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### MTO 11.1 Examples: Leong and McNutt, Response to Schmalfeldt

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

[http://www.mtosmt.org/issues/mto.05.11.1/mto.05.11.1.leong\\_mcnutt\\_response.php](http://www.mtosmt.org/issues/mto.05.11.1/mto.05.11.1.leong_mcnutt_response.php)

#### Example 4b. Tchaikovsky, “None but the Lonely Heart”

A musical score for the song "None but the Lonely Heart" by Pyotr Ilyich Tchaikovsky. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a measure number '9' and a dynamic marking 'p espr.' (piano, esprimo). The lyrics are written in Russian and English: "Нет, только тот, кто знал" and "None but the lone-ly heart". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



**Example 10.** Opening and closing of *Lonely Flute* (\* indicates anomaly in array-lyne reference; \_ indicates pitch identity)

The musical score is written on a single staff with a treble clef and a 2/4 time signature. It is divided into two main sections: an opening passage and a closing passage.

**Opening Passage (Measures 1-16):**

- Measures 1-4: Start with a  $G^b$  dynamic marking. The melody begins with a half note  $G^b$ , followed by quarter notes  $A$ ,  $B$ , and  $C$ . Dynamics range from  $mp$  to  $pp$ .
- Measures 5-8: Dynamics increase to  $ff$  and  $p$ . The melody continues with quarter notes  $D$ ,  $E$ ,  $F$ , and  $G$ . There are  $b$  (flat) markings under the notes  $D$  and  $E$ .
- Measures 9-12: Dynamics are  $mp$ . The melody consists of quarter notes  $A$ ,  $B$ ,  $C$ , and  $D$ . There are  $b$  markings under  $A$  and  $B$ .
- Measures 13-16: Dynamics are  $pp$ . The melody consists of quarter notes  $E$ ,  $F$ ,  $G$ , and  $A$ . There are  $b$  markings under  $E$  and  $F$ .

**Closing Passage (Measures 17-24):**

- Measures 17-18: Dynamics are  $p$ . The melody consists of quarter notes  $B$  and  $A$ . There is a  $b$  marking under  $B$ .
- Measures 19-22: Dynamics are  $mp$ . The melody consists of quarter notes  $G$ ,  $F$ ,  $E$ , and  $D$ . There are  $b$  markings under  $G$  and  $F$ .
- Measures 23-24: Dynamics are  $f$ . The melody consists of quarter notes  $C$  and  $B$ . There is a  $b$  marking under  $C$ .

**Articulations and Performance Indications:**

- 51**: A circled number indicating a specific measure or rehearsal mark.
- LH**: A bracketed section indicating a left-hand part.
- <f**: A dynamic marking indicating a crescendo to fortissimo.
- >mgmp**: A dynamic marking indicating a crescendo to mezzo-forte.
- 1/16**: A bracketed section indicating a sixteenth-note figure.
- 7/16**: A bracketed section indicating a seven-sixteenth-note figure.
- 1/16**: A bracketed section indicating a sixteenth-note figure.

**Key Signatures and Fingerings:**

- Key signature:  $B^b$  (one flat).
- Fingerings:  $F$ ,  $C$ ,  $B^b$  are indicated at the beginning of the piece.

# Example 11.

c. Phrase F (inal)  
(mm. 159-60)


Musical score for Phrase F (final) in 2/4 time, measures 159-60. The score shows a melodic line with various dynamics including pp, mf, and f. It includes a key signature change to one flat and a final cadence.

b. Phrase 3 (mm. 7-9)

Musical score for Phrase 3 in 2/4 time, measures 7-9. The score includes a key signature change to one flat and a final cadence. It features a melodic line with dynamics like mp and p, and includes fingerings and slurs.

a. Phrase P (enultimate)  
(mm. 155-158)

Musical score for Phrase P (enultimate) in 2/4 time, measures 155-158. The score includes a key signature change to one flat and a final cadence. It features a melodic line with dynamics like mp, p, and f, and includes fingerings and slurs.

**Example 12.** Flutter tongue (  ) on Db/C#4"

a. mm.  
144-45

b. mm.  
149-151

c. mm. 2-  
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