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MTO 27.3 Examples: Beaudoin, The Pen as Camera: Finnissy and Overexposure

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

<https://www.mtosmt.org/issues/mto.21.27.3/mto.21.27.3.beaudoin.html>

Example 1. Illustrating the washed-out effect of photographic overexposure: three images of the Main Gate of the Shirohige Shrine in Takashima, Shiga Prefecture, Japan, taken by Jeffrey Friedl in 2009

a) exposure duration of $1/1000^{\text{th}}$ of a second



b) exposure duration of $1/250^{\text{th}}$ of a second



c) exposure duration of $1/160^{\text{th}}$ of a second



Example 2. The final cadences of (a) J. S. Bach's "deathbed" chorale, BWV 668a, as seen in the 1751 edition of *Die Kunst der Fuge*, and (b) Finnissy's *Wenn wir in höchsten Nöthen sind* in the composer's handwritten autograph

[The Bach excerpt is played by Christopher Herrick (1996); the Finnissy excerpt is played by Nicolas Hodges (2002)]

a)



b)

A photograph of a handwritten musical score on white paper. It features two systems of music, each with a treble and bass staff. The first system includes a dynamic marking "ppp" and a triplet of eighth notes. The second system shows a continuation of the piece. Below the staves, there is a date "(15th February 1992)" and a note "(based on the Chorale-Prelude by J.S. Bach) BWV.668." The handwriting is fluid and expressive.

Example 3. The stages of Finnissy's selective borrowing (overexposure) of the final cadence from Bach's *Wenn wir in höchsten Nöthen sein*, BWV 668a, in his solo piano work *Wenn wir in höchsten Nöthen sind*

a) BACH *Wenn wir in höchsten Nöthen sein*, BWV 668a, mm. 42–45

m. 42

soprano
alto I
alto II
tenor
bass

b) Finnissy's selective transcription (overexposure) of Bach's counterpoint

soprano
alto I
alto II
tenor
bass

[alto II and bass disappear]

c) Finnissy's chromatic alteration and extension of the overexposed lines

altered soprano
altered alto I
altered alto II
altered tenor
altered bass

d) FINNISSY *Wenn wir in höchsten Nöthen sind*, mm. 27-29

m. 27

soprano from altered alto I
alto from altered tenor
altered alto II
altered tenor
bass from altered soprano

Example 4. Reduction and comparative analysis of the final cadences in Bach *Wenn wir in höchsten Nöthen sein*, BWV 668a, and Finnissy *Wenn wir in höchsten Nöthen sind*

BACH

m. 44 45

Cm A^{°6}₅ G

G: iv → ii^{°6}₅ → I

FINNISSY

m. 27 28 29

G#m⁷ G Gm⁷

↘ SLIDE ↗ ↘ P ↗

Example 5. An excerpt from Finnissy's unpublished sketch of *Kapitalistisch Realisme* citing his use of the Menuetto from Beethoven's Quartet in A major, op. 18, no. 5

⑫ 63!

Beethoven
5th Quartet
Op. 18 No. 5
(M. Menuetto)
(Vcl. II / Vla)

Distantly reflecting

f > *ppp!*

ppp!

ppp!

Maestoso

Example 6. The stages of Finnissy's selective borrowing of the Menuetto from Beethoven's Quartet in A major, op. 18, no. 5 in *Kapitalistisch Realisme*, highlighting the derivation in green

[The Beethoven excerpt is played by the Végh Quartet (1987); the Finnissy excerpt is played by Ian Pace (2013)]

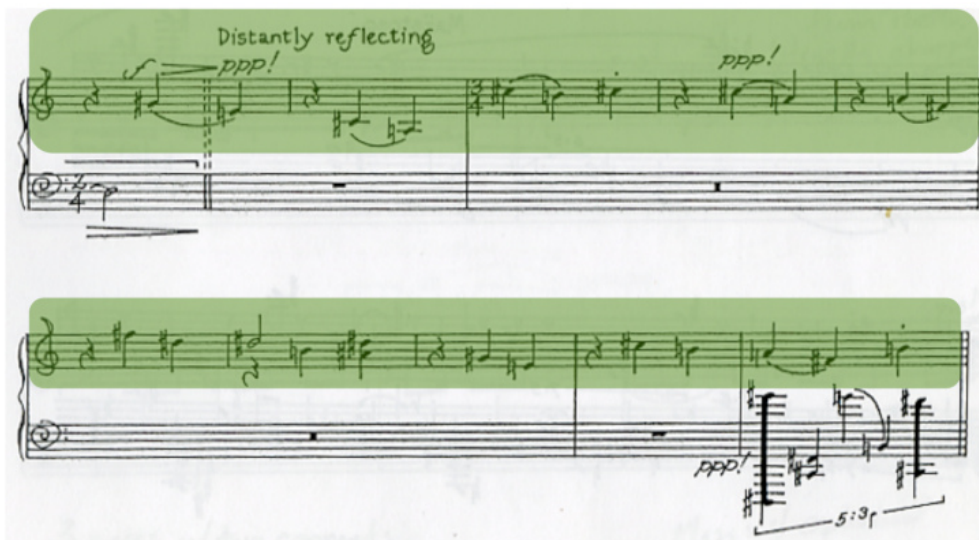
a) BEETHOVEN: Quartet in A major, op. 18, no. 5, mm. 1–12



MENUETTO. *J*

The image shows the first system of Beethoven's Menuetto in A major, op. 18, no. 5. The score is in 3/4 time and consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first two staves contain the melody, while the lower two staves provide harmonic support. Several measures in the first two staves are highlighted in green, indicating the specific musical material that Finnissy borrows in his work.

b) FINNISSY: autograph score of *Kapitalistisch Realisme*, page 215, systems 4-5



The image shows two systems of Finnissy's autograph score for *Kapitalistisch Realisme*. The score is in 4/4 time and consists of two staves: Treble and Bass. The first system is annotated with "Distantly reflecting" and "ppp!". The second system also features "ppp!" and a "5:3r" marking. The musical notation includes complex rhythmic patterns and dynamic markings, with several measures highlighted in green to show the derivation from Beethoven's Menuetto.

Example 7. Finnissy's thwarting of two dominant to tonic resolutions in his borrowing of the opening of the Menuetto from Beethoven's Quartet in A major, op. 18, no. 5 in his sketch for *Kapitalistisch Realisme*

MENUETTO.
Violin I

BEETHOVEN
mm. 1-12 of the
Menuetto from
Quartet Op. 18, no.5

Violin II *p*

E major: V⁷ → I (m. 8) V⁷ → I (m. 11)

Finnissy the subtle:
Beethoven's A becomes A#
thwarting dominant function

Distantly reflecting

FINNISSY
transcription
of the sketch for
Kapitalische Realisme

f > *ppp!* *ppp!* *ppp!*

Finnissy the obvious:
Beethoven's implied dominant
thwarted by forearm cluster

Example 8. Lisette Model “Reflections, New York” (1940)



© The Lisette Model Foundation, Inc. (1983).

Used by permission.

Example 9. Finnissy's sketch for the "End of 'Exposition'" of *Kapitalistisch Realisme* from *The History of Photography in Sound*

The image shows a handwritten musical score sketch on a page of music paper. At the top, there are several annotations: a circled "p. 17", a circled "13" with the text "continued from page", a circled "17", and a boxed "Exposition' total 9'06". Other notes include "8'49\"", "526\"", "701!", and "Central Section Page 20 et seq". The score itself consists of two systems of staves. The first system has a treble and bass staff with notes, rests, and dynamic markings like "pp" and "p". It includes a circled "480" and the word "Bridgman" written twice. The second system also has treble and bass staves, featuring a circled "3", the instruction "ppp (quasi Corno)", and a circled "7". There are significant areas of the score that are heavily scribbled out with black ink. At the bottom right, there is a circled "End of 'Exposition'" and a circled "PPP".

Example 10. Finnissy's sources for the "End of 'Exposition'" of *Kapitalistisch Realisme*, with the Bruckner material highlighted in blue and the Beethoven/Liszt material highlighted in red

SOURCE for the RIGHT HAND: Bruckner, Fifth Symphony, first movement, mm. 213-21

The image shows a complex musical score for the right hand of Finnissy's *Kapitalistisch Realisme*. It features multiple staves for various instruments: Flutes (Fl.), Clarinets (Klar.), Bassoons (Fag.), Violins (Viol. 1, Viol. 2), Violas (Vla.), Cellos (Vi.), Double Basses (Kh.), and Piano (Pl.). The score is divided into two main sections. The first section, from measure 209 to 213, is highlighted in blue and is identified as the source for the right hand from Bruckner's Fifth Symphony, first movement. The second section, from measure 214 to 218, is highlighted in red and is identified as the source for the left hand from Liszt's transcription of Beethoven's Fifth Symphony, first movement. The score includes dynamic markings such as *ppp*, *mf*, and *ff*, and tempo markings like *maßiger*.

SOURCE for the LEFT HAND: Liszt's transcription of Beethoven, Fifth Symphony, first movement, mm. 101-18

The image shows a musical score for the left hand of Finnissy's *Kapitalistisch Realisme*. It features two staves for the piano (Pl.). The score is divided into two main sections. The first section, from measure 101 to 118, is highlighted in red and is identified as the source for the left hand from Liszt's transcription of Beethoven's Fifth Symphony, first movement. The second section, from measure 119 to 123, is also highlighted in red and is identified as the source for the left hand from Liszt's transcription of Beethoven's Fifth Symphony, first movement. The score includes dynamic markings such as *ppp*, *mf*, and *ff*, and tempo markings like *maßiger*.

FINNISSY'S SCORE: the autograph of *Kapitalistisch Realisme*, page 217, systems 2-3

The image shows a handwritten musical score for the right hand of Finnissy's *Kapitalistisch Realisme*, page 217, systems 2-3. It features two staves for the piano (Pl.). The score is divided into two main sections. The first section, from measure 209 to 213, is highlighted in blue and is identified as the source for the right hand from Bruckner's Fifth Symphony, first movement. The second section, from measure 214 to 218, is highlighted in red and is identified as the source for the left hand from Liszt's transcription of Beethoven's Fifth Symphony, first movement. The score includes dynamic markings such as *ppp*, *mf*, and *ff*, and tempo markings like *Allegro* and *disadorno*.

Example 11. Finnissy’s selective transcription of a passage from Liszt’s transcription of Beethoven’s Fifth Symphony as the left hand material for the “End of ‘Exposition’” of *Kapitalistisch Realisme*, highlighting the derivation in red

[The Liszt/Beethoven excerpt is played by Leslie Howard (1997); the Finnissy excerpt played by Ian Pace (2013)]

a) SOURCE: Beethoven, Fifth Symphony, first movement, mm. 101-18, in the transcription for solo piano by Liszt



b) SCORE: Finnissy’s autograph for *Kapitalistisch Realisme*, page 217, systems 2–3



Example 12. The stages of Finnissy's selective transcription (overexposure) of a passage from Liszt's transcription of Beethoven's Fifth Symphony to create the left hand of page 217, systems 2–3 of *Kapitalistisch Realisme*

a) SOURCE: Liszt's transcription of Beethoven, Fifth Symphony, first movement, mm. 106-15

m. 106

E-flat major: V ————— 7 I V-₄₂ I⁶ IV V⁶₄ — 5₃ 7 I

b) SKETCH: Finnissy's sketch for the overexposure of the Beethoven material as the left hand of the passage (with cross-outs removed)

c) SCORE: Finnissy's autograph of *Kapitalistisch Realisme*, page 217, systems 2–3, left hand only

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Example 13. An audio comparison of mm. 211–23 of Bruckner’s Fifth Symphony and page 217, systems 4–5 of Finnissy’s *Kapitalistisch Realisme*

[The Bruckner excerpt is played by the Vienna Philharmonic Orchestra, conducted by Carl Schuricht (Bruckner 1991); the Finnissy excerpt is played by Ian Pace (2013)]

a) SOURCE: Bruckner, Fifth Symphony, first movement, mm. 211-223

Fl. 1
Fl. 2
Klar. in B
Fag. 1
Fag. 2
Hörn. 1
Hörn. 2
Viol. I
Viol. II
Vla.
Vcl.
Kb.

(mäßiger) 220

Fl. 1
Hörn. 1
Viol. I
Viol. II
Vla.
Vcl.
Kb.

I. (III)
ppp

(mäßiger) 223

b) SCORE: Finnissy’s autograph for *Kapitalistisch Realisme*, page 217, systems 2–3

ppp

Allegro (4) - 6.5?

ppp (quasi Corneo)

ppp disadorno

Example 14. The stages of Finnissy's selective transcription (overexposure) of a passage from Bruckner's Fifth Symphony to create the right hand of page 217, systems 2–3 of *Kapitalistisch Realisme*

a) SOURCE: Bruckner, Fifth Symphony, first movement, reduction of mm. 213-21

m. 213 *Horns (notated in F)* m. 221

F major: Ger⁺6 (add 9, 11, 13) → V7 → I

b) SKETCH: Finnissy's sketch for the overexposure of the Bruckner material (with cross-outs removed)

c) SCORE: Finnissy's autograph of *Kapitalistisch Realisme*, page 217, systems 2–3, right hand only

Example 15. Finnissy transcribes the first horn part from Bruckner's Fifth Symphony at both written and sounding pitch

a) SOURCE: Bruckner, Fifth Symphony, first movement, first horn, m. 215 and m. 221

b) SKETCH: Finnissy's sketch, transcribing the horns at written pitch, then at sounding pitch plus one octave

c) SCORE: Finnissy's autograph of *Kapitalistisch Realisme*, page 217, systems 2, mms. 2-4 and page 217 system 3, mms. 3-4

The diagram illustrates the transcription process in three stages:

- Source:** Bruckner's original notation for Horn 1 (notated in F) at measures 215 and 221.
- Sketch:** Finnissy's initial transcription of the horn part at written pitch, then at sounding pitch plus one octave.
- Score:** Finnissy's autograph of *Kapitalistisch Realisme*, page 217, systems 2, mms. 2-4 and page 217 system 3, mms. 3-4.

Annotations include: "Finnissy transcribes Bruckner's first horn part at written pitch", "Finnissy transcribes Bruckner's first horn part at sounding pitch plus one octave", and "All that remains of Bruckner's first horn part is Finnissy's lone, overexposed D".

Example 16. Harmonic reduction of *Kapitalistisch Realisme*, page 217, systems 2-3

open noteheads derived from Beethoven material, filled noteheads derived from Bruckner material

based on Bb as quasi-dominant

The harmonic reduction shows a sequence of chords across measures 217/2/1 to 217/3/1-3. The notation includes open noteheads (derived from Beethoven material) and filled noteheads (derived from Bruckner material). The reduction is based on Bb as quasi-dominant and Eb as quasi-tonic.

based on Eb as quasi-tonic