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A Comparative Analysis of Pyotr Ilich Tchaikovsky's First and Sixth Symphonies

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A COMPARATIVE ANALYSIS OF PYOTR ILICH TCHAIKOVSKY'S FIRST AND
SIXTH SYMPHONIES

by

Isabel A. Bohrer

A Thesis Submitted in Partial Fulfillment
of the Requirements for a Degree with Honors
(Music Performance)

The Honors College

University of Maine

May 2018

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ABSTRACT

Pyotr Ilich Tchaikovsky was a great composer of the Romantic Era, and is admired as much—if not more—today as he was during his lifetime. Despite his successes, Tchaikovsky is seen as rather inept in adhering to symphonic forms. This paper contrasts the first and last symphonies that Tchaikovsky wrote, and compares the First Symphony's adherence to symphonic forms and the Sixth Symphony's weaker adherence to symphonic form. While both symphonies are well written, the Sixth Symphony is a much more emotional, dramatic, and skillfully crafted work. This is in part due to Tchaikovsky no longer feeling that he needed to follow classical conventions to the letter, and giving himself more freedom to write in ways that suited his compositional tendencies.

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INTRODUCTION

Pyotr Ilyich Tchaikovsky (1840-1893) was a gifted Russian composer who transformed his deeply felt emotions into powerful and evocative music. His earlier works, however, do not have the same emotional poignancy as his later works, as they reflect his struggles with marrying his personal compositional style with the European forms expected of him. This is evident when comparing the First and Sixth symphonies. The First Symphony is written following conventional Romantic-era symphonic norms, and—while it is by no means a “bad” composition—it is rather trite and does not begin to tap into the emotional depths of his later works. The Sixth Symphony departs rather significantly from the conventions of the era, and is incredibly emotionally moving as a result.

Tchaikovsky did not begin his life with the goal of being a composer: he worked as a clerk in the Ministry of Justice for four years before entering the newly-opened St. Petersburg Conservatory in 1862, studying under Nikolay Zaremba and Anton Rubenstein. After his graduation from the St Petersburg Conservatory, Tchaikovsky was offered a position at the Moscow Conservatory teaching harmony, and so moved to Moscow in the beginning of 1866. After his debut concert as a composer with his Overture in F in March 1866, he began work on the First Symphony. Tchaikovsky’s work habits of this time were rife with stress and anxiety. After negative feedback from César Cui on his Overture in F, Tchaikovsky was driven to work tirelessly on his symphony, sometimes going for days without sleep. This in turn led to hallucinations and numbness

in extremities at the height of his anxiety. These events delayed the composition for some time.¹

In the summer of 1866, Tchaikovsky sent the work to his former teachers, Nikolay Zaremba and Anton Rubenstein. Neither teacher approved of the work. Tchaikovsky spent the next several months rewriting the work to incorporate their revisions, leading to their approval of the second and third movements in November of that year. The third movement was first performed in December and received a tepid response. Two months later, in February 1867, the second and third movements were well received in a St. Petersburg performance. The complete First Symphony was performed in February 1868, and was very successful in its debut.²

Throughout his life, Tchaikovsky retained a fondness for the First Symphony. Despite regarding it as an immature first foray into the art of the Symphony, he also felt that it was “in some ways richer than many of his later works”.³ He revised it in 1874, and the final version was first performed in 1883.

By 1893, when Tchaikovsky began the composition of his Sixth Symphony, he was widely lauded as a brilliant composer. He began the composition after returning from a trip to Paris, Brussels, and Odessa, where he both conducted and attended performances of his works. From the beginning of the composition, Tchaikovsky knew that the Sixth Symphony would be programmatic⁴ with a “secret program,” and that it would end with a slow, adagio fourth movement. He dedicated the work to his nephew, Vladimir “Bob”

¹ John Roland Wiley, *Tchaikovsky* (New York: Oxford University Press, 2009), 46.

² John Warrack, *Tchaikovsky Symphonies and Concertos* (London: British Broadcasting Corporation, 1980), 15.

³ Ibid.

⁴ A work of music which describes a scene, a story, or a mood. Oftentimes accompanied by written program notes or titles detailing the images that should be evoked.

Davydov, a young man that Tchaikovsky had a deep love for. This love pushed the against the border of an unrequited romantic feeling, though Tchaikovsky was always conscious of the familial ties and age discrepancy between the two. While the themes and sketches of the symphony came easily, Tchaikovsky struggled with the orchestration process, reflecting in letters that the instrumentation became more difficult the further he progressed.⁵ The symphony was completed in August 1893, and was debuted on October 16, 1893. The next day, Tchaikovsky adopted the title “Pathétique” for the symphony. Tchaikovsky’s death was sudden, occurring just nine days after the premiere of his Sixth Symphony. Rumors of the death being suicide have been debunked by historians, primarily with the evidence of Tchaikovsky’s incredibly full schedule for the following months.

Tchaikovsky’s musical and personal development at the time of writing his First Symphony and at the time of writing his Sixth Symphony shows an evolution of a composer, from the vast differences of program subjects, adherence to symphonic form, and the way in which he approached composition. Tchaikovsky was always a deeply emotional person, but his emotions are much more poignant and powerfully present in the Sixth Symphony than in the First Symphony. The First Symphony, composed while he was still under the tutelage of his professors, adheres relatively closely to traditional harmonic progressions. Because this did not come particularly easily to Tchaikovsky, aspects of the First Symphony can seem stilted or formal, with chromatic sequences or grand pauses taking the place of smoother harmonic transitions. The Sixth Symphony

⁵ Wiley, *Tchaikovsky*, 377.

shows more freedom in theme, harmonic structure, and orchestration, as Tchaikovsky was not pressured to fit his composition style into traditional symphonic form.

THE FIRST MOVEMENTS

Tchaikovsky's First Symphony, titled "Winter Daydreams," was Tchaikovsky's first foray into the world of symphonic writing. As such, he made a concentrated effort to follow the "Sonata Allegro" form in the first movement of this work. As a Russian composer of the romantic era, Tchaikovsky did not need to adhere to classical era rules, however his teachers—Anton Rubinstein and Nikolai Zarembo—both held western forms in high estimation. Rubenstein and Zarembo's influences pushed Tchaikovsky to grapple with a musical form which he found challenging. Despite his struggles, he was not without talent, as "A composer who could show so much resourcefulness in modifying sonata structure so as to make it more compatible with the type of music nature had decreed he should write was no helpless bungler".⁶

The first movement of the Sixth Symphony is loosely structured in sonata-allegro form. There are two main subjects, followed by a development portion, and a recapitulation in the movement. However, Tchaikovsky is not strictly adhering to this form: the first subject has many themes within it, and the recapitulation only addresses the second subject as the first is covered in the end of the development. There is a slow introduction to this movement, and it ends with a brass chorale style coda.

The exposition of First Symphony's first movement has three subjects. Tchaikovsky employed modulation and sequencing as transitional phrases in all of his works—especially using scale fragments—but in this case, when the first subject is in focus it is continuously referenced, maintaining a strong melodic theme throughout the

⁶ David Brown, *Tchaikovsky / the Early Years* (New York: Norton, 1986) 108-109.

sequencing techniques being used. The first theme, in g minor, can be broken into two phrases, for this purpose defined “A” (Figure 1) and “A₁” (Figure 2). While both A and A₁ are displayed alone, they are also both used in counterpoint with the other during transitory passages. The second theme (Henceforth called “B,” Figure 3.) is primarily in D major,⁷ and is lyrical and sweet.



Figure 1
Symphony 1, Movement I. Theme A, portrayed in the Flute.



Figure 2
Symphony 1, Movement I. Theme A₁, portrayed in the Oboe.

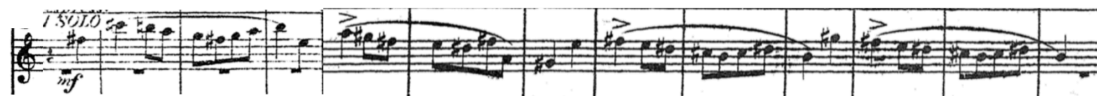


Figure 3
Symphony 1, Movement I. Theme B, portrayed in the Bb Clarinet.

The Sixth Symphony’s first movement is much more complex than the First Symphony’s first movement. The most obvious indication of this is when one compares



Figure 4. *Symphony No. 6 Movement I.* Theme 1, portrayed in the Violas.

⁷ In the traditional sonata allegro format, the second theme in the exposition is in the dominant key (the key that begins on the fifth scale degree of the tonic key) or the relative major to the first theme (in minor symphonies). The second theme of the First Symphony is primarily in D major, as D is the dominant in the key of g-minor. The second theme of the Sixth Symphony is also in D major, because D major is the relative major to B minor.

the expositions of both movements. While both expositions at least roughly follow what is expected in sonata allegro form, they are dealt with very differently.

In the exposition of the Sixth Symphony's first movement, it seems that while the themes are important and are established, a lot more of the exposition consists of chromatic sequences than of actual melody. After a solo bassoon introduction, a large amount of material in the exposition is created from expanding upon portions of theme 1, sequencing and fragmenting some of the moving parts of that work. The second part of theme 1, now denoted 1A, is two arpeggiated chords on top of moving sixteenth notes in the strings, followed by descending fanfare in the horns. This is repeated several times, overlaid on top of the other fragments of the exposition. This technique provides a more complex composition and sets a tone that can be interpreted as a sense of uneasiness. Such shifting and uneasy sense of melody adds to the heightened emotional and dramatic feel of the Sixth Symphony.

The image shows a musical score for three instruments: Flutes, Bassoons, and Horns. The score is written in treble clef with a key signature of one sharp (F#). The Flute part begins with a section labeled 'B' and features a series of sixteenth-note arpeggiated chords. The Bassoon part follows with a similar arpeggiated pattern. The Horn part enters with a descending fanfare, marked 'espressivo' and 'mp'. The score is divided into three measures, with the first measure containing the arpeggiated chords and the second and third measures containing the descending fanfare.

Figure 5. *Symphony 6, Movement I.*
Theme 1A, portrayed in the Flutes, Bassoons, and Horns.

The second subject (denoted “2”) is in D major, or the relative major to b minor. This subject begins in an adagio, which is notable in the fact that in a traditional sonata

allegro form, the tempo will not change.⁸ In the First Symphony, no such tempo changes are made.

While both symphonies are written in minor keys, both second themes of the expositions are in major keys. This is fairly standard within sonata form. However, it is important to note that the First Symphony's second theme is in g minor's dominant key, while the Sixth is in b minor's relative major.



Figure 6. *Symphony 6, Movement I.*
Theme 2, portrayed in the First Violins.

In the Romantic era interpretations of sonata form, it is uncommon to have three themes within the exposition. However, in the First Symphony, Tchaikovsky has placed a third theme, “C,” in his exposition.⁹ This theme is also in D major, and drives the transition to the movement's development.

⁸ With the exception of an optional slow introduction before an allegro exposition.

⁹ It could then be argued that C is in fact an answer to B, and should be labeled and considered something like “B₂”. However, the transitional material that occurs in the exposition of the movement is significant enough that the two themes B and C are not related in proximity with each other. Harmonically the two sections stand on their own very easily as well.



Figure 7. *Symphony 1, Movement I.*
Theme C, portrayed in the Flutes

Harmonically, there is more stability in composing large blocks of non-modulating melodies than in having many smaller melodic fragments that can be turned into rapidly changing sequences. The use of large melodic blocks also lengthens the movement considerably: the first movement of the First Symphony is about 11 minutes long when performed, whereas the first movement of the Sixth Symphony is about 19 minutes long. In the Sixth Symphony's first movement, the exposition takes up over half of the movement, as opposed to the First Symphony's first movement exposition, which takes up about two-fifths of the movement.

In sonata allegro form, the development is a place where the composer can demonstrate their ability to move through a theoretically and musically sound network of modulations. Fragments of themes can be transposed, used in sequences, and turned into fugues as the work travels into key signatures that have less clear pathways from the original keys. In Tchaikovsky's First Symphony's first movement development, he demonstrates his ability to move through keys. The development begins in D major, and moves from there to b minor, f# minor, b minor, D major, A major, E major, a minor, b-flat minor, D major, C major (facilitated by the use of a D⁷ chord prior), e minor, G

major, and finally ending in g minor. He uses chromatic scales in the lower registers to facilitate these modulations. While analysis of this work proves that Tchaikovsky could utilize harmonic rules and structures to follow form, there is a more formulaic feeling in the First Symphony than there is in the sixth. The progression between keys in the First Symphony is much more standard, with clear harmonic relationships between the keys. In the Sixth Symphony, it is seemingly more random and there are more keys that are only briefly touched on, but still play important roles in the harmonic development. Further, there are places where it is very difficult to determine the tonal center. This does not happen in the development of the First Symphony's first movement. A third tempo change, this time to an *allegro vivo*, further marks Tchaikovsky's departure from typical sonata *allegro* form.

In the Sixth Symphony's first movement, at the end of the development, there is a series of 4-3 and 7-6 suspensions.¹⁰ This could be considered part of the development, but because it is simply descending long tones, it is better described as a transition to the recapitulation, which begins with theme 2 in B major after the full orchestra resolves down to sustaining a B and F#. There is not a portion of the First Symphony's first movement that is analogous to this: the transition from the development to the recapitulation in the First Symphony is three bars of silence, followed by chords that build from Bb to eb⁷, then into g minor for theme A.

Both movements have a coda. The codas differ immensely, with the First Symphony first movement's coda built upon further sequences of theme A culminating in

¹⁰ Suspensions occur when two voices are moving offset from one another. When the first voice moves, it causes dissonance before the second voice resolves down a step to create consonance. Suspensions are labeled by the two intervals they create: first the dissonant then the consonant (e.g. 4-3, 7-6)

g minor (the tonic key of the symphony), while the Sixth Symphony first movement's coda is a brass chorale culminating in B major (as opposed to b minor).

The orchestration of these two movements are vastly different, not just in instrument type, but in groupings within the movements. The First Symphony's first movement does not use any piccolo or lower brass (trombones and tuba), whereas the Sixth Symphony's first movement has piccolo (as well as two flute parts), two tenor trombones, one bass trombone, and tuba.

In the First Symphony, horns are the most significant brass used—trumpets are primarily used as texture, only playing significant melody twice throughout the entire movement. When the full orchestra is playing, the upper woodwinds and upper strings tend to interact as two distinct groups, playing off of each other in counterpoint. The lower strings (cellos and basses) and the bassoons sometimes play in unison, or provide bass lines for their groups' melodies. When it is just the strings or just the woodwinds playing, individual lines will be more articulated, not always in unison or harmonies. The horns throughout this are treated as their own significant section to provide harmonies, or will play similar lines to those in the woodwinds. The Sixth Symphony uses much more brass than the first. Not only are there four more brass instruments than in the First Symphony, but the tutti brass is featured much more.

While in the First Symphony, the orchestration is fairly standard, there are some interesting pairings in the Sixth Symphony. An example is in measures 263-266, where the oboes, trumpets, and violas are in unison with each other against the rest of the orchestra. This provides interesting textures, and using fewer instruments on a melodic line allows for more complex melodies and countermelodies. This combination is

followed by oboe, bassoon, trumpets, trombones, and tubas playing a melody against simple harmonies in the winds and strings.

Tchaikovsky proved his capabilities in sonata allegro form in his First Symphony, but when his compositions depart from strict form, his musicality and style is much more evident. This is shown in the more complex and dramatic first movement of his Sixth Symphony, and in the further departures from symphonic form in the subsequent movements of that work.

THE SECOND MOVEMENTS

The primary difference between the second movements of the First and Sixth Symphonies is the tempo. The First Symphony's second movement is an *adagio*—a slow movement—which is fairly standard for the second movement of a symphony. In the Sixth Symphony, the second movement is almost a waltz,¹¹ giving this symphony a quasi-dance movement. This difference in tempos becomes important to consider when looking also at the fourth movements of these symphonies. In the Sixth Symphony, the final movement is slow, and ends very hauntingly. In the First Symphony, the fourth movement is a more typical quick final movement.

Tonality and mode are the next most significant factors. In the First Symphony, there are many dissonances and chromatic harmonies. Every measure of the introduction has non-chord tones. While the main themes are more diatonic and harmonically standard, modal mixture is extremely prominent: there are many rapid shifts between Eb major and c minor, sometimes within the same phrase. In the Sixth Symphony, the first section, A, is in D major and the second section, B, is in b minor. With the exception of

¹¹ The overall structure of the Sixth Symphony's second movement is similar to a dance form with a Trio section, but the time signature is in 5/4 instead of the required 3/4 for a waltz. As such, when referring to this movement and its form in this paper, it is important to remember that this movement is not actually a waltz, but that its form is best described using such terminology.

chromatic sequences between the final iteration of the A section and the coda, everything is diatonic.



Figure 8. *Symphony 1, Movement II.*
Theme A, portrayed in the Oboe

The presentation of themes also varies greatly between the symphonies. In the First Symphony, the second movements' two themes are closely related to each other: the second theme expands on a phrase found in the first theme. Both these themes use the



Figure 9. *Symphony 1, Movement II.*
Theme B, portrayed in the Flutes



Figure 10. *Symphony 6, Movement II.*
Theme 1A, portrayed in the Cellos
(Note clef change in third bar.)

same tonalities. The only other melody heard in this movement is the melody in the introduction and coda, which also uses similar tonalities. The Sixth Symphony's second movement is written in a dance and trio form with four themes: two in each portion of the

work. While the themes in each portion are similar, they are not as firmly interlocked as those in the First Symphony. Further, there are large differences between the first portion (1A, 1B) and the second portion (2A, 2B) both in tonality and motifs used: the triplets from the A section are discarded in favor of dotted-quarter and eighth note patterns.

Both symphonies are programmatic, and that is something to consider when examining the ways in which the movements are organized. While the waltz-style movement of the Sixth Symphony is in a major key, it is metrically unstable due to the



Figure 11. *Symphony 6, Movement II.*
Theme 1B, portrayed in the First Violins.

lopsided nature of a 5/4 time signature. The upbeat style of the “waltz” makes the lopsidedness less noticeable, but within the minor “trio,” the uneasiness can be felt in the ostinato timpani quarter notes, which makes it more noticeable in the return to the

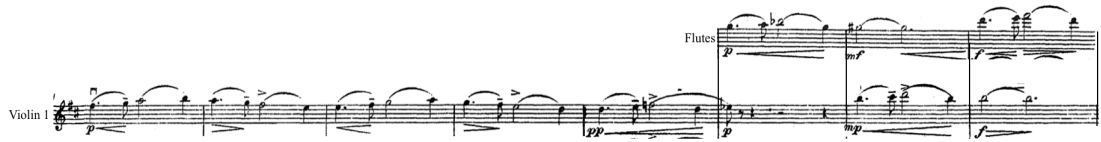


Figure 13. *Symphony 6, Movement II.*
Theme 2B, portrayed in the First Violins and Flutes.



Figure 12. *Symphony 6, Movement II.*
Theme 2A, portrayed in the Flutes.

“waltz.” In a symphony entitled *Pathétique*, this hint of instability within an overall “joyful” movement is a portent of the poignant fourth movement yet to come.

While the First Symphony’s second movement has the slightly ominous title “Land of desolation, Land of mists,” the movement is in a slow 4/4 and monothematic. This makes the “land of desolation and mists” an approachable melancholy, with no uneasy subtext such as that found in the Sixth Symphony’s second movement.

THE THIRD MOVEMENTS

Both the First and Sixth Symphonies have lively third movements: the First Symphony's is marked eighth note = 160, and in the Sixth Symphony it is marked quarter note = 152. The First Symphony's third movement is a Scherzo and Trio, which is a traditional symphonic third movement form. The Sixth Symphony's third movement is not in a traditional form: it is in 4/4 and 12/8, while a scherzo often has three beats per measure.

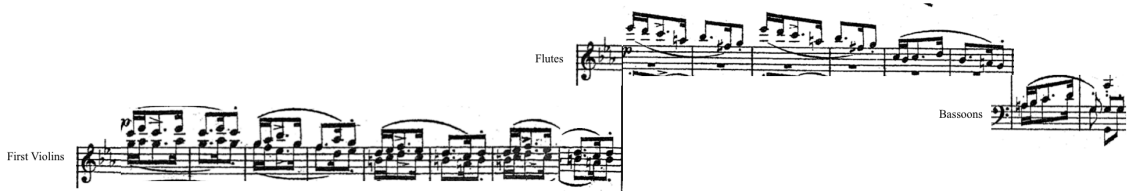


Figure 14. *Symphony I, Movement III.*
Theme A, portrayed in the First Violins, Flutes, and Bassoons.

The First Symphony's third movement is written in a traditional scherzo format,

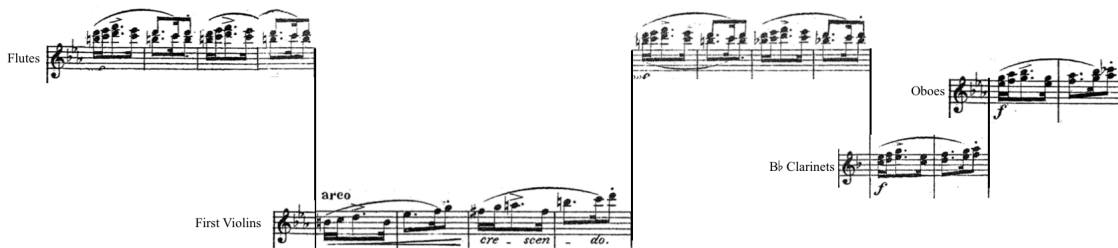


Figure 15. *Symphony I, Movement III.*
Theme B, portrayed in the Flutes, First Violins, Bb Clarinets, and Oboes

and has four distinct themes: two in the Scherzo, and two in the trio¹² section. The first

¹² While the score published by P. Jurgenson does not mark this section as a Trio, it is labeled as such in the piano reduction edited by Konstantin Chernov. Incidentally, this reduction was also published by P. Jurgenson.

two themes (A and B)—which make up the Scherzo—are in g minor. Theme A is primarily based on a descending g minor scale, while theme B is based on an ascending g minor scale. There are two repeats notated in the Scherzo: the first is after the sixteen bar iteration of theme A, while the second is much longer, encompassing one and a half iterations of theme B followed by theme A.

The trio follows conventional form for a symphony in a minor key: the first theme (C) is written in Bb Major, and the second theme (D) is written in g minor, and it employs more complex harmonic structure than the scherzo: the second phrase of theme C (denoted C₂) is constructed around an a^{e7} chord¹³. There is some brief transitional material in between the Trio and the return to the Scherzo, which is also standard. The Scherzo after the trio is melodically identical to the Scherzo played before the trio, but the instrumentation is different and, because it is essentially a Da Capo al Trio, there are no repeats in this iteration.



Figure 16. *Symphony I, Movement III.*
Theme C₁, portrayed in the First Violins



Figure 17. *Symphony I, Movement III.*
Theme C₂, portrayed in the First Violins

¹³ Because this melody is most rhythmically similar to the Bb major portion of C₁, it is determined that the a^{e7} chord is functioning as a vii^o chord in Bb major as opposed to functioning as a ii^o chord in g minor.

The Sixth Symphony's third movement is more complicated than the First Symphony's third movement. The biggest indicator of this is the coexisting time signatures of 4/4 and 12/8, which produces hemiolas.¹⁴ A second indicator is the movement's structure: there is no recapitulation or significant return to the initial theme at any point in the second half of the movement.

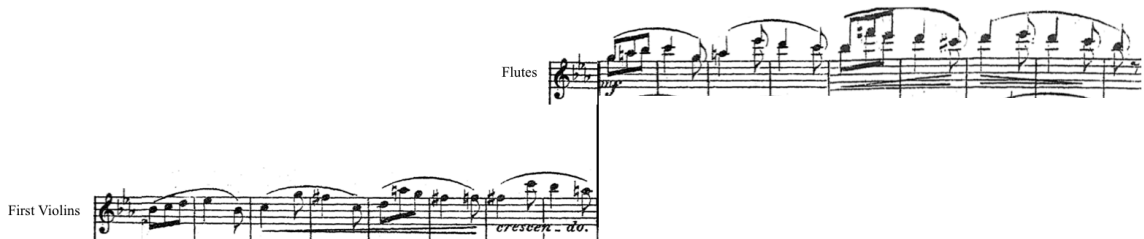


Figure 18. *Symphony 1, Movement III.*
Theme D, portrayed in the First Violins and Flutes

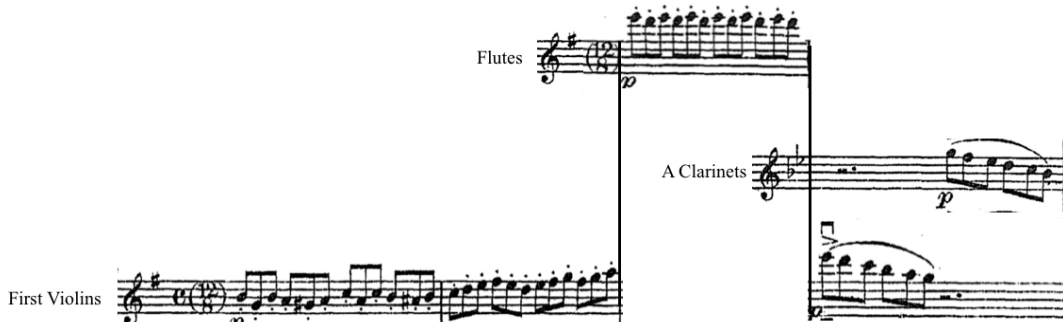


Figure 19. *Symphony 6, Movement III.*
Theme 1, portrayed in the First Violins and Flutes



Figure 20. *Symphony 6, Movement III.*
Theme 2, portrayed in the A Clarinet

¹⁴ A hemiola occurs when one voice is playing two notes of equal length in the same amount of time that another voice is playing three notes of equal length.

The Sixth Symphony's third movement has two distinct themes. The material from both themes is found throughout the work both in complete iterations and in fragments and sequences in transitions. This movement has a clear structure, but it does not fit any symphonic form. In the first half of the movement the first theme (denoted "1") is played twice, the second theme (denoted "2") is introduced, then the first theme is played again. During theme 1, a constant pattern of 12/8 eighth notes is established, and continues through the first half of the work.

The second half of the movement is the "march" section. This section is solely based on the second theme, and completely eschews the 12/8 time signature, which was present up until the tempo change. The first theme is hinted at briefly and subtly near the end of the movement in the lower winds and strings. Having any movement of a symphony not directly recall the beginning of a movement near the end of the movement is very rare, even in movements that are not adhering to a discernible form.

In the first half of the Sixth Symphony's third movement, the almost constant hemiolas add a feeling of instability and tension within the work. This resolves in the second half of the movement, when the hemiolas disappear. Within the third movement of the First Symphony, there is no such tension or instability.

The Sixth Symphony's third movement has a much larger instrumentation than the First Symphony's. The First Symphony does not have piccolo, trombones, tuba, or percussion other than timpani. The Sixth Symphony uses all of these instruments, and a great deal of the movement is using full orchestra. In the First Symphony, the instrumentation is much thinner, with oftentimes only a few sections playing at the same time, and generally playing very similar rhythmic lines. In the Sixth Symphony, there are

many examples of different material—and even different time signatures—occurring at the same time. A significant example of this is the within the introduction of the second theme in the Sixth Symphony third movement: the strings play a constant pattern of eighth notes in 12/8, while the clarinet introduces a 4/4 melody with many dotted eighth note and sixteenth note patterns.

Harmonically, neither of these movements are written in the same key that the symphony is in. While a large part of the First Symphony's third movement is in G minor, the key signature remains three flats, which in this case is c minor. The final chord in the movement is a c minor chord. The Sixth Symphony's third movement is written in the keys of e minor/G major and E major, and ends unequivocally in G major. Both c minor and e minor serve as the fourth scale degree of their respective symphony's actual keys: g minor and b minor.

COMPARING THE FIRST SYMPHONY'S THIRD MOVEMENT AND THE SIXTH SYMPHONY'S SECOND MOVEMENT

Because First Symphony's third movement is a scherzo, it makes sense to compare it with the second movement of the Sixth Symphony, which has a form reminiscent of Waltz and Trio. Waltzes, as a rule, are much slower and statelier than scherzos, and also tend to have a stricter adherence to form.

The third movement of the First Symphony—the Scherzo—and the second movement of the Sixth—the quasi-waltz—are both in compound ternary form. Each section of these movements is written in rounded binary form, yet only the Sixth Symphony has written repeats in the trio section.

The First Symphony's third movement is a bit longer than the Sixth Symphony's second movement. In the second section of the scherzo there is a full repeat of the B section followed by the A section, where the Sixth Symphony has its second section repeat before being followed by the first section only once. The trio sections of the movements differ as well: the First Symphony has two distinct phrases within the first portion of the trio, whereas the first portion of the trio in the Sixth Symphony only has one distinct phrase.

Neither movement has an exact "da capo," with Tchaikovsky instead opting to write out the return to the original material with slight changes in instrumentation. The codas both of these movements are uncannily similar to each other, with both having solo instruments recall the first few measures of the first theme near the end of the movement.

Harmonically, these movements vary. The First Symphony's Scherzo is only in g minor, while trio is Bb major and g minor. The coda is in c minor, reflecting the written

key signature. The Sixth Symphony's "waltz" is in D major (1A) and f# minor (1B), while the trio is in b minor. The coda for this movement is in D major.

With the exception of being in the wrong time-signature for the form, the second movement of the Sixth Symphony adheres the closest to following Classical symphonic form out of the entire symphony. However, as it is an uneven waltz, Tchaikovsky shows his mastery of the symphony without needing to adhere to symphonic form.

The fourth movement of a Classical Era symphony tended to be either in sonata allegro or in rondo form. Even though this was less of a rule in the Romantic Era, Tchaikovsky seemed to allude to that rule in the finale of his First Symphony. Aspects of the beginning of the movement are recalled in the end of the movement, and there are a few fugal¹⁵ passages in the middle of the work that could be considered developmental.



Figure 22. *Symphony 1, Movement IV.*
Theme B, portrayed in the Flutes

These fugal passages showcase his knowledge in theory and composition.

The fourth movement of the Sixth Symphony does not have a standard finale form, opening in an “Andante lamentoso” instead of the more typical allegro or presto. There are two main themes (Themes 1 and 2), both of which are based on descending scales. While the order in which the themes are played are not random, they do not correspond with any symphonic form. A large portion of the movement is made up of ascending and descending scales connecting the melodies. This movement’s layout seems



Figure 23. *Symphony 6, Movement IV.*
Theme 1, portrayed in the First Violins

¹⁵ This is not a proper fugue: the cello and bass, with the subject, begin as the violins are playing counterpoint. In a traditional fugue, the subject will be played through once without counterpoint. Additionally, the standard harmonic sequence is not used. Instead of hearing the theme first in the tonic followed by the dominant, it is heard in g minor, f minor, e minor, c major, then finally in Bb major.

to be similar to that of the second movement of the First Symphony: a slow movement with rather interconnected themes within a loud, full orchestra dramatic point in the middle which gradually dies away to a small portion of sections playing the end of the movement.



Figure 24. *Symphony 6, Movement IV.*
Theme 2. portrayed in the First Violins

With closely connected themes, interwoven harmonies, and the strings primarily playing the melodies, Tchaikovsky creates a finale that is rife with emotion. In the first iteration of theme 1, the melody alternates by note between the First Violins and Second Violins. This is a subtle, yet effective, way to add complexity and uneasiness to a simple descending minor scale. By ending the Sixth Symphony with a slow movement, Tchaikovsky turned symphonic form on its head. The slow, emotional finale was not anticipated after the triumphant g-major ending of the third movement. In fact, the third movement is more similar to a traditional finale than the fourth movement is. If the movements had been reversed, however, the dramatic ending would be lost.

The biggest difference between the two Finales is the tempo. While the First Symphony does begin slowly, and the Sixth Symphony does have some quicker places, overall the First Symphony's fourth movement is an allegro, and the Sixth Symphony's fourth movement is an andante. In addition to differing from each other, this has larger implications in the context of symphonic form. Even when composers of the romantic era were exploring beyond the scope of classical sonata form, symphonies rarely ended

slowly, and always still ended with the full orchestra. A minor symphony does not need to end in a major key (as Tchaikovsky's first does) but it tends to end in an allegro or presto. Having a symphony end both slowly and softly is a huge departure from standard procedure.

Interestingly, these two movements have the most similar instrumentation of the entire work. This is the first time that piccolo, trombones, and tuba appear in the First Symphony. While there is not a piccolo part in the Sixth Symphony for this movement, there are three flute parts. The instrumentation is used very differently between the two, however. In the First Symphony, the addition of brass and piccolo give a loud and triumphant timbre. In the sixth, the low brass provides dramatic emphasis in darker phrases. Piccolo is not used, which allows all three flute lines to be used for soft and reverent phrases.

While just comparing keys to each other does not do much, looking at modes and key changes in each movement can be useful. The First Symphony's fourth movement begins in g minor in both key signature and mode. After the introduction, however, there is a key change to G major. When the melody of the introduction returns before the coda, it is played in e minor: the relative minor of G major. Ending a multi-movement minor work in major is common, and frequently occurs, therefore using G major for this movement is not out of place. The Sixth Symphony's fourth movement uses the same key signature throughout the piece. The second theme is introduced in D major—the relative major of b minor—but will also be heard once in G major and many times in b minor. Tchaikovsky does use many non-chordal tones throughout this movement, but overall remains within the realm of b minor. While the Sixth Symphony is a lot more fluid in

terms of form, it uses very standard keys. The fourth movement of the First Symphony does not adhere too closely to a standard form, but it could be very loosely classified as sonata allegro form with a coda.

The endings of both symphonies are vastly different. The First Symphony ends in G major, with full orchestra playing short, very loud chords. The Sixth Symphony ends in b minor, with the cellos and basses holding a very soft and low b minor chord.

Comparing the finales of these symphonies shows that Tchaikovsky was much more capable when he was not feeling the need to follow symphonic form. While the First Symphony's finale is a strong, triumphant, and overall well-written movement, it is not as emotionally powerful as the form-defying Sixth Symphony finale.

CONCLUSION

In Tchaikovsky's First Symphony, he sacrificed emotional and musical strength to focus on proper symphonic form. This symphony was one of his first huge endeavors after graduating conservatory, and so he sought approval from his former teachers. Without this, it would have been difficult to achieve success in the musical world of the time. His quest for approval shows, especially contrasted with the Sixth Symphony. With the luxury of a well-established career, Tchaikovsky's final symphony did not need to meet Zarembo and Rubenstein's approval. This gave him the freedom to compose a symphony like the Sixth: rife with emotion, eschewing symphonic form, and based off of a "secret program" of unrequited love.

The Sixth Symphony departs from symphonic form. Slow final movements are rarely seen in symphonies of Tchaikovsky's era. In symphonies with slow final movements, it is even less common to have a soft and poignant ending. Tchaikovsky's Sixth Symphony's fourth movement is a unique ending to a symphony.

Through the Sixth Symphony's composition process, Tchaikovsky was faced with challenges both in the composition and his personal life, but was not driven to the point of hallucination, as he had been during the composition of the First Symphony. This can be seen as one of the critical differences between his approaches to the First and to the Sixth Symphonies' composition: when he was under pressure to conform to the requirements of symphonic form and the approval of his teachers, he barely slept or ate, leading to mental breakdowns. When he was free to impart emotion and personal style over form in his Sixth Symphony, the composition process was much easier emotionally.

The Sixth Symphony, as a whole, has a rather large departure from symphonic form, but each movement is well structured. While only the first two movements adhere to “classical” structures (Sonata-Allegro and Quasi-Waltz forms respectively), there is clear sequential development of themes in the third and fourth movements as well. One can say that Tchaikovsky struggled with form, but such a comment should be paired with the knowledge that Tchaikovsky had the ability to write well organized, harmonically sound works despite his struggles. His slow Movement IV of the Sixth Symphony shows this. The pacing of this movement is similar to the pacing of Andante movements (traditionally second movements) of other symphonies. While there is a departure from the overall symphonic structure, there is still form within the symphony itself.

Tchaikovsky’s First and Sixth Symphonies show the both the musical and emotional evolutions that the composer faced in his life. The First Symphony adheres to the symphonic form, was sent to his former teachers for critique, and the composition process sent Tchaikovsky into a mental breakdown. While the First Symphony is far from a “bad” composition, its structure gives it less feeling, as if Tchaikovsky’s attempt to stay within the boundaries of his teachings curtailed his full emotional and musical range. When he began his Sixth Symphony, he was a well-established composer and could focus on music and emotion more than on convention.

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APPENDIX A

Detailed Analysis of *Symphony No. 1: I. Allegro Tranquillo*

This movement is in sonata allegro form, and has three themes in the exposition. Most of the development is based upon the first and third themes, though all three appear with enough frequency to warrant differentiation.

The first theme is in g minor, and is broken into two phrases (defined here as “A” and “A₁”). Typically, A is followed by A₁, but in the final iteration of this theme before the introduction of the second theme, A is heard without A₁. These phrases overlap and interact with each other—with the strings playing one and the winds playing the other. Portions of A₁ are used in sequences to transition between both phrases, and also to transition to the second theme, and the requisite key change for that transition.

The next theme (denoted “B”) is in D major, and is heard first in a solo clarinet. The theme is then brought into the lower strings and bassoon before being shared with the upper strings and woodwinds in transposed forms of this theme. In the first two of these iterations, the melody is accompanied by an embellished D major scale. Near the end of the second iteration, the violins begin a chromatic scale starting on A, increasing the tension and preparing for the transpositions in the following measures. The violins present the theme in F# Major, and the winds, violas, and cellos enter in the key of B when the violins are halfway through their iteration. As this portion of the work comes to an end, the strings (accompanied by bass, French horn, and bassoon drones) play fragments of the B theme¹⁶ in e minor.

¹⁶ For examples of themes A, A₁, and B, see Figures 1 through 3 on page 5.

After the lyrical B theme, there is a grand pause before sequential transitional material based on diatonic descending scale fragments. While each fragment is descending, the overall pattern of the sequence is ascending. After this, the bassoons, violas, cellos, and basses present a melody based on a descending Bb scale. This melody is not heard anywhere else in this work. The upper woodwinds and violins accompany this with runs of sixteenth notes that trend to a high point of a g minor chord with an added E natural. The sound continues to build and leads into a third melody, denoted now as “C,” which is in D-major. This theme is played in the woodwinds and brass, with accompanying triplets in violins and violas and eighth notes in the cellos and basses. After the melody is heard once, the strings switch from triplets to eighth notes and—using an ascending sequence—increases tension to the final point of the exposition: a strong D major chord on the downbeat of the measure that will begin the development.

The development portion of a piece in sonata-allegro form will expand upon the themes presented in the exposition. In this development section, the most recently heard theme—C¹⁷—is the first to be fragmented and transposed. At the beginning of the development, it is found in the horns, where it is syncopated, with the accented highest notes coming in on the second half of the first beat, instead of on the first beat. Then, while retaining the syncopation, the melody is passed into the oboe and clarinet in b-minor. At the end of this, the strings begin octave triplets, lending a sense of uneasiness to the work. Theme C is then taken into f#-minor by the flutes and clarinets.

Fragmented and transposed versions of Theme A follow. The first two measures of theme A are repeated six times, all revolving around the tonic F#. However, these are

¹⁷ For example of theme C, see Figure 7 on page 9.

not true transpositions, and instead use various forms of modal mixture to influence accidental placement, such as a raised third in an otherwise minor key. This is followed by some transitional material in which the strings play ascending scale fragments in sequence leading to an E major chord.

This leads into the opening theme transposed up a major third, in a real transposition. Throughout this, the cellos, basses, and bassoons are playing an ascending chromatic scale beginning on F#. This evolves into the full orchestra playing a g^o chord. Then, there are three bars of silence, until the cellos and basses enter with an implied B-flat chord. Eventually, with the French horns, the chords merge to begin the recapitulation.

The second subject, B, is also heard, this time in G-major. The transitional material between B and C found in the exposition is truncated, as only the portions that were not expanded upon are found here. Then, the theme C is heard, still in G-major. Some modulations on the theme B are used to help transition keys, as is A₁, which is employed in sequencing before turning into sequential scales that will modulate back into g-minor and have one final rendition of the first subject for the coda.

The coda primarily consists of theme A and some sustained chords. The piece ends with the cellos and basses in a descending pattern reminiscent of A₁ before the final notes, a g-minor chord in horns, trumpet, and woodwinds.

APPENDIX B

Detailed Analysis of *Symphony No. 1: II. Adagio cantabile ma non tanto*

The second movement of Tchaikovsky's First Symphony is entitled "Land of Desolation, Land of Mists." The melancholic aspect of the title is reflected in muted strings, delicate woodwind solos, and accents of high flute scales that pervade this movement.

With the exception of the introduction and coda, the themes in this movement interlock very closely with each other: both themes have very similar harmonic structures and keys, and are not melodically independent from one another. However, both themes are distinctly present at different times throughout the work. As such, even while being very similar and intertwined, two themes can be identified in this movement, giving it a roughly binary form.

This movement begins with an introduction in the strings. The first phrase of this introduction is in Eb major, and the second phrase is in c minor. Throughout both phrases, Tchaikovsky employs very close harmonies and dissonances—tritones and major seconds in the violins and a chromatic viola line—and stepwise motion and accidentals. The introduction ends with an f#^{o7} chord arpeggiated in the violins, violas, and cellos, with each part starting on a different degree of the chord. This allows the chord to be heard in each inversion, starting in second inversion, and ending in first inversion, at which point the flutes are introduced for the first time in the movement, bringing the introduction to a close with a Bb⁷ chord.

The violins then begin a syncopated accompaniment figure, as an oboe solo introduces the first melodic theme of this work, henceforth referred to as “A.” The solo begins in Eb major, but transitions into c minor, at which point it is accompanied by a bassoon harmony. Theme “A” is punctuated by solo flute scales and arpeggios in Eb major for the first half of the theme, and c minor for the second.

When this theme is played through, the violas and flutes introduce the second theme—henceforth “B”¹⁸— in unison. This theme takes a motif that occurs in passing in the first theme and develops it. This theme is presented in Ab major—the fourth degree of Eb. Then, the cellos (and subsequently violins) take the melody into the key of B, where it remains for the winds to break into repeated triplets, and the violins to highlight the seventh and tonic—and sometimes the tonic and mediant—of the chords being played.

Here, there is a drastic change of texture: the violins begin a multi-note tremolo as the cellos begin the first theme, this time starting on Ab. The violas and basses have pizzicato, and the first theme is played through in its entirety by the cellos. A closing phrase is added to the theme by the first violins and echoed by the violas.

A second texture change signals some transitional material. The violins, echoed by the oboe and clarinet, use the first measure of the theme in transpositions to begin the second theme, this time in Eb major, heard in the lowest register of the violin. In this iteration, the rest of the strings are pizzicato to give an increased sense of moving forward. The theme is repeated in the winds in Gb major, with a similar ending, however the voices are reversed.

¹⁸ For examples of themes A and B, see Figures 8 and 9 on page 12.

After two beats of silence, the strings come in with a tremolo B⁷ chord, the top voice of which builds from D# to F# to the D# an octave above the original. This is followed by a unison french horn fanfare which transitions smoothly into the theme “A”, accompanied by a new counterpoint in the flute and strings. The theme becomes very augmented at the high point, extending the buildup to the high note and the high note to quarter notes and a half note respectively, then repeating the octave jumping fanfare-like apex, before the violins take a quick arpeggio into the stratosphere and back down to low flute drones.

The image displays a musical score for the beginning of a section in Symphony I, Movement II. It features five staves for strings (Violin 1, Violin 2, Viola, Cello, and Contrabass) and one staff for Horns in F. The strings play a tremolo B⁷ chord, with dynamics ranging from ppp to mf. The Horns play a fanfare marked 'a due' and 'ff marcato la melodia con molto espressione'. The score is partially shown, focusing on the initial entries of the strings and the horn fanfare.

Figure A-1. *Symphony I, Movement II.*
 Strings B⁷ chords and Horn Fanfare followed by theme A
 (Partially shown)

This transitions into the coda, which is very similar to the introduction. However, before entering what would be the second phrase of the introduction, the strings instead end with long tied notes culminating in a 6-5 suspension (with the non chord tones in violas and cellos) while the flutes arpeggiate the suspended notes before the piece ends with all parts in an Eb major chord.

APPENDIX C

Detailed Analysis of *Symphony No. 1: III. Scherzo*

The third movement of the first symphony, simply entitled “Scherzo,” follows scherzo and trio form. As a scherzo, this piece is in 3/8. However, because it is not actually a dance piece, Tchaikovsky was free to take some liberties with this work. Thus, many of the accented beats in this movement are on the final beat of the measure, giving a much more lilting feel to the movement than if the accented beats were on the first of each measure. Both the scherzo and trio portions of this piece are written in binary form. The scherzo is in asymmetrical rounded binary form, and the trio is in rounded binary form.

This movement begins in g minor—the key which the symphony is written in—though the key signature is still three flats. G minor key is emphasized by the introduction of four bars of trills on G in the flutes and clarinets. The first theme is an embellished descending g-minor scale, the first phrase of which is played by the violins. The second phrase is played by the woodwinds, as the strings add pizzicato accompaniment. This is the “A” section of the scherzo, which is repeated.

The B section also continues in g-minor, but is now an ascending g minor scale. The woodwinds introduce this melody, which is then echoed by the strings. This melody is used as a transition by touching on many keys, including g# minor before returning to the theme from the A section, again in g-minor. This section almost an exact repeat of the beginning, but there is now woodwind accompaniment for the strings’ melody. Unlike the beginning, this portion continues as the theme is fragmented and goes through

transpositions and sequences to come to rest in c-minor. The B section is also repeated. This ends the first scherzo section, which is separated from the trio with a twelve bar introduction made up of grand pauses and minor arpeggios in low strings.¹⁹

The trio begins in Bb major with a theme now denoted C. The first portion of this theme, C₁, is played by the first violins and cellos, while the other strings provide harmony in moving eighth notes. The clarinets and bassoons alternate between outlining a g minor chord and a Bb⁷ chord every two bars. C₁ is played twice, and upon the second repeat, the horns, trumpets and flutes replace the clarinets and bassoons in the drones. The harmonies move more rapidly, and do not simply alternate as before. This is followed by the final portion of C, denoted C₂: a melody built around the arpeggiation of an a^{ø7} chord. The a^{ø7} chord could function either as a vii^o chord in the Bb major scale or as a ii^o in the g minor scale. Because this melody is most rhythmically similar to the Bb major portion of C₁, it is determined that the a^{ø7} chord is functioning as a vii^o chord in Bb major.²⁰

Theme “D”²¹ is in g minor. Its orchestration begins identically to that of theme C: the first violins and cellos playing melody, other strings, clarinets, and bassoons playing simple harmonies. In its second phrase, the woodwinds continue the melody as the violins and cellos continue with a counterpoint. This section is repeated exactly, though it is not a written repeat.

¹⁹ For examples of themes A and B, see Figures 14 and 15 on page 15.

²⁰ For examples of themes C₁ and C₂, see Figures 16 and 17 on page 16.

²¹ For example of theme D, see Figure 18 on page 19.

As the trio is in rounded binary form, theme C₁ begins again with the violins and cellos playing the melody. However, instead of sustained chords, the flutes and clarinets now play eighth note descending scale fragments and arpeggios while the french horns play Bb arpeggios and descending Bb scales in quarter notes. In C₂, the bassoons joins the clarinets and flutes and they move from scale fragments to only arpeggios—c minor in flutes and a^{o7} in the clarinets and bassoons—while the horns sustain an Eb and a G. Because C₂ is harmonically ambiguous in relation to the rest of the piece, the C₁ is repeated again. In this iteration, the bassoons and clarinets play the melody while the violins and violas outline the chords in sixteenth note passages.

To finish the trio and to transition into the scherzo, the entire orchestra—except for trumpets and timpani—play sequences that chromatically ascend from their beginning in F major to G major, which leads to the strings playing four bars of material from theme B before a grand pause. After the grand pause, the flute, clarinet, and bassoon play G⁷ arpeggio with an added Ab. This is followed by the trills that we're heard in the beginning of the movement, leading back to the Scherzo.

The harmonies of theme A are exactly those that appear in the beginning of the movement, but the orchestration is different. The woodwinds present the entirety of the theme, which is not repeated. The strings do not play the melody until they echo the woodwinds in theme B, with orchestration similar to that of the beginning. As in the beginning, theme B leads into theme A, though this time the strings as well as flutes and clarinets play the melody. Instead of the B section repeating, the entire orchestra ends in a c minor chord, and the timpani has four bars of solo to begin the coda.

The coda begins with timpani and strings in a c harmonic minor melody reminiscent of theme C, which soon dies away into a solo cello then solo viola interpretation of the first theme in c minor, which is then echoed in the woodwinds, accompanied by pizzicato strings. This decrescendos into quiet c minor chords, but the last two measures suddenly end with fortissimo Ab major then c minor chords.

APPENDIX D

Detailed Analysis of *Symphony No. 1: IV. Finale*

The fourth movement of Tchaikovsky's first symphony is loosely in a sonata-allegro form, and is in G major. It is not unusual to have the fourth movement of a minor symphony end in a major key. The movement begins with a slow bassoon solo in g-minor. This theme is passed through the remaining woodwinds and strings before the violins continue into the full theme with winds in contrapuntal accents. This theme, denoted "A,"²² is the primary theme of the movement, and will return—sometimes at a much quicker tempo—several times throughout the work. This theme is based off of a Russian folk song entitled "Raspashu li ya mlada, mladeshenka."

This introduction ends with the cellos and basses repeating the bassoon's original solo phrase six times. The first three iterations are joined by clarinet and bassoon—as it is in the bassoon solo in the beginning—and the final three iterations do not have the accompanying line. The final three iterations are progressively faster to prepare for a tempo change from the beginning *Andante lugubre* to an *Andante moderato*. The final iteration is given in the *Allegro moderato* tempo.

The *Allegro moderato* is primarily a transitional figure from the slow iteration of the folk melody theme A into a second theme of higher energy. This is marked with a written key change to G major, but this transitional material is in D major, or the fifth scale degree of the g scale. This portion is full of ascending scales in the upper strings and woodwinds accompanied by fanfares in the horn and trumpet lines, while the low

²² For an example of Theme A, see Figure 21 on page 24.

strings and woodwinds play one—quicker—iteration of theme A, now denoted A₁. Unlike the original minor theme, this iteration is in G major. This theme is used to transition to D major. Near the end of this passage, the brass begins the transition to the next portion with an ascending D-major diatonic phrase. This will be called up again in the recapitulation, though not in exact repetition. The final two measures of this portion are of the strings, in unison, playing figures around the D major chord, which will transition into theme B.²³

Theme B, in G major, is also heavily influenced by folk music but is not based on any particular song. The tempo is maintained but is denoted *Allegro maestoso* and is taken into cut time. Only one iteration of this theme is heard, but it is important as it will be brought back many times later on. This theme is the foundation for many of the fugal portions of this movement.

Within the somewhat-sonata-allegro form, there is a fugal portion of the work which begins the “development.” This fugal portion begins in g minor, based largely on theme B. This is not a proper fugue: the cello and bass, with the subject, begin with the violins playing counterpoint. In a traditional fugue, the subject will be played through once without counterpoint. Additionally, the standard harmonic sequence is not used. Instead of hearing the theme first in the tonic followed by the dominant, it is heard first in g minor, f minor, e minor, c major, then finally in Bb major.

The music transitions then from a fugue, with help from sequences, and into an augmented version of theme A, heard in the violas, with off-beat bowed violins and on-beat pizzicato lower strings as accompaniment. The theme is then repeated in the flutes,

²³ For an example of Theme B, see Figure 22 on page 25.

with cello and bass counterpoint. The theme starts for a third time, in the brass, but turns into a descending f# minor scale. This motif is echoed by the woodwinds and strings.

After unison quarter notes in the full orchestra, the clarinet starts theme A, starting on a concert F#. One measure through this theme, the bassoon begins the theme beginning on concert G. This is joined halfway through by the oboe playing theme A starting on concert A. The second clarinet joins in with theme A starting on concert C. Oboe 1, both clarinets, and both bassoons end with an ascending (in the upper voices) and descending (in the bassoons) B major scale. Oboe 2 begins theme A in B minor, the bassoon 1 begin the theme on concert c. The clarinets begin the theme on concert D, and the flutes follow with theme A starting on concert E. This ends in the flutes, clarinet, and bassoons playing an E minor scale. This marks the transition to e minor.

The image shows a musical score for three woodwind parts: Oboes, A Clarinets, and Bassoons. The Oboe part starts with a 'SOLO. marc.' marking and begins playing Theme A on concert A. The A Clarinets part starts with a 'SOLO.' marking and begins playing Theme A on concert C. The Bassoons part begins playing Theme A on concert G. The score shows the instruments playing Theme A in a layered fashion, with each instrument entering at a different point in the theme. The music is in a key with one sharp (F#) and a common time signature. The Oboe part has a 'mf marc.' marking, and the A Clarinets part has a '2^a marc.' marking. The Bassoons part has a '1^a' and '2^a' marking.

Figure A-2. *Symphony I, Movement IV.*
Example of Woodwind Layering of Theme A, portrayed in
A Clarinets, Oboes, and Bassoons

The violas begin theme B in e minor, with the violins playing eighth note minor thirds or major sixths apart within the e minor scale. After this theme is played through once, violas and bassoons introduce a new fugue in a minor. The second violins and clarinets answer, this time in e minor, after which the cellos and bassoons play the theme in a minor again, followed by the first violins in e minor, then clarinets and oboes in e minor. This is followed by a cello iteration of the theme changed to D major. The strings

and woodwinds play running alternating major and minor scale fragments, which are punctured by majors iteration of the first two measures of the fugue's subject in woodwinds, horns, and strings. The trombones play for the first time in the entire symphony, with a countermelody based on the fugue chromatically descending. All parts converge into a B major scale, and theme B is played again in G major. The upper voices play syncopated half notes in an ascending g major scale before theme B is repeated in the trombones and cellos.

At this point, the orchestration goes from everyone playing to just violins, cellos, and basses in a fugue based off of theme B very similar to the one heard earlier in the work. This time, however, it changes into a sequence of major scale fragments, ending with the first few measures of theme B in B major. There are two bars of silence, with the exception of the second violins. This is followed by a woodwind iteration of the first three bars of theme A and a grand pause. This is followed by violas in the dotted quarter-eighth note pattern. This is repeated, though instead of violas, cellos play. Cellos continue the dotted quarter eighth note pattern on a low B and transform it into the “Andante lugubre” melody from the introduction, though this time it is in e minor and the cellos, instead of solo bassoon, play the melody. The first half of the introduction is mirrored with flutes, clarinets, and oboes echoing the cello in turn.

Horns 3 and 4 play concert B in an ostinato for eight measures, joined by horns 1 and 2 in concert E in bar seven. Meanwhile, the strings—starting in the cellos and basses—play chromatic patterns. The cellos and basses originally play patterns of descending and ascending in half-notes over the space of a major third, and the first violins and violas begin a syncopated chromatic descending pattern. They first start the

pattern on concert B, making it down to F natural before repeating it first on concert D, then on concert F natural the next octave above, G, Ab, and finally on D the octave above, where they are joined with the woodwinds. When the strings begin their descent on F natural, the horn ostinato changes rhythm to use quarter-note triplets in the second beat of each measure, and changes pitch to concert A and concert F. With each ascent following, the horn notes similarly change to outline the major chord of the strings' starting pitch. When the woodwinds join the strings, the trumpets join the horns.

To transition from the slower, introduction-like portion, Tchaikovsky uses the same material used in the beginning. The upper woodwinds and strings alternate between concert D and Eb in quarter-notes for four measures before the brass diatonic D major phrase found in the corresponding portion of the introduction returns, and the strings change from Eb to E natural.

At a tempo change to "Allegro vivo," instead of moving from this brass melody to theme B, as is done in the beginning, the brass and woodwinds instead continue in a chorale-like iteration of theme A in G major, instead of the minor key that is heard in every other portion of the movement.

The final portion of this movement is very fast, marked "più animato" (more animated) and begins with trumpet G major arpeggios (starting on concert B, with added concert E) with the rest of the orchestra accents on the second half of each measure. This is played twice. The remainder of the coda is mostly D and G chords (in a V-I progression) and Bb and Eb chords punctuated by brass scale fragments and arpeggios. The work ends with G major chords played by the full orchestra.

APPENDIX E

Detailed Analysis of *Symphony No. 6: I. Adagio*

The first movement of the sixth symphony—*Pathétique*—is loosely structured in sonata-allegro form. There are two main subjects, followed by a development portion, and a recapitulation in the movement. However, Tchaikovsky is not strictly adhering to this form: the first subject has many themes within it, and the recapitulation only addresses the second subject as the first is covered in the end of the development. There is a slow introduction to this movement, and it ends with a brass chorale style coda.

This symphony is in b-minor, and that is evident in the introduction, in which a portion of first subject is presented by a solo bassoon accompanied by pedal contrabasses in a slow tempo. This melody will not be played this slowly in any other part of the movement. Violas, cellos, and horn I join the bassoon in harmony, and the melody is carried on through the oboe, clarinets, and violas through the end of the introduction.

After the introduction, the beginning of the first subject (now denoted “1”²⁴) remains solidly in b-minor, with the theme being carried out in the violas before being picked up by the woodwinds. Here, the full theme is presented, with the sixteenth note patterns presenting a melodic line that emphasizes the dominant and the tonic of b, and descends the first time to end on an F# triad (the dominant) and the second time to the tonic.

²⁴ For an example of Theme 1, see Figure 4 on page 6.

A large amount of material in the exposition is created from expanding upon portions of theme 1, sequencing and fragmenting some of the moving parts of that work. The second part of theme 1, now denoted 1A,²⁵ is two arpeggiated chords on top of moving sixteenth notes in the strings, followed by descending fanfare in the horns. This is repeated several times, overlaid on top of the other fragments of the exposition. Gradually, all the parts other than the trombone, tuba, cellos, and basses drop out and the remaining parts slow down to lead to the second subject of the exposition.

The second subject, theme 2,²⁶ begins in an adagio, which is notable in the fact that in a traditional sonata allegro form, the tempo will not change, with the exception of the optional slow introductory passage. This subject is in the key of D-major, which follows the expected sonata-allegro form for a minor symphony: the second subject can either be in the mediant (third scale degree) or dominant. This subject continues into its second theme, also in D-major, but after a moment of silence, the first theme is presented again. Like the added movement in the accompanying lines of the first subject on its return, theme 2A is now accompanied by a triplet pulse in the woodwinds and horns. (This triplet pulse, for ease of notation, is given in 12/8 time, not 4/4 for these parts.)

The exposition ends with a solo clarinet playing the second theme, accompanied by strings. Then, the clarinet begins a descending D-major arpeggio, which is picked up by solo bassoon. The final note of the measure is the bassoon sustaining a low “D,” while the rest of the orchestra is in silence.

²⁵ For an example of Theme 1A, see Figure 5 on page 7.

²⁶ For an example of Theme 2, see Figure 6 on page 8.

The development begins with an A^{o7} chord played by the entire orchestra. This heralds a key change (from D-major to d-minor, though it is written without key signature) and tempo change from *adagio mosso* to *allegro vivo*. The low strings set the feeling of uncertainty in this section: the cellos and basses begin this section with tremolo pedal tones as the rest of the orchestra begins to modulate from their brief foray into a-minor into the expected d-minor. Then, as the first theme of the exposition is brought into the first violins, the violas play a counterpoint of rapid sixteenth notes. The second violins and violas will have rapid sixteenth note counterpoint throughout the first portion of the development, in which the first subject gets passed through upper and lower strings and through the circle of fifths: it is heard next in a-minor, then e-minor, then finally b-minor. At this point the woodwinds—who up until now have been merely providing accents to important points made by the strings—engage in a rapidly ascending sequence of sixteenth notes, first as a call and response with the strings, but eventually in unison for the brass and bassoon and oboe to present new material in the form of a descending B-flat-major scale. The parts gradually drop out until left with trombones, tuba, and low strings playing another melody, punctuated by rapid upper woodwind arpeggios.

The first subject is hinted at in the violins 1 and the violas. It is not quite the first subject, as in this iteration, all steps are half-steps instead of first a whole then a half step. This iteration is heard beginning on E, then A. Then, it is heard in flutes, clarinets, and violins now with a half step in the first two notes and 3 half steps between the second and third note. This transfers into fragments of theme 1 in ascending sequences, until the brass and bassoons begin theme 1 in b-minor. The second half of this first theme is taken up by the upper strings, who then repeat the entire first theme, again in b-minor. After

some transitional portions, there is a legato sequence that leads into the first theme in a new rhythm. This is played forte, full orchestra, with an underlying triplet ostinato in violas, horns, trumpets, and oboes. This leads into more brass descending scales, with frantic upper woodwinds and violins above in texture. This leads to a large series of suspensions.

In these suspensions, every section is starting a descending scale at a different part of a measure or beat. This creates mostly 4-3 and 7-6 suspensions within the voices of the orchestra. All sections of the orchestra—except for contrabasses and timpani, which remain on a pedal rolled/tremolo F# the entire time—gradually resolve down to a GM7 in all instruments but the bass trombone and tuba, which have an E#/F. Then, all voices are playing either an F# or a B before a pause.

The recapitulation begins in B-major with the second subject in the violins and flutes. After some iterations of this, all the instruments are brought into the lower registers and a clarinet solo finishes this recapitulation with the second subject in a similar manner as the exposition was closed. The coda follows, and this is a wind and brass chorale accompanied by pizzicato strings on each beat. The final notes of this movement are a sustained B major chord in the trombones and tuba, with a low B being struck by the timpani.

APPENDIX F

Detailed Analysis of *Symphony No. 6: II. Allegro con grazia*

The structure of the second movement of the sixth symphony is compound ternary form. There are two main themes: a theme in D major and a theme in b minor. Both themes have two parts, and the first part of each theme opens and closes the section. Both the beginning and the end of the movement feature the first theme. The tempo marking is “Allegro con grazia” and is written in 5/4. This pattern conveys the feeling of a waltz without actually being danceable. The unevenness of a 5/4 pattern conveys a lack of completeness. Despite the D major key signature the time signature gives the piece a feeling of uneasiness. In the trio, where the theme is in a mournful b minor, the 5/4 concept feels more in place. Because of its structure and almost triple meter, this movement could be considered a quasi-waltz. Typically in a symphony, the second movement is a slower movement, and is followed by a dance movement such as a waltz or a scherzo. However, in the Sixth Symphony, Tchaikovsky opted for two quicker movements—the “waltz” and the *allegro molto vivace*—for the inner movements, and wrote a slow fourth movement.

The D-major theme 1A is first heard in the cellos, with accompaniment by the winds. For the second repetition of this theme, the flutes take on the melody, while cellos take on a counterpoint and the upper strings present basic accompaniment. These two iterations of the theme take 16 measures, and are repeated before the secondary theme in this section—1B—is presented.²⁷

²⁷ For examples of themes 1A and 1B, see Figures 10 and 11 on pages 12 and 13 respectively.

Theme 1B is a reply to 1A. The theme is primarily in D major, but ends in f# minor. 1A is heard twice. The first time the melody is in the upper strings; the second time the melody is in the upper woodwinds. Throughout each iteration of A₂, the group not playing melody (winds or strings, respectively) adds arpeggios and octaves as harmonies. Instead of repeating this section, A₁ is then heard twice: first in the upper woodwinds, then in the upper strings. In the upper woodwinds' iteration of A₁, however, the melody is accompanied by pizzicato strings chromatic scales descending and ascending first starting on A, then on F#, then on D, then on G.

The A section is in rounded binary form. 1A is followed by 1B, then 1A returns in almost its entirety. At the end of the second repetition of 1A, however, some new material is introduced, largely based on the diatonic scale fragments that mark the beginning of theme 1A. The trumpets and first trombone make their first appearance in these scale fragments. Through this, the strings all play some form of the note G: either syncopated (upper strings) or eighth notes and dotted half notes (cellos and basses). The strings pick up the trumpet melody for a few bars before playing the last phrase of A₁ which is finished by a solo flute.

If this movement were a waltz, the B section would be considered the “trio.” The trio is a portion of the dance movement that is in contrast to the dance portion. It may be slower, in a different key, or with different orchestration, though it need not necessarily be played by a trio of instruments.

The trio in this movement is in b minor, and begins with the melody (2A²⁸) in the first flute, first violins, and cellos. This is accompanied by bassoon and timpani beating a

²⁸ For an example of theme 2A, see Figure 12 on page 16.

low D on every beat in an ostinato. 2A is a melody based on a descending b minor scale beginning on F#. Oboes, clarinets, horns, second violins, violas, and basses accompany this melody with notes based on the BmM⁷ chord. This section is repeated.

The second section of the trio (2B²⁹) is also in b minor, but involves more non-harmonic tones than 2A. Where 2A was primarily based on the descending b minor scale, 2B is primarily based upon the ascending b minor scale. The woodwinds do not play until the second half of this section, while the brass accompany this theme with a counterpoint based on theme 2A. The cellos and basses continue the ostinato pattern with the timpani from 2A. This section is also repeated.

The 2A theme closes the trio, keeping this section in proper compound ternary form. This theme is again heard in the first flute and first violins. To transition from the trio back to the “waltz,” the strings play sequences based upon theme 2A alternating with the woodwinds playing sequences based upon theme 1A. These converge into alternating sequences based upon theme 1A, which then develops into the cellos and first violins presenting theme 1A with other strings, clarinets, bassoons, and horns accompanying. The woodwinds, except for bassoons, take up theme A₁ after the strings have played through the theme once. Instead of repeating this entire section, as occurs in the first waltz portion, the strings then lead into theme A₂, which is once again repeated by the woodwinds after it is played once. In most dance movements, the return to the dance would be noted as an instruction to repeat the entire dance exactly as written using a “da capo.”

²⁹ For an example of Theme 2B, see Figure 13 on page 16.

The “waltz” is played almost exactly as it was in the beginning of the movement, though there is some additional doubling in the melodies: for instance, the violins join the cellos in the first iteration of the melody. As in true da capo form, the first segment does not have a written repeat.

The end of the da capo leads to the coda, instead of to the B section as it did in the first iteration. The coda begins with clarinet, oboe, and bassoon playing a half note/dotted half note descending D major scale as the strings play an ascending quarter note three octave D major scale split between the parts, starting with cellos on the D two octaves below middle C and ending with first violins on the D two octaves above middle C. As the strings scale repeats, the woodwinds’ descending scale moves into the brass. A brief allusion is made to theme B₁, using the first measure in a harmonically ascending sequence. The movement closes as the first clarinet remains playing the portion of theme B₁ as the first violins play similar to the first measure of theme A₁ before closing with pianissimo chords of lower strings, clarinet, bassoons, and trumpets.

APPENDIX G

Detailed Analysis of *Symphony No. 6: III. Allegro vivace*

The third movement of the sixth symphony is always in a four-beat time signature, but in the first half there some parts written in 12/8 concurrently with others in 4/4. This is one of the longer movements of the symphony, but its length is due in part to many repetitions of two major themes.

There are two large themes in this piece. The first theme—denoted “1”—begins in G major, and starts with ascending thirds in the strings. This theme is broken into two sections, 1 and 1A.³⁰

Theme 1 includes neighbor tones that create a chromatic ascending scale beginning on G in addition to the melody. Until the march section of this piece, there will almost always be at least one section in the strings playing constant eighth notes in 12/8.

While the 12/8 harmonies move to e-minor, the oboes begin a fanfare motif. This focuses on E, B, and A—the tonic, dominant, and subdominant of E respectively—so that without the underlying minor within the strings, it would be impossible to tell the mode. This fanfare is in 4/4, and is echoed by first the trombones and then the first horn and trumpet, which play the fanfare focusing on A, E, and D.

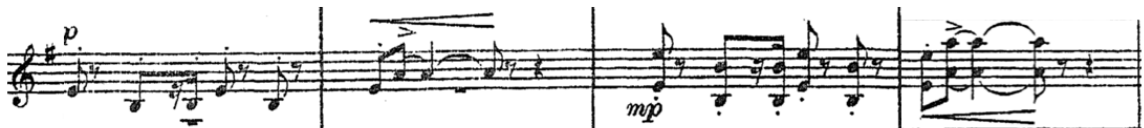


Figure A-3. *Symphony 6, Movement III.*
Oboe Fanfare Motif

³⁰ For an example of Theme 1, see Figure 19 on page 19.

At this point, the first violins introduce the second portion of Theme 1, now denoted 1A. This theme is rhythmically similar to the fanfare motif, but is more complex melodically. This theme is in b minor. The first violins and the french horns trade this phrase back and forth twice, then the violins modulate into D major, at which point theme 1 returns in G major. This time, the piccolo, first violins, and cellos accompany the

Figure A-4. *Symphony 6, Movement III.*
Theme 1A, portrayed in First Violins and Horns.

second violin melody with pizzicato 4/4 eighth notes in arpeggios and scales. This theme repeats, and the violas replace the first violins and cellos, which join the 12/8 melody.

After theme 1, 24 bars of material are used to transition into the next theme. First, Tchaikovsky uses a pattern of partial scales: first in g minor, then in B major. Each scale is heard first in descending dotted quarter notes, then is followed by four separate scale fragments in eighth notes. This is followed by brass and woodwinds passing a fanfare style octave motif between themselves as the cellos and violas continue the ever-present 12/8 pattern. Eventually, the upper woodwinds begin to play alternating B and D in whole notes, while the violins join violas and cellos in an e minor version of theme 1. Towards the end of this section, the woodwinds whole notes climb to a C, a D#, then finally a G before the clarinets and bassoons play a B major scale leading into a key change into E-major.

At this point, the clarinets and horns play an E major fanfare reminiscent of the oboe fanfare, but expand this fanfare into a melody, now denoted 2.³¹ This melody is very heavily centered around the tonic. After being presented in the clarinet, this melody is heard in the violins and violas. In both iterations, the horns play harmonies, while the bassoons join the cellos and basses in their 12/8 pattern.

To transition into another repetition of 2, the woodwinds and upper strings play a c#-minor descending arpeggio followed by an f#-minor descending arpeggio. Both of these are drawn out over several measures. This is followed by c#-melodic minor transition materials in strings and woodwinds. The strings play chromatic half-notes alternating with sequences of trills and descending sixteenth notes in upper woodwinds. From here, the oboes, clarinets, bassoons, and strings transition c#-minor into E major, leading into theme 2 in the clarinets before being echoed in the strings. The final phrase of theme 2 is repeated once in G major before the piece modulates back into e-minor.



Figure A-5. *Symphony 6, Movement III.*
Transitional material found between iterations of
Theme 2, portrayed in the First Violins

Themes 1 and 1A are repeated exactly the way in which they were first played in this movement. The transitional material between themes 1 and 2 begins the same way as it did the first time, but instead of following a g-minor scale with a B-major scale, two g-minor scales are played instead. At this point, while all strings but basses and first violins play 12/8 continuous eighth notes, first violins and woodwinds play in 4/4 eighth notes

³¹ For an example of Theme 2, see Figure 20 on page 19.

scale fragments descending diatonically in D major, then g minor, before the full orchestra—except for basses and timpani, which sustain a low A—play either D major scales or arpeggios, ending on an A major chord.

Every instrument but timpani and basses rest for a full two bars. This marks the beginning of the march. At this point, everything is in 4/4, and the previously constant 12/8 pattern in the strings is no longer present. As the tonic, dominant, and subdominant fanfare motif (previously heard in the oboe solo near the beginning of the movement) begin in horns, clarinets, trombones, trumpets, and flutes, the strings begin to layer tremolo half notes into harmonies. As the fanfares continue to build in instrumentation, the motif is augmented and syncopated. The notes of the fanfare then are played in eighth note triplets, with most parts of the orchestra playing only the first two beats of a triplet. The trombones and bassoons play quarter note-eighth note patterns in the triplets. This leads to G major scales in thirty-second and sixteenth notes first in the strings, then in the woodwinds, alternating back and forth for eight bars. This leads into theme 2, played by the full orchestra. In this portion, the upper voices play theme 2 and the lower voices play chords. This theme is repeated twice.

At the end of the second iteration of this theme, the mode shifts into g minor briefly, using transitional material similar to portions heard earlier in the movement, though it is this time in e minor and a minor instead of c# minor and f# minor. This is followed, again, by e-minor material similar to the c#-minor transitional material earlier. These two concepts converge into chromatic ascending scale portions leading to another fanfare portion, which in turn leads to two iterations of theme 2 similar to those heard just before these transition materials, played by the full orchestra.

In the coda, a sequence based off of the fanfare material is added at this point, with the fanfare motif ascending stepwise to end in a D-major chord. This is followed by descending scale lines in the low brass and ascending scale lines in the strings and woodwinds. Finally, the full orchestra plays a version of theme 2, with upper woodwinds, upper brass, and upper strings playing the theme. The trombones play ascending and descending G major scales, while the bassoons and lower strings return to the triplet motifs from the beginning of the movement. The theme gives way to many rapid ascending G major scales in the full orchestra. This movement ends with the trombones continuing their scales, and the rest of the orchestra playing short G major chords before culminating in a full orchestra G major chord whole note tied to a dotted half note, followed by triplet and eighth note to end the movement.

APPENDIX H

Detailed Analysis of *Symphony No. 6: IV. Finale - Adagio lamentoso*

The finale of the Sixth Symphony begins in an “Adagio lamentoso” in 3/4. The two main themes in this work are both based on descending scales.

The movement opens with violins, violas, and cellos playing the first theme, now denoted “1”.³² This theme in b minor, and begins with half of a descending scale from F# in the first and second violins. Instead of the scale being solely in one voice, and with other voices in harmony, the actual descending scale is alternated note by note between the violins. The scale, from F# to B, spans a measure. The B is a sixteenth note that immediately leads into a C#, and a F#⁷ chord in the next measure. This chord is accompanied by high bassoons and low flutes. Using the extreme ranges of these woodwinds provides an ethereal, mysterious texture. This scale pattern is repeated, with the same voicing, before the violins continue with the next part of the melody, which generally follows an ascending B minor scale. As the theme progresses, the bassoons and flutes are joined briefly by clarinets and oboes to play a descending scale. The clarinets

³² For an example of Theme 1 in one voice, see Figure 23 on page 25.

and oboes drop out before the end of this scale, again leaving the extreme-ranged instruments and the strings in a $c\#^{\circ 7}$ chord, which in b minor is a $ii^{\circ 7}$ chord.

The image shows a musical score for five string parts: Violini I., Violini II., Viole., Violoncelli., and Contrabassi. The score is written in a common time signature with a key signature of one flat. The tempo is marked 'largamente'. The music features a descending melodic line in the upper parts, with dynamic markings ranging from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). There are also markings for *mp* (mezzo-piano) and *ff* (fortissimo). The score includes various articulations and phrasing slurs. The lyrics 'mf cre - scen - do' are visible at the bottom of the staves.

Figure A-6. *Symphony 6, Movement IV.*
Theme 1, portrayed in strings. Melody in the First and Second Violins

The theme is repeated with identical instrumentation in the strings, but constant descending accompaniment in bassoon, now in the middle and lower part of the instrument's range. A solo horn is added in sustained low notes, but no other woodwinds play this iteration of theme 1. This theme uses a $c^{\circ 7}$ chord in its final phrase, but changes to an A^7 chord at the last measure in order to transition into the second theme, 2.³³

Theme 2 begins with horns 1 and 2 playing triplet ostinato on concert A. The last note of each triplet is tied to the first note of the subsequent triplet. The first violins and violas have the melody of this theme, which begins as a descending scale in D major. The cellos and basses have a countermelody which echoes the moving line of the violins and violas, while the clarinets and bassoons have a repeating harmonic pattern. As the melody progresses and begins to ascend, the horn ostinato ascends as well.

When the theme is repeated, the first violins and violas are joined by the second violins in the melody. The clarinets and bassoons begin the triplet ostinato previously

³³ For an example of Theme 2, see Figure 24 on page 26.

heard in the horn, while the horns switch to half notes in every other measure. The first and second trombones echo the melody, and are joined by the trumpets when the melody begins to ascend.

The melody is repeated twice more, this time an octave higher, with similar instrumentation each iteration, but with the addition of flutes and oboe doubling the other woodwinds, and trumpet and bass trombone joining the tenor trombones.

In the second half of the strings' final iteration of theme 2, the trumpets and trombones continue a sequence reminiscent of their echo of the melody. The horns play this motif in opposite measures from the other brass.

The strings—with the exception of the basses—and horns ascend chromatically to a high B, with all other voices playing triplets on F# or D. This brings the movement back into b minor. The strings then descend diatonically down to a G, where they are joined by triplets in C major. From here, the strings play a three octave G scale punctuated by chords—first c minor, then c major—before the entire orchestra plays a C major chord followed by a rest with a fermata.

The beginning of theme 2 is played by the first violins twice: first in G major, then in D major. However, the second violins and violas accompany these phrases with similar motifs in the relative minor keys, e minor and b minor respectively. This minor addition leads the oboes, clarinets, and strings to transition into theme 1 again. Unlike the first iteration of this theme, it is entirely played in the first violins. The harmonies remain the same, but each harmonic line stays within one voice. This iteration is accompanied by horn, not by woodwinds. The first half of theme 1 is played a second time, with horns being joined by woodwinds. At this point, however, the violins begin a sequence based

on the first measure of theme 1, ascending in each measure until starting on concert E. At this point, the melodic sequence is kept the same, but the rhythm changes to eighth notes, and from there to doubled sixteenth notes, to sixteenth note triplets, and eventually to tremolo eighth notes. Meanwhile, the winds have been gradually ascending to culminate in a sustained note with the trombones beginning an ascending b-minor scale with many non-chord tones.

The strings have a sequence of descending minor scale fragments at this point, in a uneven rhythm. This ends in b minor, and leads into a new iteration of the first phrase of theme 1. Instead of the previously heard rhythm for this theme, it is a quarter note followed by four straight eighth notes. This is played twice in b minor, then twice in e minor. This is accompanied by stopped horns.

Trombones and tuba play chromatically descending chords for ten measures before the violins turn to theme 2, played this time in b minor. The basses play low concert B triplets with the last note of each triplet tied to the first note of the following one, just like the horn ostinato was earlier in the movement. During the violins' sustained notes, the violas and cellos play descending B minor scale fragments in the same pattern of theme 2.

The violins have descending notes in the pattern of theme 2 until they reach a low G, the lowest note a violin can play. The cellos then divide, and half continue the melody from the violins, descending to a low F#. At this point, the only instruments playing are the cellos and basses. Half of the basses continue the triplet pattern while the other half add pizzicato, on the same note, on the second beat of every measure with a b minor chord until the last measure. The cellos play one measure of a b minor chord, one

measure of a $c\#^7$ chord, and then five measures of a sustained b minor chord to end the work. The bowed basses' ostinato slows four measures from the end: from triplets to eighth notes, then into half notes, and finally to a sustained concert B.

AUTHOR'S BIOGRAPHY

Isabel Bohrer was born in Bar Harbor, Maine, on December 2, 1995. She graduated from Mount Desert Island High School in 2013. She is graduating with a degree in music performance with a concentration in violin. She is a member of Phi Beta Kappa, Tau Beta Sigma, and the National Society for Collegiate Scholars.

Upon graduation, Isabel intends to further develop her studies in violin and viola before pursuing an advanced degree in music theory.