

MTO 1.3 Examples: Rothstein, Response to Rothgeb

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

<http://www.mtosmt.org/issues/mto.95.1.3/mto.95.1.3.rothstein.php>

Example 1. Paraphrase of Rothgeb's Ex.2

The musical score is divided into six systems, labeled a) through f). Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a common time signature (C).
 - System a) shows a sequence of notes in both staves. Labels 'T', 'P', and 'D' are placed below the bass staff.
 - System b) continues the sequence. Labels 'T', 'P', and 'D' are placed below the bass staff.
 - System c) continues the sequence. Labels 'T', 'P', and 'D' are placed below the bass staff.
 - System d) continues the sequence. Labels 'T', 'P', and 'D' are placed below the bass staff.
 - System e) continues the sequence. Labels 'T', 'P', and 'D' are placed below the bass staff.
 - System f) continues the sequence. Labels 'P (IV)' and 'D (V⁷)' are placed below the bass staff.
 Arrows and lines connect notes across systems, indicating relationships or transformations between them.

Example 2. Purcell, *Dido and Aeneas*, Belinda's announcement of Aeneas's first entrance

BELINDA
1 [♩ = ♩.]

See, see, your roy-al guest ap-pears, How god-like is the form he bears.
Sieh, sieh, Ä-ne-as dort er-scheint, Ein Mensch in Schönheit Gott ver-eint!

AENEAS
When,
Wann,

7 6#

Example 3. Bach, *Cantata No.82*, "Ich habe genug"

4. Recitativo

Basso o Mezzosoprano

Sopr. m. Mein Gott, wenn kömmt das schö-ne: Nun!, da ich

Continuo (2x) Organo (bez.)
1 Cont. Org.

wer - de und in dem San - de küh - ler Er - de und dort bei di

ruhn? Der Ab-schied ist ge-macht: Welt, gu-te Nacht!

adagio

arioso

Example 4. Voice-leading interpretation of Ex. 3

Example 4 is a musical score showing a voice-leading interpretation. It consists of two parts, a) and b). Part a) features a vocal line with a melodic phrase starting on a G4, moving through A4, B4, and C5, with a trill on C5. An annotation '(antic.)' with a downward arrow points to the C5 note. Below the vocal line, a piano accompaniment is shown with Roman numerals: I⁸ - 7, I^b - 4, IV, and V. A note 'N' is written above the piano line, with an arrow pointing to a specific chord. Part b) shows a continuation of the vocal line with a trill on G4, and the piano accompaniment with Roman numerals I, (IV), and V.

Example 5.

Example 5 is a musical score for a vocal piece. It includes the following lyrics and performance markings:

a) *Allegro. (♩ = 80.)*
Tannhäuser (enraged.)
 Whence comst thou? Hast thou not been in Rome? Speak
 Wo warst du? Zogst du denn nicht nach Rom? Schweig!

b)
 life-blood in the cause di-vine; when in the Hos
 Blut ich zu des Höch- sten Preis; als im Ho- spitz
dim. *dim.*

Example 6. Two consecutive occurrences of the Fate motive in the "Todesverkuendigung"

SIEGM. sehr bestimmt.
firmly.

zu ih nen folg' ich dir nicht!
to them I fol-low thee not!

The image shows a musical score for the scene "Todesverkuendigung" from Wagner's Ring Cycle. It features a vocal line for Siegmund and a piano accompaniment. The vocal line begins with the instruction "SIEGM. sehr bestimmt. firmly." and the lyrics "zu ihnen folg' ich dir nicht!" and "to them I follow thee not!". The piano accompaniment consists of two staves. The Fate motive, a descending chromatic scale, is clearly visible in the piano part and is highlighted with a rectangular box and a diamond symbol. The score is in G major and 4/4 time.