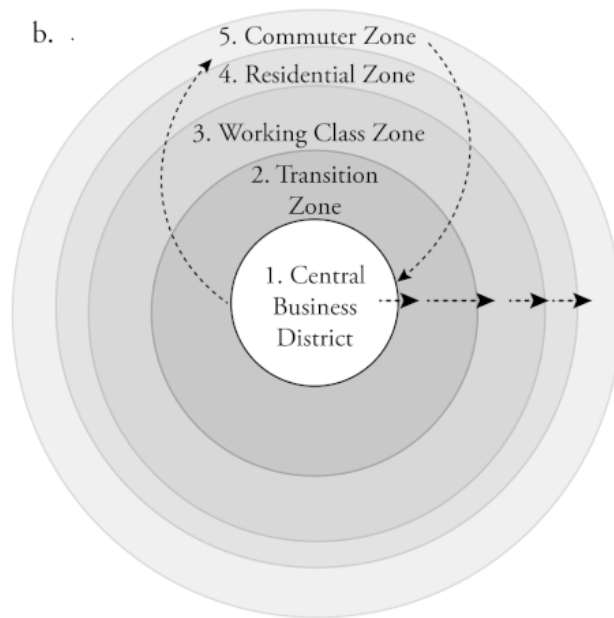
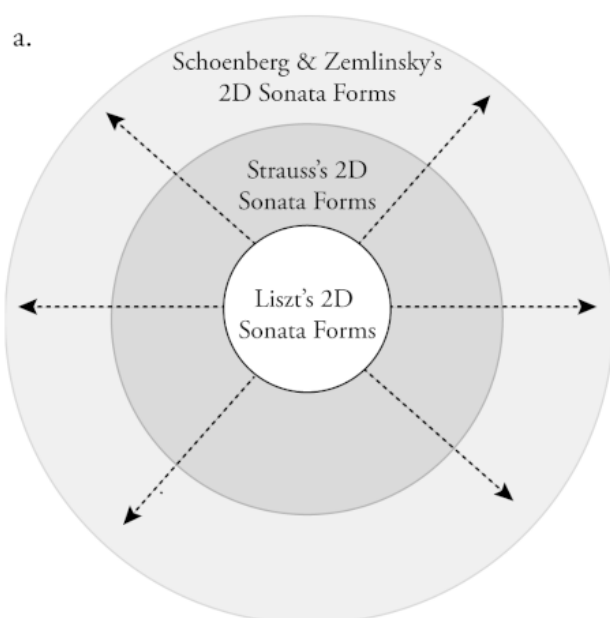


MTO 28.1 Examples: Reenan, Integration, Urbanity, and Multi-Dimensionality in Schoenberg's First Quartet

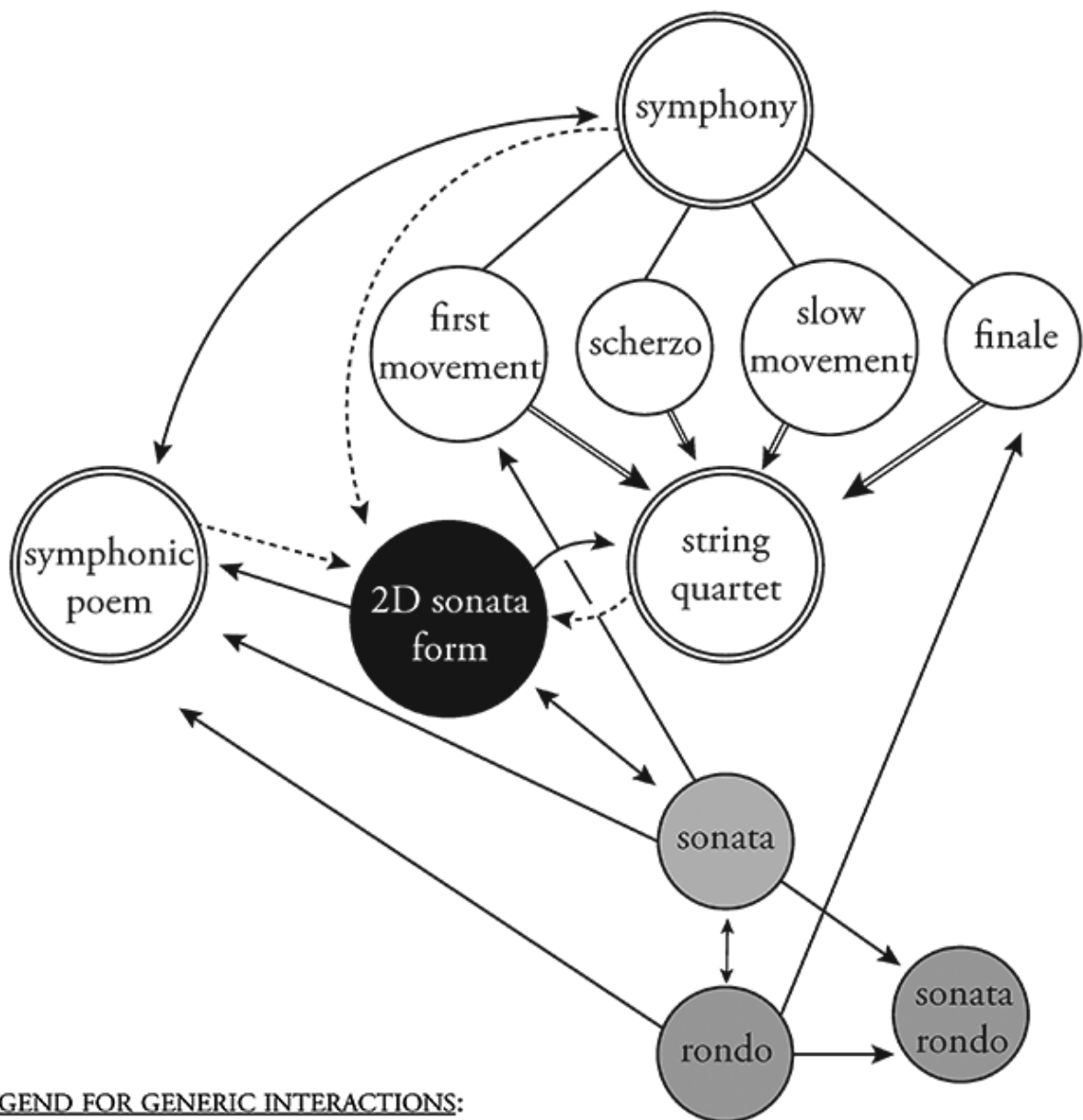
(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.22.28.1/mto.22.28.1.reenan.html>

Example 1. Concentric circles as metaphorical models. (a) Vande Moortele's concentric-circle model of the history of musical form; (b) Burgess's concentric-circle model of the city.



Example 2. A generic network for Schoenberg's First String Quartet, op. 7. Single-movement forms-as-genres are in gray, multi-movement forms-as-genres in black, single-movement genres in white, and multi-movement genres in white with a double outline.



LEGEND FOR GENERIC INTERACTIONS:

- = a form defining a work
- ⇒ = a form defining a section of a work
- ↔ = interactions between two equivalent genres
- ⋯→ = a genre (re)defining a form
- = a genre as a component of a larger genre

Example 3. The “very definite—but very private” program for Schoenberg’s op. 7 Quartet, as translated by J. Daniel Jenkins (2016, 152–53)

- I.
 - 1. a) Rebellion; defiance; b) longing c) rapture
 - 2. a) Depression; despair; fear of engulfment, unaccustomed feelings of love, a need to be completely *absorbed*
b) Solace, assuagement (she and he)
c) A new eruption: depression, despair, and
d) Transition to
 - 3. Struggle among all the motives with the resolve to begin a new life
(Development I)
e) mild dispute
- II.
 - 1. “Feeling New Life”
a) Aggressively joyful energy, unfolding fantasy, momentum
b) New love: intimacy, devotion, rapture, understanding, supreme sensual intoxication,
(repetition or a part of II. 1. a)
 - 2. a) Disappointment, (hangover), brief.
 - 3. a) Return of depression, despair, transition to
b) the return of the first mood I. 1. a
c) transition to a gentler mood

} Development II
- III.
 - 1. a) Increasing longing for deserted loved ones, transition to despair over the pain it has caused them.
b) Falling into sleep. A *dream image* shows the deserted ones, each grieving in his own way for the distant one, thinking of him, hoping for his return
c) Transition to the decision to return home; increasing longing for peace and rest
d) Homecoming; joyful reception, quiet joy and the contemplation of rest and harmony

Example 4. A paradigmatic analysis of the program to Schoenberg's op. 7 Quartet. Programmatic labels are allocated to one of seven expressive categories. Lines with arrows indicate a programmatic entry that unites two expressive categories.

	ASSERTION	LONGING	JOY	DESPAIR	CALM	TRANSITION	STRUGGLE
I	1. a) Rebellion/ Defiance	1. b) Longing	1. c) Rapture	2. a) Depression/ Despair 2. c) A new eruption Depression/Despair	2. b) Solace/ Assuagement	2. d) Transition to	3) Struggle e) Mild dispute
II	1. a) Aggressively	2. a) Dissapointment	1. a) Joyful Energy 1. b) New love, Rapture	3. a) Return of Depression/Despair		3. a) Transition to 3. c) Transition to	
III	3. b) Return of the first mood 1. c) Decision to return home	1. a) Increasing longing 1. b) <i>A dream image</i> 1. c) Increasing longing	1. d) Joyful reception	1. a) Despair over pain	1. b) Falling to Sleep 1. d) Homecoming 1. d) Quiet Joy and Contemplation	1. a) Transition to 1. c) Transition to	

Example 5. A table highlighting the main differences among the most significant analyses of Schoenberg's op. 7 Quartet

ANALYSIS	LOCAL RECAPITULATION AT M. 301?	1 OR 2 DEVELOPMENTS?	DOUBLE FUNCTIONALITY?	CODAS?
Schoenberg 1907	No mention	2 separate developments	"sections that overlap with each other"	1, After Rondo
1935	No mention	2 separate developments	"each part "fulfills not only its own task but also one of the whole work"	1, After Rondo
1949	No mention	2 separate developments	implies that the scherzo and development share a common "character"	1, After Rondo
Webern 1912	No explicit mention, but refers to a "main sonata movement"	2 developments, making up one large-scale sonata development	cycle movements are "interpolated"	Rondo as coda
Stefan 1924	No mention	2	cycle movements are "interpolated"	1
Wellesz 1925	No mention	2	No direct mention	1
Whittall 1972	No mention	2	cycle movements are "interpolated"	N/A
Keller 1974	Not a Recap	1 interrupted by scherzo	scherzo "intrudes," slow movement "interrupts"	2, with coda to the coda
Samson 1977	No mention	2 separate developments	interprets P-complex as local sonata	1
Neff 1984	"I prefer to consider it a recapitulation of the opening material in a different key" (33n38)	2 separate developments	No direct mention	N/A
Dahlhaus 1988	No mention	2 separate developments, but the Scherzo is "interpolated within the Development"	cycle movements are "interpolated"; exposition is a cycle, P-complex a local sonata	2
Frisch 1988/93	Cites Neff in interpreting the C \sharp -minor return as a recap	"The varied reprise of the scherzo functions also as a continuation or resumption of the development" (291)	Scherzo is double- functional; Adagio and Rondo are interpolated	1
Benson 1993	"Brief reprise of P and S" (377)	2 separate developments	No direct mention	N/A
Cherlin 2007	Not a Recap	2 separate developments, the second is a "Development of Scherzo" (167)	recursive model of the whole quartet	1
Vande Moortele 2009	False recap that also functions as local recap of sonata	1 interrupted development	double-function of the Expo-Development as local sonata form	1

Example 6. A reproduction of the form chart for Vande Moortele's (2009) two-dimensional sonata form analysis of Liszt's B-Minor Sonata

form	Introduction	Exposition	Development		Intro return	Recapitulation	Coda
cycle	Sonata-Form First Movement			Adagio		Scherzo	Finale

Example 7. A hypothetical form chart of a two-dimensional large rondo, in which the first-movement sonata is double-functional as the initial refrain-episode-refrain paradigm

form	Refrain 1	Episode 1	Refrain 2	Episode 2	Refrain 3	Episode 3	Refrain 4
	A	B	A	C	A	B	A
cycle	exposition	development	recapitulation				a b a c a b a
	First Movement			Adagio		Scherzo	Rondo Finale

Example 8. A hypothetical form chart of a two-dimensional sonata form that features an interpolated first-movement sonata

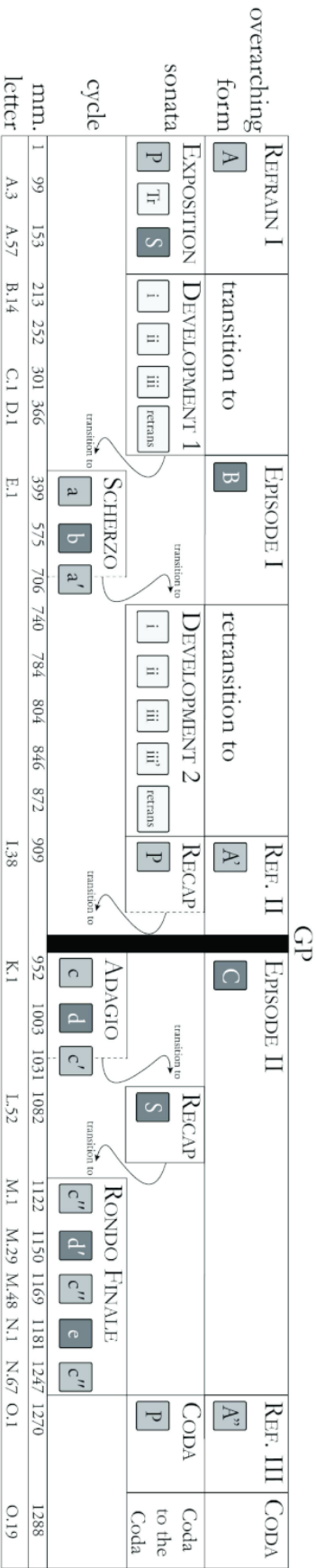
form	Introduction		Exposition	Development pre-core	core	Recapitulation	Coda
cycle		expo. dev. recap.					
		First Movement	Adagio		Scherzo		Rondo Finale

Example 9. A form chart of a single-movement/multi-movement structure that involves shuttling between the dimension of the sonata form and the dimension of the cycle, with no double-functional components

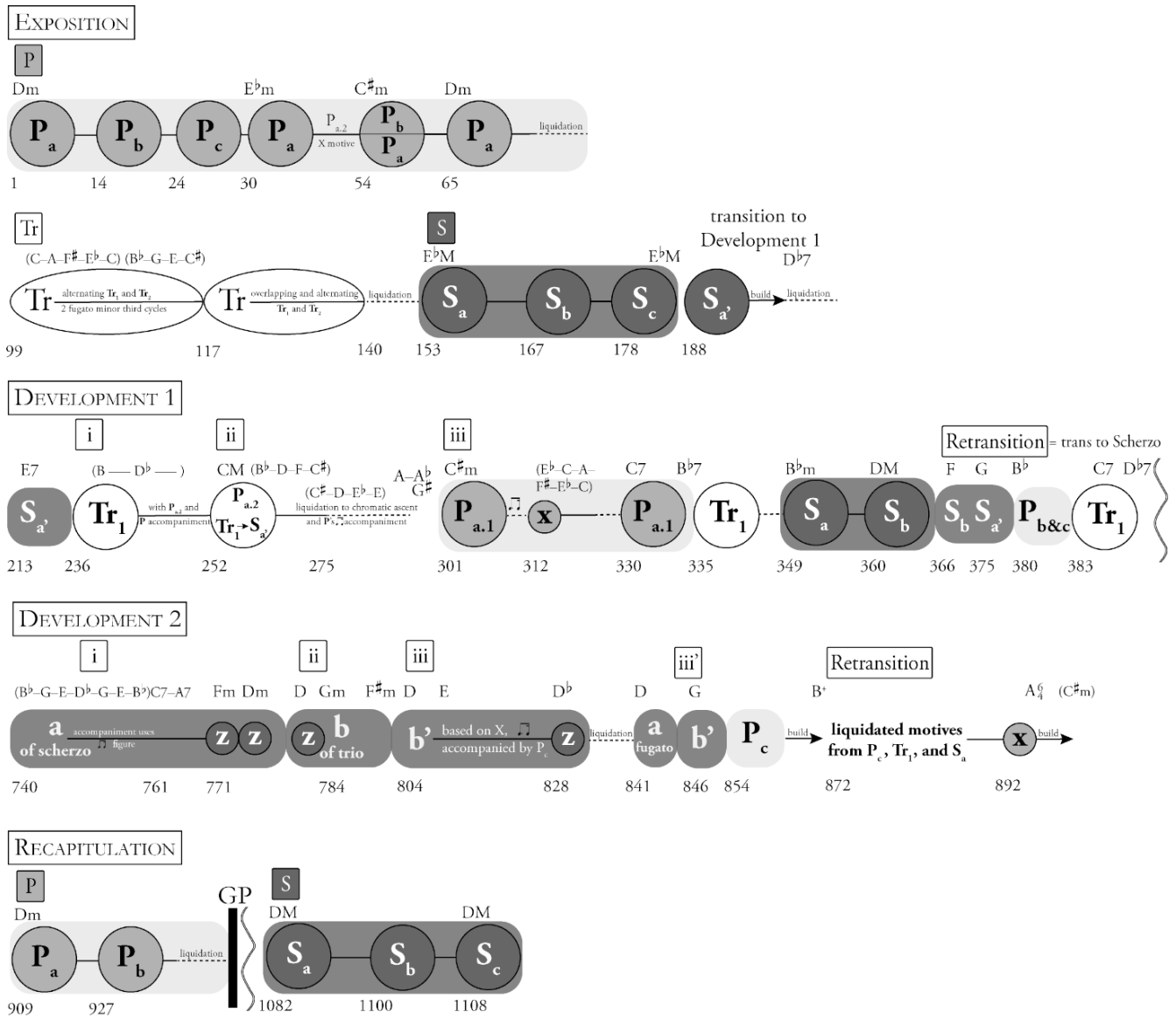
sonata	Introduction	Exposition		Development		Recapitulation		Coda
cycle			Scherzo		Adagio		Rondo Finale	

Example 10. An account of the large-scale form of Schoenberg's op. 7 Quartet

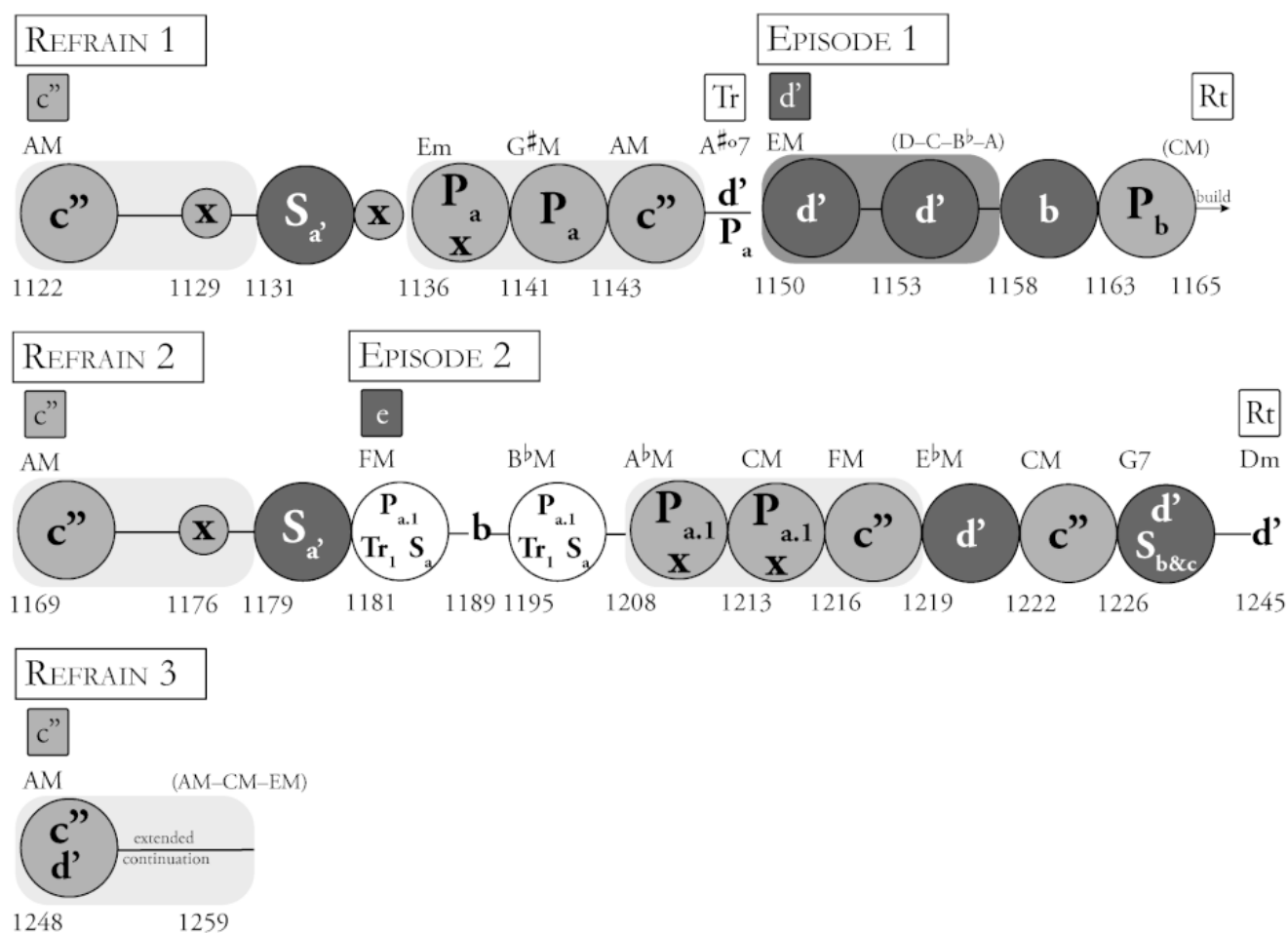
(a) The overarching form, which features a large-scale five-part rondo in the dimension of the form, a discontinuous sonata form that is interrupted by cycle movements, and a local, epiphanic rondo " en abyme"



(b) a detailed account of the discontinuous sonata form



(c) a detailed account of the local rondo form



Example 11. Excerpts from the sonata exposition of Schoenberg's op. 7 Quartet

(a) the P_a theme, mm. 1–10

P_a

1 Nicht zu rasch.

Violin I **$P_{a.1}$** *mf*

Violin II

Viola

Violoncello **$P_{a.2}$** *sf p*

5

Continuation

Continuation accompaniment figure

8

"X" motive

(b) the P_b theme, mm. 14–19

P_b

14

P_{b.1} *p*

P_{a.2} in diminution *p*

P_{b.2} *p*

17

mf

continuation

continuation accompaniment

(c) the P_c theme, mm. 24–29

P_c etwas langsamer

24 *f* *c.1* *f* *c.2* *f* *sf* *sf* *sf*

d) the transition theme, mm. 97–103

A 97 etw. weniger bewegt

97 *p* *sf* *sehr* *p* *C* *Tr₂* *Tr₁* *Bogen* *“Z” motive G saite*

101

101 *p* *sf* *Bogen* *Tr₂* *Tr₁* *“Z” motive* *Tr₂* *Tr₁* *p* *F#*

(e) the secondary-theme complex, mm. 152–61, 167–70, 178–81

S_a 152 *sehr zurückhaltend* **S_{a.1}** *zart bewegt (♩)*

S_{a.2} *p ausdrucksvoll*

Tr₂ *f* *p* *etwas hervortr.*

f *p*

"Z" motive variant

reference to **P_{a.2}**

hart, kurz *weich, innig.*

S_{a.3} "X" motive variant

f *pp* *pp* *sehr ausdrucksvoll*

f *pp* *pp* *pp* *pp* *pp*

S_{a.1} *hervortr.*

S_b 167

einfach **S_{b.1}** *p*

pp **S_{b.2}**

"Z" motive variant

begins as a variant of **S_{a.1}**

etwas bewegter *warm* *p*

p *rit.* *nur wenig ritard.*

S_{b.1} *p* *inverted*

Example 12. Excerpts from the sonata transition of Schoenberg's op. 7 Quartet, which demonstrate the evolution of the chromatic neighbor figure

(a) mm. 127–32

immer belebend (durch die Synkopen)

127

Violin I

Violin II

Viola

Violoncello

drängend

p

f

130

drängend

p

f

The musical score is for Schoenberg's op. 7 Quartet, measures 127-132. It is a transition section. The tempo is marked 'immer belebend (durch die Synkopen)'. The key signature is one flat (B-flat). The time signature is 3/4. The score is for Violin I, Violin II, Viola, and Violoncello. The first system (measures 127-129) shows a chromatic neighbor figure in Violin I, marked with a triplet and a slur. Violin II has a melodic line marked 'drängend'. Viola has a sustained chord marked 'p'. Violoncello has a sustained chord marked 'f'. The second system (measures 130-132) shows the chromatic neighbor figure continuing in Violin I, marked 'drängend'. Violin II has a melodic line marked 'p'. Viola has a sustained chord marked 'f'. Violoncello has a sustained chord marked 'f'.

(b) mm. 140–51

Violin I

Violin II

Viola

Violoncello

140

p

mf

f

144

p

f

p

cresc

p

cresc

p

cresc

148

ff

f

ff

f

This musical score is for measures 140 to 151, marked with a '(b)'. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). Measure 140 starts with Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 141 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 142 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 143 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 144 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 145 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 146 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 147 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 148 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 149 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 150 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest. Measure 151 shows Violin I playing a half note B-flat, followed by a quarter rest. Violin II plays a half note B-flat, followed by a quarter rest. Viola plays a half note B-flat, followed by a quarter rest. Violoncello plays a half note B-flat, followed by a quarter rest.

Example 13. The false recapitulation during the first development of Schoenberg's op. 7
Quartet, mm. 301–9

accompaniment carried over from previous developmental unit

C 301 *Sehr rasch. (dieselben Viertel.)*

P_{a.1}

C[#]m

304

P_{a.1} fails to reach its original continuation, instead
recycling the same motive several times

307

Example 14. The scherzo theme of Schoenberg's op. 7 Quartet, m. 399–414, which is based on the transition theme.

Scherzo

a **E** **Kräftig** (nicht zu rasch) ♩
399

thematic transformation of the Tr_1 motive

406

Example 15. The primary theme from the sonata recapitulation of Schoenberg's op. 7 Quartet

(a) the return of P_a , mm. 909–17

P_a
Erstes Zeitmass.

909 $P_{a.2}$ 3
ff (begleitend)

$P_{a.1}$
ff

$P_{a.2}$ in diminution

912

915 //

(b) the return of P_b, mm. 927–31

927 **P_b**

ff

ff

ff

ff

This musical system covers measures 927 to 931. It is marked with a circled **P_b** at the beginning of measure 927 and a fortissimo (**ff**) dynamic. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Long horizontal lines above the staves indicate sustained notes or glissandi. The texture is dense and highly rhythmic.

930

mf

This musical system covers measures 930 and 931. It begins with a mezzo-forte (**mf**) dynamic. The notation continues with four staves, maintaining the same key signature and complex rhythmic language as the previous system. The music concludes with a double bar line at the end of measure 931.

Example 16. The first refrain of the local rondo of Schoenberg's op. 7 Quartet, mm. 1122–42

Rondo
 (C) M 1122 Mäßig=heiter.

drive to cadence "X" motive S a.1 second half

1128 f "X" motive

1132 P a.1 hervortreten S a.1 second half hervortreten "X" motive

1137 mf P a.1 f "X" motives

Example 17. The second episode of the local rondo in Schoenberg's op. 7 Quartet, featuring counterpoint between themes from **P**, **Tr**, and **S** of the sonata form as well as the trio's **b** theme

N Etwas rascher.

1181

Violin I

Violin II

Viola

Violoncello

f **P**_{a.1}

mf **Tr**₁

f *mf* **S**_a

1185

mf *f* *sf* *f* *b*

f *sf* *f* *b*

sf *sf* *b*

1190

[illegible]

1249

This musical score segment contains measures 1249 through 1252. It is written for four staves: two treble clefs (upper and lower) and two bass clefs (upper and lower). The key signature is three sharps (F#, C#, G#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The upper treble staff features a melodic line with some grace notes. The lower treble staff contains a more active melodic line with frequent sixteenth-note patterns. The upper bass staff provides a harmonic accompaniment with longer note values, while the lower bass staff contains a steady bass line. The measures are divided by vertical bar lines, and the system concludes with a double bar line.

1253

1256

rit

This musical score consists of four staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a measure containing a half note G#4, a quarter note A4, and a quarter note B4, all beamed together. This is followed by a measure with a half note C#5, a quarter note D5, and a quarter note E5, also beamed. The third measure starts with a half note F#5, a quarter note G5, and a quarter note A5, beamed. The fourth measure contains a half note B5, a quarter note C#6, and a quarter note D6, beamed. A slur covers the first three measures, and a 'rit' (ritardando) marking is placed above the fourth measure. The second staff is in treble clef with a key signature of three sharps. It contains four measures of chords: a half note G#4 and a half note A4 in the first; a half note B4 and a half note C#5 in the second; a half note D5 and a half note E5 in the third; and a half note F#5 and a half note G5 in the fourth. The third staff is in alto clef with a key signature of three sharps. It contains four measures of chords: a half note G#4 and a half note A4 in the first; a half note B4 and a half note C#5 in the second; a half note D5 and a half note E5 in the third; and a half note F#5 and a half note G5 in the fourth. The fourth staff is in bass clef with a key signature of three sharps. It contains four measures of chords: a half note G#3 and a half note A3 in the first; a half note B3 and a half note C#4 in the second; a half note D4 and a half note E4 in the third; and a half note F#4 and a half note G4 in the fourth. The score ends with a double bar line and a dashed line.