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# Johannes Brahms' Liebeslieder Walzer op. 52 and Hector Berlioz' "Hungarian march" from La damnation de Faust

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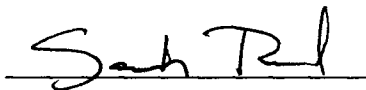
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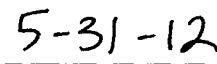
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Johannes Brahms' Liebeslieder Walzer Op. 52

and Hector Berlioz' "Hungarian March" from *La Damnation de Faust*

BY

Sarah Todd

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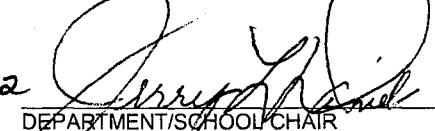
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FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC


IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

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## Abstract

Johannes Brahms, known for his love of serious music and archaic forms, was indelibly influenced by residence in lively Vienna. During his Vienna years he composed some of his most “popular” works, both in terms of style and reception, among these the *Liebeslieder Walzer Op. 52*. These masterful “love song waltzes” are settings of folk poems from Georg Daumer’s *Polydora*. Brahms skill in songwriting lies in his subtlety. Not bound to overt text painting, the composer uses rhythmic and textural clues along with characteristically rich harmonic language to musically reflect the love, longing, and loss found in Daumer’s candid, simple poems.

Berlioz’ technique in composing the riveting “Hungarian March” is equally effective. The formal structure of this work comes as an organic result of the development and combination of specific motives. Five in all, the manipulation of these motives within a framework of growing harmonic excitement, thickening texture, and escalating dynamic scheme make it easy to understand why this piece—which the composer claims to have written in one night—has become an orchestral *tour de force*.

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## Johannes Brahms *Liebeslieder Walzer* Op. 52

*“Brahms and Waltzes! The two words stare at each other in positive amazement on the elegant title page. The earnest, silent Brahms, a true younger brother of Schumann, and just as North German, Protestant, and unworldly as he – writing waltzes! There is only one word which solves the enigma, and that is Vienna.” – Walter Niemann<sup>1</sup>*

Walter Niemann’s amazement that Brahms would write such elegant, popular works as waltzes is not groundless. Indeed, Brahms was known for his decisions to compose within older, less fashionable, forms. By the time the *Liebeslieder Walzer* Op. 52 were completed and published in 1869, his predilection for the fugue in particular—the most rigid, archaic form of all—was generally acknowledged. Yet Vienna seems to indeed have had an indelible influence. After arriving there in the early 1860s, Brahms produced some of his most “popular” works, both in terms of style and reception: The Waltzes Op. 39, the Hungarian Dances for piano<sup>2</sup>, the *Liebeslieder Walzer* Op. 52, and the *Neue Liebeslieder Walzer* Op. 65.<sup>3</sup>

Brahms may have been influenced by mere residence in Vienna, and he was certainly under the influence of other Viennese composers. The waltzes of Schubert, Lanner, and both Johann Strauss Sr. and Jr. had a great effect on him. For example, a direct link of influence can be seen in the fact that Brahms edited two sets of Schubert Ländler (D790 in 1864 and D366 and 814 in 1869), while simultaneously composing his own Waltzes. The beginning of Op. 52 even bears the suggestive marking, “Im Ländler Tempo.”

Beyond the purely musical, there are biographical clues that hint at why Brahms may have chosen to write lighter music at this time. In the summer of 1869 the composer was living in Lichtenthal, near the Schumann family, whom he saw with the utmost

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<sup>1</sup> Walter Niemann, *Brahms*. Translated by Catherine Alison Phillips (New York: Tudor, 1937), 10.

<sup>2</sup> Many of which were subsequently arranged for orchestra.

<sup>3</sup> Because of the popularity of these works, they provided Brahms with a large portion of his income.

regularity. He was much in the company of the young Julie Schumann, then in her late teens, and it has been speculated that Brahms had formed an attachment to her. His behavior after the announcement of Julie's engagement to another supports this claim: Clara Schumann wrote that Brahms was a changed man afterwards.<sup>4</sup>

Whatever his reasons for writing them, the *Liebeslieder Walzer* Op. 52 represent not only Brahms at his most "popular," but display a masterful combination of the composer's consummate contrapuntal style, his romantic use of harmony, and his uncanny ability to mirror the meaning of a text within the music itself. Bernard Jacobson put it succinctly: "For Brahms, the technique in song lies ultimately in creating a lyrical image for the idea of the words, and then letting it do its work by purely musical logic instead of allowing it to change direction at the dictate of every new verbal twist."<sup>5</sup>

There are eighteen waltzes in the set, primarily binary in form. The texts are European folk poems, taken from Georg Fredrich Daumer's volume *Polydora*,<sup>6</sup> and although they are often simplistic truisms, they nonetheless discuss the universal themes of love, longing, and loss; the effect of the setting is one of often profound sweetness. In the following analysis I present a cursory overview of structure, harmony, texture and character in the musical setting as it relates to the text, and at all times to show how Brahms' masterful writing illumines Daumer's candid, simple poems.

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<sup>4</sup> A. Craig Bell. *Brahms: The Vocal Music*. (London: Associated University Presses, 1996), 71.

<sup>5</sup> Bernhard Jacobson, *The Music of Johannes Brahms*. (London: Tantivy Press, 1977), 134.

<sup>6</sup> Daumer, a teacher, homeopathic doctor and spiritual seeker, translated poems from Classical Greece and Rome, China, Madagascar, India, Malaysia, Persia, Turkey, Serbia, Russia, and others to form *Polydora*, which was an idealistic attempt to envision a future "world literature." Malcom MacDonald, *Brahms*. (Oxford: Oxford University Press, 1990), 459.



## Analysis<sup>7</sup>

### No. 1. "Rede, Mädchen, allzu liebes"

Rede, Mädchen, allzu liebes,  
**Speak, maiden, all to dear,**  
Das mir in die Brust, die kühle,  
**who to me into the breast the cool**  
Hat geschleudert mit dem Blicke  
**has hurled with the glance**  
Diese wilden Glutgefühle!  
**these wild passionate feelings!**

Willst du nicht ein Herz erweichen;  
**Want you not your heart to soften?**  
Willst du, eine überfromme,  
**Want you, a super-pious,**  
Rasten ohne traute Wonne,  
**to rest without true delight?**  
Oder willst du, daß ich komme?  
**Or would you that I come?**

Rasten ohne traute Wonne—  
**Rest without true delight—**  
Nicht so bitter will ich büßen.  
**not so bitterly want I to suffer.**  
Komme nur, du schwarzes Auge,  
**Come only, you dark eye;**  
Komme, wenn die Sterne grüßen!  
**come when the stars greet!**<sup>8</sup>

**Speak, dearest maiden,**  
**you whose glance has hurled**  
**into my cool heart**  
**these wild, passionate feelings!**

**Don't you want to soften your heart?**  
**Do you want, you overly pious one,**  
**to rest without true delight?**  
**Or do you want me to come?**

**Rest without true delight—**  
**I don't want to suffer so bitterly.**  
**Do come, you dark-eyed maid;**  
**come when the stars appear!**

In the text of this first waltz, a lover is persuading his beloved to let him come to her—on what terms we are left to speculate—and the musical character is fittingly

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<sup>7</sup> Please see Appendix A for graphs of basic formal and harmonic structure of Op 52.

<sup>8</sup> All text and translations are taken from: *Translations and Annotations of Choral Repertoire Vol II: German Texts*. Compiled by Ron Jeffers. Gordon Paine, ed. Corvallis, OR: Earthsongs, 2000.

flirtatious from the opening bars. The first crooning motive from tenor, bass, and Piano I is echoed in Piano II throughout the A section, as seen in Figure 1 below:

Figure 1: mm 1-8

The musical score for Figure 1 consists of two systems. The first system includes a vocal line with lyrics and piano accompaniment. The tempo is marked "Im Ländler-Tempo". The second system continues the piano accompaniment, with a "p dolce" marking. The key signature is E major (one sharp) and the time signature is 3/4.

9

Brahms manipulates this “flirt” figure within the home key of E major until the end of the section, when he shifts briefly to G# minor at mm 15-18 at the text, “diese wilden Glutgeföhle!”<sup>10</sup> This setting of first portion of text is composed of two sentences

<sup>9</sup> All examples from the Walzer are taken from: *Liebeslieder Walzer für vier Singstimmen und Klavier zu vier Händen, Op 52*. Eusebius Mandyczewski, ed. Weisbaden: Breitkopf & Härtel.

<sup>10</sup> Part of the beauty of the musical setting in any text is the flexibility of connotation. The composer may choose to affirm or contradict the text, while simultaneously providing implied commentary. By moving to G# minor under this particular portion of text, Brahms emphasizes “these wild, passionate feelings,” perhaps implying their unexpected nature.

joined to make a period. The first sentence cadences in E at m 9, and the second in G# minor in m 17.

The setting of the second stanza, beginning in m 18, functions as a B section, and flirting changes to pleading as the tenor-bass duet continues. Brahms uses dotted rhythms and a more conjunct line to achieve a sense of forward motion, and underscores the lover's question ("willst du?") by lingering on dominant harmonies, and even the uncommon flat III.

In mm 31-32 at the end of the second stanza, Brahms employs an ascending melodic line at the text, "Willst du, willst du?" The composer simulates the rising patterns of speech: pleading, anxiety, and desire are all implied in these two elegant bars (see Figure 2).

Figure 2: mm 31-36

The image displays a musical score for measures 31-36. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (I and II). The key signature is G# minor (three sharps). The vocal lines are in German. The Soprano part has the lyrics "Ra-sten oh - ne trau - te" and "willst du, willst du daß ich kom - me?". The Alto part has the lyrics "willst du, willst du daß ich kom - me?". The piano accompaniment includes a *p dolce* marking and a measure number of 31. The score shows a mix of chords and melodic lines, with some notes marked with accents.

The third stanza of text is sung by soprano and alto only, and forms a B' and coda. As soprano and alto sing their last line of text from m 47, "komme wenn die Sterne grüßen," the tenors and basses join with the last line of the second stanza. In this way the

song closes as bass and tenor sing, “Willst du?” while the women above them sing, “komme.”

*No. 2 “Am Gesteine rauscht die Flut”*

Am Gesteine rauscht die Flut,  
**Upon rocks rushes the high tide,**  
 Heftig angetrieben;  
**vehemently driven.**

**Upon the rocks the high tide breaks,**  
**hurled by a mighty force.**  
**The one who knows not how to sigh**  
**learns it by loving.**

Wer da nicht zu seufzen weiß,  
**Who there not to sigh knows,**  
 Lernt es unter'm Lieben.  
**learns it by loving.**

Figure 3: mm 1-4

The image shows a musical score for the first four measures of the piece. It consists of six staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom two staves are for piano accompaniment, labeled I (right hand) and II (left hand). The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part features a rhythmic accompaniment with grace notes and offbeat accents, characteristic of Brahms's style. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando).

“Am Gesteine rauscht” is presented in two repeated sections, A and B, and sung by all voices throughout. Grace notes, offbeat accents, and hemiola evince “Hungarian” flavor (Figure 3). The first two lines of text (A) are presented in an appropriately “vehement” fashion, as a sentence which concludes in a half cadence at m 8.

The B section sets the third and fourth lines of text. The third line, “wer da nicht zu seufzen weiß,” is sequenced twice as Brahms shifts from iv to V/V. The *piano*

dynamic here is a contrast from the boisterous A section, but does not last: for the final line of text “lernt es unter’m Lieben” the composer returns to the original tempestuous character.

*No. 3 “O die Frauen”*

O die Frauen, o die Frauen,  
**O the women, o the women,**  
 Wie sie Wonne tauen!  
**how they delight bestow!**  
 Wäre lang ein Mönch geworden,  
**[I] would have long a monk become**  
 Wären nicht die Frauen!  
**were [it] not the women!**

**Oh women, oh women,**  
**how they do delight!**  
**I would have become a monk long ago**  
**were it not for women!**

This melancholic, one page movement is appropriately set for tenor and bass only, and text painting is vivid throughout. In the opening bars, Brahms sets the text, “O Frauen,” in two successive *messa di voce* sigh figures. The traditional half-step descent is found in the bass, while the tenor sings a more expansive D-G-C (see Figure 4.) The sweep of the following phrase appropriately sets the word, “Wonne.”

Figure 4: mm 1-7

The image shows a musical score for the first seven measures of the piece. It features four staves: a Tenor vocal line, a Bass vocal line, a piano right-hand part, and a piano left-hand part. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked '3b' (Andantino). The Tenor part begins with a long note on D4, followed by a half-step descent to G4, and then a C5. The Bass part begins with a long note on G3, followed by a half-step descent to F3, and then a C4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are: 'O die Frau - en, o die Frau - en, wie sie Won - ne, Won - ne'.

In the B section, Brahms sets lines three of text “Wäre lang ein Mönch geworden,” in descending sequence. Neither statement in the tonic key of B flat major, however, he does not travel very far: the first statement is in the relative G minor, and the second in the dominant F.

In the final line of text, mm 17-22, the expansive phrasing provides yet more commentary, and in addition to another *messa di voce* sigh to accompany the word, “Frauen,” the composer now adds two light sets of trills in the piano (see Figure 5). Taken together, these elements suggest a certain “c’est la vie” attitude at the close of the song: that whatever women are, it’s hopeless to try and change them!

Figure 5: mm 17-22

The image displays a musical score for three systems. The top system is the vocal line, with lyrics "wä-ren nicht die Frau - en, die Frau - en!". The second system is the piano accompaniment, featuring trills (tr) and a piano dynamic (p). The third system continues the piano accompaniment, also with trills and piano dynamics. The score is in B-flat major and 4/4 time.

J. B. 104

*No. 4 “Wie des Abends schöne Röte”*

Wie des Abends schöne Röte  
**Like the evening’s beautiful redness,**  
Möcht’ ich arme Dirne glüh’n,  
**would like I, poor maiden, to glow;**  
Einem, Einem zu gefallen,  
**one, one to please,**  
Sonder Ende Wonne sprüh’n.  
**without end delight to shower.**

**Like the evening’s beautiful sunset,**  
**I, poor maid, would like to glow;**  
**I’d like to please one and one alone,**  
**to shower her with endless delight.**

Brahms echoes the simplicity of desire portrayed in the text in this fourth song of the set. The complete absence of dotted rhythms and the sparseness of the first piano part lend the movement a straightforward quality (see Figure 6). Sung by soprano and alto and set in a basic two-part form, the composer closes the first two stanzas by tonicizing A minor iii over the text, “arme Dirne glüh’n.” The use of the minor mode emphasizes the acute nature of the maiden’s desire, and suggests that it has been unmet. The harmonic shift is very brief, as F major resumes promptly in the next section.

Figure 6: mm 1-5

4

In the B section, the most vivid text painting occurs at the words, “Einem, Einem zu gefallen,” at mm 9-12. Brahms sets an upward building vocal line over the harmonies

V7, IV6, V7/bIII<sup>11</sup> and V6/5 - not reaching tonic F until the following phrase (see Figures 7 and 8). Both the shift to A minor in the A section and the use of unstable harmonies in the B section suggest a lack of satisfaction on the part of the maiden.

Figure 7: mm 6-10

Figure 7 shows a musical score for measures 6-10. The vocal line (top staff) has the lyrics: "ar - me Dir - ne giühn, giühn, Ei - nem, Ei - nem". The piano accompaniment consists of two staves, I (right hand) and II (left hand). The score includes first and second endings for the piano part, indicated by "1." and "2." above the staves. The word "espress." is written above the vocal line in two places.

Figure 8: mm 11-16

Figure 8 shows a musical score for measures 11-16. The vocal line (top staff) has the lyrics: "zu Ge - fal - - len son - der En - de Won - ne sprühn. sprühn.". The piano accompaniment consists of two staves, I (right hand) and II (left hand). The score includes first and second endings for the piano part, indicated by "1." and "2." above the staves.

J. B. 10A

<sup>11</sup> This chord serves primarily voice leading function.



*No. 5 “Die grüne Hopfenranke”*

Die grüne Hopfenranke,  
**The green hop-vine**  
Sie schlängelt auf der Erde hin—  
**it creeps on the earth toward.**  
Die junge, schöne Dirne,  
**The young, beautiful maiden—**  
So traurig ist ihr Sinn!—  
**So sorrowful is her heart!**

Du höre, grüne Ranke!  
**You listen, green vine,**  
Was hebst du dich nicht himmelwärts?—  
**why raise you – not heavenwards?**  
Du höre, schöne Dirne!  
**You listen, beautiful maiden,**  
Was ist so schwer dein Herz?  
**why is so heavy your heart?**

Wie höbe sich die Ranke,  
**How would raise—the vine**  
Der keine Stütze Kraft verleiht?  
**to which no support strength gives?**  
Wie wäre die Dirne fröhlich,  
**How would be the maiden happy**  
Wenn ihr der Liebste weit?—  
**if her the beloved far away?**

**The green hop-vine**  
**creeps toward he ground.**  
**The beautiful young maiden—**  
**so sorrowful is her heart!**

**Listen, green vine,**  
**why don't you climb toward the heavens?**  
**Listen, beautiful maiden,**  
**why is your heart so heavy?**

**How can a vine climb**  
**that has no support for strength?**  
**How could the maiden be happy**  
**if her lover is far away?**

The text of movement 5 is sung by both men and women, after the fashion of call-and-response: the women present the metaphorical tale of the vine, the men provide the following commentary on the maiden. Brahms' setting of this text on the heaviness of a woman's heart is in A minor, and begins with a whole step descent in the low register of the piano, easily interpreted as either the creeping vine or the beat of a heart (see Figure 9). The first may be more likely since it is the metaphor that begins the text.

Figure 9: mm 1-9

The opening descent from B to A, and the continuation of a two-note motive throughout the piece, augment a sense of gloom and instability, but perhaps most notable is the fact that the first harmonies are an oscillating V/V and i, setting the tone for the portrayal of uncertainty and even despair. Although the tonic is used—almost as a pedal point at times—throughout the piece, it is not until the final moments of the movement that Brahms provides a cadence on i.

The movement is binary, with the A section as a setting for the first two verses and the B section a setting for the last. The B section is more harmonically stable than the A section - dwelling mostly on dominant function chords. The delayed tutti chorus finally arrives over the last two lines of text: the women at last singing *about* the maiden, as if in admission of despair. “Wie wäre die Dirne fröhlich,” mm 28-32, is set in a rising line with grand crescendo, as if to portray the anguish implied in the question. “Wenn ihr der Liebste weit?—,” mm 32-end, is set to a *subito piano*, over a stable i6/4-V7-i cadence, the voice parts hushed and comparatively stationary (see Figure 10).

Figure 10: mm 28-36

Wie wä-re die Dir - ne fröh - lich, wenn ihr der Lieb - ste weit? Wie

Wie wä-re die Dir - ne fröh - lich, wenn ihr der Lieb - ste weit?

*No. 6 "Ein kleiner, hübscher Vogel"*

**Ein kleiner, hübscher Vogel nahm den Flug**  
 A little, pretty bird took – flight  
**Zum Garten hin, da gab es Obst genug.**  
 to the garden here, there was – fruit enough.  
**Wenn ich ein hübscher, kleiner Vogel wär',**  
 If I a pretty, little bird were,  
**Ich säumte nicht, ich täte so wie der.**  
 I would delay not; I would do so as he.

A pretty little bird flew  
 to the garden where fruit was plentiful.  
 If I were a pretty little bird,  
 I'd not delay; I'd do just as he did.

**Leimruten-Arglist lauert' an dem Ort;**  
 Bird-lime's malice lies in the place;  
**Der arme Vogel konnte nicht mehr fort.**  
 the poor bird could not more away.  
**Wenn ich ein hübscher, kleiner Vogel wär',**  
 If I a pretty, little bird were,  
**Ich säumte nicht, ich täte so wie der.**  
 I would delay not; I would do so as he.

Treacherous, sticky sap lies in ambush;  
 the poor bird could not escape.  
 If I were a pretty little bird,  
 I'd definitely delay; I'd not do as he did.

**Der Vogel kam in eine schöne Hand,**  
 The bird came into a beautiful hand;  
**Da tat es ihm, dem Glücklichen, nicht and.**  
 there harm – to him, the happy one, not –.  
**Wenn ich ein hübscher, kleiner Vogel wär’,**  
 If I a pretty, little bird were,  
**Ich säumte nicht, ich täte so wie der.**  
 I would delay not; I would do so as he.

**The bird was freed by a lovely hand;**  
**no harm came to the happy little bird.**  
**If I were a pretty little bird,**  
**I’d not delay; I’d certainly do as he did.**

“Ein kleiner, hübscher Vogel” is the longest of the Op. 52 *Liebeslieder Walzer*, and one of the most masterful. Full of Viennese flavor reminiscent of the Strauss family, its length is due to its highly sectional nature. The movement has 3 sections, arranged in the fashion of an ABACA. The first A section sets a whole stanza; the following four sections contain the repetition of two lines each. Music from the A section always accompanies the same text, as each stanza ends with two identical lines.

The A section presents a motive of light, tripping character moving down in an aurally discernible scale, countered with a pedal point E. The text describes a little bird, but more importantly that the singer, were he in the little bird’s place, “would do so as he.” (See Figure 11.)

Figure 11: mm 1-8

The musical score for mm 1-8 is presented in two systems. The first system shows the vocal line and piano accompaniment. The tempo is marked "Grazioso". The vocal line begins with the lyrics "Ein klei - ner, hüb - scher Vo - gel nahm den Flug zum". The piano accompaniment includes a "p" marking in the right hand and a "p" marking in the left hand. The second system continues the piano accompaniment with a "p sotto voce" marking in the right hand and a "p" marking in the left hand.

The B section (mm 21-37) brings an abrupt change of character, exchanging the tripping A major waltz for insistent homophony in C# minor, as the plight of the bird is described. A short transition follows in which the pedal point E is re-established. Section A resumes in m 43, this time repeating only the last two lines of the text of A: “Wenn ich ein hübscher, kleiner Vogel wär’, Ich säumte nicht, ich täte so wie der.”

The C section (mm 67-86) presents yet another change of character, this time to a lullaby. Combining delicate textural writing and expansive phrases, Brahms moves by chromatic mediant relationship into the key of F major as he sets the text, “Der Vogel kam in eine schöne Hand,” and as the singer compares his own plight with that of the bird. The text claims, “Da tat es ihm, dem Glücklichen, nicht and,” a message of safety which could not be more aptly set but in a lullaby.<sup>12</sup> (See Figure 12.)

Figure 12: mm 66-73

The image displays a musical score for measures 66-73. It consists of five systems of staves. The first two systems are vocal staves with lyrics: "Der Vo - gel kam in ei - ne schö - ne Hand," and "Der Vo - gel kam, der Vo - gel kam in ei - ne schö - ne Hand,". The third system is a piano accompaniment staff with the marking *p dolce*. The fourth system is another piano accompaniment staff, also marked *p dolce*. The fifth system is a piano accompaniment staff with the marking *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

<sup>12</sup> Interestingly, both C section’s main rhythmic motive of eighth-eighth-half, and its use of grace note figures, are blatantly reminiscent of Brahms famous “Wiegenlied.” Whether by intention or not, Brahms has established the character of a lullaby in a way that even the average listener is not likely to miss.

The movement closes with one last statement of the A section (mm 90-106), again repeating the text, "Ich säumte nicht, ich täte so wie der!"

*No. 7 "Wohl schön bewandt war es vorehe"*

**Wohl schön bewandt**  
Really well formed  
**War es vorehe**  
was it before,  
**Mit meinem Leben,**  
with my life  
**Mit meiner Liebe;**  
with my love;  
**Durch eine Wand,**  
Through a wall,  
**Ja, durch zehn Wände,**  
yea, through ten walls,  
**Erkannte mich**  
recognized me  
**Des Freundes Sehe;**  
The friend's eye.  
**Doch jetzo, wehe,**  
yet now, alas,  
**Wenn ich dem Kalten**  
if I to the cold  
**Auch noch so dicht**  
—ever—so closely  
**Vor'm Auge stehe,**  
before my eye stand,  
**Es merkt's sein Auge,**  
—notices it his eye,  
**Sein Herze nicht.**  
his heart not.

**How very pleasant**  
**it used to be,**  
**both with my life**  
**and with my love;**  
**through a wall,**  
**Even through ten walls,**  
**my friend's eye**  
**noticed me.**  
**Yet now, alas,**  
**even if I stand**  
**right in front**  
**of the cold one's eye,**  
**his eye, his heart**  
**notice me not.**

The seventh movement of the set is a mournful duet between soprano and alto, in which a maiden sings of her lost love. Rhythmically prominent is a quarter-note to half-note motive, in which the quarter functions as upbeat to the next measure (see Figure 13). This motive mimics a sigh, even when not set on the traditional descending half step. The accompaniment is sparse and rhythmically complimentary to the vocal lines - the piano plays its own sigh figures directly after each sigh figure in the voice.

Figure 13: mm 1-8

7

Sopran  
(Alt)

Wohl schön be-wandt war es vor - e - he mit mei - nem Leben, mit mei - ner Liebe,  
durch ei - ne Wand, ja durch zehn Wän - de er - kann - te mich des Freun - des

I  
*espress.* *p*

II  
*p* *p*

Although the opening measures of movement seven are easily analyzed in the home C minor, they are aurally ambiguous, and a mere four measures later the tonality shifts to A $\flat$  major. The tonality in the opening of the B section (mm 9-24) is entirely nebulous, giving way to foreign A major in m 12. C minor reappears in m 17 for the conclusion of the movement. Each new key plays a role in interpreting the text: C minor underscores the text in which the singer bemoans the loss of her past life, A $\flat$  major sets the text in which she talks about that past life. The tonally ambiguous section and the A major section underscore the text in which the singer talks about her changed circumstances—her lover does not notice her—and the home C minor lends finality to the last phrase “his eye, his heart, notice me not.”

*No. 8 “Wenn so lind dein Auge mir”*

**Wenn so lind dein Auge mir**  
When so gently your eye on me  
**und so lieblich schauet—**  
and so fondly gazes,  
**Jede letze Trübe flieht,**  
every last sorrow flees,  
**Welche mich umgrauet.**  
that me had troubled.

**Dieser Liebe schöne Glut,**  
This love’s beautiful glow—  
**Laß sie nicht verstieben!**  
let it not die!  
**Nimmer wird, wie ich, so treu**  
Never will, as I so faithfully  
**Dich ein Andrer lieben.**  
you –another—love.

**When your eyes so gently**  
**and so fondly gaze on me,**  
**every last sorrow flees**  
**that once had troubled me.**

**This beautiful glow of our love—**  
**do not let it die!**  
**Never will another love you**  
**as faithfully as I.**

In the opening lines of this song, Brahms text setting centers on the idea of the gentle, fond gaze described in the poem. Indeed, the part writing combined with the hemiola leading up to the word “schauet” in m 9 give the impression of a figurative stroke with the eye upon a loved one (see Figures 14 and 15). Brahms tonicizes the V in the next portion of text to lead into a half cadence in m 17, appropriately setting a half diminished seven under the word, “Trübe.” Typically, Brahms does not interrupt the character of the song as a whole in order to provide text painting for this word, but uses simple, unobtrusive harmonic language.



Figure 14: mm 1-8

*p (2da sempre pp)*  
Wenn so lind dein Au - ge mir und so lieb - - lich

*p (2da sempre pp)*  
Wenn so lind dein Au - ge mir und so lieb - - lich

*p dolce (2da sempre pp)*

*p dolce (2da sempre pp)*

Figure 15: mm 9-17

schau - et, je - de letz - te Trü - be flicht, wel - che mich um - grau - - et.

schau - et, je - de letz - te Trü - be flicht, wel - che mich um - grau - - et.

*p dolce (2da sempre pp)*

Brahms makes use of the enharmonic  $A\flat - G\sharp$  in the beginning of section B, as he abruptly modulates from the home key of  $A\flat$  major into foreign E major at the text, “Dieser Liebe schöne Glut.” He modulates again in m 23, to C major this time at “Laß sie nicht verstieben.” These mediant modulations create a sense of urgency appropriate to the exhilaration and urgency of the text. The section culminates in a final modulation to  $A\flat$  in m 27 and the last expansive phrase of the piece, building still as soprano and bass counterpoint move upwards, with soprano and tenor in high tessitura. A relaxation comes on the hemiola under “ein Anderer lieben.” (See Figure 16.) The movement is in the standard binary form, in which A and B are related both texturally and rhythmically.

Figure 16: mm 25-34

The image shows a musical score for measures 25-34. It consists of five staves. The top two staves are vocal lines for soprano and bass. The lyrics are: "stie - ben! Nim - mer wird, wie ich, so treu dich ein And - - rer lie - ben." The bottom three staves are piano accompaniment for two hands, labeled I and II. The score includes dynamic markings such as *p* and *poco cresc.* The key signature is  $A\flat$  major, and the time signature is 4/4. The music features complex textures with many beamed notes and rests.

No. 9 “Am Donaustrande, da steht ein Haus”

**Am Donaustrande da steht ein Haus,**  
On the Danube bank, there stands a house,

**Da schaut ein rosiges Mädchen aus.**  
there gazes a rosy maiden out.

**Das Mädchen, es ist wohl gut gehegt,**  
The maiden, she is quite well protected;  
**Zehn eiserne Riegel sind vor die Türe gelegt.**  
ten iron bars have been before the door laid.”

**On the Danube’s bank, there stands a house,**  
**and there a rosy maiden gazes out.**

**The maiden is quite well protected;**  
**ten iron bars are blocking her door.**

**Zehn eiserne Riegel—das ist ein Spaß;**  
Ten iron bars—that is a joke!  
**Die spreng’ ich, als wären sie nur von Glas.**  
these break I, as were they only of glass.

**Ten iron bars— that’s a joke!**  
**I’ll break them as if they were only glass.**

A lilting piano introduction opens this ninth waltz, setting the scene “on Danube’s bank” by mimicking the lilt and flow of a river. Part writing for the voices is simple and mellow, with a teasing arpeggio figure from Piano II interjected between each statement (see Figure 17). Is Brahms thinking of the bright river, or of the face of the maiden?

Figure 17: mm 1-8

The musical score for Figure 17, measures 1-8, is presented in a standard notation format. It includes a vocal line with lyrics and two piano parts, labeled I and II. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has lyrics: "Am Do - nau - stran - de, da steht ein" and "Am Do - nau - stran - de, da steht ein". Piano I has a "p dolce" marking and a melodic line. Piano II has a "p dolce" marking and a rhythmic arpeggiated figure. The tempo/mood is "cantando".

The first two couplets of text are set in the form of a musical sentence: two shorter statements and the culmination of them.<sup>13</sup> The final couplet of text set at B in m 36 breaks the pattern set by the first two: instead of smooth simplicity in both voices and piano, Brahms now uses forceful homophony - Piano I interjecting staccato off-beats, which leave no doubt of the lover's determination. At "Die spreng' ich, als wären sie nur von Glas," in mm 40-44, the composer tonicizes the expectant dominant. Not only are those iron bars a joke, but this gentleman sincerely intends to break them! A sudden cadence in G# minor in m 44 ends the phrase, making a smooth transition back to the home key of E major.

Material from the A section returns in m 47. This time, however, Brahms uses polyphony where he had formerly used homophony- the tenors lead, and the alto and bass echo. Because of the movement's dimensions as well as the return of A section material, it is in a rounded binary form.

*No. 10 "O wie sanft die Quelle"*

**O wie sanft die Quelle sich**  
 Oh how gently the stream –  
**Durch die Wiese windet"**  
 through the meadow winds!  
**O wie schön, wenn Liebe sich,**  
 O how beautiful, when love itself  
**Zu der Liebe findet!**  
 with love finds!

**Oh how gently the stream**  
**winds through the meadow!**  
**Oh how beautiful when one love**  
**finds itself another!**

By beginning this binary waltz on a dominant seventh, Brahms illustrates the motion of the stream from the very first moment. He continues on a series of primarily dominant function chords, until finally granting an imperfect authentic cadence in measure 10. The effect of a moving stream is also suggested by use of a lilting figure, tossed back and forth between soprano and tenor in the opening four bars, which becomes the melodic and thematic core of the piece (see Figure 18).

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<sup>13</sup> The so-called culmination statement begins on an apt musical quotation: the B-E-G#-B arpeggio in the alto line is also the opening motive of the Blue Danube Waltz.

Figure 18: mm 1-8

The A section of No. 10 can be considered one long phrase. Although a minor text break exists after m 4, there is no cadence until m 10. Brahms achieves the elongation of the phrase in part by aptly extending the word “windet.” The pianos do their own winding at the very end of section A, Piano II with an arpeggiated figure, Piano I through hemiola, the combination of which creates undeniable forward motion.

In the B section (mm 11-33) Brahms builds a longer subject from the motive originally found in soprano and tenor. Tenor opens in m 11 over the tonicization of IV, and soprano imitates a bar later. At m 15, alto joins and G major reappears; bass begins a bar later. This additive part writing leaves mm 11-19 distinct, in that all four voices overlap only in mm 16-17, creating a feeling of steadily building polyphony. This eight-bar section is then repeated almost exactly. A four-bar closing phrase at the end is sung *piano* and tutti, at the words: “zu der Liebe findet.”

*No. 11 "Nein, es ist nicht auszukommen"*

**Nein, es ist nicht auszukommen**  
No, it is not to get along  
**Mit den Leuten;**  
with the people;  
**Alles wissen sie so giftig**  
everything know they so maliciously  
**Auszudeuten.**  
to interpret!

**No, it is impossible to get along  
with such people;  
they know how to interpret everything  
so maliciously!**

**Bin ich heiter, hegen soll ich**  
Am I merry, harbor am said to I  
**Lose Triebe;**  
frivolous desires;  
**Bin ich still, so heißt's, ich wäre**  
Am I silent, so means it, I were  
**Irr aus Liebe.**  
mad with love.

**If I'm merry, I'm said to have  
frivolous desires;  
if I'm silent, then it means I'm  
mad with love.**

Exasperation and angst are apparent from the opening bars of this ternary 11<sup>th</sup> waltz. Once again Brahms begins on a dominant chord (the key is C minor), and all four voice parts sing in forte, driving, homophony. An unusual text-setting device draws special attention to the subject of the poem, as the chorus sings for three bars and then keeps terse silence while the piano is given a solo bar (in a completely different key, incidentally - III is tonicized). Whether this is simply an outlet of new and further exasperation, or whether the pianists are impersonating the noisome gossips we are left to conjecture (see Figure 19).

Measures 9-18 make up the B section. There is no cadence till measure 18, but nonetheless three distinct segments. The musical setting for the words "Bin ich heiter, hegen soll ich" are set to thematic material similar to that seen previously, however, under the words "Lose Triebe" Brahms' writing assumes a waltz-like character for the first time in this piece. Juxtaposed with the gunfire-like text heard previously, mm 11-12 sound like mockery indeed.

Figure 19: mm 1-7

11

Nein, es ist nicht auszukommen mit den Leuten; Al - les wissen sie so giftig aus zu deuten.  
Nein, es ist nicht auszukommen mit den Leuten; Al - les wissen sie so giftig aus zu deuten.

In mm 13-16 Brahms aptly places a rest after the words “Bin ich still,” and once more resumes a waltz character to underscore the words “irr aus Liebe.” The last segment of the B section is only 2 measures long, and displays very obvious dominant preparation, implying, if not dictating, an *allargando*, both in the voices and in the piano parts. Piano I contains a steady stream of eighth-notes over pedal tone dominant eighth-notes in Piano II. The overall effect is that of the speaker throwing up his hands in exasperation.

The return of the A section sees an exact repetition of the original material, with the exception of the closing phrase, in which the chorus is at last allowed to sing the fourth measure.

No. 12 "Schlosser auf, und mache Schlösser"

Schlosser auf, und mache Schlösser,  
 Locksmith come, and make locks,  
 Schlösser ohne Zahl!  
 locks without number!  
 Denn die bösen Mäuler will ich  
 because the evil mouths want I  
 Schließen allzumal.  
 to close forever!

Locksmith, come and make locks,  
 innumerable locks,  
 because I want to close their evil mouths  
 once and for all!

A continuation of the exasperated sentiments contained in No. 11, "Schlosser auf" begins with a strong, forte dominant - tonic motion in C minor; however, the second full measure presents a convincing Eb major (see Figure 20). The truth is that the A section is in both of these keys. The main portion of the text is in Eb major, but in a quick harmonic twist Brahms ends this section of text on an A flat diminished seven leading to a strong G major chord, and the transition to the repeat is a clear tonicization of C minor.

Figure 20: mm 1-4

The musical score for Figure 20, measures 1-4, is presented in a standard format. It includes vocal parts for Soprano (S) and Alto (A), and piano accompaniment for the right hand (I) and left hand (II). The lyrics are: "Schlosser auf, und mache Schlösser, mache Schlösser, bösen, bösen Mäuler will ich schließen, denn die bösen Mäuler will ich schließen." The score shows a key signature change from C minor to Eb major between measures 1 and 2. The piano accompaniment features a strong dominant-tonic motion in the first measure, followed by a more complex harmonic structure in the subsequent measures.



The B section (mm 9-19) opens in the same C minor, at a *piano* dynamic to underscore the text, “will ich schliessen,” which is stated twice. A brief, dissonant piano interlude follows before the final lines of text are made complete, however, the final phrase in E $\flat$  gives the necessary closure as Brahms provides determined cadential motion under the words, “Denn die bösen Mäuler will ich schließen allzumal:” the mouths of the gossips will be shut, once and for all!

The motivic material in this movement is derived almost exclusively from the opening motive of G-G-C: anacrusic beats 2 and 3 leading to a strong downbeat. This motive is varied, but it provides a clear foundation for thematic material in both voices and piano.

*No. 13 “Vögelein durchrauscht die Luft”*

**Vögelein durchrauscht die Luft,**  
Little bird rushes through the air  
**Sucht nach einem Aste;**  
looking for a branch;  
**Und das Herz, ein Herz begehrt's,**  
and the heart—a heart yearns it  
**Wo es selig raste.**  
where it blissfully rests.

**A little bird rushes through the air  
looking for a branch;  
and the heart—it yearns for a heart  
where it may blissfully rest.**

This simple waltz demonstrates Brahms masterful ability to portray character in a work as a whole, without needing to text paint individual words. Set in a steady, sweet A $\flat$  major, the first two lines of text are presented in the A section from mm 1-8. Brahms portrays the rushing motion of bird through the air in a variety of ways: through hemiola in the voice parts on the first line of text (even the absence of hemiola in the second line provides a sense of motion by its mere contrast), through similar hemiola in Piano II, and also through a fluttering sixteenth-note figure in Piano I (see Figure 21).

Figure 21: mm 1-4

13

The image shows a musical score for measures 1-4. It includes vocal parts for Soprano and Alto, and piano accompaniment for two hands (I and II). The Soprano part has a melodic line with a stepwise contour. The Alto part has a similar melodic line. The piano accompaniment features a hemiola rhythm in the right hand and a steady bass line in the left hand. The lyrics for the Alto part are: "Vö - - ge - lein - - durchrauscht die Luft, durch - rauscht - - die Luft,".

In the B section (mm 9-16) Brahms gives a feeling of length to the vocal lines by using a more stepwise melodic outline. The harmonic underpinnings of the text “und das Herz, ein Herz begehrt’s” are directed by voice leading toward the dominant, amplifying the sense of longing presented in the poem. The simple concluding statement of text sees a return of the restless hemiola, this time in Piano I: perhaps a suggestion that the search for love continues.

*No. 14 “Sieh, wie ist die Welle klar”*

**Sieh, wie ist die Welle klar,**  
See, how are the waves clear  
**Blickt der Mond hernieder!**  
gazes the moon down!  
**Die du meine Liebe bist,**  
Who you my love are,  
**Liebe du mich wieder!**  
love you me again!

**See how the waves are clear  
when the moon gazes down!  
You who are my love,  
love me again!**

Sostenuto lyricism marks this brief duet for tenor and bass. Brahms sets the two couplets of text in a binary form: each section contains two phrases, repeated, which taken together form a double period. The voices, singing in lyrical counterpoint, provide little outright text painting. However, Brahms does suggest the downward gaze of the moon through an effective 3<sup>rd</sup> descent between the first and second couplets: from I to flat vi. Text painting is also found in Piano I, whose figures, by turns undulating and trickling, can easily represent a flowing fountain and the descent of moonlight (see Figure 22).

Figure 22: mm 1-8

14

The musical score for Figure 22, measures 1-8, is presented in a system with four staves. The top two staves are for the Tenor and Bass voices, with lyrics in German: "Sieh, wie ist die Wel - le klar, blickt der Mond her - nie - der!". The Tenor part is marked with a piano (*p*) dynamic and includes a *dol.* (dolce) marking. The Bass part is also marked with a piano (*p*) dynamic and includes a *dol.* marking. The piano accompaniment consists of two parts, I and II. Part I is marked with *p dolce* and *pp* dynamics. Part II is also marked with *p dolce* and *pp* dynamics. The score shows a 3<sup>rd</sup> descent in the piano parts, moving from the first line to the flat sixth line.

The climactic moment of the piece occurs with the third line in mm 9-12: “Die du meine Liebe bist.” The phrase builds in both harmony and range, concluding in a deceptive cadence on the V7/IV. The last phrase, “Liebe du mich wieder,” provides the IV resolution and quickly diminuendos into harmonious stability for the close of the movement.

No. 15 "Nachtigall, sie singt so schön"

**Nachtigall, sie singt so schön,**  
Nightingale, she sings so beautifully  
**Wenn die Sterne funkeln.**  
when the stars twinkle.  
**Liebe mich, geliebtes Herz,**  
Love me, dear heart;  
**Küsse mich im Dunkeln!**  
kiss me in the darkness!

**The nightingale sings so beautifully  
when the stars twinkle.  
Love me, dear heart;  
kiss me in the darkness!**

In the opening bars of movement fifteen, a musical depiction of the nightingale from the text is found in every part: in pianos, soprano, and alto we hear a trill-like motive easily representative of a songbird's warble. Bass and tenor have their own representation in the form of a sing-song minor third. The rhythmic pattern of the trill motive: dotted eighth-sixteenth, is found in every measure of the piano part in this movement, transformed into melodic or arpeggiated figures as necessary (see Figure 23).

Figure 23: mm 1-5

The musical score for Figure 23, measures 1-5, is presented in a standard format. It includes vocal parts for soprano and alto, and piano accompaniment for two hands (I and II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal parts have lyrics: "Nach - ti - gall, sie singt so". The piano part features a trill-like motive in the right hand and a sing-song minor third in the left hand. Dynamics include piano (p) and dolce.

The setting of the second couplet begins the B section (mm 11- 22), and opens on a lyrically expansive phrase in E major<sup>14</sup>, an enharmonic third from the tonic Ab. Brahms continues in E until partway through the last line of text, finally arriving on an Ab chord at the word “Dunkeln” in m 18. Stabilization of the home key is provided through a restatement of the last line in the first and second endings. The second ending is exceptionally evocative: at “küsse mich im Dunkeln,” voices and pianos alike descend, as if into darkness - the altos providing a poignant linear descent on off-beats.

The continual presence of the dotted eighth – sixteenth trill motive is yet another mark of the composer’s skill. Brahms again proves that he does not need to place the meaning of every word, or even of every phrase, on musical display. Instead, he displays economy: he takes the trill motive of the nightingale through figural and harmonic transformations in order to convey the love, sincerity, and longing of the text.

*No. 16 “Ein dunkeler Schacht ist Liebe”*

**Ein dunkeler Schacht ist Liebe,**  
A dark pit is love,  
**Ein gar zu gefährlicher Bronnen;**  
a far too dangerous well;  
**Da fiel ich hinein, ich Armer,**  
there I fell into, I poor one,  
**Kann weder hören, noch sehn.**  
Can neither hear nor see;  
**Nur denken an meine Wonnen,**  
only think of my delight,  
**Nur stöhnen in meinen Weh’n.**  
only groan in my misery.

**Love is a dark pit,**  
**a far too dangerous well;**  
**and poor me, I fell into it.**  
**Now I can neither hear nor see;**  
**I can only remember my delight,**  
**only groan in my misery.**

Characteristically subtle in portraying love as a dark pit in the opening line of this poem, Brahms begins this F minor waltz with the upper three voices and Piano I: basses and Piano II join two bars later. This creates both an aural and a visual representation of a downward plunge (see Figure 24). As the text continues into the second line, further emphasis is placed on the idea of falling by providing a clear descent in the pianos and soprano voice; the other three voice parts descend as well: not as strictly, but as

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<sup>14</sup> Although tonicizing E, the harmony dwells primarily on the dominant B.

counterpoint allows. These first two lines are delineated as an A section by a double bar/repeat.

Figure 24: mm 1-6

16

**Lebhaft**

**Lebhaft**

Ein dun-ke-ler Schacht ist Lie-be, ein gar zu ge-fähr-li-cher

Ein dun-ke-ler Schacht ist Lie-be, ist ein gar zu ge-fähr-li-cher Bron-

The form of this waltz can be perceived in multiple ways. Although the repeats indicate a binary form, the beginning of the B section is actually an A $\square$  - not a presentation of new material. The sections are also widely disparate in size. Therefore, I argue that a more musically functional view of the form is A, A $\square$ , B. Each section sets two lines of text and is clearly defined by a cadence.

In the A $\square$  (mm 9-17), which is in B $\flat$  minor, Brahms thematically mirrors the beginning of the A section. This time, basses and Piano II enter alone (“da fiel ich hinein”). The upper three voices follow at two bars distant, providing a suitably despairing harmonic commentary. The section closes with a tonicization of iv, which concludes in a sudden modulation back to F on the last two chords in mm 15-16, a half cadence lending a feeling of harmonic displacement: an apt setting for the text “kann weder hören noch sehn.”

The B section (mm 18-37) begins as each voice in turn sings the opening motive of the waltz. The motive has a more lyrical character than formerly, complimenting the text “Nur denken an meine Wonnen.” For the following text, “Nur stöhnen in meinen Weh’n”, the voices build into harmonic unity for a clear, yet graceful, setting of a sigh. The expansion and contraction of both voices and piano through register, *messa di voce*, and harmony is truly magnificent.

In the final line of text Brahms returns to the character of the opening: augmenting the lover’s anguish by a crescendo to forte in the second ending. An aggressive solo chord from Piano II ends the movement.

*No. 17 “Nicht wandle, mein Licht”*

**Nicht wandle, mein Licht, dort außen**  
Do not wander, my light, there outside  
**Im Flurbereich!**  
in the fields!  
**Die Füße würden dir, die zarten,**  
—your feet would be—, the delicate,  
**Zu naß, zu weich.**  
too wet, too soft.

**Don’t wander, my light,**  
**over there in the fields!**  
**Your dainty feet would become**  
**too wet, too soft.**

**All überströmt sind dort die Wege,**  
All flooded are there the roads,  
**Die Stege dir;**  
the paths for you—  
**So überreichlich tränkte dorten**  
so profusely shed tears there  
**Das Auge mir.**  
—my eyes—.

**All the roads are flooded there,**  
**all your paths—**  
**so profuse were the tears**  
**that flowed from my eyes.**

This two-part waltz in D $\flat$  major is sung by tenor only, and built primarily around two rhythmic motives. Through a combination of beat displacement and continuing motion, Brahms creates a restlessness quite fitting given the uncertainties implied in the text. The first motive is found initially in the piano parts, as Pianos I and II pass between them a two-note slur. The offset beginning of the motive between the piano parts creates a feeling of both forward motion and instability (see Figure 25).

Figure 25: mm 1-7

Mit Ausdruck Tenor  
Nicht wand - le, mein Licht, dort au - ßen

Mit Ausdruck  
*p dolce*

*p dolce*

The second of the two motives is simply a half note followed by a quarter; this motive is extended part of the time to half, half, quarter. It is worth noting that in the entirety of the first section, two quarter-notes are never juxtaposed in the vocal line (see Figure 26).

Figure 26: mm 8-14

im Flur - be - reich! die Fü - ße wür - den dir, die

*p dolce*

In direct contrast to the A section, the B section (mm 21-39) opens with a phrase driven by continuous quarter notes. The textual link is easily discerned: the singer is no longer avoiding the true theme of his plea, but directly appealing to his beloved to stay,



on the strength of his own sadness. At the words “So überreichlich tränkte dorten,” the second motive from the opening returns, accompanied by octave figures in Piano II easily reminiscent of teardrops. This line is also in harmonic contrast to the rest of the movement, as IV is heavily tonicized from mm 26-34 (see Figure 27).

Figure 27: mm 28-34

so ü - ber - reich - lich trän - te dor - ten das

At the final line of text, Piano I accompanies the Tenor in a variation of the half note motive, while Piano II provides the two-note slur motive between the hands.

*No. 18 “Es bebet das Gesträuche”*

**Es bebet das Gesträuche,**  
—tremble the bushes,  
**Gestreift hat es im Fluge**  
brushed did it in flight  
**Ein Vögelein.**  
a little bird.  
**In gleicher Art erbebet**  
In the same way trembles  
**Die Seele mir, erschüttert**  
—my soul—, shaken  
**Von Liebe, Lust und Leide,**  
by love, joy, and sorrow,  
**Gedenkt sie dein.**  
thinks of it you.

**The bushes tremble,**  
**brushed during the flight**  
**of a little bird.**  
**In the same way**  
**my soul trembles; shaken**  
**by love, joy, and sorrow,**  
**it thinks of you.**

In the tersely repeated i - half diminished ii 4/2 of the opening phrases, we hear mirrored the trembling bushes brushed by birds in flight (see Figure 28). The instability of this motive, and the anxiety implied by the broken text in the vocal lines, sets the stage for Brahms' musical commentary on the text: a musical and metaphoric search for a resting place, which is finally and appropriately found during the last line of text, "Gedenkt sie dein."

Figure 28: mm 1-4

The musical score for Figure 28, measures 1-4, is presented in a system of six staves. The top two staves are for the vocal parts (Soprano and Alto), both marked 'Lebhaft' and 'pp'. The lyrics 'Es be - bet das Ge -' are written below the vocal lines. The bottom four staves are for the piano accompaniment, with the right hand (I) and left hand (II) parts. The piano part is marked 'Lebhaft' and 'pp'. The right hand part includes a 'non legato' section starting in measure 3. The key signature is B-flat minor, and the time signature is 4/2.

The A section of the movement is made up of two sets of four bar phrases, which can be considered two periods. The first period in B $\flat$  minor is parallel, symmetrical, and anxious in character; each phrase ends on a half cadence. In the second period, Brahms shifts to the relative D $\flat$  major, providing a soaring melody at the word "Vögelein," underset by traditional cadential harmony. This second period is likewise parallel and symmetrical. The A section underscores the first three lines of text; the subject of the entire section is the "little bird."

In a quick harmonic twist, the B section (mm 19-44) transforms A $\flat$  sol into G $\sharp$  mi, for the new key of E major, as Daumer's poem leaves the metaphor behind: the writer is now talking of his own soul. The accompaniment is beautifully arpeggiated in mm 19-22 under the espressivo text, "In gleicher Art erbebet," as Brahms aptly interjects the

opening rhythmic motive in Piano II under the word, “erbebet,” and again at “erschüttert.” (See Figure 29.)

Figure 29: mm 19-25

The musical score for Figure 29, measures 19-25, is presented in four staves. The top two staves are vocal lines with lyrics: "glei - cher Art er - be - - bet die See - le mir, er - schüt -". The bottom two staves are piano accompaniment, labeled I and II. The piano part features a rhythmic motive in Piano II that is repeated under the word "erbebet" and again under "erschüttert". The score includes dynamic markings such as "espress." and "p".

The text “Von Liebe, Lust, und Leide,” is set twice, in mm 26-34. The first statement occurs on ii and vii diminished of E major, but by the second statement Brahms has modulated yet again: this time to C# major. It is in C# major that he brings the *Liebeslieder* Op. 52 to a close, the words “gedenkt sie dein” set with a playful descending figure in Piano I, while Piano II directs the cadential motion to a final resting pianissimo chord.

\*\*\*\*

### **Berlioz *Hungarian March from La Damnation de Faust*<sup>15</sup>**

*“No sooner had the announcement of this new piece of hony music spread through Pesth, than the national imagination began to ferment. They wondered how I should treat that famous – one might say almost sacred – theme, which had long set all Hungarian hearts beating with enthusiasm for liberty and glory.”* — Hector Berlioz<sup>16</sup>

Thus the composer describes the nation’s anticipation of the premier of his “Hungarian March” in Budapest. The piece was written expressly for that trip<sup>17</sup>, and despite national concerns to the contrary, was a rousing success. So much so, in fact, that the orchestra had to stop playing before the end of the piece, and recommence once some of the applause had died down.<sup>18</sup>

The piece was eventually integrated into the composer’s semi-opera, *La Damnation de Faust*, in which Berlioz successfully uses his pre-composed insertion to support the dramatic content, chiefly the passing of a Hungarian Army. However, it is more often performed out of the context of that work than within it: the masterful combination and development of thematic material, cleverly drawn out dynamic and textural scheme, along with its slam-bang finish, will bring modern audiences to their feet just as readily as audiences in Berlioz’ own day.

Berlioz is, in fact, known for his ability to successfully manipulate thematic material outside of the confines of standard classical form. In the words of Ernest Newman,

“The truth is that [a work] like ... “The Hungarian March” [is] more firmly, more connected wrought than some of the most admired classical works in the repertory. [It] holds together without a bar of padding: the trouble is that our schooldozed pedagogues do not see the standardized padding – they call it “working out” – for the bogus thing it too often is. They say again that he is not a methodist [sic]. The truth is that he is free of the obsession of the simple four-squared symmetries that constitute the essence of

---

<sup>15</sup> Please see Appendix B for a complete score of the “Hungarian March.”

<sup>16</sup> Hector Berlioz, *Memoirs of Hector Berlioz*. Translated Rachel Holmes and Eleanor Holmes. (New York: Tudor Publishing, 1935), 386-7.

<sup>17</sup> Berlioz claims to have written it in a single night.

<sup>18</sup> *Ibid*, 388.

melody for people who know no better. Berlioz' melodies have a more flexible articulation and soar on a freer wing."<sup>19</sup>

It should therefore be no surprise that the "Hungarian March" does not follow a standard structural schema.

In four distinct sections, the form of the March is an organic result of motivic development and combination, and although the work contains many aspects of standard forms, it is clear that Berlioz was not writing to one. For example, the main themes of the first and second sections function similarly to the first and second themes in A minor sonata allegro form: a bolder, martial theme in the first section and a major, lyrical compliment in the second. However, this recollection of sonata form is belied by the fact that each of the first two sections also function as relatively independent ternary forms. Therefore, while it is useful to acknowledge the presence of standard formal structures within the Hungarian March, any attempt to fit the work within a standard formal structure is fruitless. The following analysis explores the structural schemata found within the march, as well as the presentation, development, and combination of motivic material.

## **Analysis**

### **Motivic Material**

Although the motivic material found in the march is varied beyond the scope of this paper, I believe the following primary motives are representative of the thematic material found in the work.

The first, and main, motive, subsequently P1, is originally in A minor. P1 ties the entire work together, as it is found in beginning, ending, and throughout the piece. Although its melodic profile is simple, this motive sets the tone well for a march: straightforward and vigorous (see Figure 30).

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<sup>19</sup> *Berlioz, Romantic and Classic: Writings by Ernest Newman*. Ed. Peter Heyworth. (London: Victor Gollancz Ltd, 1972), 114.



substantial part of the motive, are the only part of P4 that exists outside section two (SEE Figure 33).

**P4:**

Figure 33: (first statement found mm 38-41)



P5 also differs significantly from previous motives. Strident and marcato, this scalar motive is transitional in function, usually simultaneously occurring in opposite directions (see Figure 34).

**P5:**

Figure 34: (first statement found mm 47-49)



**Structure**

The four sections of the “Hungarian March” in which these primary motives are manipulated and developed are as follows:

**Introduction**, mm 1- 6: Brass prepare the rhythmic motive from P1 on a dominant E.

**Section 1**, mm 7-37: In which Primary Motives 1-3 are introduced; Section 1 is structured as an ABA<sup>21</sup>

**Section 2**, mm 38-67: In which Primary Motives 4-5 are introduced: Section 2 is also structured as an ABA'.

**Transition**, mm 67-74: Descending, harmonic instability.

**Section 3**, mm 75-112: Developmental section which uses Primary Motives 1, 3, and 5.

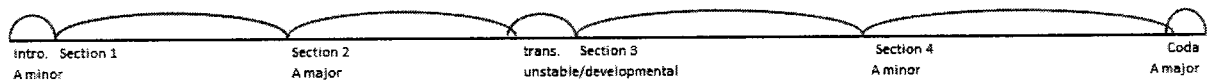
**Section 4**, mm 113-153: Motivically and dimensionally reminiscent of Section 1; could be thought of as ABA'+Coda (mm 153-157).

---

<sup>21</sup> Although standard practice dictates that the B section should be always in a contrasting key, such is not the case here. Instead, for lack of better terminology, I resort to using A, B, etc, to denote sections of contrasting thematic material.

Subsequently, when the sections in this march are discussed, it will be by both letter and number. For example, the A section of section 1 will be referred to as Section 1A.

Figure 35:



### Motivic/Structural Outline

Section 1 is preceded by a brief introduction on dominant E from the brass, and in m 7 the piece begins in earnest (see Figure 35). Stated for the first time, Primary motive 1 is played in relatively thin texture by winds only<sup>22</sup>, accompanied by occasional string pizzicato, and augmented by brass only with a flourish at the cadence. The structure of Section 1A is that of a sentence rather than phrase/period; a half cadence closes 1A at m 14.

Figure 36: mm 1-8

H. Berlioz.

Les troupes passent; Faust s'éloigne.  
*Das Heer zieht vorüber, Faust entfernt sich.* Aus *Fausts Verdammung*, Op.24  
 The army passes by; Faust leaves the scene.

**Allegro marcato.** (♩ = 88.)

The musical score for measures 1-8 is presented in a grand staff format. It includes parts for the piano (right and left hands) and strings. The tempo is marked 'Allegro marcato' with a metronome marking of quarter note = 88. The score features various dynamics such as *f* (forte) and *p* (piano), and includes performance instructions like 'a 2.' (second ending) and 'a 2. s' (second ending string). The music is in a key with one sharp (F#) and a 2/4 time signature.

23

<sup>22</sup> The horns function with the winds in this work.

<sup>23</sup> All examples from Berlioz are taken from: "Hungarian March" from *Damnation of Faust*. New York: E.F. Kalmus, [195-?].



Section 1B sees the introduction of Primary motive 2, again stated by the wind section. Although the strings are still in pizzicato, they play more active role than previously. In the second half of the long phrase that is 1B, we find a reversal of the P1 rhythm in the winds countered by the original rhythm in the strings. Although P1 itself is not present, this backward glance is a sign of development and combination to come.

1A□ brings a reprise of P1 in the winds. This time, however, the brass provide the accompanying chords formally played by the strings, which are now playing a thicker textured arco. The structure of A□ is different from that of A; instead of a sentence, Berlioz now alternates between P1 and P3 in two measure snippets, the winds stating P1 and the strings stating P3. The first statement of each is in the home A minor, the second statement in subdominant D minor. The last 6 measures of Section 1 present closing material with clear cadential harmonies in A minor, and the thickest textures yet seen.

Section 2 begins at m 38 with lyrical P4, from piccolo, flute, clarinet and first violin. The rest of the winds and strings accompany (see Figure 36). In the course of developing P4, Berlioz tonicizes first A major, then F# minor, then D major, before concluding in ii-I6/4-V7-I cadential motion.

Figure 37: mm 38-45

The musical score for Figure 37, measures 38-45, is presented in a multi-staff format. The key signature is one sharp (F#) and the time signature is 4/4. The score includes staves for flute, piccolo, clarinet, violin, viola, cello, and double bass. The melodic lines in the upper staves are highly active, featuring numerous slurs and accents. The lower staves provide a rich harmonic texture with chords and rhythmic patterns. Dynamics are marked with *p* (piano) and *f* (forte). The score concludes with a cadential motion in A major.

2B arrives in m 48 with the introduction of P5, a motive used mainly in transitional moments. After 2 measures of P5 Berlioz resurrects P2, before continuing on an excursion of motivic development spent in chromatic mediant C major. A deceptive cadence in m 57 followed by a C Lydian scale sets up the return of P4 and the beginning of 2A□.

The return of P4 in this last portion of Section 2 recollects 1A□ in terms of dimension. In the former, the A section motivic material returns for 9 measures, in the latter, 8 measures. Following, a transition to developmental Section 3 takes the place of the closing material in Section 1; 8 measures in the former, 6 measures in the latter.

Section three opens with a rumble of timpani and a creeping fragment of P1 from bass and cello (see Figure 37).

Figure 38: mm 72-78

The musical score for measures 72-78 is presented in two systems. The first system includes parts for Clarinet (Clar.), Bassoon (Fag.), and Timpani (Timp.). The Clarinet part begins with a melodic line marked *p*. The Bassoon part has a similar line, also marked *p*. The Timpani part shows a rhythmic pattern of eighth notes, marked *p*. A boxed number '3' is placed above the Clarinet staff at the start of measure 75. The second system includes parts for Violin (Viol.) and Cello/Bass. The Violin part features a complex, rhythmic figure with slurs and accents, marked *p* and *pp*. The Cello/Bass part has a similar rhythmic figure, marked *p* and *pp*. A boxed number '3' is placed below the Cello/Bass staff at the end of measure 78. The score includes various dynamic markings such as *p*, *pp*, and *f*, and includes a rehearsal mark '(a 4.)' above the Bassoon staff in measure 77.

Bass drum enters for the first time at m 79, and bassoon takes up the P1 fragment, passing it off to clarinet and violin at m 83. Texture thickens as the fragment is passed around the orchestra in ever condensing stretto. The harmonic motion at this point is driven by a combination of descending fifths and descending thirds:

F-E-a-d-B-E-A-D

P5 is introduced in m 89 by trombones: a rising scalar figure this time, which leads the orchestra into a harmonic setup for the grand climax of the piece at m 95. For the first time at m 95 all instruments are involved: tuba and all percussion have joined, and the entire corps is playing at fortissimo.

In m 96, trombones lead the way once again, as they, along with tuba, bassoon, and low strings, present P3 three times in succession. Each presentation is at a different pitch level than the last, with the rest of the orchestra playing sustained or tremolo fortissimo chords.

In m 105, P1 returns, and is repeated in a chain of diminished seventh chords. The effect of this unstable return is riveting: one of expectation rather than arrival, despite the presence of the thematic core of the piece. A strong cadence comes in mm 111-112, leading directly into section four, which acts as return of primary material, motivic culmination, and closing section all in one.

Despite being more harmonically active than Section 1 of the March, Section 4 does have similarities to the first section that provide a satisfying bookend effect. These similarities are threefold: formal, harmonic, and motivic. In terms of form, Section 4 functions like the ternary Sections 1 and 2. It contains a statement of P1 in m 113, and a subsequent presentation of new motivic material (in S1 this is P2, in S4, the material is derived from P1), followed by a return to P1.

The structural dimensions of the two sections are also similar: the tripartite excursion covers 25 measures in each section. The formal differences lie in the material following the 25 measures of P1, excursion, and return. In Section 1 this material is new, but brief, leading to a cadence. In Section 4, P5 provides a transition into yet another development of P1, over a chain of changing harmonies, a combination of fifth and third descent.

E – C# - F# - b – G – g#°

This chain is followed by eight closing measures in A major. Taken together, the last 19 measures of the piece are climactic closing material.

In terms of harmony, Section 4 presents P1 in a solid A minor. This is significant, for although the March is not harmonically adventurous, the main theme is not found in the home key in either Sections 2 or 3. Significant also is that for S4's second presentation of P1, A minor is absent: the harmonic motion is leading up to the climactic closing harmonies, and the work closes not in A minor but in A major.

The effect of this closing section is riveting: the bookend provided by the return of P1 in the home key, the continual harmonic changes, the feeling of culmination provided by the continued use and development of P1, and the use of the entire orchestral corps, all bespeak emphatic closure. In the last 8 bars, Berlioz makes use of a contrast that is particularly effective: the entire orchestra plays a series of fortissimo whole notes, offset by a resounding beat two in the bass drum. These chords are quickly juxtaposed with a return to P1 material, and a rush to the last three electrifying chords.

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## Appendix A:

The following graphs of *Liebeslieder Walzer Op 52* are meant to display structure and harmony as they relate to text. Larger arcs represent structural divisions, for example, the A and B sections of a binary form. Smaller arcs represent text divisions, as well as measures or groups of measures in which the pianos play solo. The harmonic scheme underneath displays both primary key areas and pertinent tonicizations, as well as cadential points.

KEY:

? = Ambiguous Tonality

Ab/HC, C#/HC, etc = Refers to simultaneous cadence and change of key area. Thus Ab/HC denotes an abrupt Half Cadence in Ab major.

DPL = Dominant Prolongation

HC = Half Cadence

IAC = Imperfect Authentic Cadence

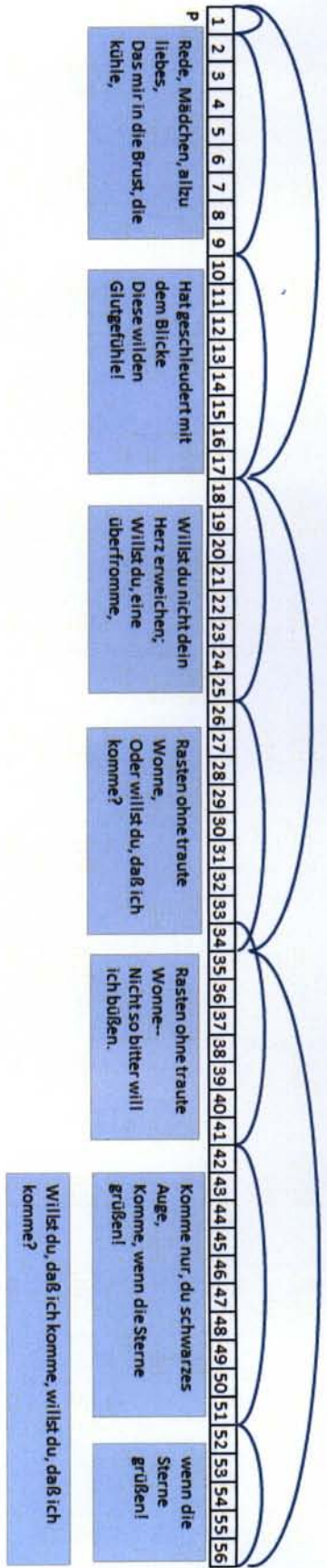
Other Letters – Denote the beginning of new key areas: Upper case = major, Lower case = minor, # = sharp, b = flat.\*

P = Piano Solo

PAC = Perfect Authentic Cadence

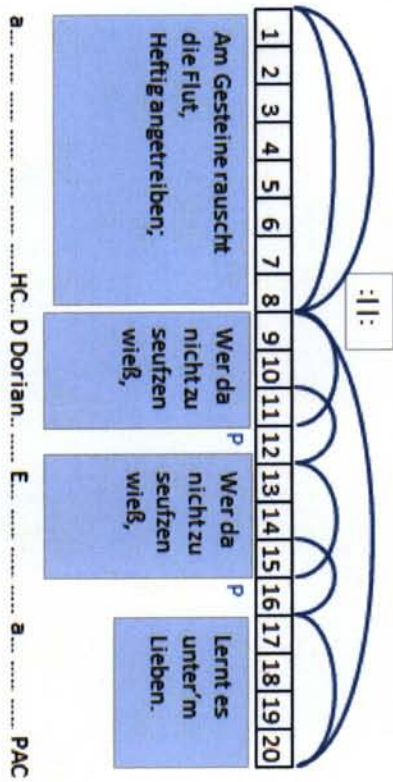
\*Note: Each key area remains until another key area is given. Thus HC following an A refers to a Half Cadence in A major.

1:



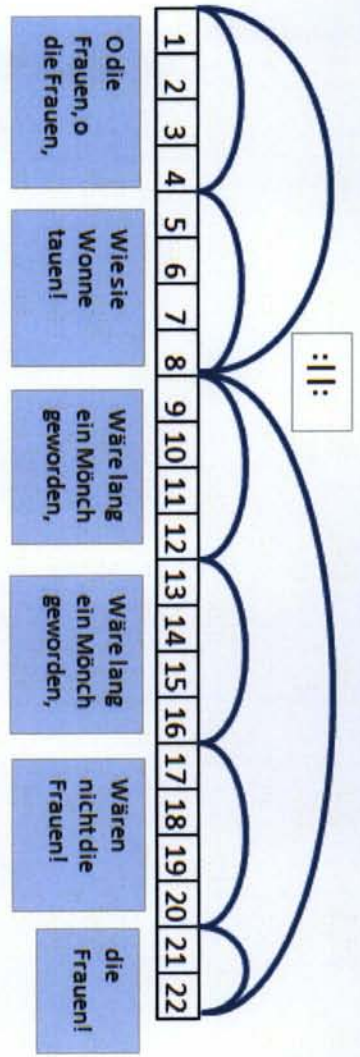
E..... IAC..... g#..... PAC..... E..... G..... e... E/H/C..... A..... E... IAC..... G..... e... E/H/C..... A..... E..... IAC..... PAC

2:



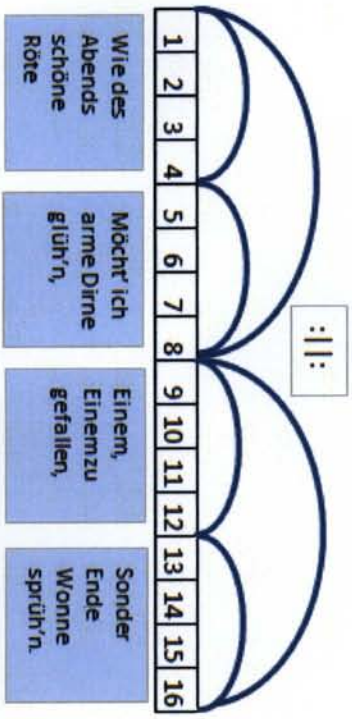
a..... HC. D Dorian..... E..... a..... PAC

3:



Bb..... IAC.g... F..... Bb..... IAC..... PAC

4:



F..... IAC..... a..... PAC F... HC..... PAC



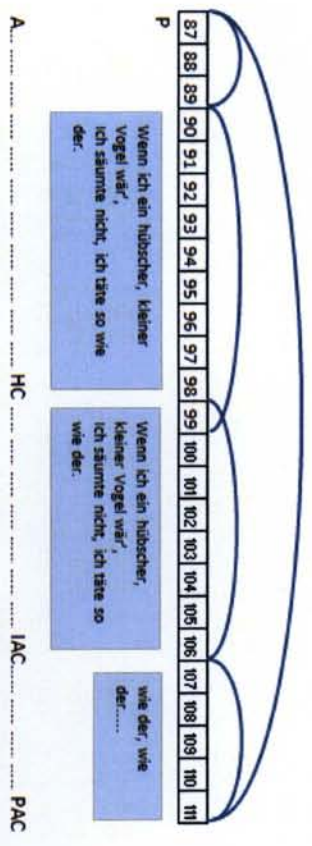
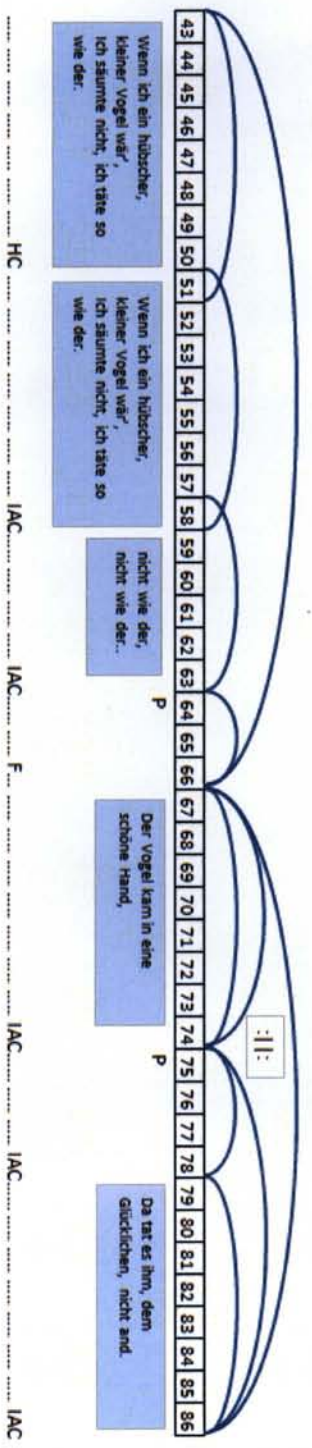
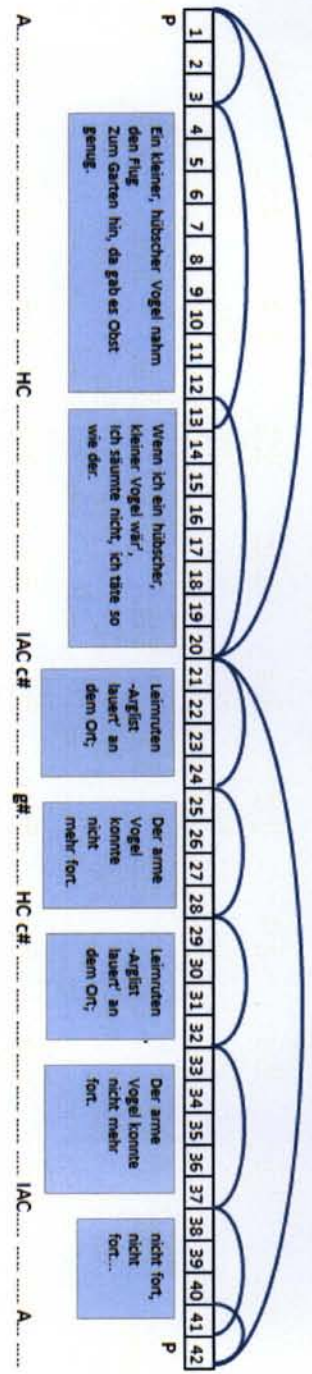
5:

The diagram consists of a vertical list of 36 numbered lines. A central box containing the symbol  $||:$  is connected to the list by a large blue bracket. Below the list, there are five blue text boxes, each preceded by a 'P' label. The text in these boxes is as follows:

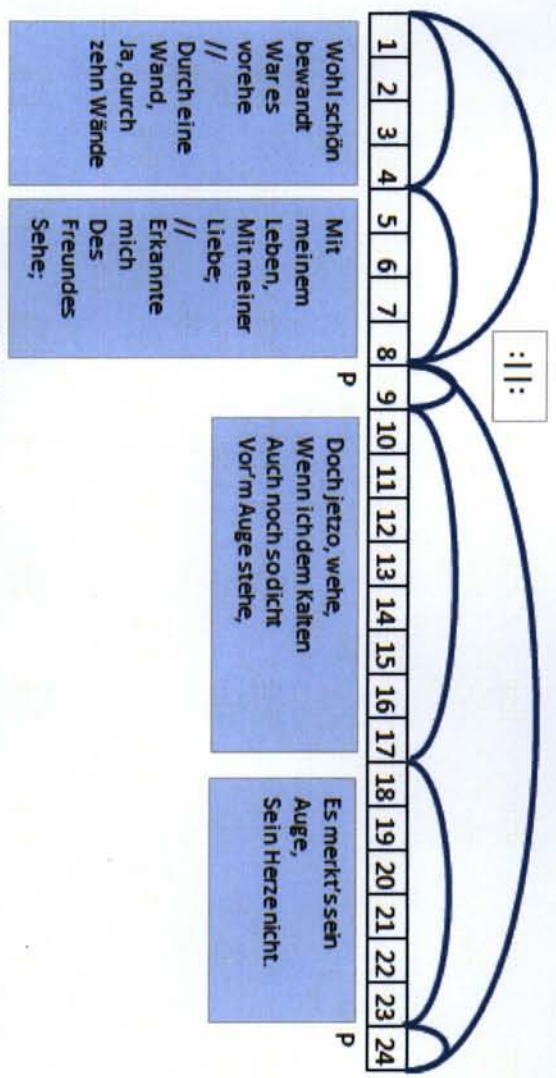
- Lines 3-4: Die grüne Hopferanke, Sie schlängelt auf der Erde hin— // Du höre, grüne Rankel Was hebst du dich nicht himmelwärts?—
- Lines 11-12: Die junge, schöne Dirne, So traurig ist ihr Sinn!— // Du höre, schöne Dirne! Was ist so schwer dein Herz?
- Lines 19-20: Wie hobbe sich die Ranke,
- Lines 23-24: Der keine Stütze Kraft verleihtr?
- Lines 29-30: Wie wäre die Dirne frölich, Wenn ihr der Liebste weit?—

Below the text boxes, there is a sequence of labels: a., d., IAC.a., C., IAC., a., e., HC., a., PAC.

6:

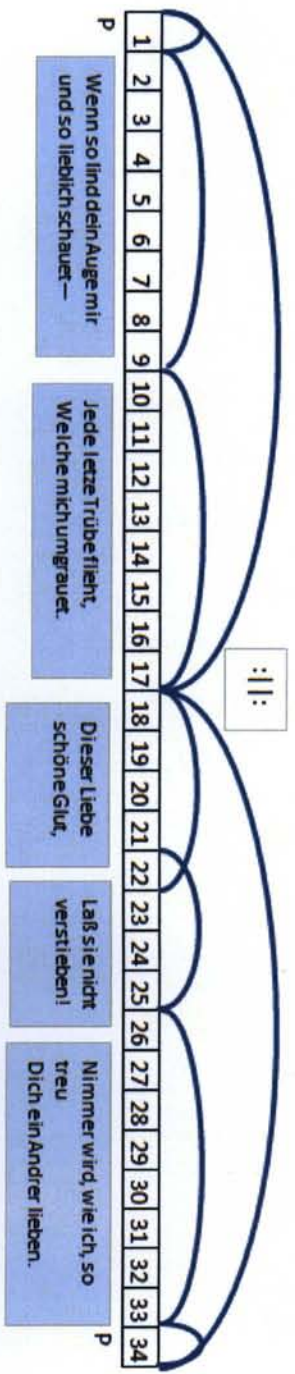


7:



C..... Ab..... IAC..? .. A..... C..... PAC.....

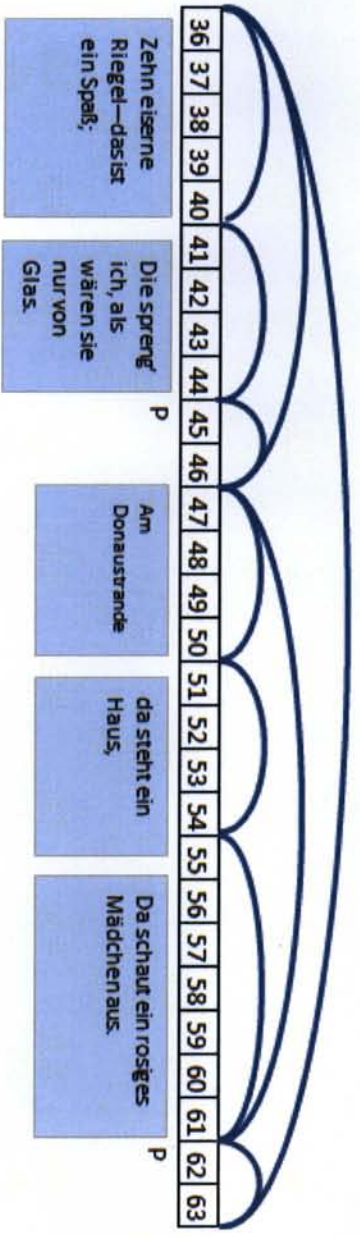
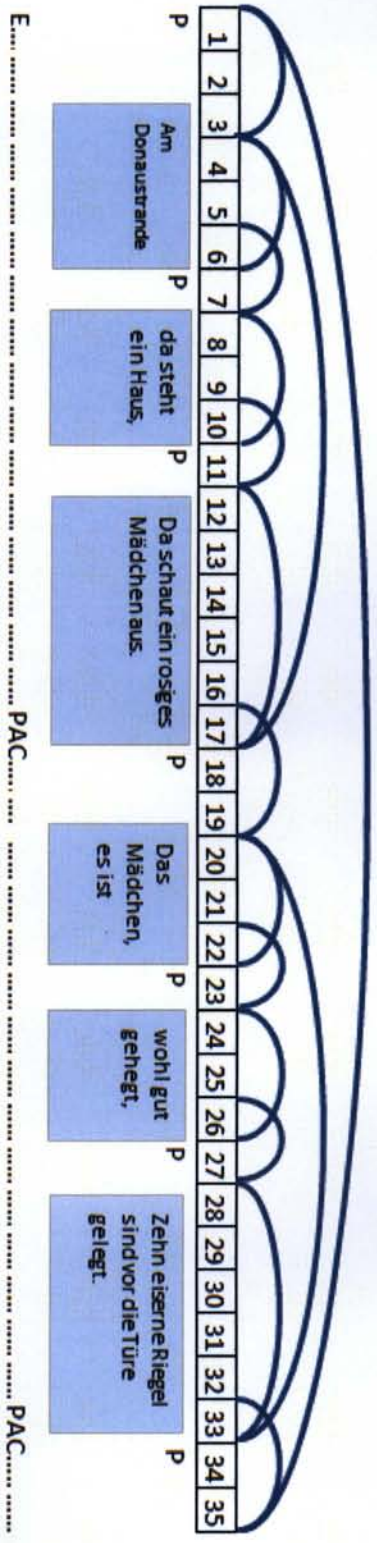
8:



Ab..... HC..... HC E..... IAC..C..... HC..... Ab..... PAC

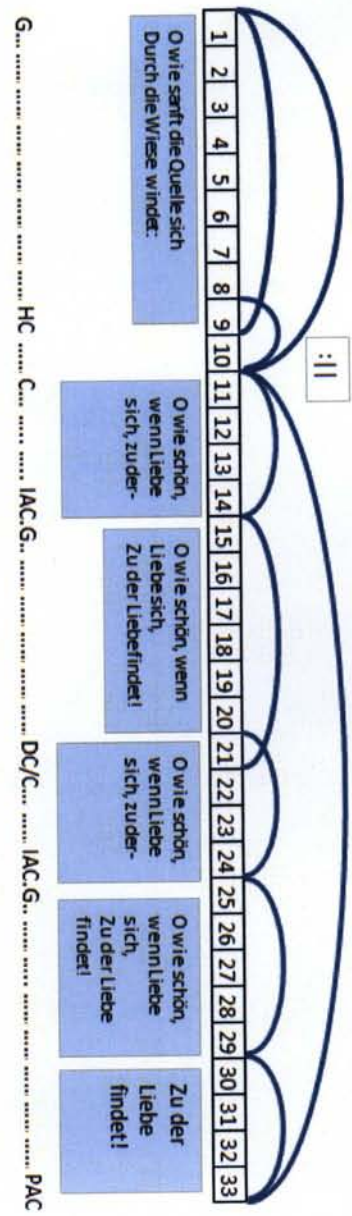


9:

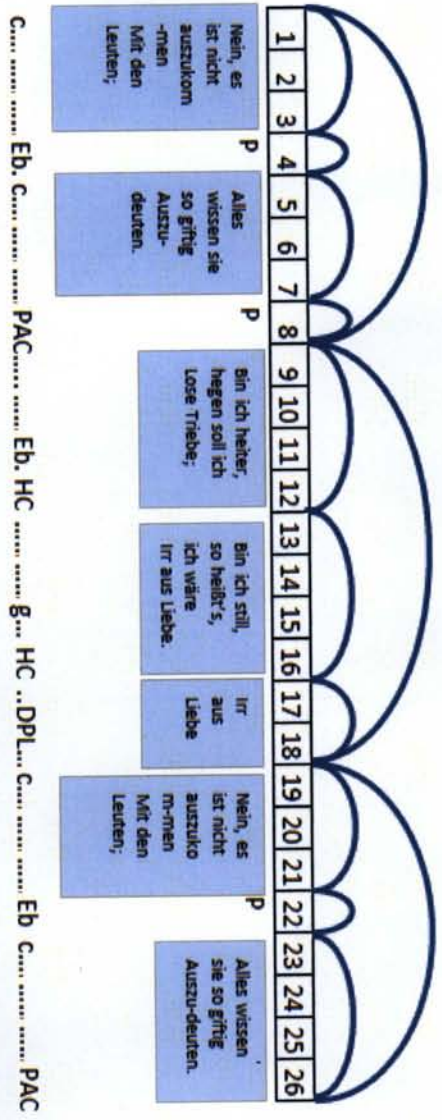


..... IAC..B.....g#. PAC.....E..... PAC.....

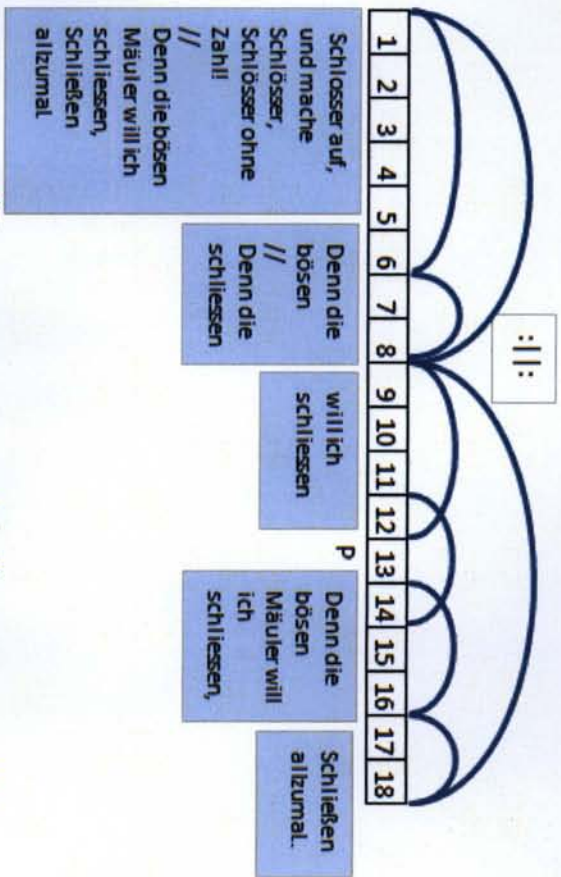
10:



11:

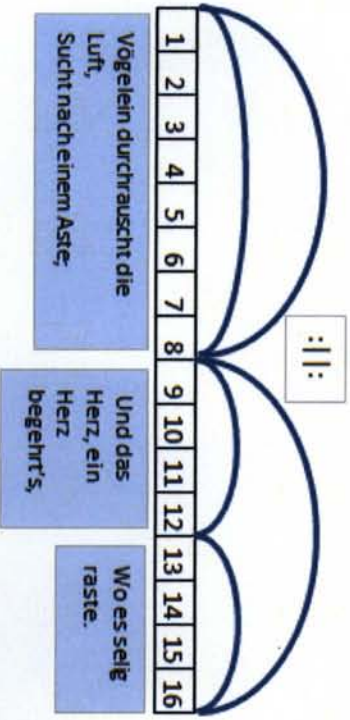


12:



Eb. .... C.HC ..... HC .Eb ..... PAC

13:



Ab ..... HC ..... HC ..... PAC



14:

:|:|

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----

Sieh, wie  
ist die  
Welleklar,

Blickt der  
Mond  
hernieder!

Die du  
meine  
Liebe bist,

Liebedu  
mich  
wieder!

Eb. .... IAC..Cb.... Eb. HC ..... DC. .... IAC

15:

:|:|

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Nachtigall,  
sie singt so  
schön,

Wenn die  
Sterne  
funkeln.

Liebemich,  
geliebtes  
Herz,

Küsse mich  
im  
Dunkeln!

im Dunkeln!

Ab. .... HC E..... Ab. .... IAC..... IAC.....

16:

:||:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Ein dunkler Schacht ist  
Liebe,  
Ein gar zu gefährlicher  
Bronnen.

Da fiel ich hinein, ich Armer,  
Kann weder hören, noch sehn.

Nur denken an meine  
Wonnen,

Nur stöhnen  
Nur stöhnen in meinen  
Wehr'n.

f..... HC bb ..... eb..... DC/f..... Bb ..... f..... PAC.....

17:

:||:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
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Nicht wandle, mein Licht,  
dort außen im Furberreich!

Die Füße würden dir, die zarten,  
Zu naß, zu weich.

All überströmt sind  
dort die Wege,  
Die Stege dir.

So überreichlich  
tränte dorten

Db..... IAC..... HC ..... Gb ..... Db HC Gb ..... IAC..Db..... PAC.....





Appendix B

Berlioz, Hector. Damnation de Faust: Trois Pièces D'Orchestre Op 24.

Paris: Heugel & Cie, 1954. p 1-28

Cette partition a été établie avec la collaboration de M. Maurice Bellecour

I. Marche Hongroise . . . . .	1
II. Ballet des Sylphes . . . . .	29
III. Menuet des Follets . . . . .	37

M  
1505  
B496  
D54  
1951a

LA DAMNATION DE FAUST

MARCHE HONGROISE

H. BERLIOZ  
1803-1869

Allegro moderato (♩ = 88)

The image shows the beginning of the Hungarian March from 'Damnation de Faust'. The score is for a full orchestra and includes parts for Piccolo, Flauti (I & II), Oboi, Clarinetti (I & II), Fagotti, Corni (I, II, III, IV), Trombe (I, II), Cornetti (I, II), Tromboni (I, II, III), Tuba, C. Ophicleide, Timpani (A, H), Gran Cassa, Piatti, Tamboro, Triangolo, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The tempo is marked 'Allegro moderato (♩ = 88)'. The music begins with a series of rhythmic patterns in the woodwinds and brass, followed by the strings.

Le Thème de cette marche que j'ai instrumenté et développé est célèbre en Hongrie sous le nom de Rakoczy. Il est très ancien et d'un auteur inconnu et servait autrefois de chant de guerre aux Hongrois... (H. Berlioz)

306584

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réservée pour tous pays.

PARIS

10

Picc.  
Fl.  
Ob.  
Cl. (A)  
Fag.  
Tr. (A)  
Tromb. (A)  
Corn. (A)  
Tomb.  
Temp.  
I. VI.  
II  
VI.  
Vc.  
Cb.

Pizz.  
mf  
Pizz.  
mf  
Pizz.  
mf  
Pizz.  
mf  
Pizz.  
mf  
Arco  
mf

RAMIS

11

Picc.  
Fl.  
Ob.  
Cl. (A)  
Fag.  
Tr. (A)  
Tromb. (A)  
Corn. (A)  
Tomb.  
Temp.  
D.C.  
Piatelli  
Tamb.  
Trg.  
I. VI.  
II  
VI.  
Vc.  
Cb.

Arco  
mf  
Arco  
mf  
Arco  
mf  
Arco  
mf  
Arco  
mf  
Arco  
mf  
Pizz.  
mf  
Pizz.  
mf  
Pizz.  
mf  
Pizz.  
mf

RAMIS



Musical score for page 6, measures 31-39. The score includes parts for Picc., Fl., Ob., Fag., Cor. (A), (B), Tpt. (A), (B), Corn. (A), Tbn., Timp., and strings (Cb., Vc., Vla., Vln. I, Vln. II). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line. Dynamics include *mf* and *p*. Performance markings include *rit.* and *rit. z.*

HM3145

Musical score for page 7, measures 40-48. The score includes parts for Picc., Fl., Ob., Fag., Cor. (A), (B), Tpt. (A), (B), Corn. (A), Tbn., Timp., and strings (Cb., Vc., Vla., Vln. I, Vln. II). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line. Dynamics include *mf* and *p*. Performance markings include *rit.* and *rit. z.*

HM3145

Picc. Fl. Ob. (A) Fag. (A) Cor. (A) (B) Tr. (C) Corn. (A) Tbnl. Timp.

VI. I. VI. II. Vla. Vc. Ch.

H.31415

Picc. Fl. Ob. (A) Fag. (A) Cor. (A) (B) Tr. (C) Corn. (A) Tbnl. Timp.

VI. I. VI. II. Vla. Vc. Ch.

H.31415

Picc. (p) *mf*  
 Fl. (p) *mf*  
 Ob. (p) *mf*  
 Clar. (A) (p) *mf*  
 Clar. (B) (p) *mf*  
 Tr. (p) *mf*  
 Corn. (A) (p) *mf*  
 Timb. (p) *mf*  
 Timp. (p) *mf*  
 Vl. I (p) *mf*  
 Vl. II (p) *mf*  
 Va. (p) *mf*  
 Vc. (p) *mf*  
 Cb. (p) *mf*

85 86 87 88 89 90 91 92 93 94

FINIS

Picc. (p) *mf*  
 Fl. (p) *mf*  
 Ob. (p) *mf*  
 Clar. (A) (p) *mf*  
 Clar. (B) (p) *mf*  
 Tr. (p) *mf*  
 Corn. (A) (p) *mf*  
 Timb. (p) *mf*  
 Timp. (p) *mf*  
 Vl. I (p) *mf*  
 Vl. II (p) *mf*  
 Va. (p) *mf*  
 Vc. (p) *mf*  
 Cb. (p) *mf*

95 96 97 98 99 100 101 102 103 104

FINIS





Fl. (A) *p*

Cl. (A) *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Timp. *p*

G.C. *p*

Stra. I *p*

Stra. II *p*

Stra. III *p*

80

81

82

83

84

85

86

87

88

89

H.3415

Fl. (A) *mf*

Cl. (A) *mf*

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Timp. *p*

G.C. *p*

Tbn. I *mf*

Tbn. II *mf*

Tbn. III *mf*

90

91

92

93

94

95

96

97

98

99

H.3415



Musical score for page 18, measures 99-110. The score includes staves for Picc., Fl., Ob., Fag., Cor., Trp., Tromb., Oph. et., Timp., D.C., Plat., Tamb., Trg., Vla., Vcl., and Ch. The music is in 2/4 time and features complex rhythmic patterns and dynamics such as *mf* and *ff*. The woodwinds and strings play active parts, while the percussion provides a steady accompaniment.

HAMIS

Musical score for page 19, measures 111-122. The score includes staves for Picc., Fl., Ob., Fag., Cor., Trp., Tromb., Oph. et., Timp., D.C., Plat., Tamb., Trg., Vla., Vcl., and Ch. The music continues with similar rhythmic complexity and dynamics. The woodwinds and strings maintain their active roles, and the percussion continues to provide accompaniment.

HAMIS



180

Picc.  
Fl.  
Ob.  
Clar. (A)  
Clar. (B)  
Bass. (A)  
Bass. (B)  
Tr. (A)  
Tr. (B)  
Corn. (A)  
Corn. (B)  
Tbn. (A)  
Tbn. (B)  
Tuba  
Oph. cl.  
Timp.  
G.C.  
Plect.  
Tamb.  
Tr.

Ch.  
Vc.  
Via.  
II  
VI.  
I

185

HANDS

186

Picc.  
Fl.  
Ob.  
Clar. (A)  
Clar. (B)  
Bass. (A)  
Bass. (B)  
Tr. (A)  
Tr. (B)  
Corn. (A)  
Corn. (B)  
Tbn. (A)  
Tbn. (B)  
Tuba  
Oph. cl.  
Timp.  
G.C.  
Plect.  
Tamb.  
Tr.

Ch.  
Vc.  
Via.  
II  
VI.  
I

191

HANDS

140

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Trp.  
Tbn.  
Hrn.  
Vl. I  
Vl. II  
Vla.  
Vc.  
Cb.

140

REHEARSAL

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Trp.  
Tbn.  
Hrn.  
Vl. I  
Vl. II  
Vla.  
Vc.  
Cb.

144

REHEARSAL

Musical score for page 26, measures 137-140. The score includes staves for Picc., Fl., Ob., Clarinet (A), Bassoon (A), Trumpet (A), Trumpet (D), Trombone (A), Cornet (A), Tuba, Snare Drum, Oph. Cl., Timpani, D.C. Bass Drum, Percussion, Tambourine, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

140

RAMMS

Musical score for page 27, measures 141-144. The score includes staves for Picc., Fl., Ob., Clarinet (A), Bassoon (A), Trumpet (A), Trumpet (D), Trombone (A), Cornet (A), Tuba, Snare Drum, Oph. Cl., Timpani, D.C. Bass Drum, Percussion, Tambourine, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

RAMMS

BALLET DES SYLPHES

Soutenez et entrez le dernier accord des instruments de cuivre.  
180

Musical score for measures 175-180. The score includes parts for Piccolo, Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (A), Trumpets (D), Trombones (C), Bassoons (B), Horns (A), Percussion (Tamb., Tri.), and Strings (Violins I & II, Violas, Violas, Cellos, Double Basses). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

R. 3113

Allegretto (tempo di valzer)

Musical score for measures 185-190. The score includes parts for Piccolo, Flutes (Fl.), Clarinets (Cl.), Bassoons (Fag.), Arpa I-II, Timpani (Timpani in Ré), and Strings (Violins I & II, Viola, Violoncello, Contrabasso). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

R. 3113



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