

Miles Bi
MUSI 3216
Dr. Koozin
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Analysis project 1

Zdeněk Fibich (1850 - 1900) was a German and Czech composer during the late Romantic era. He composed his final piece of chamber music in 1893, the Piano Quintet, Op. 42, for a unique combination of violin, clarinet, horn, cello, and piano. As a product of its time, the Quintet's first movement is in sonata form, but it departs from normative sonata structures while also using colorful chromatic harmony throughout the movement.

The Quintet is in D major, and as expected, the exposition of the first movement begins with a primary theme in the tonic key. The piano has ostinato sixteenths in the right hand while the left hand holds out a pedal D. In the tremolo, the top note ascends from A, A \sharp , to B in a linear fashion. This creates an augmented triad, but the clarinet melody above it constructs a V⁷/vi. Fibich uses this technique of building chords on top of pedal notes quite often. The primary theme ends in a surprising deceptive cadence and a subito forte moment, implying a narrative interruption in the music.

The transition begins on a strong sudden B minor chord. Following a typical sonata process, it modulates to A major and accumulates energy until it reaches the dominant 7th of A, after which it dies down to start the secondary theme. The section utilizes a great deal of chromatic harmony and special structural tones. Of prominent use is half-diminished chords, in this section and throughout the entire movement as well. Fibich destabilizes otherwise normal chords by placing thirds underneath the root of triads. Chromatic mediant relationships also play a large role in this piece, the first of which appears in the transition. The first phrase ends on an E major triad (V: A major), but the next phrase opens with an unexpected C major chord (bIII: A major), indicating a chromatic mediant and modal borrowing. Another interesting element of harmony here is the omission of the

resolution of the dominant seventh. In m. 23, the C⁷ chord does not ever obtain a resolution to F[#] minor. Such withholding appears several times in this movement. Additionally, there is a parallel shift upwards of the initial two measure basic idea from B minor, C major, to D minor, and the overall structural shift of the transition is from B, C, D, to E, which leads the piece to begin the secondary theme in A major.

Violino.
Clarinetto in A.
Corno in E.
Violoncello.
Pianoforte.

16

20

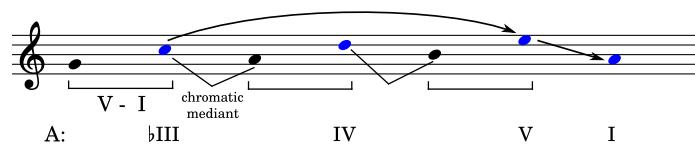
B minor

C major

D minor

In a deformation of the sonata form, the medial caesura is obscured, or it is not particularly obvious where it is. After locking onto V: A major, the transition flows away, almost merging into the secondary theme, which rises in the piano out of the texture. The only indicator is a decrease in the thickness of the texture, which occurs after the secondary theme has begun. To aid its emergence, some performers opt to slow down a little in m. 32.

The secondary theme is very lyrical. Fibich is more known for his vocal and operatic works, which may explain the great lyricism in the piece. A unique harmonic development in this part is another set of parallel shifts in mm. 41-48, this time intermediated by secondary dominants and also interrelated by chromatic mediant relationships. The phrase ends on V, which leads into the next, which begins anew on I.



The secondary theme ends in a very long cadential V_4^6 - V^7 - I motion which includes scalar passages in the piano and the cello. The EEC is located at m. 70, at the end of the final piano passage upwards. Following the EEC, the closing theme utilizes the technique from the opening of leaving a pedal on A and building harmonic and melodic materials over it. The pedal on A asserts the dominant key and scalar materials like the ending of the secondary theme zone appear, now with surface rhythm slowed and harmony added.

The development immediately changes key, and Fibich calls for the clarinet and the horn to change instruments in order to make playing easier. The piano makes the transition to E♭ major by way of common tone modulation, holding a D pedal down while the top notes are altered. Again, the chromatic mediant relationship makes an appearance (D major to B♭ major). The primary, secondary, and closing themes are treated in the development. As per usual sonata form conventions, the development is a much more loosely organized section than the outer two in both form and harmony. The development journeys through several flat keys, making use of common tone modulations, half-diminished sevenths and modal borrowing. Fibich even uses the circle of fifths in mm. 106-110, going from C⁷ to A♭.

The retransition, however, is peculiar. Typical sonata form pieces reach a half cadence and lock on to either the dominant chord or the dominant note, which paves the way back to the primary theme in the recapitulation. However, in a similar vein to the rest of the piece, Fibich opts to use a common tone modulation using the mediant of D major, F♯ minor. Before the retransition occurs, the development is in F minor. By utilizing an enharmonically respelled German augmented sixth chord, Fibich obtains the V⁷ of F♯ minor, then proceeds to cadence appropriately. The ostinato sixteenths that opened the piece make a return and coupled with the primary theme in a minor key, they prepare for a brighter recapitulation of the exposition in D major.

Despite all the deformations so far, the piece returns to normative sonata form practice in the recapitulation. The primary theme is in the tonic key (D major), the transition is recomposed harmonically to cadence in V: D major, and the secondary theme is also in D major.

Notwithstanding the customary harmonic structure, the unique elements of the exposition are still present in the recapitulation.

The recapitulation never manages to produce a PAC in D major; the coda interrupts with percussive bVI chords in the piano. Perhaps the most harmonically interesting part of the coda is the first part, in which Fibich demonstrates excellent voice leading and moving through chords, reusing material from the development. He cycles through variants of seventh chords, as well as placing semi-parallel shifts up from D \flat to E. Intriguingly, the first part overall constructs a vii o7 chord.

A musical score excerpt in G clef, showing a sequence of chords. The chords are labeled below the staff: B \flat , C $\frac{4}{2}$, c $\frac{9}{2}$, c o7 , a o6 , D \flat $\frac{4}{2}$, E \flat $\frac{4}{3}$, e \flat $\frac{9}{3}$, a o7 , C $\frac{4}{2}$, f \sharp o7 , e 6 , and g 6 . A green bracket labeled 'diminished chord modulation' spans the first six chords. A green arrow labeled 'trajectory to E' points from the D \flat $\frac{4}{2}$ chord to the E \flat $\frac{4}{3}$ chord. A green bracket labeled 'chromatic mediant' spans the last three chords (C $\frac{4}{2}$, f \sharp o7 , e 6).

Other harmonic devices of note are chromatic mediant relationship, modal borrowing, resolution omission, and anticipation notes. Like the secondary theme, the coda contains a long cadential passage in which several related chords are inserted in the general V 6_4 - V 7 - I progression.

Thus, in Fibich's Piano Quintet, his maturity as a composer is exhibited in even the first movement alone. The sonata form process is altered in a creative manner, and numerous harmonic devices are utilized to great effect in a lovely piece.

Fibich: Piano Quintet, mvt. I

form	event	key	measure
exposition	primary theme	D major	1 - 15
	transition	A major	16 - 32
	medial caesura	V of A major	32
	secondary theme	A major	33 - 70
	EEC	PAC in A major	70
	closing theme	A major	70 - 87
development		E \flat major	88 - 95
		C minor	96 - 99
		A \flat major	100 - 110
		F minor	111 - 128
	retransition	F \sharp minor	129 - 140
recapitulation	primary theme	D major	141 - 155
	transition	D major	156 - 172
	medial caesura	V of D major	172
	secondary theme	D major	173 - 210
	ESC	PAC in D major	210
	closing theme	D major	210 - 222
coda		D major	223 - 226
		E major/minor	227 - 242
		D major	243 - 268

Exposition
P

QUINTETTO.

Zdenko Fibich, Op. 42..

Violino.

Clarinetto in A.
(Violino II.)

Corno in E.
(Viola.)

Violoncello.

Violino.

Clarinetto in A.
(Violino II.)

Corno in E.
(Viola.)

Violoncello.

Pianoforte.

Allegro non tanto.

Allegro non tanto.

pizz.

pedal on D

D: I vi⁶ TR ii⁴₂ I I

vi⁶ I⁷/II I⁷ A: II

chiancia mechanis

vi⁶ I⁷/II I⁷ vi A: II

b III IV (MC) S

pedal on E

3

Fr. A. Urbánek v Ptaze. G (ii⁶/II) I⁷ I³ 4 I⁶ I⁸ 6 I (repeats)

U. 903.

 Patisk a opisování hlasů se zákonem třesce; taktéž tedy i provozování z opsaných nebo jiným neoprávněným způsobem rozmnожených hlasů.

Fr. A. Urbánek v Ptaze.

U. 903.

I³ 4 I⁶ I⁸ 6 I (repeats)I³ 4 I⁶ I⁸ 6 I (repeats)

3

ad libit.
rit.

a tempo
mf a tempo
mf a tempo
mf a tempo
mf a tempo
5 a tempo

I (repeats) *I* *V*

*V*⁶/*IV* *IV* *ii*⁷ *vii*⁶⁷/*I* *V*⁶ *7*

*-IV*⁶ *7* *7* *7* *7* *7*

U.903.

4

Handwritten annotations on the musical score:

- C EEC** (in blue and red) with a yellow box and a red arrow pointing to the first measure.
- pedal on A** (in red) with a red arrow pointing to the bass line in measure 8.
- (II) I** (in red) with a red line connecting the two measures.
- Development** (in blue) with a yellow box and a red arrow pointing to the measures 8-10.
- muta in B.** (in yellow) with a red arrow pointing to the first measure of the development section.
- muta in F.** (in yellow) with a red arrow pointing to the second measure of the development section.
- inst. switch change** (in red) with a red arrow pointing to the third measure of the development section.
- Common tone** (in yellow) with a red arrow pointing to the bass line in measure 9.
- D: IV⁺** (in red) with a red arrow pointing to the bass line in measure 9.
- I E_b: II₂⁴** (in red) with a red arrow pointing to the bass line in measure 9.
- I⁶ U.903.** (in red) with a red arrow pointing to the bass line in measure 11.
- II⁴ I⁶** (in red) with a red arrow pointing to the bass line in measure 12.

5

Handwritten harmonic analysis and annotations on the musical score:

- Measure 10: $C: \text{iv}$, $\text{ii}^{\#7}$, IV^7 , i , $\text{Ab: } \text{IV}^{\frac{1}{2}}$, I^6 , IV^6 , I^6 , $\text{ii}^{\#6}$
- Measure 11: $\text{vii}^{\#3}$, C^7 , $F^7 (\text{I}^{\frac{1}{2}}/\text{ii})$, $Bb\text{m} (\text{ii}^6)$, $Eb^7 (\text{IV}^{\frac{1}{2}})$, $Ab (\text{I})$
- Measure 12: $\text{vii}^{\#4}/\text{II}$, $\text{ii}^{\#6}$, VI , I^6 , I^6 , $\text{IV}^{\frac{1}{2}}/\text{III}$, III^6 , VI
- Measure 13: $\text{ii}^{\#7}$, U. 903.
- Measure 14: IV^7 , $\text{I}^{\frac{1}{2}}$, I^6

Annotations:

- A red line labeled "circle of fifths" connects the chords C^7 , $F^7 (\text{I}^{\frac{1}{2}}/\text{ii})$, $Eb^7 (\text{IV}^{\frac{1}{2}})$, and $Ab (\text{I})$.
- A yellow box labeled "modal borrowing" highlights the transition between $\text{ii}^{\#6}$ and VI .

12

pedal on A

13

IV^7/III (iii) vii^6 II^6 IV^7

(MC) S

14

$\text{I}^{(ii^6\text{IV})}$ I^7 I V^3 I^6 IV^7/III I (repeats)

molto rit.

molto rit.

molto rit.

molto rit.

15

V^7/bIII bIII^6 I^7/bIII bIII^6 I^7/IV IV^7/III V^7/IV V^7

a tempo

a tempo

16

17

18

molto rit.

19

8

I (repeats)

U.903. I V^3 I^6 IV

8

8. inverted pedal 20.

I^1/II VII^1/II I^6 $\text{V}^1/\text{2}$ I^6 $\text{V}^1/\text{2}$

IV^1

I^6 $\text{V}^1/\text{2}$ IV^1

C ESC

21. I 22. Coda

model borrowing

$\text{b VIII}^1/\text{2}$

U.903.

9

22

23

24

25

chromatic chord mediant

bIII 7

bIII 7

E: II 4

III 3

III 3

common tone

neighbor

(gm)

E: V 4/IV

I 7

IV 7

I 6

#IV 6/II

D: V 6

II 5/IV

U.903.

V 6/II

V 6/I

II 4

