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MTO 13.4 Examples: BaileyShea, Filleted Mignon

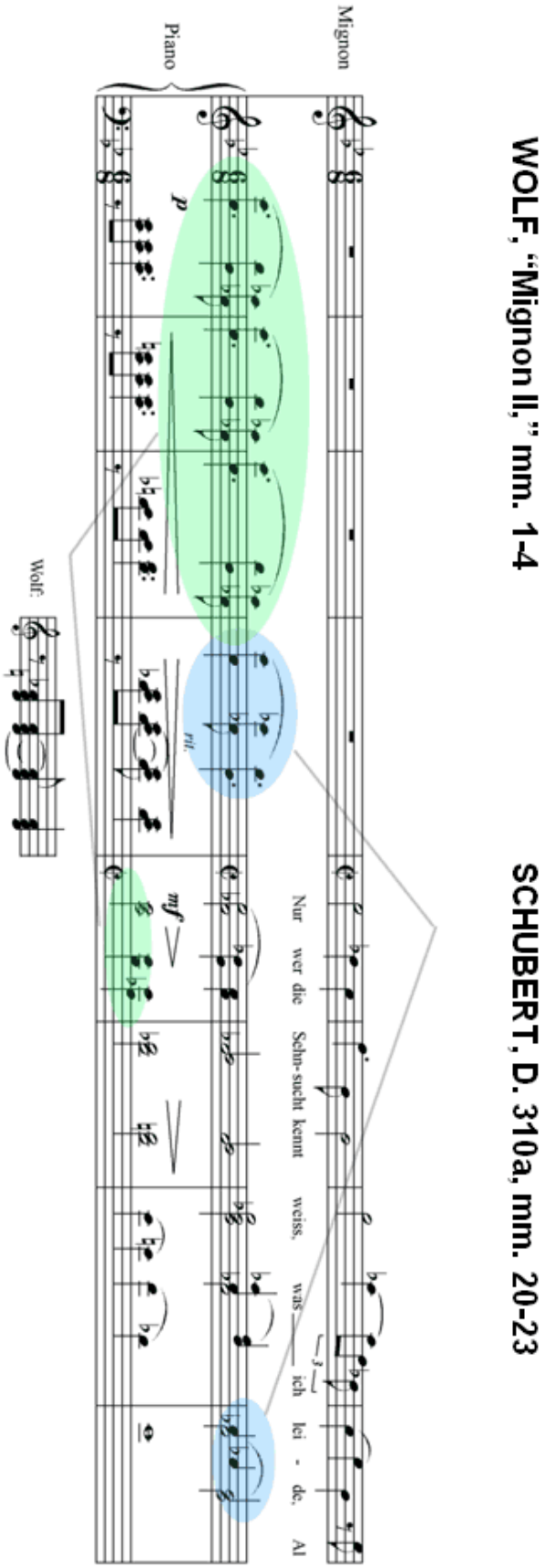
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.07.13.4/mto.07.13.4.baileyshea.php

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

Schubert	D. 310a	1815	A♭ major	Solo voice and piano
	D. 310b*	1815	F major	Solo voice and piano
	D. 359	*1816*	*D minor*	*Solo voice and piano*
	D. 481	*1816*	*A minor*	*Solo voice and piano*
	D. 656	*1819*	*E major*	*Male chorus: two tenor, three bass*
	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



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

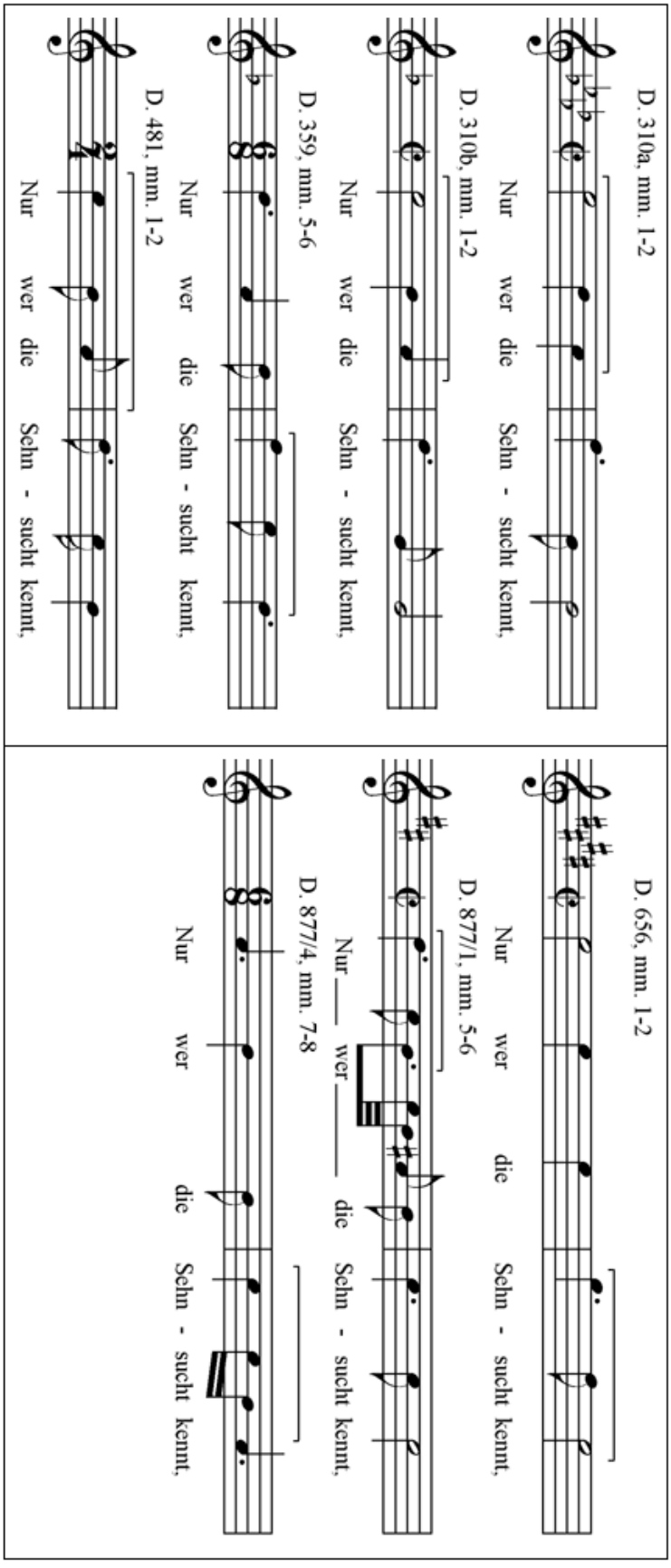
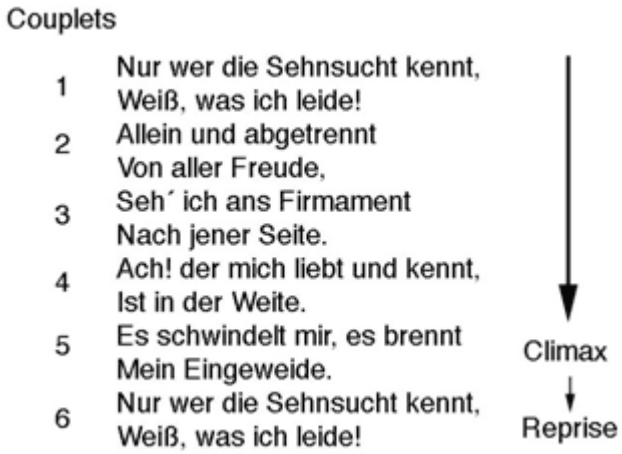


Table 2. The proportional relationship between the source fragments

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	

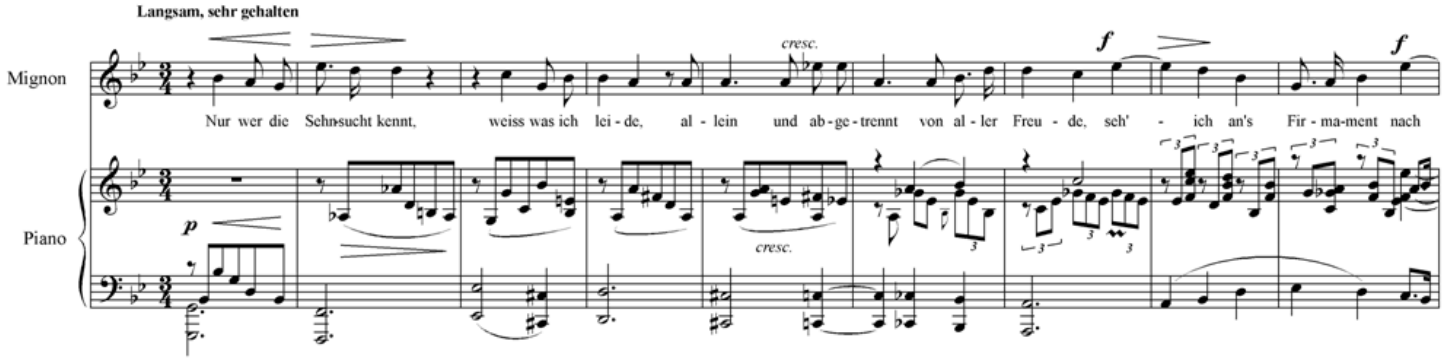
...“Es schwindelt mir, es brennt mein Eingeweide”...

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

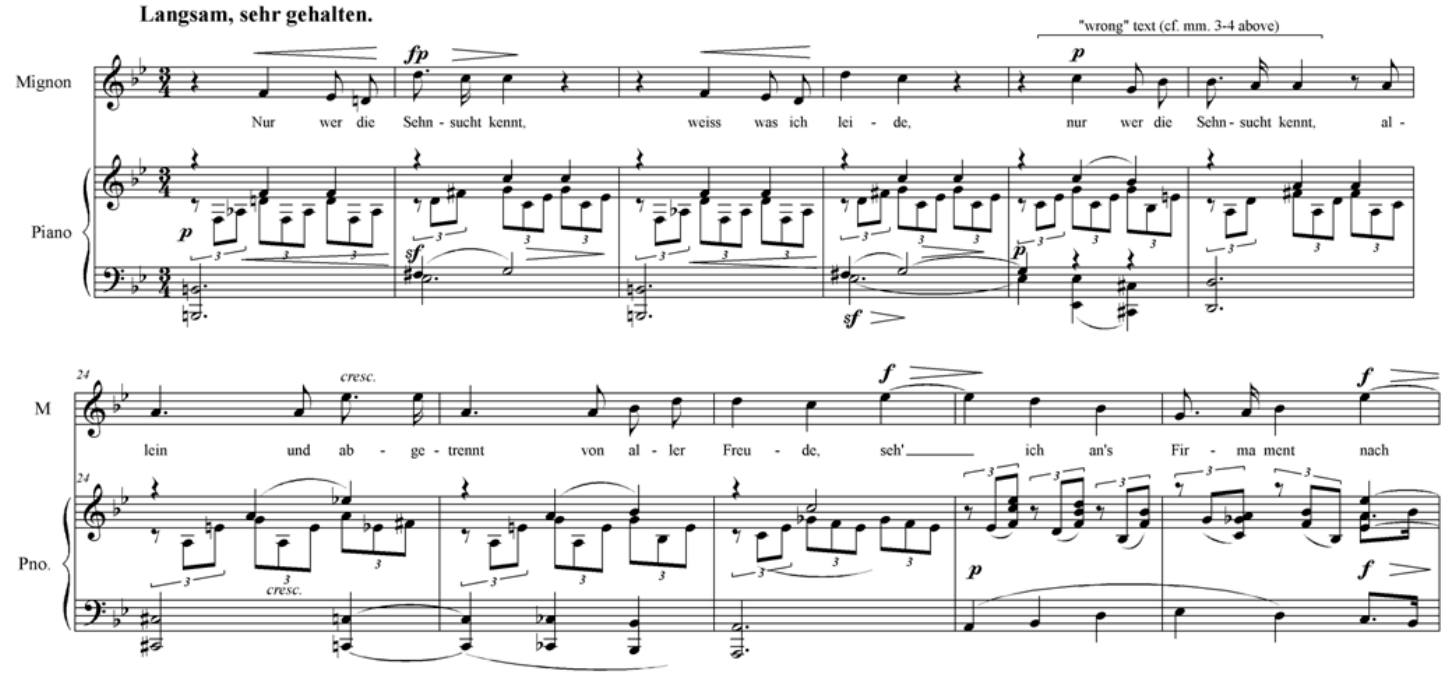


Example 3. Schumann, Op. 98a, no. 3, “Nur wer die Sehnsucht kennt”

a. measures 1–9

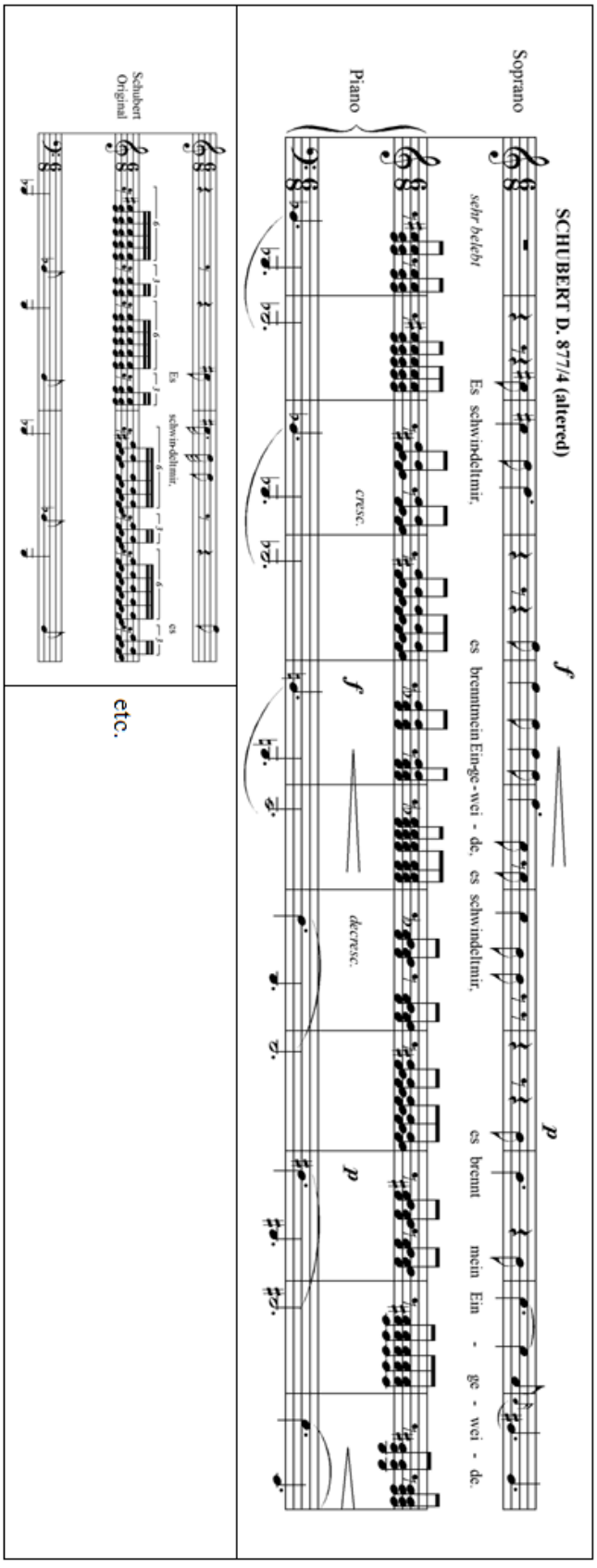


b. measures 18–28

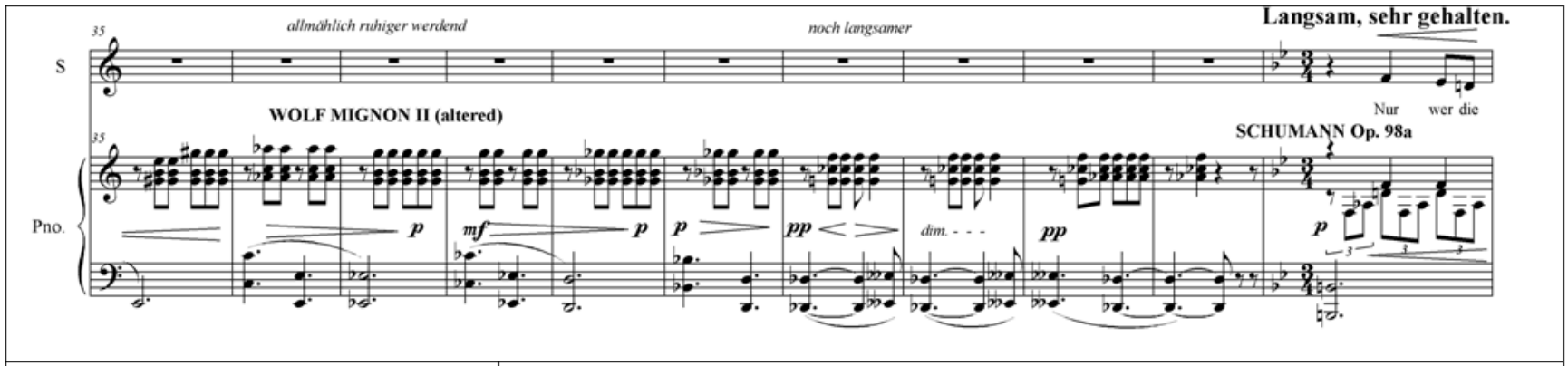


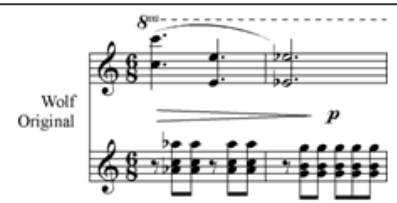
Example 4. The penultimate couplet recomposed with altered versions of Schubert, D. 877/4 and Wolf, *Mignon II*

Schubert



Wolf


35
allmählich ruhiger werdend
noch langsamer
Langsam, sehr gehalten.
S
Nur wer die
WOLF MIGNON II (altered)
SCHUMANN Op. 98a
Pno.
p
mf
p
p
pp
dim.
pp
p

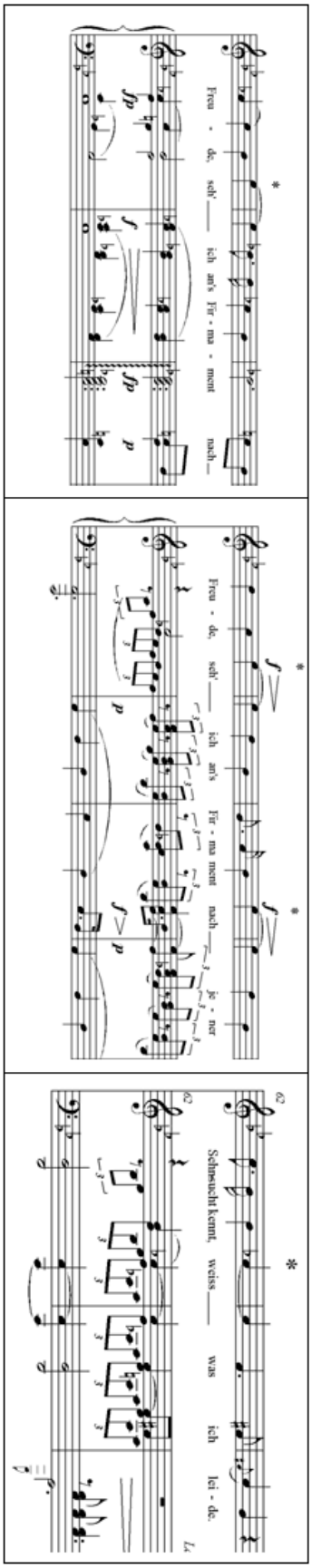

8va
Wolf
Original
p

etc.

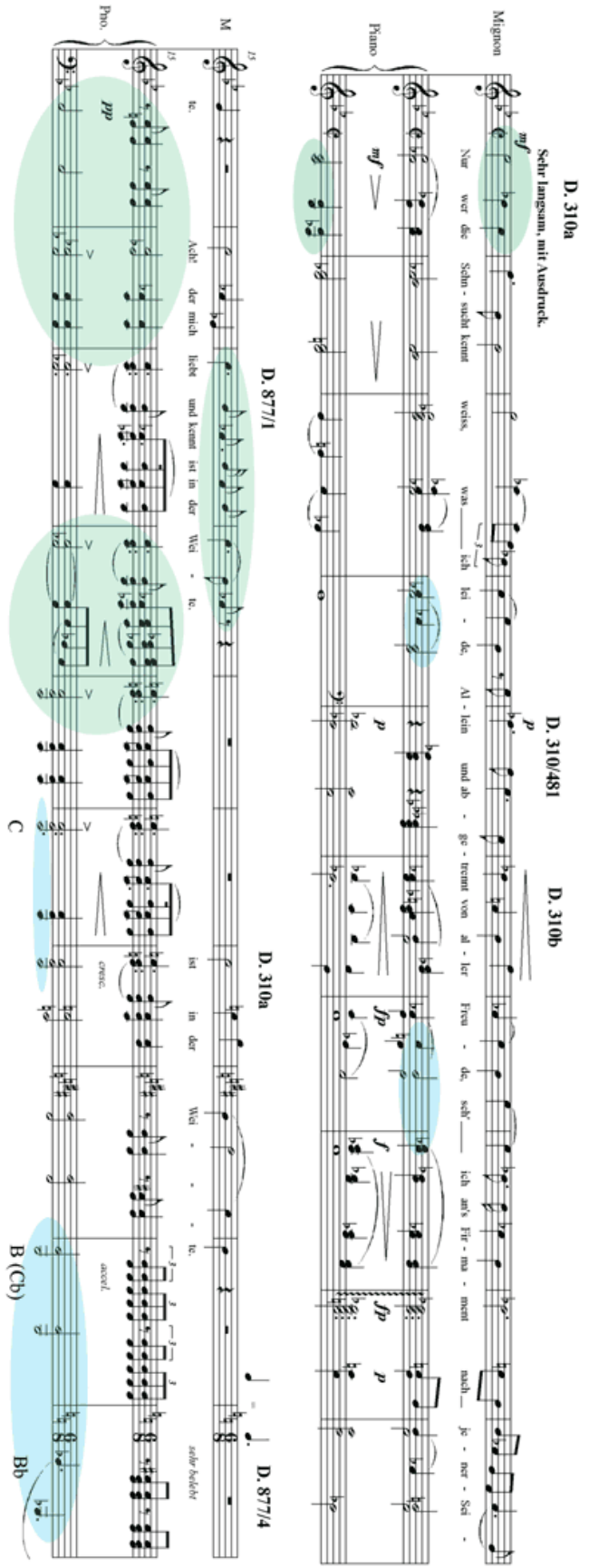
Table 3. Source segments in relation to four principal motives

Source segments in chronological order	Descending 3rd	C to C♭ (B)	Harmonic motion from A♭ to C	Rhythmic Syncopation
Wolf, *Mignon II* (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, *Mignon II* (mm. 36-44)	*	*		
Schumann, Op. 98a/3 (mm. 45-65)	*	*		*
Wolf, *Mignon II* (mm. 66-73)		*	*	
Schubert, D. 310b (mm. 73-75)			*	

Example 5. Rhythmic displacement, Schubert to Schumann

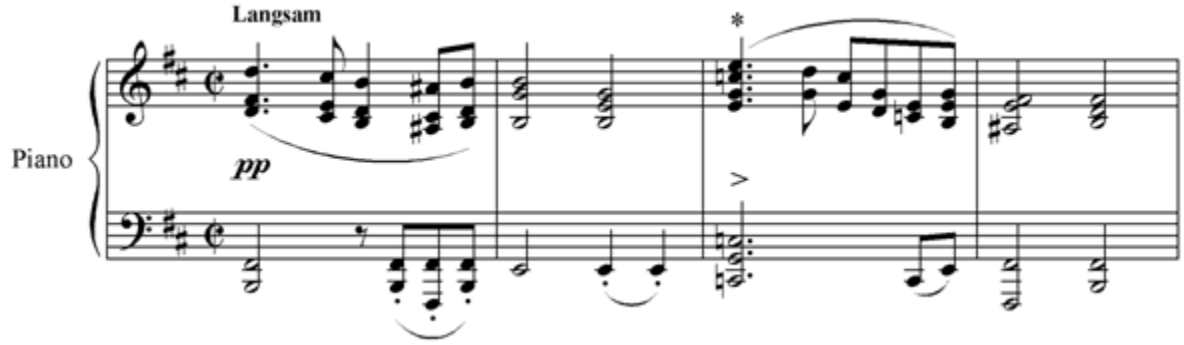


Example 6. Important motives in mm. 5–24

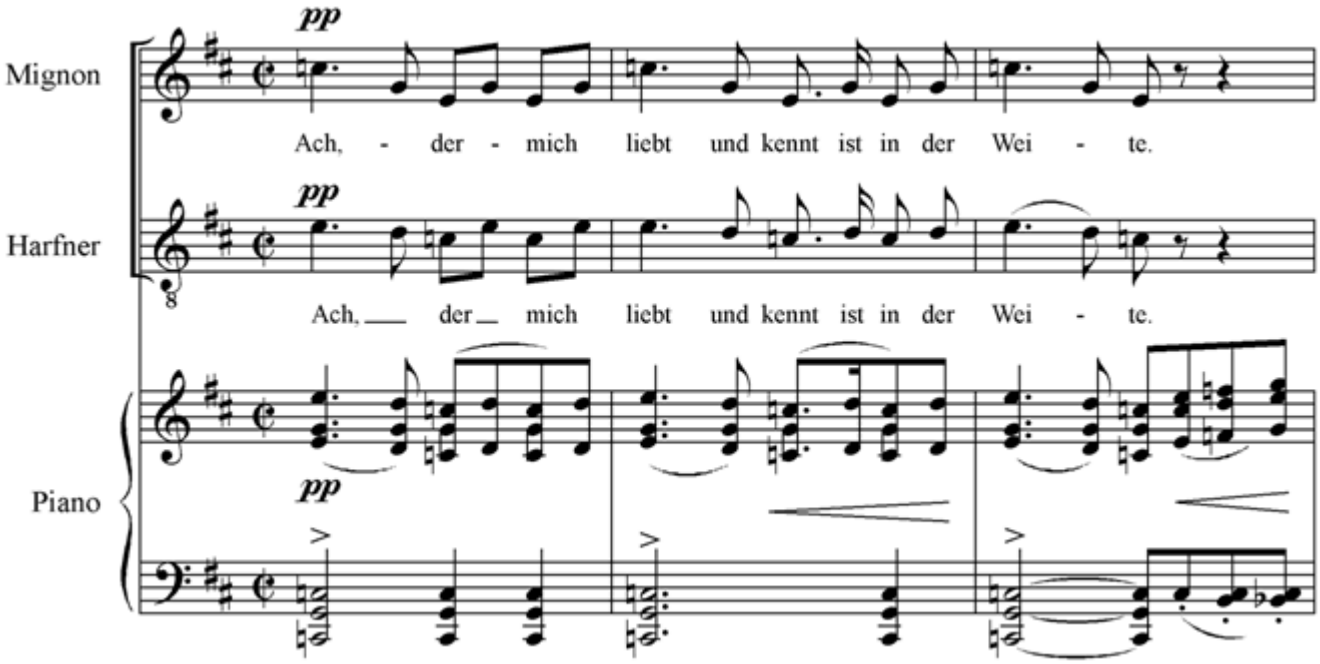


Example 7.

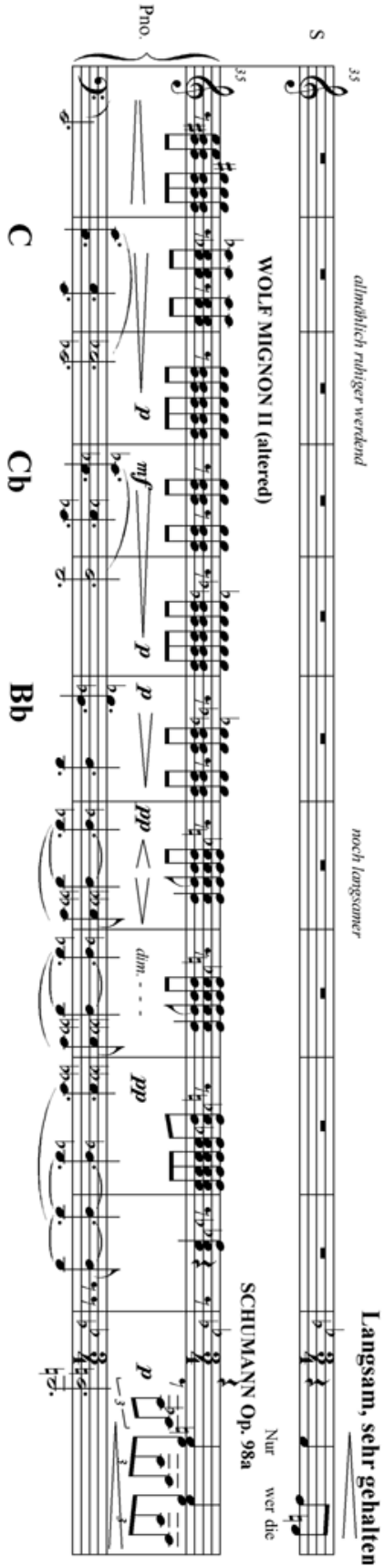
a. the role of C major in Schubert's duet, D. 877/1, opening measures



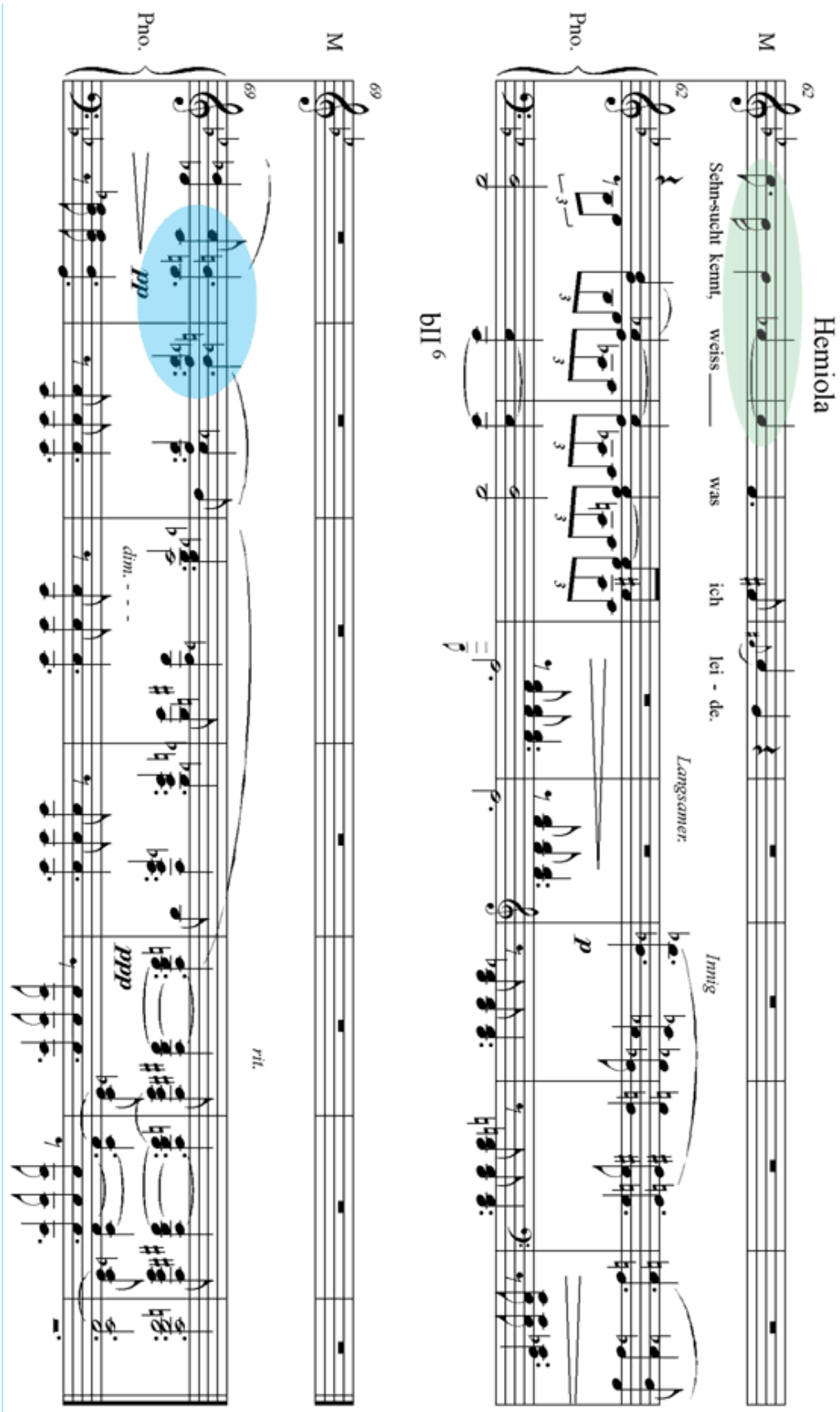
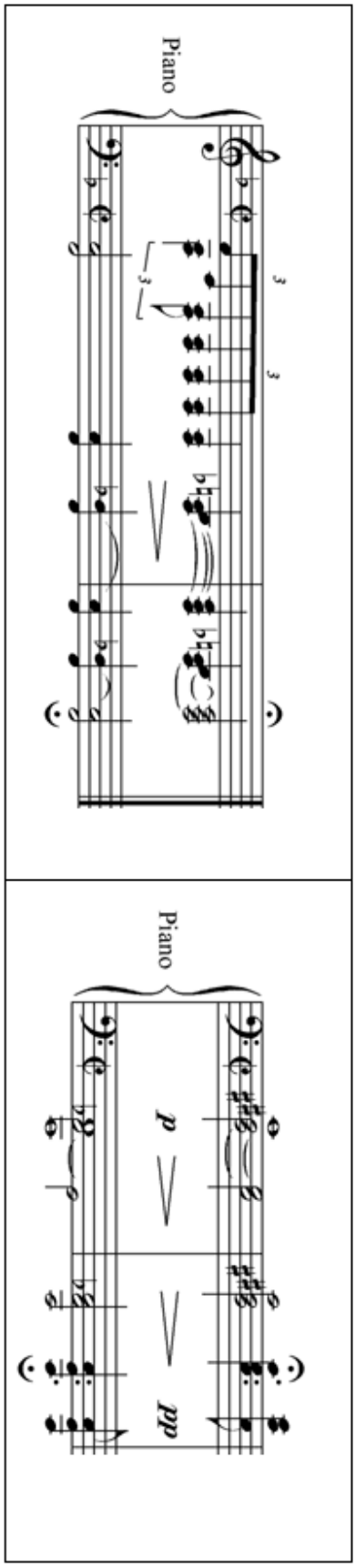
b. C major, as it appears later in the duet, mm. 23–25



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



Example 9. Recomposition, mm. 62–75



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