



MTO 13.4 Examples: BaileyShea, Filleted Mignon

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

<http://www.mtosmt.org/issues/mto.07.13.4/mto.07.13.4.baileyshea.php>

Table 1. The source settings
(The Schubert settings in italics were not used)

Schubert	D. 310a	1815	A \flat major	Solo voice and piano
	D. 310b*	1815	F major	Solo voice and piano
	<i>D. 359</i>	<i>1816</i>	<i>D minor</i>	<i>Solo voice and piano</i>
	<i>D. 481</i>	<i>1816</i>	<i>A minor</i>	<i>Solo voice and piano</i>
	<i>D. 656</i>	<i>1819</i>	<i>E major</i>	<i>Male chorus: two tenor, three bass</i>
	D. 877/1 (Op. 62, no. 1)	1826	B minor	Duet: soprano, tenor, piano
	D. 877/4 (Op. 62, no. 4)	1826?	A minor	Solo voice and piano
Schumann	Op. 98a, no. 3	1849	G minor	Solo voice and piano
Wolf	Mignon II	1888	G minor	Solo voice and piano

*D. 310b is an alternate version of D. 310a. It is in a different key and adds embellishment and alterations in the second half

Example 1. mm. 1–8 of the recomposition

WOLF, "Mignon II," mm. 1-4

SCHUBERT, D. 310a, mm. 20-23

The image displays a musical score for two pieces: Wolf's "Mignon II" (mm. 1-4) and Schubert's "D. 310a" (mm. 20-23). The score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The piano part is marked *Piano* (*p*). The vocal part is marked *Mignon*. The lyrics are: "Nur wer die Sehnsucht kennt weiss, was ich lei - de. Al". A green oval highlights the piano accompaniment in Wolf's version, and a blue oval highlights the vocal line in Schubert's version. A smaller blue oval highlights a specific chord in Schubert's piano accompaniment. A "Wolfe" section shows a vocal line in 4/4 time.

Example 2. The falling thirds at the beginning of each Schubert setting of *Nur wer die Sehnsucht kennt*

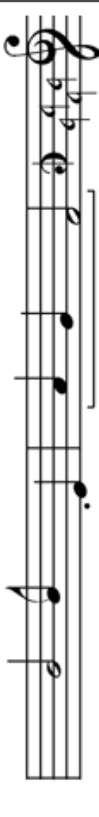






<p>D. 310a, mm. 1-2</p>  <p>Nur wer die Sehn - sucht kennt.</p>	<p>D. 656, mm. 1-2</p>  <p>Nur wer die Sehn - sucht kennt.</p>
<p>D. 310b, mm. 1-2</p>  <p>Nur wer die Sehn - sucht kennt.</p>	<p>D. 877/1, mm. 5-6</p>  <p>Nur wer die Sehn - sucht kennt.</p>
<p>D. 359, mm. 5-6</p>  <p>Nur wer die Sehn - sucht kennt.</p>	<p>D. 877/4, mm. 7-8</p>  <p>Nur wer die Sehn - sucht kennt.</p>
<p>D. 481, mm. 1-2</p>  <p>Nur wer die Sehn - sucht kennt.</p>	


Table 2. The proportional relationship between the source fragments

Wolf (mm. 1-4)	Schubert (mm. 5-35)						Wolf (mm. 36-44)	Schumann (mm. 45-65)	Wolf (mm. 66-73)	Schubert D. 310b mm. 74-75
Mignon II	D. 310a	D. 310b	D. 877/1	D. 310a	D. 877/4	Mignon II	Op. 98a, No. 3	Mignon II		
mm. 1-4	mm. 5-9	mm. 10-16	mm. 17-21	mm. 21-23	mm. 24-35	mm. 36-44	mm. 45-65	mm. 66-73		

... "Es schwindelt mir, es brennt mein Eingeweide" ...

Figure 1. The text of *Nur wer die Sehnsucht kennt*

Couplets

1	Nur wer die Sehnsucht kennt, Weiß, was ich leide!	
2	Allein und abgetrennt Von aller Freude,	
3	Seh' ich ans Firmament Nach jener Seite.	
4	Ach! der mich liebt und kennt, Ist in der Weite.	
5	Es schwindelt mir, es brennt Mein Eingeweide.	
6	Nur wer die Sehnsucht kennt, Weiß, was ich leide!	

Climax
↓
Reprise

Example 3. Schumann, Op. 98a, no. 3, "Nur wer die Sehnsucht kennt"

a. measures 1-9

Langsam, sehr gehalten

Mignon

Nur wer die Sehnsucht kennt, weiss was ich lei-de, al-lein und ab-ge-trennt von al-ler Freu-de, sch'-ich an's Fir-ma-ment nach

Piano

Detailed description: This musical score covers measures 1-9. The vocal line (Mignon) is in a 3/4 time signature with a key signature of two flats. It begins with a half rest, followed by a melodic line with lyrics. Dynamics include *p*, *cresc.*, and *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Dynamics include *p* and *cresc.*. Trills are marked in the piano part.

b. measures 18-28

Langsam, sehr gehalten.

Mignon

Nur wer die Schn-sucht kennt, weiss was ich lei-de, nur wer die Schn-sucht kennt, al-

"wrong" text (cf. mm. 3-4 above)

M

lein und ab-ge-trennt von al-ler Freu-de, sch'-ich an's Fir-ma-ment nach

Piano

Pno.

Detailed description: This section covers measures 18-28. The vocal line (Mignon) starts with a half rest, then continues with lyrics. Dynamics include *fp* and *p*. A bracket above the piano part indicates a "wrong" text correction for measures 24-28. The piano accompaniment continues with eighth-note patterns and chords. Dynamics include *p*, *sf*, and *f*. Trills are present in the piano part.

Example 4. The penultimate couplet recomposed with altered versions of Schubert, D. 877/4 and Wolf, *Mignon II*

Schubert

<p>Soprano</p> <p><i>sehr bekehrt</i></p> <p>Es schwindelmir,</p> <p><i>f</i></p> <p>es brenntmein Eingeweide, es schwindelmir,</p> <p><i>p</i></p> <p>es brennt mein Eingeweide.</p>	<p>Piano</p> <p><i>grace.</i></p> <p><i>f</i></p> <p><i>decresc.</i></p> <p><i>p</i></p>
<p>SCHUBERT D. 877/4 (altered)</p> <p><i>f</i></p> <p><i>p</i></p>	<p>Soprano</p> <p>Es schwindelmir,</p> <p>es brennt mein Eingeweide, es schwindelmir,</p> <p>es brennt mein Eingeweide.</p>
<p>Schubert Original</p> <p>Es schwindelmir, es</p>	<p>etc.</p>

Wolf



 <p>Wolf Original</p>	<p>etc.</p>
<p>35 <i>allmählich ruhiger werdend</i> <i>noch langsamer</i> Langsam, sehr gehalten.</p> <p>S</p> <p>WOLF MIGNON II (altered)</p>  <p>Pno.</p> <p><i>ff</i> <i>d</i> <i>ff</i> <i>d</i> <i>ff</i> <i>dim. - - -</i> <i>rit.</i> <i>ff</i></p> <p>SCHUMANN Op. 98a</p> <p>Nur wer die</p>	

Table 3. Source segments in relation to four principal motives

Source segments in chronological order	Descending 3 rd	C to C \flat (B)	Harmonic motion from A \flat to C	Rhythmic Syncopation
Wolf, <i>Mignon II</i> (mm. 1-4)	*	*	*	*
Schubert, D. 310a (mm. 5-9)	*	*		
Schubert, D. 310b (mm. 10-16)	*	*	*	*
Schubert, D. 877/1 (mm. 17-21)	*	*	*	
Schubert, D. 310a (mm. 21-23)	*	*		
Schubert, D. 877/4 (mm. 24-35)		*		
Wolf, <i>Mignon II</i> (mm. 36-44)	*	*		
Schumann, Op. 98a/3 (mm. 45-65)	*	*		*
Wolf, <i>Mignon II</i> (mm. 66-73)		*	*	
Schubert, D. 310b (mm. 73-75)			*	

Example 5. Rhythmic displacement, Schubert to Schumann

Schubert, D. 310b

Freu - de, seh' — ich an's Fir - ma - ment nach —

This musical score for Schubert's D. 310b shows a vocal line and piano accompaniment. The vocal line begins with a half note 'Freu - de, seh' —' followed by a rhythmic displacement marked with an asterisk (*). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line. Dynamics include *fp* and *p*.

Schumann, Op. 98a

Freu - de, seh' — ich an's Fir - ma ment nach — je - ner

This musical score for Schumann's Op. 98a shows a vocal line and piano accompaniment. The vocal line begins with a half note 'Freu - de, seh' —' followed by a rhythmic displacement marked with an asterisk (*). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line. Dynamics include *f*, *p*, and *f*.

Schumann, Op. 98a

Sehnsucht kennst, weiss — was ich lei - de.

This musical score for Schumann's Op. 98a (continued) shows a vocal line and piano accompaniment. The vocal line begins with a half note 'Sehnsucht kennst, weiss —' followed by a rhythmic displacement marked with an asterisk (*). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line. Dynamics include *p* and *f*.

Example 6. Important motives in mm. 5–24

The image displays a musical score for a vocal and piano piece, divided into two systems. The top system is for the vocal part, and the bottom system is for the piano accompaniment. The score includes German lyrics and various musical notations such as dynamics, articulation, and phrasing.

System 1 (Measures 5-24):

- Vocal Part (M):**
 - Measures 5-10: *mf* Sehr langsam, mit Ausdruck. Nur wer die Sehnsucht kennt
 - Measures 11-16: *p* weiß, was ich bei dir, Altein und abge- trennt von al- ler Freu- de, seht' ich an's Fir- ma- ment nach- je- ner Sei-
 - Measures 17-24: *pp* te. Ach! der mich liebt und kennt ist in der Welt - te. ist in der Welt - te. sehr schön
- Piano Part (Piano):**
 - Measures 5-10: *mf* (highlighted in green)
 - Measures 11-16: *p* (highlighted in blue)
 - Measures 17-24: *pp* (highlighted in green)

System 2 (Measures 25-32):

- Vocal Part (M):**
 - Measures 25-32: *pp* (highlighted in green)
- Piano Part (Piano):**
 - Measures 25-32: *pp* (highlighted in green)

Section Labels:

- D. 310a:** Located above the vocal part, measures 5-10.
- D. 310/481:** Located above the vocal part, measures 11-16.
- D. 310b:** Located above the vocal part, measures 17-24.
- D. 877/1:** Located above the piano part, measures 5-10.
- D. 310a:** Located above the piano part, measures 11-16.
- D. 877/4:** Located above the piano part, measures 17-24.

Other Markings:

- Proo:** Above the piano part, measures 5-10.
- C:** Above the piano part, measures 17-24.
- B (Cb):** Above the piano part, measures 25-32.
- Bb:** Above the piano part, measures 25-32.
- accord:** Below the piano part, measures 17-24.
- accord:** Below the piano part, measures 25-32.

Example 7.

a. the role of C major in Schubert's duet, D. 877/1, opening measures

Musical score for the opening measures of Schubert's duet, D. 877/1, for Piano. The tempo is marked *Langsam* and the dynamics are *pp*. The score is in C major and 3/4 time. The piano part features a series of chords in the right hand and a melodic line in the left hand. A first ending bracket is present in the right hand, marked with an asterisk (*).

b. C major, as it appears later in the duet, mm. 23–25

Musical score for the later part of Schubert's duet, D. 877/1, mm. 23–25. The score is for Mignon, Harfner, and Piano. The tempo is *pp*. The Mignon and Harfner parts are in C major and 3/4 time. The piano part is in C major and 3/4 time. The lyrics are: "Ach, - der - mich liebt und kennt ist in der Wei - te." The piano part features a series of chords in the right hand and a melodic line in the left hand. A first ending bracket is present in the right hand, marked with an asterisk (*).

Example 8. The “C--” motive at the outset of the Wolf piano interlude

The image shows a musical score for a piano interlude. It consists of two systems of staves. The top system is for the vocal line (S) and the piano accompaniment (Pno.). The vocal line starts at measure 35 with a whole note rest. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand. The chords are labeled C, Cb, and Bb. The piano part is marked with dynamics *d*, *mf*, and *dim.*. The tempo/mood markings are *allmählich ruhiger werdend*, *noch langsamer*, and *Langsam, sehr gehalten*. The piece is titled "WOLF MIGNON II (altered)" and "SCHUMANN Op. 98a". The vocal line is marked "Nur wer die" and "Langsam, sehr gehalten".

S 35

allmählich ruhiger werdend

WOLF MIGNON II (altered)

Pno.

C

Cb

Bb

d

mf

d

d

dim.

dim.

d

Langsam, sehr gehalten

SCHUMANN Op. 98a

Nur wer die

Example 9. Recomposition, mm. 62–75

The image displays a musical score for Example 9, covering measures 62 to 75. It consists of two systems of staves, each with a vocal line (M) and a piano accompaniment (Pno.).

System 1 (Measures 62-65):

- Vocal Line (M):** Measures 62-65. The lyrics are "Sehnsucht kennst, weiss — was ich lei - de." A green oval highlights the first two measures (62-63), labeled "Hemiola".
- Piano Line (Pno.):** Measures 62-65. Features triplet patterns in the right hand and a bass line. A "bII 6" annotation is present below the piano line in measure 62.
- Tempo/Performance Markings:** "Langsamer" is written below the piano line in measure 64.

System 2 (Measures 66-75):

- Vocal Line (M):** Measures 66-75. The vocal line continues with various notes and rests.
- Piano Line (Pno.):** Measures 66-75. Includes a blue oval in measure 66, a "rit." marking in measure 70, and a "pp" marking in measure 71.
- Tempo/Performance Markings:** "pp" is written below the piano line in measure 71.

The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

Example 10. The end of Schubert, D. 310b, in comparison with the opening of *Am Meer*

The image displays two musical staves for piano, each labeled "Piano" at the top. The left staff shows the end of Schubert's D. 310b, featuring a complex texture with triplets and a final chord. The right staff shows the opening of *Am Meer*, featuring a simple texture with dynamic markings *p* and *pp*.

The left staff (Schubert, D. 310b) is in 3/4 time and begins with a treble clef. The right staff (*Am Meer*) is in 3/4 time and begins with a bass clef. Both staves are marked "Piano".

The left staff (Schubert, D. 310b) features a complex texture with triplets and a final chord. The right staff (*Am Meer*) features a simple texture with dynamic markings *p* and *pp*.