B\flat/D - Fm_7 - B\flat_7 -$	climax
217	M3	$E\flat$	$\Re(Fm_7/Ab - E\flat) - Fm_7 - B\flat - E\flat$	WW+Str
221	:		$\Re(Fm_7/Ab - E\flat) -$	
222	\perp		$Fm_7 - B\flat_7 - E\flat - E\flat^+/D -$	

Table 9.20: Schumann, Symphony No. 3 *Rheinische*, Mvt. 5 Lebhaft (cont'd)

m	M	R	H	Comment
225		<i>Cm</i>	$\Re(A\flat/C - G_7/B) - \Re(Cm - D_7^{b5}/A\flat) -$	[I] trans
231		<i>B♭</i>	$F_7^{b9}/A - B\flat - E\flat_{\Delta 7} -$	$\bar{P}_T(bb)$
233			$E\flat_7 - D_{\emptyset 7} - G_7/D - F_{\sharp_{\emptyset 7}}/E\flat -$	cresc, $P_B^i(\nearrow)$
235			$C_7/E - Fm - F_{\sharp_{\emptyset 7}} -$	
237			$E\flat - E\flat^+/G - A\flat - Fm/A\flat - G_7 -$	climax
241			$C_{\emptyset 7}/G\flat - F_7 - B\flat_7 -$	cad
244		<i>E♭</i>	$B\flat_7 - \dots - B\flat_7/F$	[K]
251			$B\flat_7/F - \dots - B\flat_7/E\flat -$	<i>bb</i> -ped
255	M1	<i>E♭</i>	$E\flat -$	C, Coda: Brs, climax
257	⋮/M5		$E\flat - \dots -$	M5: Str
259	⋮/M5		$Cm - G_7/F - C_7/E - \dots -$	
263	⋮		$Fm - C_7/B\flat - Fm/A\flat - C_7/G -$	
265	⊥		$Fm - A\flat_{\Delta 7} - B\flat$	
267			$F_7/A - B\flat - E\flat_7/G - A\flat - Fm_7/A\flat -$	Seq(2 × 2m; R_{-7})
271	M4		$E\flat_4^6 - B\flat - \Re(E\flat_4^6 - F_7 - B\flat_7) -$	imit: tutti (5 ×)
277	⋮		$E\flat_4^6 - B\flat_7 - E\flat_4^6 - C_7/B\flat -$	
280	⊥		$(Fm_7 - B\flat_7 - E\flat)/B\flat -$	Brs, $\bar{P}_D(bb)$
283			$F_7/A - E\flat m/B\flat - F_7/A - D_7^{b5/b9}/A\flat -$	$P_B(\searrow), \bar{P}_T(e\flat)$
287			$Cm/G - G_7/F - Cm/E\flat - C_7/E$	tutti cresc
291			$Fm - C_7/B\flat - Fm/A\flat - C_7/G - Fm -$	
295			$E\flat_4^6 - \dots - F_7^{b9} - B\flat_7 -$	climax, Brs signal arp
299		<i>E♭</i>	$E\flat - \Re(B\flat - E\flat)$	Schneller
303	M2		$\Re(Cm - B\flat - E\flat)$	imit: Str-WW
307	⋮		$E\flat/G - Cm_7 - A\flat -$	$\bar{P}_T(e\flat)$
311	⋮		$A\flat/C - C_7/B\flat - Fm/A\flat - G_7 -$	$\Sigma(cm<)$
313	⊥		$F_{\sharp_{\emptyset 7}} - F_7/F - Cm/E\flat - D -$	
315	M6		$Gm - A\flat_7 - A\flat - C - Fm - Fm_7/A\flat -$	imit: tutti climax
319	⊥		$E\flat_4^6 - \dots - \Re(E\flat_4^6 - B\flat_7) -$	closing cad
323		<i>E♭</i>	$E\flat$	(329 m.)

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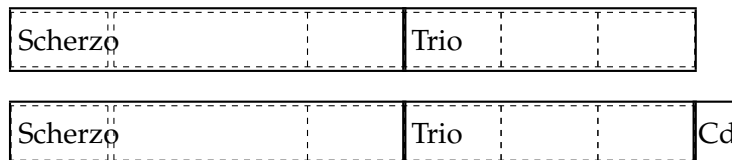
Mvt. 1 Ziemlich langsam – Lebhaft: sonata form ($Dm, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 357 m.)



Mvt. 2 Romanze – Ziemlich langsam: ABA form ($Am, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 52 m.)



Mvt. 3 Scherzo – Lebhaft: scherzo and trio form ($Dm, Bb, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 232 m.)



Mvt. 4 Langsam – Lebhaft: sonata form ($Dm, D, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 220 m.)

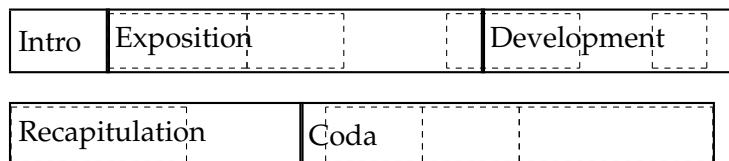


Figure 9.5: Schumann, Symphony No. 4 in D Minor, Op. 120

9.4 Symphony No. 4 in D minor, Op. 120 (1841/1851)

Source: [60]. An overview of the formal analysis is shown in Fig. 9.5. The opening movement with its slow introduction section and lively sonata form part is significantly longer than the other symphony movements. It has a very long development section; compare this with the development section of the finale. This latter sonata form movement has more balanced proportions. The short second movement *Romanze* in ternary form is followed by the completely symmetrical third movement *Scherzo* with its identical repeats.

9.4.1 Mvt. 1 Ziemlich langsam - Lebhaft

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9.4.2 Mvt. 2 Romanze - Ziemlich langsam

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9.4.3 Mvt. 3 Scherzo - Lebhaft - Trio

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9.4.4 Mvt. 4 Langsam - Lebhaft

Form: sonata form. See Table 9.21 to 9.23 for the analysis. The slow (*Langsam*) introduction to this finale movement uses thematic material from the opening movement; i.e., the first violin 16th note rhythm motif, that also returns in the accompaniment of the *Lebhaft* exposition section. The first group main theme, M1, is the basis of the development section, which is full of counterpoint and stretto imitation. This theme is skipped in the recapitulation, that restates the second theme from the first group M2 and the second group theme M3, both in the tonic key. Another striking effect are the bell chords, played by brass section in the exposition and recapitulation and returning as a tutti effect in the coda. The coda is divided into three subsections, with increasing tempo (see the tempo indications *Schneller* and *Lebhaft, Presto*).

The main subject from the **Exposition** has M1(aab) (2 + 2 + 4 m.) sentence structure. On the smaller scale there are two elementary cells at work: the repeated 8th note rhythm lead with synchronised cadential tutti chords (c) and the dance-rhythm cell (d: $\frac{1}{8} + \frac{1}{16} + \frac{1}{8} + \frac{1}{8}$). This yields the alternative breakdown into single measures M1((cd)+(cd)+(dc'dc')). The second theme from the first group is in quarter note rhythm with wide leaps and using a two-measure motif cell M2(aa'a'') (2 + 2 + 2 m.).

The leaps from M2 must have been the deliberate transitory introduction to the second group subject M3: this combines the M1 dance rhythm with the leaps (wide upward, third downward) from M2. This theme can be subdivided into M3(aa'bbc) (4 + 2 + 4 + 4 + 4 m.) phrase structure. The a-phrase for lead flute, oboe and first violins starts on the offbeat and has the dance rhythm on beat 3 and 4, against a 8th-note background in 2nd violins and violas. The repeated and varied a' is set as a string and woodwind imitation, and receives a syncopated quarter note background. The b-phrase copies the a-phrase melodic shape and rhythm in a sequential setting Seq(2 × 4m; R₇), the c-phrase closes the melody with a Seq(3 × 1m; R₇) sequence.

The **Development** is mainly based on the main subject M1, first in counterpoint setting. From m. 88 onward it is combined with a countertheme, the 'markirt' four-measure motif M4(aab) (1 + 1 + 2 m.) for horns and violas. In the **Coda** there is another Schumann regular: the introduction of new melodic material after the exposition. Here it is the theme M6(aa) (2 + 2 m.), juxtaposed with the bell chord technique, used also in the earlier sections from this movement. The ascending 8th-note imitative scales (from low to high register) in the closing presto may be considered as a final new theme.

9.4.5 Key relationship overview

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Table 9.21: Schumann, Symphony No. 4 in D minor, Mvt. 4 Langsam - Lebhaft

m	M	R	H	Comment
				$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ Introduction
1		<i>Dm</i>	<i>Bb - Dm/A-</i>	Brs signal, Str tremolo
3			$E_7^{b5/b9}/G\sharp - E_{\emptyset 7}/B\flat - A-$	
5			<i>Dm - G₇/D - C</i>	
7			<i>Dm₇/F - B\flat - F-</i>	[T] Brs signal
9			$\Re(B\flat_{\Delta 7} - Gm/B\flat - A)-$	cresc
14			<i>A₇ - ... -</i>	tutti climax (16 m.)
				Exposition
1	M1	<i>D</i>	$\parallel: D - G/D - D - E_7 - A$	Gr 1/Th 1 , Seq(2×2m; <i>R</i> ₇),
3	∴		<i>C - F/C - F - C/E - D₇ - G</i>	WW+Str
5	∴		<i>Em - A₇/G - D/F\sharp - Em₇/D-</i>	
6	∴		$D_4^6 - A \overset{d}{-} G/B - B_7^{b9}/A-$	
7	∴		<i>Em - A₇/G - D/F\sharp - Em₇/D-</i>	
8	⊥		$D_4^6 - A_7 - D$	
9			<i>D - Am - Em/G - Bm-</i>	[U] Seq(2×1m; <i>R</i> ₇)
11	M2	<i>Bm</i>	$F\sharp_7 - Bm - G_7 - C_{\Delta 7}-$	Gr 1/Th 2 , Seq(2×6m; <i>R</i> ₅),
13	∴		$F\sharp_7 - Bm_7/A - E_7/G\sharp - Am_7/G-$	Vi1
15	⊥		$D_7/F\sharp - G_{\Delta 7} - C_{\Delta 7} - F\sharp_{\emptyset 7}$	
17	M2	<i>Em</i>	$B_7 - Em - C_7 - F_{\Delta 7}-$	2nd st: WW+Str
19	∴		$B_7 - Em_7/D - A_7/C\sharp - Dm_7/C-$	
21	⊥		$G_7/B - C_{\Delta 7} - F_{\Delta 7}/A - B_{\emptyset 7}$	
23	M3	<i>A</i>	$\Re(E_7 - A)$	Gr 2/Th 1 : WW+Str
29	M3		$\Re(B_7^{b9}/D\sharp - Am/E - B_7^{b9}/F\sharp)-$	Seq(2×4m; <i>R</i> ₇)
33	⊥		$\Re(C\sharp_7^{b9}/E\sharp - Bm/F\sharp - C\sharp_7^{b9}/G\sharp)$	
37	M3		$F\sharp_7 - B_7 - E_7 - A/E$	Seq(3×1m; <i>R</i> ₇), imit
39	⊥		$\Re(E_7 - A/E)$	[V] WW-Str
43			$E_7 - E_7/G\sharp - F\sharp_7/A\sharp-$	trans 1, WW+Str cresc
45			$G\sharp_7/B\sharp - C\sharp m - A_7/C\sharp-$	$P_B(\nearrow)$
46			$D - Bm - E_{7sus4} - E_7-$	climax, cad
47			$E_7 - E_7/G\sharp - F\sharp_7/A\sharp-$	repeat 8ba
49			$G\sharp_7/B\sharp - C\sharp m - A_7/C\sharp-$	$P_B(\nearrow)$
50			$D - Bm - E_{7sus4} - E_7-$	climax, cad
51			$A - Bm_7/A - E/G\sharp - F\sharp_7/A\sharp-$	Brs: bell ch, Seq(3×2m; <i>R</i> ₇),
53			$Bm - C\sharp_7^{b9}/B - F\sharp/A\sharp - G\sharp_7/B\sharp-$	WW+Str scales↗
55			$C\sharp m - D_{\Delta 7}/C\sharp - G/B - A_7/C\sharp-$	
57	M1	<i>A</i>	$D - B_7/D\sharp - A_4^6 - E_7-$	final stat
59	⊥		$\Re(A - E) - A - D/A - A : \parallel$	plagal cad

Table 9.22: Schumann, Symphony No. 4 in D minor, Mvt. 4 Langsam - Lebhaft (cont'd)

m	M	R	H	Comment
62		<i>Bm</i>	$\Re(G - F\sharp_7^{b9}) -$	Development , trans 2
66	M1'		$Bm - \Re(F\sharp_7 - Bm)$	[W] Ctp: WW+Str (4 × 3m)
69	:		$Bm/D - F\sharp/C\sharp - \Re(C\sharp m_7 - F\sharp) -$	
72	:		$Bm - \Re(F\sharp_7 - Bm)$	
75	:		$Bm/D - F\sharp/C\sharp - Bm - F\sharp/C\sharp -$	
76	⊥		$\Re(G\sharp_0_7/D - C\sharp_7 - F\sharp)$	
78	M1'		$B_7 - Em - A_7 - D -$	stretto, Seq(4 × 1m; R ₅),
80	⊥		$G_{\Delta 7} - C\sharp m - F\sharp_7 - Bm$	WW+Str
82	M1'		$\Re(Em - Bm) - \Re(G - D)$	[X] stretto, plagal cad
86	⊥		$E_7/D - Am/C - D_7/C - G/B$	trans 3
88	M4/1'	<i>G</i>	$\Re(G_{\Delta 7} - Am/E - D_7/F\sharp) -$	M1: WW+Str,
90	⊥		$G - Am - D_7/A - G^+$	M4: Hns+Va
92	M4/1'	<i>Em</i>	$Em/G -$	repeat
93	:		$\Re(F\sharp m/C\sharp - B_7/D\sharp - Em)$	
95	⊥		$Am_7/G - Dm/F - G_7/F - C/E -$	$P_B(\searrow)$
97			$F\sharp_7/E - Bm/D - G\sharp_7^b/D - C\sharp$	cad
99	M2	<i>F\sharp m</i>	$C\sharp - F\sharp m$	[Y] trans 3
100	:		$G\sharp_7^b/D - C\sharp - F\sharp m$	Seq(3 × 2m; R ₇)
102	⊥	<i>Em</i>	$F\sharp_7^b/C - B - Em$	
104	M2	<i>D</i>	$Gm/Bb - A - D/A$	Recapitulation , Vi1, $\bar{P}_D(a)$
106	:		$\Re(B_7 - Em)/A - \Re(C\sharp - F\sharp m)/A$	Seq(3 × 2m; R ₇)
110	⊥		$(D^+ - G - E_7 - E_7^{b9})/A$	$\bar{P}_D(a)$
113	M3		$\Re(A_7 - D)/A$	WW+Str (ped)
119	M3		$\Re(E_7^{b9}/G\sharp - Dm/A - E_7 - B)$	$\bar{P}_T(d)$, Seq(2 × 4m; R ₇)
123	⊥		$\Re(F\sharp_7^{b9}/A\sharp - Em/B - F\sharp_7/C\sharp) -$	
127	M3		$B_7 - E_7 -$	imit, Seq(3 × 1m; R ₅)
129	⊥		$\Re(A_7 - D/A)$	[Z] WW+Str
133			$A_7 - A_7/C\sharp - B_7/D\sharp -$	trans 1, WW+Str cresc
135			$C\sharp_7/E\sharp - F\sharp m - D_7/F\sharp -$	$P_B(\nearrow)$
136			$G - Em - A_{7sus4} - A_7 -$	climax, cad
137			$A_7 - A_7/C\sharp - B_7/D\sharp -$	repeat 8ba
139			$C\sharp_7/E\sharp - F\sharp m - D_7/F\sharp -$	$P_B(\nearrow)$
140			$G - Em - A_{7sus4} - A_7 -$	climax, cad
141			$Dm - Em_7/D - A/C\sharp - B_7/D\sharp -$	Brs: bell ch, Seq(4 × 2m; R ₇),
143			$Em - F\sharp_7/E - B/D\sharp - C\sharp_7/E\sharp -$	WW+Str scales ↗
145			$F\sharp m - G_{\Delta 7}/F\sharp - C/E - D_7/F\sharp -$	
147			$G - E_7/G\sharp - D_4^6 - A_7 -$	cad

Table 9.23: Schumann, Symphony No. 4 in D minor, Mvt. 4 Langsam - Lebhaft (cont'd)

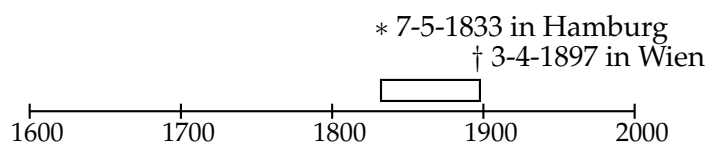
m	M	R	H	Comment
149	M1	D	$D - \Re(A_7 - D)$	final stat: tutti
152		<i>Em</i>	$\Re(C - B_7) -$	[AA] Coda 1 , trans 2
156	M5	D	$\Re(B_7 - Em - A_7 - D)$	imit: Str+WW
160	⋮		$C/E - D_7/F\sharp - G - E_7/G\sharp -$	tutti cresc, bell effect
162	⊥		$D_4^6 - Dm_4^6 - A_{7sus4} - A_7 -$	scales ↗, clim, cad
164	M5		$\Re(B_7 - Em - A_7 - D)$	repeat
168	⋮		$C/E - D_7/F\sharp - G - E_7/G\sharp -$	tutti cresc, bell effect
170	⊥		$D_4^6 - Dm_4^6 - A^4 - A -$	scales ↗, clim, cad
			Schneller	Coda 2
172		D	$D - F\sharp/A\sharp - Bm - B_7/D\sharp -$	tutti, $\Sigma(cm>)$
174			$Em - Em_7/G - D_4^6 - A -$	cad
176			$D - F\sharp_7/E - Bm/D - B_7/A -$	repeat, parts swapped
178			$Em/G - D_4^6 - A -$	cad
180			$D - D/F\sharp - Em/G - A_7 -$	trans 2, climax, $\Sigma(cm>)$
182			$F\sharp/A\sharp - Bm - Em - A_7 -$	
184			$D - D/F\sharp - Em/G - A_7 -$	repeat, climax, $\Sigma(cm>)$
186			$F\sharp/A\sharp - Bm - Em - A_7 -$	
188			$A_7 - \dots - E_7^{b9}/G\sharp - \dots -$	[BB] tutti clim, stop (194 m.)
			Presto	Coda 3
1		D	$A - D - B_7 - Em - A_7^{b9}/C\sharp - A_7/G -$	scales ↗
6			$D/F\sharp - D_7 - G/B - B_7/D\sharp -$	cresc, $\overline{P}_D(a)$
8			$Em/G - Em_7 - A_7^{b9}/C\sharp - A_7/G -$	tutti climax (ped)
10			$D/F\sharp - F\sharp/A\sharp - Bm - B_7/D\sharp -$	$\Sigma(cm>)$
12			$Em - Em_7 - D_4^6 - A -$	cad
14			$D - F\sharp -$	
15			$Bm/D - B_7/A - Em/G - E_7/D -$	$\Sigma(cm<)$
17			$D_4^6 - A_7 -$	cad
18			$\Re(D - G/D) - D$	plagal cad (26 m.)

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Chapter 10

Johannes Brahms

Biographical data:



10.1 String Sextet Op. 36 No. 2 (1866)

Source: [10]. An overview of the formal analysis is shown in Fig. 10.1.

Mvt. 2 Presto giocoso: scherzo and trio form ($Gm - G$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 371 m.)

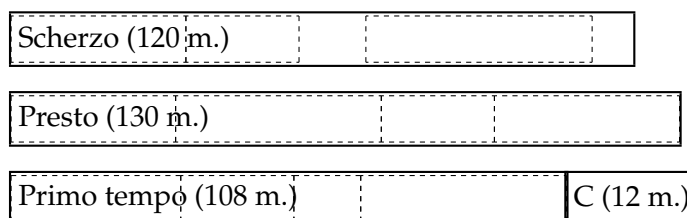


Figure 10.1: Brahms, String Sextet Op. 36 No. 2

10.1.1 Mvt. 2 Scherzo, Allegro non troppo

Form: ternary song form (Scherzo - Presto - Primo tempo). Both the scherzo and the presto (the trio) have the ternary ABA' Coda structure. The M1 theme in the **Scherzo A** section splits the sextet into two subgroups: the three upper strings provide a block chord texture around the theme, the three lower parts play pizzicato bass riffs in *hoquetus* technique. The same subdivision returns in the trio **A** section. The scherzo can also be interpreted in terms of a sonata form; the **B** section, with its counterpoint settings, modulations and varied rhythm has the characteristics of a development. There is even a false recapitulation. The **Trio** main theme M4 contains many hemiolas. The Primo tempo section is a repeat of the scherzo, with a coda (Animato). See Table 10.1 to 10.3 for the analysis.

Table 10.1: Brahms, String Sextet Op. 36 No. 2, Mvt. 2 Scherzo, Allegro non troppo

m	M	R	H	Comment
Scherzo [ABA']				Part 1: $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$
1	M1	<i>Gm</i>	$\parallel : Gm - D_7 - Gm - D \overset{d}{-}$	A, Exp (a): Vi1
5	\vdots		$Cm - F_7 - Bb_{\Delta 7} - Eb - Bb-$	(b), syncopes
9	\vdots		$A_{\emptyset 7} - D - D_7 - Gm - D-$	(c)
13	\perp		$Am - \dots - A_7-$	$\overline{P}_D(a)$
17	M2	<i>Dm</i>	$Dm - \dots - A_7^{b9}-$	Vi1+Va1: unis triplets
21	M2		$Am - G_{\sharp 7}^{\flat 9}/B - Am/C - E_7/G_{\sharp} - A_7-$	Vc1, sync
25	M2		$Dm - \dots - A_7 - Dm : \parallel$	Vi2+Va2 (repeat)
34	M3	<i>Eb</i>	$Eb - Eb_7 - Bb_7^{b9} - Eb$	B, Dev , imit
38	M3	<i>E</i>	$E - E_7 - B_7^{b9} - E - B - E$	
42	M3		$C/E - F - G/B - C - F$	Seq($3 \times 2m; R_{-i}$), imit,
44	\vdots	<i>Gm</i>	$C_{\sharp}/E_{\sharp} - F_{\sharp}m - D/F_{\sharp} - Gm$	16ths, $P_B^i(\nearrow)$
46	\vdots		$Eb/G - E/G_{\sharp} - Fm/Ab - Ab_7-$	stretto to climax
48	\perp	<i>G</i>	$\Re(G - D_7^{b9})-$	climax
50	I(M2')		$G - \dots - \Re(G - D_7^{b9})-$	imit
56	M1		$G - D_7^{b9} - G - D_7^9-$	[A] False Recap (a): Vi1
58	\vdots		$G - C/E - G/D - F_7 \overset{d}{-}$	
60	\perp		$G - D - Bm - D$	arp \nearrow
66			$F_{\sharp}m - F_{\sharp}m/A-$	$\Sigma(\text{cm} <)$
69	M1	<i>Gm</i>	$Gm - D_7 - Gm - D \overset{d}{-}$	A', Recap (a): Vi1
73	\vdots		$Cm - F_7 - Bb_{\Delta 7} - Eb - Bb-$	(b)
77	\vdots		$Cm - F_7 - Dm_7-$	(c)
80	\perp		$G_7 - Cm - Gm_4^6 - D_7-$	cad
83	M2		$Gm - \dots - D_7^{b9}-$	Vi1+Vi2: unis triplets
87	M2	<i>Dm</i>	$Dm - \dots - A_7/C_{\sharp} - D_7-$	Va1, sync
91	M2	<i>Gm</i>	$Gm - \dots - D - Gm$	Va2
97			$\Re(F - Bb - D - Gm)-$	trans
101			$F - Bb - A - Dm - C - F$	cresc to climax, $\Sigma(\text{cm} <)$
105			$D - A_{\emptyset 7} - D - Gm$	
109	M1'		$(Gm - Eb)/G - Cm - F_7 - Bb$	Coda (a') dim imit, $\overline{P}_T(g)$
113	M1'		$(Gm - Eb)/G - G_7^{b9} - Cm - D_7^{b9}-$	(a') dim imit, (ped)
117			$Gm - D_7 - Gm - D - Gm$	closing cad

Table 10.2: Brahms, String Sextet Op. 36 No. 2, Mvt. 2 (cont'd)

m	M	R	H	Comment
			Presto giocoso [ABA']	Part 2: $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
121	M4.a	<i>G</i>	$\Re(Am/D - D_7/C - G/B) -$	A (aab): Vi1+2, $\overline{P}_D(d)$
127	M4.b		$Em/G - F\sharp - Bm - Em - A -$	tutti climax
134	\perp		$D - A - G_4^6 - D - G$	cad
137	M4.a		$\Re(Am/D - D_7/C - G/B) -$	2nd stat (aab'), $\overline{P}_D(d)$
144	M4.b'		$Em/G - A - D - G -$	
148	\perp		$\Re(C\sharp_{07} - F\sharp_7 - Bm)$	cad
153	M5		$D_7 - \dots - E_7 - \dots -$	[B] B (aaa'): Vi2+Vc1, Seq
160	\perp		$D/F\sharp - Em/G - A_7 - D_7 -$	(b)
165	M4'		$\Re(G - F\sharp_{07}/C) -$	(aab): Vi1 dim, $\overline{P}_T(g)$
169	\perp		$C/E - D - G - A_7/G -$	
173	M4'	<i>Bm</i>	$\Re(G - F\sharp_{07}/C) - Em -$	2nd stat (aab)
177	\perp		$F\sharp_7 - \dots - Bm$	
181	I(M5)		$D_7/C - \dots - Bm -$	[C] (aa): Vi1, Seq.
185	\vdots		$E_7/D - C\sharp_{07} -$	(a')
187	\vdots		$F\sharp_7/E - Bm/D -$	(b)
188	\vdots		$G_{\Delta 7}/F\sharp - C\sharp_{07}/E -$	
189	\perp		$A_7 - \dots - Am - D$	$\Sigma(\text{cm} <)$
193	M4.a	<i>G</i>	$\Re(Am/D - D_7/C - G/B)$	A (aab): Vi1+2, $\overline{P}_D(d)$,
200	M4.b		$Em/G - F\sharp - Bm - Em - A -$	tutti climax
205	\perp		$D - A - G_4^6 - D -$	cad
209	M4.a'		$\Re(G_7^d - Am/C - D_7) -$	trans, Vi1
215	M4.a		$Am/C - D_7 - B_7/F\sharp - Em -$	A' , Seq(R_7), clim, $P_B(\nearrow)$
219	\vdots		$C\sharp/E\sharp - D/F\sharp -$	
221	\vdots		$E/G\sharp - Am - D_7 -$	
223	\perp		$\Re(G - Cm)/G$	$\overline{P}_T(g)$
227	M4'		$G - Gm - D - \dots -$	[D] Coda , Va1+2: unis dim
231	M4'		$G - \dots - Gm - \dots -$	Va1+2: unis
243	M4'	<i>Gm</i>	$D - Gm - \dots -$	Va2+Vc2, unis
247	(M1')		$D - A_{07} - D -$	Vi1 augm

Table 10.3: Brahms, String Sextet Op. 36 No. 2, Mvt. 2 (cont'd)

m	M	R	H	Comment
Primo tempo [ABA']				Part 3: $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$
251	M1	<i>Gm</i>	$Gm - D_7 - Gm - D \overset{d}{-}$	A (a): Vi1
255	⋮		$Cm - F_7 - B\flat_{\Delta 7} - Eb - B\flat -$	(b)
259	⋮		$A_{\emptyset 7} - D - D_7 - Gm - D -$	(c)
263	⊥		$Am - \dots - A_7 -$	$\bar{P}_D(d)$
267	M2	<i>Dm</i>	$Dm - \dots - A_7^{\flat 9}$	Vi1+Va1: unis triplets
271	M2		$Am - G\sharp_{\circ 7}/B - Am/C - E_7/G\sharp - A_7 -$	Vc1
275	M2		$Dm - \dots - A_7 - Dm$	Vi2+Va 2 (repeat)
284	M3	<i>Eb</i>	$Eb - Eb_7 - B\flat_7^{\flat 9} - Eb$	B , imit
288	M3	<i>E</i>	$E - E_7 - B_7^{\flat 9} - E - B - E$	
292	M3		$C/E - F - G/B - C - F$	Seq(3×2m; R_{-i}), imit
294	⋮	<i>Gm</i>	$C\sharp/E\sharp - F\sharp m - D/F\sharp - Gm$	$P_B^i(\nearrow)$
296	⋮		$E\flat/G - E/G\sharp - Fm/Ab - Ab_7 -$	stretto to climax
298	⊥	<i>G</i>	$\Re(G - D_7^{\flat 9}) -$	climax
300	I(M2')		$G - \dots - \Re(G - D_7^{\flat 9}) -$	imit
306	M1		$G - D_7^{\flat 9} - G - D_7^{\flat 9} -$	[E] False Recap (a): Vi1
308	⋮		$G - C/E - G/D - F_7 \overset{d}{-}$	
310	⊥		$G - D - Bm - D$	arp \nearrow
316			$F\sharp m - F\sharp m/A -$	$\Sigma(\text{cm} <)$
319	M1	<i>Gm</i>	$Gm - D_7 - Gm - D \overset{d}{-}$	A', Recap (a): Vi1
323	⋮		$Cm - F_7 - B\flat_{\Delta 7} - Eb - B\flat -$	(b)
327	⋮		$Cm - F_7 - Dm_7 -$	(c)
330	⊥		$G_7 - Cm - Gm_4^{\flat 6} - D_7 -$	cad
333	M2		$Gm - \dots - D_7^{\flat 9} -$	Vi1+Vi2, unis triplets
337	M2		$Dm - \dots - A_7/C\sharp - D_7 -$	Va1
341	M2		$Gm - \dots - D - Gm$	Va2
347			$\Re(F - B\flat - D - Gm) -$	
351			$F - B\flat - A - Dm - C - F$	cresc to climax, $\Sigma(\text{cm} <)$
355			$D - Gm$	cad
Animato				Coda
359	M2'		$Gm - \dots - F_7 - B\flat - D -$	imit, clim, $\bar{P}_T(g)$
363	M2'		$Gm - \dots - D_7/C -$	
367	⊥		$Gm/B\flat - \dots - D_7 - Gm$	closing (371 m.)

The opening theme has M1(abc) (4 + 4 + 8 m.) structure with dissimilar phrases; the connecting element is the pizzicato riff in the lower voices. M2 is a four-measure theme in legato 8th notes, with three statements in an imitation counterpoint setting. On a somewhat larger scale the BB section subject has M3(aa'bc) (4 + 3 + 3 + 6 m.) structure.

The Part 2 *Presto giocoso* first theme has M4(aab) (4 + 4 + 8 m.) period structure. The stepwise descending motif M5 in legato 8th note rhythmic is used in a sequential setting.

10.2 German Requiem Op. 45 (1868)

Source: [12]. Music for orchestra and choir. An overview of the formal analysis is shown in Fig. 10.2.

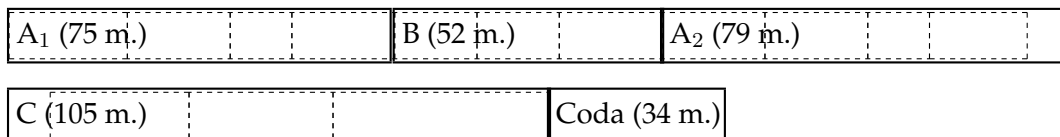
Mvt. 1 '*Selig sind, die da Leid tragen*', Ziemlich langsam und mit Ausdruck:

ABABA Coda form (F , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 158 m.)



Mvt. 2 '*Denn alles Fleisch es ist wie Gras*', Langsam, marschmäßig – Allegro:

ABAC Coda form ($Bbm - Bb$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 337 m.)



Mvt. 3 '*Herr, lehre doch mich*', Andante moderato: ABC form (Dm , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right]$, 103 m.)

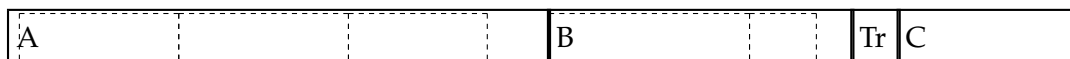


Figure 10.2: Brahms, German Requiem Op. 45

10.2.1 Mvt. 1 *Selig sind, die da Leid tragen*, Ziemlich langsam und mit Ausdruck

Form: $ABA_1B_1A_2'$. The opening movement is without trumpets and violins; there is an optional organ (for pedal points and sustained bass lines). The positioning of **A** and **B** sections yields a bridge form. The tonic pedal point from the introduction section returns in the transitions and coda. See Table 10.4 and 10.5 for the analysis.

10.2.2 Mvt. 2 *Denn alles Fleisch es ist wie Gras*, Langsam, marschmäßig

This section is included in the full version of the book.

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Table 10.4: Brahms, German Requiem Op. 45, Mvt. 1 *Selig sind, die da Leid tragen*

m	M	R	H	Comment
1		F	$(F - F_7 - B\flat - B\flat m - F - F_{\circ 7})/F -$	Intro , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, LoStr, $\overline{P}_T(f)$
7			$(C_7 - F_7 - B\flat - G_{\flat 7} - F - D\flat_7)/F -$	Str imit
11			$G\flat/D\flat - D\flat_7 - F_4^6 - C_7 - E_{\circ 7}/F - F$	cad
15	M1		$(F - F_7 - B\flat - B\flat m)/F -$	A , Ch-Str
19	\vdots		$(F - F_7 - B\flat)/F -$	Ch
21	\vdots		$Dm - Am - Em - F - Dm$	
23	\vdots		$Am - C_7/B\flat - F/A - G - C -$	
25	\perp		$F - B\flat - C$	
27	M2		$F - B\flat - C - C_7 -$	Str+Fl
29	\vdots		$F - Gm_7/B\flat - C_7 - F - B_{\flat 7}/D - E_7 -$	[A] Ch+tutti
33	\vdots		$Am - F_7 - B\flat m - G_7 - C - C_7 -$	
37	\vdots		$\Re(A/C\sharp - C_7) - (C_7 - E_{\circ 7} - Dm)/F -$	(Str+Ob)-Ch
43	\perp		$\Re(F - B\flat - C - C_7) \overset{d}{-}$	Ch-(WW+Brs)
47	M3.1	$D\flat$	$D\flat - G\flat m - Ab - E\flat m - Ab_7 -$	[B] B , Ch+Str imit
50	\vdots		$G\flat_7^{\flat 9} - Ab_7 - D\flat/F - F_7 - B\flat m/D\flat -$	+WW
52	\perp		$B\flat m - D\flat_7/F - G\flat - E\flat_7/G -$	climax
55	M3.2		$Ab_7 - D\flat_7 - G\flat - E\flat_7/G -$	Ch+tutti imit
59	\vdots		$D\flat/Ab - \dots - Ab_{7\text{sus}4} - Ab_7 -$	
62	\perp		$D\flat - \dots - G\flat -$	
65	M4	F	$(F - B\flat - B\flat m - F - F_{\circ 7})/F -$	[C] A ₁ , Ch+Str imit, $\overline{P}_T(f)$
71	\vdots		$(C_7 - F_7 - B\flat - B\flat m - Fm - D\flat_7)/F -$	Ch+tutti (see intro)
75	\perp		$G\flat/D\flat - D\flat_7 - F_4^6 - C_7^{\flat 9} \overset{d}{-}$	
80	M3.3	$D\flat$	$D\flat/F - G\flat m - Ab - Ab_7^{\flat 9}/Eb -$	[D] B ₁ , Ch+Str imit
83	\vdots		$E\flat_7^{\flat 9}/G - Ab - D\flat/F - D\flat^+ - F_7 - B\flat m$	
86	\perp		$D\flat_7 - G\flat - E\flat_7/G -$	
88	M3.2		$Ab_7 - D\flat_7 - G\flat - \dots - E\flat_7/G -$	clim, stretto imit
92	\vdots		$D\flat/Ab - \dots -$	
94	\perp		$Ab_{7\text{sus}4} - Ab_7 - D\flat - E\flat m_7/D\flat -$	cad
96			$(D\flat - D\flat_7 - G\flat - C_{\circ 7})/D\flat$	Str, $\overline{P}_T(db)$ (see intro)
100	∇		$D\flat - D\flat_7 - (F - B_{\circ 7} - C)/C - C_7/E -$	Ch+Str

Table 10.5: Brahms, German Requiem Op. 45, Mvt. 1 *Selig sind, die da Leid tragen*

m	M	R	H	Comment
106	M1	F	$(F - F_7 - B\flat)/F - C_7 - F - Dm$	[E] A₂ , Ch+WW+Hns
108	⋮		$Am - Em - Dm/F - Gm_7 - C_7-$	
111	⋮		$(F - F_7 - B\flat - E_{\circ 7} - F)/F - Dm-$	Ch+Hns
113	⋮		$Am - Em - Dm - Am - C_7/B\flat-$	
116	⋮		$F/A - G - C - F - B\flat - C-$	+tutti
119	⋮		$F - Gm_7/B\flat - C - F-$	Ch+WW
122	⋮		$B_{\flat 7}/D - E_7 - Am$	
124	⋮		$B\flat m - G_7 - C - C_7-$	tutti clim
127	⋮		$\Re(A/C\sharp - C_7) - (C_7 - E_{\circ 7} - Dm)/F-$	(Str+Ob)-Ch
133	⊥		$F - B\flat - C - C_7 \overset{d}{=} A/C\sharp-$	Ch+Str
136	M2		$F\sharp m/A - D - Am - Dm-$	trans, WW-Str imit
138	⋮		$Am/E - Dm/F - B\flat/D - Gm-$	
140	⊥		$C_7 - \dots - F - F\sharp_{\circ 7} - Gm - F/A - C_7-$	tutti clim, cad
144	M2	F	$\Re(F - F_7 - B\flat - C_7)/F-$	[F] Coda , tutti imit, $\bar{P}_T(f)$
148	⋮		$\Re(F - C_7) - F - F/C-$	$\Sigma(\text{cm}<)$, climax
150	⋮		$F - F/C - C_7 - F$	
152	⊥		$Dm - B\flat - F_4^6 - C_7 - F$	(158 m.)

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10.2.3 Mvt. 3 *Herr, lehre doch mich*, Andante moderato

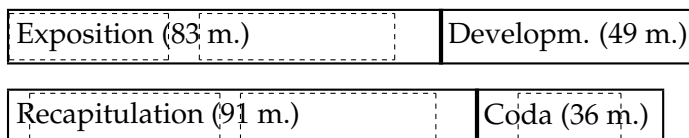
Form: ABC. The M0 motif is used as a rhythmic and melodic ostinato in the bass; it returns on many scalar steps, also in melodic diminution. The themes M1 and M2 are in a *call-and-response* setting for solo bass and full choir. The growing impatience of the pupil is expressed in ever shorter note duration values in the background (starting with half notes and going to quarter notes and triplets, and finally 8th notes and triplets). Another motif M2', derived from the M2 melody, is used in imitation as orchestral backgrounds. The C section is full of imitation and counterpoint over a continuous tonic pedal point (supported by the organ). See Table 10.6 to 10.8 for the analysis.

10.3 String Quartet Op. 51 No. 1 (1873)

Source: [10].

An overview of the formal analysis is shown in Fig. 10.3.

Mvt. 1 Allegro: sonata form ($Cm, \left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right]$, 260 m.)



Mvt. 2 Romanze, poco adagio: ABAB Coda form ($Ab, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 96 m.)



Mvt. 3 Allegretto molto moderato e comodo: scherzo (ABA) and trio (CDC) form ($Fm - F, \left[\begin{smallmatrix} 4 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 146 m.)



Mvt. 4 Allegro: ABCABCA Coda, sonata form ($Cm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 248 m.)

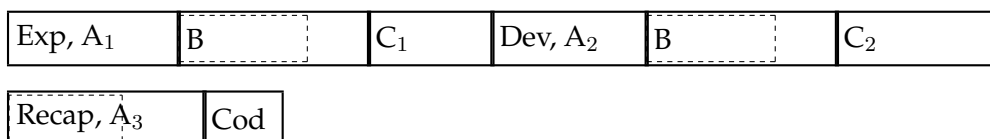


Figure 10.3: Brahms, String Quartet Op. 51 No. 1

10.3.1 Mvt. 1 Allegro

Form: sonata form. This opening movement shows the Brahms characteristic of already varying and developing main themes in the second statement of the exposition and recapitulation. Therefore the real development is relatively short and based on the first themes of both groups, M1 and M3, that also appear in combination. The backgrounds are full of ref-

Table 10.6: Brahms, German Requiem Op. 45, Mvt. 3 *Herr, lehre doch mich*

m	M	R	H	Comment
1	M0	Dm		$\begin{bmatrix} 2 \\ 2 \end{bmatrix}$ A, bass motif
2	M1		$Dm - Am - F/A - B\flat - F - A \overset{d}{-}$	B-Solo, Hns+Str bg
8	\vdots		$B\flat - Gm_7 - E_o/G - \dots - A-$	
13	\perp		$A - Dm - \dots - A - Dm$	cad
17	M1/0'		$F - Am/C - \dots -$	[A] Ch, Str+WW bg,
19	\vdots		$B\flat - Gm - Dm-$	
21	\vdots		$C - B\flat - F - E_{\emptyset 7} - A - Dm$	M0': dim
25	\vdots		$E_{\emptyset 7} - \dots - C_{\sharp o 7} - Dm - B\flat - A-$	
30	\perp		$Dm - Am/C - B\flat - E_{\emptyset 7}/G - A \overset{d}{-}$	
33	M2	$B\flat$	$B\flat_{no 5} - B\flat_{7no 3} - E\flat m-$	[B] B-Solo, WW bg
36	\vdots	$B\flat$	$B\flat - \dots -$	
39	$\vdots/2'$		$F_{\sharp 7}/A_{\sharp} - \dots -$	M2': WW+Str, 4ths tripl
41	\vdots		$(Bm - B_7 - Em - Bm)/B-$	
45	\perp		$E_7^{b5/b9}/B\flat - A_{7sus4} - A \overset{d}{-}$	
48	M2		$B\flat - B\flat_7-$	Ch, Str bg 4th tripl
50	\vdots		$E\flat m/B\flat - B\flat_7 - B\flat_7/Ab-$	
52	\vdots		$E\flat m/G\flat - \dots -$	cresc, $\Sigma(cm<)$
54	$\vdots/2'$		$B_7 - \dots -$	M2': WW climax
56	\vdots		$Am - A_7/G \overset{d}{-} B\flat/F - E\flat m-$	cresc, $\Sigma(cm<)$
60	\vdots		$C_{\sharp o 7}/D - F_{\sharp m}/C_{\sharp}-$	
62	\perp		$(A_7 - Dm - Am - B\flat_{\Delta 7})/A$	climax, $\bar{P}_D(a)$
66	M1	Dm	$(A_{no 3} - Dm - Am - F - A)/A-$	[C] B-Solo, Str bg (ped)
73	\vdots		$Dm - Gm/B\flat - E_{\emptyset 7}/G - A-$	
74	\perp		$Dm - A - Dm - B\flat - Dm$	
81	M1		$E_{\emptyset 7}/G - A_{7sus4} - E_{\emptyset 7}/B\flat - A-$	Ch, WW+Str bg
85	\vdots		$C_{\sharp m}/G_{\sharp} - \dots - A-$	
87	\vdots		$C_{\sharp m}/G_{\sharp} - A - G_{o 7} - F_{\sharp 7}-$	
89	\perp		$A/F - G_{\sharp o 7}/D - Dm_4^6 - A-$	cad
93	M2'		$Dm - \dots -$	trans, Vi, 4ths tripl, $\bar{P}_T(d)$

Table 10.7: Brahms, German Requiem Op. 45, Mvt. 3 *Herr, lehre doch mich* (cont'd)

m	M	R	H	Comment
105	M3/2'	D	$D - Bm - G\sharp_{o7} - A_7 - Em -$	$\left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right]$ B, B-Solo, WW bg
108	:		$E_{\emptyset 7}/D - C\sharp_{o7} - D_7 - B_7^{\flat 9} -$	
110	:		$E_7 - D_7 -$	M2': augm in B-solo
112	\perp		$G/D - E_{\emptyset 7}/G - A_{7sus4} - A -$	
114			$D - D_7 - G/D - E_{\emptyset 7}/G -$	WW+Hns+Str
116			$A_{7sus4} - A -$	
118	M1/2'	Dm	$Dm/A - Gm - Dm - Am - F\sharp_{o7} -$	[D] B-Solo, WW: M2' imit
121	$\dot{:/}2'$		$Gm - E_{o7} - Dm - Gm$	Str: M2' echo
123	$\dot{:/}2'$		$F - C/E - F\sharp_{o7} - Gm - E_{o7}$	
126	$\perp/0$		$\Re(Dm - Gm)$	
129	M3	F	$F - B_{o7}/F -$	[E] Ch, WW+Str: bg
131	:		$C/E - (G_{\emptyset 7} - C\sharp_{o7})/B\flat -$	[
133	:		$F/A - D_7^{\flat 9}/C - B_{o7} - D\flat_7 - F/C -$	M2' imit, (Str 8ths)
136	\perp		$B\flat/F - (Gm - G_o)/B\flat - F_4^6 - C_7 -$	cad
138			$F/C - F - B\flat/F - (Gm - G_o)/B\flat -$	WW+Hns+Str
140			$\Re(F_4^6 - C_7) -$	cad
142	M1	Dm	$A/C\sharp - Dm$	B-Solo, Str: 8ths tripl
144	M4		$A/C\sharp - D_7/C - G/B - G_7/F -$	[F] Ch, imit
147	\perp		$E_7 - E_7/D - A_7/C\sharp - A_7^{\flat 9}/G -$	
150	M4/2'		$\Re(D/F\sharp - F\sharp_7^{\flat 9}) -$	stretto imit, (M2) clim
154	:		$D/F\sharp - Dm/F -$	
156	\perp		$E_7 - G\sharp_{o7}/D -$	WW: 4th tripl
157	M1		$G\sharp_{o7}/D - \dots -$	
164			$(A - D - A_7 - D - D_7)/A -$	Ch imit, trans, $\overline{P}_D(a)$
169			$(D\sharp - Em - D - A_{7sus4} - A_7)/A -$	

Table 10.8: Brahms, German Requiem Op. 45, Mvt. 3 *Herr, lehre doch mich* (cont'd)

m	M	R	H	Comment
173	M5	D	$(D - D_7 - G - A_7)/D$	$\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ C, Ch imit, $\bar{P}_T(d)$
175	⋮		$(D - G\sharp_{o7} - A - A_7 - D - E_7)/D-$	tutti bg, 8ths
177	⋮		$(C\sharp_{o7} - D - G - A - A_7)/D-$	
180	⋮		$(D - G\sharp_{o7} - A - A_7)/D-$	
181	⊥		$(D - G\sharp_{o7} - C\sharp_{o7})/D-$	
183	M5		$(D - D_7 - G - A_7)/D-$	[G] tutti repeat, $\bar{P}_T(d)$
185	⋮		$(D - D_7 - G - Am - D_7 - G)/D-$	
188	⋮		$C - D_7 - G - G_7)/D$	
190	⋮		$(C\sharp_{o7} - Dm - E_{\emptyset 7} - A - A_7)/D-$	
192	⋮		$(Dm - Bb - A_{\emptyset 7} - Gm - D_7 - Gm_7)/D-$	
194	⊥		$(A_7 - D - D_7 - Gm)/D-$	
196	M5		$(A_7^{\flat 9} - D - G\sharp_{o7})/D-$	[H] stretto imit, clim
198	⋮		$(A - A_7 - D - G\sharp_{o7} - E_7 - A)/D$	(WW: 8ths)
200	⋮		$(A - A_7 - D - G\sharp_{o7} - C\sharp_{o7})/D-$	
202	⋮		$(D - D_7 - G - D_7 - Em_7 - G - C)/D-$	(Str: 8ths arp)
205	⋮		$(G - G_7 - C - C\sharp_{o7} - D_7)/D-$	
207	⊥		$(G - D - Em_7 - D)/D$	tutti climax (208 m.)

erences to these themes, using small motifs in counterpoint settings and melodic inversion. See Table 10.9 to 10.11 for the analysis.

The first subject has M1(abbbb'c) (1 + 1 + 1 + 3 + 4 m.) structure. Both the a- and b-phrase are based on ascending dotted-rhythm arpeggios in the violins; the b-phrase contains a downward leap. The c-phrase is a tutti cadence. The second theme has M2(abab) (1 + 1 + 1 + 1 m.) period structure, with the a-phrase in half note, the b-phrase in quarter-note triplet rhythm. The second group subject has M3(aabbc) (1 + 1 + 1 + 1 + 4 m.) structure, with the a-phrase in afterbeat quarter note, the b-phrase in stepwise moving 8th-note rhythm, and the c-phrase in legato quarter note arpeggios. M4 is a through-composed melody. full of 8th-note arpeggios and dotted rhythm leaps. The last theme has an unbalanced sentence structure M5(aab) (1 + 1 + 10 m.), with a long-winding tail for first violin.

10.3.2 Mvt. 2 Romanze poco adagio

This section is included in the full version of the book.

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Table 10.9: Brahms, String Quartet Op. 51 No. 1, Mvt. 1 Allegro

m	M	R	H	Comment
1	M1	Cm	$: (Cm - D_7^{b9} - Cm)/C-$	Exp/Gr 1 , Vi1, $\bar{P}_T(c)$
3	\vdots		$(Ab - F_7)/C - Bbm-$	
5	\perp		$Ab - \dots - G - Gb/Bb - F$	cad, climax
11	M2/1'		$(Db - Fm)/Ab - Bbm - Fm/Ab - G_7-$	(aa'): Vi1, M1': bg
15	M2		$C/G - G_7/B - C - Fm/Ab-$	(a): Vi2
17	\vdots		$C/G - G_7/B - C - F_{\#o7}-$	(a')
19	\perp		$G - G/B - D/F_{\#o7} - G-$	M1': Vc
23	M1		$Cm - D_7^{b9}/F_{\#} - Cm/G-$	Va+Vc, Vi1: 8ths bg
25	\vdots		$D_7^{b5/b9}/Ab - F_7/A - Bbm-$	
27	\perp		$Ab - Abm - Eb - Ebm/Gb-$	
31			$F_7 - Bb_7-$	trans, climax
32	∇	Ebm	$F_7^{b9}/Eb - Bb - Bb_7^{b9} - F_7-$	[A] cad
35	M3		$Bb_7 - Ebm/Bb - Fm-$	Gr 2 , Vi1+2 par,
37	\vdots		$Ebm - Db - Db_7/Ab-$	Va: 8ths bg
39	\vdots		$Gb/Bb - Cb - Gb/Db-$	
40	\perp		$Cb/Eb - Bbm/F - F_7-$	
41	∇		$Bb_7^{b9} - Ebm - Eb_7^{b9}/Db - Abm/Cb-$	Va-Vi1
45	M3'		$D_{\#o7}/C - F_{\#m}/C_{\#} - D_7 - D_{\#o7}-$	trans, $\Sigma(cm)$, $P_m^i(\nearrow)$
47	\vdots		$A/E - F_{\#m} - A_7/G-$	
49	$\vdots/1'$		$D/F_{\#} - Dm/F - A/C_{\#}-$	Vi, M1': arp \nearrow
51	\perp		$\Re(Dm - A)/A^d$	cad
53	M4	Eb	$Bb_7/Ab - Gm - Cm_7/G - Fm_7-$	Vi1, climax
55	\perp		$Bb_7^{b9}/F - Eb/G - Abm - Eb_4^6 - F_7^{b9} - Bb$	
57	M4'		$Bb_7/Ab - Gm - Cm - Fm_7-$	[B] stretto imit
59	\vdots		$Bb_7 - Eb - Ab - Fm-$	
61	\perp		$F_{\#o7} - F_7$	
63	M5		$\Re(Eb/Bb - F_7) - F_7/Eb - Bb/D-$	Vi1
67	\vdots		$Bb_7^d - Ab/C - Bb_7/D - F_7^{b9}/Eb-$	Vi1 quasi improv
70	\vdots		$F_7/Eb - Eb - F_7/C - Eb/Bb-$	
72	\perp		$F_7/A - Eb/Bb - F_7/C - Eb_4^6 - Bb-$	cad
75	M1'		$Eb - Ebm/Gb - F_7^{b9} - Eb_4^6-$	trans, Vc
78	\perp		$Bb_7 - Eb - Ebm/Gb-$	
80			¹⁾ $F_{\#o7} - Cm_4^6 - G_7 : $	repeat 1), cad
80			²⁾ $F_{\#o7} - F_7 - Am_4^6 - Am$	2), cad, $\Sigma(cm<)$

Table 10.10: Brahms, String Quartet Op. 51 No. 1, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
84	M1	Am	$Am/E - F_7 - B\flat/D - E_7-$	Dev , Va
88	\perp		$Am/E - F_7 - B\flat/D - E_7-$	imit: Vi1-Vc-
92	M1'		$Am - Am/C - B_{\emptyset 7}/D-$	imit, Seq($2 \times 8m; R_{-5}$)
95	\perp		$C/E - F - B_{\emptyset}/D - C - B_{\emptyset 7}/D-$	
96	M3	C	$C - C_7^{b9} - F - Am - B_7^{b9}-$	Vi1+2
100	M1'	Em	$Em - \dots - Am/C-$	imit
102	\perp		$G/B - C/E - D_7/F\sharp - G - C - D_7/A-$	
104	M3	G	$G - G_7^{b9} - C - Em - F_7^{b9}-$	Va: 8ths bg
108	M1/3		$Bm - G_7^{b9} - Cm/E\flat - G_7^{b9}-$	Vc/(Vi1+2)
112	\vdots	$C\sharp m$	$C\sharp m - A/E - \Re(D - G\sharp_7)-$	
118	\vdots		$G_7^{b9} - C_7^{b9} - Bm/D-$	
120	\vdots		$G_7^{b9} \rightarrow F\sharp m - C\sharp m_4^6 - G\sharp_7 \overset{d}{-}$	cad
122	\perp		$F\sharp m - Bm - C_7^{b9} - Bm-$	
124	M3'		$D\sharp_{\emptyset 7} \rightarrow G\sharp_{\emptyset 7} - \dots - E_7 - \dots \overset{d}{-}$	imit, cresc, $\Sigma(cm<)$
129			$F\sharp m_7/C\sharp - D/F\sharp - A/E - G_7^{b9}/D\sharp-$	retrans, climax
133	∇		$Ab/C - \dots -$	Recap , Vc
137	M1	Cm	$Ab - D_7^{b9}/A - Cm/G-$	Gr 1 , Vi1
139	\vdots		$D_7^{b9}/F\sharp - F_7 - F_7/E\flat - B\flat m/D\flat-$	+Vi2, $P_B^i(\searrow)$
141	\vdots		$Ab/C - \dots -$	$\Sigma(cm<)$
143	\perp		$Ab/C - G - G/B - F\sharp - F\sharp_7/A\sharp - Bm-$	clim, cad
149			$D - C\sharp_{\emptyset}/E - D/F\sharp - G - Ab/C - D-$	
151	M2		$G_7^{b9}/B - Cm/E\flat - G_7^{b9}-$	Vi1
155	M2		$C/G - G_7/B - C - Fm/Ab-$	Vi2
157	\vdots		$C/G - G_7/B - C - C_7 - F/C-$	
160	\perp		$F/C - E - C_7-$	imit
164	M1		$Fm - G_7^{b9}/B - Fm/C-$	Va+Vc, Vi1: 8ths bg
166	\vdots		$D\flat_7 - B\flat_7/D - E\flat m - D\flat-$	cresc
169	\vdots		$D\flat m - Ab - \dots -$	tutti climax
172	\perp		$\Re(Ab/C - G)-$	[C] cad
174	M3		$G_7^{b9} - Cm - D_7/F\sharp - G_7-$	Gr 2 , Vi2+1 par,
177	\vdots		$Cm/G - G_7/D - Cm - E\flat/G-$	Va bg
179	\vdots		$B\flat_7 - E\flat/G - Ab - E\flat/B\flat-$	
181	\vdots		$Ab/C - Gm_4^6 - D_7-$	
182	\perp		$G_7^{b9} - Cm - C_7^{b9} - Fm-$	

Table 10.11: Brahms, String Quartet Op. 51 No. 1, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
186	M3'		$C_{\circ 7} - E\flat m / B\flat - C\flat 7 - C_{\circ 7}$	trans, $\Sigma(\text{cm})$, $P_m^i(\nearrow)$
188	\vdots		$G\flat / D\flat - E\flat m - G\flat 7 -$	cresc
190	\perp		$B / D\sharp - Bm / D - F\sharp - Bm - F\sharp -$	climax, stretto imit
194	M4	C	$G_7 / F - Em_7 - Am_7 / E - Dm_7 -$	Vi1, climax
196	\perp		$G_7^{\flat 9} / D - C / E - Fm - C_4^6 - D_7^{\flat 9} - G -$	
198	M4		$G_7 / F - Em_7 - Am_7 - Dm -$	[D] stretto imit
200	\vdots		$G_7 - C - F - Dm$	
202	\perp		$D_{\emptyset 7} - D_7 -$	
204	M5		$C / G - \Re(D_7 - C) - D_7 - Em -$	Vi1
208	\vdots		$G_7 \overset{d}{-} F / A - G_7 / B - D_7^{\flat 9} -$	Vi1 quasi improv
212	\vdots		$D_7 / A - C / G - D_7 / F\sharp - C / G - D_7 / A -$	
214	\perp		$C_4^6 - G_7 -$	cad
216	M1'		$C - Cm / E\flat - D_7^{\flat 9} / F\sharp - C_4^6 - G_7 -$	trans, Vc
220	M1'		$C - Cm / E\flat - D_7^{\flat 9} / F\sharp - Cm_4^6 - G_7 -$	repeat
224	∇	Fm	$C_7^{\flat 9} - Fm -$	Coda , Vc: 8ths bg, $\overline{P}_D(c)$
226	M3		$G_7^{\flat 9} - C_7^{\flat 9} - Fm - G_7^{\flat 9} -$	Vi1+2
232	M1'	C	$C - \dots - F \dots - Fm - D\flat / A\flat -$	clim, imit: (Vc+Va)-Vi
238	\vdots		$Cm_4^6 - G_7^{\flat 9} \overset{d}{-} Fm - D\flat / A\flat -$	
242	\perp		$Cm_4^6 - G_7^{\flat 9} -$	cad
244	M1'/3'		$\Re(C - C_7 - F - D\flat / F - \dots -)$	climax
252			C	triplets (260 m.)

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10.3.3 Mvt. 3 Allegretto molto moderato e comodo

Form: scherzo and trio, ABA-CDC Coda. The scherzo part covers the sections **ABA**, the trio is the **CDC** section. The contrast lies in the rhythmic values and the minor-major key relationship: whereas the basic rhythm of the scherzo is groups of 16th notes (note the descending character of the melodic material), the trio has an 8th note *groove* (in particular the 8th note *a*-pedal point for second violin, alternating between fingered note on *d*-string and open 2nd string). The scherzo displays key ambiguity; the opening phrase balances between tonic and dominant minor, the cadential *Fm* chord is postponed until the second **A** section. The transition near the end of the trio contains a melody, that is a reference to the M1 subject, through melodic augmentation. See Table 10.12 and 10.13 for the analysis.

The **A** section main subject has M1(aab) (4 + 4 + 6 m.) sentence structure, with characteristic 16th-note appoggiaturas and stepwise motion in the a-phrase and the dotted rhythms in the b-phrase. The second theme is shorter, with M2(ab) (2 + 2 m.) structure in legato 16th notes, and pedal point and chromatically descending background voices. The **B** section subject has M3(aab) (1 + 1 + 2 m.) sentence structure. The theme M4(ab) (5 + 3 m.) has a stretto imitation a-phrase (with a one-measure motif, the original in first violin, melodic inversion in second violin).

10.3.4 Mvt. 4 Allegro

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Table 10.12: Brahms, String Quartet Op. 51 No. 1, Mvt. 3 Allegretto molto moderato e comodo

m	M	R	H	Comment
Allegretto				$\left[\begin{smallmatrix} 4 \\ 8 \end{smallmatrix} \right]$ (bbbb)
1	M1.a	<i>Cm</i>	$Fm - : G_7^{b9} - Fm - G_7^{b9} \overset{d}{-} Ab/C -$	A , Vi1, 16ths
3	\perp		$D\flat - Ab/E\flat - B\flat_7/F - E\flat - Fm$	halfcad
5	M1.a		$G_7^{b9} - Fm - G_7^{b9} - C_7/E -$	repeat, var
7	\vdots		$Fm - D_7/F\sharp - Cm/G - D_7^{b5/b9}/Ab -$	
8	\perp		$Cm_4^6 - G_7 - Cm$	cad
9	M1.b		$G_{\emptyset 7} - \dots - E\flat_7^{b9}/G - F_7^{b9}/A -$	Vi2+Vc, Seq(3 × R ₇)
13	\perp		$G_7^{b9}/B - Cm - Fm_7 - G -$	
15	M2		$(Cm - D_7 - G_7 - C - Ab - B\flat - Ab)/C -$	Vi1, $P_m^i(\searrow), \bar{P}_T(c)$
17	\perp		$E\flat - D_{\circ}/F - G_7 -$	
19	M2		$(Cm - D_7 - G_7 - C - Ab - B\flat - Ab)/C -$	Vi2, $P_m^i(\searrow), \bar{P}_T(c)$
21	\vdots		$E\flat - Ab - E\flat - D_{\emptyset 7}/F - G_7 - Cm$	
25	\perp		$^1) Cm - D\flat/F - Fm : ^2) Cm$	repeat 1), 2)
27	M3		$Cm - C_{\emptyset 7} - F\sharp_7 - Bm/F\sharp -$	B , Vc, Seq(2 × 4m; R ₋₇)
30	\perp	<i>Bm</i>	$C\sharp_{\emptyset 7} - F\sharp_7 -$	synclones in bg
32	M3		$Bm - B_{\emptyset 7}/A - F_7/A - Bbm$	Vi1
33	\perp	<i>Bbm</i>	$C_{\emptyset 7}/E\flat - F_7 - D_{\circ 7} - \dots -$	
38	M4	<i>D\flat</i>	$D\flat_7 - G\flat_7 - C\flat_{\Delta 7} - Ab_7^9/C -$	trans, imit, triplets
43	\perp		$Ab_7 - \dots - D\flat$	Vi1+Va par, cad
46	M4	<i>F</i>	$G_7 - C_7 - F_7 - B\flat_{\Delta 7} - G_7 -$	imit
51	\perp		$C_7 - \dots - F - \dots - D\flat/Ab - Fm$	Vi1+Vi2
56	M1.a	<i>Cm</i>	$G_7^{b9} - Fm - G_7^{b9} \overset{d}{-} Ab/C -$	A' , Vi1, 16ths
58	\perp		$D\flat - Ab/E\flat - B\flat_7/F - E\flat - Fm$	halfcad
60	M1.a	<i>Fm</i>	$G_7^{b9} - Fm - G_7^{b9} - C_7/E -$	repeat, var
62	\vdots		$Fm - C_7/G - Am/Ab - G_{\emptyset 7}/F -$	
63	\vdots		$Fm_4^6 - C_7 - Fm - G_{\emptyset 7}/F -$	
64	\perp		$Fm_4^6 - C_7 - Fm - F_4^6 - C_7 -$	cad
66	M2		$(Fm - G_7 - C_7 - F - D\flat - E\flat - D\flat)/F -$	Vi1, $P_m^i(\searrow), \bar{P}_T(f)$
68	\perp		$Ab - G_{\emptyset 7}/B\flat - C_7 -$	
70	M2		$(Fm - G_7 - C_7 - F - D\flat - E\flat - D\flat)/F -$	Vi2, $P_m^i(\searrow), \bar{P}_T(f)$
72	\perp		$Ab - G_{\emptyset 7}/B\flat - C_7 - Fm$	cad
76	M1'		$Fm - Cm/E\flat - Bbm -$	[H] trans, imit
78	\perp		$C_7 - Bbm/D\flat - Fm$	
80	M1'		$C_7/E - \Re(Bbm - Fm) -$	plagal cad
83		<i>F</i>	$Bbm - \dots - F$	

Table 10.13: Brahms, String Quartet Op. 51 No. 1, Mvt. 3 Allegretto molto moderato e comodo (cont'd)

m	M	R	H	Comment
			Un poco più animato	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (b) C
87	M3	F	$\parallel : F \dots - Am/C - \dots - Dm/F -$	Vi1, $\bar{P}(a)$
94	:		$Am/E - \Re(Dm/F - A) -$	Seq($2 \times 4m; R_{-7}$)
98	:		$\Re(Cm/E\flat - G) - B\flat m/D\flat -$	
103	\perp		$F - F^+ - Dm/F - C_4^6 - G_7 - C : \parallel$	cad, repeat 1), 2)
107	M4		$\Re(C - F - C)/C -$	D , Vi2+Vc $\Sigma(\text{cm})$
111	:		$\Re(Em - Am - Em)/E -$	
116	\perp		$Am/E - Em - C_7 -$	
118	M3'		$F - \dots - A_{\emptyset 7}/C - \dots$	C' , VI1+Va var, $\bar{P}(a)$
127	(M1)		$F_7 - B\flat - D_7/A - Gm -$	trans
129	:		$F/C - B_{\emptyset 7}/F - F/C - C_7 -$	
131	:		$F_7 - Gm - F_7/A - B\flat - D_7 - Gm -$	
133	\perp		$F/C - B_{\emptyset 7}/F - F_4^6 - C_7 -$	cad
135	M3''		$\Re(F - Dm - F - Am/C) -$	Coda , Vi1, $\bar{P}(a)$
143			$F - \dots - Fm - \dots$	<i>Allegretto D.C.</i> (146 m.)

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10.3.5 Key relationship overview

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10.4 String Quartet Op. 51 No. 2 (1873)

Source: [10]. An overview of the formal analysis is shown in Fig. 10.4.

Mvt. 4 Finale, Allegro non assai: rondo form ($A_m, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right], 359 \text{ m.}$)

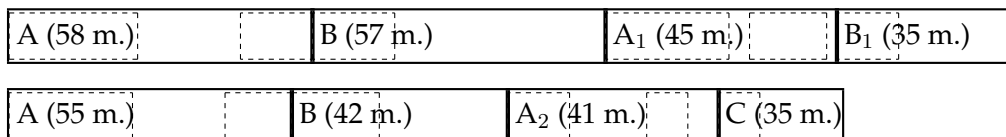


Figure 10.4: Brahms, String Quartet Op. 51 No. 2

10.4.1 Mvt. 4 Finale, Allegro non assai

Form: rondo (A-B-A₁-B₁-A-B-A₂). See Table 10.14 to 10.16 for the analysis.

The sweeping main theme has M1(aab) (3 + 3 + 6 m.) sentence structure with characteristic appoggiatura hemiolas, that yield an association with Hungarian national music. This subject is not only repeated in the later **A** sections, but also returns in the transitions and coda. Almost every time this theme is played, it is presented as a tutti climax. The theme M2, in quarter note rhythm, is in the relative major key and has M2(aa'b) (2 + 2 + 6 m.) sentence structure. At the end of thematic statements we find harmonic sequences with stretto character.

The **B** section theme has M3(aab) (2 + 2 + 12 m.) structure, with the a-phrase in contrary motion 8th note arpeggios and the long b-tail in contrary motion quarter note rhythm. M4 starts with one-measure cells and has M4(aaaab) (1 + 1 + 1 + 1 + 4 m.) structure.

The **B**₁-section uses the M3 theme for rapid modulations through a set of minor keys. Then the parallel major key *A* appears until the return to minor in the coda. It is the **A**₂ section where the main theme is treated in melodic diminution and augmentation. An alternative interpretation of this movement is a sonata form with **ABA**₁ as exposition, **B**₁ the short development, **AB** the recapitulation, and **A**₂ the start of the coda.

10.4.2 Key relationship overview

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Table 10.14: Brahms, String Quartet Op. 51 No. 2, Mvt. 4 Finale, Allegro non assai

m	M	R	H	Comment
1	M1	Am	$Am - Am/C - E - Em - Em/G - D$	A (aa'): VII1, clim
9	\perp		$Dm/F - \Re(E - Am) - E_7-$	(b), unis
13	M1'		$Am - E - Em - D-$	[A] 2nd stat, (aa'): Va
19	\vdots		$Dm - \Re(A/C\sharp - Dm) - Bm$	(b), unis
25	\vdots		$A_7 - D - G_7 - C - F_7 - B\flat/D - E_7^d-$	clim cad, Seq($3 \times R_{-7}$)
28	\vdots		$F - B\flat_7 - E\flat/G - A_7 - D - G_7 - C - F_7-$	dim, Seq($4 \times R_{-7}$)
31	\vdots		$B_7^{b5} - \Re(Am/C - B_7^{b5}/F) - A$	
34	\perp		$Am/C - Dm - Am_4^6 - E^d-$	cad, $\Sigma(\text{cm} >)$
37			$F/A - Dm_7 - D_{\emptyset 7} - G_7-$	[B] trans
43			$G_7/F - D_7/F\sharp-$	
45	M2	C	$G_7 - G_7/F - C/E - C_7/B\flat-$	(aa'): Vi1
49	\vdots		$A_7^{b9}/C\sharp - Dm - G_7^{b9}/F - C/E-$	(b)
53	\perp		$F\sharp_{\emptyset 7} - G - \dots - Gm-$	halfcad
59	M3	F	$Gm - C_7-$	[C] B , tutti clim, $\Sigma(\text{cm})$
63	\vdots		$F - Em/G - Am_7-$	
65	\vdots		$G_7^{b9}/B - C/E - E_7^d F$	
67	\vdots		$B_{\circ 7} - C/E - G\sharp_{\circ 7}-$	
69	\vdots		$D_7^{b5/b9}/A\flat - C_4^6 - G_7-$	cad
71	\perp	C	$C - F/A - Dm - C\sharp_{\circ 7}-$	
75	M4		$Dm - F\sharp_{\circ 7} - G_7-$	[D] (aa'): Vc
79	\perp		$C - F - Dm - C\sharp_{\circ 7}-$	(b)
83	M4		$Dm - F\sharp_{\circ 7} - G - G_7-$	2nd stat, (aa'): Vi1
87	\perp		$C - G_7 - Am - G_7^{b9} - C_7 - F - F\sharp_{\circ 7}-$	(b)
91			$G_7 - C/E - \Re(F\sharp_{\circ 7} - G_7/F - C/E)-$	[E] Seq($2 \times R_7$),
94			$\Re(G\sharp_{\circ 7} - Am - C\sharp_{\circ 7}/G - Dm/F)-$	3pt syncopes
97			$C_7^{b9}/E - F - D_7/F\sharp-$	
98			$C/G - A_7/G - G_7-$	cad
100			$C - F\sharp_7^{b9} - \dots - B_7^{b5}/F-$	[F] trans, imit, $\Sigma(\text{cm})$
108			$E - \dots - E_7^{b9}-$	unisono
116	M1	Am	$Am - E - Em - D-$	[G] A ₁ (aa'): Vi1
120	\vdots		$Dm - \Re(E - Am)-$	(b), unis
129	\perp		$E_7 - A - D_7 - G - C_7 - F - B_7-$	Seq($3 \times R_{-7}$)

Table 10.15: Brahms, String Quartet Op. 51 No. 2, Mvt. 4 Finale, Allegro non assai (cont'd)

m	M	R	H	Comment
132	M2	Em	$Em - C_7 - F - B - Em$	(aa'): Vi1
136	⋮		$C_7 - F - B_7 - E - A_7 - D - Gm - D_7^{b9} -$	(b)
140	⊥	F	$Gm - G_{\emptyset 7}/Bb - C_7 -$	[H] cad
144	M2		$C_7 - (F - F_{\emptyset 7})/C -$	(aa'): Vi1, $\bar{P}_D(c)$
148	⋮		$(Gm - C_7^{b9})/C - F - G_7 -$	
154	⊥		$C - Cm - A_{\emptyset 7}/C - A_7/C\sharp -$	
161	M3	Dm	$Dm - E_{\emptyset 7} - A_7^{b9} - Dm$	[I] B ₁ , imitation
164	⊥		$E_7^{b9} - Am - F_{\sharp \emptyset 7} - B_7^{b9} -$	
166	M3	Em	$Em - F_{\sharp 7}^{b9} \overset{d}{-} G/D - E_7/G\sharp -$	imit, cresc
171	⋮		$A - F_{\sharp 7}/A\sharp - Bm - G_{\sharp 7}^{b9}/B\sharp -$	
175	⋮	$F_{\sharp m}$	$\Re(C\sharp - G_{\sharp 7}^{b9}/B\sharp - C\sharp - F_{\sharp m}/C\sharp -$	tutti climax
178	⋮	Dm	$\Re(A_7/C\sharp - E_{\emptyset 7}/D) - A_7/C\sharp \overset{d}{-}$	
182	⋮		$Bb/D - B_7/D\sharp - Am_7/E - A_7/E -$	$P_B^i(\nearrow)$
184	⊥		$Dm/F - B_7/F\sharp -$	cad
186		Am	$(E_7 - Am - A_7 - Dm - E_7^{b9})/E -$	[K] $\bar{P}_D(e)$
196	M1	Am	$Am - D_{\sharp \emptyset 7} - E - D_{\sharp \emptyset 7} -$	[L] A (a): Vi1, clim
201	⋮		$Em - C_{\sharp \emptyset 7} - D - C_{\sharp \emptyset 7} -$	(a')
205	⊥		$Dm - \Re(E - Am) - E - E_7 -$	(b), unis
210	M1		$Am - E - Em - D -$	[M] 2nd stat, (aa'): Va
214	⋮		$Dm - \Re(A - Dm) -$	(b), unis
222	⋮		$A_7 - D - G_7 - C - F_7 - Bb/D - E_7 \overset{d}{-}$	[N] Seq(3 × R_{-7})
225	⋮		$F_7 - Bb_7 - Eb/G - A_7 - D -$	dim, Seq(4 × R_{-7})
227	⋮		$G_7 - C - F - B_7^{b5}/F -$	
229	⊥		$\Re(Am/C - B_7^{b5}/F) - Am/C - Dm/F -$	
234			$\Re(E - D_{\sharp \emptyset 7})/E -$	[O] trans, $\bar{P}_D(e)$
238	M2	A	$E_7/D - A/C\sharp - A_7/G -$	(###) (aa'): Vc
242	⋮		$F_{\sharp 7}^{b9} - Bm - E_7/G\sharp - A -$	
246	⊥		$D_{\sharp \emptyset 7} - E - Em$	cad
251	M3	D	$Em - A_7 - D -$	[P] B , tutti clim, $\Sigma(cm)$
256	⋮		$D - \Re(E_7^{b9} - A/C\sharp) - D_{\sharp \emptyset 7} -$	
262	⋮		$A_4^6 - E_7 -$	cad
264	⊥	A	$A - D/F\sharp - Bm - A_{\sharp \emptyset 7} -$	

Table 10.16: Brahms, String Quartet Op. 51 No. 2, Mvt. 4 Finale, Allegro non assai (cont'd)

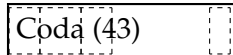
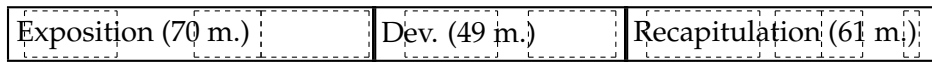
m	M	R	H	Comment
268	M4		$Bm - E - E_7-$	[Q] (aa'): Vc
272	⊥		$A - D - Bm - A_{\sharp 07}-$	(b)
276	M4		$Bm - D_{\sharp 07} - Em - E_7-$	2nd stat, (aa'): Vi1
280	⊥		$A - E_7 - D - E_7^{b9} - A_7 - D_{\sharp 07}-$	
284			$E_7 - A/C_{\sharp}-$	[R] 3pt syncopes
285			$\Re(D_{\sharp 07} - E - E_7/D - A/C_{\sharp})-$	Seq(2 × R ₇)
287			$\Re(C_{\sharp 7}/E_{\sharp} - F_{\sharp} - F_{\sharp 7}/E - Bm/D)-$	
290			$A_7/C_{\sharp} - D - B_7/D_{\sharp} - A_4^6 - E_7-$	cad
Poco tranquillo				
293	M1	A	$A - F_{\sharp}m - Bm - G_{\sharp 07}-$	[S] A ₂ , imitation
298	⊥		$E - A_7 - D/F_{\sharp} - B_7 - E/G_{\sharp} - C_{\sharp 7}-$	
301	M1'		$F_{\sharp}m - B_7^{b9}/D_{\sharp}-$	(a): V1 dim
305	⊥		$A/E - A_7 - D - Em - A_7 - D$	
309			$(A - F_{\sharp 7} - Bm - B_7 - E - E_7^{b9})/E-$	[T] $\bar{P}_D(e)$
313			$A - A_7 - F_{\sharp 7} - Bm - B_7^{b9} -$	
317			$E_7 - E_7^{\sharp 5} -$	
320	M1''		$A - G_{\sharp 7}^{b9} - C_{\sharp}m -$	[U] (a) Vi1, augm
322	⊥		$E_7^{b9} - A/C_{\sharp} - B_7^{b9} \overset{d}{-}$	4pt hemiolas
324	M1''		$C_{\sharp}m/G_{\sharp} - G_{\sharp 7}^{b9}/F_{\sharp} - C_{\sharp}m/E-$	(a)
326	⋮		$C_{\sharp 7}^{b9} - F_{\sharp}m/C_{\sharp} - B_7^{b9}/A-$	
328	⊥		$E/G_{\sharp} - Am - E/G_{\sharp}-$	$\bar{P}_D(e)$
331			$Em/G - F_{\sharp}m - F_{\Delta 7}$	$P_B^i(\searrow)$
Più vivace				
334	M1'	Am	$Am - E - Em - C_{\sharp 07} - D$	Coda (♯♯♯) Vi1, dim
337	⊥		$D - A - Dm - D_{\sharp 07}-$	
342	(M1)		$E - E_7 - Am - A_7^{b9} - Dm - B_7^{b5/b9}/F-$	[V] Va+Vc, $\bar{P}_D(e)$
350	M1'		$Am/C - D_{\sharp 07}/A-$	Vi1 dim, climax
352	⊥		$Am/E - \dots - E - Am$	unisono
356			$Am_4^6 - E - Am$	cad (359 m.)

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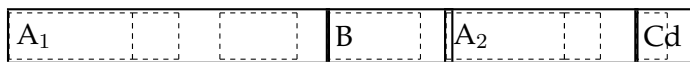
10.5 Symphony No. 3 in F major, Op. 90 (1884)

Source: [11]. An overview of the formal analysis is shown in Fig. 10.5.

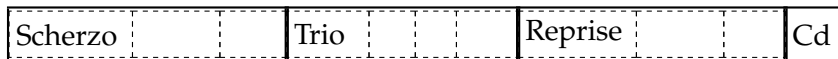
Mvt. 1 Allegro con brio: sonata form ($F, \begin{bmatrix} 6 \\ 4 \end{bmatrix} \begin{bmatrix} 9 \\ 4 \end{bmatrix}$, 224 m.)



Mvt. 2 Andante; ternary song form ($C, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 134 m.)



Mvt. 3 Poco Allegretto: scherzo and trio form ($Cm - Ab, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 163 m.)



Mvt. 4 Allegro: sonata form ($Fm - F, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 309 m.)

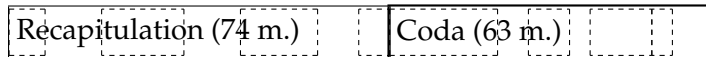
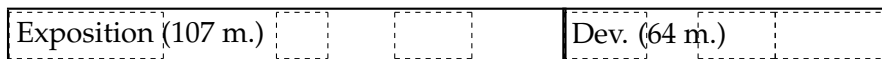


Figure 10.5: Brahms, Symphony No. 3 in F Major, Op. 90

Detailed score analysis of the Brahms symphonies was complemented with the formal analysis presented in [22] and [29].

10.5.1 Mvt. 1 Allegro con brio

Form: sonata form. See Table 10.17 to 10.20 for the analysis. The movement opens with a woodwind motto M0 (there is no introduction): an arpeggio dotted whole note pattern (the meter is $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$) of an upward minor third leap, followed by an upward major sixth (three notes covering the interval of the octave). This motto returns as the background in the first group theme and in the transitions. The motto is also quoted in the last movement of this symphony.

The **Expositon** first group subject M1 is a forceful sweeping melody with M1(aa'bb'c) (2 + 2 + 2 + 2 + 4 m.) 12-measure structure for violins in octaves. Its a-phrase has some similarity with the motto; at shorter note values we hear a downward arpeggio with the intervals of minor 6th and major 3rd on the downbeats. It is a varied diminution inversion of the motto. The first group theme has a characteristic background of continuous quarter note syncopations, and the motto in both original form and as diminution. The transition to the second group [A] presents the motto also in 'disguised' form, as stepwise ascending scale, but with the minor 3rd - major 6th pattern still there.

The second group lyrical first theme M2.1 is played in the first statement by clarinet and bassoon in $\begin{bmatrix} 9 \\ 4 \end{bmatrix}$, in parallel thirds and sixths, over a tonic-dominant pedal point. It has

Table 10.17: Brahms, Symphony No. 3, Mvt. 1 Allegro con brio

m	M	R	H	Comment
1	M0	F	$F - F_{\circ 7} -$	Exp $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ (b) motto: WW
3	M1/0		$F - Fm/Ab - Db/F - B_{\circ 7}/F$	Gr 1/Th 1 (aa'): Vi, $\overline{P}_T(f)$,
7	$\dot{:}/\dot{:}$		$Cm/Eb - F_{\sharp 07} - C_7/G -$	Sr: syncopes, (b)
9	$\dot{:}/\dot{:}$		$F/A - B_{\circ 7} - F/C - F_7 -$	(b'), $P_B(\nearrow)$
11	$\dot{:}/\dot{:}$		$(Bb - Gb - G_{\circ} - C_7)/Bb -$	(c)
13	\perp/\perp		$\Re(F/A - F/C - C_7) -$	
15	M0''		$F - E_{\circ}/G - F/A -$	[A] trans Vi, $P_B(\nearrow)\overline{P}_T(f)$,
17	\perp		$Bb - B_7^{b5} - CA_7^{b9}/C_{\sharp} - Dm - G_7 -^d$	sync, motto 'disguised'
19	M0		$F/A - C^4 - C - F - Ab_7$	WW+Tbn, WW+Vi
23	M0''	Db	$Db - Ebm_7$	[B] WW, $P_B(\nearrow)$
25	\perp		$Gb - G_7^{b5} -^d Ab - F_7^{b9}/A - Bbm - Eb_7 -^d$	
27	M0		$Db/F - Ab_7 - Db/F - E_7 -$	Bsn+DB, Str imit
31		A	$(A - G_{\sharp 07})/A$	($\sharp\sharp\sharp$) trans, $\overline{P}_T(a)$
33			$A - F - Dm^{+7} - D_{\sharp 07}/D -$	
36	M2.1		$\Re(A - E_7)/A -$	Gr 2/Th 1 $\left[\begin{smallmatrix} 9 \\ 4 \end{smallmatrix} \right]$ (aa'a''b): Cl+Bsn (1st stat), $\overline{P}(a-e)$ (aa'): Ob+Va (2nd stat) (a''b)
40	M2.1		$(A - Bm_7 - E_7)/A - (A - E_7)/A -$	
42	\perp		$(A - E_7 - A - B_{\sharp \circ} - Bm - E_7)/A -$	
44	M2.2	C_{\sharp}	$A - C_{\sharp} - G_{\sharp 7} - C_{\sharp}$	[C] Ob, WW $\Sigma(\text{cm})$
45	M2.2		$B/D_{\sharp} - F_{\sharp} - B/D_{\sharp}$	Cl
46	\perp		$\Re(A - G_{\sharp 07})/A - A/E - D_{\sharp \circ}/F_{\sharp} -$	
47	I(M2.1)		$E_7^{b9} - A - A_{\sharp 07} - Bm/D - G_{\sharp 07}^b/D -$	Vi, Str $\Sigma(\text{cm} >)$
48	\perp		$A/C_{\sharp} - D_{\sharp 07} - G_{\sharp 07} - A -$ $A - A_{\sharp 07} - Bm/D - G_{\sharp 07}^b/D -$	
49	M0	A	$A/C_{\sharp} - F/C - B_7 - A/C_{\sharp}$	$\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ closing group, Ob
50	M0/1'		$F/C - B_7 - E_7 -$	I(M1): WW dim imit
53	$\perp/\dot{:}$		$A - F/A - B_7/D_{\sharp} - E_7 -$	M0': Vi
55	\perp		$A_7 - D_7 - G_7 -$	
56	I(M1')		$G_7 - G_{\sharp 07} - Dm/A - G_{\sharp 07} -$	WW: stretto im, cresc,
58	$\dot{:}$		$Gm_7/Bb - Dm/A - G_{\sharp 07} -$	Str: $\Sigma(\text{cm} <)$
59	\perp		$G_{\sharp 07} - E_7/G_{\sharp} -$	[D]
61	M0'		$Am/C - F_{\sharp 07}/C -$	tutti dim, cresc to clim
63	M0/1'		$Em/G - F_{\sharp \circ} - E_4^6 - B_7 -^d Am/C$	I(M1): WW dim
65	M1'		$F/C - Am/C - Dm - D_{\sharp \circ}/A -$	tutti clim, M1'+I(M1'): Str
68	\perp		$E_7 - F_{\sharp \circ}/A - E_7 -$	
70	I(M1')		$Am - \dots - (C) : $	closing

Table 10.18: Brahms, Symphony No. 3, Mvt. 1 Allegro con brio (cont'd)

m	M	R	H	Comment
71	M(1')		$Am - D - D_7 - \overset{d}{C}m - G\sharp_7-$	Dev , tutti clim
77	M2.1	$C\sharp m$	$\Re(C\sharp m - D\sharp - D\sharp_{\emptyset 7} - B\sharp_{\emptyset 7})/C\sharp-$	[E] (a): Bsn+Va+Vc, $\overline{P}_T(c\sharp)$
79	:		$(C\sharp - B\sharp_{\emptyset} - E\sharp_{\emptyset 7} - F\sharp m-$	(a'), Str: $P_m(\nearrow)$ (ped)
80	:		$(C\sharp_7 - F\sharp m - F \times_{\emptyset} - G\sharp_7)/C\sharp-$	
81	:		$\Re(C\sharp m - G\sharp_7)/C\sharp-$	(b)
82	\perp		$G\sharp m_7/B - A - C\sharp m/E - G\sharp-$	
83	M2.1		$\Re(C\sharp m - D\sharp - D\sharp_{\emptyset 7} - B\sharp_{\emptyset 7})/C\sharp-$	(a): Vi1, $\overline{P}_T(c\sharp)$
85	:		$(C\sharp - G\sharp_7 - E\sharp_{\emptyset 7} - F\sharp m)/C\sharp-$	(a'), $P_m(\nearrow)$ (ped)
86	:		$(C\sharp_7 - F\sharp m - G\sharp_7)/C\sharp-$	
87	:		$\Re(C\sharp m - B\sharp_{\emptyset})/C\sharp-$	(b)
88	:		$C\sharp m - G\sharp_7/F\sharp - C\sharp m/E-$ $A_7/G - D_7/F\sharp - A_7/G-$	Str cresc
89	\perp		$D/F\sharp - B_7/A - E/G\sharp-$ $E_{\emptyset}/G - D/F\sharp - B_7^{b5}/F-$	
90	M2.2'	A	$A - E_7 - A - E_{\emptyset 7}/Bb - A - C\sharp_{\emptyset 7}-$	[F] Canon, Seq($3 \times 2m; R_5$),
92	:		$D - A_7 - D - A_{\emptyset 7}/Eb - D_7^{b9} - F\sharp_{\emptyset}-$	M2.2: WW, I(M2.2): Str
94	:		$G - F\sharp_{\emptyset 7} - G - D_{\emptyset 7}/Ab-$	
95	\perp	G	$G - D_7 - G - D_{\emptyset 7}/Ab-$	
96			$\Re(G - D_7 - G - D\sharp_7^{b5}/F\sharp)-$	trans
98			$G - D_7^{b5}/Ab - F/A - F\sharp_7^{b9}/Bb-$	Str: $\Sigma(cm >)$
99			$B - D_7/C - F\sharp/C\sharp - D_7-$	cad
101	M0	Eb	$Eb - G_{\emptyset 7}/Db-$	[G] (b) FHN, Str: sync
103	\perp		$C_7 - Fm - Eb_4^6 - Bb-$	
105	M0'		$Eb - Ebm/Gb - Bbm - Db_7-$	Ob+FHn
107	:	Gb	$Gb - Eb_7^{b9} - Abm/Cb - Gb_4^6 - Db-$	
109	\perp		$Gb - C_7^{b9}/G - Fm/Ab - Eb_4^6 - Bb_7-$	cad
112	M1	Eb	$Eb - Cbm$	[H] retrans, WW+Str: imit
116	\perp		$Abm_7/Eb - F_{\emptyset 7}/Eb-$	
118			$F_7 - Fm_7 - F_7/Eb - C_7^{b5}/Gb-$	$\overline{P}_T(f)$
120	M0	F	$F - Ab_7 - Db - G_7^{b9}$	Rec , motto: Fl+Ob
124	M1/0		$F - Fm/Ab - Db/F - B_{\emptyset 7}/F$	Gr 1/Th 1 (aa'): Vi, $\overline{P}_T(f)$,
128	:/ :		$Cm/Eb - F_7 - F\sharp_{\emptyset 7} - C_7/G-$	Str: sync, (b), $P_B(\nearrow)$
130	:/ :		$F/A - Bb_7 - B_{\emptyset 7} - C/C - F_7-$	(b')
132	\perp / \perp		$(Bb - Gb/Bb - G_{\emptyset} - C_7)/Bb - F/A-$	(c)

Table 10.19: Brahms, Symphony No. 3, Mvt. 1 Allegro con brio (cont'd)

m	M	R	H	Comment
136	M0'		$F - E_{\circ}/G - F_7/A - A_{\circ 7} - B\flat m$	[I] trans Vi, $P_B(\nearrow), \bar{P}_T(f)$
139	\perp		$E\flat m_7 - A\flat_7 -$ ^d	Str: sync, motto 'disguised'
140	M0		$G\flat/B\flat - D\flat$	FHn, Str imit
142	M0		$F\sharp/A\sharp - A-$	($\sharp\sharp$) trans, Ob+FHn+Vi
144	\perp		$D - B\flat^+/D - Gm^{+7} - C_7/G -$ ^d	
146			$D - B\flat^+ - C\sharp_{\circ 7}/G-$	
149	M2.1	D	$\Re(D - A_7)/D-$	Gr 2/Th 1 $\begin{bmatrix} 9 \\ 4 \end{bmatrix}$ (aa'): Cl+Bsn,
151	\perp		$D - Em_7 - A_7 - D - A_7-$	$\bar{P}(d-a), (a''b): WW$
153	M2.2	F \sharp	$F\sharp - C\sharp_7 - F\sharp$	Cl
154	M2.2		$E/G\sharp - B_7 - E/G\sharp-$	Ob
155	\perp	D	$D/A - C\sharp_{\circ 7} - D/A-$	
156	I(M2.1)	F	$C_7^{b9} - F - C\sharp_{\circ 7} - (Gm - E_{\circ 7})/B\flat-$	(b) Vi, Str: $\Sigma(cm.>)$
157	\perp		$F/A - B_{\circ 7} - E_{\circ 7} - F-$ $F\sharp_{\circ 7} - Gm/B\flat - E_{\circ 7}/B\flat-$	
158	M0		$F - D\flat/Ab - G_7-$	$\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ closing group, Ob
160	M0/1'		$F - D\flat/Ab - G_7 - C_7-$	I(M1): WW dim imit
162	\vdots / \vdots		$F - D\flat/F - G_7/B-$	M0;: Vi
163	\perp		$C_7 - A_7/C\sharp - D_7 - Gm-$	
166			$\Re(E\flat - Gm/D - C\sharp_{\circ 7} - Gm/D)$	stretto cresc
168			$Gm/D - A_7/C\sharp-$	[K] trans, cad
170		Dm	$Dm/F - B_{\circ}/D-$	
172			$Am/C - B_{\circ}/D - Am/E - E_7 -$ ^d	cresc to climax
174	M1'		$\Re(Dm/F - B\flat/F)-$	tutti clim, M1'+I(M1'): Str
176	\vdots		$Dm/F - Gm - G\sharp_{\circ 7}/D-$	
177	\perp		$A_7 - Dm - A_7 - Dm$	
181	M0'		$Dm - G\sharp_{\circ 7}/B-$	Coda Bsn+FHn
183	M0/1	F	$F/C - F_7/E\flat-$	(a): Vi, $\bar{P}_D(c)$
185	\perp / \perp		$D_7^{b9}/C - (Gm - G_7)/C-$	(a')
187	M3		$C - D\flat - D\flat_7 - B\flat_7-$	WW+FHn, (b) Str unis.
189	\vdots		$E\flat - E - C\sharp_7 - F\sharp - D_{\Delta 7}/F\sharp-$	WW+FHn imit, Str: $P_m^i(\nearrow)$
192	\vdots		$G - G_7 - E_7/G\sharp - A - C\sharp_{\circ 7}/B\flat-$	cresc, Str: imit, $P_B^i(\nearrow)$
194	\perp		$A_7 - Gm-$	
195	M1'		$C_7 - A_{\circ 7} - B\flat/D - Gm-$	stretto climax
197	\vdots		$C_7 - A_{\circ 7} - B\flat - D - B\flat m/D\flat-$	
200	\perp		$C_7 - Am/C - D/B\flat - Gm/B\flat-$	climax

Table 10.20: Brahms, Symphony No. 3, Mvt. 1 Allegro con brio (cont'd)

m	M	R	H	Comment
201	M4/2.2'		$\Re(E_{\circ 7}/B\flat - F/A - C_7/B\flat - F/A)-$	[M] WW+Vi, sync
206	\perp		$C_7/B\flat - F/A - F_7 - (B\flat - G_{\flat 7} - F)/F-$	
211			$B_{\flat 7}/D - F/C - B_{\flat 7}-$	
214			$Am/C - C_7-$	cad
216	M0		F	FHn-WW: imit
218	\perp		$(B_{\circ 7} - F)/F-$	$\overline{P}_T(f)$
220	M1'		F	(a): Vi (224 m.)

M2.1(aa'a''b) (1+1+1+1 m.) structure with one-measure cells. The same instrumentation returns prominently in the second movement. A second theme M2.2 with a sequential flavour [C] leads to the inversion of the theme M2.1 by the strings. The closing group combines the motto M0 and M1, both in diminution and imitation.

The **Development** [E] starts with the lyrical theme, now in the $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ meter. Theme M2.2 is treated as a two-part canon [F], combining the original and invert form. In [G] there is a development of the motto M0, over the syncopated quarter notes, and closing with a stretto imitation of M1. The **Recapitulation** is straightforward. The **Coda** is based on the main theme M1 and could also be considered a secondary development of the first group themes. There is some new melodic material: M3 is a two-measure motif for woodwind and horns in imitation over an ascending 8th note background, derived from the M1b-phrase. The same approach is used in the three-measure theme M4.

An instrumentation aspect is the use of two trumpets three trombones in this symphony: these are used sparingly around the structural transitions and climaxes or the movements. In this movement there are trombones in m. 3, 19, 68, 116, 122, 177, 183 and 196. The third trombone often states the motto theme M0.

10.5.2 Mvt. 2 Andante

This section is included in the full version of the book.

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10.5.3 Mvt. 3 Poco Allegretto

Form: ternary song form, ABA Coda. This moderate tempo movement is a pinnacle of romantic, lyrical and melancholy writing.¹ The scherzo has an internal ternary structure, the trio has binary structure. See Table 10.21 to 10.23 for the analysis.

The **Scherzo** main theme (M1, first statement for high celli, in the reprise for solo French horn) is sheer beauty; a textbook example of a melodic curve, with an extended M1(aabb') (2 + 2 + 3 + 4 m.) sentence structure. Note the irregular length phrases and the rhythmic flow in the background (16th-triplets alternating in the violins and 16th-note arpeggio patterns in violas). At each repeat of the main theme there are subtle differences in instrumentation and background (such as the string arpeggios or the solo countersubject Mc). The motif M2 is based on a one-measure 16th note *échappée* melodic pattern, used in imitation and as a sequence.

The **Trio** theme M3, with its upward appoggiaturas, has a hesitant quality, and returns in the coda, just before the final tutti climax. It has M3(aaba'a') (1 + 1 + 2 + 1 + 1 m.) structure, based one-measure cells. The strings answer this with an *espressivo* subject M4, with M4(aab) (2 + 2 + 4 m.) sentence structure. Except for the two horns, there are no brass instruments in this movement.

10.5.4 Mvt. 4 Allegro

This section is included in the full version of the book.

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¹It's a favourite for documentaries about lost grandeur in the Habsburg empire, or nature in central Europe. I remember film footage about the river Donau, where the director did not want to end up with good old Johann Strauß, waltzing along the waterfront.

Table 10.21: Brahms, Symphony No. 3, Mvt. 3 Poco Allegretto

m	M	R	H	Comment
			Scherzo – Poco Allegretto	$\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]$ (bbb)
1	M1	Cm	$\Re(Cm - D_{\emptyset 7}/F)-$	A , (a): Vc, Str: tripl
5	:		$G_7^{b9}/B - Cm - Fm/Ab - F\sharp_{\circ 7}-$	(a')
8	:		$G - Cm - C_7/Bb-$	(b)
9	:		$Fm/Ab - Bb/F - Fm/Ab-$	
10	:		$Bb - Eb_{\Delta 7} - D_{\emptyset 7}/F-$	(b')
11	:		$Ab - Cm/G - D_7/F\sharp - G_7-$	$P_B(\searrow)$
12	\perp		$G_7/F - A_{\emptyset 7}/Eb - G_7/D-$	cad, $\Sigma(cm<)$
13	M1		$\Re(Cm - D_{\emptyset 7}/F)-$	2nd st (aa'): Vi1, Vc: Mc
17	:		$G_7^{b9}/B - Cm - Fm/Ab - F\sharp_{\circ 7}-$	(b), Str+WW bg
20	:		$G - Cm - C_7/Bb-$	(b')
21	:		$Fm/Ab - Bb/F - Fm/Ab-$	
22	:		$Bb - Eb_{\Delta 7} - Fm-$	
23	\perp		$D_7^{b5/b9}/Ab - Cm_4^6 - G-$	cad
24	M2	C	$\Re(C - B_{\circ 7}) - C$	[A] B , Vc-Vi1
29	:		$F_{\Delta 7} - B_{\emptyset 7} - Em_7 - Am_7-$	Seq($3 \times 1m; R_{-7}$)
31	:		$Dm_7 - B_7^{b5}/F-$	
32	\perp		$E - \dots - D\sharp_{\circ 7}/A-$	
36			$E - Am - B - E_7 - Am-$	trans, Str
38			$D\sharp_{\circ 7}/F\sharp - \dots -$	Str-WW, 16th tripl arp ↗
41	M1'	Cm	$\Re(Cm - D_{\emptyset 7}/F)-$	[B] A' (aa'): Fl+Ob+FHn,
45	:		$G_7^{b9}/B - Cm - Fm/Ab - F\sharp_{\circ 7}-$	(b), tutti bg
48	:		$G - Cm - C_7/Bb-$	
49	:		$Fm/Ab - Bb/F - Fm/Ab-$	(b')
50	:		$Bb - Eb_{\Delta 7} - D_{\emptyset 7}/F-$	
51	\perp		$D_7^{b5/b9}/Ab - Cm_4^6 - G_7-$	cad
52			$Cm - Abm$	[C]
			Trio	(bbbb)
54	M3	Ab	$Ab/Eb - \dots - Bb_{\emptyset 7}/Fb - Bb_7/D-$	A , WW+FHn,
57	:		$Eb_7 - Bb_{\emptyset 7}/Db-$	Vc: 16ths arp
58	:		$(Eb_7^{b9} - Bb_{\emptyset 7} - Eb_7^{b9})/Db \overset{d}{-}$	repeat 8ba
60	\perp		$Fb_{\Delta 7} - Bb_{\emptyset 7} - Eb-$	

Table 10.22: Brahms, Symphony No. 3, Mvt. 3 Poco Allegretto (cont'd)

m	M	R	H	Comment
62	M3		$Ab/Eb - \dots - Bb_{\emptyset 7}/Fb - Bb_7/D-$	[D] 2nd st var, WW,
65	:		$Eb_7^{b9} - Bb_{\emptyset 7}/Db-$	Str: 16ths arp ↗ ↘
66	:		$(Eb_7^{b9} - Bb_{\emptyset 7} - Eb_7^{b9})/Db -^d$	
68	⊥		$Fb_{\Delta 7} - Bb_{\emptyset 7} - Eb - G\sharp m/B$	
70	M4	$F\sharp$	$C\sharp m_7/E - C\sharp_7/E\sharp - F\sharp - B_7/D\sharp-$	B , (a): Str
72	:	B	$G\sharp m_7 - C\sharp_{\emptyset 7}/G - F\sharp_7^{b5} - B$	(a')
74	:		$E - D\sharp m/F\sharp - C\sharp_7^{b9}/G\sharp - F\sharp_7/A\sharp - B$	(b): climax, $\Sigma(\text{cm} >)$
76	:		$Bb_7^{b9}/F-$	
77	⊥		$Abm/Eb - Eb-$	[E]
79	M3'	Ab	$Ab - \dots - Bb_{\emptyset 7}/Db - Eb_7^{b9}-$	A' 3rd st, WW+Hns,
83	⊥		$Bb_{\emptyset 7} - Bb_7/D-$	Str: 16ths arp (doubled)
87	M4'		$Bb/D - Eb_7/Db - Ab/C$	B' , (a): Str
89	:		$Fm_7 - Bb_{\emptyset 7} - Eb^+ - Ab$	(a')
91	:		$Ab_{\Delta 7}/C - Db - Ab/Eb$	(b), $\Sigma(\text{cm} >)$
93	:/M3'		$Bb_7^{b5}/E - G_7^{b5/b9}/F-$	(M3'): WW, $P_B^i(\nearrow)$
96	⊥		$Gb_7 - Eb/G - D_7^{b5/b9}/Ab-$	
Scherzo – Reprise				(bbb)
99	M1	Cm	$\Re(Cm - D_{\emptyset 7}/F)-$	[F] A , (aa'): FHn
103	:		$G_7^{b9}/B - Cm - Fm/Ab - D_7^{b5}/Ab-$	(b)
106	:		$G - Cm - C_7/Bb-$	
107	:		$Fm/Ab - Bb/F - Fm/Ab-$	(b')
108	:		$Bb - Eb_{\Delta 7} - D_{\emptyset 7}/F-$	
109	:		$Ab - Cm/G - D_7/F\sharp-$	$P_B(\searrow)$
110	⊥		$G_7/F - A_{\emptyset 7}/Eb - G_7/D-$	
111	M1		$\Re(Cm - D_{\emptyset 7}/F)-$	2nd st (aa'): Ob, Bsn: Mc,
115	:		$G_7^{b9}/B - Cm - Fm/Ab - D_7^{b5}/Ab-$	(b), Str+WW bg
118	:		$G - Cm - C_7/Bb-$	
119	:		$Fm/Ab - Bb/F - Fm/Ab-$	(b')
120	:		$Bb - Eb_{\Delta 7} - Fm-$	
121	⊥		$D_7^{b5/b9}/Ab - Cm_4^6 - G-$	cad

Table 10.23: Brahms, Symphony No. 3, Mvt. 3 Poco Allegretto (cont'd)

m	M	R	H	Comment
122	M2	<i>C</i>	$\mathfrak{R}(C - B_{\circ 7})/C - C$	[G] B , Bsn-Cl, $\overline{P}_T(c)$
127	⋮		$F_{\Delta 7} - B_{\emptyset 7} - Em_7 - Am_7-$	Seq(3 × 1m; R_{-7})
129	⋮		$Dm_7 - B_7^{b5}/F-$	
130	⊥		$E - \dots - D_{\# \circ 7}^{\#}/A-$	
134			$E - Am - B - E_7 - Am-$	trans, Cl+Bsn
136			$D_{\# \circ 7}^{\#}/F_{\#}^{\#} - F_{\# \circ 7}^{\#}-$	Str-WW: 16ths tripl arp ↗
139	M1'	<i>Cm</i>	$\mathfrak{R}(Cm - D_{\emptyset 7}/F)-$	[H] A' , 3rd st (aa') Vi+Vc, Bsn: Mc
143	⋮		$G_7^{b9}/B - Cm - Fm/Ab - F_{\# \circ 7}^{\#}-$	(b), tutti bg
146	⋮		$G - Cm - C_7/Bb-$	
147	⋮		$Fm/Ab - Bb/F - Fm/Ab-$	(b')
148	⋮		$Bb - E_{b \Delta 7} - Fm-$	
149	⊥		$D_7^{b5/b9}/Ab - Cm_4^6 - G-$	cad
150	▽		$Cm - \dots -$	[I]
152	M3'		$D_7^{b5/b9}/Ab - Cm/G - G_7-$	Coda , WW+FHn augm
154	⋮		$Cm - \dots - B_{\circ 7}/F-$	tutti
156	⋮		$Cm/Eb - Ab/C - Fm/Ab - Fm-$	tutti climax, $\Sigma(cm<)$
159	⊥		$Cm_4^6 - G_7 - Cm$	$\Sigma(cm>)$, cad (163 m.)

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10.5.5 Key relationship overview

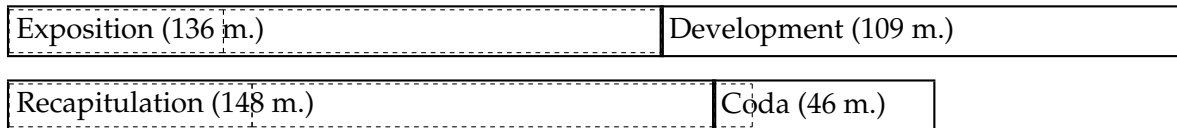
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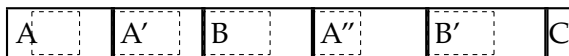
10.6 Symphony No. 4 in E minor, Op. 98 (1885)

Source: [11]. An overview of the formal analysis is shown in Fig. 10.6.

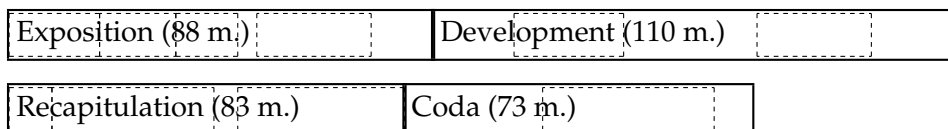
Mvt. 1 Allegro non troppo: sonata form ($Em, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 440 m.)



Mvt. 2 Andante moderato: AABAB Coda form ($E, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 118 m.)



Mvt. 3 Allegro giocoso: sonata form ($C, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 357 m.)



Mvt. 4 Allegro Energico e passionato: theme and variations / sonata form ($Em, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 3 \\ 2 \end{bmatrix}$, 311 m.)

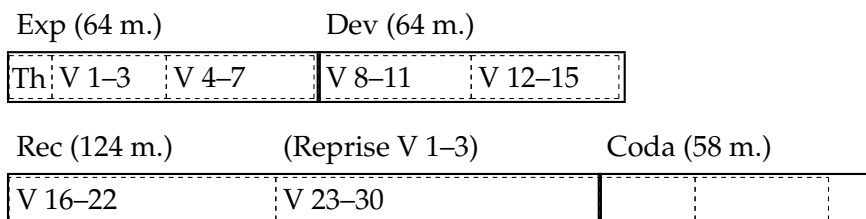


Figure 10.6: Brahms, Symphony No. 4 in E Minor, Op. 98

Detailed score analysis of the Brahms symphonies was complemented with the formal analysis presented in [22] and [29].

10.6.1 Mvt. 1 Allegro non troppo

Form: sonata form. See Table 10.24 to 10.28 for the analysis. The **Exposition** section of this movement opens directly with the gentle main subject M1, whose main characteristic is the descending leap of the third motif (that becomes a sixth in its inversion). This interval is used in varied forms of the theme (such as M1', the secondary statement), as accented backgrounds and in transitions. The overall structure of the main subject is M1(aa'bc) (4 + 4 + 4 + 6 m.), with the leaps in the a-phrase, the lead pedal point and 8th note rhythm in the b-phrase, and the cadential closing c-phrase.

The contrasting *marcato* secondary subject (M2, unisono winds and brass, mixed rhythm with staccato and 4th-note triplets) also has an arpeggio in thirds flavour. This might alternatively be considered a motto M2(ab) (2 + 2 m.) that introduces the lyrical (stepwise vs. sweeping character) melody M3. This has M3(aaaa) (4 × 2 m.) structure (based on a two-measure cell) with half note appoggiaturas as a starting point.

Table 10.24: Brahms, Symphony No. 4, Mvt. 1 Allegro non troppo

m	M	R	H	Comment
1	M1	<i>Em</i>	$(Em - Am - B_7 - Em)/E-$	Exp/Gr 1 (a): Str-WW imit
5	⋮		$C - G - Dm - Am-$	
9	⋮		$B_7^{b9}/D\sharp - Am/E - F_7 - D_7^{b9}/F\sharp-$	(b) $P_B^i(\nearrow)$, Hns: $\bar{P}(c)$
13	⋮		$C/G - G\sharp_{\circ 7} - Am - E_7/B-$	$P_B(\nearrow)$
15	⊥		$(Am - F\sharp_7^{b5})/C - F\sharp_7 - Em_4^6 - B_7$	cad
19	M1'		$Em - C - F\sharp_{\circ 7} - B_7/D\sharp - Em/G-$	[A] 2nd st, (a): Str imit, var
23	⋮		$C - F\sharp_{\circ 7}/C - G - C\sharp_{\circ 7} - G-$	tutti imit
25	⋮		$D - G\sharp_{\circ 7}/D - A - Am_7-$	
27	⋮		$B_7^{b9}/D\sharp - D_7 - F\sharp_m/C\sharp - D_7/C-$	(b) cresc, $P_B^i(\searrow)$, $\Sigma(\text{cm} <)$
31	⋮		$B_7 - Em/G - A_7 - F\sharp_7^{b9}/A\sharp-$	
37	⋮		$B_7^{b9} - B_7/A - Em/G - F\sharp_{\circ 7} - Bm_7-$	tutti climax
40	⋮		$Em_7 - Am_7 - D_7 - G_{\Delta 7}-$	
41	⊥		$F\sharp_7^{b9} \dots \overset{d}{G} - Bm - D_7^{\sharp 5}-$	$\bar{P}_D(f\sharp)$
45		<i>Bm</i>	$G - Bm - F\sharp_7^{b9} - Bm/D-$	[B] Gr 2 , trans, Str imit
49			$C - G/D - C/E-$	
51			$A_{\circ 7}/Eb - G/D - G/B - G_7/F-$	
53	M2		$F\sharp - \dots - Bm - C\sharp - F\sharp-$	WW+Hns unis marcato
57	M3/1		$F\sharp_7 - Bm - C\sharp_{\circ 7} - F\sharp_7 \overset{d}{-}$	[C] (FHN+LoStr)/others
63	⊥		$G - Em - C\sharp_{\circ 7} - F\sharp_7 - Bm - C\sharp_7-$	
65	M3/1		$F\sharp_7 - Bm - Em_7/G - A_7 - D-$	2nd st HiStr/others
69	⊥		$Em - F\sharp_7 \overset{d}{G} - Em_7 - F\sharp_7 \overset{d}{-}$	
73	M2		$G - \dots - D_7^{b9}-$	WW+Brs, tutti climax
75			$G - B_7^{b9}/D\sharp - Em_4^6 - B_7 \overset{d}{-}$	
77	M2		$C - \dots - Ab-$	
80	M1'		$C_{\Delta 7}/B - A\sharp_{\circ 7} - Bm_7/A - E_7^9/G\sharp$	Str-WW imit, $P_B^i(\searrow)$
84	⊥		$G_{\Delta 7} - A\sharp_{\circ 7}/G - F\sharp_7-$	
87		<i>B</i>	$(B - F\sharp_7 - C\sharp_7^{b9})/F\sharp \overset{d}{-}$	[D] tutti, episode gr,
89			$E^+ - C\sharp_m - F\sharp_7 - B$	$\bar{P}_D(f\sharp)$
91	M4.1		$G\sharp_m_7 - C\sharp_7 - F\sharp - C\sharp_7 - F\sharp_7-$	HiStr
95	M4.2		$B - F\sharp_7 - E/B - F\sharp_7 - B-$	
97	⊥		$C\sharp_m - C\sharp_{\circ 7} - F\sharp_7/E - B/D\sharp-$	
99	M4.3		$Bm_7/D - G\sharp_{\circ 7} - C\sharp_7-$	Ob+FHn, Str: M1' imit
101	⋮		$C\sharp_m_7/E - F\sharp_7 - D\sharp_7/C\sharp-$	

Table 10.25: Brahms, Symphony No. 4, Mvt. 1 Allegro non troppo (cont'd)

m	M	R	H	Comment
103	∴		$G\sharp/B\sharp - G\sharp_7 - C\sharp - C\sharp_7/B-$	
105	⊥		$F\sharp/A\sharp - B - F\sharp/A\sharp-$	
107			$\Re(E_7 - G\sharp_{\circ 7})/G\sharp - \dots - G_7-$	Str arp, $\bar{P}(g\sharp)$
110	M2		$B/F\sharp$	[E] closing gr, WW+Hns
114			$\Re(C\sharp_7 - E\sharp_{\circ 7})/E\sharp - \dots - E_7-$	Str arp, $\bar{P}(e\sharp), P_B^i(\searrow)$
117			$G\sharp m/D\sharp - E_7/D - C\sharp_7$	tutti cresc, $\Sigma(\text{cm} <)$
119	M2		$B/F\sharp - F\sharp_7 - B - E - B - F\sharp-$	Str
123	⊥		$(F\sharp - B)/F\sharp-$	WW echo, $\bar{P}(f\sharp)$
125	M2	D	$F\sharp - D/F\sharp - A_7-$	Str
127	∴		$D - G - \Re(D - Bm)-$	tutti
129	∴		$F\sharp - Bm_7/F\sharp - F\sharp-$	
130	∴		$F\sharp_7/A\sharp - F\sharp_7 - B-$	tutti climax, $\bar{P}(f\sharp)$
133	⊥		$\Re(E - F\sharp)-$	
137	∇		$G - B_7 - Em - D_7 - B_7^{b9}/D\sharp-$	[F] Dev, Str-WW imit
145	M1	Em	$(Em - Am - B_7 - Em)/E-$	False Rec, (a): Str-WW imit
149	∴		$C - G - Dm - Am-$	
153	∴		$\Re(C_7 - F)/C-$	(b)
155	⊥		$C_7/B\flat - F/A - A_{\emptyset 7}/G - D_7/F\sharp-$	cad, $P_B(\searrow)$
157	M1'	Gm	$Gm - Cm - D_7^{b9} - Gm-$	[G] 2nd Dev, WW: var, Vi: Mc
161	∴		$E\flat - B\flat - Bbm - D\flat - A\flat-$	
165	∴		$\Re(E\flat_7 - A\flat)/E\flat-$	(b)
167	⊥		$E\flat_7/D\flat - A\flat/C - C_{\emptyset 7}/B\flat - F_7/A-$	cad, $P_B(\searrow)$
169	M1''	Bbm	$Bbm - Ebm - A\flat - D\flat - F_7-$	var, tutti
173	∴		$Bbm - Ebm - A\flat - D\flat/F - F_7-$	tutti stretto imit
177	∴		$Bbm/D\flat - G\flat/B\flat - B\flat_7/D - Ebm$	tutti climax
180	∴		$F\sharp_7/A\sharp - B - F\sharp/A\sharp - Bm-$	
182	∴		$F\sharp_7 \overset{d}{-} G - F\sharp_7 - Em_7-$	
183	⊥		$F\sharp_{7\text{sus}4} - F\sharp_7 \overset{d}{-}$	cad
184	∇	Bm	$G - \dots -$	[H] Dev 2nd part, Str imit
188	M2	Cm	$Fm - B_{\circ} - C_7 - Fm - G_7^{b9}-$	WW, rapid mod
192	(M1)	Dbm	$\Re(Cm - A\flat)/C - A\flat_7/C-$	Str arp, (a'): WW, $\bar{P}(c)$
196	∴	Dm	$F\sharp m_7/C\sharp - \dots - (F^+ - A)/C\sharp$	$\bar{P}(c\sharp), P_B^i(\nearrow)$
200	⊥		$(B\flat - G\flat^+ - B\flat_7)/D-$	
202	(M2)		$(B - B_7 - \dots -)/D\sharp-$	WW imit, $\bar{P}(d\sharp - b)$

Table 10.26: Brahms, Symphony No. 4, Mvt. 1 Allegro non troppo (cont'd)

m	M	R	H	Comment
206	M2	<i>Em</i>	$F\sharp_{07} - B_7 - E_7 - Am - B - G^+ / B-$	[I] (a) Brs+Str climax
210	⋮		$\Re(C - Fm) - B\flat m-$	WW echo
212	⋮		$E\flat_7 / B\flat - A\flat - Fm - E\flat$	(b) WW+Str
214	⊥	$G\sharp m$	$D\sharp_7 - A\sharp_{07} / C\sharp - D\sharp_7 - G\sharp m$	(b): tutti, $\overline{P}_D(d\sharp)$
217	M2/1		$G\sharp m - C\sharp m_7 - F\sharp - B$	WW/Str
221	⊥		$E - B - B_7 / F\sharp \overset{d}{-} C\sharp m$	
227	(M1)		$D\sharp_7 - B\flat_{07} / F\flat - E\flat_7 / D\flat - C_7-$	[K] retrans, WW-Str imit
231	⋮		$F_7 - C_{07} - F_7 / E\flat-$	
234	⋮		$D_7 - G_7 - E_7 / G\sharp - A_7-$	Seq($3 \times 2m; R_7$)
238	⊥		$F\sharp_7 / A\sharp - B - \Re(F\sharp_{07} - B_7^{b9})-$	cad
246	M1'	<i>Em</i>	$Em - \dots -$	[L] Rec/Gr 1 , WW unis aug
249	⊥		$C - \dots - C^+ -$	Str arp
254	M1'		$D\sharp_{\circ}$	WW unis augm
255	⋮		$G^+ - Em - \dots - G_7-$	Str arp
259	⋮		$C - G - Dm - Am-$	Str-WW imit
263	⋮		$B_7^{b9} / D\sharp - Am / E - F_7 - D_7^{b9} / F\sharp-$	(b) $P_B^i(\nearrow)$, Hns: $\overline{P}(c)$
267	⋮		$C / G - E_7 / G\sharp - Am - E_7^{b5} / B\flat-$	$P_B(\nearrow)$
269	⋮		$(Am - F\sharp_7^{b5}) / C - F\sharp_7-$	
271	⊥		$Em_4^6 - B_7^{b5} -$	cad
273	M1		$Em - C - Am - F\sharp_{07}-$	2nd stat, (a): Str imit, var
275	⋮		$B - G^+ - C - D_7^{b9} / C-$	
278	⋮		$(G - Gm - C\sharp_{\circ 7}) / G-$	tutti imit
279	⋮		$(D - E_7^{b9}) / D - A - Am$	
281	⋮		$B_7^{b9} / D\sharp - D_7 - F\sharp m / C\sharp - D_7 / C-$	(b), $P_B^i(\searrow)$, $\Sigma(\text{cm} <)$
285	⋮		$(B_7 - G - C_{\Delta 7} - F\sharp_{07}) / B-$	$\overline{P}_D(b)$
286	⋮		$B_7 - \dots -$	
288	⊥		$C - Em - G^+ - G_7^{b5} -$	cad
289			$C - \dots - Em / G - F - G_7^9$	trans, Str imit
294			$G_7 \overset{d}{-} F / A - D_{07} / A\flat - G-$	
296			$C / E - F\sharp_7 / A\sharp -$	
297	M2		$B - \dots - B - Em - F\sharp - B$	[M] Gr 2 , WW+Hns unis

Table 10.27: Brahms, Symphony No. 4, Mvt. 1 Allegro non troppo (cont'd)

m	M	R	H	Comment
301	M3/1		$B_7 - Em - Am - Em - Am - F\sharp_{\emptyset 7} -$	(Hns+LoStr)/others
305	⋮		$Am - F\sharp_{\emptyset 7} - B_7 - F\sharp_{\emptyset 7} - Am$	
308	⊥		$F\sharp_7 - B_7/D\sharp - Em_4^6 - F\sharp_7 -$	cad
309	M3/1		$B_7 - Em - Am_7/C - D_7/F\sharp -$	
312	⋮		$G - Em - Am - B_7^{b9} -$	cresc
315	⊥		$F\sharp_{\emptyset 7} - Am_7 - B_7^{b9} \overset{d}{-}$	
317	M2		$C - \dots - G_7 -$	WW+Hns, tutti climax
320	⊥		$C - E_7^{b9}/G\sharp - Am_4^6 - E_7 \overset{d}{-}$	
321	M2		$F - \dots - D\flat -$	WW+Hns
324	M1'		$F_{\Delta 7}/E - Em_7/D - C\sharp_{\emptyset 7} -$	Str-WW imit, $P_B^i(\searrow)$
328	⊥		$C_{\Delta 7} - D\sharp_{\circ 7}/C - B_7 -$	
331		E	$(E - B_7 - F\sharp_7^{b9} - B)/B -$	[N] tutti, episode gr,
333			$(F\sharp_m - F\sharp_{\emptyset 7} - B_7)/B - E -$	$\overline{P}_D(b)$
335	M4.1		$C\sharp_m_7 - F\sharp_7 - B - F\sharp_7 - B - B_7^{\sharp 5} -$	HiStr
339	M4.2		$E - B_7/D\sharp \overset{d}{-} A - A^+ -$	
341	⊥		$A^+ - F\sharp_{\emptyset 7} - B_7/A - E/G\sharp -$	
343	M4.3		$C\sharp_{\emptyset 7}/G - F\sharp -$	
345	⋮		$D\sharp_{\emptyset 7}/A - G\sharp_7^{b9}/F\sharp -$	
347	⋮		$C\sharp/E\sharp - C\sharp_7 - F\sharp - F\sharp_7/E -$	
349	⊥		$B/D\sharp - B - E - B/D\sharp -$	
351			$\Re(A_7 - C\sharp_{\circ 7})/C\sharp - C_7 -$	Str arp, $\overline{P}(c\sharp)$
354	M2		$(E - B_7 - E)/B - A - E - B -$	WW+Brs, $\overline{P}(b)$
358			$\Re(F\sharp_7 - A\sharp_{\circ 7})/A\sharp - A_7 -$	Str arp, $P_B^i(\searrow)$
361			$C\sharp_m/G\sharp - A_7/G - F\sharp_7$	cresc, $\Sigma(\text{cm} <)$
363	M2		$E/B - B_7 - E - A - E$	Str
367	⊥		$\Re(E - B)/E -$	WW echo, $\overline{P}(b)$
369	M2	$G\sharp_m$	$B - G\sharp_m - D\sharp_7 - G\sharp_m -$	Str
373	⋮		$F_{\emptyset 7} - B\flat_7 - E\flat_7 -$	tutti
376	⊥		$Ab_m - F_{\emptyset 7} - B\flat_7 -$	
377	M2	Em	$\Re(B - Em) -$	[P] trans, tutti imit
379	⊥		$Am - F\sharp_{\circ 7}/A - G - Em/G - D$	
381			$D_7^{b9} - \dots - D_7 - G_m -$	Str imit
384	M2		$F(N/I)$	WW clim
385			$B_7^{b9} - \dots -$	Str imit
387			$\Re(B_7^{b9} - Em) -$	
390	(M1)		$F\sharp_7^{b9}/A\sharp - \dots - B -$	tutti climax, Str arp ↗

Table 10.28: Brahms, Symphony No. 4, Mvt. 1 Allegro non troppo (cont'd)

m	M	R	H	Comment
394	M1	<i>Em</i>	$Em - Am - F\sharp_{07} - B_7/D\sharp -$	[Q] Coda , tutti clim,
397	:		$Em/B - C/E - G - Bm/D -$	stretto imit
400	:		$D - Dm/F - F - Am/C -$	
402	:		$B_7^{b9}/D\sharp - Am/E - F_7 - D_7^{b9}/F\sharp -$	(b) tutti clim, $P_B^i(\nearrow)$
406	:		$C/G - E_7^{b9}/G\sharp -^d Dm/A - F\sharp_7^{b9}/A\sharp -^d$	
408	:		$Em/B - B_7^{b9}/A -^d C/G - G_7^{b9}/F -$	$\Sigma(\text{cm} <)$
410	:		$C/G - E_7^{b9}/G\sharp -^d Dm/A - F\sharp_7^{b9}/A\sharp -$	repeat, $P_B^i(\nearrow)$
412	\perp		$Em_4^6 - \dots - A\sharp_{07}/C -^d$	cad
414			$(C - Am - B_7^{b9} -^d Am)/C -$	[R] tr, WW+HiStr, $\bar{P}(c-e)$
418			$Em - F\sharp_7^{b9} -^d Em/G - B_7 -$	Str+WW, $\Sigma(\text{cm} >)$
420			$Am/C - B_7/D\sharp - Em - C - F\sharp_{07}/A -$	
421			$\Re(Em_4^6 - C) - Em_4^6 - B_7 -$	tutti, Str arp
426			$Em - Cm/E\flat - G/D - Cm - G -$	closing
428			$Cm/E\flat - G/D - F\sharp/C\sharp - F\sharp m - B_7 -$	
431			$\Re(Em - B_7) - Em/B - Am/C -$	tutti cresc
434			$F\sharp_{07} - B_7 - \Re(Em - B) - Em$	tutti climax (440 m.)

The M4 theme group is used as a transitory episode. On a larger scale this melody has M4(aaa'bb'a''a''ccd) ((1+1+2)+(2+2)+(2+2)+(2+2)+3 m.) structure: the a-phrase is the stepwise descending dotted quarter note rhythm, the b-phrase contains chromatic stepwise motion and quarter note triplets, the c-phrase uses the a-phrase rhythm for a neighboring note motif, and the d-phrase concludes with an ascending 8th note legato string arpeggio over trumpet pedal point.

The **Development** section starts with a (exceptionally early) false recapitulation, before taking on the real development of the main theme. This movement is harmonically very rich, with many sudden, intermediate modulations, (chromatically) ascending and descending bass lines, dynamic curves, and contrary motion.

10.6.2 Mvt. 2 Andante moderato

This section is included in the full version of the book.

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10.6.3 Mvt. 3 Allegro giocoso

Form: sonata form, with rondo character. See Table 10.29 to 10.31 for the analysis.

The extended main subject in the exposition can be divided into three, completely different phrases M1(abc) (5 + 5 + 8 m.): the a-phrase in 8th notes, with contrary motion and harmonized with triads; the b-phrase with 16th note staccato patterns and legato arpeggios; and the c-phrase with sustained accented notes and triplets. The second phrase is presented in varied form M1b' as an intermediate group, before the second group theme enters.

The secondary theme has M2(abab') (2 + 2 + 2 + 5 m.) period structure, with the descending arpeggio from the a-phrase continued in the b-phrase. The second b'-phrase is an ascending 8th note arpeggio in sequence setting.

It is in the development, where the main theme first phrase M1a gets its rondo character; most of the development is based on variations of the second phrase M1b'. With the third phrase M1c we have suddenly landed in the recapitulation. The second group now is presented in the subdominant key, which also holds for the first main theme statement M1a in the coda, notwithstanding the extended dominant pedal *g*.

10.6.4 Mvt. 4 Allegro energico e passionato

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Table 10.29: Brahms, Symphony No. 4, Mvt. 3 Allegro giocoso

m	M	R	H	Comment
1	M1a	<i>C</i>	<i>C - Em - F - G - F/A - G-</i>	Exp/Gr 1 (a): 8ths,
3	⊥		<i>C - Em - F - Dm - G - Em - F</i>	tutti clim, $\Sigma(\text{cm})$
6	M1b		<i>B₀₇/F - C/E - C - G - B₀₇/F-</i>	(b): Str 16ths
9	⊥		<i>C/E - F[#]₀₇/C - G - E^b/G-</i>	
11	M1c		<i>B^b - E^b - B^b₇ - E^b - Fm₇/A^b-</i>	(c) WW+Str 8th tripl
16	⊥		<i>G - G₇ - ... -</i>	
19	M1b'		$\Re(G - B_{07}/F - C/E - C) - G-$	[A] (b): Vi1+Fl,
24	⋮		$\Re(G - C/E) - G - G_7-$	(intermediate group)
28	⋮		<i>Dm - Am/C - B₀₇ - F/A-</i>	Brs: $\overline{P}_D(g)$
30	⋮		<i>Em/G - Dm/F - C/E - B_o/D-</i>	$[\overline{S}^6]$
32	⊥		<i>Am/C - F/A - Dm/F - G₇-</i>	Str 16ths sc runs
35	I(M1a)		<i>C - C_{Δ7}/B - F/A - G - F - G-</i>	(a): tutti clim
37	⊥		<i>C - C_{Δ7}/B - F/A - Dm - E - Am/C-</i>	
40	M1b		<i>F[#]_o/C - G/B - D - Am/C - G/B - G-</i>	(b): tutti clim
44	⊥		<i>A_o - E^b/G - B^b₇ - B_o-</i>	[B] trans, LoStr unis
48			<i>Cm - D₇ - G</i>	halfcad, WW+Str
52	M2	<i>G</i>	<i>C - G - D - G - Dm - G - C - G-</i>	[B] Gr 2 (aa): Vi1, \overline{D}
58	⊥		<i>A - D - B - Em - G₇-</i>	(b) Seq(2 × 2m; R ₇)
63	M2'		<i>C - G - D - G - Dm - G - C - G-</i>	[C] Var, (a): WW+Vi1
69	⊥		<i>A₇ - D - D₇ - G - G₇ - $\Re(C - G)$</i>	Va: 8th tripl
76			<i>G₇/F - C/E - A₇^{b⁵/b⁹}/E^b-</i>	trans: Str
78			<i>G/D - G₇^{b⁵/b⁹}/D^b - Am/C</i>	
80			<i>D - G - ... - A₇^{b⁵}/G</i>	
85			<i>G - C[#]_{o7} - Dm - G</i>	$\Sigma(\text{cm} <)$
89	M1a	<i>C</i>	<i>C - Em - F - G - F/A - G-</i>	[D] Dev (a): tutti clim,
91	⋮		<i>C - Em - F - Dm - G - Em-</i>	8ths
93	⊥		<i>F - ... - Dm/F - ... - D[#]_{o7}/C-</i>	tutti clim, $\frac{1}{2}$ note imit
106	M1b		<i>B₇^{b⁵}/F - C/E - C - G-</i>	(b): tutti 16ths
109	⋮		<i>D[#]_{o7}/C - B₇^{b⁵}/F - C - E</i>	
113	⋮		<i>Am - F - Dm - E-</i>	(a): V+Vc, (b): Vi
115	⊥		<i>Am₇ - Dm - B₀₇ - E-</i>	
117	M1b'	<i>Am</i>	<i>Am - G[#]_{o7}/D - Am/C - D[#]_{o7} - A</i>	[E] (b): Bsn+Vi1
119	⋮		<i>E - G[#]_{o7}/D - Am/C - D[#]_{o7}/A-</i>	

Table 10.30: Brahms, Symphony No. 4, Mvt. 3 Allegro giocoso (cont'd)

m	M	R	H	Comment
121	∴		$E - B_{\circ}/D - Am/C - G/B-$	(b'): WW, [\bar{S}^6]
123	∴		$F/A - Em/G - Dm/F - E-$	(a') $\bar{P}_D(e)$
125	∴		$A - E_{\emptyset 7}/G - Dm/F - C_7/E -$	(b'): HiStr, WW: 16th Mc,
127	⊥		$B\flat/D - Am/C - Gm/B\flat - A_7-$	syncopes
129	M1b'		$Dm - Am/E - Gm/D - F_{\Delta 7}/C-$	(b'): LoStr
131	∴		$Em_7/B - Dm_7/A - C/G - B_7^{b9}-$	
133	⊥		$E - \dots -$	tutti arp \nearrow imit
139	I(M1a)	A	$A - F\sharp m/A - G\sharp - F\sharp m/A-$	(a): WW unis clim, var
141	⊥		$A - E/G\sharp - F\sharp m$	
143	M1a'		$G\sharp m_{7no3} - \dots - C\sharp m_7-$	(a'): Str unis clim
147			$F\sharp m_7 - D\sharp_{\emptyset 7} - E - A\sharp_{\circ}/C\sharp - D\sharp-$	
151	M1a'	$C\sharp m$	$G\sharp_7/B\sharp - C\sharp m - A - G\sharp_{\circ}/B-$	(a'): HiStr unis
153	⊥		$G\sharp_7 - A - D\sharp_{\emptyset 7}/F\sharp - G\sharp-$	
155			$C\sharp m/E - B\sharp_{\circ 7}/F\sharp - C\sharp m/E - G\sharp-$	
157	M1b'		$C\sharp m - B\sharp_{\circ 7}/F\sharp - C\sharp m/E - G\sharp_7$	(b'): Vi1
159	M1b'		$C\sharp m_7 - F\sharp m_7 - G\sharp_7-$	(a): LoStr, (b'): Vi1
161	⊥		$C\sharp m_7 - F\sharp m_7 - D\sharp_{\emptyset 7} - G\sharp-$	
163	M1a'		$C\sharp m_7 - G\sharp - C\sharp m_7 - F\sharp m-$	(a): LoStr
166	⊥		$D\sharp_{\emptyset 7} - G\sharp - C\sharp m$	
168	M1'a	$D\flat$	$D\flat - G\flat/B\flat - A\flat-$	[F] (a'): WW+Hns
171	⊥		$D\flat - G\flat/B\flat - A\flat - Fm$	
174	M1a'		$G\flat - C\flat_{\emptyset 7}$	(a'): Bsn
177	⊥		$F - Fm-$	
181	M1''		$D\flat/F - \dots - D\flat - G\flat$	retrans, (a/c''): Bsn+FHn
187	∴		$E\flat_7 - D\flat/F - G_7/F-$	(a'): WW-Str $\Sigma(cm), \bar{P}(g)$
193	⊥		$G_7^{b9} - \dots - \Re(C\sharp_{\circ 7} - Dm)/G-$	(ped)
199	M1c	$E\flat$	$E\flat/G - B\flat - E\flat-$	Rec/Gr 1 , tutti, 8th triplets
203	⊥		$B\flat_7 - E\flat - Fm_7/Ab - G_7-$	
208	M1b'		$G - B_{\emptyset 7}/F - C/E - C-$	(b): Ob-Hn-Vi1,
210	∴		$G - B_{\emptyset 7}/F - C - Am/C - G - G_7-$	(intermediate group)
213	∴		$\Re(G - C/E) - G - G_7-$	
217	∴		$Dm - Am/C - B_{\emptyset 7} - F/A$	Brs: $\bar{P}(g)$
219	∴		$Em/G - Dm/F - C/E - B_{\circ}/D-$	[\bar{S}^6]
221	⊥		$Am/C - F/A - Dm/F - G_7-$	Str 16th sc runs

Table 10.31: Brahms, Symphony No. 4, Mvt. 3 Allegro giocoso (cont'd)

m	M	R	H	Comment
224	I(M1a)	C	$C - C_{\Delta 7}/B - F/A - G - F - G-$	(a): tutti climax
226	⋮		$C - Em - F - Dm - G - Em$	
228	⋮		$A_7 - Dm - B_7 - Em - C_7 - F$	Seq(3×1m;R ₇)
231	⊥		$Dm - E - Am/C-$	
233	M1b		$E_o/B\flat - F - C - E_o/B\flat - F$	(b): tutti 16ths
237	⊥		$C - E\flat_7 - A\flat/E\flat - E\flat_7 - C_7/E-$	[G] trans, Str
242			$C_7 - F - G_7 - C-$	WW
247	M2	F	$F - C - G - C - Gm_7 - C - F - C$	Gr 2 (aa): Ob+Vi1, \overline{SD}
253	⊥		$D - G - B_{\emptyset 7}/D - E - Am - C_7-$	(b) Seq(2×2m;R ₇)
258	M2'		$F - C - G - Gm - C - F - C-$	Var, (a): Hns+Str 8th tripl
264	⋮		$Fm - C_7 - D_7 - E-$	Seq(3×1m;R ₇)
268	⋮		$Am - E_7 \overset{d}{-} F - F_7 - B\flat - G-$	
272	⋮		$C - Gm - C - C_7/B\flat-$	
276	⋮		$F/A - D_7^{b5}/A\flat - C/G - C_7/B\flat-$	tutti climax
278	⋮		$F/A - D_7^{b5}/A\flat - C/G - C_7^{b5/b9}/G\flat-$	
280	⊥		$F - E_7 - Cm/E\flat - D-$	
282			$\Re(G - C_{\sharp o})/G - Gm-$	[H] Coda , Str-WW imit,
286	(M1a)		$(Gm - A_{\emptyset 7} - D_7^{b9})/G-$	(a): WW imit, $\overline{P}_D(g)$
288			$\Re(Gm - C_{\sharp o})/G-$	
292	(M1a)		$(E_o - Fm - G)/G-$	(a): WW imit
295			$\Re(E\flat - G)/G-$	Str cresc 16ths
299			$(G - G^+ - Cm - C_7 - F - F_{\sharp o 7})/G-$	tutti cresc
305			$(G - G_7 - Dm - F)/G-$	
307			$(Dm_7 - G - Gm)/G - C_7-$	
311	M1a		$F - Am - B\flat - C - B\flat/D - C-$	(a): Str+Bsn+FHn, \overline{SD}
313	⋮		$F - Am - Gm-$	
314	⋮		$C - Am - Dm - B\flat - E\flat - C-$	Seq(3×1m;R ₇)
317	⊥		$\Re(F - G_7)/F - F_7$	[I] tutti clim, $\frac{1}{2}$ note imit
326	M1b		$\Re(F_7 - B\flat)/F - (B\flat - Dm)/F-$	(b): Str $\overline{P}_T(f)$
331	⊥		$G_{\sharp o 7}/F - \Re(E_7 - G_{\sharp \emptyset 7}/D - A/C_{\sharp})-$	
337	M1c	C	$E - C/E - \dots - F/A - \dots -$	[K] (c): Brs, tutti clim
343	⊥		$Dm - \dots - G_7-$	cad
347	M1a'		$\Re(C - F - G)$	closing, (a): Str unis
351	⊥		$F - G - Dm - G - C$	cad (357 m.)

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10.6.5 Key relationship overview

The key relationship diagram is shown in Fig. 10.7. Only the first and third movement are displayed in the diagram since the other two have simple and straightforward key relationships: tonic-dominant-tonic $E - B - E$ in the second movement and minor-major-minor $Em - E - Em$ in the finale.

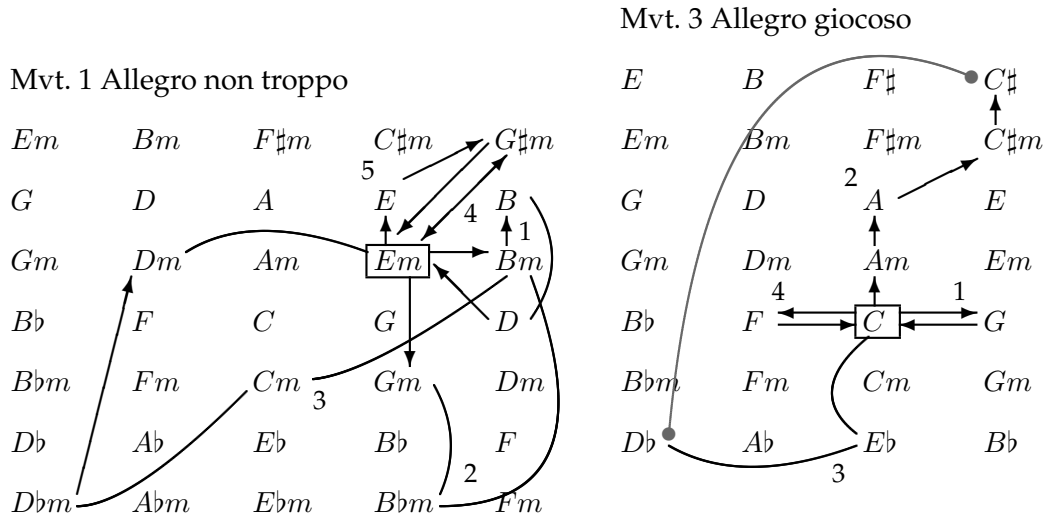


Figure 10.7: Brahms, Symphony No. 4, key relationship diagram

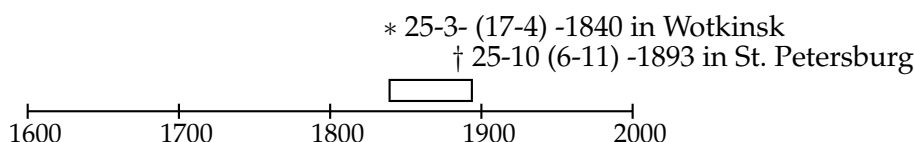
The opening Allegro with sonata form has two characteristics: the symmetry relations along the vertical axis with the relative major-minor and the minor third ($3i$) property. See the $Bm - B - D$ (1) and the $Em - Gm - B\flat m$ sequence (2). The other remarkable fact is the extended (chromatic) ascending key relationship $Bm - Cm - D\flat m - Dm - Em$ (3).

The third movement is fairly regular, with its alternating moves towards dominant $C - G - C$ in the opening and towards the subdominant $C - F - C$ in the closing section. The exception is the middle section with the relative minor-major changes and the sequence $(C\sharp = D\flat) - E\flat - C$, which is based on an enharmonic equivalence between two remote keys.

Chapter 11

Peter Ilyich Tchaikovsky

Biographical data:



11.1 Symphony No. 4 in F Minor, Op. 36 (1877)

Source: [69]. An overview of the formal analysis is shown in Fig. 11.1. This symphony is dedicated *A mon meilleur ami* (being Nadezhda van Meck). It has received the nickname "*Fate Symphony*", thanks to the brass signalling motif at the introduction of the opening movement, and returning in other movements.

The outer movements have sonata form, with the opening movement longer than the closing. Both contain a secondary development section and a coda. Mvt. 1 has a number of very extended development sections; there is even a main theme development episode in the exposition. The two central movements display symmetry in the sense that the A sections are about equally long and significantly longer than the contrasting bridge sections.

11.1.1 Mvt. 1 *Andante sostenuto - Moderato con anima*

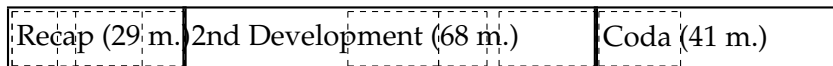
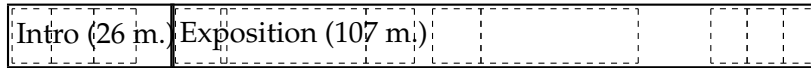
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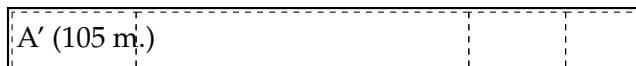
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CHAPTER 11. PETER ILYICH TCHAIKOVSKY

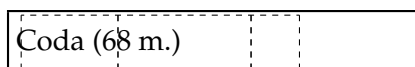
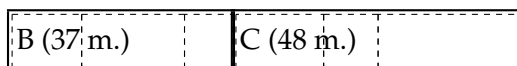
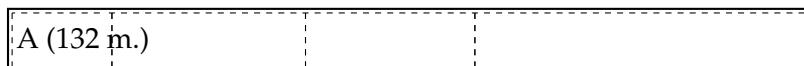
Mvt. 1 Andante sostenuto - Moderato con anima: sonata form ($Fm, \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 9 \\ 8 \end{bmatrix}$, 422 m.)



Mvt. 2 Andantino in modo di canzona: ABA form ($B\flat m, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 304 m.)



Mvt. 3 Scherzo, Pizzicato ostinato, allegro: ABCA Coda form ($F - A - D\flat, \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 414 m.)



Mvt. 4 Finale - Allegro con fuoco: sonata form ($F, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 293 m.)

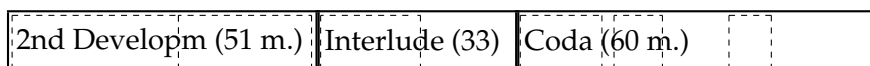


Figure 11.1: Tchaikovsky, Symphony No. 4 in F Minor, Op. 36

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11.1.2 Mvt. 2 Andantino in modo di canzona

Form: ternary song form, ABA form. The ternary structure of this slow movement may be subdivided as follows: **A**:**[A₁B₁A₂B₂]** – **B**:**[C₁D C₂]** – **A'**:**[A₃B₃A₄]** – **Coda**. The main theme M1 may be deconstructed at two levels: on a larger scale this melody has M1(abab') (4 + 4 + 4 + 8 m.) period structure, where M1.b' is a melodic sequence. On the smaller scale the first phrase has M1.ab(ccb) (2 + 2 + 4 m.) sentence structure. The opening statements are for oboe and cello. In the thematic material there are numerous (descending) appoggiaturas. Another feature are the countermelodies during varied restatements of the melodies; these are also full of (ascending) appoggiaturas. In the instrumentation there is regular doubling at the octave.

The theme M2 has similarity to the M1.a motif and has M2(aa'ab) (4 + 4 + 4 + 12 m.) extended sentence structure. The **B** section contrasting theme consists of a fourfold statement of a short motif with appoggiaturas M3(aaa'a'') (2 + 2 + 2 + 2 m.) played first by woodwinds in octaves (clarinets and bassoons), repeated by unisono strings in octaves. The transition, leading into M3, has a descending dotted rhythm pattern (dotted 8th - 16th, like M3), that may be considered as a binary rhythm variant of the opening movement main theme. This is more obvious in the treatment of M3; in the retransition (m. 173 ff.). Another potential quote are the 32nd note runs in woodwinds in m. 200 ff., that may refer to the secondary theme of Mvt. 1. The analysis is shown in Table 11.1 to 11.3.

11.1.3 Mvt. 3 Scherzo, Pizzicato ostinato, allegro

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Table 11.1: Tchaikovsky, Symphony No. 4 in F Minor, Mvt. 2 Andantino in modo di canzona

m	M	R	H	Comment
Andantino				(bbbb)
1	M1	$B\flat m$	$B\flat m - F \overset{d}{-} G\flat - C_{\emptyset 7}/E\flat - F -$	A:A₁ , a): Ob, Str pizz
6	\perp		$B\flat m - E\flat m - G_{\emptyset 7} - F$	b), halfcad
10	M1'		$B\flat m - F \overset{d}{-} G\flat - C_{\emptyset 7}/E\flat - F -$	a): Ob
14	\vdots		$B\flat m/D\flat - E\flat m_7 - A\flat_7 - D\flat -$	b'): Seq($3 \times 2m; R_{-7}$)
18	\perp		$G\flat_{\Delta 7} - C_{\emptyset 7} - F_7 -$	
22	M1/c		$B\flat m/D\flat - F -$	2nd st, a): Vc, WW bg
24	\vdots/\vdots		$B\flat m - C_{\emptyset 7}/E\flat - F_7/E\flat -$	
26	\perp/\vdots		$B\flat m/D\flat - C_{\emptyset 7} - F - G_{\emptyset 7}/B\flat - F$	b)
30	M1'/ \vdots		$B\flat m/D\flat - B\flat m - C_{\emptyset 7}/E\flat - F_7/E\flat -$	a)
34	\vdots/\vdots		$B\flat m/D\flat - E\flat m_7 - A\flat_7/C - D\flat -$	b'): Seq($3 \times 2m; R_{-7}$)
38	\perp/\perp		$G\flat_{\Delta 7}/B\flat - E\flat m_7 - F_7 - B\flat m$	
42	M2	$D\flat$	$A\flat - G\flat - A\flat - E\flat m$	[A] A:B₁ (aa'): Str unis
50	\vdots		$A\flat - G\flat - A\flat - D$	(ab)
58	\vdots		$F\sharp m/C\sharp - F/C -$	cresc, $\Sigma(\text{cm} <)$
62	\vdots		$A\flat/C - \dots -$	tutti clim, Str in 16ths
73	\perp		$A\flat^+/C = C^+ - F_7^{\flat 9}/C -$	dim
75			$F_7^{\flat 9}/C -$	[B] trans
78	M1	$B\flat m$	$(B\flat m - F - B\flat m)/B\flat - C_{\emptyset 7}/E\flat - F -$	A:A₂ , Bsn, Str var
82	\vdots		$B\flat m - E\flat m - F - B\flat m -$	
84	\perp		$F - G_{\emptyset 7}/B\flat - F$	halfcad
86	M1'		$(B\flat m - F - B\flat m)/B\flat - C_{\emptyset 7}/E\flat - F -$	Vi+Va unis, WW bg
90	\vdots		$B\flat m - C_{\emptyset 7}/E\flat - A\flat - D\flat -$	Seq($3 \times 2m; R_{-7}$)
94	\perp		$G\flat - C_{\emptyset 7}/E\flat - F_7 - B\flat m$	
98	M2	$D\flat$	$A\flat - G\flat - A\flat - E\flat m$	[C] A:B₂ (aa'): Str unis
106	\vdots		$A\flat - G\flat - A\flat - B/F\sharp$	(ab), sym roots R_{3i}
114	\perp		$D - F/C -$	cresc, $\Sigma(\text{cm} <)$
118			$\Re(D_7 - Gm - C - F) - C_7 - \dots -$	trans, WW+Hns
Più mosso				(b)
126	M3	F	$F - C_7/G - F - C_7/E -$	B:C₁ (aa): Cl+Bsn
130	\perp		$Dm - A_7 - Dm - G_7 - C$	(a'a'') halfcad

Table 11.2: Tchaikovsky, Symphony No. 4 in F Minor, Mvt. 2 Andantino in modo di canzona (cont'd)

m	M	R	H	Comment
134	M3		$F - C_7/E - F - C_7/B\flat -$	2nd stat (aa): Str unis,
130	\perp		$F/A - C/E - A - Dm - G - C -$	(a'a''), WW $P_L^i(\nearrow)$, halfcad
141	M3	$A\flat$	$A\flat - E\flat/G - Fm - B\flat - E\flat -$	[D] clim, st 3, WW unis,
145	\vdots		$A\flat - D_o/F - C -$	Str Mc $P_m^i(\nearrow)$
147	\perp		$A\flat m/C\flat - B\flat_7 - E\flat_7 -$	
150	M3'		$(E\flat_7 - Fm - F_7 - B\flat m)/E\flat -$	B:D Str, tutti trans, $\overline{P}_D(eb)$
154	\vdots		$(E\flat_7 - A\flat - F_7^{b9} - B\flat m)/E\flat -$	
156	\vdots		$(B\flat_7 - G_7 \overset{d}{-} A\flat)/E\flat -$	(ped)
158	\vdots		$(F_7 \overset{d}{-} E\flat m_7 - G_7 \overset{d}{-} A\flat)/E\flat -$	
162	\vdots		$(F_7 - B\flat m - G_7 - Cm)/E\flat -$	
164	\perp		$B\flat_7/D - G_7^{b5}/D\flat - C -$	
166	M3	F	$F - C_7/E - F - C_7/G -$	B:C₂ (aa): WW+Str, clim
170	\perp		$A_7/E - Dm - G_7 - C \overset{d}{-}$	(a'a'') halfcad
174	M3'	$D\flat$	$(D\flat - A\flat_7 - Fm - E\flat_7 - A\flat_7^{b9})/D\flat -$	retrans, Str $\overline{P}_T(db)$
178	\vdots		$(D\flat - A_o -)/D\flat -$	
180	\vdots		$(B\flat m - A\flat_7 - E\flat_7 - A\flat_7)/D\flat -$	
182	\vdots		$(D\flat - A\flat_7 - D\flat - C_7 - A\flat_7^{b9})/D\flat -$	$\overline{P}_T(db)$
186	\vdots		$(D\flat - A\flat_7 \overset{d}{-} B\flat m)/D\flat -$	
190	\perp		$A\flat_7 - F_7^{b9} - \dots -$	rit
Tempo I				(bbbb)
199	M1	$B\flat m$	$B\flat m - F_7 - C_{\emptyset 7} - F$	A':A₃ , Vi1, Str+WW bg
204	\vdots		$B\flat m - C_{\emptyset 7}/E\flat -$	WW 32ths runs
206	\perp		$F - G_{\emptyset 7}/B\flat - F - B\flat m$	
208	M1'		$B\flat m/D\flat - F_7 - C_{\emptyset 7}/E\flat - F$	
212	\vdots		$B\flat m.E\flat m_7 - A\flat/C - D\flat -$	Seq(3×2m;R ₋₇)
216	\perp		$G\flat_{\Delta 7}/B\flat - E\flat m - F_7 - B\flat m$	
220	M2	$D\flat$	$A\flat - G\flat - A\flat - E\flat m$	[A] A':B₃ (aa'): Str unis
228	\perp		$A\flat - G\flat - A\flat -$	(a)
234	M1'	$B\flat m$	$B\flat m - A\flat_7/G\flat - \dots - F_7 - C_o/E\flat -$	WW, trans
244	\perp		$A\flat_7^{b5/b9}/D - \dots \overset{d}{-}$	

Table 11.3: Tchaikovsky, Symphony No. 4 in F Minor, Mvt. 2 Andantino in modo di canzona (cont'd)

m	M	R	H	Comment
248	M1'	$G\flat$	$(G\flat - D\flat_7 - G\flat)/D\flat - F_{\emptyset 7}/A\flat-$	Str, WW bg
252	:		$G\flat_7 - C\flat - E\flat_7/B\flat-$	
255	:		$A\flat m - \dots - E - \dots - A/C\sharp - \dots -$	Vc
267	\perp		$F_7/C - \dots - F-$	
275	M1	$B\flat m$	$B\flat m - F_7 \overset{d}{-} G\flat - C_{\emptyset 7}/E\flat - F$	A':A₄ , Bsn Str pizz
279	:		$B\flat m - E\flat m_7 - E\flat - F - C_7 - F$	halfcad
283	:		$B\flat m/D\flat - E\flat m_7 - A\flat/C - D\flat-$	Seq(3×2m;R ₋₇)
287	\perp		$G\flat/B\flat - C_{\emptyset 7} - F_7-$	
291	M1'		$\Re(B\flat m - G\flat_7/B\flat - B\flat m/F)-$	Coda , Vi1
299	M1'		$B\flat m$	Cl-Vc (304 m.)

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11.1.4 Mvt. 4 Finale - Allegro con fuoco

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11.1.5 Key relationship overview

The key relationship diagram is shown in Fig. 11.2. The opening sonata form movement, in the tonic minor key Fm , shows the use of almost the complete tonic axis $\bar{T}(F(m) - Abm - B(m) - Dm)$ key set. The exposition main theme 2nd statement is in the dominant area Am (1). The secondary theme is in Abm (2), then moving to $B(m)$ at the beginning of the development. This is where we see a chain of minor keys $Am - Gm - Cm - Fm - Bbm$ (3-6), before ending in the key of B major (7). We have now arrived at the tritone-related root (note the $F - B$ relationship). The recapitulation uses the last tonic axis member, the submediant minor Dm (8), which alternates with the tonic major F . The coda makes a sidestep to the subdominant area, lowered submediant key Db major (9), before ending in the tonic minor.

In the ternary song form Mvt. 2, *Andantino in modo di canzona*, both A sections are in the tonic minor key Bbm , alternating with the relative major key Db (1,3). The middle section starts on the regular dominant major key F , alternating with Ab (2). Near the end there is an excursion towards the lowered submediant major key $Gb = bVI$ (4).

Mvt. 3, *Scherzo, Pizzicato ostinato*, clearly reflects the major third ($4i$, four semitones symmetric division of the octave) root layout. This yields a focus on the diagonal in the key diagram. Both A sections start on the tonic major key F . The middle sections start on A (2) and Db (4), respectively. All sections move back and forth towards a major third distant major key. The closing section moves through all three related major keys $F - A - F - Db - F$, except for the **B** section, that alternates with the relative minor key $F\sharp m$ (3).

Mvt. 4 looks like a plate of spaghetti, centered around the tonic major key F . The exposition and recapitulation sections, or, equivalently, the main rondo elements, remain fairly static. The secondary theme is in the mediant minor key Am (1). The development sections use this contrasting theme for a sequence of mostly minor key modulations in $Bbm - Gb - Cm - Em$ (2-4) and $Dm - Bb - C - Dm - Em - Fm - Gm - Bb$ (5-9), respectively. The 'Fate' motif briefly establishes the tonic minor key Fm (10), before closing in the parallel tonic major key F .

11.2 Symphony No. 5 in E Minor, Op. 64 (1888)

Source: [69]. An overview of the formal analysis is shown in Fig. 11.3. The ternary form third movement, a waltz, has fairly balanced proportion subsections. The finale is a lengthy sonata form movement with a secondary development and an extremely long recapitulation section. The coda is split into two subsections.

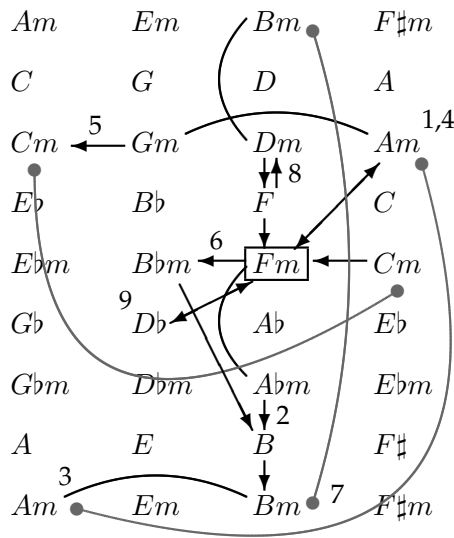
11.2.1 Mvt. 3 Valse, Allegro moderato

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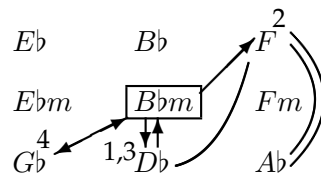
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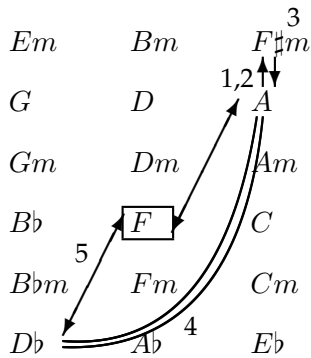
Mvt. 1 Andante sostenuto-
Moderato con anima



Mvt. 2 Andantino in
modo di canzona



Mvt. 3 Scherzo,
Pizzicato ostinato



Mvt. 4 Finale - Allegro con fuoco

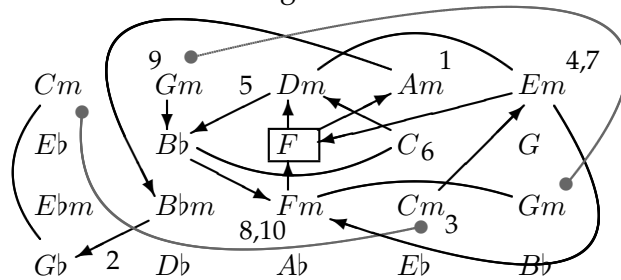
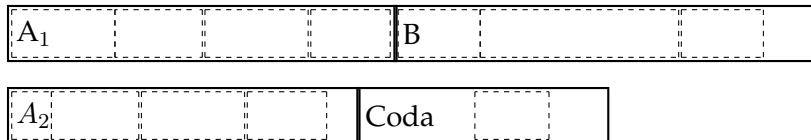


Figure 11.2: Tchaikovsky, Symphony No. 4 in F Minor, key relationship diagram

Mvt. 3 Valse, Allegro moderato: ternary, ABA Coda form ($A - F\sharp m, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 266 m.)



Mvt. 4 Finale, Andante maestoso – Allegro vivace: sonata form

($E - Em, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right] \left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$, 565 m.)

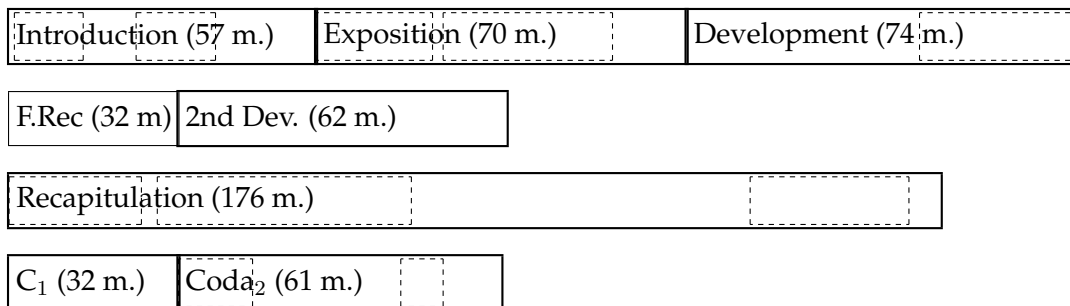


Figure 11.3: Tchaikovsky, Symphony No. 5 in E Minor, Op. 64

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11.2.2 Mvt. 4 Finale, Andante maestoso – Allegro vivace

Form: sonata form. The sonata form is not very evident to identify in this movement. The main theme from this symphony, i.e., the *Fate* motif (*‘Das Schicksalsthema’*), here labeled as M0, returns prominently in the introduction section, at the end of the development and the recapitulation section, and in the coda.

The main theme has M0(aabba'a'bb) structure with all phrases of equal length, i.e., two measures, the a-phrase (dotted quarter note with two 16th notes) as a characteristic motif, and suggesting a period structure on the larger scale.

The sonata **Exposition** main theme (m. 58 ff.) also has M1(aabb) period structure with short two-measure phrases; note the group of accented downbow quarter notes for strings. The contrasting theme (arch-shaped scalar stepwise motion in dotted quarter note - 8th note rhythm) then brings four-measure phrasing; this pattern is continued in M3(aa) (4 + 4 m.). The **Development** section starts with a new theme, M4, which returns in the secondary development section. It has M4(abab') (4 + 4 + 4 + 8 m.) period structure, the last b-phrase being a sequence. The **Coda** (m. 546 ff.) brings a closing two-measure signalling motif M5, first played by oboes and trumpets, and repeated by the horns. See Table 11.4 to 11.6 for the analysis.

An alternative formal analysis yields MA₁MA₂MA₃ (measures 1-57, 58-171, 172-201, 202-425, 426-471, 472-565, respectively), where M is the main theme and the development theme is incorporated as closing theme (part of the second group of themes) of the exposition. The development element is now the elaborated and varied restating of all themes in A₂ and in the coda, A₃.

11.2.3 Key relationship overview

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Table 11.4: Tchaikovsky, Symphony No. 5, Mvt. 4 Finale

m	M	R	H	Comment
1	M0	E	$E - A - E - \dots - C\sharp m -$	Intro , main theme: Str
5	\vdots		$B - D\sharp_7^{b9} - G\sharp m - A\sharp_{\circ 7} - B - F\sharp - B$	
9	\vdots		$A - E - F\sharp m_7 - D\sharp_{\circ 7} - E - C\sharp m -$	
13	\perp		$B - D\sharp_7^{b9} - G\sharp m - A\sharp_{\circ 7} - B - F\sharp -$	$P_B(\nearrow)$
16	M0'		$B - \Re(C\sharp_{\circ 7} - B_7 - Em) - B_7 -$	[A] tr, signal: Brs, $\overline{P}_D(b)$
20			$\Re(Em - G) - Am - F\sharp_{\circ 7} - B_7 -$	
24	M0		$E - A - E - \dots - A\sharp_{\circ} -$	2nd st: WW, tripl, $P_B(\searrow)$
28	\vdots		$B - D\sharp_7^{b9} - G\sharp m - A\sharp_{\circ 7} - B - F\sharp - B$	
32	\vdots		$A - D\sharp_{\circ 7} - E - F\sharp m - E - A\sharp_{\circ} -$	[B]
36	\perp		$B - D\sharp_7^{b9} - G\sharp m - A\sharp_{\circ 7} - B - F\sharp -$	
39	M0'		$B - \Re(C\sharp_{\circ 7} - B_7 - Em) - B_7 -$ ^d	trans, Brs, climax
44			$\Re(C - G) - F\sharp_{\circ 7} - G$	
46		Em	$G - \Re(F\sharp_{\circ 7} - Em)/G - Em/G$	[C] $\overline{P}(g)$
58	M1.aa	Em	$\Re(Em - Am - Em) - \dots - F\sharp_{\circ 7} -$	Exp, Gr 1/Th 1: Str, $\overline{P}(g)$
63	M1.bb		$\Re(Em - F\sharp_{\circ 7} - B) -$	
65	M1.aa		$\Re(Em - \dots - F\sharp_{\circ 7}/A) -$	2nd st: tutti cl, staccato
70	M1.bb		$\Re(C - D_7)/C$	[D] WW, $\overline{P}(c)$
74	M1.aa		$C - Am_7 - G - Em - G - Em - Am$	tutti climax, asc bass
80			$G - F\sharp_{\circ 7} - Em - C - G - Em - B -$	trans, $\Sigma(\text{cm} <)$
82	M2/(1')	D	$Em - A_7 -$	[E] Gr 2: LoStr/WW
86	\perp		$D - F\sharp_7 - Bm - B_7 - Em - B -$	
90	M2/(1')		$Em - A_7 - D - F\sharp_7 - Bm/D - B_7 -$	repeat: WW-Str, var
97	M3	A	$\Re(E_7 - F\sharp_7 - E_7 - A\sharp_{\circ 7} - Bm)/E -$	[F] imit: Str, $\overline{P}_D(e)$
106	M3	D	$\Re(A_7 - B_7 - A_7 - D\sharp_{\circ 7} - Em)/A -$	rep: WW+Str var, $\overline{P}_D(a)$
114		Em	$(A_7 - Em - C\sharp_{\circ 7} - B_7)/A -$	[G] tutti climax, $\Sigma(\text{cm} <)$
118			Em/G	trans, $\overline{P}(g)$
128	M4	D	$A_7/G - D/F\sharp - A_7/E - D - A_7/G$	[H] Dev , new th: WW
136	M4		$A_7/G - D/F\sharp -$	2nd stat: WW, $P_B(\nearrow)$
140	\vdots		$C\sharp_7 - F\sharp m - D_{\Delta 7} - G - E_7 - A -$	Seq($3 \times 2m; R_7$)
144	\perp		$F\sharp_7 - Bm - A_7 -$ ^d $Bm - F\sharp m - E -$	Seq, climax
148	M4.a'	C	$\Re(C/E - G_7/F) -$	[I] imit: Str-WW
156	M4.b'		$\Re(C - Em - F - A_7 - Dm_7 - G) -$	Str, $P_B(\nearrow)$
164	M4.b'		$C - A_7^{b9} - Dm - B_7^{b9} - Em_7 - A -$	[K] Seq($3 \times 2m; R_7$)
169	\perp		$F\sharp m - B_7 - G_7/B - G_7/D -$	cresc to climax
172	M0		$C - F/A - C - \dots - F - C - Am -$	Brs, climax, $\Sigma(\text{cm})$
180	\perp		$\Re(G - Am - G - D\sharp_{\circ 7} - Em) -$	[L] $P_B(\nearrow)$

Table 11.5: Tchaikovsky, Symphony No. 5, Mvt. 4 Finale (cont'd)

m	M	R	H	Comment
188	M0		$C - F/A - C \quad F - C - Am-$	2nd stat: Brs, $\Sigma(cm)$
196	\perp		$\Re(G - Am - G - D_{\sharp 07} - Em)-$	$P_B(\nearrow)$
202	M1.aa	Em	$\Re(Em - G - D_{\sharp 07})$	[M] Rec: tutti, $\Sigma(cm)$
206	M1.bb		$\Re(Em - F_{\sharp 07}/C - C - D_7/C)$	WW+Str, $\overline{P}(c)$
210	M1.aa	C	$\Re(C - G - C) - Am_7/G$	[N] repeat: tutti, clim
214	M1.bb		$\Re(C_{\Delta 7} - Am_7/G)$	
218	M1/c1		$C_7/Bb - \dots - G_7/B - Em/B-$	WW+Str, Mc: Brs,
224	\vdots		$C_7 - \dots - C_{\sharp 07}-$	tutti climax, $P_B^i(\nearrow)$
227	\perp		$Gm_7/D - C_{\sharp 07}/E - Bbm_7/F-$	
230	M1'		$C_{\sharp 07}/G - F_{\sharp}$	[O] trans: WW+Str
234	M4/c2	F_{\sharp}	$F_{\sharp}/C_{\sharp} - B - F_{\sharp 7}/E - B/D_{\sharp} - F_{\sharp 7}-$	2nd Dev , Str, Mc: Cl
242	M4/c		$\Re(F_{\sharp}/C_{\sharp} - B) - Bb_7^{b9}-$	2nd stat: WW+Str
250	M4/c2	Ebm	$Bb_7/F - Ebm - Bb_7^{b13} - Ebm - Bb_7^{b13}$	Bsn+Str, Mc: Fl, clim
258	M4/c		$Bb_7 - Ebm_{(7)} - Abm_7 - D_{07} - Ebm$	[P] WW+Str, $P_B(\searrow)$
266	\perp	Fb	$Fb = E - \dots - Em/G-$	trans, dim
282		Em	$F_{\sharp 07} - \dots - Am/E - Am - D_{\sharp 07}/A-$	[Q] dim cont'd
296	M1/c3	Em	Em	Rec, Gr 1 , Mc: WW+Vi
304	M1/c3		Em	repeat, tutti climax (ctp)
312	M1.bb		$\Re(C - D_7)/C$	WW, $\overline{P}(c)$
316	M1.aa		$C - Am_7 - G - Em - G - Em - Am$	tutti climax, $P_B(\nearrow)$
321			$G - F_{\sharp 07} - Em - C - G - Em - B-$	trans, $\Sigma(cm<)$
324	M2/(1')	D	$Em - A_7-$	[R] Gr 2: WW-Str
328	\perp		$D - F_{\sharp 7} - Bm - B_7 - Em - B-$	
332	M2/(1')		$Em - A_7 - D - F_{\sharp 7} - Bm/D - B_7-$	repeat, var
340	M3	A	$\Re(E_7 - F_{\sharp 7} - E_7 - A_{\sharp 07} - Bm)/E-$	[S] imit: Str, $\overline{P}_D(e)$
348	M3	D	$\Re(A_7 - B_7 - A_7 - D_{\sharp 07} - Em)/A-$	rep var: WW+Str, $\overline{P}_D(a)$
356	\vdots		$(A_7 - Em - C_{\sharp 07} - B_7)/A-$	[T] Seq($3 \times 4m; R_7$)
360	\vdots	Em	$(Em - B_7 - C_{\sharp 7}/B - C_{\sharp 7}^{b9})/B-$	cresc to clim, $P_B(\nearrow)$
364	\perp	$F_{\sharp m}$	$(F_{\sharp m} - C_{\sharp 7} - D_{\sharp 7}/C_{\sharp} - D_{\sharp 7}^{b9})/C_{\sharp}-$	tutti climax, $\overline{P}_D(c_{\sharp})$
368		$G_{\sharp m}$	$G_{\sharp m}/B$	[U] trans, $\overline{P}(b)$
378	M4	F_{\sharp}	$C_{\sharp 7}/B - F_{\sharp}/A_{\sharp} - C_{\sharp 7}/G_{\sharp} - F_{\sharp} - C_{\sharp 7}$	dev th: WW, $P_B(\searrow)$
386	M4		$C_{\sharp 7}/B - F_{\sharp}/A_{\sharp}-$	2nd stat
390	\vdots		$F_7 - Bbm - Gb_{\Delta 7} - Cb - Ab_7 - Db-$	[V] Seq($3 \times 2m; R_7$)
395	\perp		$Bb_7 - Ebm - Db_7 \overset{d}{-} Ebm - Bbm - Ab$	Seq, climax
398	M4.a'	E	$\Re(E/G_{\sharp} - B_7/A)-$	[W] imit: Str-WW
406	M4.b'		$\Re(E - G_{\sharp m} - A - C_{\sharp 7} - F_{\sharp m_7} - B)-$	Str

Table 11.6: Tchaikovsky, Symphony No. 5, Mvt. 4 Finale (cont'd)

m	M	R	H	Comment
414	M4.b'		$E - C\sharp_7^{b9} - F\sharp_m - D\sharp_7^{b9} - G\sharp_7 - C\sharp -$	[X] Seq($3 \times 2m; R_7$)
419	\vdots		$A\sharp_m - D\sharp_7 - B_7/D\sharp - B_7/F\sharp -$	cresc to climax
422	\perp		$E_7/G\sharp - Am/E -$	
426	M0	Em	$(Em - \dots - Bm_7 - Em - B_7)/B -$	Brs, tutti clim, $\bar{P}_D(b)$
432	\perp		$Em/B - Am_7 - B_7^{b9} - Em -$	$P_B(\searrow)$
436	M0'		$B - C\sharp_{07} - B - Em - B_7 - Em - A^9 - B$	Brs, clim, $P_B(\nearrow)$,
444	M0'		$C\sharp_{07} - B_7 - Em - F\sharp_m - G^+ - A$	$\bar{P}_D(b)$
448	\vdots		$B_7^9 - Em - B_7^9 \overset{d}{-}$	(climax)
452	\perp		$\Re(C/E - G) -$	[Y] climax
456			$C - G - Am - Em - F\sharp_m - C - D - Am$	trans, $\Sigma(cm)$
460			$D - C - F\sharp_{07} - Em - F\sharp_{07} - F\sharp_7 -$	
464			B	closing
472	M0	E	$\Re(E - A - E) - C\sharp_m -$	Coda , main th: Str
478	\vdots		$B_7 \overset{d}{-} G\sharp_m - C\sharp_m - B_7 - F\sharp_7 - B_7 \overset{d}{-}$	
482	\vdots		$A - D_7 - E - F\sharp_m - D - E - C\sharp_m$	[Z]
486	\perp		$B - D\sharp_7 - G\sharp_m - C\sharp_m - B - F\sharp_7^9 - B -$	
490	M0		$\Re(E - A - E) - F\sharp_7^9 -$	[Aa] 2nd stat: Ob+Brs,
494	\vdots		$B - D\sharp_7^{b9} - G\sharp_m - F\sharp_7^9 - B - D\sharp_7^{b9} \overset{d}{-}$	climax, $P_B(\nearrow)$
497	\perp		$\Re(C\sharp_m - B - D\sharp_7^{b9}) -$	
499			$G\sharp_m - B_7 - E - B\sharp_0 -$	[Bb] (climax) $P_B(\nearrow)$
501			$C\sharp_m - E_4^6 - C\sharp_m - B -$	cad, climax, $\Sigma(cm<)$
504	M1'/2'		$E_7 - C\sharp_7 - F\sharp_m - C\sharp_7^9 -$	Presto $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right], \Sigma(cm<)$
507	\vdots		$F\sharp_m - A - B - F\sharp_m - C\sharp_m - E/B -$	WW+Str, cresc to clim
510	\perp		$Em - E - A - A\sharp_{07} - B - G\sharp - F\sharp_m$	
512	M1'/2'		$E_7 - C\sharp_7 - F\sharp_m - C\sharp_7^9 -$	[Cc] repeat
515	\perp		$F\sharp_m - A - B - F\sharp_m - C\sharp_m - E/B -$	cresc to climax
518	M4'	F	$\Re(C_7/Bb - F/A)$	tutti climax
522			$C_7/Bb - (E - C\sharp_7 - F\sharp_m)/B -$	trans
526		E	$B_7 - F\sharp_7 - C\sharp - G_7 - B/F\sharp -$	[Dd] $\Sigma(cm<)$
531			$E - B_7 - G - C\sharp_7 - Am - B -$	
534			$\Re(E - Bm - C\sharp_7 - F_{07} - B) -$	
538			E	$\bar{P}_T(e)$
546	M5		$\Re(E - A)$	$\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ Brs, clim (ped)
554			E	[Ee] desc-asc lead
562			E	close (565 m.)

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11.3 Symphony No. 6 in B Minor *Pathétique*, Op. 74 (1893)

Source: [69]. An overview of the formal analysis is shown in Fig. 11.4.

Mvt. 4 Finale, Adagio lamentoso: ABACAB Coda form ($Bm, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 171 m.)



Figure 11.4: Tchaikovsky, Symphony No. 6 in B Minor *Pathétique*, Op. 74

11.3.1 Mvt. 4 Finale, Adagio lamentoso

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11.3. SYMPHONY NO. 6 IN B MINOR *PATHÉTIQUE*, OP. 74

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11.3.2 Key relationship overview

The key relationship diagram is shown in Fig. 11.5. The Finale's ternary form structure is reflected in the key relationships. The outer **A** sections are in the tonic minor key Bm , the contrasting middle section is in the relative major key D .

Mvt. 4 Finale



Figure 11.5: Tchaikovsky, Symphony No. 6, key relationship diagram

11.4 Nutcracker Suite, Op. 71a (1892)

Source: [70]. This suite for orchestra contains pieces from the original ballet music. An overview of the formal analysis is shown in Fig. 11.6.

11.4.1 Mvt. 1, Overture miniature

Form: binary form, $A_1B_1A_2B_2$. This overture is known for its string section instrumentation: there are neither celli nor contrabasses, while all higher string instruments (violins and violas) are playing *divisi*. This adds to the light (miniature?) character of the movement (for a similar instrumentation, see Mendelssohn's *Midsummer Night's Dream Overture*, Sec. 8.1). The **A** section main theme has a regular $M1(abab')$ (2 + 2 + 2 + 2 m.) period structure. Melody $M1.2$ is a four-measure motif, acting as middle sentence in a larger scale structure. The **B** section presents a new theme with an unfamiliar $M2(abb')$ (4 + 2 + 8 m.) structure, where the second b-phrase with its stepwise ascending 16th-note turnaround patterns leads to a climax. See Table 11.7 and 11.8 for the analysis.

11.4.2 Mvt. 2a, Danses caractéristiques, Marche

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Mvt. 1 Ouverture miniature, Allegro giusto: ABAB form (Bb , $\left[\frac{2}{4} \right]$, 183 m.)

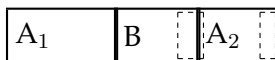


Mvt. 2 Danses caractéristiques

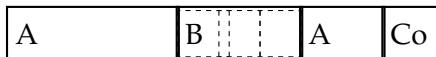
2a) *Marche*, Tempo di marcia: ABACABA form (G , $\left[\frac{4}{4} \right]$, 88 m.)



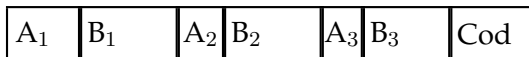
2b) *Danse de la Fée-Dragée*: ternary ABA form (Em , $\left[\frac{2}{4} \right]$, 52 m.)



2c) *Danse russe Trépak*: ternary ABA Coda form (G , $\left[\frac{2}{4} \right]$, 84 m.)



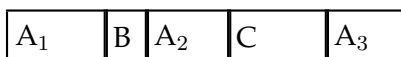
2d) *Danse Arabe*: ABABAB Coda form (Gm , $\left[\frac{3}{8} \right]$, 102 m.)



2e) *Danse Chinoise*: ABA Coda form (Bb , $\left[\frac{4}{4} \right]$, 32 m.)



2f) *Danse des Mirlitons*: ABACA form (D , $\left[\frac{2}{4} \right]$, 77 m.)



Mvt. 3 *Valse des Fleurs*: ABA Coda form (D , $\left[\frac{3}{4} \right]$, 341 m.)

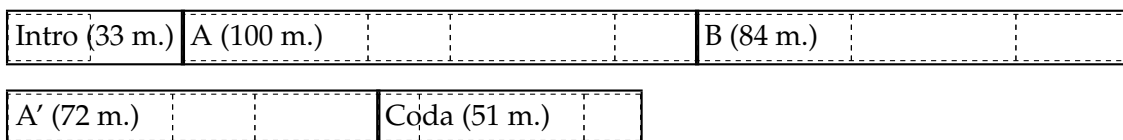


Figure 11.6: Tchaikovsky, Nutcracker Suite, Op. 71a

Table 11.7: Tchaikovsky, Nutcracker Suite, Mvt. 1 Overture miniature

m	M	R	H	Comment
1	M1.1	$B\flat$	$B\flat \longrightarrow E\flat/G - E\flat - C_7^9 - F-$	$A_1, ab):: Vi1$
5	\perp		$B\flat \longrightarrow E\flat - B\flat - F_7 - B\flat$	$ab')$
9	M1.1		$B\flat \longrightarrow E\flat/G - C_7^9 - F-$	2nd stat: Vi1, 16th accomp
13	\perp		$B\flat \longrightarrow E\flat - B\flat - F_7/E\flat - B\flat/D$	
17	M1.2	Gm	$D_7/F\sharp - Gm - D_7/C - Gm_7/B\flat-$	[A] Fl
19	\perp		$A_{07}/C - Gm_4^6 - D_7 - Gm$	cad
21	M1.2	F	$C_7/E - F - C_7/B\flat - F/A-$	2nd stat: Cl
23	\perp		$B\flat - F/C - C - C_7 - F$	
25		$B\flat$	$\Re(C_{07}/G\flat - F) - F - G\flat_7/E-$	$Tr_1, dom ext$
30			$G_7/D \xrightarrow{d} Ab/C \longrightarrow E\flat_7/D\flat - F/C-$	$\Sigma(cm<), Seq(5 \times R_7), clim$
33	M1.1		$B\flat \longrightarrow Cm/G - C_7/G - B\flat/F - F_7-$	[B] WW, 16th accomp
37	\vdots		$B\flat \longrightarrow D_{o7} - E\flat - E_{o7} - F - F\sharp_{o7}-$	
39	\perp		$Gm - A_7^{b5}/E\flat - D-$	cresc, climax
41			$G_7/B - Cm - G - Cm/E\flat - C_7^{b9}/E-$	$Tr_2: Str$
45	M2	F	$F - B\flat - B\flat/D - F\sharp_{o7}/E\flat - C_7/E-$	$B_1, a): Vi1$
49	\vdots		$\Re(C_7^9/B\flat - F/A - F)$	$b), 16th-notes$
53	\perp		$C\sharp_{o7}/B\flat \longrightarrow Dm/A - G_7 - C_7-$	$b'): P_L(\nearrow), climax$
57	M2		$F - B\flat - B\flat/D - F\sharp_{o7}/E\flat - C_7/E-$	[C] 2nd stat: Vi1
61	\vdots		$\Re(C_7^9/B\flat - F/A - F)$	
65	\perp		$F_7/E\flat \longrightarrow B\flat/D - A_7-$	
70	M2'	Dm	$Dm - \Re(D_7 - Gm) - \Re(A_7 - Dm)$	$\Sigma(cm>)$
75	\vdots		$Dm - G_7^{b5}/D\flat - F/C - C\sharp_7/B-$	$\Sigma(cm<), P_B^i(\searrow), cresc$
77	\vdots	F	$Gm_7 - C_7 - \Re(F - A_7 - Dm - C_7)-$	tutti climax
83	\perp		$\Re(C_7 - F) - F - \dots - C_7 - F$	cad
90	M1.1	$B\flat$	$B\flat \longrightarrow C_7 - F - B\flat \longrightarrow F_7-$	[D] $A_2: tutti$ (see m. 1-8)
98	M1.1		$B\flat \longrightarrow C_7 - F - B\flat F_7 - B\flat$	Vi1 (see m. 9-16)
107	M1.2	Gm	$D_7 - Gm D_7 - Gm$	[E] Fl (see m. 17-20)
111	M1.2	F	$C_7/E - F - C_7/B\flat - F/A$	Cl (see m. 21-24)
115		$B\flat$	$\Re(C_{07}/G\flat - F) - F - G\flat_7/E-$	$Tr_1, dom ext$ (see m. 25-29)
120			$G_7/D - Ab/C \longrightarrow E\flat_7/D\flat - F/C$	$\Sigma(cm<), Seq(5 \times R_7), clim$
123	M1.1		$B\flat C_7 - F_7 - B\flat D_{o7}-$	WW (see m. 33-38)
129	\vdots		$E\flat F\sharp_{o7} - Gm A_7/E\flat - D-$	cresc, climax (see m. 39-40)
131	\perp		$G_7/B - Cm - C_7 - F$	[F] $Tr_2: Str$ (see m. 41-44)

Table 11.8: Tchaikovsky, Nutcracker Suite, Mvt. 1 Ouverture miniature (cont'd)

m	M	R	H	Comment
135	M2	$B\flat$	$B\flat - E\flat - E\flat/G - G\sharp_{\circ 7} - F_7/A-$	\mathbf{B}_2 , a): Vi1
139	:		$\Re(F_7^9/E\flat - B\flat/D - B\flat)$	b)
143	\perp		$F\sharp_{\circ 7}/E\flat \rightarrow Gm - G_7 - C_7-$	b'), $P_L(\nearrow)$, climax
147	M2		$B\flat - E\flat/G - E\flat - G\sharp_{\circ 7} - F_7/A-$	[G] 2nd stat: Vi1
151	:		$\Re(F_7^9/E\flat - B\flat/D - B\flat)$	
155	\perp		$B\flat_7/Ab \rightarrow E\flat/G - E\flat - D_7-$	
160	M2'	Gm	$Gm - \Re(G_7 - Cm) - \Re(D_7 - Am)$	
165	:		$Gm - C_7^{\flat 5}/G\flat - Dm/F - F\sharp_7/E-$	$\Sigma(\text{cm} <), P_B^i(\searrow)$, cresc
167	\perp	$B\flat$	$E\flat - C_7/E - F_7-$	[H] tutti climax
169			$\Re(B\flat - D^+ - Gm - F_7)$	
173			$\Re(B\flat - F_7) - B\flat$	tutti climax, cad (183 m.)

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Table 11.9: Tchaikovsky, Nutcracker Suite, Danses caractéristiques, *Danse de la Fée-Dragée*

m	M	R	H	Comment
1		<i>Em</i>	$\Re(Em - F\sharp_{07} - A\sharp_{07} - D\sharp_{07})/E$	Intro , Str pizz, $\bar{P}_T(e)$
5	Ma		$(Em - F\sharp_{07} - D\sharp_{07} - A\sharp_{07} - D\sharp_{07})/E$	A ₁ : Cel, (ped)
7	⊥		$(A\sharp_{07} - D\sharp_{07} - Em - F\sharp_{07} - Em)/E$	Str: 8th pizz (ped)
9	Mb		$F\sharp_7^{b5}/A\sharp - D\sharp_{07}/A - Em/G - F\sharp_7^{b9}$	BCL, $\Sigma(cm<)$
11	⊥		$G\sharp_{07}/F\sharp - F\sharp_7 - B - F\sharp_7^{b5}/C - B$	
13	Ma		$(Em - F\sharp_{07} - D\sharp_{07} - A\sharp_{07} - D\sharp_{07})/E$	2nd stat: Cel, $\bar{P}_T(e)$
15	⊥		$(A\sharp_{07} - D\sharp_{07} - Em - F\sharp_{07} - Em)/E$	(ped)
17	Ma'		$F\sharp_7 - Em - E_7 - A -$	[A] trans, Seq($3 \times 1m; R_7$)
19			$D_7 - G - B/F\sharp - Em$	tutti cad
21	Mc		$C\sharp_{07}/B - B - Em/G$	B ₁ , $\bar{P}_D(b)$
25	Mc		$C\sharp_{07}/B - B - Em/G$	(ped)
29	Mc		$C\sharp_{07}/B - B - Em/G$	(ped)
33			$B_7 - D_7 - B_7 - F_{\Delta 7}$	B ₂ retrans, Cel
35			$B_7^{b9/b13} - D_7 - B_7 - D_7 - B_7 -$	solo cadenza arp
37	Ma		$(Em - F\sharp_{07} - D\sharp_{07} - A\sharp_{07} - D\sharp_{07})/E$	[B] A ₂ : Cel, $\bar{P}_T(e)$,
39	⊥		$(A\sharp_{07} - D\sharp_{07} - Em - F\sharp_{07} - Em)/E$	Str: 16th arco (ped)
41	Mb		$F\sharp_7^{b5}/A\sharp - D\sharp_{07}/A - Em/G - F\sharp_7^{b9}$	BCL, $\Sigma(cm<)$
43	⊥		$G\sharp_{07}/F\sharp - F\sharp_7 - B - F\sharp_7^{b5}/C - B$	
45	Ma		$(Em - F\sharp_{07} - D\sharp_{07} - A\sharp_{07} - D\sharp_{07})/E$	2nd stat: Cel, $\bar{P}_T(e)$
47	⊥		$(A\sharp_{07} - D\sharp_{07} - Em - F\sharp_{07} - Em)/E$	Str: 16th arco (ped)
49	Ma'		$F\sharp_7 - B - E_7 - A -$	Coda , Seq($3 \times 1m; R_7$)
51	⊥		$D_7 - G - B_7 - Em$	tutti cad (52 m.)

11.4.3 Mvt. 2b, Danses caractéristiques, *Danse de la Fée-Dragée*

Form: ternary song form, A₁BA₂. This dance has become part of the classical music canon. The unique orchestration aspect is the use of the celesta; the story is that Tchaikovsky saw this novelty in Paris, liked the sound, and then decided to use the instrument in this ballet music. Also note the very low bass clarinet, answering the celesta phrases.

The **A** section main melody has M(abab') (4 + 4 + 4 + 4 m.) period structure, with the b'-phrase as a melodic and harmonic sequence. The **B** middle section has a larger scale contrasting melody with a modified Mc(ababa') (2 + 2 + 2 + 2 + 4 m.) period structure, and extended use of pedal point. See Table 11.9 for the analysis.

11.4.4 Mvt. 2c, Danses caractéristiques, *Danse russe Trépak*

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11.4.5 Mvt. 2d, Danses caractéristiques, *Danse Arabe*

Form: ABABA Coda form, rondo form. This folk dance has a ($g-d$)-pedal point (tonic and dominant) throughout, played by violas and cellos. The introduction **A** returns twice as a transitory interlude. The opening motif M0 is a four-measure phrase in three-part sectional harmony voicing for English horn and two clarinets. The main rondo melody appears in the **B** section and has M1(ab) (4 + 4 m.) structure. The oboe countertheme M2 in the **B**₃ section contains a chromatically descending [1 – Δ7 – 7 – b6 – 5]-motif. See Table 11.10 for the analysis.

11.4.6 Mvt. 2e, Danses caractéristiques, *Danse Chinoise*

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Table 11.10: Tchaikovsky, Nutcracker Suite, Danses caractéristiques, *Danse Arabe*

m	M	R	H	Comment
1			Allegretto	$\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right] \overline{P}(g-d)$
5	M0	Gm	$Gm - \dots -$ $Gm - \dots -$	A ₁ , Intro: Va+Vc (mute), EHn+2Cl, 2×
14	M1		$Gm - \dots -$	B ₁ , Vi
22	M1		$Gm - \dots -$	[A] 2nd stat, var
33	M0		$Gm - \dots$	A ₂ , trans: EHn+2Bsn, 2×
42	M1'		$(Gm - G_7 - G_7^{b9} - D_7^{b9})/G-$	[B] B ₂ , Vi: var
46	⋮		$(D_7^{b9} - D_{b7} - C - D_{b7})/G-$	
48	⊥		$(C - D_{b7} - Cm - Gm)/G$	
50	M1'		$(Gm - A_7^{b9} - Gm)/G-$	2nd stat
52	⋮		$(Gm - \dots - F_{\sharp o7} - Gm)/G-$	
54	⋮		$(Gm - A_7 - Ab)/G-$	
57	⊥		$(A_7 - Ab - G - \dots - Gm - \dots)/G$	NB: intermediate major
61	M0		$Gm - \dots -$	[C] A ₃ , trans: EHn+2Cl,
65	⊥		$Gm - \dots -$	Str (open), 2 stat
69	M2		$Gm-$	B ₃ Ob: desc motif
70	M1/⊥		$Gm - \dots$	Vi1+Va, WW: arp response
78	M1/2		$Gm - \dots$	[D] 2nd stat, M2: EHn 8ba
86	M0'		$\Re(Gm - Cm)/G$	[D] Coda , Cl
88	M1'		G	Bsn: app, NB: major
90	M0'		$\Re(Gm - Cm)/G$	2nd stat
92	M1'		G	
94	M0'		$(Gm - Cm - G)/G-$	3rd stat, NB: major
97			G	morendo (<i>pppp</i>) (102 m.)

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11.4.7 Mvt. 2f, *Danses caractéristiques, Danse des Mirlitons*

Form: ABACA form. This dance is a feature for the three flutes, that play 3-part parallel lines (sectional harmony, as in jazz big band writing) in the **A** and **B** sections. The **C** section is a contrasting middle section, with the brass dominating this tutti.

The **A** section main theme has M1(abab') (4 + 4 + 4 + 4 m.) period structure. The contrasting theme in the bridge **B**, set for English horn, has M2(aa'b) (2 + 2 + 4 m.) sentence structure. The **C** section presents a four-measure 16th-note staccato motif M3 for brass section with lead trumpets. In the repeat (m. 51 ff.) there is a tutti orchestration with high strings doubling the trumpet melody at the octave. See Table 11.11 for the analysis.

11.4.8 Mvt. 3, *Valse des Fleurs* Tempo di Valse

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Table 11.11: Tchaikovsky, Nutcracker Suite, Danses caractéristiques, *Danse des Mirlitons*

m	M	R	H	Comment
			Moderato assai	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
1		D	D - ... -	A ₁ , Str: pizz
3	M1		D - A ₇ - D - G/D - D/A - E ₀₇ - A ₇ -	a): 3Fl
7	:		A ₇ ⁹ /C ₇ [♯] - D - A ₇ ⁹ /E - D/F ₇ [♯] -	b), cresc, P _B (↗)
9	⊥		E ₀₇ /G - E ₇ /G ₇ [♯] - A-	clim, halfcad
11	M1		D - A ₇ - D - G/D - D/A - E ₀₇ - A ₇ -	2nd stat, a): 3Fl
15	⊥		A ₇ ⁹ /C ₇ [♯] - D - E ₇ [♯] - F ₇ [♯] m - G ₇ [♯] - A-	b'), cresc, P _B (↗)
19	M2		A ₇ ⁹ - ... -	[A] B , EHn: arp
25			A ₇ - ... -	
27	M1		D - A ₇ - D - Bm ₇ /D - D/A - E ₀₇ - A ₇ -	A ₂ , 3Fl, Str: bg
31	:		A ₇ ⁹ /C ₇ [♯] - D - A ₇ ⁹ /E - D/F ₇ [♯] -	cresc, P _B (↗)
33	⊥		E ₀₇ /G - E ₇ /G ₇ [♯] - A-	clim, halfcad
35	M1		D - A ₇ - D - Bm ₇ /D - D/A - E ₀₇ - A ₇ -	[B] 2nd stat: 3Fl
39	:		C ₇ [♯] - D - C ₇ [♯] /E - D/F ₇ [♯] -	cresc, P _B (↗)
41	⊥		E ₀₇ /G - A - D	clim, cad
43	M3	F ₇ [♯] m	$\Re(F_{7}^{\sharp}m - C_{7}^{\sharp})-$	[C] C , Tpt+Brs, tutti
47	M3		$\Re(F_{7}^{\sharp}m - C_{7}^{\sharp})-$	$\bar{P}(f_{7}^{\sharp} - c_{7}^{\sharp})$
51	M3		$\Re(F_{7}^{\sharp}m - C_{7}^{\sharp})-$	[D] Tpt+tutti
55	M3		$\Re(F_{7}^{\sharp}m - C_{7}^{\sharp})-$	
60			$\Re(F_{7}^{\sharp}m - C_{7}^{\sharp})-$	3Fl: retrans
62	M1	D	D - A ₇ - D - Bm ₇ /D - D/A - E ₀₇ - A ₇ -	A ₃ , 3Fl, Str: bg
64	:		A ₇ ⁹ /C ₇ [♯] - D - A ₇ ⁹ /E - D/F ₇ [♯] -	cresc, P _B (↗)
66	⊥		E ₀₇ /G - E ₇ /G ₇ [♯] - A-	clim, halfcad
70	M1		D - A ₇ - D - Bm ₇ /D - D/A - E ₀₇ - A ₇ -	[E] 2nd stat: 3Fl
74	:		C ₇ [♯] - D - C ₇ [♯] /E - D/F ₇ [♯] -	cresc, P _B (↗)
76	⊥		E ₀₇ /G - A - D	clim, cad (77 m.)

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11.4.9 Key relationship overview

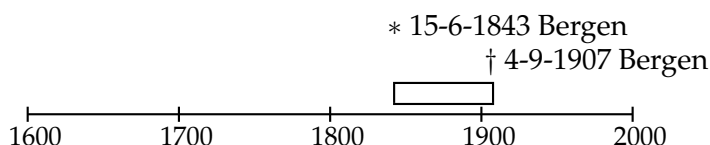
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Chapter 12

Edvard Grieg

Biographical data:



12.1 Peer Gynt Suite No. 1 Op. 46 (1888)

Source: [24]. This four-movement suite is derived from the original music written in 1874 for the play *Peer Gynt* by Henrik Ibsen. The overview of the formal analysis is shown in Fig. 12.1.

All movements are fairly short and have a straightforward binary or ternary structure. The exception is Mvt. 4, '*In the Hall of the Mountain King*', which has 'triple A' status. Subsections within the movements are of comparable length. Variation technique is applied within the subsections, there is no significant development of musical elements. The opening movement '*Morning Mood*' is the only piece in a major key *E*, the others are in minor mode.

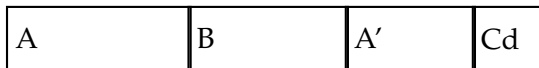
12.1.1 Mvt. 1 '*Morning Mood*' Allegretto pastorale

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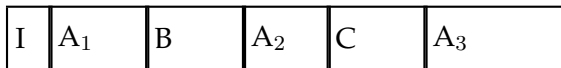
Mvt. 1 '*Morning Mood*' Allegretto pastorale: ABA-Coda form ($E, \begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 87 m.)



Mvt. 2 '*Aase's Death*' Andante doloroso: AB form ($Bm, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 45 m.)



Mvt. 3 '*Anitra's Dance*' Tempo di Mazurka: ABACA form ($Am, \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 91 m.)



Mvt. 4 '*In the Hall of the Mountain King*' Alla marcia e molto marcato:

AAA Coda form ($Bm, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 88 m.)

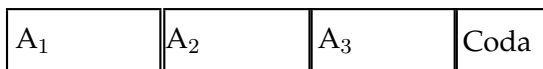


Figure 12.1: Peer Gynt Suite No. 1 Op. 46

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12.1.2 Mvt. 2 'Aase's Death' Andante doloroso

Form: AB,, binary form. See Table 12.1 for the analysis. The movement is for strings only and displays symmetry and mirror structure. Both sections are of equal length and while the opening section **A** is rising in pitch and dynamics, the closing section **B** follows the reverse path.

The theme has regular M(aab) (1 + 1 + 2 m.) sentence structure. In the **A** section it is played three times in tonic-dominant-tonic key statements. Each statement consists of an M-M' pair, the latter with a different harmonisation of the a-phrase (note the augmented sixth chords) and a variation of the b-phrase with a closing cadence. The rising pitches and dynamics pattern ($p-pp \rightarrow mf-p \rightarrow f-ff$) support the climax building.

The closing section **B** has a (chromatically) descending lead voice (depicting death) with a rhythm derived from the main theme. The shape of the viola parts most resembles the original melody. Again, we hear a set of tonic-dominant key statements, augmented sixth chords and closing cadences. But now the four theme statements start at lower pitches and softer dynamics ($p-pp$), with a *morendo* closing chord.

12.1.3 Mvt. 3 'Anitra's Dance' Tempo di Mazurka

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Table 12.1: Peer Gynt Suite No. 1 Op. 46, Mvt. 2 'Aase's Death' Andante doloroso

m	M	R	H	Comment
			Andante doloroso	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] (\#\#) \mathbf{A}$
1	M	Bm	$\Re(Bm - F\#) -$	aa): Vi1, Str only, soft p
3	\vdots		$Bm - C\#m_7 - Em - Bm/D -$	b), $\Sigma(\text{cm})$
4	\perp		$C\#m_7 - E_7 - F\#$	$\Sigma(\text{cm} >)$
5	M'		$\Re(Bm - C\#_7^{b5}/G) -$	aa): Vi
7	\vdots		$C\#m_7 - E_7 - F\# - E_7 - C\#_o/E -$	b'), $\Sigma(\text{cm})$
8	\perp		$F\#_7/C\# - Bm$	cad
9	M	$F\#m$	$\Re(F\#m - C\#) -$	aa): Vi, 2nd st, dyn $m.f$
11	\vdots		$F\#m - G\#m_7 - Bm - F\#m/A -$	b), $\Sigma(\text{cm})$
12	\perp		$G\#m_7 - B_7 - C\#m$	
13	M'		$\Re(F\#m - G_7^{b5}/D) -$	aa): Vi
15	\vdots		$G\#m_7 - B_7 - C\# - B_7 - G\#_o/B -$	b'), $\Sigma(\text{cm})$
16	\perp		$C\#_7/G\# - F\#m$	cad
17	M	Bm	$\Re(Bm - F\#) -$	aa): Vi1, 3rd st, loud f
19	\vdots		$Bm - C\#m_7 - Em - Bm/D -$	b), $\Sigma(\text{cm})$
20	\perp		$C\#m_7 - E_7 - F\#$	$\Sigma(\text{cm} >)$
21	M'		$\Re(Bm - C\#_7^{b5}/G) -$	aa), climax ff
23	\vdots		$C\#m_7 - E_7 - F\# - E_7 - C\#_o/E -$	b'), $\Sigma(\text{cm})$
24	\perp		$F\#_7/C\# - Bm$	cad
25	(M)		$\Re(C\#_7^{b5}/G \overset{d}{-} D) - D_7$	[A] B , Vi $P_L(\searrow), \bar{D}$
28	\perp		$C\#_7^{b5} - F\# -$	
29	(M)		$\Re(F\#_7^{b5} \overset{d}{-} G) - G_7 -$	2nd stat, \bar{T}
31	\perp		$F\#_7^{b13} - Bm$	cad
33	(M)		$\Re(C\#_7^{b5}/G \overset{d}{-} D) - D_7$	3rd stat, $8ba, \bar{D}$
36	\perp		$C\#_7^{b5} - F\# -$	
37	(M)		$\Re(F\#_7^{b5} \overset{d}{-} G) - G_7 -$	4thd stat, \bar{T}
40	\perp		$\Re(F\#_7^{b13} - Bm)$	cad
44			Bm	<i>morendo</i> (45 m.)

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12.1.4 Mvt. 4 'In the Hall of the Mountain King' Alla marcia e molto marcato

Form: AAA Coda. The full orchestra returns in the closing movement of this suite. See Table 12.2 for the analysis.

The division is ternary on the global and local scale: there are three equal length **A** sections, with the main theme statements in tonic-dominant-tonic keys. The bass parts are full of quarter note (tonic-dominant, root-fifth) ostinato patterns, changing to 8th note lower string riffs in section **A**₃. The development of this movement obviously lies in the orchestration, which is building up to an overall tutti climax at the end.

A number of elements and orchestration details contribute to this *Bolero avant la lettre*:

- Dynamics: the opening is very soft, pizzicato lower strings (celli and basses) playing *p*, and bassoons *pp*. The *p* piano dynamics continue in the strings (m. 26, **A**₂) until the *crescendo e stretto poco a poco* in m. 34. Medium loudness is reached in m. 46 with *mf* in the strings and *f* in the woodwinds. Then, after a brief return to *p* in m. 43 there is the *ff* outburst in m. 45, **A**₃, with triple forte *fff* in the closing measure.
- Tempo: the movement starts as a somewhat fast march (138 BPM). The tempo picks up speed in section **A**₃ at the *Più vivo*, followed by the *stringendo al fine* in m. 66.
- Octave selection for the melody, which is supporting the title ('Climb every mountain'): in section **A**₁ the low strings play in octaves starting on the tonic pitch $\{B_1, B_2\}$, doubled with the tonic pedal point in bassoons (2nd bassoon is playing in very low register). Section **A**₂ has the violins stating the theme again in parallel octaves, now starting on pitches $\{B_3, B_4\}$, and answered in the same octaves by clarinet and oboe (m. 30 ff.). Finally, in section **A**₃ the high strings (violins and viola) are playing in double octaves $\{B_3, B_4, B_5\}$.
- A few orchestration details: the opening low register for bassoon has been mentioned already. In **A**₂, m. 26, violas start their dominant pedal, offbeat 16th note turn patterns in the low register, on pitch $F\sharp_3$ and later very low $C\sharp_3$. These offbeat patterns in the background are picked up by the celli (m. 42 ff.) and violins (m. 46, 16th note quintuplets), and then by the full woodwinds in m. 50 ff. The strings open with pizzicato playing, gradually changing to arco; note the offbeat patterns in violas in m. 26, violins in m. 46, lower string ostinato riffs in m. 48. There is measured tremolo in the string lead parts in section **A**₃. Horns are playing offbeat dominant pedal accents: half notes on pitches $\{F\sharp_3, F\sharp_4\}$, $\{A_2, A_3\}$, $\{C\sharp_3, C\sharp_4\}$ in section **A**₁, quarter notes in section **A**₂. In section **A**₃ horns play very loud tonic pedal pitches $\{B_3, B_4\}$, now supported by offbeat trumpet dominant pedal point $\{F\sharp_4, F\sharp_5\}$. Timpani have joined the pedal point group in m. 42 ff.. Full brass and other percussion (bass drum, piatti) complete the climax setting in section **A**₃.

12.1.5 Key relationship overview

The key relationship diagram of the *Peer Gynt* Suite No. 1 is shown in Fig. 12.2.

Apart from the opening movement, the key envelopes in this suite are very limited. Movement 2 moves from the tonic minor key *Bm* to the dominant minor key *F\sharp m* and back. Movement 4 basically remains in the tonic minor key *Bm*; it is only the 2nd main theme statement in each section that hints at the dominant major key *F\sharp*.

Table 12.2: Peer Gynt Suite No. 1 Op. 46, Mvt. 4 'In the Hall of the Mountain King' Alla marcia e molto marcato

m	M	R	H	Comment
			Alla marcia e molto marcato	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] (\#\#)$
1			$F_{\text{no } 3}^{\#}-$	Hns
2	M	Bm	$Bm - D - C^{\#} - C - Bm - D$	A_1 , Stat 1, LoStr pizz, Bsn $\overline{P}(b-f^{\#})$
6	M		$Bm - D - C^{\#} - C - Bm - D$	Bsn, LoStr $\overline{P}(b-f^{\#})$
10	M'		$\Re(F^{\#} - D^+) - F^{\#}$	Stat 2, LoStr pizz \overline{D}
14	M'		$\Re(F^{\#} - D^+) - F^{\#}-$	Bsn
18	M		$Bm - D - C^{\#} - C - Bm - D$	Stat 3, LoStr pizz, Bsn $\overline{P}(b-f^{\#})$
22	M		$Bm - D - C^{\#} - C - Bm - D$	Bsn, LoStr $\overline{P}(b-f^{\#})$
26	M		$Bm - D - C^{\#} - C - Bm - D$	[A] A_2 , Vi pizz, $\overline{P}(b-f^{\#})$, Va 16ths
30	M		$Bm - D - C^{\#} - C - Bm - D$	Ob+Cl, LoStr+Hns $\overline{P}(b-f^{\#})$
34	M'		$\Re(F^{\#} - D^+) - F^{\#}$	Vi \overline{D} , $\overline{P}(f^{\#}-c^{\#})$
38	M'		$\Re(F^{\#} - D^+) - F^{\#}-$	Ob+Cl,
42	M		$Bm - D - C^{\#} - C - Bm - D$	Vi, Bsn $\overline{P}(b-f^{\#})$, Vc 16ths
46	M		$Bm - D - C^{\#} - C - Bm - D$	Ob, Vi+Va 16ths turns, arco
			Più vivo	A_3
50	M		$Bm - D - C^{\#} - C - Bm - D$	[B], HiStr, Brs $\overline{P}(b-f^{\#})$,
54	M		$Bm - D - C^{\#} - C - Bm - D$	LoStr 8ths runs, WW 16ths
58	M'		$\Re(F^{\#} - D^+) - F^{\#}$	HiStr+Brs \overline{D} , $\overline{P}(f^{\#})$
62	M'		$\Re(F^{\#} - D^+) - F^{\#}-$	Ob+Cl,
			Stringendo al fine	
66	M		$Bm - D - C^{\#} - C - Bm - D$	[C] VI, Bsn $\overline{P}(b-f^{\#})$, Vc 16ths
70	M		$Bm - D - C^{\#} - C - Bm - D$	Ob, Vi+Va 16ths turns, arco
74			$B_{\circ 7} - Bm$	[D] Coda , tutti accts climax
76	(M)		$Bm - F^{\#} - Bm$	WW cad
78			$B_{\circ 7} - Bm$	tutti accts
80	(M)		$Bm - F^{\#} - Bm$	WW+HiStr cad
82			$B_{\circ 7} - \dots - Bm$	tutti accts (88 m.)

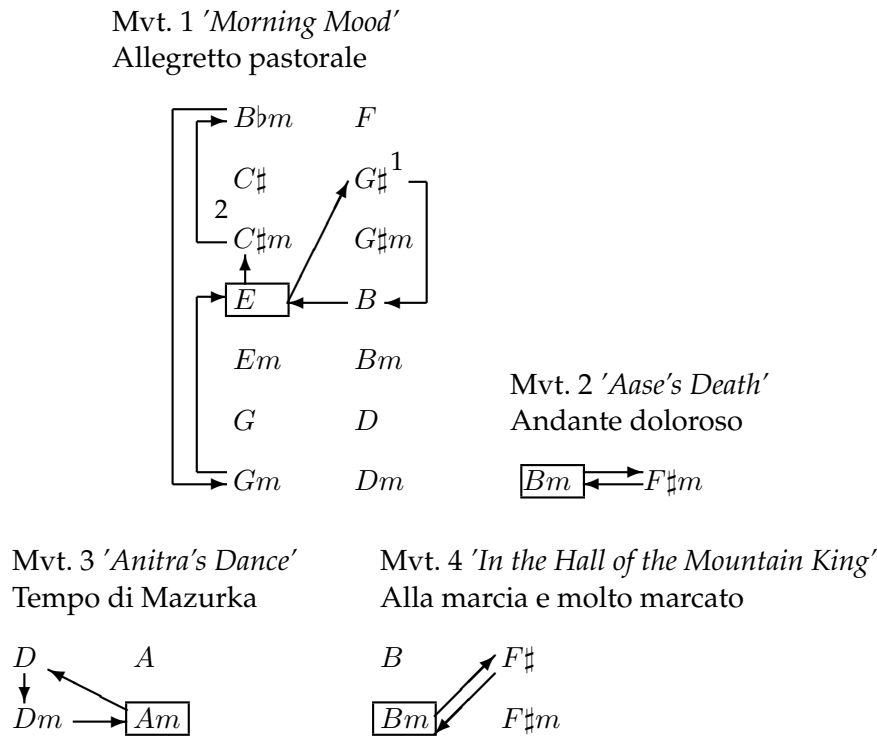


Figure 12.2: Peer Gynt Suite No. 1 Op. 46, key relationship diagram

The contrasting and transitory middle sections in Mvt. 3, *Anitra's Dance*, show a counterclockwise key pattern $A - D - Dm$ from the tonic \bar{T} to the subdominant axis $\bar{S}\bar{D}$. In the opening movement, *Morning Mood*, there is a similar, but now clockwise key pattern through the dominant axis \bar{D} in the opening **A** section: $E - G\sharp - B$. The middle section **B** moves from the tonic major key E towards the relative minor key $C\sharp m$, then remains on the tonic axis \bar{T} . The closing **A** section is static, in the tonic major key E .

12.2 Peer Gynt Suite No. 2 Op. 55 (1891-2)

Source: [24]. This is the second suite derived from the original music for the play *Peer Gynt* by Henrik Ibsen. The overview of the formal analysis is shown in Fig. 12.3.

The two middle movements, depicting scenes with a specific musical mood, are somewhat longer than the outer movements. Movement 2, the '*Arabian Dance*', has a clear ternary ABA structure. The '*Journey Home*' in the third movement is a throughcomposed piece, but still may interpreted in terms of a three-section ABC structure. For a gentler atmosphere there are the lamenting opening '*The Abduction of the Bride*' and the peaceful closing movement '*Solveig's Song*', both with a binary AB structure. These movements both have alternating time signature, and the coda mirroring the introduction.

12.2.1 Mvt. 1 'The Abduction of the Bride (Ingrid's Lament)' Allegro furioso

This section is included in the full version of the book.

Mvt. 1 'The Abduction of the Bride (Ingrid's Lament)' Allegro furioso:

Introduction AB Coda form (Gm , $\begin{bmatrix} 2 \\ 4 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 82 m.)



Mvt. 2 'Arabian dance' Allegretto vivace: ABA-Coda form (C , $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 147 m.)



Mvt. 3 'Peer Gynt's Journey Home' Allegro agitato: ABC Coda form ($F\sharp m$, $\begin{bmatrix} 6 \\ 8 \end{bmatrix}$, 192 m.)



Mvt. 4 'Solveig's Song' Andante - Allegretto: Introduction ABAB Coda form

($Am - A$, $\begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 76 m.)

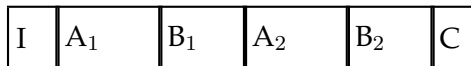


Figure 12.3: Peer Gynt Suite No. 2 Op. 55

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<https://www.fransabsil.nl/htm/musanbk.htm>

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12.2.2 Mvt. 2 'Arabian dance' Allegretto vivace

Form: ABA Coda. See Table 12.3 and 12.4 for the analysis.

A percussion groove with the cliché combination of bass-drum (downbeats), piatti and triangle (offbeats), as is typical for a 'Marcia alla Turca' mood, sets off section **A**₁. A piccolo and flute pair opens with main theme M1, in parallel thirds $S(2p)$, suggesting a diatonic parallel harmony $\vec{H}_{||_d}$. The melody is in *C* major (Ionian mode, see later) and has structure M1(aabb') (2 + 2 + 2 + 2 m.). The quasi-Arabian mood is continued with a unisono statement in woodwinds of a Mixolydian mode theme M2 (m. 12 ff.) in sequential setting. This theme is answered by forte rhythmical accents in brass and strings (hammering out the 7th of the chords). Theme M1 returns (m. 21 ff.), now as a variation M1'(ab) for flutes and violins, and again in parallel thirds. There is tonic-dominant support in the strings and brass, with added tambourine percussion. The key alternates between the tonic and mediant degree major $C - E - C$. This opening section is concluded with a transition (m. 34 ff.) which juxtaposes a unisono dominant pedal *g* climax with a quote from the main theme *Mt* (from m. 21). A brief fanfare motif for bassoons and horns (with a textbook example of the *horn 5ths*) leads into the concluding unisono statement of M1 with plagal cadence.

The middle section **B** moves into the relative minor area *Am* (m. 46 ff.) with a strings only setting. First violins play a gentle melody with M3(aab) (2 + 2 + 4 m.) sentence structure. There is a continuous countermelody *Mc* in the cello, with pizzicato beat-afterbeat 8th note patterns in the other strings. The second statement is a variation with an extended b-phrase over a harmonic sequence. The move to the parallel major key *A* (m. 66 ff.) acts as a transition, with lead for flute, clarinets and high strings in a three-part setting and a unisono quote for clarinet and bassoon, suggesting the main theme M1'. The contrasting theme M3 in *Am* returns (m. 74 ff.), with minor instrumentation changes: the lead is now in divisi 1st violins, playing in parallel octaves. The b-phrase is once more extended in the second statement.

The Arabian mood returns in m. 98, section **A**₂ with the Mixolydian motif M2. The material from m. 20 with theme M1' is copied in m. 106 ff., as is the case for the transition and conclusion in m. 120 ff. (copied from m. 34). The **Coda** mirrors the opening of this movement: a two-part setting of M1 for woodwinds and upper strings softly finished by the strings in the lower octave and leading into *p* percussion only in the final measures.

12.2.3 Mvt. 3 'Peer Gynt's Journey Home' Allegro agitato

This section is included in the full version of the book.

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Table 12.3: Peer Gynt Suite No. 2 Op. 55, Mvt. 2 'Arabian dance' Allegretto vivace

m	M	R	H	Comment
			Allegretto vivace	$\begin{bmatrix} 4 \\ 4 \end{bmatrix} \mathbf{A}_1$
1				Perc
3	M1	C	$F - Em - Dm - C$	aa): Pi+Fl $S(2p)$ C-Ion, $\vec{H} \parallel_d$
7	\perp		$\Re(Am - Em)$	bb')
12	M2		$C_7/Bb-$	WW unis C-Mixol, Seq($2 \times 4m; R_{-7}$)
16	M2		$Bb_7/Ab-$	Mixolyd, Str+Brs accts
20			C	[A] Str+Hns clim, $\bar{P}(c-g)$
21	M1'		$(F - C_{\Delta 7})/C-$	ab'): (Fl+Vi)-WW $S(2p)$ Ion
24	\perp		$(Dm_7/F - C_{\Delta 7})/C-$	ab') repeat
27		E	E	[B] Str+Hns clim, $\bar{P}(e-b)$
28	M1'		$(A - E_{\Delta 7})/E-$	ab'): (Fl+Vi)-WW $S(2p)$ Ion
31	\perp		$(F\sharp m_7 - E_{\Delta 7})/E-$	ab') repeat
34				[C] trans, clim, unis $\bar{P}_D(g)$
35	Mt	C	C	Fl+Vi $S(2p)$, $\bar{P}(c-g)$
36				repeat, unis $\bar{P}_D(g)$
37	Mt		C	Fl+Vi $S(2p)$, $\bar{P}(c-g)$
38	Mf		$\Re(G_{no3} - C)$	Bsn+Hns fanfare
42	M1'		$Am_7 - Em - F_{\Delta 7} - C$	a'): WW+Str unis, plagal cad
46	M3/c	Am	$\Re(Am - G\sharp_{o7} - Am)$	[D] B, aa): Vi, Mc: Vc
50	\perp / \perp		$\Re(E - Bm) - E$	b), Str pizz bg
52	M3/c		$\Re(Am/C - C^+ - F_{\Delta 7} - G\sharp_{o7})$	[E] 2nd stat, aa)
56	\vdots / \vdots		$Bb/D - F_7/Eb-$	c), N^6 , Seq($2 \times 3m; R_{-7}$)
57	\vdots / \vdots		$Bb/D - E_7/D-$	
58	\vdots / \vdots		$Am/C - E_7/D-$	
59	\vdots / \vdots		$Am/C - D_7/C-$	
60	\vdots / \vdots		$G\sharp_{o7}/B - E_7^{b5/b9}/Bb \overset{d}{-}$	
61	\perp / \perp		$F - Bb/D - Am_4^6 - E-$	
62			$E - E_7-$	[F] Hns $\bar{P}_D(e)$ (###)
66		A	$A - F\sharp_7^{b9}/A\sharp - E_7^9/B - E_7-$	trans, Ob+Cl+Vi, $\bar{P}_D(e)$
68			$A - F\sharp_7^{b9}/A\sharp - E_7^9/B - E-$	repeat
70	(M1')		$\Re(D - A - E)-$	Cl+Bsn unis (###)
74	M3/c	Am	$\Re(Am - G\sharp_{o7} - Am)$	[G] B, aa): Vi div, Mc: Vc
78	\perp / \perp		$\Re(E - Bm) - E$	b), Str pizz bg

Table 12.4: Peer Gynt Suite No. 2 Op. 55, Mvt. 2 'Arabian dance' Allegretto vivace (cont'd)

m	M	R	H	Comment
82	M3/c		$\Re(Am/C - C^+ - F_{\Delta 7} - G_{\sharp 7})$	[H] 2nd stat, aa)
86	$\dot{/} \dot{/}$		$B\flat/D - F_7/E\flat -$	c), N^6 , Seq($2 \times 3m; R_{-7}$)
87	$\dot{/} \dot{/}$		$B\flat/D - E_7/D -$	
88	$\dot{/} \dot{/}$		$Am/C - E_7/D -$	
89	$\dot{/} \dot{/}$		$Am/C - D_7/C -$	
90	$\dot{/} \dot{/}$		$G_{\sharp 7}/B - E_7^{b5/b9}/B\flat -^d$	
91	$\dot{/} \dot{/}$		$F - B\flat/D - Am_4^6 - E -$	
93	$\dot{/} \dot{/}$		$E_7^{b9} - F/C - E_7^{b9} -^d$	repeat
95	$\dot{/} \dot{/}$		$F - B\flat/D - Am_4^6 - E -$	
96	\perp / \perp		$Am_4^6 - E - Am$	cad
98	M2		$C_7/B\flat -$	[I] A_2 , WW unis, Seq($2 \times 4m; R_{-7}$)
102	M2		$B\flat_7/A\flat -$	Mixolyd, Str+Brs accts
106		C	C	Str+Hns clim, $\overline{P}(c-g)$
107	M1'		$(F - C_{\Delta 7})/C -$	ab'): (Fl+Vi)-WW $S(2p)$ Ion
110	\perp		$(Dm_7 - C_{\Delta 7})/C -$	ab') repeat
113		E	E	[B] Str+Hns clim, $\overline{P}(e-b)$
114	M1'		$(A - E_{\Delta 7})/E -$	ab'): (Fl+Vi)-WW $S(2p)$ Ion
117	\perp		$(F_{\sharp m_7} - E_{\Delta 7})/E -$	ab') repeat
120				trans, clim, unis $\overline{P}_D(g)$
121	Mt	C	C	Fl+Vi $S(2p)$, $\overline{P}(c-g)$
122				repeat, unis $\overline{P}_D(g)$
123	Mt		C	Fl+Vi $S(2p)$, $\overline{P}(c-g)$
124	Mf		$\Re(G_{no3} - C)$	Bsn+Hns fanfare
128	M1'		$Am_7 - Em - F_{\Delta 7} - C$	a'): WW+Str unis, plagal cad
132	M1		$C - C_{\Delta 7} - C$	[K] Coda , ab): WW+Hi Str $S(2p)$
136	$\dot{/}$		$\Re(Am - C_{\Delta 7})$	bb'), $\overline{P}_T(c)$
140	\perp		$\Re(Am - C_{\Delta 7})$	[L] bb'): Str $S(2p)$
144				Perc (147 m.)

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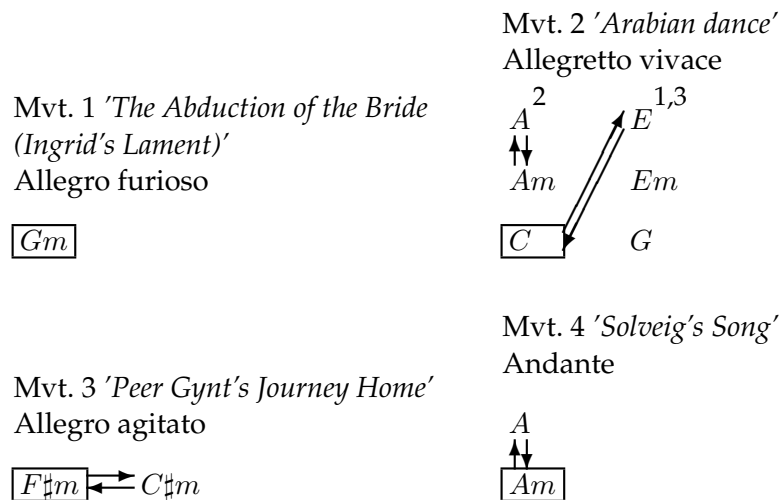


Figure 12.4: Peer Gynt Suite No. 2 Op. 55, key relationship diagram

12.2.4 Mvt. 4 'Solveig's Song' Andante

Form: Introduction ABAB Coda. See Table 12.5 and 12.6 for the analysis.

In the closing movement of the second 'Peer Gynt' suite there is another alltime classical music hit. The instrumentation of this elegy is light: a string and harp texture with occasional sustained chords and pedal point support in woodwinds (flute and clarinet) and horns.

All melodic lines are for 1st violins, playing unisono in sections A_1 and B_1 , and divisi into parallel octaves in A_2 and A_2 . The melody structure is M1(aa'bb') (4 + 4 + 3 + 4 m.) and M2(2 + 2 + 4 + 5 m.). The M1b-phrase has the chromatically descending lead and inner voice, that is so characteristic for a number of melodies in these suites.

The contrast in the B sections lies in the key selection (parallel major A vs. minor in the A sections), the meter changes from $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ to $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ and the tempo from Andante to Allegretto. The **Coda** mirrors the **Introduction**, with a unisono line for strings only.

12.2.5 Key relationship overview

The key relationship diagram of the *Peer Gynt* Suite No. 2 is shown in Fig. 12.4. Three movements are in a minor key, only the second movement, 'Arabian Dance' is in major. Like in the first suite, there is very limited key scope in these pieces. The outer movements remain in the tonic minor key, Gm and Am , respectively.

In the ternary form Mvt. 2 the outer A_1 , A_2 sections move from the tonic major key C to the mediant major key E and back. The middle section B opens and closes in the relative minor key Am , reaching its parallel major key A in the centre.

In the stormy episode of Movement 3 the major part is in the tonic minor key $F\#m$. The opening section 2nd statement is in the dominant minor key $C\#m$.

Table 12.5: Peer Gynt Suite No. 2 Op. 55, Mvt. 4 'Solveig's Song' Andante

m	M	R	H	Comment
				$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ Introduction
1		<i>Am</i>	<i>Am/C - C/E-</i>	Str unisono
4			<i>Em_{no3}/B - E</i>	
				Andante
8			<i>Am</i>	A ₁ , Harp $\bar{P}(a-e)$
10	M1		<i>Am - E₇^{b9} - Am - E - Am</i>	a): Vi1, Str-(WW+Hn) bg
14	⋮		<i>Am - G - C - Dm₇₋</i>	a')
16	⋮		<i>G₇ - C</i>	
18	⋮		<i>E₇/D - Am/C-</i>	[A] b), <i>P_B(↘)</i>
19	⋮		<i>B₇ - E₇^{b5}/Bb - A - A₇^{b5}/Eb-</i>	<i>P_Lⁱ(↘), P_mⁱ(↘)</i>
20	⋮		<i>D₇ - Bb₇/D - E/G₇[#]-</i>	
21	⋮		<i>E₇/D - Am/C-</i>	b')
22	⋮		<i>B₇^{b5}/F - Dm/F - (A - Am)/E-</i>	<i>P_mⁱ(↘)</i>
23	⊥		<i>(F_{Δ7} - B₀₇ - E₇⁹ - D)/E - Am</i>	
				$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (###) B ₁
25	M2	A	$\Re(E_7 - A)$	aa): Vi1, $\bar{P}(a-e)$
29	⋮		<i>E₇⁹ - A - E₇ - A</i>	b)
33	⊥		<i>E₇⁹ - A - E₇-</i>	
				$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
37			<i>(A - D - A)/A-</i>	trans, Str-WW
				(###) A ₂
39		<i>Am</i>	<i>Am</i>	Harp+Hns $\bar{P}(a-e)$
41	M1		<i>Am - E₇^{b9} - Am - E - Am</i>	a): Vi1 div, Str-(WW+Hn) bg
45	⋮		<i>Am - G₇ - C - Dm₇₋</i>	a')
47	⋮		<i>G₇ - C</i>	
49	⋮		<i>E₇/D - Am/C-</i>	[B] b), <i>P_B(↘)</i>
50	⋮		<i>B₇ - E₇^{b5}/Bb - A - A₇^{b5}/Eb-</i>	<i>P_Lⁱ(↘), P_mⁱ(↘)</i>
51	⋮		<i>D₇ - Bb₇/D - E/G₇[#]-</i>	
52	⋮		<i>E₇/D - Am/C-</i>	b')
53	⋮		<i>B₇^{b5}/F - Dm/F - (A - Am)/E-</i>	<i>P_mⁱ(↘)</i>
54	⊥		<i>(F_{Δ7} - B₀₇ - E₇⁹ - D)/E - Am</i>	

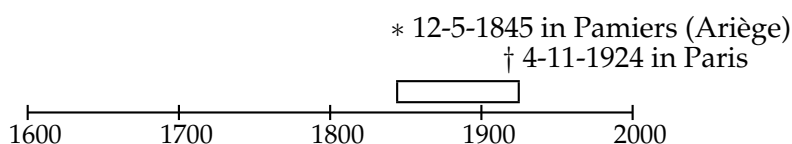
Table 12.6: Peer Gynt Suite No. 2 Op. 55, Mvt. 4 'Solveig's Song' Andante (cont'd)

m	M	R	H	Comment
			Allegretto tranquillamente	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (###) B ₂
56	M2	A	$\Re(E_7 - A)$	aa): Vi1 div, $\overline{P}(a-e)$
60	:		$E_7^9 - A - E_7 - A$	b)
64	⊥		$E_7^9 - A - E_7 -$	
			Andante	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
68			$(A - D - A)/A -$	trans, Str-WW
70		<i>Am</i>	$Am/C - C/E -$	Coda , Str unisono
72			$F/A - Am_{no3}/E - E$	
76			<i>Am</i>	HiStr (76 m.)

Chapter 13

Gabriel Fauré

Biographical data:



13.1 Requiem in D Minor, Op. 48 (1877-90)

Source: [20]. Music for orchestra and choir; this is the final version, orchestrated in 1900. An overview of the formal analysis is shown in Fig. 13.1.

The orchestration is for winds, brass, percussion, strings and organ; the general setting is light. In the string section the violas and celli are the main parts, playing *divisi* in two subgroups; doubling the register of the choir. Violins are often used for effect, playing counter-melody, and contrabasses give local extra support (cello group 2 is playing the bass part). Although the work is orchestrated for full orchestra, there are many *tacet parts* in the individual movements, see the instrumentation overview in Table 13.1 (the score shows all staves on every page, although many remain empty). The result is a most transparent orchestration. The vocal parts are for mixed choir (sopranos, altos, tenors and basses) and solo soprano and baritone. The organ part contains numerous errors (flats, sharps, compare with the string parts). There are climaxes in every movement, but no extended loud sections will be found.

Most melodies are diatonic. The same holds for the harmony. Occasionally there are exact parallel chord structures on symmetrically distributed roots, especially on dominant chords under a chromatic melody. This concerns dominant 7th chords S_7 with roots distributed at the (minor R_{3i} or major R_{4i}) third, e.g., alternating $\Re(D_7 - B_7)$ sequences (see Mvt. 7).

13.1.1 Mvt. 1 Introit et Kyrie, Molto largo – Andante

Form: introduction ABC. The longer opening movement has vocal solos (tenors in the A section, sopranos in the A and C section), brass tutti support (see the instrumentation overview in Table 13.1). See Table 13.2 and 13.3 for the analysis.

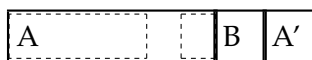
Mvt. 1 Introit et Kyrie, Molto largo – Andante: ternary song form (Dm , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 91 m.)



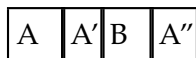
Mvt. 2 Offertoire, Adagio molto: ternary song form, ABA' Coda ($Bm - D$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}\right]$, 95 m.)



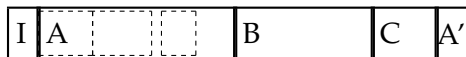
Mvt. 3 Sanctus, Andante moderato: ternary song form, ABA' ($E\flat$, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}\right]$, 62 m.)



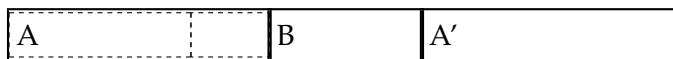
Mvt. 4 Pie Jesu, Adagio: AABA form ($B\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 38 m.)



Mvt. 5 Agnus Dei, Andante - Molto largo: ABCA' form (F , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}\right] \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}\right]$, 93 m.)



Mvt. 6 Libera Me, moderato: ternary song form, ABA' (Dm , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix}\right] \left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}\right]$, 136 m.)



Mvt. 7 In Paradisum, Andante moderato: ABACA form (D , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}\right]$, 59 m.)



Figure 13.1: Fauré, Requiem in D Minor, Op. 48

Table 13.1: Fauré, Requiem in D Minor Op. 48, Instrumentation overview. (m: muted strings)

Movement:	1	2	3	4	5	6	7
Instruments:	Introït et Kyrie	Offertoire	Sanctus	Pie Jesu	Agnus Dei	Libera Me	In para- disum
Flute 1-2				+			
Clarinet in B \flat 1-2				+			
Bassoon 1-2	+		+	+	+		
Horn in F 1-2-3-4	+		+		+	+	
Trumpet in F 1-2	+		+				
Trombone 1-2-3			+			+	
Timpani						+	
Harp 1,2			+	+			+
Violin 1,2			m		+		m
Viola 1,2	+	+	+	m	+	+	m
Cello 1,2	+	+	+	m	+	+	m
Contrabass	+	+	+	+	+	+	+
Organ	+	+	+	+	+	+	+
Soprano solo			+	+			
Baritone solo		+				+	
Sopranos	+					+	+
Altos	+	+	+			+	+
Tenors	+	+	+			+	+
Basses	+	+	+			+	+

Table 13.2: Fauré, Requiem in D Minor Op. 48, Mvt. 1 Introit et Kyrie

m	M	R	H	Comment
			Molto largo	Introduction
1	M1	Dm	$Dm \quad Am/C - F/C-$	Choir: <i>Requiem aeternam</i>
7	⋮		$Bb - F/A - Bb - Eb/G - F - F_7/Eb$	[A] <i>et lux perpetua</i> , climax
13	⋮		$Eb - F_7/Eb \overset{d}{-} Gb/Db - Db_7 - F/C-$	[B] <i>luceat eis</i>
16	⊥		$A_7/C\sharp - B_{\emptyset 7}/D - A$	
			Andante moderato	
18	M2.a		$\Re(Dm - Am - A/C\sharp)-$	A Stat 1, T: <i>Requiem aeternam</i>
24	⋮		$Dm - F - Bb^9 - C_7-$	[C]
26	⊥		$F_{\Delta 7} - Bb_{\Delta 7} - E_{\emptyset 7}/Bb - Dm_4^6 - A_7-$	
28	M2.a'		$\Re(Dm - Am - A/C\sharp) - Dm$	Stat 2, T: <i>Requiem aeternam</i>
33	⋮		$E/G\sharp - Am - Dm_7/C-$	[D]
34	⊥		$E_7/G\sharp - Am - F-$	
35	M2.b		$C/E - B_7/D\sharp - Em - Bb/D-$	T: <i>et lux perpetua</i>
37	⋮		$Am/C - Am_4^6 - E_7-$	
38	⋮		$Am - F\sharp_{\emptyset 7} - E_7/G\sharp - Am-$	Brs+Str climax
39	⊥		$C\sharp_{\emptyset 7}/G - F/A - Gm_7/Bb$	
40			$A_7^9 - Dm/A - G/B - F_7/C$	[E] Trans
42	M3.a		$Bb/D - Eb/G-$	Stat 1, S: <i>Te decet hymnus</i>
43	⋮		$F_7/A - Bb^+ - C/E - D/F\sharp-$	
44	⊥		$Gm - Eb - Cm_7 - F_7/A - F_7/Eb-$	
46	M3.a'		$Bb/D - Dm/F - Eb/G-$	Stat 2, S: <i>et tibi reddetur</i>
47	⋮		$F_7/A - Bb^+ - C/E - D/F\sharp-$	
48	⊥		$Gm - Dm_4^6 - A - Dm$	
50	M4		$(F - Dm - F - A^+)/F-$	[F] B Ch: <i>exaudi</i> , clim, $\bar{P}_D(a)$
54	⋮		$F\sharp_m/A - A^+ - Bbm/F - F^+ -$	
58	⊥		$Bbm/F - F - F^+/A - A^+ -$	diminuendo
61	M2.a		$\Re(Dm - Am - A/C\sharp)-$	[G] C Stat 1, Ch: <i>Kyrie</i>
67	⋮		$Dm - F/A - Bb^9 - C_7-$	[H]
69	⊥		$F_{\Delta 7} - Bb_{\Delta 7} - E_{\emptyset 7}/Bb - Dm_4^6 - Am-$	

Table 13.3: Fauré, Requiem Op. 48, Mvt. 1 Introit et Kyrie (cont'd)

m	M	R	H	Comment
71	M4		$\Re(F\sharp_{o7}/A - A_7) \overset{d}{-}$	Ch: <i>Christe eleison</i> , clim, $\bar{P}_D(a)$
75	:		$B\flat/D - F - C^+ - F/A - A_7-$	[J] Coda , Ch: <i>Christe eleison</i>
78	:		$Dm A-$	chr asc,
81	\perp		$E\flat/B\flat - B\flat - E_{\emptyset 7no5}/G - A-$	choir unisono
82	M4'		$Dm A-$	repeat Ch: <i>eleison</i>
85	:		$E\flat/B\flat - B\flat - E_{\Delta 7no5}/G - A_{\emptyset 7}$	[K]
86	:		$D_7/F\sharp - Gm - E_7^{\flat 5} - Em_7 - E_7/G\sharp-$	
89	\perp		$Dm/A - E_{\emptyset 7no3} - Dm$	(91 m.)

13.1.2 Mvt. 2 Offertoire, Adagio molto

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13.1.3 Mvt. 3 Sanctus, Andante moderato

Form: ABA', ternary song form.

Both **A** sections are characterized by extended pedal point and the continuous *ostinato* 16th note arpeggio background patterns in harp and violas. The choir is set as a *call-and-response* in M1 and M2, with unisono tenors and basses answering the soprano calls. These lower voices are accompanied by a countermelody in the high violins (first unisono, later in octaves). The melody is slightly varied each time reaching slightly higher (first a second, then minor and major third in [A], and finally a fifth in [B]). In [C], the order changes: first there is the soprano call, while the violins act as a connection to the lower voices response.

The middle **B** section is the movement climax with the three unisono brass motif Mb statements (this *Hosanna* section never fails to impress and lead to goose bumps), and the block chords in harp, strings and organ. The coda, the **A'** section has the only entrance of the altos, in a choir tutti over an extended tonic pedal. See Table 13.4 for the analysis.

13.1.4 Mvt. 4 Pie Jesu, Adagio

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Table 13.4: Fauré, Requiem in D Minor Op. 48, Mvt. 3 Sanctus, Andante moderato

m	M	R	H	Comment
1		$E\flat$	$E\flat/G-$	A , Harp+Va: 16ths, $\overline{P}(g)$
3	M1		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7\text{no}3})/G-$	St 1: S: <i>Sanctus</i>
5	M1		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7})/G-$	TB unis, Vi: 8ths
7	M1		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7\text{no}3})/G-$	St 2: S
9	M1		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7})/G-$	TB unis, Vi: 8ths
11	M1'		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7\text{no}3})/G-$	[A] S: <i>dominus</i>
13	M1'		$C_7/G - B\flat_7/Ab-$	TB unis, Vi
15	M1'		$(E\flat - E\flat^6 - E\flat - Ab_{\Delta 7\text{no}3})/G-$	S
17	M1'		$C_7/G - B\flat_7/Ab-$	TB unis, Vi
19	M2	D	$Gm - Dm/F - E_{\emptyset 7}/G - C_7/G - D/F\sharp-$	[B] S: <i>Sanctus</i>
23	M1		$(D/F\sharp - Bm - G_{\Delta 7} - D)/F\sharp - B\flat_7-$	TB unis: <i>Deus</i>
27	M2'	$E\flat$	$(E\flat - E\flat^6 - Gm - Ab_{\Delta 7})/G-$	[C] S: <i>Pleni sunt</i> , $\overline{P}(g)$
29	\perp/Mc		$E\flat/G - C_7-$	Mc: Vi
31	M2'		$(E\flat - E\flat^6 - Gm - Ab_{\Delta 7})/G-$	TB unis: <i>Gloria</i> , $\overline{P}(g)$
33	\perp/Mc		$E\flat/G - C_7 \overset{d}{-}$	Mc: Vi
35	M2	$B\flat m$	$B\flat m/D\flat - G\flat_{\Delta 7} - D\flat_4^6 - Ab_7-$	[D] S: <i>Hosanna</i>
38	\vdots		$B\flat_7/Ab - Gm - B\flat_7/F-$	
39	\vdots		$C_7/E - B\flat_7/F - E\flat/G - Ab_{\Delta 7}-$	$P_B(\nearrow)$
41	\perp		$B\flat_{7\text{sus}4} - B\flat_7-$	cresc
42	Mb	$E\flat$	$E\flat - E\flat/G - Fm_7 - E\flat_{\Delta 7}/G - Ab-$	[F] B , Brs unis, climax
44	M3/b		$\Re(E\flat - E\flat/G - Fm_7 - E\flat_{\Delta 7}/G - Ab)-$	TB: <i>Hosanna</i>
48	M3/b		$\Re(E\flat - E\flat/G - Fm_7 - E\flat_{\Delta 7}/G - Ab)-$	S: stat 2
52			$E\flat - \dots -$	A'=Coda $\overline{P}_T(e\flat)$
53	M4		$E\flat - \dots -$	(TB): <i>Sanctus</i>
54	\vdots		$E\flat - \dots -$	(SA): imit
55	\perp/Mc		$E\flat$	Vi
57	Mc		$\Re(E\flat - B\flat_{7\text{sus}4})/E\flat - E\flat$	(62 m.)

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13.1.5 Mvt. 5 *Agnus Dei*, Andante

Form: introduction ABCA' (Coda). This movement opens and closes with a sweet melody M_c for high strings and organ. This ascending arpeggio-like syncopated becomes a counter-subject, interwoven with the main melody M_1 . The **A** section has an inner *AABA* structure (see the three statements of the main theme and the bridge subsection with melody M_2). The transition from the **A** to the **B** section is based on symmetrically distributed roots starting on the dominant chord of the main key $R_{4i} : C - E - A\flat$.

The first contrasting **B** section contains a double statement of M_3 , with downward chromatic lead voice over a harmonic sequence. See Table 13.5 to 13.6 for the analysis.

13.1.6 Mvt. 6 *Libera Me*, Moderato

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Table 13.5: Fauré, Requiem in D Minor Op. 48, Mvt. 5 Agnus Dei, Andante

m	M	R	H	Comment
			Andante	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
1	Mc	F	$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	Intro , Vi+Va unis
3	:		$F_{\Delta 7}/A - G_7/B \stackrel{d}{=} F/C - C_7^9/G - Am/C-$	$[\bar{S}^6]$
5	\perp		$Dm - F/A - C_7^9 - Dm - C_7^9-$	
6	M1/c		$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	A , T: <i>Agnus Dei</i> , Mc: Va
8	:/:		$F_{\Delta 7}/A - G_7/B \stackrel{d}{=} F/C - C_7^9/G - Am/C-$	$[\bar{S}^6]$
10	\perp/\perp		$Dm - F/A - C_7^9 - Dm - C_7^9-$	
11	M1/c		$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	[A] st 2, T: <i>dona eis</i> ,
13	:/:		$F_{\Delta 7}/A - G_7/B \stackrel{d}{=} F/C - C_7^9/G - Am/C-$	Mc: Vi+Va unis
15	\perp/\perp		$Dm - D_7 - E_7 - Am - D_7^9 - E_7^9$	
17	M2	Am	$Am - (Cm_7 - F_{\sharp 07} - D_{\sharp 07})/C-$	[B] bridge, Ch: <i>Agnus dei</i> ,
19	\perp		$F_{\sharp 07}/C - G_{\sharp 07}/B - Am/C$	$\vec{H} \parallel_i \nearrow$
21	M2'		$Am - (Cm_7 - F_{\sharp 07} - D_{\sharp 07})/C-$	[B] bridge, Ch: <i>Agnus dei</i> ,
23	:		$F_{\sharp 07}/C - G_{\sharp 07}/B-$	$\vec{H} \parallel_i \nearrow$
24	:		$F_7/C - Cm_7/Bb - D_7/A \stackrel{d}{=} Eb/G-$	tutti climax, Brs, $P_B(\searrow)$
26	:		$Bb^4 - Bb - Bb/F - Dm/F-$	[C]
27	\perp		$Am^4 - Am - Dm_7 - C_7-$	
29	Mc	F	$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	Org
31	M1/c		$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	st 3, T: <i>Agnus Dei</i> , Mc: Va
33	:/:		$F - F_{\Delta 7}/A - Bb^9 - E_{\emptyset 7}/G-$	Mc: Vi+Va unis
35	:/:		$F_{\Delta 7}/A - Dm/F-$	
36	:/:		$Bb_{\Delta 7} - C_7/Bb \stackrel{d}{=} Dm_7/A-$	[D]
37	\perp/\perp		$E_{\emptyset 7} - Am_7/G - Dm_7^9/F - C/E - G_7-$	
38	Mt	C	$C - E/G_{\sharp} - C/E - Em/G - C/E-$	trans, T: <i>sempiternam</i>
44	M3			S: <i>Lux aeternam</i> , sym R_{4i}
46	:	Ab	$Ab - Cm - Cb/Eb-$	[E] B , Seq($3 \times 2m; R_{-7}$),
48	:		$Gb - Bbm - A/C_{\sharp} = Bbb/Db$	Ch, $P_L^i(\searrow)$
50	:		$Fb = E - Abm$	
51	\perp		$Abm/Cb - Cb_7 - Dbm - Eb_7-$	
53	M3		$Ab - Cm - Cb/Eb-$	st 2, Ch: <i>cum sanctis</i> , Brs
56	:		$Gb - Bbm - A/C_{\sharp}$	Seq($3 \times 2m; R_{-7}$), $P_L^i(\searrow)$
58	\perp		$E - G_{\sharp}m/B - Ab/C - Fm_7/C - Eb_7 \stackrel{d}{-}$	

Table 13.6: Fauré, Requiem Op. 48, Mvt. 5 Agnus Dei, Andante (cont'd)

m	M	R	H	Comment
60	M4	Fm	$(Fm - B\flat m_{7no3} - Fm)/F - C/E$	[F] Ch: <i>cum sanctis</i> , $\bar{P}_T(f)$
62	:		$(F\circ - Fm - D\flat)/F - E\circ_{7no5}-$	
64	:		$(Fm - D\flat - D\circ - Dm)/F-$	Brs, tutti clim
66	\perp		$Am_7/E - B\flat_{\Delta 7}/D - A-$	
69		Dm	$Dm - Am/C - B\flat_{\Delta 7} - A-$	[G] trans, clim, HiStr unis
			Molto largo	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
74	M5		$Dm - Am/C - F/C-$	C, Ch: <i>Requiem</i> , Brs unis
80	:		$B\flat - Fm/Ab - D\flat/Ab - D\flat/F-$	[H] <i>Et lux</i> , tutti climax
84	:		$A_7/E - Dm - Dm_7/C - E_{\emptyset 7}/B\flat-$	$P_B(\searrow)$
85	\perp		$Dm_4^6 - A_7-$	cad
			1. Tempo	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
87	Mc	D	$D - D_{\Delta 7}/F\sharp - G^9 - C\sharp_{\emptyset 7}/E-$	A'=Coda , HiStr unis
89	:		$D_{\Delta 7}/F\sharp - E_7/G\sharp-$	$[\bar{S}^6]$
90	:		$D_{\Delta 7}/A - C\sharp_{\emptyset 7}/E - F\sharp m/A-$	
91	:		$Bm - D/F\sharp - A_7^9-$	
92	\perp		$D - Bm_7 - A_7 - D$	Brs, cad (93 m)

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Table 13.7: Fauré, Requiem in D Minor Op. 48, Mvt. 7 In Paradisum, Andante moderato

m	M	R	H	Comment
1		D	$D^6 - \dots -$	A
3	M1		$D^6 - \dots - \Re(Em_7/D - A_{7sus4})-$	S: <i>In paradisum</i>
10	⋮		$\Re(Em_7/D - A_{7sus4})-$	[A] <i>in tuo adventu</i>
13	⊥		$D^6 - A_{7sus4} - D/F\sharp - Em_7-$	
15	M2		$D_7 - B_7 - D_7-$	trans, <i>et per</i>
18	⊥		$B_7 - D_7-$	[B]
20	M3		$G - Bm_7/F\sharp - E_7$	B, Ch: <i>Jerusalem</i>
23	⋮		$E_7/D - E_7/B \overset{d}{-} D/A - F$	
26	⊥		$F\sharp m/A - A_7-$	[C]
28			$D^6 - Em_7/D - A_{7sus4}-$	A', Harp
30	M4		$\Re(D^6 - Em_7/D - A_{7sus4})-$	S: <i>Chorus angelorum</i>
34	⊥		$D^6 - A_{7sus4}-$	
35	M5	$F\sharp m$	$\Re(C\sharp_7^{13} \overset{d}{-} D - Bm_7)-$	[D] C, S: <i>et cum Lazaro</i>
39	⋮		$D_7/C - D_7/A - B_7-$	
42	⋮		$C\sharp_7/G\sharp \overset{d}{-} D/F\sharp - C\sharp m_7-$	cresc
44	⋮		$F/A - Bm_7 - F/C-$	[E] climax
46	⊥		$F\sharp m/A - A_7-$	Ch: <i>Requiem</i>
48		D	$\Re(D^6 - Bm/F\sharp)-$	A''=Coda,
51	M6		$\Re(D^6 - Bm/F\sharp)-$	[F] Ch: <i>aeternam</i>
53	⊥		$D^6 - \dots - D$	(59 m.)

13.1.7 Mvt. 7 In Paradisum, Andante moderato

Form: introduction ABA'CA''. The main characteristic of the closing movement are the continuous staccato 16th note arpeggio figures in the accompaniment for organ and (later) harp. There is a long, through-composed melody M1–M6. The mood is light, *dolce* and expressing relief and joy in paradise. The angelic choir obviously is represented by the sopranos (tenor Tony Soprano absent, attending business in another department). The strings play with mutes. Harmonically there is the two-measure tonic-dominant riff in the **A** sections. See Table 13.7 for the analysis.

13.1.8 Key relationship overview

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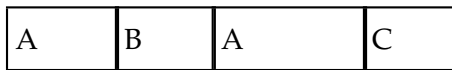
13.2 *Pelléas et Mélisande*, Suite for Orchestra Op. 80 (1892)

Source: [19]. Music for orchestra. An overview of the formal analysis is shown in Fig. 13.2. The suite consists of four short movements, which are of comparable length. Three of the four are in triple meter $\left[\frac{3}{4}\right]$ and have ternary form. The well-known Sicilienne seems the exception in this suite, having different form and meter.

Mvt. 1 Prélude, Andante molto moderato: ABA Coda form (G , $\left[\frac{3}{4}\right]$, 96 m.)



Mvt. 2 *Fileuse*, Andantino quasi allegretto: ABA Coda form (G , $\left[\frac{3}{4}\right]$, 73 m.)



Mvt. 3 Sicilienne, Allegretto molto moderato: rondo form (Gm , $\left[\frac{6}{8}\right]$, 86 m.)



Mvt. 4 *La Mort de Mélisande*, Molto adagio: ABA Coda form (Dm , $\left[\frac{3}{4}\right]$, 63 m.)

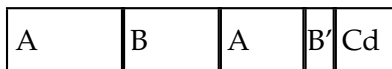


Figure 13.2: Fauré, *Pelléas et Mélisande*, Suite Op. 80

13.2.1 Mvt. 1 Prélude, Andante molto moderato

Form: ABA Coda. See Table 13.8 and 13.9 for the analysis. This movement opens the A section with a simple four-measure theme M1, with mainly stepwise motion in 8th note rhythm. The tranquil mood changes with the ascending character M2 (m. 9 ff.), that has dotted rhythm, parallel motion (an ascending series of second inversion triads $[\bar{S}_4^6]$), and thicker instrumentation. The melody has a three-phrase M2(abc) (6 + 4 + 6 m.) structure. After sequential treatment and two climaxes, the first theme returns (m. 22 ff.).

A sequential transition leads into the middle B section (m. 32 ff.). Over a 8th-note triplet rhythm in the strings (note 3-part setting $S(3p)$ for 2nd violins and violas) there is a new melody in woodwinds (flute and bassoon) and solo cello. This has period structure: M3(abab') (2 + 2 + 2 + 3 m.). The second statement is a variation, with tutti instrumentation, a climax, and contrary closing motion.

The A' section (m. 55 ff.) has a triple statement of M1, as a sequence, returning to the main tonic key as $Em - F\sharp m - G$. This is followed by the a-phrase from M2, with the same setting (diatonic parallel chords, building up to climax). The coda (m. 69 ff.) has tonal ambiguity $E\flat - G$, supported by repeated notes in solo horn and flute. There is a final statement of the M3 theme (clarinet), before the strings close the movement with M1 in lead violins.

Table 13.8: Fauré, *Pelléas et Mélisande*, Suite Op. 80, Mvt. 1 Prélude

m	M	R	H	Comment
			Andante molto moderato	$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] (\sharp)$
1	M1	G	$G - C_{\Delta 7}/G - Am - F_{\sharp 07} - Em$	A, Str, plagal cad
5	M1		$G - C_{\Delta 7}/G - Am - F_{\sharp 07} - Em$	2nd stat, repeat
9	M2		$Dm_7 - E - F_{\Delta 7} - G-$	[1] a): Str $S(2p)$, $[\bar{S}_4^6] \nearrow, P_B(\nearrow)$
11	:		$Am_7 - B - A_{\sharp o7} - G/B - Bm_7-$	Str+Fl
13	:		$A_7 - D_{7sus4} - D_7-$	Str
14	:		$G_{\Delta 7} - F - E_7 - Am - F - F_{\sharp 7}-$	[2] b): Str+WW, Seq($3 \times 1m; R_7$)
16	:		$Bm - A - G_7 - C$	clim
18	:		$\Re(C_{\Delta 7} - B/G - A_7)-$	[3] c): Cl+Hrp, Seq($2 \times 2m; R_7$)
20	:		$\Re(D - A/C_{\sharp} - B_7)-$	cresc
22	\perp		$E - E_7/D-$	tutti clim
23	M1		$C_{\sharp 07} - C_{\Delta 7} - F_{\sharp 07}/C - Em$	Ob, plagal cad, $P_B(\searrow)$
25	\perp		$G_{\sharp o7}/B = E_7^{b9}-$	Str imit
26	M1		$C_{\sharp 7} - C_{\Delta 7} - Am/C-$	2nd st, Fl+Cl, $P_B(\searrow)$
27	:		$D_{\sharp o7}/A - Em$	
28	\perp		$A_7^9 - D_{\Delta 7}/A - G_{\Delta 7} - C_{\sharp 7}^{b9}-$	[4] tr, Seq($3 \times 1m; R_7$), $P_m(\nearrow)$
32	M3	D	$\Re(F_{\sharp 7}^{b9} - D/F_{\sharp})-$	[5] B, ab): Fl+Bsn+Va, $\bar{P}(f_{\sharp})$,
34	:		$E_{07} - C_{\sharp o7}/E - C_7^9 - E_{07}-$	a'), Vi2+Va triplets $S(3p)$
38	:		$Am - Bb/D - F_{\sharp m} - D_{\sharp 07}-$	b'): Fl+Bsn+Vi1+Va, Str tripl
40	\perp		$A^+/E_{\sharp} - Bm_7/D - A/C_{\sharp}-$	
42	M3		$F_{\sharp 7}^{b9/b13} - D/F_{\sharp} - D/A-$	[6] a): Cl+Bsn+Vc, Seq($2 \times 2m; R_7$)
44	:		$G_{\sharp 7}^{b9/b13} - E/G_{\sharp} - E-$	a'): WW+Str imit
46	:		$C_{\sharp m7} - Bm/D - D/F_{\sharp}-$	b'): WW+Hn+Vi1+Vc, clim,
47	:		$E_7 - C_{\sharp o} - G_7/F-$	$\Sigma(\text{cm} >)$
48	:		$F_{\Delta 7} - G_7/F-$	
49	:		$C_{\Delta 7} - D_7 - F_{\sharp 07}/C-$	
50	\perp		$G_{\Delta 7} - G_7 - G^6-$	$P_L(\searrow)$
51			$G_7/F - Dm_7/F - Em-$	retrans, Str
52			$Em_7/D - C - Am$	
53			$F_{\sharp 07}/A - A_7-$	
54			$D - C - B_7-$	[7] Seq($3 \times 3m; R_7$)

Table 13.9: Fauré, *Pelléas et Mélisande*, Suite Op. 80, Mvt. 1 Prélude (cont'd)

m	M	R	H	Comment
55	M1	Em	$Em-$	A' , a): Ob, b): Str
57	M1	$F\sharp m$	$Em - D - C\sharp_7 - F\sharp m-$	Cl
60	M1	G	$F\sharp n - E - D_7 - G - Am/C-$	Ob, Str $[\bar{S}_4^6] \nearrow$
62	M2		$Am_7 - B - Am/C - D\sharp_o-$	a): Ob+VI1 $S(2p)$
63	:		$C_{\Delta 7} - D - G - Em_7 - F\sharp_7^{b9/b13}-$	cresc
65	\perp		$G\sharp_{o7} = E_7^{b9}-$	
66			$(Dm_7 - B_{o7} - F - B_{o7})/C-$	[8] tr, tutti clim, $P_L(\searrow)$
68			$(B_{o7} - F)/C - Dm_7 \overset{d}{-}$	
69		$E\flat$	$G^+ = E\flat^+/G - \dots -$	Coda , Str, Hn-Fl solo
74	M3'		$G_7^{b13} - E\flat/G - \dots -$	a): Vc solo
78	M3'		$F\sharp_7^{b9} - G_7 - F\sharp_7^{b9} - G_7^{b9}-$	ab'): Cl, Str bg
82	:		$D_7^9 - D_7^{9/+5} - G_7^{b9} - D_7/G-$	$P_L^i(\nearrow)$
85	\perp	G	G	
87	M1		$C_{\Delta 7}/G - D - Am/D - Dm - Am/C-$	Vi1, Str bg
90	\perp		G	plagal cad (90 m.)

13.2.2 Mvt. 2 *Fileuse*, Andantino quasi allegretto

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13.2.3 Mvt. 3 Sicilienne, Allegretto molto moderato

Form: rondo, ABCAB'CA. See Table 13.10 and 13.11 for the analysis. This well-known dance movement in $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ meter has an **A** section main melody with regular M1(aba'b') (2 + 2 + 2 + 2 m.) period structure. The phrases move through the modes: the first b-phrase contains the $e\sharp = \sharp 6$ (m. 4) in support of the Dorian mode, in the second a-phrase the $ab = \flat 2$ belongs to the Phrygian mode, while the $f\sharp = \sharp 7$ in the closing b-phrase is from the ascending melodic minor scale. The characteristic descending-ascending bass pattern $g - f - e - f$ and $g - f - e\flat - d$ are confirming the melody mode and another returning element in this movement. The charm of the piece is strengthened by the harp playing 16th note ascending arpeggio backgrounds.

The secondary theme M2 in the contrasting **B** section picks up the rhythm and the shape from the last b-phrase of the main melody. It is repeated three times as M2(aa'aa') (2+2+2+2 m.). Again, there is the hovering between major and minor modes, note the $b\sharp - bb$ pitches in the lead (m. 18). This section leads into a bridge climax with theme M3, repeated once. M3 consists of a two-measure motif: descending leap, followed by stepwise descending dotted rhythm phrase in 2-part parallel setting $S(2p)$.

The second contrasting theme in the **B'** section is another M4(abab') (4 + 4 + 4 + 4 m.) period structure, with dotted rhythm descending stepwise motion in woodwinds. There is a countermelody in the solo cello that has similarities to M1. In the last statement (m. 55 ff.) the roles are reversed, with strings taking the lead and flute plus bassoon playing the countersubject. The repeat of the **C** section (m. 62 ff.) has some instrumentation changes. The coda plays variations on the M1 a-phrase.

13.2.4 Mvt. 4 *La Mort de Mélisande*, Molto adagio

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Table 13.10: Fauré, *Pelléas et Mélisande*, Suite Op. 80, Mvt. 3 Sicilienne

m	M	R	H	Comment
			Allegretto molto moderato	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (bb)
1		<i>Gm</i>	<i>Gm</i>	A , main theme,
2	M1		$Gm - Gm_7/F - Gm^6/E - Dm/F -$	a): Fl, Harp 16th arp
4	⋮		$\Re(Bb - C_7/Bb) - D$	b), Str pizz
6	⋮		$Gm - Gm_7/F - Fm_7/Eb - G_7/D -$	a'), $P_B(\searrow)$
8	⊥		$C_7 - C_{\circ 7} - D_7 - Gm$	b'), cad
10	M1		$Gm - Gm_7/F - Gm^6/E - Dm/F -$	[A] 2nd stat, a): Vi1
12	⋮		$\Re(Bb - C_7/Bb) - D$	b): Fl+Vi1
14	⋮		$Gm - Gm_7/F - Fm_7/Eb - G_7/D -$	a')
16	⊥		$C_7 - C_{\circ 7} - D_7 - Gm$	b'), cad
18	M2		$E_{\emptyset 7} - Eb_7 - F_7^{13} - Bb - Bb_7 -$	B , a): Vi1, Str
20	⋮		$E_{\emptyset 7} - Eb_7 - D_7 - Gm$	a')
22	⋮		$E_{\emptyset 7} - Eb_7 - F_7^{13} - Bb -$	[B], a): repeat WW+Str
24	⊥		$E_{\emptyset 7} - Eb_7 - D_7 - Gm$	a'), $\Sigma(\text{cm} <)$
26	M3	<i>D</i>	$F_7^9 - E_{\emptyset 7}/G -$	[C] C , a): tutti, clim
27	⋮		$A_7 - D$	b): (Fl+Va)/(Cl+Vi1) $S(2p)$
28	⋮		$F_7 - E_{\emptyset 7}/G -$	a): Fl+Hn+Str
29	⊥		$Am_7 - A_7 - D$	b') Str, $\Sigma(\text{cm} >)$
30	M3		$F_7^9 - E_{\emptyset 7}/G -$	repeat. a)
31	⋮		$A_7 - D$	b)
32	⋮		$F_7 - E_{\emptyset 7}/G -$	a)
33	⊥		$Am_7 - A_7 - D$	b'), $\Sigma(\text{cm} >)$
34	M1	<i>Gm</i>	$Gm - Gm_7/F - Gm^6/E - Dm/F -$	[D] A , a): Fl+(Vi2)
36	⋮/c		$\Re(Bb - C_7/Bb) - D$	b): Fl+Vi1, Mc: Bsn
38	⋮/⋮		$Gm - Gm_7/F - Fm_7/Eb - G_7/D -$	a'): Vi1+Fl $S(2p)$
40	⊥/⊥		$C_7 - C_{\circ 7} - D_7 - Gm - Eb$	b'): Vi1, Mc: Cl, cad

Table 13.11: Fauré, *Pelléas et Mélisande*, Suite Op. 80, Mvt. 3 Sicilienne (cont'd)

m	M	R	H	Comment
44	M4/1'	$E\flat$	$E\flat - E\flat_7 -$	[E] B' ($b\flat\flat$) M4a): Fl+Bsn $S(2p)$, $\overline{P}_T(e\flat)$,
46	$\dot{\vdots} / \dot{\vdots}$		$(Cm - F_{\flat 7} - E\flat - Cm) / E\flat$	M1')=Mc: Vc solo
48	$\dot{\vdots} / \dot{\vdots}$		$(B\flat_7 - Gm) / B\flat -$	a'), $\overline{P}_D(b\flat)$
52	\perp / \perp		$B\flat_7 - E\flat$	a''), $\overline{P}_D(b\flat)$
55	M4'/1'		$(E\flat - E\flat_7 - Cm - F_{\flat 7}) / E\flat$	[F] M4': Str, M1'): Fl+Bsn
58	\perp		$\Re(A_{\flat 7} - C\flat_{\Delta 7} - E\flat) / E\flat -$	$\overline{P}_T(e\flat)$
62	M3	D	$F_7^9 - E_{\flat 7} / G -$	[G] C ($b\flat\flat$) a): tutti , clim
63	$\dot{\vdots}$		$A_7 - D$	b): (Ob+Vi1)/(Cl+Va) $S(2p)$
64	$\dot{\vdots}$		$F_7^9 - E_{\flat 7} / G -$	a): Ob+Cl+Str
65	\perp		$Am_7 - A_7 - D$	b') Str, $\Sigma(\text{cm} >)$
66	M3		$F_7^9 - E_{\flat 7} / G -$	repeat, a): WW+Str
67	$\dot{\vdots}$		$A_7^{\flat 9} - D$	b): (Cl+Vi1)/(Fl+Vi2) $S(2p)$
68	$\dot{\vdots}$		$F_7^9 - E_{\flat 7} / G$	a)
69	\perp		$D_{\flat 7} / F - E\flat - D_7 -$	b')
70	M1	Gm	$Gm - Gm_7 / F - Gm^6 / E - Dm / F -$	[H] A , a): Fl, Harp 16ths
72	$\dot{\vdots}$		$\Re(B\flat - C_7 / B\flat) - D$	b)
74	$\dot{\vdots}$		$Gm - Gm_7 / F - Fm_7 / E\flat - G_7 / D -$	a'), $P_B(\searrow)$
76	\perp		$C_7 - C_{\circ 7} - D_7^d -$	b')
77		$E\flat$	$E\flat - E\flat_7 -$	[K] Coda , $P_B(\searrow)$
78	M1'		$E\flat / B\flat - B\flat_{7\text{sus}4} / A\flat -$	a'): Cl, $\Sigma(\text{cm} <)$
79	$\dot{\vdots}$		$E\flat / G - F_{7\text{sus}4}^9 -$	
80	\perp		$E\flat - D_7 -$	cad
81	M1'	Gm	$Gm - Gm_7 / F$	a'): FHN+Vi2, $\Sigma(\text{cm} <)$
82	$\dot{\vdots}$		$-Cm_7 / E\flat - D_7 -$	
83	\perp		$Gm - \Re(Gm - Cm) / G -$	Cl-Fl, cad
85			Gm	(86 m.)

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13.2.5 Key relationship overview

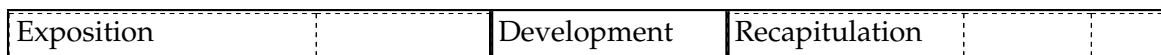
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13.3 *Masques et Bergamasques, Suite for Orchestra Op. 112 (1919)*

Source: [18]. An overview of the formal analysis is shown in Fig. 13.3.

Mvt. 1 Overture, *allegro molto vivo*: sonata form ($F, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 246 m.)



Mvt. 2 Menuet, *allegretto moderato*: ternary song form ($F, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 103 m.)

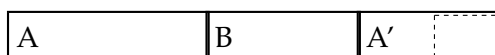


Figure 13.3: Fauré, *Masques et Bergamasques, Suite Op. 112*

13.3.1 Mvt. 1 Overture, *Allegro molto vivo*

Form: sonata. See Table 13.12 and 13.13 for the analysis. The main theme has an overall M1(ab) (16 + 8 m.) structure, where the a-phrase is subdivided into four statement of a 4-measure a-motif, each time repeated at a higher starting pitch. The b-phrase is a sort of conclusion, leading into a descent and closing with a cadence.

The second theme M2(aaa) is a melodic sequence, $\text{Seq}(3 \times 4m; R_7)$, set in imitation for woodwinds and strings; it opens with three repeated quarter notes followed by an upward octave leap. The contrasting theme in the second exposition group has M3(aab) (4 + 4 + 6 m.) sentence structure, with strings instrumentation in octaves. Like M1, the a-phrase is repeated at a higher pitch.

The development starts with a new theme M4, a staccato arpeggio in quarter notes, presented in descending and ascending form in imitation for woodwinds. It continues by developing the theme M2. The main theme M1 returns in the recapitulation, as do the melodic sequences of M2 and the three a-phrase statements of M3. The coda is based on a constantly ascending climatic variation of the main theme M1'.

13.3.2 Mvt. 2 Menuet, *Tempo di minuetto. Allegretto moderato*

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Table 13.12: Fauré, *Masques et Bergamasques*, Suite Op. 112, Mvt. 1 Overture

m	M	R	H	Comment
1	M1.a	F	$\Re(F - C_7/G) -$	Exp, Gr 1/Th 1 aa'a''a'': Vi1
9	:		$Am - C_7^{13}/Bb - Am - C_7/Bb$	
17	M1.b		$D_7^9 - C/G - D_7/F\sharp -$	
21	\perp		$C - G_{7sus4}^9 - G_7^{13} - C_{7sus4}^9 - C_7 -$	cad
25	M1.a		$\Re(F - C_7/G)$	[1] 2nd stat, aa'): WW+Vi1
33	:		$F/A - F_7/A - Gm_7/Bb - G_7^{b9}/B -^d$	a''): climax
37	\perp		$F/C - D_7^{b9}/F\sharp - C_{7sus4}^9 - C_7^{13} -$	cad
39	(M1')		$(F - Bb - Dm)/F - D_{\emptyset 7}/C - C_7 -$	[2] trans, M1: Vi2, M _t : WW
43			$F - Dm_7/F - B_{\emptyset 7}/C - C_7 -$	
47	M2		$F - F_{\Delta 7}/A - Bb - Bb_{\Delta 7} - Eb$	Gr 1/Th 2 , imit: Str-WW
51	:		$Eb_7^9/Db - C - C_7^{\sharp 5}/E -$	melodic sequence, $P_m^i(\nearrow)$
55	\perp		$F - F_7^{9/+5}/Eb - D - Em_7 - D_7/F\sharp -$	
59		G	$\Re(G - G_7 - D_7/F\sharp) -$	[3] trans: WW
65	M3	C	$F/A - F - G_7^{13} - C_{\Delta 7}^9 -$	Gr 2/Th 1 in \bar{D} , a) Str
69	:		$C - Am - B_7^{b13} - Em -$	a)
73	\perp		$E_{\emptyset 7} - F_{\Delta 7}^+ - D_7/F\sharp - E$	b)
77	M3'	A	$E - A - A/E -$	[4] Fl+Cl
81	M3'	Am	$E - Am - Em - F_{\Delta 7}$	Vi1
86	:		$G_7/F - Am_7/E - G_7/D - F/C -$	$P_B(\searrow)$
88	:		$Bb - C_7/Bb -$	
89	\perp		$Bb/F - F_{\Delta 7} - G_{7sus4} - G_7^{13} -$	
92	M1'	C	$\Re(C - C_{\Delta 7}^9 - Dm_7 - G_7)C -$	[5] cl clim, $\bar{P}_T(c)$
102	M4	F	$C_7/E - F - A_7/C\sharp - Dm -$	[6] Dev , imit: Vi1, I(M): Bsn
110	M4'	Dm	$\Re(Gm_7 - Dm) - Eb/G - E_7/G\sharp - A$	motif imit: Vi1-WW
117	(M2')	F	$F - Bb/D - C_7 - F/C -$	[7] motif imit: WW
121	(M2')	Dm	$Dm - Gm/Bb - A_7 - Dm$	
127	(M2')		$G_7 - C - Cm F_7 - Bb$	imit: Str
134	M2'		$Gm - Dm - Dm/A -$	[8] Cl+Bsn
138	:		$Bb_{\Delta 7} - G_7/B - F/C -$	
142	:		$Dm - B_{\emptyset 7}/D - Dm_7 - Am/E -$	
144	:		$Dm_7/F -$	
145	\perp		$F_{\Delta 7} - D_7^9/F\sharp - C_4^6 - G_7^9 - G_7 -$	climax, cad
146			$C - G/B - C_7^9 -$	[9] retrans

Table 13.13: Fauré, *Masques et Bergamasques*, Suite Op. 112, Mvt. 1 Ouverture (cont'd)

m	M	R	H	Comment
152	M1.a	F	$\Re(F - C_7/G)$	Recap, Gr 1 , aa'): Vi1
160	⋮		$Am - C_7^{13}/B\flat - Am - C_7/B\flat -$	a''a'')
168	M1.b'		$F/A - F_7/A - B\flat - G_7^{\flat 9}/B -$	[10] WW+Vi, climax
172	⊥		$F/C - D_7^{\flat 9}/F\sharp - C_{7\text{sus}4}^9 - C_7^{13} -$	$P_B^i(\nearrow)$, cad
174	(M1')		$(F - B\flat - Dm)/F - D_{\emptyset 7}/C - C - 7 - F$	trans, Vi1, M _t : WW
179	⊥		$Dm_7/F - B_{\emptyset 7}/D - C_7 -$	cad
182	M2		$F - F_{\Delta 7}/A - G_7^9/B - Em - Em_7/G -$	[11] imit: Str-WW
188	⋮		$Am_7 - Am_7/C - Dm_7 - Dm_7/F -$	
192	⊥		$G_7 - F/A - A_{\sharp \circ 7} - G_7/B -$	
194			$\Re(C - C_7 - B_{\emptyset 7}) - C - C_7$	trans, WW
202	M3	$B\flat$	$B\flat/D - B\flat - F/C - C_7 - F_{\Delta 7}$	[12] Gr 2 : Str
206	⋮		$F - Dm - E_7 - Am$	
210	⊥		$A_{\emptyset 7} - B_{\Delta 7}^+ - Em_7/B - A$	
214	M3'	D	$A - D$	[13] WW
218	M3'	Dm	$A - Dm - Am - F_{\Delta 7}/A$	Str
222	⋮		$B\flat - C_7/B\flat \stackrel{d}{-} Dm/A - C_7/G - Dm/F -$	
225	⊥		$E\flat - F_7/C \stackrel{d}{-} (E\flat - Gm_7)/B\flat - B\flat m - C_7 -$	climax, cad
229	M1'	F	$\Re(F - Dm - Gm_7 - C_7)/F -$	[14] Coda : Vi, $\bar{P}_T(f)$
235	⋮		$(Gm_7 - C_7 - F)/F - B\flat -$	
238	⊥		$F/C - B_{\emptyset 7}/D - C_7 -$	
241			F	closing cad (246 m.)

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13.3.3 Key relationship overview

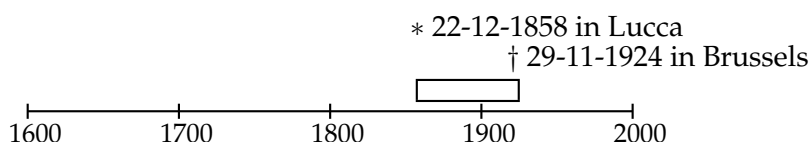
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Chapter 14

Giacomo Puccini

Biographical data:



14.1 Opera *Madama Butterfly* (1902-1904)

Source: [42]. The analysis presented in this chapter is incomplete; it contains major sections and arias from the first act, and fragments from the second act (to be completed). Returning melodic material is labeled with either characters (e.g., Mb: *Butterfly*, Mp: *Pinkerton*) or with a mood (e.g., Mf: fugue subject, Mj: Japanese pentatonic). Through-composed vocal melodies are labeled Mv. The lyrics are indicated in *italics* (first words), to facilitate keeping track of the vocal parts.

14.1.1 Overture, Atto Primo (#1–4) *Collina presso Nagasaki*

Form: fugue. The overture starts with a four-part fugue for strings, woodwinds and horns. The fugue subject Mf consists of two phrases: the a-phrase is the accented repeat of an embellished minor third leap and an ascending scale in 16th notes. The b-phrase is a descending melodic sequence. This fugue theme will return throughout the first act in brief snippets, in particular the a-phrase. Writing a fugue as introduction to this late romantic, impressionistic seems like an anachronism, reminding us of the classical period (in particular Mozart operas). The fast tempo with its many 16th note patterns and the leaps in the countersubject leads to a hurried mood.¹

The transition motif Mt with its staccato and accented 16th notes is another connecting element, returning in the first act. In #2 it is played first in a tutti climax setting. Both elements, Mf and Mt are repeated in #3, but now the fugue subject a-phrase has a chromatically descending pizzicato 8th note pattern in the high strings as countersubject; this accompaniment will return later in the act. See Table 14.1 for the analysis.

¹Maybe the sense of urgency in the opening fugue is meant to expose latecomers in the opera theatre. Carriages that got held up in the evening Milan traffic?

Table 14.1: Puccini, *Madama Butterfly*, Overture

[#]+m	M	R	H	Comment
			Allegro	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (bbb)
0	Mf	<i>Cm</i>	<i>Cm</i> – <i>G</i> ₇ – <i>Cm</i>	Fugue subject, (a): Vi
0+4	⊥		<i>Gm</i> – <i>Fm</i> – <i>E♭</i> – <i>D</i> _o – <i>Cm</i>	(b): Seq(4 × 1m; <i>R</i> ₋₇)
0+8	Mf		<i>Gm</i> – <i>D</i> ₇ – <i>Gm</i>	(a): Va, countersubj: Vi
0+12	⋮		<i>Dm</i> / <i>F</i> – <i>Cm</i> / <i>E♭</i> – <i>Gm</i> / <i>B♭</i> – <i>E</i> ₀₇ –	(b), [\bar{S}^6]
1	⊥		<i>D</i> ₇ – <i>Gm</i>	
1+2	Mf		<i>Cm</i> – <i>G</i> ₇ – <i>Cm</i>	(a): Bsn+Vc, 3pt Str+WW
1+5	⋮		<i>Gm</i> / <i>B♭</i> – <i>Fm</i> / <i>A♭</i> – <i>E♭</i> / <i>G</i>	(b), [\bar{S}^6]
1+8	⊥		<i>G</i> ₇ / <i>F</i> – <i>Cm</i>	
1+10	Mf		<i>Gm</i> / <i>B♭</i> – <i>D</i> ₇ – <i>Gm</i> –	(a): Cb+Bsn, 4pt fugue
1+13	⋮		<i>Dm</i> / <i>F</i> – <i>B♭</i> / <i>D</i> – <i>Cm</i> / <i>E♭</i> – <i>F</i> ₇ / <i>C</i> –	(b): Seq(4 × 1m; <i>R</i> ₋₇), [\bar{S}^6]
1+15	⊥		<i>B♭</i> / <i>D</i> – <i>Gm</i> / <i>B♭</i> – <i>D</i> ₇ / <i>C</i> –	
2	Mt		<i>Gm</i> / <i>B♭</i> – <i>F</i> _{♯07} / <i>A</i> –	trans, tutti clim,
2+1	⊥		<i>Gm</i> / <i>B♭</i> – <i>F</i> / <i>A</i> – <i>E♭</i> / <i>G</i> –	$\vec{H} \parallel_d$, [\bar{S}^6]
2+2	Mt		<i>Cm</i> / <i>E♭</i> – <i>B</i> _o / <i>D</i> –	
2+3	⋮		<i>Cm</i> / <i>E♭</i> – <i>B♭</i> / <i>D</i> – <i>A♭</i> / <i>C</i> –	$\vec{H} \parallel_d \searrow$, [\bar{S}^6]
2+4	⋮		<i>Gm</i> / <i>B♭</i> – <i>Fm</i> / <i>A♭</i> – <i>E♭</i> / <i>G</i> – <i>D</i> ₀₇ / <i>F</i> –	
2+6	⊥		<i>Cm</i> / <i>E♭</i> – <i>B♭</i> / <i>D</i> – <i>F</i> ₇ / <i>C</i> –	
			Si alza il sipario	(curtain raising)
2+7	Mf'		<i>B</i> _{o7} – . . . –	Vi+HiWW unis
2+9			<i>G</i> ₇ ^{b9} – . . . –	HiWW 16ths unis ↘
3			<i>Gm</i> – <i>G</i> ₇ ^{b9} –	16th asc run
3+4	Mf		<i>Cm</i> – <i>G</i> ₇ / <i>F</i> – <i>Cm</i> / <i>E♭</i>	(a): HiWW, HiStr: <i>P</i> _B ⁱ (↘)
3+7	⋮		<i>E♭</i> _{Δ7} / <i>G</i> – <i>Cm</i> ₇ / <i>E♭</i> – <i>D</i> ₀₇ / <i>F</i> – <i>G</i> ₇ ^{b9} –	(b): Seq(4 × 1m; <i>R</i> ₋₇)
3+9	⊥		<i>Cm</i> / <i>E♭</i> – <i>A</i> ₀₇ / <i>C</i> – <i>G</i> ₇ ^{b9} –	
4	Mt		<i>Cm</i> / <i>E♭</i> – <i>B</i> _{o7} / <i>D</i> –	tutti clim, [\bar{S}^6]
4+1	⊥		<i>Cm</i> / <i>E♭</i> – <i>B♭</i> / <i>D</i> – <i>A♭</i> / <i>C</i> –	$\vec{H} \parallel_d \searrow$, [\bar{S}^6]
4+2	Mt		<i>Cm</i> / <i>E♭</i> – <i>B</i> _{o7} / <i>D</i> –	
4+3	⋮		<i>Cm</i> / <i>E♭</i> – <i>B♭</i> / <i>D</i> – <i>A♭</i> / <i>C</i> –	
4+4	⋮		<i>Gm</i> / <i>B♭</i> – <i>Fm</i> / <i>A♭</i> – <i>E♭</i> / <i>G</i> –	Bsn+Str, $\vec{H} \parallel_d \searrow$, [\bar{S}^6]
4+5	⊥		<i>D</i> ₀₇ / <i>F</i> – <i>Cm</i> / <i>E♭</i> – <i>B♭</i> / <i>D</i> – <i>A♭</i> / <i>C</i> –	

14.1.2 Atto Primo, (#5–7) *E soffitto e pareti*

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14.1.3 Atto Primo, (#8–13) *Questa è la cameriera*

Vocal parts: *Goro*, *Pinkerton* and *Suzuki*. Form: ABA'. The delicate transition for woodwinds in #8 is followed by a dialogue between *Pinkerton & Goro* (#8–9, 12–13) and a solo for *Suzuki* in the middle section (#10–11). The overall structure of this section therefore is ternary. In #8 there is extended use of syncopated 4th notes: first for clarinets and later for middle register strings. Fugue subject a-phrase fragments *Mf* underline the dialogue, often in imitation. The transition in #10 is also based on the fugue subject, as is the retransition at the beginning of #12. The background to the *Suzuki* monologue is with light staccato 8th notes with grace-notes, in #11 briefly interrupted by sustained string chords. See Table 14.2 and 14.3 for the analysis.

14.1.4 Atto Primo, (#14–20) *Qui verranno: l'Ufficiale del registro*

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Table 14.2: Puccini, *Madama Butterfly*, Act 1 (8–13) *Questa è la cameriera*

[#]+m	M	R	H	Comment
Andante lento				
8	Mt1	<i>B</i>	$B - D\sharp m_7 / C\sharp - B_{\Delta 7} -$	A $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ (#####) intro, Fl, Cl sync
8+2	\perp		$G\sharp m_7 - D\sharp m_7 - B_{\Delta 7} -$	
8+4	Mv		$B - \dots -$	G: <i>Questa è</i> , Cl sync
Muovere un poco				
8+7	$\dot{:} / f$		$Ab_7^9 - \dots - Ebm_7 / Bb - Ab_7^9 -$	(bbbb) Str, syncopes
8+11	\perp / f		$Ab_7^9 - \dots -$	P: <i>I nomi?</i>
1. Tempo				
9	Mt1		$B_{\Delta 7} - D\sharp m_7 / C\sharp - B_{\Delta 7} -$	(#####) trans, 2nd stat, Ob
9+2	\perp		$G\sharp m_7 - B -$	Fl
Allegro				
10	Mf	<i>Em</i>	$Em - \dots -$	B $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$ (#) (a): HiStr, LoStr pizz, $P_B^i(\searrow)$
10+3	$\dot{:}$		$C_{\Delta 7} - B_7 / A - Em / G - C -$	
10+5	$\dot{:}$		$(G - Am_7) / G -$	(b) Seq($2 \times 1m; R_{-7}$), $\bar{P}_D(g)$
10+7	\perp		$G - G_7 -$	(a): WW imit
10+11	Mv	<i>C</i>	$C - G / B - Am_7 - G_7 / D -$	Suz: <i>Sorride</i> , Fl+Str stacc
10+13	\perp		$C - G_7 / D - C - D_7 A -$	
11	Mf		$G - B_{7sus4}^9 - \dots -$	WW imit
11+4	Mv		$B - C\sharp m$	Suz: <i>Schiude</i> , Cl, Str
11+6	$\dot{:}$		$E / G\sharp - F\sharp m_7 / A - F\sharp m_7 -$	
11+9	$\dot{:}$		$B_7 / F\sharp - Bm / F\sharp - Em - Bm / D -$	Str 8th stacc
11+11	$\dot{:}$	<i>Em</i>	$C_{\Delta 7} - Bm_7 / F\sharp - Em - Bm / D -$	
11+13	\perp		$C_{\Delta 7}$	
12	Mf		$B - Em - C_{\Delta 7} - B_7 / A -$	(a): HiStr, LoStr pizz, $P_B^i(\searrow)$
12+2	$\dot{:}$		$Em / G - C -$	
12+4	$\dot{:}$		$(G - Am_7) / G -$	(b) Seq($2 \times 1m; R_{-7}$), $\bar{P}_D(g)$
12+6	\perp		$G - G_7 -$	

Table 14.3: Puccini, *Madama Butterfly*, Act 1 (8–13) *Questa è la cameriera* (cont'd)

[#]+m	M	R	H	Comment
			Andante – Allegro moderato	A'
12+9	∇		$C - D_7/C-$	<i>Pink & Goro</i>
12+10	Mt2		$G/B - F/A - E/G\sharp-$	Fl+Vi, [\bar{S}^6]
12+13	Mv	<i>Am</i>	$Dm/F - Am/C-$	<i>G: Se non</i>
12+14	\vdots		$Bm_7 - E_7-$	cad
13	\perp		<i>Am</i>	
13+1	Mv		$\Re(G_7^9 - A\sharp_{o7} - B_{\emptyset 7} - Dm)/G-$	$\begin{bmatrix} 6 \\ 8 \end{bmatrix}$, <i>P & G, $\bar{P}_D(g)$</i>
13+8			$B_{\emptyset 7} - Em - Dm - C-$	Str
13+ 10			$G_7 - C - G_7-$	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ trans, Str unis

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14.1.5 Atto Primo (#21–26) *Dovunque al mondo*

Vocal parts: *Pinkerton*, *Sharpless*. The structure of this section is that of a song for *Pinkerton* with four slightly varied verses (Mp) and a bridge in #24. This ‘cowboy’ song (*il Yankee vagabondo*) is in praise of the good old imperialist nature. The introduction #21 and the coda #25 are for brass and woodwinds, paraphrasing the U.S.A. national anthem *Mu*. The modulating bridge with its shifting roots is a dialogue between the two singers. The connecting element in both verses and bridge is the transitory subject *Mt*, quoting the rhythm from the anthem. See Table 14.4 for the analysis.

14.1.6 Atto Primo (#27–28) *Una ghirlanda di fiori fresci*

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Table 14.4: Puccini, *Madama Butterfly*, Act 1 (21–26) *Dovunque al mondo*

[#]+m	M	R	H	Comment
			Allegro sostenuto	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (bbbbbb)
21	Mu	$G\flat$	$G\flat - G\flat_{\Delta 7}/F - E\flat m_7 - B\flat_7-$	Intro , “USA”, Tpt+Brs
21+2	:		$E\flat m_7 - A\flat_7 - D\flat - D\flat m-$	WW+Brs
21+4	\perp		$G\flat m_7 - C\flat_7 - A\flat_7 - D\flat_{7no3}-$	
21+6	Mt		$G\flat_9^6 - D\flat_7-$	Vi
21+8	Mp		$G\flat - D\flat_7/A\flat - G\flat^6/B\flat - D\flat_9^9/C\flat-$	V1 , Pink: <i>Dovunque</i>
21+12	:		$E\flat m_7/B\flat - D\flat/A\flat - E\flat m_7 - D\flat_{\Delta 7}/F-$	
21+13	\perp		$A\flat_7 - D\flat - D\flat_7-$	
22	Mp’		$G\flat_9^6 - D\flat_7/A\flat - G\flat/B\flat - D\flat_9^9/A\flat-$	V2 , Pink: <i>Affonda</i>
22+4	:		$G\flat^6 - D\flat_7/C\flat-$	
22+6	:		$E\flat_7^{b9/b13}/B\flat - D\flat m/A\flat-$	
22+8	:		$G\flat m - D\flat m/A\flat - E\flat b_{\Delta 7}-$	
22+9	\perp		$A\flat_7^{b5/b9}/E\flat b_{no7}-$	bitonal flavour
23	Mt		$D\flat_{7no3} - G\flat_9^6 - D\flat_7/A\flat-$	EHn+Va
23+3	Mp’’		$G\flat/B\flat - D\flat_9/A\flat - G\flat^6 - D\flat_7/C\flat-$	V3 , Pink: <i>Affonda</i>
23+7	:		$E\flat_7/B\flat - A\flat - C\sharp m - F\sharp m-$	$P_L(\nearrow)$
23+11	\perp		$E m_7 - F\sharp m/A-$	climax
24	Mt		$D\flat_{7no3} - G\flat_9^6 - D\flat_7 - D_{7no3}-$	Bridge , Fl+Va, P: <i>La vita</i>
24+3	Mt	G	$G_{\Delta 7}^9 - E_7^9/G\sharp - A - E\flat_{no3}$	$P_B^i(\nearrow)$
24+5	Mt	$A\flat$	$A\flat_9^6 - E\flat_7/B\flat - E_{7no3}-$	Sharpl: <i>È un facile</i>
24+8	Mt		$A_{\Delta 7}^9 - F\sharp_7^9/A\sharp - B m_7-$	Pink+Sharpl
24+11	Mt	$D\flat$	$A_{o7}/C - A\flat_7^9-$	
24+12	\perp		$\Re(D\flat_9^9 - A\flat_7^9)/D\flat - D\flat-$	halfcad, $\overline{P}(d\flat)$
25	Mp	$G\flat$	$G\flat - D\flat_9^9/A\flat - G\flat^6/B\flat - D\flat_7/C\flat-$	V4 , Pink: <i>Vinto</i> +WW+Str
25+4	:		$E\flat m/B\flat - D\flat/A\flat - E\flat m_7/G\flat - F m$	
25+7	\perp		$A\flat_7^9 - D\flat - \dots - D\flat_7-$	halfcad
25+12	Mt		$G\flat_9^6 - D\flat_7/A\flat-$	Str imit
25+14	\perp		$G\flat_7/B\flat - C\flat - A\flat_7^9/C-$	Sharpl: <i>È un facile</i>
26	Mu		$G\flat - G\flat_{\Delta 7}/F - E\flat m - B\flat_7-$	Coda “USA”, Tpt+Brs
26+2	:		$E\flat m - A\flat_7 - D\flat - D\flat_7/C\flat-$	WW+Brs, P+Sh: <i>America</i>
26+4	:		$G\flat/B\flat - E\flat m/B\flat - F_{o7}/C\flat-$	tutti climax
26+5	\perp		$B\flat_7/F$	

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14.1.7 Atto Primo (#37–41) *Ecco. – Ah! Quanto cielo!*

Vocal parts: *Goro, Butterfly, Sharpless* and *Friends of Butterfly (Le Amiche)*. The allegro in #37 has an Asian flavour, with the vocal melody Mg doubled in staccato bassoon and pizzicato violas and celli. Staccato clarinets and tremolo violins play parallel perfect fifths. The transition in #38 is a local climax with unisono subject Mt, supported by choral accents (*Le Amiche: Ah!*), exclaiming their admiration for the sky and sea. The dialogue between *Butterfly* (first appearance in this opera) and the female choir in #39 is a long sequence with impressionistic augmented chords.

The string and woodwind romance) subject Mr (with its characteristic descending step-wise contour $1 - \Delta 7 - 6 = 1$) will return at the end of the first act in the love duet between *Butterfly* and *Pinkerton*, based on the love theme Mb=MI' first presented here in #40 with two statements. At the end there is a climax, before the closing pentatonic love theme theme MI in the transition in #41 for staccato piccolo and flute, harp and glockenspiel over tremolo strings; a very light texture with a tranquil-sad undertone. This is a remarkable section in a harmonic sense: we see the dominant 9th chords S_7^9 in inverted position, both as first and second inversion (chordal function 3 or 5 in the bass). See Table 14.5 for the analysis.

14.1.8 Atto Primo (#42–61) *Gran ventura*

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Table 14.5: Puccini, *Madama Butterfly*, Act 1 (37–41) *Ecco. – Ah! Quanto cielo!*

[#]+m	M	R	H	Comment
			Allegro	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (bb) Asian
37	Mg	<i>Bbm</i>	<i>Bbm</i> ^{add9} – ... –	Goro: <i>Ecco</i> +Ch: <i>Ah!</i> ,
37+3	⋮		<i>Gb</i> _{Δ7} – ... –	Mg: Bsn+Va+Vc pizz,
37+7	⊥		<i>Ebm</i> – <i>Ebm</i> ⁶ – <i>F</i> _{no3} –	Vi trem
38			<i>Ebm</i> ₇ – <i>Bbm</i> _{no3}	trans, WW+Str, clim
38+3	Mt		<i>F</i> ₇ ^{b9} – $\Re(Bbm^6 - G_{\emptyset 7}/Db)$ –	Ch: <i>Ah!</i> , WW+Vi1+Vc
38+8	⊥		<i>Gb</i> _{Δ7} – <i>F</i>	Ch
			Largo	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (bbbb) augmented ch
39	Mr		<i>Ab</i> – <i>Ab</i> _{Δ7} – <i>F</i> ⁺ –	Ch <i>Amiche: Quanto cielo!</i> , Vi
39+2	Mr		<i>Bb</i> – <i>Bb</i> _{Δ7} – <i>G</i> ⁺ –	Seq(5 × 2m; <i>R</i> ₇), Fl ($\natural\flat$)
39+4	Mr		<i>C</i> – <i>C</i> _{Δ7} – <i>A</i> ⁺ –	<i>Butt</i> +Fl+Vi
39+6	⋮		<i>D</i> – <i>D</i> _{Δ7} ⁹ / <i>F</i> _♯ – <i>B</i> ₇ ^{b5} / <i>F</i> –	
39+8	⊥		<i>E</i> – <i>E</i> _{Δ7} – <i>C</i> ⁺	<i>Butt</i> +Fl+Vi
			Sostenendo a tempo	$\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ (bbbbbb)
40	Mb/c	<i>Gb</i>	<i>Gb</i> – <i>Gb</i> _{Δ7} ⁹ / <i>Bb</i> – <i>Db</i> ₇ / <i>Ab</i> – <i>Db</i> ₇ ⁹	<i>Butt</i> : <i>d'amor</i> +Str sol,
40+2	⋮ / ⋮		<i>Gb</i> – <i>Ab</i> ₇ / <i>Gb</i> – <i>Fm</i> ₇ – <i>Bbm</i>	Ch: <i>Gioa a te</i>
40+4	⊥ / ⊥		<i>Ebm</i> ₇ – <i>Ab</i> ₇ – <i>Db</i> ₇ ⁹	
40+6	Mb'/c'		<i>Gb</i> – <i>Gb</i> _{Δ7} / <i>Bb</i> – <i>Db</i> ₇ / <i>Ab</i> – <i>Db</i> ₇ –	<i>P</i> _L (↗)
40+8	⋮ / ⋮		<i>Bb</i> _{∅7} / <i>Fb</i> – <i>Ebm</i> ₇ – <i>Bbm</i> / <i>Db</i> –	
40+9	⋮ / ⋮		<i>Abm</i> ₇ / <i>Cb</i> – <i>C</i> _{∅7} – <i>Bbm</i> / <i>Db</i> –	
40+10	⋮ / ⋮		<i>Ab</i> ₇ ⁹ / <i>Eb</i> – ^d <i>Gb</i> / <i>Bb</i> –	Voc+HiStr unis
40+12	⊥ / ⊥		<i>Abm</i> – <i>Db</i> ₇ ¹³ –	climax, cad
			Largo	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ trans (Love theme)
41	Ml		(<i>Gb</i> ⁶ – <i>Abm</i> ₇)/ <i>Gb</i> –	Pentat: Fl+Pi+Harp+Glk,
41+2	⋮		(<i>Gb</i> – <i>Db</i> ₇ ⁹ – ^d <i>Ebm</i>)/ <i>Gb</i> – <i>Bbm</i>	<i>Butt</i> : <i>Siam giunte</i> , $\bar{P}_T(gb)$
41+3	⊥		<i>Ebm</i> = <i>Gb</i> ⁶ – <i>Bbm</i> / <i>Db</i> – <i>Gb</i> ⁶	Str trem, cad

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14.1.9 Atto Primo (#61–64) *Dov'è? Eccolo là!*

Vocal parts: *Wedding Guests, Ensemble*. The festive music *Mf* (from #11, 59 and 60) is repeated in #61 in the higher octave (octave imitation between oboe and bassoon) with an intricate dialogue (call-and-response) between soloists and divided choir. The friends and relatives of *Butterfly* are admiring *Pinkerton*. The key has shifted to *G* major, there is a different harmonization with augmented dominant $S_7^{\sharp 5}$ chords, and a tonic-dominant pedal in bass clarinet, harp and timpani. At the last b-phrase there is a tutti crescendo to a climax, with repeated 16th note turn motives.

At #62 there is a change of key, returning to $B\flat$ major. with ascending and descending quintuplets (flute, clarinet and harp) over staccato 8th note patterns, and a dominant *f* trill (flute and oboe). The greedy relatives are looking for booze. The party climax is reached in #63, continuing the symmetric root characteristic: the keys are $R_{3i} : B\flat - G - D\flat$. The choir of relatives now sings the theme *Mf* in imitation, over a steadily stepwise ascending woodwind scale in quarter notes and the alternating tonic-dominant pedal point pattern.

In #64 normality is returning ('Order in the room, please!'). There is a setting with three-part sectional harmony (a jazz big band type of setting with parallel motion in all voices, stepwise and leaps). The lyrical lead voice has a meandering pattern with embellished ascending and descending arpeggios. The abbreviated third statement of this theme closes the section, while calming down. (The rehearsal numbers jump from #64 to #73). See Table 14.6 for the analysis.

14.1.10 Atto Primo (#100–110) *Cio-cio-san!*

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Table 14.6: Puccini, *Madama Butterfly*, Act 1 (61–64) *Dov'è? Eccolo là!*

[#]+m	M	R	H	Comment
				$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (#) <i>B & P & Ch (All)</i>
61+3	Mf	<i>G</i>	$G - D^+ - Em - D_7^{\#5} -$	(a): WW+Va imit, <i>Ch: Dov'è?</i> ,
61+5	⋮		$Em - D_7 - G_7^9 - D_7^{\#5} -$	$\overline{P}(g-d)$
61+7	⋮	<i>G</i>	$G - D^+ - Em - D_7^{\#5} -$	(a) (ped)
61+9	⋮		$Em - D_7 - G_7^9 - D_7^{\#5} -$	
61+11	⋮		$G_7^9 - Gm_7 - G_7^9 - D_7^9 - G_7 - D_7^{\#5} -$	(b); WW+Str, <i>Ch: Goro</i> ,
61+15	⋮		$G_7^9 - Gm_7 - G_7^9 -$	(b')
61+17	⋮		$\Re(G_{7sus4} - G_7^9) - G_7^9 -$	WW+Str, <i>Ch: Ecco</i>
61+21	⋮		$C_7^9/G - \dots - F_{7sus4}^9 - \dots -$	tutti cresc
61+27	⊥		$F_7 - \dots -$	clim, WW+HiStr: 16ths, <i>G: Per</i>
			Lo stesso movimento	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (#) <i>B & P & Ch (All)</i>
62	Mv	<i>Bb</i>	$Bb_9^6 - \dots -$	WW+Hns+HiStr, <i>Ch: Vino</i> ,
62+7	⊥		$Cm - Bb_9^6 - F_7 - Bb_9^6 -$	$\overline{P}_D(f)$
				(bbbb) <i>B & Ch (Relatives)</i>
63	Mf	<i>Db</i>	$Db - Ab - Bbm/Db - Ab_7 -$	(a) <i>Ch, \overline{P}(db-ab)</i>
63+2	⋮		$Db - Ab_7 - Db - Ab_7^9 -$	WW (4ths ↗)+LoStr
63+4	⋮	<i>Db</i>	$Db - Ab - Bbm/Db - Ab_7 -$	(a)
63+6	⋮		$Db - Ab_7 - Db - Ab_7^9 -$	
63+8	⋮		$\Re(Db - Abm)$	(b) Hns+Ch,
63+12	⊥		$\Re(Db - Abm)$	(b')
63+14	Mv		$Db_7^9 - \dots - F/C -$	climax, arp ↘, <i>G: Per</i>
			a tempo	(b) <i>P & S & Ch</i>
64	Mv	<i>F</i>	$F^6 - Dm_7/C -$	'sect harm', (a) <i>S: O amico</i>
64+2	⋮		$C - Dm/A - -Gm_7 - Dm/A -$	WW+Str trem
64+4	⋮		$E_{07}/Bb - Dm^4 - C_7 \overset{d}{-} Dm$	(b)
64+6	⊥		$G_7 - C_7^9 -$	
64+8	Mv		$F^6 - Dm_7/C -$	2nd stat, (a): <i>S: Non più</i>
64+10	⋮		$Am_7/C - Dm/A - Gm_7 - Dm/A -$	WW+Str trem
64+12	⋮		$G_{\#07}^{\#}/Bb - A_7^{\#9} -$	(b')
64+14	⊥		$D_7^{\#9} - G_7^{\#9} - F^6/C - C_7 -$	
64+16	Mv'		$\Re(F_9^6 - C_7) - F^6$	(a'): <i>Vi, B: Mamma, \overline{P}_T(f)</i>

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14.1.11 Atto Primo (#111-115) *Bimba, bimba, non piangere*

Vocal parts: *Pinkerton, Butterfly, Suzuki*. This section is a transition to the long final duet of the first act. After the wedding guests have left, *Pinkerton* asks *Butterfly* to stop crying, and re-assuring her of his admiration. Then there is the prayer of *Suzuki* in #113, just before the fugue theme *Mf* sets in once more in #114, over the chromatically descending pizzicato bass line. See Table 14.7 for the analysis.

14.1.12 Atto Primo (#116–136) *Viene la sera*

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Table 14.7: Puccini, *Madama Butterfly*, Act 1 (111–115) *Bimba, bimba, non piangere*

[#]+m	M	R	H	Comment
			Andante affettuoso	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ P & B, trans
111	Mv		$E/G\sharp - E_{7\text{no}3} - Dm_7/C-$	WW+Va, P: <i>Bimba</i>
111+3	:		$G/B - E_7^{b5}/Bb - A_{7\text{sus}4} - A_7-$	
111+5	:/a		$A_{\emptyset 7}^9 - G_7^9 - A_{\emptyset 7} - Cm_7-$	Vi,
111+7	:		$Gm/Bb - A_{\emptyset 7} - Cm-$	
111+8	:		$Gm_7/Bb - A_{\emptyset 7} - Cm-$	
111+9	:		$Gm_7/Bb - A_{\emptyset 7} - Gm/Bb - D_7^d -$	
111+10	⊥		$Eb - Bb - Cm - G_7-$	
			a tempo	(bbb)
112	Mv	<i>Cm</i>	$Cm_7 - Fm - Cm/Eb-$	Str, B: <i>Non piango</i>
112+1	:		$Bb/D - Gm/Bb - Eb - Cm$	
112+2	:		$Bb^6 - Cm - Ab_{\Delta 7}/C - Bb/D-$	
112+5	:		$Cm - Bb - Cm - Bb^6 -$	
112+7	:		$Ab - G_7/B^d -$	
113	⊥		$\Re(Am/C - G_{\Delta 7})-$	WW+Harp 16th, B: <i>Mi han</i>
			Un po' più mosso	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
113+4	Mv			Suz: <i>E Izaghi</i>
			Allegro moderato	
114	Mf	<i>Em</i>	$Em - B_7/A-$	(a): Vi, $P_B^i(\searrow)$
114+3	⊥		$(G - Am_7)/G-$	(b): Cl Seq($2 \times 1m; R_{-7}$),
114+5	Mf'		$G_7 - \dots -$	(a): WW imit, Str sync
115+	Mf'/v		$F_{\sharp 7}^9 - \dots - Bm/E - F_{\sharp m_7}/E-$	(a): WW imit, $P_B(\searrow)$
115+5			$E_7^{13} - E_{7\text{no}3} -$	Str \searrow , cad

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14.1.13 Atto Secondo, Parte Prima (#12–16) *Un bel dì*

Vocal parts: *Butterfly*. In this lyrical solo aria *Butterfly* is hoping and waiting for the return of and re-uniting with *Pinkerton* (in vain, as it turns out). The main melody Mb1 descends over one octave, opening with a very light woodwind and (tremolo) high muted strings background; the solo violin is doubling the vocal lead. After the first statement A₁, there are several bridge sections (B and C), with the shape of the melody suggesting sighs of hope; Mb2 and Mb3 both have multiple upward-downward arcing phrases.

The series of woodwind syncopations in #13 underlines the feeling of expectation, as do the pizzicato afterbeats in the middle strings. This mood is continued in #14 with the syncopations now in the muted trumpets and monotonously repeating 16th notes in the vocal lead. The A₂ section in #15 presents the second statement of the main melody, now doubled with unisono woodwinds and strings (mutes off). The 2-part harmony is subtly moving from muted trumpets to oboes and then French horns, all in syncopated accent patterns. With a transitional crescendo and ascending lead there is the final exclamation of *Butterfly*: *I must keep my doubts and anxiety to myself*, while the unisono orchestra finishes the main theme, this time descending from a very high register downwards over two octaves. This final statement has a tonic pedal and the syncopated harmonies now in three parts moving from trombones to horns. See Table 14.8 for the analysis.

14.1.14 Atto Secondo, Parte Prima (#90) *Humming Chorus*

Table 14.8: Puccini, *Madama Butterfly*, Act 2, Part 1 (12–16) *Un bel dì*

[#]+m	M	R	H	Comment
			Andante molto calmo	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (bbbbbb)
12	Mb1	$G\flat$	$G\flat - D\flat/F - E\flat m - D\flat-$	A_1 , B: <i>Un bel dì</i> , WW+Vi1,
12+4	\vdots		$A\flat m - F_{\emptyset 7} - B\flat m_7 - E\flat m_7/G\flat-$	Vi2 trem
12+6	\perp		$D\flat_7 - G\flat$	
			Un poco mosso	B
12+8	Mb2		$B\flat m_7 - B\flat m_7^9 - G\flat - B\flat m$	B: <i>Poi la nave</i> +WW+Vc
12+12	Mb2		$Fm_7 - Fm_7^9 - D\flat - Fm-$	B: <i>romba</i> +WW+Str
12+16	\perp		$E\flat m - C_{\emptyset 7}/B\flat - E\flat m_7/D\flat$	
			a tempo	$C_1 \begin{bmatrix} 2 \\ 4 \end{bmatrix}$
13	Mb3	Fm	$\Re(Fm/Ab - G_{\emptyset 7}/D\flat)-$	
13+4	\vdots		$\Re(Fm/Ab - G_{\emptyset 7}/D\flat)-$	
13+7	\vdots		$Fm/C - \dots - G_{\emptyset 7}/B\flat - Fm$	WW syncopes
13+12	\vdots		$Ab/C - D\flat - Ab/C$	Str
13+15	\perp		$Ab - \dots - C-$	
			Sostenendo molto	$C_2 \begin{bmatrix} 4 \\ 8 \end{bmatrix}$
14	Mb4	Fm	$Fm - Fm_7$	B: <i>Chi sarà?</i> , Tpt mute sync
			Lento	
14+4	\perp		$\Re(D\flat^6 - C_{\emptyset 7}/B\flat) - D\flat_{\Delta 7}-$	
			Andante come prima	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
15	Mb1	$G\flat$	$G\flat - D\flat - E\flat m - D\flat-$	A_2 , B: <i>morire</i> ,
15+4	\vdots		$A\flat m - F_{\emptyset 7} - B\flat m_7 - E\flat m_7/G\flat-$	tutti unis climax
15+6	\perp		$D\flat_7^9 - G\flat$	H: Tpt→Ob→FHn
15+8	Mb5	$B\flat m$	$E\flat m - B\flat m$	trans, B: <i>Tutto questo</i> , Str trem
15+10	\perp		$\Re(B\flat m - E\flat m) - B\flat m$	tutti climax, plagal cad
			Largamente	closing
16	Mb1	$G\flat$	$(G\flat^6 - D\flat - E\flat m - D\flat_7^9)/G\flat-$	A_3 , B: <i>l'aspetto</i> , $\overline{P}_T(g\flat)$
16+4	\vdots		$(A\flat m - F_{\emptyset 7} - G\flat_{\Delta 7} - D\flat_7^{13})/G\flat-$	tutti unis climax,
16+6	\perp		$D\flat_7^{13} - G\flat$	$P_L(\searrow)$, cad

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Table 14.9: Puccini, *Madama Butterfly*, Act 2, Part 2 (5–12) *Oh eh! Oh eh!*

[#]+m	M	R	H	Comment
			Un poco meno	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (####)
4+5	Mm		$B\flat_7^9 - \dots - B_7^9 - \dots -$	trans, Ch: <i>Oh eh!</i> , Cl+Bsn
4=11	\perp		$C_7^9 - \dots -$	Str, $\vec{H} _e$
			Meno ancora	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (b) trans
5	Mt1	F	$(C_7^9 - F - C_{7\text{sus}4} - C_7^d - Dm_7)/C -$	Ob, Str, $\bar{P}_D(c)$
5+5			$F/A - B\flat - F/A - Dm_7 - C/E -$	
5+7	Mt2		$C - F - \dots - A \dots -$	WW unis

14.1.15 Atto Secondo, Parte Seconda (#5–12) *Oh eh! Oh eh!*

Vocal parts: *Sailors (Marinai)* (tenors in two parts). Most of this section is instrumental, depicting dawn. The sailors sing their cries Mm in imitation over an ascending set of exact parallel dominant chords S_7^9 . The second part of the transition is #5, the mooring of the ship.

Starting from #6 there is environmental mood music, with birds whistling in the garden background.² A number of themes and subjects is presented in juxtaposition and imitation over a set of symmetrically distributed roots. Theme Mh, first presented by muted French horn, has a quarter note arpeggio and signal character. The sweet Mw theme has a pentatonic flavour, a reference to *Butterfly* (waiting for *Pinkerton* arriving on the ship). It is in the high woodwinds and violins, the second statement in parallel perfect 5ths. One could say the juxtaposition of Mh and Mw also expresses West-faces-East. Subject Me, first played in #7 by muted French horn, has an alternating stepwise shape and represents expectation during sunrise (the same theme has been used in Act 1). The R_{4i} symmetrically distributed roots are: $D - F\sharp - B\flat$ and the key keeps alternating between these three during the dawn scene, finally settling on D .

During #9 there is more rhythmic activity (from an 8th note countermelody to 16th and 32nd note ascending runs) and a gradual crescendo, to explode in the *brillantemente* section, full of tutti themes, imitation and background arpeggios. In #10 there is the climactic sunlight theme, played by the full orchestra (doubled in hidden form in the descending 16th note arpeggios in high woodwinds and strings).

After a brief unisono 16th note run transition in #11 the climax returns briefly, now over the signal theme Mh in imitation. A transitional pentatonic motif Mt3 sets in, with a statement starting in high woodwinds and repeated at the lower octaves, while there is a general *diminuendo* as the scene is closing. See Table 14.9 and 14.10 for the analysis.

²Whistling birds: nowadays an easy job with digital sampling. Imagine an 1904 premiere performance with local variety artists behind the curtains.

CHAPTER 14. GIACOMO PUCCINI

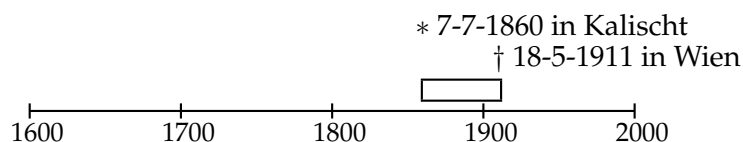
 Table 14.10: Puccini, *Madama Butterfly*, Act 2, Part 2 (5–12) *Oh eh! Oh eh!* (cont'd)

[#]+m	M	R	H	Comment
			Allegro moderato	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (###) Birds whistling
6	Mh	D	$D/A - \dots -$	FHn (mute), LoStr trem
6+5	\perp		$Bm_7/F\sharp = D^6/F\sharp -$	
6+8	Mw		$(D - D^6 - D)/A - E_7/B -$	WW stacc+Vi pizz
7	Me		$\Re(D/A - Bm) -$	FHn, Str pizz+trem
7+5	Mh	$F\sharp$	$F\sharp/C\sharp - F\sharp^9/A\sharp -$	FHn (dawn)
7+9	\perp		$F\sharp/C\sharp - F\sharp^6/A\sharp -$	
7+13	Mw		$F\sharp^6/C\sharp = G^b/D^b - Ebm - G^b/D^b -$	Fl+Harp, Str trem
7+15	\perp		$Ab/Eb -$	(par perfect 5ths)
8	Mt3		$G^b/D^b = F\sharp/C\sharp - D\sharp m -$	EHn+Bsn+FHn
8+2	\perp		$\Re(F\sharp/C\sharp - D\sharp m) -$	
8+5	Mh/c	B^b	$B^b/F - \dots -$	(bb) WW, Mc: Bsn+Vc: 8ths
9	Mh	D	$D/A - \dots -$	(##) Tpt-(FHn+Vc) im, 16ths
9+4	Mh'		$F\sharp/C\sharp - \dots -$	Ob+Vi2, 32th runs
9+6	Mh'		$B^b/F - \dots -$	WW+Vi1, $P_L(\nearrow)$, cresc (sunshine)
			Brillantemente	
9+8	Mh'		$D^6/A - \dots -$	tutti imit, Harp+Str: arp
10	Me'		$\Re(Bm - D/A)$	LoWW+FHn, WW+Str: arp
10+4	Me'	$F\sharp$	$\Re(F\sharp/C\sharp - E/B) - F\sharp/C\sharp -$	
10+8	Me'		$\Re(Ab/Eb - G^b/D^b) -$	tutti cresc
10+12	Ms	D	$A/E - D - A/E - F\sharp m$	LoWW+Brs+LoStr 'sun'
10+14	\perp		$A_7/G - F\sharp m - A/E - Bm_7/D -$	unis, tutti cresc
10+15	Ms		$A/E - D - A/E - F\sharp m$	2nd stat, tutti climax
10+17	\perp		$A_7/G - F\sharp m - A/E - Bm_7/D -$	
10+18	Ms'		$A/E - F\sharp m - Bm_7/D -$	accented notes
10+19	\vdots		$A/E - F\sharp m -$	
10+20	\vdots		$A_7/G - F\sharp m - A/E - Bm_7/D -$	
10+21	\perp		$A/C\sharp - F\sharp_{07}/C_{no3} - B_7 -$	
11			$G\sharp_{07} - A_7 - \dots -$	WW+HiStr: 16th run unis
11+5	Mh'		$D - \dots -$	tutti clim, imit, 16th arp
11+9	Mt3		$\Re(F\sharp m/A - Bm/D) - F\sharp m/A -$	Ob, pentatonic, dim
11+12	\perp		$D^6 - D$	
12	Mt3		$\Re(F\sharp m/A - Bm/D) - F\sharp m/A -$	Fl+Cl, Str pizz
12+3	\perp		$D^6 - D$	
12+4	Mt3		$\Re(F\sharp m/A - Bm/D) - F\sharp m/A -$	Bsn+Va, Vi 16th arp
12+9	\perp		$D_9^6 - \dots -$	Vi arp, dim

Chapter 15

Gustav Mahler

Biographical data:



Detailed score analysis of the Mahler symphony movements was complemented with the formal analysis presented in [21].

15.1 *Lieder eines fahrenden Gesellen* (1885)

Source: [31]. Music for solo voice and orchestra. Mahler also wrote the lyrics for this set of four songs. An overview of the formal analysis is shown in Fig. 15.1.

15.1.1 *Wenn mein Schatz Hochzeit macht*

Form: ternary song form, ABA'. This slow opening song is full of tempo (including many fermatas), meter and rhythm changes. It has a melancholic mood; the composer writes for the singer: '*Leise und traurig bis zum Schluss*' ('*Soft and sad until the end*'). The instrumentation is dominated by woodwind, strings, harp and occasional French horns. The strings apply techniques such as muted playing, divisi and some interesting occurrences of violin voice crossing. See Table 15.1 for the analysis.

15.1.2 *Gieng heut' Morgens über's Feld*

This section is included in the full version of the book.

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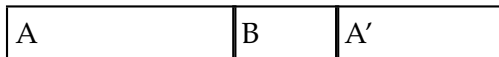
<https://www.fransabsil.nl/htm/musanbk.htm>

Table 15.1: Mahler, Lieder eines fahrenden Gesellen, 1. *Wenn mein Schatz Hochzeit macht*

m	M	R	H	Comment
1	M0	Dm	$Dm - \dots -$	$\mathbf{A} \begin{bmatrix} 2 \\ 4 \end{bmatrix}, \text{Cl}, \overline{P}_T(d)$
5	M1/0		$Dm - \dots -$	Voc: a, $\overline{P}(d-a)$
10	\vdots / \perp		$(E_{\emptyset 7} - Gm_7 - E_{\emptyset 7})/D-$	$(a'), \overline{P}_T(d)$
14	\perp		$(Dm - C - B\flat_{\Delta 7} - D_7^9 - Gm)/D-$	[1] (b) $\overline{P}(d-a)$
17	M0		$Dm - \dots -$	trans, WW climax
22	M2		$\Re(B\flat_{\Delta 7} - A_7^{b9})/B\flat - B\flat - A_7^{b13}-$	Voc, $\overline{P}(bb)$
28	$\vdots/0$		$B\flat - A_7^{b9/b13} - B\flat$	WW, (ped)
30	\vdots	Gm	$E\flat_{\Delta 7}/B\flat - A_{\emptyset 7}-$	[2] Voc, $P_B^i(\searrow)$
32	\vdots		$D_{\emptyset 7}/A\flat - D_7^{b5}/A\flat - G_7-$	
34	\perp		$A\flat_{\Delta 7}/C - Gm/D - D_7-$	
38	M0		$Gm - \dots -$	WW+Str clim, $\overline{P}_T(g)$
44	M3	$E\flat$	$E\flat$	[3] $\mathbf{B} \begin{bmatrix} 6 \\ 8 \end{bmatrix}, \overline{P}(eb-bb)$
46	\vdots		$E\flat \rightarrow E\flat$	Voc: a, Str: $[\overline{S}^6], \overline{H} \parallel_d$
48	\vdots		$(Fm - B\flat - E\flat - B\flat_7 - Fm)/E\flat$	$\overline{P}_T(eb)$
50	\vdots		$\Re(E\flat - B\flat_7)/E\flat - E\flat^6 - B\flat-$	(a')
54	\vdots		$Gm/B\flat - Cm - Gm/B\flat-$	(b)
56	\perp		$Cm_7 - B\flat_{\Delta 7}-$	
57	M4	F	$Am/C - Gm/D - C_7/E - F-$	[4] Voc, $\overline{P}_D(c)$
58	\vdots		$D_7/C - Gm-$	
59	\perp		$\Re(C_7 - Gm_7)/C-$	trans, WW+Str
64	M1	Dm	$Dm - \dots -$	[5] $\mathbf{A}' \begin{bmatrix} 2 \\ 4 \end{bmatrix}, \text{Voc: a, } \overline{P}(d-a)$
68	\vdots		$Gm/D - \dots -$	$(a'), (\text{ped})$
71	\vdots		$(Dm - B\flat_{\Delta 7} - B_{\emptyset 7} - Am - Dm-)/D$	$(b), \Sigma(\text{cm}>), \overline{P}_T(d)$
73	\perp		$(C - D_7^{b9} - Gm)/D-$	(ped)
74	M0		$Dm - \dots -$	WW climax (ped)
77	M2		$(B\flat_{\Delta 7} - A_7^{b9} - B\flat)/B\flat-$	[6] Voc+Str, $\overline{P}(bb)$
81	\vdots		$E\flat_{\Delta 7}/B\flat - A_{\emptyset 7} - D_{\emptyset 7}/A\flat - D_7^{b5}/A\flat-$	Voc, $P_B^i(\searrow)$
85	\perp		$G_7 - Cm - A\flat/C - Gm/D - D_7-$	
89	M0	Gm	Gm	[7] climax, $\overline{P}_T(g)$ (96 m.)

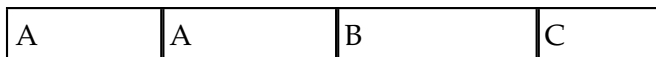
1. 'Wenn mein Schatz Hochzeit macht':

ABA form ($Dm, \begin{bmatrix} 2 \\ 4 \end{bmatrix} \begin{bmatrix} 6 \\ 8 \end{bmatrix}, 96 \text{ m.}$)



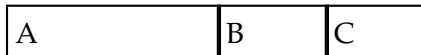
2. 'Gieng heut' morgens über's Feld, In gemächlicher Bewegung:

AABC form ($D, \begin{bmatrix} 2 \\ 2 \end{bmatrix}, 127 \text{ m.}$)



3. 'Ich hab' ein glühend Messer', Stürmisch, wild:

ABC form ($Dm, \begin{bmatrix} 9 \\ 8 \end{bmatrix} \begin{bmatrix} 4 \\ 4 \end{bmatrix}, 81 \text{ m.}$)



4. 'Die zwei blauen Augen', Mit geheimnisvoll schwermüthigem Ausdruck.

Ohne Sentimentalität: AB form ($Em, \begin{bmatrix} 4 \\ 4 \end{bmatrix}, 67 \text{ m.}$)



Figure 15.1: Mahler, *Lieder eines fahrenden Gesellen*

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15.1.3 *Ich hab' ein glühend Messer*

Form: ABC. This stormy, wild (*'stürmisch, wild'*) song brings in the full orchestra. The characteristic upward arpeggio opening motif (M0) with tonic or dominant pedal returns a couple of times, as transitions. The lead voice is characterized by the upward diatonic (a-phrase) vs. descending chromatic phrases (b-phrase, frequently as the familiar $1 - \Delta 7 - m7 - 6 - b6 - 5$ sequence). Ostinato 8th note patterns in the backgrounds support tension. This is the perfect song for the compulsory murderer; only the middle section brings temporary relief. See Table 15.2 for the analysis.

15.1.4 *Die zwei blauen Augen*

This section is included in the full version of the book.
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<https://www.fransabsil.nl/htm/musanbk.htm>

Table 15.2: Mahler, Lieder eines fahrenden Gesellen, 3. *Ich hab' ein glühend Messer*

m	M	R	H	Comment
1	M0	Dm	$\Re(Dm - C\sharp_{\circ 7})/D-$	[19] $\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$, arp ↗ <i>ff</i> , $\bar{P}_T(d)$
5	M1		$Dm - E_{\emptyset 7}/G - Dm/A - Dm - B\flat-$	A Voc: a (ped)
9	⊥		$E_7^{b5}/G\sharp - A_7^{b9} - Dm/F - A - A_7-$	(b)
12	M1'		$Dm - \dots - Dm^{+7}-$	
16	⊥		$D_7^{b9}/F\sharp - Gm - Dm/A - E_7/A - A_7-$	
18	M2		$Dm - E_{\Delta 7}/B\flat - E\flat_{\Delta 7} - \dots -$	[20] Voc: aa, $\bar{P}_T(d)$
22	⋮		$\Re(Dm^{+7} - D_7 - G - E_{\emptyset 7} - Dm)/D-$	(b), chr ↘ (ped)
26	⋮		$Gm - Gm^{+7} - Gm_7 - E_{\emptyset 7}/G-$	[21] chr ↘
28	⊥		$\Re(A_7^{b9}/C\sharp - Gm/D)$	
30			$E_{\emptyset 7} - A_7^{b5/b9} - Gm$	chr ↘
33	M0		$\Re(Gm - F\sharp_{\circ 7})/G-$	climax, $\bar{P}_T(g)$
35	⋮		$(Gm - E_{\circ 7} - G_7^{b9} - E\flat_{\Delta 7} - Cm_7)/G$	
38	⊥		$F\sharp_{\circ 7}/G - \dots -$	
41		C	$G - \dots -$	[22] B , trem, $\bar{P}_D(g)$
46	M2		$G - C - \dots - G_{\emptyset 7}-$	Voc: a, (ped)
50	⊥		$(Gm^{+7} - G_7 - C - A_{\emptyset 7} - Gm)/G$	(b), chr ↘
53	M2		$C/G - \dots - G_{7sus4}^{b9} - Dm_7^9-$	[23] (a) $\bar{P}_D(g)$
57	⋮		$G_7^{9/+5} - Dm_7^9 - G_7^9 - Dm_7^9-$	(b)
59	⋮		$E - Em - \dots - C\sharp_{\emptyset 7}$	tutti climax, chr ↗
62	⋮		$C\sharp_7^{b5/b9} - F\sharp_{\emptyset 7} - D\sharp_7 - E - G\sharp_{m7}-$	[24] C (b) $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$
64	⊥/M0		$C\sharp_7^{b13} - B\flat - \Re(B_7 - B\flat)$	
67			D_7^{b9}	trans
68	M3	Ebm	$Ebm/B\flat - Abm_7 - \dots - B\flat_{\emptyset 7} - Abm_7-$	[25] Voc: ↘
72	⊥		$Ab_7^{b9} - Ab_7 - F_7^{b5}-$	
75	M0		$\Re(Ebm - D_{\circ})/B\flat$	
78			$B\flat_7 - Ebm$	arp ↘ (81 m.)

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15.1.5 Key relationship diagram

The key relationship diagram is shown in Fig. 15.2. Note how all four movements end in a different key from the starting point. The first song loops through a set of keys in the subdominant area, including the Neapolitan (lowered supertonic major key) $E\flat$ (2) for the **B** section. The others seem to be spiraling outwards to more remote keys. Note how the last two songs end on the lowered supertonic minor key $\flat II m$.

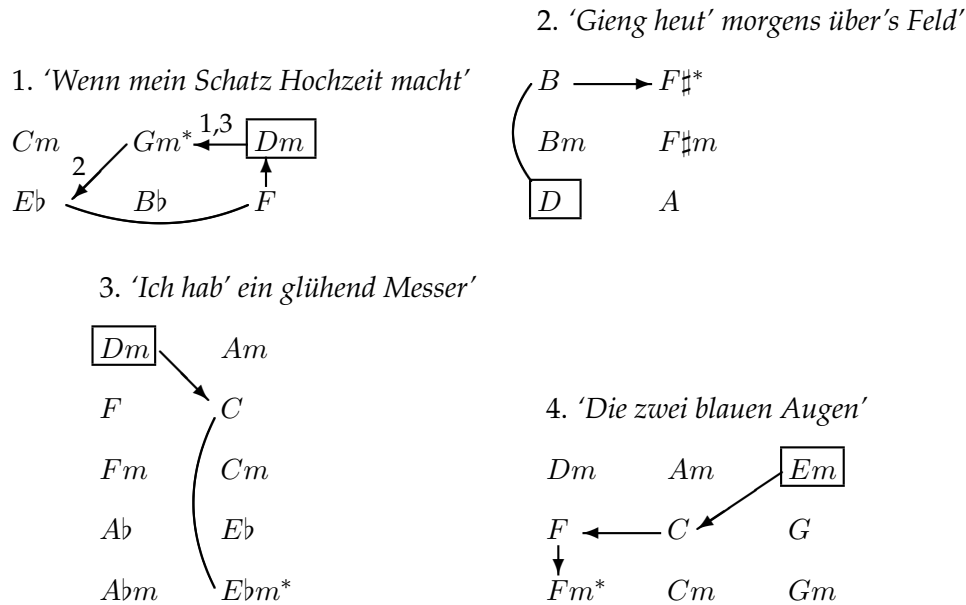


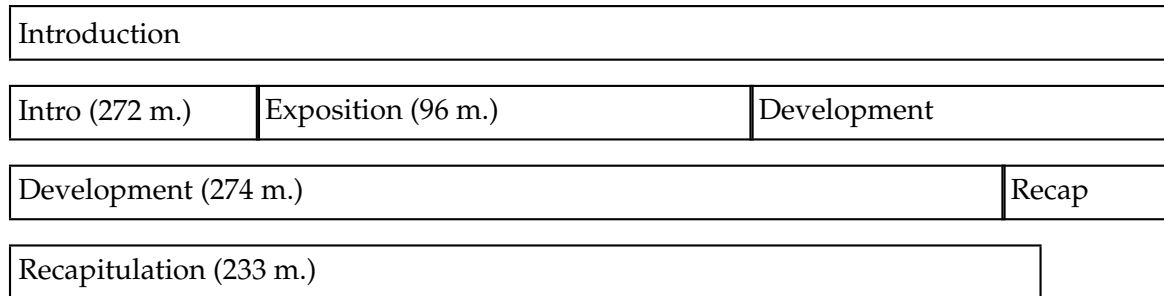
Figure 15.2: Mahler, *Lieder eines fahrenden Gesellen*, key relationship diagram.

15.2 Symphony No. 3 in D Minor (1896)

Source: [30]. An overview of the formal analysis of this very long symphony in six movements is shown in Fig. 15.3. Note the disproportionate length of the opening movement; the sonata form is preceded by a very long introduction section. The development section has roughly three times the length of the exposition. Mahler grouped the movements into two parts, where the opening movement is Part I (1. *Abtheilung*), and the other movements are bundled into Part II (2. *Abtheilung*). The analysis here covers only the second part.

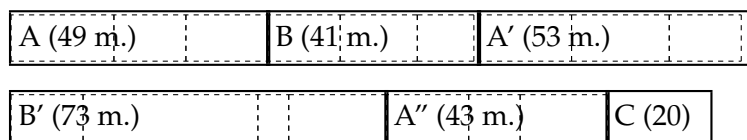
The movements have subtitles in German, not written in the score. The instrumentation requires a huge symphony orchestra with quadruple or more winds (4 flutes, 4 oboes, 5 clarinets, 4 bassoons), brass (8 horns, 4 trumpets, 4 trombones, contrabass tuba), a large percussion section, a very large complement of strings (written in the score), alto solo, women's choir and boys' choir. Yet the orchestration is subtle, with limited tutti phrases for a conscious acoustic effect. There is a lot of mixed instrumentation, and splitting up longer melodies into shorter, hoquetus style fragments for solo instruments or sections. Mahler wants some instruments to sound in the distance (*in der Ferne aufgestellt*) and from a high

Mvt. 1 Kräftig. Entschieden: sonata form ($Dm, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right], 875 \text{ m.}$)

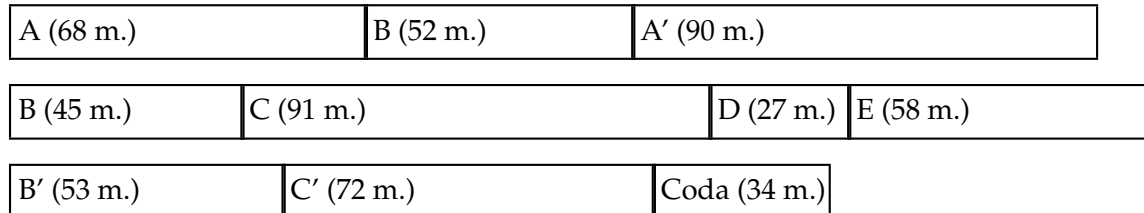


Mvt. 2 Tempo di Menuetto. Grazioso: ABABA Coda, menuet and trio form

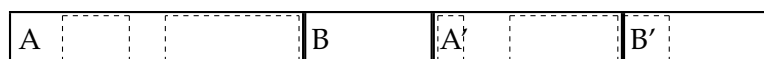
($A - F\sharp m, \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right], 279 \text{ m.}$)



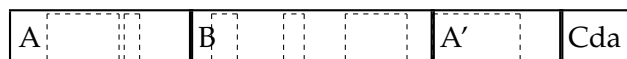
Mvt. 3 Comodo. Scherzando. Ohne Hast: ABABCDEBC Coda form ($Cm, \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right], 590 \text{ m.}$)



Mvt. 4 "O Mensch! Gib Acht!": ABAB form ($Dm, \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right], 147 \text{ m.}$)



Mvt. 5 Lustig im Tempo und keck im Ausdruck: ABA Coda form ($F, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right], 120 \text{ m.}$)



Mvt. 6 Langsam. Ruhevoll. Empfundnen. Part 1–4 form ($D, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right], 328 \text{ m.}$)

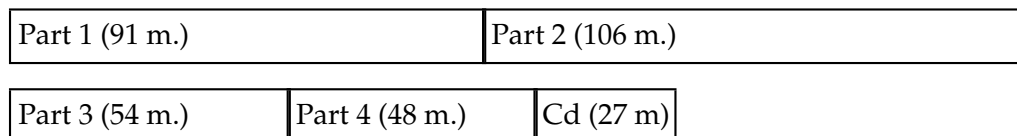


Figure 15.3: Mahler, Symphony No. 3 in D Minor

gallery (*in der Höhe postiert*).¹

15.2.1 Mvt. 2 Tempo di Menuetto. Grazioso

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¹Nowadays this may imply positioning the soloist somewhere in the concert hall corridor, watching the conductor on a video monitor for coordination. Then off to the bar in the lobby to wait for the finale and the call to take a bow.

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15.2.2 Mvt. 3 Comodo. Scherzando. Ohne Hast

Form: rondo, $A_1B_1A_2B_2C_1DEB_3C_2$ Coda. The subtitle of this fairly long movement is: “*Was mir die Thiere im Walde erzählen*”.² It is based on the *Wunderhorn* poem *Ablösung*. As this rondo progresses, sections with a different character start to become the returning element: three *Scherzando* **A** sections are combined with three (unequal) *Pastorale* **B** sections, to give way to two *Posthornepisode* **C** sections. The **D** and **E** section have some similarity with the **A** section. See Table 15.3 to 15.9 for the analysis.

This movement has a number of returning elements, first put forward individually in the separate rondo sections, later used in variation, juxtaposition, or combination:

- Birdcall. There are three short motifs with a similar total duration (two quarter notes) and pitch pattern (upward leap – downward leap): B^1 with upward fifth – downward fourth leap in $\frac{1}{8} + \frac{1}{16} + \frac{1}{16} + \frac{1}{4}$ rhythm, B^2 with upward fourth – downward third leap in $\frac{1}{8}t + \frac{1}{8}t + \frac{1}{8}t + \frac{1}{4}$ triplet rhythm, and B^3 with upward – downward octave leap in $4 \times \frac{1}{16} + \frac{1}{4}$ rhythm. The first statement is for either regular B^b -clarinet (B^1 and B^3) or the higher E^b -clarinet. Later these birdcall appear in other instrumentats.
- Galloping brass, in polka style. Frequently three (muted) trumpets play a set of triads in the form of a stepwise moving theme M_g in gallop style (steady 8th notes with after-beat accents). In the later sections, starting in m. 148 ff., this rhythm is used as a gallop variation M_g^L in lower brass and string parts, or in modified form for woodwinds.
- A deliberate indetermination between major and minor. Mahler does this by either using incomplete chords with the third missing ($S(m)_{no3}$; there are many open 1–5 fifths), or by manipulating the 9th extension of the dominant seventh chord. When this is V_7^9 this suggests the major key (e.g., G_7^9 has the addition of the $a = 9$, the sixth degree of the C major scale). On the other hand V_7^{b9} suggests a minor key (G_7^{b9} contains the ab , the lowered sixth degree of the C minor scale). Interestingly, there is occasional application of a crossover, i.e., using the V_7^{b9} in a major key context, and the reverse.
- Brass signals. These occur as either short arpeggio signals M_s in solo or section brass instruments, or as the long solo for the flugelhorn M_f in the *Posthornepisoden*. Near the end, these signals take over the character of birdcalls.
- A wide range of moods: see the performance indications *Scherzando. Ohne Hast, Sehr gemächlich, Mit geheimnisvoller Hast!, Lustig, Grob!, Sehr drängend*, etc.

The A_1 section opens with the birdcall motif B^1 against a pizzicato string background. The piccolo set in with a light, bouncy melody M_1 , interrupted by more birdsong (B^2 and B^3). In m. 20 the next returning idea sets in: the polka gallop theme M_g for three trumpets. In [1] there is the U-texture, the combination (unification) of the legato 16th patterns from the M_1 melody (with descending lead voice) and the 8th note pounding pizzicato rhythm from the gallop. The second gallop phrase in m. 30 ff. shows another recurring element: diatonic parallel triads, either in root position ($\vec{H}||_d$) or as a series of 1st inversion chords ($[S^6]$). During the second U-texture (m. 61 ff.) we hear the first brass signal M_s for horn in F.

Both the M_1 theme and the M_g lead part are characterized by embellished descending stepwise motion: in M_1 we find the basic melody structure $g - f - eb - d - c$ (from 5th

²This German subtitle inevitably reminds us of another musical hit song: “*Talk to the animals*”.

degree to root in minor), in Mg there is $d - (eb - d) - c - bb - a$ (1st statement in m. 20) and $g - f - eb - d - c - bb - ab - g$ (2nd statement in m. 30). Even the second subject M2 [2] has this melodic shape: $(g - c - eb) - g - f - e - d - c - (g)$, now in major and starting with an upward arpeggio. This makes M1, Mg and M2 related themes. Within that framework, the entire A_1 section may be considered as the first verse of the birdsong, with the subdivision $(4) + 19 + 10 + 19 + 8 + (7) = 67$ m.

The first *Pastorale* B_1 section brings the theme Mp, which is four measures long in its basic form. It is presented as a counterpoint (5-part imitation) setting for strings and woodwinds. As it reaches a climax (m. 84 ff.) there are the arpeggio signals in staccato 8th notes for horns and trumpets, over an extended dominant pedal point.

Returning to the lighter mood of the A_2 section [6], the main theme M1 for flutes in parallel thirds is accompanied by a pianissimo countersubject in first violins. The woodwinds take over the gallop idea in [7]; because of the instrumentation it also has some of the character of M2. In m. 140 the clarinets play M3, a four-measure melody, with the opening dotted 8th – 16th rhythm as a new feature (the rest is a variation of M1). Once again we find the underlying descending stepwise motion in M3: $(g - ab) - g - f - eb - d$. The section ends with a climax and a hilarious chromatically descending 16th note staccato pattern in unisono brass, bassoons and low strings. In [9], like in [2], there is the subsection in the parallel major key, with melody fragments reminding of both M2 and birdcall in clarinet and oboe. E.g., there is stepwise descending motion in m. 177, 181, 186 and 190, and these statements open or close with birdcall, see m. 179, 183–184, 185 and 189. The brief cello fragment in m. 195 contains the M1-stepwise structure, but now there is chromatic descent $(c - d - e - f - g) - a - g\sharp - g - f\sharp - f - (d)$, copied in the horn background.

The B_2 section is an abbreviated variation on the first *Pastorale*. The meter remains $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, woodwinds and horns are playing 8th note triplets over an extended timpani tonic-dominant $\bar{P}(c-g)$ pedal point. The transition [12–13] sums up the previous A section melodic material, while calming down and preparing for the first C_1 section. The flutes in [12] play descending steps in parallel third, a variation on M1. The C_1 *Posthornepisode* has an extended solo for flugelhorn Mf over a sustained high strings harmonic background. There are two interruptions by flutes and strings, playing a lead melody in parallel thirds, M1' in F major [15] and M4 in the parallel minor key Fm [16], respectively. M4 with its ascending stepwise motion may also be considered the melodic inversion of M1 in disguise. The second and third flugelhorn melody statements get support from a horn countermelody in parallel consonants (3rds and 6ths).

Section D [17] has the descending steps in parallel thirds played by tremolo violins over a dominant pedal point, with the solo flute answering on the afterbeat. In [19], the E section, the combination of the 'bass-gallop' M_g^L and the cheerful woodwind melody M3 returns, first heard in m. 140 and 148 in the A_2 section. The section closes with the build-up to a climax in [22], first heard in m. 158 ff.

Section B_3 kicks off with a brief gallop and signal statement [23], but then continues with the second counterpoint imitative setting of the *Pastorale* theme Mp [24], copying the approach used in m. 72 ff. After the climax in [25] there is a transition (m. 466 ff.) with trumpet signals, woodwind birdcall over a violin divisi tremolo background, leading into the second *Posthornepisode*. This C_2 section [27] is shorter than the first. The parallel third phrases are now provided by violins [28] and, once again, horns [29]. In [30] fast 16ths string patterns and woodwind birdcall imitations prepare for the final transition. In [31] there is

Table 15.3: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast

m	M	R	H	Comment
			Comodo. Scherzando. Ohne Hast	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (bbb) A ₁
1		<i>Cm</i>	<i>Cm</i> – ... –	Str pizz
3	B ¹		<i>Cm</i> – ... –	Cl <i>Birdcall</i>
5	M ₁ 1		$\Re(Cm - G_{7\text{no}3}) - Cm$	Fl
9	⊥		<i>Gm/Bb</i> – <i>Bb</i> – <i>Ab</i> ⁶ –	
12	B ²		$\Re(Gm - Eb^+)$	<i>Eb</i> –Cl <i>Birdcall</i>
14	M ₁ '		<i>Ab</i> – <i>Fm</i> – <i>G</i> _{no3} – <i>Cm</i> _{no3}	Fl
16	⊥		<i>C</i> – <i>Db</i> – <i>Cm</i> – <i>G</i> _{no3} –	Cl, Bsn bg
18	B ³		$\Re(Ab - Eb)$	Cl
20	M _g		<i>Gm</i> – <i>Eb</i> ⁺ – <i>Gm</i> – <i>Ab</i> –	Tpt <i>Gallop</i>
22	⊥		<i>Gm</i> – <i>Dm</i> _{no3} – <i>G(m)</i> _{no3} –	
24	V		<i>D</i> – <i>G</i> _{7 no3} ^{b5} – <i>Cm</i> –	[1] WW <i>P_L</i> (↘), Str pizz
26	⊥		<i>D</i> – <i>Cm/G</i> – <i>G</i> _{7 no3} ^{b9} – ^d	
28	B ³		$\Re(Ab - Cm/Eb)$	Cl <i>Birdcall</i> , Bsn bg
30	M _g		<i>Bb</i> – <i>Ab</i> – <i>Gm</i> – <i>Fm</i> –	Tpt $\vec{H} _d$
32	⊥		<i>Eb</i> – <i>D</i> _o – <i>G</i> _{no3}	
34	U	<i>C</i>	$(C - G - F - C - Dm_7 - G - C)/C$	[2] (♯♯♯) Str+Hrp, [\bar{S}^6], $\bar{P}_T(c)$
38	∴/M ₂		$C - G - F - C - Dm_7 - G - C)/C$	Ob, [\bar{S}^6] (ped)
42	⊥/⊥		$\Re(Am_7 - C)/C$	Cl
46	B ² '		$(Em_7 - Bb^+ - C - F\sharp^+)/G-$	Fl+Ob, $\bar{P}_D(g)$
48	M ₁ '/B ₃		$(Am_7 - A_7 - Am^4 - D_7)/G-$	(Fl+Ob)/Vi1 (ped)
50			$(G - Am_7 - A\sharp_{o7} - G_7)/G - C$	cad
53	M ₂ '	<i>Cm</i>	$(Cm^{+7} - Gm - F^+ - Ab^+)/C-$	[3] Ob, Vi+Hrp bg, $\bar{P}_T(c)$
55	⊥		$(Am_7 - D_7 - G_7)/C-$	(ped)
57	B ³		$\Re(Cm - C)$	tr, Vi1 <i>Birdcall</i> , min-maj (ped)
59			$(D_{\emptyset 7} - F_7 - B_o - C_{no3})/C$	cad
61	U/Ms		$(D_7^{b5} - G_7 - Cm - Db - Cm)/G-$	WW <i>P_L</i> (↘), Ms: FHn, $\bar{P}_D(g)$
64	B ³		<i>G</i> _{7 no3} ^{b9} – ... – <i>C</i> _{no3}	WW, Str triplets, cad
			L'istesso tempo	B ₁ $\begin{bmatrix} 6 \\ 8 \end{bmatrix}$, <i>Pastorale</i>
69	Mp	<i>C</i>	<i>G</i> – <i>C</i> – <i>F</i> – <i>C/G</i> – <i>G</i> ₇ / <i>B</i> – <i>C</i>	[4] P1: LoStr+Bsn
73	∴		<i>G/B</i> – <i>F</i> _o [♯] / <i>A</i> – <i>G</i> – <i>Am</i> – <i>D</i> ₇ –	P2: Vi2+Va, ctp imit
75	∴		<i>G</i> – <i>G</i> ₇ – <i>C</i>	
77	∴		<i>G</i> ₇ – <i>C</i> – <i>F</i> – <i>C</i> –	P3: Ob+Cl
80	∴		$\Re(G_7 - F\sharp_{\emptyset 7} - G_7 - C) -$	$\bar{P}_D(g)$
84	∴		<i>G</i> – <i>C</i> – <i>F</i> – <i>C</i> –	P4: Ob+Cl, Hns Mc, climax
87	⊥		<i>G</i> ₇ – <i>C</i> – <i>Am</i> – <i>D</i> ₇ ⁹ / <i>F</i> _♯	P5: LoStr+Bsn

Table 15.4: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
89	Ms		$(C - Ab_{\Delta 7} - Em - Db - F_{\#o7})/G-$	Ms: Hns-Tpts clim, $\bar{P}_D(g)$
93			$(C - Ab_{\Delta 7} - A_7 - Db - Gb - Bbm)/G$	(ped)
95	Mp'		$(C - Ab_{\Delta 7} - A_7 - Gm - C - Db)/G-$	Mp: Str $P_L(\nearrow)$ (ped)
98	\perp		$(Fm - G - F - F_{\#o7})/G-$	(ped)
101	Ms		$(G - C - G_7^9 - C - D_7 - G_7 - C)/G-$	Ms: Tpt (ped)
106	Mp'		$\Re(Dm_7 - G_7^9 - C)/G-$	Mp: Vi-(Ob+Cl) cad (ped)
111	\perp		$C_9^6 - \dots -$	tr, Fl, Str imit 1-5, $\bar{P}_T(c)$
Gut hervortretend				$A_2 \begin{bmatrix} 2 \\ 4 \end{bmatrix} (bbb)$
121	M1/c	Cm	$(Cm - G_{\emptyset 7})/G - \Re(Cm - Gm)/G-$	[6] M1: Fl, Mc: Vi1, $\bar{P}_D(g)$
124	\perp/\perp		$Fm/C - Cm - Gm - Bb - Ab^6 -$	
128	B^2		$\Re(Gm - Eb^+) -$	Cl+Ob <i>Birdcall</i>
130			$Gm - Ab - F_7^{\#5} - Bb_7^d -$	Vi, Str+Fl bg
132	M'_1		$Cm - Gm - Fm - Cm/Eb -$	Vc, Str bg
134	\perp		$\Re(D_{\emptyset 7} - Cm)$	
136	M'_g		$Gm - Eb^+ - Gm - B_{o7} -$	[7] WW <i>Gallop</i>
138	\perp		$C_{7no3} - Ab - B_{\emptyset 7} - Bb_7^{b9} -$	Bsn $P_m^i(\searrow)$
140	M3		$Cm - Eb_7/Db - C -$	Cl
142	\perp		$Ab - Db - Gb/Db$	Str $\Sigma(cm<)$
144	M'_g		$Bb - Ab - G - D_7/F_{\#} -$	WW $\vec{H}_{ d}$
146	\perp		$Gm - D_7^{b5}/Ab - F_7/A - Bb_7 -$	Hn: $P_m^i(\searrow), P_B^i(\nearrow)$
148	$M3/L_g$	Eb	$Eb^6 - E_o - Eb - Cb -$	M3: Cl, M_g^L : Tbn
150	\perp/\perp		$B/D_{\#} - G_7 - -B/D_{\#} - C$	
152		Em	$Em^{1-\Delta 7-7-!6} -$	Hns, climax, Tpt $P_m^i(\searrow)$
154			$C - E/B - C - Eb - Ebm - Eb -$	(clim)
158	$M'_g/3$	Eb	$(F_o - Bb_7 - Eb - Bb_7^{b9} - Eb^{(+)})/Bb -$	Mg: Hns, M3: Vi, $\bar{P}_D(bb)$
162	\perp/\perp	Cm	$G_7^{b9} - Cm$	Tpt+WW
164	U'		$\Re(D_7^{b5} - G_7 - Cm - F_{\#o7})/G-$	WW+Str, $\bar{P}_D(g)$
168	\vdots		$D_7/A - G_7/F - D_7/A - G_7^{b5}/Db -$	trans, WW+Str
170	\perp		$D_7/A - G_7/F - D_7/A - G_7 -$	climax
172			$G_7^{b9}_{no3} - \dots -$	(WW+Str)/Brs unis $i \searrow$
176	M2'/B	C	$(C - G - F - C - Dm_7 - G - C)/C$	[9] (ttt) Cl, Str $\vec{H}_{ d}, \bar{P}_T(c)$
180	\vdots		$(C - G - F - Em)/C -$	(ped)
182	\vdots		$(Dm_7 - G_7 - C)/C$	(ped)
184	\vdots		$(Am - C - Ab - C)/C$	Pi (ped)

Table 15.5: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
188	∴	A	$(A - E^+ - D - C\sharp^m)/A-$	Ob, Tpt+Va [\bar{S}^6], $\bar{P}_T(a)$
190	⊥		$(B_7 - E_7)/A-$	(ped)
192			$(A - B\flat_{\Delta 7} - B_7^{\flat 13} - C^6)/A-$	Cl+Vi $P_L^i(\searrow)$, Tpt $P_m^i(\nearrow)$ (ped)
194			$A^+ - B\flat_{\Delta 7}-$	
195	(M1')		$B - Gm/B\flat - F^+/A - Ab^+-$	Vc, Hns $P_m^i(\searrow)$
197	B ^{1'}	C	$(Am_7 - D_7 - Dm_7 - G_7)/C-$	Tpt <i>Birdcall</i> , cad, $\bar{P}_T(c)$
199	B ³		$\Re(Cm - C_{\Delta 7})$	trans, Cl, min-maj (ped)
203	U	Cm	$(D_7^{\flat 5} - G_7 - Cm - D\flat - Cm_7)/G$	[11] WW $P_L(\searrow)$, clim, $\bar{P}_D(g)$
206	B ³		$\Re(G_7^{\flat 9}_{no 3} - Cm)$	WW
B₂, Pastorale var				
211	Ms'		$C\sharp_{o7}/D\flat = Eb^{\flat 9}/D\flat-$	WW+Hns tripl, Timp $\bar{P}(c-g)$
213	∴		$\Re(D\flat/Ab - B_{o7}/F)-$	Str+WW (ped)
215	∴		$B\flat_{o7}/D\flat = A_7^{\flat 9}/C\sharp-$	WW+Hns (ped)
217	∴		$Fm/Ab - B_{o7}/F-$	WW+Str $\Sigma(cm<)$ (ped)
219	∴		$C_{no 3} - Ab_{\Delta 7} - D\flat_{\Delta 7} - G$	Brs+WW tripl, climax (ped)
221	⊥		$C_{no 3} - D\flat_{\Delta 7} - G - C_{no 3}$	
225	Ms''		$C_7^{\flat 9}_{no 3, no 7} - \dots -$ Ein wenig, . . . , langsamer	Tpt $\bar{P}_T(c)$ (bbbb)
229	M1'/c	Fm	$(Fm - C_{\emptyset 7} - \Re(Fm - C_7))/C-$	[12] tr, M1': Fl par 3rd, Mc: SVi,
232	∴ / ∴		$(D\flat_{\Delta 7} - B\flat m_7 - Cm_7)/C-$	$\bar{P}_D(c)$
234	∴ / ∴		$(Eb^6 - D\flat_{\Delta 7})/C-$	(ped)
236	⊥ / ⊥		$\Re(Cm - D\flat/Ab)$	
238			$(Cm - Fm - Cm_{7no 3} - B_{o7})/C-$	Vi, $\bar{P}_D(c)$
240	M1'/c		$Fm - Cm_7 - B\flat m/D\flat - Fm_7/C$	Ob/Vc/Vi1
242	⊥ / ⊥		$B\flat m_7-$	
244	M' _g /c		$Cm - Ab^+ - Cm - D\flat_{\Delta 7}-$	[13] Fl/Cl
246	⊥ / ⊥		$Cm - G_{7no 3} - Cm$	
248	Ms / 1'		$Ab - Cm_7 - D\flat - Gm_7^{9/11}/B\flat-$	Tpt/WW
252	B ^{1'}		$Fm/C - F\sharp_o - Gm_7 - G\sharp_o-$	Cl-Fl, Vi $P_L^i(\nearrow)$

Table 15.6: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
			Sehr gemächlich	$C_1 \begin{bmatrix} 6 \\ 8 \end{bmatrix}$ (b) <i>Posthornepisode</i>
256	Mf	<i>F</i>	$(G_{\sharp o7} - F - \dots -)/C$	[14] Flg solo, Vi bg, $\overline{P}_D(c)$
263	:		$(F_{\sharp o} - C_{7no3})/C-$	(ped)
267	:		$(F - Gm_7 - G_{\sharp o} - F)/C-$	
269	:		$(Bb - F - \dots -)/C - C_{7no3}/G-$	(end ped)
272	:		$Am - C_{7no3}/G - F - Dm_7/F-$	
274	:		$C_{7no3}/G - F - Am - C_{7no3}/G-$	climax
277	\perp		$F - \dots - C_7/G - \dots - F - \dots -$	
285	M1''		$\Re(F - C_{7no3} - F - C)/C-$	[15] Fl par 3rds, $\overline{P}_D(c)$
289	:		$F - C_{7no3} - F-$	
291	\perp	<i>Fm</i>	$(Fm - C_{7no3}^{b9} - Fm - F_{\sharp o})/C-$	maj-min, $\overline{P}_D(c)$
293	Mf	<i>F</i>	$(C_{7no3} - F_{no1} - F - C_7)/C-$	Flg (ped)
297	:/Mc		$(C - F - C_7 - F)/C-$	Flg/Hns par 3rds
301	:/ :		$(C_{7sus4} - F - Bb - F_{no1} - B_{o7})/C-$	
304	\perp/\perp		$C_7 \dots - F - \dots -$	cad (end ped)
			a tempo	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
310	M4	<i>Fm</i>	$Fm - C_7^d$	[16] Fl+Vi par 3rds, $\overline{P}_D(c)$
314	:		$(Dm_7 - D_{\sharp o7} - C - C^+)/C-$	(ped)
316	\perp	<i>F</i>	$(F - C_7)/F - C_7/E-$	min-maj
318	M4'		$F - Gb - Ab - E_{o7}-$	Vi, Str, $\overline{P}_D(c)$
310	\perp		$Fm - Gb - F_{o7} - F_7^{\sharp 5}$	(ped)
			Wieder Zeit lassen	$\begin{bmatrix} 6 \\ 8 \end{bmatrix}$
322	Mf		$Bb - F - C_{7no3} - F-$	
326	:		$C_{7no3} - F-$	
328	:/Mc		$F - C_7 - F - C_7-$	Mc: Hns par 3rds
332	:/ :		$Am/C - Bb - F_{no1}/C - B_{o7}-$	
335	\perp/\perp		$C_7 - F_{7sus4} - C_7 - F - \dots -$	
344	Ms		$F_{no3} - \dots -$	Tpt

Table 15.7: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
			Mit geheimnisvoller Hast!	D $\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (bbbb)
347	(M1)	Fm	$(Fm - \dots - Bb_{\Delta 7})/C-$	[17] Vi trem par 3rds, $\overline{P}_D(c)$
351	:		$Cm - Bb^+ - Eb/Bb - Db/Ab-$	$P_L^i(\searrow)$
355	:		$\Re(Cm - Dbm^{+7})/C-$	min-maj
357	\perp		$Cm - Fm_7 - Gb^+ - G_7^{b5}$	
358	M1'/B		$Fm - G - Gb - F-$	Vc, Pi+Vi $P_L^i(\searrow)$
362	Mg/c		$Cm - Ab^+ - Cm - Db_{\Delta 7}$	[18] Hns/Ob
364	\perp/\perp		$Cm - G_{7no3} - Cm$	
366	(M1)/c		$Ab/C - Cm_7/Bb - Db_{\Delta 7} - Bbm_7-$	Cl/SVi
369	\perp/\perp		Cm_{no3}	
370	Mg/c		$Eb - Db/F - Cm - Bbm-$	Hns/Vc
372	\perp/\perp		$Ab - G_o - Cm_{no3}$	
			Lustig	E (b)
374	M3/ L_g	F	$F/C - Gb/Db - F/C - E_{o7} - C_7^{b9} -$	[19] WW/(Tpt+Bsn)
378	\perp/\perp		$F/C - Gb/Db - F/C - E_{o7} - C_7^{b9} -$	(Fl+Cl)/Tbn
382	M3/B ³		$\Re(A_7^{b9} - Dm)$	[20] Vi/Cl, Str bg
386	M $_g^L$		$(Bb - C_o - Bb_7)/F-$	WW-imit, Str 16th tppedf
388	\perp		$(F - Gb_{\Delta 7} - F_7^d)/F-$	(ped)
390	(M3)		$(Eb - F - Gm_7 - Cm)/F-$	Hns
392			$(Bb - Cm - Gm_7 - F_7)/F-$	
394	M $_g^L$		$Bb/F - Gb_{o7} - Fm - Cb_{\Delta 7}-$	LoStr, Vi $P_m^i(\searrow)$
396	\perp		$Bb/F - Am - Ab - Bb^+ -$	
398	M3/ L_g		$B - C_o - B - G-$	Cl/Tbn
400	\perp/\perp		$G/B - D\sharp_7 - G/B - G^+ -$	
402	M3/ L_g	Ab	$Ab - Eb_7-$	[21] (bbbb) Vi/FHn, $\overline{P}_D(ab - eb)$
406	\perp/\perp		$Ab - Bbm_7 - Eb_7^{b9} -$	Fl+Vi $P_L^i(\searrow)$ (ped)
410			$Ab^{1-\Delta 7-7-6}$	
412			$Gb_7 - G_{o7} - Bb_7^{13}/Ab - Bb_7^{b5/b9}/Fb-$	
414	M3/ L_g	Eb	$(Bb_{\Delta 7} - Bb_7^{b5/b9}_{no3} - Eb - Bb)/Bb-$	[22] Vi/Hns, $\overline{P}_D(bb)$
416	\perp/\perp		$Bb_7^{b9} - Eb/Bb - Eb^+$	
418		Cm	$G_7^{b9} - Cm$	(bbb) WW
420	U'		$\Re(Dmin\ five - G_7 - Cm - F\sharp_{o7})/G$	tutti climax, $\overline{P}_D(g)$
424	\perp		$D_7/F\sharp - G_7^{b5}/Db - D_7^{b5}/F\sharp - G_7^{b9}/B$	trans
429			$G_7^{b9}_{no3} - \dots -$	(WW+Str)/Brs unis $i \searrow$

a tutti climax, with horns and trombones playing an augmented version of the B³ birdcall, dying away into a horns only signal in the high register.

The **Coda** [32] opens with an 8th note (triplet) tonic-dominant pedal point (first timpani, then low strings and woodwind) and brass signals. The C major key seems clear now, until the major-minor ambiguity returns for the last time in [33]; this issue is never resolved as the final chord consists of root and fifth only, no third. Mahlers idea of a cliffhanger, undoubtedly!

The strings use a wide range of techniques in this movement: pizzicato vs. arco, bowing with the wood *col legno* (*batuto*) (see m. 24, 247, 418), combination of muted and unmuted string (see violins in m. 34, 122), off-the-string bowing *spring. Bogen* (m. 95), multiple divisions *getheilt* (in particular the violins, which go up to *divisi a 4, fierfach getheilt*, see m. 248, 466, 541), playing on specific strings (e.g., *G-Saite, sul G* in m. 69), multiple stops *Doppelgriff* (m. 111), on the fingerboard *Griffbrett, sul tasto* (m. 121) or near the bridge *am Steg, sul ponticello* (m. 347), solo playing (solo violin m. 229), tremolo (see m. 466, 541).

15.2.3 Mvt. 4 "O Mensch! Gib Acht!"

This section is included in the full version of the book.

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Table 15.8: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
			Grob!	B₃ (♯♯♯)
432	Mg'/s	C	$C - F/A - C/G - C -$	[23] Hns/Tpts, LoStr 16th
436	/ ⊥		$F_{\Delta 7}/A - G_7/B - Em_7/G - C/G -$	
438	Mp		$D_7/F\sharp - G - Am_7/E - D_7/A - G -$	P1: WW ctp
441	⋮		$C/E - F/C - G_7 - C$	[24] P2: Hns imit
447	⋮		$Dm_7/F - G_7 - C$	
449	⋮		$G_7 - C - Am_7 - F - G_{7sus4} - C$	P3: Tpt
452	⋮		$G - C - F_{\Delta 7}/A - D_7/F\sharp -$	P4: LoStr+Bsn
454	⊥		$(C - Ab_{\Delta 7} - E - Db)/G -$	[25] Brs, tutti clim, $\overline{P}_D(g)$
456			$(F\sharp_{o7} - F - D - C\sharp_{o7} - Gb - Eb)/G$	timp $\overline{P}(c-g)$
460			$B_7/A - Gb/Db - Db_7/Cb - Ab^+/E -$	buildup Seq(3 × 1m; R ₇)
462			$Eb\sharp_7^5/Db - B_{o7} -$	cresc
464			$B_{o7} - \dots -$	[26] tutti climax
466	Ms		$D_{o7} - G\sharp_{o7} \rightarrow C\sharp_{o7} -$	trans, Tpt, Vi trem $\vec{H}\ _e$
470	⋮		$B_{o7}/C - C_7/Bb \rightarrow -$	Vi1 trem $\vec{H}\ _e$
474	⋮/B ₁		$F_7/Eb - \dots -$	Tpt/Cl <i>Birdcall</i>
478	⊥/⊥		$(G_{o7} - Fm - Bb - G_7^{b5})/C -$	Ob-Cl, $\overline{P}_D(c)$
			Wieder sehr gemächlich	C₂ $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (b) <i>Posthornepisode</i>
485	Mf	F	$(F - C_{7no3} - F - C_7)/C -$	[27] Flg solo, Vi bg, $\overline{P}_D(c)$
489	⋮		$(F - C_7 - F)/C$	(ped)
494	⊥		$Bb/F - F$	
498	M5		$(C_7 - F - C_{7sus4} - C_7 - G\sharp_{o7} - F)/C$	[28] Vi par 3rds, Str, $\overline{P}_D(c)$
504	⊥		$(C_7^{b9} - F - Fm)/C - G_7^{b9} - \dots -$	maj-min
510	Mf/c		$\Re(F - C_7)/C -$	[29] Flg/Hns par 3rd, $\overline{P}_D(c)$
514	⋮/⋮		$(F - C_7 - F - G\sharp_o - C_7 - \dots)/C -$	(ped)
521	⊥/⊥		$F - \dots -$	
			Wieder lebhaft, und schneller ...	$\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$
529	B ^{3'}	Fm	$F(m)_{no3} - \dots -$	[30] Fl, Str 16ths
533	⊥		$F(m)_{no3} - \dots -$	WW imit, cresc
541			$Ebm - \dots -$	[31] tutti climax, Str trem
545	B ^{3'}		$Ebm - \dots -$	Hns+Tbn augm <i>Birdcall</i>
535	⊥		$Db_{no3} - \dots -$	

Table 15.9: Mahler, Symphony No. 3, Mvt. 3 Comodo. Scherzando. Ohne Hast (cont'd)

m	M	R	H	Comment
			Sofort wieder Tempo I.	Coda (‡)
557	Ms'	C	$C_{\text{no}3} - \dots -$	[32] Hns+Tbn, Timp $\bar{P}(c-g)$
562	:		$\Re(C_{\text{no}3} - Dm_7 - C)/C$	Tpts (ped)
568	⊥		$G_{7\text{sus}4}^9 - \dots -$	Brs+WW, cresc
575	(Ms/1)		$(C - Ab - C - Cm - Ab^+)/C-$	[33] WW+Brs imit, clim (ped)
579	⊥		$\Re(Cm - C)-$	min-maj (clim, ped)
583			$C(m)_{\text{no}3}$	(590 m.)

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15.2.4 Mvt. 5 Lustig im Tempo und keck im Ausdruck

Form: ternary song form, ABA₁ Coda. This cheerful and lively movement has the subtitle: “Was mir die Engel erzählen”. The lyrics (21 lines) are from the song cycle *Des Knaben Wunderhorn*, subdivided into three stanzas (verse 1 to 3). See Table 15.10 to 15.12 for the analysis.

Like the previous movement, here we see the combination of a number of elements:

- The bells motif M_B .³ This effect is played by real bells and the boys’ choir (BCh) singing: “Bimm bamm”, and near the end also by the women’s choir (WCh).
- The main theme, a lively descending scale pattern M_0 in staccato dotted 8th note rhythm. This returns in the vocal solo melody M_v^{L1-21} as the a-phrase, and in melodic inversion in the instrumental backgrounds. The opening line in the verses has $M_v(aa'b)$ (2 + 2 + 2 m.) sentence structure.
- The chorale phrases M_C for women’s choir, full of contrary motion.
- In the contrasting middle section there are the staccato 8th note chords in the horns, combined with the legato ascending 16th note runs M_R in (triple) clarinets, later flutes. A transitory theme M_t in the cello leads into this setting.
- The **B** section also has a new vocal melody for alto-solo (lines 10, 12, 13 and 14). The second half of this section leads to an extended tutti climax with chromatically descending middle voices, playing an exact parallel set of triads ($F - E - Eb$) – ($F\sharp m - Fm$) – E (m. 70–72).

The harmony consists of mainly triads, with an occasional 7th chord. In the orchestration there are no timpani, nor violins.

15.2.5 Mvt. 6 Langsam. Ruhevoll. Empfundener

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³Watch hilarious Peter Sellers in the *Pink Panther Strikes Again* movie, impersonating hunchback Quasimodo and shouting “The bells, the bells!” on the Paris apartment balcony.

Table 15.10: Mahler, Symphony No. 3, Mvt. 5 Lustig im Tempo und keck im Ausdruck

m	M	R	H	Comment
1	M_B	F	$F^6 - \dots$	A_1 , BCh+Bells
4	M_0/M_B		$F - Dm-$	WW
5	$\dot{:} / \dot{:}$		$Gm/B\flat - Gm - C/E-$	$\Sigma(\text{cm} <)$
6	$\perp / \dot{:}$		$F - C_7-$	cad
7	$M_v^{L1} / \dot{:}$		$F - F/A - Gm - F$	[1] Verse 1, a): WCh+WW
9	$\dot{:}^{L2} / \perp$		$F - F/A - C - F$	a')
11	\perp^{L3}		$F - C - B\flat/F - F$	b)
13	M_C^{L4}		$D - A - D - C/E - G-$	WCh
15	$\perp/M_{0,B}$		$C - F/C - C - Am - C_7-$	WCh, WW+BCh, $\bar{P}_D(c)$
17	$M_v^{L5} / \dot{:}$		$F - C - B\flat/D-$	
19	M_C^{L5} / \perp		$C/E - F-$	WCh
20	\perp / M_0		$C_7 \overset{d}{-} Dm - C/E - B\flat/D-$	WCh/WW
22	M_v^{L6}		$F - Am_7-$	[2] Verse 2, a') WCh, $\Sigma(\text{cm} >)$
23	$\dot{:}$		$B\flat/D - F - C_{7\text{no}3}-$	
24	$\dot{:}^{L7} / I(M_0)$		$F - Am/C-$	a'): WCh/ M_0 : WW, $\Sigma(\text{cm} <)$
25	\perp / \perp		$B\flat_{\Delta 7}/A - E_{\circ}/G - F$	
26	M_C^{L8}		$D - A - D - C/E - G-$	WCh
28	$\dot{:} / M_{0,B}$		$C - F - Am - Dm-$	WCh+WW/BCh
30	$\dot{:}^{L9}$		$B\flat - A - D - C/E - G-$	
32	$\dot{:} / M_{0,B}$		$Dm_7/C - F/A - Gm/B\flat-$	WCh/BCh+LoWW
34	\perp / \perp		$C - Cm/B\flat$	
35	M_t / M_0	Dm	$A_7^{b9} - Dm/F-$	[3] B, Str+Hrp
36	$\dot{:} / \dot{:}$		$Am - Gm/B\flat - B\flat_{\Delta 7}/A-$	
37	$\dot{:} / \dot{:}$		$E_{\flat 7}/G - C_{\sharp 7}^{\flat}/E - F-$	
38	\perp / \perp		$E_{\circ} - A_7^{b9} -$	
39	M_v^{L10} / M_R		$Dm^6 - Dm^{+7}-$	Alt-Solo/Cl, Hns stac
40	$\dot{:} / M_{B,R}$		Em_7	Alt-Solo/WCh+Cl
41	\perp / \perp		$E\flat_{\Delta 7} - E\flat_7 - E\flat m_7-$	Cl-Ob
43	M_v^{L11} / M_B		$\Re(Dm^{\text{add}4/9} - D)-$	WCh/BCh
45	M_C^{L12}		$Dm - C - B\flat-$	Alt+Str+Harp $\vec{H}_{ d}$, $S(3p)$
46	\perp		$Am - Gm - Am-$	

Table 15.11: Mahler, Symphony No. 3, Mvt. 5 Lustig im Tempo und keck im Ausdruck (cont'd)

m	M	R	H	Comment
47	M_B/M_0		$\Re(Dm - Bb)-$	(WCh+BCh)/LoWW, $\bar{P}_T(d)$
49	\perp / \vdots		$Dm - Bb - Gm - Bb/D-$	(WCh+BCh)/LoStr
51	\perp		$F/A - Cm_7-$	
52	M_v^{L13}/M_R		$Dm - D_7-$	[5] Alt/Fl
53	$\vdots/M_{B,R}$		$E\flat_{\Delta 7} - E\flat_7-$	Alt-Solo/WCh+Fl
55	\perp / \vdots		$A_{\emptyset 7}^4-$	
56	M_v^{L11}/M_B		$\Re(E\flat m^{\text{add}9} - Bb)-$	Alt/BCh
58	M_C^{L14}		$B\flat_{\Delta 7} - C - B\flat/D-$	Alt+Str+Harp $\vec{H} _d, \Sigma(\text{cm})$
59	\vdots		$Am/E - Gm/D - Am/C - B\flat-$	
61	\vdots^{L12}		$Dm - C - B\flat-$	
62	\vdots		$Am - Gm - Am-$	
63	$\perp/M_{0,B}$		$\Re(Dm - Bb)-$	Alt/BCh+LoWW, $\bar{P}_T(d)$
65	M_B/M_0		$\Re(Dm - Bb)$	[6] (WCh+BCh)/LoWW (ped)
67	\vdots / \vdots		$\Re(Dm - Bb)-$	tutti, cresc, build, $\bar{P}_T((d)$
69	\vdots / \vdots		$Dm^{1-\sharp 7-7-b6} - B\flat_7^{b5/b9}_{\text{no } 3}-$	tutti climax, Hns $\vec{H} _e \searrow$ (ped)
71	\vdots / \vdots		$E\flat_{\Delta 7}/D - Cm_7 - F\sharp m$	(climax, ped)
72	\vdots / \vdots		$D_{\emptyset 7} - B\flat_7^{b5/b9}_{\text{no } 3}-$	$P_m^i(\searrow)$, (ped)
73	\vdots / \vdots		$E\flat_{\Delta 7}/D - B\flat_{\emptyset 7} - Dm - B\flat_7^{\sharp 5}-$	$(P_m^i(\searrow))$, (ped)
75	\vdots / \vdots		$G_7/D - Em_7/D - E\flat m_7/B\flat-$	$(P_m^i(\searrow))$, (ped)
76	\perp/\perp		$\Re(E_7/D - C^9 - E\flat_7/C\sharp)-$	
78	M_0		$Dm - B\flat - Gm - Cm_7/E\flat-$	[7] trans, Hn+Vcl, Str
81	\perp/\perp		$Cm_7 - Am/C - E\flat_{\Delta 7} - F_7-$	cad
82	M_v^{L15}/M_B	$B\flat$	$B\flat^+ - E\flat_{\Delta 7}/B\flat - B\flat_{\emptyset 7} - B\flat-$	A₂, Verse 3 , WCh/BCh, $\bar{P}_T(bb)$
84	\perp^{L16}		$B\flat^+ - Gm/B\flat - E\flat/B\flat - B\flat$	(ped)
86	M_C^{L18}	D	$D - A - C - G - D-$	[8] WCh imit
88	\perp		$A - E - A - Am$	BCh

Table 15.12: Mahler, Symphony No. 3, Mvt. 5 Lustig im Tempo und keck im Ausdruck (cont'd)

m	M	R	H	Comment
90	M_v^{L18}/M_0	F	$F - F/A - C/E - B\flat/D-$	WCh/WW, $\Sigma(\text{cm}>)$
92	\vdots^{L19}/\vdots		$C/E - Dm/F - C/G-$	BCh
93	\vdots/\vdots		$B\flat_{\Delta 7}/A - C/G - B\flat/F-$	
94	\vdots^{L19}/\vdots		$F - Gm_7/D - Am/C - C_7/B\flat-$	WCh/LoStr
95	\vdots/\perp		$DmA - E_o/G - F-$	$\Sigma(\text{cm}<)$
96	\vdots/M_C^{L20}		$D - A - D - C/E - G-$	[9] WCh
98	\perp/M_0		$C - G_{7\text{sus}4}/C - G_7/B - C - Am-$	
100	M_0^{L20}/M_C^{L21}		$F - Am - B\flat/D - F - Gm/B\flat-$	BCh/WCh $\Sigma(\text{cm}>)$
102	M_0/\perp		$F/C - C_7 - F/A - F-$	LoStr+LoWW, Tbn
104	M_C^{L21}		$Dm - C/E - E_{\emptyset 7}-$	WCh+BCh
105	\vdots		$F - E_o/G - F/A-$	
106	\perp		$Gm_7/B\flat - C-$	cad
107	M_0		$F - Dm_7-$	[10] Coda WW+Hns
108	\vdots		$B\flat - A - Dm - Gm/B\flat-$	
109	\perp		$F^9/C - C_7-$	cad
110	M_B/M_0		$\Re(F - Dm/F)-$	(WCh+BCh)/Hns, $\bar{P}_T(f)$
114	\vdots/\vdots		$\Re(F - Gm_7/F)-$	(WCh+BCh)/HiWW (ped)
118	\perp/\perp		F	(WCh+BCh)/Cl (120 m.)

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15.2.6 Key relationship overview

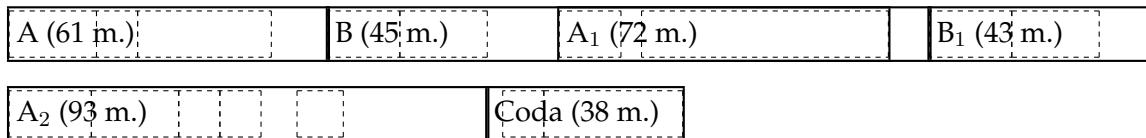
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15.3 Symphony No. 4 in G Major (1900)

Source: [30]. An overview of the formal analysis is shown in Fig. 15.4.

Mvt. 3 Poco adagio, Ruhevoll: ABABA Coda form ($G, \begin{bmatrix} 4 \\ 4 \end{bmatrix} \begin{bmatrix} 2 \\ 2 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix} \begin{bmatrix} 3 \\ 8 \end{bmatrix} \begin{bmatrix} 2 \\ 4 \end{bmatrix}$, 353 m.)



Mvt. 4 Sehr behaglich: song form ($G, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 184 m.)

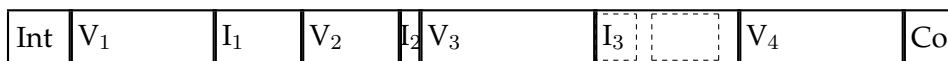


Figure 15.4: Mahler, Symphony No. 4 in G Major

15.3.1 Mvt. 3 Poco adagio *Ruhevoll*

Form: ternary song form, $ABA_1B_1A_2$ Coda. This slow movement has a large scale approach. The first **A** section, for strings only, introduces and repeats the first subject M1, but each time the lead voice changes parts, while a new countermelody is added and shorter note values are used (8ths). Throughout the movement the lower strings change from pizzicato to arco and back, providing a stable *groove* in 4th notes. The woodwinds start playing in the transition to the **B** section; the oboe takes over the lead part (M4), answered by a most lyrical violin melody, full of portamento and a perfect melodic curve (M5). The section **A**₁ and **B**₁ develop the earlier subjects, while introducing new countermelodies in polyphonic settings (either contrasting instrumentation or ranges). A peculiarity of this movement is, that it contains a theme and variations form (in the **A**₂ section) within a higher level ternary structure. Returning elements are the chromatically descending theme (Ms, blasted out by trumpet and oboes during the first climax), and the bell chord effect in lower strings and harp in the transitions. See Table 15.13 to 15.15 for the analysis.

15.3.2 Mvt. 4 *Sehr behaglich*

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Table 15.13: Mahler, Symphony No. 4, Mvt. 3 Poco adagio *Ruhevoll*

m	M	R	H	Comment
1	M1	G	$G - D_7 - G^6 - Bm -$	A.a1, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] Vc, \overline{P}_D(d)$
6	⋮		$D_7 - G - D/F\sharp - G$	
11	⋮		$A\sharp_{o7} - Bm - A_7 -$	DB pizz
14	⋮		$D - D_7/C -$	
15	⊥		$G/B - Am_7/C - D -$	cad
17	M2/1		$G - D_7 - G^6 -$	A.a2, Vi1 (M2=Mc)/Vc,
21	⋮		$Bm - G/D - D_7 -$	Vc+DB pizz
23	⊥		$G/B - Am_7/C - D_7 -$	
25	M2'/1		$G - D_7 \overset{d}{-} Em_7/D - G/B -$	[1] A.a3, Ob/Vi
29	⋮		$C/E - E_7 - Am_7 - A_7 - D \overset{d}{-}$	Bsn+Hns bg
33	⋮		$Em_7 - A_7 - D -$	
35	⋮		$E_7 - Am_7 - D_7 -$	
37	⋮		$\Re(G - D) -$	A.b, Str, $\overline{P}_D(d)$
43	⋮		$Em - Am/C - G_4^6 - D - G$	Va+Bsn
47	⊥		$C - Am/C - G_4^6 - D_7 -$	cad
51	M3		$G^6 - \dots - D_{7sus4} - G - B -$	trans, Hrp+LoStr: bell motif
62	M4	Em	$Em - Am/E - Em - Am_7/E -$	[2] B.a1, Ob, WW+Hns
66	M5		$D_7^{b9} - G - D_7 \overset{d}{-}$	Vi1: aab
68	⋮		$Em_7 - D\sharp_{o7} - C/E - G/D -$	$P_B(\searrow)$
70	⋮		$A_7/C\sharp - F\sharp_7^{b5}/C - Em_4^6 - B_7 -$	Ob-Vi1
72	⋮		$Em - A/E - Am^{+7}/E -$	$\overline{P}_T(e), chr \searrow$
74	⊥		$Em - F\sharp_7 - F\sharp_m - Em$	
76	M4'		$(Em - Am_7)/E -$	B.a2, Ob, $P_m^i(\nearrow)$, (ped)
78	⊥		$(F\sharp_m - Em_7)/E$	
79	M5'		$C/E - Am/E - E_7 -$	Fl-Cl
81	M5''		$Am_7 - E_{o7} - C_7^{b5}/G^b \overset{d}{-}$	[3] Hn, Mc: Vi1
83	⊥		$B^b/F - G_{o7}/F -$	
84	M5'	Fm	$(C_7 - Fm - C_7 - Dm_7 - C_7)/C -$	Vi1
87	⋮		$D^b_7 - F/C - B_{o7} - B^b_7 -$	
89	⊥/Ms	Dm	$Dm_7 Gm/D -$	tutti clim, $chr \searrow$ motif
93			Dm	B.b
98	Mc		$D_7 - \Re(Am - E_7) - \dots -$	Fl-Vi1: clos th, FHn: $chr \searrow$
103	⊥		$Dm - \dots - B^b_7$	

Table 15.14: Mahler, Symphony No. 4, Mvt. 3 Poco adagio *Ruhevoll* (cont'd)

m	M	R	H	Comment
107	M6/7	G	$G - D_7 - G/D - D_7 - C/G - D$	[4] $A_1 \left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right], Cl, \bar{P}_D(d)$
115	⋮		$D - G - B/F\sharp - F\sharp - Bm$	
119	⊥		$A_7 - D_7 \overset{d}{-} Em - Am - D-$	
123	M1'		$G - D_7 - G - G/D - D_7-$	Vc, development
131	M1'/c		$G - D_7 - G - C - E_7 - Am-$	Bsn+Str, countermel
137	M1'		$(G - D - G - D_7 - G - D_7)/D-$	[5] Cl+Bsn: $\vec{H}_{ _d}, \bar{P}_D(d)$
143	M1'/c		$G - D_7 - G - D_7/A - G - D_7 \overset{d}{-}$	Vi1/Vi2 countermelody
149	⋮		$Em_7 - G/D - D_7-$	
151	⊥		$G - B_7/D\sharp-$	
153	M1''		$Em/G - C/G - D_7-$	WW+Fhn+Str, ctp dev
155	⋮		$G - D_7 - B\flat - B_{07} - Bm-$	
159	⋮		$Am/C - F\sharp_{o7}/C - G/D - D_7-$	
163	⊥		$G - D - G - D_7^{b9} - \dots -$	
171			$-\dots - Gm - B\flat_{7sus4} -$	trans, FHN+Ob
179	M4'/M5'	$E\flat$	$E\flat - Cm/E\flat - Gm/D-$	[6] $B_1.a1 \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ Dev, WW+
183	⊥	Gm	$D_7^{b9} - \dots - D - G - Gm$	FHN: chr ↘
188	M5'		$B_7^{\sharp5} - E\sharp_{o7} - B_7 - A/C\sharp-$	Vc-Vi2
192	⊥	$C\sharp m$	$C\sharp m/G\sharp - F\sharp - F\sharp_7 - B_7 \overset{d}{-}$	[7] $B_1.a2$ Vi, climax
195	M4'/Mc		$C\sharp m - F\sharp m/C\sharp - C\sharp m$	(Cl+LoStr)/Ob
197	⋮		$F\sharp m/C\sharp - A_7/C\sharp-$	
199	⊥		$E\flat_7/D\flat - E_7/D - F_7/E\flat-$	
202	M4''/Mc		$A/E - E_7/B - E_{07}/B\flat-$	Tpt/Vi1
204	⊥		$D/A - Dm/A-$	
205	M5'		$E_7 - Am/E - E_7 - F\sharp m_7 - E_7-$	[8] Vi, Str bg
207	⋮		$B_7^{b5}/F - B_7^{b9}/D\sharp-$	
210	⊥	$F\sharp m$	$F\sharp m_7-$	tuitti clim, chr ↘ motif
212			$F\sharp m - \dots - F\sharp-$	$B_1.b$ trans, Vi+Va, $\bar{P}_T(f\sharp)$
217			$D/F\sharp - F\sharp - \dots - D-$	
222	M1'	G	$G - D_7 - G-$	[9] $A_2 \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right], Vc, \bar{P}_D(d)$
227	⋮		$D_7/A - Bm - D_7/A - G - D/F\sharp-$	Theme+variations,
230	⋮		$B_{07}/F - E_7 - E_{07}/B\flat - A-$	Str bg, DB: pizz
234	⋮		$Cm/E\flat - A_7^{b5}/E\flat - D-$	
236	⊥		$Am/C - Am - D/F\sharp$	

Table 15.15: Mahler, Symphony No. 4, Mvt. 3 Poco adagio *Ruhevoll* (cont'd)

m	M	R	H	Comment
238	M1'	G	$G - D_7 - G$	$\left[\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]$, Var 1 , Vi1, $\overline{P}_D(d)$,
243	⋮		$D_7 - G/B - D_7 - G - Am/C$	Str bg, Vc: pizz
245	⋮		$Am/C - Am - E_7^{\flat 9} -$	
249	⋮		$F\sharp_7 - Bm -$	
251	⊥		$A_7 - D - Am/C - D_7/A - D_7 -$	
255	M1'	G	$G - D_7 -$	Var 2 , Vi2, $\overline{P}_D(d)$,
258	⋮		$G - D_7 - G/D - C\sharp_{o7} -$	
260	⊥		$D_7 - D\sharp_{o7} -$	Vc+DB: pizz
263	M1'	E	$E/B - B_7 - \dots - E/B -$	$[10] \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, Var 3 , Ob, $\overline{P}_D(b)$,
267	⋮		$B/F\sharp - C\sharp/E\sharp - A\sharp_{o7}/E -$	Fl, Vi1: ctp
269	⋮		$B/D\sharp - Dm - A/C\sharp - E^+/B\sharp -$	
270	⊥		$A\sharp_{o7} - B -$	tutti climax
271	M5''		$D_7 - C\sharp_7 - F\sharp_7 -$	Vi1, diminution
275	⊥		$C_7 - B - B\flat_7 - F/A - Ab_7 -$	$P_B^i(\searrow)$
278	M1'	G	$G/D - Am - D_7 - G/D -$	Var 4 , WW+Str, $\overline{P}_D(d)$
282	M5''		$C/E - E_7 - A_7$	$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ Brs: augm, clim
283	⋮		$G/D - C\sharp_{o7} - D -$	$[11] \overline{P}_D(d)$
285	⊥		$C/E - A\sharp_{o7} - Bm/D - Dm_7 -$	
287			$E_7 - Cm - D_7 -$	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$
288	Mc		$G - \dots - D_7/A - G - D_7/F\sharp -^d$	trans, Va (m. 37+m. 131)
294	⋮		$Em - Am_7 - D_7 -$	
296	⊥		$(G - Am - Dm)/G -$	
299	M1''		$C - \dots - G -$	FHn+Va, motif m. 45
303	⊥		$F - C - Dm_7 - C$	
307	M3		$G - D_{7sus4} - G^6$	Vc+D: bell motif, $\overline{P}_D(d)$
315		E	E	$[12]$ Coda , tutti clim, Str: arp
318	M3/S1		E^6	DB bell, Brs signal, $\overline{P}(e-b)$
320	M3/S2		$E^6 - \dots - E - B_{7sus4} -$	bell+signal motif
326	M5'		$\Re(E^6 - F\sharp_{m7})/E -$	$[13]$ Vi1
332	⋮		$C - \dots - G \dots - F/C$	
338	⊥	G	$D - G$	
344	M5'		$G/D - Em - G/D - Em - D$	DB+Hrp
353				(353 m.)

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15.3.3 Key relationship overview

The key relationship diagram is shown in Fig. 15.5. In Mvt. 3, Poco adagio, all **A** sections start on the tonic major key G (1,3,5). The contrasting **B** sections start excursions into remote keys: the dominant minor key Dm (2) and through the lowered submediant major key $E\flat = \flat VI$ towards the furthest point $F\sharp m$ (4). The Variations sections start the alterations with the submediant major key E (6).

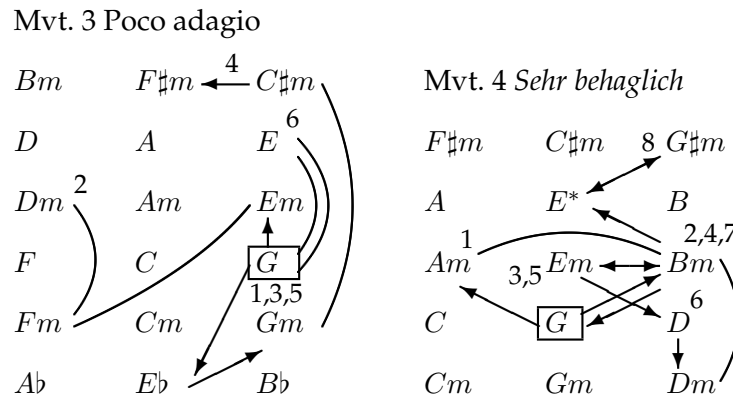


Figure 15.5: Mahler, Symphony No. 4, key relationship diagram

In the song, Mvt. 4 *Sehr behaglich*, the verses start on the tonic major key G , the submediant minor Em (3) and major key E (7–8), respectively. All interludes start from the mediant minor key Bm (2,4,7). The third verse contains the most key changes (4–7). The movement closes in the major key E , alternating with its mediant minor key $G\sharp m$ (8). The overall compass of this closing movement is limited.

15.4 Symphony No. 5 in C# Minor - D Major (1904)

Source: [32]. An overview of the formal analysis is shown in Fig. 15.6.

Mvt. 3 Adagietto, *Sehr langsam*: ABA form (F , $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 103 m.)

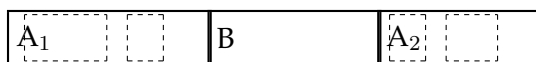


Figure 15.6: Mahler, Symphony No. 5 in C# Minor - D Major

15.4.1 Mvt. 4 Adagietto *Sehr Langsam*

Form: ternary song form, A_1BA_2 . This most beautiful slow movement, *Adagietto*, is also known for two other reasons: as the gloomy main title music in the Visconti movie *Death in Venice*⁴ and in conductor contests for the longest performance duration (look on the internet

⁴Remember Dirk Bogarde as ageing composer Gustav von Aschenbach, with died black hair washing out in the rain, while stalking young Tadzio through the narrow streets of cholera-stricken Venice? That's the one.

for who's leading the competition currently). The orchestration is for strings and harp only. Note how the lead melody is moving through the string parts, with carefully planned octave doubling in the high range. And there is ample use of appoggiaturas. See Table 15.16 for the analysis.

15.4.2 Key relationship overview

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15.4. SYMPHONY NO. 5 IN C \sharp MINOR - D MAJOR

Table 15.16: Mahler, Symphony No. 5, Mvt. 4 Adagietto *Sehr Langsam*

m	M	R	H	Comment
1		<i>F</i>	<i>Am</i>	A ₁ Hrp+Str bell ch (b)
3	M1		<i>F - Dm/C - Gm₇/B\flat - F/A - D\flat₇/A\flat-</i>	Vi1: a, Str
6	⋮		<i>G₇ - D\flat₇^{b9}-</i>	(b)
8	⊥		<i>Gm - E\circ₇ - F - F/A - C⁴ - C⁶-</i>	
12	M1'		<i>F - F/C - E\flat₇^{b9}-</i>	Vc: a'
14	⋮	<i>Am</i>	<i>E₇ ^d F - B\flat/D-</i>	Vc: b', N ⁶
16	⊥		<i>Am/E - D\sharp₇^{o7} - E₇-</i>	Vi2: c
19	(M1)		<i>Am - F/A - Am - ... -</i>	[1] trans
23	M2	<i>F</i>	<i>Am - C₇/G - F - FΔ₇/A - Gm₇/B\flat-</i>	Vi1: a
27	⊥		<i>D\flat₇^{b9}/F\sharp - E\circ₇/G - E\flat₇^{b9}/G\sharp ^d F/A-</i>	(b) <i>P</i> _B (↗)
29			<i>G\circ₇/B\flat - F₄⁶ - C\flat₇^{b9}-</i>	climax 1, cad, $\bar{P}_D(c)$
33	(M2)		<i>F - Gm₇/F - F - Gm/B\flat - C - F</i>	Vi2: c, cad
39	M3	<i>Cm</i>	<i>Dm/F - B\circ₇ - Cm - ... -</i>	[2] B , Vi1
44	⋮		<i>Cm/E\flat - C\circ - A\circ₇/C - F₇-</i>	Va-Vi1, <i>P</i> _m ⁱ (↗)
47	⋮	<i>G\flat</i>	<i>G\flat - ... - A\flat₇^{b9}-</i>	(bbbbb) Vi2+Va
50	⋮		<i>D\flat₇⁹ - E\flatm₇/D\flat-</i>	Vi1
52	⋮		<i>D\flat - E\flatm - A\flat-</i>	
54	⋮		<i>E\flatm₇/B\flat - A\flat₇/C</i>	Vi1+Vi2: 8va par
56	⋮		<i>B\flatm - B\flat₇ - E\flatm - A\flat₇ - D\flat₇ - C\flat₇^{b9}-</i>	climax 2 (↗), <i>P</i> _B (↘)
60	⋮	<i>E</i>	<i>E/B - B₇ - E₇^{b5/b9} -</i>	(####), <i>P</i> _B ⁱ (↘)
63	⋮	<i>D</i>	<i>B₇/A - Bm₇/A - F\sharp₇^{o7}/A - A₇ ^d Bm₇/A-</i>	(##), Vi1, $\bar{P}_D(a)$
66	⋮		<i>A₇ - D⁺ - E - E₇/D-</i>	Vi+Vi2
68	⊥		<i>(A₇ - G\sharp₇^{b9})/A - C\sharp₇/G\sharp - C\sharp₇^{b5}/G-</i>	<i>P</i> _B (↘)
72		<i>F</i>	<i>F/C - Am₇/G-</i>	[3] A ₂ (b) trans
74	M1		<i>F - ... - Dm\flat₇¹¹/C - Gm₇/B\flat-</i>	Vi2: 1
78	⋮		<i>F/A - D\circ₇/A\flat - G₇ - G\circ₇-</i>	<i>P</i> _B ⁱ (↘)
80	⊥		<i>D\flat₇^{b9}/F\sharp - Gm - E\circ₇ - F - F/A-</i>	(b)
82	(M3)		<i>C⁴ - G₇ - C</i>	Vc, $\bar{P}_D(c)$
85	M2		<i>C - ... - C₇/G - F - F/A - Gm₇/B\flat-</i>	[4] Vi1 (c-ped), cresc
91	⋮		<i>D\flat₇^{b9}/F\sharp - E\circ₇/G - E\flat₇^{b9}/G\sharp - F/A-</i>	<i>P</i> _m ⁱ (↗), <i>P</i> _B (↗)
93	⊥		<i>F/A - G\circ₇/B\flat - B\circ₇-</i>	<i>P</i> _B ⁱ (↗)
95			<i>F⁶/C - ... - F/A - C₇/G-</i>	climax 3, $\bar{P}_D(c)$
99			<i>F</i>	(103 m.)

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15.5 Symphony No. 6 in A Minor *Tragic* (1906)

Source: [32]. An overview of the formal analysis is shown in Fig. 15.7.

Mvt. 3 Andante moderato: ABABA Coda form ($E\flat$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 201 m.)

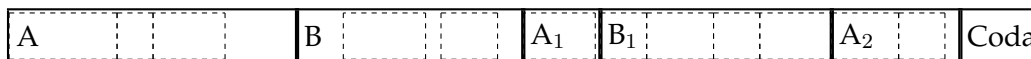


Figure 15.7: Mahler, Symphony No. 6 in A Minor *Tragic*

15.5.1 Mvt. 3 Andante moderato

Form: $ABA_1B_1A_2$ Coda. This moderate tempo movement may have been a textbook example for Hollywood composers and orchestrators; there are sweeping melodies (wide leaps, chromatic steps), polyphonic settings combining main themes with countersubjects (with a *Leitmotiv* flavour), melodic sequences, contrasting orchestral densities (tutti vs. thinned out sections, such as those labeled 'Elegy' and 'Pastorale'), stepwise moving middle voices (horns and lower brass, for example) and huge dynamic climaxes. Melodic phrases from main themes are distributed over several parts within a section, most of the time with doubling between woodwinds and strings. Tonal centres move frequently, although note the larger structure zones in either major or minor keys. See Table 15.17 to 15.19 for the analysis.

15.5.2 Key relationship overview

The key relationship diagram is shown in Fig. 15.8. In Mvt. 3, Andante moderato, all three **A** sections are predominantly in the tonic major key $E\flat$. The first alternates with the mediant minor key Gm (1), the closing section moves from the lowered submediant major towards the tonic ($B = C\flat = \flat VI$) – $E\flat$ (7). The contrasting **B** sections contain more key changes and widen the key compass: the first opens in Em (2) and ends on the lowered supertonic major (Neapolitan) key $E = \flat II$ (3–4), the last **B** section opens in the submediant major key C (5) and ends with $Bm - B$ (6–7), the latter being the intermediate Neapolitan chord key of the dominant $B = \flat III/V$. Note the use of the vertical minor third ($3i$) symmetrical root axis $E\flat - C - A$ and the perfect fifth ($7i$) horizontal axis $Am - Em - Bm$.

Table 15.17: Mahler, Symphony No. 6, Mvt. 3 Andante moderato

m	M	R	H	Comment
1	M1	$E\flat$	$E\flat - B\flat_7^{b5} - E\flat - B\flat_7^{b13} - E\flat/B\flat$	A.a, Main theme: Vi 1
5	∴		$F_{\emptyset 7} - Fm - E\flat - B\flat_7^{b9} - E\flat/B\flat -$	
7	∴		$B\flat_7^{b5/b9} \overset{d}{=} C_{\emptyset 7}/B\flat - C_7^{b5/b9}/E -$	Ob: 3rds
9	⊥		$- Abm - B\flat_7^{b9} -$	
10	M1'		$E\flat - E\flat_7^{b9} - F_{\emptyset 7}/C\flat - B\flat_7 -$	[87] Vi1+2: ctp, $\bar{P}_T(eb)$
12	∴		$(E\flat - E\flat_7^{b9} - Fm_7 - F_{\emptyset 7})/E\flat -$	
14	∴		$E\flat - \dots - B\flat^+ - E\flat - F_{\circ}/Ab -$	
17	⊥/0		$Fm/Ab - F_7^{b5/b9}/E\flat - \dots - A_{\circ 7} - E\flat$	Ob: 3rd/6th-motif
21	M2/0	Gm	$Gm - \dots - Dm_7 -$	[88] A.b, EHn, WW
24	∴		$Gm_7 - A_{\emptyset 7}/G - B\flat_{\Delta 7} -$	WW: Seq+ctp (imit)
26	⊥		$Gm - A_{\emptyset 7} - E\flat/G - Ab_7 -$	
28	M1	$E\flat$	$E\flat - B\flat_7^{b5} - E\flat - B\flat_7^{\sharp 11} - E\flat/B\flat -$	[89] A.a ¹ , FHn
32	∴		$(F_{\emptyset 7} - F)/B\flat - E\flat - B\flat_7^{b5/b9} - E\flat$	Vi1+WW: ctp
34	∴		$B\flat_7^{b9}/Ab - E\flat/B\flat - B\flat_7 -$	WW+LoStr: ctp
36	∴		$E\flat - E\flat_7^{b9} - Fm_7/Ab - F_{\emptyset 7} - F_7^{b5} -$	[90] Vi2, Fl: chr ↗
38	∴		$E\flat - A_{\emptyset 7} - Cm_7/B\flat - E\flat/G -$	
40	⊥/M0		$Cm - G - \dots - B\flat_7 -$	Ob
42	Mt1		$E\flat - \dots - B\flat_{7sus4} - E\flat - Cm/E\flat -$	[91] tr, EHn+Vc: leaps
45	Mt2		$F_{\emptyset 7} - Fm_7 - C\flat_7/E\flat - E\flat_7^{b9} -$	Cl+Vc: 8th note ↘
47	Mt1+2		$Ab/E\flat - D_{\circ 7} - \dots - E\flat m -$	WW+Str
49	Mt1		$C\flat_7/E\flat - \dots - E\flat$	closing phrase
56	Mt1	Em	$Em - \dots - Am_7 - Em -$	[92] B.1, Dev 1, Ob
59	Mt2		$Dm - F/C -$	Cl
60	M2	Am	$Am - \dots - Em_7 - Am - Dm/A - Am$	'Elegy', FHn
63	⊥		$B_{\emptyset 7} - C_{\Delta 7} - Am_7 - B_{\emptyset 7} - Am$	WW: Seq+ctp (imit)
65	M3/t2	Em	$Em - F_{\sharp 0 7}/A - Em - B_7^{b13}/D_{\sharp} -$	Fl+Vi1, WW+LoStr
68	∴		$A/C_{\sharp} - F_{\sharp 0 7}/C - E/B - F_{\sharp 7}^{b5}/A_{\sharp} -$	climax, $P_B^i(\searrow)$
70	∴/t2		$B_7^{b5/b9}/A - E/G_{\sharp} - Em/G -$	
72	∴	Bm	$Bm - \dots - B\flat/D -$	[93] tutti climax
75	∴		$Gm^{+7} - C_{\Delta 7} - F_{\sharp 0 7} - Bm_7 - Em_7 -$	tutti: ctp+Seq (imit)
78	⊥/0		$\Re(Am_7 - F_{\sharp 7}^{b5})/C - Em/B - B_{\emptyset 7} -$	Vi1-Fl-Ob, closing phrase
81			$B_7 - \dots - F_{\sharp 7sus4}^{b9}/B -$	

Table 15.18: Mahler, Symphony No. 6, Mvt. 3 Andante moderato (cont'd)

m	M	R	H	Comment
84	M4	E	$E - \dots -$	[94] B.2, 'Pastorale', FHns
86	$\dot{:} / t1$		$E - E_9^6 -$	Tpt, $\bar{P}(e-b)$
88	$\dot{:} / \dot{:}$		$\Re(B_{7sus4} - E)$	FHns/WW
93	\perp / \perp		$B - {}_{7sus4} - E$	[95] Vi1, Str bg
95	Mt1'		$B7 - \dots - G_{\sharp 7}^{b9} - F_7^{b5} -$	closing phrase
100	M1/Mc	$E\flat$	$E\flat/G - B\flat_7^{b5} - E\flat$	[96] A ₁ , th+ctp,
103	\perp		$E\flat - Fm_7/E\flat - B\flat_7 -$	WW+Str
105	M1/Mc		$E\flat - B\flat_7^{b5} - E\flat - E\flat_7 -$	WW+Str, $\bar{P}_T(e\flat)$
107	$\dot{:}$		$E\flat_4^6 - B\flat_7 - E\flat - E\flat_7^{b9} -$	
109	$\dot{:}$		$Fm_7/E\flat - Abm - E\flat$	
111	$\dot{:}$		$F_{\emptyset 7} - Fm - A_{\emptyset 7} - B\flat_7 -$	
113	\perp		$F_7^{b5/b9} - B\flat_7 - A_{\emptyset 7} - G_7^{b5/b13}/D\flat -$	
115	M5/Mt	C	$(C - Dm_7 - C)/C -$	[97] B _{1.1} , Dev 'Misterioso'
117	$\dot{:}$		$(Dm_7 - C)/C - C_{\Delta 7}/B -$	Str+WW: ctp
119	$\dot{:}$		$F/A - G/B - C$	
121	\perp		$Dm_7/F - (C - Dm_7 - C)/C -$	
124	Mt1+2	A	$A - F_{\sharp 7} m_7 - Bm_7/A - E_7 - A$	[98] B _{1.2} , 'Pastorale',
127	\perp		$Bm_7 - B_{\emptyset 7} -$	FHn-(CBSn+LoStr)
128	Mt1		$(A - F_{\sharp 7} m_7 - G_{\sharp 7}^{b9})/A -$	$\bar{P}_T(a)$
130	$\dot{:}$		$(B_7^{b5/b9} - E_7)/A -$	(ped)
132	$\dot{:}$		$\Re(A - Bm_7)/A - A - F_{\sharp 7} m_7/A -$	
135	\perp		$Bm_7/D - E_7^{b9}/D - A - Dm -$	
137	M2	Am	$A - \dots - Am - \dots - Em_7/G -$	[99] B _{1.3} , 'Elegy', Ob
141	$\dot{:}$		$F - Dm - Am_7 - Dm_7 - B_{\emptyset 7} -$	WW: Seq+ctp (imit)
143	$\dot{:}$		$Am - B_7^{b9} - Am - F_{\sharp 0 7}/A -$	
145	\perp		$D_7/A - F_{\sharp 0 7}/A -$	
146	M2	$C_{\sharp m}$	$C_{\sharp m} - \dots - G_{\sharp 0 7}^9 -$	[100] B _{1.4} , 'Elegy'
149	$\dot{:}$		$G_{\sharp 0 7} - (F_{\sharp m} - C_{\sharp 0 7})/C_{\sharp} -$	
151	$\dot{:}$		$(F_{\sharp 7}^{9/b13} - F_{\sharp 7}^{b9} - Bm_7)/F_{\sharp} -$	tutti: Seq+ctp (imit)
153	$\dot{:}$	Bm	$Bm_7 - \Re(C_{\sharp 7} - F_{\sharp})/C_{\sharp} -$	tutti climax
156	$\dot{:}$		$C_{\sharp 7}^{b9} - F_{\sharp} - Bm -$	
158	\perp		$F_{\sharp 7} - B - F_{\sharp 7}^{b5}/A_{\sharp} -$	

Table 15.19: Mahler, Symphony No. 6, Mvt. 3 Andante moderato (cont'd)

m	M	R	H	Comment
160	M1'/c	B	B - F#m - B - F#7-	[101] A ₂ . Main th+ctp,
163	:		B - C#m ₇ /B - B - C/E-	WW+Str
165	:		B/F# - F# _{7sus4} - B/F# - Em	
167	:		B/D# - G ₇ /D - C#m-	P _B (↘)
168	:/ t1		F# ^{b9} ₇ - E# _{o7} -	Ob+FHns
169	:/ :		F# ₇ - E# _{o7} - F# ₇ - B ^{b5} -	
171	⊥ / ⊥		G ^{#5} ₇ - C - F ^{b5/b9} ₇ /C ^{b-}	
173	Mc/3'	E ^b	E ^b /G - Fm - E ^{b6} - Cm ₇ - Gm-	[102] WW+Str
177	:		A ^b - B ^{b7} /D - Gm - Cm ₇ - F ₇ -	Seq+ctp, FHn: chr ↗
179	:		B ^{b7} - ... -	
181	⊥		Fm - B ^{b9} ₇ -	
182	Mt2/1		A _{o7} - B ^{b7} - F ^{b5/b9} ₇ - B ^{b7} - B ^{b9} ₇ -	Str, closing phrase
185	(M1')		(A ^b - E _{o7} - F ₇ - F _{o7} - E ^b)/E ^b - F ⁹ ₇ /A-	[103] Coda, P _T (e ^b),
188	(M3')		E ^b /B ^b - G ₇ /B - Cm - G ₇ ^d -	WW+Str: ctp
190	⊥		(A ^b m - Fm ₇)/A ^b - ... -	
194	(M3)		E ^b	Cl, Str ctp
201				(201 m.)

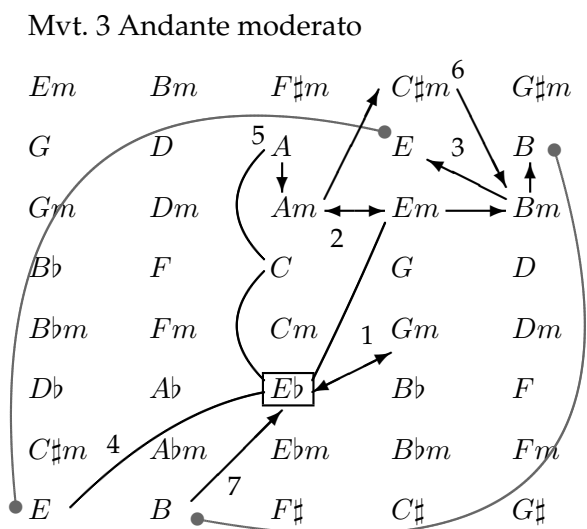
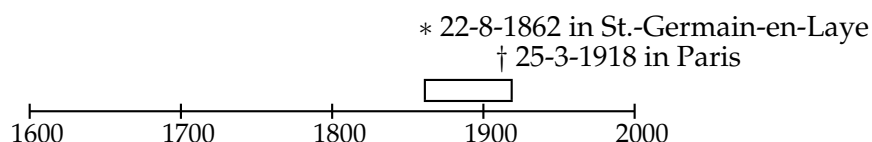


Figure 15.8: Mahler, Symphony No. 6, key relationship diagram

Chapter 16

Claude Debussy

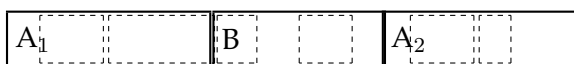
Biographical data:



16.1 Deux Arabesques (1888)

Source: [15]. An overview of the formal analysis is shown in Fig. 16.1.

I Andantino con moto: ABA form ($E, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 107 m.)



II Allegretto scherzando: ABAB form ($G, \begin{bmatrix} 4 \\ 4 \end{bmatrix}$, 111 m.)

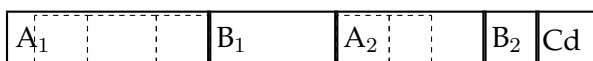


Figure 16.1: Debussy, Deux Arabesques

16.1.1 I Andantino con moto

Form: ABA, ternary. See Table 16.1 and 16.2 for the analysis. The form is regular with three equally long sections. Characteristic for this arabesque are the pentatonic embellished descending arpeggios in the main theme M1a-phrase, and the triplet vs. 8th notes cross-rhythms between both hands. Melody M1 has an asymmetric binary structure (ab: 4 + 9 m.). Melody M2 consists of three phrases (abc: 4 + 3 + 9 m.).

16.1.2 II Allegretto scherzando

This section is included in the full version of the book.

Table 16.1: Debussy, Deux Arabesques, I Andantino con moto

m	M	R	H	Comment
1		<i>E</i>	$A^6/C\sharp - G\sharp m/B - F\sharp m/A - E/G\sharp -$	$A_1 \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] (\#\#\#\#)$ Intro, $[\bar{S}^6]$ arp
3			$F\sharp m - F\sharp m_7/E - D\sharp_{\flat 07} - F\sharp m_7/C\sharp - B_7^9 -$	$P_B(\searrow)$
6	M1a		$\Re(E_9^6 - A^6) -$	pentatonic desc, LH arp
10	M1b		$F\sharp m_7 - C\sharp m_7/G\sharp - F\sharp m_7/A - F\sharp_7^9 -$	$P_L(\nearrow)$
15	:		$F\sharp_7^9 - \dots -$	cresc to clim
17	\perp		$A^6/C\sharp - G\sharp m/B - F\sharp m_7/A - E/G\sharp -$	$\vec{H} \parallel_d, [\bar{S}^6] \searrow$
19	M2a		$D\sharp_7/F \times - C\sharp m_7/G\sharp - D\sharp_7/F \times - A_{\Delta 7}/E -$	second theme
21	:		$B_7/D\sharp - F\sharp m_7/C\sharp - G\sharp_7/B\sharp - F\sharp m_7/C\sharp -$	bass chr, lead desc
23	M2b		$G\sharp_7/B\sharp - Bm_7 - E_7/B - B_7^{b9} -$	
25	:		$E_7^9/B - E_7^9 -$	
26	M2c		$A_7 - D - B_7^9 - E_{\Delta 7}/G\sharp -$	trans
31	:		$F\sharp m_7 - \dots -$	LH arp
34	\perp		$F\sharp m_7/C\sharp - B_7 - E$	RH $[\bar{S}_3^4]$, arp, clim cad
39	M3a	<i>A</i>	$Bm_7 - E_7 \overset{d}{-} F\sharp m - E_7 -$	B ($\#\#\#\#$) contrast, slower
41	M3b		$E - 7 - A_{\Delta 7}^9 -$	
43	M3a		$Bm_7 - G\sharp_{\flat 07} - F\sharp m_7 - B_7 -$	
45	M3b		$E/G\sharp - F\sharp m - B_{7sus4}^9 - E -$	
47			$D_{\Delta 7}/F\sharp - E_7 - A_{\Delta 7}^9 - D_{\Delta 7}^9$	trans, RH arp
49			$Bm_7 - E_7 - A$	cad
51			$D_{\Delta 7}/F\sharp - E_7 - A_{\Delta 7}^9 - D_{\Delta 7}^9$	repeat
53			$Bm_7 - Bm_7/D -$	
55	M3a		$E_7 - Bm/F\sharp - E_7^{b9}/G\sharp - A - F\sharp m_A - B_7 -$	2nd stat
57	M3b		$E_7^9 - A_{\Delta 7}^9 -$	
59	M3a		$Bm_7 - E_7^{b9} - F\sharp m_7 - B_7 -$	
61	M3b		$E/G\sharp - F\sharp m_7 - B_{7sus4}^9 - E -$	
63	(M3)	<i>C</i>	$C/E - F_{\Delta 7} - G_7 \overset{d}{-} Am - G_7/B - Am$	retrans, $P_B(\nearrow)$ diat
65			$G_7 \overset{d}{-} F - C/E - Dm_7 - G_7$	$P_B(\searrow)$, root $bVI _E$
67	(M3)	<i>F</i>	$C/E - Dm_7/F - C_7/G - F$	root $bII _E$
69			$C/E - C^+ (= E^+) - C\sharp m/E -$	

Table 16.2: Debussy, Deux Arabesques, I Andantino con moto (cont'd)

m	M	R	H	Comment
71		<i>E</i>	$A^6/C\sharp - G\sharp m/B - F\sharp m/A - E/G\sharp -$	\mathbf{A}_2 (#####) diat [\bar{S}^6] arp
73			$F\sharp m - F\sharp m_7/E - D\sharp_{07} - F\sharp m_7/C\sharp - B_7^9 -$	$P_B(\searrow)$
76	M1a		$\Re(E_9^6 - E^6)$	pent desc, LH arp
80	M1b		$F\sharp m_7 - C\sharp m_7/G\sharp - F\sharp m_7/A - F\sharp_7^9 -$	$P_L(\nearrow)$
85	:		$F\sharp_7^9 - \dots -$	cresc to clim
87	\perp		$A^6/C\sharp - G\sharp m/B - F\sharp m_7/A - E/G\sharp -$	$\vec{H}_{ _d}, [\bar{S}^6] \searrow$
89	M4a		$A/C\sharp - G\sharp m/B - F\sharp m/A - E/G\sharp -$	second theme, [\bar{S}^6] \searrow
91	:		$D/F\sharp - C\sharp m/E - Bm/D - A/C\sharp -$	$P_B(\searrow)$
93	\perp		$E\sharp_{o7}/B - F\sharp m/A - E - G\sharp -$	
95			$F\sharp m_7 - G\sharp m/B - B_7 -$	LH+RH arp, cad
99	M1'		$\Re(E - E^6) - E_9^6$	(107 m.)

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16.1.3 Key relationship overview

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16.2 String Quartet Op. 10 (1893)

Source: [14]. An overview of the formal analysis is shown in Fig. 16.2.

Mvt. 2 Assez vif et bien rythmé: ABCAD Coda form ($D, \begin{bmatrix} 6 \\ 8 \end{bmatrix} \begin{bmatrix} 15 \\ 8 \end{bmatrix}$, 177 m.)

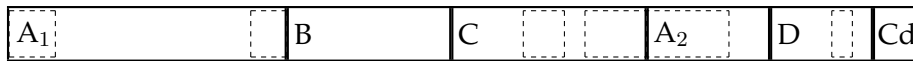


Figure 16.2: Debussy, String Quartet Op. 10

16.2.1 Mvt. 2 Assez vif et bien rythmé

The form of this movement is rather unique, although it might be characterised as ABCAD Coda form. An opening *riff* motif is used in many disguises in this piece: as an isolated theme, as background, as theme in augmentation and varied. Other themes are based on a framework using chord root, major seventh and minor seventh (yielding embellished chromatic descending themes). See Table 16.3 and 16.4 for the analysis.

16.2.2 Key relationship overview

The key relationship diagram is shown in Fig. 16.3. Much of this movement (the B and C section) involves keys on the subdominant axis $C - E\flat(m) - F\sharp m$. The opening A section is on the tonic major key G, the second A section starts on the lowered supertonic major (Neapolitan) $A\flat$ (2), quickly returning to the subdominant axis.

Mvt. 2 Assez vif et bien rythmé

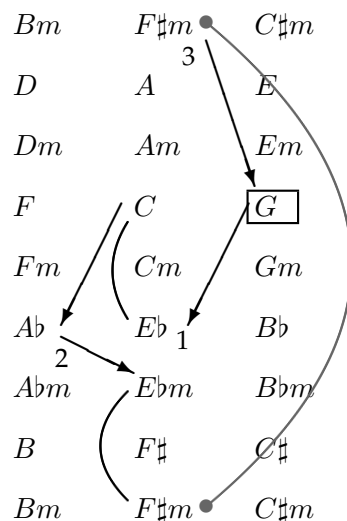


Figure 16.3: Debussy, String Quartet Op. 10, key relationship diagram

Table 16.3: Debussy, String Quartet Op. 10, Mvt. 2 Assez vif et bien rythmé

m	M	R	H	Comment
1		G	G	$A_1 \left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (#) pizz
3	M0		$G_7 - (B\flat_7^{\sharp 5} - B\flat_7)/D$	Va: riff motif solo
5	M0		$G - B\flat_7/D$	repeat
9	M1.a		$\Re(G - D_{\emptyset 7} = B\flat_7^9/D)$	V1 (Va: riff)
13	M1.a'		$\Re(G - D_{\emptyset 7})$	repeat
19	M1.b		$\Re(C - D_{\emptyset 7}/F)$	
23			$F\sharp_{\emptyset 7} - F_{\emptyset 7} - B\flat^+ - B\flat m_7 -$	trans
25			$D_7^9/C - D\flat_7^9/C\flat - G^4 -$	
27	M1.b		$\Re(C - D_{\emptyset 7}/F)$	repeat
33			E_7/B	climax, trans
37	M1.a		$\Re(G - D_{\emptyset 7})$	2nd stat: V2, V1: riff
41	M1.a		$\Re(G - D_{\emptyset 7})$	repeat
47	M0		$\Re(G - D_{\emptyset 7}) - G - D\flat/F -$	Vc: riff solo
50	\perp		$\Re(G - B\flat_7) - G_7$	trans
54		$E\flat$	$E\flat$	B (bbb), bell ch, 16th trem
56	M0'		$E\flat - E\flat_{\circ 7} - \dots - B\flat_7^{\flat 9}$	V1: riff motif augm
60	M0'		$E\flat - E\flat_{\circ 7} - \dots - B\flat_7^{\flat 9}$	repeat
64			$\Re(E\flat - Fm) - E\flat - D\flat -$	trans
68		C	C	bell ch, 16th trem
70	M0'		$C - A\flat_7/C - D_7 - B\flat_7^9$	2nd stat, \vec{R}_{2i}
74	M0'		$C - A\flat_7/C - D_7 - B\flat_7^9$	repeat
78			$\Re(E - F) - E - D - D\flat$	climax, $\vec{H}_{\parallel i}$
86	M2	$A\flat$	$\Re(A\flat/C - B - A\flat/C - B\flat_7)$	C , Vc: contr th
90	\perp		$E\flat^6/B\flat$	
94	M2		$\Re(A\flat - A\flat_{\circ 7} - A\flat - B\flat_7) -$	2nd st: V1+Va, V2: riff
98	\perp		$G - D_{\emptyset 7}/G - Cm - D - Fm^6 -$	
100	M0		$\Re(Cm - D - B\flat)$	riff with $\vec{H}_{\parallel d}$
103	\perp		$B\flat_7$	trans
108		$E\flat m$	$E\flat m - G\flat$	bell ch, 16 th trem
112	M0''		$G\flat_{\Delta 7} - G\flat_7$	V1: riff-like motif
116			$B\flat m - D\flat$	bell ch, 16 th trem
120	M0''		$D\flat_{\Delta 7} - D\flat_7$	2nd stat

Table 16.4: Debussy, String Quartet Op. 10, Mvt. 2 Assez vif et bien rythmé (cont'd)

m	M	R	H	Comment
124	M0'	$F\sharp m$	$\Re(F\sharp m - B_7)-$	$A_2, V1$: riff motif aug
128	\perp		$C\sharp m_7/E$	
132	M0'		$\Re(F\sharp m - B_7)-$	2nd stat
136	\perp		$C\sharp_7^{\flat 9}$	to climax
140			$(d - g\sharp)$ -tritone	unisono clim
145			$(d - g\sharp)$ -tritone (cont'd)	dim, trans
148	(M0')	G	$\Re(G - B - D - D\flat - Fm)$	$D \left[\begin{smallmatrix} 15 \\ 8 \end{smallmatrix} \right]$ (\sharp) pizz
150			$\Re(G - Dm_7 - Em - F_{\Delta 7} - Em)$	irregular meter:
152			$\Re(G_7^9 - G_7 - G_7^{13} - G_7 - Dm/G)$	9+6 8th notes
154			$\Re(A_7 - Em_7 - A_7/E - G_{\Delta 7} -$ $- A_7/G - Em_7)$	
156	M3		$A_7/G-$	arco, climax
157	\vdots		$F^+ - B^+/D\sharp - C^+/B - C\sharp_7^{\sharp 5}$	$\vec{H} \parallel_i$
158	\perp		$C\sharp_7^{\sharp 5} - A_7^{\sharp 5} - F\sharp_7^{\sharp 5}$	$\vec{R}_{3/4i}$
160	(M0')		$\Re(C\sharp_{\Delta 7} - C\sharp_7)/E\sharp$	V2+Va
162	(M0')		$\Re(D_{\Delta 7}/F\sharp - D_7/A)$	V2+Vc
164			$\Re(G - Bm_7^{9/11} - D_{07} - B\flat_7^9)$	dim, trans
168			$B\flat_7^9$	Coda $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$, 16th trem
170			$(d - e\flat)$ -tremolo	
173			G	cl cad pizz (177 m.)

16.3 Prélude à l'après-midi d'un faune (1895)

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Key relationship overview

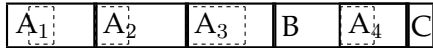
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16.4 Trois nocturnes (1899)

Source: [16]. Music for orchestra. An overview of the formal analysis is shown in Fig. 16.4.

No. 1 *Nuages*, Modéré: AAABA Coda form (Bm , $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$, 102 m.)



No. 2 *Fêtes*, Animé et très rythmé: ABA Coda form (A , $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 15 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 279 m.)



No. 3 *Sirènes*, Modérément animé: ABC form (B , $\left[\begin{smallmatrix} 12 \\ 8 \end{smallmatrix} \right]$, 146 m.)



Figure 16.4: Debussy, *Trois nocturnes*

16.4.1 No. 1 *Nuages*

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16.4.2 No. 2 *Fêtes*

Form: ternary song form, A₁BA₂ Coda. Characteristic for this piece is on the one hand the contrast between diatonic, modal scales (Ionian, Dorian, Mixolydian modes) and chromatic phrases, and on the other hand the use of cross-rhythms. There are frequent meter changes and the mixing of straight and triplet 8th notes (the combination of parallel meters $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ and $\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$). The middle section **B** is known for its continuous use of pedal ($a\flat = g\sharp$), modal theme introduced by muted trumpets (playing parallel triads, with a bitonal flavour), and gradual buildup to a tutti climax. Subtle references to the middle section are made in the Coda. See Table 16.5 to 16.7 for the analysis.

16.4.3 No. 3 *Sirènes*

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Table 16.5: Debussy, Trois nocturnes, No. 2 *Fêtes*

m	M	R	H	Comment
1		<i>Fm</i>	$Fm/C_{no3} - \dots -$	$A_1, \left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ Vi: triplets
3	M1		$Fm/C - \dots - \Re(Dm_7 - Db_7^{13})$	EHn+Cl: <i>f</i> -Dor sc, tripl
9			$Db_7^9 - Eb_7^9 - D_7^9 - A_7^9 - Bb_7^9 -$	Str div: exact par tripl
11	M1'		$Db_7^9 - Eb_7^9 - D_7^9 - Bb_7^9 -$	Fl+Ob: <i>g</i> -Alt-sc
13	⊥		$Db_7^9 - Gb_7^9 - D_7^9 - Eb_7^9$	
15	M1'	<i>D</i>	$D_7^{9/\#11} - \dots - Eb_7^{9/\#11} - \dots -$	[1] Bsn+Vc: <i>d</i> -Wh.t.-sc
23			$\Re(Eb_7 - Db)/Db$	Brass accts climax
27		<i>A</i>	$\Re(A - E - Gm - Fm)$	[2] $\left[\begin{smallmatrix} 15 \\ 8 \end{smallmatrix} \right]$ WW: ex par
29	M1'		$\Re(A - G - Em)$	$\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$ Fl+Ob: <i>a</i> -Mixolyd, Str: ex par
33			$\Re(A - E - Gm - Fm)$	$\left[\begin{smallmatrix} 15 \\ 8 \end{smallmatrix} \right]$ 2nd stat, WW: ex par
35	M1'		$\Re(A - G - Em)$	$\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$ Fl+Ob: <i>a</i> -Mixolyd, Str: ex par
39		<i>Db</i>	$Ab_{7sus4} - E_7 -$	[3]
41			$Db - Ab_{7sus4}^9$	EHn+Cl: <i>db</i> -Ion sc
44			$\Re(Ab_7^9/D - Ab_7^9/Eb) -$	WW: <i>c</i> -Wh.t.-sc+ <i>db</i> -Ion sc
48			<i>Db</i>	Fl: <i>db</i> -Ion diat par
50			$\Re(C_{7sus4} - Ab_7) -$	
53	M2	<i>F</i>	$\Re(F - A/C\# - D -$ $- Eb_7/Bb - D_7^9/A - C_7^9)$	[4] Ob, Str: chrom
58	⊥		$F - A/C\# - D - A - F - D_7^9 - F_7$	
62	M2	<i>A</i>	$\Re(A/E - F^+ - F\#m -$ $- D\#_7/A\# - E_7/B - E_7) -$	Fl+Ob
66	⋮		$A/E - F^+ - F\#m -$	
67	⋮		$D\#_7 - C\#m/G\# - A -$	
68	⋮		$A\#_{o7} - Em/B - C -$	
69	⊥		$A\#_{o7} - G\#_o - E_7/G\# -$	
70	M3	<i>B</i>	$\Re(F\#m - B_7^9 - G\#_7^{b5}/D) -$	[5] WW: <i>f\#</i> -Dor-sc
78	⊥		$\Re(A\#_{o7}/E - D\#_7^{b9} -$ $- F\#_{m7}/C\# - D_7^9/C) - B_7^9$	tutti climax, $\Sigma(cm<)$ 2m repeat, acceleration
82	M4	<i>E</i>	$E - \dots -$	[6] WW+Hns, dim
86	M3'		$E^+/B - C\#_{m7}/B -$	On+EHn: <i>e</i> -Ion-sc
90	M4	<i>D</i>	$D - \dots -$	[7] WW+Hns
94	M3'		$D - F\#_{m7}/C\# - D\#_{o7}/C - B_7^9 -$	WW: <i>b</i> -Ion-sc, $\bar{P}(a)$
98	M4	<i>E</i>	$\Re(E^6 - E_7 - E_{\Delta 7}) -$	[8] WW, cross-rhythms
102	M3		$C\#_7^9 - B_7^{b5}/D\# -$	Str, build to climax,
104	⊥	<i>C\#</i>	$C\#_7^{b5}/E\# - B_7^{9/\#11}/D\# -$	diatonic+chrom

Table 16.6: Debussy, Trois nocturnes, No. 2 *Fêtes* (cont'd)

m	M	R	H	Comment
106	M3		$C\sharp_7^9 - B_7^{b5}/D\sharp-$	[9] tutti climax
108	\perp		$C\sharp_7^{b5}/E\sharp - B_7^{9/\sharp11}/D\sharp - A\sharp m/E\sharp-$	
110			$\Re(E\sharp_{07} - A\sharp m/E\sharp - G\sharp m_7 -$ $- C\sharp_7/B - G\sharp_7^9/B\sharp - B_7^{9/\sharp11}/D\sharp)-$	WW+Str: chrom, par
114			$\Re(G\sharp_7^9/B\sharp - B_7^{9/\sharp11}/D\sharp)$	cad
116		<i>Abm</i>	$Abm^6 - \dots -$	[10] B $\begin{bmatrix} 2 \\ 4 \end{bmatrix}$, Hrp, $\bar{P}(ab-eb)$
124	M5		$Abm^6 - \dots -$	Tpt (mute): <i>ab</i> -Dor-sc
128	\vdots		Bb_7/Ab	<i>bb</i> -Mixolyd-sc, $\bar{P}(ab)$
132	\perp		$\Re(G\sharp_{07} - E_7/G\sharp) - E_7^9/G\sharp-$	<i>b</i> -Dor-sc (ped)
140	M5		$(G\sharp_{07} - E_7^9 - G\sharp_{07})/G\sharp-$	[11] WW: <i>b</i> -Dor-sc, $\bar{P}(g\sharp)$
144	\perp		Db/Ab	<i>db</i> -Mixolyd-sc (ped)
148	(M5)		$\Re(D_{07} - Bb_7)/Ab - B_{07}/Ab-$	[12] WW+Hns: <i>f</i> -Dor-sc
156	M5		$Abm^6 - \dots -$	[13] Brs: <i>ab</i> -Dor, tutti clim
160	\vdots		$Bb_7/Ab-$	<i>bb</i> -Mixolyd, $\bar{P}(ab)$
164	\perp		$\Re(E_7^9 - G\sharp_{07})/G\sharp-$	<i>b</i> -Dor-sc
170			$\Re(Db_7^9/F - E_{07} - D\sharp_{07} - D_7^{b5})-$	tutti climax, retrans
174	M1'	<i>Db</i>	$Db_7^9 - Eb_7^9 - Gb_7^9 - Eb_7^9-$	[14] A ₂ $\begin{bmatrix} 6 \\ 8 \end{bmatrix}$ Fl: mixed modi,
178	\perp		$\Re(Db_7^9 - Eb_7^9 - Gb_7^9 - Ab_7^9)-$	<i>g</i> -Alt, <i>eb</i> -Mixolyd, <i>c</i> -Alt
182	M1'	<i>D</i>	$D_7^9 - E_7^9 - G_7^9 - E_7^9$	Fl: <i>g</i> \sharp -Alt, <i>e</i> -Mixolyd, <i>c</i> \sharp -Alt
186	\perp		$\Re(D_7^9 - E_7^9 - G_7^9 - A_7^9)$	
190	M6	<i>Eb</i>	$\Re(Eb_7^9 - Gb_7^9 -$ $- Eb_7^9 - Gb_7^9 - Ab_7^9 - Gb_7^9)-$	[15] Vi, exact par
198	\perp		$\Re(Eb_7^9 - Gb_7^9 - Ab_7^9 - Gb_7^9)-$	clim, 2m rep, acc
202			$Eb_7^9 - \dots -$	[16] Tpt accts <i>bb</i> -Aeol, $\bar{P}(eb)$
208			$\Re(A - C\sharp m_7 - E_{07} - D - Bb_7^9)$	$\begin{bmatrix} 15 \\ 8 \end{bmatrix}$, trans, $\bar{P}(e)$
210	M1	<i>A</i>	$\Re(A - G - Em)$	[17] $\begin{bmatrix} 9 \\ 8 \end{bmatrix}$ Fl+Ob: <i>a</i> -Mixol, diat
214			$\Re(A - C\sharp m_7 - E_{07} - D - Bb_7^9)$	$\begin{bmatrix} 15 \\ 8 \end{bmatrix}$, repeat, $\bar{P}(e)$
216	M1		$\Re(A - G - Em)$	$\begin{bmatrix} 9 \\ 8 \end{bmatrix}$ Fl+Ob: <i>a</i> -Mixol, diat
220			$G\sharp_{7sus4} - \dots -$	[18] $\bar{P}(g\sharp)$
224	M2	<i>C</i> \sharp	$C\sharp_7^{b9} - \dots -$	WW, tutti climax
229	\perp		$\Re(C\sharp_7 - D_{07} - C\sharp_7/E\sharp)-$	
232			$C\sharp_{(7)} - \dots -$	[19] LoStr, dim, $P_B^i(\searrow)$
236	(M5)		$Bb_7^9 - \dots -$	Hns-WW: <i>f</i> -Aeol
240			$C\sharp_{(7)} - \dots -$	LoStr, dim, $P_B^i(\searrow)$
236	(M5)		$Db_7^9 - \dots -$	[20] Tpt-WW: <i>ab</i> -Aeol
248			$C\sharp_{(7)} - \dots -$	LoStr, dim trans, $P_B^i(\searrow)$

Table 16.7: Debussy, Trois nocturnes, No. 2 *Fêtes* (cont'd)

m	M	R	H	Comment
252	(M4)	A	$\Re(A - E - Gm - D - B\flat_7^9)/A$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix} + \begin{bmatrix} 2 \\ 4 \end{bmatrix}$ Coda , WW
256	:		$\Re(A - E - Gm)$	diat par
260	(M5)		$A - E - Gm - B\flat^+ - E_{\flat 7}/B\flat$	[21] Hns+WW
264	\perp		$\Re(A - E - Gm)-$	
266			$A_{(7)} - \dots -$	LoTStr triplets, $P_B^i(\searrow)$
269			$\Re(F^+ - A/E - D\sharp_{\circ 7})$	
274			$A - \dots -$	$\bar{P}_T(a)$ (279 m.)

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16.4.4 Key relationship overview

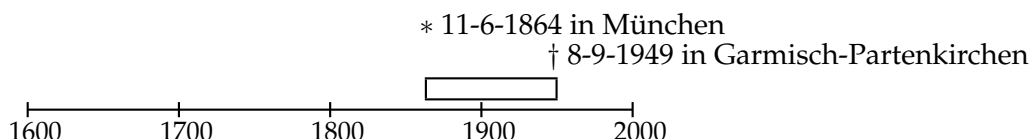
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Chapter 17

Richard Strauss

Biographical data:



17.1 Symphonic poem *Don Juan*, Op. 20 (1888)

Source: [66]. Form: symphonic poem. Music for orchestra. This symphonic poem has the German title: ‘*Tondichtung (nach Nicolaus Lenau) für großes Orchester*’ and is dedicated by Strauss to ‘*Meinem lieben Freunde Ludwig Thuille*’.

An overview of the formal analysis is shown in Fig. 17.1.

Symphonic poem ($E - Em, \begin{bmatrix} 2 \\ 2 \end{bmatrix}$, 606 m.)

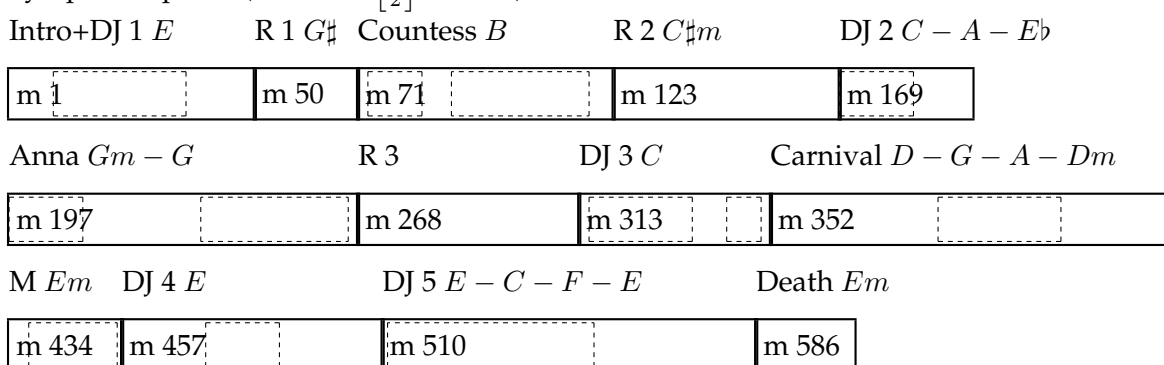


Figure 17.1: Strauss, Symphonic poem *Don Juan*, Op. 20

The thematic material can be classified, based on the main characters in the story or sentiments (labeled with subscripts):

Don Juan: The introduction starts with the vigorous unisono theme in arpeggio ascending 16ths and dotted-8th-16th M_{DJ}^V . This is followed in the *Don Juan 1* section by the first

heroic theme M_{DJ}^{H1} , stated by the strings. Later in the piece, in the *Don Juan* 3 section, there is the second heroic theme M_{DJ}^{H2} for unisono French horns.¹ Motifs from both heroic themes will return throughout the piece as transitions or in imitative settings. The vigorous 16ths will also frequently return at the start of a new episode.

Zerlinchen: In some descriptions of the piece there is mention of three romantic conquests, the first being the peasant girl named *Zerlinchen*. However, this name is puzzling. Apparently Strauss himself did not give a clue, nor did he use the name. I could not identify a separate female love conquest theme, unless it is the dotted 8th-16th transitory motif just before the entrance of the *Countess*. I will use the label M_Z for this motif.²

Countess: The elegant theme with its characteristic descending 4th note triplets for high strings and woodwinds is labeled M_C . Also this theme is used in shorter fragments, e.g., for solo violin.

Rejection: This is no real theme but a sentiment, expressed in descending chromatic lead voices. This can be in standalone mode: M_R , but also in the middle or at the end of the other themes. It represents the rejection by the ladies, both the Countess Elvira and Anna. The opposite feeling, aspiration of the next amorous conquest is expressed by ascending chromatism, M_R^i (inverted rejection), and is usually hidden in moving middle voices, but occasionally also expressed in melodic solo fragments. The chromatic lines also occur in diminution M_R^d (shorter note values) and augmentation M_R^a ; this may also hold for the inverted, ascending chromatic lines. Maybe it is coincidental, but also the basic 8th note (triplet) riff in the *Carnival* episode has a descending chromatic lead voice, similar to the rejection motif in diminution; therefore it will be labeled as M_R^c .

Anna: This potential lover is supported by two themes. The first is in minor *Gm*, with ascending arpeggios and descending chromatism (get the idea? See the above) and played by lower strings: M_A^1 . The opening motif from this theme returns in diminution as repeating instrumental figure below the second theme, which is a gentle theme in *G* major: M_A^2 , played by the solo oboe.

Note that all these melodies are through-composed themes; there is no regular sentence or period phrasing, although short motifs may be identified. Such motifs will appear frequently as separate fragments in transitions and imitative developmental sections., using mixed instrumentation.

The detailed harmonic and melodic analysis is shown in Table 17.1 to 17.4.

17.1.1 Episode: *Introduction and Don Juan 1* (m. 1–49, 49 m.)

This symphonic poem opens with the vigorous *Don Juan* theme M_{DJ}^V , that will return many times in the piece. The vigour theme consists of four motifs: a) unisono string upward

¹This famous second heroic Don Juan theme, with its well-known unisono horn section instrumentation has become an alltime Hollywood film composer trick in, well, these heroic moments that require an amplification through music. Just in case the movie theater audience may have forgotten who will win in the end and which leading actor was first on the payroll.

²The possible existence of this separate motif for *Zerlinchen* (a Bavarian musical avatar?) is of minor importance. It is not an essential fact in the musical analysis of the *Don Juan* symphonic poem.

arpeggio in 16ths (labeled M_{DJ}^V), b) tutti signal scalar motif in 8th note triplets and opening contrary motion, c) signal motif as triad with upbeat dotted 8th-16th note leading to the highest pitch (M_{DJ}^{Vs}), d) closing motif with cadential feeling.

The a-motif will be used many times in transitions, often in imitative setting. The triad signal c-motif with its fanfare-like quality will reappear in many sections, in combination with other motifs. The falling triplet theme with appoggiaturas in winds and imitated by the strings closes the introduction.³

It is followed in m. 8 by the first *Don Juan 1* section, with two statements of the first heroic theme M_{DJ}^{H1} in the violins. The eight-measure theme can be subdivided into: a) ascending arpeggio motif (4 m.), b) highest point motif with long appoggiaturas, descending (2 m.), b') varied motif (2 m.). Characteristic here are the repeated 8th-note triplets in the woodwind background.⁴

The second statement of this heroic theme a-motif in m. 17 combines it with the triplet theme M_t from the introduction. This idea is continued in the [A] section, a tutti climax with themes in combination and imitation. The vigorous theme returns in m. 31. The section concludes with a transition [B] with both the transitory very brief *Zerlinchen* motif and the first announcement of the *Countess* theme.

17.1.2 Episode: *Rejection 1* (m. 50–70, 21 m.)

In [C] our hero starts his first amorous adventure with the abbreviated vigorous theme and receives the first rejection, expressed by the chromatically descending lead voice in the woodwinds. Note the harp quoting the a-motif from the first heroic theme. Then there is juxtaposition of the vigour and variations of the rejection theme. In m. 67 this can be observed as an extended chromatic descent in augmentation in woodwinds and tremolo strings.

17.1.3 Episode: *Countess* (m. 71–122, 52 m.) and *Rejection 2* (m. 123–168, 46 m.)

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³Appoggiaturas play a major role in the melodic material of *Don Juan* and its development. In the score there are a multitude of these, also in simultaneous combinations; it goes beyond the scope of this book, but I did a statistical analysis of the appoggiaturas in the piece. I created lists showing the type of appoggiatura (upward-downward, chromatic-diatonic), the chordal function they were applied to (root, third, fifth, etc), and which combinations were used (direction parallel or contrary). My goal was to compare the practical use by Strauss with the 'rules' from the theory of harmony books. An interesting exercise that was!

⁴These woodwind triplets require triple-tonguing (t-k-t, or t-t-k) and good rhythmic coordination in the section. The rhythm always reminds me of the opening movement of the Mendelssohn Symphony No. 4 *Italian*. The triplets in the Strauss *Don Juan* yield a $\left[\begin{smallmatrix} 12 \\ 8 \end{smallmatrix} \right]$ flavour (the real meter is $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$) and a slight tarantella dance-like quality, that will return in the *Carnival* section.

Table 17.1: Strauss, *Don Juan*, Op. 20

m	M	R	H	Comment
			Introduction – Allegro molto	<i>Don Juan Vigour</i> theme
1	M_{DJ}^V	E	$C - D \rightarrow B - Em/G - B/F\sharp -$	a): Str unis, b:) tutti, $\Sigma(\text{cm} <)$
3	\perp		$E - E/G\sharp - E_4^6 - B_7 - E$	c+d): cresc
5	M_t		$E - \dots -$	WW-Str: unis tripl \searrow
7			$E - E_{\Delta 7}/D\sharp - C\sharp m - F\sharp_7^{b5}/C -$	tutti clim, $P_B^i(\searrow)$
			Don Juan 1	<i>Don Juan 1st Heroic</i> theme
9	M_{DJ}^{H1}		$(E - A\sharp_{07} - E)/B -$	a): Vi, WW: triplets
11	\vdots		$A_{\Delta 7} - E/G\sharp -$	
13	\vdots		$G_7 - E_7^{b9}/G\sharp - E_7/B -$	b)
15	\perp		$G\sharp_{07} - C\sharp_7^{b9} - F\sharp m -$	b')
17	M_{DJ}^{H1}/M_t		$B - B_7/A - B_7^{b9} \overset{d}{-}$	a): Brs/WW, Str triplets
21	$M_{DJ}^{H1'}/M_t$		$(C - D\sharp_{07} - C - F\sharp_7^{b5})/C -$	a): Vi+Va
23	M_{DJ}^{H1}/M_t		$E^6/B - B_7 - E^6 - E_7 -$	[A] tutti climax, triplets
27	M_{DJ}^{H1}		$A - C\sharp m_7/G\sharp - E_7^{b9}/B - D/A -$	a): (WW+Str)/Tpt imit
29	\vdots		$D_7/Ab \overset{d}{-} Cm/G -$	$\Sigma(\text{cm} <), P_L^i(\nearrow), P_B^i(\searrow)$
30	\perp		$D_7^{b9}/F\sharp - F_7 - A_7^{b9}/E -$	
31	M_{DJ}^V	G	$G/D - D_7 - G$	c) Brs+HiStr
33	\perp		$G^6 - G^6/B -$	WW+Brs, HiStr unis tripl
37	M_{DJ}^V		Bb	a): Str unis
38	\perp		$Bb/D - Eb_7/Db \rightarrow F\sharp_7 - B_7 -$	b): tutti $\Sigma(\text{cm} <), P_B^i(\searrow)$
40		E	$E - A/C\sharp -$	[B] trans, accts imit
42			$E - C'\sharp_{07} - Em_7/D - C -$	
44	M_Z		$(D\sharp_{07} - C - F - C)/C$	<i>Zerlinchen</i> : Vi-Ob
46	(M_C)		$E_4^6 - B_7 \overset{d}{-}$	<i>Countess</i> : WW+Str
48	M_Z		$C\sharp m - F\sharp m/C\sharp - C\sharp m -$	Str
49	\perp		$F\sharp_{07}/A - G\sharp_7^{b9}/A -$	WW
			Rejection 1 – molto vivo	[C]
50	$M_{DJ}^{V'}$		$C\sharp m/G\sharp - G\sharp/B\sharp -$	a): HiStr unis
51	\vdots	$G\sharp$	$A\sharp_{07} \rightarrow C\sharp_{07}/G - D\sharp_7 -$	bc): Str+WW $\Sigma(\text{cm} <), P_B^i(\searrow)$
52	\perp		$G\sharp - B\sharp m_7 -$	d): HiStr triplets, WW stac
53	M_R/M_{DJ}^{H1}		$D\sharp_{07}/B\sharp - E\sharp m - G\sharp m_7/F\sharp -$	WW /Harp Seq(2×2m; R _{-i})
55	M_R/M_{DJ}^{H1}		$D_{07}/B - Em - Gm_7/F -$	WW/(Harp-Tpt)
57	\vdots / \vdots		$Gm_7/F - C_7/E - F_7/Eb -$	(LoWW+LoStr)/Brs, $P_B^i(\searrow)$
59	\perp / \perp		$Bb/D - E_{07}/C\sharp - \dots -$	

Table 17.2: Strauss, *Don Juan*, Op. 20 (cont'd)

m	M	R	H	Comment
62	$M_{DJ}^{V'}$		$F_7/C - C_{\#07} - F_{\#7-}$	ab): LoStr unis
64	\perp			cd): Str unis, $P_L^i(\nearrow)$
66	M'_R		$(F_7) - C_{\#07} - \dots -$	Rejection var, Str trem, $\overline{P}(e)$
Countess – tranquillo				
71		<i>B</i>	$F_{\#7}^9 - \dots -$	[D] Str trem+WW, $\overline{P}_D(f\#)$
73	M'_C		$F_{\#7}^9 - \dots - F_{\#7-}$	a): Solo Vi, LoStr: $P_m^i(\nearrow)$
79			$(F_{\#7} - G_{\Delta 7} - F_{\#7} - G_{\#m7})/F_{\#-}$	Str ($\overline{P}_D(f\#)$)
81	M'_C		$F_{\#7} - \dots$	a): Solo Vi, WW: $P_m^i(\nearrow)$
83			$\Re(F_{\#7} - G_{\Delta 7} - F_{\#7} - G_{\#m7})/F_{\#}$	Str
85			$(F_{\#07} - D_{\#7} - E_{\#o7} - B_{\#o7})/F_{\#-}$	$P_L^i(\nearrow), \vec{H} _i$
89			$F_{\#7} - F_{\#7}^+ -$	
90	M_C		$(B^6 - F_{\#7})/B-$	a): Cl+FHn, WW: 4th tripl
92	\vdots		$B^6 - F_{\#7}/E-$	a): Vi imit
94	\vdots		$(B - B^+ - G_{\#m7})/D_{\#} - F_{\#7}/E-$	ab') / b): (Cl+FHn+SVi)
96	\vdots		$(B - B^+ - G_{\#m})/D_{\#-}$	
98	\perp		$G_{\#m7} - C_{\#7}^9 - F_{\#7-}$	
101	M_C		$(B^6 - F_{\#7})/B-$	[E] a): Cl+FHn+SVi+Vc
103	\vdots		$B^6 - F_{\#7}/E-$	a): Vi imit
105	\vdots		$(B - B^+ - G_{\#m7})/D_{\#} - F_{\#7}/E-$	Vi/(Cl+FHn+SVi+Vc),
107	\vdots		$(B - B^+)/D_{\#} - A_{\#o7}/C_{\#} - B_7-$	b) / b')
109	\perp		$(E - D_{\#o7} - A)/E-$	
111	M_C	<i>A</i>	$A^6 - C_{\#7}^{b9} -$	dev, a): SVi+Va+Ob
113	\vdots		$F_{\#m} - C_{\#7}^{b9} \overset{d}{=} D/F_{\#}$	
115	\vdots		$(D - B_{07})/D-$	a): Cl+FHn imit
117	\vdots		$E_7/B - E_7/D - F_{\#7}^{b9}/A_{\#-}$	b): Str chr+appogg, \nearrow
Rejection 2 – più vivente				
123	\perp/M_R^i		$A_7 - \dots - B_7^{b9}/D_{\#} - D_{\#o7}/B_{\#-}$	inv, tutti imit
127	$M[C/M_R^{a,i}]$		$G_{\#7} - \dots -$	a): Cl+Va+Vc
129	\vdots / \vdots	$C_{\#m}$	$C_{\#m} - \dots - C_{\#m}/E - C_{\#m}/G_{\#-}$	[F] (dev) cresc
133	\vdots / \vdots		$C_{\#07} - F_{\#7}^{b9} - F_{\#7}^9 -$	Tpt, tutti imit
137	\vdots / \vdots		$\Re(B_7/F_{\#} - B_7) - B_7/A-$	
141	\vdots / \vdots		$C_{\#7}/G_{\#} - C_{\#7}/B-$	(stringendo)
145	\perp / \perp		$C_{\#7} - \dots - C_{\#7}/E_{\#-}$	

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17.1.4 Episode: *Don Juan 2* (m. 169–196, 28 m.)

The first heroic *Don Juan* theme $M_{D,J}^{H1}$ is back in [H] (m. 169), as a full abb'-statement against the familiar woodwind and horns 8th note triplet background we already saw in m. 9 ff. Each statement is commented by a solo trumpet, playing an ascending chromatic 8th note triplet scale (new aspirations?). In m. 181 these triplets are picked up in imitation by woodwind and horns, and there is simultaneous ascending and descending scalar fragments, combined into closing contrary motion. In [I] the a-phrase from the first heroic theme (trumpets) is juxtaposed with the aspiration triplets (oboe, violins and cello), leading into a tutti imitation (m. 189 ff.) and climax (m. 193–196).

17.1.5 Episode: *Anna* (m. 197–267, 71 m.) and *Rejection 3* (m. 268–312, 45 m.)

In [K] there is the first *Anna* theme in *Gm*; its four-measure a-phrase is an arpeggiated upward octave leap (viola and cello), followed by a gradual chromatic descent (preplanned rejection?). The b-phrase is also four measures long, and is backed up by a series of appoggiaturas in solo flute (upward-downward, hope-rejection pairs). The second, slightly varied statement (m. 208 ff.) already has the b-phrase as an explicit rejection. The appoggiatura flute is now answering snippets (c- and d-phrase) from the opening vigorous theme in brass imitation (m. 215–232). Note the subtlety in the 4th note syncopated violin top voice in the background: twice a chromatic ascent, then twice a descent (once again: aspiration-disappointment pairs).

In [L] the key changes to *G* major and the background is set by a combination of the first *Anna* theme a-phrase (imitation in cello and viola) and the rejection chromatically descending steps in horns. The solo oboe play the lyrical, gentle second *Anna* theme with abb'c phrasing (4 + 2 + 2 + 5 m.). The second statement in [M] is slightly varied.

Rejection 3 starts in m. 268 with two motifs combined: a varied a-motif from the second *Anna* theme (clarinet) and augmented rejection chromatic descent in flute, bassoon and harp. These are developed in imitation, while the a-phrase from the first *Anna* theme returns in the cello background riff (m. 274).

Section [N] is a transition *molto tranquillo*, with flute and first violins quoting the *Anna 2* a-phrase, which keeps ascending. A string section upward arpeggio imitation, using the *Anna 1* a-phrase closes this amorous disillusion.

17.1.6 Episode: *Don Juan 3* (m. 313–351, 39 m.)

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Table 17.3: Strauss, *Don Juan*, Op. 20 (cont'd)

m	M	R	H	Comment
Anna				
197	M_A^1	<i>Gm</i>	$Gm - \dots - C_{\sharp 07}^{\sharp}/G-$	1st theme [K] a): Va+Vc, Str sync
201	\vdots		$Fm - C_{\sharp 07}^{\sharp} - D - C_{\sharp 07}^{\sharp}-$	b): Va
203	\perp		$(D - D_7 - G - C_{\sharp 07}^{\sharp})/D-$	Fl app, Str+Hns, $\bar{P}_D(d)$
205			$(D - D_7^{b9} - Gm - C_{\sharp}^{\sharp} - D_7^{b9})/D-$	
208	M_A^1		$(Gm - \dots - C_{\sharp 07}^{\sharp} - E_{07})/G-$	a): Va+Vc, Str sync
213	M_R^1		$(D\flat - B\flat_7 - A\flat_7)/A\flat-$	Vi, Cl+Hns
215	M_{DJ}^V		$F/A - E_{07}/B\flat - F/A-$	cd): Tpt, Fl app
217	\perp		$E_{07}/G - F/C-$	FHn
221	M_{DJ}^V		$A_{07} - B\flat m-$	c'): Hns, Str tripl \nearrow
224	M_{DJ}^V		$G_{\sharp 07}^{\sharp} - Bm/F_{\sharp}^{\sharp} - F_7 - Am/E-$	c'): Tpt, Fl app, $P_B^i(\searrow)$,
226	\perp		$F_7/C - F_7^{b9} - \dots -$	imit
232	$(M_{AR}^1)/M_R$	<i>G</i>	$G - \dots -$	[L] a): Vc/FHn, $\bar{P}(g-d)$
236	\vdots/M_A^2		$G - \dots - D_7/G - \dots -^d$	abb'): Ob: 2nd <i>Anna</i> theme
244	\perp/\perp		$C/E - \dots - E_7-$	c)
248	$(M_A^{2'})$		$Am - \dots - D_7-$	a') FHn augm
252	$M_A^2/(M_A^1)$		$G - \dots - D_7 - \dots -^d$	[M] ab): Ob /Vc, $\bar{P}(g-d)$
258	\vdots/\vdots		$(Em - F_{\sharp 7}^{b9})/E-$	ca'): Ob, $P_B(\searrow)$
263	\vdots/\vdots		$(Bm - E_7)/D-$	c'): Ob
266	\perp/\perp		$C_{\sharp 07}^{\sharp} - F_{\sharp 7}^{\sharp}/C_{\sharp}^{\sharp}-$	a'): Ob+Fl
Rejection 3				
268	$M_A^{2'}/M_R$		$B - \dots - B_7^{b9} - E_7^{b9}-$	themes combined a'): WW+Harp
272	\perp/\perp		$B_7^{b9} - F_{\sharp 7}^{\sharp}/C_{\sharp}^{\sharp} - E_7/G_{\sharp}^{\sharp}-$	
274	$M_A^{12'}/M_R$		$E\flat_7/G - E\flat - A\flat - D_7 -^d$	th mix, imit, <i>N</i>
278	\vdots/\vdots		$Em - Am_7/C - D_7-$	
282	\vdots/\vdots		$G - E_7 - A - D_7 -^d$	
286	\perp/\perp		$E\flat - A\flat/C-$	N^6
288	$M_A^{2'}/M_R$		$(G - \dots - Em_7)/D-$	a'): Ob/WW, Va $\bar{P}_D(d)$
292	\perp/\perp		$(D_7 - Am_7 - D_7)/D-$	
296	$(M_A^2)/M_A^1$		$G - \dots - D_7 - \dots -^d$	[N] trans, a'): Str+Fl $P_L(\nearrow)$
302	\perp/\perp		$(A\flat_{\Delta 7} - A_{\emptyset 7} - Am_7^9)/G - D_7-$	WW, $\bar{P}_T(g)$
306	(M_A^1)		G	a): Str imit, arp \nearrow

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17.1.7 Episode: *Carnival* (m. 352–433, 82 m.)

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17.1.8 Episode: *Memories* (m. 434–456, 23 m.)

Other friends return in the reminiscences starting in m. 434. The *Countess* appears twice: first in English horn and bassoon (a-phrase, m. 437), later in [V] in woodwind imitation (m. 447–455). The second *Anna* theme is played by solo violin (m. 443–447), in abb'-phrasing, with the b'-phrase becoming the rejection motif M_R . The [V] section has sustained tremolo strings throughout.

17.1.9 Episode: *Don Juan 4* (m. 457–509, 53 m.) and *Don Juan 5* (m. 510–585, 76 m.)

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Table 17.4: Strauss, *Don Juan*, Op. 20 (cont'd)

m	M	R	H	Comment
556		<i>F</i>	$F - \dots -$	[Bb] tutti clim, $N/E, \overline{P}(f)$
558	M_{DJ}^V		$F - \dots -$	c'): WW+Brs (see m. 30 ff.)
561	\perp		$Dm_7/F - \dots - F/A-$	WW+Hns, HiStr unis
564	M_{DJ}^V		$B\flat-$	a): Str unis (see m. 37 ff.)
565	\vdots		$B\flat/D - E\flat_7/D\flat \rightarrow C\sharp_m/G\sharp-$	b): tutti $\Sigma(\text{cm}\langle), P_B^i(\searrow)$
566	\perp	<i>E</i>	$A_7/G - F\sharp_7 - B_7 - E$	(c) cad
569	(M_t)		$(E - E\flat_9)/B-$	[Cc] trans, $\overline{P}_D(b)$
571	\vdots		$(B_7 - F\sharp_7^{\flat 9})/B-$	Str-WW tripl \nearrow imit,
572	\perp		$(E^6 - C_7)/B-$	<i>stringendo</i>
573	(M_R)		$(A_7 - G\sharp_{o7} - G_7 - F\sharp_7)/B-$	tutti $\Sigma(\text{cm}\langle), P_L^i(\nearrow)P_m^i(\searrow)$
577	\perp		$B_7 - \dots -$	tutti climax
581			$B_7 - \dots -^d$	WW+Brs 4th triplets
Death – tempo primo - poco a poco più lento (Coda)				
586			$Am - \dots -$	Vi trem \searrow
595			$F\sharp_{\emptyset 7}/A-$	plagal cad
596	(M_R^a)	<i>Em</i>	$(Em - G\sharp_{o7})/E-$	[Dd] WW+Brs
600			$Em - \dots -$	Bsn arp \searrow
603			<i>Em</i>	Str trem+pizz (606 m.)

17.1.10 Episode: *Death* (m. 586–606, 21 m.)

The symphonic poem closes with a plagal cadence in the tonic minor key *Em*. Sustained chords support descending string tremoli. In [Dd] there's a final descending chromatic step in augmentation (a sigh of rejection or relief?), followed by the downward bassoon arpeggio (the inversion of the opening phrase from the first heroic *Don Juan* theme?) and three short (pizzicato) tonic chords.

17.1.11 Key relationship overview

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17.2 Symphonic poem *Tod und Verklärung*, Op. 24 (1889)

Source: [66]. Music for orchestra.

The English title is *Death and Transfiguration*, the full German title is *Tod und Verklärung, Tondichtung für grosses Orchester, meinem lieben Freunde Friedrich Rösch zugeeignet*. The poem by Alexander Ritter was later added as a kind of program note; its five sections are a guideline for the formal interpretation of this composition. Form: symphonic poem. This piece may also be interpreted as a sonata form.

An overview of the formal analysis is shown in Fig. 17.2. The symphonic poem can be subdivided into four parts, with a very long third section (Part 3: *Feverish delirium of life past*, development) that covers sections three and four from the original poem. The themes will be described in the subsequent sections.

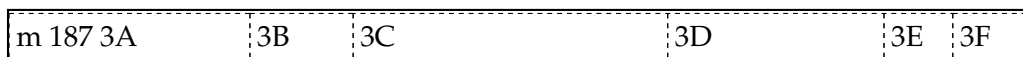
Symphonic poem ($Cm - G - C$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 501 m.)

Part 1 Cm

Part 2



Part 3 G (modulation - development)



Part 4: C



Figure 17.2: Strauss, Symphonic poem *Tod und Verklärung*, Op. 24

17.2.1 Part 1: Sick man lying on his cot (m. 1–66)

See Table 17.5 for the analysis. The piece opens with the ‘*Death Rhythm*’ (*Todesmotiv*) Rd , a set of afterbeat 8th notes and triplets, played by middle register strings and timpani. The triplet rhythms will return in the battle with death themes.

In [A] (m. 16) we hear the first theme a short lyrical motif $M1$ in woodwinds (first flute, then clarinet) with descending 8th note characteristics (stepwise motion with occasional leaps). Note the ascending chromatic stepwise motion in the oboe middle voice; this is another feature of this symphonic poem and it will be used extensively. Section [B] (m. 29) brings the cantabile main theme Mc for oboe and later first violins, answered by $M1$ in flute. The theme Mc is characterized by an unupward octave leap, followed by quarter note downward steps. Sections [C] and [D] are juxtapositions of the death rhythm Rd (the last time in the French horns) and woodwind imitative statements of $M1$. In [D] the ascending middle voices are in parallel thirds for violins and clarinets, over tremolo low strings.

17.2.2 Part 2: The battle between life and death (m. 67–186)

This section is included in the full version of the book.

Table 17.5: Strauss, Symphonic poem *Tod und Verklärung*, Op. 24

m	M	R	H	Comment
			Part 1 – Largo	$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (bbb) <i>Sick man lying in bed</i>
1	Rd	Cm	$E\flat - Cm/E\flat - Cm$	Rd: Vi2+Va, $\overline{P}_T(c)$
6	\vdots		$\Re(Cm - D_{\flat 7}/A\flat) -$	Rd: timp, Str $\Sigma(cm)$, (ped)
10	\vdots		$Cm - A\flat/C - Fm_7 -$	Rd: Vi2+Va, (ped)
14	\perp		$\Re(Fm_7 - B_{\circ 7}/A\flat) - Fm/A\flat -$	Rd: timp, Str $\Sigma(cm)$, (ped)
16			$D\flat_7/C\flat$	[A] harp 16th triplets arp
17	MI		$D\flat_7/C\flat - \dots -$	MI: Fl-Cl, Ob $P_m^i(\nearrow)$
21	Rd		$Re(D\flat_7/C\flat - C_7/E) - C_{\sharp 7}/D -$	Rd: timp, Str $\Sigma(cm)$, $\overline{P}_T(c)$
23	\perp		$E_7 - D - D_7^{\flat 5} - E\flat/G - E\flat -$	Rd: Cl+Vi2+Va
29	Mc	Abm	$Abm - \dots - B\flat_{\flat 7}/A\flat - E\flat_7^{\flat 9} -$	[B] MI: Ob, harp $\nearrow \searrow, \overline{SD}$
35	MI		$A\flat - \dots - Fm$	MI: Fl, Hns
37	Mc	C	$(C - \dots - Dm_7 - B_{\circ 7})/C -$	Mc: Vi, Hns $P_m(\nearrow)$, $\overline{P}_T(c)$
42	MI		$C_7 - \dots -$	[C] MI: Fl-Cl, Ob $P_m^i(\nearrow)$
46	\vdots		$\Re(C - B_7/F\sharp) - Gm_7$	MI: Bsn, Str $\Sigma(cm)$
48	\perp		$A_7^{\flat 13} - D_7^{\flat 9} -$	MI: Cl, Str $P_L^i(\searrow)$
49	Rd		$G_7^{\flat 9/\flat 13} - \dots -$	Md: timp, $\overline{P}_D(g)$
52	MI		$(G_7 - \dots - C - C_7^{\flat 9})/G -$	[D] MI: EHn-Ob, Str trem+ $P_m^i(\nearrow)$
58	\perp		$(F - Cm - D_7 - G_{7sus4}^{\flat 5})/G -$	Vi+Cl $P_m^i(\nearrow)$ (ped)
62	Md		$G_7^{\flat 5} - \dots -$	Rd: Hns (ped)

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17.2.3 Part 3: Feverish delirium of life past (m. 187–396)

See Table 17.6 to 17.8 for the analysis. In a feverish delirium the man sees his life passing by; in Part 3A the cantabile melody Mc reappears in augmentation (half-note rhythm). In brief transitional phrases (m. 207–212) and [N] (m. 227–235) the lyrical opening motif Ml (abbreviated version in quarter note triplet imitation) and the battle theme Mb (stretto imitation) return, respectively. Part 3B (*etwas breiter*) develops this 8th note triplet theme Ml, juxtaposed with the theme Mc, in lighter, somewhat playful mood and as a moment of relaxation.

An 8th note triplet descending figure in the violins (m. 254) announces another wave of fever in Part 3C: in the *appassionata* section the fever theme Mf (chromatically ascending triplets, referring to the death rhythm) is combined with an augmented version of the cantabile (youth) theme. This is continued [P] with Mc now in the original quarter note rhythm. The death rhythm sounds clearly in trombones and timpani in m. 271. The continuation has development character, with combinations of the feverish theme Mf' (in varied form with ascending 8th notes), the battle motif Mb (in unisono trombones) and the death rhythm (in 2-part settings in either woodwinds or high strings). There is counterpoint and there rapid changes of instrumentation as the themes are passed on to different orchestral sections.

Letter [S] is an extended tutti climax, with themes combined, counterpoint setting and (stretto) imitation. The unisono ascending triplets in low woodwinds and low strings over a sustained dominant pedal in [T] lead into the first complete appearance of the 'Transfiguration' theme Mt (the a-phrase, m. 321) in Part 3D.⁵ Note the bell chord setting of the theme in brass and woodwinds. The *a tempo, ma un poco agitato* in [U] is accompanied by the offbeat 16th-note patterns in the violins that were heard first in Part 2 [H] (m. 125 ff.), while combining the cantabile theme Mc (but now chromatically descending in quarter notes) with the other chromatically descending theme Md (8th note rhythm). In [V] the development comes to a close with another statement of Mt in a tutti climax in m. 356, with both an a- and a b-phrase, that acts as a retransition.

In a sonata form interpretation [W] may be seen as the recapitulation; the original tempo and 'Death Rhythm' (timpani) from the introduction return, as do the chromatically descending lead note patterns in juxtaposed woodwinds and strings (in the introduction these were diatonic and chromatic steps in contrary motion strings). The extended pedal on *a* turns out to be a tonic pedal, that kicks-off a set of bell chords when for the last time the *Allegro, molto agitato* mood returns as does the battle theme Mf in m. 381. This part concludes with a combination of the chromatically descending theme Md and the ascending scalar theme Ms.

17.2.4 Part 4: Transfiguration (m. 397–501)

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⁵The Richard Strauss 'Transfiguration' theme was kindly 'borrowed' by mr. John Williams, Hollywood resident, as the love theme for the movie *Superman*.

Table 17.6: Strauss, *Tod und Verklärung*, Op. 24 (cont'd)

m	M	R	H	Comment
			Part 3A – meno mosso	(♯) <i>Feverish delirium of life past</i>
187	Mc	G	($G^6 - \dots - Am_7 - \dots -$)/G-	Mc: Fl augm, Vi2 tripl, $\bar{P}_T(g)$
193	⋮		($G_{\#07} - A_7$)/G-	$P_m^i(\nearrow)$
195	⋮		$A_7^{b9}/G - G/D - F_{\#07}^\sharp/E - F_{\#07}^\sharp-$	$P_m(\nearrow)$
197	⋮		$G/\Delta_7/F_{\#}^\sharp - G_7/F-$	$P_B^i(\searrow)$
199	⊥		$Em_7 - F_{\#07}^\sharp/E-$	
201	Mc'	Em	$B_7^{b9}/D_{\#}^\sharp - Em^6 - A_7-$	Mc': Vi1-Vc imit
205	⊥		$Em^6 - A_7-$	Va-Vi1 imit
207	Ml	D	$D - \dots -$	trans, Ml: Va-Vi1 imit tripl
213	⊥		$Am - D_7 - D_7^{\#5}-$	Fl-Cl imit par 3rds
215	Mc	G	($G - \dots - D_7$)/G-	[M] Mc: Vi2-Vi1 imit, $\bar{P}_D(g)$
219	⋮		$G - \dots - G_7^{b9}-$	(ped)
223	⊥		$A - D_7^{b9}-$	
227	Mc'		$G - \dots -$	[N] Mc': Bsn-Vi2 mit
231	Mb'		$G_7^{b9} - D_{\circ7}/F - Bb_7-$	Mb': WW+Str stretto, $\Sigma(\text{cm} <)$
			Part 3B – Etwas breiter	(bbb)
236	Ml'	Eb	$Eb - Bb_7/Ab - Eb/G - D - Gm$	Ml: WW+Hns triplets
238	Mc		$Gm - D - Gm - C_7-$	Mc: Vi
240	Ml'		$Fm - Cm_7/Bb - Fm/Ab-$	Ml: WW+Hns triplets
241	⊥		$Eb - Ab$	
242	Mc		$Fm - Eb/Bb - Bb_7/Ab-$	Mc: Vi
244	Ml'		$Eb/G - Bb_7/Ab - Eb/G - Bb$	Ml: Vi
246	⊥		$Eb - Db - Gb - Db_7/Cb-$	
247	Ml'	Gb	$Gb/Bb - Db_7/Cb - Gb/Bb - Db-$	[O] Ml: Vi
249	⊥		$Gb - F - Bbm$	
250	Ml'/c'		$D_{\circ7}/C - F_7^{b9}/A-$	Ml: Vi, Mc: Ob+Va+Vc
252	⊥		$Ebm/Bb - Eb_7^{b9}-$	
254	Ml''		$G_7/F - \dots -$	Ml: Vi 8th tripl \searrow
			Part 3C – Appassionato	(♯♯♯)
257	Mc/f'	B	$B^6/F_{\#}^\sharp - F_{\#7}^\sharp-$	Mc: Ob+Hn+Vc, Mf: Fl+Vi
259	⋮ / ⋮		$B^6/F_{\#}^\sharp - F_{\#7}^\sharp/C_{\#}^\sharp$	
261	⊥ / ⊥		$B - B_{\Delta7}/A_{\#}^\sharp - G_{\#m7} - G_{\#7}^\sharp-$	
263	Mc/f'	E	$C_{\#m} - F_{\#7}^\sharp-$	[P] Mc: FHN+Vi, Mf: WW
267	⋮ / ⊥		$B_7 - E-$	
271	⊥ / Rd		$C_{\#07}^\sharp/E-$	Rd: Tbns+Timp, climax

Table 17.7: Strauss, *Tod und Verklärung*, Op. 24 (cont'd)

m	M	R	H	Comment
273	Mf		$C_7 - F - C/E-$	Mf: Vi+Va
276	\perp		$Dm_7 - D_7^{b9} -$	
277	Mf'	<i>Gm</i>	$Gm - D - Gm - G_7^d -$	[Q] Hns+Vc 8th \nearrow , ctp
279	Rd		$Ab_{\Delta 7} - Ab_7$	Rd: Tbns
281	Mf'		$C\sharp m - G\sharp m_7 - C\sharp m -$	Mf: Str, ctp
283	Rd		$F\sharp_7^{b9} - A_7^{b9}/G-$	Rd: Tbns, tutti climax
285	Mf		$D^6/F\sharp - DmA-$	Mf: LoWW+Hns+Str imit
287	\vdots		$D/F\sharp - Bb_{\Delta 7}/D - Bb_7-$	
289	\vdots		B_7-	
290	\vdots	<i>E</i>	$\Re(E^6 - B_7/F\sharp - B_7)-$	[R] Mf: Cl+Str, imit
294	\vdots		$E - E_{\Delta 7}/D\sharp-$	$P_B^i(\searrow)$
295	\perp		$E_7/D - F\sharp_{7sus4}/C\sharp-$	
296	Mb'		$Bb_7/F-$	Mb: Tbns
297	Rd		$D_{o7}/F - Bb_7^{b9}/F-$	Rd: WW, Str trem, clim
300	Mf'		$E - E_{\Delta 7}/D\sharp-$	$P_B^i(\searrow)$
301	\perp		$E_7/D - F\sharp_{7sus4}/C\sharp-$	
302	Mb'/Rd		$D_{o7}/F-$	[S] Mb: Tbns, Rd: WW, Str trem
304	Mbc' / \vdots		$D_{o7}/F-$	Mc': WW, Rd: HiStr, clim
306	\perp / \perp		$Bb_{\emptyset 7}/Fb - \dots -$	tutti climax
310	Mcf'/Rd		$Eb_7 - \dots -$	climax cont'd, $\overline{P}_D(eb)$
313	\vdots		$Eb_7 - \dots -$	stretto imit (ped)
317	Mf''		Eb_7-	[T] Mf': LoWW+Str unis \nearrow (ped)
Part 3D – Tempo I. sehr breit				
321	Mt	<i>Ab</i>	$\Re(Ab - Bb_7)/Ab - Ab-$	Mt.a: Tpt+Hrp+HiStr, bell ch,
325	\vdots		$Bb_7/Ab - Gm - Db_7/F-$	climax
326	\perp		$C/E-$	
327			$\Re(D_{\emptyset 7}/F - C_7/G) - Fm/Ab-$	HiStr sync
330	MI'		$Db/F - D_{o7}/F - E_7^{b9}-$	MI: Fl+Vi1 augm
335	Mt		$A - A_{\Delta 7}/G\sharp - B_7/A - A/E-$	Mt.a: Brs+Va+Vc, clim, $P_B(\searrow)$
337	\vdots		$B_7/A - A_{\Delta 7} - /G\sharp-$	
338	\perp		$B_7/F\sharp - C\sharp_7/E\sharp-$	
339			$\Re(D\sharp_{\emptyset 7}/F\sharp - C\sharp_7/G\sharp)-$	[U] Vi 16ths, $P_m^i(\nearrow)$

Table 17.8: Strauss, *Tod und Verklärung*, Op. 24 (cont'd)

m	M	R	H	Comment
342	Mc/d		$F\sharp m_7/A-$	Mc: WW+Vi $P_L^i(\searrow)$,
343	$\dot{/} \dot{/}$		$B_7/A - B_{\emptyset 7}/A - C\sharp - E_7^{b9}/G\sharp$	Md: Bsn+Tu+LoStr
344	$\dot{/} \dot{/}$		$F/C - Am/C-$	
345	$\dot{/} \dot{/}$		$D_7/C - D_{\emptyset 7}/C - E_7-$	
346	$\dot{/} \dot{/}$		$A\sharp_{\circ 7}/E - Em - C\sharp_{\emptyset 7}/B-$	[V] tutti imit
348	$\dot{/} \dot{/}$		$C\sharp_7 - A_7/G - A_{7sus4}/G - F\sharp_7-$	
350	$\dot{/} \dot{/}$		$C\sharp_7^{b9}/E\sharp-$	
352	$\dot{/} \dot{/}$		$E\sharp_{\emptyset 7} - E - G\sharp_7/D\sharp-$	
353	\perp/\perp		$D_7 - \dots -$	
356	Mt	$D\flat$	$D\flat-$	Mt.a: Ob+Brs+Vi, tutti clim,
357	$\dot{/}$ /Ms		$E\flat_7/D\flat - D\flat-$	Ms: Hns, $\bar{P}_T(d\flat)$
358	$\dot{/}$ / \perp		$E\flat_7/D\flat-$	(ped)
359	\perp		$(D\flat_7^{b9} - G\flat - E\flat_7^{b5/b9})/D\flat-$	b
360			$(B\flat_7 - A\flat_7 - G\flat - B\flat_{\emptyset 7})/D\flat-$	retrans, Str 16th trem
362			$F/A - \dots -$	$\bar{P}(a)$
Part 3E – Tempo der Einleitung				Largo
365			Am_7-	[W] Hns (ped)
366	Rd		$\Re(Am_7 - D\sharp_{\circ 7})/A - B\flat_{\Delta 7}/A-$	Rd: timp, Str, Cb trem
370	$\dot{/}$		$(A_7^{b9} - Gm - A_7^{b9} - Fm)/A-$	EHn+Cl, (ped)
374	\perp		$(B_{\emptyset 7} - \dots - A_7^{b9})/A - Am_7-$	$\bar{P}_T(a)$
Part 3F – Allegro, molto agitato				
379			$(Am - B\flat m - Fm - Am - Em)/A-$	bell chords (ped)
381	Mb	Cm	$(Cm - A\flat_{\Delta 7} - G)/A-$	Mb: WW+Tpt+Str
382	\perp		$(Cm - A_{\emptyset 7} - D_7^{b9})/A-$	
383	Md		$(Cm - A_{\emptyset 7} - Gm - G_7^{b9})/G-$	Md: WW+Vi, $P_m^i(\nearrow)$, $\bar{P}_D(g)$
385	$\dot{/}$		$(F\sharp_{\circ 7} - G_7^{b9} - Cm)/G-$	(ped)
387	$\dot{/}$		$(C_7^{b9} - F - D_{\emptyset 7})/G-$	(ped)
389	\perp		$(B\flat_{\emptyset 7} - E_{\circ 7} - G_7 - Gm_7)/G-$	(ped)
391	Md/s		$F\sharp_{\circ 7}/G - \dots$	[X] Md: WW+Vi, $\bar{P}_D(g)$,
393	\perp/\perp		$F\sharp_{\circ 7}/G - \dots -$	Ms: Hns+Vc, $P_L^i(\nearrow)$ (ped)

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17.2.5 Key relationship overview

The key relationship diagram of the symphonic poem *Tod und Verklärung*, Op. 24 is shown in Fig. 17.3.

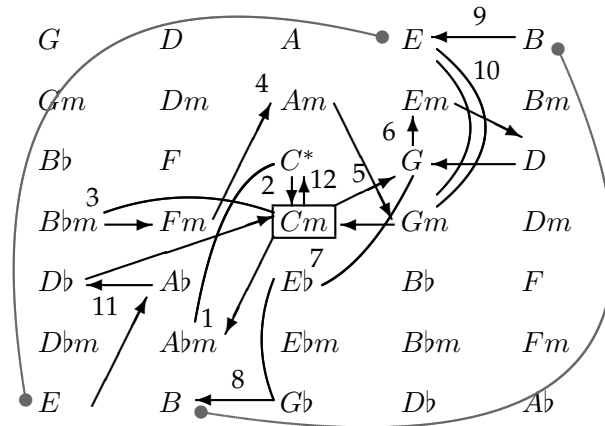


Figure 17.3: Strauss, *Tod und Verklärung*, Op. 24, key relationship diagram

The key changes throughout this piece show a simple-complex-simple pattern :

- Part1: The piece starts in the tonic minor Cm and follows a clockwise loop through the fairly remote lowered submediant minor Abm (1) and the parallel major C (2).
- Part 2: This section involves a somewhat more remote excursion into the subdominant domain, starting with the subtonic minor Bbm (3) and then creating a loop $Fm - Am - Gm - Cm$ (4) of minor keys only.
- Part 3: The development character of this section is also clear from the modulation path. Starting in G (5) there first is a clockwise loop with limited envelope $G - Em - D - G$ (6). But then follow some more distant modulations: we see major third related keys (4i), see $G - Eb$ (7) and $E - Ab$ (11), intermediate dominant keys, see $(Gb = F\sharp) - B - E$ (8-9) and $Ab - Db$ (11), the latter being the Neapolitan (lowered supertonic major) key of the minor tonic Cm . We need the double occurrence property twice for the interpretation. And finally, there is the interesting sidestep $E - Gm - E$ (10). The development takes us to the corners of this key relationship diagram.
- Part 4: The closing part is static in the parallel major key C . This yields a large scale key pattern $Cm - G - C$ for this symphonic poem.

17.3 Symphonic poem *Till Eulenspiegel*, Op. 28 (1894-95)

Source: [67]. Music for orchestra. Form: symphonic poem.

The composer labeled *Till Eulenspiegels lustige Streiche* (the full title, *Till Eulenspiegel's merry pranks*) with the subtitle *Nach alter Schelmenweise - in Rondeauforn*. Well, however hard you search, it's impossible to discover rondo form elements in this piece that has more the structure of the sonata form. Somewhat artificial though, it is possible to find opening theme

statements with an exposition character, development sections (plural), a recapitulation and a coda (indicated in the analysis). However, it makes more sense to indicate the story-telling episodes, the *Streiche*, although Strauss himself refused to give detailed indications about the depicting of these pranks.

There are two central elements in this piece. Harmonically, there is the juxtaposition (and sometimes the combination) of diatonic and chromatic settings. But more important, there is the intricate use of only five themes that support the story-telling. Two of these are returning frequently in many disguises and are characterized as *Till - The Adventurer* M_A , and *Till - The Mockery* M_M . The adventurer theme is the infamous French horn theme M_A : $c \nearrow f - g - [g\sharp] - a (3\times) - bb - [b] - d \searrow c - a - f - c - a - f - c - f$ (rising to the top note d and then descending on a series of harmonic overtones). The mockery theme for clarinet M_M : $a \searrow f - [b] \nearrow c - [c\sharp] - f \searrow [g\sharp] \nearrow a$ has the reverse shape: descending arpeggio, followed by ascending (chromatic) leading tones. Note that the mockery theme also contains a hint towards the *Death sentence* motif (large downward leap $f - g\sharp$), that appears at the end of the symphonic poem.

Variants of these themes will be labeled with a superscript, e.g. ‘hurried variant’ of the adventurer theme M_A^h . Both *Till* themes contain non-diatonic tones (shown above in square brackets). The other three melodies are the *Sermon* theme M_S (later used by the judges in court), the *Theology Professors* theme M_P , and the *Happy Streetsong* M_H , both used to help the story along.

An overview of the formal analysis is shown in Fig. 17.4.

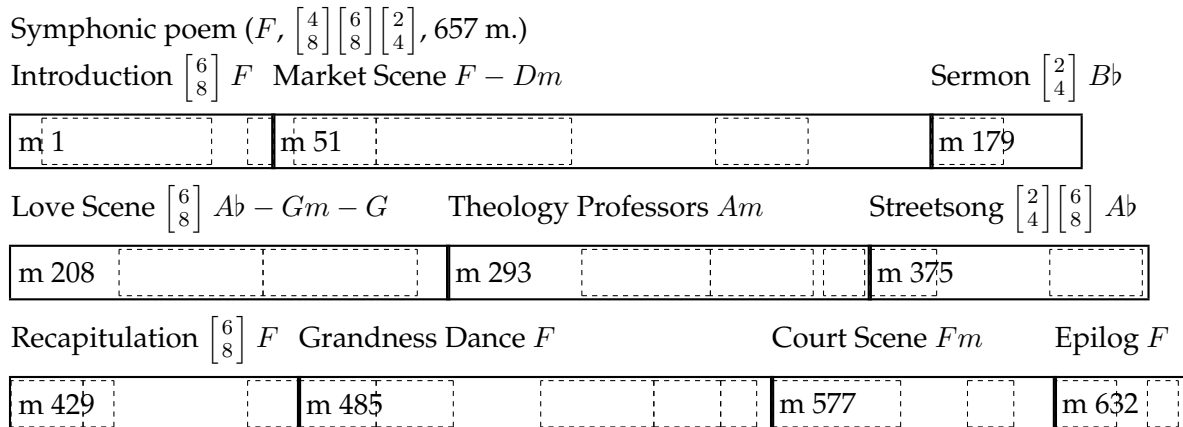


Figure 17.4: Strauss, Symphonic poem *Till Eulenspiegels lustige Streiche*, Op. 28

17.3.1 Introduction and exposition (m. 1–50, 50 m.)

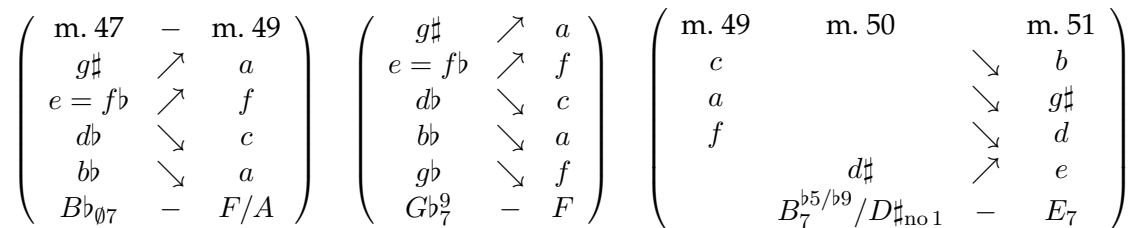
The **Introduction** starts with the *Once upon a time* variant M_M^o , the regular 8th note augmentation of the mocking theme, set for the strings (from here on, *Till Eulenspiegel* is abbreviated as TE). Then, as a sort of exposition we here four statements of the adventurer theme M_A and then ‘hurried’ (ascending chromatic 8th note rhythm) variant in #2, ascending to a climax, before the solo clarinet in *D* plays the mockery theme M_M .

See Table 17.9 for the analysis.

Table 17.9: Strauss, Symphonic poem *Till Eulenspiegels lustige Streiche*, Op. 28

m	M	R	H	Comment
			Gemächlich	$\left[\begin{smallmatrix} 4 \\ 8 \end{smallmatrix} \right]$ (b) Introduction
1	M_M^o	F	$F - F_7^{\sharp 5} - B\flat - F_4^6 - C_7 -$	Vi1, Str, cad
4	\perp		$F - \dots -$	Cl
				$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ Exp
6	M_A		$F/C - \dots -$	TE-Adventurer: FHn, Vi trem
12			$C - F$	full cad, WW+Hns+Str pizz
14	M_A		$F/C - \dots -$	2nd stat, FHn, Vi trem
20			Dm	WW+Hns+Str pizz
21	M'_A		$Dm/F - \dots - F_7 -$	[1] 3rd stat, Ob, Vi trem
26	M'_A		$Am/C - \dots - C_7 -$	4th stat, Cl, Vi, WW cad
31	M_A^h		$C_7 - \dots - Gm_7/C -$	[2] Bsn+LoStr, 8ths chr \nearrow , $\bar{P}_D(c)$
35	\vdots		$C_7 - \dots - Fm - F_{\sharp o} -$	WW+Hns+Str, cresc
39	\perp		$C_7 - \dots - C -$	climax on dominant (ped)
			Immer sehr lebhaft	
46	M_M		$B\flat_{07}(= C_7^{\sharp 5/b9}_{no1}) - F/A - F$	TE-Mocker, Cl, WW, tutti
			tempo	Epis: Market Scene
51		A	$E_7 - \dots - E_7^{\sharp 5/b9} - A$	[3] Str+WW, $P_m^i(\searrow)$
55	M'_M	C_{\sharp}	$E_7 - \dots - G_{\sharp 7}^{\flat 5/b9} - C_{\sharp}$	Hns, Str+WW, $P_m^i(\searrow)$
59	M'_M		$F_{\sharp m} - B_{07} - G_{\sharp 7}^{\flat 9} - C_{\sharp}$	WW imit, Str $P_L^i(\nearrow)$
61	\perp		$A - Dm - D_{\sharp 7}^{\flat 5} - G_{\sharp 7} -$	
63	M_M/M_M^s	F	$(F - E_7 - F - F_{\sharp o7} - Dm_7)/C$	[4] FHn+Vc, WW imit, $\bar{P}_D(c)$
66	\vdots/\vdots		$(B_7 - C_7^9 - B_7/C -$	
68	\perp/\perp		$C_7^9 - B_7/A - Ab_7 - C_7 -$	cresc, $P_L(\nearrow)$
71	M_M^h			[5] climax, WW+Str unis
73	\vdots		$F - Gm_7 - C_7 -$	WW+Str+Hns imit
75	\perp		F	Str unis dim, tutti clim
77	M_A^h		$F - C^+ - F - Gm_7 - G_{\sharp o} -$	8ths chr \nearrow
79	\perp/M_M^h		F	Vi-LoStr
81	M_M^t		$F/C - C_7 - F - F_7 -$	[6] trans, WW imit, str
85	\vdots/M_M^s		$B\flat - Dm_7/A -$	WW imit, $P_B(\searrow)$
87	\perp/\perp		$C_{\sharp o7}/G - Dm/F -$	
89	M_M^s		$E_{07} - B\flat/D -$	WW imit, $\Sigma(cm<)$
90	\perp		$G_{07}/D\flat - C_7 - C_7/B\flat -$	
91	M'_M		$F/A - C_7 - F - C_7 - F - C_7 -$	WW+Str imit

The closing cadence before #3 demonstrates how the intermediate harmonies are determined by the (chromatic) voice leading. Let's consider the woodwind and string section voicing in m. 47-51 in more detail:



The two upper voices in the left diagram are chromatically ascending, the two lower are descending; this yields the intermediate leading tone chord $B\flat_{\emptyset 7}$ that is equivalent to the dominant 7th chord $C_7^{\sharp 5/b9}_{\text{no}1}$ (root missing). The target chord is the tonic chord in first inversion $S^6 = F/A$. The diagram in the centre shows the same procedure for approaching the tonic chord in root position; now the cadence yields $G\flat_7^9 (= C_7^{b5/b9/b13}_{\text{no}1}) - F$. Finally, on the right we see the combined reading of m. 49-51 (although the actual string section setting of the target chord is different); here the combination of m. 49 and 50 yields the chord $B_7^{b5/b9}/D\sharp_{\text{no}1} = F/D\sharp$, i.e., the inverted German augmented 6th chord in the new key of A major. Similar intermediate chords will occur many times in the harmonic analysis of this symphonic poem, and are part of the chromatic setting.

17.3.2 Episode: Market Scene (m. 51–178, 128 m.)

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17.3.3 Episode: *Love Scene* (m. 208–292, 85 m.)

The *Love Scene* episode main theme in #15–17 is another variation on the adventurer theme M_A^l , with a sentence structure $M_A^l(aa'b)$. The 2nd statement, in #17, starts in *G* major, is combined with the romantic version of the mockery theme M_M^r , and at the end returns to *G* minor. In #18 his efforts turn out unsuccessful and TE gets upset. He gets into a rage and the low voices play the angry variant of the mockery theme M_M^a . This mood of anger reaches a climax in #19, with four statements of M_M^a , with alternating directions of the bass part. See Table 17.10 for the analysis.

17.3.4 Episode: *Theology Professors Scene* (m. 293–374, 82 m.)

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Table 17.10: Strauss, *Till Eulenspiegels lustige Streiche*, Op. 28 (cont'd)

m	M	R	H	Comment
191	M_M^s		$E\flat - C_7/E -^d$	Cl, Str
192	M_M^r		$B\flat/F - E\flat - C\sharp_{\circ 7} - Dm-$	Bsn
193	\perp		$Gm_7 - F_7-$	cad
194	$M_M^{s'}$		$B\flat - B\flat_4^6 - F_7-$	trans, Vi1, cad
196			$\Re(B\flat - Gm/B\flat) - D/F\sharp$	[14] Hns+Tpt+Vi1 (mute)
199			$D/F\sharp-$	Str trem
203	$M_M^{s'}$		$B\flat_4^6 - F_7 - B\flat - Gm/B\flat$	Vi1
205	\vdots		$B\flat - B\flat_7/D - C\sharp_{\circ 7}-$	
207	\perp	Ab	Ab_4^6	Vi1 gliss ↘
208			Erstes Zeitmass	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ Epis: <i>Love Scene</i>
209	M_M^r		$G - Am_7/G - G$	Cl, WW, <i>Romance</i>
211	M_M^r		$Ab - B\flat m_7/Ab - Ab^6 - E_{\circ 7}-$	Ob, WW
213	M_M^r		$D\flat/F - B\flat m_7/F - Ab - E_{\circ 7}-$	
215	M_M^s	D \flat	$D\flat/F - (G\flat^6 - D\flat_{\Delta 7} - E\flat m_7)/D\flat-$	Fl, WW+Str $\vec{H} _d$
217	\perp		$D\flat^6 - Ab_7 -^d$	
218	M_M^r	Ab	$B\flat m - Ab^6 -$	
219	M_M^r		$D\flat/F - B\flat m_7/F - Ab^6 - E_{\circ 7}$	[15] Ob
221			$D\flat/F - Dm_7 - B_7-$	mod
222	(M_A^l)		B_7-	Vcl+Hns,
223	\perp/M_M^s		$B_7^9 - \dots -$	WW+Vi imit
225	M_M^r/M_M^s	E	$E - B^6 - D\sharp_7^{b9} - C^+ - D_7-$	[16] WW+Str imit
229	M_A^l	Gm	$Gm - D_7 - E_{\circ 7} - D_7-$	(a): Fl+Vi1, <i>Love affair</i>
232	\vdots		$Gm - D_7-$	(a')
236	\vdots		$Gm - Cm-$	(b)
241	\vdots		$(D_7 - Gm - Am - B\flat)/D-$	$\vec{H} _d, P_L(\nearrow), \bar{P}_D(d)$
243	\perp		$(C - D_7^{b9})/D-$	climax
245	M_A^l	G	$G - Em - G/D - D_7/A - D_7-$	[17] 2nd st, (a): EHn+Via
249	\vdots/M_M^r		$G - D_7/A - G_4^6 - D-$	(a'), M_M : Fl+Cl imit
253	\vdots		$G/B - Gm-$	maj-min, climax, $\Sigma(cm<)$
255	\perp/M_A^h	Gm	Cm	M_A : BCl+Bsn+LoStr
257	$M_A^{h'}$		$Gm/D - D_7^{b9} -$	[18] Hns-WW, $\Sigma(cm<)$
261	\perp		$G_7^{b9}/B-$	TE is rejected
263	M_M^a/M_A^h	Dm	$C\sharp_{\circ} - Dm - E/B-$	M_M : Bsn+Brs+LoStr,
265	\perp / \perp		$Cm - F\sharp/C\sharp - F^+ - E_7^9/G\sharp-$	M_A : WW+HoStr

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17.3.5 Episode: *Happy Streetsong* (m. 375–428, 54 m.)

However, TE is not in the mood for long arguments and escapes in a lighthearted, happy and cheerful streetsong in #26. The new theme is M_H , with a sentence structure $M_H(aa'b)$, and played by violins and clarinets. The second statement ends early with a foreboding of the death sentence motif (downward leap) in the clarinets. Then, an augmented version of the mockery theme leads into the retransition of #27–28, with cadences on the dominant key C major.

17.3.6 Recapitulation (m. 429–484, 56 m.)

The original material returns in the recapitulation, with the horn adventurer theme M_A over tremolo high strings. After three statements in $F - D - Bb$ there is the romantic version of the mockery theme M_M^r for the clarinets. The transition in #29 repeats the horn theme over a slowly chromatically descending bass, and with a crescendo. In #30 there is the exact repeat of segments from the exposition, including the unisono climax in m. 475 ff., preparing for another prank.

17.3.7 Episode: *Grandness* (m. 485–576, 92 m.)

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17.3.8 Episode: *The Court Scene* (m. 577–631, 55 m.)

The atmosphere turns sour in #38, the key changes to *F* minor. The judges, trombones, horns and string in the lower register with hammering offbeat accents, do the interrogation, and TE answers (mockery theme in clarinet and woodwinds, but becoming more timid by the third question). In #39 the threatening mood from #14 returns, and then there is the death sentence, depicted by the unisono major 7th leap downward in bassoons, horns and trombones. The hanging from the gallows happens in #40; note the downward woodwind arpeggios, but then, subtly, there is the reappearance of the major key in the pizzicato strings and muted horns. See Table 17.11 for the analysis.

17.3.9 Epilog (m. 632–657, 25 m.)

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Table 17.11: Strauss, *Till Eulenspiegels lustige Streiche*, Op. 28 (cont'd)

m	M	R	H	Comment
				Epis: Court Scene
577		<i>Fm</i>	<i>Fm</i> – ... –	[38] LoWW+Brs+Str accts
582	M_M		<i>F</i> – $B\flat_{07}$ – <i>F/A</i>	Cl, WW <i>TE answers</i>
585			<i>Fm</i> – ... – $D\flat$	2nd question, accts
590	M_M		<i>F</i> – $B\flat_{07}$ – <i>A</i>	Cl, WW
594			<i>Fm</i> – ... –	3rd question
597	M'_M		<i>F</i>	Cl (short answer)
598			<i>Fm</i> – ... – B_{07}/F –	
602			<i>Fm</i> – $A\flat/C$ – <i>Fm/A\flat</i>	[39]
			etwas breiter - kläglich	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ 'threat'
605			$\Re(Fm - A\flat_7^9)Fm$	(Hns+Tpt+Vi) mute (#14)
608			$C\flat/E\flat - C_7/G - Fm/C - \dots -$	Str trem
613			unisono leap: $f \searrow g\flat$	[40] Bsn+LoBrs, <i>Death sentence</i>
615	M'_M		$F/G\flat - \dots -$	Cl, Tbns
618			$G\flat_7^9 - \dots -$	Cl+WW, <i>Hanging</i>
624			<i>F</i> – ... –	min-maj, Str pizz
			Epilog. Doppelt so langsam	Coda $\begin{bmatrix} 4 \\ 8 \end{bmatrix}$
632	M_M^o	<i>F</i>	<i>F</i> – $F_7^{\sharp 5}$ – $B\flat$ – F_4^6 – C_7 – <i>F</i>	(a) Str
637	:		<i>F</i> – ... – C – ... – B_{07}/D –	(bb') $\Sigma(\text{cm} <)$
641	:		$A\flat/C$ –	(c) Str+WW, $[\bar{S}^6]$
642	:		$F_{\sharp 07}/A - Gm/B\flat - G_{\sharp 07}/B -$	
643	\perp		$F_4^6 - C_7 -$	
644	M''_a		<i>F</i> – ... –	Cl+Hns
647	(M^s_M)		<i>F</i> – ... –	BCl
			Sehr lebhaft	$\begin{bmatrix} 6 \\ 8 \end{bmatrix}$
650			$C_7 - \dots -$	tutti cresc
652	M_M		<i>F</i> – $B\flat_{07}$ – <i>F</i>	WW unis, <i>TE lives</i>
555			<i>F</i> – $B\flat_7^9$ – <i>F</i> – $D\flat_7$ – <i>F</i>	tutti climax (657 m.)

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17.3.10 Key relationship overview

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17.4 *Eine Alpensinfonie*, Op. 64 (1911-15)

Source: [68]. Form: symphonic poem. Music for orchestra. See Table 17.12 to 17.13 for the analysis. Currently the analysis covers only the beginning of the symphony and includes the sections: *Nacht*, *Sonnenaufgang* and *Der Anstieg*.

Table 17.12: Strauss, *Eine Alpensinfonie*, Op. 64

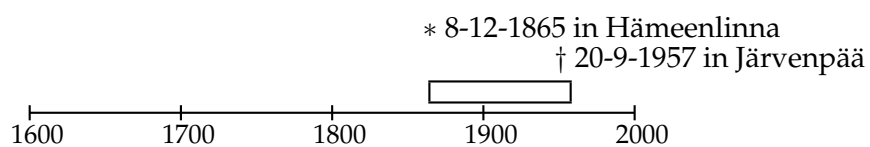
[#]+m	M	R	H	Comment
Nacht - Lento				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ - (bbbb)
0		<i>Bbm</i>		<i>Bb</i> -Aeol desc scale
1	M1		<i>Bbm</i> - <i>Ebm</i> - <i>Fm/Ab</i> - <i>Ebm</i> ₇ -	Brass, asc signal
1+4			<i>Dm</i> - <i>Gm</i> - <i>F</i> ₇ - <i>Bbm</i>	
2			$\Re(Bbm_7^{11} - Gb_{\Delta 7} - Bbm_7^{11})$	low arp, $\overline{P}_T(bb)$
3			$\Re(Bbm_7^{11} - Bbm)$	triplet arpeggios
4	M1		<i>Bbm</i> ₇ ¹¹ <i>Gb</i> ₉ ⁶	asc signal, dim imit
5	∴		<i>Gb</i> ₉ ⁶	16th nt arp, <i>Gb</i> -Ion sc
6	⊥		<i>Db</i> ₇ ⁹ - <i>Bb/F</i>	arp+asc sc runs
Sonnenaufgang - Festes Zeitmaß, mäßig langsam				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ - (hhhh)
7	M2.1	<i>A</i>	<i>A/E</i> - <i>E</i> ₇ - <i>A</i> -	Desc sc theme
7+4	⊥		<i>D/A</i> - <i>E</i> ₇ - <i>Bm</i> ₇ - <i>E</i> ₇ -	
8	M2.2		(<i>A</i> - <i>G</i> _{♯07} - <i>A</i> ⁶ - <i>G</i> _{♯07} - <i>E</i> ₇ - <i>A</i> -	$\overline{P}_T(a)$
8+4	M2.2/2.1		<i>D/A</i> - <i>E</i> ₇ - <i>A</i>)/ <i>A</i>	(ped)
9	M2.2/2.1	<i>Db</i>	<i>Db</i> - <i>Ab</i> ₇ - <i>Db</i> - <i>Bbm/Db</i> - <i>A</i> ₀₇ -	(bbb)
10	M1/2.2		<i>Bbm/Db</i> - <i>Bb</i> - $\Re(Gb - Gb_{07})$	
11			<i>E</i> ₀₇ - <i>Bb</i> ₇ / <i>F</i> - <i>F</i> _{♯m} - <i>G</i> ₀₇ - <i>E</i> -	
11+2	M1	<i>Bb</i>	<i>Eb/Bb</i> - <i>Bb</i> ⁴ - <i>Bb</i>	signal dim, climax
Der Anstieg - Sehr lebhaft und energisch				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ - (bbb)
11+5	M3.1	<i>Eb</i>	<i>Eb</i> <i>Bb</i> - <i>Bb</i> ₇ / <i>Ab</i> - <i>Eb/G</i> - <i>Ab</i>	
12			<i>Bb</i> - <i>E</i> ₀₇ - <i>Fm</i> - <i>Em/G</i> -	
12+2			<i>Db/Ab</i> - <i>Cm</i> - <i>Bb</i> -	
13	M3.1		<i>Bb</i> - <i>E</i> ₀₇ - <i>Bb</i> ₇ <i>Eb</i> ₇ ^{b5} - <i>Bb</i> ₇	
14	M3.2		<i>Gb</i> - <i>Fm/Ab</i> - <i>Cm</i> - <i>Eb/G</i> - <i>Db</i> -	imit
14+3	⊥		<i>Fm</i> - <i>Ab</i> - <i>Em</i> - <i>F</i> _{♯m} <i>Bb</i> ₇	
14+5	M3.1/3.2		<i>Eb/G</i> - <i>Bb</i> ₇ -	
15	∴		<i>Eb/G</i> - <i>E</i> ₀₇ - <i>Fm</i> - <i>Bb</i> ₇ - <i>Eb</i> -	
15+2	⊥		<i>Eb/Bb</i> - <i>Bb</i> ₇ - <i>Eb/Bb</i> <i>Bb</i> - <i>E</i> ₀₇ -	
16			<i>Fm</i> - <i>Ab</i> ₇ ^{b9} - <i>Db</i> - <i>B</i> ₀₇ - <i>Cm</i> - <i>E</i> ₀₇	trans
16+2			<i>Db/Ab</i> - <i>F</i> _{♯m} - $\Re(F$ _{♯07} / <i>G</i> - <i>Gm</i>)	climax
17	M3.1		<i>Gm</i> - <i>F</i> _{♯07} - <i>Eb/G</i> - <i>E</i> ₀₇ - <i>Bb</i> ₇ ^{b5}	imit
17+3	∴		<i>Eb</i> ₇ / <i>G</i> - <i>Ab/C</i> - <i>B</i> ₀₇ -	
17+4	∴		<i>Cm/Eb</i> - <i>Db</i> - <i>A</i> ₀₇ / <i>C</i> -	
17+5	⊥		<i>Eb/Bb</i> - <i>Bb</i> ₇ -	$\overline{P}_D(b)$

Table 17.13: Strauss, *Eine Alpensinfonie*, Op. 64 (cont'd)

[#]+m	M	R	H	Comment
18	M3.3	$E\flat$	$E\flat B\flat - E\flat$	Distant horns
19	M3.3/3.4		$E\flat$	triplets and arp
20	\perp		$E\flat \Re(B\flat_7 - E\flat)$	
Eintritt in den Wald				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right] - (bbb)$
21	M4	Cm	Cm	arpeggios, Hns
21+9	\perp		$Am - Fm$	(arp)
22	M3.1/4		Fm	(arp)
22+7	\perp		$Em - Fm - D\flat$	(arp)
23	M4		$B_{\circ 7}/F$	(arp)
24	M3.1/4		Cm	(arp)
25	M4		$Abm - E_{\circ 7} - E - B/F\sharp - F\sharp_7-$	
25+5	\perp		$B\flat/F - A_{\circ 7} - B\flat - E\flat - D\flat - E\flat_7-$	
26			$Ab - Ab/C-$	$\left[\begin{smallmatrix} 3 \\ 2 \end{smallmatrix} \right]$ trans
26+3			$Fm - D\flat - Cm_{A\flat} - E\flat_7 - F\sharp_{\circ 7}$	
27	M4		$A C$	$\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$
28			$E\flat - Fm - Abm - F\sharp_{\circ 7} - E\flat - C\flat$	trans
28+3			$C\flat - F\flat - F - B_7 - Em - Em_7/D - C_{\circ 7}-$	
29	M4		$E\flat$	$\bar{P}(eb)$
30	M4		$E\flat - F_7/E\flat - E\flat$	(ped)
30+8	\perp		$\Re(A/C\sharp - E\flat) - G_7$	
31	M3.1	Ab	$Ab - E\flat_7/B\flat - Ab/C - B_{\circ 7}-$	(bbbb)
31+2	\vdots		$Ab/C - F\flat/Ab - E\flat_7 - Ab - E\flat_7/B\flat-$	
31+5	\vdots		$Ab/C - F\flat/Ab - E\flat_7/G - Ab - D-$	
32	\vdots		$Gm \Re(F\sharp_{\circ 7} - Gm) - A_7/E\flat$	ctp dev
32+4	\vdots		$D - A_{\circ 7}/C - D - F\sharp_{\circ 7} - Gm-$	
32+6	\vdots		$E\flat/G - C_7^{b9}/G - Fm_7/Ab-$	
33	\perp		$G_7/B Ab/C - B\flat_7/D - E_{\circ 7} - E\flat_7/G$	
34	M3.1		$Ab - E\flat_7/B\flat - Ab/C - Ab_7/G\flat-$	
34+2	\vdots	$E\flat$	$B\flat/F-$	
35	\vdots		$B\flat_7 - E\flat$	ctp dev
				(To be continued)

Chapter 18

Jean Sibelius



18.1 *En Saga*, Op. 9 (1892, rev. 1901)

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18.2 *The Swan of Tuonela*, Op. 22 (1893, rev. 1900)

Source: [65]. Music for orchestra. An overview of the formal analysis is shown in Fig. 18.1.

Andante molto sostenuto: rondo form ($Am, \begin{bmatrix} 9 \\ 4 \end{bmatrix}$, 102 m.)



Figure 18.1: Sibelius, *The Swan of Tuonela*, from the *Lemminkäinen Suite*, Op. 22

This piece, a tone poem, with rondo form characteristics, is part of the *Lemminkäinen Suite*, Op. 22. The characteristic feature is the solo English horn against various string section textures (muted, tremolo, col legno). The English horn plays a returning main theme (M1) and a quasi improvised free melody (Mf). The strings answer with contrasting themes (M2, M3, and M4). See Table 18.1 for the analysis.

Key relationship overview

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Table 18.1: Sibelius, *The Swan of Tuonela*, from the *Lemminkäinen Suite*, Op. 22

m	M	R	H	Comment
1		Am	Am	Intro, $\left[\begin{smallmatrix} 9 \\ 4 \end{smallmatrix} \right]$, str sordegno
5	M1	Bbm	$Gm - Bbm/F - Gb - Ebm_7/Db$	1st solo stat, Seq($2 \times 7m; R_7$)
7	M2		Bbm^{+7}/F	Low str, arp motif
9	M3	Em	$F\sharp m_7 - Em/G - B/F\sharp - Em_7$	[1]
11	M2		Bm^{+7}	
12	M1	Am	$Am - Cm/G - A_{\emptyset 7}/G - Ab - Fm_7$	2nd solo stat
14	M2		Cm^{+7}/G	
16	M3	$C\sharp$	$G\sharp m_7 - F\sharp m - C\sharp/G\sharp - A^+ - C^+$	[2] climax
18	Mf	C	$F\sharp_{\emptyset 7}/E - C Bm - Am/C$	Free solo mel, quasi improv
23	:		$\Re(Dm_7 - G_7) - Db_7 - Gb_{\Delta 7} -$	[3]
27	:	Gb	$C_{\emptyset 7} - Ebm_7/Bb - Ab_7 -$	
29	\perp		$Ebm/Gb - Cb_{\Delta 7} - Gb/Db$	
31			$F_{\emptyset 7}$	str tremolo
36	M1	Am	$\Re(F\sharp_{\emptyset 7} - Em) - F\sharp_7 - Bm F\sharp m$	[4] 3rd solo stat
44	M1		$B_{\emptyset 7}/D - Am/E - D_{\emptyset 7}/F$	Seq($3 \times 3m; R_{-3}$)
47	:		$D_{\emptyset 7}/F C m/G - F_{\emptyset 7}/Ab$	(str tremolo)
49	\perp	Ebm	$F_{\emptyset 7}/Ab$	[5] (str tremolo)
54		$G\sharp m$	$F\sharp m - C\sharp m - D\sharp - Em - G\sharp m -$	
58	Mf		$G\sharp m = Abm - F_{\emptyset 7} Gm_7$	Free solo melody, str pizz
61	:		$F_{\emptyset 7} - G\sharp m_7 F\sharp m_7 - A$	
65	\perp	A	$A - C F\sharp_7$	[6] climax
70	M2	Am	Am^{+7}	imit
73	\perp		Am	[7] <i>a</i> -ped
75	M4		$(F\sharp_{\emptyset 7} Am - E_7 - Am)/A$	Str unis, (<i>a</i> -ped)
82	M4		Am	Solo lead
84	\perp		$F\sharp_{\emptyset 7}$	[8] col legno+trem, (<i>a</i> -ped)
93			Am	[9] Coda
97	M3		$Em_7 - Dm - A/E - E_7^{b13} - Am/E$	str lead, climax
98	M2		Am^{+7}	
101	\perp		Am	(102 m.)

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18.3 *Finlandia*, Op. 26 (1899, rev. 1900)

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Key relationship overview

The key relationship diagram is shown in Fig. 18.2. The piece does not open in the main key, which is Fm . The closing key is the relative major $A♭$. The opening section moves through a set of symmetrically related minor keys $F♯m - Am - Cm$ along the vertical (minor third, $3i$) axis.

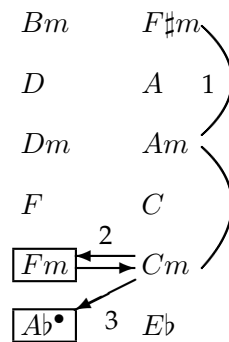


Figure 18.2: Sibelius, *Finlandia*, Op. 26, key relationship diagram

18.4 *Valse Triste*, Op. 44 (1903, rev. 1904)

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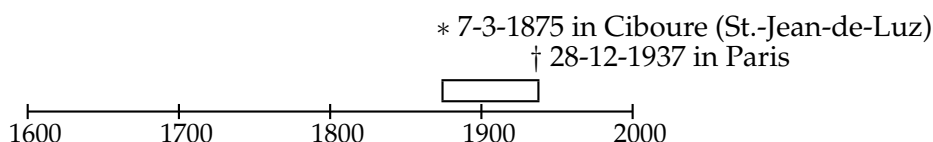
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Chapter 19

Maurice Ravel

Biographical data:



Compositions by Ravel still can be approached with a classical music harmonic analysis approach. Chord structures are based on the interval of the third and root progressions can be identified in terms of positive and negative cycles. However, labeling the diatonic modes of the lead voices often is a better tool to classify the structure of his compositions. Extended chords and diatonic parallel chord movement are then derived from these modes. Since there is frequent use of extended pedal point, indicating this pitch makes more sense than labeling the root of the current key. We also regularly see the use of bitonal chord structures.

19.1 *Pavane pour une infante défunte* (1899)

Source: [46, 48]. This piece exists in two versions: for solo piano and for orchestra. An overview of the formal analysis is shown in Fig. 19.1.

Pavane pur une infante défunte, Lent: rondo ABACA form (G , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 72 m.)

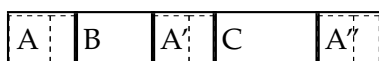


Figure 19.1: Ravel, *Pavane pour une infante défunte*

Form: rondo form, ABACA. The main theme consists of an a-phrase, that is answered by a similar b-phrase with a melodic sequence (stepwise downward). The woodwinds present M3 with oboe and bassoon as outer voices in contrary motion; this effect is repeated by the strings. The melodic material is in Ionian (major) and Aeolian (minor) mode. Closing cadences at the end of phrases use diatonic and exact parallel. See Table 19.1 for the analysis.

Table 19.1: Ravel, Pavane pour une infante défunte

m	M	R	H	Comment
1	M1	G	$G - C_{\Delta 7} - Bm/D - Em - C_{\Delta 7} - Am -$	A (\sharp), (a): Hns, G -Ion
4	\vdots		$D_7 - G_{\Delta 7} - C_{\Delta 7} - F\sharp_{\emptyset 7}$	(b): Seq($3 \times 1m; R_{-7}$)
6	\perp		$Bm - F\sharp_{\emptyset 7} - Bm$	
8	M2		$Am_7^9 - D_7^{13} \stackrel{d}{-} Em - D_7 -$	[A] Hns+Vi1
11	\perp		$Em - E_7^9 - D_7^9 - Bm$	
13	M3		$(G_{\Delta 7} - C\sharp_{\emptyset 7} - Em_7 - Am^9)/B - Bm^9 -$	B , WW, D -Ion, $\overline{P}(b)$
17	\perp		$Bm_7/A - \Re(Em_7^9 - A_{7no3}^9 - D)$	diat par, halfcad
20	M3'		$B_{\Delta 7} - C_{\emptyset 7}/E - Em_7/A -$	[B] Str
23	\vdots		$A_7^9 - D_{\Delta 7} - G_{\Delta 7} - Bm_7$	
25	\perp		$\Re(E_7^9 - A_7^9 - D) - E_7^9 - D_7^9 -$	
27			$C_7^9 - D_7^9 - E_7^9 - G_7 - D_7 -$	[C] exact par, cadence
28	M1	G	$G - C_{\Delta 7} - Bm/D - Em - C_{\Delta 7} - Am -$	A' , (a): Fl+Cl, G -Ion
31	\vdots		$Bm - G_{\Delta 7} - Am_7^9 - F\sharp_{\emptyset 7}$	(b): Seq($3 \times 1m; R_{-7}$)
33	\perp		$Bm - F\sharp_{\emptyset 7} - Bm$	
35	M2		$Am_7^9 - D_7^{13} \stackrel{d}{-} Em - D_7 -$	[D] Fl+Ob
38	\perp		$Em - E_7^9 - D_7^9 - G_{\Delta 7}$	cadence
40	M4	Gm	$Gm_7 - \Re(Dm_7 - G_7^{13})/G - C/E$	C (bb), WW-Str, G -Aeol
44	M4'		$Cm_7 - \Re(Gm_7 - C_7^{13}) - F - G_7^{b9/b13} -$	cresc to climax
48	\perp		$C - D_7^{b9/b13} - D_{7sus4}^9 - D_7 - Gm$	[E] $P_m^i(\searrow)$
50	M4		$Gm_7 - \Re(Dm_7 - G_7^{13})/G - C$	2nd stat: WW-Str
54	M4'		$Cm_7 - \Re(Gm_7 - C_7^{13}) - F - G_7^{b9/b13} -$	
58	\perp		$C - D_7^{b9/b13} - D_{7sus4}^9 - D_7 - Gm$	clim, $P_m^i(\searrow)$, cadence
60	M1	G	$G - C_{\Delta 7} - Bm/D - Em - C_{\Delta 7} - Am -$	[F] A'' (\sharp), (a): Fl+Vi, G -Ion
63	\vdots		$Bm - G_{\Delta 7} - Am_7^9 - F\sharp_{\emptyset 7}$	(b): Seq($3 \times 1m; R_{-7}$)
65	\perp		$Bm - F\sharp_{\emptyset 7} - Bm$	
67	M2		$Am_7^9 - D_7^{13} \stackrel{d}{-} Em - D_7 -$	Hns+Vi1
70	\perp		$Em - E_7^9 - D_7^9 - G_{\Delta 7}$	closing cad (72 m.)

Key relationship overview

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19.2 String Quartet in F Major (1903)

Source: [43]. An overview of the formal analysis is shown in Fig. 19.2.

Mvt. 2 Assez vif - très rythmé: ABA' form ($A, \begin{bmatrix} 6 \\ 8 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 198 m.)

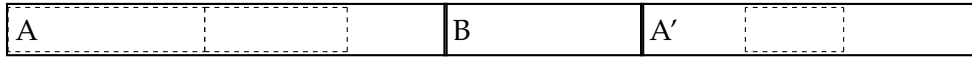


Figure 19.2: Ravel, String Quartet in F Major

19.2.1 Mvt. 2 Assez vif - très rythmé

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19.2.2 Key relationship overview

The key relationship diagram is shown in Fig. 19.3. The second movement opening **A** section starts with the ladder-like pattern $Am - C\sharp m - A - C\sharp$ (1-2). Then there is the move towards the relative major key C , before returning through the lowered supertonic degree major (Neapolitan) key $B\flat$ (3) and the dominant key E (4).

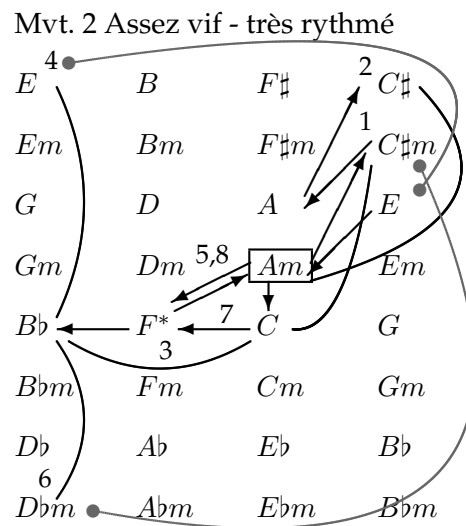


Figure 19.3: Ravel, String Quartet, key relationship diagram

The **B** section opens in the lowered submediant major key $F = \flat VI$. From there it modulates to the remote key $D\flat m = C\sharp m$ (6), and returns to the tonic along the path $C - F - Am$ (7-8). The **A'** section repeats the ladder pattern of keys.

19.3 *Miroirs* (1905)

Source: [46]. Music for piano, music for orchestra. An overview of the formal analysis is shown in Fig. 19.4. Note the length of the contrasting middle section, relative to the outer **A** sections.

Mvt. 4 *Alborado del Gracioso*, Assez vif: ABA' form (D -modal, $\begin{bmatrix} 6 \\ 8 \end{bmatrix} \begin{bmatrix} 9 \\ 8 \end{bmatrix} \begin{bmatrix} 3 \\ 4 \end{bmatrix}$, 229 m.)



Figure 19.4: Ravel, *Miroirs*

19.3.1 Mvt. 4, *Alborada del Gracioso*, Assez vif

Form: ternary song form, ABA'. In the outer sections this piece in Iberian mood is full of two-measure harmonic riffs and rhythmical accents in the introduction and transitions. The middle section **B** uses longer note values (typically quarter and 8th notes) and a lyrical,

quasi-improvising solo melody at a slower tempo in order to create contrast. The typical Spanish flavour is supported by the minor modes, such as the Phrygian mode. This piece also exists in an orchestral version. See Table 19.2 and 19.3 for the analysis.

19.3.2 Key relationship overview

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Table 19.2: Ravel, Miroirs, Mvt. 4 *Alborada del Gracioso*, Assez vif

m	M	Scale/Mode	H	Comment
1		<i>d</i> -Phryg	$\Re(D_7^{\text{alt}} - \dots - A^{\sharp 9} - E^{\sharp 9})-$	A (a) $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (b) intro
5			$\Re(D_7^{\text{alt}} - \dots - A_7^{\text{alt}} - D_7^{\text{alt}})-$	
9			$D_{\text{no}3} - \dots$	
12	M1	<i>bb</i> -Ion/ <i>g</i> -Aeol	$Cm_7^9 - Gm_7^9 - Cm_7^9-$	(b)
16	M1		$Cm_7^9 - \Re(Bb_{\Delta 7} - Eb_{\Delta 7}/Bb)-$	2nd stat 8ba
22		<i>bb</i> -Phryg	$\Re(Bb_7^{\text{alt}} - \dots - F_7^{\text{alt}})-$	(a) trans riff, $\overline{P}_T(bb)$
26			$Bb - \dots -$	
31	M1'	<i>db</i> -Ion/ <i>bb</i> -Aeol	$\Re(Bb_{\Delta 7} - F_7^{\text{b}9/13} - F_7^9)-$	[b'] $\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$ climax
35	\perp		$Bb - Bb_{\Delta 7}/A - F_7^{\text{alt}}-$	
37	M1'		$\Re(Db_{\Delta 7} - D/Db - Ebm_7/Db)-$	climax
39	\vdots		$\Re(Db - Ab_7 - Db_7^9 - Ab_7^{\text{b}3})$	
41	\perp		$Db - E_7-$	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$
43	(M2)	<i>g</i> \sharp -Phryg	$\Re(G\sharp - C\sharp m_7^9-$	(c) ($\sharp\sharp\sharp\sharp$), $\overline{P}_T(g\sharp)$:
47			$G\sharp - \dots -$	16th triplets
52	M2		$\Re(C\sharp_7 - F\sharp m_7^{9/11} - G\sharp_7-$	($\sharp\sharp$)
	\vdots		$C\sharp_7 - F\sharp m)-$	
56	\perp		$G_{\Delta 7} - Em_7^9 - E_7 - G_{\Delta 7} - C\sharp_7-$	
58	M1	<i>b</i> -Aeol/ <i>d</i> -Ion	$Em_7^9 - \dots - A_7 - \dots -$	(b)
62		<i>d</i> -Mixolyd	$\Re(D_7^{\text{alt}} - \dots - A_7^{\text{alt}} - E_7^{\text{alt}})-$	(a) trans riff
66			$D - \dots -$	
71	M3	<i>b</i> -Aeol	(Bm_7)	B (a) $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ ($\sharp\sharp$) solo
75			$Bm_7^9 - \dots -$	block chords
79	M3		$(G\sharp_o)$	solo
82			$Am_7 - \dots -$	block chords
85	M3		(Em)	solo
89			$G_9^6 - \dots -$	block chords
91	M3		$(Em_7 - C\sharp_{\emptyset 7})-$	
97			$F\sharp_7^{\text{alt}} - \dots -$	
105	M4		$C\sharp_7^{\text{b}5} - \dots -$	(b) LH
111				$\overline{P}(b-f\sharp)$
115	M4		$C\sharp_7^{\text{alt}} - \dots - F\sharp_7^9-$	LH
120				$\overline{P}(b-f\sharp)$
126	M5		$A_{7\text{sus}4} - A_7^9 - A_7-$	(c) climax, $\overline{P}_D(f\sharp)$
127	\vdots		$E_{7\text{sus}4} - E_7^{\text{b}5/13} - E_7-$	(ped)
128	\vdots		$A_7 - F\sharp_7^9 - B_7/F\sharp-$	(ped)
129	\perp		$F\sharp_{7\text{sus}4} - F\sharp_7^9 - \dots -$	(ped)

Table 19.3: Ravel, *Miroirs*, Mvt. 4 *Alborada del Gracioso*, *Assez vif* (cont'd)

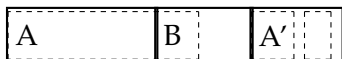
m	M	Scale/Mode	H	Comment
131				$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (ped)
137	M4		$C_{\sharp 7}^{b5} - \dots -$	(b) LH
141				$\bar{P}(b-f_{\sharp})$
145	M4		$C_{\sharp 7}^{\text{alt}} - \dots -$	LH
151		<i>d</i> -Ion	$D^6 - \dots -$	$\bar{P}(d-a)$
				$\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right] \bar{P}_D(a)$
157	M5		$\Re(Bm_7 - A_{7\text{sus}4}^{b9} - A_7) -$	(c) climax
162			$D/A - A_7 - D/A -$	retrans, $\bar{P}_D(a)$
166			$\Re(Eb - F_7^{b5} - Eb_7^{\text{alt}}) -$	A' (a') ($\sharp\sharp$)
168			$Eb - \dots -$	
170			$\Re(F_{\sharp} - G_{\sharp 7}^{\text{alt}}) -$	$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$
172			$F_{\sharp 7} - \dots -$	
174	(M2)	c_{\sharp} -Phryg	$C_{\sharp} - C_{\sharp 7}^{\text{alt}} - C_{\sharp} - Am -$	(c) $\bar{P}_T(c_{\sharp})$: 16th triplets
178	\vdots		$C_{\sharp} - G_7^9 - \dots -$	climax, glissando
181	\perp		$C_{\sharp} - \dots -$	($\sharp\sharp\sharp\sharp$) $\bar{P}_T(c_{\sharp})$
185	M2		$\Re(C_{\sharp 7} - F_{\sharp m}^{\text{add}9}) -$	($\sharp\sharp$)
189	\perp		$\Re(G_{\Delta 7} - Em_7^9) -$	
191	M1	<i>b</i> -Aeol	$Em_7^9 - \dots -$	(b') cresc to climax
196		<i>d</i> -Mixolyd	$\Re(D_7^{\text{alt}} - A_7^{\text{alt}}) -$	(a) trans riff
200	M1'		$Am_7 - \dots -$	
202	(M4')		$Eb_7^{b5}/A - \dots -$	LH
206			$B_7/A - \dots -$	
209	M1'		$G_{\sharp 7\text{no}3}^9 - F_{\sharp 7}^{b9/13} -$	
211	\perp		$E_7^{13} - D_7^{b9/13} -$	climax
213			$G_7^{b9/b13}/C - \dots - G_7^{b5/b9} -$	$\left[\begin{smallmatrix} 9 \\ 8 \end{smallmatrix} \right]$ riff
219		<i>d</i> -Mixolyd	$\Re(D - A_7^{\text{alt}}) - D$	(a) $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ climax
222			$\Re(D - A_7) - D$	
225			$A_7^{b9/13} - \dots - D$	(229 m.)

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19.4 *Rapsodie Espagnole* (1907)

Source: [48]. This music for orchestra, a collection of three Spanish dances and a prelude, is an orchestration masterpiece; it contains so many delicate effects and should be study material for every orchestrator. An overview of the formal analysis is shown in Fig. 19.5.

Mvt. 1 *Prélude à la nuit*, très modéré: ABA' form (D -modal, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 63 m.)



Mvt. 2 *Malagueña*, Assez vif: ABB'A' form ($A - D$ -modal, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 94 m.)



Mvt. 3 *Habanera*, Assez lent et d'un rythme las: ABAC form ($F\sharp$ -modal, $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 61 m.)



Mvt. 4 *Feria*, Assez animé: ABA' form ($C - F\sharp$ -modal, $\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 190 m.)

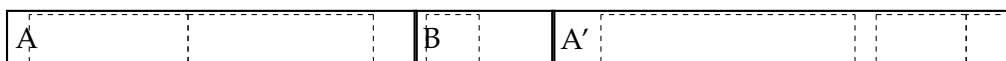


Figure 19.5: Ravel, *Rapsodie Espagnole*

The outer sections are in ternary form; the fourth movement is the longest. Note the relative length of the middle section in the closing movement. The second movement has a varied ternary structure,

19.4.1 Mvt. 1 *Prélude à la nuit*

Form: ternary song form, ABA'. Characteristic for this movement is the four-note ostinato riff (M0: $f - e - d - c\sharp$, downward scalar steps in the octatonic scale), sounding in the strings and occasionally doubled in other instruments. This motif returns in the later movements of this *Rapsodie Espagnole*. The scales and harmonies are specified in Table 19.4. See Table 19.5 for the analysis.

19.4.2 Mvt. 2 *Malagueña*

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Table 19.4: Ravel, *Rapsodie Espagnole*, scales and modes

Scale/Mode	Pitch content	Harmonic structures	Used in [#]
Mvt. 1			
<i>d</i> -Gypsy	<i>d e f g# a b c#</i>	$B_{07} C\#m_7 C\#_7$	0, 1, 2, 7, 9
<i>d</i> -Octatonic	<i>d e f g g# bb b c#</i>	[T]: $Bb_7 E_7 C\#_7^{b10}, c\#$ [SD]: $Eb_7^{b9} C_7^{b9}$	0, 1, 3, 5, 6, 8, 9
<i>d</i> -Aeolian	<i>d e f g a bb c</i>	$Gm_7 C_7 F^6$	4
Mvt. 2			
<i>a</i> -Aeolian	<i>a b c d e f g</i>		0, 6
<i>d</i> -Gypsy	See above		2, 13
<i>d</i> -Octatonic	See above		2, 13
<i>d#</i> -Phrygian	<i>d# e f# g# a# b c#</i>		10
<i>c#</i> -Octatonic	<i>c# d# e f# g a bb c</i>		11
Mvt. 3			
<i>f#</i> -Aeolian	<i>f# g# a b c# d e</i>	$E_7 C\#_7$	1, 5
<i>f#</i> -Phrygian	<i>f# g a b c# d e#</i>	G_7	2, 6
<i>f#</i> -Ionian	<i>f# g# a# b c# d# e#</i>		3
<i>a</i> -Aeolian	See above		7, 9
<i>f</i> -Aeolian	<i>f g ab bb c db eb</i>		8, 10
Mvt. 4			
<i>c</i> -Mixolydian	<i>c d e f g a bb</i>		0, 3, 4, 5, 10, 11, 19, 20, 25
<i>c</i> -Ionian	See above		6, 21, 31
<i>f#</i> -Phrygian	See above	12, 13, 15, 30	
<i>f#</i> -Gypsy	See above	12	

Table 19.5: Ravel, *Rapsodie Espagnole*, Mvt. 1 *Prélude à la nuit*, très modéré

m	M	Scale/Mode	H	Comment
1	M0	<i>d</i> -Gypsy-Oct		Intro , M0: Str \searrow scalar riff
4	⋮		$Bb_7 - B_{\emptyset 7}$	Str+Ob
8	⋮		$Bb_7 - B_{\emptyset 7}$	[1] Str+EHn
14	⋮/M1	<i>d</i> -Gypsy		[2] A , \bar{D} , M0: Vc+EHn, M1: Cl
16	⋮/⊥		$C\sharp m$	
18	⋮	<i>d</i> -Oct	$A\sharp_7 - E_7 - Bb_7$	HiStr trem
22	⋮		$A\sharp_7 - E_7 - Bb_7$	[3] Vi+Cl, LoStr trem
28	⋮/M2	<i>d</i> -Aeol	$Gm_7^9 - A_7^{b10} - D_7$	[4] B , M2: Str, M0: WW, climax
32	⊥/M2		$Gm_7^9 - A_7^{alt} - D_7$	2nd stat
37	(M0)	<i>d</i> -Oct	C_7^{b9}	[5] Vi+Fl
41	⊥		F^6	Va
44		<i>g</i> -Oct	Eb_7^{alt}	[6] $\bar{S}\bar{D}$, Clarinet cadenza
46	M0/M1	<i>d</i> -Gypsy	$C\sharp_7^{alt} - \dots -$	[7] A' , M0: Cel, M1: Vi+Va
54		<i>d</i> -Oct	Bb_7^{alt}	[8] \bar{T} , Bassoon cadenza
56	M0	<i>d</i> -Oct-Gypsy	$Bb_7 - B_{\emptyset 7}$	[9] VI+Va
61	⊥		A	(63 m.)

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Table 19.6: Ravel, *Rhapsodie Espagnole*, Mvt. 3 Habanera, Assez lent et d'un rythme las

m	M	Scale/Mode	H	Comment
1			$\Re(D_7 - G_7/C\sharp)$	A , Str, Cl: $\overline{P}_D(c\sharp)$
7			$C\sharp$	[1] Hns+Tpt: $\overline{P}_D(c\sharp)$
9	M1	$f\sharp$ -Aeol	$C\sharp_7 - D_7 - E_7 - D_7 - E_7 - F\sharp-$	WW, Fl+Str: $\overline{P}_D(c\sharp)$
12	:	$f\sharp$ -Phryg	G_7	
14	:		$F\sharp - G_7 - \dots - F\sharp - D_7$	[2] $\overline{P}(f\sharp - c\sharp)$
16	\perp		$C\sharp_7^{b5/b9} - F\sharp - D_7$	(ped)
19	M2	$f\sharp$ -Ion	$F\sharp - D\sharp m_7 - A/C\sharp-$	[3] B , HiStr, $\overline{P}_D(c\sharp)$
21	\perp		$G\sharp m_7 - C\sharp_7 - F\sharp$	(ped)
25			$F\sharp m - \dots - F\sharp - \dots -$	[4] mode change (ped)
30	M1	$f\sharp$ -Aeol	$C\sharp_7 - D_7 - E_7 - D_7 - E_7 - F\sharp-$	[5] A' , Cl+HiStr
34	:	$f\sharp$ -Phryg	G_7	BCl
35	:		$F\sharp - D_7$	[6] $\overline{P}(f\sharp - c\sharp)$
37	\perp		$C\sharp_7^{b5/b9} - F\sharp - D\sharp m_7/F\sharp$	BCl (ped)
40	M3	a -Aeol	$E_7 - \Re(F_7 - E_7)/E - F_7^{b9/\sharp11} - A$	[7] C , WW+Hrp, $\overline{P}_D(e)$, \overline{T}
44	M3	f -Aeol	$G_7^{b5} - \Re(C_7^{b9} - G_7^{b5})-$	[8] Fl, $\overline{P}_D(c\sharp)$, \overline{SD}
47	\perp		$Bb/D - D_7 - F\sharp$	
48	M3	a -Aeol	$E_7 - \Re(F_7 - E_7)/E - F_7 - A$	[9] Str+Hrp, $\overline{P}_D(e)$, \overline{T}
44	M3	f -Aeol	$G_7^{b5} - \Re(C_7^{b9} - G_7^{b5})-$	[10] Hns, $\overline{P}_D(c\sharp)$, \overline{SD}
55	\perp		$Bb/D - D_7 - F\sharp$	
56			$F\sharp m - \dots - F\sharp$	[11] $\overline{P}_D(c\sharp)$ (61 m.)

19.4.3 Mvt. 3 Habanera

Form: ABAC. The habanera rhythm ($\frac{1}{8}$ triplet + $\frac{1}{8}$ + $\frac{1}{8}$) and frequent use of pedal point (in middle and upper voices) characterize this movement. Strings use a wide range of playing techniques (muted, on the fingerboard, pizz, portamento, harmonics, on a specific string, divisi). The scales and harmonies used are specified in Table 19.4. See Table 19.6 for the analysis.

19.4.4 Mvt. 4 Feria

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19.4.5 Key relationship overview

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19.5 *Gaspard de la nuit* (1908)

Source: [46]. Music for piano. An overview of the formal analysis is shown in Fig. 19.6.

Mvt. 2 *Le gibet*, Très lent: ABA' form ($E\flat m$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 52 m.)

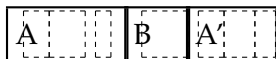


Figure 19.6: Ravel, *Gaspard de la nuit*

19.5.1 *Le gibet*

Form: ternary song form, ABA'. This very slow tempo piece is kept at low volume: between *ppp* and *mf* (climax in m. 17). Three short motifs return various times; the A section subjects M0 and M1 are treated with parallel chord settings. Remarkable is the continuous use of the $b\flat = a\sharp$ pedal note throughout the piece. See Table 19.7 for the analysis.

19.6 *Ma mère l'oye, 5 Pièces Infantines* (1911)

Source: [48]. Music for orchestra. This suite contains five fairy tales from *Mother Goose*. An overview of the formal analysis is shown in Fig. 19.7.

19.6.1 *Mvt 1 Pavane de la Belle au bois dormant, Lent*

Form: ternary song form, ABA'. The opening slow movement is a miniature dance (pavane), with very light orchestral textures (solo lead instruments, muted and pizzicato strings); there is a slight increase in tension towards the end through interval relations between melody and other middle voices and 9th chord structures. The second melodic statement, M2, is a varied melodic inversion of M1. See Table 19.8 for the analysis.

19.6.2 *Mvt 2 Petit Poucet, Très modéré*

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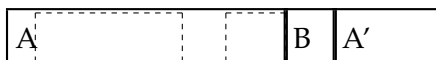
Table 19.7: Ravel, *Gaspard de la nuit*, Mvt. 2 *Le gibet*, Très lent

m	M	R	H	Comment
			Très lent	$\left[\begin{array}{c} 4 \\ 4 \end{array} \right]$
1		<i>Ebm</i>		A [bbbbbb] intro, $\bar{P}_D(bb)$
3	M0		$\Re(Ebm_7 - Cb_{\Delta 7} - Db^6 - Ab_7^{b9}) - Ebm_7$	eb-Aeol, LH: exact par
6	M1		$G_7^{\sharp 11}/Bb \Re(Bb_{7sus4}^{b9} - Bb_7^{b13})$	RH (ped)
8	M0		$Ebm_7 - Cb_{\Delta 7} - Db^6 - Ab_7^{b9} - Ebm_7$	LH: exact par (ped)
10	M1'		$G_7^{\sharp 11}/Bb$	RH: 2pt (ped)
12	M0		$\Re(Bb_{7sus4}^{b9} - Bb_7^{b13})$	RH+LH (ped)
15			$\Re(Eb_{7sus4}^{b9} - Bb_{7sus4}^{b13}) -$	
17	M0		$\Re(Eb_{7sus4}^{b9} - Eb_7^{b13}) -$	RH+LH, climax
19	⊥		$Eb_{7sus4}^{b9} - Eb_7^{b9} -$	
20			$Fb_7^9/Ab - \dots -$	trans, par ch $\Sigma(cm>)$
21			$\Re(Fb_7^9 - Bbm_7 - D_7^{9/b13} - Ab_7^{b9})/Ab$	$\vec{H} \parallel_i \searrow$
23			$E_7^{b9/13}/G = G_7^{b9/13} - \dots -$	B [hhhhhh] par ch $\Sigma(cm>)$,
24			$G_7^{13} - C_7^{13} - F_7^{\sharp 9} - Bb_7^{13} -$	$\vec{H} \parallel_i \searrow, \bar{P}(a\#)$
25			$\Re(D_7^{\sharp 10} - G_7^{\sharp 13}) -$	(ped)
26	M2		$C_7^{b9/13} -$	RH, $c\#$ -Alt sc = g-Ac sc
28	⊥		$-A_7^{b9/b13}$	
30	M2'		$C_7^{\sharp 9/13} - Bb_7^{\sharp 11} -$	LH (ped)
32	⊥		$Gm_7^{11} - Eb_7^9 - Eb_7^{b9/\sharp 11/13} -$	RH, $\bar{P}_D(bb)$
35	M0'		Ab_7^9/C	A' [bbbbbb] RH+LH (ped)
37	⋮		Ab_7^9/C	(ped)
40	⊥		Gb_7^{13}/Bb	trans, contrary par ch
42	M1		$Gb_7^9/Bb - Gb_7^{13}$	LH, c -Alt sc, (ped)
43	⊥		$(Gb_7^{13} - Bb_{7sus4} - Ab_7^{9/\sharp 11})/Bb$	(ped)
48	M0		$\Re(Ebm_7 - Cb_{\Delta 7} - Db^6 - Ab_7^{b9}) -$	close, LH (ped)
50	⊥		Ebm_7	(52 m.)

1. *Pavane de la Belle au bois dormant*, Lent: ABA' form (A-modal, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 20 m.)



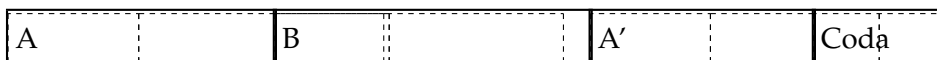
2. *Petit Poucet*, Très modéré: ABA' form (C-modal, $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right] \left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 79 m.)



3. *Laideronnette, Impératrice des Pagodes*, Mouvement de Marche:
ABA' form ($F\sharp$ -modal (Pentatonic), $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 204 m.)



4. *Les entretiens de la Belle et de la Bête*, Mouvement de Valse modéré:
ABA' Coda form (F), $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 172 m.)



5. *Le jardin féerique*, Lent et grave: ABA' form (C, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 56 m.)

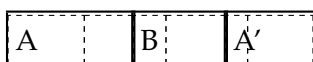


Figure 19.7: Ravel, *Ma mère l'oye*, 5 Pièces Enfantines

Table 19.8: Ravel, *Ma mère l'oye*, 1. *Pavane de la Belle au bois dormant*, Lent

m	M	R	H	Comment
1	M1	Am	$\Re(Am_7 - G_{7no3}) - Am-$	A , Fl: a -Aeol, pizz muted Str, 2pt- S
5	M2	Em	$\Re(Em_7 - F\sharp_{07})/E - \dots -$	Fl, arco Str, chr middle voice
9	M3		$Em_7 - C - C_{\Delta 7} - F - Em/G-$	B , Cl, pizz Str
11	\vdots		$C_{\Delta 7} - Dm/F - Em_7-$	
12	\perp		$A_7 - Am-$	
13	M1	Dm	$\Re(Dm_7^9 - G)-$	[1] A' , Fl: a -Aeol, mel tension, S^9
16	\perp	Em	Em	
17	M2	Am	$\Re(Em_7 - F\sharp_{07})/E - Am$	Vi1, arco Str (20 m.)

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19.6.3 Mvt 3 *Laideronnette, Impératrice des Pagodes, Mouvement de Marche*

Form: ternary song form, ABA'. This lively march is full of pentatonic melodies (M1, M2, and M4) and motifs (Mt and M3), using the *f* pentatonic scale (the piano, 'black keys'). While the A sections move in lively 16th note rhythms, the middle section eases down, with its quarter and half note rhythms and lyrical, quasi-improvising flute lead melody. And once, again, there are brief quotes from the first movement (the chromatic middle voice). See Table 19.9 and 19.10 for the analysis.

19.6.4 Mvt 4 *Les entretiens de la Belle et de la Bête, Mouvement de Valse modéré*

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Table 19.9: Ravel, *Ma mère l'oye*, 3. *Laideronnette, Impératrice des Pagodes*, Mouvement de Marche

m	M	R	H	Comment
1		$C\sharp$	$C_4^{6/9} - \dots -$	Intro , muted Str trem, $\overline{P}_T(c\sharp)$
9	M1		$C_4^{6/9} - \dots -$	[1] A , Pi: $f\sharp$ -Pent (ped)
13	\perp		$C_{7sus4}^9 - \dots -$	
16	M1		$C_4^{6/9} - \dots -$	[2] Pi-Fl: $f\sharp$ -Pent (ped)
21	\perp		G_{7sus4}^9	Fl
24	Mt		$\Re(C_{7sus4}^9 - G\sharp m_7/B) - C_{7sus4}^9 -$	[3] Pi+Fl+Cel, trans
32	M2	$C\sharp m$	$\Re(C\sharp m_7 - D\sharp m_7)/C\sharp - F\sharp_7^9 -$	[4] (a): Ob, $f\sharp$ -Pent
38	\vdots		$\Re(B/F\sharp - F\sharp_7^{9/\sharp 11}) -$	[5] (b): Fl, Pent-WhTSc
46	\vdots		$C\sharp_7^{b9}/E\sharp - A\sharp_7^{b9}$	[6] (c): Fl-EHn, quote Mvt 1
50	\vdots		$G_{7sus4}^9 - \dots -$	
54	\vdots		$C_4^{6/9} - C_{7sus4}^9 - C\sharp_7 -$	
56	\vdots	$F\sharp$	$\Re(F\sharp_9^6 - E_{\Delta 7}^9) -$	[7] Flts, cresc, $f\sharp$ -Pent
65	\perp		$F\sharp_9^6$	tutti climax
69	M3	$D\sharp m$	$D\sharp m_7^{11} - \dots -$	[8] B , WW+Str unis, $f\sharp$ -Pent
83	M3		$D\sharp m_7^{11} - \dots -$	[9] Cl, Str bg, $\overline{P}(d\sharp - a\sharp)$
93	M3		$D\sharp m_7^{11} - \dots -$	[10] Cel-Cl imit, 3rd st, (ped)
109	M4		$(A\sharp m_7^9 - \dots - C\sharp m_7)/A\sharp -$	[11] Fl, $\overline{P}_D(a\sharp)$
113	\vdots		$(D\sharp - A\sharp m_7 - D\sharp m_7 - F\sharp m_7)/A\sharp$	
115	\vdots		$(A\sharp m_7^9 - \dots - C\sharp m_7)/A\sharp -$	(ped)
119	\vdots		$(D\sharp m_7 - G\sharp_7 - D\sharp m_7 - C\sharp m)/A\sharp -$	
121	\vdots		$(D\sharp - C\sharp m - D\sharp - A\sharp m_7)/A\sharp -$	
123	\vdots		$\Re(D\sharp_7^{b9} - \dots - G\sharp m)/A\sharp -$	[12]
135	\perp		$(F\sharp - A\sharp m_7)/A\sharp -$	
137	M3		$D\sharp m_7 - \dots -$	[13] Cl+Va, $\overline{P}(d\sharp - a\sharp)$
142	M1	$D\sharp m$	$D\sharp m_7^{11} - \dots -$	[14] A , Cel: $f\sharp$ -Pent, $\overline{P}_T(d\sharp)$
149	M1/3		$G_{7sus4}^9 - \dots -$	WW+Str imit, tutti bg
157	Mt		$\Re(C_{7sus4}^9 - G\sharp m_7/B) - C\sharp_7^9 -$	[15] Pi+Fl+Cel, trans

Table 19.10: Ravel, *Ma mère l'oye*, 3. *Laideronnette*, *Impératrice des Pagodes*, Mouvement de Marche (cont'd)

m	M	R	H	Comment
165	M2	$C\sharp m$	$\Re(C\sharp m_7 - D\sharp m_7)/C\sharp - F\sharp_7^9-$	[16] (a): Ob, $f\sharp$ -Pent
171	:		$\Re(B/F\sharp - F\sharp_7^9/\sharp^{11})-$	[17] (b): Fl, Pent-WhTSc
179	:		$C\sharp_7^{\flat 9}/E\sharp - A\sharp_7^{\flat 9}$	[18] (c): Fl-EHn, quote Mvt 1
183	:		$G\sharp_{7sus4}^9 - \dots -$	
187	:		$C\sharp_4^{6/9} - C\sharp_{7sus4} - C\sharp_7-$	
189	:	$F\sharp$	$\Re(F\sharp_9^6 - E\sharp_{\Delta 7}^9)-$	[19] Flts, cresc, $f\sharp$ -Pent
198	\perp		$F\sharp_9^6$	tutti climax (204 m.)

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Table 19.11: Ravel, *Ma mère l'oye*, 5. *Le jardin féerique*, Lent et grave

m	M	R	H	Comment
1	M1	<i>C</i>	$C - C_{\Delta 7}/E - Dm^9 - Em_7 - F^9 -$	A (a) Str, $\vec{H} _d$, $P_B(\nearrow)$
3	⋮		$G_7 - F/A - G_7/B -$	
4	⋮		$Am_7/C - Em/G -$	
5	⋮		$Am_7^9 - Em_7^9 - Am_7^9 - Dm^9 - G/D -$	(b)
9	⊥		$Dm_7 - Am_7 - Dm_7 - G_{7sus4}$	(b') cresc to climax
14	M2		$\Re(F_{\Delta 7}^9 - G_7^9 - F)/F$	[1] Cl+Va, EHn+Va, $\bar{P}(f)$
18	⋮		$(F_{\Delta 7}^9 - G_7^9)/F -$	Fl+Vln, 3rd stat
20	⊥		$Em - G_7^9 - Em$	tutti climax
23	M3	<i>Em</i>	$Em - Dm_7 -$	[2] B (a): Cel+Vi1, <i>e</i> -Phryg/Aeol
25	⋮		$C\sharp m - Bm - E_7 -$	(a'): <i>e</i> -Mixolyd
26	⋮		$C\sharp m - F\sharp m_7^9 - Bm_7 -$	
27	⊥		$\Re(D_{\Delta 7} - C\sharp m - Bm_7) -$	(b) climax, $\vec{H} _d$
29	M3'		$\Re(E - C\sharp m_7 - Bm_7) -$	
31	⋮		$\Re(G\sharp m - F\sharp m - D\sharp m_7) -$	(a): Va, <i>e</i> -Ion
33	⋮		$G - F - Dm - \Re(G - Em - Dm)$	[3] Vi+Va+Cel, <i>e</i> -Phryg, cresc
36	⊥		$\Re(G - Em - Dm_7) -$	tutti climax, $\Sigma(\text{cm} <)$
40	M1'	<i>C</i>	$C_{\Delta 7} - Em_7 - F_{\Delta 7} - G - Am$	[4] A' , Str, $\Sigma(\text{cm} >)$
42	⊥		$Dm_7 - Em - F_{\Delta 7} - G - Am_7^9 -$	
44	M2		$F_{\Delta 7}^9 - \dots -$	WW+Str, $\bar{P}(f-c)$, cresc
48	⋮		$F_{\Delta 7}^9 -$	tutti
50	⊥		$\Re(C^6 - G_{7sus4})/C - C$	[5] tutti climax, $\bar{P}_T(c)$ (56 m.)

19.6.5 Mvt 5 *Le jardin féerique*, Lent et grave

Form: ternary song form, ABA'. The closing slow movement has two highly lyrical outer sections, that are full of diatonic parallel chords and a stepwise ascending bass in the string section. Then, through a repeated ascending motif M2, these lead to a maestoso tutti climax. The contrasting middle section presents a number of modal scales, played by solo string instruments and doubled with celesta. In the coda the climax is supported by the pedal notes played as a bell chord effect. See Table 19.11 for the analysis.

19.6.6 Key relationship overview

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Table 19.12: Ravel, *Daphnis et Chloë*, Introduction

[#]+m	M	R	H	Comment
Lent				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (###)
0		A	$A_{\Delta 7}^{6/9/\sharp 11} - \dots -$ (<i>E</i> -Ionian scale)	A , Str: bell chord in 5ths
1	Mb		$A_{\Delta 7}^{6/9/\sharp 11} - \dots -$	Fl: birdsong, Ch: ch in 4th
1+3	\perp		$A_{\Delta 7}^{6/9/\sharp 11} - \dots -$	Hns in 4th
1+5	M0		$F_7^9/A - \dots -$	FHn: main theme <i>D&C</i>
2	Mb		$G_7^{9/\sharp 11} - \dots -$	Ob: birdsong
2+4	M0		$D\flat_7^{9/\sharp 11}/F - \dots -$	Fl+Bsn: 2nd stat, Str: trem
3	M1		$F_7^9 - \Re(Cm_7 - F_7^{\text{alt}})/F$	B , FHn, triplets
3+4	\vdots		$\Re(B_7^{13} - D\sharp_7^{\text{alt}})/D\sharp -$	WW+Str, build-up to clim
4	\vdots		$A^6/C\sharp - \dots -$	Str: triplet trem
4+3	\vdots		$G_7^{9/\sharp 11/13}/B - \dots -$	tutti climax
4+7	\perp		$G_7^{9/\sharp 11}/B - \dots -$	easing down

19.7 *Daphnis et Chloë*, Ballet in three parts (1912)

Daphnis et Chloë is a ballet in three parts. Source: [47]. Music for orchestra and choir. The analysis presented here is incomplete. However, it contains all the dances and sections that Ravel used in his two orchestral suites, plus a number of additional ballet scenes.

19.7.1 Introduction

Form: binary, AB. The main characteristics are the long note opening string bell chord, adding overtones in 5ths (1 – 5 – 9 – 6 – 3 – $\Delta 7$ – $\sharp 11$, yielding the *E*-Ionian scale), birdsong for solo woodwinds and the *Daphnis et Chloë* main themes (M0 and M1). Parallel chords on neighbouring steps for choir and horns. The **B** section is a build-up to the main theme M1 in tutti climax. See Table 19.12 for the analysis.

19.7.2 Danse Religieuse

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19.7.3 Nymphs dance

Form: ABAC. In this scene the theme from the introduction returns in three statements, depicting the nymphs, that will start a slow dance, until they discover Daphnis. Tremolo strings provide the background. Then there is the beautiful, somewhat haunting choir, humming in the distance, with lots of parallel chromatic stepwise movement. See Table 19.13 for the analysis.

19.7.4 Danse Guerrière

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Table 19.13: Ravel, *Daphnis et Chloë*, Nymphs dance

[#]+m	M	R	H	Comment
Modéré				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ Three nymphs
70			$\Re(G_{\sharp 7}^{\text{alt}} - F_{\sharp 7}^{\text{alt}})$	Str: tremolo
70+4	M		$G_{\sharp 7}^{\text{alt}} - \dots -$	Fl: intro theme (see #1)
71	M'		$F_{\sharp 7}^{\text{alt}} - \dots -$	FHn: 2nd st, $P_B(\searrow)$: WhTSc
72	M''		$E_7^{\text{alt}} - \dots -$	Cl: 3rd stat
73			$Bb_7^{13}/D - \dots - Bb_7^9/D -$	WW+Hns, Str: gliss
Lent et très souple de mesure				$\left[\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right]$ (bbbb) 3 nymphs dance
74	M1b	<i>db</i>	$Db_{\Delta 7}^6 - \dots -$	WW: S_7 parallel (see #4)
74+4			$Db^+ - \dots -$	Tpt, Str: desc trem
75	M'		$Db_7^{b9/\sharp 11/13} - Db_7^{\text{alt}} - \dots$	Ob+Cl
76			$\Re(Ebm_7/Gb - Db_{\Delta 7}^{\sharp 5}) - Ebm_7/Gb -$	Str: desc trem
77			$Eb_7^{b9/\sharp 11/13} - \dots -$	Str: S_5 parallel
78	M'	<i>g</i>	$G_7^9 - G_7 - \dots$	Fl: intro th, Str: trem
79	M0		$Db_7^{9/\sharp 11/13}/F - \dots -$	Cl+Va: main theme D&C
80			$B_7^9/D_{\sharp} - \dots$	WW: S_5 par
81		<i>c</i>	$C_7^{9/\sharp 11} - \dots -$	Str: asc trem, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ (hhhhh)
82			$Ab_7^{13}/C - C_7^{b9/\sharp 11} - \dots -$	WW+Str
Même mouvement				Choir: distant voices
83	Mv	<i>a</i>	$Am - C_{\sharp 7}^9 - Gm - B_7^9 - Am^{6/+7} -$	T: 1st stat (par desc)
83+5	Mv		$Am^6 - C_{\sharp 7}^9 - Gm_7 - B_7^9 - Fm^6 -$	A: 2nd stat
84	Mv		$Fm^6 - A_7 - Ebm_7 - G_7^9 - C_{\sharp 7}^6 -$	S: 3rd stat
84+4			$A - A_{\sharp}m - F_{\sharp} -$	$\Sigma(\text{cm} <)$
85			$\Re(G_7 - \dots - G_{\sharp 07})/B - \dots -$	climax, $\bar{P}(b)$
86	Mv		$Bm_7^9 - G_{\sharp 7}^9 - Am - F_{\sharp 7}^9 - Em -$	S; 4th stat
87			$Em - C/E - E_7^9_{\text{sus4}} -$	par S_5
87+2			$Em_7/D - Am_7/C - Am_7/C -$	
87+3			$Bm_7 - Am_7^9 - F_{\sharp 07}^9/A -$	par S_7
87+4			$G_{\Delta 7} - Am_7/G -$	
88	Mt	<i>c</i>	$F_{\sharp 7}^{b13} - C_7^{9/b5} -$	trans, FHn-Tpt
88+2			$C_{\sharp 7}^{b5} - \dots - D_{07}/C - C_7^{9/b5} - \dots -$	chr asc, $\bar{P}_T(c)$
89			$(C_7^{9/b5} - B_7^{b5} - C_7^{b5} - C_{\sharp 7}^{b5})/C -$	$P_B^i(\nearrow)$, (ped)
89+2	Mt'		$(Fm_7 - F_{\Delta 7} - G)/C -$	Tpt
90			$(F^+ - Bb - B - C - A_{\sharp}m - Bb)/C$	chr asc, $\bar{P}_T(c)$
90+2	Mt		$(D_{\sharp}m - F_{\sharp} - G_{\sharp} - D_7)/C -$	FHn-Tpt
91			$(B - A - D_{\sharp}m^{+7} - D^+)/C -$	Str: gliss, chr \nearrow
91+2			$(A_{\sharp}m - C - Ab - F - D_{\sharp}m)/C -$	

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19.7.5 **Lever du jour**

Form: ABAC. The main features of this scene are the virtuoso whirlwind arpeggios (32ths), the slowly rising melodic lightwaves through the strings and woodwinds and the intertwining birdsong, until finally the main theme emerges. See Table 19.14 for the analysis.

19.7.6 **Pantomime**

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Table 19.14: Ravel, *Daphnis et Chloë*, Lever du jour

[#]+m	M	R	H	Comment
Lent				$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (##)
155		<i>D</i>	$\Re(D_7^9/A - C_7^9/F\sharp)$ Mixolydian	A1 , Fl-Cl: 32ths, Str bg
155+4			$D\sharp_7^{b9} - C_7^{\sharp 11}/F\sharp - D\sharp_7^{b9} -$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
156	M1		$G_9^6/D-$	Bsn+DB: theme, Vi1: birdsong
156+2	:		$G_9^6/D-$	Bsn+LoStr, Vi1+Pi: birdsong
156+4	:		$G_9^6/D-$	EHn+Bsn+LoStr+Va
157	\perp		D_9^6-	clim, Pi: birds, WW+Str: 32ths
158	M2		D_9^6-	Cl+Va, Str bg+32ths
158+3	:		D_9^6-	Bcl+Vc: countersubject
159	\perp		Am_7^9-	B Pi: birdsong, Str bg+32ths
159+1	M2'		$Am_7^9 - Em_7^9 - Bm_7^9 - Em_7^9-$	Cl+Bsn+Va+Vc
160	M2		$G\sharp m_7^9 - C\sharp_7^9/E\sharp - B_9^6/D\sharp - C\sharp_7^9-$	BCl+Va, ECl: birds, $P_m^i(\nearrow)$
160+4	\perp		$B_7^9 - Am_7^9 - F\sharp_7^{\text{alt}} - C\sharp_{\flat 7}^9/E - D\sharp_7^9-$	cresc-decr
161	M2		D_9^6-	A2 , Vi1+2, Choir: ch in 4ths,
162	:		C_9^6-	WW: 32ths, build to climax
162+2	\perp		$Am_7^9 - A_7^{13} - A_{7\text{sus}4}^9-$	Vi+Fl+Bcl, $P_m(\nearrow)$
163			$C\sharp_7^{13}/E\sharp-$	tutti climax
164			$C\sharp_7^{13}/E\sharp - B_7^{b5/b9}/E\sharp-$	trans, Str: 32ths
165	M0		Em_7^9-	C , theme <i>D&C</i> , WW: 32ths
166			E_7^9-	Cl: 32ths, Str bg
167	M1		$A_{7\text{sus}4}^9-$	Bsn+LoStr: theme,
167+2	:		$A_{7\text{sus}4}^9-$	+Va, WW: 32ths
167+4	:		$A_{7\text{sus}4}^9 - G_9^6-$	+Vi2, build to climax
167+6	:		$G_9^6 - Em_7^{11} -$	+Vi1+Brs, all WW: 32ths
168	:		D_9^6-	tutti climax, WW+Str: 32ths
169	:		D_9^6-	
169+3	\perp		D_9^6-	Bcl+Va, Str bg
Retenez				$\begin{bmatrix} 3 \\ 4 \end{bmatrix} + \begin{bmatrix} 9 \\ 8 \end{bmatrix}$
170	Mt		$D_7 - C_7^{\sharp 11} -$	trans, Ob
171	\perp		$F\sharp_{\flat 7}/A - F\sharp_7^{b5/b9}$	

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Table 19.15: Ravel, *Daphnis et Chloë*, Danse Générale chord structures

Scale	Pitch content	Chords	Comment
$c\sharp$ -Oct	$c\sharp - d - e - f - g - g\sharp - a\sharp - b$	Bb_7 Gm_7 $C\sharp_7$ Bbm	\overline{T} used in [217]
$f\sharp$ -Oct	$f\sharp - g - a - a\sharp - c - c\sharp - d\sharp - e$	A, Am $F\sharp_7, F\sharp m$ C_7 Eb_7 $D\sharp m_7$	\overline{SD} used in [203] used in [204] used in [207] used in [213]

19.7.7 Danse Générale

Form: ternary song form, ABA'. The chord structures in this closing movement, a fast exuberant and ecstatic dance in irregular meter $\left[\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}\right]$, are based on two octatonic scales on the tonic and subdominant step, as demonstrated in Table 19.15. Ostinato triplet patterns are juxtaposed with 16th note runs, and both appear as series of chromatic parallel 3-part chords (extended chord functions). The main *Daphnis et Chloë* theme returns here as M0 in the middle **B** section. The choir joins the orchestra in the second **A** section, gradually building up to an enormous closing climax. Note the diminished fifth relationship between chords and roots in #219. See Table 19.16 to 19.18 for the analysis.

Table 19.16: Ravel, *Daphnis et Chloë*, Danse Générale

[#]	M	R	Ped	H	Comment
Lent					$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ (###) transition
193				$A_9^{6/\sharp 11} -$	Tpt, tutti, $\vec{H} _d$
Animé					
194		V		$A \begin{bmatrix} 5 \\ 4 \end{bmatrix}$ $F_7^{\sharp 11/13}/A-$	A , WW: triplets $\vec{H} _i$
195	M0			$F_7^{9/\sharp 11}/A-$	AFl+Vi
195+1				$F_7^{9/\sharp 11}/A-$	WW: tripl $\vec{H} _i$
196	M1	I	$c\sharp$	$C_{\sharp 7}^{9/b5} -$	Cl+Va
196+4			\perp	$C_{\sharp 7}^{9/\sharp 11} -$	Hns+Tpt: tripl $\vec{H} _i$
197	M1			$\Re(G_7^{\sharp 5} - G_{\sharp 7}^{\sharp 5}/B_{\sharp}) -$	AFl+Vi2, Str: tripl
197+2	\vdots			$\Re(G_7^{\sharp 5} - G_{\sharp 7}^{\sharp 5}/B_{\sharp}) -$	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$
197+4	\perp			$\Re(D_{\sharp 7}^{\sharp 5} - B_7^9) -$	tutti cresc to clim
198				$D_{\sharp 7}^{\sharp 5} -$	trans $\begin{bmatrix} 5 \\ 4 \end{bmatrix}$ WW+Str: tripl $\vec{H} _i \searrow$
198+2				$D_{\sharp 7}^{\sharp 11} - A_{\sharp}m -$	Tpt-Hns: tripl $\vec{H} _i$
199		IV	a	$A_{\sharp}m/A -$	WW: triplets
199+1			\vdots	$A_{\sharp}m/A -$	Str: tripl $\vec{H} _i$, $a - e$ -bass riff
200	M2		\vdots	$A_{\sharp}m/A - (= E_{\text{no } 7}^{b9/\sharp 11/13})$	ECl
201	M2	V	\vdots	$A_{\sharp}m/A -$	Cl+Tpt, Str: tripl $\vec{H} _i$
201+2	\vdots		\vdots	$A_{\sharp}m/A -$	WW+Str: 16th/tripl $\vec{H} _i$
201+4	\vdots		\vdots	$(A_{\sharp}m - B_7 - F_7 - D_7)/A -$	$\begin{bmatrix} 3 \\ 4 \\ 5 \\ 4 \end{bmatrix}$ cresc
201+7	\perp		\perp	$(B_7 - D_7)/A -$	$\begin{bmatrix} 3 \\ 4 \\ 5 \\ 4 \end{bmatrix}$
202	M2	IV	a	$A_{\sharp}m/A -$	tutti clim, Brs: tripl ($a - e$ -riff)
202+2	\vdots		\vdots	$A_{\sharp}m/A -$	WW+Str: 16th/tripl $\vec{H} _i$, cresc
203	\vdots		\vdots	$\Re(F_{\sharp}m_7 - Am_7)/A -$	tutti climax, triplets ($a - e$ -riff)
203+2	\vdots		\vdots	$\Re(F_{\sharp}m_7 - Am_7)/A -$	clim, WW+Str: 16th+tripl $\vec{H} _i$
203+5	\perp		\perp	$A -$	Tpt: tripl $\vec{H} _i \searrow$
204		IV	$f\sharp$	C/F_{\sharp}	B , Hns+WW: triplets
204+1	Mt		\vdots	C_7/F_{\sharp}	VI+Va: $D\&C$
204+3	\perp		\vdots	$(C_7 - C_7^{b9} - F_{\sharp}^{b9})/F_{\sharp} -$	Bsn+Vc, WW: 16th \searrow
205	Mt		\vdots	$(D_{\Delta 7} - D_7 - Bm_7 - F_{\sharp})/F_{\sharp} -$	Vc: 2nd stat, WW: tripl
205+2	\perp		\perp	$(D - Bm_7)/F_{\sharp} - Dm/F -$	Bsn+Vc, WW: 16th \searrow

Table 19.17: Ravel, *Daphnis et Chloë*, Danse Générale (cont'd)

[#]	M	R	Ped	H	Comment
206	M3	I	e	$Bb_7/E-$	Bsn+Hns+Vc: <i>Dorcon</i> ,
206+1			\perp	$(Bb_7 - E_7^{b10})/E - Bb_7/E-$	Tpt-WW: triplets
207	M3	IV-I		$Eb_7^9 - E_7$	WW+Hns+Str: 2nd st
207+1				$\Re(Eb_7^9 - E_7^{b10})/Eb-$	WW+Brs: tripl, clim
208		IV-I		$\Re(Eb_7^9 - E_7^{b10}/G\sharp)-$	WW: tripl $\vec{H}\ _i$
208+2				$\Re(Bb_7^9 - Gm_7)$	
209	M0	I	$c\sharp$	$C\sharp_7^9-$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Tpt+Str: th <i>D&C</i>
209+6	\vdots		\vdots	$C\sharp_7^9 - C\sharp_7^{\sharp11/13}-$	tutti clim, tripl $\vec{H}\ _i$
209+10	\perp		\vdots	$C\sharp_7^{\sharp11/13}-$	Str+WW: tripl $\vec{H}\ _i \searrow$
210		I	\vdots	$C\sharp_7$	$A' \begin{bmatrix} 5 \\ 4 \end{bmatrix}$ Str bg
210+2	M1		\vdots	$C\sharp_7^{b5/b9}-$	BCI+Vc
210+4			\vdots	$C\sharp_7^{b5/b9}-$	Hns: triplets $\vec{H}\ _i$
211	M1		\vdots	$G\sharp_7^{b9/\sharp11}/C\sharp-$	Cl+Va
211+2			\vdots	$G\sharp_7/C\sharp-$	Tpt: triplets, WW: 16th $\vec{H}\ _i$
212	M1		\vdots	$C\sharp_7^{b5/b9}-$	Tpt+Vi2, Choir
212+2	M1		\vdots	$C\sharp_7^{b5/b9}-$	Cl+Vi1, Tpt-WW: tripl $\vec{H}\ _i$
213	M1		\vdots	$G\sharp_{7sus4}^9/C\sharp$	Cl+Vi1, Tpt-WW: tripl $\vec{H}\ _i$
213+2			\perp	$G\sharp_{7sus4}^9/C\sharp$	Str+WW: 16th/tripl $\vec{H}\ _i$, cresc
214	M2	I_7	e	$A\sharp m/E_7-$	WW unis, Brs+Str: triplets
214+2	\perp		\vdots	$(A\sharp m - Bb^+)/E-$	WW: 16ths, Brs+Str: tripl $\vec{H}\ _i$
215	M2		\vdots	$E_{\emptyset 7}-$	WW: unis, tutti climax
215+2	\perp		\perp	$E_{\emptyset 7} - Bb_7/E$	WW: 16ths, Str: tripl $\vec{H}\ _i$, cresc
216		V		$Bm_7/A-$	tutti climax
216+1				$B_7/F\sharp - Ab_7/Eb - F_7/C-$ $D_7/A - B/F\sharp$	WW+Str: 16ths $\Sigma(cm<)$
216+2				$Ab_7/Eb - F_7/C - D_7/A-$ $B_7/F\sharp - Ab_7/Eb-$	cresc
216+3	M2	IV		C_7-	WW, tutti climax

Table 19.18: Ravel, *Daphnis et Chloë*, Danse Générale (cont'd)

[#]	M	R	Ped	H	Comment
217				Gm_7-	tutti climax
217+1				$G_7 - E_7^9 - C\sharp_7-$	WW+Str: 16ths $\Sigma(\text{cm} <)$
				$Bb_7 - G_7-$	
217+2				$E_7^9 - C\sharp_7 - Bb_7-$	cresc
				$G_7^9 - E_7^9-$	
217+3	M2	I		$C\sharp_7-$	WW: unis, tutti climax
218		V	b	$\Re(C\sharp_7 - B_7)/B-$	Coda $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ $b - f\sharp$ -riff,
218+4				$\Re(E\sharp m_7/G\sharp - D\sharp m)-$	Brs: tripl, WW: 16th, $g\sharp - d\sharp$ -riff
218+6				$G\sharp_7^{13}/F\sharp - F\sharp/C-$	
219		I		$Bb/E - E/Bb-$	tutti, cresc, $\Sigma(\text{cm} <)$,
219+1				$Ab/D - Bb_7/Ab-$	WW: 16ths, Brs+Str: tripl
219+2				$Gb/C - C/Gb-$	build-up to final climax
219+3				$E/Bb - Bb/E-$	
219+4				$D/Ab - E_7/D-$	
219+5				$C/Gb - F\sharp/C-$	
219+6		V/IV		$A/Eb - Gm/Bb - E_7/Bb-$	
220	M2	IV=I	a	$\Re(Bbm/A - E_7^{\text{alt}})-$	tutti climax
220+4	\perp		\vdots	$Bbm/A-$	Hns: tripl, WW: 16ths
221		I-V-I	\vdots	$\Re(A - G_7^{\sharp 5})/E$	tutti climax
221+4			\perp	A	

Table 19.19: Ravel, *L'Enfant et les Sortilèges*, Opening scene

[#]+m	M	R	H	Comment
			Tranquillo	$\begin{bmatrix} 8 \\ 8 \end{bmatrix}$ (#)
0		<i>G</i>	<i>g</i> -pentatonic scale (par 4ths/5ths)	Introduction, 2Ob
1			<i>g</i> -pent.	DB: harmonics countersub
2	[V]		<i>g</i> -pent.	V_{MS} : <i>L'Enfant</i>
			Più animato	$\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
3+3	M1		$Am_7^9 - Bm/D-$	WW: <i>Maman</i> motif,
3+4	:		$Bm_7^9 - C\sharp m/E - C\sharp m_7^9$	dim, Seq($3 \times R_7$)
3+5	\perp		$D\sharp m_7/F\sharp - Ebm_7^9 - Ab_7 - Fm_7^9-$	
4			$Bbm_7^9 - Fm_7^9-$	Str bg
4+2			$Bbm_7^9 - Eb_7^{b10/\sharp11} - Ab_7^{b9/13} -$	Hns+WW
5			$\Re(C\sharp^9 - F\sharp_7^9)-$	WW+Str accts
5+4			$\Re(E - Bbm) - A_{\Delta 7no3}-$	WW
6			$F\sharp m_{7no3} - C\sharp m_7 - G\sharp m_7 - A_{\Delta 7}$	Str: diat par
6+3	M1		$F\sharp m_{7no3} - Am_7^9 - Bm/D$	WW

19.8 Opera *L'Enfant et les Sortilèges* (1925)

Source: [44]. This opera is full of unique orchestration effects, that support the story and its set of haunting and comical wallpaper characters, that come alive in the nightmarish dream of the main character, the child (national TV news banner: '*Youngster on lude; sniffing wallpaper glue, or, how safe are our homes?*'). In the analysis diagrams the beginning of vocal lines is indicated as [V] (due to the operatic, story-telling and fragmented character of the vocal lines, the individual statements have not been marked in the tables). The melodic material for the orchestra instruments is labeled as usual with M1, etc. This analysis covers the first half of the opera.

19.8.1 Opening scene

Vocal parts: *L'Enfant* (mezzo-soprano) and *Maman*. Two hoboos, playing meandering high 8th note patterns in parallel fourths and fifths set the (Oriental) mood. The *Maman* motif is characterized by a falling fourth in the lead voice; it is an instrumental (non-singing) part. See Table 19.19 for the analysis.

19.8.2 Scene *L'Enfant*: '*Ça m'est égal!*'

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Table 19.20: Ravel, *L'Enfant et les Sortilèges*, Scene *Le Fauteuil et La Bergère*

[#]+m	M	R	H	Comment
16			Presto	$\begin{bmatrix} 2 \\ 4 \end{bmatrix}$ (♯)
16+4			diminished 5th intervals octave leaps	trans, intro, Bsn CBSn
17	M3.1	<i>Gm</i>	Lento maestoso	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ (♭♭) Duet: <i>Fauteuil/Bergère</i>
17+2	⊥		$\Re(Gm^{+7} - A_7^{b5} - D_7^9) -$ $(F - Ab - B - Ebm)/D -$	A , Pno+V _B +V _S , $\bar{P}(g-d)$ Pno: RH arp ↗↘
17+4	M3.1		$\Re(Gm^{+7} - A_7^{b5} - D_7^9) -$	2nd stat
17+6	⋮		$(F - Ab - B - Ebm)/D -$	Pno: RH arp ↗↘
17+7	⋮		$Em^{+7/9} -$	
17+8	⋮		$(Eb^+ - D^+ - Db)/A$	Pno: RH
17+9	⊥		$Am - D_{no3}$	cad, Pno+Str pizz
18	M3.2		$Cm_7^9 -$ (Dor scale)	B , <i>Le Fauteuil</i> EHn+Vi, Seq(3×2m;R ₇)
18+2	⋮		$Bbm_7^9 -$	Cl+Hrp
18+4	⊥		$Abm_7^9 - \dots -$	Bsn+Pno
18+8			D_7^{b9}	Tbns
19	M3.1		$\Re(Gm^{+7} - A_7^{b5} - D_7^9) -$	A' , Pno repeat, $\bar{P}(g-d)$
20	⊥		$\Re(Gm^{+7} - A_7^{b5} - D_7^9) -$	Duet, WW accts
20+2			$C_{\emptyset 7}^9 - \dots - C_{\emptyset 7} -$	
20+8			$D_{7sus4}^9 -$	cad, Str acct

19.8.3 Scene *Le Fauteuil et La Bergère*

Form: ternary song, ABA'. Vocal parts: *Le Fauteuil* (bass) and *La Bergère* (soprano). This is a charming and elegant dialogue between soprano and bass, accompanied by piano. The middle section is a harmonic sequence with descending stepwise melody in woodwinds and doubling. See Table 19.20 for the analysis.

19.8.4 Scene *L'Horloge Comtoise*

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19.8.5 Scene *La Théière et La Tasse*

Form: ternary song, ABA'. Vocal parts: *La Théière* (tenor) and *La Tasse* (mezzo-alto). See Table 19.21 for the analysis.

After being launched by a grunting trombone and counterbassoon, here's another dialogue, in a competitive high tea setting, over a Cakewalk dance rhythm. The contrasting middle section is pure Oriental parody (fake Japanese lyrics over celesta in pentatonic parallel fourth triplets and string pizzicati). In the closing section the two elements (British and Oriental) are united in a tutti climax.

19.8.6 Scene *Le Feu*

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Table 19.21: Ravel, *L'Enfant et les Sortilèges*, Scene *La Théière et La Tasse*

[#]+m	M	R	H	Comment
			Allegro non troppo	
28	[V]	<i>Bbm</i>	<i>Bbm</i>	A $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (bbbbbbb) 'British' intro, Tbn-CBsn
28+8			$\Re(Bbm - G\flat_7) -$	LoBrs: muted riff
29	M5.1		$E\flat_7 - Abm^6 - C\flat^+ -$	<i>La Théière</i> , WW+Brs+Pno
29+4	\perp		$E\flat_7 - \langle Bm Abm \rangle$	Fl+Hns+Tpt: accts
30	M5.1		$\langle Bm Abm \rangle - F\flat_7 - D\flat_{\flat_7}/F\flat -$	2nd stat
30+3	\vdots		$C\flat$	Tpt-Bsn: accts
30+4	\vdots		$Cm/G - G_7^9 -$	
30+6	\perp		$C_7 - Gm/D - E\flat_7 - C_7$	climax
				B (b) 'Oriental'
31	M5.2	<i>F</i>	$Gm^{add4} - C_7^9_{no3} -$	<i>La Tasse</i> , Cel: tripl par 4ths,
31+2	\vdots		$F^6 - \dots - F_7 - B\flat^6 - \dots -$	Str: pizz
32	\vdots		$\Re(Am_7 - Gm^{add9}) - Em_7^{11} -$	
32+2	\vdots		$Am_7 - E\flat_7 - Am_7 - B\flat_7/D -$	
32+4	\vdots		$G_7 - Dm_7/C - D_7 -$	
32+6	\perp		$\Re(G_7^9 - Gm_7) - C_7^9 - F$	cad
				A' (bbbbbbb) Instrumental
33	M5.1'	<i>Bbm</i>	$Bbm^6 - E\flat_7^{\sharp 11/13} -$	Tbn: solo
33+3	\vdots		$Abm^{6/11}$	FHn-Tpt-Tbn: accts
33+5	\perp		$\langle Gm E\flat_7 \rangle - E\flat_7^9 - Abm^{6/11}$	
34	M5.1		$Abm^{6/11} -$	Tbn: solo
34+2	\vdots		$F\flat m_7^{9/11} -$	FHn-Tpt-Tbn: accts
34+4	\vdots		$Cm/G - Ab_{\Delta 7} - F_7/A -$	WW+Brs
34+6	\vdots		$G_{\flat_7}/B\flat - G/B - C_7 - D\flat_7^{\sharp 11}$	
35+1	\vdots		$G_7 - Dm_7/C -$	(b) Duet: <i>Tasse/Théière</i>
35+3	\perp		$D_7 - G_7 - Gm_7 - C_{7sus4}^9 -$	
36			$\Re(Abm^{\sharp 11} - F)$	Coda , tutti, triplets
36+4			$Abm^{\sharp 11} - Bm^{\sharp 11} - Dm - F\sharp m - A$	climax
36+6			$C_{\Delta 7}^9 - F$	cad
			Interlude	$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ Transition
37			<i>f</i> -pentatonic scale	<i>L'Enfant</i> , Cel
38			$A^9/C\sharp$	LoWW+Hrp+Pno+DB

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Table 19.22: Ravel, *L'Enfant et les Sortilèges*, Scene *Les Pastoures et Les Pâtres*

[#]+m	M	R	H	Comment
			Moderato	Introduction $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$ (h)
50		<i>Am</i>	C^9-	Hns+Vln
50+1			$\langle E C \rangle$	Fl+Cl: $\vec{H} \parallel_i S^5 \nearrow \searrow$
51	[V]		$Am_7^{11} \quad \bar{P}(a-e)$	A , folk dance, Ch+Pno
51+4	M7.1a		$Am_7^{11} \quad \bar{P}(a-e)$	Choir
52	M7.1bb		$\Re(E_7^{b10} - D_7^{b10} - E_7 - D_7 - Am)$	cad, +Bsn+Cl, 1-5-ped
53	M7.1c		$\Re(Dm - D) - Am_7^{11} - Em_7-$	Pno+WW, $\bar{P}(d-a)$
54	M7.1b		$\Re(Am - C_{\Delta 7}^{\#11})$	Ob, $\bar{P}(a-e)$
55	M7.1c		$F_{\Delta 7}^6$	$\bar{P}(f-c)$
55+4	\perp		$Dm - D - Am_7^{11} - Em_7 - Am$	cad, Fl, 1-5-ped
				B (###) Instrumental
56	M7.2	<i>A</i>	$\langle Bm - A - C_{\#m}^{\#} A \rangle$	WW+Tpt par, $\bar{P}(a-e)$
57	M7.3		$\langle Bm - A - C_{\#m}^{\#} A \rangle$	ECl (ped)
58	M7.2		$\langle Bm - A - C_{\#m}^{\#} A \rangle$	<i>Solo Voice</i> , Pno+WW
59	\perp		$\langle Bm - A - C_{\#m}^{\#} A \rangle$	<i>2 Soli</i> , +Tpt (ped)
			Rallentando – Più lento	C (h h h)
60	M7.1b'	<i>Am</i>	$Am_7^{11} - Dm_7^9 - C/E$	Cl, WW+Hns
60+7			C/E	Str
61	M7.1a		Am_7^{11}	Pno, $\bar{P}(a-e)$
61+5	M7.1b		$\Re(E_7^{b10} - D_7^{b10} - E_7^{b10} - D_7^{b10} - Am)$	Pno+WW

19.8.7 Scene *Les Pastoures et Les Pâtres*

Form: binary form, AB Coda. Vocal parts: *Les Pastoures et Les Pâtres*, choir. The introduction is a 16th note triplet exact parallel glissando in flutes and clarinets. A small drum provides the *groove* for this pastoral folk dance. The choir is divided into humming voices for continuous harmonic support and parts with lyrics (sections or solos). The accompaniment is mainly by piano (playing ringing open intervals in both hands) and woodwinds.

The middle section is for the orchestra instruments, playing in parallel S_4^6 triads and parallel thirds (the choral harmonic support carries on here). Note the continuous use of root-fifth pedal point (1-5-ped) and the frequent use of diatonic parallel in this scene. See Table 19.22 for the analysis.

19.8.8 Scene *L'Enfant et La Princesse*

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Table 19.23: Ravel, *L'Enfant et les Sortilèges*, Scene *L'Enfant: 'Toi, le coeur de la rose'*

[#]+m	M	R	H	Comment
Andante				$\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ (bbb) <i>L'Enfant</i>
73	M9.1	$E\flat$	$\Re(E\flat - E\flat_9^6 - E\flat_{\Delta 7})/B\flat$	A , 2Cl+Bsn+3Vi1, $\bar{P}_D(bb)$
73+5	:		$\Re(E\flat - B\flat_{7\text{sus}4} - Cm_7)/B\flat$	
73+7	\perp		$Cm_7/B\flat - A\flat/C - E\flat$	
Poco animato				$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ (bbb) trans
74	M9.2		$Gm - Gm_7/F-$	B , Ob+2Cl+FHn+3Vi1
74+1	:		$Cm_7/E\flat - E\flat_{\Delta 7}/D - Gm_7-$	
74+2	:		$E\flat_{\Delta 7} - Cm_7 - B\flat_7^9/C-$	
74+3	:		Cm	Cl+Bsn+Vi1
74+4	:		$Cm - Cm_7/B\flat - A\flat_{\Delta 7}-$	
74+6	\perp		$A\flat_{\Delta 7} - Fm_7/A\flat - A\flat_{\Delta 7}/C$	
74+7			$\Re(E\flat - \dots - A\flat_{\Delta 7}^6) - E\flat$	closing cad
74+11	M9.3		$E\flat^+ - \dots - \langle F E\flat_7 \rangle$	Voc, tutti climax

19.8.9 Scene *L'Enfant: 'Toi, le coeur de la rose'*

Form: binary song, AB. Vocal part: *L'Enfant* (mezzo-soprano), aria. This is a lovely, delicate short ballad, full of melancholy, with tonal character and popular hit potential. The accompaniment is brilliant in its simplicity and beauty: three solo violins play steady 4th notes, doubled with sustained chords in woodwinds and occasionally a single French horn. That's enough to move a sensitive listener. See Table 19.23 for the analysis.

19.9 Concerto pour Piano et Orchestre (1932)

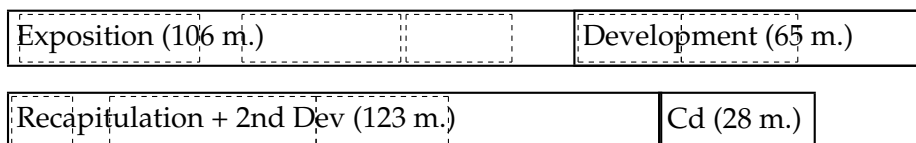
Source: [45]. An overview of the formal analysis of the three-movement piano concerto is shown in Fig. 19.8. The fast opening sonata form movement has a long recapitulation section with the character of a secondary development. The slow middle movement has ternary form. The very fast closing movement is another sonata form. Key areas are determined by the melodic modes used; there is use of bitonality (as two parallel modes) and polychords (e.g. as a triad over an independent root).

19.9.1 Mvt. 1 Allegamente

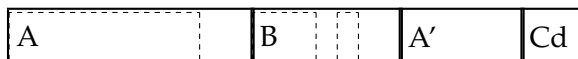
Form: sonata form. See Table 19.24 to 19.27 for the analysis.

This fast opening movement of the piano concerto has no introduction. The harmony in the first measures of the **Exposition** is a polychord: a G major triad over a $D\sharp 7$ chord, notated as $\langle G|D\sharp 7 \rangle$ (this notation is defined in Chapter 1, and more specifically in Section 1.3.1; see

Mvt. 1 Allegro: sonata form (G -modal, $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 323 m.)



Mvt. 2 Adagio assai: ABA' Coda form (E -modal, $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 108 m.)



Mvt. 3 Presto: sonata form (G -modal, $\left[\begin{smallmatrix} 2 \\ 4 \end{smallmatrix} \right]$, 306 m.)

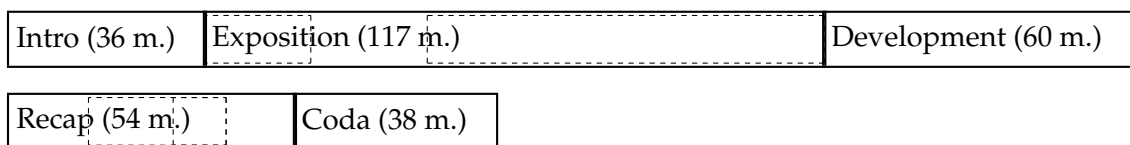


Figure 19.8: Ravel, Concerto pour Piano et Orchestre

below). This harmony is found explicitly as triplet arpeggio patterns in the piano. Although the concerto is in the key of G major, there is a dominant pedal point d in the bass (m. 1-13), until the descending diatonic parallel triads in G -Lydian take over. So the complete harmonic texture may be notated as $\langle G|D\sharp_7/D \rangle_R$.

The Group 1 theme M1 has the lead part for piccolo (m. 2 ff.) and consists of C - and G -pentatonic motifs. It has structure M1(abc) (4 + 4 + 6 m.). The M1c-phrase with the many descending fourth leaps will return as an independent element; therefore it is labeled $M_f=M1c$. The second statement is for trumpet in [2] (m. 25 ff.). The descending fourth motif M_f appears in variation in B -Aeolian [3] (m. 37 ff.).

Thematic Group 2 starts in [4], also with a mix of modes: in M2.1 for solo piano we find $F\sharp : \{f\sharp - g - a - a\sharp - c\sharp - d - e\}$, an altered scale (with \natural_5 , m. 44) also known as $F\sharp$ -Mixolydian with \flat_9, \sharp_9 . Then in M2.2 for $E\flat$ clarinet there is $F\sharp : \{f\sharp - g\sharp - a - a\sharp - c\sharp - d\sharp - (e)\}$, a Mixolydian mode with \flat_{10} (m. 52); this scale has *Blues* flavour because of the lowered third degree $\flat_3 = \flat_{10}$. The lowered ninth and third (tenth) continue in M2.3, again for solo piano; the chordal functions ($e = 7, g = \flat_9, a = \flat_{10}, d = \flat_{13}$) yield an $F\sharp_7^{\text{alt}}$ chord. The lyrical theme M3 in [7] (m. 75 ff.) mixes the E -Mixolydian mode (the E major pentatonic theme) in the piano melody over harmonies from a variation on an altered scale $E : \{e - (f\sharp) - g - g\sharp - a\sharp - c\sharp - d\}$ (with $\natural_9, \natural_{13}$, m. 78), with $C\sharp$ -Aeolian (m. 88 ff.). The second statement is for bassoon in [9] (m. 96 ff.). The stepwise ascending closing phrase for trumpet (m. 104), with opening contrary motion in the brass and lower strings leads into the development.

As we have seen, an important element are the melodic modes in the lead parts (piano or orchestra instruments); harmonies will be derived from these modes. Frequently these are unconventional chords, not built completely from thirds. In this fast opening movement there are a number of polychords as triads (or 7th chords) with independent bass. Before continuing the description of the movement, let's list these chords and their companion modal scales:

1. $[G\sharp/E]_R$ (m. 142) yields the E -Lydian-augmented scale (Ionian with raised 4th and 5th

Table 19.24: Ravel, Concerto pour Piano et Orchestre, Mvt. 1 Allegramente

m	M	R	H	Comment
			Allegramente	(#) $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$ Exposition, Group 1
1		<i>G</i>	$\langle G D\sharp_7/D \rangle_R$	Pno+Str, $\bar{P}_D(d)$
2	M1		$\Re(\langle G D\sharp_7/D \rangle_R - \langle D_{7no3} G\sharp^4/D \rangle_R)$	ab): Pi, Pno 8th triplet arp
			\vdots	Pno RH/LH <i>G</i> -Ion/ <i>C</i> \sharp -Dor
10	\vdots (<i>f</i>)		$\Re(\langle G D\sharp_7/D \rangle_R - \langle D_{7no3} G\sharp^4/D \rangle_R)$	c): Pi, $\bar{P}_D(d)$
13	\vdots		$\langle D_{7no3} G\sharp^4/D \rangle_R - Bm-$	Pi+Fl
14	\vdots		<i>A</i> - <i>G</i> - <i>F</i> \sharp <i>m</i> - <i>Em</i> -	Str+Pno LH $\vec{H}_{ _d} \searrow$, <i>G</i> -Lyd
15	\perp		<i>F</i> \sharp <i>m</i> - <i>G</i> - <i>F</i> \sharp <i>m</i> - <i>Em</i> -	
16	(M1)		<i>D</i> - <i>D</i> $^9_{7sus4}$ - ... -	[1] tr, Cl-(Fl+Pi), Pno glis, $\bar{P}_D(d)$
20	\vdots		<i>D</i> $^9_{7sus4}$ - ... - <i>C</i> - <i>Bm</i> -	Ob+Cl, Hns+Tpt
23	\vdots		<i>Am</i> $_7$ - <i>G</i> $^9_{\Delta 7}$ - <i>F</i> $\sharp_{\emptyset 7}$ - <i>Em</i> -	tutti, $\vec{H}_{ _d}$, $\Sigma(\text{cm} <)$
24	\perp		<i>D</i> - <i>C</i> - <i>Bm</i> - <i>Am</i> $_7$ -	<i>D</i> -Mixolyd
25	M1		<i>G</i> - $\Re(G - D_{7sus4})/D$ -	[2] ab): Tpt, Brs+Hrp appogg
33	\vdots (<i>f</i>)		$\Re(G - D_{7sus4})/D$	c): Tpt, $\bar{P}_D(d)$
36	\perp		<i>D</i> $_{7sus4}$ - <i>G</i> / <i>D</i> - <i>Bm</i> / <i>F</i> \sharp -	(##) <i>B</i> -Aeol, climax
37	<i>M</i> $_f$	<i>Bm</i>	$\Re(Bm - C\sharp_m)/F\sharp-$	[3] WW+Tbn+Vi $\bar{P}_D(f\sharp)$
40	\vdots		<i>Bm</i> / <i>F</i> \sharp - <i>C</i> \sharp_m / <i>G</i> \sharp - <i>D</i> -	Bsn+Brs $[\bar{S}_4^6] \nearrow$
41	\perp		<i>E</i> / <i>B</i> - <i>F</i> \sharp_m / <i>C</i> \sharp - <i>G</i> / <i>D</i> -	
42	Mt		<i>F</i> \sharp_m / <i>C</i> \sharp - <i>D</i> $_{\Delta 7}$ -	Hn, Str pizz
43	\perp		<i>D</i> $_{\emptyset 7}$ - [<i>G</i> \sharp_m / <i>C</i> \sharp] $_R$ -	
			Meno vivo	
44	M2.1	<i>F</i> \sharp	<i>F</i> $\sharp_7^{b9/b13}$ - ... -	[4] Gr 2 , Pno solo <i>F</i> \sharp -alt', $\bar{P}(f\sharp)$
52	M2.2		<i>F</i> \sharp_7^9 - ... -	[5] Cl-Tpt <i>F</i> \sharp -Mixolyd', Str bg
55	M2.3		<i>F</i> \sharp_7^{alt} - ... -	Pno solo <i>F</i> \sharp -alt'
63	M2.2		<i>F</i> \sharp_7^9 - ... -	[6] Pi-Cl-Tpt <i>F</i> \sharp -Mixolyd', Str bg
67	M2.3		<i>B</i> $_7^{b9/b13}$ - ... -	Pno <i>B</i> -alt, Hns <i>P</i> $_m^i$ (\searrow)
				(####) <i>B</i> -Aeol, climax
75	M3	<i>E</i>	<i>Em</i> - <i>E</i> $^9_{\Delta 7}$ - ... -	[7] a): Pno solo <i>E</i> -Mixolyd
78	\vdots		<i>E</i> $_7^{b9/\sharp 11}$ - ... -	<i>E</i> -alt', Str bg
80	\vdots		<i>E</i> $_7^{b9/\sharp 11}$ - ... - $\langle E_{\Delta 7} Am \rangle$ - ... -	b)
84	\vdots		<i>Am</i> $^{+7}$ - <i>A</i> $^9_{\Delta 7}$ - ... -	[8] c): Pno solo
88	\vdots		$\Re(C\sharp_m^9 - D\sharp_m^9 - C\sharp_m^9)$ -	d), <i>C</i> \sharp -Aeol
91	\perp		<i>E</i> - <i>G</i> \sharp_m - <i>F</i> \sharp_m^9 - <i>B</i> $_7^9$ -	

- degree, $\sharp 4, \sharp 5$): $e - f\sharp - g\sharp - (a\sharp) - b\sharp - (c\sharp) - d\sharp$, or, equivalently, $G\sharp$ -Mixolydian with lowered 6th ($b6$) $g\sharp - (a\sharp) - b\sharp - (c\sharp) - d\sharp - e (= fb) - (f\sharp)$. Some degrees are shown in brackets, since they do not appear explicitly in the score.
2. $[G\sharp/A]_R$ (m. 146) yields the $G\sharp$ -Mixolydian scale with $b9$: $g\sharp - a - b\sharp - (c\sharp) - d\sharp - e - (f\sharp)$. This type returns in m. 156 as $[E^6/F]_R$.
 3. $[G\sharp/D]_R$ (m. 146) yields $G\sharp$ -Mixolydian with $b9, \sharp 11, b13$: $g\sharp - (a) - b\sharp - d (= \times c) - d\sharp - (e - f\sharp)$. This type returns in m. 169 as $[A_7^{\sharp 9}/Eb]_R$.
 4. $[A/F]_R$ (m. 156) yields the A -Lydian scale with lowered 6th degree $b6$: $a - (b) - c\sharp - (d\sharp) - e - f - (g\sharp)$ or A -Mixolydian with $9, \sharp 11, b13$: $a - (b) - c\sharp - (d\sharp) - e - f - (g)$, or F -Lydian-augmented $f - (g) - a - (b) - c\sharp - (d) - e$. This type returns in m. 160 ff. as $[A/F]_R - [D/Bb]_R - [G/Eb]_R$, in m. 229 as $[F\sharp/D]_R$ in m. 234 as $[B/G]_R$ in m. 249 as $[B_7/G]_R$.
 5. $[F\sharp/A]_R$ in m. 255 yields $F\sharp$ -Mixolydian with $b9, \sharp 9$: $f\sharp - (g) - a - a\sharp - b - c\sharp - (d\sharp) - e$, or $F\sharp$ -altered with $\natural 5$: $f\sharp - (g) - a - a\sharp - (b) - c\sharp - (d) - e$. The same scale type is used in m. 44 in M2.1.

The **Development** ([10], m. 107 ff.) picks up speed with the original tempo and the 8th note groove in the piano; this hints at the fourth leap theme M_f , but now set in two parts $S(2p)$. There is extended pedal point $\bar{P}(f\sharp)$ (m. 108-141). From [12] (m. 123) a number of statements with material from the M_f and M2.2-phrase (Blues). The transitory episode in [14] (m. 142) continues the piano 8th note rhythms over E -Lydian-augmented (Ionian with raised 4th and 5th degree, $a\sharp = \sharp 4, b\sharp = \sharp 5$) and Mixolydian with $b9$ modes. The bass moves through an extended circle of fifths pattern in m. 142-170: $e - a - d - g - c - f - bb - eb$, with added 6th chords in the right hand $B^6 - E^6 - A^6$. The ascending fourth leaps in the bass are imitated in the 3-part $S(3p)$ woodwind chords (m. 160-161). The conclusion in [16] (m. 162) for piano and strings is in Eb -Mixolydian (the $b7$ also contributes to the *Blues* flavour). There is a solo phrase [17] (m. 171) for the piano in 8th notes in parallel octaves at the end. The cadence $Eb_7 - G$ may be considered as plagal, since the pitch eb lies on the subdominant axis \bar{SD} : $c - eb - f\sharp - a$.

The opening theme M1 returns in the **(False) Recapitulation** in [18] (m. 172) as block chords in the piano with offbeat accents in the orchestra. The M1b-phrase and M1c= M_f -phrases are played by woodwinds. In [19] M_f is repeated, doubled by piccolo and trumpet.

This section might also be considered a genuine recapitulation, were it not that the Group 2 themes M2 and M3 are treated with significantly different settings and instrumentation. Note that the key centres in the exposition are $G - Bm - E$ (all related to G -major or Ionian mode), now they are $G - Bb - Dm$ (G -minor or Aeolian mode). After the oboe lead transition (m. 189-190) the solo piano once again takes responsibility for the first Group 2 theme M2.1 and M2.2 in [20] (m. 191 ff.), now varied and embellished. However, it is the harp harmonics playing M2.3 in [22] (m. 204) in the new 3/4 meter and tempo (Andante) which gives this section the flavour of a secondary development. There is extended pedal point $\bar{P}(a)$ (m. 191-225).

The number of statements of M2 is the same as in the exposition; that also holds for M3 (two statements). The piano seems to comment on theme statements; see the arpeggios behind M2.2 in [24]. This role is fulfilled by the 32th notes arpeggios and (chromatic) scalar

Table 19.25: Ravel, Concerto pour Piano et Orchestre, Mvt. 1 Allegramente (cont'd)

m	M	R	H	Comment
96	M3		$Em - E_{\Delta 7}^9 - \dots -$	[9] 2nd stat, a): Bsn, WW+Hn bg
99	:		$E_7^{b9/\sharp 11} - \dots -$	E -alt', Pno arp
101	:		$E_7^{b9/\sharp 11} - \dots - \langle E_{\Delta 7} Am \rangle - \dots -$	b)
103	:		Am^{+7}	Str bg, WW accents
104	\perp		$A_{\Delta 7}^9 - \dots - F_{\sharp 7}^9 / C_{\sharp} -$	a'): Tpt, Bsn+Brs $\Sigma(\text{cm} <)$, clim
Tempo primo				(#####) Development
107	(M_f)	B	$C_{\sharp} m^{+7} -$	[10] trans, Pno $S(2p)$
108	:		$\Re(C_{\sharp} m^{+7} - F_{\sharp 7}^9) / C_{\sharp} -$	Str-WW accts
111	:		$B / F_{\sharp} -$	b'): Pno, $\bar{P}_D(f_{\sharp})$
112	:		$\Re(E_{\Delta 7} - B_{\Delta 7}) / F_{\sharp} -$	Str-WW accts
115	:		$E^+ / F_{\sharp} -$	[11] c'): Pno, $\bar{P}_D(f_{\sharp})$
116	:		$\Re(F_{\sharp 7}^9 - C_{\sharp} m^{+7}) -$	Str-WW accts
119	:		$(D_{\sharp} m_7 - B_{\Delta 7}) / F_{\sharp} -$	c'): Pno
120	\perp		$\Re(E_{\Delta 7}^9 - B_{\Delta 7}) / F_{\sharp} -$	Str-WW accts
123	M_f	D	$D / F_{\sharp} -$	[12] (\sharp) Pno, D -Mixolyd, $\bar{P}(f_{\sharp})$
124	\perp		$(D_7^9 - Bm_7) / F_{\sharp}$	Str+WW accts
127	M2.2		$D^{\sharp 9} - \dots -$	Pno D -Blues
131	M_f		$D_7^{\sharp 9} / F_{\sharp} -$	[13] Pno
132	\perp		$\Re(D_7^{\sharp 9} / F_{\sharp} - Cm) - D_7^{\sharp 9} / F_{\sharp}$	Str+WW accts
135	M2.2		$D_7^{\sharp 9} / F_{\sharp} - \dots -$	Pno F -Blues
139	M_f		$G_{\sharp 7} / F_{\sharp} - \dots -$	(#####) tr, Pno $S(2, 3p)$ -Tpt
142		E	$[G_{\sharp} / E]_R - \dots -$	[14] Pno E -Lyd-augm
146			$[G_{\sharp} / A]_R - \dots - [G_{\sharp} / D]_R -$	
150	M'_f		$Dm / G - \dots -$	[15] (\natural) Hn
152			$[B^6 / C]_R - \dots -$	Pno B -Mixolyd-b9
156			$[E^6 / F]_R - \dots - [A / F]_R -$	Pno E -Mixolyd-b9
160			$[A / F]_R - [D / Bb]_R - [G / Eb]_R -$	WW $S(3p)$ 4ths \nearrow
163			$Eb_7^9 - \dots -$	[16] Pno Eb -Mixolyd, $\bar{P}(eb)$
169	M1'	Eb	$[A_7^{\sharp 9} / Eb]_R -$	Fl+Tpt
171			$Eb_7^{\flat 13} - \dots -$	[17] Pno solo cad

runs in the woodwinds when the horn takes the lead for M2.3 in [25] (m. 221 ff., but now starting on the pitch $c = \flat 10$). The piano plays a variation on M3 in the first statement [26] (m. 230 ff., 16th note left hand arpeggios) and is doubled with first violins in the second statement [27] (m. 243 ff.). This may be considered a solo cadenza in the piano concerto context. Meanwhile, the descending 5th pattern in the roots $R_5 : a - d - g - c$ has been leading us into the subdominant area.

The original mood and tempo return in the transitory section in [29] (m. 255 ff.) with the virtuoso 8th note groove patterns in the piano, and occasional downbeat accents in (pizzicato) strings and woodwinds. It feels like executing a homerun; the piano lead tones create ascending arpeggio patterns, such as $b - e - g - b - c\sharp$ in m. 257-259, that remind us of the woodwind accents in m. 109-111 (beginning of the development). The bassline starts on a (m. 255-268) and then ascends as $b\flat - c - d - e\flat - e - f$ (reached in m. 275); there is another sequential cycle-of-fifth pattern in m. 275-289: $(f - b\flat) - (g - c) - (a - d) - (d - g - c - f - b\flat - e\flat)$. The M_f motif emerges in m. 269 in the piano, and is taken over by the trumpet in [31]. The transition in [32] and [33] (m. 281 ff.) is the equivalent of m. 151 ff. (at the end of the development section).

The **Coda** [34], m. 295 ff., is an orchestral tutti, beginning with stretto imitations of M1 phrases and motifs. The piano is continuing the transition pattern in 8th note block chords. In the lead there is the major pentatonic 8th note pattern (m. 298), that is harmonised differently four times: m. 298-300 over alternating bass part patterns $c - g$ (stressing the subdominant domain), then m. 301-304 over bass $e - b$, then [35] m. 305-308 and 309-312. This is when the descending root-by-fifth pattern $a - d - g$ in the bass establishes the starting point tonic root, and a tutti climax in [36] concludes the movement. In this climax bassoon and horns play diatonic parallel triads $\vec{H} \parallel_d$ that pass through major-minor modal variants: G -Lydian and G -Aeolian. The final measures copy this idea to the full orchestra, but now there is the juxtaposition of G -Lydian (major mode) and G -Phrygian (minor mode).

19.9.2 Mvt. 2 Adagio assai

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Table 19.26: Ravel, Concerto pour Piano et Orchestre, Mvt. 1 Allegramente (cont'd)

m	M	R	H	Comment
172	M1	G	$\Re(G - D_{7\text{sus}4})/D-$	[18] (#) (False) Recap ab): Pno-Pi, tutti, $\overline{P}_D(d)$
177	:		$D_{7\text{no}3} - \dots -$	Pno+HiWW
180	:(f)		$(G - \dots - G_9^6)/D-$	c): Pn+Cl (see m. 10)
182	⊥		$(G - G_9^6)/D-$	Pno+HiWW
184	M _f	B \flat	$\Re(B\flat_7^{\sharp 9} - F_7^{9/\sharp 11})-$	[19] (b) Fl+Cl+Tpt
187			$B\flat/F - C_7/G - B\flat_{\Delta 7}/A-$	$[\overline{S}_4^6], P_L(\nearrow)$
188			$E\flat/B\flat - F/C - G/D-$	
189	Mt		$Am/E - F_{\Delta 7} - F_{\sharp 07}^{\sharp 9} - Em_7^9-$	Ob, Bsn+Hns bg (see m. 42)
Meno vivo				[20] 2nd Development
191	M2.1	A	$A_7^{b9/b13} - A_7^{\sharp 9} -$	Pno solo A-alt', $\overline{P}(a)$
199	M2.2		$A_7^{\sharp 9} - \dots -$	[21]
Andante				[22] $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
204	M2.3		$A_7 - A_7^{\text{alt}} -$	Harp harmonics, A-Myxol-alt'
210	:		$A_7^{\text{alt}} -$	[23]
212	⊥		$A - D_7/A-$	Str harmonics
Tempo 1^o				[24] $\begin{bmatrix} 2 \\ 2 \end{bmatrix}$
216	M2.2		$A_7^{\sharp 9} -$	Pi, tutti climax, Pno arp
217	⊥		$A_7^{\text{alt}} - \dots$	Cl-Tpt, Str gliss
Andante - a piacere				[25] $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$
221	M2.3		$A_7^{\sharp 9} -$	Hn, Bsn-Fl 32ths, $\overline{P}(a)$
226	:		$D_7^{b10} - D_7^9 - D_7^{b9} -$	Cl-Ob $P_L^i(\nearrow), P_m^i(\searrow)$
229	⊥		$[F_{\sharp}/D]_{R-}$	[26] $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$
230	M3	C	$[F_{\sharp}/D]_{R-} - G - G_7-$	a): Pno solo G-Mixolyd
234	:		$[B/G]_{R-} - C_{\Delta 7}/G-$	b), LH 16th arp
238	:		$C_{\Delta 7}^9/B - Em_7^9 - Bm_7-$	c), E-Aeol
242	⊥		$\Re(Am_7^9 - Em_7^9) - Dm_7 - [F_{\sharp}/D]_{R-}$	
247	M3'		$G - G_{\Delta 7}^9 - G_7^{13} -$	[27] a'): Pno+VI1, $\overline{P}(g)$
249	:		$[B_7/G]_{R-} - C - A_7 - E-$	
252	⊥		$A_7^{13}/E - \dots -$	[28] tutti clim, Pno arp
Tempo primo				[29] $\begin{bmatrix} 2 \\ 2 \end{bmatrix}$
255		A	$A_2 - [F_{\sharp}/A]_{R-} - [Em/F]_{R-}$	trans, Pno solo polymod, $\overline{P}(a)$
263			$F_{\Delta 7}/A - [C_{7\text{sus}4}/A]_{R-}$	WW accents

Table 19.27: Ravel, Concerto pour Piano et Orchestre, Mvt. 1 Allegramente (cont'd)

m	M	R	H	Comment
267			$(F\sharp_{07} - D)/A - Gm/Bb-$	[30], Pno, Str bg, $P_B(\nearrow)$
269	(M _f)		$Gm_7/Bb - \dots -$	
273	\perp		$Am/C - C/D - Cm/Eb - C_7/E-$	$[\bar{S}^6] \nearrow$
275	M' _f		$F_{7no3} - Bb/F - Gb\flat_7^{\flat 9}/Bb-$	[31] Tpt (see m. 150 ff.)
278			$[A^6/Bb]_R - G_7^{\flat 9/13}/B-$	Pno A-Mixolyd- $\flat 9$, Seq(2 × 4m; R ₇)
281			$[B^6/C]_R - A_7^{\flat 9/13} -$	[32] Pno B-Mixol- $\flat 9$
284			$[C\sharp/D]_R - F\sharp/D - B/G-$	
287			$[E/C]_R - [A/F]_R-$	WW $S(3p)$ 4ths \nearrow
288			$[D/Bb]_R - [G/Eb]_R-$	
289		E \flat	Eb_7^9-	[33] tr, Pno E \flat -Mixol, $\bar{P}(eb)$
295	M1'	C	$C - G_7^{13} - G_{7sus4} - G_7-$	[34] Coda , a'): imit Tpt-WW
298	\vdots (f)		$C_{\Delta 7} - G_7 - C/G - G^9-$	c'): imit Tpt-WW
301	\vdots		$C - G_7 - \Re(Em_7 - Bm_7)-$	b)
305	\vdots		$A_7^9 - \dots -$	[35] b): Bsn
309	\vdots	G	$D_{7sus4}^9 - \dots -$	b): imit WW
313	\vdots		$\Re(G - [F\sharp/G]_R - \langle E G \rangle - [F\sharp/G]_R)-$	[36] Tpt+HiWW, tutti clim
315	\vdots		$\Re(G - [F/G]_R - \langle Eb G \rangle - [F\sharp/G]_R)-$	G-Aeol $\vec{H} _d$
317	\vdots		$\Re(G - [F\sharp/G]_R - \langle E G \rangle - [F\sharp/G]_R)-$	repeat, G-Lydian
318	\vdots		$\Re(G - [F/G]_R - \langle Eb G \rangle - [F\sharp/G]_R)-$	G-Aeol
319	\vdots		$\Re(G - [F\sharp/G]_R - \langle E G \rangle - [F\sharp/G]_R)-$	
320	\vdots		$\Re(G - [F/G]_R - \langle Eb G \rangle - [F\sharp/G]_R)-$	
321	\perp		$G - F\sharp - E-$	$\vec{H} _d \searrow$ G-Lyd
322			$D - Cm - Bbm - Ab-$	$\vec{H} _d \searrow$ G-Phryg
323			G	(323 m.)

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19.9.3 Mvt. 3 Presto

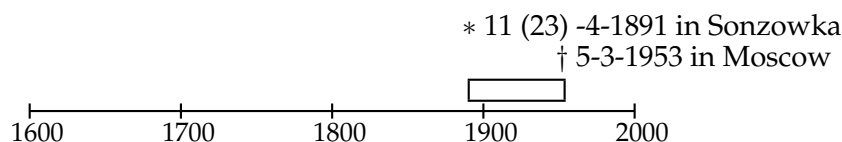
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Chapter 20

Sergei Prokofiev

Biographical data:



Classical harmonic analysis will fail in many pieces by Prokofiev. His chord structures and progressions are frequently based on non-traditional principles (non-diatonic chord structures, bitonality, etc.); see [35] for an overview of his techniques. Formal analysis and key/root identification is still applicable to a subset of his compositions, deliberately written in a more or less tonal style.

20.1 Classical Symphony (No. 1), Op. 25 (1917)

Source: [41]. This symphony is based on the classical template four-movement form: sonata allegro – slow second movement – scherzo and trio – very fast closing sonata movement. The harmonic idiom is kept very simple (and therefore atypical of later Prokofiev compositions): note the use of triads, 7th chords and the rare use of extensions and chromatic alterations. The instrumentation has an early Classical Period (Haydn) flavour, with strings and two-player woodwind section dominating. An overview of the formal analysis is shown in Fig. 20.1.

20.1.1 Mvt. 1 Allegro

Form: sonata form. This opening movement obeys closely to the classical sonata form model. The **Exposition** contains two thematic groups, in the tonic and dominant key respectively. The **Development** contains modulating sections, melodic augmentation and imitation (including a stretto). There is a **Recapitulation** with coda closing. The instrumentation is light, with strings and woodwinds dominating, and occasional brass support for climaxes. A remarkable feature is the key sign change in the development, that only returns to the original two sharps (*D* major) during the recapitulation. See Table 20.1 and 20.2 for the analysis.

The **Exposition** first group theme has M1.1(ab) (4+4 m.) structure. The a-phrase is in the tonic major *D*, in 8th note rhythm over a simple tonic-dominant-tonic *I–V–I* harmony. The

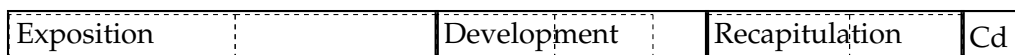
Table 20.1: Prokofiev, Classical Symphony, Mvt. 1 Allegro

m	M	R	H	Comment
1		<i>D</i>	<i>D</i> –	Intro (##) Str unis
3	M1.1		<i>D</i> / <i>F</i> [#] – <i>A</i> ₇ / <i>E</i> – <i>D</i> – <i>A</i> – <i>D</i> – <i>A</i> / <i>E</i> – ^{<i>d</i>}	Exp, Gr 1 (a): Vi1, HiStr bg
7	⊥		$\Re(Bm/D - A/E - Bm/D) - D-$	mod trans, $\bar{P}(d)$
11	M1.1	<i>C</i>	<i>C</i> – <i>G</i> / <i>D</i> – <i>C</i> – <i>G</i> ₇ – <i>C</i> – <i>G</i> / <i>D</i> –	[1] 2nd stat, (a): Vi1
15	⊥		<i>F</i> [#] ₀₇ / <i>B</i> – <i>C</i> ^{#5} _{Δ7} – <i>A</i> ₇ / <i>C</i> [#] – <i>A</i> –	mod trans, $\bar{P}(b)$
19	M1.2	<i>D</i>	$\Re(D - A_7) -$	[2] (a): WW
23	⋮		$\Re(D - A_7) - F_{\#7}^d -$	(a'): Bsn+Vc
26	⊥		<i>G</i> – <i>F</i> [#] ₇ – ^{<i>d</i>} <i>G</i> – <i>A</i> _♭ ₀ / <i>E</i> – <i>Bm</i>	cad, $\Sigma(\text{cm} <)$
28	M1.2	<i>Bm</i>	$\Re(Bm - F_{\#}) -$	[3] 2nd stat, (a): WW
32	⊥		$\Re(Bm - Bm_7/F_{\#}) - Bm - E$	(a'): Bsn+Vc
36	(M1.2)		$\Re(E_7 - F_{\#}m - E_7) -$	[4] trans, Fl+Vi1, $\bar{P}(d)$
40	⊥		<i>E</i> ₇ – <i>F</i> [#] ₇ <i>m</i> – <i>E</i> – <i>D</i> _{Δ7} – <i>Bm</i>	
42			<i>E</i> ₇ – . . . –	[5] trans lead ↗, $\bar{P}_D(e)$
46	M2	<i>A</i>	<i>A</i> – <i>G</i> [#] ₀₇ – <i>F</i> –	[6] Gr 2 (a): Vi1
52			<i>B</i>	[7] Hns+LoStr unis arp
54	M2		<i>A</i> – <i>G</i> _♭ –	2nd stat, (a): Vi1
58	⋮	<i>C</i>	$\Re(F - C) -$	[8] (b), plagal cad
62	⋮		<i>F</i> [#] <i>m</i> – <i>C</i> [#] – <i>F</i> [#] <i>m</i> ₇ – <i>A</i> –	(b): Fl
65	⊥		<i>C</i> [#] – <i>Bm</i> – <i>E</i> –	cad
66	M2	<i>A</i>	<i>A</i> – <i>G</i> _♭ – <i>D</i> _{Δ7} –	[9] 3rd stat, (a): VI1
72	⊥		<i>Bm</i> ₇ ⁹ – <i>E</i> ₇ ¹³ – <i>E</i> ₇ –	
74			<i>A</i> – . . . – <i>D</i> _{Δ7} – <i>Bm</i> ₇ – <i>E</i> ₇ –	[10] tutti clim, cad
78			<i>A</i> – . . . – <i>D</i> _{Δ7} – <i>Bm</i> ₇ – <i>E</i> ₇ –	
82			<i>A</i> – <i>E</i> ₇ – ^{<i>d</i>} <i>F</i> [#] <i>m</i> – <i>E</i> ₇ – ^{<i>d</i>} <i>D</i> – <i>E</i> ₇ – <i>A</i>	[11] tutti clim, closing
87	M1.1	<i>Dm</i>	<i>Dm</i> – <i>A</i> – <i>Dm</i> – <i>Am</i> / <i>E</i> –	[12] Dev (‡‡) (a): Vi1
91	⊥		$\Re(G_7^d - Am_7/C) - G_7^d -$	mod trans, $\bar{P}(g)$
95	M1.2	<i>Ab</i>	<i>Ab</i> – . . . – <i>E</i> <i>b</i> ₇ ^{b9} – ^{<i>d</i>}	[13] imit: WW+Str
99	M1.2	<i>F</i>	<i>F</i> – . . . – <i>A</i> ₇ ^{b9} – ^{<i>d</i>}	imit (cont'd)
103	(M1.1)		$\Re(F_{\#07}/B - Em_7 - F_{\#07}/B)$	[14] mod tr, (b): WW
107	⊥		$\Re(B_7 - F_{\#7}^{b5}/C - B_7) -$	(b): WW+Str
111	M2	<i>E</i>	<i>E</i> / <i>B</i> – . . . – <i>B</i> ₇ / <i>A</i> – ^{<i>d</i>}	[15] Hns+LoStr aug, climax
115	M2	<i>C</i>	<i>C</i> / <i>G</i> – . . . – <i>F</i> [#] ₇ –	Vi+Fl (augm)
119	M2	<i>B</i>	<i>B</i> / <i>F</i> [#] – . . . – <i>F</i> [#] ₇ / <i>E</i> – ^{<i>d</i>}	[16] Hns+LoStr
123	M2	<i>G</i>	<i>G</i> / <i>D</i> – <i>G</i> – <i>D</i> ₇ / <i>F</i> [#] – ^{<i>d</i>}	[17] Fl+Vi (sync, 1beat del)

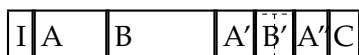
Table 20.2: Prokofiev, Classical Symphony, Mvt. 1 Allegro (cont'd)

m	M	R	H	Comment
127	M2	<i>C</i>	$C_7/G - E_o/G - F$	stretto, tutti climax
131			$Am - C/G - Am_7/G - G_7 -^d$	[18] retrans, climax
134			$Am - Dm_7^9 - D/G - G_7 -$	cad
138			$C - \dots -$	[19] clos, unis arp↑
142	M1.1	<i>C</i>	$C - G_7/D - C - G - C$	[20] Rec, Gr 1 (a): Vi1
146	⋮		$\Re(F\sharp_07/B - Bm) -$	mod trans, (b): Vi1
148	⊥		$F\sharp_07/B - C\sharp m - A_7/G - A -$	cad, $\Sigma(\text{cm} <)$
150	M1.2	<i>D</i>	$\Re(D - A_7) -$	[21] ($\sharp\sharp$) (a): WW
154	⋮		$\Re(D - A_7) - F\sharp_7 -$	(a'): Bsn+Vc
157	⊥		$G - F\sharp_7 -^d G - F\sharp_7^5/E - Bm$	cad, $\Sigma(\text{cm} <)$
159	M1.2	<i>B</i>	$B - C\sharp - B - F\sharp_7 - B - B_7 -^d$	[22] (a): WW
163	⋮		$C - C/E - Em_7 -$	WW-Va imit
167	M1.2'		A_7^9	[23] Cl+Vc-Va
169	⊥		$A_7 - Em - A_7 -$	cad, $\Sigma(\text{cm} <)$
171	M2	<i>D</i>	$D - C\sharp_o - B\flat -$	[24] Gr 2 (a): Vi1
177	⊥		E	[25] WW+LoStr unis arp
179	M2		$D - C\sharp_o -$	(a): Vi1
183	⋮		$B\flat - F - B\flat - F$	[26] (b)
187	⋮	<i>Bm</i>	$Bm - F\sharp - B$	(b): Fl
189	⊥		$m_7 - F\sharp_7 -^d G_{\Delta 7} Em_7^9 - A_7 -$	[27] cad
194		<i>D</i>	$D - G_{\Delta 7} - Em - A_7 -$	[28] Coda tutti climax, cad
198			$D - Bm - Em_7^9 - A_7 -$	
202			$D - A_7 -^d Bm - A_7 -^d G - A_7$	[29] cad closing
205			D	climax, $\Sigma(\text{cm} <)$ (207 m.)

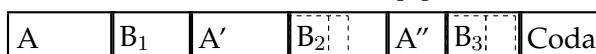
Mvt. 1 Allegro: sonata form (D , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 207 m.)



Mvt. 2 Larghetto: ABA'B'A'' form (A , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 71 m.)



Mvt. 2 Gavotte (expanded version), non troppo allegro: scherzo and trio form, ABABAB Coda form ($D - G$, $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 120 m.)



Mvt. 4 Finale. Molto vivace: sonata form (D , $\left[\begin{smallmatrix} 2 \\ 2 \end{smallmatrix} \right]$, 225 m.)

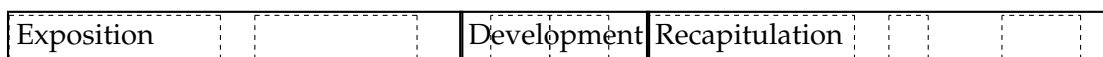


Figure 20.1: Prokofiev, Classical Symphony, Op. 25

melodic curve is descending, using stepwise motion in the first measure, leaps in the second and then a closing arpeggio on staccato notes. The instrumentation is violins and violas; note the closing contrary motion in the first two measures. The b-phrase is in the relative minor Bm , over a tonic pedal and changing the instrumentation (adding low strings and woodwinds). In its basic form the theme M1.2 is two measures long with structure M1.2(ab): the a-cell has the characteristic upward sixth leap at the end on beat 3 and 4, the b-cell has diatonically descending motion. Prokofiev plays with these two elementary cells already in the exposition. The first statement is in imitation in the woodwinds: flute-(oboe+clarinet)-(bassoon+cello), yielding a total melodic structure M1.2((ab)+(ab)+(aab)). This approach is repeated in the second statement in [3], m. 28. In the transition [4] the total length is stretched by fragmenting the cells.

The secondary group theme has sentence structure M2(aab) (2 + 2 + (2 or 4) m.): the a-phrase contains the light and playful downward octave leaps, the b-phrase is a downward-upward arpeggio in the first statement in [6] and a more lyrical four-measure phrase in the second statement [7–8]. So the overall structure is M2(aab₁aab₂b₂). In the third statement [9], the b₁-phrase is varied, becoming arpeggio-flavoured cadences with tutti climax at the end of the exposition.

20.1.2 Mvt. 2 Larghetto

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Table 20.3: Prokofiev, Classical Symphony, Mvt. 3 Gavotte. Non troppo allegro

m	M	R	H	Comment
1	M1.1	<i>D</i>	$D - Em - B/F\sharp - F\sharp_7^d - G$	A ($\sharp\sharp$) (ab): Vi+WW, $\Sigma(\text{cm}>)$
5	M1.2		$: D - A^d - Bm - F\sharp m - C\sharp_7^d - D$	[1] stat 1, (aa'): HiStr
9	\perp		$D - A_7^d - C\sharp/G\sharp - G\sharp - A_7 - D$	(bb'): Str+WW, clim, cad
13	M1.2		$D - A^d - Bm - F\sharp m - C\sharp_7^d - D$	stat 2, (aa'): HiStr
17	\perp		$D - A_7^d - C\sharp/G\sharp - G\sharp - A_7 -$	(bb'): Str+WW, clim
20			$D - G_{\text{no}3} : $	cad
21	M2	<i>G</i>	$(G - G_7^{b9} - Em_7 - Bm_7)/G -$	[2] B ₁ , (a): WW 4th, $\bar{P}(g-d)$
25	\perp		$(G - G_7^{b9} - Em_7 - F\sharp_{07} - G)/G -$	(a'): WW
29	M2/c		$(G - G_7^{b9} - Em_7 - Bm_7)/G -$	[3] (a): Str, Mc: WW $\bar{P}(g-d)$
33	\perp / \perp		$(G - G_7^{b9} - Em_7 - F\sharp_{07} - G)/G -$	(a'): WW
37	M1.1	<i>D</i>	$D - Em - B/F\sharp - F\sharp_7^d - G$	[4] A' ($\sharp\sharp$) (ab): Vi+WW, $\Sigma(\text{cm}>)$
41	M1.2'		$D - Dm - A/C\sharp -$	var, (a): HiStr+WW
43	\perp		$C\sharp m - C - Bm_7^{11} - A^d$	(a')
45	M1.1		$Bm/D - F\sharp m_7 - C\sharp/E\sharp -$	(a): Str+WW, clim, cad
47	\perp		$G\sharp - A_7^{b5}/Eb - D$	(b): WW
49	M1.2		$D - A^d - Bm - F\sharp m - C\sharp_7^d - D$	[5] stat 2, (aa'): HiStr
53	\perp		$D - A_7^d - C\sharp/G\sharp - G\sharp - A_7 - D$	(bb'): Str+WW, clim, cad

20.1.3 Mvt. 3 Gavotte

Form: scherzo and trio, ABABAB Coda form. This gavotte is the new expanded version. See Table 20.3 and 20.4 for the analysis.

The **A** section theme M1.1(ab) (2 + 2 m) is characterized by the *pesante* 4th note octave leaps and contrary motion. The M1.2 subject is derived from the first theme, but contains more scalar, stepwise motion in 8th notes. It has M1.2(aab) (2 + 2 + 4 m.) sentence structure. A characteristic feature of this section are the many deceptive cadences. Once again, strings and wind dominate the orchestration, with occasional brass support in the cadences.

The **B** sections act as contrasting trios, and contain extended tonic-dominant pedal point, with continuous 4th note rhythm. The **B**₁ melody [2] has regular period M2(abab') (2 + 2 + 2 + 2 m.) structure. The theme in **B**₂ [6] has M3(ab) (4 + 4 m.) structure.

20.1.4 Mvt. 4 Finale

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Table 20.4: Prokofiev, Classical Symphony, Mvt. 3 Gavotte. Non troppo allegro (cont'd)

m	M	R	H	Comment
57	M3	G	$(G - Em_7 - Dm_7G_{\Delta 7} - Am_7)/G-$	[6] B₂ (#) (a): Str, $\bar{P}(g-d)$
59	⋮		$C - G_{7no3} - C-$	
61	⊥		$G/B - Am - E_7/D - D/G-$	(a')
65	M2/c		$(C - G_{7sus4} - C - G - E_{o7})/G-$	(a): Str, Mc: WW, $\bar{P}(c-g)$
67	⊥ / ⊥		$(F - Am_7 - Em - F - G)/C-$	
69			$C - G_{\#o}/B - Am-$	retrans
71			$E_7/D - D - G - G_7/F-$	
73	M1.1		$Bb - Cm - G/D - Dm - D_7 \overset{d}{-} Eb$	(ab): Str+WW, cad
77	M1.1'	D	$A_7^{b5}/Eb - Em_7 - B/F\#-$	[7] A'' (##) (a): Vi1+WW, $\Sigma(cm>)$
79	⋮		$C\#m - F\#_7 \overset{d}{-} G$	(b)
81	M1.2'		$D/F\# - Dm - A/C\#-$	var, (a): HiStr+WW
83	⊥		$C\#m - C - Bm_7^{11} - A \overset{d}{-}$	(a')
85	M1.1		$Bm/D - F\#m_7-$	(a): Str+WW, clim, cad
86	⋮		$C\#/G\# - A\#m - C\#/G\#-$	
87	⊥		$Em_{7no3}/A - A - D$	(b), cad
89	M3	G	$(G - Em_7 - Dm_7G_{\Delta 7} - Am_7)/G-$	[8] B₃ (#) (a): Str, $\bar{P}(g-d)$
91	⋮		$G - G_7 - (C - G_{7no3} - C)/C$	
99	⊥		$G/B - Am - E_7/D - D/G-$	(a')
97	M2/c		$(C - G_{7sus4} - C - G - E_{o7})/G-$	(a): Str, Mc: Bsn, $\bar{P}(c-g)$
99	⋮ / ⋮		$(F - Am_7 - Em - F - G)/C-$	
101	⊥ / ⊥		$C - G_{\#o}/B - Am-$	retrans
103			$E_7/D - D-$	cad
104	M1.1'	D	$G - Em - A_7^{b5}_{no3}/Eb-$	[9] Coda (##) (a): WW, $\Sigma(cm>)$
105	⋮		$D - C/E - B\#^9/D-$	
107	⊥		$C\#mF\# - F\#_7 \overset{d}{-} G$	(b): WW
109	M1.2'		$D - A \overset{d}{-} Bm$	var, (a): WW
111	⋮		$F\#m - C\#_7 \overset{d}{-} D$	
113	⋮		$D - A_7 \overset{d}{-} C\#/G\# - G\# - A_7$	(bb'): Str+WW
117	⋮		$D - \dots - C\# - A\#m - C\#/G\#-$	(b): Bsn+DB
119	⊥		$Em_7/A - A_7 - D$	cad (120 m.)

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20.1.5 Key relationship overview

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20.2 Peter and the Wolf Op. 67 (1936)

Peter and the Wolf is both a ballet and an introduction to the instruments from the orchestra.¹ Source: [41]. An overview of the formal analysis is shown in Fig. 20.2. The piece may be subdivided into a number of sections. The long opening section introduces the characters and instruments. Then the story develops in the next three sections.

Introducing the characters (226 m.)

Peter	Bird	P+B	Duck	B+D	Cat	Grandfather	Wlf
-------	------	-----	------	-----	-----	-------------	-----

The story develops (91 m.)

Cat	Duck	Cat	WCB
-----	------	-----	-----

Catching the wolf (175 m.)

Peter	P+B	W	Peter	W	Hunters	Bird
-------	-----	---	-------	---	---------	------

Triumphal Procession (March) - Coda (71+47=118 m.)

Peter	Hnt+Wlf	GC	Coda		
-------	---------	----	------	--	--

Figure 20.2: Prokofiev, *Peter and the Wolf* Op. 67

Form: symphonic tale. See Table 20.5 to 20.7 for the analysis. Each character in the story has its own theme and instrumentation: [1] M1, *Peter*, strings; [2] M2, *Bird*, flute; [6] M3, *Duck*, oboe; [11] M4, *Cat*, clarinet; [15] M5, *Grandfather*, bassoon; [9] M6, *Wolf*, French horns; [35] (M7), *Hunters*, percussion.

20.2.1 Introducing the characters (#0–19)

The *Peter* subject has M1(abab) (2 + 2 + 2 + 2 m.) period structure in 8th note rhythm; the first statement is in first violins, the repeat in the second violins. The *Bird* theme has M2(aa'b) (2 + 2 + 4 m.) sentence structure. The a-phrase is in staccato 8th note rhythms, the b-phrase consists of legato 16th note arpeggios. This theme nicely illustrates a procedure that Prokofiev uses in the quasi-tonal composition style: creating sequences of non-diatonically related triads (or more generally, chords in thirds) by chromatic pitch alteration in the voices. In M2, this implies the harmonic progression:

$$\left(\begin{array}{cccccccc} [2] & & & [2]+4 & & & [2]+6 & \\ g & \nearrow & g\# & \searrow & g & \nearrow & ab & \searrow & g & \searrow & f\# \\ e & - & e & - & e & \searrow & eb & \searrow & d & - & d \\ c & \nearrow & c\# & \searrow & c & \searrow & cb & = & b & - & b \\ C & - & C\#m & - & C & - & Abm & - & G & - & Bm \end{array} \right).$$

¹This piece is so well-known as a music education tool for children, that it suffers somewhat from overexposure. Many celebrities have lent their voice to the story-teller part. Global dumping of CD releases enables the customer to find this piece as bonus gift with used car sales (*Peter and the Golf*). Rumour has it that there exists a Michael Jackson adaptation, probably called *Pete It*.

Table 20.5: Prokofiev, *Peter and the Wolf* Op. 67

[#]+m	M	R	H	Comment
Introducing the characters				
	M1	C	$C \langle Cm^{+7} Ab \rangle - Eb^6-$	<i>Peter</i> (Str.)
1-2	\perp		$Eb Bm - D_7/A - G - G_7-$	
1	M1		$C \langle Cm^{+7} Ab \rangle - Eb^6$	2nd stat
	\perp		$Eb Bm - D_7/A - G - G_7-$	
1+8			$C - \Re(G\sharp_7 - C\sharp m - G - G_7 - C)$	trans
2	M2		$(C - C\sharp m) C - Abm^{+7}$	<i>Bird</i> (Fl solo)
2+4	\perp		$C - Abm^{+7} - G_{\Delta 7} - G$	
3	M2		$\Re(C - C\sharp m - G) - \Re(C - G^+)$	
3+6	\perp		$G_{\Delta 7} - G-$	
4			$D_7 - G_7 - C - G_7 - C_7 - F$	trans
4+4	M1'/2	F	$F Db - Db_{\Delta 7} - Db_{\Delta 7}^9 - Ab$	<i>Peter & Bird</i>
5	M1'/2	Ab	$Ab Em - G_7 - C$	
5+5			$C - C\sharp m - G - G_7 - C$	trans
6	M3	Ab	$Ab^6 - Bb_{\Delta 7}^{b9} - Eb_7^{\sharp 5} - Ab^6 - Eb_7 - G$	<i>Duck</i> (Ob)
6+4	\perp		$Ab^6 - Bbm_7 - Ab^6 - Eb-$	
6+9	M3		$Ab^6 - Eb_7 - Ab^6 - G_7-$	2nd stat
6+13	\perp		$Ab^6 - Bbm_7 - Ab^6 - Eb - Eb/D_7-$	
7			$Bm - G_7/B - C$	trans, $\bar{P}(c)$
7+8	(M3)		$C - G^+/B - Eb_7/B_7-$	(Str)
8	(M2/3)		$\Re(Ab^6 - Eb)-$	<i>Bird & Duck</i>
8+4	(M2)/3		$Ab^6 - Bb_{\Delta 7}^{b9} - Eb_7^{\sharp 5} - Ab^6 - Eb-$	
8+8	(M2)/3		$Ab - G_7 - Ab^6 - Eb-$	
8+12				trans, eb-ped
9	(M2)/3.2		$Ab - F_7/A - Bbm^4 - G/B-$	<i>Bird & Duck</i> , $\bar{P}_D(eb)$
9+4	\perp		$Cm - A/C\sharp - Dm - Cb/Eb-$	$P_B^i(\nearrow)$, climax
10		E	$\Re(E^6 - Em)$	
11	M4	G	$G - C - Am/C - A_7/C\sharp - D - G$	<i>Cat</i> (Cl)
11+4	\perp		$G - C - A/C\sharp - G/D - D - G-$	
11+8			$\Re(D_7 - G)$	trans
12	M4	C	$G_7 - C - F_{\Delta 7} - Dm_7^9 - D_7^9 - G_{7sus4}$	2nd stat
12+5	\perp		$C - F_{\Delta 7} - D_7^{\sharp 9} - Am_7 - G_7 - C$	
13			$F\sharp_7 - F\sharp/A\sharp - F\sharp_7^{b5/b9}/A\sharp$	trans
13+7			$G_7/D - D_7/C - G_7/B - (F\sharp)-$	
13+11			$G_7/B - D_7^{alt}/C - G_7/B - F\sharp_7$	
14	M4	B	$B - E_{\Delta 7} - C\sharp_7 - F\sharp_{7sus4} - B$	3rd stat
14+4			$\Re(F\sharp_7 - B) - B_7-$	
14+7	M4	E	$E - A_{\Delta 7} - F\sharp_7^{b10} - B_{7sus4} - E$	<i>Duck & Bird</i>

Table 20.6: Prokofiev, *Peter and the Wolf* Op. 67 (cont'd)

[#]+m	M	R	H	Comment
15	M5	<i>Bm</i>	$Bm_{(7)} - A_7 - F\sharp_7 - F\sharp_7^{b9} - C\sharp_{07}$	Grandfather (Bsn)
15+7	M5		$Bm - F\sharp_m - A_7 - F\sharp_7 -$	2nd stat
16	⊥		$F\sharp_7^{b9} - C\sharp_{07} - Bb - A - Bb/D - A/C\sharp$	
17		<i>Bb</i>	$Bb Gb_{\Delta 7}^9 - Db Am - C_7/G - F$	trans
18	M5	<i>Bm</i>	$Bm_{(7)} - A_7 - F\sharp_7 -$	3rd stat
18+5	⊥		$F\sharp_7^{b9} - C\sharp_{07} - Dm - F\sharp - Bm$	$\bar{P}_D(f\sharp)$
19	M6	<i>Gm</i>	$Gm F^9/G - Fm - Db_{\Delta 7} - Am_7 -$	Wolf (Hns)
19+5	M6		$Dm C^9/D - C - D_7 -$	2nd stat
19+9	M6		$Gm F^9/G - Gm$	3rd stat
The story develops				
20	M4	<i>A</i>	$A/C\sharp - D - \Re(D_{07} - E_{07}) - D\sharp_{07}/F\sharp$	Cat
20+7	⊥		$\Re(Ab_7/Eb - Eb_7)$	
21	M3.2	<i>Ab</i>	$Ab - F_7/A - Bbm^4 - G_7/B - Cm -$	Duck
21+5	⊥		$A_7^{b5}/C\sharp - Dm - Cb/Eb -$	
21+8			$\Re(C\sharp_m_7/E - Em) -$	trans
22			$C\sharp_{07} - \Re(F\sharp_7^{b5/b9} - F\sharp_7)$	cresc to climax
23			$Cm - Ab/C$	dim
24	M3	<i>Ab</i>	$\Re(Ab^6 - G_7 - Eb - G_7) -$	Duck
24+4	⊥		$(Ab - Cm - G - Eb)/Eb - Ab$	
25	M4	<i>G</i>	$G - C - Am/C - A_7/C\sharp - D_7 -$	Cat
25+4			$G - D_{07}(\text{no3}) - G$	
26	M4	<i>C</i>	$C - F - Dm_7 - D_7 - G - G_7 - C -$	
26+4			$G_{07}(\text{no3}) - C$	
27	M6/4	<i>Fm</i>	$(Fm Eb_7)/F$	Wolf & Cat
27+8	M6/(1)		$(Fm - Eb_7)/F$	Wolf & Bird
Catching the wolf				
28	M1	<i>D</i>	$D - Bb_{\Delta 7}^{b9} - F$	Peter
28+4			$F_{\Delta 7}^{\sharp 11} - Dm_7^9 - Dm_7/G - (Am - F)/C -$	trans
29	(M1)		$C\sharp_{07} C_{\Delta 7} G$	Peter
30	M1/(2)	<i>C</i>	$C - Ab_{\Delta 7} - (Bm - \dots - Fm)$	Peter & Bird, chr
30+3	⊥		$Abm - Gm - F\sharp_m - Fm -$	chr desc
30+4	M1/(2)		$Eb Ab$	
30+8	⊥		$(G\sharp_m - \dots - C\sharp_m) - Bm$	chr desc
31	M6	<i>Gm</i>	$Gm - G_7^{b9/13} - F_{\Delta 7} -$	Wolf, climax
31+3	⊥	<i>Dm</i>	$Dm - D_7^{b9/13} - C_{\Delta 7}$	
32	M1	<i>C</i>	$C (Cm - \dots - Fm) - Eb^6$	Peter, chr desc

Table 20.7: Prokofiev, *Peter and the Wolf* Op. 67 (cont'd)

[#]+m	M	R	H	Comment
33			$\langle B G \rangle - (C - \langle B G \rangle) - C$	climax (Brs mute)
34			$\dots - G$	trans, Vi solo
35	M7		$\Re(Abm - G_7^{b9/b13}/B) - Fm - G_7^{b9/b13} -$	Tbn, <i>Wolf</i> struggling
35+7	M7		$Fm - Eb_{7no3} - Ebm - F_7^{b9/b13} -$	Tbn (Brs mutes off)
35+11			$Dm F_{\Delta 7}$	Str downbows
36			$F_{\Delta 7} - Eb_{\Delta 7}^9 - D_{\emptyset 7} - F_{\Delta 7} - G_7/F$	trans, dim
37			Dm_7/C	<i>Wolf</i>
38			$\Re(Db - C/G)$	<i>Hunters</i> (Perc)
39	M8		$\Re(Db - C/G)$	WW, cresc, clim (Timp)
40	M8		$Am - \Re(D - C\sharp/G\sharp) - G_7 - C$	Tpt+Hn+Perc
41		Ab	$Ab - Cm - Eb_7 - G_7 - Ab - Eb - Ab$	trans
42		E	$E_{\Delta 7} - G\sharp m/B - B_7/A - D\sharp_7 - E$	<i>Bird</i>
42+12			$B - C\sharp m - B - D\sharp m_7 - E$	
43			$E/G\sharp - Em/G - D/F\sharp - Dm/F -$	trans
Triumphal procession - March				
43+4		C	$\Re(C - G_{\Delta 7}^+)$	
44	M1		$\Re(C - Am_7/G) - Ab_{\Delta 7}^{\sharp 9} - Eb^6$	<i>Peter</i> , Hns 3-pt augm
44+8	M1		$Eb - Bm - D_7/A - G - G_7$	
45	M8		$\Re(C - G_{\Delta 7}^+) - \Re(C - B/F\sharp)$	<i>Hunters</i> , Tpt
46	M6		$Em - D^9 - Em - G^+/D\sharp - B_{\circ}/D$	with <i>Wolf</i>
47	M8		$\Re(Db - C/G) - Db - G_7 - C$	
48	M5/4	Bm	$Bm - B - E_{\Delta 7} - C\sharp_7^9 - F\sharp_{7sus4}^9 - B$	<i>Grandfather & Cat</i>
48+5	M5/4		$B - C\sharp_7^9 - C\sharp m_7 - G\sharp m_7 -$	
48+7	\perp		$B/F\sharp - F\sharp_7 - B$	
Conclusion - Coda				
49	M1	C	$C - Ab_{\Delta 7}^{\sharp 9} - Eb$	<i>Peter</i> tutti
50	M1		$Eb - BmD_7/A - G - G_7 -$	(Brass, tutti)
51			$\Re(Db - Ab_{\Delta 7}^+) - \Re(Db^9 - C/G)$	trans, <i>Bird</i>
51+11			$Db - C/G - Db - G_7 -$	
52			$\Re(C - \langle B G \rangle) - Em$	trans
53	M3	Ab	$\Re(Ab^6 - G - Eb_7 - G_7) - Ab/Eb$	<i>Duck</i>
54		C	$Gb_7^{b9/\sharp 11} - Ebm_{7no3}^{11} - Cm/Eb$	$\Sigma(\text{cm} <)$
54+1			$Em_{7no3} - Dm_7 - Em_7/B - F\sharp m_7/A$	(tutti)
54+3			$Bbm/Db - Abm_7 - Bb_7/D - G_{\Delta 7}^9 - C$	
54+4			$C - Fm/C - C$	Closing climax

After the second statement of the *Bird* theme, M1 and M2 are combined [4] by segmenting both themes into their individual phrases.

The *Duck* subject for low register oboe ('quack') [6] is another sentence, M3(aab) (2 + 2 + 4 m.). The quacking is even more obvious in M3.2 [9] with the accented *eb* pedal. The low clarinet plays the *Cat* theme [11], a regular period M4(abab') (2 + 2 + 2 + 2 m.). The *Gransfather* theme for bassoon [15] is irregular M5(ab) (4 + 2 m.). Finally, the *Wolf* theme for three French horns [19] is presented: it consists of two one-measure cells that are juxtaposed M5(abaa'aba'). The harmonies illustrate a combination of diatonic parallel triads and the abovementioned chromatic voice movement:

$$\left(\begin{array}{ccccccccc} [19]+1 & \text{diat} & & \text{chrom} & & \text{chrom} & & \text{diat} & [19]+7 \\ bb & \searrow & ab & - & ab & \nearrow & a & \searrow & g \\ g & \searrow & f & - & f & - & f & \searrow & e \\ d & \searrow & c & \nearrow & db & \nearrow & d & \searrow & c \\ Gm & - & Fm & - & Db & - & Dm & - & C \end{array} \right).$$

In a sonata form interpretation, the first section might be considered the exposition.

20.2.2 The story develops (#20–27)

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20.2.3 Catching the wolf (#28–42)

In this section *Peter* gets involved in the fight; the first statement is played by clarinet and violins in the key of *D* major [28]. When he teams up with *Bird* the original key *C* major returns [30, 32], as a contrast to the minor keys for the *Wolf* theme [31, 35, 37]. The struggling of *Wolf* in order to free himself from the rope is accompanied with a minor key motif M7 for trombone [35], juxtaposed with repeated fortissimo chords in all orchestral sections. Note the string section series of downbows in [35+11].

In [38] the *Hunters* come on stage, with support from the percussion (bass drum, piatti, snare drum, tambourine and timpani patterns). There is a pizzicato quarter note riff for the strings on alternating chords $\Re(D\flat - C/G)$ with a diminished fifth leap downward in the bass and wide upward leaps in the lead violins. On top of this riff pattern we hear a forceful theme M8(aabccddd') ((1+1)+2+(1+1)+(1+1+2) m.), played first by unisono woodwinds [39], later horn and trumpet [40].

20.2.4 Triumphal procession - March (#43–48)

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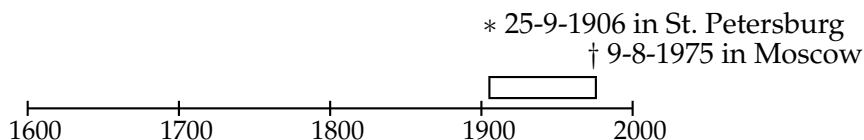
20.2.5 Conclusion - Coda (#49–54)

All is well in the coda, returning to the initial key *C* major with another *ben tenuto, energico* statement of the *Peter* theme for brass, over a steady quarter note riff in the strings and sustained chords in the woodwinds (tutti orchestration). This setting is briefly interrupted by *Bird* [51] and *Duck* patterns [53]. The piece closes in a tutti climax, starting with contrary opening motion in [54].

Chapter 21

Dmitri Shostakovich

Biographical data:



With Dmitri Shostakovich traditional analysis, especially classifying chord structures and progressions, becomes troublesome. Many of his chord structures are not built on thirds, there are bitonalities, and non-diatonic additions to chord structures (determined by voice leading). However, formal analysis (classifying phrases and sections) and key root sequence identification is still possible. But always keep in mind that the value of traditional analysis is limited in his music.

21.1 String Quartet No. 1 in C Major, Op. 49 (1935)

Source: [62]. An overview of the formal analysis is shown in Fig. 21.1. Note the short development section in the opening sonata movement.

Mvt. 1 Moderato: sonata form (C , $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$, 121 m.)



Mvt. 2 Moderato: Theme and variations form (A , $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$, 85 m.)



Figure 21.1: Shostakovich, String Quartet No. 1 in C Major, Op. 49

21.1.1 Mvt. 1, Moderato

Form: Sonata. The exposition first group divides the string quartet into upper three string parts (note the equal rhythms, chromatism and the series of first inversion chords) and the cello (diatonic, stepwise ascending motion). The second group starts with a *groove*, presented by the cello (upward glissandi leaps) and the viola (steady 8th note pedal point), with the melody M2 in the lead violin. The roles are reversed in the second statement.

The brief development section opens with the second group groove. After the transition there is a varied statement of the main theme M1 in the new $\left[\begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]$ meter. The recapitulation continues this meter, until the secondary theme is presented in the original triple meter. See Table 21.1 for the analysis.

21.1.2 Mvt. 2, Moderato

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Table 21.1: Shostakovich, String Quartet No. 1, Mvt. 1 Moderato

m	M	R	H	Comment
1	M1.1	<i>C</i>	$C - \dots - F/A-$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Exp, Gr 1 , Vc, $P_m^i(\searrow)$, $\Sigma(\text{cm} >)$
6	\perp		$Dm - \dots - G-$	$[\bar{S}^6]$
11	M1.1		$C_7 - F - G-$	[1] 2nd stat, Vc, $[\bar{S}^6]$, $P_B(\nearrow)$
15	M1.1'		$C - Fm/Ab - \dots -$	trans, $[\bar{S}^6]$
20	\perp		$F\sharp_{\circ 7}-$	
21	M1.2	<i>Cm</i>	$Cm - \dots -$	[2] Vi1
24	\vdots		$(E - F_{\Delta 7} - Em_7 - A)/E-$	$[\bar{S}^6]$, $\bar{P}(e)$
28	\perp		$G-$	$P_m^i(\searrow)$
29	M1.1'	<i>C</i>	$C^6 - \dots - G$	[3] trans, $\Sigma(\text{cm})$
37	M2	<i>Eb</i>	$\Re(Eb^6 - Bb^9)-$	[4] Gr 2 , Vi1, $\bar{P}(g)$
47	Mt		$G_7/F - Cm/Eb - Bb/D-$	[5] trans
51	\perp		$Bbm_7/Db-$	imit Vi1-Va
54	M2		$\Re(Eb^6 - Bb^9)$	[6] 2nd stat, Vc, $\bar{P}(g)$, 'groove'
62	M2'		$Db - Dm$	[7] trans
65			$Db - Bb_7-$	[8] cad.
67	M2'	<i>Eb</i>	$\Re(Eb^6 - Bb^9)$	Dev, Gr 2 , Vi1, $\bar{P}(g)$, 'groove'
71	Mt		$Eb_7/Db-$	trans
74	M1.1'	<i>Em</i>	$Em - B_{\circ}-$	[9] $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$ Gr 1
77	\perp		$Em/B - F_{\Delta 7}/E - B_{\circ}/D-$	
80			$D\sharp_{\circ 7} - C\sharp_{\circ 7}-$	[10] retrans, $P_m^i(\searrow)$
85			$G/D - C/E - G_{7\text{sus}4}/D-$	
88	M1.1	<i>C</i>	$C - \dots - F/A - G_{\circ} - F/A-$	[11] Recap, Gr 1 , Vc, $\Sigma(\text{cm} >)$, $P_m^i(\searrow)$
94	\perp		$Em/B-$	
97		<i>Ab</i>	$Ab - Eb_7-$	[12] $\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Gr 2, 'groove', $\bar{P}(c)$
99	M2		$\Re(Ab^6 - Eb^9)$	Va
107			$Bbm - Gm - Fm - Em-$	[13] trans
108			$G_7^{b5}-$	
110	M2'	<i>C</i>	$\Re(C - G)/C$	[14] Coda , $\bar{P}(c-g)$
118	\perp		<i>C</i>	closing (121 m.)

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21.1.3 Key relationship overview

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21.2 String Quartet No. 2 in A Major, Op. 68 (1944)

Source: [62]. An overview of the formal analysis is shown in Fig. 21.2.

Mvt. 2 Recitative and Romance: ternary song form ($B\flat$, $\left[\frac{3}{4}\right]$, 123 m.)

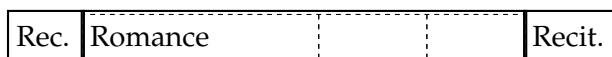


Figure 21.2: Shostakovich, String Quartet No. 2 in A Major, Op. 6

21.2.1 Mvt. 2 Moderato con moto

Form: ternary song form, ABA'-Coda. This movement features the lead violin, that plays long through-composed melodies (M1, M2, and M3), that may be subdivided into shorter phrases. The background in the outer sections consists of sustained harmonies in the lower three string parts, with subtle dynamic markings and changes (a series of *decrescendi*).

The middle section contains more movement in the supporting voices. The rhythm is synchronised, when all strings play sectional harmony in series of first inversion chords ($[\bar{S}^6]$). From [42] onwards, there is a build-up to the main climax; note the use of more 8th note patterns, the off-beat and syncopated rhythm. The key remains static: $B\flat$ major. See Table 21.2 for the analysis.

21.3 String Quartet No. 3 in F Major, Op. 49 (1946)

Source: [62]. An overview of the formal analysis is shown in Fig. 21.3.

Mvt. 2 Moderato con moto: ternary song form ($E\flat$, $\left[\frac{3}{4}\right]$, 196 m.)

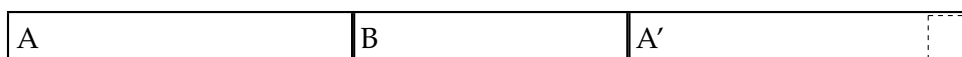


Figure 21.3: Shostakovich, String Quartet No. 3 in F Major, Op. 73

21.3.1 Mvt. 2, Moderato con moto

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Table 21.2: Shostakovich, String Quartet No. 2, Mvt. 2 Recitative and Romance

[#]+m	M	R	H	Comment
Adagio (recitative)				
31	M1.1	$B\flat$	$F_7/E\flat$	Vi1 recitative
32	M1.2		$F - C/E - C_7/E$	
33	M1.3		$F_7/E\flat$	
34	M1.4		$F - B\flat$	Vi1, Vc
(romance)				
35	M2.1		$B\flat - \dots - B\flat^{b9}$	$\begin{bmatrix} 3 \\ 4 \end{bmatrix}$ Vi1, $\bar{P}_T(bb)$
36	:		$G\flat/B\flat - E\flat m_7/D\flat - B\flat - A_{\emptyset 7} - A\flat_7/G\flat -$	
37	:		$G_7^{b9}/F - A\flat m - E\flat_{\Delta 7}/E - E_7/D - Dm_7$	
37+5	\perp		$F - E\flat - Dm - E\flat m - Cm - A\flat$	$[\bar{S}^6]$
38	M2.2		$D_{\emptyset 7} - Cm/E\flat - B\flat_7^9 - B\flat - Dm_7/F - Gm$	climax
39	:		$Am_7/G - B\flat_{\Delta 7} -$	
39+4	\perp		$F_{\sharp 7}^{b10} \text{ no1} - B_{\emptyset 7 \text{ no3}} - A_{\circ}/C -$	
40	M2.3		$A_{\circ}/C - D_{\emptyset 7}/C$	
40+4			$D_{\emptyset 7}/C - E\flat_{\Delta 7}/D - Fm_7^9 - F_7/C - E\flat_{\Delta 7}/D$	S_2 -series
40+5	M2.4		$Cm_7^9/B\flat - A_{\circ} - Am_7^{11}$	Vc
40+6	:		$D_7 - Dm_7 - D_{\emptyset 7}$	
41	:		$Dm_7 - E\flat m - B\flat_7/F$	
41+6	\perp		$F/A - G/B - A\flat/C - B\flat/D - E_{\emptyset 7}/D - G/D$	$[\bar{S}^6]$
42	M2.5		$G\flat/D\flat - F^4 - E_{\circ 7} -$	
42+3	\perp		$G\flat - B\flat m - Em_7 - B\flat_7 - D_7^{b9} - B\flat_7 -$	Va syncopes
43	M2.6		$E\flat m^{+7} - B\flat_7^{b9} - E\flat m_7$	Vi1+Vc, climax
44	:		$G\flat - B - C/G - A - A_7 -$	climax
45	:		$G/D - G\flat - Fm - Em - E\flat m$	ex parallel
45+4	\perp		$B\flat/D - A/C_{\sharp} - A\flat/C - G/B - B\flat/F$	$[\bar{S}^6]$
Adagio (recitative)				
45+8	M3.1		$B\flat_7/A\flat$	Vi1 M3.1=M1.1'
46	\perp		$B\flat_7/A\flat$	
47	M3.2		$B\flat/F$	
48			$F - E\flat - Dm - E\flat m - F\flat$	$[\bar{S}^6]$
48+2	M3.3		$F_7^{b9}/C - F_7/E\flat$	
49			$F_7/E\flat - F - B\flat$	(123 m.)

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21.3.2 Key relationship overview

The key relationship diagram is shown in Fig. 21.4. The ternary form of the Mvt. 2 is reflected in the keys used. The outer sections are in the tonic minor key E_m , the middle BB section in the supertonic major key $F\sharp$ (1). The closing A section moves to the parallel major key E , when the B section texture returns (2).

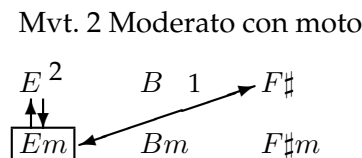


Figure 21.4: Shostakovich, String Quartet No. 3, key relationship diagram

21.4 Symphony No. 1 in F Minor, Op. 10 (1924-5)

Source: [63]. An overview of the formal analysis is shown in Fig. 21.5.

Mvt. 3 Lento: ternary song form ($D\flat$, $\left[\frac{4}{4}\right]$, 120 m.)

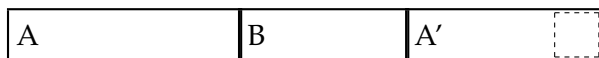


Figure 21.5: Shostakovich, Symphony No. 1 in F Minor, Op. 10

21.4.1 Mvt. 3 Lento

Form: ternary, ABA'. See Table 21.3 and 21.4 for the analysis.¹ The main element in this slow movement is the combination of chromatic stepwise movement (both in the lead melody M1 and in the bass and inner voices) and the melodic interval of the minor third (three chromatic steps, also in the melodic brass motto M0 and in lower voices). Although here only one movement from the symphony is analysed, the same melodic material returns in the other movements.

The main theme is stated twice by the solo oboe, with a string section bowed tremolo background (sustained notes in celli and bass). At [1] a solo cello takes the lead with M2, which has similarities with M1; alternating chromatically ascending and descending motives are juxtaposed. Just before [3] there is the first statement of the descending minor third motto M0 by the trumpets. From here on it is combined with the other thematic material.

The middle section [8] presents the lyrical theme M5 in the lower strings; this creates a melodic arch, consisting of wide leaps and groups of chromatically ascending and descending steps. The oboe signal theme M6 [6] leads into the second statement of the lyrical theme in the high strings, which now has the M0 motto as a countertheme in bassoon and low strings.

¹Analysis of this movement was suggested to me by Bill Dobbins, professor at the Eastman School of Music, and jazz composer and arranger.

Table 21.3: Shostakovich, Symphony No. 1, Mvt. 3 Lento

m	M	R	H	Comment
				Lento
				A (bbbb)
1	M1	<i>D</i> b	<i>D</i> b – <i>G</i> 7/ <i>D</i> – <i>E</i> b – <i>E</i> b <i>m</i> –	Ob $P_L^i(\searrow)$, Str bg, $P_B^i(\nearrow)$
5	⊥		<i>F</i> 7 – <i>G</i> b – <i>E</i> b/ <i>G</i> – <i>A</i> b ⁺ – <i>A</i> b ₇ ^{b9} –	
9	M1'		<i>D</i> b – <i>C</i> b <i>m</i> / <i>D</i> – <i>E</i> b – <i>D</i> b <i>m</i> ₇ / <i>E</i> –	2nd stat, Ob, $P_B^i(\nearrow)$
13	⋮		<i>B</i> b ₇ – <i>G</i> b ⁺ – <i>C</i> m ₇ – <i>D</i> b–	
15	⊥		<i>F</i> ₇ ^{b13} / <i>E</i> b – <i>C</i> ₇ ⁹ / <i>E</i> ^d –	
16	M2		<i>D</i> m/ <i>F</i> – <i>D</i> / <i>F</i> ₇ [♯] – <i>B</i> _{7sus4} –	[1] tr, Vc $P_L^i(\nearrow)$, Seq, $P_B^i(\nearrow)$
19	⊥		<i>E</i> / <i>G</i> ₇ [♯] – <i>D</i> _{7sus4} ^{b13} / <i>A</i> –	
21	M2		<i>G</i> b/ <i>B</i> b – <i>E</i> b – <i>C</i> / <i>F</i> ₇ [♯] –	[2] Fl+Vi, Hns $\vec{H} _i \searrow$
24	⊥/0		<i>F</i> ₇ ^{♯9} –	Tpt: "Minor 3rd motto" (3i \searrow)
25	M2'		<i>C</i> / <i>F</i> ₇ [♯] – <i>C</i> ₇ / <i>F</i> – <i>E</i> –	[3] Ob+Vi2, $P_B^i(\searrow)$,
27	⊥		<i>A</i> b <i>m</i> / <i>E</i> b – <i>A</i> b ₇ ^{b5} / <i>D</i> –	cresc to clim
29	M1/3		<i>D</i> b – <i>B</i> b ₇ ^{b9} / <i>D</i> –	[4] M1: WW+Vi, M3: Hns,
31	⊥/⊥		<i>E</i> b ₇ – <i>A</i> b ₇ –	tutti climax
33	M1/0		<i>D</i> b _{Δ7} – <i>C</i> b <i>m</i> / <i>D</i> –	[5] M0: Tpt, $P_B^i(\nearrow)$
35	⋮/⋮		<i>G</i> m/ <i>D</i> – <i>F</i> ₇ ¹³ / <i>E</i> b–	
37	⊥/⊥		<i>D</i> b <i>m</i> / <i>E</i> – <i>B</i> b ₀₇ – <i>C</i> ₀₇ – <i>C</i> ₀₇ [♯] –	$P_B^i(\nearrow)$
39	M0		<i>B</i> b/ <i>D</i> – ... –	[6] closing, M0: Tpt imit
42	⊥		<i>D</i> b ₇ ^{b9} – ... –	LoStr echoes
44	M4/0		<i>B</i> b <i>m</i> _{no3} – <i>F</i> ₇ [♯] / <i>A</i> ₇ [♯] – <i>B</i> ₇ ^{♯11/13} –	[7] Bsn+Va, M0: Tpt
				Largo
				B (hhhhh)
47	M5	<i>Em</i>	<i>Em</i> _G – <i>F</i> ₇ [♯] / <i>C</i> ₇ [♯] –	[8] lyrical th: Vc+Db
49	⊥		<i>Em</i> / <i>B</i> – <i>C</i> ₇ ^{♯5} / <i>E</i> –	
51	M6		<i>Em</i> – <i>B</i> b <i>m</i> / <i>F</i> – <i>E</i> b ₇ / <i>C</i> – <i>F</i> / <i>F</i> ₇ [♯] –	[9] Ob signal theme
55	⋮		<i>A</i> m/ <i>E</i> – <i>A</i> ₇ / <i>E</i> –	Str bg $P_m^i(\nearrow)$, $P_B^i(\nearrow)$
57	⊥		<i>B</i> b <i>m</i> / <i>F</i> – <i>B</i> ₇ / <i>F</i> ₇ [♯] – <i>Em</i>	
59	M5/0		<i>F</i> ₇ ^{♯5} / <i>A</i> ₇ [♯] – <i>B</i> ₇ ^{b5}	[10] M5: HiStr, M0: Tpt
61	⋮/0		<i>E</i> ₇ ⁹ / <i>G</i> ₇ [♯] – <i>B</i> b <i>m</i> ⁺⁷ / <i>A</i> –	M0: Bsn+LoStr
63	⋮/⋮		<i>G</i> b – <i>F</i> / <i>A</i> – <i>E</i> b – <i>D</i> / <i>F</i> ₇ [♯] –	[11] symmetrical roots, $P_L^i(\searrow)$
65	⋮/⋮		<i>C</i> – <i>F</i> ₇ [♯] <i>m</i> – <i>B</i> b/ <i>D</i> – <i>C</i> m	unis chr \searrow
66	⊥/⊥		<i>E</i> / <i>G</i> ₇ [♯] – <i>E</i> b → <i>B</i> b → <i>B</i> m	
67	M6		<i>E</i> ₇ – <i>F</i> ₇ ^{♯10} –	[12] Tpt
69	I(M6)		<i>G</i> / <i>C</i> ₇ [♯] – <i>F</i> ₇ [♯] / <i>D</i> – <i>A</i> b/ <i>E</i> –	Hns, $P_L^i(\nearrow)$, climax
71			<i>F</i> m ₇ – <i>G</i> ₇ / <i>F</i> – <i>F</i> ₇ [♯] –	

Table 21.4: Shostakovich, Symphony No. 1, Mvt. 3 Lento (cont'd)

m	M	R	H	Comment
73			$B/F - G\sharp/E-$	[13] Str $P_L^i(\searrow), \Sigma(\text{cm} >)$
75	M5		$Em - G - F\sharp/C\sharp-$	[14] Vc+DB, HiStr trem
77	\perp		$Em/B - E/B\flat - A - F\sharp m/B-$	
79	M4/0		$F\sharp_7/E - Ab_7^{b5}/D-$	[15] M4: Cl, M0: LoStr
Lento				A' (bbbb)
81	M1/3'	$D\flat$	$D\flat - D_{o7} - E\flat-$	[16] Solo Vi, $P_m^i(\searrow), P_B^i(\nearrow)$
84	$\dot{:}/\dot{:}$		$E\flat m_7 - F_7 - G\flat$	
87	$\perp/\perp/0$		$E\flat/G - Ab^+ - Ab_7^{b9}$	M0: Tpt motto
89	M1/3		$D\flat - C\flat m/D - E\flat-$	[17] M1: HiStr+WW, M3: Hns
92	$\perp\perp/0$		$D\flat m/E - B\flat_{\emptyset 7} - C_{\emptyset 7} - C\sharp_{\emptyset 7}-$	[18] M0: Tpt
95	M0		$B\flat/D - \dots -$	[19] trans, motto: Hns-Tu imit
99	\perp		$B\flat m_7 - \dots -$	LoStr
101	M1/6		$E\flat - F_7^{b9} - B\flat_7^{b5} - B\flat_7^{b9}$	[20] M1: LoStr, M6: Tpt
104	\perp/\perp		$E\flat_{\Delta 7}/D - F_7^{b5}/B - B\flat-$	
106	M6'		$E\flat_{\Delta 7}^{\sharp 5} - E\flat m_7 - Ab_7^9-$	Tpt, WW par $P_m^i(\searrow)$
111	M1'/0		$\Re(D\flat - Ab_{7\text{sus}4})/D\flat-$	[21] Coda , div Str + WW imit,
115	M0		$D\flat$	$\overline{P}_T(db)$, Str imit (120 mm.)

In the last **A** section and coda themes are combined, and the motto M0 is transferred from brass to strings (imitations from high to low).

21.4.2 Key relationship overview

This section is included in the full version of the book.

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21.5 Symphony No. 9 in E♭ Major, Op. 70 (1945)

Source: [64]. An overview of the formal analysis is shown in Fig. 21.6.

Mvt. 1 Allegro: sonata form (E♭, $\left[\frac{2}{2}\right]$, 247 m.)

Exposition		Development	Recapitulation	Coda
------------	--	-------------	----------------	------

Figure 21.6: Shostakovich, Symphony No. 9 in E♭ Major, Op. 70

21.5.1 Mvt. 1 Allegro

This section is included in the full version of the book.

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21.5.2 Key relationship overview

The key relationship diagram is shown in Fig. 21.7. The opening movement sonata form structure is respected in the scheme of keys. The exposition has the first group in the tonic major key $E\flat$, the secondary group in the dominant key $B\flat$. Both keys take a sidestep to their relative submediant major key, C (1) and G (2), respectively.

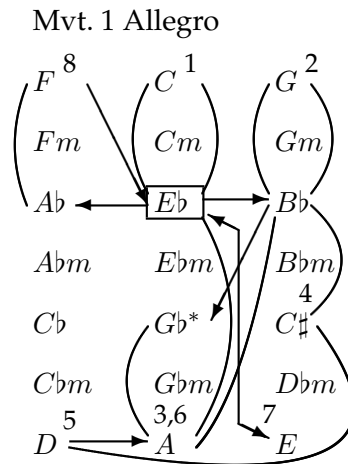


Figure 21.7: Shostakovich, Symphony No. 9, key relationship diagram

The development starts in the key of $G\flat = F\sharp$ and moves outward into more remote keys (3–6). The recapitulation first has a sidestep into the lowered supertonic (Neapolitan) major key $E = \flat II$ (7), before taking the familiar excursion into the subdominant domain $Ab - F$ (8) before returning home. Note the many occurrences of groups of minor third (3i) related keys, used in this movement.

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