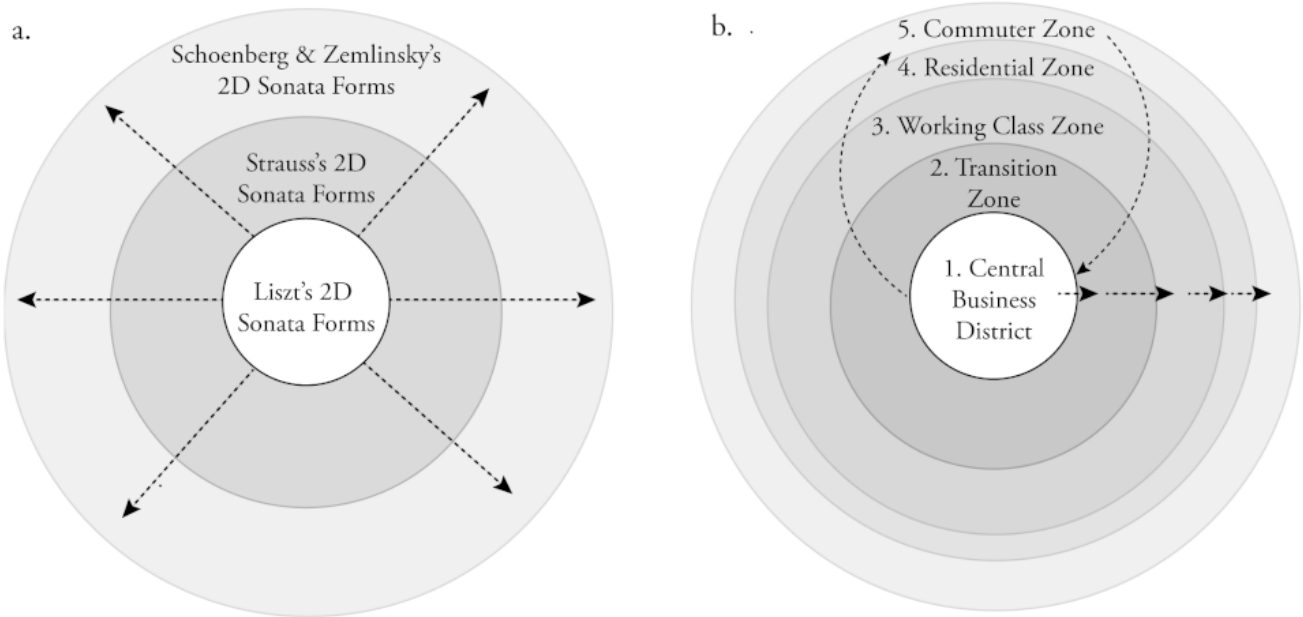
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

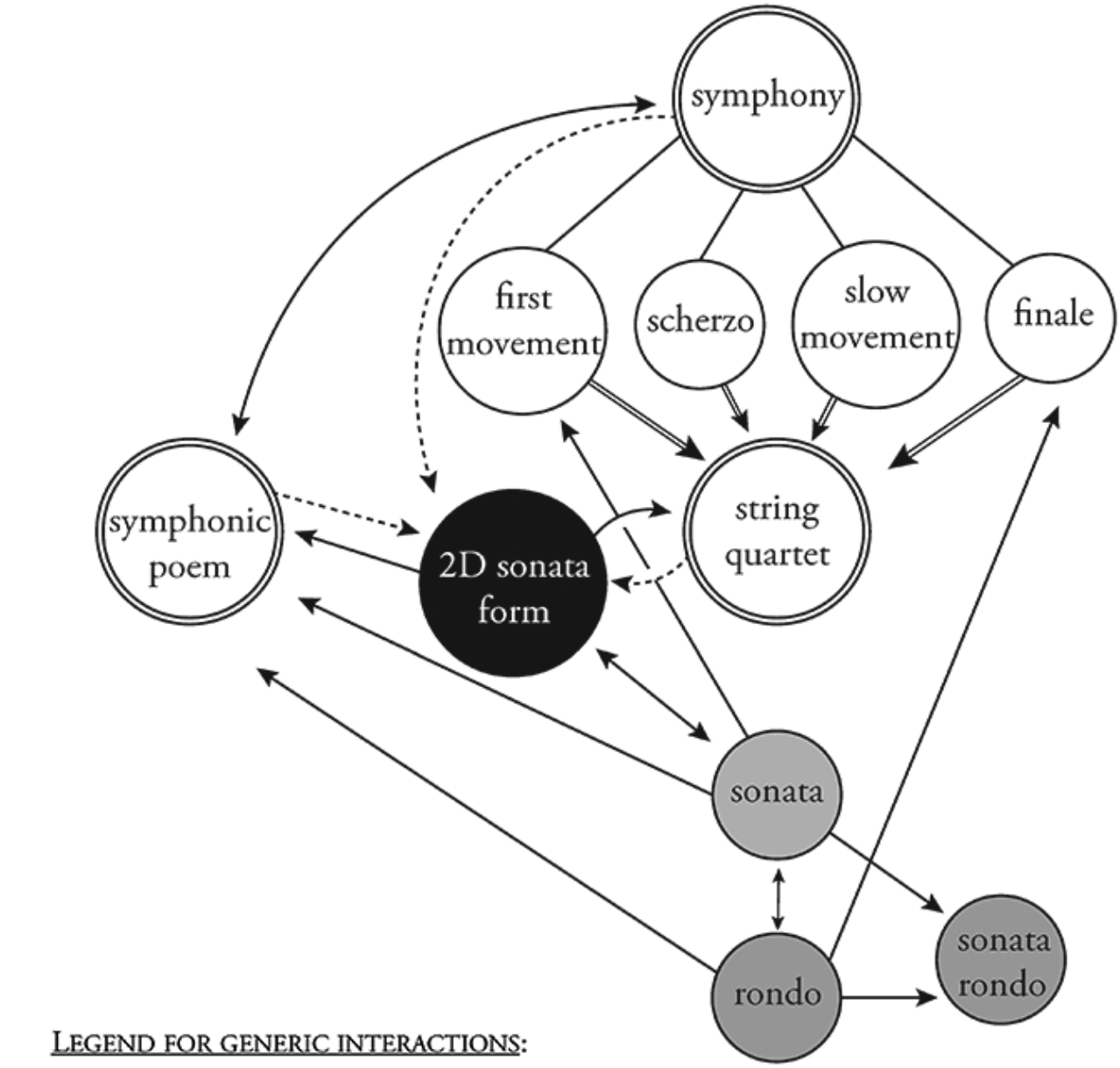
MTO 28.1 Examples: Reenan, Integration, Urbanity, and Multi-Dimensionality in Schoenberg's First Quartet

(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.



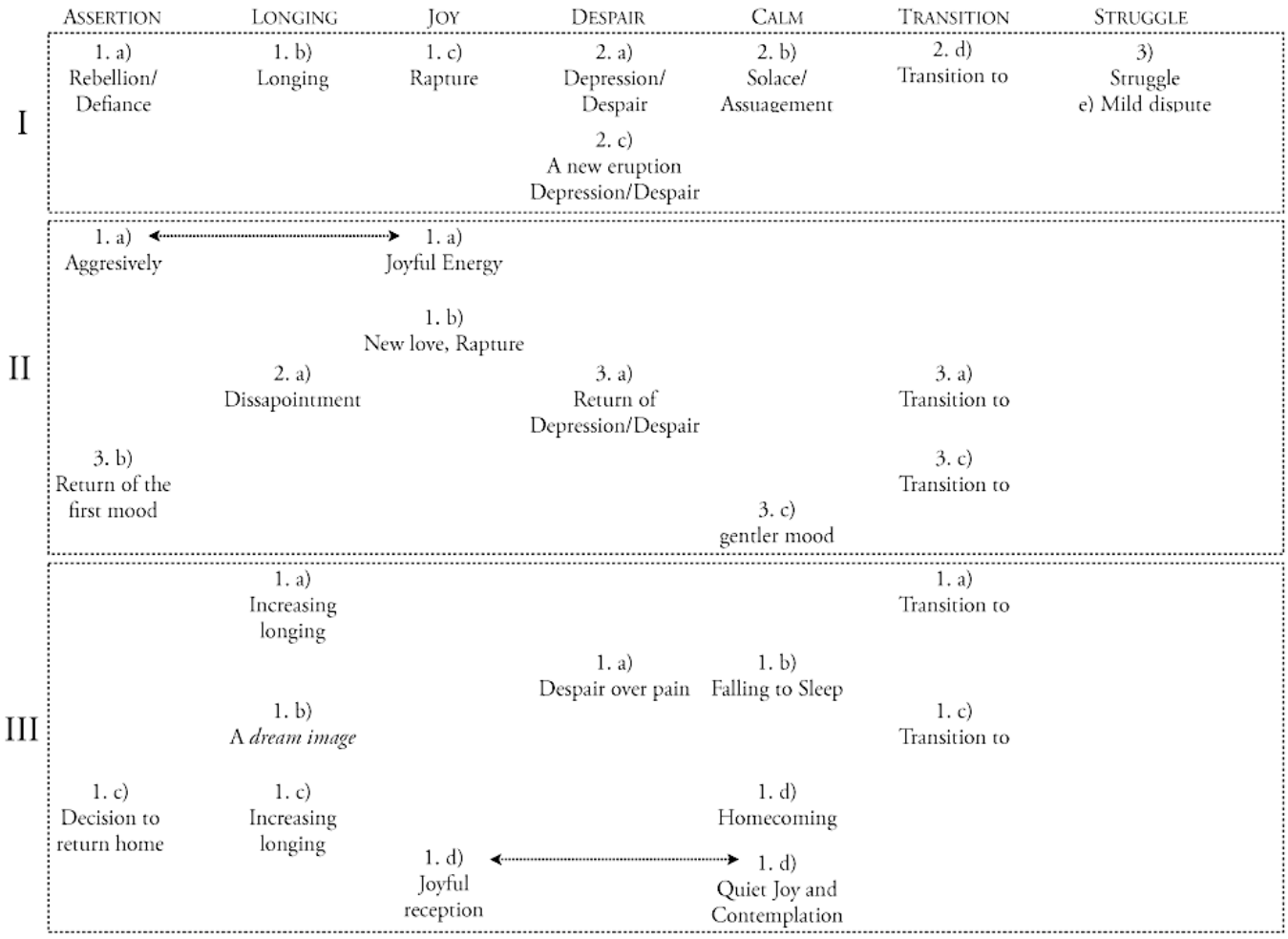
Example 3. The "very definite—but very private" program for Schoenberg's op. 7 Quartet, as translated by J. Daniel Jenkins (2016, 152–53)

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

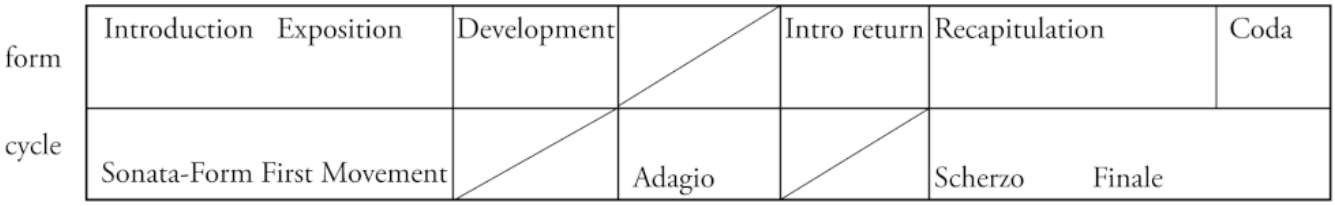
Example 4. A paradigmatic analysis of the program to Schoenberg's op. 7 Quartet. Programmatic labels are allocated to one of seven expressive categories. Lines with arrows indicate a programmatic entry that unites two expressive categories.



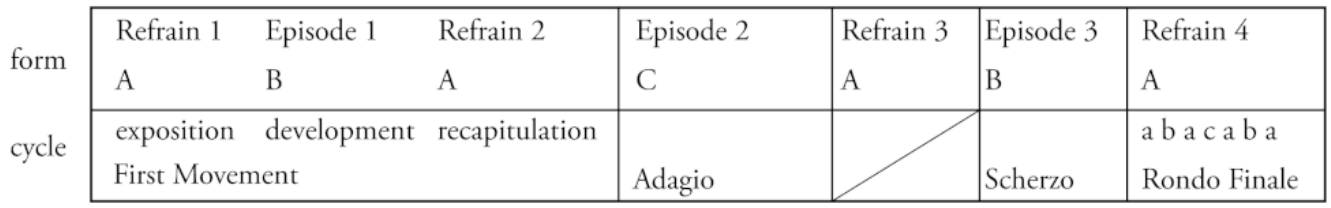
Example 5. A table highlighting the main differences among the most significant analyses of Schoenberg's op. 7 Quartet

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♯-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

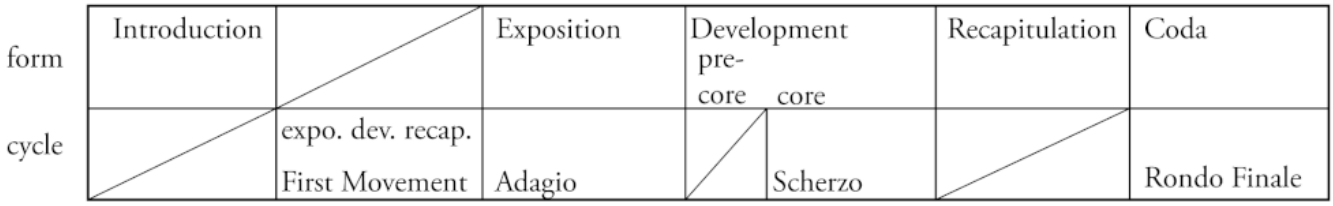
Example 6. A reproduction of the form chart for Vande Moortele's (2009) two-dimensional sonata form analysis of Liszt's B-Minor Sonata



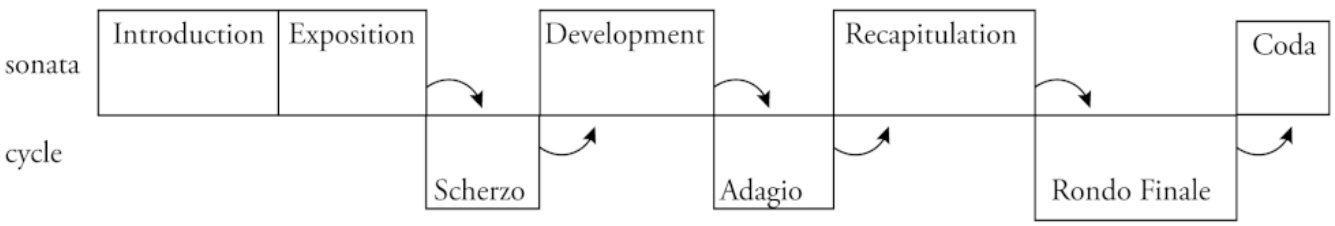
Example 7. A hypothetical form chart of a two-dimensional large rondo, in which the first-movement sonata is double-functional as the initial refrain-episode-refrain paradigm



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



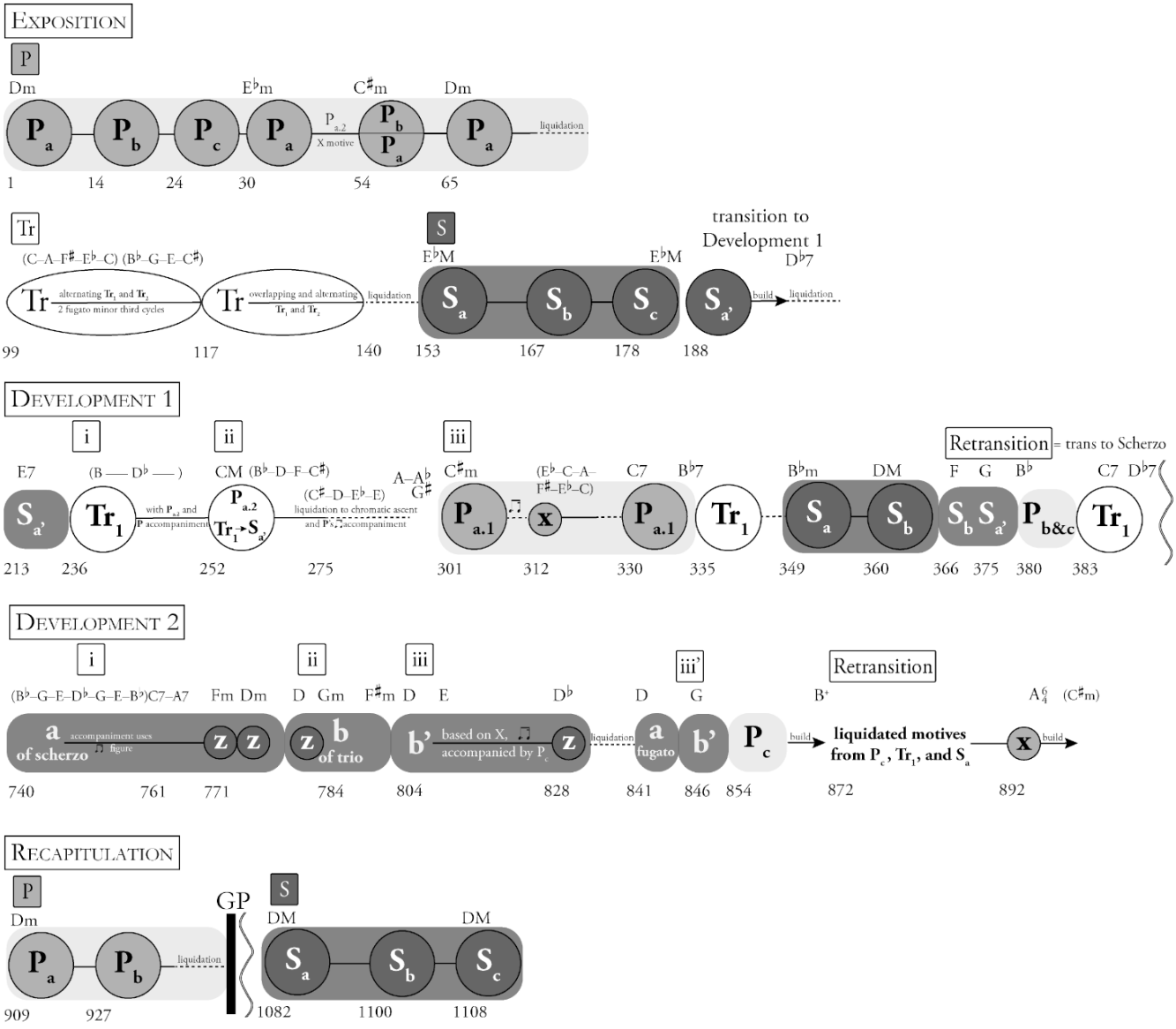
Example 9. A form chart of a single-movement/multi-movement structure that involves shuttling between the dimension of the sonata form and the dimension of the cycle, with no double-functional components



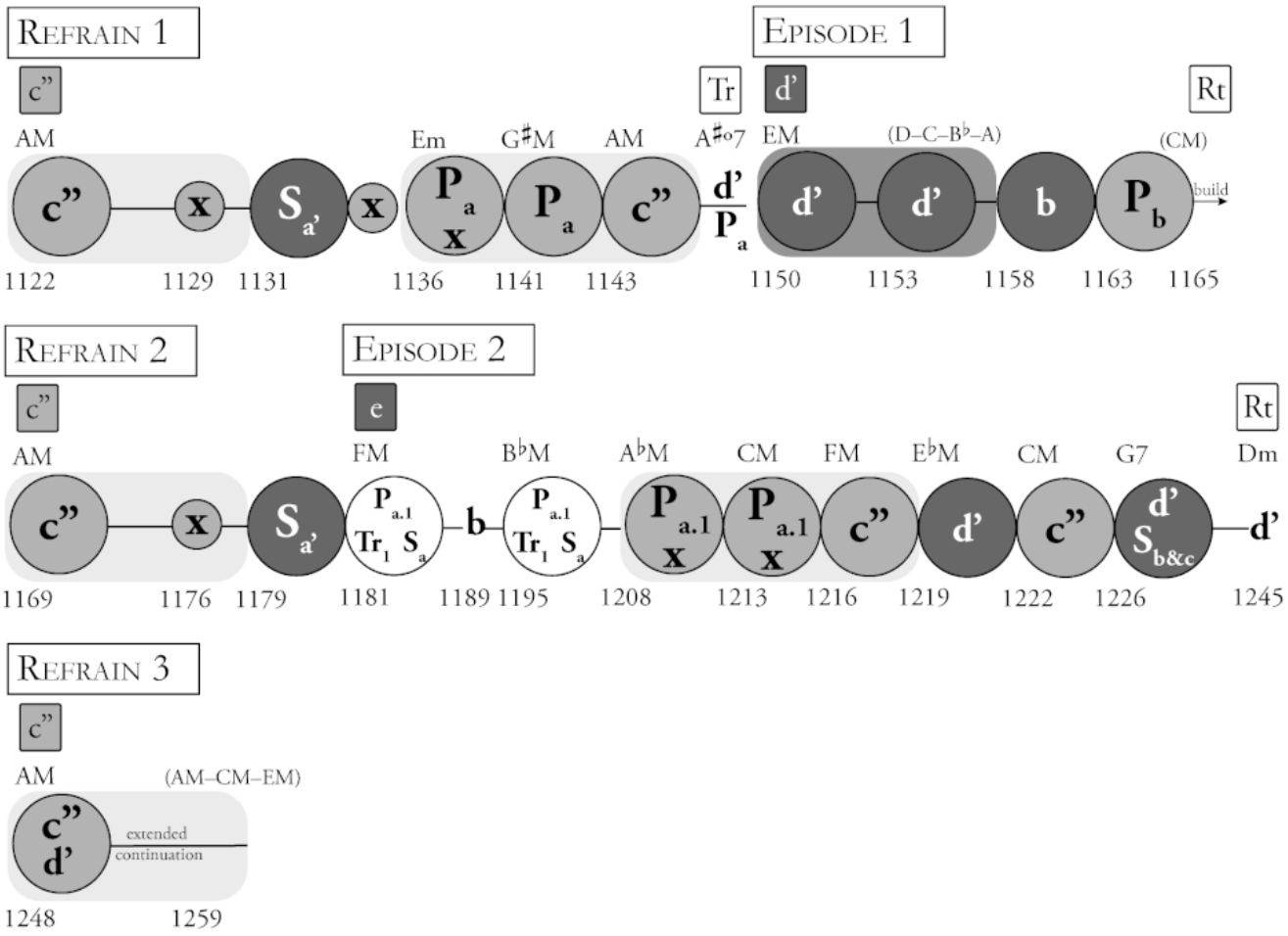
Example 10. An account of the large-scale form of Schoenberg's op. 7 Quartet

(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

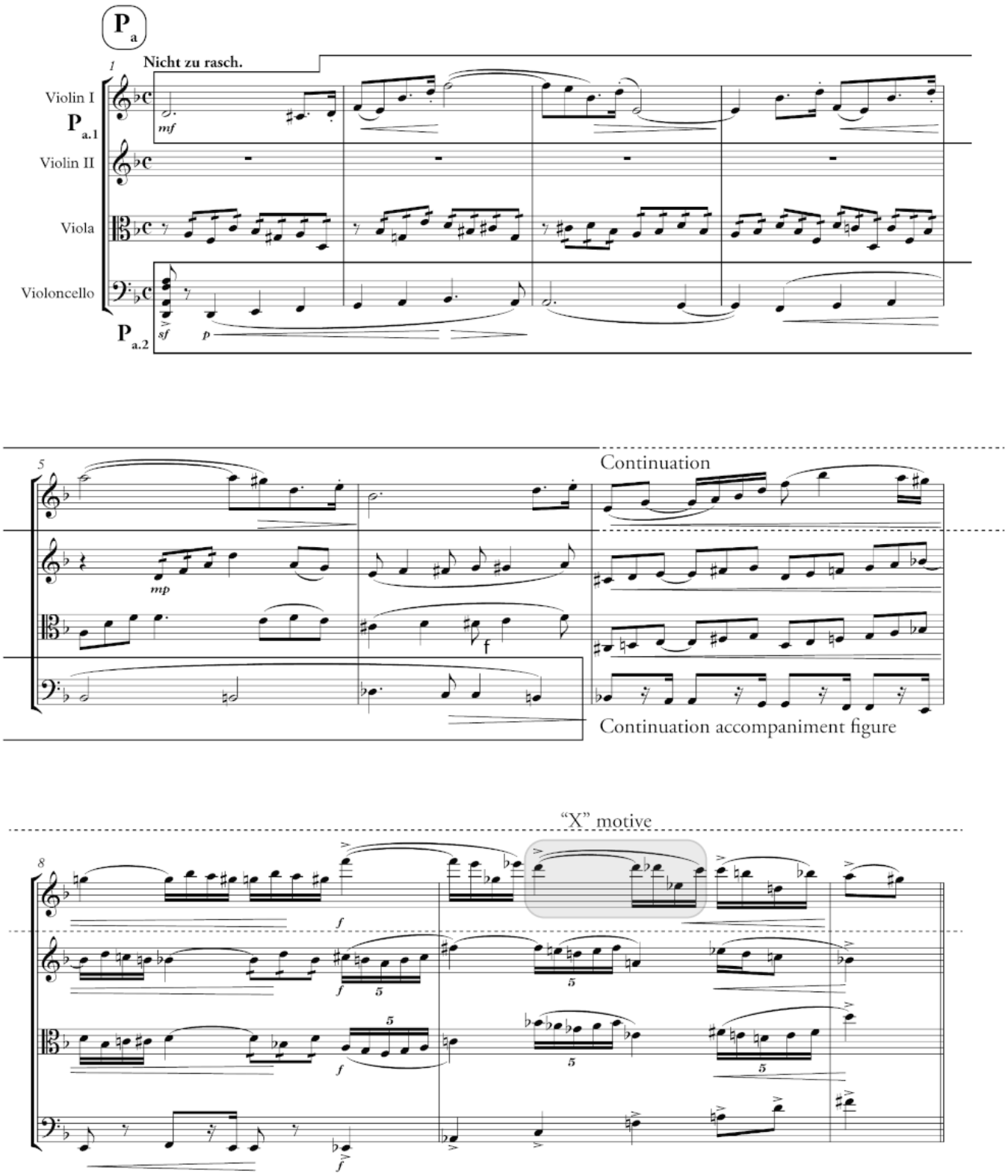


(c) a detailed account of the local rondo form

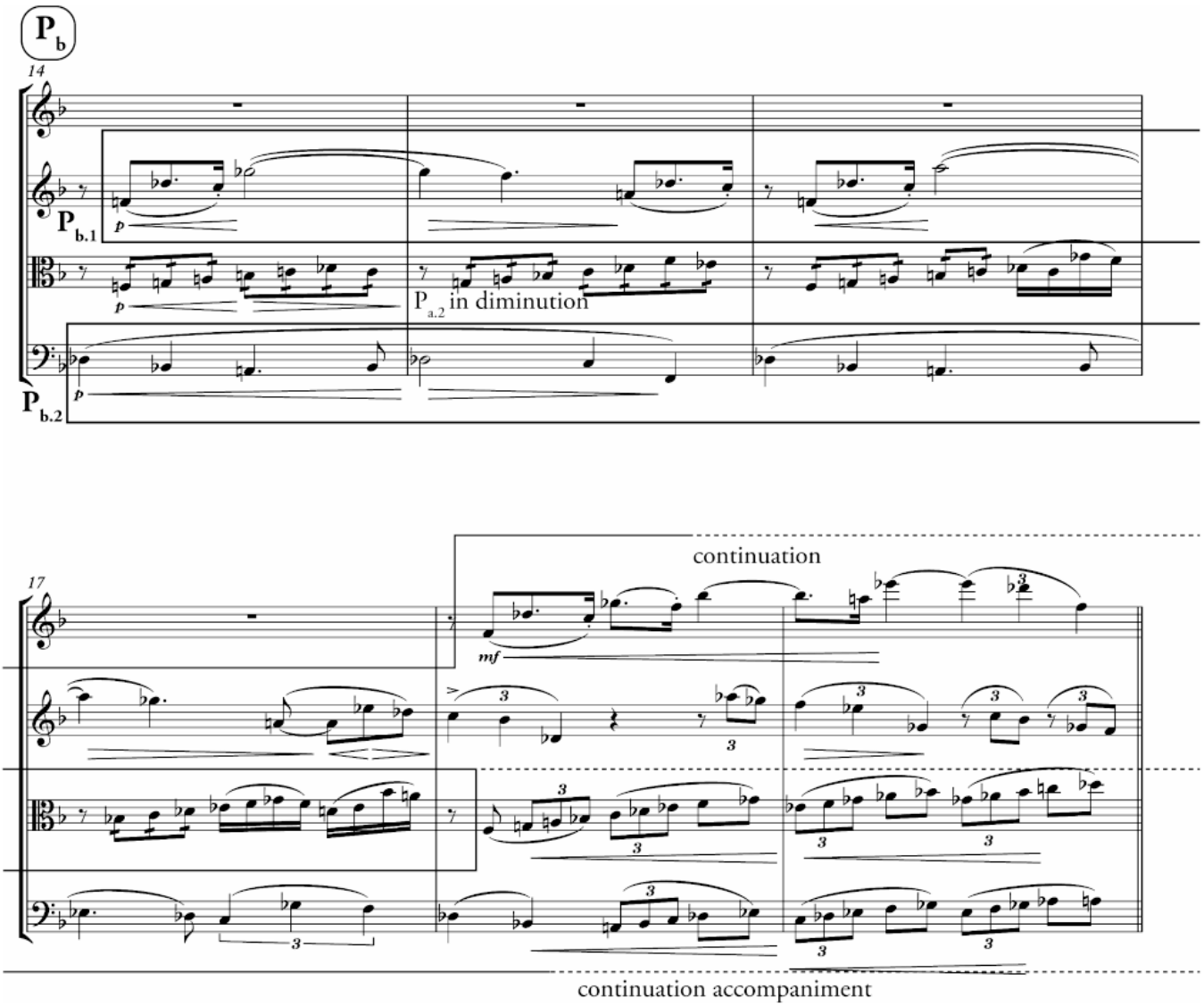


Example 11. Excerpts from the sonata exposition of Schoenberg's op. 7 Quartet

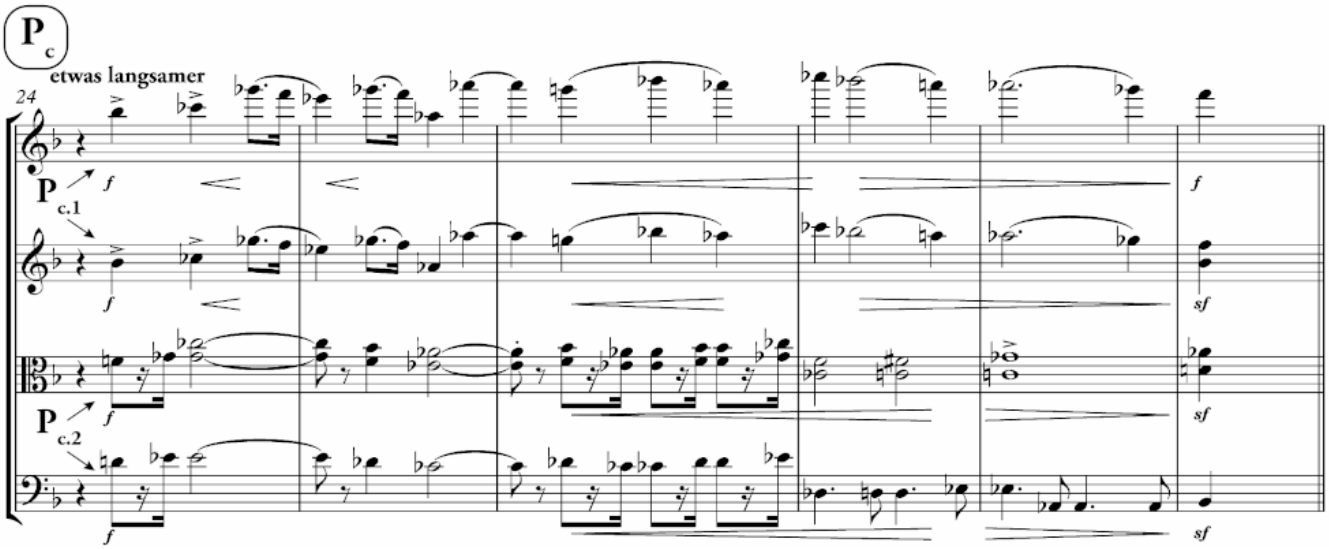
(a) the $\mathbf{P}_a$ theme, mm. 1–10



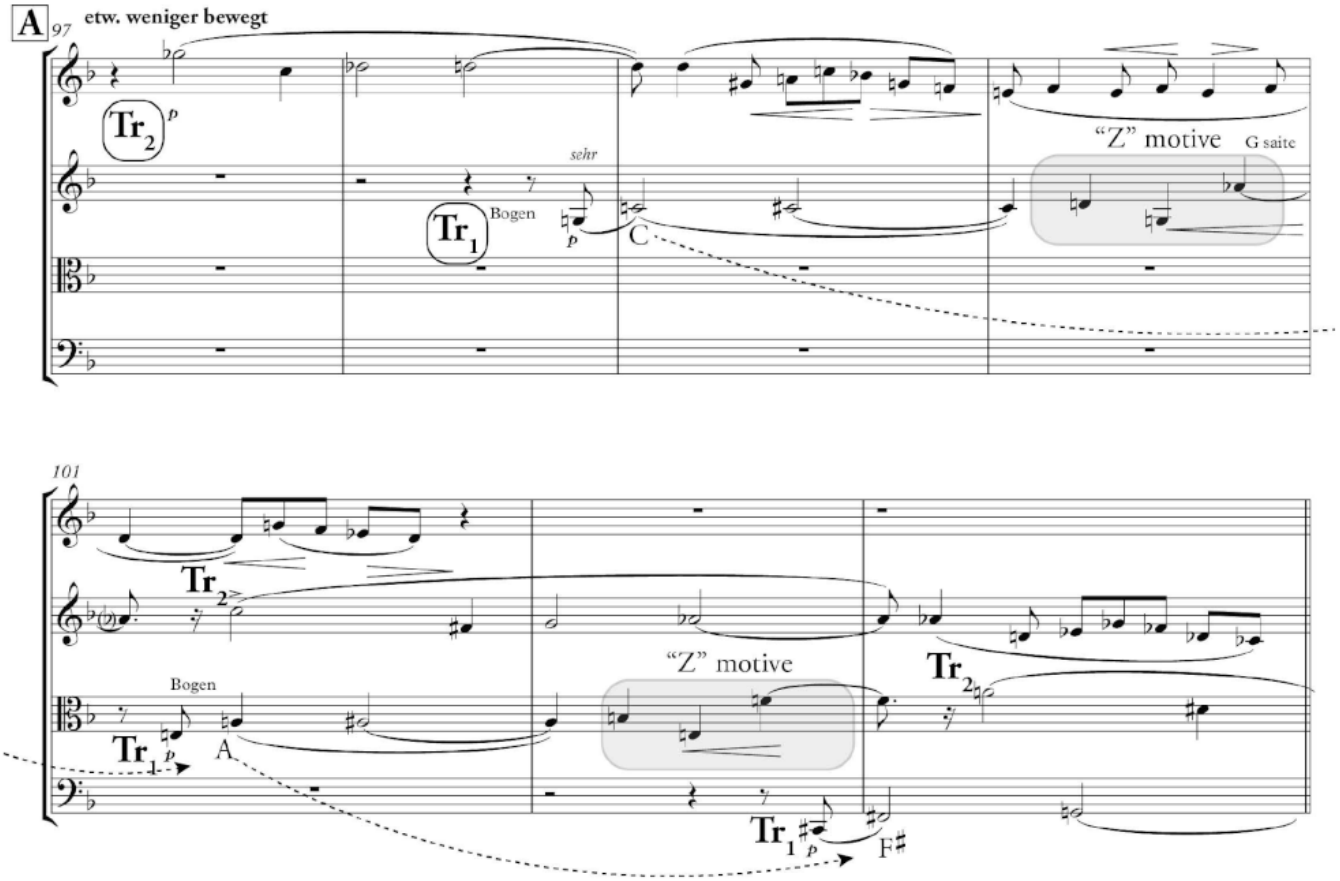
(b) the **P**♭ theme, mm. 14–19



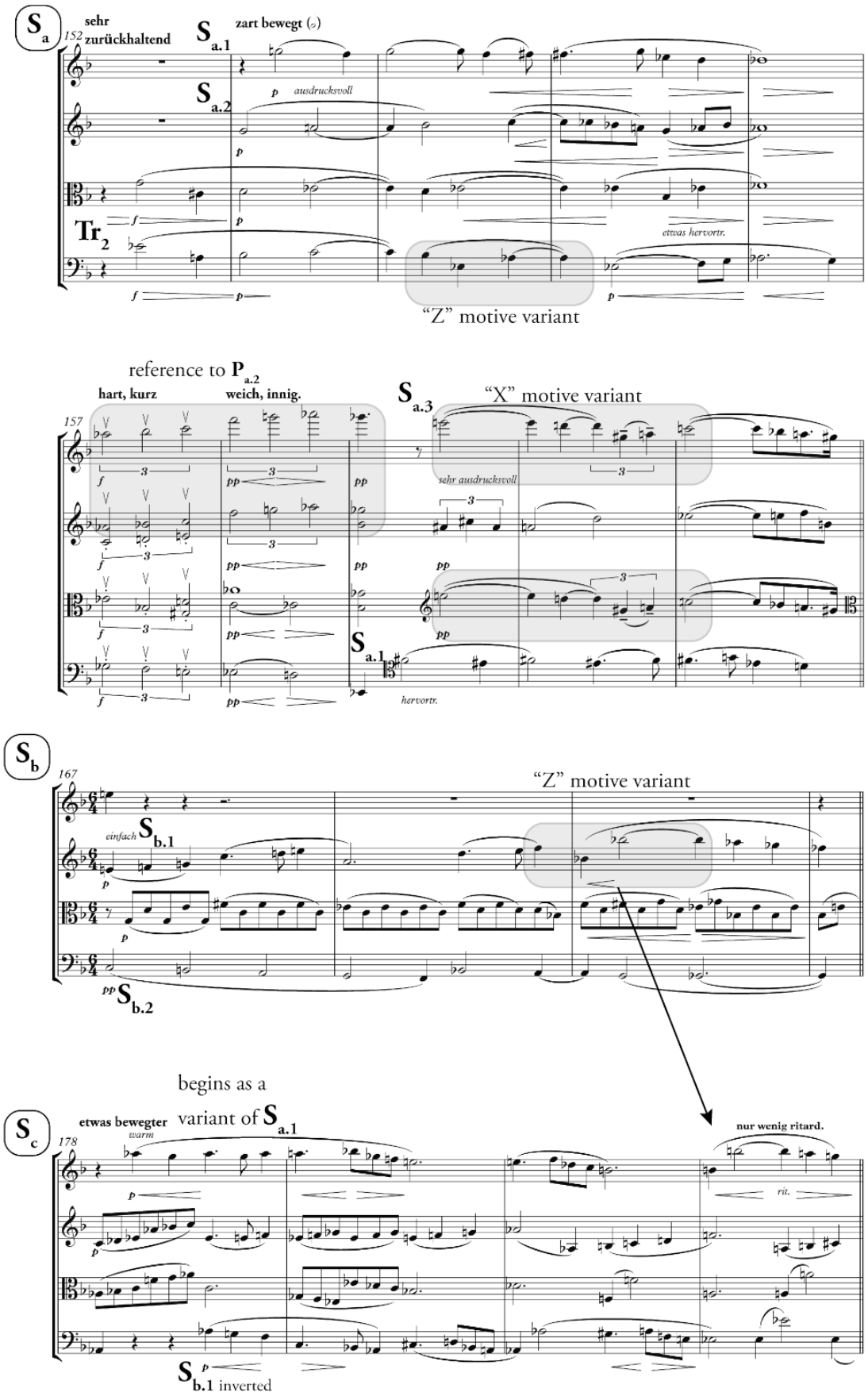
(c) the $\mathbf{P}_c$ theme, mm. 24–29



d) the transition theme, mm. 97–103

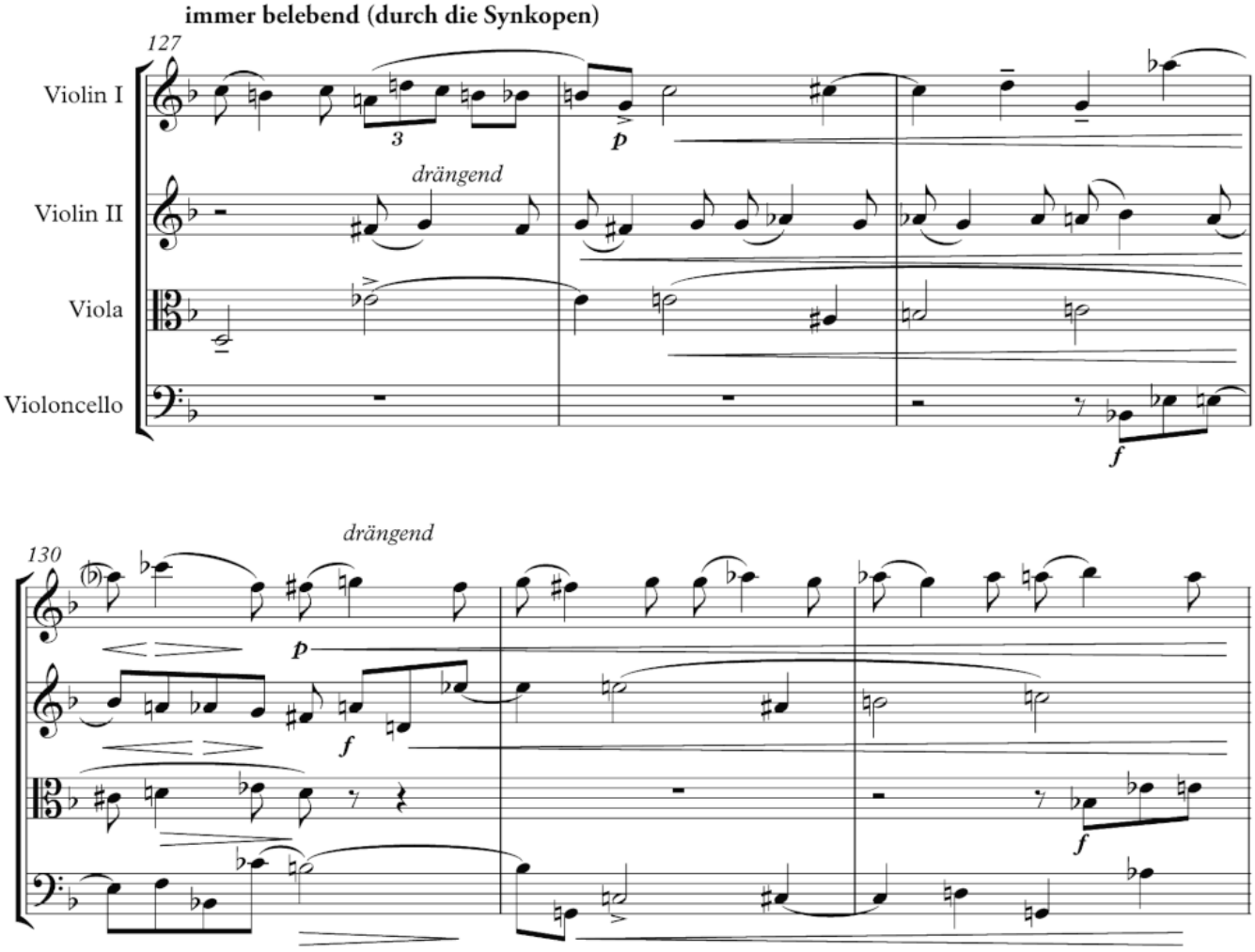


(e) the secondary-theme complex, mm. 152–61, 167–70, 178–81

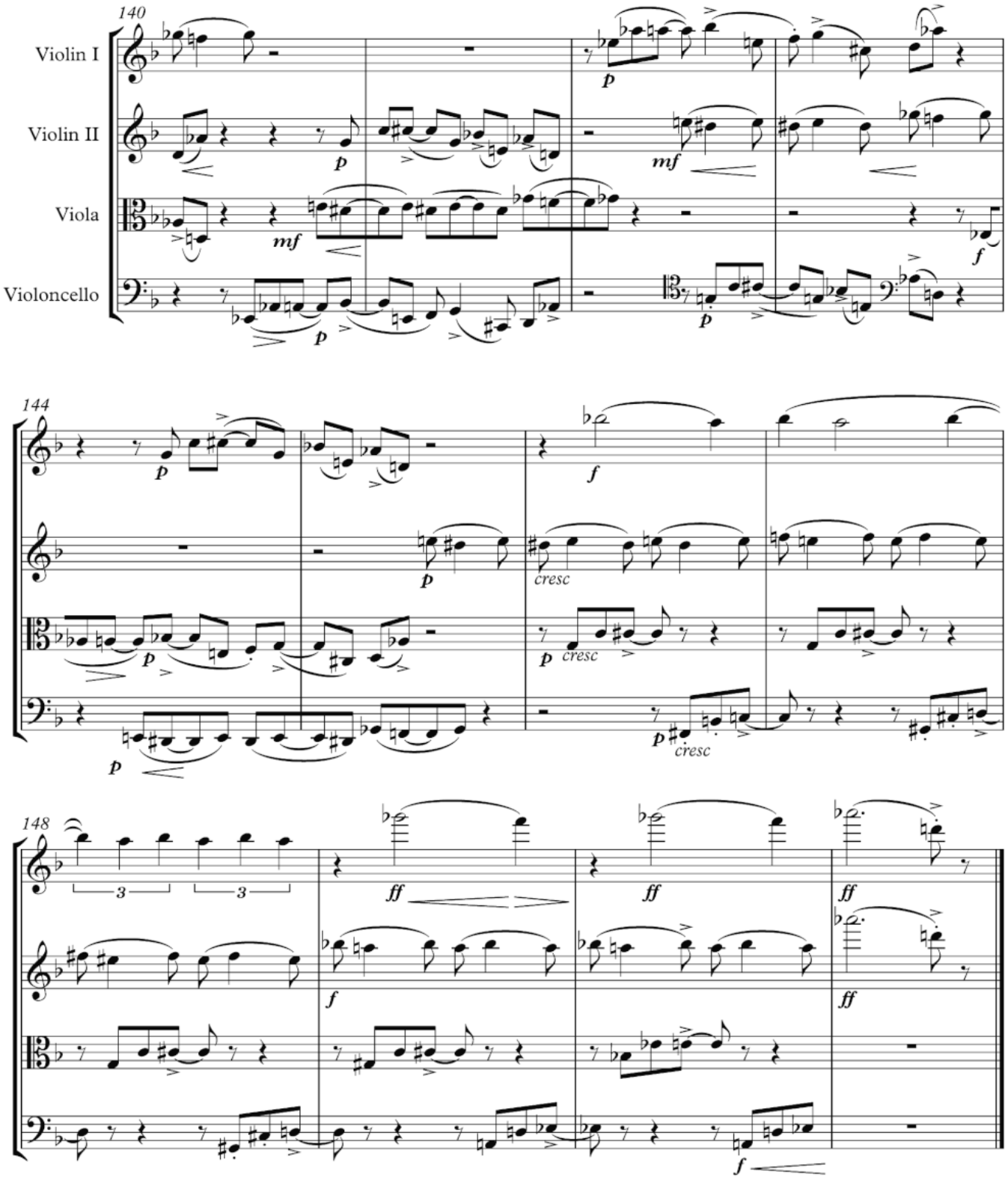


Example 12. Excerpts from the sonata transition of Schoenberg's op. 7 Quartet, which demonstrate the evolution of the chromatic neighbor figure

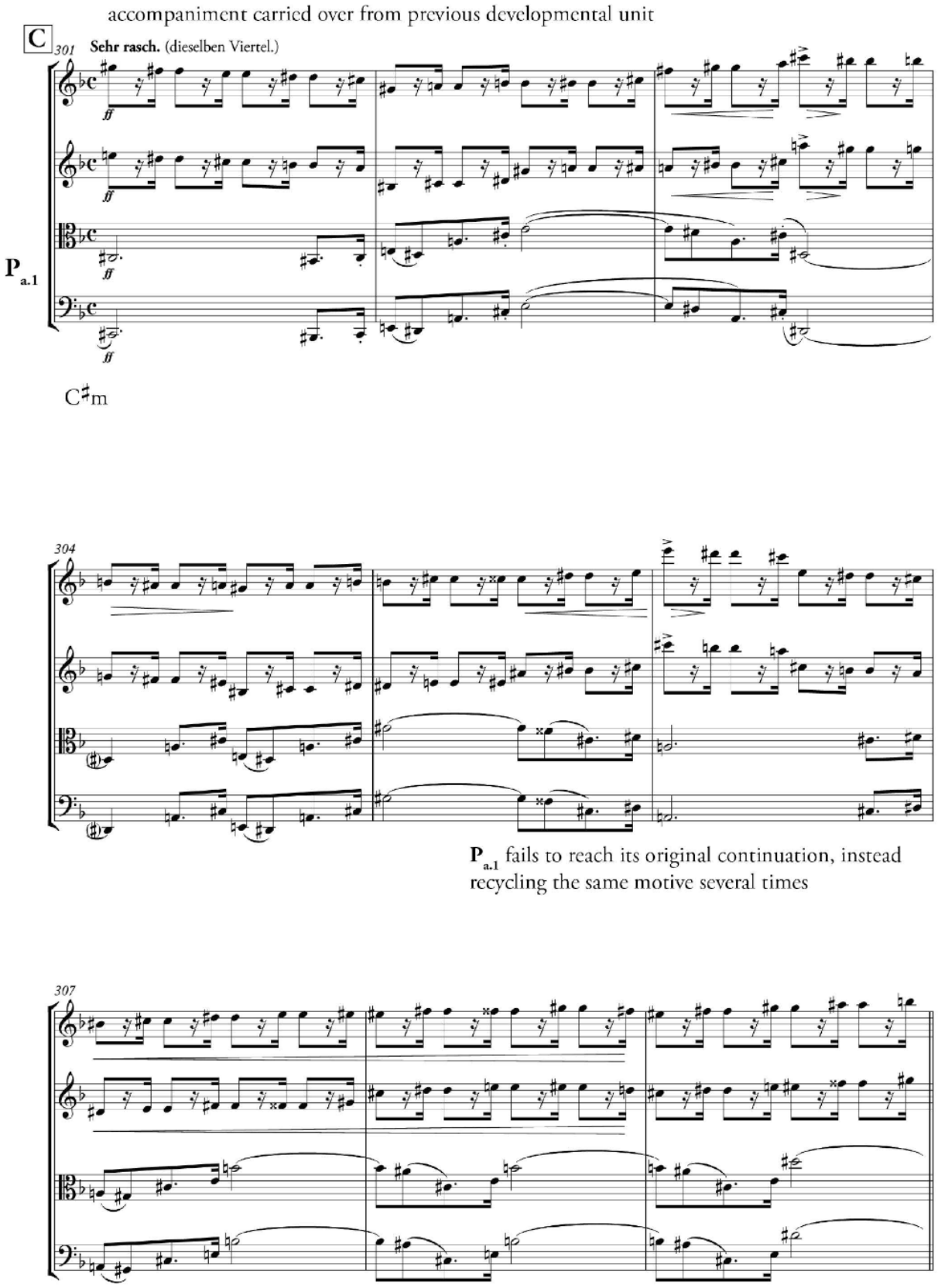
(a) mm. 127–32



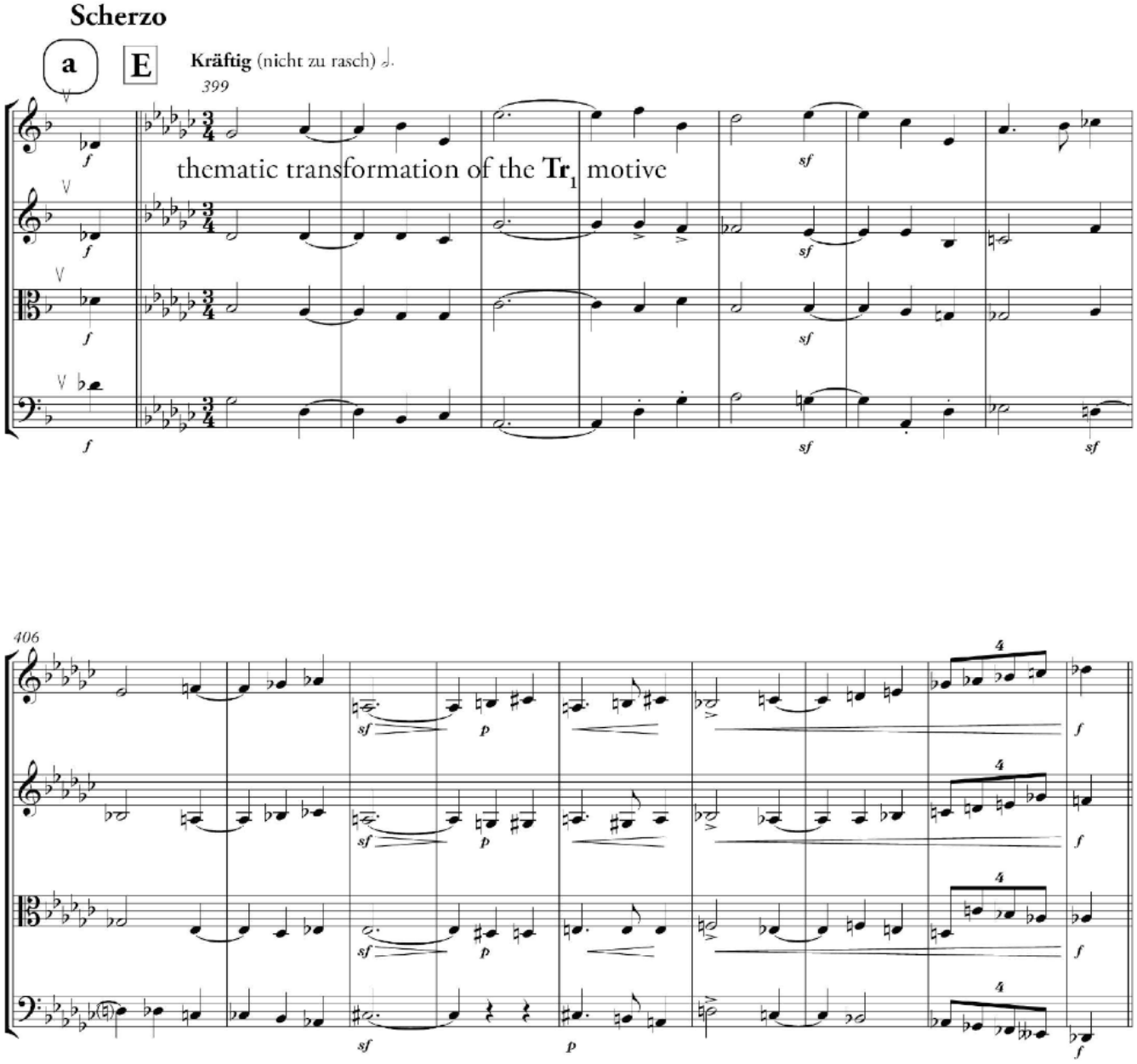
(b) mm. 140–51



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

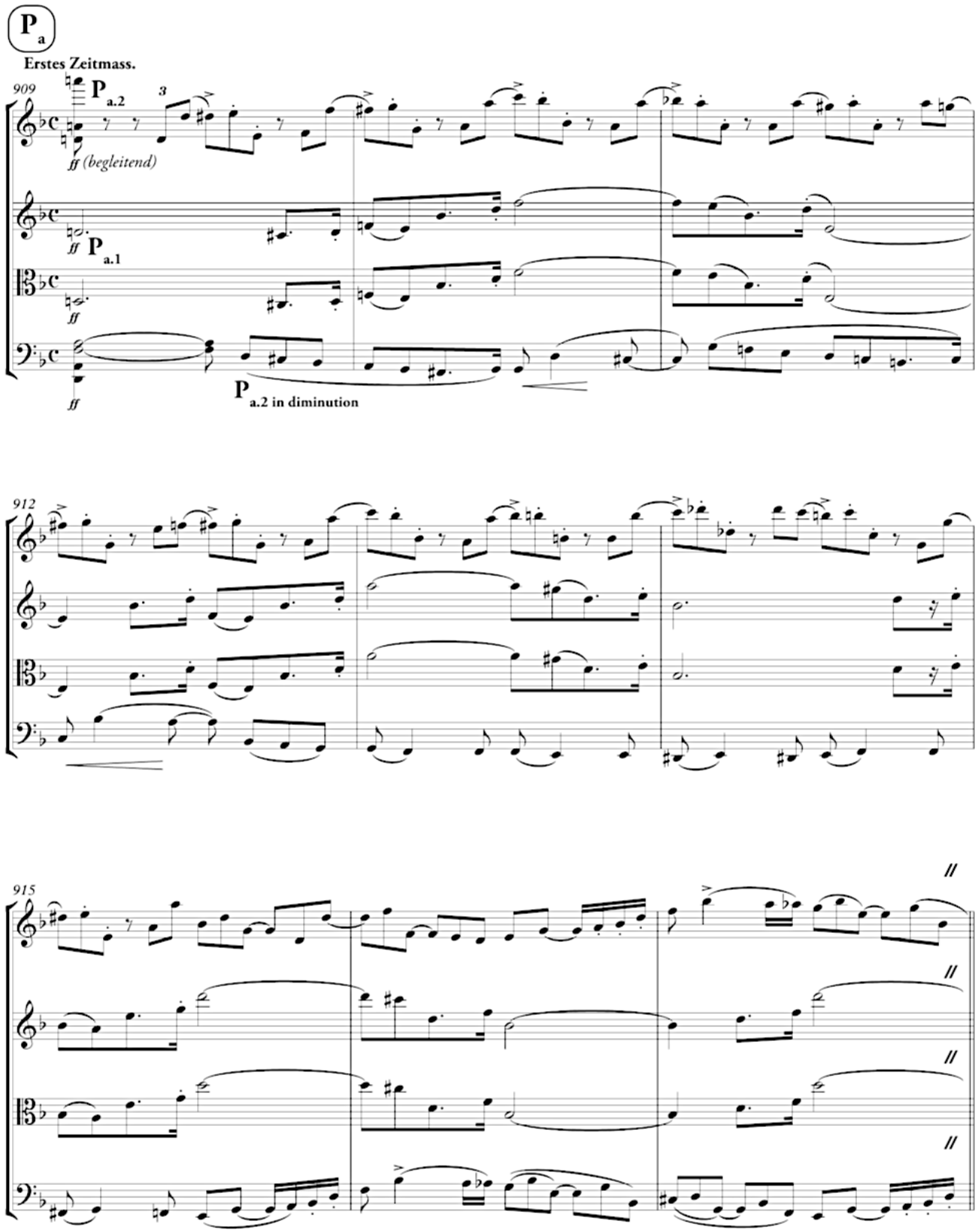


Example 14. The scherzo theme of Schoenberg's op. 7 Quartet, m. 399–414, which is based on the transition theme.

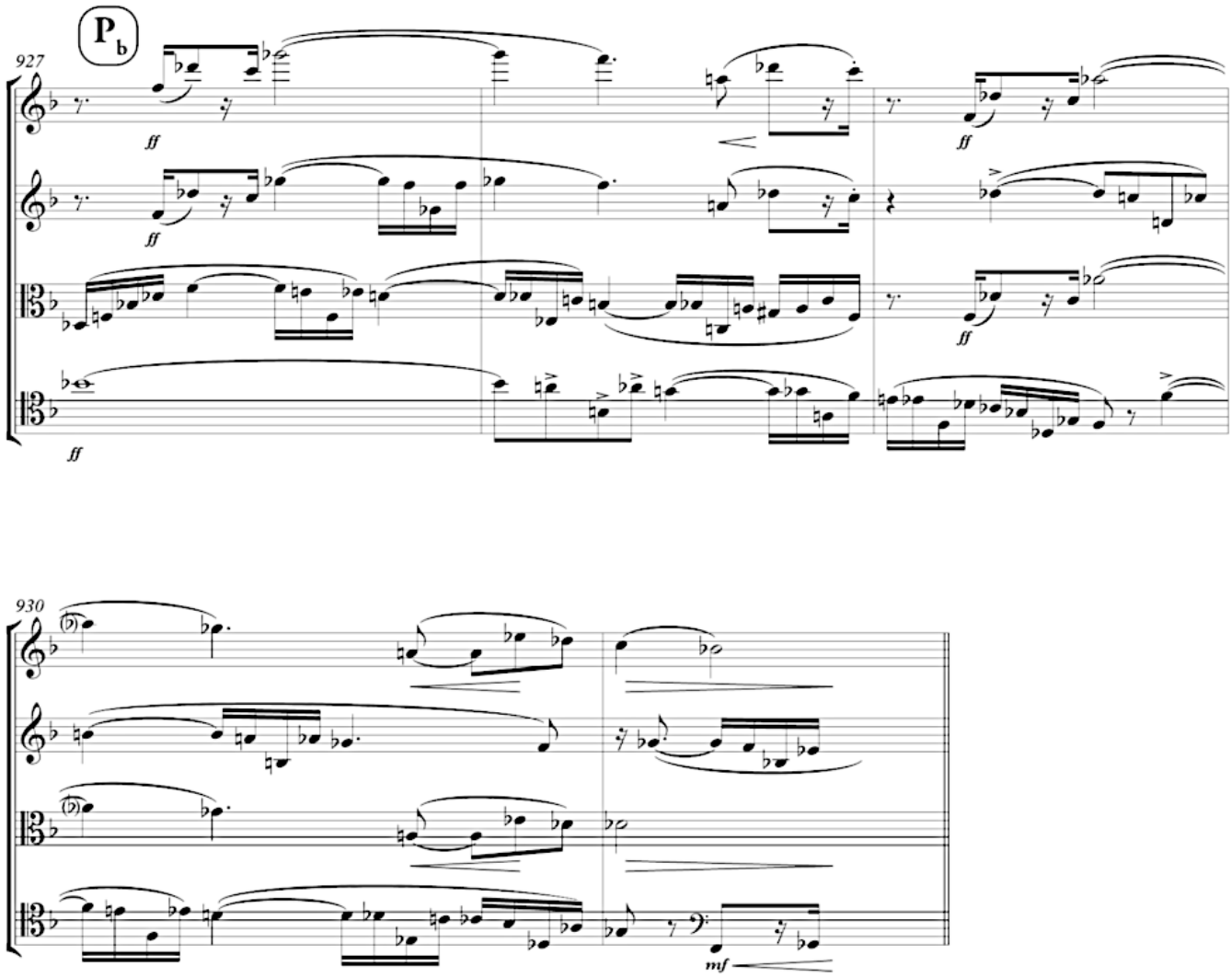


Example 15. The primary theme from the sonata recapitulation of Schoenberg's op. 7 Quartet

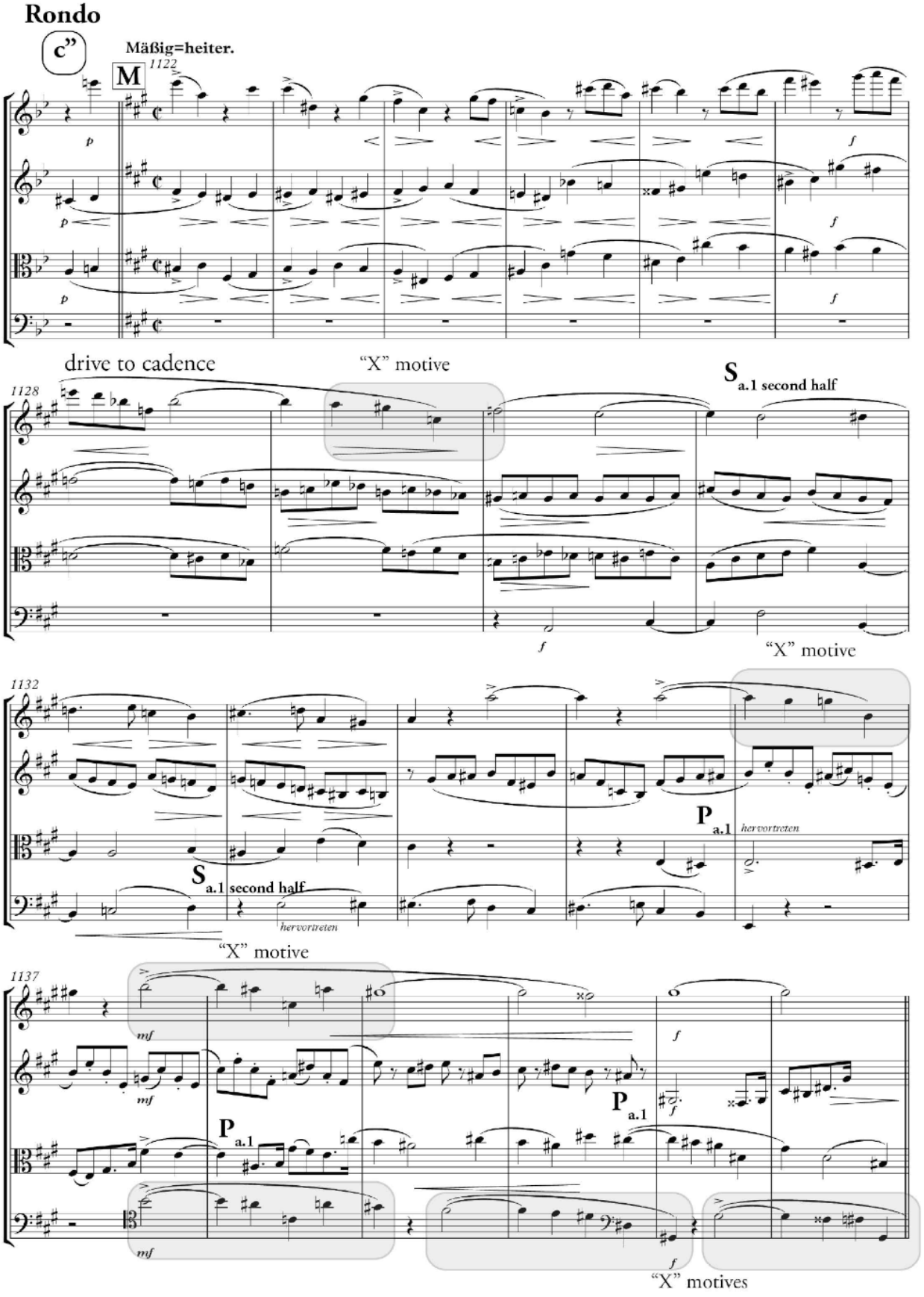
(a) the return of $\mathbf{P}_a$, mm. 909–17



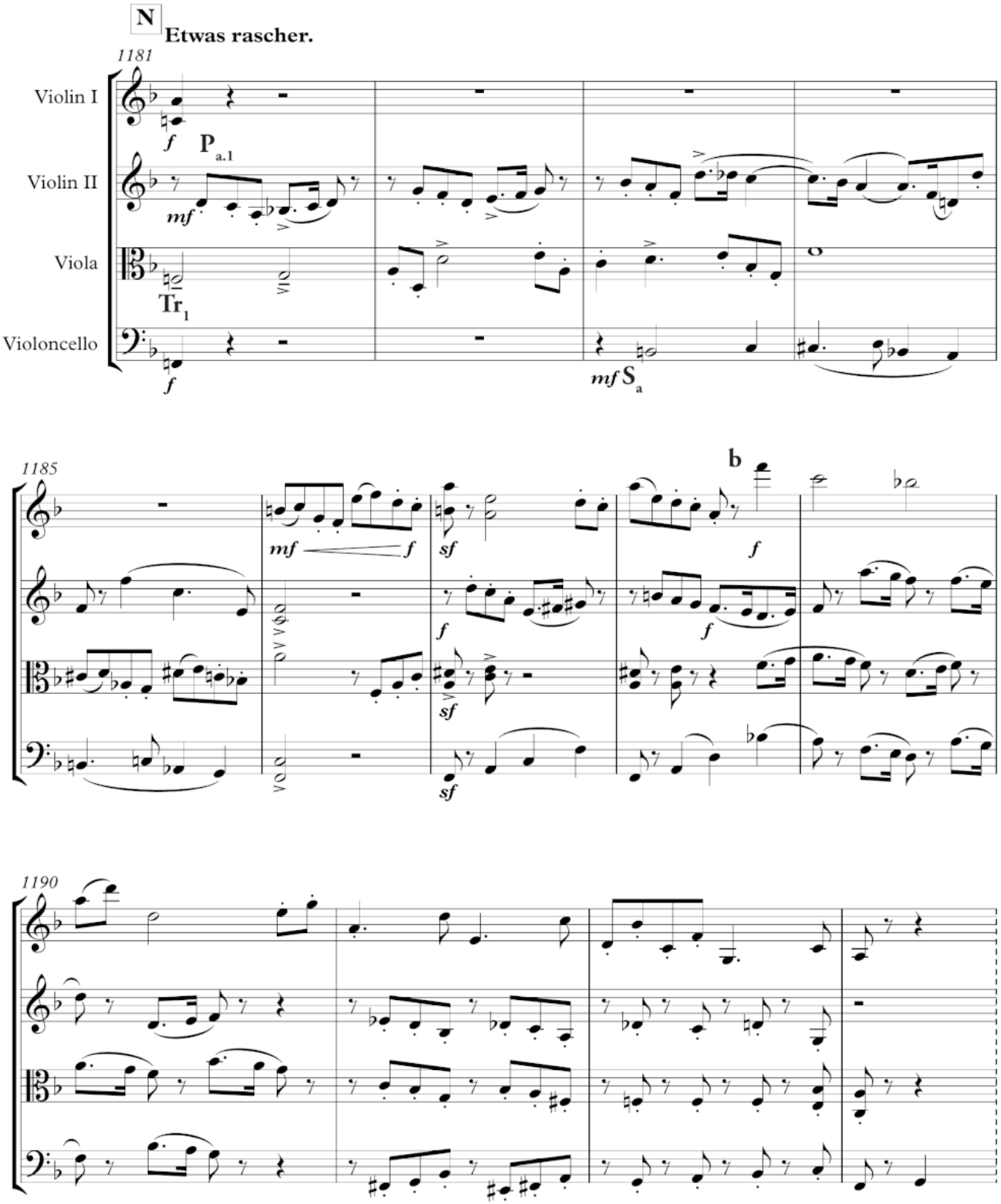
(b) the return of **P♭**, mm. 927–31



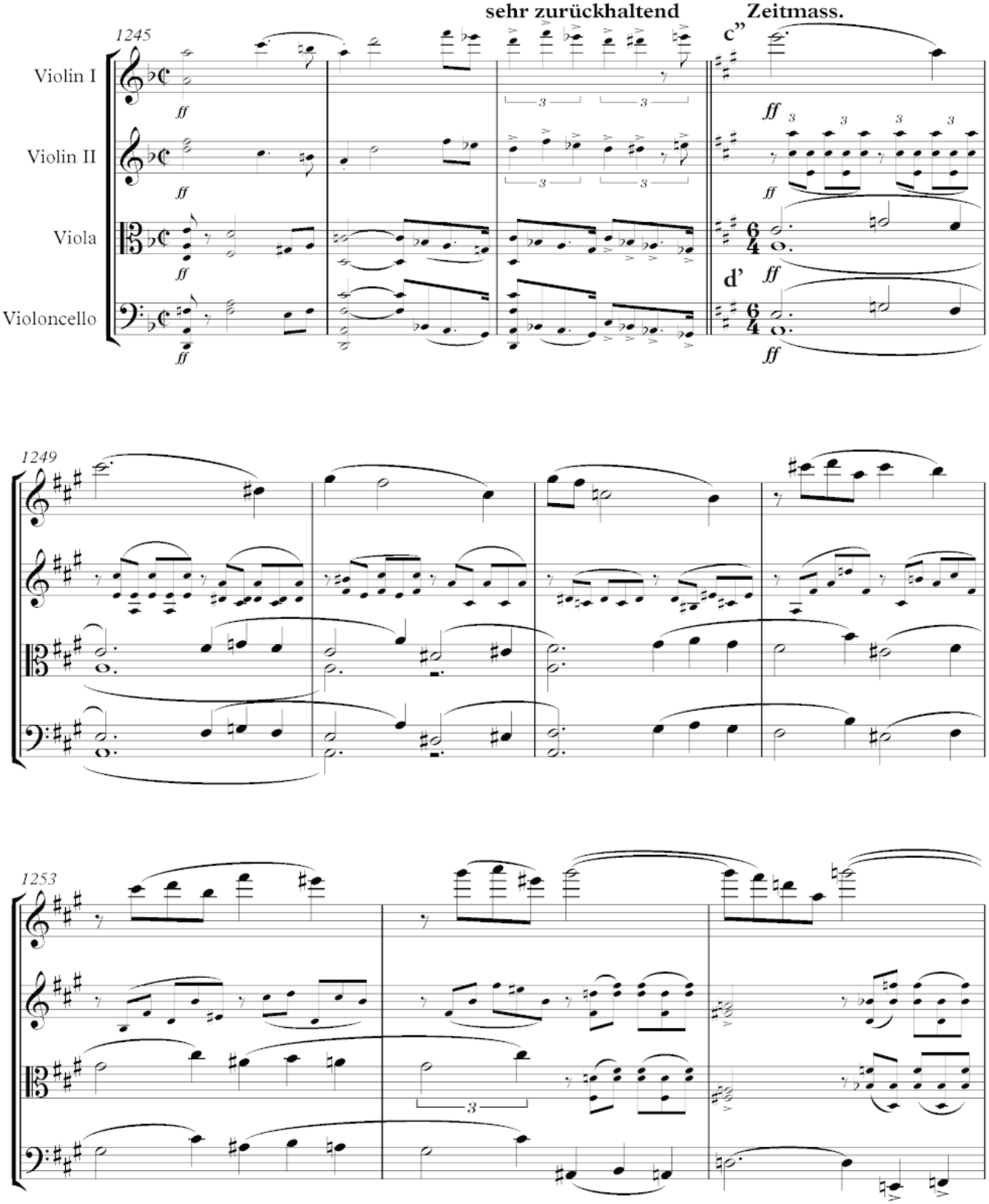
Example 16. The first refrain of the local rondo of Schoenberg's op. 7 Quartet, mm. 1122–42

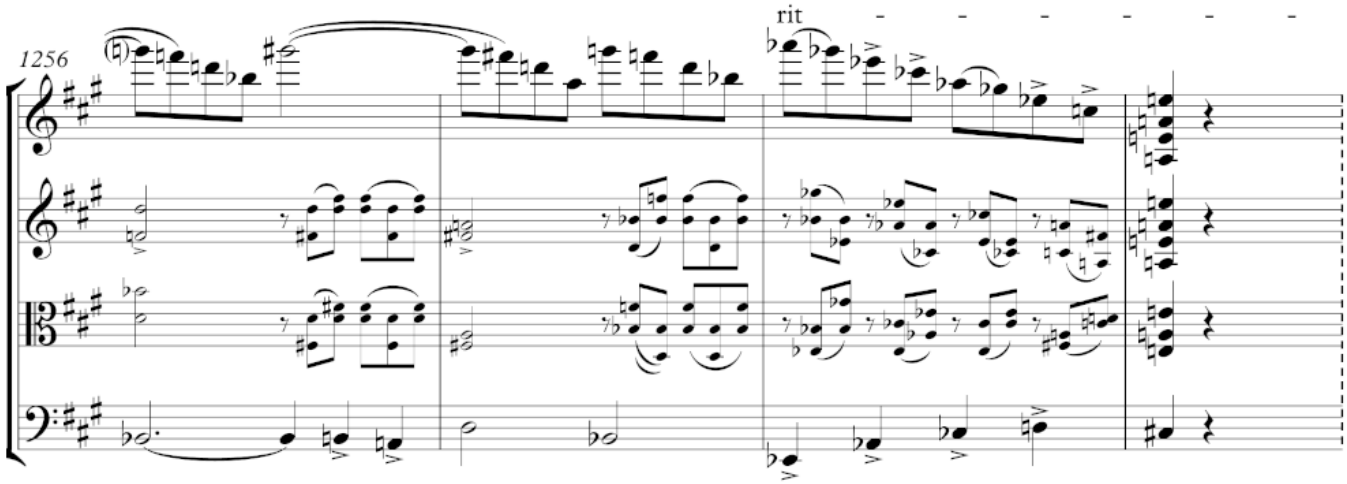


Example 17. The second episode of the local rondo in Schoenberg's op. 7 Quartet, featuring counterpoint between themes from **P**, **Tr**, and **S** of the sonata form as well as the trio's b theme



Example 18. The rondo's final refrain in Schoenberg's op. 7 Quartet, in which the rondo theme and its own contrasting theme are placed in counterpoint

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