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STRUCTURAL FUNCTION IN NON-SERIALIZED ASPECTS OF
ARNOLD SCHOENBERG'S SUITE FOR PIANO, Op. 25

BY

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INTRODUCTION

HISTORICAL BACKGROUND AND ANALYTIC PROCEDURE

Arnold Schoenberg first mentioned his system for composing with a series of tones to his pupil, Joseph Rufer, in the summer of 1921, stating "I have made a discovery thanks to which the supremacy of German music is ensured for the next hundred years."¹ Very shortly after this conversation Schoenberg began working on his Suite for Piano, Op. 25. It would become the first composition which Schoenberg would be able to finish in less than a three year period since Pierrot Lunaire, Op. 21, of 1912. In order of completion Suite for Piano follows Four Songs with Orchestra, Op. 22, written in 1913-1916.² Op. 25 also became the first multi-movement composition written on a single tone row, employing the newly developed twelve tone serial procedure, and Schoenberg cites it as such in a letter written to Nicolas Slonimsky on 3 June, 1937:

....After that (1915) I was always occupied with the aim to base the structure of my music CONSCIOUSLY on a unifying idea, which produced not only all the other ideas but regulated also their accompaniment and the

¹Willi Reich, Schoenberg: A Critical Biography, trans. by L. Black (London: Longman, 1968), p. 130.

²Reich, pp. 256-7.

chords, the "harmonies." There were many attempts to achieve that. But very little of it was finished or published.

As an example of such attempts I may mention the piano pieces Op. 23. Here I arrived at a technique which I called (for myself) "composing with tones," a very vague term, but it meant something to me. Namely: in contrast to the ordinary way of using a motive, I used it already almost in the manner of a "basic set of twelve tones." I built other motives and themes from it, and also accompaniments and other chords--but the theme did not consist of twelve tones. Another example of this kind of aim for unity is my Serenade. In this work you can find many examples of this kind. But the best one is "Variationen," the third movement. The theme consists of a succession of fourteen tones, but only eleven different ones, and these fourteen tones are permanently used in the whole movement. With lesser strictness still I use the tones of the first two movements in "Tanzscene."

The fourth movement, "Sonett," is a real "composition with twelve tones." The technique here is relatively primitive, because it was one of the first works written strictly in harmony with this method, though not the very first one--there were some movements of the Suite for Piano which I composed in the fall of 1921. Here I became suddenly conscious of the real meaning of my aim: unity and regularity, which unconsciously had led me all this way.

As you see, it was neither a straight way nor was it caused by mannerism, as it often happens with revolutions in art. I personally hate to be called a revolutionist, which I am not. What I did was neither revolution nor anarchy. I possessed from the very first start a thoroughly developed sense of form and a strong aversion for exaggeration. There is no falling into order, because there was never disorder. There is no falling at all, but on the contrary, there is an ascending to a higher and better order.³

³Erwin Stein, ed., Arnold Schoenberg Briefe, (Mainz, 1958), p. 178, quoted in Wm. Austin, Music in the 20th Century (New York: Norton, 1966), pp. 304-5.

The last paragraph quoted above is of particular interest as it suggests that, in total, neither compositional goals nor methods of unification were fundamentally changed by the introduction of serial procedure into Schoenberg's compositional technique. If any change can be discerned at all in Schoenberg's attitude toward his work, it may be in his reference to Suite for Piano, Op. 25, when he writes, "Here I became suddenly conscious of the real meaning of my aim: unity and regularity..."⁴ Considering the nature of this reference and the chronology of the works of this period, it is interesting to speculate on the degree of influence which this striving for unity had on the formal structure of his compositions. A list of Schoenberg's works from Op. 21 through Op. 29 is given here:

<u>Pierrot Lunaire</u> , Op. 21	1912
<u>Four Songs with Orchestra</u> , Op. 22	1913-16
<u>Die Jakobsleiter</u> , oratorio (incomplete)	1917-22
<u>Five Piano Pieces</u> , Op. 23	1920-23
<u>Serenade</u> , Op. 24	1920-24
<u>Suite for Piano</u> , Op. 25	1921
<u>Two Chorale-Preludes</u> by J. S. Bach transcribed for orchestra	1922
<u>Wind Quintet</u> , Op. 26	1923-4
<u>Suite for Piano, Three Wind and Three String Instruments</u> , Op. 29	1925-6 ⁵

⁴op. cit.

⁵Reich, pp. 256-7.

A number of things are striking about this list. Pierrot Lunaire ends a long list of compositions written in rapid succession, and begins a period of hesitation in Schoenberg's career. During this span of over eight years, in which only one composition, Four Songs with Orchestra, was completed, Schoenberg developed the basic technique of composing with a series of tones. In 1920, at the point when his output of music begins once again to pick up, Schoenberg turns to multi-movement forms, especially the suite, and to the piano, as vehicles for his new constructional ideas. Five Piano Pieces, Op. 23, and Serenade, Op. 24, written for instrumental ensemble and voice, both contain several elements of the concept of suite, with their multi-movement formats which sometimes incorporate dance forms. Suite for Piano, Op. 25, represents an unprecedented clarity and economy which comes hand in hand with the fully developed serial technique. Wind Quintet, Op. 26, may be seen as developing the "sonata-like" aspects of the "Intermezzo" of Op. 25, while retaining the multi-movement format. In 1925 Schoenberg returns once again to the suite with his Suite for Piano, Three Wind and Three String Instruments, Op. 29.

Considering Schoenberg's evident satisfaction with his compositions of this period, one may speculate as to what extent the success of these works arises out of the newly invented serial procedure, and what extent from a new

treatment of form by the composer. One cannot attribute this new formal direction directly to serial procedure, although it may have grown out of the same motivations. But, since Schoenberg himself chose the formal plans that we find in the works of this period to carry out his serial goals, one may well consider what special features of these forms may have attracted him to them.

It is the nature of conventional multi-movement compositions to be made up of individual movements which serve to contrast with one another. These are differentiated in rather specific ways, by their tempo, meter, principal rhythmic patterns, and overall construction and size. In the case of the suite, the differentiation is made more predictable by the use of rhythmic formulae and traditional construction associated with specific dance types.

In Suite for Piano we have both the first completely serialized large scale composition and a perfectly conventional approach to the composition of a suite. The purpose of this investigation is to examine the structural function of all the formal elements of the work which exist outside the control of serial technique, in order to better evaluate Schoenberg's musical objectives in the introduction of this procedure into his music.

A brief review of the 12 note series composed for this work, and how it is employed in very general terms, may

prove useful.⁶ The series is:

E F $\overline{G D^b}$: G^b E^b $\overline{A^b D}$: B C A B^b
 (h c a b)

Its inversion is:

E E^b $\overline{D^b G}$: D F $\overline{C G^b}$: A A^b B B^b

The inversion retains the relationship of the third and fourth tones, reversed (i.e., G - D^b becomes D^b - G). Although transpositions of the prime series and its inversion are available at the level of all twelve tones, Schoenberg employs only one transposition--at the tritone:

B^b B $\overline{D^b G}$: C A $\overline{D A^b}$: F G^b E^b E

and its inversion:

B^b A $\overline{G D^b}$: A^b B $\overline{G^b C}$: E^b D F E

Not only do all forms retain the same beginning and ending notes (reversed in the transposition), but all forms retain the special relationship of G to D^b. This is in spite of the theoretical equality of all pitches in strict serial procedure.⁷

⁶The basic serial procedure employed in Op. 25 is discussed in a great many sources. This summary parallels that presented in: Charles Rosen, Arnold Schoenberg, (New York: Viking, 1975), pp. 79-81.

⁷Rosen, p. 83.

As one would expect, one finds a special emphasis on the four pitches E, B \flat , G, and D \flat in this work because of the design of the basic series used. Traditionally, this special role has been analyzed within a procedure which is principally concerned with identifying the source of each individual pitch from one of the series forms. The problem with this method is that it considers no musical parameters other than pitch. And yet, it is very difficult to imagine any set of chromatic pitch classes which would consistently serve to emphasize only certain pitches regardless of one's arrangement of them in time, dynamic intensity, or octave selection. In other words, any pitch which is actually emphasized in this composition must be set apart by a combination of musical factors, and not by pitch selection alone. Precisely what the relative importance of various musical parameters are in Schoenberg's compositions of this period is a matter for speculation. Writing about another one of the very first examples of twelve tone composition, the "Waltz" from Five Piano Pieces, Op. 23, Charles Rosen, in his book Arnold Schoenberg, writes:

Everything in this piece depends on three kinds of variation: different rhythmic groupings (and the dynamics implied by these), octave displacement (playing two contiguous notes in the series in different registers), and chordal groupings (playing several contiguous notes simultaneously instead of one after the other as they are first presented). While the chordal groups allow for the effect of harmony, it is upon the rhythm, dynamics and texture that the main burden for the

variety and development of the music lies. It is above all the rhythm that⁸ establishes the character of the piece....

It would seem that a concern for all the audible parameters of music would be so obviously required that this investigation would scarcely be necessary. And yet Western music theory has long had a bias toward matters of pitch relations. Correspondingly, from the very beginning of serial procedure there has been a tendency to believe that seriality is necessarily the primary feature of any serialized composition. This is evidenced by the frequency with which Arnold Schoenberg found it necessary to remind his students, friends, and colleagues of the dangers implicit in this position, as in the following excerpt from a letter to Rudolf Kolisch from Schoenberg, written in 1932:

You have rightly worked out the series in my string quartet (No. 3, Op. 30).... You must have gone to a great deal of trouble and I don't think I'd have had the patience to do it. But do you think one's any better off for knowing it? I can't quite see it that way. My firm belief is that for a composer who doesn't yet quite know his way about with the use of series it may give some idea of how to set about it—a purely technical indication of the possibility of getting something out of the series. But this isn't where the esthetic qualities reveal themselves, or, if so, only incidentally. I can't utter too many warnings against overrating these analyses, since after all they only lead to what I have always been dead against: seeing how it is DONE; whereas I have always helped people to see what it IS! I have repeatedly tried to make Wiesengrund understand this, and also Berg and Webern. But they won't believe me. I

⁸Rosen, p. 76.

can't say it often enough: my works are twelve note COMPOSITIONS, not TWELVE NOTE compositions...⁹

Because of the limitations of serial analysis in attempts to examine the final form of a work, this analysis will concentrate on those musical parameters mentioned above with reference to Op. 23, namely, rhythm, dynamics, and texture. This is made all the more reasonable by the fact that these are the same musical parameters which give the movements of a suite their most individual character and create the contrast essential to this form.

Certainly, the task of evaluating the structural function of rhythm, dynamics, texture, and related factors such as tempo, articulation, etc., is a complex one requiring a simple and direct approach which can be consistent in its application to small, middle, and large scale dimensions of the work. For this reason, the methods employed in this analysis are based on the ideas of Jan LaRue, and incorporate a basic style-analytic framework similar to the model which he introduced in his book Guidelines for Style Analysis.

Concerning this procedural outline, LaRue writes:

If there is anything new in this framework...it is the attempt to achieve both comprehensiveness and simplicity. Toward these objectives, accordingly, the whole framework expands from a simple central

⁹Erwin Stein, ed., Schoenberg Letters, English trans. by Eithne Wilkins and Ernst Kaiser, (London: Faber & Faber, 1964), pp. 164-5.

premise that music is a growth process, combining two aspects: first, the largely momentary impressions that we feel as movement; and second, the cumulative effects of this movement that we retain as musical shape.¹⁰

Reflecting this position, this analysis of Suite for Piano, Op. 25, will examine the following features of the music:

- A. Duration Patterns--that is, the organization of durations on several levels, from specific pitches (in context of motives) to structurally significant perception of patterned durations on the larger level of the phrase, period, etc. This division also considers rhythmic patterns implied by articulation markings.
- B. Tempo--related to, but distinct from, consideration of duration patterns, tempo will be observed both as marked and as resulting from durational alteration of basic rhythmic context.
- C. Texture--involves consideration of the number of voices, voice leading (including octave selection) instrumental register employed, etc.
- D. Dynamics--both as marked and resulting from texture.

These parameters will be examined in Chapters 1 through 6 as they affect the perception of the following small scale dimensions:

1. Motive (smallest division of movement)
2. Subphrase
3. Phrase
4. Period
5. Relation of music to form of movement (e.g. Gigue)

¹⁰Jan LaRue, Guidelines for Style Analysis (New York: Norton, 1970) p. viii.

Chapter 7 of this analysis will consider musical features which are uniquely involved in perception of the entire work. This will involve examination of the parameters A through D, above, as they are perceived on the level of the period (smallest division of entire work), the paragraph or section, and the movement (largest division of work).

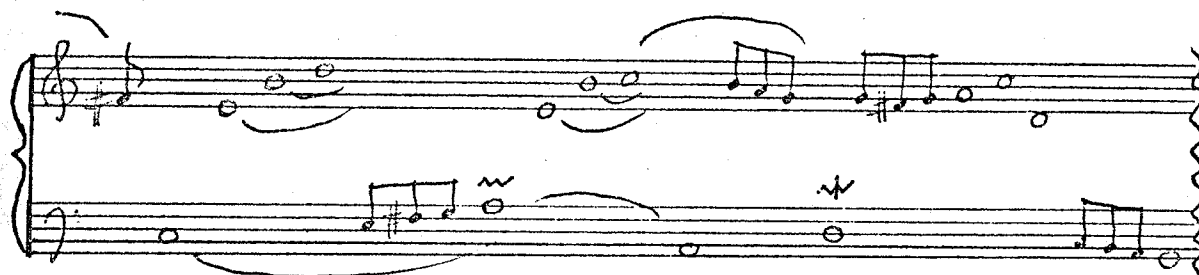
PRAELUDIUM

The "Praeludium" of Op. 25 is consistent with the tradition of "Prelude" movements which were written, beginning in the mid-17th century, as introductions to larger works with which they were, more or less, integrally connected. An improvisatory rhythmic character is an early feature of this type of prelude. Louis Couperin and Jean-Henri d'Anglebert, for example, wrote suites which contained preludes notated without conventional note values, emphasizing the intended improvisatory style.¹¹ An excerpt from such a piece is given here:

Prélude

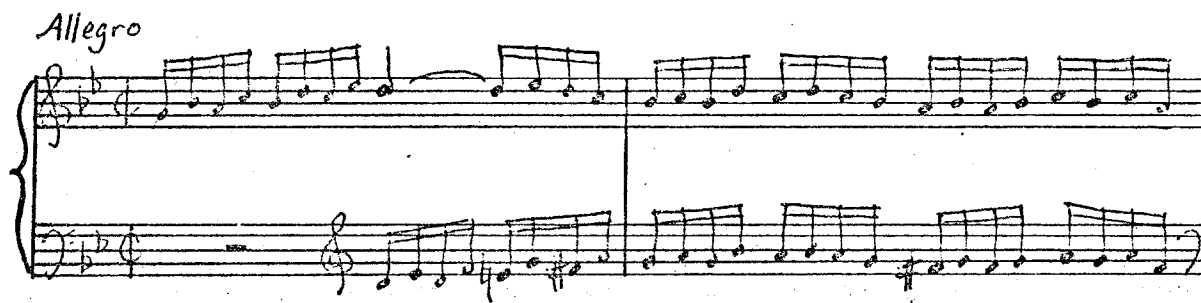
Jean-Henri d'Anglebert
Pièces de Clavecin
1689

¹¹Willi Apel, ed., Harvard Dictionary of Music, 2nd ed., (Cambridge: Belknap, 1969), pp. 692-3.



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A similar feeling of spontaneity, although notated conventionally, is characteristic of the preludes in the suites of G. F. Handel and Henry Purcell, for example, while J. S. Bach's preludes are generally complete concerto-grosso forms.¹³ Schoenberg's "Praeludium" has much in common with the Handel-Purcell type. The opening and closing measures of the "Prelude" from Purcell's Suite No. 2 are given below. Features which it shares with Schoenberg's movement are: a bright tempo, a usual subdivision of the beat into sixteenth notes, use of instrumental registers to create brilliant, attention-getting contrasts, and increasing complexity approaching a strong final cadence.



¹²Hermann Beck, The Suite, trans. by R. Kolben, from Anthology of Music, K. G. Fellerer, ed., (Cologne: Arno Volk Verlag, 1966), p. 35.

¹³Apel, pp. 692-3.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Handwritten musical notation for the second system, showing a grand staff with treble and bass clefs. The system ends with a wavy line, indicating a continuation or a specific ending.

Handwritten musical notation for the third system, including a grand staff with treble and bass clefs. It features a fermata over a note in the upper staff and a wavy line at the end of the system.

Handwritten musical notation for the fourth system, showing a grand staff with treble and bass clefs. It includes a fermata over a note in the upper staff and a wavy line at the end of the system.

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¹⁴Wm. B. Squire and Edward J. Hopkins, ed., The Works of Henry Purcell, vol. VI, (London: Novello, Ewer & Co., 1895), pp. 2-3.

Schoenberg's "Praeludium," then, is a brief (24 measure) introduction to the Suite. As such, its chief functions are to gain the attention of the listener and to present thematic and motivic materials for later variation and development. (Preparation of the listener and presentation of structural materials may certainly be related functions, as they are in this case.) Not only is the twelve tone row presented immediately (the first 12 pitches in the right hand melody), but also important rhythmic motives and an immediate indication of what are to become the important pitch emphases. The amount of structurally important information which is presented in the first 4 measures alone is remarkable:


The image shows a handwritten musical score for the first 15 measures of Schoenberg's "Praeludium" from the Suite for Piano, Op. 25. The score is written in a grand staff (treble and bass clefs) and includes several annotations:


- Tempo:** "Rasch (♩. = 80)" is written at the top left.
- Measure 1:** Circled notes in the right hand are labeled "Pr-1".
- Measure 2:** A circled note in the right hand is labeled "Pr-2".
- Measure 3:** A circled note in the right hand is labeled "Pr-3".
- Measure 4:** A circled note in the right hand is labeled "Pr-4".
- Measure 5:** A circled note in the right hand is labeled "Pr-5".
- Measure 6:** A circled note in the right hand is labeled "Pr-6".
- Measure 7:** A circled note in the right hand is labeled "Pr-7".
- Measure 8:** A circled note in the right hand is labeled "Pr-8".
- Measure 9:** A circled note in the right hand is labeled "Pr-9".
- Measure 10:** A circled note in the right hand is labeled "Pr-10".
- Measure 11:** A circled note in the right hand is labeled "Pr-11".
- Measure 12:** A circled note in the right hand is labeled "Pr-12".
- Measure 13:** A circled note in the right hand is labeled "Pr-13".
- Measure 14:** A circled note in the right hand is labeled "Pr-14".
- Measure 15:** A circled note in the right hand is labeled "Pr-15".


The score also includes dynamic markings such as *p*, *mf*, *sf*, and *fp*, and various articulation marks like accents and slurs. The number "15" is written at the bottom right of the score.

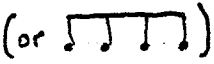
¹⁵Arnold Schoenberg, Suite für Klavier, Op. 25, (Universal Edition, 1925), p. 4.


Observe in the above example that the circled pitches—which receive special emphasis as notes which begin the entrance of a voice, occur on a primary beat, or serve as pickup notes to a primary beat—are the pitches E, B \flat , G, and D \flat , and with lesser emphasis, the tritone A \flat and D. These, of course, are the pitches discussed earlier with respect to their special positions in the 12 tone series. The rhythmic motives isolated in the opening measures are given below, written in agreement with an eighth note pulse, though they appear frequently in augmentation and diminution:


Pr-1 -- 7 

Pr-2 -- 

Pr-3 -- 

Pr-4 -- 

Pr-5 -- 

Pr-6 -- 

("Pr" is an abbreviation of "Praeludium.")

Although the relationship of the rhythmic motives from various movements is discussed at length in Chapter 7, it may be mentioned here that the rhythmic motives of all the other movements will bear considerable resemblance to the ones given above when they are not exactly the same. It is interesting to observe, as an illustration of Schoenberg's economy in this work, that, if one considers the first appearance of the motive Pr-6 as implicit in Pr-4 (since after all, the serial justification of pitch repetition is the continuation of a

pitch event), all six rhythmic motives are actually presented in less than two measures.

The overall formal organization of "Praeludium" is that of a throughcomposed piece with three symmetrically arranged periods of $8\frac{1}{2}$, 7, and $8\frac{1}{2}$ measures in length. These three periods will be discussed with respect to the role played by rhythm, dynamics, and texture in the perception of their structures. The first period is quoted below:

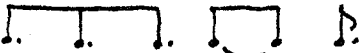

Rasch (d. = 80)

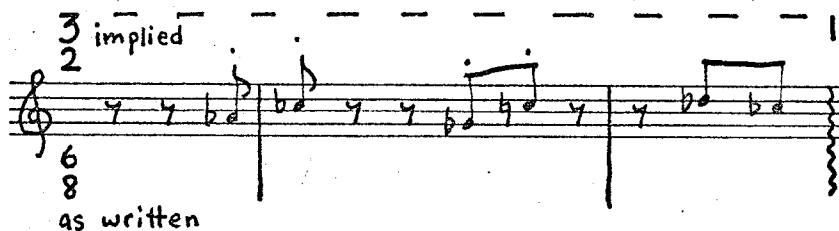
The image displays three systems of handwritten musical notation for a piece by Rasch. The tempo is marked as 'Rasch (d. = 80)'. The first system, starting with a circled '1', shows a piano introduction with a 6/8 time signature. It features rhythmic motives Pr-1, Pr-2, Pr-3, Pr-4, Pr-5, and Pr-6, along with dynamics like *p*, *mf*, and *sf*. The second system, starting with a circled '3', continues the piece with motives Pr-2-R*, Pr-2, Pr-3, Pr-4, Pr-5, and Pr-6, and dynamics such as *f*, *fp*, and *sf*. The third system, starting with a circled '5', includes a section labeled '---Phrase 2' and features motives Pr-1-R, Pr-2, Pr-3, Pr-4, Pr-5, and Pr-6, with dynamics like *f*, *fp*, and *p*. A note at the bottom right indicates '* retrograde'.


Handwritten musical score for piano, showing two systems of music. The first system (measures 1-9) includes annotations for phrases Pr-6, Pr-5, Pr-3-R, and Pr-3. The second system (measures 10-16) includes the instruction "etwas ruhiger dolce" and dynamics "pp" and "p". It also features annotations for phrases Pr-3, Pr-3-R, Pr-5, Pr-4, Pr-6, and Pr-2. A circled "16" is at the end of the second system.

The first period can be seen as consisting of two phrases, the first lasting nearly 5 measures, and the second beginning with the pickup sixteenth notes to measure 6 and continuing to the second primary beat of measure 9.

The first phrase is given much of its strong direction by a gradual increase in rhythmic density over the course of its length, especially as a result of the tremolo device which begins in measure 3. The mid-point of measure 3 marks the beginning of developmental alterations and combinations of rhythmic motives on several levels. The tremolo device, begun at this point, is carefully notated to clearly

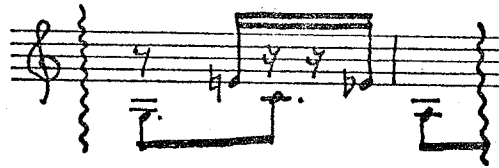
show the desired groups of three sixteenth notes. In addition to the function of these groups as one version of the Pr-6 motive, the sixteenths in measures 3 and 4 also function on the larger level of . The middle voice in measure 4 (pitches e \flat , d, f, and e) also contributes to the perception of rhythmic complexity, as it presents the same rhythm as the upper voice of measure 1, but shifted by one eighth note. In addition, a multi-measure structure, involving the uppermost voice, begins at the midpoint of measure 3, in which a duple rhythm of $\gamma \gamma$  is set against the 6/8 meter. The three repetitions of this rhythm shown below add to the feeling of syncopation toward the end of phrase 1:



The final syncopation in phrase 1 occurs when the usual  rhythmic pattern is postponed by a sixteenth rest at measure 5. Notice that articulation markings play an important role in the designation of rhythmic motives. For example, the recognition of the motive Pr-4 is aided by articulation markings in measures 1-2, 3-4, and measure 9. Articulation, though not always specifically cited, continues to contribute to the clear perception of rhythmic structure throughout the Suite.

The beginning of phrase 2 offers the first example of what is, perhaps, the simplest and most common type of structural function resulting from dynamics, as a new dynamic aids the perception of a new phrase beginning. Once again, a progression toward greater rhythmic activity unifies the phrase and draws it toward the cadence in measure 9. The rhythmic complexity in phrase 2 is of a different type, however, from that found in phrase 1. From its initial measure, phrase 1 developed rhythmic syncopation of motivic materials. Phrase 2 begins with pickup notes to the strong downbeat of measure 6 and successive measures contain a clear duple division of the 6/8 meter. Phrase 2 begins a progression, continued throughout the movement, toward a "squarer" sort of rhythmic development. Rather than the careful manipulation of two or three motives through syncopation, as seen in measures 3 and 4, for example, we now observe the addition of more simultaneous voices (or implied voices) to create rhythmic complexity. Increasing numbers of simultaneous rhythmic motives occur in successive measures of phrase 2, and by measures 8 and 9 as many as four rhythmic motives may be heard (or seen) at once. This stacking of motivic duration patterns, and the related shortening of note values create the tension necessary for resolution in measure 9. Perception of this four measure phrase may also be aided by the appearance, at the mid-point of measure 7 (roughly midway through the phrase), of a variant of the second measure mate-

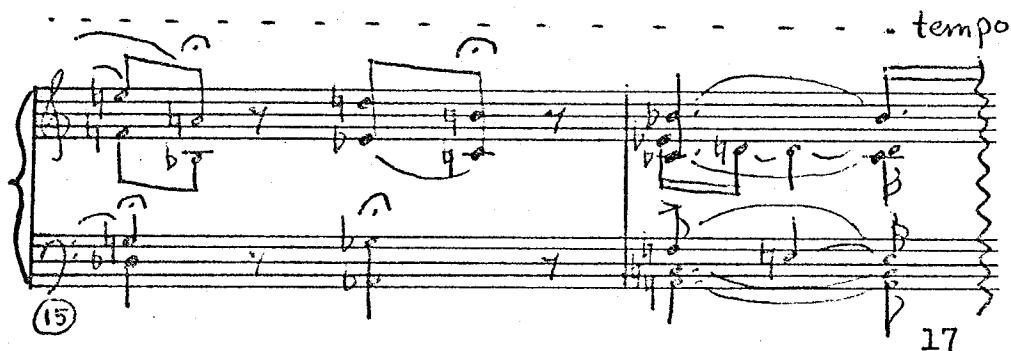
rial, presented here in the upper two voices, and retaining the tritone relationship between the last two notes:



Period 2 is quoted below:

etwas ruhiger dolce *poco rit.*

The score is divided into three systems, each with a circled measure number (10, 12, 14) at the beginning. The first system (measures 10-13) includes a piano part with chords and a vocal line. Annotations include *Pr-5*, *Pr-6*, *Pr-1*, *Pr-2*, *Pr-3*, *Pr-1, Pr-6*, and *Pr-1+6*. Dynamics range from *pp* to *sf*. The second system (measures 12-13) features a piano part with chords and a vocal line. Annotations include *Pr-1*, *Pr-6*, *Pr-3*, *Pr-3-R*, *Pr-3*, and *Pr-6*. Dynamics include *f*, *ff*, and *sf*. The third system (measures 14-15) shows a piano part with chords and a vocal line. Annotations include *Pr-6*. Dynamics include *f* and *rit.* The overall tempo/mood changes from *etwas ruhiger dolce* to *poco rit.* and finally to *etwas langsamer*.



The beginning of this period is distinguished by not only a new dynamic, but also a new tempo and a new performance "character" of "dolce." This is typical of the functional hierarchy of performance directions, not involving pitch, meter, or specific note durations, set up by Schoenberg. That is, while it is common for a phrase or sub-phrase to be set off by a new dynamic alone, important themes or periods tend to be set apart by a new dynamic with a new tempo and/or "expression" marking. While tempo changes occur independently of dynamic variation with some frequency, it is very seldom that a new "expression" direction will appear without a new dynamic.

The density of motivic rhythmic development in "Praeludium" reaches its peak in the first four measures of this period. This climactic feeling is reinforced by a gradual increase in dynamic level from *p* to *ff*. In these measures, 10 to 13, both types of rhythmic complexity observed in period 1, i.e., syncopation of motives and simultaneous combina-

¹⁷Schoenberg, p. 5.

tion of motives, contribute to the cumulative effect of a peak at measure 14. Examples of syncopation include, for example, the lowest voice in measures 10 and 11, while the vertical combination of motives can best be seen in measures 12 and 13, where a progression toward as many as four simultaneous motives occurs.

At measure 14, following a brief diminuendo at the close of measure 13, the "sound" of the music changes radically. This may be considered a second phrase, or perhaps more appropriately, an extension of the material of measures 10 to 13. In any event, the combined effect of the slower tempo, beginning in measure 14, followed by a "ritardando" which continues to the end of the period, and the fermatas in measure 15, make the principal perception of the passage one of gradually released tension through a kind of "Gestalt" effect. The greatly diminished note values of measures 12 and 13 are continued into measure 14, but are there regularized, quieted, and slowed, and gradually begin to be perceived as a single larger unit of activity, rather than the several layers which previously occurred. Of course, all this takes place very quickly. And yet, Schoenberg takes much more time with his material at the end of period 2 than he has previously in the movement, using "empty" time, like Schubert, to resolve tension more effectively than additional notes would be likely to do.

Once again a new dynamic, with a new tempo, clarifies the beginning of a new section, period 3, quoted below:

The image shows a handwritten musical score for piano, consisting of four systems of music. The notation is in a grand staff (treble and bass clefs). The score includes various annotations and markings:

- System 1:** Starts with a circled number '16'. The tempo is marked '-tempo'. The first measure has a dynamic marking 'f' and a bracket labeled 'Pr-6'. The second measure has a dynamic marking 'ff' and a bracket labeled 'Pr-2'. The system ends with a key signature change to two flats (B-flat and E-flat) and a dynamic marking 'ff'.
- System 2:** Features multiple brackets labeled 'Pr-4', 'Pr-3', 'Pr-5', and 'Pr-6'. A 'Pr-6 variant' is also indicated. Dynamic markings include 'sf' and 'ff'. The system ends with a dynamic marking 'ff'.
- System 3:** Starts with the tempo marking 'accel.'. It includes brackets for 'Pr-1', 'Pr-5', and 'Pr-3'. Dynamic markings include 'pp' and 'cresc.'. A circled number '20' is at the beginning. The system ends with a dynamic marking 'pp'.
- System 4:** Starts with the tempo marking 'accel.'. It includes brackets for 'Pr-6' and 'Pr-1'. Dynamic markings include 'f', 'cresc.', and 'sf'. A circled number '22' is at the beginning. The system ends with a dynamic marking 'ff' and the tempo marking 'poco pesante' with a note symbol and a '3' above it.

The image shows a handwritten musical score for a piano prelude. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one flat (B-flat). The score is divided into measures, with some measures grouped by brackets and labeled 'Pr-6' or 'Pr-1'. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one flat (B-flat). The score includes dynamic markings like 'sf' and 'ff', and a circled number '24' in the left hand. The piece ends with a double bar line and a final chord marked '18'.

Period 3 begins with a suggestion of a return to A (in the context of viewing the three periods as an A-B-A¹ form) as the opening pitches (including the B \flat which precedes what I have called the start of period 3) contain the same consecutive intervals as the opening right hand melody in measure 1. This similarity is simply the result of Schoenberg's opening of period 3 with the transposed row, and, since this resemblance to the opening is isolated, it does not justify calling the prelude an A-B-A¹ form. Period 3 is much more clearly perceived within a metric scheme than 1 or 2 (although changes in meter occur for the first time), with generally more obviously differentiated phrases and sub-phrases. This, in part, is due to the fact that the period tends to be heard as a series of paired measures. These measure groups, as they occur in the two phrases of the period are $1\frac{1}{2} + 2$, and $2 + 2 + 1$ measures long, respectively.

¹⁸Schoenberg, pp. 5-6.

The "character" of phrase 1, which extends through measure 19, is quite similar to measures 6 through 9 in period 1. A clear duple division of the 6/8 meter is retained throughout phrase 1, and the principal directional impulse comes from the rhythmic sequence, suggested by the upper part in measure 17, but most clearly audible in measure 18 and 19. Instrumental register plays a critical role in creating the perception of these paired measures as a unit, rather than as single measures with the same rhythm. The end of phrase 1 is distinct as Schoenberg interrupts the sequence with one of the few silences in the movement.

Phrase 2 may be considered a "coda" and, as such, introduces new treatment of rhythmic material. Following the *ff* rest which ended phrase 1, the new phrase begins several different types of development which gradually evolve over several measures. These include: the new *pp* dynamic which begins to be increased in a gradual crescendo which continues through measure 23, an "accelerando" which, in various ways, continues to the final note of the movement, and the introduction of new metric organizations related to the continuation of an "accelerando" effect. Although written in 6/8 meter, measures 20 and 21 are heard, I think, as 3/4; these measures are essentially in rhythmic sequence with a slight transitional variant which leads to the second subphrase beginning at measure 22. Although the written "accelerando" marking stops at this point, the aural effect of in-

creasing tempo continues through the use of carefully placed accents which create quasi-triplet groupings in the upper voice. In measure 23 the effect of increased tension results from the parameter of texture, as the number of simultaneous voices is increased to four, changing pitch at every sixteenth note. The extremely high register which has been reached by the end of measure 23 also helps define the downbeat of measure 24 as the climax of the period. At this point tension is resolved in part by the return to 6/8 meter, although the accelerando effect continues through the now real triplets in the upper voice. The return to the basic texture of two voices also helps to dissipate the tension of the preceding measure. Finally, observe Schoenberg's use of the tritone relationship of G - D \flat as a substitute for V - I diatonic function, as G is held as a pedal (and restated in three octaves) through measure 24 prior to the final D \flat . This relationship, which will be called "T - I", functions in this way throughout the Suite.

CHAPTER THREE

GAVOTTE AND MUSETTE

Because of the repetition of the "Gavotte" after the "Musette" in the traditional manner of paired dances in Baroque keyboard suites, the second and third movements of Schoenberg's Suite should properly be treated as a single unit in the same fashion that minuets are conventionally analyzed with their trios, or second minuets. This is especially true in this work since "Gavotte" and "Musette" occupy a position which is symmetrical with "Menuett" (and "Trio") in a number of ways.¹⁹ This chapter will, therefore, discuss both the second and third movements.

The "Gavotte-Musette" portion of Schoenberg's Suite seems to owe the greatest debt, with respect to specific detail, to J. S. Bach. Two of the best known examples of the "Musette" style in the Baroque keyboard suite are in pairs of gavottes, with the second in the style of a musette, in the English Suites, Numbers 3 and 6, by Bach. The musette was an elegant type of bagpipe which had two chanter, or melodic pipes, and several available drones. As befits its popularity in the courts of Louis XIV (1643-1715) and Louis XV (1715-74) in France, it had the advantage over the better

¹⁹This issue is discussed in much greater detail in Chapter 7. See also Schoenberg quote, concerning paired dances in Chapter 5, "Menuett and Trio."

known type of bagpipe in that an arm operated bellows provided the air supply, allowing the instrument to be played with somewhat less exertion and perhaps more grace than would otherwise have been possible.²⁰

In considering the conventionality of Schoenberg's paired gavottes, it may prove useful to compare the formal structure of "Gavotte-Musette" from Op. 25 with the gavotte pairs from the Bach English Suites mentioned above:

English Suite No. 3:

"Gavotte I"

4 measure phrase
4 measure phrase
10 measure period
8 measure period
8 measure period

"Gavotte (ou la Musette)"

4 measure phrase
4 measure phrase
4 measure phrase
4 measure phrase

English Suite No. 6:

"Gavotte I"

4 measure phrase
4 measure phrase
12 measure period
12 measure period

"Gavotte II"

4 measure phrase
4 measure phrase
8 measure period
8 measure period²¹

²⁰Apel, p. 548.

²¹Johann Sebastian Bach, Six English Suites, Hans Bischoff, ed., (New York: Kalmus, 1945), The movements cited above in order of their mention on this page, appear on pages 43, 44, 84, and 85. (The Kalmus edition is reprinted from Clavierwerke von J. S. Bach, "English Suites," ed. Bischoff, (Leipzig: Steingraber Verlag, 1881).)

Suite for Piano, Op. 25

"Gavotte"

8 measure period (5 plus 3 measures)

8 measure period (4 plus 4 measures)

12 measure period (5 plus 7 measures)

"Musette"

5 measure phrase (4 measures plus 1 measure extension)

4 measure phrase

11 measure period (7 plus 4 measures)

11 measure period (4 plus 7 measures)

It is apparent from the above charting of gavotte structures in Bach and Schoenberg that a conceptual similarity of form exists in common among these movements. Schoenberg's "Gavotte" is very similar to Bach's D minor "Gavotte I" from Suite No. 6. Schoenberg's second eight measure period functions in place of a repeat, and the somewhat extended second section could be compared to Bach's 12 measure "B" section, although Schoenberg's is not repeated. The Op. 25 "Musette" bears some structural similarity to each of the Bach musette-style gavottes, as it contains a repeated "A" section similar in length to Bach's "Gavotte II" of Suite No. 6, and also an 11 measure repeated "B" section, comparable to the second section of Bach's "Gavotte (ou la Musette)" from Suite No. 3.

The basic style of the gavotte is described in the Harvard Dictionary of Music as follows:

The dance is a moderate 4/4 time, with an upbeat of two quarter notes, and with the phrases usually ending and beginning in the middle of a measure.²²

The following quote, from the opening of Bach's D minor "Gavotte I," discussed above, will serve to clarify this definition:

The image shows two systems of musical notation for the opening of Bach's Gavotte I. The first system consists of two staves. The upper staff is in treble clef with a 2/4 time signature and contains a melodic line starting with a half rest followed by quarter notes. The lower staff is in bass clef and contains a bass line with quarter notes. The first measure of the first system is marked with a forte (*f*) dynamic. The second system also consists of two staves, continuing the melodic and bass lines. The second measure of the second system is marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line and the number 23 written below the staff.

Although Bach does employ register changes and rhythmic development to aid in phrase differentiation, he relies primarily on harmonic function for this purpose, as can be seen even in the very brief example cited above. Since the option of functional harmony, at least in an immediately familiar

²²Apel, p. 341

²³Bach, p. 84.

style, is ruled out by Schoenberg's approach to seriality in this work, he must rely on manipulation of rhythm, dynamics, and texture to convey his structure to the listener. The use of these parameters, as they contribute to the perception of form in these dances, will be discussed over the next several pages.

Period 1 of "Gavotte" is quoted below:

The image shows a handwritten musical score for a piece titled "Gavotte". The score is written on three systems of grand staff notation (treble and bass clefs). The music is in 2/2 time, as indicated by the time signature in the first system. The score is annotated with various musical notations and labels:

- System 1:** Starts with a treble clef and a 2/2 time signature. The first measure is marked with a circled '1' and a bracket labeled "G-1". The first system ends with a circled '2' and a bracket labeled "G-2".
- System 2:** Continues the notation. It features a circled '3' at the beginning of the first measure. Annotations include "sub-phrase 1" with a dashed line, "G-1", "G-3", and "G-2". The system ends with a circled '4' and a bracket labeled "G-3".
- System 3:** Continues the notation. It features a circled '5' at the beginning of the first measure. Annotations include "end phrase 1", "sub-phrase 2", "extension", "G-5", "G-3", "G-2", "G-1", "G-4", "G-1", "G-3", "G-2", "G-1", "G-4", "G-5", "G-6", "G-2", "Ped...".

The score includes various musical notations such as dynamics (p, sf, f, fp), accents (>), slurs, and articulation marks. The annotations "G-1" through "G-6" likely refer to specific serial elements or groupings within the music. The "Ped..." annotation at the end of the third system indicates a pedal point.

The image shows a handwritten musical score for a piano piece. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score is annotated with various musical terms and symbols:

- At the beginning, there is a bracket labeled '(G-4)'.
- There are notes marked with 'sfz' (sforzando) and 'p' (piano).
- A section is marked 'G-6' with a diagonal line through it and 'pes...' below it.
- The end of the piece is marked 'end phrase 2' with an arrow pointing to the right.
- At the bottom left, there is a circled '7' and 'G-2'.
- At the bottom right, there is a '24' with a superscript 's'.
- There are various accidentals (flats) and dynamic markings throughout the score.

The principal rhythmic motives developed in "Gavotte" are given below:

- G-1 --
- G-2 --
- G-3 --
- G-4 --
- G-5 --
- G-6 --

(G is an abbreviation of "Gavotte")

These motives are traced throughout the movement. As in the other movements, the generation of virtually all rhythmic ideas from a few simple motives greatly aids Schoenberg's ability to set up the listener's expectations, and then confirm or deny them according to the requirements of the musical situation.

Period 1 consists of two phrases of five measures and three measures in length, respectively. The first phrase, which seems complete after four measures, is extended by one measure at an increased dynamic level. This *f* level is con-

²⁴Schoenberg, p. 7.

tinued in phrase 2, which consists of three measures, to the middle of measure 8.

The appearance of a single half note ($d\flat$, d , $d\flat$) on the downbeat of measures 1, 2, and 3 (and an accented d on the downbeat of measure 4) helps to unify the first four measures, which end with a very striking staccato reiteration of $E\flat$ in low register (the lowest pitch of phrase 1). The one measure extension is then associated with the previous four measures by its variant of this low repeated tone, this time as a pitch one half step higher. The perception of a phrase ending is aided by the change of meter to $5/4$, which essentially serves as an extreme ritardando of the low E repetitions.

A new instrumental register and dynamic mark the beginning of phrase 2. An increase in the rapidity of register changes, as well as a gradually widening interval between the highest and lowest notes being sounded simultaneously, help create a peak of tension in the second half of measure 6, which is resolved by a simpler rhythm sequenced at the half measure (in measure 7), a decreasing dynamic, and repetition of the half notes in measures 7 and 8, in progressively lower registers.

Period 2 is quoted:

Period 2, which begins with a new dynamic and a return to the original tempo, develops a single rhythmic motive to a much greater degree than any others, to the extent that this period is a kind of brief variation form on the motive G-4, arranged in a series of 4 two measure sections, each treating it in a new way. Primarily because the "ear-line" ascends through two sub-phrases in a series of sequences to the highest instrumental register employed in the period and then descends through the last two sub-phrases, one may consider this period to be divided into two four measure phrases. The period ends with a "double function" ritardando. That is, the "ritardando" marking is accompanied by a "written out" lengthening of durations resulting in a cumulative effect of hesitation in the musical direction.

Following the silence which ends period 2, the instructed "ritardando" continues into what I have called the beginning of period 3. The function of the first 1½ measures of this period is something of an enigma. A number of possible views exist and will be discussed. These measures are quoted below:

(rit) tempo

2/2

p dolce

G-5

5

4

f G-2

p G-2

G-3

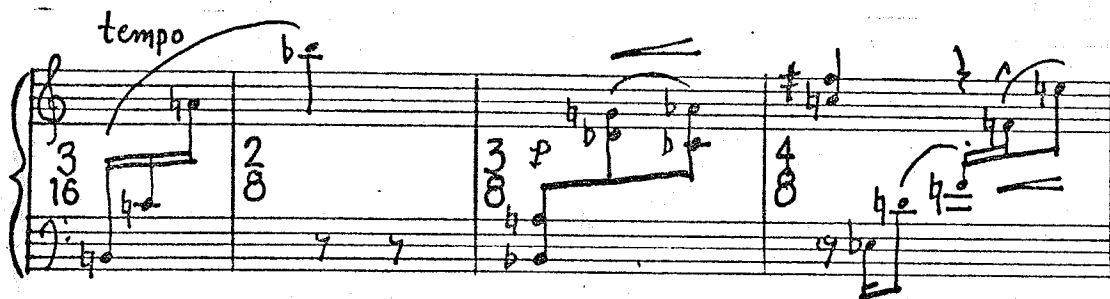
G-4

G-1

26

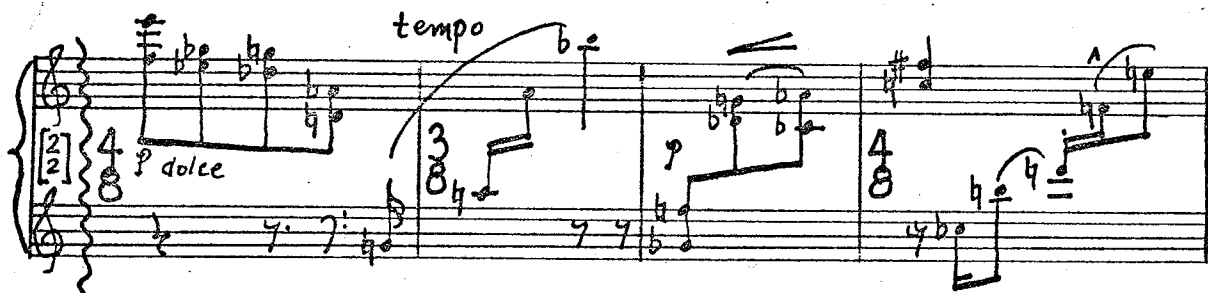
In spite of the connection of the second half of measure 16 with the second phrase of period 2, through the "*p dolce*" direction and the continued "ritardando," there seems to be a strong feeling that something new is beginning with the music quoted above, in performance of this piece. Nonetheless, one could possibly call this passage a brief "codetta" following the A section of the "Gavotte." Because a codetta should properly both develop previous material and serve as a conclusion of an interior section, and because these functions seem lacking in this passage, I choose to call it an "introduction" to the "B" section, i.e., Period 3. As such, its function is also partly transitional. Choice of a term is further complicated by the fact that the rhythms in the passage have less to do with characteristic gavotte rhythm patterns and, moreover, do not seem especially well suited to the 5/4 meter in which they appear. My view is that all these problems are related, that Schoenberg intends a multiple function for the passage, and that the 5/4 meter is a compromise chosen in order to prevent a single function from being overemphasized.

The first of these possible functions, which has more of a connection with period 2, is that the passage in question serves to extend the "ritardando" by creating an impression of "additive" meters, as shown below:



This would be consistent with calling the passage a "codetta" to the A section.

Another function which seems implicit in this passage is that of a metric mirror, serving as a transition between the A and B sections:



The unusual nature of the measures just discussed is in some ways continued into the B section. The principal opposition of the B section to the A section is that the final $10\frac{1}{2}$ measures are divided into three phrases of $3\frac{1}{2}$ measures each, with the obvious result that some phrases will begin on the downbeat of a measure, which is quite uncharacteristic in gavottes, generally, and therefore unlike the very conventional organization of the first two periods. The first phrase of section B is quoted:

The image shows a handwritten musical score for piano, consisting of two systems of staves. The first system starts at measure 18 and ends at measure 27. The second system starts at measure 20 and ends at measure 27. The score is annotated with various musical terms and symbols:

- Measure 18:** Treble clef, 2/2 time signature, *fp* dynamic. Bass clef, 2/2 time signature. Annotations include *G-4* above the treble staff and *G-1* above the bass staff.
- Measure 19:** Treble clef, *sf* dynamic. Bass clef, *sf* dynamic. Annotations include *G-4* above the treble staff and *G-4* above the bass staff.
- Measure 20:** Treble clef, 3/4 time signature, *fp* dynamic. Bass clef, 3/4 time signature. Annotations include *G-2* above the treble staff and *G-5* above the bass staff.
- Measure 21:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 22:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 23:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 24:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 25:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 26:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.
- Measure 27:** Treble clef, *fp* dynamic. Bass clef, *fp* dynamic. Annotations include *G-4* above the treble staff and *G-5* above the bass staff.

Sub-phrases are indicated by dashed lines and labels:

- sub-phrase 1:** Measures 18-19.
- sub-phrase 2:** Measures 20-21.
- sub-phrase 3:** Measures 22-23.

Other annotations include *end sub-phrase 1*, *end sub-phrase 2*, and *sub-phrase 2* with *G-3* above it. The score also includes circled measure numbers 18, 20, and 27.

Phrase 1 of section B is divided into 3 sub-phrases each of which develop the same musical idea, beginning each time with the pitches G - Db (or C#). Direction is given to this phrase by the gradually increasing dynamic level, the gradually expanding instrumental range, and the earlier described harmonic function of "T - I". In this case, the first and third sub-phrases end on a descending motive to Ab, while the middle sub-phrase ends on the pitch D. (Recall that the tritone D - Ab receives a secondary emphasis within

²⁷Schoenberg, p. 9.

the design of the 12-tone series.)

Phrases 2 and 3 are quoted:

Phrase 2

G-1-R

end sub-phrase

G-2 G-4

ff

G-3 G-2

G-5 G-1

end phrase 2

phrase 3

G-4

G-5

G-2

G-3 sf

G-5

G-2

rit.

G-3

G-5

G-5

G-4

G-6

ff

28

attacca

Phrases 2 and 3 are quoted together because they are unified by an "overlapping" of rhythmic material. A new dynamic and strong syncopated rhythm (with a crescendo to *f*) begin phrase 2 which increases its functional dynamic beyond the written one, through the increased number of voices in measure 22. The conventional mid-measure ending of this 2 measure sub-phrase foreshadows the end of the "Gavotte."

"Rolled" triads (similar to those heard in measure 4) begin a condensed version of the first sub-phrase which ends with a similar descending eighth note version of rhythmic motive G-5, played at a quieter dynamic. The last one fourth of measure 24 (sixteenth notes) begins phrase 3. These sixteenth notes ultimately provide the rhythmic source for the final, stronger version of the descending pattern observed in measure 23. Another "double function" ritardando, with greatly expanded instrumental register exploitation and a crescendo to *ff*, gives great strength to this cadence, which must serve as the final cadence after "Musette" is performed and "Gavotte" repeated.

Phrase 1 of "Musette" is quoted below:

Rascher. (d=88)

The musical score shows a sequence of notes in two staves. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The notes are: Treble: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass: G2, B1, D2, F2, A2, C3, E3, G3, B3, D4, F4. Annotations include 'G-5' above the first two measures and below the third and fourth measures. 'G-4' is written above the fifth measure and below the first and second measures. 'G2 or 4' is written below the fifth measure. Dynamics include 'fp' (first measure), 'f' (third measure), and 'ff' (fifth measure). A circled '1' is written below the first measure. The tempo is marked '(d=88)'.

-43-

It is important to observe that, although the "Musette" is a second gavotte which is to be immediately begun with no pause between dances, and which answers the final E of "Gavotte" with an opening E minor triad, there is no doubt that something new has begun. This is the result of a new texture, dynamic, and tempo, as well as the relative rhythmic abnormality of the B section of "Gavotte" which is contrasted with near-absolute regularity in "Musette."

The most striking feature of the above excerpt, in fact, may be the extremely static rhythm, which continues throughout the "Musette." The function of the rhythm here is to "disappear," allowing other subtle features normally subjugated by rhythmic force to exert themselves. Octave selection in the "drone" G (lower voice) plays a remarkably strong role in aiding perception of the phrase, for instance. The slightly higher voicing of the chord on the downbeat of measure 5 (as compared with the corresponding chord in measure 4) combined with the effect of the *pp* in measure 4 to

further emphasize the *ff* in measure 5, reinforces the perception of the first five measures as a four measure unit plus a one measure extension.

The second phrase of period 1 is quoted:

The image shows two systems of handwritten musical notation for piano. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains two phrases, each marked with a bracket and labeled 'G-4'. The first phrase starts with a dynamic marking 'p' and a 'G-5' label. The second phrase starts with 'sf' and a 'G-5' label, followed by a 'G-3' label. The lower staff has a bass clef and contains a 'G-5' label. The second system also consists of two staves. The upper staff has a treble clef and contains a phrase marked 'G-5' with 'accel.' and 'rit.' markings. The lower staff has a bass clef and contains a phrase marked 'G-24' and 'G-2'. Dynamics include 'sf', 'pp', and 'fp'. A tempo marking '30' is at the end of the second system.

By this time it is quite apparent that the rhythm patterns in "Musette" are derived from the rhythms of "Gavotte." The fact that no new rhythmic motives are introduced in "Musette" strengthens the theory that the two movements should be considered one unit. Consistent with that theory, the "Gavotte" motives, G-1 through G-6, are employed for the designation of rhythmic material in the above excerpt.

³⁰Schoenberg, p. 10.

Phrase 2 of period 1 (or section A) begins in a way which sounds very much like the beginning of phrase 1. The slightly more detached character, resulting from new articulation markings, suggests a sub-division of the beat to an eighth note pulse. This supports phrase 2's independent material, a syncopated inner melodic voice. The syncopation begun in measure 6 is developed by a slightly altered rhythmic treatment of the pedal G in measure 7. The diminuendo and the interruption of the consistent eighth note pulse by means of the "accelerando...ritardando" indication help to clarify the ending of phrase 2 and the beginning of either the repeat of the A section or the start of section B.

The B section consists of two 11 measure passages, symmetrically arranged into a 7 (or 5 + 2) measure period with an additional 4 measure phrase, and a four measure phrase followed by a 7 (or 2 + 5) measure period. These two eleven measure passages will be called "divisions" 1 and 2 of the B section. The first phrase of division 1 is quoted:

The image shows a handwritten musical score for a piano piece. It consists of two staves, treble and bass clef. The score is annotated with various markings and symbols. At the top left, it says "a tempo". There are several "G-5" annotations above the notes, indicating a specific interval or chord. The dynamic marking "pp" (pianissimo) is used in several places. A "Ped.*" marking is present at the bottom. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a working draft or a composer's sketch.

Handwritten musical score for piano, measures 12-31. The score is in G major and 4/4 time. It features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics range from fortissimo (*ff*) to pianissimo (*pp*). An "accel." marking is present. Chordal structures are labeled as G-2 and G-5. Measure 14 is circled, and measure 31 is marked at the end of the section.

Once again, a new section begins with a tempo direction and a change in instrumental register. Also new in the opening of the B section is the use of both G and D as "drones" where only G had this function in section A. This is, no doubt, another example of the "T - I" function, as Schoenberg imitates the most common drone notes of I and V in the scale being used. Dynamics are used in the passage cited to aid perception of sub-phrases, each of which begins with a *pp* dynamic, until the final $1\frac{1}{2}$ measure sub-phrase which is marked *f*. Functioning hand in hand with dynamics are the articulation markings which contribute greatly to

³¹Schoenberg, pp. 10-11.

the effect of a "breaking up" of conventional mid-measure gavotte phrase division in measures 11 and 12. The fact that the one half measure sub-phrases in measure 12 employ the lowest instrumental register in the period contributes to their perception as the point of least directional clarity. The ambiguity of measure 12 and the upward sweep in pitch and increased dynamics and tempo of measure 13 create tension which is only partially resolved by the silence in measure 14.

The remaining 2 measure phrase of the 7 measure period is quoted:

rit. - - - - -

⑭ [2/2] p G-5 G-5 G-5 G-5 G-3 R Ped..

⑮ pp G-2 G-2 G-2

⑯ 32 ...*

These two measures continue the rhythmic shape of measure 13 (in the earlier excerpt). The restoration of conventional gavotte phrasing, symmetrical melodic contour between the right and left hand parts, and reduced dynamic level (which increases as the phrase's extremes of register are approached), result in an orderly resolution of tension remaining from the preceding phrase.

The 4 measure phrase which ends the 11 measure division 1 of section B is quoted:

poco rit

The musical score consists of two systems of two staves each. The first system starts with a circled measure number 16. The right-hand staff begins with a treble clef, a 2/2 time signature, and a dynamic marking 'P'. It contains a series of notes with slurs and accents, and a handwritten 'G-1' annotation. The left-hand staff begins with a bass clef and contains notes with slurs and accents, and a handwritten 'G-1' annotation. The second system starts with a circled measure number 19. The right-hand staff contains notes with slurs and accents, and a handwritten 'G-1' annotation. The left-hand staff contains notes with slurs and accents, and a handwritten 'G-5' annotation. The dynamic marking 'sf' appears at the beginning and end of the second system. The number 33 is written at the end of the second system.

33 Schoenberg, pp. 11-12.

The principal rhythmic idea of this phrase is derived from measures 14-15 of "Gavotte." Schoenberg's treatment of this idea is another example of his two measure variation technique, as evidenced by the modification of the left hand accompaniment, the addition of another independent upper voice, and the increased frequency of the appearance of the sixteenth note motive, all of which begin after two measures and continue for two measures. Still, the strong chromatic rise of the upper voices over the four measures quoted, as

³⁴Schoenberg, p. 12

well as the shared motivic relationships within the passage, cause the phrase to be clearly felt as one unit.

The last seven measure period, quoted below, is divided into phrases of 2 and 5 measures:

The image shows a handwritten musical score for piano, consisting of three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in black ink are present throughout the score, including bracketed phrases labeled G-2, G-4, and G-5, and measure numbers 24, 26, and 28 circled in red. The score is divided into phrases of 2 and 5 measures as indicated in the text above. The first system (measures 24-26) features a 2-measure phrase (G-2) and a 5-measure phrase (G-5). The second system (measures 26-28) features a 4-measure phrase (G-4) and a 5-measure phrase (G-5). The third system (measures 28-30) features a 2-measure phrase (G-2) and a 5-measure phrase (G-5). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The dynamics range from piano (p) to fortissimo (sf) and fortissimo (sff). The tempo is marked as 'accel.' in the final system.

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of seven measures. Measure 1 is marked "rit." and "p". Measure 2 is marked "fp" and "G-5". Measure 3 is marked "pp". Measure 4 is marked "sf". Measure 5 is marked "G-5". Measure 6 is marked "35". Measure 7 is marked "Gavotte da capo". There are also some handwritten annotations like "30" in a circle and "35" in a circle.

The first two measures of this period are unified by rhythmic, dynamic, and textural sequence, while the melodic shape of the first measure quoted is roughly the opposite of the second. The remaining measures are united by "analogy." Compare these five measures with measures 5½ to 9 in section A. The similarity of pitch choice, including voicing, registration, and rhythmic arrangement is seemingly beyond coincidence. One assumes that Schoenberg is creating a variation of the ending of section A at the close of "Musette." And yet, in terms of dynamics and registers employed, etc., these final 5 measures do not create a break with the first 2 measure phrase in the period. In fact, the rhythmic structure of measures 24 and 25 may be compared to that of measures 3-4 and 4-5 in section A. It is because of the evidently conscious suggestion of specific earlier material in these 7 measures that I have considered them a unit. The result

³⁵Schoenberg, p. 12.

of this view is extremely interesting, as it results in a sectional pattern within the final 22 measures of (5 + 2 + 4) and (4 + 2 + 5). This is not, however, the first mirror structure which has been observed in Op. 25, and it will not be the last.

Viewed as a whole, the "Gavotte-Musette" is, of course, a large A - B - A form, divided as follows:

A
"Gavotte"
a - a¹ - b

B
"Musette"
a - a - b

A
"Gavotte"
a - a¹ - b

Although this is the first "movement-wide" A - B - A form observed in the Suite so far, this form, or variations of it, will become the norm for the remaining movements.

CHAPTER FOUR

INTERMEZZO

Analysis of "Intermezzo," in a way consistent with the basic framework employed thus far, presents certain problems which do not occur with any of the other movements. These stem from two related factors. First, Schoenberg bases the style of this movement on a very different historical practice than that of any other movement. Second, all the other movements are dance forms.

At this point, any possible confusion which might arise out of familiarity with the term "Intermezzo" or "Intermezzi," in connection with the Baroque keyboard suite should be removed. While these terms do appear in the context of the Baroque suite, they refer to groups of short pieces (also called "Galanterien") consisting of dance movements taken from French forms, such as the minuet, gavotte, etc.³⁶ Thus, while Schoenberg could have conceivably had a double meaning in mind, in surrounding his central "Intermezzo" with pairs of gavottes and minuets, it is clear that the central movement itself has no connection with the "Intermezzi" in Baroque keyboard suites.

³⁶J. A. Fuller-Maitland, The Keyboard Suites of J. S. Bach, (London: Oxford University Press, 1925), pp. 9-10.

Schoenberg's Op. 25 "Intermezzo" has been called by Charles Rosen, "a Romantic meditation of almost Brahmsian character."³⁷ Certainly, given Schoenberg's great admiration for the music of Johannes Brahms and his ties to the Viennese musical tradition, this is a plausible theory and one which is supported quite strongly by the music. The tradition of Brahms' Intermezzos and the Baroque keyboard suite remain separated, nonetheless, by a considerable historical and stylistic distance. Most basic in this separation is the fact that the Baroque suite is conventionally a series of dances.

Dance forms traditionally rely on certain characteristic patterns of rhythm, phrase structure, dynamic patterns, and formal organization. Because there can be some general agreement on what is expected, there can be easier identification of the unexpected. In particular, any excessive variance from norms, with respect to rhythm, tempo, meter, etc. will cause the dance-like character of the music to be diminished.

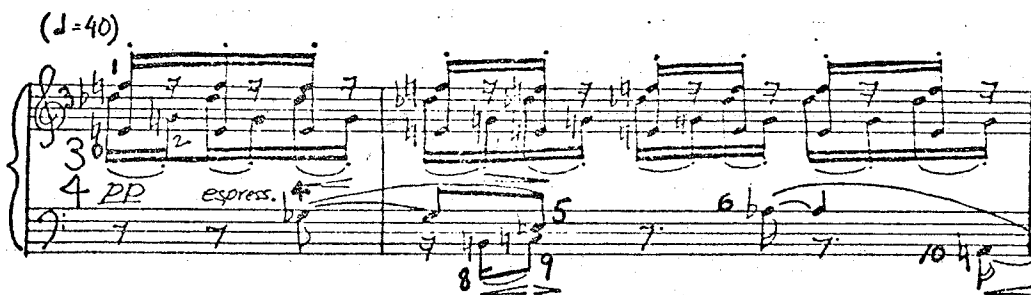
Because "Intermezzo" does not come out of the dance-form tradition, but rather the tradition of the 19th century character piece for piano, in which a more impulsive character is in the realm of the expected, certain passages may be considered stylistically usual which would have been seen as highly unusual in a dance form. For this reason there is

³⁷Rosen, p. 79.

a greater potential for the inclusion of varying rhythms, meters, dynamics, tempi, phrase lengths, etc., since there is less agreement on a stylistically representative set. This potential is illustrated in this movement by the nearly equal number of measures in duple and triple meters. Still, as will be seen, Schoenberg seems to set out to write a movement which is modeled on a historical type, and thus employs a number of techniques consistently to convey an "appropriate" atmosphere, as well as a "conventional" form.

Before examining the movement in detail for non-serialized features, it would seem interesting to consider the effectiveness of the most usual analytic technique used with this music, serial analysis, since "Intermezzo" was Schoenberg's starting point for Suite for Piano, and is in some ways the most difficult structure of all the movements.³⁸ The first 10 measures of "Intermezzo" are quoted below with designation for the serial source of each pitch. All numbers refer to form P-0:

0	1	2	3	4	5	6	7	8	9	10	11
E	F	G	C#	Gb	Eb	Ab	D	B	C	A	Bb



³⁸Wm. Austin, Music in the 20th Century, (New York: Norton, 1966), p. 300.

poco rit.

espress. 10

poco rit. *etwas rascher*

f p

pes. *a tempo*

ff p

poco rit.

pp

etwas langsamer

dim ppp

The first thing that may be noticed is that serial technique is being used rather loosely in the excerpt quoted, notwithstanding the fact that this work is a very early example of seriality. Not only are the pitches used in non-consecutive order very frequently, but the extent to which Schoenberg allows himself to consider repeated notes as reiterations or continuations of a single event, which is theoretically admissible, creates an aural effect of emphasizing certain pitches over others, which would seem to be against the basic motivations for the creation of serial technique, and may be considered a "distortion" of it--for musical reasons. (Far from being a criticism of Schoenberg, I mention this partly as an illustration of the extent to which musical considerations always take precedence over technical ones in this work.) While the identification of the source in the row of each pitch in the above excerpt does not, in itself, reveal any structure which is not otherwise recognizable through rhythm, dynamics, or other aspects of the music (i.e., there is a constant connection between the employment of the series and non-serial features of the music), the general "looseness" of the serial procedure here might well motivate several questions. For example, why does Schoenberg find it necessary or appropriate to "distort" the original series to achieve his musical ends in this movement, when he does not in others to nearly the same extent? More specifically, what sorts of textures tend to require the greatest

deviation from strict serial procedure?

The answer to both of these questions seems to lie in the fact that, while Schoenberg employs a quasi-Baroque contrapuntal style in the dance movements, in "Intermezzo," which is based on a 19th century style, he creates an impression of harmonic function, i.e. melody with subsidiary chordal accompaniment, and largely abandons obvious contrapuntal procedures. This is done by consistent exploitation of the interval of the third, both major and minor, especially in specific chord constructions which suggest, largely through repetition and juxtaposition with melodic material, an accompaniment function, while having no conventional harmonic implication.

The most common form of Brahms' Intermezzos is a large A - B - A - Coda. Schoenberg's "Intermezzo" is a complex structure and does not wear any simple formal reduction well. However, after many attempts to consider all possible forms, the large A - B - A¹ - Coda (with sonata characteristics) does seem the best and most logical choice. In order to discuss formal construction and small scale aspects of the music in detail, each section will be quoted and discussed. Section A consists of the first 10+ measures:

(♩=40)

I-1 I-1 I-1 I-1

3/4 pp espress. I-2

poco rit.

4/4 p espress. I-2

poco rit. etwas rascher I-4

2/4 f I-4

pes. . . . a tempo

3/4 ff I-6 I-6 p I-6 I-2

poco rit.







3/4 pp I-5 I-5 I-3

(I-1)

etwas langsamer

Handwritten musical score for piano, showing two systems of music. The first system includes dynamic markings "dim" and "PPP", and chord labels "I-1" and "I-6". The second system includes chord labels "I-5" and "I-3R". There are circled numbers "10" and "40" at the bottom of the second system.

Before turning to the extremely interesting formal implications of this section, the basic motivic materials may be mentioned. The rhythmic motives, given below, continue to resemble the basic duration patterns observed in the opening measures of "Praeludium." All rhythmic motives which are developed in sections B, A¹, and Coda, are present in section A.

- I-1 -- 
- I-2 -- 
- I-3 -- 
- I-4 -- 
- I-5 -- 
- I-6 -- 

⁴⁰Schoenberg, pp. 13-14.

Texture and dynamics are in almost constant flux in this movement. It will be seen that these parameters, as well as development of rhythmic motives, serve to emphasize thematic materials which are of prime importance in the movement.

Section A, which may seem on the surface to be somewhat rhapsodic with its frequent changes of tempo, meter, dynamics, and texture, actually lays the groundwork for a very carefully balanced structure. In fact, one may observe a "sonata-like" exposition evolving within these first 10 measures, perception of which is greatly aided by precisely those sudden changes in "sound" which first seem most "Romantic." The "espressivo" melody and accompaniment which is presented from the opening measure through the first half of measure 2 will be called theme "a". The repeated chord which accompanies the left hand melody reappears with the same melodic material at several other points in the piece, and will, therefore, be called the a-type chord:

a-type chord



Intervals

M 3

M 6

m 9

T

m 7

M 3

The principal melody itself (the middle voice) is played with a countersubject (lowest voice) which has been associated with this melody, derived from measure 2 of "Praeludium."

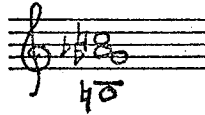
The melody and countersubject together emphasize a progression from a major to a minor third, or vice versa. Observe that this type of progression occurs several times in measures 1 through 6 of "Praeludium."

The image shows a handwritten musical score for a piece titled "Praeludium" by Schoenberg. The tempo is marked "Rasch (d. = 80)". The score is written in 6/8 time and consists of three systems of music, each with a circled measure number (1, 3, 5) at the beginning of the system. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *p*, *mf*, *pp*, *sf*, *f*, and *fp*. There are also accents (^) and slurs over the notes. The key signature changes from one flat to two flats. The score ends with a circled "41" at the bottom right of the third system.

41 Schoenberg, p. 4.

A second theme "b" begins in the second half of measure 2 and continues through measure 3. Although written in the left hand part, the melody is for the most part higher in register than the accompaniment, a chord which recurs with this melody in the A¹ section (recapitulation). This chord will be called b-type and has the following construction:

b-type chord



Intervals

- P 5
- M 6
- m 9
- M 2
- T
- M 3

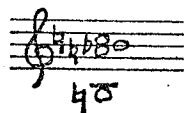
After a "poco ritardando," three full beats of transition occur, marked "etwas rascher, pesante..." The new lower register, at a new *f* dynamic level which increases to *ff* at measure 5 and decreases to *p* at the return to original tempo, aids the effectiveness of this passage as a transition. Perhaps as important are the dotted sixteenth notes at the end of measure 4 which are the first 3:2 rhythmic events in the movement and prepare the sixteenth note triplets which follow.

The return to the original tempo and dynamic and the appearance of a new type of chord mark the beginning of a closing (c) theme. Interestingly, the new c-type chord accompanies the same melody notes (G^b, E^b, A^b, D) that

occurred in measures 1-2. What is new here (in addition to the c-type chordal accompaniment) is that the melody has a new countersubject, one which exploits the interval of the second rather than the third, as in the a-theme.

c-type chord

Intervals



m 9

M 7

m 7

m 3

m 2

M 2

Reiteration of the c-type chord, with gradually diminishing tempo and dynamics, closes the c-theme section.

The "etwas langsamer" direction at measure 9 coincides with the beginning of the "codetta," so called because it develops each of the theme areas without introducing new thematic material. (Codettas are not, of course, prohibited from introducing new material, though it is not usual, but given the extreme brevity of this section, the fact that it does not do so reinforces its function.)

The B section of this A - B - A - Coda form is essentially a development section, and consists of measures 11 through 20:

poco rit.

Handwritten musical notation for the first system. It consists of two staves. The upper staff has a treble clef and contains several triplet markings (3) and dynamic markings including *P* and *pp*. The lower staff has a bass clef and contains similar triplet markings and dynamic markings. The notation is dense with notes and rests.

Handwritten musical notation for the second system. It features two staves. Above the staves are markings for 'c' and 'c/b'. The upper staff has a treble clef and contains notes with dynamic markings *mf* and *sf*. The lower staff has a bass clef and contains notes with dynamic markings *mf* and *sf*. Annotations include 'c ctrsbj.', 'a/c theme', and 'b-chord'. There are also some rhythmic markings like '2/4' and '3/4'.

Handwritten musical notation for the third system. It features two staves. Above the staves are markings for 'poco rit.', 'Tempo', and 'a/b'. The upper staff has a treble clef and contains notes with dynamic markings *f* and *ff*. The lower staff has a bass clef and contains notes with dynamic markings *f* and *ff*. Annotations include '(b-chord)', 'a/b', and 'a b theme'. There is a circled number '15' below the lower staff.

Handwritten musical notation for the fourth system. It features two staves. Above the staves are markings for 'Cb-theme' and 'c-chord'. The upper staff has a treble clef and contains notes with dynamic markings *f* and *ff*. The lower staff has a bass clef and contains notes with dynamic markings *f* and *ff*. Annotations include 'Cb-theme', 'c-chord', and 'ff'. There are also some rhythmic markings like '3/4' and '4/4'.

The image shows a handwritten musical score for piano, likely from Schoenberg's Op. 11, No. 1. The score is in 4/4 time and features complex harmonic structures. Annotations include 'accel. . . . Tempo', 'dolce', 'pp (subito)', 'a-chord', 'b-chord', 'a/c D', 'recapitulation', 'Despr.', and 'pp'. Measure numbers 20 and 42 are marked at the beginning and end of the section respectively.

Sections which develop specifically a, b, or c material from the "exposition" are bracketed. The a/c theme melody appears transposed in measures 12 and 13 with c-type harmony and countersubject. Measures 14 and 15 contain principally b material. The b-chord appears at the "poco ritardando" in measure 14. The pickup to measure 15 and half of measure 15 itself contain a brief reference to theme a, with the a-type chord in the right hand and the major-minor third idea in the left. The second beat of measure 15, returning to "Tempo I", contains the b-theme in retrograde. Although picking this theme out of such a texture

⁴²Schoenberg, p. 13.

may seem somewhat artificial, it is felt that the subito *pp* dynamic, the return to original tempo, and the radical change in rhythm and texture serve to emphasize this passage aurally. The most striking feature of the passage in performance is the wide leaps through several octaves, i.e. the most singular feature of the b-theme. What actually serves to obscure the b-theme here is the simultaneous development of the a-theme melody and countersubject in measure 16. Measures 17 and 18 restate the three theme-related chord types, develop rhythmic motives, and expand the texture, creating greater tension and contrast with the suddenly new character at measure 19.

Measure 19 and half of 20 serve as a transition leading to the recapitulation. The sudden changes from *ff* to *pp*, from accelerando to "Tempo I", from a dramatic-energetic character to "espressivo" melody with simple accompaniment require a brief passage to bridge this extreme change of "sound" for the listener. Thematically, the material in this passage is indirectly related to the basic a-theme material. The recapitulation begins in the second half of measure 20 with the a-type chord in the left hand and the "espressivo" melody in the right.

While not a "text-book" format, the recapitulation in this movement is no more unusual in its presentation of themes than several of the sonata movements of, for example, Franz Schubert--another Viennese composer greatly admired

and avidly studied by Schoenberg. After conventional re-statement of themes a and b, the c-theme idea is delayed by a brief second development section after which a-theme material is combined with certain features of the c-theme. The large A¹ section (from measures 20 to 35) will be divided into three parts for discussion: the statements of themes a and b, the second development, and the final a/c theme presentation. Measures 20 through 24 are quoted:

Musical score for measures 20-21. The score is in 3/4 time. The upper staff contains a melodic line with a slur over measures 20-21 and a fermata over measure 21. The lower staff contains a bass line with a *pp* dynamic marking. The tempo marking *Despr.* is written above the staff. Measure numbers 20 and 21 are circled at the beginning of their respective staves.

Musical score for measure 22. The score is in 4/4 time. The upper staff contains a melodic line with a slur over measure 22 and a fermata over measure 22. The lower staff contains a bass line. The tempo marking *poco rit. a tempo* is written above the staff. Measure number 22 is circled at the beginning of the staff.

Musical score for measures 23-24. The score is in 3/4 time for measure 23 and 2/4 time for measure 24. The upper staff contains a melodic line with a slur over measure 23 and a fermata over measure 23. The lower staff contains a bass line with a *f* dynamic marking. The tempo marking *etwas rascher* is written above the staff. Measure numbers 23 and 24 are circled at the beginning of their respective staves.

⁴³Schoenberg, pp. 14-15.

Aside from the redistribution of octave placement in melody and accompaniment, the above passage is identical to the exposition with respect to chord types used to accompany the melodic themes, the intervallic relation of the melodies to their accompanying chords, and details of rhythm, dynamics, etc. Measure 24 is rhythmically identical to the corresponding measure 4 in the exposition which also was marked "etwas rascher" and subito *f*.

Measures 25 through 30 constitute the second development section:

The image shows a handwritten musical score for measures 25 through 30. The score is written on two systems of staves. The top system consists of a piano part (left hand) and a violin part (right hand). The piano part is marked with a circled number 25 and includes annotations for "a tempo", "3 7 4P", and "a-chord" with brackets under the bass line. The violin part is marked with a circled number 25 and includes annotations for "a-chord" and "a-chords". The bottom system also consists of a piano part (left hand) and a violin part (right hand). The piano part is marked with a circled number 27 and includes annotations for "f/c treatment" and "a-chord". The violin part is marked with a circled number 27 and includes annotations for "a-chord" and "sf". The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings.

The image shows a handwritten musical score for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. A bracket above the treble staff spans six measures, labeled 'a-chord inversion'. The first measure of this bracketed section has a circled '30' below it. The final measure of the bracketed section has a circled '44' below it. The notation includes various chords, some with triplets indicated by a '3' over a bracket, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo).

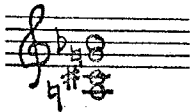
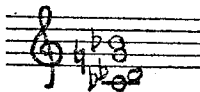
The thematic material being developed in the above excerpt is bracketed and labeled. Several points may be mentioned, however. The return to original tempo is the last tempo change in the movement. That is, while the first 24 measures contained 17 tempo directions, the last 20 have only this one. The reason for this seems connected to Schoenberg's use of tempo fluctuation to emphasize presentation of thematic materials. Here, nearly to the end of the recapitulation, no new thematic material critical to the structure of the piece needs to be introduced and, perhaps for this reason, no further tempo changes are required.

Rhythmic motives continue to be significant in this section. It is interesting that these six measures are paired into three 2 measure phrases which are in sequence. Schoenberg is here using rhythmic, dynamic, and textural structure for contrast rather than tempo changes. The dynamic expansion of the first 2 measure phrase gives force

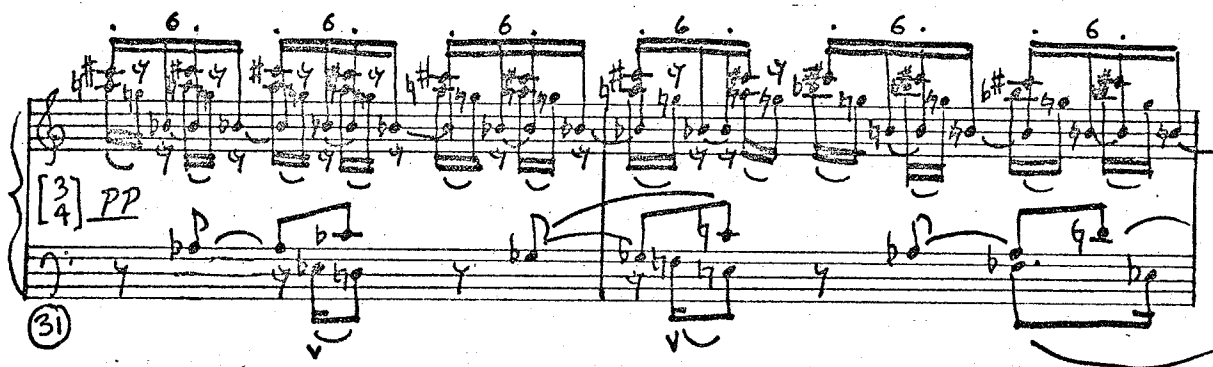
⁴⁴Schoenberg, p. 15.

to the dramatic character of the second phrase, marked *f*, while the return to *p* in the third phrase (with the reintroduction of a 2:3 rhythm) aids the transition to the following section. Typical of Schoenberg's use of harmonic materials in this movement is his use of thematic chords in inversion. For example, while measure 29 contains the original form of the a-type chord, measure 30 contains an inverted form.

These are compared below:

<u>a-type original</u>	<u>Intervals</u>	<u>a-type inverted</u>
	m 3	m 3
	M 6	M 6
	m 9	M 7
	T	T
	m 7	M 2
	M 3	m 6
		

The remainder of the recapitulation, measures 31 to 34, is quoted:



The passage just cited is, perhaps, the least clear with respect to the "sonata-like" aspects being traced in the movement. What seems to occur in this passage is, in part, an attempt to reconcile the similar aspects of the a and c themes by combining them in a single statement. The result is that neither theme emerges clearly from the texture. And although it is possible to isolate brief fragments of both themes in this context, by considering retrograde possibilities, this is ultimately unconvincing unless one actually thinks that one is hearing familiar material. Still, there is certainly room to argue that the presence of several important features of the original c-theme section successfully creates the illusion of a c-theme statement.

First, the dynamics (*pp*), rhythm, and texture duplicate the original c-theme presentation. The right hand chord, however, is an a-type which has been revoiced to resemble the "sound" of the c-type chord. Moreover, when this revoiced a-chord is altered to, seemingly, resemble

⁴⁵Schoenberg, pp. 15-16.

the c-type even more, in measure 31, this change merely results in a new inversion of the a-type chord. These chords are isolated below:

meas. 5-6:

meas. 30:

meas. 31:

My view of the "problem" observed in measures 31 to 33 is that, seeking to write an "Intermezzo" of the Brahmsian type, Schoenberg may have sought to clarify the large A - B - A¹ - Coda format in this movement by an additional restatement of a-type harmonic material and a suggestion of a-theme melodic material, but disguised as c-theme material, which would complete the implication of sonata characteristics.

Following a very striking cadence in measure 34, a progression from *p* to *ff* and back to *p* occurs over 6½ measures. These measures have been called "Coda" and are quoted below:

Handwritten musical notation for the first system, measures 35-36. The system consists of two staves. The right staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It features a melodic line with a triplet of eighth notes in measure 35, followed by a pair of eighth notes in measure 36. The left staff is in bass clef with a key signature of two flats and a 2/4 time signature, providing a harmonic accompaniment. A circled measure number '35' is written below the first measure. Performance markings include 'p' (piano) and 'cresc.' (crescendo). Above the right staff, there are annotations '2', '3', and '3' with arrows pointing to specific notes.

Handwritten musical notation for the second system, measures 37-38. The system consists of two staves. The right staff is in treble clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with a triplet of eighth notes in measure 37, followed by a pair of eighth notes in measure 38. The left staff is in bass clef with a key signature of two flats and a 2/4 time signature, providing a harmonic accompaniment. A circled measure number '37' is written below the first measure. Performance markings include '3/4 ff' (fortissimo) in measure 38. Above the right staff, there are annotations '3' and '3' with arrows pointing to specific notes.

Handwritten musical notation for the third system, measures 39-40. The system consists of two staves. The right staff is in treble clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with a triplet of eighth notes in measure 39, followed by a pair of eighth notes in measure 40. The left staff is in bass clef with a key signature of two flats and a 2/4 time signature, providing a harmonic accompaniment. A circled measure number '39' is written below the first measure. Performance markings include 'dim.' (diminuendo) in measure 40. Above the right staff, there are annotations '3/4' and '2/4' with arrows pointing to specific notes.

Handwritten musical notation for the fourth system, measures 41-42. The system consists of two staves. The right staff is in treble clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with a triplet of eighth notes in measure 41, followed by a pair of eighth notes in measure 42. The left staff is in bass clef with a key signature of two flats and a 2/4 time signature, providing a harmonic accompaniment. A circled measure number '40' is written below the first measure. Performance markings include 'p' (piano) in measure 42. Above the right staff, there are annotations '3/4' and '2/4' with arrows pointing to specific notes.

The image shows two systems of handwritten musical notation for piano. The first system consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature, followed by a 2/4 time signature. The lower staff begins with a bass clef. The music is written in a key signature of two flats (B-flat and E-flat). A dynamic marking 'P' (piano) is present in the second system. The second system also shows a circled measure number '45' and the page number '46'.

The "Coda" functions as a dramatic conclusion to this complex form and in the conventional manner of codas offers a new development of thematic material, principally themes a and b. The harmonic materials of the themes are primarily found, and are isolated in the above excerpt. The melodic material consists of rather free, episodic fragments of the structural materials of the Suite. For example, at the high point of the crescendo to *ff*, the melody found in measure 2 of "Praeludium" appears, transposed down a minor second and harmonized.

⁴⁶Schoenberg, pp. 15-16.

In the final measures one again finds theme chords as indicated above. Of special interest, however, is the quasi-tonal cadence. Notice that the downbeat of measure 44 consists of a dominant 7th chord (with the minor 9th voiced an octave higher), and that the movement ends on an almost simultaneous G minor triad. Between the D 9th chord and the final G is a very condensed restatement of the a-theme melody and countersubject one octave higher than originally presented.

The view which has evolved from this analysis, then, is that "Intermezzo," which is generally characterized in terms similar to Charles Rosen's description of it as a "Romantic meditation," is that indeed. But it also contains the unmistakable Schoenberg stamp of musical-intellectual structure.

CHAPTER FIVE

MENUETT - TRIO

In the case of the minuet, we have a concise summary of formal principles by Schoenberg, intended for beginning students of composition, from his book Fundamentals of Musical Composition. In Chapter XV of that book, "The Minuet," Schoenberg writes:

Minuet, scherzo, etc. appear as independent pieces or as middle movements in cyclic forms such as the suite, symphony, or sonata....The only specific rhythmic feature of a minuet is the meter, $3/4$ (or rarely $3/8$)....The character of the minuet may range from the unpretentiously singable...to the stubbornly insistent... but in general the character, like the tempo, is moderate.

The minuet is an A-B-A¹ form, quite similar to the small ternary form....Many minuets in the literature differ from the practice form. There are structural deviations in all three parts: unusual length of phrases; extensions (often provoked by deceptive progressions); or codettas added to the A section and its recapitulation.

Most of the dance forms are followed by a Trio, and it is usual after the trio to repeat the original dance. As a matter of fact, the trio is nothing else than a second minuet, (...or--as in the suites of Bach--a second courante, bouree, or gavotte). It is evident that this trio has to constitute a contrast. One assumes that there should also be some thematic connection. In former times the trio was either in the same tonality, or in the relation MAGGIORE-MINORE, or vice versa. Later the contrast between relative major and minor was used....The contrast in character might be, e.g. lyrical-rhythmical; melodious-contrapuntal;...etc. and vice versa. 47

⁴⁷Schoenberg, G. Strang, ed., Fundamentals of Musical Composition, (London: Faber & Faber, 1967), pp. 141-3.

In "Menuett" of Op. 25, we may observe Schoenberg's observance of his own formal outline in several specific features, described as both normal practices and deviations from the norm. "Menuett" is an A-B-A¹ form with "codettas added to the A section and its recapitulation."⁴⁸ The contrast between "Menuett" and "Trio" exemplifies both of the types of character contrast mentioned by Schoenberg, i.e., lyrical-rhythmical, and melodious-contrapuntal. The A section consists of two 4 measure phrases with codetta. The B section lasts from measure 12 through measure 16. Section A¹ is extended, possibly to replace the missing repetition of B-A¹. Section A is quoted:

Moderato (♩ = ca. 88) M-1-R

①

3/4 P innig

M-1

M-2

end Phrase 1

Phrase 2

④

M-2

M-2

M-3

fp M-2

⁴⁸op. cit.

end Phrase 2 - - - - - Codetta
rit. - - - - - tempo

Phrases, periods, and rhythmic motives are bracketed.

Rhythmic motives found in "Menuett-Trio" are given below:

- M-1 --
- M-2 --
- M-3 --
- M-4 --
- M-5 --

Beyond the motives, which are once again extremely similar to those presented in the opening of "Praeludium," the basic character of "Menuett" seems to stem from the first movement.

⁴⁹Schoenberg, Suite for Piano, p. 17.

Compare the right hand parts of measure 2 from "Praeludium," below left, and measure 1 of "Menuett," below right:

The left excerpt shows the right hand part of measure 2 from "Praeludium." It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Dynamics include *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The right excerpt shows the right hand part of measure 1 from "Menuett." It features a treble clef and a key signature of one flat. The tempo is marked *Moderato* ($\text{♩} = \text{c. } 88$). The melody includes a triplet of eighth notes and a quarter note. Dynamics include *mf* (mezzo-forte). The left hand part is partially visible with a circled 1 and a *mf* dynamic.

Another clear borrowing is the 32nd note tremolo effect in measures 5 and 6 of "Menuett." Compare these (see p. 75 above) with the following excerpt of measures 12 and 13 from "Praeludium."

The excerpt shows measures 12 and 13 from "Praeludium." It features a treble clef and a key signature of one flat. The melody is marked with *accel.* (accelerando) and *cresc.* (crescendo). Dynamics include *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The right hand part includes a triplet of eighth notes. The left hand part is marked with a circled 12 and a *f* dynamic. The number 50 is written at the bottom right of the excerpt.

It is largely the strength of the rhythmic sequence in measures 5-6 of "Menuett" which creates the perception of a new phrase beginning at measure 5. The resolution of this second phrase results from a lengthening of written note values as well as the descending "ear-line" of the lower parts and a "ritardando" direction. More rhythmic sequences in

measures 9 and 10 create a sixteenth note pulse which characterizes the three measure codetta, which ends with a brief rhythmic transition to the beginning of A and/or the development of similar rhythm in section B.

Section B is quoted below:

A new dynamic, a sudden change of register, and a simplification of rhythm distinguish the beginning of the B section. Internal rhythmic repetition is also important, as the rhythm

⁵¹Schoenberg, p. 17

sequenced in measures 13, 14, and 15 is essentially introduced in measure 12. Measure 16 utilizes the transposed version of the row's retrograde "B-a-c-h" motive to cadence on an E chord (enharmonically: e - g# - b - b \flat). A significant feature of this B section is that while the basic rhythmic materials are the same as in section A, neither the degree of rhythmic repetition nor the specific rhythmic configurations contained within B are found at any point in either A or A¹.

A more open texture, and a return to the original tempo and dynamic level reinforce the opening of section A¹ quoted below:

Handwritten musical score for piano, measures 17-20. The score is written on two systems of grand staff notation (treble and bass clefs). Measure 17 is marked with a circled '17' and a 'p' dynamic. The tempo is marked 'tempo'. The music features a melodic line in the right hand and a bass line in the left hand. Measure 18 is marked with a circled '18'. Measure 19 is marked with a circled '19'. Measure 20 is marked with a circled '20' and a 'f' dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Section A¹ functions as a varied repeat of A. It also consists of two phrases, but much greater tension is created by the extension of each of the sub-phrases of phrase 2, accompanied by a crescendo to *ff*. It is interesting to observe that following the "climactic" point in measure 24, Schoenberg resolves tension through a diminuendo to *p*, while retaining it through a series of chromatically rising diminished triads in measures 25 and 26: F#^o, F#^o, G^o, and (incomplete) G#^o.

The varied recapitulation of the codetta to A, beginning at measure 27, is quoted below:

⁵²Schoenberg, pp. 17-18.

An interruption of the rhythmic pulse (*poco ritardando*... tempo) in measure 26 emphasizes the strong (*subitof*) return of the codetta's sixteenth note pulse. Another "inserted" 2/4 measure (measure 28) functions as an extreme durational elongation of the rhythm of measure 10 in section A. Note

⁵³Schoenberg, p. 18.

that measures 10 and 11 are sequenced, and that measure 31 is an exact repeat of measure 11. Measures 32 and 33, however, introduce a multiple voice texture and rhythm which, although common in "Intermezzo," is not heard elsewhere in "Menuett." The function of this borrowing, designated "calando," is a relaxing of the "insistent" character of the codetta which serves as a transition from "Menuett" to "Trio."

The "Trio" is perhaps the simplest form in the Suite and can be discussed as a whole:

TRIO

The image shows a handwritten musical score for a Trio section, spanning measures 34 to 38. The score is written for piano and consists of two systems of staves. The first system covers measures 34 and 35, and the second system covers measures 37 and 38. The key signature is one flat (B-flat), and the time signature is 3/4. The music is marked with a forte dynamic (f) and includes the instruction 'martellato' (hammered) in measure 34. The score features complex textures with multiple voices, including sixteenth-note patterns and chords. Dynamic markings include sf (sforzando) and sfz (sforzando). The piece concludes with a first ending bracket labeled '1.' in measure 38.

The image shows two systems of handwritten musical notation for piano. The first system begins with a circled number 39 and a first ending bracket labeled '2.'. It features dynamic markings such as *pp*, *mf*, *sf*, and *mp*, along with a crescendo hairpin and a fermata. The second system starts with a circled number 42 and includes the instruction 'poco pes.' above the staff. It contains first and second endings, with dynamics like *p* and *sf*. The piece concludes with the instruction 'Menuett da capo' and a circled number 54.

The "Trio," perhaps along with the "Gigue," comes closest to the most elementary understanding of a "serial" composition. That is, the consecutive intervals in the row, the number of pitch classes in it, etc. exert a much greater impact on the finished "sound" of these movements than in a composition written with the "freer" serial procedure of "Intermezzo," or for that matter "Menuett." The entire "Trio," which begins with a simple statement of the original series, is a canon by inversion with the conventional interruption of the imitation at the final cadence, which serves as a tran-

⁵⁴Schoenberg, p. 19.

sition to "Menuett." The "Trio" retains, nonetheless, minuet characteristics including 3/4 meter and the division into repeated A and B sections, emphasized by dynamics.

The entire "Menuett-Trio" movement, like the "Gavotte-Musette," is necessarily a large A-B-A form, due to repetition of the first dance.

CHAPTER SIX

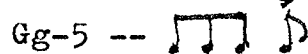
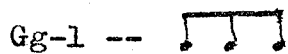
GIGUE

As mentioned in the last chapter, "Gigue" and "Trio" are the two movements of the Suite which are most immediately recognizable as serial compositions. One need only observe the large number of measures which contain 12 notes, or one complete statement of the series, to understand this point. It may seem a paradox that in music which is most clearly shaped by the nature of the row, parameters other than pitch such as rhythm, dynamics, and texture, play the greatest role in clarifying the structure of the music. Discussion, for example, of "Intermezzo," which is much more loosely serialized than "Gigue," required considerable evaluation of melodic material, chord types, etc. However, once one observes in "Gigue" that rather long passages of music consist of consecutive repetitions of the basic serialized pitch classes, one must realize that non-pitch parameters are then most critical to comprehensibility of phrase, period, etc. Put another way, "Intermezzo" would retain some kind of recognizable structure if rhythmic variation were greatly decreased. Absence of rhythmic, dynamic, or textural variety in "Trio" or "Gigue" would result in virtual elimination of the characteristic structure of these movements.

Discussion of the large scale structure of Suite is left for Chapter 7. It is enough to mention here that, just as "Praeludium" had a mirrored period structure of $8\frac{1}{2} - 7 - 8\frac{1}{2}$ measures, "Gigue" has a basically symmetrical sectional structure, organized into measure groups as follows:

$$\underbrace{13 + \overbrace{12 + 1}^A + 6 + 4}_{B} - 6 + 4 \quad \text{--} \quad \underbrace{13 + 13}_{A^1}$$

Because perception of a movement-wide symmetrical structure seems clearly intended and because of the extremely fast tempo, large sections of the piece will be discussed at one time. The following rhythmic motives are developed:



(Gg abbreviates "Gigue")

Measures 1 - 13 are quoted below:

Handwritten musical score for a keyboard instrument, consisting of three systems of staves. The first system (labeled 5) features a treble and bass staff with dynamic markings *p*, *sf*, and *f*, and includes fingerings and articulations. The second system (labeled 8) includes a 3/4 time signature, a 4/4 time signature, and dynamic markings *sf* and *pp*, with the instruction "(ohne ritardando!)". The third system (labeled 11) includes a 5/4 time signature, dynamic markings *mp* and *pp*, and tempo markings "rit.", "tempo", and "poco rit.". The score is heavily annotated with fingering numbers and interval markings such as Gg-1, Gg-5, and Gg-3R.

Two basic types of gigue were common in Baroque keyboard suites: the French type, characterized by compound duple meter, dotted rhythms, wide intervals, and fugal procedure (the type usually used by J. S. Bach) and the Italian

55Schoenberg, p. 20.

type, which is faster, not fugal, and conventionally contains running passages over a given harmony.⁵⁶ Schoenberg's "Gigue" has a surging rhythmic tension which makes it very difficult to hear in any meter, and yet there are suggestions of fugal procedure. Schoenberg seems to aim in this movement to combine elements of both gigue types, with perhaps greater emphasis on the Italian features.

The interior structure of the first 13 measure section is 4 + (4 + 1) + 4 measures. The first four measures, marked *f*, constitute one phrase, characterized by the statement of the complete series in each measure. The role of the tritones E - B \flat , and D \flat - G is interesting here, and typical of tritone emphasis in the movement. Recalling the series and the single transposition at the tritone, it is obvious that statements of the series will always begin and end on E or B \flat . By arranging one statement of the row in each measure Schoenberg guarantees that each measure will begin and end with those pitches. Further, the constant appearance of the tritone D \flat - G as the third and fourth pitches of all forms of the series allows Schoenberg a certain harmonic stability as each measure of the first phrase contains D \flat and G on the third eighth note. Given the observation in other movements of a substitute "V - I" relation, called "T - I", it seems likely that Schoenberg intends both a motivic and a harmonic

⁵⁶Apel, p. 346.

function for the tritone pairs in this movement.

The four measure phrase, from measures 5 through 8, in which the last pair of measures are the intervallic inversion of the first pair, is extended by one measure. The addition of this measure 9 creates tension by its interruption of the regular four measure phrase pattern, introduction of a new meter, hemiola rhythm, and increased dynamic level. All these features also serve to increase the degree of contrast with the next phrase.

With its subito *pp* dynamic and return to the character of the opening measures, the four measure phrase from measure 10 through 13 dissipates the tension of the second phrase while creating new interest through introduction of tempo changes and new "sound" material, such as the rolled diads in the exact mid-point of each 2 measure sub-phrase. Observe that this phrase mirrors itself, rhythmically, from its center point at the "rit....tempo" indication at the downbeat of measure 12.

The second major section is essentially 12 measures long, extending to the double bar. When repeated, however, it seems to continue the crescendo through one additional measure before a sudden drop in dynamic to *p*. Upon closer examination this "extra" measure (measure 26) can be seen as having a double function since it is parallel to measure 37, which begins the second 10 measure period in the B section. Thus, while measure 26 does upset the otherwise "orderly"

26 - 20 - 26 measure scheme which seems implied here, making it (at least visually) 25 - 21 - 26, it seems quite clear that the careful listener would gain an impression of symmetry regardless of the actual measure count. Measures 14 to 26 are quoted:

(etwas langsamer)
tempo

tempo

3
4

etwas langsamer

poco rit.

ppp

pp

sf

tempo

pp

sf

14

17

19

The section just cited begins with two 3 measure phrases. Measure 14 introduces a completely new idea in the movement, that of a melody with accompaniment. The melody is remarkable in its suggestion of B major tonality. It could be written, enharmonically, as follows:

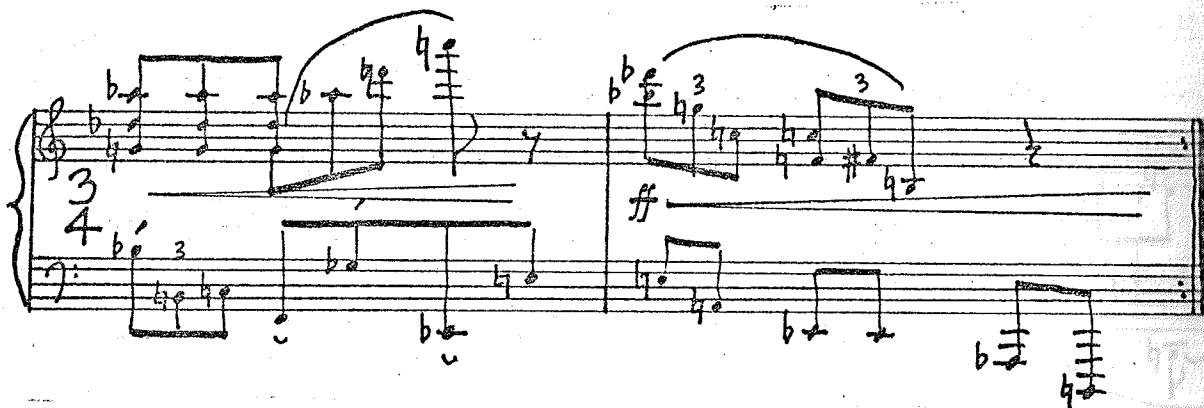
In spite of its suggestion of B major, which is not complete-

ly finished until the end of the second phrase, the melody also serves to emphasize D \flat against the pedal G in measures 14 and 15. This tritone pedal idea is repeated in measures 17 and 18 with the pitches A \flat and D as pedal tones.

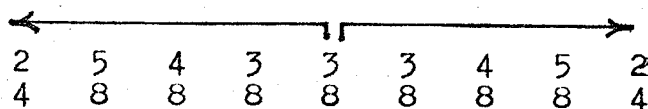
The remaining six measures prior to the repeat function as one period, distinguished from the preceding phrases by a complex rhythm which is not clearly set in any single meter. In spite of similar note values and rhythmic patterns, this section differs from the opening of the movement by the absence of repeated pitches which differentiate measures, and the addition of longer note values set in the middle of the texture. One possible interpretation of the implied meters of this section, arrived at by treating the longer note values as downbeats, is given below:

Handwritten musical notation for the first system of the section. The music is written in a grand staff with treble and bass clefs. The dynamics are marked *pp* (pianissimo) at the beginning and *sf* (sforzando) in the second measure. The implied meters for the measures are indicated by numbers in circles: 2/4, 5/8, 4/8, and 3/8. The notation includes various note values, rests, and accidentals (flats and naturals).

Handwritten musical notation for the second system of the section. The music continues in the grand staff. Dynamics include *f* (forte) in the fourth measure. The implied meters for the measures are indicated by numbers in circles: 4/8, 5/8, 2/4, and 3/8. The notation includes various note values, rests, and accidentals (flats, naturals, and a sharp).

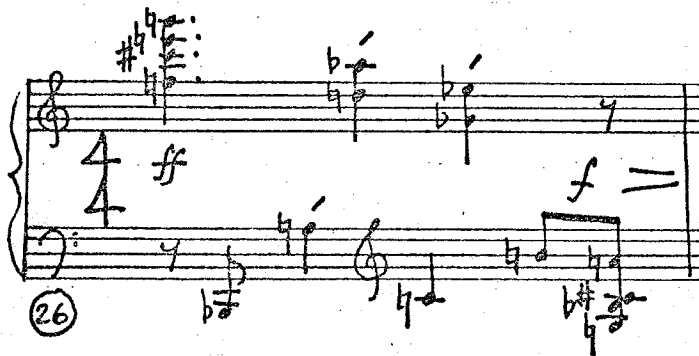


It is, of course, interesting to speculate as to the significance of the metric mirroring which occurs in the above re-ordering:



If this structure were, indeed, intentional, it may have functioned simply as a written out accelerando and ritardando for the "interior" melody which results from the longer note values in the texture.

The entire B section, measures 26 - 46, is quoted:



Handwritten musical score for piano, measures 27-32. The score is written in G major and 4/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *pp*, *mp*, *sf*, and *p*. A performance instruction in German is present: "(nochmals anschlagen, aber: p)".

Handwritten musical score for piano, measures 30-35. The score continues the piece with various dynamics such as *f*, *p*, and *mp*. The notation includes slurs and accents.

etwas rascher

Handwritten musical score for piano, measures 33-35. The tempo marking "etwas rascher" is written above the staff. The music features a more active texture with dynamics like *f* and *mp*.

poco pesante

poco rit.

Handwritten musical score for piano, measures 36-40. The score includes tempo markings "poco pesante" and "poco rit.". Dynamics range from *fff* to *pp*. The notation includes slurs and dynamic hairpins.

etwas langsamer noch etwas langsamer molto stacc. rit. - - -

----- I Tempo

----- molto rit. ----- I Tempo I

The first period of the B section, measures 26 to 36 is divisible into two phrases of 7 (or 3 + 4) and 4 measures. These are differentiated by clear changes in rhythmic organization, texture, dynamics, and tempo. The second period of the B section (measures 37 - 47) is divisible into phrases of 6 (or 2 + 4) and 4 measures in length. The overall function of these periods, generally stated, is one of creating tension and gradually resolving it. Tension is increased in the first period by the gradual increase in dynamic level from *p* to *fff*, and by a progressive shortening of note values, which is further emphasized by a faster tempo beginning at measure 33. The second period sustains an extreme slowing of tempo through the successive directions "poco ritardando," "etwas langsamer," "noch etwas langsamer," and "ritardando" before a return to original tempo at measure 43. Measures 43 through 46 contain a progression from the loudest dynamic of the period, *ff*, to *pp*, and a gradual lengthening of note values from eighth note triplets to eighth notes, emphasized by directions of "subito ritardando," and "molto ritardando."

Measures 47 - 72 are quoted:

The image shows a handwritten musical score for measures 47 through 72. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various note values, including eighth notes, quarter notes, and half notes, some with beams and slurs. There are also dynamic markings such as '2f' and '2' (likely for piano). The score is annotated with circled numbers 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, and 72, indicating the measure numbers. The handwriting is clear and legible.

Handwritten musical score for measures 49-51. Measure 49 is marked with a circled 49. The piece is in 4/4 time. Measure 50 is marked with a circled 50. Measure 51 is marked with a circled 51 and includes the instruction "cresc." with a dashed line. The score features complex rhythmic patterns with many beamed notes and rests.

Handwritten musical score for measures 52-54. Measure 52 is marked with a circled 52. Measure 53 is marked with a circled 53. Measure 54 is marked with a circled 54. The score includes dynamic markings such as "ff" and "f". There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

Handwritten musical score for measures 55-57. Measure 55 is marked with a circled 55. Measure 56 is marked with a circled 56. Measure 57 is marked with a circled 57. The score includes dynamic markings such as "f", "fp", and "p". There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

Handwritten musical score for measures 58-60. Measure 58 is marked with a circled 58. Measure 59 is marked with a circled 59. Measure 60 is marked with a circled 60. The score includes dynamic markings such as "p" and "f". There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

Handwritten musical score for measures 61-63. The system consists of two staves. Measure 61 is circled. The music features complex chords and melodic lines. Dynamics include *pp* and *p*. A *dim.* marking is present at the end of the system.

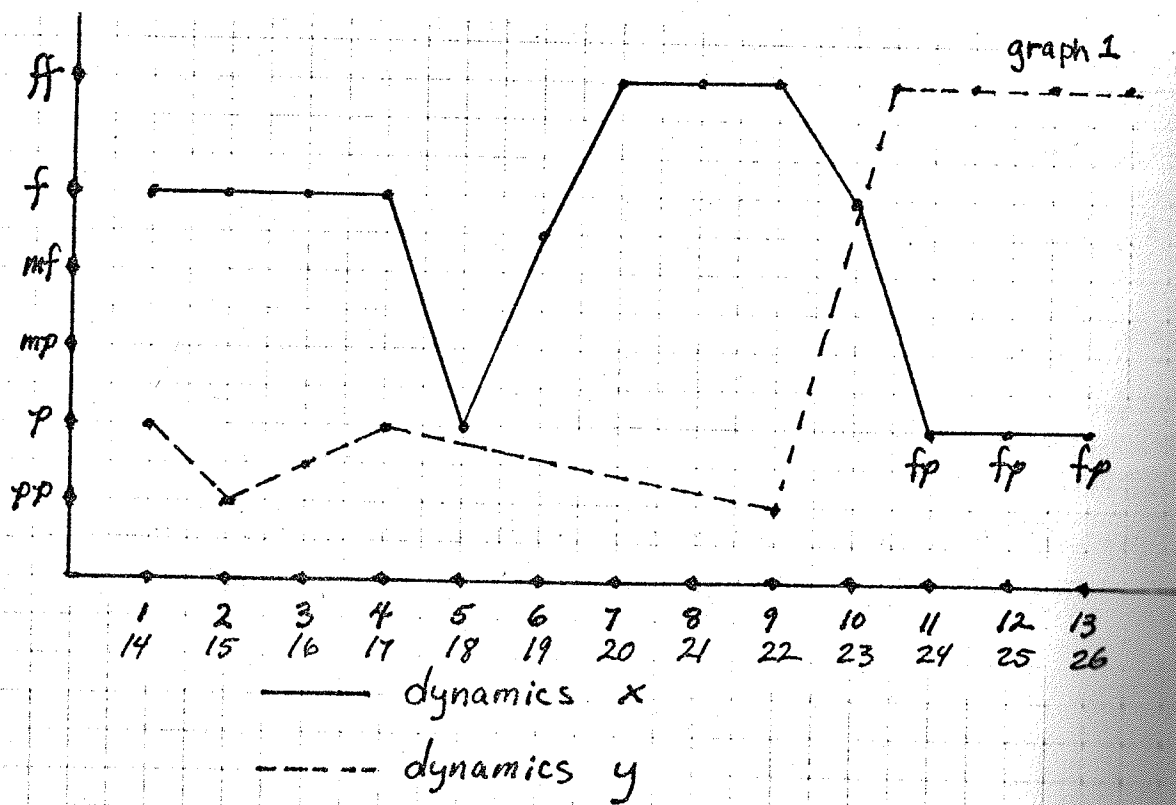
Handwritten musical score for measures 64-66. The system consists of two staves. Measure 64 is circled. The music continues with complex harmonic structures.

Handwritten musical score for measures 67-69. The system consists of two staves. Measure 67 is circled. The music includes dynamic markings *pp*, *ff*, and *sf*. A *Ped* marking with a dashed line and an asterisk is present below the staves.

Handwritten musical score for measures 70-72. The system consists of two staves. Measure 70 is circled. The music features complex chords and melodic lines. Dynamics include *sf* and *ff*. A circled measure number 59 is visible at the bottom right of the system.

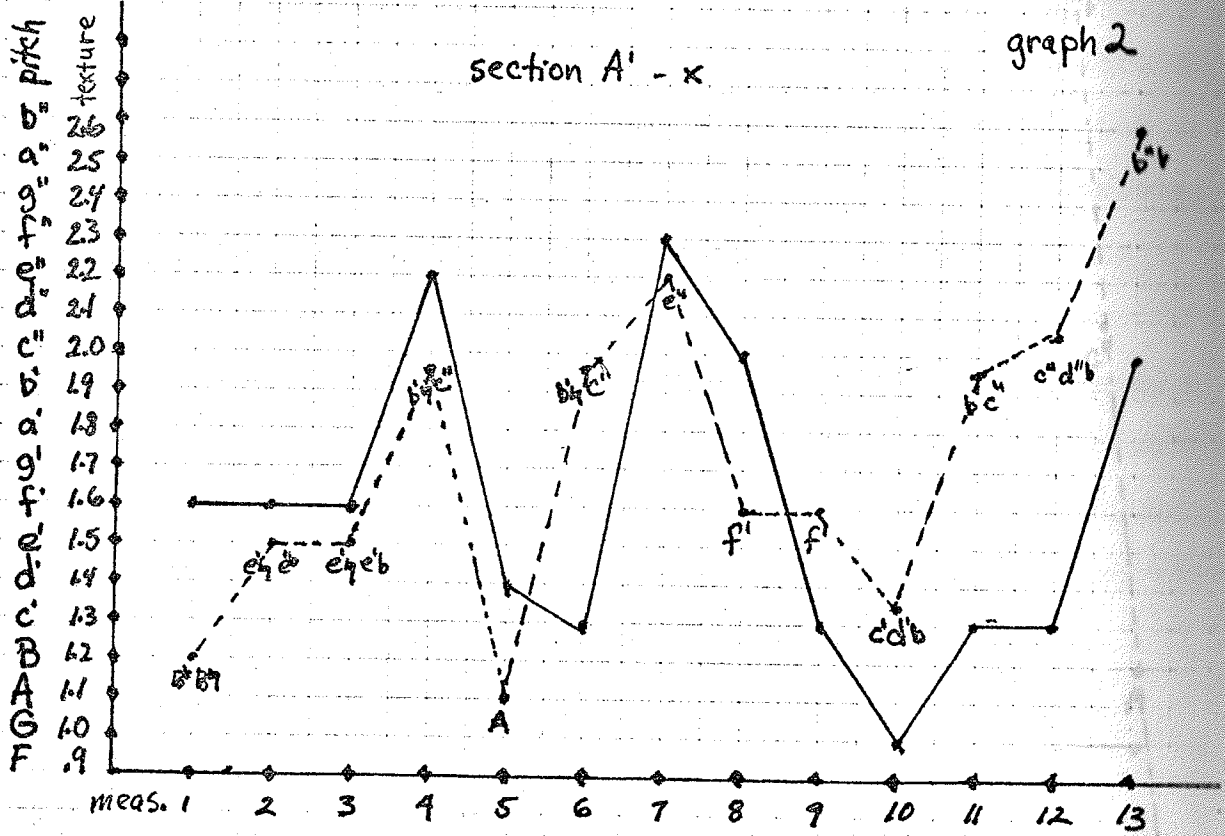
This entire passage is quoted and will be discussed as a unit because, to a great extent, the determination of the function of each 13 measure section is dependent on its relation to various features of the other 13 measures. Since this passage employs pitches and rhythmic material in ways that are basically consistent throughout its length, consideration of two distinct sections must arise out of treatment of other parameters. Several graphs representing treatment of dynamics, vertical texture, and instrumental register in the 26 measure section are given .

Graph number 1 shows the average dynamic level of each measure in the first 13 measures (designated "x") and the second 13 measures (designated "y").



The most significant feature illustrated by the above graph is the extent to which the two 13 measure sections progress toward opposite dynamic goals.

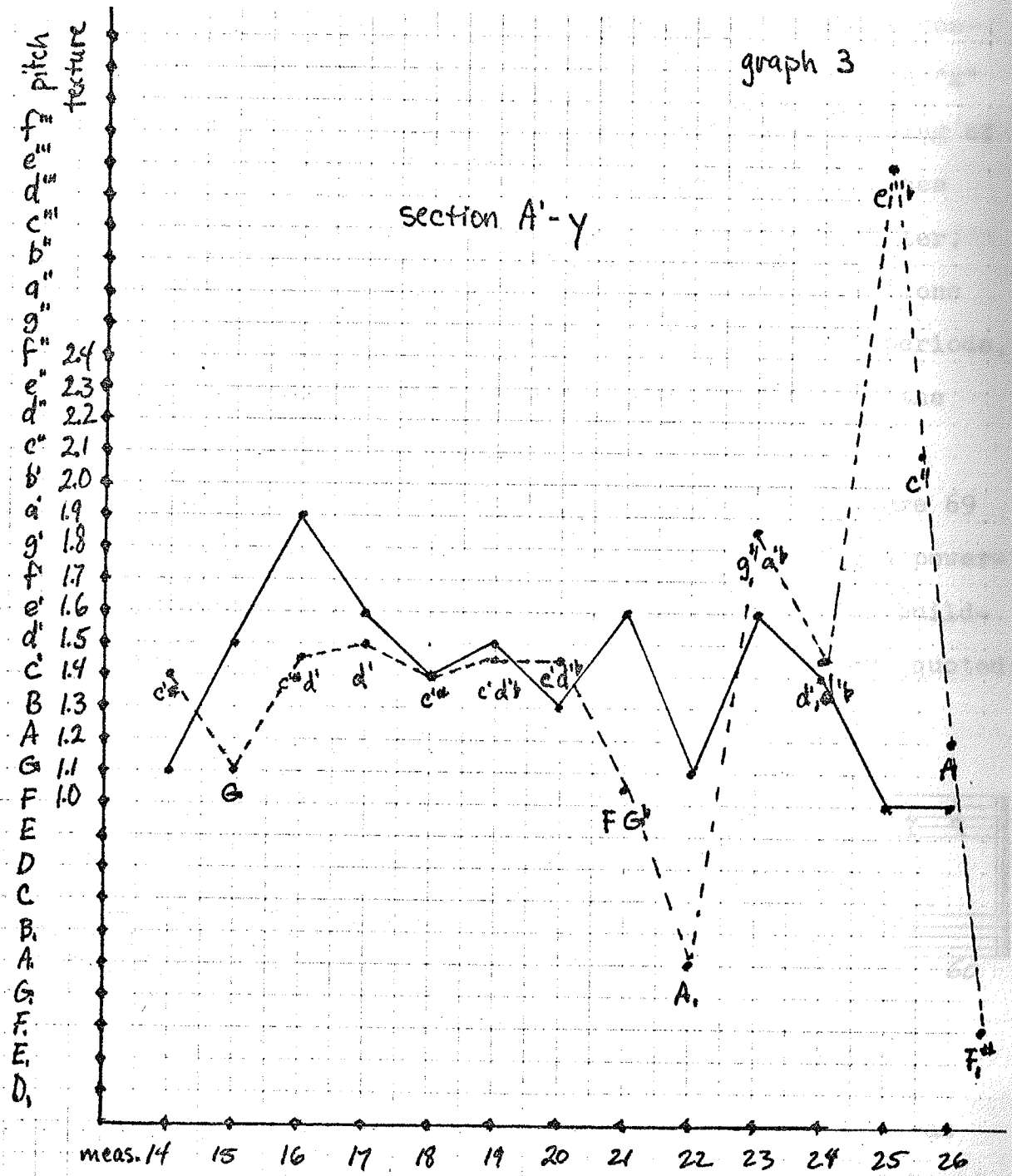
Graphs numbers 2 and 3 show the relationship, in each period, between the vertical texture (i.e. the average number of pitches sounding during each rhythmic event in each measure) and instrumental register (i.e. the mean tone between the extreme high and low pitches in each measure). Due to radical changes in texture in the last two measures of section "y", two points are plotted for each of these measures. Graph number 2 concerns section "x" and graph number 3 concerns section "y".



c' = middle c

— = texture (avg. no. of vertical tones per rhythmic event in each meas.)

----- = mean pitch (between upper and lower extremes) in each meas.



c' = middle c

———— = texture

----- = mean pitch

Especially significant in these graphs is the comparison of registers in the two periods. While section "x" ends with an upward sweep, simultaneous with a thickening of texture and a decreased dynamic level, section "y" closes with a thinning texture and a massive descent in register, with an increased dynamic (*ff*). All of these observations together seem to support the view that 2 symmetrical periods, in an antecedent-consequent relationship, do exist in the final A¹ section.

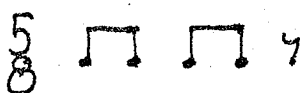
The sudden increase in dynamic level at measure 69 and descending register in measures 71 and 72 create a powerful drive toward resolution of tension which has been building throughout the A¹ section. The final measures are quoted:

Handwritten musical score for piano, measures 69-72. The score is written on two staves. Measure 69 is marked with a forte (*f*) dynamic. Measure 70 is marked with a 3/4 time signature and a forte (*f*) dynamic. Measure 71 is marked with a forte (*f*) dynamic. Measure 72 is marked with a forte (*f*) dynamic. The score shows complex chordal textures and melodic lines in both hands, with various accidentals and dynamics.

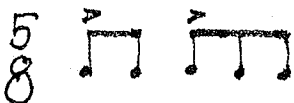
The 5/4 measure, usually observed in this work as a written elongation of tempo, here functions with deliberate ambiguity, as both an elongated 4/4 measure and as two mea-

⁶⁰Schoenberg, p. 24.

asures of 5/8. The rhythm of the right hand chords gradually evolves into a 5/8 context, though this implication would probably not be felt until the eighth rest which begins measure 74. The downbeat rest relays the E-F diad in the left hand, placing it on a weak beat. The accents among the last 5 eighth notes result in a restatement of the syncopated rhythm of measure 73:



now completed:



The harmonic implications of the triads in the right hand part of measure 73 suggest a summation of the tritone function as it existed in this work, as well as the motivically significant progression from major to minor third and vice versa. The chord progression, enharmonically, is:

Bm, BM, FM AbM, Ab+, Dm, DM
(7)

The final three measures can be considered a very condensed "coda" since they serve to conclude the work through new development of material and resolution of accumulated tension gradually through repetition of a single rhythmic figure which is perceived within a shifting metric context until the accents of the final statement confirm the implied meter.


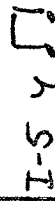
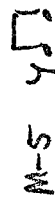

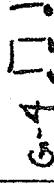
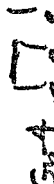


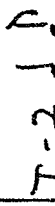

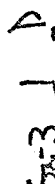
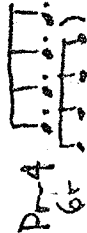
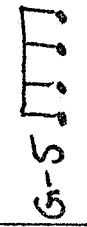
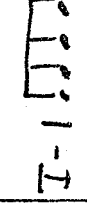
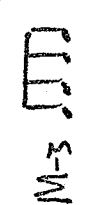
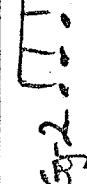

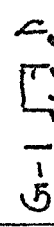
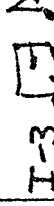
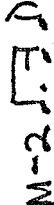
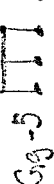

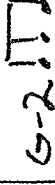
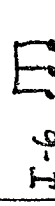



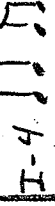
CHAPTER SEVEN

LARGE SCALE FORMAL STRUCTURE

In the Introduction to this study, on page 12, the following sentence appeared: "Chapter 7 of this analysis will consider musical features which are uniquely involved in perception of the entire work." There are a great many ways in which one could go about this task. In keeping with the analytic framework set up at the outset, however, the large scale consideration of structure will examine no division of the entire work smaller than a complete period, as that division affects perception of form. The principal goal here is to consider the question: What sort of large scale formal shape results from the formal structure of individual movements?

Prior to consideration of this question, however, one may ask: What evidence is there within the work to justify analysis of these movements as a large scale structure? Ultimately, the only valid reason for considering a piece of music a single entity is that it sounds like a unified form. However, many tangible factors exist in common among movements, some of which have been cited already. Certainly one element significant to the comprehensibility of the work is Schoenberg's derivation of rhythmic materials for each movement out of only a few basic rhythmic motives. The rhythmic motives used in each chapter have been discussed in preced-

ing chapters. The following chart illustrates the remarkable degree to which they all can be reduced to a basic set.

RHYTHMIC MOTIVES						
PRÆLUDIUM	GAVOTTE/MUSETTE	INTERMEZZO	MENNET/TRIO	GIGUE		
Pr-1 	—	I-5 	M-5 	—		
Pr-2 	G-4 	—	—	G ₄ -4 		
Pr-3 	G-3 	I-2 	M-1 	G ₃ -3 		
Pr-4 	G-5 	I-1 	M-3 	G ₃ -2 		
Pr-5 	G-1 	I-3 	M-2 	[G ₃ -5 		
Pr-6 	G-2 	I-6 	M-4 	G ₁ -1 		
—	G-6 	I-4 	—	—		

Beyond the fact of basic materials common to many or all movements is the question of how the unique features of various movements contribute to the large scale form. To discuss this issue it will be helpful to return to the four basic parameters of our analytic framework: duration patterns, tempo, texture, and dynamics. Observations concerning each of these parameters will be summarized before all the information is evaluated and a large scale structure for this work proposed.

The general heading of "duration patterns" contains several distinct levels of organization, involving the several levels on which we perceive musical time. Specifically, we may consider periodic structure in each movement, durations of structural "sections" in each movement, the meter and the performance duration of each movement. Examination of each of these levels of duration patterning, in all movements, provides insight into large scale structure. The following chart summarizes the information so far observed:

	PRÆLUDIUM	GAV - MUS	INTERMEZZO	MEN * TRIO	GIGUE
METERS	TRIPLE - DUPLÉ	DUPLÉ	MIXED 24 m. triple 21 m. duplé	TRIPLE	DUPLÉ - TRIPLE
DURATIONS OF PERIODS, IN MEASURES	8½ - 7 - 8½	G. 8-8-12 M. 9-9-11-11 G. 8-8-12	4-7½-7½-5 7-3½-3½- 7½	M. 11-11- 4-10-7 T. 4½-4½-4½- 4½ M. 11-11- 4-10-7	13 - 12+ 1 + 10 - 10 13 - 13
DURATIONS OF "STRUCTURAL SECTIONS" IN MEASURES	A - 8½ A ¹ - 7 A ² - 8½	A - 28 B - 40 A - 28	A - 10½ B - 9 A ¹ - 14 coda - 11½	A - 43 B - 18 A - 43	A - 25 B - 21 A ¹ - 26 coda - 3
DURATION OF PERFORMANCE ⁶¹	53"	2' 28"	3'	2' 24"	2' 33"

⁶¹ Performance duration of each movement is based on a recorded performance (Columbia Masterworks ML-5216) by Edward Steuermann, Schoenberg's student and colleague, who premiered all of Schoenberg's piano music.

Tempo can easily be evaluated as a structural force by comparing the tempos of various movements, as in the chart below:

PRÆLUDIUM	GAVOTTE/MUSETTE	INTERMEZZO	MENUET/TRIO	GIGUE
Rasch P=80	Gavotte Etwas langsam P=72 Musette Rascher P=88	 P=40	Moderato P=88	Rasch P=91

P = rhythmic pulse

The subject of texture is considerably more difficult to summarize than such things as performance duration, meter, or tempo. And yet, texture seems to play a critical role in perception of large scale function. The inclusion of a large graph attempting to show period level averages of vertical texture was considered. However, this seems to be one of those situations in which the best "graph" is the score itself. That is, a graph which would begin to show the subtlety of textural function would need to be too large to be practical. Therefore, a summary of textural treatment in each movement will be presented.

The general topic of texture is complex because it includes several semi-independent levels of function: the number of vertical or simultaneous voices, the number of contrapuntal voices, instrumental register, and implied harmonic function. (The larger the view of the work the more dynamic function is the result of texture rather than individual dynamic markings. A general large scale dynamic function will be implied in the summary of large scale texture.) In discussing the basic vertical texture of a movement one may speak of textural "norms" as opposed to extreme usage. This concept is similar to that of tessitura. And while it has an obvious application to discussion of instrumental register, it also pertains to the number of voices which are set up as a norm in a musical work or passage.

In "Praeludium" the normal number of voices is 2 to 3. This number is established clearly at the beginning of each period and at the end of the movement. Period 1 proceeds very gradually from a 2 voice texture in middle register to 3 voices in slightly lower register. Period 2, which begins in 2 voice texture, expands quickly to 3 and implies as many as 4, in measure 13, in high register. The final period begins with 3 voices, moves to a vertical texture of 4 and the highest register of the piece before ending with a return to middle register. Although the final measure implies as many as 4 voices, no more than 3 (and normally 2) are actually played simultaneously.

Vertical sonorities of 3 to 5 voices occur in "Gavotte" in positions of relatively low tension and at low dynamic levels; 3 to 4 voices may be determined as a norm in this movement. The ear-line resulting from instrumental register suggests an arch shape in both sections A and B, with a rather extreme decline in register at the end of the dance. "Musette" continues a consistent 3 - 4 voice vertical texture, and although sudden contrasts of register are few, the entire dance imitates the musette pipes with a very high register.

"Intermezzo" presents a further increase in the average number of voices, with a norm of 4 to 5. Deviations from middle register occur at points of structural emphasis, such as the higher register which begins the recapitulation at measure 20, the lower register at the end of the 2nd developmental section, and the low register which begins the coda.

The "Menuett" opens with material which greatly resembles the opening of "Praeludium" in sound, but which is written in 3 voices rather than 2. This is typical of the movement's texture, which resembles the character of "Praeludium" in the first dance, but generally increased by one voice, resulting in a norm of 3 - 4 voices. An arched ear-line is clearly heard in both the A and B sections. "Trio" has a constant texture of 2 contrapuntal voices. Although no more than 2 voices are heard simultaneously in

"Trio," it would seem that the extremely wide melodic leaps occasionally imply as many as 3 to 4 voices. The obvious norm, however, is 2 voices.

The normal vertical texture in "Gigue" is 2 to 3 voices. Especially characteristic is the succession of "melodic" diads, or the inclusion of several diads in a melodic outline of predominantly single notes. Each period of the movement employs register contrast of the type discussed in Chapter 6. The first 13 measure period progresses from high to low register, the second 13 measures doing likewise, resulting in marked contrast between periods, even when repeated. Each of the two 10 measure periods of the B section outlines an inverted arch, from high to low and back to high register. The last two 13 measure sections, graphed in Chapter 6, consist of a progression from low to high register, and a corresponding return from high to low. The three measure coda re-establishes middle register before closing with a rapid upward gesture.


The structure which emerges from all of the observations presented so far in this chapter is that of a large scale "bogen" or arch form. This is the result of: first, a clear perception of the central movement, "Intermezzo," as distinct from the other movements, and second, shared characteristics of the outer movements according to their position with respect to "Intermezzo." "Gavotte-Musette" and "Menuett-Trio" thus share many stylistic characteristics

as do "Praeludium" and "Gigue."

The perception of "Intermezzo" as distinct from the other movements is the result of many individual features of style. As mentioned earlier, the most immediate difference between "Intermezzo" and all the other movements is that it alone is based on an historical style other than Baroque dance forms. This fact allows for several others. The "Intermezzo" is by far the least stable movement with respect to meter. While maintaining a uniform pulse, the movement contains 24 measures in triple meter and 21 in duple. This metric fluctuation is reinforced by the presence of the slowest temporal pulse in the Suite, nearly twice as slow as any other movement, which contributes to the fact that "Intermezzo" is the longest of all the movements in performance. Partly due to the slow pulse, the movement presents a basic sonority, or sound ideal, not found in other movements. As observed in earlier discussion, this sonority is also the result of a conscious structural use of harmonic function of a type which was quite remarkable for 1921 and an interesting outgrowth of the serial experimentation that Schoenberg was carrying out at that time. Finally, the movement marks a definite break with Baroque models through the presence of clear sonata characteristics.

The most immediate similarity between "Gavotte-Musette" and "Menuett-Trio" is that both are Baroque dance pairs. In this respect they share the unavoidable A-B-A

form resulting from repetition of the first dance. Both are of moderate character and tempo and have nearly identical performance durations. More specifically, the interior structures of the dances are related, employing a basic pattern of a - a⁽¹⁾ - b - (b). In addition, the normal vertical texture of 3 to 4 voices and common use of an arch-shaped ear-line within a single period are similar, as also is the moderate dynamic level found in each pair.

The principal shared features of "Praeludium" and "Gigue" are: a symmetrical period structure of almost precisely the same proportions (the $8\frac{1}{2}:7$ periodic ratio of "Praeludium" and the 26:21 ratio of "Gigue" reduce to 1.21 and 1.23, respectively), a 2 - 3 voice average texture, and real or implied compound meter. Whereas a motivic device of "Praeludium" is the use of  hemiola rhythms against the basic 6/8 meter, the use of triplets and sextuplets is a basic motivic device in "Gigue," written in a basic 2/2 meter. The performance durations of the two movements are quite different; this is thought to be the result of the nature of historical models rather than an intentional differentiation by the composer.

The symmetrical structural resemblances among movements in Suite and the special emphasis given to the central movement clearly support the designation of this work as a "bogen" form. Even more support for this view comes from consideration of the prominence of small scale "bogen" struc-

tures in this work. As it happens, every movement in Suite has clear bogen characteristics. As mentioned, "Praeludium" and "Gigue" have symmetrical periodic structure, while "Gavotte-Musette" and "Menuett-Trio" result in A-B-A forms. "Intermezzo" itself, though containing a less obvious small-scale bogen form, certainly suggests one type of bogen format through its sonata characteristics.

As conclusive as this large-scale assessment of structure in Suite for Piano appears, it must be remembered that this view results from consideration of only non-serialized aspects of the work. It seems likely that the integration of serial aspects into the analysis given here would not only reinforce the basic assumptions presented, but would suggest other small and middle scale structures, providing an even better concept of the total work.

CONCLUSION

Arnold Schoenberg's Suite for Piano, Op. 25 is far from being an obscure work. It is frequently treated in both discussions of Schoenberg specifically and 20th century music generally. It is no doubt largely because of the position of this work as the first large scale serial composition that virtually all these discussions concentrate entirely or primarily on serial treatment in the work. There was, no doubt, a time when this kind of discussion could be useful for almost any musician, as people were first coming into contact with the radical technique of deriving entire compositions from relationships implicit in a series of pitch classes. The importance of serial analysis as a craftsman's reference for the potential of serial composition was admitted even by Schoenberg. It is now clear, however, that Schoenberg's system of composing with a series, in the way he understood it, at least, is not going to "ensure the supremacy of German music" through the year 2021.⁶¹ And yet, Arnold Schoenberg the composer and teacher remains a significant influence on contemporary music, while Schoenberg the inventor of serial technique is less and less an issue. It is my view that such a turn of events would have been welcomed by Schoenberg personally, as he himself "always

⁶¹See page 2, introductory chapter.

helped people to see what it IS!" rather than "how it is DONE."⁶² Nonetheless, the existence of Schoenberg's dodecaphonic style has provided many with a great deal of difficulty in approaching Schoenberg's music. This problem is not alleviated by more reiterated serial analyses of his works.

The motivation for this study was the idea that an analysis of perhaps the most famous of all serial compositions with respect to all musical parameters except seriality would serve as a bridge between Schoenberg the composer and the Western musical tradition generally. The fact that this could potentially result in the type of analysis which Schoenberg himself wished to have his music subjected to was a further encouragement.

This analysis has been an attempt to reveal basic levels of structure in Suite for Piano, Op. 25 independent of any consideration of serial treatment. The fact that so clear a formal design has emerged which is supported by so large and varied a body of data upholds, I believe, the validity of this study.

⁶²See pages 9 and 10, above.

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