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AMEB
Grade 5 Musicianship
Analytical notes for Set Works
by Simon Perry

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Mozart String quartet K 387 First movement

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Background information

The string quartet is a genre of chamber music whose initial development and early maturation is explicitly linked to the Classical period (*ca* 1750–1800). The standard instrumentation of the string quartet employs two violins, a viola and cello. Unlike certain other Classical instrumental genres, such as the symphony and concerto, the string quartet does not seem to have a precedent in chamber music genres of the late Baroque. A distinctly ‘modern’ feature (for the mid-eighteenth century) of the string quartet which separates it from Baroque forms is the lack of a *basso continuo* part.¹ With early examples often going under the title *divertimento*, string quartets first appeared from the 1760s in southern Germany, Austria and Bohemia,² written by a number of composers including Carl Dittersdorf (1739–1799), Johann Wanhal (1739–1813), Franz Xaver Richter (1709–1789) and, perhaps most importantly, Joseph Haydn (1732–1809). By about 1780, the genre had been consolidated into its archetypal Classical format of a piece in four movements, typically as follows:

1. **Fast movement** (e.g. *allegro*) in sonata form
2. **Slow movement** (e.g. *andante*, *adagio*) in a contrasting key, in a variety of possible forms – sonata form, large-scale ternary, theme and variations, etc.
3. **Minuet and trio**, usually back in the tonic key, typically a pair of triple-metre dances in binary form, with the first (minuet) repeated after the trio
4. **Fast finale** (e.g. *allegro*, *vivace*, *presto*) in the tonic key, usually in sonata form or sonata-rondo form

The work that is above all associated with setting the standard for this stage of maturity is the set of six quartets by Haydn, published as Op. 33 in 1781.³

¹The *basso continuo* was an ever-present feature of Baroque instrumental music, comprising a single bass line that was played by a number of instruments. Typically, these would include a cello or violone (ancestor to the present-day double bass) and an instrument capable of playing chords, such as the harpsichord, the player of which would ‘realise’ harmony as implied by numbers written below the bass line. This practice was still only slowly falling into disuse around 1750; music written explicitly without it, therefore, would have been seen as quite novel at the time. By 1780, the *basso continuo* was well and truly a thing of the past.

²Bohemia in this period refers to the Czech-speaking part of the Austrian Empire, roughly equivalent to the modern-day Czech Republic. Also, when we speak of ‘Germany’ at this time in history, we refer to a number of states in central Europe in an area roughly equivalent to the modern Germany and where the main language was German; as a nation state, Germany did not exist until 1870.

³This set is often called the ‘Russian’ quartets because Haydn dedicated them to the Grand Duke Paul of Russia (who would later become Tsar Paul I, r. 1796–1801); the works were premiered at the Vienna apartments of the Duke’s wife, the Grand Duchess Maria Feodorovna.

The string quartet was a genre particularly well suited to the times of its development. As a sophisticated type of abstract instrumental music, it appealed strongly to the tastes of the 'Enlightened'⁴ eighteenth-century upper classes who paid for, and sometimes played in, quartets. As an intimate genre requiring only four players and a comparatively small space in which to be played, the string quartet provided a ready form of private entertainment for wealthy individuals and families. String quartets presented composers with a great range of expressive possibilities and allowed for greater subtleties than large-scale instrumental genres such as symphonies and concertos. Research into the musical culture of the late-eighteenth century, especially in central Europe, suggests that audiences for quartets (typically members of the wealthy upper classes) enjoyed a high degree of musical literacy and also that they were well schooled in the conventions of the form. This meant that composers could manipulate these conventions in subtle and creative ways so as to both surprise and delight these audiences, appealing both to the intellectual dimension (so prized under the rational values of Enlightenment) of abstract instrumental music, as well as the expressive and emotional realm. Additionally, the manner in which the relatively transparent texture of the string quartet could allow individual voices sometimes to shine through and then blend back in with the whole provided a compelling musical metaphor for the social ideals of Enlightenment, which encouraged individualism, but not at the expense of social cohesion.

Mozart's String Quartet in G major, K 387, was the first of a set of six quartets composed in Vienna between 1782 and 1785 and which he published as Op. 10, with a dedication to Joseph Haydn (hence the six, as a group, are often called the 'Haydn Quartets'). The dedication is quite significant, because these quartets were composed in response to Haydn's influential and landmark Op. 33 set, which Mozart studied closely and whose level of compositional craft he sought to emulate. Haydn himself heard the quartets in 1785, and it was these works in particular that prompted his famous remark to Mozart's father, Leopold, who was visiting from Salzburg: 'Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the most profound knowledge of composition.'

Analysis

The first movement of the Quartet in G major, K 387, is in sonata form. It is useful, therefore, to review this form briefly before a detailed analysis. Sonata form is a large-scale instrumental form usually understood to consist of three major sections: exposition, development and recapitulation. The exposition presents thematic material and expresses a large-scale tonal contrast by modulating from the tonic key to a related key (typically the dominant, if the movement is in a major key, or the relative major, if the movement is in a minor key). Usually, thematic material is grouped around this large-scale modulation such that the main theme is encountered in the tonic and the subordinate theme (or themes) in the related key.⁵ Between these two themes will be a transition. These elements can be expanded and varied in different ways, but the basic scheme looks like this:

Themes	Main theme	Transition	Subordinate theme(s)
Key	Tonic (major) Tonic (minor)		Dominant Relative major
Cadence	Perfect or imperfect	Imperfect (in key of subordinate theme)	Perfect

⁴'Enlightenment' refers to an intellectual and philosophical movement that was active in the eighteenth century and beyond. It placed high value on things such as reason, logic, order, social progress, the rights of the individual within the needs of the collective, and scientific achievement.

⁵In some descriptions of sonata form, the terms 'main theme' and 'subordinate theme' are replaced by 'first subject' and 'second subject', or 'primary theme' and 'secondary theme'. They essentially mean the same thing and you are free to use the terms you prefer.

The development section is the least predictable part of the movement. Generally, its job is to modulate through a range of keys, while eventually working its way back to the tonic key, ending with an imperfect cadence. Also, it will typically ‘work over’ the motivic and thematic material of the exposition in various ways. It is quite common to find extensive use of sequences and usually, at the end, a long prolongation of dominant harmony in the tonic key, setting up the return of the tonic chord and the main theme at the point of recapitulation. In the recapitulation, the most common procedure is that the thematic material of the exposition is given again, with everything now in the tonic key.

Exposition

The overall plan of the exposition in the first movement of Mozart’s K 387 is as follows:

Bar	1	11	25	39	50
Theme	Main Theme	Transition	Subordinate theme 1	Subordinate theme 2	Closing section
Key	G	G → D (V)	D	D	D
Cadence	Perfect	Imperfect	Perfect	Perfect	Perfect

The main theme already shows us how Mozart plays with formal conventions and expectations. A short digression on Classical theme types helps us to understand how he achieves this. In the Classical style, a ‘theme’ in its most typical sense comprises eight bars and falls into two main archetypes: ‘sentence’ and ‘period’.⁶ The sentence type commences with a ‘presentation’ phrase of four bars which comprises a two-bar ‘basic idea’ (something melodically and rhythmically quite distinct) which is then immediately repeated, either literally or in a modified, but identifiable, way. This is followed by a ‘continuation and cadential’ phrase in which the material of the first four bars is fragmented into shorter units and then leads into a cadence which is either perfect or imperfect. Schematically, it looks like this:

Sentence structure

Presentation (4 bars)		Continuation and cadence (4 bars)	
basic idea	repeat basic idea (exact or varied)	fragmentation	cadence (perfect or imperfect)

The period theme type is also, archetypally, eight bars long and consists of two phrases: ‘antecedent’ and ‘consequent’. The antecedent phrase will, like the sentence, also start with an identifiable and distinctive basic idea, but this is now followed by a ‘contrasting idea’ which establishes a weak cadence (usually an imperfect cadence, but weak forms of perfect cadence may also occur⁷) which implies the need for continuation; the consequent phrase repeats the basic idea (possibly in a varied form) and follows it with a new version of the contrasting idea (or a totally new contrasting idea) which now provides closure to the eight-bar group as a whole, with a strong, perfect cadence:

Period structure

Antecedent (4 bars)		Consequent (4 bars)	
basic idea	contrasting idea (weak cadence)	basic idea	contrasting idea (strong cadence)

⁶Much of the recent understanding of form and thematic processes in Classical-era music is very well presented in William Caplin, *Classical form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven* (New York; Oxford: Oxford University Press, 1998). The discussion here adapts some of this theory in a way that is compatible with AMEB theoretical terminology and musicianship requirements.

⁷A weak perfect cadence would be one where, for example, the melody does not conclude on the first degree of the scale over tonic harmony, but on the third or fifth degree, or where either V or I (or both) are not in root position.

Here is Mozart's main theme:

The musical score illustrates the main theme of Mozart's piece, structured into three main sections: basic idea, contrasting idea, fragmentation (one-bar units), cadential idea (1st time), and cadential idea (2nd time). The instrumentation includes Violin I, Violin II, Viola, and Cello.

basic idea: This section consists of two contrasting two-bar ideas, labeled y^1 and y^2 . Motive x is present in both. The harmonic progression is G: I – Ib – VIIb – VIb – Vb – VIb – II – II – IIb – Ic – V – #IVb – Vb – I. A weak perfect cadence concludes this section.

contrasting idea: This section follows the basic idea, continuing the harmonic progression through II – IIb – Ic – V – #IVb – Vb – I.

fragmentation (one-bar units): This section shows how the basic idea is broken down into smaller one-bar units. It includes entries from [viola], [vln II], [vln I], and [viola]. The harmonic progression is V⁷d – Ib.

cadential idea (1st time): This section features a cadential idea in the first time. The harmonic progression is II⁷b – Ic – #V⁷ – VI. An interrupted cadence occurs here.

cadential idea (2nd time): This section features a cadential idea in the second time. The harmonic progression is #IV⁷ – Ic – V⁷ – I. A strong perfect cadence concludes the theme.

The first four bars set the listener up to expect a period-type of theme, with two contrasting two-bar ideas, the second ending with a weak perfect cadence (melodic termination on the third of the scale, I approached from Vb). But the listener's expectation is thwarted in bars 5 and 6 with what is clearly not a return to the initial basic idea (and thus the consequent phrase) but, rather, a fragmentary process that is like the 'continuation' of the sentence type. In other words, this is a kind of 'hybrid' theme. Additionally, the standard eight-bar structure is blown out to ten bars, because the cadence in bar 8 deflects harmonically to VI, providing an interrupted cadence, requiring a 'second go', as it were, at the cadence, which now provides strong closure only in bar 10. From this example, we can see that Mozart is already in the process of developing motives out of this material, marked x and y , the latter divided into two related units. It is reasonably easy to see how the derivatives of these motives (y in particular) are developed and used throughout this theme, and, indeed, throughout the transition (bars 11-24).

The transition commences in bar 11 with a restatement of the basic idea in the second violin which is then imitated a bar later by the first violin, after which motive y^2 is exchanged contrapuntally between the two violins, leading to a modulation to the dominant by bar 16. At this point, the interweaving

fragments of chromatic scales in all parts can be understood as further development of motive *y*. Bars 21-24 prolong V in D major (with touches of D minor through the use of B^bs and F[#]s), effectively providing a drawn-out imperfect cadence in the dominant key.

In the first of two subordinate themes, Mozart plays further tricks on the expectations of Classical thematic conventions. The theme commencing at bar 25 (shown below with melody only and harmonic analysis) is a fourteen- (rather than eight-) bar period:

The musical score illustrates a four-bar antecedent followed by a three-bar basic idea. The melody consists of eighth-note patterns. The harmonic analysis shows a progression from D major (I) to IIb, then a contrasting idea in I^b, IV, Ic, and V, leading to an imperfect cadence. This is followed by a second basic idea in V'd, I^b, #I^b, IIb, and #IV⁷. The final section (bars 35-36) shows a rapid scale gesture (perfect cadence) in Ic, V⁷, and I, followed by a repeat of the perfect cadence in VI, #I^c, IIb, #IV⁷, Ic, V⁷, and I (perfect cadence reaffirmed).

The main departure from the norm is in the fact that the basic idea (bars 25-26) is repeated a step lower as if a sentence-type theme is intended. But, at bar 29, instead of fragmentation and continuation, we encounter a contrasting idea (two bars) and a weak (imperfect) cadence. This is then repeated with the melody an octave higher, slightly chromaticised harmony, and the contrasting idea altered (bars 35-36) to provide a strong (perfect) cadence. The rapid scale gesture that elides to this cadence signals all is not quite over, and the cadence is repeated in bars 37-38, with the melody in the second violin. This kind of 'second go' at the cadence, even though in this case the first cadence was strong, is very typical of this style.

A second subordinate theme occupies bars 39 to 49. It is not uncommon to have more than one subordinate theme and, in such cases, we can refer to the totality of subordinate themes as a 'subordinate theme group'. Melodically, this second subordinate theme is less distinctive than either the main theme or the first subordinate theme, consisting mainly of 'generic' passage work. This lessening of thematic distinctiveness is not atypical of this kind of moment in Classical expositions. Also typical, as we near the end of the exposition and seek tonal confirmation of the new key, is the repetitive nature of the harmonic motion, which here mainly cycles through iterations of IV-V-I, culminating in an interrupted cadence in bar 47. At this point the passage work ceases and a clear harmonic progression towards the perfect cadence in bar 49 closes this theme. This leaves a final six bars, which form a 'closing section':

Such a section is not unusual to round off, or frame, the exposition. Usually, these closing sections comprise a series of cadence-like gestures (sometimes called *codettas*), often repeated. In the present case, this expectation is served by the material under the brackets marked *a* and *b*. Bar 53, therefore, would strike the listener accustomed to this style as the logical place to close the exposition. The material under *c* is less expected. It is also a cadential formula, but, with the dotted rhythms and total homophony, presents something entirely new and distinctive. It will play a role in the development.

Development

The development falls broadly into four parts, as summarised in the following table:

	Part 1	Part 2	Part 3	Part 4
Bar	56	72	90	101
Content	Motive <i>x</i> with various extensions (three phrases)	Sequence 1; new theme 1; closing-section material (<i>b</i> and <i>c</i>) in E minor	Sequence 2; new theme 2 closing-section material (<i>b</i> and <i>c</i>) in D major	Retransition (using last three notes of <i>c</i>)
Keys	D → e → C	chromatic → e	→ D	V ⁷ in G

Part 1 of the development contains three phrases, each of which begins with motive *x* followed by a newly composed extension. The first phrase (bars 56-60) places the motive and extension in the first violin; it commences in D major and concludes on V⁷b in E minor. The second phrase (bars 61-67) assigns the thematic material to the second violin and moves through a circle-of-fifths progression toward C major, ending on V⁷ in that key. The third phrase (bars 68-71) places the thematic material in the viola, and remains ostensibly in C major by prolonging V⁷. The flexible and harmonically ‘searching’ nature of the music at this point is quite typical of the first part of a development section. The following shows a reduction of the whole part to the basic harmonic content, to show how it is distributed across each phrase.

Phrase 1

D:I V⁷c e: VII⁷ V⁷b

Phrase 2

I It⁺⁶ V⁷ A:V⁷ D:V⁷ G:V⁷

descending circle of 5ths

Phrase 3

66 67 68 69

C:V⁷ I V⁷ C:V⁷

The viola in phrase 3 completes its thematic entry (motive *x* with extension) with an unaccompanied flourish, which is a further extension:

68

f x p extension of x

p

fp

development part 2 sequence model

71

vln II fp vln I f p

further extension = sequence model

f p

The viola's solo passage establishes a model (the further extension) that is then used in sequence for the commencement of part 2 of the development. The model is a two-bar unit presented in bars 72-73, and is then heard in sequence a further three times over a harmonic progression of unresolved dominant 7th chords based on a chromatically rising bass line ($C \rightarrow C^\# \rightarrow D \rightarrow D^\# \rightarrow E$). The progression also utilises common tones between each dominant seventh, as shown below:

72 73 74 75 76 77 78 79 80

F:V⁷ D:V⁷b G:V⁷ e:V⁷b I

With the harmonic sequence set in motion and a vigorous accompaniment texture with syncopated rhythms, this part of the development establishes a sense of purpose that is in contrast to the more hesitant, exploratory first part. Such a moment of decisiveness, often supported by sequence techniques, following a less clearly directed part, is very common in Classical sonata-form developments, and is often thought of as the 'core' of the development. Having arrived at E minor in bar 80, the remainder of part 2 stays in that key. Two bars (80-81) confirm the key and dissipate the syncopations, leading into a new thematic unit starting at bar 82, comprising a two-bar idea heard twice in the first violin over an animated quaver accompaniment, ending with a perfect cadence in E minor:

basic idea

basic idea

e: I bIIb Ic V⁷ VI IV Ic V⁷ I etc.

Following this, bars 86-89 present material from the closing section of the exposition, specifically the motives marked *b* and *c*, to round off this part of the development.

Part 3 of the development commences with a new sequence with a one-bar model, leading into another new theme (similar in style to bars 82-85) in D major:

(dev. part 3)

model sequence sequence new theme

C: V⁷ I G: V⁷ D: V⁷ VI ♯I'd IIb ♯Ib

interrupted cadential progression

new theme

II IIb Ic ♯V⁷ VI Ic V⁷ I

perfect cadence

Each sequence is a perfect fourth higher than the model. The first two express cadential-type V⁷-I progressions in C and G major; the same is implied in D major for bars 92-93, but the progression is interrupted (V⁷-VI). The 'new' theme recalls the contrasting idea of the subordinate theme: see bars 29-30. This new theme then works its way to confirming D major with a perfect cadence. Following this, the closing section material is heard again, but now in D major (bars 97-100).

Part 4 of the development is what is usually called the ‘retransition’. This is the part where the dominant harmony in the tonic key is introduced to prepare the way for the recapitulation. To do this, I in D is reinterpreted as V in G. The way this works here is that the final bar of motive *c* from the closing section is played progressively higher through notes of the dominant 9th (V^9). Following this, the dominant 7th (V^7) is prolonged for five bars (104-107), leading directly into the recapitulation at bar 108.

(end of part 3) (part 4: retransition)

G: V^9

100

D: Ic V⁷ I G: V⁹

104

f

V⁷

108

recapitulation

f

I

Recapitulation

In the recapitulation we can expect two different kinds of variation to the exposition: decorative and structural. Decorative changes include variations to texture, dynamics, voicing, and so on, without other material alteration to the exposition, save that it is all now in the tonic key. Structural changes include any substantially new or altered material, including reworking of material in the transition to enable the subordinate theme(s) to remain in the tonic key. In the present movement, there are relatively few changes to the material and, therefore, the plan for the recapitulation is fairly similar to that for the exposition, but with everything now in the tonic:

Bar	108	119	133	147	164
Theme	Main Theme	Transition	Subordinate Theme 1	Subordinate Theme 2	Closing section
Key	G	G → (V)	G	G	G
Cadence	Perfect	Imperfect	Perfect	Perfect	Perfect

The only difference in the main theme is found in bar 116, in which an additional one-bar unit presenting another ‘take’ on the interrupted cadence in bar 115 (*c.f.* bar 8) is inserted before the final two bars (117-118; *c.f.* 9-10). This is little more than a musical witticism on Mozart’s part, placed there almost as if to ensure people are paying attention.

In the transition, the main alteration is a structural change at bar 123 compared to bar 15 in the exposition; this is to enable the music for the rest of the transition to be transposed to the tonic key (*c.f.* bars 124-32 with 16-24). Some decorative changes in terms of individual parts sounding at a different octave register also occur here owing to the need to accommodate the same material heard in a key a fifth lower to the respective range limitations of the instruments.

The first subordinate theme (bars 133-146) proceeds without any surprises (*c.f.* bars 25-38). In the second subordinate theme, there is some reworking of the material from the second half of bar 150 (*c.f.* second half of bar 42) until the cadence (*c.f.* bars 163 and 49) which sees it increase from seven to thirteen bars in length, and undergo changes to the distribution of the passagework, without substantially altering the character of the original material. Aside from some changes to octave register and two additional repeats of motive *b*, the closing section (bars 164-170) does not differ substantially from the closing section of the exposition (bars 50-55).



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Schubert *Frühlingstraum* from *Winterreise* D. 911

Analytical notes by Simon Perry

Background information

Frühlingstraum (Dream of spring) is the 11th in a cycle of 24 songs called *Winterreise* (Winter's journey), by Franz Schubert (1797–1828). *Winterreise* was composed near the end of Schubert's short life and is widely acknowledged as being one of the greatest masterpieces of early Romantic German *Lied*.

Lied simply means 'song' in German.¹ As a musical genre designation, it means a song set to a German text. The history of songs with German texts goes back at least as far as the Middle Ages and there has been a great variety in styles of *Lied* over the centuries.² However, it was during the nineteenth century in particular that the genre developed into one that achieved widespread recognition as a high art form. This development had its roots in the second half of the eighteenth century, in several sources. One important factor was the growth of German as a literary language. At the forefront of this was the writer Johann Wolfgang von Goethe (1749–1832) whose legacy of drama, prose and poetry in German, both in quality and quantity, put him on a level equivalent to that of Shakespeare in the English language. It is probably safe to say that no German poet has had more texts set to music, primarily as *Lieder*, than Goethe.

Another factor in the development of *Lied*, and one related to the previous point, was the idea, developed by the philosopher Johann Gottfried Herder (1744–1803), that language was the most powerful determinant of social cohesion – more important than things such as class or religious affiliation, for example. Through these ideas, language could be seen as something of a democratising agent. For Herder, it unified the *Volk* (folk) as one class, from King to peasant. This thinking stimulated great interest in folk (peasant) culture, including the songs, poems and dances of a social group who, rather than being dismissed as an illiterate rabble or underclass, without any culture of merit, were increasingly considered to be the wellspring of life even if, politically, they remained downtrodden. In much of the German poetry written during the late-eighteenth and early-nineteenth centuries there is a striving to emulate the simple and direct nature of oral folk traditions and to disconnect from the sophisticated culture of the town or city where, in musical terms, the Italian opera dominated. The urges for an art that spoke in this way, unmediated by complex and artificial formal conventions (such as we find in eighteenth-century Italian *opera seria*), were amplified by the emerging Romantic movement, which emphasised unfettered expressions of feeling and emotion rather than the abstract appreciation of form. Related to this was a feeling for the raw power of nature and the feelings of awe and wonder that it could inspire in the individual, especially one in isolation from society.³

¹It is pronounced 'leed'; the plural form is *Lieder*.

²Some of the main examples prior to the Romantic era include the German polyphonic *Lied* of the 15th and 16th centuries and the continuo *Lied*, which was developed during the Baroque era.

³These ideas are also represented in German fine art of the period, especially in the landscape paintings by Caspar David Friedrich (1774–1840), one of the most significant artists of the early Romantic period. In particular, see his *Wanderer above the Sea of Fog* (1818).

Therefore, for many writers, artists, and thinkers at the beginning of the nineteenth century, social renewal and national self-agency resided in life outside the urban centre, in a place uncorrupted by ‘civilisation’, where life was simple and nature all-powerful.

The final crucial factor in the development of the Romantic *Lied* was the growing availability and popularity of the piano and its presence in peoples’ homes across an ever-greater range of social classes.⁴ In the mid-eighteenth century, German *Lied* was produced in significant numbers for domestic consumption. This was particularly so in centres of northern Germany, such as Berlin and Hamburg. In this stage of its development, the chief aims were to produce deliberately ‘artless’ settings of German poetry in which primacy was given to the simplicity and naturalness of the vocal line and text setting. The keyboard (which could imply harpsichord, still, or piano) was deliberately given a subordinate role so as not to interfere with the direct expression of the text. By the beginning of the nineteenth century, however, as the capacity for the piano to provide a level of inflection, subtlety and nuance not achievable on the harpsichord had become obvious, composers increasingly turned their attention to how the keyboard accompaniment (often now designated as being specifically for pianoforte) might be elevated in its role to support the text in a range of expressive ways.

The composer who first realised this potential for a fusion of German poetic setting and sophisticated musical accompaniment to its fullest was Schubert, who lived the entirety of his life in Vienna. Schubert composed over 600 *Lieder* in his career. One, in particular, stands out as a milestone in the evolution of the genre: *Gretchen am Spinnrade* (Gretchen at the spinning wheel), Op. 2, D 118 composed in 1814 when Schubert was only 17. The poem is from a scene in Goethe’s play *Faust* (1808) in which a young girl, Gretchen, sits alone at a spinning wheel and thinks of the play’s title character who, with the aid of Mephistopheles (the Devil’s agent), has won her love. Her words express a feeling of restlessness and passionate yearning and the music builds to two climaxes in the vocal line as she recalls Faust’s kiss. In the piano part, a persistent semiquaver figure both *imitates* the monotonous motion of the wheel (with one exception, in the middle, when Gretchen is momentarily overcome) and, perhaps more importantly, *evokes* the feeling of restlessness.

In this song Schubert demonstrated how the accompaniment could not only imitate concrete imagery from the text (the wheel), but could evoke a feeling in a far more powerful way than the text could by itself. In this lies the essence of the Romantic *Lied*.

⁴The consumption of *Lied* as well as other musical items reliant on the piano (such as four-handed reductions of symphonies, excerpts from operas popular in the day, and so on) was a feature of the middle-class *Biedermeier* culture of central Europe, lasting from around 1815–1848. An outcome of the growth of an educated middle class was the need for and time to engage in cultural pursuits, as opposed simply to subsisting.

A further development was to link individual *Lieder* together into unified collections, or 'cycles' (called *Liederkreis* or *Liederzyklus*) often with an implicit narrative thread or subject. The first composer to do this was Beethoven, in his *An die ferne Geliebte* (To the distant Beloved), Op. 98 (1816). The song cycle allowed composers and poets, who often conceived of their poems in collections of this kind, to explore larger themes and ideas over a greater span of time and with more dramatic development. Over the next decade, two basic approaches to the song cycle emerged: the first, after Beethoven's model in *An die ferne Geliebte*, was to link the songs by explicit recollection of musical motives between certain of the individual numbers; the second approach was to present the songs as musically independent numbers and to allow the narrative relationship to be musically more implicit. This was the approach favoured by Schubert.

Winterreise was composed in 1828. Schubert found the texts in a book by the poet Wilhelm Müller (1794–1827) who had already conceived of the poems as a cycle. A loose narrative is implied throughout the poems, in which we encounter the poet (i.e. the voice that speaks throughout the text, in the first person) leaving a village, passing by the gate of a young women whose love he won in spring, but which he has now lost (to someone else, it is presumed). As the cycle of poems proceeds we come to understand that the poet is on a journey not only in the physical sense, but in a psychological sense, in the growing knowledge that he is an outsider, an outcast, whose destiny is always to wander in solitude and perhaps never know love, companionship and rest: the first poem begins 'As a stranger I arrived / Still a stranger, I depart'⁵ An idea in the text that Müller constantly returns to is the contrast between illusion (or dreams) and reality. In one way, the text can be interpreted as expressing a higher awareness on the part of the wandering poet, because he often refers to the dreams of others, which he wishes not to disturb; he knows, however, the cold reality that awaits all. In some songs, he even dreams himself, only to reawaken to harsh reality. This is the case in *Frühlingstraum*.

⁵This theme of wandering (with or without homecoming) was a constant theme of early Romantic German poetry, and poems following this trope are often referred to as *Wanderlieder* (wandering songs).

Analysis

Müller's text for *Frühlingstraum* is as follows (with a translation provided):

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai,
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer mahlte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssem,
Wonn' und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herz wach;
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grün't ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

I dreamed of colourful flowers,
Such as those that bloom in May,
I dreamed of green meadows,
Of the merry calls of birds.

And when the roosters crowed,
Then my eye was awake;
It was cold and dark,
The ravens shrieked from the roof.

But on the window panes,
Who drew the leaves there?
Do you mock the dreamer,
Who saw flowers in winter?

I dreamed of love fulfilled,
Of a beautiful girl,
Of hearts and kisses,
Joy and Bliss.

And when the roosters crowed,
Then my heart was awake;
Now I sit here alone
And contemplate the dream.

I close my eyes again,
The heart throbs still so warm.
When will the leaves bedeck the window?
When will I hold my darling in my arms?

It is important to recognise the metric qualities of this verse, because they underlie the poet's objective of promoting a folk-like simplicity and 'artlessness' to the text. The poem comprises six quatrains set to a simple and consistent poetic meter throughout; each line comprises a loose *iambic trimeter*, with lines grouped in pairs.⁶ This means that in each line there are three metric feet which are, in most cases, *iams* – a combination of two syllables in unstressed-stressed configuration (— _). In the first line of each pair, the final foot is not an *iamb*, but an *amphibrach*: unstressed-stressed-unstressed (— _ —). To show this, here are the first two lines with scansion set above and rhythmic notation from the melody set below:

Line 1			Line 2		
<i>iamb</i>	<i>iamb</i>	<i>amphibrach</i>	<i>iamb</i>	<i>iamb</i>	<i>iamb</i>
Ich traum - (te)	von bun - ten blu - men,		so wie - (sie)	wohl blü - (hen)	in Mai.

⁶A quatrain is a poetic stanza of four lines. Poetic metre relates to the number and type of metric feet in each line. A metric foot is a basic unit relating to the combination of syllables in accordance with accentual character – stressed/long and unstressed/short. The symbols and denote stressed and unstressed syllables respectively.

There are some very short additional syllables (shown in brackets above) which render the metre loose, rather than strict, but as a whole, this two-line metric process applies through the entire verse. It will be found that these extra syllables are not consistently used, but that the main points of stress remain constant. Schubert's text setting closely adheres to the text metre throughout, although, as will be seen, the style changes with the varying imagery and mood of the poem. The setting here is also quite typical of *Lied* in that it is mostly syllabic (one syllable per note); *melismas* (a group of notes sung to one syllable), if any, never occupy more than two notes.

Throughout the six quatrains of the text, the narrative structure takes us twice through a cycle of three contrasting ideas and images for each quatrain. The quatrains marked A (the first and fourth) tell of the poet's dreams – firstly of spring, birdsong and flowers, secondly of the love that blossomed in his heart. The second and fifth quatrains (marked B) evoke his sudden awakening to the harsh calls of roosters and ravens, and to the cold reality of winter and solitude. The third and sixth quatrains (C) tell us of the poet's yearning to return to the dream state, and the sense of despair that all is illusion. The way in which the poem cycles twice through this sequence of dream-reality-longing/despair (ABC) prompts Schubert to adopt a semi-strophic structure for his setting: the music for each quatrain of the same letter is the same⁷ but the music for each separate letter is quite contrasting and distinct, marking out three sections that correspond to quatrains ABC. Section A ends in bar 14; section B spans bars 15-26; section C begins in bars 27 and lasts until bar 44.

To delineate the contrasts between these sections Schubert uses changes of key and modality, as well as tempo, style and metre. Of these contrasts, modality (the difference between major and minor) is particularly telling. Schubert's music is well known for using expressive contrasts between modes, and this song is a fine example of this practice. The connotative distinction between major and minor in this song (and many of Schubert's works) goes far beyond the simplistic cliché of 'major = happy, minor = sad'. Major, in this song, represents dreaming, spring, warmth, love; minor – reality, winter, coldness, loneliness.

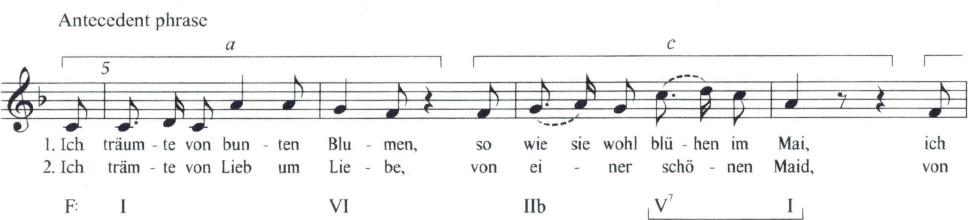
Section A comes closest to adopting a direct, folk song-like style that relates it to the simplest ideal of the *Lied*. The material is almost entirely diatonic, without modulation, cast in two simple phrases. The vocalist's line could almost be an actual folk song, and the piano accompaniment provides simple, arpeggiated support. The tempo designation *etwas bewegt* means 'with some movement', similar to a gentle *andante* or *moderato*. The piano foreshadows the singer's line with a brief four-bar introduction:

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line starts with a single note followed by a melodic line. The piano accompaniment consists of simple arpeggiated chords. The score is divided into two sections, labeled 'a' and 'b', separated by a repeat sign. Section 'a' is in F major and section 'b' is in C major. The tempo is marked 'etwas bewegt'.

⁷Some editions use repeat signs and others present the work through-written, but the structure is the same, either way. This analysis uses the Peter's edition for low voice (F major), which uses repeat signs. Also, note that the original key of the song is A major.

In these bars we can observe rhythmic motives that are associated with the *siciliana* pattern: typically  and  in compound meters. The *siciliana* rhythms are typically associated with pastoral themes, images of nature and simple bucolic life, shepherds in fields, and so on. Their use here is therefore quite deliberate and presents a musical ‘image’ that audiences would have instantly recognised. The organisation of the melody into two-bar units (marked *a* and *b*) also prefigures the regular distribution of the poetic lines into units of the same length, which fits directly with the poetic metre (see above). The first line of text is set to the same melody as *a* but continues in the next line with a new melodic idea (*c*), albeit over the same harmonic progression as *b*. The piano introduction and these two lines constitute the first phrase of music, ending in a weak perfect cadence (bar 8). For the second phrase, commencing in bar 9, a new melodic idea (*d*), setting the third line of the stanza, flows into a setting of the fourth line which returns to *b*. However, at the cadence, the rising tonic triad setting the syllable ‘schrei’ (from ‘Vogelgeschrei’, bird-calling) signals a continuation, repeating the fourth line and leading to a reaffirmation of this strong perfect cadence in bar 14. With the relative cadential strength of each phrase taken into account, we can detect a simple period here, with antecedent (bars 5-8) and consequent, (bars 9-14) phrases. This balanced and familiar formal plan also enhances the relaxed feeling of these measures.

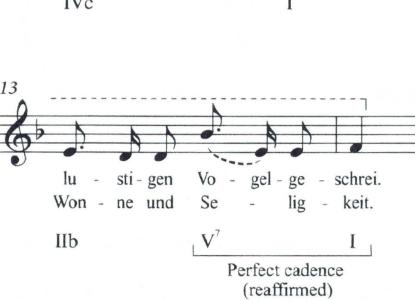
Antecedent phrase



Consequent phrase



13



Section B ushers in a sudden and distinct contrast. The tempo increases (*schnell* – fast), the key changes and the mode switches to the minor. The piano accompaniment figure of gently rolling chords gives way to short, sharp block chords. Each two-bar line of text is punctuated by a discordant gesture in the accompaniment (marked *x*, below).

Schnell

15 a

1. Und als die Häh - ne kräh - ten, da ward mein Au - ge wach; da
2. Und als die Häh - ne kräh - ten, da ward mein Her - ze wach; nun

c: Ib II⁷ Ib Fr⁺⁶c Ib bb: IIb V⁷ I Fr⁺⁶c Ib

x

b

19 a (minor 3rd higher)

war es kalt und fin - ster, es schrie - en die Ra - ben vom Dach, da
sitz ich hier al - lei - ne, und den - ke dem Trau - me nach, nun

eb: Ib II⁷ Ib Fr⁺⁶c Ib Vb f: IVb Ic V I Fr⁺⁶b I

x

c

23 d c'

war es kalt und fin - ster, es schri - en die Ra - ben vom Dach.
sitz ich hier al - lei - ne, und den - ke den Trau - me nach.

bIIb Ib Fr⁺⁶b I V⁷b I

x'

fz >

f

ff

Bars 15-16 introduce a two-bar idea (*b*) in C minor; in bars 17-18 we move to B^b minor (*b*). This is unexpected because the most closely related key to C minor with a tonic on B^b is B^b major, not minor. In bars 19-20, *a* is heard a minor 3rd higher, in E^b minor, which implies a sequence involving *b* in D^b minor. However, the sequence is not fulfilled and the music moves, instead, to F minor with the material marked *c* establishing a perfect cadence (bar 22). This sets up a tonic pedal, sustained in the low *tremolo* rumbling in the piano part.

The triplet figures marked *x* in the piano part can be understood at one level as a simple onomatopoeia (roosters crowing, crows squawking). At another level, however, they act as psychological jolts or shocks, destabilising the equilibrium of the previous dream state in section A. Harmonically these gestures are distinctive, involving inversions of the French augmented 6th chord (marked Fr^{+6}c). Augmented 6ths are chromatic chords which resolve to the dominant or, more rarely, the tonic. They are constructed on the minor 6th degree of the scale and always include a note an augmented 6th above that. The various types (commonly called Italian, French and German) have different intervals inside of the augmented 6th. The French augmented 6th includes notes a major 3rd and augmented 4th above the bass note, in addition to the augmented 6th. Below is the usual inversion of the French augmented 6th, in C minor, resolving to the dominant, shown under (a), while (b) shows the inversion used by Schubert. Note that in both cases the notes A^\flat and F^\sharp (which form the augmented 6th or, under inversion, diminished 3rd) resolve to the dominant pitch, either as the root of V or the 5th of I (shown by the lines).

(a)

Fr^{+6}

V

(b)

Fr^{+6}c

I b

Chromatic writing continues over the tonic pedal (bars 22-26) with another inversion of the French augmented 6th (*x*) and, in bar 23, the Neapolitan 6th ($\flat\text{IIb}$), which is a supertonic triad constructed on the lowered 2nd degree of the scale (in F minor, this is G^\flat). In contrast to section A, the rapid modulation, chromatic harmony, minor-mode colouring and angular accompaniment create a powerful sense of disturbance, disorientation and distress, just as one might feel upon being woken harshly from a pleasant dream.

The final section introduces a further change of tempo (*langsam* – slow) and meter (simple duple). A new accompaniment pattern, which remains quite constant, sets up a sense of stillness after all the agitation of the previous material.

Schubert continues to set the text in two-bar units, corresponding to lines of the text. However, with text repetition he creates some significant changes. The first two lines of text appear with a return to the tonic major and end with a weak perfect cadence in bar 32 (melodic line terminates on the 3rd degree, not the tonic). These two lines are repeated, but the expected strong perfect cadence (bar 36) is withheld; while the melodic line does, indeed, terminate on the tonic, the bass lands on A, rather than F, providing Ib. The arrival of F in the bass is now delayed until the very final cadence (bar 42) but not before the mode has switched back again to the minor, providing a closure that is soaked in a feeling of loss and despair.



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Finzi

O mistress mine from *Let us garlands bring* Op. 18

Analytical notes by Simon Perry

Background information

Finzi's *O mistress mine* is best described as an English art song.¹ This genre has a long history, going back as far as the late-sixteenth and early-seventeenth centuries, notably with works such as the lute songs of John Dowland (1563–1626) and Thomas Campion (1567–1620). Later in that century, the works of Henry Purcell (1659–1695) marked a high point in seventeenth-century English music across all genres (dramatic music, instrumental music, choral music and song), after which foreign influences increasingly came to dominate the musical landscape through the importation of Italian opera and in the works of George Friderick Handel (1685–1759), whose style was thoroughly international. Even his most 'English' works, his anthems and oratorios, borrow from a range of stylistic sources – Italian, German, French and English. While the production of solo songs continued in England throughout the eighteenth century and into the nineteenth, the development of the genre was increasingly dominated by national styles from outside of England, especially the German tradition of the *Lied* and works in that genre by composers such as Franz Schubert (1797–1828), Robert Schumann (1810–1856), Felix Mendelssohn (1809–1847) and Johannes Brahms (1833–1897). While other European countries developed traditions of art song during the nineteenth century that occasionally rivalled the prestige of the German *Lied* (such as the French *mélodie* and the Russian *romans*), it took longer in England for a confident national style to emerge.

Toward the last decade or so of the nineteenth century, a growing sense of national awareness amongst English musicians, in part spurred on by the folk-song revival movement, led to a period which some have termed the 'English musical Renaissance'.² A central plank of this Renaissance lay in the rediscovery of 'pre-Handelian' English music, including Tudor and Stuart court music, as well as preserving and propagating the living culture of British folk music. A number of significant English composers of the twentieth century – such as Ralph Vaughan Williams (1872–1958), John Ireland (1879–1941), Arnold Bax (1883–1953), William Walton (1902–1983) and Benjamin Britten (1913–1976) – were the beneficiaries of this new sense of self confidence in English music after decades, if not centuries, of perceived foreign domination. Of a great many genres of music, one of the most common amongst almost all of these composers was song and most of them turned their attention at various times in their careers to setting verse by important English poets such as Shakespeare, Milton, Wordsworth, Coleridge, Hardy, and so on.

¹ Art song refers to a broad category of vocal music. In general, it is usually understood as a composition for solo voice and instrumental accompaniment (typically piano). The term 'art' implies an opposition to 'popular' song, in the sense that the latter is usually understood as something with greater mass appeal, often spinning off from popular entertainments in musical theatre or other vernacular styles. Another feature of art song which is usually distinctive from popular song, is that it usually is set to pre-existing poetry, not written primarily for setting to music. In this distinction between 'art' and 'popular' it should not be inferred that a difference in quality is intended; there are both 'good' and 'bad' art songs and popular songs, alike.

²This remains a somewhat controversial idea, and certain important English composers of the late-nineteenth century, such as Arthur Sullivan (1842–1900) and Edward Elgar (1857–1934), did not consider themselves particularly close to the movement, which was dominated by upper-middle-class Oxford and Cambridge graduates.

Gerald Finzi (1901–1956) was one of this generation of composers whose efforts were particularly centred on vocal music, both choral and for solo voice. He composed at least eight short cycles of songs, of which *Let us garlands bring*, from 1942, is his third last. This cycle sets five separate texts by Shakespeare, all found in various of his plays. *O mistress mine* is from the comedy *Twelfth night* (1601–1602) and is sung in act 2, scene 3 by Feste, a clown, as entertainment for two of the play's minor characters, Sir Toby and Sir Andrew.³ The text is a light-hearted reflection on love, in which the poet addresses the object of his affections with exhortations not to delay but to partake in the joys of love while still young.

O mistress mine, where are you roaming?

O stay and hear, your true love's coming,

That can sing both high and low.

Trip no further, pretty sweeting.

Journeys end in lovers meeting,

Every wise man's son doth know.

What is love? 'Tis not hereafter,

Present mirth hath present laughter.

What's to come is still unsure.

In delay there lies no plenty,

Then come kiss me, sweet and twenty.

Youth's a stuff will not endure.

Analysis

The text above consists of two six-line stanzas (or sextains), each with an aabccb rhyme scheme. This structure determines the form of the song, which is best described as semi-strophic.⁴ Framed by a piano introduction, interlude and postlude, each stanza begins and ends with quite similar music, but is different in the middle. Overall, we can represent the song as follows:

Bar	1	11	32	40	59
Section	Introduction	Stanza 1	Interlude	Stanza 2	Postlude
Forces	Piano	Voice/piano	Piano	Voice/piano	Piano

At the end of each stanza, the cadence is elided with the commencement of the next piano section, i.e. interlude/postlude.

³This particular text has been set to music a great number of times. The first setting was made by Thomas Morley (1557–1602) during Shakespeare's own time. Other well-known composers of later periods who have set the text include Sullivan, Vaughan Williams, Charles Villiers Stanford (1852–1924), as well as the Australian composer Margaret Sutherland (1897–1984). It seems likely that, in the play, the text would have been sung.

⁴A strophic song is one in which each stanza is set to the same music, either written out or indicated by using repeat signs. Through-composed songs have no substantial repetition of music for each stanza. Semi-strophic songs sit somewhere between these two extremes, with each stanza containing music that is identifiable from one stanza to the next, but also with differing music. Typically, each stanza might begin the same way (the beginning being the most logical place to express identity) but then diverge, usually in response to meaning or imagery in the text.

O mistress mine is in E^b major and does not modulate to any other key. It is also mostly diatonic, except for the final bars of each stanza where modal mixture (notes from the parallel minor mode) is introduced. This accounts for the presence of C^b, D^b and G^b in bars 28-31 at the end of the first stanza and again at the end of the second stanza in bars 55-58.

Throughout most of the song, the mood is light-hearted and jaunty, only to become somewhat more reflective at the end of each stanza, where the modal mixture described above is introduced. The piano introduction sets up the general feeling and the piano part is remarkably consistent in this tone throughout. The first few bars of the introduction are sufficient to indicate the main features:

Allegretto amabiale $\text{♩} = \text{ca } 84$

(etc.)

The upper (or right-hand) part consists primarily of a free, two-part texture, with occasional thickening as in bar 2. It is anchored by a ‘vamping’ left-hand accompaniment, played *staccato*. A feature of this accompaniment pattern is the consistent downward stepping motion from the second beat of the bar to the first beat of the next bar, landing on a note of the tonic triad (E^b, G or B^b). This line is shown by the notes in circles; eventually, it settles into a consistent downward scale to the tonic. While this is perhaps not so obvious from looking at the score, it is audibly a clear and consistent feature of the piano part throughout much of the song. To make the point inescapable, Finzi has this gesture as the ‘final word’ of the song:

The pattern slowly breaks down toward the end of each stanza, but returns very clearly with the interlude, continuing into the second stanza, and in the postlude. Both the interlude and the postlude are quite similar to the introduction. For example, comparing bars 5-10 with bars 34-39 shows that the material is essentially the same, except that the parts in the right hand have been displaced (either or both) by an octave. Similarly, bars 61- 64 in the postlude are very similar to bars 7-10.

The vocal line is mostly simple and direct. Aside from one telling instance, explained below, the musical material of the vocal line and the piano part are relatively independent. As is quite typical of Finzi's music, there are no obvious instances of word painting. The text setting is syllabic (one note per syllable of text) and has a natural rhythm closely following the declamation of the words. This natural declamation accounts for some of the subtle rhythmic changes from stanza to stanza. For example, the first lines of each stanza are different in their natural speech rhythms, and have a different number of syllables (nine and eight, respectively). Scanning the text for stressed (—) and unstressed (—) syllables gives:

— — — — — — — — —
O mis - tress mine, where are you roam - ing
— — — — — — — — —
What is love? 'tis not here - af - ter;

By comparing the setting of each of these lines to music, it is easy to see how Finzi has adapted the musical rhythms so that only the stressed syllables (—) land on the first beat of a bar. Despite different text settings, the piano accompaniment for these lines is identical.

11

O Mis - tress mine, Where are you roam - ing?

40

What is love? 'tis not here - af - ter;

This highly flexible, natural text setting remains consistent throughout the song.

The semi-strophic nature of the relationship between the music for each stanza can be seen, initially, in the virtually identical piano accompaniment which underlies bars 11-18 and bars 40-47; this corresponds, in each case, to approximately the first one and a half lines of each stanza. Comparing the two stanzas, after this point both melody and accompaniment become different. However, as the end of each stanza approaches, they start to regain similarity for their final two lines (compare bars 28-30 with 55-57) and coalesce to the point of identity at the cadence (compare bars 31-32 with 58-59):

ritardando poco...molto...a tempo

28 cresc. *f* > *mp* << Jour-neys end in lo - vers' meet-ing, Eve - ry wise man's son doth know.

cresc. *f* > *mp* << *p* cantabile

and;

ritard. poco...molto...a tempo

55 *f* > *pp* << Then come kiss me, sweet and twen-ty, Youth's a stuff will not en - dure.

ff *pp* *p*

It is also significant that, as if to emphasize the point of the text, at the very final line in each stanza we find the only instances in the entire song of direct imitation between the voice and the piano; this is shown, in the first instance above, by the brackets joined by the arrow. This is a subtle, but telling gesture.

The final two lines in each stanza, as shown above, usher in a change of mood. As explained earlier, the harmony shifts to the parallel minor; additionally, the texture of the accompaniment changes, with *legato* articulation and longer note values, and the musical pace slows down, both as an indication in the score (*ritardando poco...molto*) and as a natural result of the musical content.⁵ Additionally, there is a dramatic contrast of dynamics: loud for the fifth line, soft for the final line.

⁵ Almost every recorded performance adopts this slowing somewhat earlier than indicated in the score, starting at about bars 24 and 51, respectively.