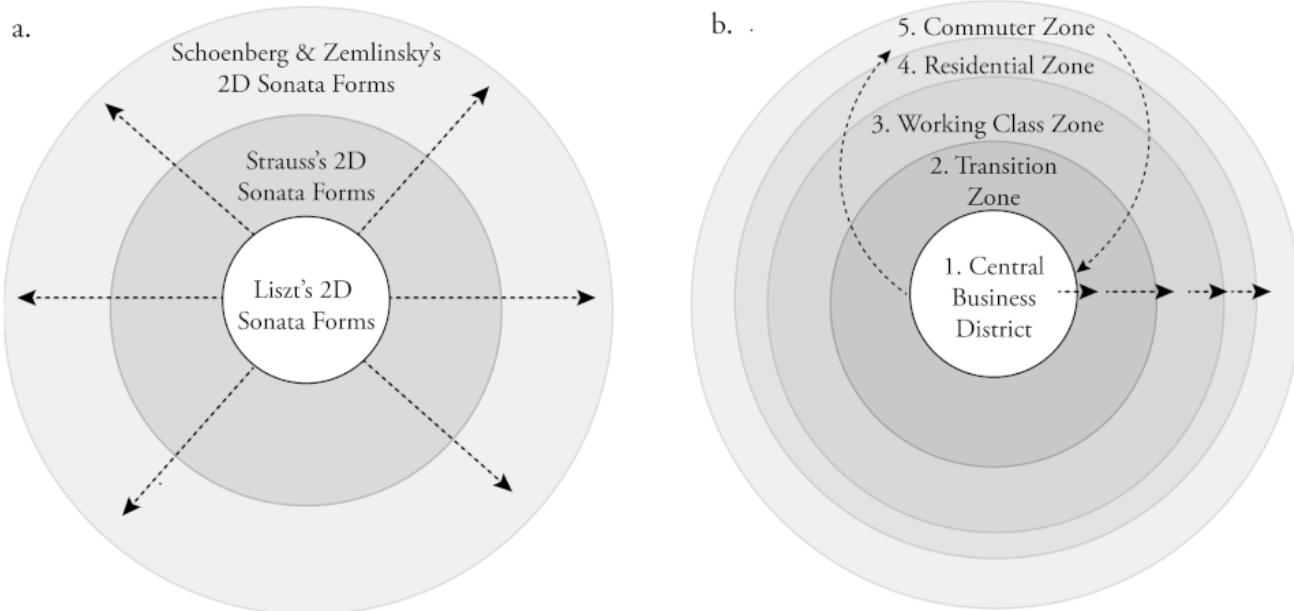


## MTO 28.1 Examples: Reenan, Integration, Urbanity, and Multi-Dimensionality in Schoenberg's First Quartet

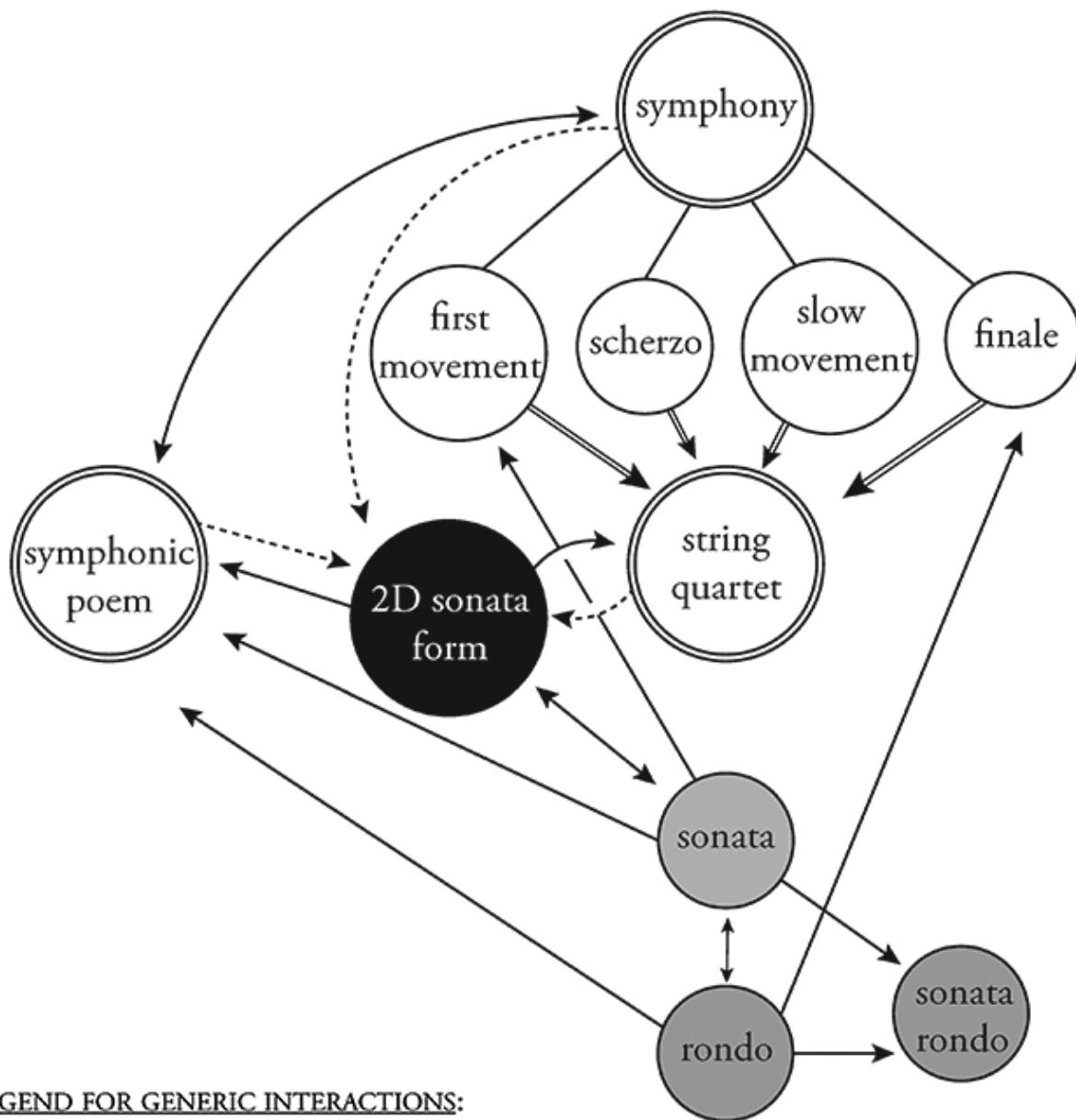
(Note: audio, video, and other interactive examples are only available online)

<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
- 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. b) Solace/ Assuagement	2. d) Transition to
			2. c) A new eruption Depression/Despair			3) Struggle e) Mild dispute
	1. a) Aggressively	1. a) Joyful Energy				
II		1. b) New love, Rapture				
	2. a) Dissapointment		3. a) Return of Depression/Despair		3. a) Transition to	
	3. b) Return of the first mood			3. c) gentler mood		
	1. a) Increasing longing				1. a) Transition to	
III			1. a) Despair over pain	1. b) Falling to Sleep		
	1. b) A <i>dream image</i>				1. c) Transition to	
	1. c) Decision to return home	1. c) Increasing longing		1. d) Homecoming		
		1. d) Joyful reception		1. d) Quiet Joy and Contemplation		
			1. d) ←————→			

**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

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

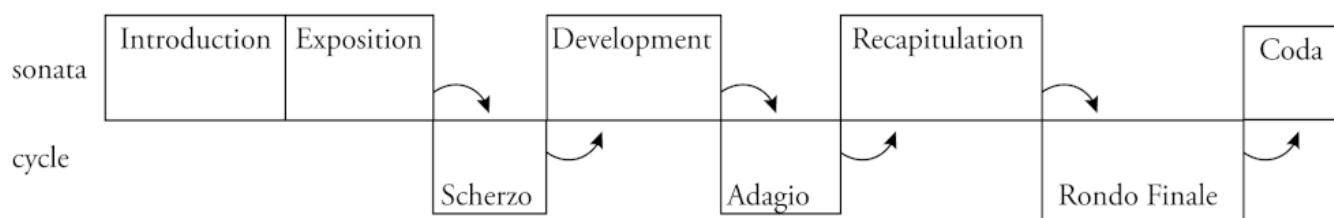
**Example 7.** A hypothetical form chart of a two-dimensional large rondo, in which the first-movement sonata is double-functional as the initial refrain-episode-refrain paradigm

form	Refrain 1	Episode 1	Refrain 2	Episode 2	Refrain 3	Episode 3	Refrain 4	
cycle	A	B	A	C	A	B	A	
	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

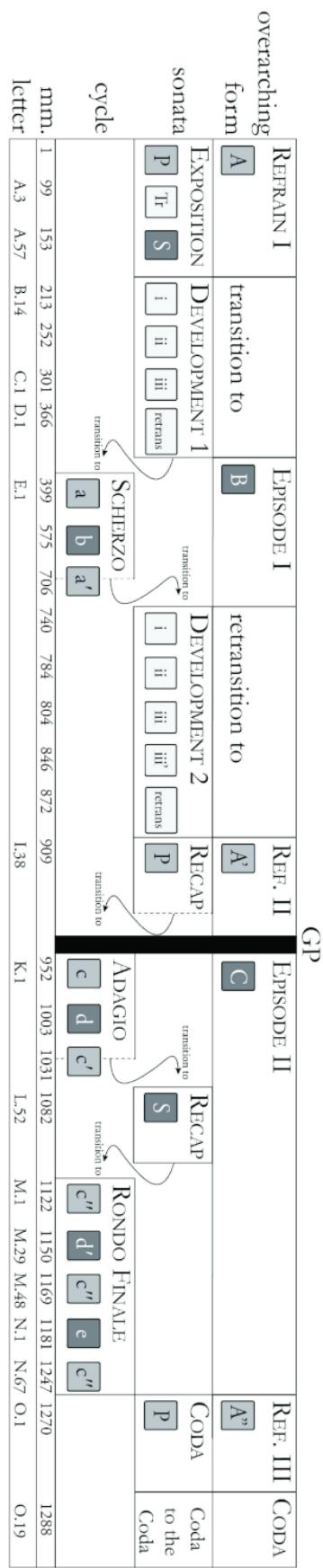
form	Introduction		Exposition		Development		Recapitulation	Coda
cycle					pre-core	core		
		expo. dev. recap.						
		First Movement	Adagio		Scherzo			Rondo Finale

**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

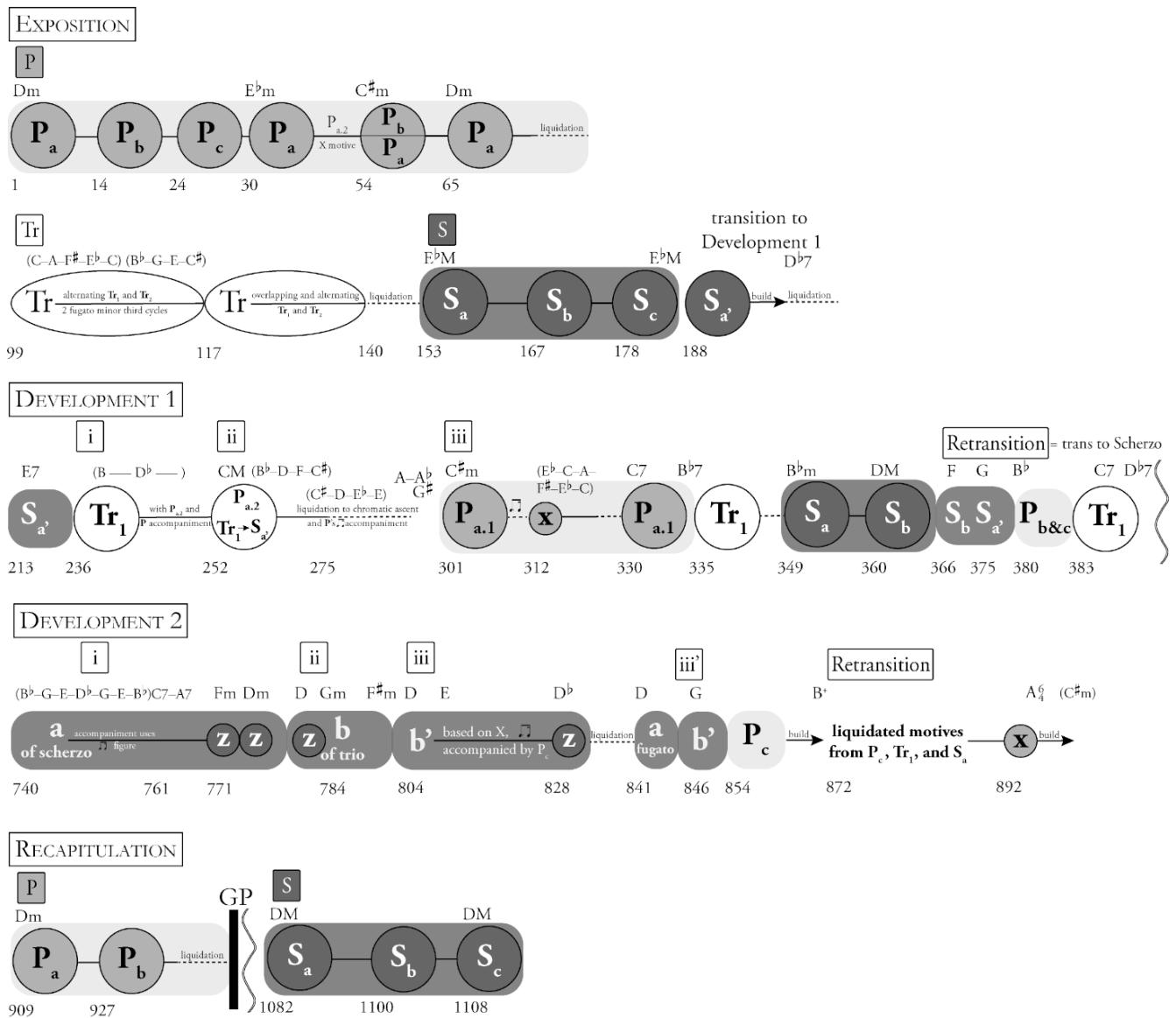


**Example 10.** An account of the large-scale form of Schoenberg's op. 7 Quartet

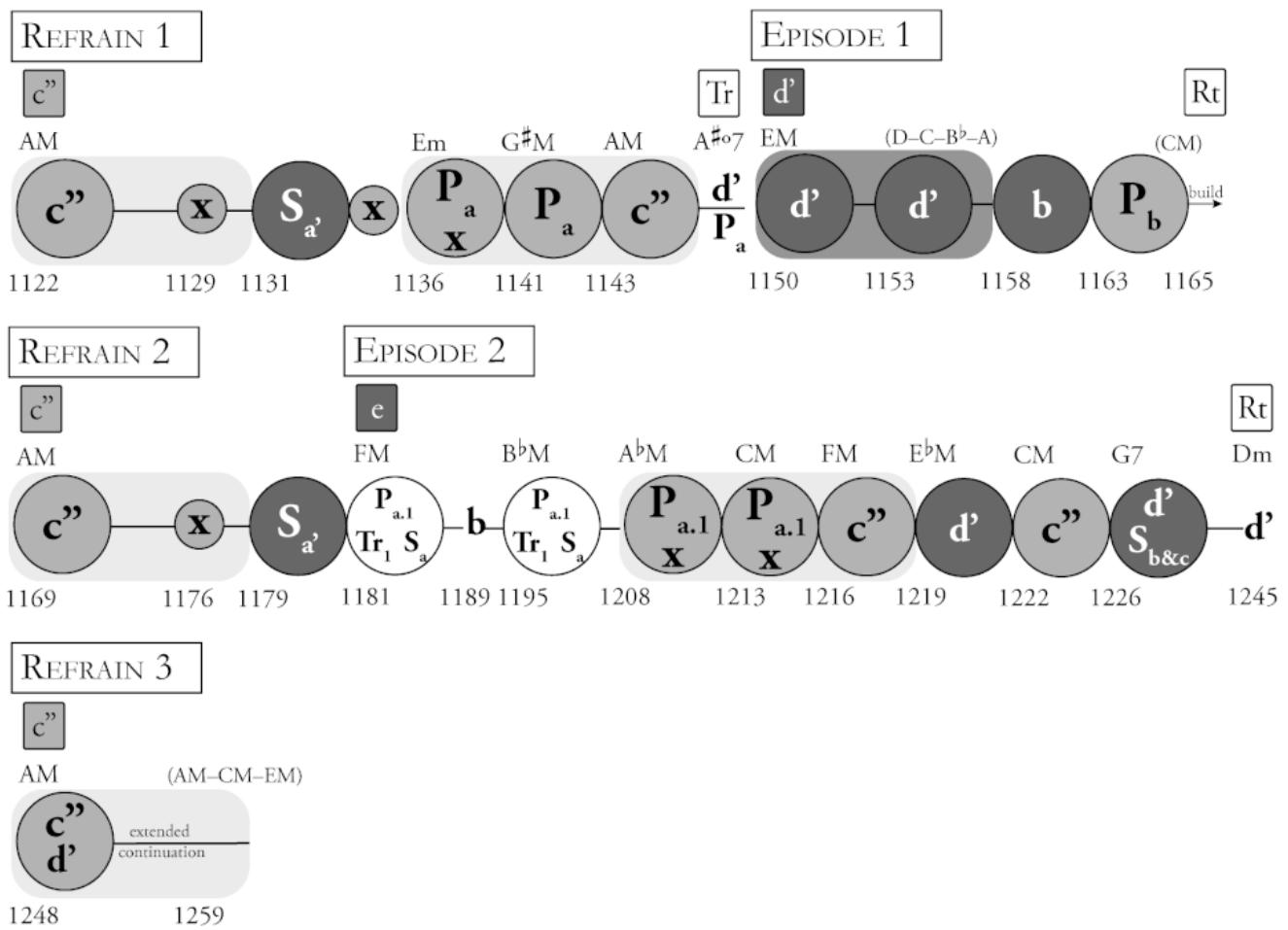
(a) The overarching form, which features a large-scale five-part rondo in the dimension of the form, a discontinuous sonata form that is interrupted by cycle movements, and a local, epiphanic rondo "en abyme"



**(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<sub>a</sub>** theme, mm. 1-10

**P<sub>a</sub>**

*Nicht zu rasch.*

Violin I  
P<sub>a.1</sub>

Violin II

Viola

Violoncello  
P<sub>a.2</sub>

Continuation

Continuation accompaniment figure

“X” motive

8

*f*

*f* 5

*f*

(b) the  $P_b$  theme, mm. 14–19

**P<sub>b</sub>**

14

P<sub>b.1</sub>

P<sub>a.2</sub> in diminution

P<sub>b.2</sub>

continuation

17

mf

3

3

3

3

continuation accompaniment

(c) the  $P_c$  theme, mm. 24–29

**P<sub>c</sub>** etwas langsamer

d) the transition theme, mm. 97–103

**A** 97 etw. weniger bewegt

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

**S<sub>a</sub>** sehr zurückhaltend    **S<sub>a.1</sub>** zart bewegt (z)    **S<sub>a.2</sub>** p ausdrucksvoill

**Tr<sub>2</sub>** p    etwas hervortr.

**f** p    **“Z” motive variant**

reference to **P<sub>a.2</sub>**

**hart, kurz**    **weich, innig.**

**S<sub>a.3</sub>** “X” motive variant

**157**    sehr ausdrucksvoill

**“Z” motive variant**

**hervortr.**

**S<sub>b</sub>**

**167**

**“Z” motive variant**

**einfach**

**S<sub>b.1</sub>** p

**pp** **S<sub>b.2</sub>**

begins as a

**S<sub>c</sub>** etwas bewegter variant of **S<sub>a.1</sub>**

**178**

**warm**

**p**

**rit.**

**nur wenig ritard.**

**S<sub>b.1</sub> 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 *drängend*

Viola

Violoncello

130 *drängend*

*p*

*f*

*f*

## (b) mm. 140–51

140

Violin I

Violin II

Viola

Violoncello

144

148

Detailed description: The score consists of three staves of music for string quartet. Measure 140: Violin I has a melodic line with grace notes. Measure 141: Violin II has a rhythmic pattern with grace notes. Measure 142: Viola has a melodic line with grace notes. Measure 143: Violoncello has a rhythmic pattern with grace notes. Measure 144: Violin II has a rhythmic pattern with grace notes. Measure 145: Violoncello has a rhythmic pattern with grace notes. Measure 146: Violin II has a rhythmic pattern with grace notes. Measure 147: Violoncello has a rhythmic pattern with grace notes. Measure 148: Violin I has a melodic line with grace notes. Measure 149: Violin II has a rhythmic pattern with grace notes. Measure 150: Violoncello has a rhythmic pattern with grace notes.

**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<sub>a.1</sub>**

**C<sup>#</sup>m**

304

**P<sub>a.1</sub>** 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)* *d.*  
399

thematic transformation of the **Tr<sub>1</sub>** 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<sub>a</sub>**  
Erstes Zeitmass.

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

912

915      //

$P_{a.2}$  in diminution

(b) the return of  $P_b$ , mm. 927–31

927

$P_b$

ff

ff

ff

ff

930

ff

ff

ff

ff

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

Rondo

Mäßig=heiter.

**M** 1122

**c'**

**p** **f**

**p** **f**

**p** **f**

**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**

**f**

**P** a.1

**mf**

**P** a.1

**mf**

**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 *mf* **P<sub>a.1</sub>**

Viola *Tr<sub>1</sub>*

Violoncello *f* *mf* **S<sub>a</sub>**

1185

**b**

1190

**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

1245

Violin I

Violin II

Viola

Violoncello

*sehr zurückhaltend*

*Zeitmass.*

1249

1253

The musical score consists of three staves of music for a string quartet. The staves are labeled from top to bottom: Violin I, Violin II, Viola, and Violoncello. The score is divided into three sections: 1245, 1249, and 1253. Section 1245 is marked with the instruction "sehr zurückhaltend" (very restrained) and "Zeitmass." (time mass). The music in this section features complex counterpoint between the four instruments. Section 1249 continues the musical argument, maintaining the same instrumentation and dynamic levels. Section 1253 concludes the excerpt, showing the final stages of the musical development.

