



MTO 6.4 Examples: Samarotto, Review of Krebs

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.00.6.4/mto.00.6.4.samarotto.php>

Example 2. Schumann, Scherzo in F minor (supplement to Op. 14), mm. 1–5 and mm. 9–12, with analysis by Krebs

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a. **Vivacissimo.**

non legato
mf

3/6 3 3/6 3 3/6 (3) 3/6 (6) 3/6

b.

p
lento

3/6 3 3/6 3 3/6 3 -3/6 3 3/6

Example 3. Schumann, supplement to the Symphonic Etudes, Op. 13, Variation V, mm. 1–3, analysis by the author using Krebs's method

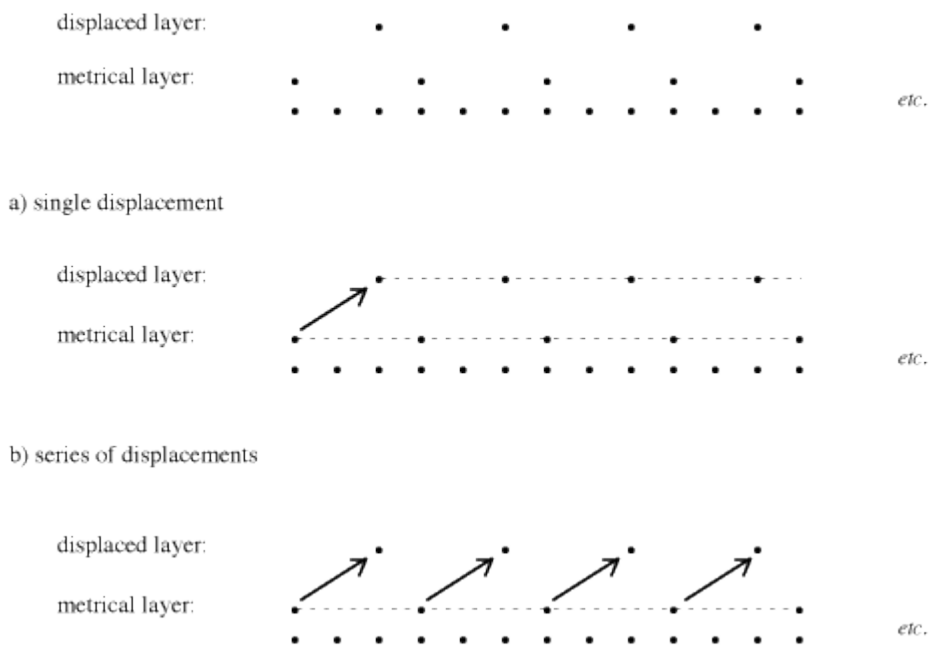
Example 3: Schumann, supplement to the Symphonic Etudes, Op. 13, Variation V, mm. 1-3, analysis by the author using Krebs's method

4 2 2 4 2 2 4 2 2 (4) (2) 8 4 2 2 4 2 (8) (4) (2) 8 4 2 2 4 2 (8) 4 2 2 4 2 (4) (2)

16 8 8 4 4 4 4 4

Figure 1. A displacement dissonance (D3+2) interpreted through two different hierarchies

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Example 4. Schumann, *In der Nacht* from *Phantasiestuecke*, Op. 12, mm. 86–93, with annotations after Schenker, *Free Composition*, Fig. 80, 1

The image shows a musical score for Schumann's 'In der Nacht' from 'Phantasiestuecke', Op. 12, measures 86-93. The score is written for piano and features several Schenkerian annotations. A large bracket labeled 'Fifth progression' spans from measure 86 to 93. Below the score, a vertical line is labeled 'V (= 3 4 5 3)'. The score includes dynamic markings such as *p*, *rit.*, and *sf*. Measure numbers 87 and 91 are circled. The score is written in a single system with a treble clef and a key signature of one sharp (F#).

Example 4: Schumann, *In der Nacht* from *Phantasiestuecke*, Op. 12, mm. 86-93, with annotations after Schenker, *Free Composition*, Fig. 80, 1

Example 5. Schumann, Intermezzo, Op. 4, #6, mm. 1–5, analysis by Krebs with additional tonal analysis by the author

The image shows a musical score for Schumann's Intermezzo, Op. 4, #6, measures 1-5. The score is in 3/4 time, marked 'Allegro' and 'ff'. It features a piano part with triplets and sixteenth notes, and a vocal line with accents and slurs. A 'motivic enlargement' is indicated with a bracket. A 'Suo' marking is present above the vocal line. The score ends with a double bar line and a final chord.

Example 5: Schumann, Intermezzo, Op. 4, #6, mm. 1-5, analysis by Krebs with additional tonal analysis by the author

Example 6. Schumann, Intermezzo, Op. 4, #3, mm. 56–7, linkage between sections

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The image shows a musical score for Schumann's Intermezzo, Op. 4, #3, measures 56-7. The score is in 3/4 time and consists of two staves: a treble staff and a bass staff. The first section, marked [Allegro], spans measures 56-57. The second section, marked **Alternativo** and *Assai vivo*, begins at measure 58. The tempo change is indicated by a vertical bar line. The first section ends with a half note chord (F#4, A4, C5) in the treble and a half note chord (F#3, A3, C4) in the bass. The second section begins with a half note chord (F#4, A4, C5) in the treble and a half note chord (F#3, A3, C4) in the bass, marked *pp*. The score includes fingering numbers (7, 6, 5, 4, 3, 2, 1) and fingering diagrams (V, I, IV) for the right hand. The key signature is one sharp (F#).