[insert picture of French tapestry]

LISTENING EXAMPLES

Example 1.1: Beethoven, Symphony #9, Fourth Movement, "Ode to Joy"	1824
Example 1.2: Symphony #9, Fourth Movement, Variations	
Example 1.3: Haydn, Symphony 99, Menuetto, A section	1793
Example 1.4: Haydn, Symphony 99, Menuetto	
Example 1.5: Vivaldi, Seasons, Winter	1730
Example 1.6: Bach, Partita, Violin Solo, Gigue	1720
Example 1.7: Liszt, Faust Symphony, opening	1854

ELABORATING SIMPLE STRUCTURES

Introduction

In listening to the musical examples on your CD, you will recognize many of the same structures you have used in composing your tunes. However, composers also toy with these structural simples; using them as scaffolding, they deviate, elaborate, and expand on these norms to make much larger and more complex compositions. It is these deviations which contribute to moments that we hear as special, as particularly exciting, in the continuous unfolding of a piece. It is interesting that composers who may have been most popular during their lifetime, but whose compositions have not survived into the present (for instance, the infamous Salieri), tended to write music that stayed closer to our shared norms. And that is exactly what we mean when, in listening to these forgotten pieces now, we hear them as "banal."

So far you have focused primarily on melodic structure. The recorded examples will give you an opportunity to become familiar with some of the many other means and possibilities composers can use in making larger and more complex pieces. For instance, you will be introduced to other dimensions of music such as texture, instrumentation, range, register. You will find brief definitions of these terms in Some Basics at the end of Part 1.

Experiments and explorations can be part of the listening process, too. Listening to a composition is also a "performance:" the meaning that you seem just to find in the music, you

are actually helping to make. And it is exactly because listening is a process of constructing meaning, that you are also able to come to hear in new ways.

It will be most useful to move back and forth between listening to an example, reading the comments and questions, and listening again. Just listening to the examples by themselves or reading the commentary without listening will not do much good or even make much sense. As you work through these examples, keep a log much as you did in working through the projects. Consider such things as moment of confusion, how your hearings change, your own personal discoveries, and also your reactions to the comments and questions in the text.

-I-

PLAYING WITH STRUCTURAL SIMPLES

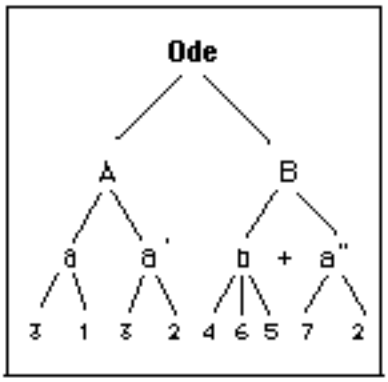
Building on your experience thus far, the first example is a melody with which you are already familiar. The tune called ODE that you reconstructed in Project 1.1, was actually a synthesized version of a melody composed by Beethoven on the text, "Ode to Joy" by the poet, Schiller. Beethoven uses it as the Theme for a set of variations in the fourth movement of his Ninth Symphony. Listen to it now performed as Beethoven wrote it. The recorded excerpt begins a bit before the familiar melody appears. What is it that gives this same melody such a remarkably different character from the version you worked with?

Example 1.1: Beethoven, Symphony #9, fourth movement, "Ode to Joy" 1824

The hushed quality of the low instruments certainly helps to create the very special mood of the melody--solemn, distant, almost unreal. Cellos and basses, the lowest string instruments in the orchestra, play the melody by themselves; one can almost feel the breathing presence of the live performers. Comparing this performance with the synthezied, mechanical, computer generated "performance" that you worked with before, it is hard to say that it is even the same melody?

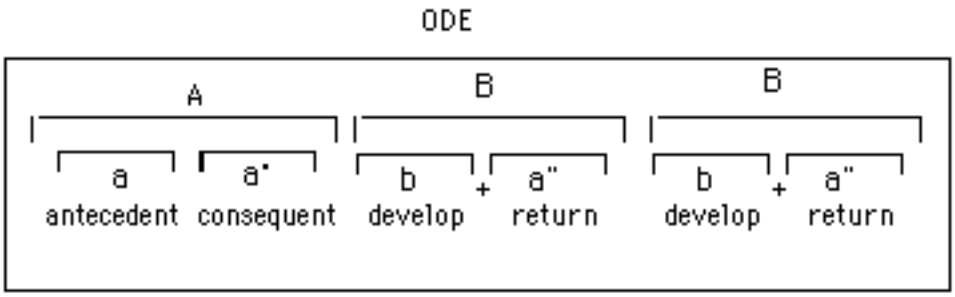
The situation, the context, in which the melody appears is also critically important. Just as context is so important in giving particular meaning and function to a phrase, even to a single note within a phrase, so the larger context in which a whole melody appears also influences its effect. Beethoven prepares and sets off the melody to create dramatic contrast. Before the melody begins, we hear fragmentary, unsettling bits of melody which anticipate melodic figures of Ode. These are interrupted by aggressive and expectant chords, the last ones resolving to frame the quiet entrance of the melody.

What, then, is the same? Having reconstructed the tune, you heard, in the midst of these differences, the same familiar structure:



Structural Tree

There are two large sections (A & B) with the A section relatively stable and complete through its paired antecedent-consequent phrases. B begins with a feeling of moving onward. The three brief, melodic fragments that make up this b section, help to create a feeling of unrest, and moving on. The b section resolves into the return which includes only the consequent phrase. This phrase is also slightly but significantly varied right at the beginning and is thus labeled a". In the recorded performance, the B section is repeated, as Beethoven indicated in the score.

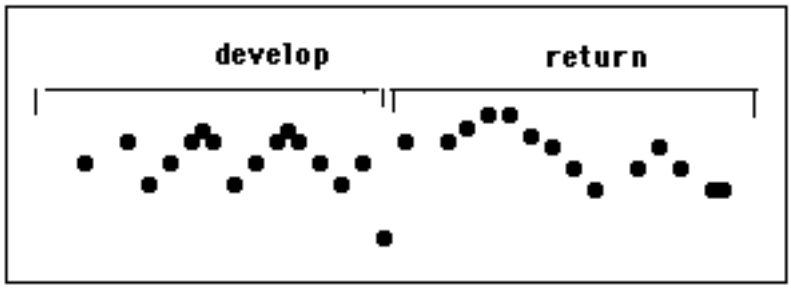


Ode to Joy: B is repeated

Listen to Example 1.1 again while following the diagram showing structural functions. Pay particular attention to the moment of return--the "joint" between b and the return to a".

Listen to Example 1.1 once more

Beethoven is often most creative in playing with our expectations at boundaries such as the "joint" between b and a". Beethoven prepares and marks the return to a" by introducing a large downward leap. The leap stands out in what has been mostly stepwise (conjunct) pitch motion in all of the preceding sections. At the same time, this leap moves the melody beyond its previously limited range. The leap and the move outside the prevailing range can be seen clearly in the pitch contour graphics below,



The boundary is marked by a large leap

Notice, too, that the return seems to arrive precipitously, before we expect it and a bit off balance. As evidence that this return is unusual, unexpected, you may have heard arrangements of the Ode melody (in supermarkets, for instance) that simply rewrite the b-->a" joint. The rewriting "smooths out" the arrival of "a" in just the right way so as not to disturb our normative expectations. We will return to this passage in Part II , focusing

there on the rhythmic means Beethoven uses to generate this precipitous arrival while also creating complexity--complexity that is evidently too disturbing for shoppers in supermarkets. Listen to Example 1.1 once more before going on to Example 1.2.

Variations on Ode: Same and Different

Beethoven uses the Ode melody in the fourth movement of his Ninth Symphony as the basis for building a larger structure called a "Theme and Variations." Each variation in a set of variations is a distinctive and self-contained little piece, with the progression from one variation to the next carefully crafted to create a meaningful whole. As the name suggests, each variation carries over some aspects of the Theme while others change. Example 1.2 includes the Theme and three variations. Listen to the excerpt several times. Pay particular attention to and jot down in your log, aspects of the Theme Beethoven keeps the same in each variation, what he changes, and also how the changes progressively transform the character of the original Theme.

Example 1.2: Beethoven, Symphony # 9, fourth movement (excerpt) 1824

With respect to what stays the same, the entire Ode melody is clearly heard in each of the three variations, and thus the overall structure of each variation also remains the same. Yet each variation presents a striking contrast as Beethoven "dresses" his Theme in ever new ways.

For instance, the melody is played by different instruments in each variation. Starting with the lowest strings in the theme, Beethoven moves the melody progressively up through the string section: Cellos and basses play the Theme, violas (the mid-range string instruments) play the melody in Variation 1, and Variation 2 introduces the violins, the highest string instrument. Finally, after a surge in loudness, the whole brass section plays the melody in Variation 3. The progression from Theme through the three variations creates a feeling of the gradual emergence of joy: from up out of the low, solemn Theme to the brilliance of the brass in Variation 3.

But you probably noticed other changes, as well. Indeed, in composing the variations, Beethoven has exploited, just in these brief moments, many of the possible means available to composers for creating contrast in sound and character--instrumentation, texture, dynamics, register and range.[1] Notice, for example, that moving from the Theme to Variation 1, the number of instruments participating increases (the texture becomes thicker, more dense). Also, in Variation 1, the texture becomes more active: the bassoon plays a "counter melody" at the top of its normal range thus competing for attention as it weaves in and around the melody of the Theme played by the violas and cellos. In the repetition of the B section in Variation 2, the small crescendo (increase in loudness) that has consistently marked and reinforced the precipitous "joint" between b and a," becomes much more forceful as it leads into the entrance of the brass in the majestic Variation 3. And yet, through all of this, the basic structure, just as you reconstructed it and as it was represented by the tree diagram and the structural functions diagram, remains the same. It is as if we learn about the hidden potential of the Theme and its structure through the many ways Beethoven finds to elaborate on and change it, while still keeping it the same. Listen to Example 1.2 once more. Do you notice other changes, perhaps some that you hear as more important than those included in these comments? Remember to keep make notes in your log.

Listen to Example 1.3, now, and compare the means Haydn uses to create complexity with those Beethoven used in his Theme and Variations.

Example 1.3: Haydn, Symphony 99, Minuet (excerpt) 1793-94

In Example 1.3, Haydn also plays with structural simples to create complexity but he does so rather differently from Beethoven in his Theme and Variations. As you listen, ask yourself questions just as you did in first listening to the tunes in Project 1.1: How are you segmenting the excerpt? What are the basic "blocks" that you hear? Where do you hear

[1]For more information on Instruments of the Orchestra and on terms such as "texture," "range," "register," and "dunamics," see Additional Materials at the end of this chapter.

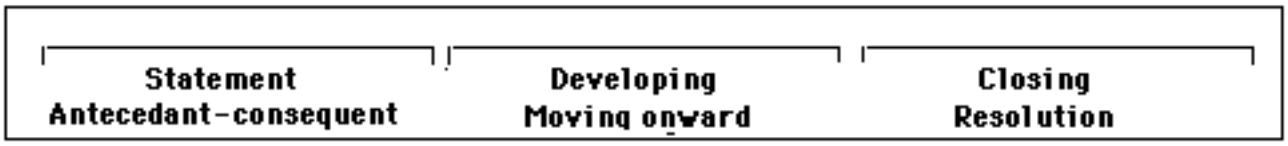
contrast and what means does Haydn use to create it? Do you hear repetitions and if so, when do they occur? Try to make a pencil sketch of what you hear as the basic structure of the excerpt.

Motivic Development

The excerpt from the Minuet movement of Haydn's Symphony 99, begins much as Beethoven's Theme did--coupled phrases that function as an antecedent-consequent pair. But instead of going on to complete a full-fledged, self-contained theme, Haydn takes off. He immediately goes on to develop his opening phrases by building on and transforming this initial melodic material. Just as we learned about Beethoven's Theme from what happens to it in each variation, so we learn about Haydn's opening phrases through their continuing transformations. Indeed, the whole Minuet movement grows out of this opening material. The complexity that results, in turn requires you to listen even more attentively as Haydn extends and plays with common structural simples.

The excerpt could be "blocked" in several ways depending on the level of detail you are focusing on and the kinds of contrasts you are paying attention to. On the largest level, at the top of the structural ladder, you probably heard that the whole excerpt, the first part of the Minuet, is repeated exactly. Moving down the structural ladder, the antecedent-consequent phrases can be heard as forming an initial group--an opening stable statement. Following this, there is a more active, less stable "working out" of figures derived from the opening phrases. This moving-on section is bounded by the arrival of a more stable passage, resolving the previous less stable, moving forward section. On this hearing the excerpt might be roughly sketched as shown in the diagram below. Does this sketch match your hearing? If not, how does it differ?

Structural Functions



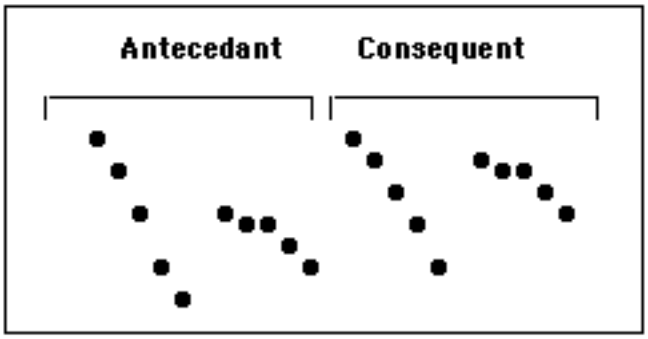
An initial sketch

Moving down into the details, listen now to just the antecedent-consequent pair. As you listen, pay particular attention to the structural details of these opening phrases.

Listen to just the opening phrases of Example 1.3

Zooming-in: A Novel Departure

Zooming-in on the details, did you notice that Haydn begins the Minuet with an interesting "twist" on the conventional antecedent-consequent relationship--that is, as compared with those you heard in Lassie, Suzanna, and Ode? The functional relationship between Haydn's two opening phrases is quite clearly the same: the first phrase ends with a feeling of incompleteness, needing to move on; the second phrase ends more completely thus resolving the previous tension. What then is the "twist?" Recall that in all the traditional antecedent-consequent phrases you have heard, both phrases began exactly the same. In the Minuet, Haydn mimics but plays with this sameness: he gives the beginning of each phrase the same general pitch shape and rhythm, but uses somewhat different pitches. Thus, we hear the same basic structural relations, but with a novel departure from the norm which can be seen quite clearly in the pitch contour graphics:



Haydn: Opening Phrases

The pitch contour graphic representation helps us to move still farther down the structural ladder, zooming-in on more fine-grained details. You can see and hear, for

instance, that each phrase has two, quite distinct inner figures--like the two tuneblocks you needed to make each antecedent and each consequent phrase in re-constructing Ode. But unlike Ode, Haydn makes a noticeable contrast between these two inner figures: the first figure in each phrase moves down through a large pitch space and it does so by leaps (disjunct motion); the second figure moves through a smaller pitch space in the same amount of time and with the same rhythm, thus it necessarily must move by steps instead of leaps (conjunct motion).

The contrast between the two inner figures is made even clearer by a coinciding contrast in texture and instrumentation: the leaping figures are played by only part of the orchestra--strings and winds (clarinets) playing in unison. Unison texture is created when the composer writes the same pitches and same rhythm for all the players, but the instruments play in different registers--some high, some low, much like men and women singing the same song together. The step-wise figures, in contrast, are played by the whole orchestra with everyone playing the same rhythm but with a rich combination of different pitches (rhythmic unison). Thus, to reinforce the contrast within each phrase (not visible in the pitch contour graphics), each phrase moves from a relatively thin, unison texture, to a texture that includes more instruments which are also playing different rather than the same pitches. Can you make a sketch of these contrasting textures?

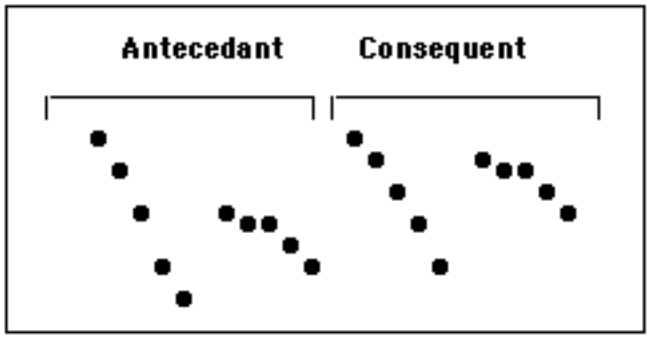
Listen to Example 1.3 still again. This time continue on, focusing in on the means Haydn uses to transform the figures in his opening phrases and how these transformations help to create a sense of moving onward in this developing section.

Listen to Example 1.3 again

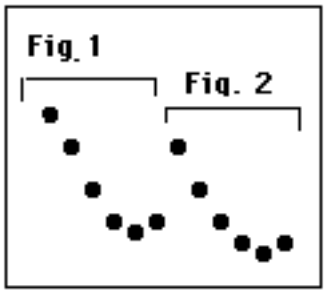
Motivic Development: Fragmenting

Looking now at pitch contour graphics for the beginning of the onward-moving elaboration, you can see and hear that Haydn has truncated the normative phrase length established by the two opening phrases. There are two shorter figures, each half as long as the previous phrases. These two brief figures form another familiar structural simple, a

sequence--same pitch shape and rhythm with the second moved down a few steps from the first.

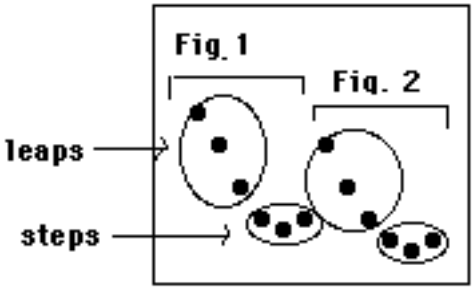


Opening Phrases



Fragmenting: sequence

Haydn compresses the time-span in the sequence by using only fragments from the leaping block and from the stepping block. These fragments are joined to form each of the new figures. As a result of this development strategy, Haydn still keeps the contrast between leaps and steps within each of these two brief figures,



Fragments Combined

The contrast in pitch motion (leaps and steps) is again reinforced by contrasts in texture: thin, then thick; unison, then rhythmic unison.[2] And as a result of the compression and fragmentation, contrasts happen more quickly--the pace seems to speed up. All these compositional ploys play a big role in creating the feeling of moving onward, of developing.

[2] This is a little like taking the brief fragments of phrases you overhear in a distant conversation and turning them into a new, shorter phrase to make new meaning.

Finally, listen to all of Example 1.3 once more. Using what you have learned thus far in listening to the Minuet and especially the ways Haydn develops and transforms musical material, listen for other new ways Haydn finds to intensify the feelings of moving forward as this developing section continues. And going on to the closing section, ask yourself what Haydn does to make this section sound so much more stable than the developing section. Why does it function so effectively to resolve the developing section and, indeed, to provide a fitting close to the whole excerpt? Pay attention to texture--especially melody in relation to accompaniment, and to the relationship between the two large phrases that make up this closing section.

In your log, jot down any discoveries you have made in listening to the Minuet. Also, expand your initial sketch to include more aspects that you think are important to representing your hearing of the Minuet.

Now that you have gone so deeply into the workings of this beginning excerpt of Haydn's Minuet, you will appreciate hearing the whole movement.

Example 1.4: Haydn, Symphony 99, Minuet 1793-94

The entire movement is a large A B + A' structure--a much expanded and elaborated version of the small a b + a' structures you are familiar with from the common tunes in Project 1.1.

Haydn Minuet: Structural Functions Diagram

You will have recognized the A section as the portion of the Minuet you have already heard (but now played without the repeat). B is an extended development of the motivic material you have heard in A. Notice that Haydn begins this development process with a

feeling of taking-off. How does he do that? Haydn takes the descending, disjunct pitch shape with which the Minuet begins, and turns it upside down. Now an ascending, disjunct figure, the upward motion sets off the onward, restless feeling that pervades the entire development, which only subsides as the movement approaches A', the return.

A' emerges out of B with hints of return as if through a process of becoming; almost after the fact we realize that we are already there in the return . But once again Haydn plays with our expectations. No sooner do we recognize the familiar opening motivic material than Haydn takes us through a new elaboration of it--a sequence built from a two-note rising fragment. But rather than arriving at a stable goal, Haydn seems to simply stop, suspending us as if in mid-air. The suspense gives way to a quiet coda (It. "tail") which resolves and completes the movement. As you listen to the whole movement again, focus on all the ingenious means Haydn uses to transform his opening melodic material.

Can you hear that the entire movement really does grow out of its initial germinal motives? Arnold Schoenberg, a composer of the 20th century, describes this process of germinal growth even as it occurs in simple songs::

> Even the writing of simple phrases involves the invention and use of motives, though perhaps unconsciously....The motive generally appears in a characteristic and impressive manner at the beginning of a piece....Inasmuch as almost every figure within a piece reveals some relationship to it, the basic motive is often considered the "germ" of the idea....However, everything depends upon its use...everything depends on its treatment and development.

[Insert picture of line motives]

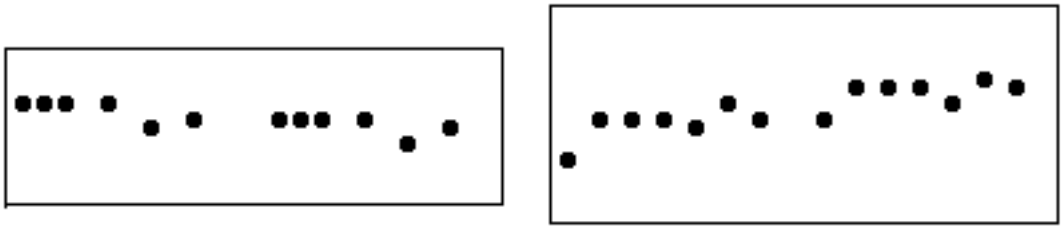
-II-

CONTINUOUS STRUCTURES: THE SEQUENCE

The next examples give particular significance to Schoenberg's final sentence. Many of the tunes that you reconstructed in Project 1.1 and composed in Project 1.2 included sequences. There was, for instance, a sequence in the middle of Austrian, and students usually notice and make use of the sequential relations among blocks in the French and

Vienna sets. Sequential relations are easy to see in the pitch contour graphics since the pitch shape of a figure always remains the same while it is moved up or down. Below are some representations of sequences from Austrian and Vienna:

Sequences



Austrian Vienna

A sequence is a particular use of a germinal figure; it differs, for instance, from fragmenting or embedding in new textures such as you heard in the Beethoven and Haydn examples. The sequential repetition of a figure is a little like visual shapes that are repeated in different places in the overall design of wall paper, or more interestingly, in the designs of tapestries, or in the repeated patterns found in nature.

[picture here--twig cross section]

In the Classical Period (c.1750 to c.1820) composers such as Beethoven, Haydn, and Mozart, tended to use sequential figures to craft more continuous passages. In most of the melodies you worked with, as in the Haydn and Beethoven examples, sequential passages occurred in the middle, more onward moving, developing sections. And, as in the Haydn Minuet, these passages were usually surrounded and contained by more stable, statement-like passages with their balanced and clearly articulated phrases. The larger organization of these Classical period works can be described as sectional since each section of a piece is relatively bounded, and each has a distinct structural function within the whole. The initial diagram of the Haydn Minuet (Figure) reflected this sectional structure on a small scale: clearly defined antecedent-consequent phrases formed an initial statement section; the developing section with its sequences based on fragments of the previous phrases formed a second more continuous section, and this was followed by the stable closing

section in which complete phrases were again clearly defined and balanced. At this more detailed level of the structural ladder, there may be contrast between relatively sectional and relatively continuous passages, but at the top of the structural ladder, each of these passages is a section that contributes to the clearly bounded, sectional organization of the whole.

Composers have used sequential progressions in different ways and for different purposes throughout the history of music. In the Baroque period (C. 1600 to C.1750), composers including Vivaldi, Bach, and Handel, used sequential passages as a primary and pervasive means for carrying their compositions forward. As a result, compositions of the Baroque period tend to be continuous rather than sectional. Indeed, to make an analysis such as that reflected in the diagrams of the Haydn Minuet would be inappropriate as a representation of the structure of these continuous Baroque pieces. What, then, would constitute an "appropriate analysis" of such continuous compositions?

Listen to Example 1.5 with this question in mind. Try to make a sketch of how the excerpt proceeds, paying particular attention to the sequences and how they help to organize it.

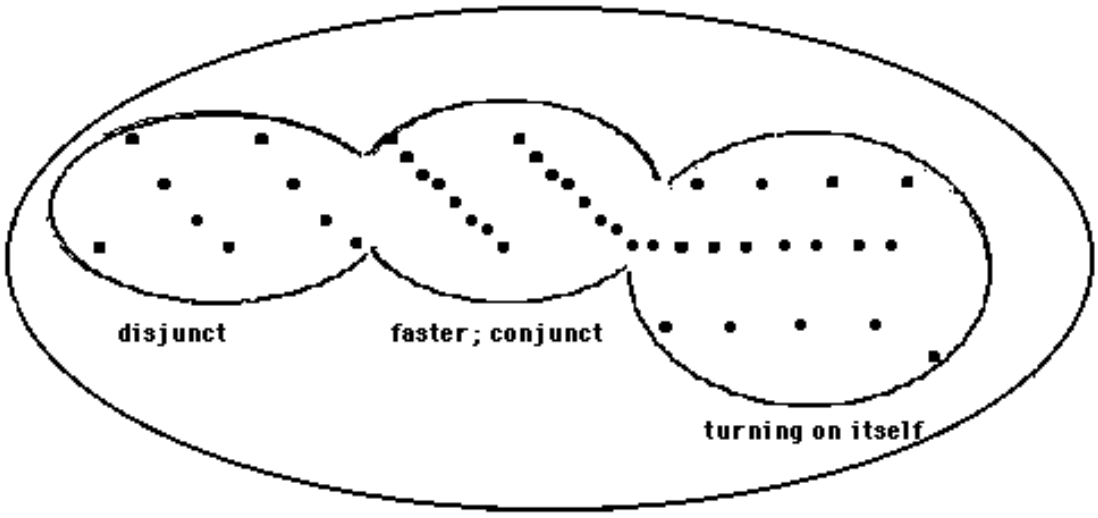
Example 1.5: Vivaldi, The Four Seasons, "Winter," (excerpt) c.1730

In contrast to the clearly bounded phrases of Beethoven's Ode melody, this violin melody accompanied by the string orchestra is made up almost entirely of sequentially repeated figural patterns--small shapes evolving in a kaleidoscopic way. But the process is still hierarchical, although a different kind of hierarchical structure from those in the folk songs or in the Haydn and Beethoven works. In those sectional pieces, you could follow phrases to their goals and group phrases together to hear sections, with each section serving a larger structural function. In contrast, Vivaldi asks you to follow a single figure as it repeatedly winds its way up or down until it gives way to another figure, a new beginning with its sequential repetitions. Rather than the clear boundaries of phrases and sections, each new figure and its sequential repetition moves almost seamlessly into the next.

[Spanish tapestry]

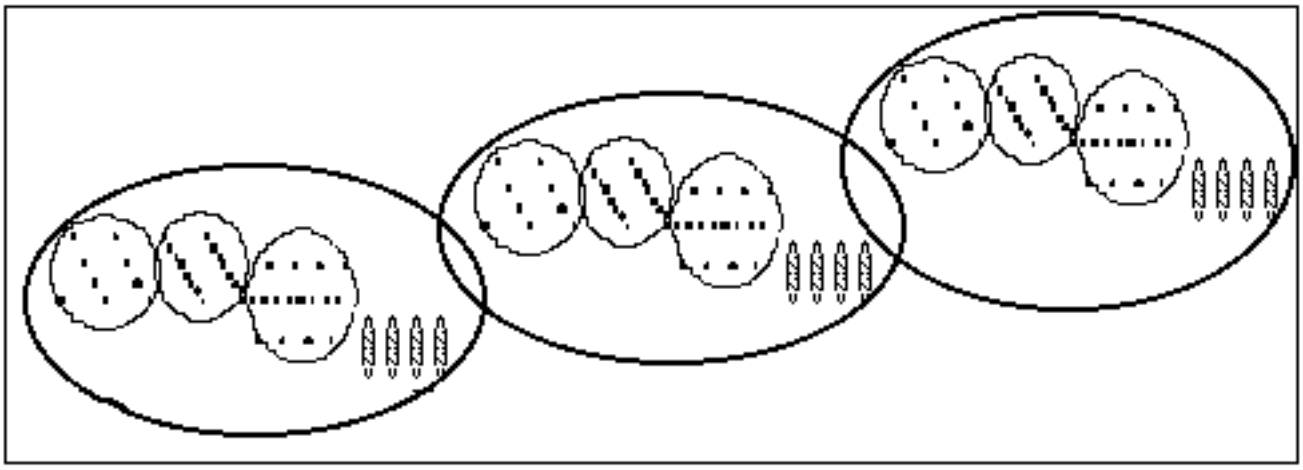
Javanese textile

Try to follow these subtle changes: the excerpt begins with the whole string orchestra playing together in rhythmic unison. This orchestral passage is followed by the first sequential section with the solo violinist moving into the foreground. Listening in detail to the pattern that is repeated sequentially, you will hear that it includes within it three smaller figures, each of which is repeated twice--first, a disjunct figure, then a conjunct, faster figure followed by a relatively static but again disjunct figure that turns around on itself.



....within it, three contrasting figures...

These three short figures are followed immediately by a series of repeated chords played by the whole orchestra. This whole pattern is then moved up and repeated, and once again moved up and repeated..



Moved up and repeated

The whole sequential passage culminates in a short passage played by the orchestra, marking the close of the larger section. Vivaldi's organization is perhaps best described as a "nested structure:" Small, inner figures are grouped together to form a single larger pattern, which is in turn nested in repetitions of itself.

Another sequential passage follows: a shorter and more dramatic figure forms the "template" of this sequence played by the violinist together with the full orchestra. There are four repetitions of this figure, with each repetition shifting downward this time. Still another sequence follows, played by the violin soloist now with minimal accompaniment from the orchestra.

Example 1.6: Vivaldi, "Winter" (beginning excerpt) c.1730

The entire first half of the movement is made up of these ever growing, nesting structures: single melodic figures nested within their sequential repetitions; a series of sequences, each nested within a clearly bounded section and each "personalized" by a particular repeated pattern; and the entire set of sequences, in turn, nested within the large section bounded by the return of the thematic material played by the full orchestra with which the movement begins. The drawing shown in Figure x was made by a student as a graphhe movement.

[Insert drawing]

Following the graphics as you listen, you will hear that motion is continuous within sections through the subtle eliding of one repeating figure to the next, but the larger structure is sectional, each sub-section bounding the continuous motion within it, and each sub-section separated from but directly juxtaposed to the next. The painting by Henri Matisse is made up of similar nesting patterns: each area of the painting is "personalized" by a particular pattern forming a spatially bounded sub-section, and each sub-section is separated from and directly juxtaposed to another patterned space.

[Matisse: "The Artist's Family"]

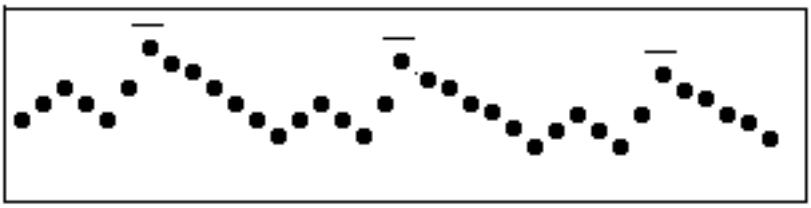
Example 1.7: J. S. Bach, Partita #2 for Solo Violin, Gigue (excerpt) c. 1720

The process of continuously unfolding is heard in its most intense and complex form in the Partitas Bach wrote for solo violin. A Partita is a suite of dance-like pieces, and this excerpt is from one movement, called Gigue, of Partita #2. . Bach's use of sequences differs from Vivaldi's in an important way: While Vivaldi clearly marks off one continuous section from another, making a kind of striated structure, Bach's sequential passages lead continuously onward--the violinist is hardly given a chance to "breathe."

While the Gigue starts off with two relatively bounded gestures, followed by another briefly settled moment, the rest of the excerpt moves forward with hardly a pause. Moreover, after the opening two gestures, nearly the whole excerpt proceeds without any rhythmic change--i.e., all the notes are of equal duration. Surely you will feel lost, the music seeming just to go on and on, if you are listening for the regular arrivals of phrase endings as in the melodies you have been working with or the compositions by Beethoven and Haydn. What, then, can you focus your attention on? What gives shape and coherence to the Gigue? Listening again, closely, you may begin to hear momentary arrivals and departures, even changes in the rate of motion. What can generate these apparent changes in motion, and what can articulate this seeming continuousness?

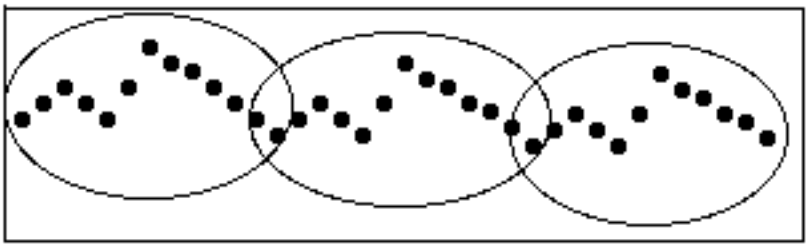
As in the Vivaldi example, Bach is also playing with sequences, but now relentlessly--each unwinding and evolving into the next. The movement begins with two well articulated

gestures resembling antecedent-consequent phrases--as if helping listeners to get their bearings. This pair is followed by a first sequential passage with each repetition marked especially by its highest note which, along with each sequential repetition, moves down one step each time, coming to rest momentarily in a short closing figure.



The first sequence: each repetition moves down one step

As shown in the graphics, the contour of this sequential figure makes the series, itself, continuous-- the ending of each sequential figure melodically merging with the beginning of the next one.



Each figure merging with the next

Going on, notice that in the midst of freer passages and an ever cumulating energy, the sequential passages serve as moments of relative stability, of regularity that you can hold on to. Notice, too, that the excitement of the movement is also created by the enormous variety among the sequential figures--in the length of the "template" and in their shape, together with never knowing how long a sequential passage will last, when it will give way to a freer passage, or when the freer passage will evolve once again into a sequence. Listen for these sequences, but then try to hear them as moments through which Bach makes the music become one seamless web of organized motion.

Go back and listen to Haydn's phrase-oriented Minuet and compare the role sequences play in that piece with the role that sequences play in the continuous Bach Gigue.

Example 1.8: Liszt, Faust Symphony, first movement (excerpt) 1854

We now jump ahead 134 years to a work composed in the middle of the 19th century. The "Faust Symphony" by Franz Liszt begins with a sequential passage, but one that is surely a far different kind of thing from previous examples of sequences--both in feeling and in form. What accounts for the differences and how are feeling and form interconnected?

The excerpt is continuous but again in ways that differ from either Vivaldi or Bach. Beginning with a three-note, rising sequential figure, each of its four repetitions creeps down. The violins take over the sequential figure from the cellos stretching out the initial figure into one continuous line which quickly expands the range upward. The melody goes directly onward to its high point rather than turning in on itself as before. At this top point, the oboes sneak in, taking over the pitch from the violins to introduce a new, disjunct and more jagged figure. The ending fragment of this new figure is repeated sequentially. Passing from oboes to bassoons, the bassoons now stretch it downward, extending the melody to its lowest pitch--and almost to theirs.

The diabolical feeling of this Faustian symphony is thus created by a number of factors: the large range, the movement of the melody through this often empty-sounding expanse, the use of solo instruments, especially the oboes and bassoons, and the restless character of the sequential figures which seem never to settle down or to imply a pitch which would bring the melody to rest.