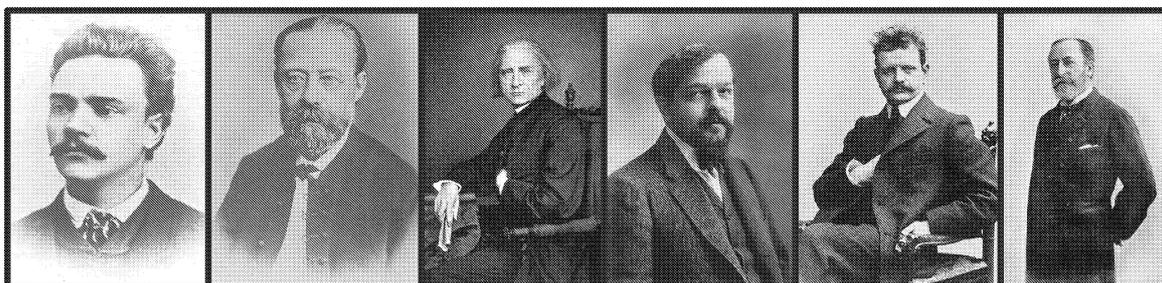


2016 specification
first exams in 2018 (2017 for AS)



A Level OCR Area of Study Guide

Programme Music 1820–1910

zigzageducation.co.uk

POD
12888

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Follow us on X (Twitter) [@ZigMusic](https://twitter.com/ZigMusic)

Contents

Product Support from ZigZag Education	ii
Terms and Conditions of Use	iii
Teacher’s Introduction	1
Students’ Introduction	3
The exam.....	3
Track links.....	4
Programme Music in Context	5
Works	7
Mendelssohn (1809–1847): <i>Hebrides Overture Fingal’s Cave</i> , Opus 26.....	7
Modeste Petrovich Mussorgsky (1839–1881): <i>Pictures at an exhibition</i>	12
Richard Strauss (1864–1949): <i>Don Juan</i> , Opus 20	27
Hector Berlioz (1803–1869): <i>Symphonie fantastique</i> , Opus 14.....	31
Antonin Dvořák (1841–1904): <i>Carnival Overture</i> , Opus 92	45
Bedřich Smetana (1824–1884): <i>Má vlast</i> (No. 2 Vltava / Moldau).....	49
Franz Liszt (1811–1886): ‘ <i>Mazeppa</i> ’	53
Claude Debussy (1862–1918): <i>Prélude à l’après midi d’un faune</i>	58
Jean Sibelius (1865–1957): <i>Four Legends ‘Lemminkäinen Suite’, Opus 22</i>	64
Camille Saint-Saëns (1835–1921): <i>Danse macabre</i> , Opus 40	76
Section (C) Questions	81
Answers	82
Section (C).....	82
Something to think about.....	89
Short research.....	90
Appendix 1: Glossary of Technical Terms Unexplained in the Text	92
Appendix 2: References to the Musical Elements in Summary	94
Pitch	94
Tonality and harmony	96
Structure	98
Sonority/Timbre.....	105
Texture	107
Metre, rhythm, tempo.....	109
Dynamics.....	111

Terms and Conditions of Use

Terms and Conditions

Please note that the **Terms and Conditions** of this resource include point 5.3, which states:

'You acknowledge that you rely on your own skill and judgement in determining the suitability of the Goods for any particular purpose.'

'We do not warrant: that any of the Goods are suitable for any particular purpose (e.g. any particular qualification), or the results that may be obtained from the use of any publication, or expected exam grades, or that we are affiliated with any educational institution, or that any publication is authorised by, associated with, sponsored by or endorsed by any educational institution.'

Copyright Information

Every effort is made to ensure that the information provided in this publication is accurate and up to date but no legal responsibility is accepted for any errors, omissions or misleading statements. It is ZigZag Education's policy to obtain permission for any copyright material in their publications. The publishers will be glad to make suitable arrangements with any copyright holders whom it has not been possible to contact.

Students and teachers may not use any material or content contained herein and incorporate it into a body of work without referencing/acknowledging the source of the material ('Plagiarism').

Disclaimers

This publication is designed to supplement teaching only. Practice questions may be designed to follow the content of a specification and may also attempt to prepare students for the type of questions they will meet in the examination, but will not attempt to predict future examination questions. ZigZag Education do not make any warranty as to the results that may be obtained from the use of this publication, or as to the accuracy, reliability or content of the publication.

Where the teacher uses any of the material from this resource to support examinations or similar then the teacher must ensure that they are happy with the level of information and support provided pertaining to their personal point of view and to the constraints of the specification and to others involved in the delivery of the course. It is considered essential that the teacher adapt, extend and/or censor any parts of the contained material to suit their needs, the needs of the specification and the needs of the individual or group concerned. As such, the teacher must determine which parts of the material, if any, to provide to the students and which parts to use as background information for themselves. Likewise, the teacher must determine what additional material is required to cover all points on the specification and to cover each specification point to the correct depth.

ZigZag Education is not affiliated with Pearson, Edexcel, OCR, AQA, WJEC, Eduqas, SQA, CCEA, CIE, NCFE, International Baccalaureate Organization or DFE in any way nor is this publication authorised by, associated with, sponsored by or endorsed by these institutions unless explicitly stated on the front cover of this publication.

Links to other websites, and contextual links are provided where appropriate in ZigZag Education publications. ZigZag Education is not responsible for information on sites that it does not manage, nor can we guarantee, represent or warrant that the content contained in the sites is accurate, legal and inoffensive, nor should a website address or the inclusion of a hyperlink be taken to mean endorsement by ZigZag Education of the site to which it points. This includes websites that users are directed to via the convenient zzed.uk short URLs.

References to other sources are provided where appropriate in ZigZag Education publications. ZigZag Education is not responsible for information that it does not manage, nor can we guarantee, represent or warrant that the content contained in these sources is accurate, legal and inoffensive, nor should the inclusion of a source be taken to mean endorsement by ZigZag Education of the source.

Acknowledgements

The following images are licensed under **Creative Commons Attribution ShareAlike 4.0 International License**. These are reused and distributed under the terms and conditions found at: <http://creativecommons.org/licenses/by-sa/4.0/deed.en>

- Royal Albert Hall courtesy of Colin
- Jean Sibelius courtesy of Wabbuh

The following images are licensed under **Creative Commons Attribution ShareAlike 3.0 License**. These are reused and distributed under the terms and conditions found at: <http://creativecommons.org/licenses/by-sa/3.0/deed.en>

- Berlioz Concert courtesy of Racconish

Teacher's Introduction

This guide relates to Area of Study 5: Programme Music 1820–1910.

The genre is explained and analysed and works chosen mainly from List A in the specification. Teachers are free to make their own selection of works studied for the A Level as there are no prescribed works; however, the selection in List A represents a range of different styles and provides a secure beginning for further and wider listening. The selection in this guide includes two works from List B, but students may reference other works to support existing answers to the works discussed.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The guide references the language of criticism required for the examination, a range of musical terms, the elements particular to the genre and styles, and their cultural and historical contexts. Where appropriate, musical expression is related to an interpretation of programmatic content as far as can be described or as informed by the composers.

The ten works discussed are as follows with dates of composition:

- *Hebrides overture Fingal's Cave*, by Felix Mendelssohn (1830 / rev. 1832)
- *Pictures at an exhibition*, by Modeste Mussorgsky (1874)
- *Don Juan*, by Richard Strauss (1888)
- *Symphonie fantastique*, by Hector Berlioz (1830)
- *Carnival Overture*, by Antonin Dvořák (1891)
- *Má vlast*, by Bedřich Smetana (1874 / 1879)
- *'Mazeppa'*, by Franz Liszt (1854)
- *Prélude à l'après midi d'un faune*, by Claude Debussy (1894)
- *Four Legends 'Lemminkäinen Suite'*, by Jean Sibelius (1896)
- *Danse macabre*, by Camille Saint-Saëns (1874)

Analytical notes are supplemented with activities designed to encourage engagement with the works and to provide opportunities to develop the 'depth of understanding' required. Additionally, there are essay titles and exemplar responses (with answers) providing models for reference.

There are also sidebars with short activities designed to aid familiarisation and engagement with the music. The activities are grouped as 'Something to think about' (1–10) and 'Short research' (A–P). Suggestions for the responses are given in the answers section.

All scores are available on the Petrucci website (links are given with each work discussed) and some on YouTube, along with recordings.

A glossary of less familiar but useful technical terms is given in Appendix 1 with explanations.

To use the resource effectively it is suggested to follow these principles:

- It should not be read like a book but should be used as purposefully and as interactively as possible.
- The analyses of each work are designed to focus on the programmatic elements and how they are achieved and they do not represent complete musical analyses.
- Particular features, or interpretations of musical elements in programmatic terms, have been highlighted in bold and may be used as discussion points.
- The occasional feature of 'Something to think about' and 'Short research' items may be used to prompt discussion or as ad hoc homework assignments.
- Tackle short episodes at a time and always suggest listening to short passages combined with a specific focus, e.g. What does the melody suggest here? or, Does the use of dissonance at this point suggest terror or sadness? or, What seems to suggest a dramatic event at this point?
- Descriptions and references on the text should be considered point by point together with steadily paced listening to the relevant sections followed by discussion.

- Discussion of different sections of a work should always reference specific details from the score, and the correct use of musical language (technical and aesthetic) should be encouraged. Oral work of that kind can provide the foundation for later written responses.
- It can be helpful when fostering critical judgement required by the specification to supplement discussion of certain passages and to write down a summary of the class's thoughts.
- Varying the presentation of material may be helpful motivationally but may also provide different viewpoints on certain works. Presentation may be supplemented by using YouTube clips which allow listening and following the score on screen; it may be supplemented by hearing musicians talk about the music, such as Leonard Bernstein's film on *Don Juan*.

November 2025



For your convenience, links to the tracks required have been provided on ZigZag Education's website at zzed.uk/12888

Students might find this helpful for accessing the websites rather than typing in the web address each time. As customers report any broken links, we will update this page. If you find that any of the links are not working, please inform us by email to music@zigzageducation.co.uk

Students' Introduction

The guide is to help you become familiar with different kinds of programme music mostly from the latter half of the nineteenth century. Ten works are presented including notes on how the music is constructed, what its programmatic intentions are, and the cultural context in which they were written.

You will need to understand and use technical terms associated with programmatic music such as *leitmotiv* (*leitmotif*) and *idée fixe* and to understand through some analysis how a programme is expressed musically. The analytical notes do not provide full analysis of each work but focus on core elements which relate to a programmatic intention. Particular points in the analyses are highlighted for your attention.

There are also sidebars with short activities designed to aid familiarisation and engagement with the music. The activities are grouped as 'Something to think about' (1–10) and 'Short research' (A–P). Suggestions for the responses you might make are given in the answers section.

The guide will be best used where the notes on each work are read in conjunction with listening and following the scores. Always locate references in the analyses to the score yourself. Merely reading the guide without references to recordings and score is not enough.

The exam

The written examination covered by the guide is for Area of Study 5, Section C.

The paper is worth 50 marks and you have to write two essays on two different Areas of Study, each worth 25 marks. The examination is written, lasts 2 hours and 30 minutes, and is worth 40% of the total for A Level. There are no extracts to listen to, but there is a choice of two alternative essay titles for each of the AoS.

Studying the Programme Music option (AoS 5) you will follow the development of instrumental music which communicates a 'narrative' or a 'non-musical / extra-musical idea'.

Different forms which developed during the Romantic and late Romantic periods include: concert overture; symphonic poem; programmatic symphony; solo works; and works which reflect national identity.

The important elements (see Appendix 2) for consideration are mainly tonality and harmony; structure / form such as sonata form and its transformation in the Romantic period; and instrumentation / orchestration and changes to the efficiency of instruments such as the horn and clarinets.

The cultural context of the works should also be understood. References to the literature of the time as it impacted music, the influences of opera and drama as it was represented instrumentally as in the piano paraphrases by Liszt, the growth and development of instruments, and the growth of concert halls themselves which reflect the widening of public audiences and interests.

The guide contains ten different examples of programme music. They are mostly orchestral, but one – *Pictures at an exhibition* – is for solo piano. Each work is discussed in terms of its use of particular elements, and suggestions are given for interpreting the programmatic intentions represented musically. The suggestions and ideas are given in bold to bring them to your attention. Interpretations may be debatable and may provoke discussion.

Track links

You will find it helpful if you spend time steadily listening to the works discussed below. The recordings used are listed here as well as at the head of each work discussed.

Mendelssohn (1809–1847): <i>Hebrides overture Fingal's Cave,</i> Opus 26	Spotify	zzed.uk/12888-Mendelssohn-Spotify
	YouTube	zzed.uk/12888-Mendelssohn-YT
	Score	zzed.uk/12888-Mendelssohn-score
Modeste¹ Petrovich Mussorgsky (1839–1881): <i>Pictures at an exhibition</i>	Spotify	zzed.uk/12888-Mussorgsky-Spotify
	YouTube	Track: zzed.uk/12888-Mussorgsky-YT Live performance: zzed.uk/12888-Mussorgsky-Live
	Score	zzed.uk/12888-Mussorgsky-score
 Richard Strauss (1864–1949): <i>Don Juan,</i> Opus 20	Spotify	zzed.uk/12888-Strauss-Spotify
	YouTube	Track: zzed.uk/12888-Strauss-YT Live performance: zzed.uk/12888-Strauss-Live
	Score	zzed.uk/12888-Strauss-score
Hector Berlioz (1803–1869): <i>Symphonie fantastique,</i> Opus 14	Spotify	zzed.uk/12888-Berlioz-Spotify
	YouTube	zzed.uk/12888-Berlioz-YT
	Score	Video and score: zzed.uk/12888-Berlioz-video Score: zzed.uk/12888-Berlioz-score
Antonin Dvořák (1841–1904): <i>Carnival Overture,</i> Opus 92	Spotify	zzed.uk/12888-Dvorak-Spotify
	YouTube	LA Philharmonic: zzed.uk/12888-Dvorak-LA BBC Proms: zzed.uk/12888-Dvorak-BBC
	Score	Video and score: zzed.uk/12888-Dvorak-video <i>The introduction mistakenly gives the impression of an over prominent tambourine.</i> Score: zzed.uk/12888-Dvorak-score
Bedřich Smetana (1824–1884): <i>Má vlast (No. 2 Vltava / Moldau)</i>	Spotify	zzed.uk/12888-Smetana-Spotify
	YouTube	Visualisation of the music: zzed.uk/12888-Smetana-Visualisation Berlin Philharmonic: zzed.uk/12888-Smetana-Berlin
	Score	zzed.uk/12888-Smetana-score
 Franz Liszt (1811–1886): 'Mazeppa'	Spotify	zzed.uk/12888-Liszt-Spotify
	YouTube	zzed.uk/12888-Liszt-YT
	Score	zzed.uk/12888-Liszt-YT-score
Claude Debussy (1862–1918): <i>Prélude à l'après midi d'un faune</i>	Spotify	zzed.uk/12888-Debussy-Spotify
	YouTube	Ballet Rambert: zzed.uk/12888-Debussy-Rambert London Philharmonic: zzed.uk/12888-Debussy-London
	Score	Video and score: zzed.uk/12888-Debussy-video
Jean Sibelius (1865–1957): <i>Four Legends 'Lemminkäinen Suite',</i> Opus 22 (1896)	Spotify	zzed.uk/12888-Sibelius-Spotify Movement 1: zzed.uk/12888-Sibelius-Movement-1 Movement 2: zzed.uk/12888-Sibelius-Movement-2 Movement 3: zzed.uk/12888-Sibelius-Movement-3 Movement 4: zzed.uk/12888-Sibelius-Movement-4
	YouTube	zzed.uk/12888-Sibelius-YT Movement 1: zzed.uk/12888-Sibelius-Movement-1-YT Live performance: zzed.uk/12888-Sibelius-Live Movement 2: zzed.uk/12888-Sibelius-Movement-2-YT Movement 3: zzed.uk/12888-Sibelius-Movement-3-YT Movement 4: zzed.uk/12888-Sibelius-Movement-4-YT
	Score	Movement 3: zzed.uk/12888-Sibelius-Movement-3-score Movement 4: zzed.uk/12888-Sibelius-Movement-4-score
 Camille Saint-Saëns (1835–1921): <i>Danse macabre,</i> Opus 40	Spotify	zzed.uk/12888-Saens-Spotify
	YouTube	zzed.uk/12888-Saens-YT
	Score	zzed.uk/12888-Saens-score

¹ Sometimes translated as Modest from the Russian, but we have retained the French translation.

Programme Music in Conte

Even some of the earliest written music reflects extra-musical sounds, events, or situations. The famous set of Baroque concertos *The Four Seasons* by Vivaldi, which depicts feet stamping in freezing cold, or birdsong in the spring, represents musical *imitations* of the sounds and character of nature. Beethoven's 6th Symphony, known as the 'Pastoral', depicts the natural world, Nature in the musical representations of birdsong, a thunderstorm, the murmur of a running brook, a depiction of country people dancing, and a suggestion of a village festival. However, classical and the presence of extra-musical elements does not define the content and form of the music itself.

Richard Strauss, for his work of the philosopher (Also Sprach Zarathustra 'Country') celebrates the Republic) as a national programmatic work.

But the idea of mature 'programme music' flourished during the latter part of the first decades of the twentieth. As such, it is a phenomenon of the Romantic period associated with the literary and dramatic developments, fine art, and literature of philosophical ideas or nationalist references were expressed. However, music cannot describe anything. **It does, however, convey feeling and characters and drama but symbolically.** German Lieder and opera were also significant influences. It is significant that many operas or parts of operas for solo piano. One effect of that was that music was made more available to more and more people.

Later programmatic works are more clearly understandable since there are definite associations with literature, poetic descriptiveness, and often dramatic narratives rather than attempts to imitate Nature. The 'Romantic imagination' is perhaps best captured in the figure of Hector Berlioz, whose *Symphonie fantastique* follows a narrative beginning with the composer's romantic love for Harriett Smithson. Despite the psychological origins of the work, Berlioz himself questioned whether any narrative of the work remains a mere possibility, rather than an understanding.

The use of the work is imaginative and creative, 'amazing'. (The work is a masterpiece.)

The music, Berlioz writes,

'... of itself, and irrespective of any dramatic aim, offers an interest in the musical sense alone.'

Where a programme is a narrative, the music may be understood as being a purely musical drama without words. Berlioz continues:

*'The programme should be regarded in the same way as the spoken words of an opera, serving to introduce the musical numbers describing the situation that evokes, the particular mood and expressive character of each.'*²

So, having a literary reference, the music accepts that it is purely musical and not other extra-musical elements.

Something to think about: How far do you agree with this statement? Discuss.

Links between a narrative and musical detail in a programmatic work are not always clear. As music develops or is structured. Nevertheless, some links are plausible and may be interpreted.

With the emergence of the symphony orchestra in the nineteenth century arose the concept of public concerts. Bigger audiences from different strata of society, other than the aristocratic audience in smaller venues, were being encouraged.

The Royal Albert Hall was built for large orchestral and choral music, as also for a variety of other purposes.

² *Berlioz and the Romantic Century* by Jacques Barzun, Boston 1950; re-quoted in *A History of Western Music* by Richard Taruskin, New York 2005, p. 100.

INSPECTION COPY

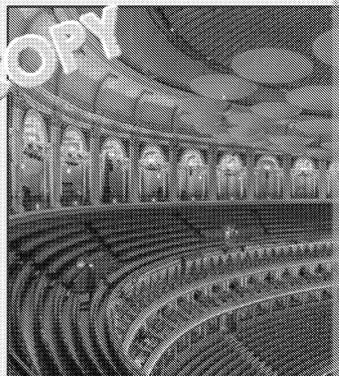
COPYRIGHT PROTECTED



The adoption of poetic or narrative titles may have played a part in the conscious or unconscious requirement to attract a wider social range of audience.

The period 1820–1910 represents a segment of Romantic and Late Romantic music. It was a period of artistic, social, and technical changes which impacted on musicians and their audience alike. The origin of the term Romanticism is ancient and refers to a literary form known as a romance. Medieval romances were in Romance languages, principally Latin (Roman), French, Italian, and Spanish. The subjects of such romances were often fantasy, highly imaginative, and mythological. Others celebrated the heroic deeds of knights or other figures. During the nineteenth century, such subjects re-emerged in the operas of Richard Wagner, for instance, and in the works discussed in this resource.

As the orchestra expanded to include more instruments in the Classical period, works themselves became longer. At the same time, concert halls were designed to accommodate larger audiences. The Royal Albert Hall, London, is a huge example of the architectural expansions which followed.



Romanticism and Classicism differ in approach. For classical composers of the late eighteenth century, music was written largely as requested by their employer, who was typically a wealthy aristocrat. The composer was effectively a servant of his employer and patron, Count Esterházy; Beethoven, for instance, would work for himself but with patronage not being tied. This was an age of revolution.

The relationship between composers, artists generally, and their audiences was changing. Music was no longer being thought of as a passing entertainment, but as something that was not just to the present, but to the future. The arts began to be seen as being interconnected. Music to poetry, the theatre to orchestral symphonies, narratives to musicals (and vice versa) slowly developed under the idea of an extra-musical form known as a programme. This was a move from the Baroque technique of using music to represent 'affects' or emotions, to techniques of imaginative suggestion or the 'programme'.

The audience for music expanded during this period of the Industrial Revolution. The traditional patronage of the aristocracy began to erode at the end of the eighteenth century. The middle class emerged as a new cultural elite; there was growth towards musical societies and to festivals or concerts. The size of orchestras grew larger, so did the size of orchestras. New instruments were added, others were technologically improved, creating new possibilities for composers. As orchestras and audiences expanded so did the size of concert halls, as the Royal Albert Hall in London.

During the Industrial Revolution, people (including musicians) were not limited to the court. Arising out of the new social order, there was an increasing attraction to Nature. This was a feeling of connection or a relationship based in sensation.

The Romantic poet Wordsworth expressed such sentiments in, for example

*Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!*³

While there were many revolutionary musical inventions and discoveries which were being made, the public again was attracted to the world of imagination, dreams, and fantasy. As discussed in the resource on *Symphonie fantastique*, and *Pictures at an exhibition*, Saint-Saëns and Smetana's *Ma Vlast* were in the world of the 'poetic imagination'. The musical features were changing, with new harmony, melody, and orchestral timbres and sonorities.

At the same time, the Industrial Revolution was accompanied by social revolution. The rise of Marxism and nationalism as reflected in the celebration of folklore and music such as in *Ma Vlast*.

³ From sonnet 'The World Is Too Much With Us'

COPYRIGHT
PROTECTED



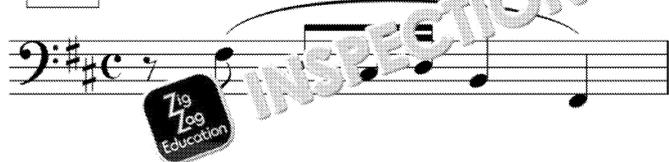
Analytical Notes

The structure/form: The work is in classical sonata form. The main motif is that which Fingal's Cave three years before composing the work itself.

Exposition

The first motif ('first subject' in the subject group) is a single bar in B minor.

Ex. 1



An answer phrase follows from bar 13 sharing the same rhythmic features as the first motif but over a **wave-like contour**.

Bar 3 in Ex. 2 may feel like a moment where the waves suddenly swell being emphasized by a sudden change of dynamic, and the orchestral tutti. The swell dies down almost imperceptibly also suggests the swell of the sea.

Ex. 2



A third figure enters at bar 26 rising and falling again in a wave-like motion. It comes as a variant of the motif in violas and cellos and is a variant (1) called *a* used during the exposition.

Ex. 3



From bar 47 a fresh melody emerges as part of the 'second subject group'.

Ex. 4



Following from the 'second subject', the principal figure (first motivic subject) is the **treatment** through to bar 70 and the close of the exposition. However, even within this passage it has already developed melodically and harmonically.

From bar 70 a short passage closes the exposition. Melodically, the passage uses a variant (2) developed from bar 96.

Ex. 5



**COPYRIGHT
PROTECTED**



In sonata form, the melodic and motivic ideas are part and parcel of the harmonic and the orchestration. In fact, **Mendelssohn's orchestration is very important to the piece**. The following table discusses the relationship of elements with orchestration in more detail, which are **interdependent** of each other.

Bars 1–13 Ex. 1	
Harmony	Overall, the progression is from tonic (E minor) to the dominant (B major). The dominant upper pedal (F#) repeats in the first six bars. The tonic is the dominant of the subdominant (E minor, bars 7–8) and briefly returns to the tonic in bars 11–12 before reaching the dominant in bar 13. <i>The stability of the harmony at this point reflects the calm sea.</i>
Orchestration	The melody is played mainly by strings starting with violas and cellos, and bassoons. The brass and woodwind sections provide homophony with the semiquaver movement. ✓ <i>Timpani reinforce where the music suggests a sea-swell and decrescendo.</i> ✓ <i>The effect of the swell is defined by the additive increase starting with clarinets, then the oboes, and finally flutes tied minims.</i>
Poetic, expressive interpretation	The main motif conveys a wave-like contour and the rising figure of the swell of the sea (bar 3...). The reiteration of the tonic by timpani provides a moment of a strong wave buffeting the small boats. The continuous semiquavers in lower strings suggest constant movement.
Bars 13–26 Ex. 2	
Harmony	The tonic is established after its displacement at bars 13, 14, 17 and 20, then diminished 7 th returning to the tonic from bar 23 and leading to the final cadence at bars 25–26. ✓ <i>The tension of diminished harmony pre-echoes the storm that is to come, hovering between tonic, dominant, and subdominant.</i>
Orchestration	The timpani repeat three times, the final moment being at bar 25.
Poetic, expressive interpretation	The sea in this passage seems to become stronger with the addition of the timpani as the timpani are added and the dynamics swell to pp . The swell calms down a little with the return to Ex. 1 in the form of a descending scale passage in the violins.
Bars 26–47 Ex. 3	
Harmony	Variants of Ex. 1 are combined with an upper melody in the violins. They form what is a transitional or linking passage to the 'sea' section. The dominant is more firmly grounded towards its cadence. The harmonic tension of the diminished 7 th at bar 41, tremolando in the same phrase, and the rising semiquaver bass in cellos and bassoons, with harmony sustained by woodwinds and brass.
Orchestration	<i>A dramatic roll on the timpani crescendos with a crescendo and evokes the sea.</i>
Poetic, expressive interpretation	Emotional expression continues to be reflected in the dynamic markings, where the crotchet arpeggios from bar 39 are answered by the tutti entries which answer them (bar 41).

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Bars 47–70 Ex. 4	
Harmony	<p>The new melody emerges from a preceding arpeggio idea. It is based on the original motif and principally the descending perfect 4th from bar 39 (clarinets and bassoons).</p> <p>It repeats in the approach to the development.</p> <p>The harmony changes to the relative minor (D major) key with much deviation.</p>
Orchestration	<p>The principal motif reappears at bar 70 with a diminished 7th chord beneath it, a D pedal and the cadence to the relative minor.</p>
Poetic, expressive interpretation	<p>The section seems distant from the suggested tumult of the first movement. It is as though Mendelssohn is reflecting on the wonderment of the sea, expressing the emotions of the grandeur of the surrounding landscape.</p> <p>The limits of the poetic imagination seem to be reached at the end of the section itself which is to the foreground of aesthetic experience.</p>
Bars 70–96 Ex. 5	
Harmony	<p>Thematic use of variants of Ex. 1. A dissonant opening on the tonic in the bass followed by a sudden progression to D major. This is emphasised by the orchestral tutti including the rolls on timpani. The figure anticipates the fanfare figure heard later.</p>
Orchestration	<p>The double basses play supportive bass notes pointing the way. The basses are doubled by bassoons and clarinets carrying the melody; broken chord progression in semiquavers; flutes and horn are used for notes such as from bar 49, 53, 57 (horns); from bar 57² violins and flutes return to the opening figure. The section concludes with a D major cadence from bar 70.</p>

Development

There has already been some development melodically and harmonically within the exposition.

- The main development begins in the tonic minor at bar 96 introduced by the horns and trumpets. The heralding figure is taken up in a shortened form by woodwinds, highlighting the perfect 4th, as heard earlier.
- Starting in B minor, the development modulates frequently, progressing through C major, G minor, B flat major, F major.
- From bar 112, another variant of Ex. 1 with a characteristic dotted rhythm shared by bassoons and followed by flutes and oboes. There is also a trumpet fanfare. Heard through C minor and G minor before settling for a few bars on D major at bar 118.
- From there, the second subject theme (Ex. 4) makes a brief reappearance, combined with a variant of Ex. 1 and the introduction of a triplet figure.

It captures again the movement of the sea but this time more like a gentle breeze.

Ex. 6

- The figure combines with the return of the phrase first heard in the transition and a significant modulation to F minor.
- The section closes on the subdominant (B♭ minor). The passage builds on a return to Ex. 1 along with a prolonged *crescendo* before the music returns to the original key at the start of the recapitulation in B minor.

**COPYRIGHT
PROTECTED**



Recapitulation

The recapitulation is short and continues to vary the central ideas as, for example, double cellos. Bar 183 shows the theme taking a slightly different direction to C# and the violas repeat Ex. 1 against a variant of Ex. 4 showing a continuous line of development albeit with key change.

Cadencing to B major in bar 202, the music (and the tempo) can completely as clearly marked *tranquillo assai* ('very tranquilly').

Ex. 7

tranquillo assai

The melody is accompanied by French horns with a brief allusion to the earlier fanfare. The melody is supported with slow-moving string harmony which modulates towards B major, alternating between B and A# diminished and eventually settling on B major at the start of the coda.

Coda

A completely new theme is introduced in the form of a descending sequence started by the principal theme of Ex. 1, doubled by violas, cellos, and basses decorated with the storm motif. **The storm motif is in the final four bars** and the work ends on the tonic B with piano.

Mendelssohn conveys the movement and power of the sea.

- ❖ The melodic contours are wave-like
- ❖ Orchestration, such as the use of brass and timpani rolls and tremolandos, suggests the power of the rocks
- ❖ Harmonic changes convey the stormy moments, e.g. the diminished harmonies
- ❖ Constant movement of the waters is conveyed with semiquaver rhythms which murmur beneath the surface
- ❖ In other passages, sustained chords and lyrical melody convey a sense of calmer waters
- ❖ Contrasting dynamics also match the harmonic, melodic, rhythmic, and orchestral treatment

**COPYRIGHT
PROTECTED**



Modeste Petrovich Mussorgsky (1839–1918)

Pictures at an exhibition

Biographical Note

Mussorgsky belonged to a group of Russian composers known to history as The Five (or The Mighty Five). They included Milly Balakireff (the leader), César Cui, Nikolai Rimsky-Korsakoff, and Alexander Borodin.

The composer's early adulthood was spent in the army, but he resigned his commission in 1858 to pursue his aspirations as a composer.

Several of Mussorgsky's early works were unfinished, but his opera *Boris Godunov* (1869) was judged to be a masterpiece. Balakireff (and especially Rimsky-Korsakoff) thought less of the work and, together with the opera *Khovanshchina* (1883), Rimsky revised it. Flaws identified in the music in terms of the judgements of the time were 'corrected' by Rimsky-Korsakoff but overlooked the fact that they were elements from Russian folk music with its unusual scales, non-classical harmony, and rhythmic variation that influenced Mussorgsky's style.

Songs were among the most successful form for Mussorgsky. Their sudden changes of metre, use of accents, small intervals and few leaps, and the use of a narrow range of note values (the longest being a dotted crotchet) were also part of Russian language and folk music.

Narrative is naturally an essential part of opera and song; but other works show the musical development of other musical elements. The symphonic poem *A Night on the Bare Mountain* involving a gathering and invocation of the Devil in the form of a goat; the *Pictures at an exhibition* (a suite) is formed around an imaginary visit to an art gallery before some of the paintings. The pieces are all titled and some are linked by means of a repeated theme to suggest strolling through the gallery. The connecting theme is the 'Promenade'.

The work has been orchestrated by several composers, the most well-known being Maurice Ravel. However, much of the distinction of the work is best appreciated in its original form for solo piano.⁶

Analytical Notes

Pictures at an exhibition was written as a memorial to the artist and friend of Mussorgsky (1834–1873). The work is a **suite** of ten pieces related to each of ten paintings. As **narrative in the sense that there is a sense of progression through a gallery**, and each short piece is **a response to or an imaginative depiction of, each painting and event** between them. The link (and pieces) is by means of a 'promenade theme' which unifies the suite progressively.

Score: [zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition](https://www.zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition)
YouTube (track): [zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition](https://www.youtube.com/watch?v=zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition)
YouTube (live performance): [zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition](https://www.youtube.com/watch?v=zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition)
Score: [zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition](https://www.zzed.uk/12888-Mussorgsky-Pictures-at-an-exhibition)

Something to think about
What is the structure of the Promenade in the work?

Something to think about
What is nationalism in music and how does it connect with the art of the work which is nationalistic?

⁵ The original Russian title of the tone poem, *Иванова ночь на лысой горе*, translates literally as 'Ivanova's night on the bald mountain'. The word 'bald' in English has connotations which are avoided by the use of 'bare'.

⁶ Listen to Yevgeny Kissin's performance of the work here: [zzed.uk/12888-Mussorgsky-YT-live](https://www.zzed.uk/12888-Mussorgsky-YT-live)

Promenade

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

The instructions at the head of the first Promenade are among the longest in all music. The sense is to play the music in a lively way and in strict Russian manner (*nel modo russo*) – without joy / rejoicing (*senza allegrezza*) – in a disjointedly (*ma poco sostenuto*). So, the visitor to the exhibition sets out with some purpose but not dawdle.

The music begins in B \flat major. The Promenade theme is pentatonic and the tempo alternates (*nel modo russo*) 5/4 and 6/4 finally settling on 6/4 from bar 12.

The pentatonic scale is a five-note scale used in many folk songs.

Ex. 8 $\text{♩} = 104$

Pentatonic scale on **so** (F \sharp) where **do** is B \flat

From bar 3, the theme is harmonised homophonically, in the Russian manner. It modulates to the dominant (F major).

Antiphonal exchanges between the unison theme and its harmonised response also reflect not only Russian folk music but Russian Orthodox church music. Bar 6 shows a small extension of the theme which is harmonised a tritone 3rd higher from bar 8 as the harmony changes its course towards A \flat major, but without a modulation. **Using key change that way gives you a sudden emotional lift as though being caught**

Antiphonal singing including Russian Orthodox and its character is part of Antiphonal singing dialogue answer to another. Often physically distanced

Ex. 9

Bar 11 momentarily suggests D \flat major. It progresses through the root movement of G minor. Closing on the last beat on a dissonant B \flat against C, the harmony moves

Ex. 10

COPYRIGHT PROTECTED



From bar 13 to the end, the musical texture is **homophonic** with **octaves in the bass providing a rather heavy-footed promenade through the gallery**. Some chromaticism in bars 16, 17 and 21 creates **false relations** between E and E \flat but shows Mussorgsky's harmonic practice which was dictated by intuition more than received learning; more by the 'poetic imagination' of the new Romanticism than by established classical musical

A tritone is a dissonance or an augmented 4th and is one element to the nineteenth century

Gnomus (Gnome)

The painting which relates to this movement is lost but its character is of a gnome-like creature whose walk is awkward and whose character (expressed largely at the middle section – *poco meno mosso*, *pessimo*) seems malevolent.

False relation notes in different octaves together but example, a C# in the

In **triple time**, the key is E \flat minor, but the tonic is not heard until bar 8³. **The opening figure conveys the angular awkwardness of the gnome** and is repeated twice in two three-bar phrases. They are followed by four-bar responses ending on dominant octaves in bar 10. The opening shortened eight bars and a cadence of B \flat octaves followed by a silent bar with *fermo* **the gnome (as in Hartmann's painting) also reflects something of growing Romanticism: the macabre, the distorted, the frightening, even what came to be called the Gothic**.

The irregularity of rhythm also conveys the awkwardness of the imagined gnome of the melody containing tritones and frequent pauses in various relationships as example. Irregularity of rhythm and tonal relationships are complemented by frequent dynamics: *p* in bar 1 – *p* from bar 4 – *ff* again in bar 7 together with many markings.

Ex. 11 *sempre vivo*

7 *sempre vivo* **aug. 4th**

The first 18 bars can be considered the **A section**. It is contrasted texturally with the **With frequent markings, acciaccaturas in the bass, and accented appoggiatura the gnome is better expressed**. The section is repeated and closes with another

COPYRIGHT PROTECTED



⁷ *Dracula* dates from 1897; *The Sorrows of Young Werther*, by the German Goethe, dates from 1774; *Macbeth* dates from 1818.

The first figure repeats in shortened form and with the cadence varied in its approach to B \flat (bars 35–37). Thus far, the design is **ternary**: **A–B–A¹**.

The first chord in Ex. 12 is a dissonant *apoggiatura* chord which resolves to the chord that follows.

Ex. 12

Chords: Ebm(add9), Ebm, A⁶(b5)

Dynamic: *sf*

Interval: tritone

The augmented 4ths (tritones) from the first figure are highlighted in the next section. **The character is most clearly expressed.** The first figure interjects with a sudden *tempo* change to the return to *meno mosso* in which the chromatic line is developed. Following two more instances of the first figure, the chromatic line continues *meno mosso* (bars 60–71) to develop in style *emulating the awkward walking by the depicted gnome*.

The design so far then is **A–B–A¹–C** (including moments from A).

Ex. 13

72 *poco a poco accelerando*

Dynamic: *p*, *f*, *dim.*

Interval: trill

The texture changes dramatically in the next section (**D**) beginning with rapid trills in the bass line chromatically as a sextuplet to the A above and referring to the previous augmented 4th characterise the expression. The **apoggiatura chords** from **B** reappear at irregular intervals *sempre vivo* on a strongly dissonant chord of A \flat minor.

The section contrasts the percussive use of the piano from the start with the rapid glissando in bar 87. Mussorgsky’s piano writing foreshadows that of Bela Bartók.

Ex. 14

92

Chords: A \flat m, F \flat maj7/A \flat

Dynamic: *ff*

‘Gnomus’ ends with a six-bar coda starting with B \flat major scale approaching the cadence. The overall design of the movement is as shown, but Mussorgsky introduces the coda integral to the structure.

**COPYRIGHT
PROTECTED**



Promenade 2

The viewing continues from the second promenade. Curiously, there is no key sign now in A♭ major and retains the principal pentatonic theme in the bass. The treatment with homophonic textures presented contrastingly. The Promenade is now only to *imperfect cadence to E♭ suggesting, perhaps, a pause in the visitor's gaze.*

Il Vecchio Castello (The Old Castle)

In the key of G♯ minor, the music captures a atmosphere of **antiquity both with regular 6/8 metre and the modal character of the principal melody.** The frequent bass also suggests an antique atmosphere. The tempo marking includes *e con dolore* or, as we might say, 'sorrowfully'.



The melody in the first seven bars moves **sequentially** from D♯ down to G♯ at bar 7 and the pedal G♯ gently pulses from its open 5th to the unison G♯.

Ex. 15

Andante molto cantabile e con dolore

An answer melody begins in the upper register and, as it comes to rest on the G♯, through to bar 18. The second melody reappears on a different course from before.

Ex. 16



Short research (B):

Comment on the melodic intervals of Ex. 16.
How do they represent the influence of Russian folk music?



**COPYRIGHT
PROTECTED**



⁸ Augener Edition, Galliard Limited London, Galaxy Music Corporation, New York.

Retaining features of the previous melodies as in the simple descending scale figure begins in the major mode. The harmony is always dissonant with the G# pedal.

Ex. 17

The section moves to the tonic minor in bar 46 together with the first bass melody takes a different turn into darker chromatic waters with a short sequential development of diminished harmony in bar 55. It reaches C# minor at bar 64 returning to the tonic in bar 68. A shortened variant of the first melody is disrupted by the dissonant bars of the D# major 7th against the persistent pedal G# in bars 78–79.

Ex. 18

78 D#m(maj7)/G#

In bars 87–94 *musical progression moves as though the viewer is exhausted*, melodies with only a note, outlining the bars. The musical progression features G#) marked *pp* as the pedal note fades to *pianissimo (pp)*.

Ex. 19

101

105

f

pp

INSPECTION COPY

COPYRIGHT
PROTECTED



Promenade 3

As in earlier works comprised of individual pieces collected under a single genre, *Fugues* or Chopin's *Preludes*, *Pictures at an exhibition* has elements of **tonal structure**. Promenade is in B major and so relates to the previous piece in the relative minor, the third title, 'Tuileries', leads directly from the close of the Promenade so blending avoiding a mere mechanical repetitiousness.

The root progression from the pieces discussed so far follows a familiar **cycle of 5ths**: B \flat –E \flat –A \flat / G# minor / B major.

Octaves and **trills** in the texture convey a sense of urgent progression, programmed with a **tonal** **inversion** of the first three notes demonstrating another element of

Ex. 20

y is a close inversion of *x* the final interval being a 5th not a 4th but the same pitch.

Tuileries (Dispute d'enfants après jeux) / (Children's Quarrel After)

Jardin des Tuileries is a famous open space pleasure garden in Paris where children play. In the *Tuileries* by Hartmann, children are depicted not only playing but quarrelling. In terms of **rhythms and flurries of scale passages contrast with alternating chords which suggest** *between children*. The opening chords also emphasize the **minor 3rd (F# to D#)** contrast. The piece is marked *Allegretto non troppo, capriccioso*, of which the last word is the capricious behaviour.

The key is B major and a ternary form unfolds as follows:

A: Bars 1–13

B: Bars 14–22

A¹: Bars 23–30

The first two bars repeat before progressing sequentially a tone higher from bar 5.

By bar 8, the sequence is shortened with brief harmonic changes coupled to short note values before returning to the tonic in bar 13.

Ex. 21

Allegretto non troppo, capriccioso

B G#m⁶ B G#m⁶ B G#m⁶ B G#m⁶ B G#m⁶

The mood changes in the **B** section. The tempo does not slow, but the flurries of scale passages have longer note values. However, at bar 15³ **the descending arpeggio figure suggests** *between the imaginary characters at play*.

**COPYRIGHT
PROTECTED**



Ex. 22

Bydlo (Polish for 'Cattle')
 'Bydlo' follows 'Tuileries' with an introductory Promenade. The tempo is *Sempre moderato pesante* where the last word indicates 'heavy'. Given the title, **the programme suggests a heavy lumbering beast expressed firstly with the bass figure of alternating chords between G# minor and B major.** The upper interval at the end of the piece where they sound alone. The character of the left-hand part is the main form of expression of the lumbering cow. The chords alternate sometimes in

Something to think about
 How far do 'Tuileries' and 'Bydlo' represent examples of human nature?

Bars 1–4: G# minor / B major bars 5–6: A major / E major

Ex. 23

Sempre moderato pesante

The melody has typical elements of Mussorgsky's style being mainly in stepwise motion with small leaps.

The **B** section (bars 21–37) inverts the initial bass movement to the right hand using a 3rd, E to C#, from bar 21.

Ex. 24

Section A repeats from bar 38 with the melody repeated in octaves and with a *(poco allargando)* leading into **A²** which contains a shortened version of the first

The same technique as in the first section is used in the approach to the end: by using different textures, the tempo slows to a *ritardando* and closing on the opening interval away into the distance (*perendosi*).

COPYRIGHT PROTECTED



Promenade 4

The next Promenade is slow and marked *tranquillo*. With no key signature, the harmonic language is based on **parallel chords** within the confines of F major / D minor. The texture remains predominantly in the upper register begins at the higher octave of the piano giving the piece a delicate character. The $(^5_4-^6_4-^7_4 \dots)$ persist.

Ex. 25 illustrates some common features of Mussorgsky's style: the progression is marked with details such as doubled major thirds and a falling note in, for example, bar 3⁶ and bar 5²-5³ although not unusual in piano textures.

Ex. 25

Direct change from major to minor

Parallelism

cresc.

Dm: VIb Vb
(Phrygian bass falling a semitone)

The Promenade leads directly into the next piece and the principal motif with its characteristic rhythm.

The Ballet of the Unhatched Chicks

The Hartmann painting is lost. The illustration here was made for a ballet production. Several of Hartmann's works are surreal in nature, before surrealism itself had emerged; but, surrealism was foreshadowed during the Romantic period in its preoccupation with dreams, hallucinations and fantasy.

The first four bars just consists of two chords which are harmonically distant from one another with a **F** and **D^b**. **The ostinato quaver rhythm has acciaccaturas suggesting, in programmatic terms, the clucking of hens and the fast rhythmic movements of birds scurrying around (bars 5–8).**

Ex. 26

Scherzino *vivo leggiero*

pp

una corda

The first four-bar section repeats and is followed by a ten-bar extension of the first section. The first main section is as follows:

- F major / 2**
- A: Bars 1–4
 - B: Bars 5–8
 - A: Bars 9–12
 - B¹: Bars 13–22 – extension of B

COPYRIGHT
PROTECTED



The first overall section can be viewed as **binary**; the next section before its being as follows:

Trio:

- **C:** Bars 23–30 featuring Mussorgsky’s style of alternating harmonies, which are... The texture is decorated with trills expressing a gentle side compared with the...
- **D:** Bars 31–38 in which the metre is syncopated, the harmony is F minor / D minor in the approach to the tonic, F
- **Da capo**
- **Coda:** Bars 39–43

The tour through the gallery continues without further Promenade music and so the...

Samuel Goldenberg and Schmuyle

This piece has a title in Germanic Yiddish. The key is B \flat minor and in extended ternary...

- **A:** *Andante, grave energico* (theme 1 ‘Samuel Goldenberg’)
- **B:** *Andantino* (theme 2 ‘Schmuyle’)
- **A+B:** *Andante, grave energico* (themes 1 and 2 in counterpoint)
- **Coda**

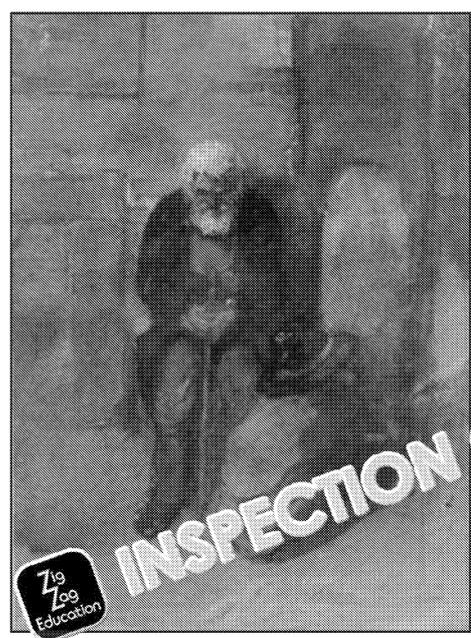
The work may have related to two paintings, one of Samuel Goldenberg, the other of Schmuyle. **The music uses a scale from Jewish Klezmer in the form of a Freygish or altered Phrygian scale** which begins on the mediant (D \flat in B \flat minor). The scale’s distinguishing feature is the **augmented 2nd interval** first heard in bar 2 as E–D \flat where the E \flat is naturalised.

Mussorgsky's music and programmatic elements may be...

Ex. 27

augmented 2nd

Programmatic Mussorgsky is expressing aspects of a cultural identity as reflected in...



COPYRIGHT PROTECTED



Theme (1) *Andante, grave energico*: the entire section is an improvisatory melody. The augmented 2nd is a defining feature together with the rhythmic motifs in hemidim.

Ex. 28

Musical score for Ex. 28, showing piano and bass staves. The piano part features triplets and augmented 2nds, with dynamics *f* and *sf*. The bass part features triplets and augmented 2nds, with dynamics *sf*. The score is marked with '3' and 'aug. 2nd'.

The first section ends on D \flat sounding the mediant of its relative minor.

D \flat is a persistent harmonic feature in the following four-bar section forming the second section. As the right hand plays some intricate triplets and grace notes, the bass is sustained and the voicing descends in 3^{rds}. Each pair of bars is repeated through to bar 12.

Musical score for Ex. 29 (top), showing piano and bass staves. The piano part features intricate decorative figures and parallel 3rds, with dynamics *mf*. The bass part features a D \flat pedal point and parallel 3rds. The score is marked with '3' and 'Intricate decorative figures'.

Musical score for Ex. 29 (bottom), showing piano and bass staves. The piano part features intricate decorative figures and parallel 3rds, with dynamics *mf*. The bass part features a D \flat pedal point and parallel 3rds. The score is marked with '3' and 'D \flat pedal point'.

Bars 13 and 14 provide a bridge to the final main section marked *Andante grave*. The octave theme while above is a variant of the theme from B with its intricate semibreve notes, perfect 5^{ths} and 3^{rds} or augmented 2^{nds}.

INSPECTION COPY

COPYRIGHT
PROTECTED



Ex. 30

Andante grave

Musical score for Ex. 30, measures 15-16. The score is in B-flat major and 3/4 time. It features a piano part with triplets and a forte (*sf*) dynamic marking.

The coda begins from bar 21⁴ and forms a brief recollection of the parallel 3^{rds} in s to the closing B \flat .

Ex. 31

Musical score for Ex. 31, measures 23-24. The score is in B-flat major and 3/4 time. It features a piano part with triplets and dynamic markings *sf* and *ff*.

Promenade 5

B \flat major returns. The tempo markings are also the same and the piece is a repeat only very slight alterations. It retains frequent metre changes, original tonal relationship opening motif, homophonic texture, and octaves.

Limoges: Le Marché (The Market at Limoges)

The painting's title refers to the French city of Limoges and its busy marketplace. It shows a paragraph written in French which describes *the shoppers arguing and bargaining at the market which gives an insight to the programmatic character of the work*. The piece is set out, perhaps to avoid being thought too literal.

The piece is certainly busy in its rhythmically, that bring semiquavers:

Ex. 32

Allegretto scherzando

Musical score for Ex. 32, measures 1-2. The score is in B-flat major and 3/4 time. It features a piano part with semiquavers and dynamic markings *f*, *dim.*, and *mf*.

INSPECTION COPY

COPYRIGHT PROTECTED



The structure is ternary, although both main sections share similar scalic ideas with

- **A:** Bars 1–11 in E \flat major
- **B:** Bars 12–26 of which 25 and 26 are a link passage. The section begins from Mussorgsky’s adventurous harmonic practice given the progression from the key of D major, a rise of a semitone and leading note of E \flat major.
- **A¹:** Bars 27–36 ending on a fermata bar
- **Coda:** Bars 37–40. The rhythmic movement is divided between a scale passage arpeggio pattern on beat 3 in bars 37 and 38 and triadic chords; bar 39 uses triads and 4^{ths} in bar 17, and chromaticism which continues in bar 40 where the triads are

Ex. 33

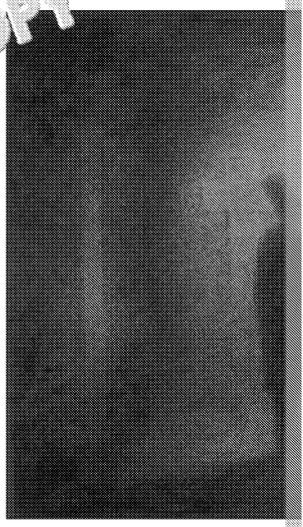
37 Me. **Andante sempre capriccioso**

Implied melody in LH

The movement leads directly into the next ‘viewing’ without the use of a Promenade.

Catacombs & ‘With the Dead with a Dead Language’ (‘Con mortuis in lingua mortua’)

The painting for this movement is identified as showing Hartmann touring what is now known as the ossuary in Paris, which is a large, dark and space containing skeletal remains of thousands of Parisians from the early eighteenth century. The subject matter has been personal to Mussorgsky, after the death of his friend Hartmann.



The piece is in two distinct sections: ‘Catacombs’ followed by ‘Con mortuis in lingua mortua’⁹.

Catacombs: marked *largo*, the movement comprises a harmonic progression with some unusual tonal relationships, a consistent homophonic texture, stark dynamic contrasts, and much use of fermatas which slow the music’s progress and add to the drama. **Programmatically, the movement has a mood of sombre seriousness, and reverential movement through the Paris Catacombs.** The music provide a narrative but is concerned primarily with an **emotional expression** and a sense of drama.

From the outline of G chord in the first three bars, the first section of the movement is characterized by dissonances, notably in bars 6 and 8, before a cadence to F# in bar 11 in which the chord is ambivalent.

Bar 12 is a cadence to the chord of G major which turns towards the minor mode in bar 13 with a minor triad resolving in the next bar to A major. Further expressive chromaticism is used in a *crescendo* using the augmented F chord in bar 17 to D minor in 18. The alternating bass line is almost as a motif in bars 19 and 20 following the progression from D⁷ in 19 and its

⁹ The use of a Latin title relates to the religious subject matter of the painting. Bydlo (‘cattle’) is Polish and was commonly spoken in nineteenth-century Russia, particularly by the middle classes and at the Tsar’s court.

COPYRIGHT PROTECTED



bar 20. The upper voice once again slides upwards to D, down to C₄, and resolves to another composite discord:

Ex. 34

E_b progressing to C major
example of tonally distant harmonies

'Con mortuis in lingua mortua' follows immediately from the diminished chord at 'Catacombs'. Programmatically, **the movement continues the essential lament** of tremolando emphasises the F_# along with chromatic movement, **both musical features suggesting** trembling fear. Beneath, there is a variant of the Promenade theme in B minor:

Ex. 35

The promenade theme and a transformation

The theme repeats in different ways throughout the movement, such as in the bass from bar 3.

Ex. 36

From bar 11, the music settles almost as though reaching a form of emotional resolution in tonic B major.

The Hut on Fowl's Legs / Baba Yaga

As the title suggests, this movement also has a surreal character. Perhaps, the title suggests the design of a Russian clock shown here.

In any case, the character of the work's *allegro con brio, feroce* contrasts with the previous *andante non troppo, con lamento* although the strident octaves and ostinato figures feature in this piece. The first staff is a striking major 7th descending from F_# to G below, marked *r*. A series of 4ths generates delayed resolution as do the composite harmonies from bar 41 and the tritones at *andante moderato* and from bars 109 and 110. **The avoidance of harmonic resolution suggests a state of being which is unsettled, even psychologically unresolved.**

The form is broadly ternary but may also be defined as follows:

- **Introduction: Bars 1–16:** statement of a principal motif.
- **A: Bars 17–32:** principal motif used as ostinato figure in 4ths with right-hand chords and acciaccaturas, which echo 'The Ballet of the Unhatched Chicks'.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



- **B: Bars 33–74:** a simple diatonic melody expressed in full block chords, each diminished in bar 36; D major in bar 40; F# diminished from bar 41 in combination with the ostinato pattern ending at bar 74.
- **Bars 75–94:** here the rhythm turns to semiquavers in a frenetic passage in 4th bar 85 and the melodic 7th inversion of the first bar now *rising* from A \flat to G.
- **C: Bars 95–122: *Andante mosso*:** here, the augmented 4th is reflected in the chords above. From bar 104, the tremolando triplet figure enters in dialogue at different intervals with the previous bass tritones.
- **A¹: Bars 123–186:** a repeat ending with some small changes.
- **Coda: Bars 187–211:** a repeat according to the earlier ending.
- The ending of this movement leads directly into the finale:



The Bogatyr Gates (known as ‘The Great Gates of Kiev’)

Viktor Hartmann had designed city gates for Kiev (then part of Russia) for Tsar Alexander II after his escape from an attempted assassination. The gates were never built.

The music represents another reworking of the promenade theme. In *alla breve* time signature it conveys the strength and majesty of the gates in another non-narrative type of music.

The design follows a rondo principle:

- **A: Bars 1–29:** in E \flat major, Allegro alla breve – *Maestoso. Con grandezza* the music is on a grand scale, even imposing like the projected gates. There is also a suggestion of bells in the crotchet movement from bar 13 which allude to the **importance of bells in the Russian Orthodox Church**.
- **B: Bars 30–46:** Mussorgsky quotes from an Orthodox chant used for baptisms in the minor. The chant is marked *senza espressione* (‘without expression’) which is unusual as Orthodox chants are meant to be sung and also shows a degree of cultural awareness. The marking is a culturally significant feature itself.

Sudden change of Musical mood

Ex. 3
31

Orthodox baptismal chant

- **A¹: Bars 47–63:** the main theme is presented in the left hand while above it a pattern of chords *programmatically evoke bells or carillons*. Perhaps, for Mussorgsky this was an affirmative in the face of the premature death of Hartmann.
- **B¹: Bars 64–80:** the baptismal chant repeats but in a mirror and, again, ‘senza espressione’ perfect 5^{ths} are particularly resonant of the Russian melodic manner.
- **C: Bars 81–110:** the passage of the bells is followed by four bars of harmonic change in bar 85 which is extended by two bars, a bass B \flat to E \flat pedals followed by a transition to the next section.
- **Transition: Bars 111–113:** the bells seem to quicken in a flurry of scalic semiquavers.
- **A²:** the final iteration of the main theme is varied with minim triplets, register changes and surprises as at bars 140–147 and represents an apotheosis of the Promenade theme.
- **Coda:** the final thirteen bars vary the Promenade theme finishing on the tonic.



COPYRIGHT PROTECTED



Richard Strauss (1864–1949): Don Juan

Biographical Note

Like his contemporary Gustav Mahler, Richard Strauss was both composer and conductor of distinction. Strauss is known mostly for his operas and programmatic **symphonic poems** (or 'tone poems') which followed the examples of Berlioz and Liszt. As with these composers, Strauss worked from a Romanticist view of form, a structure in which the impulse of an idea or a narrative might inform the demands of the forms as used during the Classical period.

Spotify performance by Berlin Philharmonic
YouTube (track): [zzed.uk/12888-Strauss](https://www.youtube.com/watch?v=zzed.uk/12888-Strauss)
YouTube (Score conducting): [zzed.uk/12888-Strauss-score](https://www.youtube.com/watch?v=zzed.uk/12888-Strauss-score)

Strauss wrote two types of programmatic works: a **philosophical type** and a **descriptive or narrative type**. The types are not mutually exclusive; any more than a narrative or an idea may also express feeling.

Among the philosophical type are *Also sprach Zarathustra* ('Thus Spake Zarathustra', 1896) which reflects the ideas of Friedrich Nietzsche's treatise of the same name; and *Tod und Verklärung* ('Death and Transfiguration', 1889); of the narrative type are *Don Quixote*, *Till Eulenspiegels lustige Streiche* ('Till Eulenspiegel's Merry Pranks', 1895), and *Don Juan*, which will be discussed.

Despite Strauss's Romantic approach to form, classical forms are still evident. In *Don Juan*, sonata form is evident; in *Till Eulenspiegels*, it is a rondo; and in *Don Quixote*,

In the narrative type, Strauss uses **musical ideas which correlate clearly to the narrative**. A similar sensation is also suggested using **leitmotifs**, musical motifs, which are associated with characters or events. They show the influence of opera from Wagner, and orchestral practice from Berlioz and Liszt.

A **leitmotif** is a musical idea by Richard Wagner. It is a musical idea which is used throughout a piece of music. The idea was used in Wagner's music such as *Der Ring des Nibelungen*. He invented a technique called the leitmotif, as used in his operas.

Strauss's original manuscripts often contain marginal notes or comments which relate to events or ideas in the score; however, his approach to programmatic music was not literal:

*'In my opinion ... a poetic programme is nothing but a pretext for the purely musical expression and development of my emotions, and not a simple musical description of concrete everyday facts.'*¹⁰

Short research (D)
Investigate further by researching the leitmotifs in Strauss's music. What are they, and how are they used?

Analytical Notes

The figure of Don Juan appears in literature and music throughout history, from Milton's epic poem 'Don Juan', and from the German poet Nikolaus Lenau's poem 'Don Juan'. Strauss's literary source for his composition is Strauss's literary source for his composition. The composer's original score shows which were later excised.

The character Don Juan is that of a libertine constantly in search of women. In the end, he finds fulfilling love, and angers his last lover's father, who challenges him to a duel.

¹⁰ From a letter of July 1905, in *Richard Strauss and Romain Rolland: Correspondence*, ed., Rollo May

Rondo
repetition
C C A or
section
Key con
in rondo
both so

The Orchestra

Strauss is known for his skill as an orchestrator. The orchestra for *Don Juan* is large, including three flutes (one doubling piccolo), oboes, English horn (cor anglais), clarinets in A, bassoons and a contrabassoon, horns in E and F, three trumpets in E, three trombones and a tuba, three timpani, triangle, glockenspiel, harp, and full string section.

While there are distinct elements of classical sonata form in *Don Juan*, its form is also determined by Strauss's 'dramatic imagination' or, simply, the events or characters which inform the musical structure other than exclusively sonata form's typical elements. Episodes are present alongside some diverse and more largely for expressive or dramatic purposes. In addition, the form reflects rondo for episodic and cyclic character. **Keeping a dramatic imaginary sequence of events episodically through thematic development together with the requirements of the**

Episode (1) E major Bars 1–40¹ Allegro molto brio

The opening theme (which is part of what might be thought as a **first subject group**) confidence, brilliance, and **blatant posturing as the Don enters the stage. The orchestral flamboyance of the central character by means of the propulsive dotted rhythm, volume, and the prolongation at the end of the phrase. Although a purely orchestral suggestion that the orchestra itself is the substitute for a theatre stage.** The theme is unpredictable, orchestrally colourful, and melodically memorable. The last quality may hold on to the themes as a guide through the drama of the Don's adventures.

1 Ex. 38 2 3 E major 4
C major
ff
9 and 10 11 12
ff

Unusually, although the work is in E major, it begins with an arpeggio in C major so that the harmonic relationship in which E major begins to arrive from bar 6.

Episode (2) Bars 40²–62

This develops the principal ascending figures from the first subject group, and feature in particular the rising 4th or 5th. A brief hint of a melody appears in bar 47 at a slightly slowed tempo which is quite arresting given the swagger of what is heard before. In fact, the brashness is resurged with the tenderness of the slower melodic phrase as though in part playing a conversation. **In fact, there are frequent moments of sudden contrast which suggest the mercurial character and rapid turn of events.**

Something
How far is
like a the

Ex. 39 46
ff

The episode ends with a diminished 7th chord **ff** in bar 62.

**COPYRIGHT
PROTECTED**



Episode (3) Bars 71–91³

The mood changes slowly until bar 71, marked *tranquillo*. By bar 73, the harmony expected in traditional classical sonata form. The bar marks the beginning of a section itself is a development from that in bars 46–47. **As with the first romance theme, though the Don has moved on to the next 'conquest'.** But it continues with greater sustained love scene, reaching its climax at the end of what is prosaically the development is enhanced with glockenspiel and harp sonorities. But the form does not quite fit since the development of the ideas has already begun during what might be thought

Episode (4) Bars 904–117

A solo violin enters in bar 904, the mood has calmed, and the melody merely suggested a gentler romance. **It leads to the eponymous character.** The theme is treated antiphonally answered in the lower section.

The music expands intensely from around bar 118, the theme being developed and chromaticism being intensified until reaching Episode 5.

Episode (5) Bars 149–160

At bar 149, with the entry of timpani, **the music cuts across the tenderness of the crotchet triplets and builds to a loud climax marked *un poco lento fff*.** The music suggests 'conquest' or a complete disaster.

Episode (6) Bars 160–196

From bar 169, the opening theme and atmosphere resume in another blaze of orchestral atmosphere changes in Episode 7.

Episode (7) Bars 197–234

Tonality reverts to the minor mode creating a serious mood. From bar 197, the key changes another **chromatically twisting theme which carries a darker message.**

The theme begins to integrate from bar 220 at which point we hear short horns for the first time. It is a mere three notes of a scale but enough to trigger the memory of the character and imaginary events.

The next episode continues to suggest an episodic form rather than sonata.

Episode (8) Bars 235–302

The tonality has progressed through D major to its flattened supertonic, E \flat , by bar 302. The melody at bar 235 which is offset by a chromatically dissonant figure in the horns, notes **Perhaps, it is a moment where the Don himself is reflecting on his actions; or, perhaps love.** There may be other interpretations but it should be remembered that musical

Ex. 40

235 *sehr getragen und ausdrucksvoll (very solemn and expressive)*

Oboe solo *p*

Horn in F (transposed to sounding pitch)

COPYRIGHT
PROTECTED



Episode (9) Bars 302–313

The dramatic mood changes again as the brash first theme reappears as though in yet another adventure. Brass announce the theme from bar 314.

Episode (10) Bars 314–349²

The theme is characterised in the brass and interrupted with a variant of an earlier *leitmotiv* associated with the ebullience of the Don. It reappears in the horns a tenor texture. Its contour descends a perfect 4th and then down by step.

Ex. 41

From bar 344, the anacrusis semiquaver figure leading up to the first theme is common to the main theme.

Episode (11) Bars 349³–393²

A more flippant mood *characterised in part by the acciaccatura figure*.

Episode (12) Bars 392³–457

Solo horn announces the first theme, which in this stage in the work, can be known as the Don's Theme. The music calms from bar 423 moving through a transitional passage and a minor mode where the metre changes to 2/2 (bar 443 in 2/2 duple time) and is answered by the woodwinds.

Episode (13) Bars 458–585

In sonata terms, this episode may be regarded as a **recapitulation**. The episode begins *tempo primo* with the Don's Theme on horns, at bar 510. The music surges to its climax at bar 556 and a long fermata in bar 585. Tonally, F major is distant from the home key of D minor.

Ex. 42

Episode (14) Bars 585–635

The final episode depicts the death of Don Juan and can be regarded as a **coda** in the apotheosis of the poetic or programmatic sense. *The carefully separated tremolos of the Don*, who has lost the dual. *Descending tremolandos depict Don Juan's fall*. Harmonically, the section begins from A minor underpinning chromatic tremolando (tonic minor of the work) at bar 595 and the final E pizzicato.

**COPYRIGHT
PROTECTED**



Hector Berlioz (1803–1869)

Symphonie fantastique, Opus 14

Biographical Note

Hector Berlioz was born into a wealthy family in a town near Grenoble, France. His father was a medical doctor, and it was to that profession that Berlioz was directed from the age of sixteen. Although he would graduate with a BSc in medicine, he was strongly drawn towards musical composition. He wrote his first opera *La Estelle et Némoran*¹¹ in 1824 followed by various other projects which eventually failed. After some time, Berlioz was permitted to begin full-time study at the Paris Conservatoire, in harmony, counterpoint, and composition. Although playing several instruments, piano was not one of them, a factor which disallowed his becoming professor of harmony later in his life.

potify: [zzed.uk/12888](https://www.youtube.com/watch?v=zzed.uk/12888)
YouTube (track): [zzed.uk/12888](https://www.youtube.com/watch?v=zzed.uk/12888)
YouTube (track with score): [zzed.uk/12888](https://www.youtube.com/watch?v=zzed.uk/12888)
Score: [zzed.uk/12888](https://www.zzed.uk/12888)

In 1827, the composer first saw a production of *Hamlet* and became emotionally smitten by Harriet Smithson who played Ophelia. Shakespeare was a strong influence but was also entangled with his obsession (his '*idée fixe*') with the actress. Both Shakespeare and Smithson caused a '*coup de foudre*' striking him '*like a thunderbolt*'. Berlioz eventually married Harriet Smithson although unhappily.

After five attempts, Berlioz won the prestigious Prix de Rome in 1830 and soon afterwards composed what is now known as the *Symphonie fantastique* or *Episode de la Vie d'un Artiste*. The work has a distinct narrative programme, and it is Berlioz' sense of the dramatic – or melo-dramatic – which is a factor in many of Berlioz' symphonic poems, such as *Huguenot in Italy*, and *Romeo and Juliet*, and even in the religious *Requiem* (and *Messe de Morts*).

The energy that drove the composition of *Symphonie fantastique* was only partly his individual psychopathology, since he was also motivated by purely musical factors. On 30th January 1830, he writes that he had begun '*... an immense instrumental composition of a new kind...*'. Some ideas were in fact taken from earlier pieces which proved unsuccessful, but the movement entitled '*March to the Scaffold*' was '*... dashed off in a single night*'.

Berlioz devised a compositional technique in which a single melodic idea was used throughout his work. In *Symphonie fantastique* the idea is used in four of the five movements of the work. This idea, known as the '*idée fixe*', it came to symbolise the beloved (Harriett Smithson) within the dramatic narrative. The idea acts as an aural reference for the listener over a long span.

Berlioz wrote an elaborate narrative for the early performances of the symphony with instructions that it should be distributed to the audience before the performance began. Originally, the symphony was to be performed by another work, called *Lélio*, although the symphony could also be played independently of its context. Under those circumstances, the written notes were not made available.

Short research
To hear Leonard Bernstein's recording of the symphony with orchestral excerpts, visit [zzed.uk/12888](https://www.zzed.uk/12888)

Berlioz writes: '*... the author hopes that the Symphony can provide its own musical dramatic intention*'.

¹¹ The opera is lost.

Analytical Notes

First Movement: Rêveries. Passions—Largo—C minor

The programme begins as follows:

A young musician of morbid sensibility and ardent imagination is in love and has poisoned himself with opium in a fit of desperation. Not having taken a lethal dose, he falls into a long sleep in which he has his most angust dreams, wherein his feelings, sentiments, and memories are translated by his sick brain into musical ideas and figures. The beloved woman herself has become a melody which he finds everywhere as an 'idée fixe'.¹²

Bars 1–16

The first sixteen bars form an introduction expressing '... uneasiness of mind, the depressions and elations...' by means of

- the series of appoggiaturas,
- hesitancy created from pauses,
- tension from the dissonances such as diminished 7^{ths},
- expectation from the pacing of cadences and *largo tempo*,
- restraint from the use of the muted strings from bar 3 (removed from bar 16)

Ex. 43 gives a snapshot of the chromatic style used by Berlioz.

Frequent dissonance, accented passing notes, and delayed resolutions together with the chromatic style are the hallmarks of the introduction's programmatic description.

Ex. 43

The introduction ends on the dominant in bar 17 and leads to the tonic in bar 18.

Bars 17–27²

The mood lightens in the new *più mosso* tempo, beginning in C major. The **sextuple tempo in bars 24–27² as the music seems to sigh, the intakes of breath suggested by the violas and cellos which lead into the repeat of the theme beginning at bar 27³.** The key changes to the **relative major, E_b**.

Bars 27³–71³

The melody from bar 11 reappears in bar 36 and reduces to its featured appoggiatura in a darker mood in the low strings from bar 43. A long **pedal point** on A_b from bar 43 to bar 61 and a dramatic passage marked *allegro agitato e appassionato* from bar 61 to bar 71.

**COPYRIGHT
PROTECTED**



¹² There are different descriptions available. The one quoted is, perhaps, the most intense.

An *idée fixe* structure possible character

Bars 71⁴–110

The *idée fixe* enters scored for violins and solo flute doubled in unison. It extends over 39 bars in C major with accompanying chords at various points derived from the introductory section heard from bar 64. The melody is triadic with suspensions and *appoggiaturas* expressing the *lovesick yearnings* of the composer, and *perhaps heartbeats in the accompanying figure first heard in bars 78–79*. The *idée fixe* and its various features work and so provide a source of fresh ideas and a consistent thread to the structure.

Ex. 44

Emotional expression changes from the lyrical love theme to a passage of *yearning* onwards) becoming more agitated as the tempo increases (*animando*) before returning to bar 102.

An obvious feature of the *idée fixe* is its length which allows the composer to select or transformation. However, the most prominent part is the first phrase, or the first

Bars 111–167

Marked *a tempo con fuoco*, emotional turbulence starts again and there is a fleeting bar 150 which is *slightly 'uncertain' due to the slightly diminished 4th* to the leading

Ex. 45

**COPYRIGHT
PROTECTED**



So, here is Berlioz mining the *idée fixe* to suit his expressive intention. At the same time, he uses the same means of variation. The initial diatonic character of the idea travels through more and more chromatic territory by way of G major, D major before reaching V⁷ at the repeat bar when we hear the theme repeated (1st time bar).

The whole of the passage so far might be thought of as a classical sonata **exposition**.

Bars 168–230

The next section in the structure is development. Berlioz begins by varying the first theme, shortening the opening 4th to a 3rd and progressing chromatically through A major, F major, D major, B minor, and G major. The melodic line is punctuated by dissonant cadence points from woodwinds. The initial ideas of the *idée fixe* are utilised in the chromatic ascent in the bass line. **more as a recapitulation sequence which winds up the emotional tensions and conflicts in the presentation of the theme.**

Ex. 46

The turbulence is arrested suddenly with a silence (*silenzio*) lasting three bars.

Bars 232–310

An upper pedal D on solo horn in C recalls from its starting point of *pp* as violin solo. The opening 4th of the *idée fixe* is used as an accompaniment; the complete melody repeated. The *idée fixe* is now in the dominant (G major) followed by rich chromaticism by the horn in bar 311. It is then followed by the diminished 7th in bar 310.

Bars 311–450

The texture changes briefly to an imitative passage led by the cellos, echoed by violas, and second violins until bar 329, underpinned by the C tremolando roll on timpani, and sudden reduction of dynamic to *pp*. The falling perfect 5th and the appoggiatura figures are all that is left of the *idée fixe* as the music develops further,

Where the root of the triad moves from C to A, the third becomes a **tertiary**. Such a feature of music is called a **tertiary**. Such a feature of music is called a **tertiary**.

progressing through G major and C minor and A major at the return of the first tempo in bar 358. From here, there are faint recollections of the **contour** of the *idée fixe* which form themselves into a further variation, reaching the dominant in bar 451 at which point the tempo is held back (*ritenuto rallentando poco a poco*).

Ex. 47

COPYRIGHT PROTECTED



Bars 450–451

A solo flute ties its G over to the following bar which fans out into the *idée fixe*. It is then taken up by the flute, to clarinet, and oboe solos. Beneath this brief passage, the bass sounds its own episode. The opening phrase of the motif turns towards the minor mode, to D \flat , G \flat (più animato).

Bars 461–490²

The passage transfers away from the motif in each of its climatic surge towards the tonic.

Bars 491³–524

As the tempo slows, the harps play a simple reduction of the *idée fixe* merely outlining the 1st and 6th but the melody through chromatic inflections until reaching a tranquil *hymn-like passage marked Religiosamente in a progression of hymn-like chords religious consolation for the composer within his torrid fixation.*

Second Movement: Un bal / A Ball / Valse Allegro moderato

The programme narrative moves to a scene where the composer happily meets with his beloved again. *'At a ball, in the midst of a noisy, brilliant fête, he finds his beloved again.'*

So, the musical expression is partly of an atmosphere, of dancing, of a joyful evening begins with an introduction which slowly approaches the tonic key of A major. The anticipation and an emotional meeting.

The structure (form) is rondo-like.

Introduction: Bars 1–36¹

Beginning in A minor, the triadic *idée fixe* motif appears with tremolos and the harp itself trembling with anticipation of a love triste. The harmonic relationship of the

A minor mode from F \sharp major on one of the two harps, before the diminished triad appears from F \sharp minor from bar 9, F \sharp major to B minor at bar 13, then G major from bar 15, a second diminished triad from bar 19–20, then A \flat major to B \flat minor, another diminished triad, and finally reaches the

Berlioz has used **major/minor contrasts** combined with **tremolos to express the unfolding**. The episode ends with four bars of a descending scale passage and the

A: Bars 36²–54

The passage from bar 36 to bar 54 is in the style of a **Viennese waltz** with a common time signature establishing the key of A major. **A tone of disquiet emerges from bar 57 where the melody moves towards F \sharp minor and the lilting waltz melody disappears momentarily.** The arpeggio on the harps, the continuation of the semiquaver metre, and the scale figures, are derived from the

B: Bars 54–93

This section may be understood as a sub-section of A, especially as the ideas are derived from A. Its shared elements include the semiquaver scale groupings, the arpeggio figure on the harps, an anacrusis to the melody on the flute at bars 89–93, and the harp figuration in bars 85–

COPYRIGHT
PROTECTED

A¹: Bars 94–120²

Here, the waltz melody is accompanied differently from the first appearance and distributed across the orchestra rather than by strings only. The first violins carry the melody, and the accompaniment is spread across strings, harps on beat 2, and woodwinds and brass.

Ex. 48

94 Strings, harps, woodwind, and horns

The music changes direction dramatically from bar 106. The motif within the waltz melody is a descending figure in, for instance, bars 98–99. It is used developmentally and as the start of a new section from 120².

Ex. 49

89

95

99

C: Bars 120³–173³

The mood changes again with the entry of a variant of the *idée fixe*. The tonality has moved more with tremolandos. The contour of the *idée* is clear as also the descending pattern of the first movement. But, as the *idée fixe* is varied, so it is also combined contrapuntally with the melody surrounding it, as it were, **a constant reminder of the beloved's presence** in the listener's memory, so Berlioz needs only to include parts of it to suggest the whole.

Ex. 50

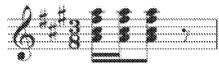
129

The dominant is reached in an orchestral tutti at bar 173³.

COPYRIGHT
PROTECTED

A²: Bars 173³–232

The repeat of the waltz melody is reorchestrated and played by the second violins play decorative arpeggio figures which outline the chord progressions triadically. V

reiterate chords using this figure  while the first violins add their demisemi-quavers. The waltz pauses mid-flow at bar 232.

A³: Bars 233–319

The melody repeats in a shortened form until bar 256 where the tempo changes to a passage much like the *accelerando* passages in a Rossini overture.¹³ The *idée fixe* ple (in A) in a slightly varied form returning to a high A in bar 314 where it is joined by a sec **treatment** *idée fixe creates a moment of romantic stillness after the wild da* wildness is r away as the music quickly moves into the final section marked co

Coda: Bars 320–368

The texture is mostly homophonic and with rhythmical energy. Semiquaver figures melody itself are developed from the *animato* section at bar 338; and the descen start of the first movement is echoed from bar 346 but in semiquavers until the er

Third Movement: Scène aux champs / Scenes in the Country: Adagio–F major–6/8

The narrative for this movement describes a rural scene in summer. The lovesick character hears two shepherds exchanging calls with their pipes. Perhaps they represent a conversation between the two. **The use of pipe calls (in this case a cor anglais and an oboe) symbolically suggests a pastoral scene.** Berlioz' programme notes describe the 'rustle of the trees softly wayed by the wind' and his hopes are light and optimistic. 'But when the night appears anew, spasms contract his heart, and he is filled with dark premonition.' He has thoughts that he might be betrayed and his constant lover may be faithless – only one of the shepherds says: *The sun sets. Far away there is rumbling thunder—solitude—silence.*

Introduction: Bars 1–19

The pastoral begins with a duet between cor anglais and oboe which begins by echoing as though from a distance (*lontano*). With a few notes, Berlioz not only **expresses an atmosphere but the emotional qualities of longing and anxiety, the tremolando suggestion of the wind in the trees matching the nervous trembling of the lovers' dialogue.** Such representation reflects **Weltschmerz** of the nineteenth-century period of Romanticism.

Weltschmerz state of anxiety but also a 'world' words: 'world' been used to century novel

The movement unfolds slowly after the Introduction and follows a pathway which Six episodes are discernible and the process involves various treatments of the *idée*

- A: is a lyrical episode from bars 20–48¹
- B: 48–66
- C: 67–87 – variation 1
- D: 87–116 – variation 2
- E: 117–130 – variation 3
- F: 131–150
- G: 150–174
- Coda: 175–199 referring back to the beginning Introduction

¹³ Listen to the overture *Semiramide* by Rossini to understand this feature.

COPYRIGHT PROTECTED



The episodes are seamlessly joined, making any rigid formal description questionable.

From **bar 20**, violin solo and flute enter with a less fractured melody played in unison. The orchestration from bar 33. **A sense of anxiety reappears at bar 57 with diminished rhythm from the strings.**

After a short exchange between violins and solo oboe, violas and cellos play a version of bars 67–68 echoing bar 20 combined with the demisemibre figure in violins.

The mood darkens from bar 87 where the *Andante* reappears and the lower strings play $G\flat$ in the bass. **The disturbance is recalled with the sound of the *idée fixe*** at bar 88. It is answered in a similar fashion by an agitated staccato figure descending over the strings which repeats higher and higher until reaching a diminished tutti chord in bar 106. Reaching bar 111, there is no resolution, but a surprising solo cello $D\flat$ played ***pp***. F major is introduced in bar 112, a bar passage rising in thirds marking the beginning of a new passage of pizzicato violin melody from clarinet (bar 119). The melody is repeated in the violins from bar 131 with piano accompaniment. The mood lightens as a result until bar 143 and the return to the *Andante*.

The *idée fixe* is recognisable but now sounds more pastoral at bars 149–153 and is played by clarinet and oboe. Then bar 159 announces more **disturbance of tremolando** and a change to F major. First violins echo the *idée fixe* which is echoed by violas at a slowed tempo. The figure continues before the dominant rhythm changes at bar 163.

The final bars repeat the opening but with a depiction of distant thunder. Berlioz uses three timpani to form a chord comprising $A\flat$, $B\flat$, and F close position. The timpani play an anguished phrase in poignant dialogue with itself. **The closing passage is full of sadness.** At bar 181, the timpani play a tone apart and then in combination as $A\flat$, $B\flat$, C, and F.

Ex. 51

The movement fades – *perdendosi*.

Fourth Movement: March au supplice / March to the Scaffold

Common time / G minor / Allegretto non troppo

This movement is, in some ways, the most deserving of the title 'fantastique', the nightmare that he has killed his beloved and is to be executed.

One account of the programme is as follows.

'... A march, solemn and ferocious, now solemn and brilliant, accompanied by the sound of measured feet followed without pause by the heavy sounds of measured feet of love, the *idée fixe* appears for a moment, to be cut off by the fall of the axe.'

Overall, the form of the movement is **episodic** and since the **A** episode recurs four times there is also a relationship to **rondo**. The movement begins ominously with timpani playing a chord. **The *idée fixe* is ahead.**

COPYRIGHT
PROTECTED



Introduction: Bars 1–17¹

The orchestration creates the sound that might have been familiar in Paris according to the scaffold. The timpani play 'baguette d'éponge', indicating the use of sponge-headed muffled effect used for the march to execution on the streets. Together with the double basses into four, forming the chord of G minor; cellos add a dry pizzicato texture between the low chords and bassoons and muted horns. They play a desultory de- the triumphant syncopated fanfare theme to be heard later as an example of the

Ex. 52 At sounding pitch

Allegretto non troppo Trombones in B \flat
SORD. Horns in E \flat

first three notes of the triumphant theme

pp

p Soli baguette d'esponge

pizz.

c. basses & vics

pp

At bar 13, the music arrives at a dominant 7th as the orchestration is enriched with a sudden *crescendo* on the timpani from bar 16 crashes into *ff* tutti in bar 17.

A: Bars 17²–61¹

Basses and cellos play a theme in unison, descending through G melodic minor with bassoons at bar 25. The motif in bar 25 returns in bars 32 and 33 leading to the major (E \flat) but still accompanied by the timpani's **sextuplet** figure. The theme re- link in bars 34 of a syncopated chord progression, a near inversion of the theme nervous *quadruplet*figuration on bassoons which somehow relates to a genuine human

Ex. 53

49 pizz.

53 *mf*

B: Bars 60²–77

The key is now the relative major (B \flat major) and the theme draws on the rhythmic triumphant so, programmatically, *... e.g. a sudden surge of hope in the face of* exultant sounds are quickly repeated. The music repeats from the beginning.

A¹: Bars 78–87

Before a variation of the theme repeats, four bars act as a link in the design. The descending perfect 5th under which the sextuplet motif from bar 1 murmurs ominously the **tonic minor** in bar 82. Berlioz redistributes the descending theme across strings, woodwinds and combines its descent from bar 87 with the sextuplet timpani figure

**COPYRIGHT
PROTECTED**



B¹: Bars 89–111²

The triumphant theme then blazes from the orchestra with varied string accompaniment more in bar 104. The fanfare figure of descending perfect 5ths once more links to the theme in bars 105 to 111²...

A³: Bars 111²–122¹

... which develops with surrounding chromaticism in the woodwinds, the sextuplet figure semitone with grace notes on strings, and the theme itself sounded by trombones, Trombones, tuba and bassoons (used as substitute French horn) play the theme sequence with a *crescendo* from the start of the first phrase at bar 119 to the perfect 5th (Ex. 54 shows the melodic line only.)

Ex. 54

A⁴: Bars 122³–134¹

A *ff* tutti chord leads to a full repeat of the theme with orchestration including *tremolandos* in the upper strings, B \flat and F rolls in the timpani, and cymbal crashes on every third beat reaching a new harmonic change between bars 129 and 130. *The music rises to the same rhythmic pattern reaching A \flat like a desperate cry from the condemned.*

NB
as first
differ
exam
enh

Coda: Bars 142–176

Although unrecognisable as a coda, the section continues to develop motifs from bars of which are suddenly interrupted by a tutti chord in bar 138 which includes a syncopated crotchet–minim–crotchet. Now in G minor, the tempo increases, and *perhaps, a racing heartbeat*. Bars 153 and 154 exemplify Berlioz' harmonic boldness: chords (which are a diminished 5th away in terms of their roots) are closely juxtaposed, occasional harmonic boldness.

Ex. 55

The energetic drive is halted in bar 162 with a solo clarinet playing the first and most *fixe* in a direction of contrast in the major key; but that is cut off abruptly with provide a contrast close to the movement with an *unmistakeable depiction of the (164?!) while a softer descent on pizzicato strings suggests the tumbling head*. For minor key would be expected, and yet it is in G major that the movement ends *with of a cheering crowd above the muffled drums*.¹⁴

¹⁴ Refer to: *Norton Anthology of Western Music*, Volume 2, p. 329, pub. Norton & Company, ed. Clau

**COPYRIGHT
PROTECTED**



Fifth Movement: *Songe d'une nuit du Sabbat* / *Dre* **Sabbath: Larghetto / C major**

In the final movement of the symphony, the composer imagines himself at a Witches' Sabbath surrounded by ghosts, sorcerers, and monsters uniting for his funeral. There are shrieks and cackling laughter into which the *idée fixe* makes a hesitant entry, turned into a common dance tune, trivial and even grotesque. The diabolical She Witch arrives to shouts of joy and the funeral knell of the **Dies Irae**. The witches' dance and the music combine with the Dies Irae. But the atmosphere of fear and repudiation is set from the start with the introduction.

The **Dies Irae** funeral text has been used as Gregorian chant and, here, in so the translation
The day of shall red as David

Introduction: Bars 1–20

Although in C major, that key is not reached until bars 19–20, the music turning to E \flat in bar 29. The movement begins with an ambiguous and unprepared diminished 7th with string tremolandos, *con sordini*. The contrabasses and cellos add their threatening rising scale which is characterised by its semiquaver rest before reaching the E, a tritone above the starting note of A \sharp . The diminished chord is sustained further by oboes, clarinets, and bassoons as the strings (minus the basses and cellos) play an agitated figure leading into a chromatic descent from bar 4 and first sounding of the tonic in bar 5. It is almost immediately contradicted by the diminished 7th in root position followed by its repetition. Here, flutes and oboes play on C ending their phrase with a long *portamento* and again at bars 18–19. The single note figure is repeated by horns in C with only the big drum tremolo. Another diminished 7th is reached in bar 12 and the opening as the introduction reaches the harmonic tritone figure and *grand casse* (big drum) **of varied orchestration of diminished harmonies create an unstable and the unstable di. programmatic subject.**

Something to
 Explain why the diminished harm

Short research
 Identify two other which allude to differences in ho

A: Bars 21–39

The tempo changes to *allegro* and a distorted variant of the *idée fixe* played by solo motif is rhythmically altered in 6₈, has added acciaccaturas, and is accompanied in rolls and a sudden G major arpeggio figure on strings in bar 25, all of which create bar 29, the harmony turns towards E \flat and a loud tutti passage to the next section.

The first variant of the *idée fixe* is by solo clarinet in C:

Ex. 56

Allegro

The notes here trace those of the first appearance of the *idée fixe* from bar 72 of *Reveries / Passions*.

**COPYRIGHT
 PROTECTED**



B: Bars 40–100

The varied motif transforms again into a jig-like melody in $\frac{6}{8}$ played on the E \flat clarinet higher by the piccolos from bar 47. Rippling beneath are accompanying arpeggios of flutes and cellos.

Perhaps the section depicts wild prancing of the witches and then, from bar 65, the jig returns in bar 70 and A \flat major.

The music begins its approach to C minor (tritone) in bar 78 and the syncopated descent by woodwinds and brass in a 1 $\frac{1}{2}$ flourish to the dominant at bar 82. The music approaches which immediately turns to the minor simply by the bassoon sounding E \flat with the bass continuing to the tonic in bar 99. *The jig has been abandoned and the mood illustrating the ability to juxtapose contrasting dramatic episodes.*

C: Bars 102–239

This section is formed from different segments. The first is the bells and piano¹⁵ tolling at a funeral. The second segment is the introductory phrase of what is heard initially in cellos. It is quickly cut off at bar 109 although repeated by oboes.

At bar 127, bassoons and trombones sound the first hint of the plain chant melody Dies Irae. Berlioz's version has a dotted rhythm attached. A series of variations on the

Bars 147–163

A melody in dotted crotchet beats in parallel chords interrupted by a second presentation of the witches' dance from bar 157 to bar 162.

Bars 162–185

The Dies Irae returns to the dotted rhythm with cellos and basses playing on the second beat of each bar so changing the orchestral texture and rhythmic feel. The bells continue to toll their 4^{ths}. At bar 175 the witches' tune is rhythmically **augmented** but returns to the main rhythm from bar 181 and the flourish in bar 185.

By 'augmenting' rhythmic values themselves in order but then the opposite 'rhythmic d'

Bars 186–220

The Dies Irae is again in trombones doubled with bassoons but with distinctive *fp* quaver of each bar by basses and cellos. The drum enters on beat 2 contributing to the variations. A homophonic presentation in dotted crotchets begins on beat 2 of woodwinds and upper strings from bars 215–220.

Bars 221–239

At this point, Berlioz draws together elements of the witches' dance with the motif introduced in bar 1 of the first movement and has reappeared at different points. The figure is in straight dotted crotchets and played firstly by the horns. The short semibreve bar 105 is also used as the **anacrusis** to the witch's dance.

**COPYRIGHT
PROTECTED**



¹⁵ The piano is not always included in performances.

Ex. 57

221 horns trumpets

225

violins violas

G.C.

Zig Zag Education

INSPECTION COPY

From 228² the elements are combined in a brief episode of **fugato** but that is discarded as the harmony has reached G, as the dominant of the tonic C major.

D: Witches' Round Dance: Bars 240–416

The score has a separate title for this episode. The round Dance is woven from the ideas of which have already been presented. This episode develops the ideas more fully and radically transformed but is still fully recognisable. Although the music is presented as a fugal texture, it is not until bar 363 that it is treated more thoroughly. The present and past ideas are introduced in the bass at bar 246 in a syncopated treatment. The rising scale is woven into the texture (bar 242 violas / bar 246 second violins / bar 249 cellos and

A secondary idea emerges at bar 278 with the two-note alternation of a semitone in flutes and oboes with the scale idea added **pp** although reduced rhythmically. This is followed by the monotone idea in harmony from bar 309 and turned to G minor. The harmony is developed dynamically with the semitone figure; and the witches' dance theme appears in different guises from bar 332–335 where the contour remains while the intervals are widened and trace a contour imitated in the basses and cellos (bar 334).

With an E \flat pedal point in bassoons, the Dies Irae is reintroduced by the cellos at bar 334. Cutting across the Dies Irae are brief reminiscences of the Witches' Dance until a new episode of the theme begins at bar 362.

The cellos begin on G, are answered at the 5th by violas, followed by the second violins. The first violins complete the ascent through a G minor triad. The first violins enter on A \flat , all *accorde*. The fugato is introduced by a harmonised version of the monotone motif in tutti at bar 363 with the syncopated homophony of the equivalent of a B⁷ although (as E \flat). The episode ends with a presentation of the dance in the strings only at bar

INSPECTION COPY

**COPYRIGHT
PROTECTED**



E: Dies Irae et Ronde du Sabbat: Bars 413–484

As the title of this episode suggests, the round theme and the Dies Irae are combined and introduced, also.

The Witches' Dance is played by the string section as the rest of the orchestra plays the Dies Irae in a strident unison tutti (or, in octave doubling) except for flutes and piccolo, which are saved for the semiquaver passage beginning at bar 421².

A short link passage from bar 434 to bar 437 introduces the syncopated monotonal motif in violins accompanied by the semiquaver figure as the harmony progresses to F[#]4. The triplet motif from this point recollects similar figures in bar 40, or bar 105, or even bar 3 of this movement. In general, the final movement of the work is an apotheosis of the work as a whole.

The episode from bar 443 to bar 466 illustrates Berlioz' use of orchestral colour (timbre) as an important part of his technique. In this passage, violins and violas play *col legno* while half of the cellos play a variant of the witches' theme pizzicato as the other half trills. Together the treatment creates a distinctively ghostly ambience. Woodwinds enter at bar 446 and alone from bar 459 reaching the tutti on the chord of E minor in bar 466. Strings are now playing arco. After the loud tutti, the music suddenly dies into a tremolando chord of F[#]7 in bar 473, progressing to some unusually dissonant chords arriving at a tutti dominant 7th in bar 477. The harmony here is unusual for the period but is characteristic of Berlioz' imaginative and 'non-scholastic' approach to composition which was one that drew some con-

Ex. 58

Ex. 59

Berlioz' version of the Dies Irae melody

From bar 443 the Dies Irae returns imaginatively orchestrated.¹⁶ Mainly in the strings, it plays tremolando with rapid changes from *pp* to *ff* within a single $\frac{6}{8}$ bar at speed. The appearance is **rhythmically diminished** to dotted crotchets reaching the dominant 7th (its appearance is imminent) and a coda section marked *animando un poco* which drives to an orchestral close, all the trials and tribulations on the journey to a triumphant close.

¹⁶ Berlioz wrote a treatise on orchestration which is still in use today viz. *le Grand traité d'instrumentation*.

Antonin Dvořák (1841–1904): *Carnival Overture*

Biographical Note

Antonin Dvořák was born on 8th September 1841 in what was known as Bohemia, but what is now the Czech Republic, earlier known as Czechoslovakia. In 1857, he was sent to study at the prestigious Conservatory School in Prague.

Dvořák's early work was modelled on composers such as Schubert, Beethoven and Brahms, and he was later guided by his strong sense of nationalism. The operas of Richard Wagner also served as models for the young composer. Like Strauss, Dvořák became a distinguished conductor.

In 1884 the composer visited England conducting his setting of the 'Stabat Mater' which he had to repeat as demanded by the enthusiastic audience of 12,000.

In 1891 he was invited to New York to take up the position of director of the National Conservatory. The folk music of America influenced many of his compositions after this visit which resulted in one of his most well-known works, *Symphony No. 9 'From the New World'*, which was premiered in December 1893.

Dvořák's music was often connected to his love of Nature. Several of his compositions were called symphonic poems and in a form of programme music as expressions of Nature. Between 1885 and 1899 he composed *The Watersprite*, *The Middle Ages*, *The Golden Spinning Wheel*, and *The Wood Dove*, each treated as a symphonic poem. His music drew from the rich tradition of Czech folk music as well as American.

Dvořák died unexpectedly in 1904 on 1st May.

Analytical Notes

Dvořák changed titles of his works frequently, and what is known now as *Carnival Overture*, or *Amid Nature*, or *Summer Night*. The work was one of a group of three, which were either performed separately or as a series under the titles *Nature*, *Life* (Czech carnival), and *Love* (Overture), which later changed to opus 92. In a letter to his publisher Simrock, Dvořák changed his title and also writes '... shall we leave it simply 'Overture'? But it's to some extent programme music.'

Elsewhere, Dvořák provides some clues to his expressive programmatic intention.

'The lonely, contemplative wanderer reaches the city at nightfall, where a carillon is heard the clangor of instruments. In the distance, shouts of joy and the ululating give vent to their feelings in their own mad dance tunes.'

So, the music is cheerful but tinged with a sense of isolation or even loneliness and the impact from the programme, *'Carnival Overture' is a depiction of a moment of contemplation away from the excitement of being part of a*

Formally, the work is a **modified sonata form** in which the end of the exposition is followed by a development by a passage of lyrical quietness before returning to the recapitulation (it should be said to have always been modified throughout the Classical period. Beethoven's *Symphony No. 3* has two different versions, for example.)

Spotify: [zzed.uk/12888-Dvořák-Carnival-Overture](https://www.spotify.com/track/12888-Dvořák-Carnival-Overture)
YouTube (LA Philharmonic): [zzed.uk/12888-Dvořák-Carnival-Overture](https://www.youtube.com/watch?v=12888-Dvořák-Carnival-Overture)
YouTube (BBC Proms): [zzed.uk/12888-Dvořák-Carnival-Overture](https://www.youtube.com/watch?v=12888-Dvořák-Carnival-Overture)
YouTube (track with score): [zzed.uk/12888-Dvořák-Carnival-Overture](https://www.youtube.com/watch?v=12888-Dvořák-Carnival-Overture)
The introduction mistakenly refers to an over prominent tambourine.
Score: [zzed.uk/12888-Dvořák-Carnival-Overture](https://www.zzed.uk/12888-Dvořák-Carnival-Overture)

INSPECTION COPY

COPYRIGHT
PROTECTED



The form is broadly: **Exposition–Intermezzo (moment of quietness)–Development** with all uses of generic sonata form, there are significant differences in treatment. Variation is an important element and especially the prominent use of percussion, the tambourine.

Although the themes are differentiated, they share common features and develop in a connected way and add formal cohesion.

Exposition

1–217 can be broken down into the following episodes:

1–8: **Theme (a)** is the first element within the exposition of the first **subject group**. It is an energetic symmetrical theme in A major **and an expression of joy**. Tambourine, triangle feature highly **and are often instruments for expressing excitement**.

The **anacrusis** figure in the first time bar appears at different points in the score, so the first eight bars repeat and are followed by a varied repeat from the second time bar.

Ex. 60 is a piano reduction of the opening eight bars.

Ex. 60

Allegro

A D° A D° A C#m F#m C#m F#m7

Theme (a) $\text{♩} = 132$

ff

A(add9) A A(add9) A A E E7 A A

While establishing the tonic key, the passage shows some tonal variety, particularly a perfect cadence to A major, the harmony progresses to the dominant (E major), then modulating to G major in bar 14². Utilising an alternating quaver movement such as in bar 15, it reaches C# major at bar 19 returning to the tonic again at bar 25. Thereafter, the progression remains in the tonic (bars 26–43).

A second theme (b) is introduced from bar 44 beginning with two bars of tonic chords. It is considered the **second subject theme**, except there is another, more contrasting theme (c) which is developed later in the scheme so earning its status as an element of the second subject group. Theme (a) contrasts (a) rhythmically as a dotted rhythm and also harmonically as it progresses to the dominant (bar 58²) to bar 61 where a third contrasting **theme (c)** is introduced.

**COPYRIGHT
PROTECTED**



Ex. 61

44 Theme (b)

The new theme is in dialogue between violins and oboe, eventually turns into a cadence to the dominant (at bar 87), rejoining the earlier movement of (a).

Ex. 62

103

107 *mp molto espressivo*

Theme (c) appears in bar 61. In minims and presented as a dialogue between violins and oboe, it is no more than a bridge to an episode using **theme (a)** from bar 73. It does, however, provide a moment of repose in the work. Here the harmony turns towards **diminished chords** and the opening figure descends chromatically to bar 100 and to a calmer episode marked *poco tranquillo*.

In E minor (subdominant minor), the dialogue provides a much calmer atmosphere. **Theme (d)**, which returns later in the work. Played firstly by violins, it is repeated and varied from bar 118⁴. The jaunty rhythm of **theme (b)** is added in varied form from bar 125. The development has become incorporated into the exposition. The tail of **theme (a)** is repeated from bar 177. The music continues towards a transitional passage to bar 193 and a passage for harp, violins, and occasional woodwinds and cymbals.

A fresh mood is created, contrasting the frenetic energy of the exposition.

The passage is on a sustained G₄, *diminuendo* from bar 215.

Interlude / Intermezzo

219–261 marked **Andantino con moto** in $\frac{3}{8}$ time. An **ostinato-like** figure on cor anglais and homophonic textured harmony providing support for the solo flute. Following four measures in the first violins, the ostinato figure has been taken up by cor anglais and flute while the flute plays **theme (a)**. **Both instruments have associations with the pastoral image that seems to be in the air. The triple time is also associated with a long tradition.**

From bar 250, the figure is in the cellos and contrabasses as violas reference the first movement. The ostinato figure itself is now in violins in 3^{rds}. The key is now G major. The second violins are dovetailed with the first, playing a sustained chord of G as oboe and flute share the melody above.

Ex. 63

Andantino con moto

219

Flts
Ob
Cor
anglais

2nd Vlns
Vlas

**COPYRIGHT
PROTECTED**



Development: 263–385

After the diminished harmony, the second violins begin **theme (a)** again and a new idea in the form of a **cantus firmus (y)** is introduced at bar 271 played by trombones and tuba. *Its character introduces a more serious tone to the otherwise jubilant carnival.*

Ex. 64

Strings

Trbn
Tuba

271 (a)

ppp

cantus firmus (y)

ppp

273 (b)

3

From bar 299, **theme (b)** is metrically changed by the omission of the dot to its crotchet form. There is a final, and shortened, use of the **cantus firmus** by the contrabasses. In place of the original, it is represented as repeated motifs as in bars 314–317 in oboe, and bars 318–321 in violin.

After the cadence to D major at bar 350, the new busy, incidental **theme (c)** reappears, stridently doubled in octaves across the strings with crotchet additions on the final note. The motif ascends chromatically from bars 377–381 with the strings driving towards the final cadence at bar 386.

Recapitulation: Bars 387–496: returning to the tonic, the first part is almost the same as the first. The **harmonic tension creating the excitement of carnival** winds up to a climactic moment and concludes.

Coda: 496–end

The coda is not to be underestimated as it begins with a particularly dramatic harmonic change. **Theme (a)** it moves from

A major to F^{6/3} A major and F# minor returning to A major and the final ascent which uses the opening motif of (a) to drive to the conclusion.

So, the coda is not a mere add-on but a passage of further development, the effect being to satisfy the listener's spiritual part of the programmatic intention.

Ex. 65

Poco più mosso

496

fz

499

fz

COPYRIGHT
PROTECTED



Bedřich Smetana (1824–1884)

Má vlast (No. 2 Vltava / Moldau)

Biographical Note

Bedřich Smetana is considered to have been the founding father of modern Czech music. Dvořák, in particular, benefited from Smetana's groundwork of Czech nationalism. The composer was a prodigy musically, from the age of five, playing in performances of Haydn string quartets, giving his first piano recital at age six, and composing his first music at age eight.

Spotify: [zzed.uk/12888-Smetana-Sp](https://open.spotify.com/album/12888-Smetana-Sp)
YouTube (Black): [zzed.uk/12888-Smetana-Sp](https://www.youtube.com/watch?v=zzed.uk/12888-Smetana-Sp)
YouTube (visualisation of the music): [zzed.uk/12888-Smetana-Sp](https://www.youtube.com/watch?v=zzed.uk/12888-Smetana-Sp)
YouTube (Berlin Philharmonic): [zzed.uk/12888-Smetana-Sp](https://www.youtube.com/watch?v=zzed.uk/12888-Smetana-Sp)
Score: [zzed.uk/12888-Smetana-score](https://www.zzed.uk/12888-Smetana-score)

The year 1843 found the composer in Prague at a time when the Hapsburg Empire was in social and revolutionary upheaval, the absolutism of Hapsburg monarchy being challenged by populations calling for national recognition and cultural identity and freedom. This included fighting in the streets of Prague in 1848. Smetana joined the revolutionaries and carried gunpowder to the Charles Bridge and forces barricaded on the Old Chain Bridge. The composer's active political fervour also found expression in two Revolutionary Marches and a Song of Freedom.

The political disturbances of 1848 soon soured, and Smetana felt he might have a better musical future if living in Sweden, away from absolutist rule which prevailed against the nationalist movement. He moved to Sweden in 1856.

Compositional technique in the form of the symphonic poem or tone poem developed. Be heard in **symphonic poems** 'Richard III' (1857), 'Wallenstein's Camp' (1859)

Smetana returned to Prague in the 1860s recognising the gradual growth in Czech identity following the defeat of Austria in the Austro-Hungarian War. The nation's growth of choral societies with the political slogan 'Through song to the heart, through song to the heart'.

In July 1874, Smetana became deaf; but his deafness was the trigger for the work which is a set of programmatic orchestral movements carrying clear nationalist allusions 'My Country'. The second movement has the title of the river Vltava, and music to the Czech countryside.

On 5th November 1882 the premiere of the work was given in its complete cycle. Smetana became psychologically ill and died on 12th May 1884.

The titles of the movements in *Má Vlast* are: **Šárka**, which pictures a mythical female warrior who, betrayed by her lover, seeks a bloody revenge on all men, attacking outside of Prague (still named Šárka); **Z českých luhů a hájů** (From Bohemia's Woods and Meadows); finally, **Tábor** and **Blaník** celebrate the heroic figure Jan Hus using his chorale 'Ye, who are God's warriors'.

Only the second of the cycle is discussed below.

Something to think about
Which other composers were motivated by nationalism?

INSPECTION COPY

COPYRIGHT
PROTECTED



Analytical Notes

Programmatically, the music depicts the course of the river Vltava (Moldau) from its source to Prague. **The first image is of the freely flowing water splashing over rocks and glistening in the sunlight.**

Comparable with Mendelssohn's *Hebrides Overture*, it is **the movement of the river which is expressed musically**. In this case, the movement is primarily in the opening semiquaver figuration.

A: 1–48

The key is E major; the tempo *allegro comodo non agitato*; the time signature is 6/8.

The principal figure is hesitant for two bars of **solo flute before gaining energy with the small rivulet at the source of the Vltava before it reaches open countryside** as the texture is expanded steadily after the entry of the first flute in bar 9, the clarinets from bar 24 as the violins providing light pizzicato punctuations. Woodwinds rest **and fall** over a long pedal E₁ on the horns from bar 36 where the harmony returns to a passage of dominant.

Ex. 66 Prvni pramen Vltavy / The source of the Vltava

Allegro comodo non agitato

p lusingando
Flute solo

From bar 39², a lyrical melody plays on the horn, continuing semiquaver figures as the key changes to the relative major (G) from bar 41 (although with a brief diversion as it returns to the tonic). The section is repeated.

A 1: 49–7

Reaching bar 55 after the repeat, the lyrical melody is expanded in the relative major **bar 66², diminished harmony and deft orchestral use of timpani rolls and horn additions**. The harmony has now progressed to the dominant (B) while the movement of the vltava continues.

The melody drives forward triumphantly in the **major key (tonic major, E major)** from bar 66. The section repeats. (Ex. 67 is a reduction from the score to show the essential elements.)

**COPYRIGHT
PROTECTED**



Ex.67

Violins

B: 80–121

The next main section enters on a surprising harmonic progression to C major and then to F major. The title is 'Lesni honba' (Forest Hunting) and *programmatically portrays a hunt*. The *calls are the obvious element beginning with a simple hunting call in sixths, answered by the horns*.

Ex. 68

Horns in C

The hunting theme sits side by side with the continuing flowing river: the horn call is added above a development of the semiquaver figuration. The key is C major and then F major through use of the submediant.

The episode has a slow **harmonic rhythm** from C major (bars 80–87), to the dominant of C major (bars 88–93), to the dominant of F major (unstable dominant at bars 94–97), a brief return to C major (bars 98–101), and a dramatic progression to F major from bar 102 through to the end of the episode at bar 121. The design of the episode contains a series of hunting calls, the rivers motif, and dramatic key changes.

From bar 111 to bar 117, the music passes through a passage where divided violas play against the six of 6_8 in preparation for the time signature of 2_4 in the following episode.

**COPYRIGHT
PROTECTED**



C: 122–180

A link of four bars of E, a **quitter dynamic and slower tempo** introduce the next scene rustic memory of traditional Bohemian life: ‘Venkovska svatba’ (Country Wedding) **reflects elements of Czech folk music as it sways from tonic to the dominant, use stepwise dance melody doubled in thirds, and a definite and regular tempo** which scene progresses, the river seems to be unheard as **the music fades to ppp** and as it progresses to the dominant 7th of the next key and episode to A^b major.

D: 181–238

The link transforms the music from somewhere more mysterious and into a scene that evokes moonlight on the river with mythological nymphs swimming seductively by the rusálek (Moonlight Nymph Dance).

The opening semiquaver figuration resurfaces from bar 184 but it develops in compound quaver triplet additions from the clarinets. Horns add harmonic cohesion to figure the clarinets also changing to B^b instruments. **Arpeggiated chords supply the glimmer and a soaring melody in strings glides smoothly over the calm waters.**

E/A¹ 239–332

As though awaking from the dream of water nymphs, the tempo (in performances the dominant of E minor (the tonic) and the river figuration returns with a *crescendo* **together the river figuration, a hint of the hunting horns (271), and the lyrical melody**

Ex. 69

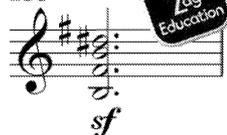
(a) Flutes: Phrase from the principal theme
254



(b) Horns: Hunting Horns
254



255



(c) Strings: River figure
254



Flutes only stay over the dominant pedal from bassoons and timpani reminding us **music cascades to the original tempo and material from bar 239.**

From bar 271, the harmony again lurches to the dominant 7th of F but notated entirely in the key of E minor. The music is developed within a more **dissonant harmonic framework, full orchestration, and a driving rhythm** which **rocks at Svatojanské proudy (St John’s Rapids).**

The harmony is dissonant and static for several bars as the water is tumbling passing through C# minor (bar 291), diminished 7th (from bar 295 and bar 309), compound 7th (from bar 316) and a **trill** which culminates at the B^b major cadence from bar 316. It is held all the while the strings rush upwards to the opening material in the tonic major key of E like a deluge.

A²

The jaunty music transforms the lyricism of the principal melody into one of jubilation marked Vyšehrad Motif which refers to a castle set high above the city of Prague and the coda section. With the strings only playing towards the end, the violins reach a high tutti perfect cadence to E major.

**COPYRIGHT
PROTECTED**



Franz Liszt (1811–1886): 'Mazeppa'

Biographical Note

Franz Liszt was a Hungarian virtuoso pianist and composer. He promoted other composers' works such as operas by making piano transcriptions which allowed the public to hear the music outside of the theatre. Liszt was a child prodigy and gave his first recital at the age of nine. His reputation as a virtuoso pianist was quickly established, his fame spreading to Paris and London from the year 1823. He attracted attention in Paris for his astonishing piano technique but also his charisma. The critic Heinrich Heine coined the term 'Lisztomania' in 1844 to refer to the excitable public who would collect fragments of the pianist's handkerchiefs or other memorabilia such as the effect of hearing Liszt perform. The contemporary cartoon below depicts a scene with the excitable audience (mainly ladies) depicted by Theodore Hosemann, 1842. Being a touring virtuoso began to take its toll on the composer's health and, in part triggered by the death of his father and exhaustion from a thwarted love affair, Liszt suffered a breakdown.

Recovered, he took up a post as conductor in Weimar in 1842 where he became a friend of Wagner. In 1861 Liszt had moved to semi-retirement in Rome where he considered entering the priesthood. He later took minor holy orders in 1865 and was known thereafter as Abbé Liszt.

At the age of 75, Liszt undertook a concert tour in celebration of his 50th birthday (the 'Jubilee Tour'). However, he developed pneumonia and died on 31st July 1886, in Bayreuth.

Liszt's harmonic style in these respects, foreshadowed developments of the nineteenth century; many of his orchestral and solo piano works have poetic or programmatic titles and he was a strong influence on Berlioz, Smetana, Strauss, and other composers who wrote programmatic works. Liszt effectively created the form of the '**symphonic poem**'. But many piano works also have poetic titles such as *Les cloches de Genève*, *St Françoise d'Assise prêchant aux oiseaux*, *Liebstraume*, *La Campañella*, and the important *Les Jeux d'eaux à la Villa d'Este* (Fountains of the Villa d'Este) which influenced the textures and harmony of French Impressionism.

Liszt coined the term 'symphonic poem' and 'programme music' in an article on Berlioz' *Harold in Italy* (1855). Liszt wrote thirteen symphonic poems, the most durable being 'Les Préludes' and 'Mazeppa' (1848–1850).

The creation of the symphonic poem 'Mazeppa' followed a long history. Age 15, Liszt published his first piano works called *Twelve Studies in the Major and Minor Keys* (*Douze Études en 48 exercices: douze tons majeur et mineur*) (1826); they were revised and published as *24 Grandes études* in 1835, in 1840 and under the influence of the poem 'Mazeppa' by Victor Hugo, the fourth study was published in 1851 as *Transcendental Study No 4*; that solo piano study formed the basis for the final orchestral symphonic poem called '*Mazeppa*'.

Spotify: [zzed.uk/128](https://open.spotify.com/track/zzed)
YouTube (track): [zzed](https://www.youtube.com/watch?v=zzed)
YouTube (track with score): [zzed](https://www.youtube.com/watch?v=zzed)



Hugo's 'Mazeppa' is a poem which can be seen on page 111. Reading the poem is a good way to relate every detail to the music.



INSPECTION COPY

COPYRIGHT
PROTECTED



The poem concerns a Ukrainian nobleman named Mazeppa from the Polish court punished for his affair with the wife of another nobleman and is tied naked to a wild horse and speed to Ukraine. As luck would have it, the horse died of exhaustion and Mazeppa was killed after which he became their leader, achieving further military success. In Hugo's poem: 'He totters—falls lifeless—the struggle is ended, We hail him, then, King!'¹⁷

Analytical Notes

Introduction: Bars 1–34—Allegro agitato—6/8, 3/4, 6/8 time signatures; key D minor
 The work starts abruptly on a single diminished 7th chord with a slapped cymbal (the programme and the poem can be interpreted as a strike with a horse whip with Mazeppa falling on his back).

Two principal ideas are introduced: quaver triplet figuration which circulates widely across the scale and sometimes suggesting the so-called Hungarian Scale with its augmented 2nd interval. **frequent chromaticism, the scales create music which is tonally ambiguous matching the scene expressed.**

Ex. 70

Allegro agitato

The opening chord in Ex. 70 and its characteristic gruppetto of **grace notes** is a subject used in numerous parts of the work in slightly altered forms.

The second principal idea is another scale figure which doubles in 3^{rds} and rises melodically in the bassoons. (Ex. 71 is written at sounding pitch.)

Ex. 71

Clarinet in D & A

Bassoons

The 6/8 metre reflects the galloping rhythm of the horse, a common trope heard in the 19th century period depicting horses, such as in Schubert's 'Death of the Maiden'. The rhythmic texture changes but are played in dotted rhythms.

At bar 15, the texture changes on a diminished 7th chord played by woodwinds. The diminished 7th chord contributes to an expression of lost control, like poor Mazeppa. The chord recurs three times, rising each time, and becoming more dissonant over the pedal point.

COPYRIGHT PROTECTED



¹⁷ Translation from French by F. Corder on the Breitkopf und Härtel imprint.

Allowing for the instrumental duplications, the chord is as follows:

Ex. 72

As the gallop figure continues in the strings at bar 20, cellos and basses follow bassoons playing a variant of the second principal idea but descending rather than play in paired quaver groups so that, effectively, Liszt has created a metrical texture of triplets in the lower violins. Other rhythmic figures flash by such as the scale figure of a prominent brass motif. Ex. 73 shows the metrical texture:

Ex. 73

Allegro agitato: bars 34 and 35 form a two-bar transition into the next clear segment. **Unmistakably, the trombones sound the theme which seems to be triumphant and assertive.**

Ex. 74

At the same time, the harmony becomes **diatonic** and **stable** although still progressing through diatonic areas by bar 44. The texture becomes more homophonic with rhythmic change across the orchestra. A return of the second principal idea in descending motion from bar 46. The idea retains its original contour but is now played chromatically as in bar 52, 54 or 55.

By bar 84, the key has reached the dominant (A major), but the theme itself has been reduced to its final part, as in bar 85 and 86 in trombones.

Liszt's complex treatment of a single theme is a structural and musical device. Liszt's complex treatment with thematic material was adopted and favoured the

INSPECTION COPY

COPYRIGHT PROTECTED



A four-bar transition between bars 105 and 108 comprising a series of chromaticisms in the string section, leads to the next episode in *alla breve* and twice 2_4 time. The episode combines upper trills and triplets. The second principal theme recurs in its ascending form. The harmony arrives on B \flat minor, transforming the atmosphere.

At the same time, the previous triumphant theme is itself transformed rhythmically and surrounded by a different timbre, texture, and harmony, which create an almost impressive contrast.

Ex. 75

122 *espressivo dolente*

The tranquillity is interrupted from bar 154 with rapid sequential quavers which reach a second passage of trills and **upper pedal** on D as the harmony begins to progress to B minor, a semitone from the first passage in B \flat minor, in this ternary section. The second principal chromatic theme rises out of the orchestra in violas, cellos, and double basses from bar 172.

Short res
Analyse all
of bars 18
of each of

The transformed third theme is reorchestrated from bar 184. From bar 216, the first phrase of the principal second theme emerges in the trombones.

Ex. 76

f marcato

From here, tension increases until the complete theme recurs from bar 232. The violin represents the first phrase of the principal second theme. The motif is frequently different for each instrument.

The second principal theme reappears as the tempo slows from bar 383 and the music concludes with a cadence on a diminished 7th at bar 391. There is a long pause, the time signature changes to 3_4 and the tempo becomes *andante*.

Soft beats of A on timpani generate a sense of foreboding and herald a passage of the second theme which is imitated across the orchestra from bar 403. During this passage the second theme are heard slowly drifting through the orchestra such as bar 415 (flute). Bar 436 begins a new section. The previous section, perhaps, marking **Mazeppa's fanfare that follows suggests otherwise**. The harmony is B major as the fanfare begins in a parallel harmonic progression. The motif from bar 1 is also represented in the trumpet. At the key change to D major (*allegro marziale*), a new theme is added and, as previously, is securely diatonic as befits the mood of the moment. **Use of more diatonic tonality seems to indicate greater security in the dramatic events, the fanfare here perhaps heralding Mazeppa for the rescue.**

**COPYRIGHT
PROTECTED**



Ex. 77

Allegro

437

Trumpet *marziale, nobile*

Musical score for Ex. 77. The top staff is for Trumpet, marked *marziale, nobile* and *f*. The bottom staff is for Cellos & violas, marked *p*. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music consists of several measures of notes and rests.

Mazeppa has to overcome his ordeal (in Hugo's poem a three-day event) and the Ukrainian Cossacks. Even in the fresh fanfare tune, there is a link to the second principal intervals such as the cor anglais in bar 497.

In any case, the mood has lightened, and the fanfare slips into a jaunty dance episode in celebration for the hero's survival.

Ex. 78

499

Musical score for Ex. 78, a single staff in treble clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music starts with a *p* dynamic and features a series of notes with accents and slurs.

The dance episode is not always repeated, but the music continues triumphantly with the second principal theme in bar 578. The coda begins in bar 592, and the perfect

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Claude Debussy (1862–1918)

Prélude à l'après midi d'un faune

Biographical Note

Born in 1862, Claude Debussy was admitted to the Paris Conservatoire at the age of ten. Almost everything he wrote was in one way or another understandable as programmatic. The titles of his many solo piano works show that character of Debussy's composition. An example, for example, is 'Reflets dans l'eau' (Reflections on the water). One of the pieces in volume one of his 'Préludes' for piano is the evocative 'La cathédrale engloutie' (The sunken cathedral) and 'Des pas sur la neige' (Footsteps in the snow); or, in the second volume of 'Préludes' is the exciting and pianistically virtuosic 'Feux d'artifices' (Fireworks).

Source: [zzed.uk/12888-Debussy](https://www.youtube.com/watch?v=zzed.uk/12888-Debussy)
YouTube (track with score): [zzed.uk/12888-Debussy](https://www.youtube.com/watch?v=zzed.uk/12888-Debussy)
YouTube (Ballet Rambert): [zzed.uk/12888-Debussy](https://www.youtube.com/watch?v=zzed.uk/12888-Debussy)
YouTube (London Philharmonic): [zzed.uk/12888-Debussy](https://www.youtube.com/watch?v=zzed.uk/12888-Debussy)

Works such as these are programmatic in the sense that they capture an atmosphere or other qualities of what they express, rather than a narrative; in 'La mer', for example, it is the 'feel of the sea' and the emotions it evokes which are programmatic; in 'Jeux', there is a narrative surrounding a game of tennis; in 'Prélude à l'après midi d'un faune' it is part narrative and part atmospheric which create the aesthetic for the programme.

Debussy's orchestral works also carry programmatic titles such as 'La mer' (The Sea), 'Nuages' (Clouds) from 'Nocturnes', or 'Jeux' (Games), as well as 'Prélude à l'après midi d'un faune' (Prélude to the afternoon of a faun), discussed below.

With Maurice Ravel, Debussy's music came to be known as Impressionism, mainly from its associations with the art movement of the same name. However, the poetic and literary influences on Debussy were more significantly from contemporary Symbolist poets such as Stéphane Mallarmé, Charles Baudelaire, and Paul-Marie Verlaine.

Debussy's music is associated with, and was influenced by, the art movement known as Impressionism, the paintings of Turner, and the Japanese artists Hokusai and Hiroshige. Art Nouveau was also influential on some of Debussy's piano music which has **florid passages called arabesques like musical counterparts of the florid designs of Art Nouveau.**

Debussy's treatment of harmony and sonority best reflect the aesthetic features of Impressionist art with its somewhat less than defined forms, its kaleidoscopic use of colour, its expression of the reflections and blending of light. Debussy's use of basic chords, for example, is often non-functional in harmony but also for their 'pure sound' or their tone quality which has been referred to as 'taches sonores'.

The last major exhibition of Impressionists was in 1886 but the English artist Turner (the French Impressionists) seemed to have affected Debussy most strongly. The Art Nouveau (1834–1903) also affected Debussy's music and especially the composition of 'Nocturnes'.

Short research
What suggests
Prélude à l'après
Berlioz' treatme
Symphonie fant



It is no
for a
'The H
fo

INSPECTION COPY

COPYRIGHT
PROTECTED



Writing about 'La mer' Debussy says in a letter that music can express more effect movement than art. **Claude Monet** painted several groups of the same subject at therefore reflecting different conditions of light and shadow; however, as painting and lack the movement which is achievable in music. In 'La mer' (1905) also, can be spontaneously like splashes of paint in a Turner painting.

The art critic Camille Mauclair reflected contemporary ideas about the links between

The landscapes of Claude Monet are in fact symphonies of luminous waves... Debussy, based not on a succession of notes but on the relative values of the puissance compare des sons en eux memes), bears a remarkable resemblance Impressionism consists of sonorous patches (taches sonores).¹⁸

Impressionist painting became associated with Debussy also, by means of 'subjects' or titles. This is especially true of their association with water: Renoir's *The Boat* (1878) or Monet's *Argenteuil-sur-Seine* (1868), for example, and Debussy's *En Bateau* (1889), *Sirènes* (1899), *Reflets dans l'eau* (1905), *Voiles* (1910) and *La cathédrale engloutie* (1910). Importantly, all but *Sirènes* are piano works and it was piano music, together with Maurice Ravel, which became particularly associated with those composers. The later piano music of these composers exploited the sustaining power of the piano and its capacity to create the blurred effects which so closely associate with artistic Impressionism. Such 'blurring' also relates to Debussy's interest in the dream-like state and its ambiguity expressed, as it is, through tonal ambiguity.

Russian music was admired by Debussy and especially that of Modeste Mussorgsky, whose piano writing in *Pictures at an Exhibition* reflects certain features of Debussy's own style.

The leading Symbolist poet Stéphane Mallarmé (1842–1898) and his forms of blank verse became popular and especially among artists and musicians in Paris during the 1890s. One such poem was 'Prélude à l'après midi d'un faune'.

In 1892, Debussy began a triptyque based on Mallarmé's three-part poem. However, the current title. Finished in September 1894, the work was successfully premiered in the imaginations of the concert-going public across Europe. The modernist innovation in orchestration were immediately appreciated as well as representing a turning point in the twentieth century.

Mallarmé's poetic style is largely focused on the sounds of words rather than the language. He emphasises the sound of words over their grammatical sense to exploit words. It is those qualities that ignited Debussy's imagination and his response in music did not slavishly follow or try to depict the narrative of the poem; primarily, the music represents the afternoon in which the Faun wanders languorously in dreams and fantasies. The poem appears as the Faun abandons his dreams for sleep, having become tired pursuing

**COPYRIGHT
PROTECTED**



¹⁸ Les Peinture musicienne et la fusion des arts in La Revue bleue, 6th September 1902 cited by Locksley. Note the use of the word 'fusion' here meaning 'melting' or 'merging'. Also, the phrase 'taches sonores'.

Analytical Notes

The orchestra includes woodwinds (three flutes, two oboes, cor anglais, two clarinets, two horns, two harps, and a string section. The use of two harps is particularly suited to Debussy's style. The only percussion are antique cymbals, sometimes called *crotales*.

The key signature is E major / C# minor, but the work is harmonically fluid. In particular, it features melodic characteristics which include both **whole-tone** elements and **tritone intervals** and indeterminate harmony.

A: Bars 1–30

The opening flute melody contains both tritone and whole-tone elements; the harp accompaniment is improvisatory though carefully notated; moreover, the character of *the melody* is *lethargy of a hot summer afternoon*.¹⁹

Ex. 79

Très modéré
1. Solo

p doux et expressif

Horns (as sounding) *p*

yi = semitone & perfect 4th
yii = falling diminished 4th / enharmonic

The core melody reaches bar 4². It is answered by shortened melodic phrases taken from the intervals from bars 2 and 3: semitone, tone, perfect 4th, and the major 3rd / diminished 4th as shown in Ex. 79. The answer segment in ⁶/₈ from bar 4 to bar 10 features the harp glissandos on a third inversion of an **added 6th chord** on C# followed by B \flat 7.

The chord in muted strings is B \flat 7 which is followed by a whole silent bar. The C# added 6th repeats in divided violins and harp throughout to the end of bar 10. The harmonic progression to Debussy's practice of using chords (harmony) for their colouristic and timbral quality, or as *taches sonores* (sound spots), is not always tonally functional.

Bar 11 returns to the original key signature and the first melody repeats on solo flute but with string harmonic accompaniment, and the harp accompaniment is achieved by the technique of a tremolando *sur la touche*.

The oboe takes up the melody from bar 14² as the orchestral tutti crescendos over the segment of the melody repeats until on its own in bar 20, *diminuendo*. **Programme**

Notice the series of intervals: semitone, tone, perfect 4th, major 3rd / diminished 4th / A#; C# / strings for notation

Short re... Analyse... bar 15 m...

COPYRIGHT PROTECTED



¹⁹ How does it do that?

and oboe relate to the depiction of the Faun playing a wind instrument, like Pan in Greek mythologies. At the same time, the first crescendo and expansion of the orchestra rising emotional intensity.

From bar 21 the time signature changes to 12_8 . The flute takes the melody with E major in harp as it develops with decorative rhythmic variations (bar 22). The fourth interval G# 7 from strings and harp.

(a) contains a chord: (b)...which may be called C# minor 7 ... (c)...or in

Melodic variation continues in the flurries from bar 27 distributed between two flutes. Dynamics once more **suggest the swelling of emotional excitement** and the cadence alternating whole-tone figure still present in bars 29³ and 30 (violins ii).

B: Bars 30³–36

The chord at bar 31 is a whole-tone cluster comprising F, A, B, C#, once again used for harmonic color. In a similar way, the next harmonic move is a dominant 7th of C (bars 32–33), tonally functional other than its progression semitonally to B \flat in bar 32, rather than the more closely related. Melodically, the flute is a free spirit with its rapid scale movement.

C: Bars 37 (En animant)–50

This episode represents another mood change. *Its personality typifies the character of the work which seems to reflect the momentary emotions of the Faun himself. Technically, the first part of the emotional expression is achieved through melodic and harmonic ambiguity reflecting the changing moods of emotional ambivalence.* The whole-tone scale is used, but another is a pentatonic scale. Much of the oboe melody is chromatic with chromatic intervals which also contribute to harmonic ambiguity.



Ex. 80 En animant

The oboe's melody develops into an almost Romantic lyric from bar 40 complete with a passionate crescendo. The motif from bar 38 of the oboe melody repeats from the beginning of the music calms again and progresses to A \flat at bar 51.

D: Bars 51–78: The tempo slows, the tonality moves to A major, a new melody (*doux espressif*) emerges on solo clarinet. The accompanying texture is homophonic with sustained parallel chords on divided strings. The melody develops from the key change to D \flat at bar 55. The whole-tone scale element is still present as a melodic triplet motif in bar 62 shows (F# descent to C#). The Romantic melody from bar 63 repeats more fervently in octave strings with harp arpeggios. The melodic line reaches a point of imitation from bar 74 and returns to E major at bar 79. Although marked *pp*, the music as the volume and emotional charge become increasingly intense as qualities also the first dancer to interpret the music as a ballet.

The tempo up re coordination metre, the im the sa

COPYRIGHT PROTECTED



Ex.81



E: Bars 79–93

The principal melody reappears but rhythmically augmented. Rather than semiquavers but the effect is much the same. The accompaniment is a sustained E major chord arpeggios. Bars 83 to 93 represent a development of the original answering phrase horns which. At the same time, the passage fluctuates its tempo from *Un peu plus* 1^{er} mouvement (bar 86).

Ex. 82

Mouvement du Début



F: Bars 94–105

Returning to E major, the principal melody repeats in its first form by two flutes with chords in the strings. Piercing the texture is a solo violin counter melody in octaves the solo cello in bar 96. At the same time, the slower triplet figure deriving from before the principal melody reappears for the flute in bar 100. It is doubled by solo cello.

As the tempo is *tenu in 8*) the solo violin makes a final reference to the lyric

**COPYRIGHT
PROTECTED**



Coda: Bars 106–110 (*Très lent et très retenu jusqu'à la fin*)

Despite the tonal ambiguity, the work closes on E major which is sustained in the descent through chromatic intervals and a minor 3rd figure; the opening motif of the horns coupled by the violin alluding to the figure from bar 29 (flute). The approach to the rising diminished triad in the violin (bar 109).

(The flute parts and harp harmonics are omitted in Ex. 83)

Ex. 83

Très lent et très retenu jusqu'à la fin

Horns & Violino

ppp

Harp

String section

ppp

Contrabasses & Double Basses

pp

pizz. div.

ppp

INSPECTION COPY

COPYRIGHT
PROTECTED

INSPECTION COPY



Jean Sibelius (1865–1957)

Four Legends ‘Lemminkäinen Suite’

Biographical Note

Jean Sibelius was born in Hämeenlinna, Finland, at a time when it was under Russian rule. The political context of Sibelius’ early life was not insignificant since a need for liberation from Russia and a reclamation of Finnish nationality and identity were motivations for the music the composer wrote. Titles such as ‘Finlandia’ and ‘Karelia Suite’ reflect nationalism in his music.

As a young person, Sibelius was also affected by forces of Nature, the sea, and the forests of his homeland. Non-musical influences were significant but also the musical influences of Grieg (Norwegian) and Tchaikovsky (Russian).

Sibelius was writing and playing music before any formal training from the age of nine. At age fifteen he took to the violin, but too late to become a solo virtuoso. The Italian composer Busoni recognised the composer’s talents while teaching at the Helsinki Conservatoire and arranged for performances of Sibelius’ work in Germany. In 1889, Sibelius studied in Berlin supported by a government grant and a scholarship.

Finnish language itself was reflected in the metre of Sibelius’ music. The great Finnish poetic works were also influential although Sibelius did not write actual Finnish for the ‘Lemminkäinen Suite’ were both programmatic and based on the Kalevala.

Orchestral works like ‘Finlandia’ (1892) and ‘Karelia Overture’ (1893) are also national symphonies capture some of the beauty of the Finnish landscape. The violin concerto (1904) programme and the tone poem ‘Tapiola’ has a programme derived from the Kalevala.

‘Lemminkäinen Suite’ has four movements, the first of which is...

1: Lemminkäinen and the Maidens of Saari

Analytical Notes

The narrative which inspired the first **symphonic poem** is Canto 29 named ‘Conquests’ in the Kalevala. Lemminkäinen travels to a saari (‘island’ in Finnish) and seduces many of the women there. The men of the saari are angry and drive Lemminkäinen away.

The music does not follow a definable narrative but conveys atmosphere, excitement, and drama.

A: Bars 1–35

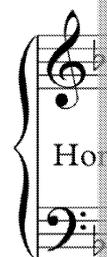
The work begins with four-part chords of $A\flat$ added 6th (F minor 7th) played by French horns. *As a programmatic gesture, the chords might be interpreted as an invitation to listen, as the saga will soon begin.*²⁰ The predominant tonality following the ambiguous opening is C minor.

²⁰ An invitation to attend to the story is common in the literary form of the saga, including ‘Beowulf’ (transliteration) with the word ‘So...’ which is enough to catch an audience.

Spotify
YouTube

Spotify: [zzed.uk/12888-Sibelius](https://open.spotify.com/album/zzed.uk/12888-Sibelius)
YouTube: [zzed.uk/12888-Sibelius](https://www.youtube.com/watch?v=zzed.uk/12888-Sibelius)
YouTube (orchestra performance)

Ex. 84 A



COPYRIGHT
PROTECTED



Clarinet plays a short part of a melody which is answered by oboe and finally by violin. The melody is unassuming as a fragment of a descending scale preceded by an ascending perfect fourth. The scale gains in significance as the music progresses. The oboe echo extends the melody to the end; the flutes enter for the third iteration and add rising 4ths with the horns at the end.

Interpretatively, the whole of the opening section feels tentative: as though Lemmy 'conquers' expressed as the string ostinato and chords. The tempo is slow, the impression is enhanced by the use of silence. There is the general pause in bar 12, the two-bar rest with the tempo marked 'allargando', and the new chord from bar 33 to bar 35 for the first time.

Ex. 85

Clarinet

The ostinato continues from bar 13 as the three woodwind instruments progress to an F minor chord in 3rd inversion at bar 22. The cadence repeats in the horns but with different voicing.

NB
def
in b
com

Another short descending phrase starts in bar 17 in cellos and is repeated by violins and oboe and then by first violins.

Ex. 86

Viola

17 **a tempo**

mf

A third motif is introduced from bar 23. It appears firstly in the string section and is a near inversion of the second motif with which it overlaps in first violins. It has a cadence which characterises it to be recognised wherever it appears in the score.

Ex. 87

1st violins

Vlas

mf

V.cellos

Following a general pause (GP) at bar 12, the process is reworked melodically, harmonically and orchestrally. The segment of music on the opening chord of F minor 7th / A^b added 7th is repeated in bar 13. The third part of this section reuses the opening material which is reduced to eight bars (bar 1 to bar 3).

**COPYRIGHT
PROTECTED**



B: Bars 36–98

The section may be subdivided to (a)–(a¹)–(b)

(a): Bars 36–62: Following another pause (*allargando*), the mood changes sudden homophonic chord series producing a drone-like background from combined oper violas; the divisi violins play a dominant 7th but distributed over a texture which all drone B \flat and E \flat to register less pungently. The dance music includes frequent 5^{ths} throughout and again in the Finnish folk style. The melodic material is shared by woodwinds and strings.

Effectively, the V^{7th} in violins produces a tonic resolution sound simultaneously from B \flat and E \flat would define its key.

The general pattern of ‘movement to pause’ established in the first section is also part of the dance section. The folk-like figures dance along and then pause as in bars 51–52, after which the movement starts again.

The harmonic composers... the treatment... detail of...

Programmatically, the atmosphere lightens as the dance melodies begin and the dance and music although from the composer’s own invention. Perhaps the hero...

(a¹): Bars: 63–73: The predominantly homophonic texture alternates B \flat and E \flat with woodwinds and violas. The ideas are developed and varied.

(b): Bars 74–102: The cellos and bassoons double in unison in a contrasting, but not unrelated, melody. The melody is distributed across strings and woodwinds and the string section continues the open chord drone-like texture. Violas introduce a contrasting melody in 3^{rds} from bar 74. From bar 89, the first dance melody returns. From bar 99 to bar 102 the textures change and tempo arrives at *largamente*. The descending phrase introduced from bars 17–20 reappears in bars 101–102 in the violins.

The design... convention... the sense... and there... between...

C: Bars: 103–126

The previous four bars may be regarded as a bridge to the next section. So, in bars semitone and augmented 2nd which were prominent at the very beginning, are developed. The phrase from bars 17–20 forms part of the development which is supported harmonically beneath A \flat minor in second inversion.

The mood becomes more romantic (and Romantic, stylistically), especially the brief bar 114 and the rising figure in cellos from bar 111 (*largamente*).

Ex. 88



Also, the rising phrase from bars 25 and 32 returns at bar 111 and then in an augmented form at bar 116. This slowly melts into the next section...

**COPYRIGHT
PROTECTED**



D: Bars 127–223

The tonality changes and the first climax in the work begins. Melodically, it is achieved by the melody first heard in cellos and oboes from bar 155. Tempo increases slowly as the music moves towards another pedal (F) from bar 177. From bar 196, a variant of the dance melody enters in the strings at bar 202. From bar 210, the cello and basses form a tritone; the cello then repeats this section and marks the first climax of the movement. The tritone relationship continues in the bass until the beginning of a distinctively new section from bar 224.

E: Bars 224–307

Bars 224–236 form a bridge between the two sections. Tremolando strings sustain an augmented chord to E \flat major in bar 236. **This chord itself is dissonant and may continue in various directions in the progression. However, it may suggest the idea of searching by Lemmenkäinen that Sibelius generally.**²¹ The tempo changes to *vivace* from bar 236 and the orchestral texture changes with the violin and viola presenting the return of the varied dance melody. Rapidly moving quaver figures in the strings towards the dominant of C minor (G) in bar 302.

F: Bars 308–377

Marked *molto vivace*, **tempo and excitement increase as the string section continues with the previous motifs and figures**, the tempo and dynamics increasing to *vivacissimo* until bar 377. The tempo then changes to *poco largamente* at bar 378.

The clarinet melody from bar 313 is echoed by various instruments as the quaver figure in the strings. This is a Sibelius' symphonic idiom – continues, as though in a chase. The semitone figure in the strings is integrated into the orchestral texture.

G: Bars 378–395

The mood change returns to the romantic theme in bar 378 but in a more dramatic setting and surrounded by a swirl of chromatic motion and parallel tritones. The octave figure in the strings (from bar 3) continues and is one of the characteristics which shows **Sibelius' technique of constantly reintroducing a group of musical ideas throughout the composition.**

H: Bars 396–523

The descending phrase undergoes some small changes of intervals but retains its character. It is doubled by flutes, clarinets, violins, and cellos which cut through the texture. The ascending horn figure also reappears (bar 401). The music progresses towards its climax. The rising horn motif reappears as the music progresses to the F minor 7th which is a characteristic of the work (bar 523).

Coda: Bars 525–564

Tempo and mood are both calmed as the coda draws together the rapid quaver figure in the strings, the horn motif abbreviated, and the homophonic chord progression, mostly in the brass. The music ends with a final chord in F minor.

Ex. 89

Strings
bassoons
horns
trombones

²¹ Sibelius often seems to follow a search even in a symphony like the fifth where the main theme is introduced before bursting out in its glory.

**COPYRIGHT
PROTECTED**



2: The Swan of Tuonela

Analytical Notes

At the head of the score, Sibelius summed up the mythological narrative:

'Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a rapid current, in which the swan of Tuonela glides majestically singing.'

The Swan swims, singing death spells. In the saga, a young adventurer called Lemminkäinen decides it is too beautiful to capture. He is killed by a poisoned arrow. The Swan's protector instead. Finally, Lemminkäinen is himself killed by a poisoned arrow.

The work uses a relatively small orchestra in which the string section is divided into four parts to create the texture and timbre to match the mystery of the Swan slowly gliding through Tuonela. **The sonority of such wide divisi passages changes significantly and dilutes the texture, creating a sense of mystery appropriate to the strange mythological descriptions.**

A solo melody on cor anglais introduced from bar 5 symbolises the song of the Swan.

Ex. 90

5 Andante molto sostenuto

Cor Anglais

The Swan's song is answered by a rising melody on solo cello and is completed by the horn up to G \flat (enharmonically, F \sharp) and coincides with a harmonic change to F \sharp minor in the cello (bar 10) where the harmony changes from C major to F \sharp minor (tertiary) and so reflects the common intervals within the melody itself which include major and minor 3rds forming major, minor, and augmented triads. The cor anglais repeats the melody from bar 16.

From G \sharp minor at bar 16, the violins are divided into eight parts playing in parallel motion in an inversion of C major at bar 18². The keys are distantly related (G \sharp minor and C major) creating almost Impressionist harmony.

Ex. 91

INSPECTION COPY

COPYRIGHT
PROTECTED



From bar 18, the melody begins to be developed while retaining its distinctive idea in different ways, with changing textures, and sonorities.

The transparency of the string textures permits solo melodic phrases to be clearly heard, such as where the solo viola and cello enter from bar 28.

Melodic development stays close to the original intervals and metre; but the phrase is repeated in bars 23–32.

After the changing harmonies, textures and sonorities, the music reaches a point where the first phrase appears doubled in the oboe and is given a fresh sonority from the flute. The tempo has slowed but resumes the first tempo in bar 48.

Ex. 92

Within the first two bars of the main theme the interval from $A\flat$ to D forms an augmented second. The harmony shows frequent whole tone and augmented triadic movement which together create a sense of **of uncertainty**.

Just before the cor anglais returns as a variant in bar 36, the horns repeat the tritone F to B in bars 32–35 while the tremolando strings sustain A and $E\flat$ to complete a four-note segment of the whole-tone scale: $E\flat$ –F–[G]–A–B which then resolves to A minor.

Something to think about
What features of the harmony suggest it is a complete whole-tone scale?

A new section begins from bar 58, **meno mosso**. The harmony is basically a sustained $F\sharp$ added by the cor anglais. The pizzicato crotchet movement introduces some motion. As the tempo broadens, (*allargando*) the music opens out into an illuminated arpeggios, percussion, and short fragments in the bass clarinet, horns and timpani sustain C major until the sudden change to $F\sharp$ major 7th at bar 69 before returning to C major, at bar 70. The cor anglais begins the return of the principal melody but it is the violin which picks up the melody to the tonic A, marked by the horns' A minor figure.

A long passage of unison in the strings follows (*cantabile, con gran suono*) playing a narrow range of a perfect 5th except for one turn towards C, over a tonic pedal A. The cor anglais from bar 82. The A minor harmony is tinged with the C to $F\sharp$ figure from bar 82. The cello solo plays its rising melody from bar 98 comprising a semitone step to the tonic, A.

COPYRIGHT PROTECTED



3: Lemminkäinen in Tuonela

The third of the suite relates to Canto 14 of the Kalevala. The hero Lemminkäinen is in Tuonela intending to kill the Swan so that he can marry Louhi 'mistress of the Northland'. Lemminkäinen is, however, killed by the blind man of the Northland and his body is dismembered and thrown into the river. Lemminkäinen's mother travels to Tuonela parts and so restores him to life in the section called 'Resurrection'.

Spotify: [zzed.uk/12888-Sib](https://open.spotify.com/track/12888-Sib)
 YouTube (track with score): [zzed.uk/12888-Sib](#)
 YouTube (track with pictures): [zzed.uk/12888-Sib](#)

Analytical Notes

The saga narrative is, as in 'The Maidens of Saari', **the background for the music with the emotion of the story rather than detailing the story itself.** Towards the end of the section **is a suggested depiction of the death of Lemminkäinen, and the opening section of the next movement both Lemminkäinen and his mother as well as the blind man.** The expression is particularly disturbing and largely from how Sibelius orchestrates the series of quite simple motifs.

A: Bars 1–36

The episode begins with an **ostinato motif** in lower strings playing **tremolando**, then **crescendo/diminuendo** from **pp** to **mf** to **pp**. The motif starts in basses and is imitated by cellos and violas with some rhythmical differences. Although ostensibly in F# minor, it is the C# which is the focus of the episode. By bar 19, the episode reaches bar 19. As the section progresses so the divisions within the strings where the violins are divided into four, the violas, cellos, and the basses into two. The woodwinds and horns provide harmonic cohesion with sustained notes supporting the moving strings.

B: Bars 37–72

The initial tempo returns but with a time signature change to 3/2 and rhythmic changes to a cor anglais, and clarinet (in A), enter in this section with a slowly moving melody above the tremolando background. It is followed after two bars by the bassoons consisting of a two-note figure which is developed quite slowly as the work progresses. **Perhaps this is the Finnish national escape which is itself reflected in the settings of the Kalevala.**

Ex. 93

As the melody develops, it culminates with the semiquaver triplet figure.²² Later, the melody returns from the Swan theme in 'The Maidens of Tuonela' with its descending major 3rd.

At the end of the section, the call and response becomes a minor 3rd introduced by the bassoons. The section ends abruptly with a response from bar 67 where the episode ends abruptly.

**COPYRIGHT
PROTECTED**



²² The figure anticipates Sibelius' Violin Concerto.

A¹: Bars 73–119

The key arrives at C minor as the first section develops (*largamente*) in $\frac{3}{2}$ time. Only the semitone of the above theme is shared between cor anglais and flutes as the ostinato expands, frequently referencing the **whole-tone and octatonic scales**.

The whole-tone scale consists of alternating whole and half tones. It was used by Debussy and often by other composers. It consists of alternating whole and half tones.

Ex. 94

The semitone figure is integrated into the brass chords which interrupt the melodic line in bar 92. The brass chords intervene again from bars 113 and 120 where a new section begins.

C: Bars 120–163

This section is much calmer compared to the increased tension of the previous episode. It persistently develops the alternating semitone/whole-tone melodic figure with brief phrases – motifs – which are subtly orchestrated and overlap each other within a more Romantic orchestral sound (refer to No. 2). From bar 140 the motif comprising semitone, minor 3rd, perfect 4th, reappears in the violins and is used in the following passages from bar 143, being stopped in its tracks with the brass tutting. The semitone descent and the repeating whole-tone alternations (C# and D#, as in the previous episode) are extended by having added a final whole-tone descent to E and a change to *allegretto* which falls a tone to F# in the next episode.

Short rest
Comment
folk-like
lento) to

Vivace

poco a poco cresc. e ando

Ex. 95

D: Bars 164–172

The climactic moment in bar 163 collapses in a downward rush of triplets and semibreves from C# up to F#. The note leads into a variant of part of the Swan theme in 'The Swan' (played by the flutes). The original theme began as whole-tone, but at this point, it is the rising triplet that forges the link. *Programmatically, perhaps the theme marks the appearance of the hunter Lemminkäinen.*

Ex. 96

**COPYRIGHT
PROTECTED**



E: Bars 173–185

The theme is harmonised with the brass sustaining a dominant 7th (the horns now descent, punctuated with brass chords, a poignant harmonic change in bars 178–185) rather desolate close which emphasises F# with an A.

F: Bars 186–276

The technical instruction in German reads '*kaum hörbar an der Kante*' meaning 'barely audible on the edge'. There is a long tremolando from the first bass line which complements the instruction to play 'on the edge' precisely (ask the strings to play close to the bridge for an ethereal sound and additional harmonics.)

Harmonically the strings play a second inversion chord of A minor alternating at different intervals. ***the effect of the tremolando at molto lento and the changing textures and divisions***

A diatonic folk-like melody emerges from the mist, first by violins and answered by cellos. The melody to the fore. Cellos enter with a second melody (bar 211) which is derived from the first, rhythmically augmented.

Ex. 97

Molto lento

Violins

Cellos

ppp

cantabile

At bar 216, a second cello enters its variant high in its register and the melodic strand continues with still the same harmonic movement predominantly in the strings. As for other parts, abruptly when the horns (now in F) sound a diminished 7th (bar 240) marked *rinforzando* (indicating more volume) for emphasis. With a key change to C# minor, the development concludes with a chord in bar 276.

A²: Bars 277–320 (*Largo assai*)

The key returns to A minor (without modulation) after the fermata. The initial major triad formations and with an added figure which reiterates the A# and D# pedal from bars 277–280 alternating whole tones; the pedal turns towards G# and *alla breve (vivace)* with the tempo sustained. The motif from earlier reappears in the upper register of violins. The development concludes with the previous episode also closes on the C# to F# cadence pause (bar 320).

E¹: Bars 321–326

The time signature is now 3/2 and the tempo *Andante sostenuto*. The Swan theme repeats.

Coda: Bars 327–403

The coda begins with a sustained D major chord presented with string harmonics. In bar 336 by the horns. But the melody is short-lived and stopped by another brass chord followed by staccato pizzicato chords on strings over a sustained tied F# in cellos which concludes the piece. ***programmatic sense is that the scene expressed has reached a sad ending.***

**COPYRIGHT
PROTECTED**



Ex. 98

326

4: The Return of Lemminkäinen

Canto 30 provides the programmatic impetus for the final movement of the suite. Lemminkäinen meets with Tiera and they begin to prepare for a battle and they leave in a ship across the icy wasteland. Lemminkäinen eventually creates a charm against the ice and somehow finds two strong horses on which the couple begin their ride home.

Spotify: [zzed.uk/12888-Sil](https://www.spotify.com/track/12888-Sil)
 YouTube (track with score): [zzed.uk/12888-Sil](#)
 YouTube (live performance): [zzed.uk/12888-Sil](#)

There is little in the music itself which suggests the detail of the legend except for a **brighter and triumphal atmosphere**. *The music does not try to match each event with a specific timbre or dynamic, but rather conveys the general sense of its emotional content.*

The legend is episodic with **melodic motifs** throughout together with a longer thematic material towards the end. The movement contains the same stylistic features as the first three, such as:

- long pedal points (and chords)
- variants of core motifs
- different orchestral treatments of similar material, contrasted episodes
- limited melodic development
- homophonic brass passages often responding to other sections
- rapid scale movement in the string section
- percussion timbres including timpani, especially at pedal points

Should identify examples of (a), (b) and (c)

The episode proceeds as follows:

A: Bars 1–47

The key is C minor, the tonic being held for the full 47 bars as a **pedal chord**. It supports a **core motif (a)** heard first on bassoon in bar 5. From bar 8, a second bassoon enters.

Ex. 99

**COPYRIGHT
PROTECTED**



INSPECTION COPY

Cellos and basses sustain an open 5th with a pedal rolled on timpani. The violas play occasional decorative figuration as from bar 17.

After the clarinet's slightly altered announcement of the motif, bassoons answer it with a motif derived from the core motif **(b)** as shown in Ex. 100.

Ex. 100

Motif **(c)** in 3^{rds} is rhythmically changed and **syncopated**, and the descending perfect 4th is approached by an E \flat . The upper staff of Ex. 100 traces the motivic intervals in outline above the motif for the two bassoons.

Further motivic variants occur in bar 29, for example. In this version, the rhythm is changed as well as the intervals except for the perfect 4th which is enough to be recognised. Other instances are heard in bar 36, or between bassoons and clarinet.

The quickening tempo, the tremolandos in strings, the agitation of the motivic exchange, the evocation of nervous tension and sense of urgency in preparation for the hero's escape, the calling of the core motif and its answering calls conjure, form the calling from Tuonela.

B: Bars 49–71

The key reaches the (C#) minor and coincides with the 'galloping rhythm' (quaver) which combines elements of both motifs **(a)** and **(b)** but the development is brief.

Ex. 101

C: Bars 72–143

Emerging from C# minor, C minor tonic is resumed. Short descending motifs repeatedly gradually form a dotted quaver semiquaver sustained with the G pedal, reaching C minor. The semiquaver figuration (starting from bar 96 in bassoons, violas, and cellos), both together. Motif **(c)** provides harmonic support. The final perfect 4th of motif **(a)** is extended to the 6th in bar 109 (violins) but soon reverts to its first state by bar 119. Such melodic development occurs in short periods. The key arrives at A \flat and the next episode begins from bar 143.

D: Bars 144–243

The main motif in this section begins on an A \flat pedal supporting the scale figuration of the orchestra. The sustained pedal point from bass tremolos. Trombone choir enters at bar 150 and motif **(a)** reappears played by clarinets and cellos. The semiquaver scale consists of repetitions of the core motif. The pedal bass is now E (bar 168) and the tonality is brightens; then, in bar 178, G major (dominant) returns; from bar 185 it shifts to B \flat major on pedal on C with a B \flat in the double basses; the harmony then shifts again to a diminished chord and tension intensifies.

**COPYRIGHT
PROTECTED**



There is further brief melodic development from bar 195 where motif (a) continues down through clarinets and bassoons with violas and cellos. By bar 209, the **harmonic rhythm** increases along with the orchestral tutti *reflecting the approach to the end of the journey*.

Ex. 102

E: Bars 241–243

The scale figuration dominates this episode which begins on E \flat minor. The pedal point strings continuing their tremolandi (E \flat / D) and motif (a) is echoed between different instruments as the clarinets and bassoons echoed in the strings. At bar 263, for instance, timpani plays a variation of the motif.

F: Bars 269–310

The motif is continuous, but from bar 269 a less agitated melody appears in woodwinds. The strings continue with the core motif.

Ex. 103

The melody presented in octaves overlays the continuous repetition of the core motif, *to the increasing sense of urgency and nervousness*.

Ex 104

The brass section replies harmonically with a variant of the melody itself. The woodwinds and forms a short but effective motif for the following episode.

G: Bars 311–end

The *expression of triumph* is unmistakable as the music crescendos to its final play.

**COPYRIGHT
PROTECTED**



Camille Saint-Saëns (1835–1921): *Danse macabre*

Biographical Note

Born in Paris on 9th October 1835, Saint-Saëns died in Algiers on 16th December 1921. Saint-Saëns was a child prodigy composing music from the age of six; he became a virtuoso pianist and often performed his own works which included five piano concertos and many piano solos. He was an accomplished organist and became the organist of the famous church of the Madeleine, Paris.

Saint-Saëns created French orchestral music as well as opera, such as his most performed opera *Samson and Delilah* (1875). Under the influence of Liszt (like Berlioz), Saint-Saëns composed several 'poèmes symphoniques' which were programmatic works suggesting dramatic or atmospheric description. Among them is *Danse macabre*, Opus 40.

Analytical Notes

Saint-Saëns' general approach to music was formal rather than primarily emotional and it is surprising that the title of this symphonic poem is called (in translation which is never used) 'Gruesome Dance'. However, the representation of Death as dancing skeletons, which were depicted during the Middle Ages as a reminder of the shortness of life, is at the programmatic core of the work.

The Church of the Holy Innocents in Paris contained fifteenth-century wall paintings of such imagery, so it is possible that Saint-Saëns would have known them. For the Middle Ages, the 'danse macabre' was often translated as 'dance of death'. His first version of the symphonic work originated as a song of 1872 for voice and piano in French by Henri Cazalis. In 1874, Saint-Saëns substituted the vocal for solo violin with a rearrangement for orchestra. It includes an important or **obligato** role for a solo violin which itself **represents the figure of Death** also depicted by the **wooden and hard sound of the xylophone like bones rattling together as the skeletons dance**.



The orchestra includes piccolo, flutes, oboes, bassoons, clarinets, horns, trumpets, trombones, tuba, harp, strings, xylophone, three pitched drums, big drum, triangle, and cymbals.

Introduction: Bars 1–33¹

The tempo indicates that the skeletons dance a waltz (at their graves: movement moderate waltz time). The waltz is generally a happy dance and so the choice seems unusual. Also, unusual is **the choice of horn solo to represent the tolling of the clock (Time's) bell** which are coloured with a breathy and vibrating tied horn solo (but not always audible).

The D major chord is a mystery to the tolls from bar 5 and again from bar 13 in violin. The solo violin produces a shock²³ figure using the **tritone interval** which historical musicians called 'the Devil in music'.

²³ The first performance proved controversial and ruffled the Paris audience.

B²: Bars 137³–173¹

Theme (b) is rhythmically varied and worked as a fugato or as imitative counterpoint in the bassoon and horn duplications. The minims of the first iteration are now shortened and added counterpoint. The fugato episode concludes with a trill to E (minor). *The imitation conjures the image of other skeletons gradually joining the 'danse macabre'.*

The second entry of the **fugato** begins in bar 144 in separate violins; the third entry from bar 151.

C: Bars 173²–205¹

The tonality brightens to B major which leads to a series of appoggiaturas in bar 190 developing a high point of the piece. *Saint-Saëns quotes a medieval melody called the Dies Irae which is associated with the Day of Judgement and death.* In the original form, the melody is in a minor mode but here it is turned into an *ironical major mode*.²⁴ Played by woodwinds, brass, and harp it leads to a variant of **theme (b)** on solo violin and a slowed tempo in B major.

Sh
Res
the
wit

B³: Bars 205³–236

The harmony between bars 205 and 225 alternates between B major and G major arpeggios. Bars 205–208 are B major, bars 209–212 are G major. Thereafter, the major, and G^b minor returning to B major at bar 267¹. The solo obbligato violin played by two flutes at bar 213 along with one of the horns. At bar 221³, the solo violin re-enters from bar 229³.

A⁴: Bars 237–252

A shortened part of **theme (a)** is accompanied by a quaver chromatic scale figure thereby accelerated to bar 253 and the subdominant, C minor.

B⁴: Bars 253–313

Theme (b) is played by the trombones with the short opening phrase extracted from it. The woodwinds play alternate responses. Parts of **theme (a)** follow from bar 265 as the tonality progresses. Phrases from it are combined with **(b)**.

Ex. 108

Bar 265 signals the introduction of **theme (a)** by trumpets playing the rhythm of the first iteration of both themes in response to each other. The xylophone especially plays a phrase from **(a)**.

Eventually, in bar 267, the basic element of minim followed by crotchet metre exchanges between woodwinds and brass and the string section. The dominant **7** *the tolling bell of time re-enters* but on horns with homophonic chord progression to a cadence on C minor (subdominant).

²⁴ The major treatment caused some consternation among the first Parisian audiences.

COPYRIGHT
PROTECTED



There follows a chromatic scale figuration in 3^{rds} descending over a C pedal point. The violin solo plays a descending pattern derived from **theme (a)**. The passage repeats differently higher until bar 309 still on the dominant.

Link passage: 309³–321¹

The violin solo returns to the tritone figure as the harmonic rhythm becomes more active. The bassoon plays a tritone figure as the harmonic rhythm becomes more active, moving from E dim., to D major.

D: Bars 321²–370¹

In D major, the solo violin plays a variant of **theme (b)** as a **countermelody** to the piano accompaniment. The piano provides a rhythmic accompaniment with harmonic support.

Ex. 109



321

324

From bar 321, the piano accompaniment features a passage of parallel chromatic chords in the strings which is a cliché of 'spooky' music and especially in horror films. The music crescendos; the timpani play the quaver rhythm and, from bar 366, the scale rises chromatically, finishing at bar 370.

Ex. 110

337

D Eb E F A° Ab Gm

strings pp

A⁵: Bars 370³–437

Now back to the tonic. The strings sound **theme (b)** with accompanying figures that mark a definite character. The strings alternate the semitone D to C# to the rhythm of the theme. This is distinctive, marked by its **acciaccaturas** repeated from bar 403; then, at the climax, the music stops at bar 438.

**COPYRIGHT
PROTECTED**



Coda: Bars 438–477

The first tempo returns and the horn sustains its tied Eb. *Solo oboe sounds a short morning cockcrow at sunrise and the return of the skeletons to their tombs. A trill suggests, perhaps, trembling (as in 'tremolando'), together with faint recollections from timpani and big drum.*

The chord in question is an augmented chord, the German 6th in third inversion.

Ex. 111

445



Augmented 6th / German 6th

After the pause in bar 454, solo violin plays a distant and simplified variant of **theme (a)** tremolando before there are faint gestures of **theme (a)**. The work ends with the return before the final perfect cadence, pizzicato.

INSPECTION COPY

INSPECTION COPY

INSPECTION COPY

COPYRIGHT
PROTECTED



Section (C) Questions

The questions in Section (C) require slightly longer essay responses than the other questions. You should show close familiarity with the works chosen, secure use of appropriate musical terminology and a clear answer to the question. The questions are worth 25 marks out of the total mark of 100.

- (1) Explain how composers expressed nationalism in their music. Refer to at least two composers you have studied.
- (2) Explain how a narrative (the events in a story) in some programme music relates to the music. Refer to at least two different works or parts of a work.
- (3) Discuss the role of the solo instrument in programme music from 1820 to 1900. Refer to two or more composers.
- (4) Compare the programmatic content of two concert overtures. Explain how they relate to the programme music genre.

INSPECTION COPY



INSPECTION COPY



INSPECTION COPY

COPYRIGHT
PROTECTED



Answers

Section (C)

(1) Explain how composers expressed nationalism in their music. Refer to at least two works.

The nationalistic works discussed in this guide are:

- *Má vlast* by Bedřich Smetana (1874 / 1879)
- *Four Legends 'Lemminkäinen Suite'* (1891)
- (Incidental reference might also refer to *Carnival Overture* and its imitation of Czech folk music)

Points to discuss in your response: **Vltava**

- The title 'Má vlast' – meaning 'My Country' or 'My Fatherland' – points to the composer's deep love for his country.
- The work was written in 1874–1879, a time when the Hapsburg dynasty was collapsing resulting in the Prague Spring of 1848, a period of national revival by the populace seeking freedom from Austro–Hungarian domination. Smetana was a nationalist and carried gunpowder to the Charles Bridge and forces barricaded on the Old Town Square.
- The composer's active political fervour also found expression by writing *Revolution and Freedom*.
- The movement from *Má vlast* is No. 2, called 'Vltava', which is the river that runs through Prague.
- Whatever your response to the question, select specific musical elements and explain the connection they have to an element of the programme. Bar references are helpful.

The programme is defined by the titles given by Smetana in the score:

Episode title	Main musical and expressive features
The source of the Vltava	<ul style="list-style-type: none"> • The movement of the river is expressed through the start and taken up by strings. It fades sometimes and returns in full flow at the end of the work. • The running semibreve figure is hesitant at the start, a rivulet before its full power is felt. • The increasing orchestral texture matches the increasing melodic contour of the figuration matches the rocks. • Reaching the relative major (A major), from bar 56. • Bar 66 has diminished harmony supported by the power of the water. • The main theme appears sounding triumphant in bar 76.
Forest hunting	<ul style="list-style-type: none"> • This scene by the river is expressed by hunting call and bassoons. • The key changes to C major as the river theme returns.
Peasant farmers' dancing / Country wedding	<ul style="list-style-type: none"> • Bars 116–121 harmonically reflects Czech folk music with its alternations, dance rhythm, and repetition.
Moonlight and Nymphs (Czech folklore)	<ul style="list-style-type: none"> • The key change suggests mystery and entering an area of water nymphs with moonlight reflecting on the water. • The dream ends as the river is more present and the music fades but distantly.
St John's Rapids	<ul style="list-style-type: none"> • By bar 239, the river comes back with the main theme suggesting water crashing against the rocks.
The river continues and flows on, broadening throughout the country	<ul style="list-style-type: none"> • Even though the main theme reappears with a suggestion of the river, the music fades into the far distance.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Preview of Answers Ends Here

This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.

Appendix 1:

Glossary of Technical Terms Unexplained

acciaccatura	A short grace and non-harmony note played as quickly as possible, called a crushed note where the acciaccatura is played as a short note before the main note.
added 6th	An added 6 th interval in a triad which has the 6 th interval added, e.g. C-E-G (F#) above C). It may be understood as a minor 6 th interval above the root.
anacrusis	An unaccented introductory note to the first accented note, often thought of as an 'up beat' in some cases.
antiphona	A term describing a form of sung or instrumental response. It involves question of call and response between two or more sub-groups.
appoggiatura	Literally the term refers to a 'leaning note' in that it leans into the melodic line. Its function is as an accented non-harmony note either direction to a harmony note.
binary form	Melodies or complete pieces which follow the pattern A-B-A.
canon	Canon is a type of counterpoint in which the imitation of the first or leading phrase is completed. The imitation may be commonly at the unison, fourth, or fifth – hence the designation.
contour	The general shape or curvature of a melodic line, e.g. in a wavy or angular contour.
contrapuntal	The term describes melodic music which shows two or more lines together. The lines may be imitative or different. The result is a contrapuntal texture.
diatonic	Music is diatonic if it substantially stays within a defined scale, with no additional chromatic intervals which deviate from the scale. It is found as part of any given key in the major/minor system.
diminished	The term is applied to both rhythm and intervals and chords. A rhythm may be diminished by having its note values reduced. A crotchet becomes a quaver. A major or perfect interval may be diminished by having its width reduced by a semitone, e.g. C to G becoming C to G \flat . A minor chord may become diminished where its 5 th is reduced by a semitone, e.g. C-E-G becomes C-E \flat -G \flat .
enharmonic	The term describes a note which has a different name but the same pitch, e.g. being called D \flat , or A \flat being called G \sharp , depending on the context.
false relation	An effect arising from the melodic movement within a chord where a note from one chord is chromatically changed in a different chord. It is common in, for instance, Tudor vocal music.
fermata	The term indicates a pause over a note or chord or silence.
Freygish	The name refers to a scale used by Jewish Klezmer, especially in the Balkans. The scale is a Phrygian mode with a sharpened 3 rd as in, e.g. (Phrygian mode 1) becoming E F G \sharp A B C D (Freygish).
harmonic rhythm	Harmonic rhythm is the term denoting the rate or speed at which the music has a fast harmonic rhythm of, say, one chord per bar, or slower with bar-by-bar changes. Composers judge the harmonic rhythm according to how they want the music to express. For instance, a slow harmonic rhythm might better suit a slow harmonic rhythm while lively and rapid chord changes.
homophony	Homophony is a term for a musical texture consisting of a single melodic line with accompaniment as in traditional hymn tunes. The texture is

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Hungarian scale	The scale is an altered Aeolian mode, e.g. A B C D# E F G# degrees are sharpened.
idée fixe	The theme in a work which comes to represent a character such as Berlioz' <i>Symphonie fantastique</i> . The whole <i>idée fixe</i> but phrases or motifs may be extracted for certain purposes.
Lieder	The term denotes a form of solo song typically with piano accompaniment. German composers in the Romantic period. Leading Lied composers include Schubert, Schumann, Beethoven, and Wagner.
motif	A motif is a short musical idea from which larger ideas may be developed, often by having its constituent motifs extended or varied.
obbligato	The term indicates that a solo instrument in an orchestra is used for the solo part. The Italian means 'obligatory' or 'required'.
octatonic	An octatonic scale follows an interval pattern of alternating semitones and whole tones, e.g. B-C-D-Eb-F-F#-G#-A.
ostinato	The term literally translates as 'obstinate' and refers to a rhythmic pattern which repeats over quite long periods. An ostinato may be a bass line on which melodies might then be added.
parallel chords	A chord progression in which the individual voices all move in the same direction.
Phrygian cadence	The cadence is a form of imperfect cadence in a minor key. The IV chord is used in first inversion to cadence on the dominant. The root of the dominant by a semitone (IVb to V).
suite	The term has its origin in the Baroque era as a title for a collection of dances meant to be performed successively. Typically, the individual pieces are such as menuetto, or gigue, aria types, and passacaglia.
syncopation	Syncopation is a rhythmic feature where the normal accents are shifted. e.g. 
transition	A transition is a passage, often short, which links two musical sections. Typically, a transition passage would be used to change key. A transition often effects a key change from one section to another.
triple time	Time signatures which have three beats per bar are in triple time. For example, 3/4. Time signatures such as 9/8 where the beats are grouped in threes are called 'compound triple time'.
tritone	The tritone is a generic name of an augmented 4 th or a diminished 5 th . It was called 'diabolus in musica' ('devil in music').
tonal structure	The form of a work may include a significant attention to tonal relationships which are important to defining its form as well as its content. Typically used in sonata form, the design of which is simply described in terms of its key structure is more accurately described in terms of its key relationships.
tertiary	The word indicates the relationship of 3 ^{rds} in harmony. When a progression is in 3 ^{rds} , the progression is described as tertiary. For example, a progression from C major to E minor is a tertiary relation because it is made up of two thirds. This became more commonly used during the Romantic and Impressionist periods.
tierce de picardie	A work in a minor key ending with a final cadence to a major key. This is a characteristic feature of the French overture.
whole-tone scale	A whole-tone scale has six notes and consists of only whole tones. It is tonally fluid largely due to the tritones which are formed between notes a tritone apart, e.g. D-G#.

COPYRIGHT
PROTECTED

Appendix 2:

References to the Musical Elements

When discussing programme music for the examination, you will need to understand effectively, the language of criticism and aesthetic appraisal. In addition, you will be expected to use, technical language such as listed in Appendix 2. The OCR specification provides a list of elements and a supplement in 2g. The following is a list of elements.

- Pitch – referring to melody, intervals, chords and harmony
- Harmony – closely related to tonality, harmony is a function of key relationships and important in harmonic practice.
- Tonality – referring to harmonic relationships both close and distant; to diatonic major and minor; to various chords such as augmented and diminished and triads.
- Structure / form – referring to such as sonata form and its transformations in variations; to episodic structures, to rondo types; to structural devices such as recapitulation and harmony in many structures.
- Sonority / timbre – the use of instrumental timbres and different sonorities of instrumental combinations; the effect of sonority on the creation of atmosphere.
- Textures – polyphonic, heterophonic; homophonic; contrapuntal; fugue; fugato.
- Tempo / metre / rhythm – the effect of tempo on dramatic expression or atmosphere and rhythm on the sense of movement.
- Dynamics – the effects of contrasting dynamics, sudden changes, its effect on atmosphere.

The content below provides an illustration of elements and how they apply to the examination. It is important to understand that the elements always work **interdependently** and that changing one element affects at least one other. Changing the sonority from brass to strings along with a dynamic change creates a combined effect, for example.

The following examples are not exhaustive but are meant as an illustration only. (For names are used rather than the titles of the works.)

Pitch

Pitch most obviously is about melody, and all composers here use melody. The relationship between those melodies and their compositional uses for each of the individual composers is explored by their melodic writing.

Mendelssohn

- The 'Hebrides' uses both sustained melodies as well as shorter melodic figures from the very beginning.
- Such motifs are used developmentally along with varied harmonic treatment.
- An example of the sustained melody begins at bar 1, in the transition. Harmony includes some expressive chromaticism which forms a link between Classical and Romantic.

Mussorgsky

- The 'Promenade' melody is largely diatonic but with some irregular phrasing and harmonic treatments.
- Each movement has its own individually crafted melodic character such as in the boldness of intervals such as the tritones.
- Some melodies are modal such as in 'The Old Castle', or of folk origins such as 'The Goldenberg and Schmuyle' or Russian Orthodox chants, and the medieval carol melody.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Strauss

- Melodic ideas are central to Strauss' style as they are used as *leitmotifs* and elements of drama in a work like 'Don Juan'.
- The melodies, as distinct from *motifs*, are themselves memorable and again used.
- The opening flourish is a rapidly rising melody of rhythmical drive; later, a theme illustrating the contrast and range of expression.
- Strauss' harmony is typically late Romantic and so chromatic with frequent use of also diatonic passages which bring the chromaticism into focus.

Berlioz

- Like Strauss, Berlioz uses *leitmotifs* but in a form known as *idées fixes* which characterise events within the narrative of the programme.
- The *idées fixes* undergo transformation even across movements of the 'Symphonie fantastique'.
- Melodic movement often creates suspensions, uses appoggiaturas and a high degree of dissonance in general.
- Berlioz – like Mussorgsky – uses the Dies Irae theme as a cantus firmus in the 'Symphonie fantastique'.

Dvořák

- The themes are linked to sonata form.
- The work opens with a lively diatonic and syncopated theme which contrasts with the more lyrical themes which are largely diatonic.
- Themes are transformed sometimes with small changes such as removal of a second subject.
- Themes undergo rhythmical change as well as harmonic treatments such as modulation.

Smetana

- The beginning of 'Vltava' is a rapid and evocative eighth-note melodic motif representing the movement of the river. Added is the diatonic lyrical melody rising above it.
- Some melodic ideas are more chromatic such as the monotonal hunting figure in the section of the 'Smetana's dances'.
- In the section of the 'Smetana's dances' representing a wedding scene, the melody is folk-like.
- Smetana does not transform his melodic ideas other than through orchestration and harmonic treatment, the latter being largely diatonic.

Liszt

- In 'Mazeppa', Liszt uses a similar technique of melodic transformation as both Strauss and Berlioz.
- Liszt uses a form of *monothematicism* and *thematic transformation*.
- A diatonic theme is used for the more stable parts of the programmatic narrative, while chromaticism of the more dramatic scenes.
- Liszt's harmony is fluid due to the concentration of chromaticism and harmonic movement.
- Some melodic lines are decorated with grace notes which also blur the edges of the notes.
- The chromaticism is sometimes given added coherence with the addition of intervals of a fourth.
- The main theme is strong and contrasts with the closing theme, which is celebratory.

Debussy

- Although in E major, the tonality of the Debussy work is ambiguous throughout.
- Melodic lines are sometimes used in short phrases, at other times sustained and expressive.
- Scales include the whole-tone scale and versions of the pentatonic, chromatic and diatonic scales.
- Melodies are often varied with filigree-like additions which do not obscure the main theme.
- Decoration also includes grace notes and acciaccaturas.

**COPYRIGHT
PROTECTED**



Sibelius

- 'Lemminkaïnen Suite' begins with an ambiguous added 6th chord in C minor.
- The first motif is brief and comprises a perfect 4th and a descending whole-to-half note.
- Ostinato sections are common; sometimes, ostinato chord passages.
- The opening theme of the first movement is worked characteristically with parallel motion.
- Drone-like sections are common along with open 5^{ths} and 4^{ths} which contribute to the atmospheric quality of the music generally.
- Some melodies are more sustained and more comparable to late-nineteenth-century Wagnerian style.
- Tritones are common with the chord and melodies as consequent augmented 6th chords are associated.
- The first movement begins in C minor but ends in its relative major, E \flat .
- In 'The Swan of Tuonela', the cor anglais melody is centrally important and is often in the treble clef.
- Root progressions are often tertiary.
- Melodies are often limited in compass.
- Pedal points are a typical feature of the style.
- There is some canonic treatment of melodic ideas in 'Lemminkaïnen in Tuonela'.
- Whole-tone scale is used frequently but not necessarily of long periods.
- The pace of harmonic rhythm in Sibelius is significant, e.g. its increasing at the end of the first movement.

Saint-Saëns

- The tritone motif at the start is used dramatically and does not represent the key signature.
- There are two main themes used in contrast to one another.
- The first theme is in quavers and features 3^{rds}; the second is more lyrical and in half notes.
- Although using traditional harmonic practice, the composer also surprises with chromaticism, e.g. the progression G \flat –Fm7–B \flat ; or the chromatically rising D–E \flat –F–G \flat –A \flat –B \flat –Gm–F \sharp aug.–Gm.
- The work ends on a less common German 6th chord.

Tonality and harmony

Mendelssohn

- In general, Mendelssohn's tonal practice is classical and tied to sonata form in the piano.
- In the exposition, for instance, the first main tonal goal is the dominant (F \sharp); the second is the tonic (C), but the latter is often delayed for the more tempestuous features of the programme itself.
- Generally, Mendelssohn uses closely related keys in the Classical tradition.

Mussorgsky

- Mussorgsky's tonal style is much more free than many other composers of the 19th century.
- He often uses keys which are distantly related to one another, e.g. E \flat to C in 'The Great Gate to Kiev'.
- Root progressions are often tertiary such as the ostinato G \sharp minor and B major in 'The Great Gate to Kiev'.
- Harmony is often expressed through homophonic chords.
- In some instances, roots are a tritone apart which foreshadows a feature of early 20th century music.

Strauss

- The tonality of 'Don Juan' shows the tonal language of the composer's later and more chromatic style.
- Keys change frequently as though matching events in the narrative and dramatic action.
- Presenting this in closely related keys and intense chromaticism.
- Major and minor changes are frequently used, partly to suggest mood changes.
- The work is ostensibly in E major and it ends, in keeping with the death of the hero, in the same key.

**COPYRIGHT
PROTECTED**



Berlioz

- In places, tonality is changeable due to the frequent use of suspensions, appoggiaturas, dissonances, delayed resolutions, and dense chromatic writing.
- Diminished harmony is common, particularly as the mood or event in the programme changes.
- Major and minor close contrasts also suggest changes of the imaginary drama.
- Upper and lower pedals are used and give cohesion to especially chromatic passages.
- Root progression is often tertiary, as in many works of the same period of Romanticism.
- Occasionally, harmonic progressions are particularly arresting, such as a V^7 note moving to a VI^7 note (e.g. bar 111) but being followed by a VI^7 note suggesting a Neapolitan relationship.
- There are a few passages with chromatic changes.

Dvořák

- 'Carnival Overture' is cast in a modified sonata form which is reflected in its key scheme.
- There is less chromatic disruption of key centres than in other works of the Late Romanticism, with a secure use of clearly related keys.
- Some chromaticism in the form of diminished chords is, however, used for particular dramatic effect.
- The coda, on the other hand, has a very arresting tonal surprise as it approaches the end, moving from A major–F–A–to F# minor–and the final A major tonic cadence.

Smetana

- 'Vltava' begins in E minor and ends in tonic major (E major) which is not uncommon for the period.
- Smetana writes some surprising harmonic progressions within the overall framework. For example, the progression from B^7 to C major rather than to E minor or major is sometimes by 5ths but also by step, such as at bar 80 where the progression is B^7 to C major.
- The hunting scene is the most conventional as appropriate to the invented forest scene; but, on St John's Rapids, the music is very chromatic such as the use of a pedal point.

Liszt

- Liszt did not always use the trends in tonality into the early twentieth century.
- 'Maze of the Minotaur' has several passages which are very chromatic and tonally ambiguous.
- Liszt uses diminished harmony frequently but also more diatonic palette for the programme narrative.
- Tonal stability can be heard from bar 34, for instance.
- As with many composers of the same period, major and minor modes of scale are used. (Compare Dvořák (above) Liszt juxtaposes the B major to C major progression as the end of the piece.)

Debussy

- Debussy's use of tonality is very distinctive and, like other composers discussed, is often chromatic.
- While the work discussed is basically in E major, the closing passage in particular obfuscates tonality by the addition of surrounding diminished filigree from the chromatic scale.
- Tonality is influenced by the use of pentatonic and whole-tone scales from which chords can be derived.
- Added 6ths are also part of the tonal palette.
- Debussy does not always use harmonic functions such as progressions from V^7 to I .
- He often uses chords independently of their harmonic function and as what has been called 'chords of colour'.
- The harmony is used therefore, for its colouristic value, not only for its tonal function.
- There is a key cluster in the score: FABC# from bar 30.

**COPYRIGHT
PROTECTED**



Sibelius

- Sibelius' harmonic practice uses a blend of diatonic chords described as added with $F\sharp$ in which the dissonance is clear.
- Intervals of 4^{ths} and 5^{ths} are common as are pedal points, e.g. $D\flat$ beneath and
- There are tritone root relationships, e.g. $B\flat$ to E (bars 127–223).
- Seventh chords are more commonly minor.
- There are some unusually distant relationships in progressions, e.g. Am–Cm–
- Some root progressions are tertiary or quaternary such as C major to $F\sharp$ major.
- Allied with spacing (texture) and timbre, clarity is often heard as wide open and spacious therefore being diluted by the orchestra by means of carefully balanced dynamics.
- 'Lemminkäinen' begins with an ambiguous added 6th chord in C minor.

Saint-Saëns

- The solo violin's strident tritone figure challenges the tonality before it settles to a perfect cadence.
- Root progressions as 2^{nds} appear as G minor to F minor 7th; sometimes the progression is 4^{ths} or 5th coloured with semitone movement, e.g. Gm / $B\flat$ –E \flat –Em–A major.
- There are passages showing parallel chromatic progressions.
- The Dies Irae melody is presented in the major form.
- Some root relationships are tertiary, e.g. Cm–E \flat . D major returns at the end of the German augmented 6th.

Structure

Mendelssohn

- 'Hebrides Overture' is in sonata form and generally follows classical models. It is in G major but with Romantic features, in particular its use of tonality.
- The form is structured as follows:
 - **Exposition:** 1–46. Two themes are used forming a first subject group, a common first ending and a second subject.
 - **Transition:** from bar 34 and derived from the final phrase of the third theme.
 - **Second Subject:** bars 47–69 closing from bar 70
 - **Development:** bars 90 or 96–179
 - **Recapitulation:** bars 180–216
 - **Coda:** from bar 217–end

Mussorgsky

The ten pieces which form 'Pictures at an exhibition' use varied structures.

- The treatment of the 'Promenade' theme develops like a series in variation form, binary or ternary.
- **I: Gnomus**
 - A: 1–18
 - B: 19–28
 - A¹: 29–37
 - C: 38–59 and a blend of motifs from bar 1
 - D: 60–71
 - B¹: 72–93
 - Coda: a final flourish 'velocissimo'
- **II: The Castle**
 - Introduction: 1–7¹
 - A (repeated): 7²–28
 - B: 29–46–overlapping
 - I: 46–54 – brief reminiscence of the Introduction
 - C: 50²–69¹

**COPYRIGHT
PROTECTED**



- A¹: 69²–73
- C¹: 74–94 – includes short motifs as the music fragments
- A²: 95–107 – ideas form a version of A but also other features
- NB this version of the structure is one; but there can be others
- **III: Tuileries**
 - A: 1–13
 - B: 14–24
 - A¹: 25–30
 - Mussorgsky seldom repeats sections completely the same, as in this version
- **IV: Bydlo**
 - A: 1–20
 - B: 21–31¹
 - A¹: 32–41¹
 - A²: 42–55¹
 - Codetta: 55–64 – including fragments from A
 - Regard the design (form) as extended ternary
- **V: The Ballet of the Unhatched Chicks**
 - A: 1–22 – repeated
 - B: 23–30 – repeated
 - C: 31–38 – repeated
 - A: return to A ending with:
 - Coda: 39–42
 - A form of expanded binary
- **VI: Samuel Goldenberg and Schmuyle**
 - A: 1–8
 - B: 9–10 – repeated
 - B¹: 11–12 – repeated variant with upper voice – this is closed down a major
 - A¹: 13–21²
 - Codetta: 21⁴–25 – from horn
 - Another expanded binary form
- **VII: The Market Places**
 - A: 1–16
 - B: 17–26
 - A¹: 27–36
 - C: 37–40 – a capriccioso passage which leads directly to the next movement
 - movement veers towards a rondo type, but is incomplete. It can also be seen as a codetta flourish.
- **VII: Catacombs:** this movement is like a prelude comprising a very slow chord introduction to the following movement.
- **VIII (a): ‘Con mortuis in lingua mortua’** – the form may be described as binary. The first section has variation echoes of the ‘Promenade’ theme but the overriding element is the tremolandos which create a sombre and serious atmosphere. The piece closes without the next movement without the ‘Promenade’.
- **IX: The Hut on Fowl’s Legs**
 - Introduction: 1–16
 - A: 17–33¹
 - B: 33²–84 (but may be split into two sections)
 - Link: 85–95 – imitates the introduction
 - C: 95–122 – introduction of motifs from B in bass
 - A¹: 123–140
 - B¹: 141–187
 - Coda: 187–302
 - It is characteristic of the music that the designs do not fit preconceived patterns. The pattern of repetitions suggests a description as ‘episodic’.

COPYRIGHT
PROTECTED

- **X: The Great Gate of Kiev**
 - A: 1–30
 - B: 31–46 (Russian Orthodox chant)
 - A¹: 47–63 – theme with bells
 - B¹: 64–84 (chant prolonged)
 - C: 85–110 – variation of theme in A
 - Link: 111–113 – scale flurry leading into...
 - A²: 114–161 – variation in minim triplet
 - Coda: 162–174
- The design is rondo-like
- Mussorgsky's use of form and time is varied and, overall, is episodic in form. He also employs elements of leitmotif, making thematic connections between the 'Promenade' and



Strauss

- Despite Strauss' Romanticism, classical forms are still evident. In 'Tod und Verklärung' form is evident; in 'Till Eulenspiegel', it is rondo; and in 'Don Quixote', it is the rondo form.
- The form of 'Don Juan' has some features of classical sonata structure but more contrasted episodes – an episodic work which traces events from the imagined life of Don Juan.
 - Episode (1) E major Bars 1–40¹
 - Episode (2) Bars 40²–62: develops the principal ascending figures from the first episode, in particular, the rising 4th or 5th
 - Episode (3) Bars 71–91³: the mood changes slowly until bar 71, marked 'Andante'. The harmony is the dominant (B major) as expected in traditional classical sonata form at the beginning of a second subject group.
 - Episode (4) Bars 91⁴–148: a solo violin enters when the mood has calmed down. The theme suggested earlier is developed, showing a gentler, more romantic side to the episode. It expands intensely from around bar 118, the mood being developed across the episode, chromaticism being intensified until bar 148.
 - Episode (5) Bars 149–160⁵: marked 'Andante', with the entry of timpani, the music returns to the love theme.
 - Episode (6) Bars 161–196: from bar 169, the opening theme and atmosphere of the first episode reappears but, from bar 197, the key changes to G minor.
 - Episode (7) Bars 197–234: tonality reverts to the minor mode. The theme from bar 220 at which point we hear short horn references to the rising figure of three notes of a scale but enough to trigger the memory and with that a sense of the past and imaginary events.
 - Episode (8) Bars 235–302: the tonality has progressed through D major to G major by bar 302.
 - Episode (10) Bars 314–349²: the theme (or leitmotiv) associated with the first episode reappears in the horns *a tempo*.
 - Episode (11) Bars 349³–393²: a more flippant mood characterised in part by the entry of the solo horn.
 - Episode (12) Bars 393³–457: solo horn announces the first theme which, in the first episode, is known as the Don's Theme (bar 393).
 - Episode (13) Bars 458–585: in sonata terms, this episode may be regarded as the second subject group.
 - Episode (14) Bars 586–605: the final episode, which is the death of Don Juan. It is a coda in the technical sense as well as the *exposée* in the poetic or programmatic sense.



**COPYRIGHT
PROTECTED**



Berlioz

The structure of each movement of 'Symphonie fantastique' can be described in d binary or ternary, or as variations, or as a hybrid episodic form, or with suggestion The diverse episodes and the five movements generally are given added structural *idée fixe*.

• I: Rêveries. Passions.

- **Introduction: Bars 1–16:** The first sixteen bars form an introduction expressing the aimless passions, the baseless depressions and delusions...'. The form is episodic overall.
- **Bars 17–27²:** The mood changes in the new *pù mosso* tempo, beginning resumes and the key changes to the relative major, E♭.
- **Bars 28–71:** The melody from bar 11 reappears in bar 36.
- **Bars 72–110:** The *idée fixe* enters scored for violins and solo flute double its various features are mined throughout the work and so provide a sound coherent thread to the structure.
- **Bars 111–167:** Marked *a tempo con fuoco*, emotional turbulence surges reminder of the beloved from bar 150.
- Berlioz mines the *idée fixe* to suit his expressive intention. At the same time at least, undergoing a process of **variation**. The initial diatonic character is made more chromatically by way of G major, D major before reaching V7 at the original *idée fixe* passage repeated (1st time bar). The whole of the passage is a classical **sonata exposition** complete with its repeat.
- **Bars 168–230:** The next section in the structure is a form of **development**
- **Bars 232–310:** An upper pedal D on solo horn in C fades from its starting brief reference to the opening 4th of the *idée fixe* used as an accompaniment repeats above it from bar 238. The *idée fixe* is now heard on the dominant chromaticism before the perfect cadence to a bar 310–311.
- **Bars 311–450:** The falling perfect 5th and the appoggiatura figures are all music develops further, proceeding through C minor and A major at the bar 358.
- **Bars 451–490:** Solo horn ties its G over to the following bar which fans
- **Bars 491–492:** The passage transfers away from the motif in a chromatic in bar 491.
- **Bars 490–524:** As the tempo slows, violins play a simple reduction of the main intervals of the 4th and 6th but taking the melody through chromatic tranquil C major in bar 502.

• II: A Ball: The structure (design) is rondo-like.

- **Introduction: 1–36¹:** Beginning in A minor, the triadic idea from the *idée fixe* acts as a cohesive thread in the structure.
- **A: 36²–54:** The waltz begins as the scene is set.
- **B: 54–93:** This section may be understood as a subsection of A, especially the main melody in A.
- **A¹: 94–120²:** Here, the waltz melody is accompanied differently from the accompaniment is distributed across the orchestra rather than by strings
- The music changes direction dramatically from bar 106. The motif within from the descending figure for instance, bars 98–99. It is used development from bar 106 to the start of a new section from 120².
- **C: 120³–173³:** The mood changes again with the entry of a variant of the
- **A²: 173–222:** The repeat of the waltz melody is reorchestrated and played in
- **A³: 233–319:** The melody repeats in a shortened form until bar 256. The the clarinet (in A) in a slightly varied form. **The treatment of the *idée fixe* stillness after the wild dance of the waltz** as well as using its structural
- **Coda: 320–368:** The texture is mostly homophonic and with rhythmic

**COPYRIGHT
PROTECTED**



- **III: Scenes in the Country:** The movement unfolds slowly after the Introduction is both episodic and variations. Six episodes are discernible and the process is the *idée fixe*.
 - **Introduction:** 1–19 – a dialogue in pastoral style
 - **A:** is a lyrical episode from bars 20–48¹
 - **B:** 48–66
 - **C:** 67–87 – variation 1
 - **D:** 87–116 – variation 2
 - **E:** 117–130 – variation 3
 - **F:** 131–149
 - **G:** 150–174
 - **Coda:** 175–196 – referring back to the beginning Introduction
 - The episodes are seamlessly joined making any rigid formal description
- **IV: March to the Gallows:** Overall, the form of the movement is episodic, and times in slightly varied ways, there is also a relationship to rondo.
 - **Introduction:** 1–17¹
 - **A:** 17²–61¹
 - **B:** 61²–77: The key is now the relative major (B \flat major)
 - **A¹:** 78–88: Before a variation of the theme repeats, four bars act as a link
 - **B¹:** 89–111
 - **A³:** 111²–122¹
 - **A⁴:** 122³–134¹
 - **Coda:** 134²–176: Although understandable as a coda, the section continues the main theme.
- **V: Dream of a Witches' Sabbath**
 - **Introduction: 1–20:** Although in C major, the key is not reached until bar 20.
 - **A: 21–39:** The tempo changes to *Andante* and a distorted variant of the *idée fixe* C is heard.
 - **B: 40–49:** The *idée fixe* motif transforms again into a jig-like melody in $\frac{6}{8}$ played two octaves higher by the piccolos from bar 47.
 - **C: 50–239:** This section is formed from different segments. The first is just C and G, like bells tolling at a funeral. The second segment is the *idée fixe* heard later as a witches' dance heard initially in cellos.
 - **D: Witches' Round Dance: 240–413:** The score includes a separate title for the Dance is woven from the witches' dance, short versions of which have already appeared.
 - **E: Dies Irae: 414–484:** As the title of this episode suggests, the round theme is combined; but other ideas are introduced, also.

Dvořák

- Formally, the work is a modified sonata in which the end of the exposition is followed by a passage of lyrical quietness before returning to the recapitulation and coda.
- Exposition–Intermezzo (moment of quietness)–Development–Recapitulation–Coda
 - **Exposition: 1–218:** Comprised of three themes.
 - **Intermezzo: 219–261:** A moment of quiet contemplation and an unusual key change.
 - **Development: 263–386:**
 - **Recapitulation: 387–484:**
 - **Coda: 485–596:**

²⁵ The piano is not always included in performances.

Smetana

- The work is episodic with two references to the principal 'river theme'. Its descriptive programmatic journey depicted imaginatively.
 - **A: 1–48:** The key is E minor, the tempo *Allegro comodo non agitato*; the music is
 - **A¹: 49–79**
 - **B: 80–121**
 - **C: 122–180:** A link of four bars of E, a lower dynamic and slower tempo is, once more, a rustic memory of traditional Bohemian life: 'Venkovská píseň' (The Rustic Song)
 - **D: 181–238:** The link transforms the merry dancing to somewhere more remote, a reference to Slavic mythology.
 - **E/A¹ 239–332**
 - **A²: 333–414:** The music becomes more romantic (and Romantic, stylistically), especially from bar 344. Jaunty tempo transforms the lyricism of the principal melody. The section reaches a point marked Vyšehrad Motif which refers to a castle set high on a hill. This here serves as a prolonged coda section.

Liszt

- The overall formal scheme is episodic together with variations on the martial character of the long first episode.
- The scheme begins as follows:
 - **A: 1–34** – rapid chromatic triplets generating an ostinato figure
 - **B: 35–69** – the principal theme heard in the brass
 - **A¹: 69–108** – variation of theme (leitmotiv)
 - **C: 109–122** – based on the parallel chords from A with trills
 - **A²: 122–172** – variation in slow tempo and rescored
 - **Link: 172–184**
 - **A³: 184–263** – variation
 - **A⁴: 263...** further variations

Debussy

- **A: 1–30** – the principal melody
- **B: 30³–37** – variation of the principal melody
- **C: 37 (*En un moment*)–5** – this episode represents another mood change
- **D: 51–78** – the tempo slows, the tonality moves to A \flat , and a new melody ('*de la nuit*') for solo clarinet
- **E: 79–93** – the principal melody reappears but rhythmically augmented
- **F: 94–105** – returning to E major, the principal melody repeats in its first form with tremolando chords in the strings
- **Coda: 106–110 (*Très lent et très retenu jusqu'à la fin*)** – despite the tonal ambiguity, the key is E major.

Sibelius

'Lemminkäinen Suite' has four movements, the first of which is...

- **I: Lemminkäinen and the Maidens of Saari**
 - **A: 1–35**
 - **B: 36–98:** The section may be subdivided to (a)–(a¹)–(b)
 - **(a): 36–62**
 - **(a¹): 63–73**
 - **(b): 74–110.**
 - **C: 111–126**
 - Also, the rising horn figure at bars 25 and 32 returns at bar 111 and then at bars 115 and 116 horns in bar 116. The music slowly melts into the next section...
 - **D: 127–223**
 - **E: 224–307:** Bars 224–236 form a bridge to the next section
 - **F: 308–377**

**COPYRIGHT
PROTECTED**



- G: 378–39
- H: 396–524¹
- Coda: 525–564

● **II: The Swan of Tuonela**

- A: 1–15: A solo melody on cor anglais introduced from bar 5 symbolises
- B: 16–18: The violins are divided into eight parts playing in parallel chords in inversion of C major at bar 18²
- A²: 19–57: Melodic development
- C: 58–end: *Meno mosso*

● **III: Lemminkäinen and the Swan of Tuonela**

- A: 1–57
- B: 57–72
- A¹: 73–119
- C: 120–163
- D: 164–172
- E: 173–185
- F: 186–276
- A²: 277–320
- E¹: 321–326
- Coda: 327–403

● **IV: The Return of Lemminkäinen**

- A: 1–48
- B: 49–71
- C: 72–143
- D: 144–243
- E: 243–268
- F: 269–310
- G: 311–end
- Note: *Though the appearance of the design is episodic, that term does not apply because a form which emerges slowly from the circulation and variation of certain harmonic elements. The characterisation as above is only the surface of the form.*

Saint-Saëns

- **Introduction:** 1–33¹: The perfect cadence from bar 29³ to bar 33¹ establishes
- A: 33²–49²
- B: 49³–65¹: Theme (b) is introduced
- A²: 65³–101¹
- B¹: 101²–117¹: Theme (b)
- A³: 117²–137¹: Theme (a)
- B²: 137³–173¹: Theme (b)
- C: 173²–205¹
- B³: 205³–236
- A⁴: 237–252
- B⁴: 253³–309²
- Link: 309³–321¹
- D: 321²–370¹
- A⁵: 370³–437¹: Now back to the tonic, trombones sound theme (b) with accompaniment
- Coda: 438–477: The first tempo returns

**COPYRIGHT
PROTECTED**



Sonority/Timbre

NB by sonority is meant particular qualities of sound which result from different instrumentation, often given as a discrete musical element. The focus of sonority in the context of orchestration (what instruments are used), orchestration (how instruments are used), and timbre (how instruments are created such as by muting, pizzicato for strings, using extreme area of instrument) and so on. Sonority is more important for some instruments than others.

Mendelssohn

The orchestra for 'Hebrides Overture' is typical of the Romantic period, consisting of woodwinds, brass, strings and harp. The focus of sonority in the context of orchestration (what instruments are used), orchestration (how instruments are used), and timbre (how instruments are created such as by muting, pizzicato for strings, using extreme area of instrument) and so on. Sonority is more important for some instruments than others. The blending of instruments is achieved through the use of woodwinds and brass to express harmony and strings melodic lines. The use is evident in the score, although the violins also carry a sustained octave F# over several bars. The effect is achieved by doublings of violas and cellos which are traditionally doubled by the bassoons, and especially to strengthen the more tempestuous passages which convey the power of the storm. The orchestration aims for important melodic lines to be clearly heard, even in tutti passages, with the intention to create novel instrumental sonorities which might distract from the sea.

Mussorgsky

'Pictures at an exhibition' as a solo work for piano has limitations of sonority (perhaps if it had been orchestrated by others). However, Mussorgsky achieves different sonorities through dynamics which demonstrates how the elements are interdependent. For instance, the bass line is in the bass but is contrasted by the subsequent episode which combines deep bass notes with chords (also *sf*, incidentally). The bass trills in the final section of 'Gnomus' also have a resonance. Similarly, the bass ostinato in 'Bydlo' has a distinctive sound quality, or timbre, and the series of upper register trills in 'Samuel Goldenberg and Schmuyle' is very atmospheric. The tremolos in 'Con mortuis in lingua mortua'. The effect is achieved through the use of the carillons or bells are both examples of sonorities available even from a solo piano.

Strauss

Strauss' orchestra for 'Don Juan' is huge compared with the smaller orchestra of Mendelssohn.

Strauss is known for his skill as an orchestrator. The orchestra for 'Don Juan' is large, including two piccolo, two oboes, English horn (cor anglais), two clarinets in A, two bassoons, four horns in E and one in F, three trumpets in E, three trombones and a tuba, three glockenspiel, harp, and full string section.

Of particular note is the percussion section, the numbers of trumpets, trombones, and the English horn (cor anglais). Although having a wide range of timbres available, the important ideas are clearly audible and not lost in a wash of sound. In that sense, the opening presentation of the Don's Theme is mainly carried by the violins and timpani which convey the power and strength of the character depicted. Violins and especially for the more romantic or sentimental moments. A solo violin line of timbre along with its accompanying harp and glockenspiel additions. Similarly, the lower string registers convey a more serious tone. The prominent tutti in the solo passages as the solos from cor anglais and oboe, and the harp's distinctive sonority in the death of Don Juan beginning from the harp seem to trace the lifeblood draining from Don Juan; the last eleven bars harmonic over the pedal E forms a desultory sonority which is a contrast to the earlier sections.

Despite the size of the large orchestra, Strauss achieves contrasting tutti, soft and effective sonorities linked to specific moments within the programme.

**COPYRIGHT
PROTECTED**



Berlioz

Berlioz is specific about the minimum number of strings: viz 'at least' (al meno) 1st violas; eleven cellos; and at least nine contrabasses. Clearly, the sonorities available is important.

As with most orchestral works of the period, the string section carries much of the pizzicato, con sordino, tremolandos, divisi, techniques all of which change the timbre. They are played with 'baguette d'éponge' (baguette with sponge) or 'baguette du bois' (wooden) headed (wooden) stick. The use of cor anglais and oboe in the pastoral movement is its own. Although there are many tutti passages in the work, at other times a distinctive sonority is created. Bars 301–309 in the ballad 'The Swan' where the flute sustains a high register A double clarinet plays a triad to the *idée fixe*. It is followed by an arpeggio by two harps. Chords in strings are also used to unique sonorous effects. Bells tuned to C and G (Sabbath) or pianoforte illustrate Berlioz' contribution to enlarging the orchestra by adding fresh sonorities to the tradition of classicism. Percussion sounds are defined as 'due sonator de'timpani coi bacchetti di spugna... rullante' indicating that the timpani players who then move on to the snare drum.

Dvořák

As befits a work titled 'Carnival', Dvořák's score is colourful in the sense that it has a wide range of orchestral timbres and sonorities. Orchestral tutti contrast groupings such as in the first movement reduced to solo cor anglais, oboes, and flute with violins and violas only in an almost full orchestra is large and with an enhanced percussion section comprising triangle, cymbals, and a prominent tambourine which has an almost solo role. Harmonies in the strings are often in passages or con sordino. Occasional use of tremolando also changes the string sonorities.

Smetana

'Vltava' also has colourful use of percussion which includes triangle, cymbals, big drum. Sonority is a particularly important element in the episode of moonlight and Nymphs reduced to strings 'con sordino' and further coloured by harp arpeggios. Like Dvořák, individual sonorities are used throughout the score.

Liszt

'Mazeppa' is also for large orchestra featuring percussion. Throughout the work, Liszt uses a wide range of sonorities with brass, in particular with the first announcement of the leitmotiv.

'Mazeppa' typifies the expansion of the orchestra in the nineteenth century. It has trumpets, three trombones, three bassoons, for example. String sonorities contrast frequently in tandem. Solo passages also add sonorities.

Debussy

Of all the works discussed, Debussy's is the most distinctively reliant on orchestral sonorities. Reductions of the work inevitably lose a central element of expression intrinsic to the work. The work is completed with a glissando on harp, a chord from oboes and clarinets, and an answer to which is heard a seventh chord distributed between bass, cellos divisi and violas. The sonority itself is of lesser function than the sonority. Orchestral tutti are softer and delicate than other nineteenth-century works. The music starting from bar 62, for example, shows strings as the wash of colour is shared between woodwinds, horns, and two harps. This enhances the melodic and harmonic elements. The last few bars point towards sonorities which suggest a minimalist approach to orchestration, especially where the harps play

**COPYRIGHT
PROTECTED**



Sibelius

The 'Lemminkäinen Suite' shows many features of Sibelius' treatment of timbre and frequently divides the strings and, in some cases, up to thirteen parts. Such division Also, there are several passages of solo moments such as the cor anglais opening Sustained harmonies over long periods generate a focus on the sonorities created pedal points. The harmonic functions sometimes lose their focus over the sonority harmonic rhythm. Chords played in the lower brass registers also form distinctive Sibelius' style generally. The use of string tremolos such as at the opening of 'Le characteristic sonority as also the very low register brass chords and their distincti 'The Return of Lemminkäinen' has a similar arrangement but for lower register of

Saint-Saëns

The suggested tolling bells at the start of 'Danse macabre' is played by harp which underpinned by solo French horn. It is contrasted with a D major chord from division sonority. Pizzicato notes add another timbre to the range of orchestral timbres. It violin which plays its tritone motif and the theme over the continuing pizzicato. Be to be struck with a stick rather than the usual crashing together; it makes a distinct rendition of the first theme. The themes are repeated but each time by different instruments as the means of contrast. From bar 205, the cellos are in four parts with the harp particularly clarified sonority. As the theme repeats, it is at times coloured by the

Texture

Mendelssohn

Textures of 'Hebrides Overture' are in two parts (but duplicated orchestrally) or in classical form of the work. Homophonic passages such as for woodwind and brass semiquaver movement in the strings which form a dense counter melodic part

Mussorgsky

The most common textures in 'Pictures' are monophonic (as in the 'Promenade') or 'Promenade') but not by 'The Great Gate of Kiev'. The first 'meno mosso' passage texture which is contrapuntal. Most of 'The Old Castle' is an ostinato by forming a harmonic unity and so an overall homophonically supported melody similar shows harmonic parallelism.

Strauss

The textures are largely in four parts much duplicated orchestrally. The opening features homophonically supported melody from bars 9–13 in which the melody is in violin and are often melodic moving parts but which are closely tied to the chordal progression. example, is contrapuntal but there are no fully contrapuntal episodes other than those which are imitative.

Berlioz

With orchestral doublings, textures range from monophony to full – and orchestral opening of the 'Symphonie fantastique' is monophonic with parts coalesce into Textures change constantly throughout the work. Moving parts often trace the harmonic so that the moving parts are not always independent. There is some contrapuntal Dies Irae cantus firmus and from bar 52 of the last movement, although that texture Another brief canon in D major occurs at bars 311–450.

Dvořák

The opening texture is homophonic with quaver movement from the first main theme the texture remains homophonic but the orchestral texture changes resulting in a clarinets, bassoons, and horns with the string duplicating. From bar 99, the texture with freely moving quaver parts in the lower strings.

**COPYRIGHT
PROTECTED**



Smetana

The textures of 'Vltava' begin with a monophonic scale figure with short quaver pun strings in bar 15 slowly fan out in parallel 6^{ths} and five-part chords. The semiquaver main theme decoratively rather than a robust contrapuntal texture. The horn figure flurry of the semiquaver figuration around it. A more consistent homophony occurs. The Moonlight and Nymphs has a homophonically supported melody texture; the v homophony in minims while above the semiquaver figuration attached decorative the triadic chord progression. Such textural changes take place throughout the score in

Liszt

'Mazeppa' includes the first in a series of textures from the first homophonic chord to follow (in descending steps). Added to those are the homophonic chromatic chords in bar 15, for example, homophony in the woodwinds joins the continuous monophonic more elaborated texture – though still basically homophonic – occurs from bar 36, brass as cellos and basses imitate the same line with triplets decoration; the upper figurations which follow the harmony. In terms of orchestral textures, Liszt uses different to create different sonorities, e.g. bars 57–58 compared with bar 60. Some sections and a form of contrapuntal texture, e.g. the strings from bar 211, although there are relate closely to the overriding homophony and harmony. The texture is a form of

Debussy

Prélude à l'après midi d'un faune is texturally mercurial ranging from the opening to the subsequent muted string and harp homophony. Some passages are contrapuntal are mostly melody supporting homophony. The orchestral texture constantly changes shared frequently by different instruments in a kaleidoscopic arrangement. At other form of elaborated homophony such as from bar 63 to about bar 70.

Sibelius

The 'Lemminkäinen Suite' includes several passages which follow a form of homophony move in parallel while supporting melody above. The opening of the first of the suite passages are divisible contrapuntally as at, for instance, bars 36–43 where the division and then divided by woodwind figures woven through the homophony. Melodic between the homophony but without becoming truly contrapuntal, texturally. In there are passages which show clearer individuation of parts as where the theme begins divisible. Some passages show a form of layering as at bar 113 where two layers of homophony textures are used throughout the whole suite.

Saint-Saëns

'Danse macabre' uses various textural changes which define episodic features of it. The solo passages on violin are supported sparingly, and the waltz theme in unison homophonic and pianistic accompaniment. A fugato texture begins from bar 144. From bar 173, the homophony on beats 1 and 3 is embellished with short triplet figures. From bar 237, the contrapuntal texture continues from bar 237, the semiquaver figure sounding against of the first theme (quavers in G minor). From bar 253, the homophony is distributed imitatively as the violin plays intricate arpeggios tracing the harmony in a linear way

**COPYRIGHT
PROTECTED**



Metre, rhythm, tempo

Mendelssohn

'Hebrides Overture' is in common time throughout but there are significant points where the tempo increases for expressive effects. Each of the core themes ('subjects') has its own rhythmic patterns. As the rhythms are familiar, there are many passages where several rhythms are combined. In the first section, the violins play different rhythms alongside the quaver movement in violas; and other instruments play similar patterns. A passage of relative calm appears in the second section from bar 194 and a second subject theme on clarinet with tied semibreves and moving minims. Syncopation is used emphatically in the approach to the end of the first section, bar 260.

Mussorgsky

Anticipating the approach of Modernism, Mussorgsky begins 'Pictures at an Exhibition' with a 7/8 time signature. 'Promenade' is in 6/4, 'Gnomus' has an alternate: bar 1 in fast quavers coupled with angular intervals; crotchet to tied minims and crotchets interspersed with the quaver figure; and trills with chromatic divisions. Clearly, rhythm is central to the piano writing. 'The Old Castle' has more of an ostinato with a pedal point on G. Another metrical device is the use of multiple time signatures in 'The Unhatched Chicks' and the delicate syncopations in the second section. 'Sarcophagus' has an improvisatory metrical character with the use of rests and decorative hemibreves contrasted with the regular rhythms of bar 3 ... Rhythmical variation is part of the

Strauss

'Don Juan' (in *alla breve*) begins with a quickly ascending figure with distinctive rhythmic patterns which exemplifies Strauss' use of rhythm throughout the whole work. Much of the first section is a single crotchet rest on beat 2 of the second bar which seems to give the phrase the character of a single note. The single 3/4 bar 30 echoes the lost beat. The slower tempo from bar 48 introduces a new theme followed quickly by more animation. Strauss changes tempo and thematic reference frequently. For example, from bar 71. Frequently, there are several different rhythmic ideas combined: crotchet triplets, dotted minims and crotchets, semibreves, semiquaver figures, and minims in tandem in a complex rhythmic texture. As the tempo increases, syncopation begins to appear. The approach at bar 149 marks the beginning of the *Adagio piu lento*. The tempo becomes more flexible and the use of rests and hemibreves marks another point of rhythmic combinations of syncopation and cello and bass parts. A dark theme above the pedal point G in basses.

Berlioz

'Symphonie fantastique' incorporates a changeable collection of rhythms.

- I:** Time signature is common time beginning *largo* but changing at bar 64 to a more animated tempo. For example becoming more animated in bar 17 or 64. Tuplets are frequently used, and crotchet triplets in bar 358, and sextuplets in bars 17–34. Note the use of rests to fragment the melodic line and add to the sense of uncertainty. Cross rhythms, such as the use of minims in instance, and syncopation contributes to the dramatic effect.
- II:** The tremolandos and semiquaver triplet arpeggios of the introduction lead to a typical accompaniment figure supporting the flowing semiquaver-dominated melody. The accompanying homophony is placed on beat 3 (but in recordings) as the *idée fixe* on solo flute and oboe (bar 120). There are several other themes in the movement.
- III:** The time signature of 6/8 is taken from the traditional form of a waltz. The rhythmic textures from several simultaneous rhythm lines, e.g. bar 69 with dotted crotchets, and minims and semiquaver patterns combined.
- IV:** In common time, the *allegretto non troppo*. The syncopation in bars 2 and 4 is characteristic of the theme. The movement begins from bar 62. Other rhythmic figures occur as the movement progresses.
- V:** The introduction shows dramatic use of rhythm beginning with the scalic figure in bar 3 leading to the reference to the *idée fixe* in 6/8 time, melodically changing to a more animated tempo changes to *allegro*. The syncopation recurs *ff* at *allegro assai* at bar 29. The rhythmic figures take over. As the figure continues, bassoons add their semiquaver arpeggio patterns from violas and basses.

**COPYRIGHT
PROTECTED**



- **V:** Each of the three entries at the start of this movement in $\frac{6}{8}$ is rhythmically dotted crotchets and quavers, a scale run in violas, and an entry on the second figure in bar 243 is reflected also in the later entries, e.g. at bars 247 and 250 as in the syncopation in bar 275 first violins. A contrapuntal period begins from melodic development. Syncopations are emphasised homophonically at bar 3 the Dies Irae cantus begins from bar 414. As the work approaches the end, the arrested two bars before '*animando un poco*' and again with a homophonic

Dvořák

The syncopated rhythm of the 'Carnival Overture' quickly gains the lister figure which reappears throughout the score and characterises its energetic qualities: rapid quaver patterns and fast tempo. The second theme provides another contour pattern and dynamics that follow. Very early into the work, there is much rhythmic example, the rhythm is augmented to suit the emergence of the more lyrical theme. Syncopation returns and combines with the dotted rhythm. The Intermezzo section supporting melody, as the tempo slows to *andantino con moto*.

Smetana

'Vltava' features a continuous semiquaver repeating motif reflecting the movement (and melodic) repetition is its significance. It is complemented by the principal theme pattern. The figure continues as horns introduce a dotted rhythm for the hunting scene, the main rhythm changes using only regular quavers and semiquaver pattern together with a slower tempo now in duple time. In the following episode, the harp incorporating continuous semiquaver filigrees against the largely minim movement. Rapids, the hunting call rhythm returns in straight quavers ($\frac{6}{8}$). As the scene begins the fortress, orchestral tutti slow the pace with tied dotted minims and straight $\frac{6}{8}$ beat 'river motif'.

Liszt

The rhythm profile of 'Mazeppa' changes from the martial metre of the main theme semiquaver figure to more complex rhythmical textures such as at bars 20 to 29, bar 57; or, the complexity of metre from bar 122 or 143. The dominant rhythm of moving triplets headed by the uncommon time signature $\frac{6}{4} = 2 \times \frac{2}{4}$; and later the Contrastingly, other passages show simpler rhythmic character in slow tempo such

Debussy

The metrical fluidity in Debussy's 'Prélude' is expressed in part by the often frequent e.g. from $\frac{9}{8}$ to $\frac{6}{8}$ to $\frac{12}{8}$ to $\frac{9}{8}$... After the first two bars of the initial flute solo the thin semiquaver triplets and the cadence at bars 4 and 5 with the harp glissando and syncopation is not for metronomic interpretation. Long durations (bar 21, for example) are anti-filigree. Tempo relaxation also plays its part, for instance where, after the 'retenu' a more sustained lyrical moment from bar 51 and 55 where the strings play a more Some parts of the score show frequent tempo variation, e.g. 'Mouvement du Début animé' at bar 83 ... 'Premiere mouvement' at bar 86 ... 'dans le mouvement plus animé' 'retenu jusqu'à la fin'.

**COPYRIGHT
PROTECTED**



Sibelius

The metrical pace in Sibelius is characteristically slow. Simple rhythmical patterns and movement of the Suite are repetitive but with small changes as they progress. Some of the octave crotchets from bar 378. While starting from regular rhythms, the music changes such as in bar 17 or 20. Generally, the note values are small with slowly added quarter and semiquaver element not used until the cellos' melody from bar 137. Increased tenor syncopation such as at bar 147.

The same features appear in the other three movements.

Saint-Saëns

'Danse macabre' begins in a slow triple time with sustained pedal point followed by the beat of the solo violin enters with a more animated rhythmical figure. The first beat 2 with an accented (*tenuto*) on the second beat of bars 34, 36 and 38. The accompaniment is in straight triple time in the traditional waltz metre. Only from bar 158 is there a change in the harmonic rhythm slows from bar 212, so the rhythmical texture expands slightly from minims, minim to crotchet pattern. The overall rhythmic sense, however, is straight triple time introduced from bar 237 decorating the two-bar fragments from the first theme. The same rhythmic pattern returns in violins. The two main themes combine from bar 370 but the waltz time remains the waltz time. The coda marks a slowing of tempo and a freer rhythmical texture at midnight.

Dynamics

Dynamics are often closely linked to both the pacing of tempo and articulation. In general, increased volume generally relates to moments of increased drama or excitement while softer dynamics are used in sadder or sentimental moments. There are examples to be found in 'Don Juan' where dynamics change; in both 'Hebrides' and 'Vltava' the volume increases along with the rising waters; in 'Mazeppa' the galloping of the horse aligns with rapid tempo and volume; in 'Pictures' are partly created by changes of dynamic: compare, for instance, the music in 'The Catacombs' while joyful and bright with the loudness of the bells in 'The Great Gate'.

**COPYRIGHT
PROTECTED**

