

Part Four

Romantic Compositions

SMALL FORMS

A large and varied selection of two- and three-part "song forms" is included in this part. Such forms occur in Part III as well, but there they are usually imbedded in larger forms. Here they are more likely to be complete compositions. The seven pieces from Schumann's *Album for the Young*, chosen to progress from simple to elaborate, can serve to introduce elementary form categories. Among the more advanced examples are Mendelssohn's *Song without Words*, most of the Chopin preludes, Brahms's A minor and C major intermezzos, and, in a very different vein, Mussorgsky's *Promenade*. To locate further examples and more specific form categories, start with "Song form" in Index I.

CHROMATICISM

Part IV also provides many examples of nineteenth-century chromaticism. Pieces that are quite chromatic all or most of the way through are Chopin's E minor and E major preludes and F minor mazurka, Mussorgsky's *Ballet of the Chicks*, Wolf's song "In der Frühe," and, most spectacularly, the Prelude and Liebestod from Wagner's *Tristan*. Numerous other pieces have significant chromatic details or passages, most notably Schubert's "Nähe des Geliebten" (introduction) and *Moment Musical*, Chopin's A flat major mazurka and D flat major nocturne, and Fauré's "Toujours."

Highly chromatic tonal works in other parts of the book include Gesualdo's *Moro lasso*, the recitative from Handel's *Messiah*, Bach's F minor sinfonia and *Crucifixus* from the B minor mass, the E major Largo from Haydn's string quartet, Mozart's C minor fantasia, and Debussy's *L'après-midi d'un faune*. The appendices provide a very chromatic piece of jazz (page 551) and several chromatic chorales, notably *Es ist genug* and *So gebst du nun*. Many individual chromatic chords, sequences, and modulations are cited in the chromatic section of Index II, and further chromatic details are in Index I under entries beginning with the word "Chromatic."

ART SONG

The eight art songs in this part show, among many other things, various types of strophic and through-composed treatment. The German and French texts are provided with literal rather than singable translations for the sake of accuracy in meaning. Study of song might be continued with the twentieth-century examples in Part V.

It is easy for students of music to make the mistake of thinking of a song as music only, especially when its words are in a foreign tongue. It is important to remember that the text existed first and that the composer, before composing a note, had to be deeply aware of its meaning. The analyst of a song, just like a singer, must understand the text thoroughly to make a valid interpretation. The point is to discover how the ideas of the text are represented in the music. Although it is easy to point out superficial instances in the music's general mood or in obvious "text painting," deeper study will sometimes reveal more subtle relationships. One simple, well-known example is in Schubert's "Erlkönig," where the increasing urgency of the Erlking's three speeches is expressed by stepwise ascending keys.¹

LARGE FORMS

Besides the *Tristan* excerpts, two other large pieces occur in Part IV—the Brahms clarinet sonata movement and the Mahler Adagietto. Both create opportunities for style as well as form analysis. How do these two pieces, though clearly Romantic and composed within less than a decade of each other, differ in esthetic? And how do they, in quite different ways, relate to the future?

¹ An original contribution to song analysis, with numerous examples, is Oswald Jonas's essay "The Relation of Word and Tone," given as an appendix (pp. 149–161) to his *Introduction to the Theory of Heinrich Schenker*, trans. by John Rothgeb (New York: Longman, 1982).

THREE LIEDER

Franz Schubert (1797–1828)

Most poems that serve as texts for lieder are written in stanzas of equal length. The following lieder demonstrate three common ways in which such stanzas are set to music. How do the three settings differ in this broad respect?

■ NÄHE DES GELIEBTEN, D. 162

(1815)

Text: Johann Wolfgang von Goethe

Suppose that the successive stanzas of a poem "progress" in that they, say, tell a story, or build in intensity. Consider that if the musical setting of such a poem is strophic, such a progression cannot be reflected in the music. Is this a disadvantage? Does the poem of *Nähe des Geliebten* (The Nearness of the Beloved) so progress? That is, does it have a climactic stanza? If so, should this progression be expressed? Again if so, how?²

What might Schubert have intended to portray in his unusual piano introduction? (The metronome marking is apparently authentic.)

I think of thee when the sun's light
Gleams on the sea;
I think of thee when the moon's glimmer
Is painted on the waters.

I see thee when, far down the road,
Dust rises,
And in dead of night, when on the narrow footpath,
The traveler quakes.

I hear thee when, with a dull roar,
The waves surge up,
And in the grove, where often I go to listen,
When all is still.

I am with thee, though thou be ever so distant,
Thou art beside me!
The sun sinks, the stars will soon be shining.
O wert thou here!

Langsam, feierlich, mit Anmut. M.M. ♩ = 50.

1. Ich

Nähe des Geliebten is reprinted from Peters Edition No. 20a. Reprint permission granted by the publisher, C.F. Peters Corporation, New York.

² Walter Frisch's essay, "Schubert's *Nähe des Geliebten*: Transformation of the Volkston," in *Schubert / Critical and Analytical Studies*, ed. Frisch (Univ. of Nebraska Press, 1986, p. 175), provides interesting background, analysis, and evaluation.

③

1. den - - - ke dein, wenn mir der Son - - - ne Schim-mer vom
 2. se - - - he dich, wenn auf dem fer - - - nen We - ge der
 3. hö - - - re dich, wenn dort mit dum - - - pfem Rau - schen die
 4. bin — bei dir; du seist auch noch — so fer - ne, du

f *decresc. p* *pp*

⑤

1. Mee - re strahlt; ich den - ke dein, wenn sich — des Mon-des Flimmer in
 2. Staub — sich hebt; in tie - fer Nacht, wenn auf — dem schmalen Ste-ge der
 3. Wel - le steigt. Im stil - len Hain, da geh — ich oft zu lauschen, wenn
 4. bist — mir nah! die Son - ne sinkt, bald leuch - - ten mir die Ster-ne. O,

pp

⑧

1. Quel - len malt. 2. Ich
 2. Wand - rer bebt. 3. Ich
 3. al - les schweigt. 4. Ich
 4. wärst — du da! —

pp

DER DOPPELGÄNGER

from Schwanengesang, D. 957 (1828)

Text: Heinrich Heine

How are the three poetic stanzas treated in "The Double," one of Schubert's last, and most powerful, songs?

Still is the night, the streets are calm,
In this house lived my treasure,
She long ago left this town,
But the house still stands in the same place.

There stands also a man, and stares into the heavens,
And wrings his hands for pain,
I shudder when his face I see,
[For] the moon shows me my own features.

Thou double, thou pale companion!
Why do you ape the love-sorrows
That tortured me in this place
So many nights in times gone by?

Sehr langsam.

Singstimme.

Pianoforte. *pp*

Still ist die Nacht, es ruhen die Gassen,

9

in die - sem Hau - se wohn - te mein Schatz; sie hat schon

16

längst die Stadt ver - las - sen, doch steht noch das Haus auf dem sel - ben

22

Platz. Da steht auch ein Mensch, und starrt in die Hö - he,

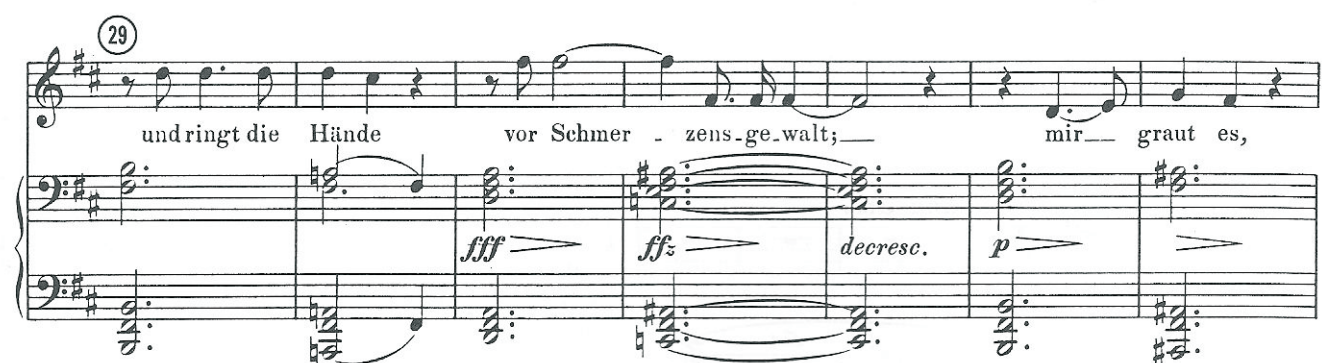
cresc. poco a poco



29

und ringt die Hände vor Schmer - zens - ge - walt; — mir — graut es,

fff ff decresc. p



36

wenn ich sein Ant.litz se - he, der Mond zeigt mir mei - ne eig' - ne Ge - stalt. —

cresc. ff fff



42

— Du Dop - pel - gänger, du bleicher Ge - sel - le! was äffst du nach mein

decresc. p accelerando cresc. ff



48

Lie - besleid, das mich gequält auf die - ser Stel - le so man - che

53

Nacht, in al - - - ter Zeit?

ERLKÖNIG, D. 328

(1815)

Text: Johann Wolfgang von Goethe

The close relation of the overall tonal scheme to the meaning of the text contributes much to the extraordinary effect of this famous song, composed when Schubert was eighteen.

Who rides so late through night and wind?
It is a father with his child,
He holds the boy in his arm,
He clasps him tight, he keeps him warm.

"My son, why hidest thy face in fear?"
"Seest thou not, Father, the Erlking?
The Erlking with crown and train?"
"My son, 'tis but a streak of mist."

"O dear child, come away with me!
Lovely games I'll play with thee!
Many-colored flowers grow by the shore,
My mother has many golden robes."

"My father, my father, bearest thou not
What Erlking softly promises me?"
"Be calm, be calm, my child,
In the withered leaves rustles the wind."

"Fair boy, wilt thou come with me?
My lovely daughters shall wait on thee,
My daughters keep their nightly revels,
They will rock thee, dance, and sing thee to sleep."

"My father, my father, seest thou not
Erlking's daughters in that dark place?"
"My son, my son, I see clearly;
It is only the gleam of the old gray willows."

"I love thee, thy fair form ravishes me,
And if thou art not willing, I'll take thee by force."
"My father, my father, now he is seizing me!
Erlking has done me harm!"

The father shudders, he rides fast,
And holds in his arm the moaning child,
He reaches home with effort and toil:
In his arms the child lay dead!

Schnell. ♩ = 152.

Singstimme.

Pianoforte.

5

12

Wer rei - tet so spät durch

18

Nacht und Wind? Es ist der Va - ter mit sei - nem

24

Kind; er hat den Kna - ben wohl in dem Arm, er fasst ihn

val
harmone

30

sicher, er hält ihn warm. Mein

37

Sohn, was birgst du so bang dein Ge.sicht? Siehst, Va - - ter,

43

du den Erl - kö - nig nicht? den Er - - len -

48

kö - nig mit Kron' und Schweif? Mein Sohn, es ist ein

54

Ne - belstreif. „Du lie - - bes Kind, komm,

60
geh mit mir! gar schö - - ne Spie - - le

64
spiel' ich mit dir; manch bun - - te Blu - - men sind

68
an dem Strand; mei-ne Mut - - ter hat... manch'

71
gül - - den Ge - wand". Mein Va - ter, mein Va - ter, und hö - rest du

76
nicht, was Er-len-könig mir lei - se verspricht? Sei ru - hig, bleibe

(82)

ru - hig, mein Kind; in dür - ren Blättern säu - selt der Wind. „Willst,

(87)

fei - ner Kna - be, du mit mir gehn? mei - ne Töch - ter sol - len dich

ppp

PROPHET

(90)

war - ten schön; mei - ne Töch - ter füh - ren den nächt - lichen Reihn, und

(93)

wie - gen und tan - zen und sin - gen dich ein, sie wie - gen und tan - zen und sin - gen dich ein.

f

(97)

Mein Va - ter, mein Va - ter, und siehst du nicht dort Erl -

102

kö-nigs Töchter am dü - stern Ort? Mein Sohn, mein Sohn, ich

decresc.

108

seh es ge - nau; es scheinen die al - ten Wei - den so grau.

cresc. *ff*

113

„Ich lie - be dich, mich

p *pp*

118

reizt dei-ne schö-ne Ge - stalt; und bist du nicht wil - lig, so brauch ich Ge-

123

walt! Mein Va - ter, mein Va - ter, jetzt fasst er mich an! Erl - kö - nig

fff *fz* *fz*

(129)

hat mir ein Leids ge - than! Dem Va - - ter

(134) *accelerando*

grau - set's, er rei - tet geschwind, er hält in Ar - men das

(139)

äch - zen - de Kind, er - reicht den

(144) *Recit.*

Hof mit Müh und Noth; in seinen Armen das Kind war todt. *Andante.*

TWO PIANO PIECES

Franz Schubert (1797–1828)

These two pieces are grouped together not because they have any historical relation, but because both use a particular chromatic technique, the first simply, the second much more elaborately.

■ WALTZ IN A FLAT MAJOR

Op. 9, No. 2 (1816)

In Schubert's day this piece was nicknamed *Trauerwalzer* (Mourning Waltz), but Schubert himself ridiculed the name. All the same, is there *some* sense to it?

■ MOMENT MUSICAL NO. 6

from Sechs Moments Musicaux, Op. 94 (D. 780) (ca. 1825)

Schubert coined the French term *moments musicaux* for a set of character pieces of which the following one, rich in expressive chromaticism, is the last. Why are there two changes to four-sharp signature? What is the form of the Allegretto? Of the entire piece? What are the historical antecedents of these forms?

Allegretto

Handwritten notes: *Suppression* (above first system), *CD vs. mp 1/2*, *was it in a different context?* (above second system), *E^Δ, major third* (above second system), *E^Δ* (above third system), *E^Δ*, *B⁰⁷*, *B⁷*, *E*, *Dim.*, *E*, *E^Δ*, *Dim.*, *E^{b7}*, *No. IV*, *E^{b7}* (above fourth system), *E^Δ*, *Dim.*, *E^{b7}*, *No. IV*, *E^{b7}* (above fifth system).

10

20

29

38

47

p *fp* *p* *f* *p* *pp* *mf* *sp* *pp* *cresc.* *p* *pp*

58

ending in A7, D9, E7, F#

68

ending in octaves but also 1st of D9.

A# E# A A# E# A

Trio 78

pp

87

f

96

pp

106

SONG WITHOUT WORDS

Op. 62, No. 1 (1844)

Felix Mendelssohn (1809–1847)

Lieder ohne Worte (Songs without Words) is the title of Mendelssohn's collection of forty-eight short piano pieces of markedly songlike character that he wrote at various periods of his life. In studying this lyrical piece, note the difference in barring between measures 1–2 and 17–18. What do you make of this?³

Andante espressivo

1 2

4

7

10

13

16

*And. **

p

cresc.

sf

dim.

cresc.

sempre cresc.

al

f

dim.

³ William Rothstein comments briefly on this piece in his *Phrase Rhythm in Tonal Music* (Schirmer Books, 1989), p. 198.

19 *p* *dim.*

22 *pp* *cresc.*

25 *cresc.*

28 *p* *cresc.*

31 *f* *dim.*

34 *p* *cresc.* *dim.*

38 *dim.* *p* *Tw.*

This musical score is for a piano piece, spanning measures 19 to 38. The key signature is one sharp (F#), and the time signature is 4/4. The notation is in grand staff (treble and bass clefs). The piece features a variety of dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). The melody is often characterized by flowing sixteenth-note passages, while the bass line provides a steady accompaniment. Measure 19 begins with a piano (*p*) dynamic and a diminuendo (*dim.*) marking. Measure 22 introduces a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking. Measure 25 continues the crescendo. Measure 28 features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 31 includes a forte (*f*) dynamic and a diminuendo (*dim.*) marking. Measure 34 shows a piano (*p*) dynamic, a crescendo (*cresc.*), and a diminuendo (*dim.*) marking. Measure 38 begins with a diminuendo (*dim.*) and a piano (*p*) dynamic, and concludes with a *Tw.* (Trill) marking.

SEVEN PIECES

from *Album for the Young*, Op. 68 (1848)Robert Schumann (1810–1856)

Like Bach and Dallapiccola (see pages 71 and 512), and many other composers, Schumann wrote music for his own children to play. The following selection of pieces from his *Album for the Young* starts out easy and becomes increasingly challenging—both to play and to analyze.

1—MELODIE (MELODY)

6

11

16

3—TRÄLLERLIEDCHEN (HUMMING SONG)

Nicht schnell.

p

Three systems of piano music, each consisting of a grand staff (treble and bass clefs). The first system is marked with a circled '6' and shows a melody in the treble with eighth-note runs and a steady eighth-note accompaniment in the bass. The second system is marked with a circled '12' and continues the melody with some chromaticism and a more active bass line. The third system is marked with a circled '18' and features a more complex, flowing melody in the treble and a dense, rhythmic accompaniment in the bass.

■ 6—ARMES WAISENKIND (POOR ORPHAN CHILD)

Three systems of piano music for the piece 'Armes Waisenkind'. The first system (measures 1-5) is marked 'Langsam.' and begins with a piano (*p*) dynamic. The melody is in the treble, and the bass has a simple accompaniment. The second system (measures 6-11) is marked 'Langsamer.' and shows a more complex texture with chords and moving lines in both hands. The third system (measures 12-17) is marked 'Im Tempo.' and features a more active melody in the treble and a rhythmic accompaniment in the bass.

19

Langsamer. Im Tempo.

26

This system contains two staves of music. The first staff begins with a circled measure number 19. Above the staff, the tempo markings 'Langsamer.' and 'Im Tempo.' are written. The second staff begins with a circled measure number 26. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some measures containing chords.

8—WILDER REITER (THE WILD RIDER)

Explain all the $\frac{6}{4}$ chords in this piece.

This system contains four staves of music for the piece 'Wilder Reiter'. The first staff begins with a circled measure number 6. The second staff begins with a circled measure number 13. The third staff begins with a circled measure number 19. The music is in 6/4 time and features a mix of eighth and sixteenth notes, with some measures containing chords. The dynamics *mf* and *sf* are marked throughout the piece.

14—KLEINE STUDIE (LITTLE ETUDE)

Exactly how long is the first phrase of this little etude?

Leise und sehr egal zu spielen.

*Rw. * Rw. * Rw. * Rw. **

*Rw. * Rw. * Rw. **

*Rw. * Rw. * Rw. * Rw. **

*Rw. * Rw. * Rw. * Rw. **

** Rw. * Rw. * Rw. **

** Rw. * Rw. * Rw. **

31

dim.

Handwritten musical notation for measures 31-35. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 31-35 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

Pw. * Pw. * Pw. * Pw. *

36

Handwritten musical notation for measures 36-40. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 36-40 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

Pw. * Pw. * Pw. * Pw. * Pw. *

41

Handwritten musical notation for measures 41-46. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 41-46 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

Pw. * Pw. * Pw. * Pw. * Pw. *

47

Handwritten musical notation for measures 47-52. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 47-52 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

Pw. * Pw. * Pw. * Pw. *

53

Handwritten musical notation for measures 53-58. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 53-58 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

* Pw. * Pw. * Pw. * Pw. * Pw. *

59

Handwritten musical notation for measures 59-64. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measures 59-64 are marked with a circled measure number at the beginning. The notation includes slurs, ties, and a 'dim.' (diminuendo) marking. Below the staff, there are handwritten 'Pw.' and '*' symbols.

Pw. * Pw. * Pw. *

17—KLEINER MORGENWANDERER (LITTLE MORNING WANDERER)

Wanderer here means "hiker." This piece is a song for the trail. How does it manage to start with imitation? What happens to the phrases at bar 20, second ending?

Frisch und kräftig.

5

9

14

19

1. 2. Schwächer.

24

pp

31—KRIEGSLIED (WAR SONG)

Sehr kräftig. M.M. ♩ = 84.

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first measure starts with a forte (f) dynamic. The fifth measure ends with a fortissimo (ff) dynamic. There are accents (>) over the eighth notes in measures 3 and 4.

Measures 6-10. Measure 6 is marked with a circled '6'. The music continues with a steady eighth-note pattern in the right hand and a more active bass line. Measure 10 ends with a repeat sign (Rw.) and an asterisk (*).

Measures 11-15. Measure 11 is marked with a circled '11'. The music features a series of chords in the right hand and a moving bass line. Measure 15 ends with a repeat sign (Rw.) and an asterisk (*).

Measures 16-21. Measure 16 is marked with a circled '16'. The music is characterized by a strong fortissimo (ff) dynamic in the right hand. Measure 21 ends with a repeat sign (Rw.) and an asterisk (*).

Measures 22-26. Measure 22 is marked with a circled '22'. The music continues with a consistent eighth-note rhythm. Measure 26 ends with a repeat sign (Rw.) and an asterisk (*).

27

Measures 27-32 of a musical score in D major. The right hand features a melody with a trill in measure 29 and a fermata in measure 30. The left hand provides harmonic support with chords and moving lines. Performance markings include accents (>) in measures 27-28, *Ad.* in measures 29 and 31, and asterisks (*) in measures 30 and 32.

33

Measures 33-37 of the musical score. The right hand has a long, expressive melodic line with a fermata in measure 34. The left hand continues with a steady accompaniment. Performance markings include *Ad.* in measures 33 and 35, and asterisks (*) in measures 34 and 37.

38

Measures 38-43 of the musical score. The right hand features a more active melody with trills in measures 39 and 40. The left hand accompaniment is more rhythmic. Performance markings include *Ad.* in measure 38 and an asterisk (*) in measure 40.

44

Measures 44-49 of the musical score. The right hand has a flowing, sixteenth-note melody. The left hand accompaniment is also active. Performance markings include *f* in measures 46 and 48.

50

Measures 50-55 of the musical score. The right hand features a melody with a trill in measure 51 and a fermata in measure 52. The left hand accompaniment is steady. Performance markings include accents (>) in measures 50 and 51.

VOGEL ALS PROPHET

from *Waldszenen*, Op. 82 (1848–1849)

Robert Schumann (1810–1856)

"The Prophetic Bird" from the character-piece cycle *Forest Scenes* is a typical Schumann study in biting dissonance. Explain the dissonances, especially the crunches in bars 11 and 13. Is the first note of the piece consonant or dissonant? What is the form of bars 1 through 18? Of the entire piece? Consider the use of the soft pedal (*Verschiebung*) in bars 23–24. Why did Schumann want it just here?

Langsam, sehr zart. ♩ = 63.

The musical score for "Vogel als Prophet" is presented in four systems, each containing four measures. The tempo and dynamics are indicated as "Langsam, sehr zart. ♩ = 63." and "pp". The score is in G major (one sharp) and 2/4 time. Measure numbers 4, 7, and 10 are circled. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings. Asterisks (*) are placed below the bass staff in measures 2, 3, 5, 6, 8, 9, 11, 12, 14, 15, 17, and 18, indicating specific dissonances or "crunches". The first measure (measure 1) starts with a dissonant chord in the bass. The piece concludes with a soft pedal (p) marking in measure 18.

13

fp *fp* *f* *fp*

fp

16

pp *pp* *pp*

pp *pp* *p* *p*

19

p *p* *p*

p *p* *p*

22

Etwas langsamer.

pp *pp* *pp*

pp *pp* *p* *p*

pp *pp* *p*

25 Im Tempo.

pp *pp* *pp*

pp *pp* *p* *p*

28

Ad. * *Ad.* * *Ad.*

31

* *Ad.* * *Ad.* *

34

Ad. * *Ad.* * *Ad.* *

37

fp *fp* *fp* *f* *fp* *Ad.*

40

pp *pp* *Ad.* * *Ad.* *

ICH GROLLE NICHT

from *Dichterliebe*, Op. 48 (1840)

Text: Heinrich Heine

Robert Schumann (1810–1856)

Another example of highly expressive dissonance, but one quite different from *Vogel als Prophet* (page 321), is afforded by this song. Especially noteworthy are bars 5 through 12 and their relation to the rest of the song.⁴

The translation follows Heine's poem exactly. Examine Schumann's adaptation of the lines and stanzas.

I'll not complain [bear a grudge], though my heart break,
O love ever lost! I'll not complain.
Though thou dost gleam in jewelled splendor,
There falls no ray upon thy heart's night.

I've known it long. [For] I saw thee in dream,
And saw the night within thy heart's domain,
And saw the serpent that devours thy heart:
I saw, my love, how miserable thou art.

Nicht zu schnell

mf

Ich grolle nicht, und wenn das Herz auch bricht,

5

e - wig ver.lor' - nes Lieb, e - wig ver.lor' - nes Lieb! — ich

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⁴ Bars 5–12 are analyzed by William Mitchell in his *Elementary Harmony*, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1948), pp. 179–181. See also Arthur Komar's edition of Schumann's *Dichterliebe* in the Norton Critical Scores series (New York: Norton, 1971), pp. 82–83 and 117–118.

9

grol- -le nicht, ich grol- -le nicht. Wie du auch

13

strahlst in Di - a - man - ten - pracht, es fällt kein Strahl in dei - nes

16

f ritard.
Herzens Nacht, das weiß ich längst.

19

Ich grol-le nicht, und wenn das Herz auch bricht. Ich

(23)

sah dich ja im Trau - me, und sah die Nacht in dei - nes Her - zens

(26)

Rau - me, und sah die Schlang' die dir am Her - zen frißt, ich sah, mein

cresc. *ritard.*

(29)

Lieb, wie sehr du e - lend bist. Ich grol - le nicht, ich grol - le

f

(32)

nicht.

SEVEN PRELUDES

from Op. 28 (1836–1839)

Frédéric Chopin (1810–1849)

Perhaps inspired by the *Well-Tempered Clavier*, Chopin wrote a prelude for each of the 24 keys. In terms of both piano writing and musical structure, these aphoristic statements are among the most original creations in the Romantic literature.

PRELUDE 1 IN C MAJOR

In the right-hand part of this prelude, what effects are produced by the changes from two triplets to one quintuplet per bar? Where is the final cadence, and what is happening there?

Agitato

mf

Agitato

Trid. * *Trid.* * *Trid.* * *Trid. simile*

cresc.

strettissimo

ff (*dim.*) *p*

28

pp

Red. *

PRELUDE 2 IN A MINOR

The key plan of Opus 28 makes it clear that Chopin intended Prelude 2 to represent A minor. How is this key expressed?

Lento

p

6

11

dim.

16

stentando

sostenuto

Red. *

■ PRELUDE 4 IN E MINOR

The image displays a page of a musical score for a piece titled "Largo". The score is written for piano (p) and right-hand (r.h.) parts. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Largo".

The score is divided into five systems, each beginning with a measure number in a circle: 5, 9, 13, 17, and 21. The first system includes the instruction "espress." (espressivo). The second system includes the instruction "stretto" with a repeat sign. The third system includes the instruction "dim." (diminuendo) and "p" (piano). The fourth system includes the instruction "smorz." (smorzando). The fifth system includes the instruction "pp" (pianissimo) and a final measure with a double bar line and a repeat sign.

The piano part consists of a continuous, dense texture of chords and arpeggios, often with a tremolo effect. The right-hand part features a melodic line with various ornaments, including grace notes and trills, and is often marked with "r.h." and "p.w." (piano weight). The score is written on a grand staff with a treble clef for the right hand and a bass clef for the left hand.

PRELUDE 6 IN B MINOR

How does the left-hand part serve simultaneously as principal melody and as foundation of the harmony? What happens at bars 7–8? Why did Chopin write a top-line slur there? (Compare with Schumann's *Wilder Reiter*, bars 9–16, on page 315.)

Lento assai

sotto voce

5

9

14

18

22

sostenuto

pp

Qw. * *Qw.*

Qw.

PRELUDE 9 IN E MAJOR

Largo

The musical score for Chopin's Prelude 9 in E Major, measures 1 through 10, is presented in a four-system format. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Largo'. The score is written for piano, with a grand staff (treble and bass clefs). The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The first system (measures 1-4) begins with a forte (f) dynamic and includes a trill (tr) in the right hand. The second system (measures 5-8) includes a crescendo (cresc.) marking. The third system (measures 9-10) includes a fortissimo (ff) dynamic, a decrescendo (decresc.) marking, and a piano (p) dynamic. The fourth system (measures 11-14) includes a crescendo (cresc.) marking, a ritenuto marking, and a fortissimo (ff) dynamic. The score concludes with a final chord in measure 14. The left hand accompaniment is marked with a series of eighth notes, some of which are marked with an asterisk (*).

Measures 1-4: *f*, *tr*, *tr*

Measures 5-8: *cresc.*

Measures 9-10: *ff*, *decresc.*, *p*

Measures 11-14: *cresc.*, *ritenuto*, *ff*

PRELUDE 20 IN C MINOR

Largo

ff

p

ritenuto

pp

cresc.

6

PRELUDE 22 IN G MINOR

Locate the measure groups of this agitated piece. Why is the chord in bar 5a spelled differently from the chord in bar 17b?

Molto agitato

6

(13)

cresc.

*Ped. * Ped. ** *Ped. * Ped. **

(20)

*Ped. * Ped. ** *Ped. * Ped. ** *Ped. * Ped. **

(27)

*Ped. * Ped. ** *Ped. * Ped. ** *Ped. * Ped. **

(34)

cresc.

*Ped. * Ped. ** *Ped. * Ped. **

FIVE MAZURKAS

Frédéric Chopin (1810–1849)

The mazurka, a Polish folk dance, is characterized by triple time and frequent emphasis on the second beat. The dance grew in popularity throughout European society in the eighteenth and nineteenth centuries, and eventually became a source for art music, most notably Chopin's 51 mazurkas for piano. These vivid, imaginative compositions, though built mainly of four-bar phrases, display great variety in mood and form, and are at times strikingly chromatic. See, for example, the apparent "wandering off the track" in Mazurka 6 at bar 17, the startling eruption of chromaticism in Mazurka 37 at bars 81–89, and the unusual harmony in Mazurka 49, bar 15. What do you make of these places?

MAZURKA 5 IN B FLAT MAJOR

Op. 7, No. 1 (1830–1831)

Vivace. M. M. $\text{♩} = 50$.

cresc. *p scherz.*

6

12

18

24

p legato *stretto*

(30) *a tempo*
poco rall. *f* *tr*

(36)

(42) *sotto voce*
pp *rit.*

(48) *rubato* *poco rall.* *f* *rit.* *

(54) *cresc.* *rit.* *

(60) 1. 2.

MAZURKA 6 IN A MINOR

Op. 7, No. 2 (1830–1831)

Vivo, ma non troppo. (♩ = 160.)

5

10

15 *a tempo*

20

26 *a tempo*

p

cresc.

f stretto

p

cresc.

poco rall.

p

Fine.

cresc.

p

poco rall.

a tempo

32 1. 2.

dolce

sempre legato

36 3

scherzando

40 3

f

For pedal →

44 3 *fz fz*

ritenuto

49 *a tempo*

dolce

legato

53 3

scherzando

1. 2.

D.C. al Fine.

MAZURKA 37 IN A FLAT MAJOR

Op. 59, No. 2 (1845)

Allegretto

dolce

10

19

cresc.

28

cresc. *ff*

36

dim.

45

(m.v.)

*Red. **

[illegible]

MAZURKA 43 IN G MINOR

Op. posth. 67, No. 2 (1849)

Cantabile (♩ = 144)

p

6

12

18

pp e legatissimo

23

28

p

Red. *

33

sotto voce

poco cresc.

Red. *

39

mf

Red. * Red. * Red. * Red. *

45

Red. * Red. * Red. *

51

Red. * Red. * Red. * Red. *

MAZURKA 49 IN F MINOR

Op. posth. 68, No. 4 (1849)

Andantino (♩ = 126)

Musical score for "L'Espresso" by Giuseppe Verdi, Op. 27, No. 1. The score is in 2/4 time, key of B-flat major, and features a vocal line and a piano accompaniment. The piano part includes various ornaments and dynamic markings such as "sotto voce", "sempre legatiss.", "cresc.", "pp", and "sempre legato". The score is divided into systems with measure numbers 8, 15, 21, 28, and 35. The final system ends with a double bar line and the instruction "D.C. dal segno senza fine".

NOCTURNE in D FLAT MAJOR

Op. 27, No. 2 (1835)

Frédéric Chopin (1810–1849)

The nocturne, a type of Romantic character piece featuring a lyrical melody over an arpeggiated accompaniment, was first developed by the Irish pianist John Field (1782–1837) and later brought to its highest form by Chopin. In this intensely expressive example, consider how the melodic design and broad harmonic scheme fuse to create an unusual form. By means of reduction, discover the essential harmony and voice leading of the remarkable passage at bars 40–46. What is particularly noteworthy about bars 58–59?⁵

Lento sostenuto. $\text{♩} = 50$.

dolce

espressivo

⁵ A few important corrections have been made in the edition reproduced here. Felix Salzer analyzes this work in *Structural Hearing*, op cit., vol. I, p. 251.

13

cresc.

Ad. * *Ad.* * *Ad.* * *Ad.* *

16

con forza

cresc.

Ad. * *Ad.* * *Ad.* * *Ad.* *

19

p *f* *f* *pp*

Ad. * *Ad.* * *Ad.* * *Ad.* *

22

sempre legatissimo

Ad. * *Ad.* * *Ad.* * *Ad.* *

25

ritenuto *a tempo* *pp*

Ad. * *Ad.* * *Ad.* *

(29)

And. * *And.* * *And.* * *And.* *

(32)

leggierissimo

dolce

And. * *And.* * *And.* * *And.* * *And.* *

(35)

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

(38)

cresc.

cresc.

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

(41)

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

44

f *cresc.* *fff*

Rit. * *Rit.* * *Rit.* * *Rit.* *

47

f *pp*

51

8

48

53

con anima

56

con forza *passionato*

f *cresc.*

Rit. * *Rit.* * *Rit.* *

59

p *sf*

Qw. * *Qw.* * *Qw.* * *Qw.* * *Qw.* *

62

p *dolciss.* *dim.*

Qw. * *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* *

65

p *sf*

Qw. * *Qw.* *

69

dim. *calando*

Qw. *

73

smorzando *dolcissimo* *diminuendo*

Qw. * *Qw.* *

PRELUDE and LIEBESTOD

from *Tristan und Isolde* (1857–1859)

Text: Richard Wagner. Arrangement for piano: R. Kleinmichel

Richard Wagner (1813–1883)

An eternal problem posed by Wagner's great music drama, *Tristan und Isolde*—one that has fascinated musicians ever since its creation—is its relation to traditional tonality. Is this music tonal? atonal? a mixture of both? These questions will never be answered to the satisfaction of all, but they inevitably arise in any serious study of the work. In the prelude, for example, can a case be made for a "main" key in spite of the near absence of V-I cadences? In considering this question, remember that the prelude does not come to a formal conclusion, but ends with a transition to Scene I.⁶

Another aspect of the prelude somewhat less elusive than its tonality is the role of the six inter-related leitmotifs that recur throughout. The first appearances of these motives are as follows:

1. (1) [Musical notation with bracket 'a' and 'b']

2. (17) [Musical notation]

3. (25) [Musical notation]

4. (28) [Musical notation with *sf* marking]

5. (36) [Musical notation]

6. (63) [Musical notation with '3' marking]

The matter of assigning specific programmatic meanings to the motives is particularly risky in *Tristan*, since this opera is concerned much more with psychological states than with identifiable objects of external reality.⁷ However, three of these motives have traditionally been assigned labels that perhaps can be applied without too much oversimplification: No. 1 is called the motive of Desire or Longing, No. 2 the Look or Glance, and No. 4 Death. Locate all the occurrences of the six motives in the prelude. How do they contribute to the large, slowly emerging form? Is any one of them dominant? Notice also how two or more statements of a given motive can differ in mood depending on their contexts.

The famous *Liebestod* (Love-Death), which occurs at the very end of the opera, is sung by Isolde after the death of Tristan. At its close she joins Tristan in death. This soaring music contains many passages worth studying: the intensely chromatic voice leading at bars 26–29, 38b–43, and particularly 46–60; the unusual chromatic sequences at bars 1–7, 18–25, and 34b–38; and of course, one of the most powerful climaxes in music. (At the climax, to what chord does the long-sustained V⁹ immediately progress?) In the *Liebestod*, tonality again poses a problem, though one not as radical as that of the prelude. The key of A flat major appears at the outset, then gives way to an ever-clearer B major as the drama moves toward its close. To appreciate more fully this two-key structure, it is necessary to refer to another well-known portion of the opera, the "Love Duet" of Act II (Schirmer vocal score, pp. 163–195), a portion likewise founded first on A flat, then on B. As the duet grows in intensity, the

⁶ One of many analyses is William Mitchell's article, "The Tristan Prelude: Techniques and Structure," in *The Music Forum* (New York: Columbia University Press, 1967), vol. I, pp. 162–203.

⁷ Ernest Newman's *The Wagner Operas* (New York: Knopf, 2nd ed., 1963), an excellent introduction to its subject, contains an insightful discussion of the complex question of the leitmotifs in *Tristan*.

Liebestod music is heard for the first time in the opera, but it is not completed here, being interrupted at its highest point. When this music is recapitulated at the very end of the opera—in the Liebestod proper—it does reach completion and resolution. What more compelling way to dramatize the idea that the tragic lovers end their longing only in death!

The *Prelude* and the *Liebestod* both contain the Desire motive (No. 1b). Analyze the ambiguous chord that always occurs with the first note of this motive (G#), and notice how this chord is differently resolved each time.

A piano arrangement can be of great help in analysis, but the interested student will also want to refer to the full score, a sample of which has been appended.

PRELUDE

Langsam und schmachkend.
Lento e languido.

Piano.

Measures 1-25 are shown, including markings such as *pp*, *p*, *cresc.*, *sf*, *più f*, *ff*, *p*, *dim.*, *poco rall.*, *riten.*, *a tempo*, *zart*, *dolce*, and *f*.

Piano reduction continues on page 352.

Einleitung

Langsam und schmachkend

3 Flöten.
(kl. Flöte)

2 Hoboen.

2 Klarinetten.
in A.

Englisch Horn.
in F.

4 Hörner.
in E.

3 Fagotte.

Baßklarinette.
in A.

3 Trompeten.
in F.

3 Posaunen.

Baßtuba.

Pauken.

Triangel u.
Becken.

Harfe.

I.
Violinen.

II.

Bratschen.

Violoncelli.

Kontrabässe.

Langsam und schmachkend

pp

cresc.

dim.

cresc.

sf > p

[illegible]

19

poco rall
(auf dem G)
riten. a tempo

I.
Viol.

II.
Br.

cresc.

f

p

Bog.

p cresc.

f dim.

Vcl.

f dim.

p

p cresc.

f dim.

Hr.III.IV
in E.

p

Fag.

f dim.

p

f dim.

p

Baßkl.
in A.

f dim.

p Bog.

p cresc.

f dim.

K.B.

f dim.

p

p cresc.

f dim.

30 *espress.* *cresc.*

35 *zart dolce* *ten.* *belebt animato* *dim.* *p* *p*

40 *Belebend. Animando.* *sf* *cresc.* *sf* *molto cresc.*

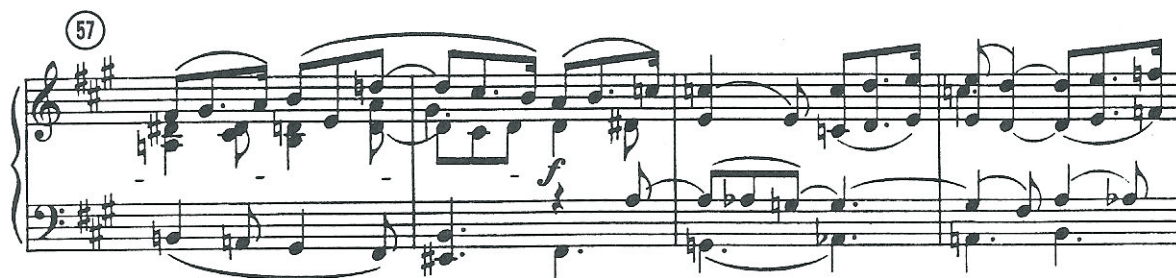
44 *rallent.* *a tempo* *zart* *dolce* *dim.* *dim.* *p* *p*

49 *sf* *p* *cresc.* *f* *p*

53 *cresc.*

Detailed description: This page contains six systems of musical notation for piano. The first system (measures 30-34) features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. It includes dynamic markings *p*, *f*, and *cresc.*, and the instruction *espress.*. The second system (measures 35-39) has a key signature change to one flat (Bb) and includes markings *zart dolce*, *ten.*, *belebt animato*, *dim.*, and *p*. The third system (measures 40-43) has a key signature change to two sharps (F#, C#) and includes *Belebend. Animando.*, *sf*, *cresc.*, and *molto cresc.*. The fourth system (measures 44-48) has a key signature change to two sharps (F#, C#) and includes *rallent.*, *a tempo*, *zart*, *dolce*, *dim.*, *dim.*, *p*, and *p*. The fifth system (measures 49-52) has a key signature change to one sharp (F#) and includes *sf*, *p*, *cresc.*, *f*, and *p*. The sixth system (measures 53-56) has a key signature change to one sharp (F#) and includes *cresc.*.

(57)



(61)



(64)



(67)



(69)



(71)



73 *molto espress.*

75

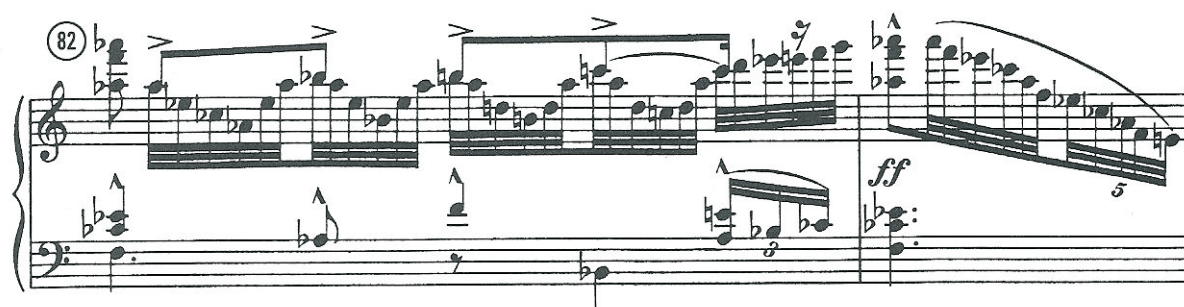
76 *sempre f*

78

79 *più f*

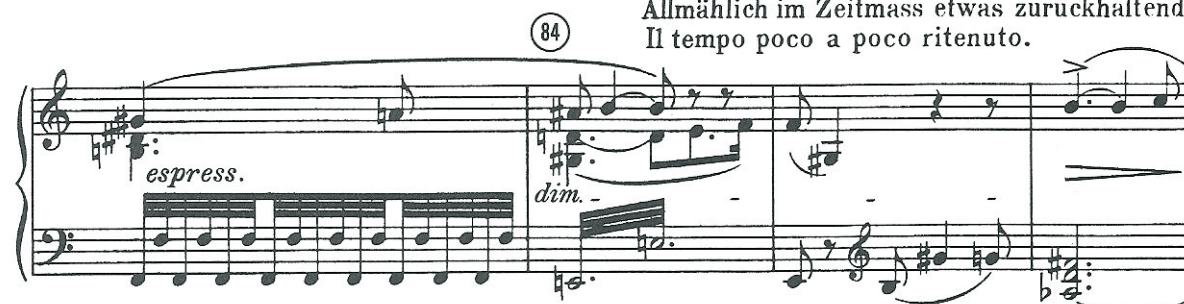
81

82

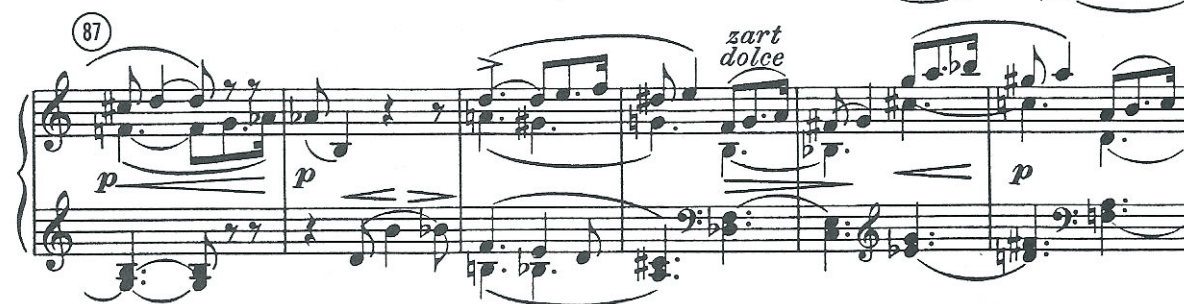


Allmählich im Zeitmass etwas zurückhaltend.
Il tempo poco a poco ritenuto.

84



87



93



98



104



LIEBESTOD

bar 1: Gently, softly,
how he smiles,
how his eyes
he fondly opens!
See ye, friends?
See ye not?
How he shines
ever higher,
soaring on high,
stars sparkling round him?

bar 12: See ye not?
How his heart
proudly swells
and, brave and full,
pulses in his breast?
How softly and gently
from his lips
sweet breath
flutters—
Friends! See!
Do ye not feel and see it?

bar 29: Do I alone
hear the melody
which, so wondrous
and tender
in its sad bliss,
all-revealing,
reconciling,
swelling from him,
pierces me through,
rises higher, [and]
gently sounding,

round me rings?
Yet more clearly,
wafting about me,
are they waves
of gentle breezes?
Are they clouds
of heavenly fragrance?
As they swell
and whisper
shall I breathe them,
shall I listen?
Shall I sip them,
plunge beneath them,
in sweet perfume
breathe out my soul? [and]
in the surging swell,
in the soaring sound,
in the vast wave of
the breath of the world,
drown,
sink down
unconscious—
supreme bliss!

(Supported by Brangaene, Isolde, as though transfigured, gently sinks onto Tristan's body. Great emotion among the bystanders. King Mark blesses the corpses.)

Sehr mässig beginnend.

Isolde

pp

Mild und leise wie er lächelt, wie das Au-ge

pp trem.

yes, sequence continues

④

hold er öffnet, seht ihr Freunde? Säh't ihr's nicht? Immer lichter

p cresc.

⑧

wie er-leuch-tet, Stern-um-strah-let

p molto cresc.

⑪

hoch sich hebt? Seht ihr's nicht?

f *dim.* *p dolce*

sempre con Pedal

⑬

Wie das Herz ihm mu-thig schwillt, —
immer sehr ruhig

(15)

voll und hehr im



(17)

Bu - sen ihm quillt? Wie den



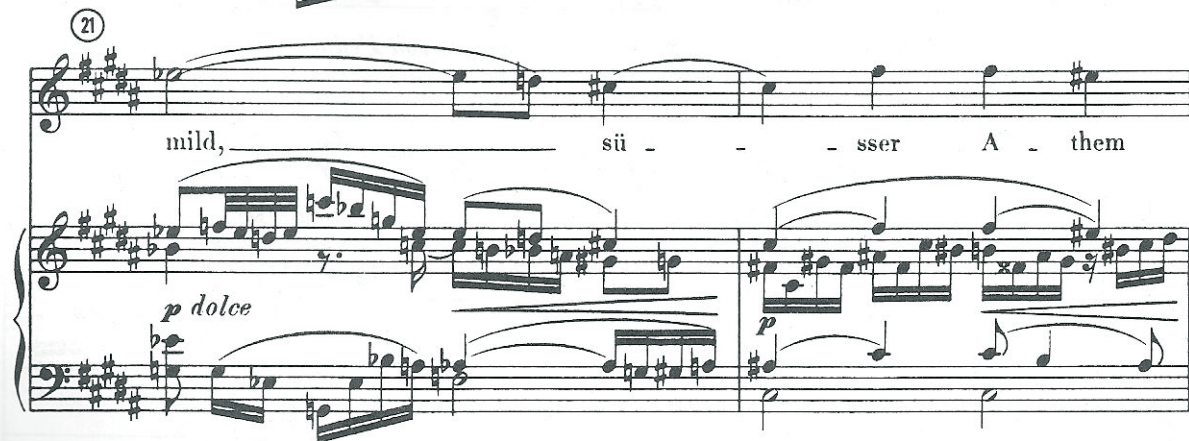
(19)

Lip - - - pen, won - - - nig



(21)

mild, sü - - - sser A - them



23

sanft ent - weht.

p

p dolce

25

Freun - de! Seht! fühlt und seht ihr's

p dolce

p

28

nicht? Hö - re ich nur die se Wei - se,

cresc.

pp

poco cresc.

cello

sempre con Pedal

31

die so wun - der_voll und lei - se, Won -

din.

più p

pp

34

ne - kla - gend, Al - les -

dolce



36

sa - gend, mild ver - söh - nend aus ihm -

più p



38

tö - nend, in mich dringet, auf sich schwinget, hold er - hallend um mich

morendo pp cresc.



42

klin - get?

molto cresc.



44

Hel - - ler - - schal - - lend, mich - - um -

46

wal - - lend, sind es Wel - - len sanf - - ter

48

Lüf - te? Sind es Wol - - ken won - - niger

50

Düf - te? Wie sie schwel - - len, mich um -

52

rau - - schen, soll ich ath - - men, soll ich

54

lau - - schen? Soll ich schlür - fen, un - ter - tau - chen?

pp

56

Süss in Düften mich ver - hau - chen? In dem wo - - genden

cresc.

59

Schwall, in dem tö - nenden Schall, in des Welt -

f

Ped.

62

A - - - - - them's we - - - - - hen - dem

8

ped. *

64

All, - - - - - er - trin - -

8

dim

sempre con Pedale

66

- ken, ver - sin - - - - ken, -

8

68

un - - - - - be - wusst, - - - - - höch -

8

più p

(70) (Isolde sinkt, wie verklärt, in Brangäne's Ar-

ste Lust!

(72) men sanft auf Tristan's Leiche. Grosse Rührung und Entrücktheit unter den Umstehenden. Marke

segnet die Leichen.)

(76) *rallentando*

morendo *pp* (Der Vorhang fällt während der letzten Fermate.)

* The line starting on G# in bar 75 is one octave lower in the score.

WIE MELODIEN ZIEHT ES MIR

Op. 105, No. 1 (1886)

Text: Klaus Groth

Johannes Brahms (1833–1897)

Brahms was one of the greatest masters of the German lied. This well-known song is from a set of five expressly written for low voice. The poem that inspired it treats a most unusual (for a lied) subject—the nature of artistic creation, particularly the creation of a lyric poem.

*Like melodies something steals
gently through my mind,
like spring flowers it blooms
and drifts away like fragrance.*

*If the Word comes and grasps it
and brings it before the eye,
like gray mist it pales
and vanishes like a breath.*

*Yet there dwells in verse
a hidden fragrance
which softly, from its silent core,
calls forth a moistened eye.*

To paraphrase: The first vague feelings of inspiration, like melodies or fragrance, waft fleetingly through the poet's mind. They elude objectification in words; in the attempt to rationalize them they vanish. Only in the form of a lyric poem—rhymed verse—can these inarticulate feelings be communicated and move others to tears. In short, they succeed only when realized as art.⁸

How has Brahms set this text? How does his composition express the poem's meaning?

⁸ This paraphrase has profited from the excellent articles by both Austin Clarkson and Edward Laufer published under "Analysis Symposium: Brahms Op. 105/1," in *Journal of Music Theory*, vol. 15, 1971, pp. 6–57; repr. in *Readings in Schenkerian Analysis and Other Approaches*, Maury Yeston, ed. (New Haven: Yale University Press, 1977), pp. 230–272.

Singstimme *Zart*

Wie Me-lo - di - en — zieht es mir lei - se durch den

Pianoforte *p sempre dolce*

5 Sinn, wie Früh - lingsblu - men blüht es und schwebt wie Duft da -

9 hin, und schwebt wie Duft da - hin.

14 Doch kommt das Wort — und — faßt es und führt es vor das

(18)

Aug, wie Ne - bel-grau er - blaßt es und schwin - det wie ein



(22)

Hauch, und schwin - det wie ein Hauch.



(26)

Und den - noch ruht — im —



(30)

Rei - - me ver - bor - gen wohl ein Duft, den mild aus stil - lem



34

Kei - me ein feuch - tes Au - ge ruft, den

dim.

38

mild aus stil - lem Kei - me ein feuch - tes, ein feuch - tes—

42

Au - ge ruft.

rit.

THREE INTERMEZZOS

Johannes Brahms (1833–1897)

Brahms contributed much to the Romantic character piece for piano, giving to many of his compositions in this genre the title "Intermezzo." An important consideration in studying each of the following intermezzos is the way a section or an entire piece will be unified by the repetition of a single motive. Another is how the pieces reflect the traditional small forms, yet realize them in highly original ways.

INTERMEZZO IN A MINOR

Op. 76, No. 7 (publ. 1879)

Moderato semplice

mp

p

mp

p

p

dolce

p

I *VI* *III* *I/II* *II*

6

11

15

19

(23)

Measures 23-26 of a piano piece. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes in both hands. A piano (*p*) dynamic marking is present in measure 25.

(27)

Measures 27-31 of a piano piece. The key signature has two sharps. The music continues with dense, beamed sixteenth-note passages. A *poco cresc.* (poco crescendo) marking is in measure 28, and a piano (*p*) dynamic marking is in measure 30.

(32)

Measures 32-33 of a piano piece. The key signature has two sharps. Measure 32 contains a first ending bracket labeled "1." leading to a repeat sign at the end of the system.

(34)

Measures 34-38 of a piano piece. The key signature has two sharps. Measure 34 contains a second ending bracket labeled "2." leading to a repeat sign. A *dimin. e poco rit.* (diminuendo e poco ritardando) marking is above measures 35-37. A piano (*p*) dynamic marking is at the end of measure 38. A handwritten letter "A" is above the final measure.

(39)

Measures 39-43 of a piano piece. The key signature has two sharps. The music features a mix of chords and moving lines. Dynamics include piano (*p*) in measure 39 and mezzo-piano (*mp*) in measure 41.

INTERMEZZO IN A MAJOR

Op. 118, No. 2 (1893)

Andante *teneramente*

5

11

17

23

29

p

p dol.

pp

dolce

cresc.

legato

f

espress.

calando

pdim.

dolce

repeat

07

I

35 *cresc. un poco animato*

42 *rit. - - - più lento*

49 *in tempo*

54 *più lento*

60 *Tempo primo*

67

74 *p rit.* *dol. pp* *rf* *dolce*

81 *espress.*

88 *cresc.* *legato*

95 *f* *espress.* *calando* *p dim.*

102 *dolce* *cresc. un poco animato*

109 *rit.* *più lento*

INTERMEZZO IN C MAJOR

Op. 119, No. 3 (1893)

Grazioso e giocoso.

molto p e leggiero

5

9 *sost.* *sost.*

13 *fal*

17

21 *cresc.* *sf* *sf* *sf* *p* *B*
A

26 *sf* *sf* *sf* *p*

31 *f*

36 *sf*

41 *p dol.* *sf* *p leggiero* *A*

46 *espress. e legato*

51 *cresc.*

56 *f* *legato* *dim.* *un*

61 *p* *poco rit.*

65

SONATA in F MINOR for CLARINET and PIANO

Op. 120, No. 1 (1894), first movement

Johannes Brahms (1833–1897)

Late in his career, his friendship with the clarinetist Richard Mühlfeld inspired Brahms to compose several important chamber works using that instrument. In the elegiac movement given here, compare the opening eight notes with their reappearance starting in bar 90. Such "motivic transformation," prevalent throughout this piece, is typical of much of Brahms's late work. How does this technique seem to point to future developments in the history of music?⁹ This movement's form, though rooted in tradition, also reveals typically Brahmsian characteristics. What is happening beginning at bar 53? At the recapitulation, how is the opening key regained? Finally, a composer of an equal-partner duo must take care not to allow either instrument to assume a merely accompanimental role for too long. Go through the movement noting how Brahms distributes the material—both the main and the subordinate lines—between the two instruments.

Allegro appassionato

Klarinette in B

Pianoforte

⁹ An interesting essay in this connection is Arnold Schoenberg's "Brahms the Progressive," in *Style and Idea* (New York: Philosophical Library, 1950); expanded edition, Leonard Stein, ed. (New York: St. Martin's Press, 1975). See also Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: Univ. of California Press, 1984), pp. 147–151.

18

dim.

fp

pp

25

f

fp

pp

31

f

fp

pp

37

p

fp

pp

44

dolce

dim.

pp

dim.

51

pp

p ma ben marc.

pp

p ma ben marc.

56

p

non legato

60

f

65

f

69

f *p*

73

dim.

77

f legato *cresc.*

83

88

96

espress. *dolce*

104

pp *pp sempre*

112

f marc.

117

f marc.
ben marc.

121

sf

125

sf
f sempre e ben marc.

130

sf

136 *espress.*

141

147 *dim.* *p* *dolce*

155 *p dolce*

161 *dolce* *dim.* *pp* *dim.* *pp*

This musical score page contains measures 136 through 161 of the Sonata in F Minor for Clarinet and Piano, Op. 120, No. 1 by Johannes Brahms. The score is written for Clarinet (treble clef) and Piano (grand staff). The key signature is F minor (three flats). The tempo/mood is marked *espress.* at the beginning of measure 136. The piano part features complex harmonic textures with many chords and arpeggios. Dynamic markings include *p* (piano), *dim.* (diminuendo), *dolce* (softly), and *pp* (pianissimo). Measure numbers 136, 141, 147, 155, and 161 are circled at the start of their respective systems.

168 *p* *ma ben marc.*

p *ben marc.*

173 *cresc.* *f*

cresc. *f*

178 *f*

184 *f* *p*

188

The musical score is written for a piano piece, likely a song, in G major (one sharp) and 2/4 time. It consists of five systems of staves, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo/mood is indicated as 'ma ben marc.' (moderato ben marcato). The dynamics range from piano (p) to forte (f). The score includes various musical notations such as slurs, ties, and articulation marks. The measures are numbered 168, 173, 178, 184, and 188. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is primarily composed of quarter and eighth notes, with some rests. The overall structure suggests a short, expressive piece.

192

f espress.

197

ff

202

p cresc.

f dim. p

209

f

214 *Sostenuto ed espressivo*

Measures 214-217. The music is in a key with three flats (B-flat major or D-flat minor). The tempo and mood are *Sostenuto ed espressivo*. The score features a vocal line and a piano accompaniment. Both parts begin with a forte piano (*fp*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

218

Measures 218-222. The vocal line begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piano accompaniment also starts with a piano (*p*) dynamic. The piano part continues with its characteristic syncopated eighth-note patterns.

223

Measures 223-228. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The piano part features a series of triplets in the left hand. The section concludes with a *dim.* (diminuendo) marking and a *p sotto voce* (piano sotto voce) instruction for the vocal line.

229

Measures 229-233. The vocal line continues with a *p sotto voce* instruction. The piano accompaniment begins with a pianissimo (*pp*) dynamic. The piano part features a series of triplets in the left hand, which then transitions into a more melodic line in the right hand.

TWO PIECES

from

PICTURES AT AN EXHIBITION

(1874)

Modest Mussorgsky (1839–1881)

Mussorgsky was inspired to write this famous piano work after viewing an exhibition of water colors and drawings by his late friend, Victor Hartmann, an architect and painter. The work of both men was deeply influenced by Russian folk themes. In the *Promenade*, what might “nel modo russo” (in the Russian manner) mean? Do the $\frac{5}{4}$ and $\frac{6}{4}$ bars divide into smaller units? How are the phrases articulated in bars 1–10? What happens to the phrasing at bar 12? From here on, just where are the phrase beginnings and ends? How is an orchestration of a piece a kind of analysis of it? You might consult Ravel’s popular 1922 orchestration of this work to see how he “analyzed” the phrasing of *Promenade*. The amusing *Ballet of the Chicks in their Shells* is notable for its chromatic harmonies. Explain the function of each of the chords that we have marked a) through f) in the score. On a deeper level, what are the main chords, that is, the harmonic “background” that holds the piece together tonally?¹⁰

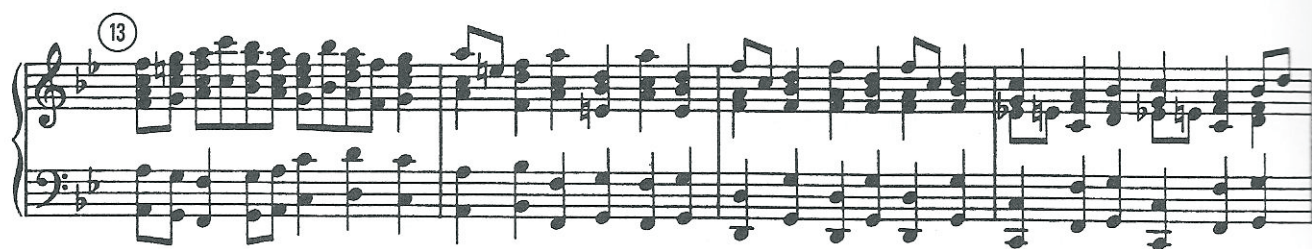
PROMENADE

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



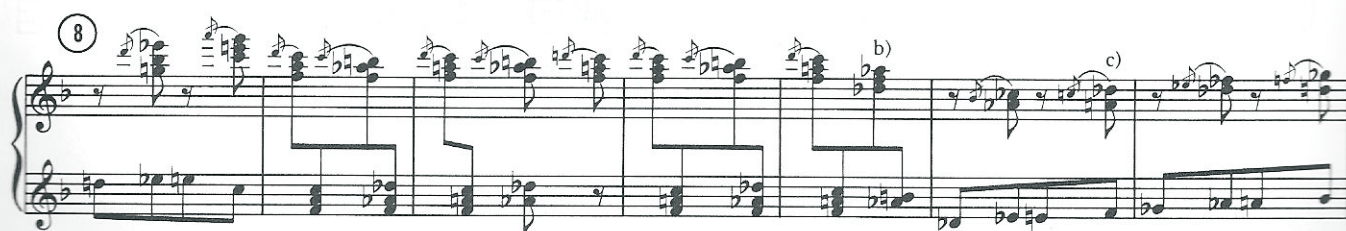
Promenade reprinted from Peters Edition No. 3727a. Reprint permission granted by the publisher, C.F. Peters Corporation, New York.

¹⁰ Felix Salzer analyzes the opening of the *Ballet of the Chicks* in his *Structural Hearing*, op. cit., vol. 2, Graph 428. In the score, at bars 23–30, Mussorgsky stipulates that the trills are to begin on the main note.



■ BALLET OF THE CHICKS IN THEIR SHELLS

Scherzino
Vivo, leggiero



(15) d)

mf *cresc.* *f* *sf*

(23) e) f)

Trio

ppp

(31)

Da Capo il Scherzino, senza Trio, e poi la Coda

(39)

Coda

mf *p* *dim.* *pp*

TOUJOURS

Op. 21, No. 2 (1878)

Text: Charles Grandmougin

Gabriel Fauré (1845–1924)

You ask me to be silent,
to flee far from you forever,
and go away, alone,
without remembering the one I loved!

Sooner ask the stars
to fall through space,
the night to lose its veils,
the day to lose its brightness!

Ask the boundless sea
to dry up its vast waves,
and, when the winds madly rage,
to still its somber cries!

But do not expect that my soul
will tear free from its bitter pain,
and shed its ardor
as Spring sheds its flowers.

This passionate outcry is the second song in a three-song cycle entitled *Poème d'un Jour* (Poem of a Day). Particularly expressive are the chromatic harmonies and modulations between bars 12 and 24. What relation have they to the meaning of the text at this point? There are four poetic stanzas; is the music a four-part form? How do you feel about the dynamics in the final three bars?

CHANT. *Allegro con fuoco. ♩ = 152.* *f*

PIANO. *Allegro con fuoco. ♩ = 152.* *f*

Vous me

4

de - man - dez de me tai - - re, De fuir loin de vous pour ja -

⑦



- mais, Et de m'en al-ler, so-li - tai - re, Sans me

⑩



rap - pe - ler qui j'ai - mais! De-man-dez plu - tôt aux é -

⑬



- toi - les De tom - ber dans l'im - mensi - té, A la

⑯



nuit de per - dre ses voi - les; Au jour de per - dre sa clar -

(19)

- té, Deman-dez à la mer im-men - se De des-sé-

(22)

- cher ses vas - tes flots, Et, quand les

sempre f

(25)

vents sont en dé-men - - - ce,

sempre f

tr. * *tr.* * *tr.* *

(28)

Da - pai - ser ses som - - bres san - glots!

tr. * *tr.* *

(31) *p* Mais n'es - pé - rez pas que mon â - me S'ar - *poco*



(34) *a - - - poco - - - - - crescendo*
-ra - che à ses à - presdou-leurs Et se dé -



(37) -pouil - le de sa flam - - me



(40) *f* Com - me le prin - temps de ses



43

fleurs! _____

TWO SONGS

Hugo Wolf (1860–1903)

Hugo Wolf excelled in only one type of composition, the Romantic lied, and was its last great master. Though he was drawn to the Wagnerian idiom, he was far from dependent on Wagnerian models. Are any passages in the following songs reminiscent of Wagner?

■ DAS VERLASSENE MÄGDLEIN

(1888)

Text: Eduard Mörike

Early, when the cocks crow,
Before the stars fade out,
I must stand at the hearth
And light the fire.

Lovely is the flames' light
With its flying sparks;
I gaze into it,
Deep in sorrow.

Suddenly I remember,
Faithless boy,
That I in the night
Of thee have dreamed.

Tear on tear
Tumbles down;
So begins the day—
O, would it were ended!

The music of "The Forsaken Maiden" often hints rather than asserts. What is the harmonic background of the first five bars? Where is the first unequivocal statement of the tonic chord? How is the final cadence realized? How do the augmented triads at bars 20–26 express the words?¹¹

Both selections are reprinted from Peters Edition No. 3140a. Reprint permission granted by the publisher, C.F. Peters Corporation, New York.

¹¹ Wolf often compared himself to Schubert and Schumann. He sometimes avoided setting poems they had set, feeling that there was nothing he could add. At other times he felt the opposite and took on the challenge. It is interesting to compare Wolf's setting of *Das verlassene Mägdlein* with Schumann's Opus 64, No. 2.

Langsam. *pp*

Früh, wann die Häh-ne krähn,
When stars are shining yet,

(7)

oh' die Sternlein schwinden, muss ich am Her-de stehn, muss Feu-er zün-den.
must I rise and fire make, out of my bed I get, long be-fore day-break.

(13)

Schön ist der Flammen Schein, es springen die Fun-ken; ich schaue
Oft - en I sit and stare at sparks gai-ly shining; hea-vy my

(20)

so da-rein, in Leid ver - sun - ken.
heart with care, filled with re - pin - ing.

(27) *etwas lebhafter* *etwas ruhiger*

Plötz-lich, da kommt es mir, treu-lo-ser Kna-be, dass ich die
 Ah then, it comes to me, thou faith-less lov-er, that I did

f *f* *p*

(32) *p*

Nacht von dir ge-träu-met ha-be.
 dream of thee, the dream is ov-er.

pp *ritard.*

(38) *wie zu Anfang*

Trä-ne auf Trä-ne dann stür-zet her-nie-der; so kommt der Tag her-an—
 Then do my tears fall fast, my eyes are blin-ded; the day hath dawned at last—

pp

(44)

o ging'er wieder!
 would it were ended!

ppp *Ped.*

IN DER FRÜHE

(1888)

Text: Eduard Mörike

No sleep has cooled my eyes,
And already day appears
At the window of my room.

My troubled mind still tosses
To and fro among doubts
And creates dark phantoms.

Fear and fret no more, my soul!
Be joyful! Already here and yonder
Morning bells are waking

How are the three stanzas of the text of "In Early Morning" related to the form of the music? How is the meaning of the text expressed by the music? To what extent does the tonic-dominant relationship function in this song?

Sehr getragen und schwer.

Kein Schlaf noch kühlt das Au - ge mir,
No sleep hath cooled my fev - ered brow,

dort ge - het schon der Tag her - für an mei - nem Kam - mer - fen - ster.
al - rea - dy light can I see now and day is dawn - ing yon - der.

5

Es wü-let mein ver - stör - ter Sinn noch zwi - schen
I toss a - bout un - ea - si - ly and doubts tor -

pp *sf* *p* *sf* *p*

8

Zweifeln her und hin und schaf - fet Nacht - ge - spen - ster.
ment and tor - ture me and cause my mind - to wan - der.

sf *p* *sf* *p* *p* *pp*

11

innig und zart
p

Äng - st'ge, quä - le dich nicht län - ger, mei - ne See - le!
Fear not, fret no more my soul and cease to sor - row!

pp sehr weich

(14)

p

Freu' dich! Schon sind da und dor - ten
Heark - en! morn - ing - bells are ring - ing,

mf *p* *pp*

(17)

pp

Mor - gen - glo - cken wach - ge -
bles - sed peace and glad - ness

pp

(20)

wor - - - den.
bring - - - ing.

allmählich verklingend *pppp*

Gustav Mahler (1860–1911)

Study the long, slowly unfolding phrases of this intensely poignant music. Exactly where do they begin and end, and what large form do they gradually build? How does instrumental color help delineate the form? Also consider Mahler's personal way of treating diatonic dissonance. How are the dissonances treated, for example, in bars 2, 4, 6, and 9–11? Does the $\frac{6}{4}$ chord in bar 95 ever resolve?

Sehr langsam **molto rit. a tempo (molto Adagio)**

Harfe
Erste Violinen
Zweite Violinen
Violen
Violoncelle
Bässe

pp
cresc.
molto rit.
a tempo (sehr langsam)
pp espress.
pp seelenvoll
pp subito
pp subito
pp subito pizz.
pp

Nicht schleppen
(etwas flüssiger als zu Anfang)

6

Harfe
Erste Viol.
Zweite Viol.
Violen
Vclle.
Bässe

pizz.
unis.
espress.
pizz.
pizz.
arco
pp
pp seelenvoll arco
pp
pp

20

rit. - Wieder äusserst langsam

Harfe

Erste Viol.

Zweite Viol.

Violen

Vcelle.

Bässe

pp

poco a

rit.

morendo

pp mit Empfindung

pp

poco a

sempre pp

pp

poco a

espress.

morendo

pp

sempre pp

pp poco a

l. arco

sempre pp

pizz.

pp poco a

rit. - II. pizz.

unis.

pp poco a

28

etwas drängend

fliegend

zurückhaltend

Harfe

poco *cresc.* *ff* *f* *dim.*

Erste Viol.

poco *cresc.* *ff* *dim.* *p* Griffbrett

Zweite Viol.

poco *cresc.* *molto* *dim.* *p* *pessress.*

Violon

poco *cresc.* *molto* *dim.* *dim.* *p*

Viola

poco *cresc.* *molto* *dim.* *dim.* *p*

Violoncelle

poco *cresc.* *molto* *dim.* *dim.* *p*

Bassen

poco *cresc.* *molto* *dim.* *dim.* *p*

arco

[illegible]

48

Erste Viol.

Zweite Viol.

Violen

Vcelle.

Bässe

56 Fließend (b)

Erste Viol. *cresc.* *pp subito* *pp* *cresc.* *p*

Zweite Viol. *cresc.* *pp subito* *pp* *cresc.* *p*

Violen *geteilt* *p* *cresc.* *pp subito* *sf* *pp* *sf* *sf cresc.* *p* *sf* *p* *sf*

Vcelle. *p* *cresc.* *pp subito* *sf* *pp* *sf* *sf cresc.* *p* *sf* *p* *sf*

Bässe *cresc.* *pp subito* *pp* *sf* *sf* *cresc.* *p* *sf* *p*

63 *espress.* zurückhaltend *molto rit.*

Erste Viol. *p cresc.* *pp subito* *sempre dim.* *pp* *morendo*

Zweite Viol. *p cresc.* *pp subito* *pp* *morendo*

Violen *p cresc.* *pp subito* *pizz.* *arco* *pp* *morendo*

Vcelle. *p cresc.* *pp* *pizz.* *arco* *p* *dim.* *pp* *morendo*

Bässe *p cresc.* *pp* *pizz.* *arco* *p* *dim.* *pp* *morendo*

72 Tempo I (Molto Adagio)

Harfe *pp* *glissando* *cresc.* *p* *morendo*

Erste Viol. *ppp* *glissando* *p molto espress.* *pp* *pp*

Zweite Viol. *ppp* *glissando* *p* *pp* *pp*

Violen *ppp* *get.* *pp* *pp* *pp espress.*

Vcelle. *pp* *pp* *pizz.*

Bässe *pp* *pp* *pizz.*

80

Harfe

Erste Viol.

Zweite Viol.

Violen

Vcelle.

Bässe

rit.

Zögernd

morendo

pp vibrato mit innig-

arco pp

pizz. morendo ppp

pp

87

Noch langsamer

Harfe

Erste Viol.

Zweite Viol.

Violen

Vcelle.

Bässe

ster Empfindung

poco a poco

cresc.

breiter Strich

poco a poco

cresc.

poco a poco

cresc.

pizz. ppp

geteilt

poco arco

pizz. poco a poco

cresc.

94

viel Ton! Drängend

lang

Harfe

Erste Viol.

Zweite Viol.

Violen

Vcelle.

Bässe

viel Bogen wechseln

ff breit

sempre ff

morendo

lang

mf dim p=al

pppp

geteilt

ff viel Bogen wechseln

sempre ff

morendo

lang

mf dim p=al

pppp

arco

ff viel Ton!

sempre ff

ff

molto

ff viel Ton!

sempre ff

ff

attacca Rondo-Finale