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McBANE, FRANCES ASHCRAFT. Musical Architecture in Hindemith's First Piano Sonata. (1970) Directed by: Dr. Jack M. Jarrett. pp. 144.

Paul Hindemith's three piano sonatas, composed in 1936, are considered a significant contribution to the literature of the instrument. From a compositional standpoint, they represent a synthesis of traditional and progressive elements. The First Sonata is the largest and the most important of the three, according to authorities.

The purpose of this study is to provide the performer with a comprehensive analysis of the First Sonata that will enhance the interpretive process. The analytical data are evaluated with respect to their integration into a master plan.

The scope of the study includes the consideration of Friedrich Hölderlin's poem "Der Main," designated by Hindemith as the inspiration for the composition of the sonata. A step-by-step comparison of the formal aspects of the sonata and the poem is presented throughout the study, revealing a master design common to both works of art. The study suggests that Hindemith was impressed so greatly with the creative logic of Hölderlin's poem that he undertook to translate it into musical terms.

MUSICAL ARCHITECTURE IN HINDEMITH'S  
FIRST PIANO SONATA

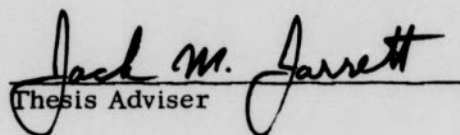
by

Frances Ashcraft McBane

A Thesis Submitted to  
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The University of North Carolina at Greensboro  
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APPROVAL SHEET

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## PREFACE

The purpose of this study is to discover the relationships between the materials and the structure in Paul Hindemith's first piano sonata, and thereby to reveal the musical logic underlying an over-all design. I use the word architecture in the title to denote the form of the composition in its largest, most comprehensive dimensions. The word structure is used in the study to denote the manner in which the musical materials are assembled.

The nature of the study is analytical; conventional methods of examining melody, harmony, structure, etc., are used. The formal outlines of this sonata are made obvious by Hindemith's use of contrasting melodic material. Therefore, thematic structure is considered to be the principal architectural support. The analytical data are evaluated with respect to their integration into a master plan.

The scope of the study includes the consideration of Friedrich Hölderlin's poem "Der Main," designated by Hindemith as the inspiration for the composition of the sonata. Thus, the first chapter is devoted to the poem. A step-by-step comparison of the formal aspects of the sonata and the poem is presented throughout the study, revealing a master design common to both works of art.

To my knowledge there is no analytical material available concerning Hindemith's piano sonatas, other than a few general remarks as to form and style. These sources are footnoted in the Introduction. It is hoped that this

study will provide the performer with a comprehensive view of the First Sonata that will enhance the interpretive process.

A method of identifying the numerous musical examples presented in the study has been devised. For example: the designation Ex. 2. I:mm. 1-4. means that the second example in the study is taken from the first movement of the sonata, bars 1 through 4.

The writer wishes to express sincere gratitude to Dr. Jack M. Jarrett for his counsel and guidance in the preparation of this thesis.

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F. A. McB.

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## INTRODUCTION

Paul Hindemith (1895-1963) was "one of a number of composers who, around 1925, arrived at neo-classicism as their 'third period,' after previous periods of impressionism and of a rather anarchic mixture of primitivism and jazz."<sup>1</sup> Neo-classicism is seen as a revolt against the emotionalism and the complexity of late Romanticism. The word classicism used in this sense denotes "an antithesis to Romanticism and is, therefore, applied to periods prior to the Romantic school."<sup>2</sup>

According to Arthur Browne, neo-classic music is more varied in harmony than in form; but he detects a certain basic direction of harmony which commands a horizontal movement, characterized by its free counterpoint. He cites the extent of this contrapuntal freedom as a mark of difference between classic and neo-classic music. "In neo-classic music we find yesterday's 'revolutionary' dissonances used today as 'normal' means of expression, and placed side by side with 'accepted' classical harmonic progressions."<sup>3</sup> Dissonances such as those that shocked the musical world at the premiere performance of Stravinsky's Le Sacre du Printemps are used as common procedure. Although

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<sup>1</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1967), p. 484.

<sup>2</sup>Ibid., p. 154.

<sup>3</sup>Arthur Browne, "Paul Hindemith and the Neo-Classic Music," Music and Letters, XIII (January, 1932), 44.

there is an emphasis generally upon tonal coherence, the freedom of the counterpoint provides frequent impressions of keylessness.<sup>4</sup>

The form of neo-classicism is classical in the sense that it reverts from the expansive, "illustrative" tone poem and fantasia to the compact, "abstract" suite movement--prelude, gavotte, minuet, gigue, sarabande, fugue--to the early classical concerto grosso. But it should be noted that if the classical sonata form of the latter eighteenth century is used, it is extremely rare to find any classical system of key-relationships embodied in it.<sup>5</sup>

Hindemith's three piano sonatas, written in the same year (1936), embody neo-classic principles. They constitute a significant contribution in the area of composition as well as to the literature of the piano. These works represent a synthesis of progressive and traditional elements; they seem to open a new life for the form of the sonata.<sup>6</sup> Apel states in his book Masters of the Keyboard that they are among the few really important examples of piano sonatas written after Schubert. "Certainly they are among the most outstanding contributions to the literature of the instrument during the last fifty years."<sup>7</sup>

F. E. Kirby describes them in this way: "Hindemith seeks to be aloof and distant, presenting a well-made artistic product in which the high level of craftsmanship is plainly evident. This idea, so important in contemporary art, certainly marks a return to the aesthetic ideal of the earlier eighteenth

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<sup>4</sup>Ibid., p. 45.

<sup>5</sup>Ibid., p. 46.

<sup>6</sup>Apel, Harvard, p. 695.

<sup>7</sup>Willi Apel, Masters of the Keyboard (Cambridge, Mass.: Harvard University Press, 1952), p. 303.



century."<sup>8</sup>

H. H. Stuckenschmidt says that these sonatas are a comprehensive exposition of all the art of structural form that Hindemith had developed in twenty-five years of work. He distinguishes the A major sonata, "Der Main," as "the most important of the three sonatas."<sup>9</sup>

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<sup>8</sup>F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), pp. 402-403.

<sup>9</sup>H. H. Stuckenschmidt, "Hindemith Today," Modern Music, January-February, 1927, pp. 71-72.

## CHAPTER I

## THE LITERARY ASPECT OF THE SONATA

His [Hindemith's] knowledge embraces not only the music of every age, but also the oldest and newest arts of poetry and painting.<sup>10</sup>

Although Hindemith's sonata "Der Main" is essentially neo-classic, it has one distinctly Romantic aspect--literary inspiration. The following inscription appears on the flyleaf of the sonata: "The poem 'Der Main' by Friedrich Hölderlin was the inspiration for the composition of this sonata."

Friedrich Hölderlin (1770-1843) is representative of the German Neo-Hellenic movement of the eighteenth century, a trend marked by the intent admiration of Ancient Greek life, art, and literature. "It runs through the works of all the great German writers from Klopstock to Grillparzer, but in none does it appear stronger, purer, and more beautiful than in the poetry and prose of Friedrich Hölderlin."<sup>11</sup>

Hölderlin is considered a "discovery" of the twentieth century. This was brought about by Norbert von Hellingrath's fine edition of his works, which impressed such poets as Rainier Maria Rilke and Stefan George. His genius was

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<sup>10</sup>Ibid., p. 67.

<sup>11</sup>Marshall Montgomery, Friedrich Hölderlin and the Neo-Hellenic Movement (London: Oxford University Press, 1923), p. 6.

quickly recognized and his reputation thus established in Europe.<sup>12</sup>

Hölderlin's works attempted to recreate the spirit of Ancient Greece in his own time. Michael Hamburger speaks of the 'heroic and tragic exertions of his visionary 'colonization' of Ancient Greece. It is this 'colonization' which the odes, elegies, hexameters and free verse hymns both record and enact, in metres and rhythms exactly attuned to the successive stages of the undertakings, including the final homecoming and return to the source, origin, and point of departure." This is predicted in the early epigram "The Course of Life:"<sup>13</sup>

High my spirit aspired, truly, however, love  
Pulled it earthward; and grief lower still bows it down  
So I follow the arc of  
Life and return to my starting place.<sup>14</sup>

His poem "Der Main" (1799) is an ode, which Anne Hamilton says is the highest and most important form of lyric poetry. "The ode is somewhat similar to Blank Verse in content, but using stanza forms of irregular lines as pattern designs."<sup>15</sup>

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<sup>12</sup>Eliza Marian Butler, "Hölderlin, Friedrich," Encyclopedia Britannica, 1968, XI, 592.

<sup>13</sup>Michael Hamburger, Friedrich Hölderlin, Poems and Fragments (Ann Arbor: University of Michigan Press, 1967), p. XV.

<sup>14</sup>Ibid., p. 87.

<sup>15</sup>Anne Hamilton, The Seven Principles of Poetry (Boston: The Writer, Inc., 1940), p. 203.

DER MAIN

Wohl manches Land der lebenden Erde möcht'  
 Ich sehn, und öfters über die Berg'enteilt  
 Das Herz mir, und die Wünsche wandern  
 Über das Meer, zu den Ufern, die mir

Vor andern, so ich kenne, gepriesen sind;  
 Doch lieb ist in der Ferne nicht Eines mir,  
 Wie jenes, wo die Göttersöhne  
 Schlafen, das trauernde Land der Griechen.

Ach! einmal dort an Suniums Küste möcht'  
 Ich landen, deine Säulen, Olympion!  
 Erfragen, dort, noch eh der Nordsturm  
 Hin in den Schutt der Athenertempel

Und ihrer Götterbilder auch dich begräbt;  
 Denn lang schon einsam stehst du, o Stolz der Welt,  
 Die nicht mehr ist! — und o ihr schönen  
 Inseln Ioniens, wo die Lüfte

Vom Meere kühl an warme Gestade wehn,  
 Wenn unter kräft'ger Sonne die Traube reift,  
 Ach! wo ein goldner Herbst dem armen  
 Volk in Gesänge die Seufzer wandelt,

Wenn die Betrübten izt ihr Limonenwald  
 Und ihr Granatbaum, purpurner Äpfel voll  
 Und süßer Wein und Pauk' und Zithar  
 Zum labyrinthischen Tanze ladet —

THE RIVER MAIN

Section I

Stanza 1. True, on this living earth there are many lands  
 I long to see, and over the hills at times  
 My heart runs off, my wishes wander  
 Seaward, and on to those shores which more than

2. All others that I know have been glorified;  
 But far away not one is as dear to me  
 As that where now the sons of gods lie  
 Sleeping, the mournful, the Hellenes' country.

Section II

3. O once I long to land there, on Sunium's coast,  
 Once ask my way to your columns, Olympion,  
 And soon, before the northern gale can  
 Bury you too in the scattered rubble

4. Of temples Athens raised, and their imaged gods;  
 For long now desolate you have stood, O pride  
 Of worlds that are no more! And O you

Section III

Lovely Ionian isles, where breezes

5. Waft coolness to warm shores from the open sea  
 While under potent sunbeams the grape matures,  
 And, oh, where still a golden autumn  
 Turns into songs the poor people's sighing,

6. Now that their lemon grove, their pomegranate tree  
 That bends with purple fruit, and sweet wine and drum  
 And zither to the labyrinthine  
 Dance have allured them, however troubled —

Zu euch vielleicht, ihr Inseln! geräth noch einst  
Ein heimathloser Sanger; denn wandern mu  
Von Fremden er zu Fremden, und die  
Erde, die freie, sie mu ja leider!

Statt Vaterlands ihm dienen, so lang er lebt,  
Und wenn er stirbt — doch nimmer verge ich dich,  
So fern ich wandre, schoner Main! und  
Deine Gestade, die vielbegluckten.

Gastfreundlich nahmst du Stolzer! bei dir mich auf  
Und heitertest das Auge dem Fremdlinge,  
Und still hingleitende Gesange  
Lehrtest du mich und geruschlos Leben.

O ruhig mit den Sternen, du Glucklicher!  
Wallst du von deinem Morgen zum Abend fort,  
Dem Bruder zu, dem Rhein; und dann mit  
Ihm in den Ocean freudig nieder!

#### Section IV

7. To you, perhaps, you islands, yet one day shall  
A homeless singer come; for he's driven on  
From stranger still to stranger, and the  
Earth, the unbounded, alas, must serve him

8. In place of home and nation his whole life long,  
And when he dies—but never, delightful Main,  
Shall I forget you or your banks, the  
Variously blessed, on my farthest travels.

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#### Section V

9. Hospitably, though proud, you admitted me,  
And, smoothly flowing, brightened the stranger's eye  
And taught me gently gliding songs, and  
Taught me the strength that's alive in silence.

10. O calmly as the stars move, you happy one,  
You travel from your morning to evening,  
Towards your brother, Rhine; then, with him,  
Joyfully down to the greater ocean. <sup>16</sup>

Hölderlin was greatly influenced by the odes of Pindar, which are characterized by the triadic structure of strophe, antistrophe, and epode. The first two are in identical form; the third employs a change of metrical scheme.<sup>17</sup> In Hölderlin's odes the triadic structure derived from Pindar is effected "not by metrical correspondence, but by the alternation of modes or tones heroic, elegiac, and idyllic."<sup>18</sup>

Hamburger's synonymous use of the words modes and tones deters a possible misconception of the former term. Obviously, they are used in this particular context to denote general character or spirit. The exclusion of metrical considerations places the adjectives heroic, elegiac, idyllic in the category of descriptive, rather than technical, terms. According to Webster's New International Dictionary, they are qualitative adjectives which automatically suggest certain types of subject matter. The word heroic is synonymous with noble, splendid, philosophical, thus indicating a limited area of subject matter. Logically, an heroic tone would emanate from the treatment of moralistic, religious, or philosophical themes. The word elegiac suggests the nature of an elegy, or mournful poem. It is defined as "plaintive, expressing discontent or lamentation." Lastly, an idyll is any simple description, poetic or prosaic, of rustic life or pastoral scenes. Hence, the adjective idyllic connotes

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<sup>17</sup>"Ode," Colliers Encyclopedia, 1966, XVIII, 68.

<sup>18</sup>Hamburger, Friedrich Hölderlin, p. XV.



these essential qualities.<sup>19</sup>

The "modulation of tones," as Hölderlin called it, is a structural delineator in the poem "Der Main." Poetic cadences provide the punctuation. The poem is divisible into five sections with approximately two stanzas in each section. It begins in the tone elegiac, becoming more intense in the second stanza. The second part, composed of the third stanza and the greater portion of the fourth, projects the elegiac tone with even greater intensity. Section III presents a contrast in its idyllic tone. The climax, section IV, evokes a recall of the beginning as it juxtaposes the two modes and predicts their resolution. The fifth part, the concluding two stanzas, seems to envelop these modes in a synthesis of heroic character.

These tones distinguish Hölderlin's ideas, but it is the rhythmic sequence inherent in the ideas themselves that determines the form.<sup>20</sup> This sequence provides the essential progression of fluctuating tension and release. Hölderlin's ideas spring from two conflicting themes: his obsession with Ancient Greece and its deities, his allegiance to his German and Christian heritage. As stanzas nine and ten suggest, the struggle is resolved in all-enveloping Nature.<sup>21</sup>

Hamburger describes this poetic process as a "peculiar dialectic." "This

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<sup>19</sup> Webster's New International Dictionary, 3rd ed.; pp. 734, 1060, 1124.

<sup>20</sup> L. S. Salzberger, Hölderlin (New Haven: Yale University Press, 1952), p. 55.

<sup>21</sup> Michael Hamburger, Hölderlin (Harmondsworth, Middlesex, England: Penguin Books, Ltd., 1960), p. XXIII.

is a dialectic of feeling as much as of thought; out of two conflicting moods and themes Hölderlin creates a synthesis that both reconciles and transcends them. It is a process akin to Hegel's philosophical method and to Goethe's morphological concepts, 'polarity' and 'intensification'; in music, it is related to sonata form."<sup>22</sup>

A preliminary comparison of the sonata to the poem by the writer has revealed a striking correspondence with respect to over-all form. First, the particular musical character projected by each of the five movements of the sonata seems to correspond to the particular tone in each of the five sections of the poem, as described earlier. This apparent character-correspondence of sonata movement to section of poetry suggests at the outset that it was Hindemith's intention to capture musically the alternating tones of the poem. The musical analysis which follows will substantiate this assertion by revealing structural features which are generally considered conducive to a given mood or disposition.

Secondly, the study will show that the over-all thematic procedure in the sonata is comparable to the sequence of ideas in Hölderlin's poem. From a creative standpoint, the two themes of the first movement of the sonata, as the essential structural ideas of the work, can be identified with the two basic ideas which are juxtaposed in Hölderlin's poem. Just as the ideas in sections two and three of the poem seem to emerge logically from the opening stanzas, so the

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<sup>22</sup>Ibid., p. XIX.

thematic ideas in the second and third movements are related structurally to the themes of the first movement. Just as section four of the poem constitutes a dramatic return to the point of departure, so a similar phenomenon occurs in the fourth movement of the sonata as the themes of the first movement reappear in inverted order. Just as the basic ideas in Hölderlin's poem become metaphoric before they are resolved in section five, so the principal themes of the finale stand as transformations of the themes of the first movement. Just as Hölderlin's conflicting ideas are synthesized at the conclusion of the poem, so the essential themes of the sonata are symbolically reconciled in the coda of the finale by a motto.

Thus, in view of the observations just described, the writer acknowledges the existence of a master design common to both works of art. The musical analysis which follows will provide a step-by-step confirmation of this assertion.

Although the purely musical logic underlying the over-all design of the sonata is the primary purpose of the study, it is hoped that a consideration of formal relationships between the music and the poetry will provide a clearer image of Hindemith's "conceived totality."<sup>23</sup>

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<sup>23</sup>Paul Hindemith, A Composer's World (Cambridge: Harvard University Press, 1952), p. 61.

## CHAPTER II

## ANALYSIS OF FIRST MOVEMENT

In working out his material he [the composer] will always have before his mental eye the entire picture. In writing melodies or harmonic progressions he does not have to select them arbitrarily, he merely has to fulfil what the conceived totality demands.<sup>24</sup>

The first movement of the sonata is the exposition of two themes, the Primary Theme and the Secondary Theme.

Ex. 1. I: mm. 1-4. Primary Theme, First Phrase

<sup>24</sup>Ibid.

Ex. 2. I:mm. 22-26. Secondary Theme, First Phrase

The study will show that these themes are the principal ideas of the entire sonata. Therefore, the terms primary and secondary are chosen because they designate degree of importance as well as order of presentation. Their titles will serve to distinguish these themes from those of other movements, which will be given the more customary labels Theme I of the second movement, Theme II of the second movement, et cetera.

The first movement is composed of two well-defined sections plus a codetta. Section A, bars 1-21, is divided into two musical sentences which form the first and second statements of the Primary Theme. The first statement, bars 1-10, is constructed of two asymmetrical phrases of antecedent and consequent relationship. The second statement appears an octave below and is a continuous line, sequential in nature. Section B, bars 22-39, contains one four-bar phrase from which emanates a long continuous line covering thirteen bars. This constitutes the Secondary Theme. The three short phrases of the codetta, bars 39-51, provide a sharp structural contrast to Section B. This short movement can best be described as having the formal character of an exposition



section in the late eighteenth-century sonata form.

The tonal analysis will show that the foregoing evaluation is substantiated by the tonic-dominant relationship of the two themes, as well as by the dominant conclusion of the codetta, or closing section. In addition, the fact that the end of the movement is not punctuated with a pair of "light-heavy" bar-lines, such as those which mark the conclusions of the other movements, suggests that the first movement is formally inconclusive with respect to the sonata as a whole. Therefore, the over-all formal aspects of the first movement indicate that it is the Exposition to the entire sonata.

An examination of the first two stanzas of Hölderlin's poem discloses a similarity of structure. These stanzas contain Hölderlin's two basic ideas,

True, on this living earth there are many lands  
 I long to see, and over the hills at times  
 My heart runs off, my wishes wander  
 Seaward, and on to those shores which more than

All others that I know have been glorified;  
 But far away not one is as dear to me  
 As that where now the sons of gods lie  
 Sleeping, the mournful, the Hellenes' country.

implied in a figurative sense as the points of departure and destination. These ideas are made distinct by a poetic cadence in line 5, which may be seen as comparable structurally to the musical cadence in bars 21-22. With respect to the codetta, the rhythmic impulses created by the cesurae in line 8 of the poem seem to correspond strikingly to the musical sequences in bars 39-51. As to general character, Stuckenschmidt says that this movement "reflects much of the



quietly glowing, somewhat melancholy mood of the poem."<sup>25</sup> Hindemith's tempo marking Ruhig bewegte Viertel (calmly moving quarter-notes) suggests that this probably was his intention.

Although the calmly moving quarter-notes create a certain serenity, the listener detects an underlying restlessness which contributes significantly toward the prevailing melancholy or elegiac mood. This restlessness results from the interplay of particular structural forces, to be described forthwith.

Hindemith's use of measured rhythm interacts with the melodic procedure he employs, Fortspinnung or continuation-type, to provide a certain spontaneity of expression. The Harvard Dictionary of Music describes measured rhythm as "a rhythm in which every time value is a multiple (or fraction) of a fixed unit of time, but which lacks regularly recurring accent."<sup>26</sup> Thus, the "spinning" melodic lines move through bars of alternating lengths, yet regulated fundamentally by the quarter-note pulse.

To digress briefly, measured rhythm is reminiscent of the humanistic ode and the vers mesuré of the sixteenth century. These terms represent the musical expression of the revived study of ancient Greek and Roman literature.<sup>27</sup> Thus, a subtle relationship may be seen between Hindemith's choice of rhythmic procedure and the subject matter of Hölderlin's poem.

To continue, an inspection of the phrases reveals that the melodic lines

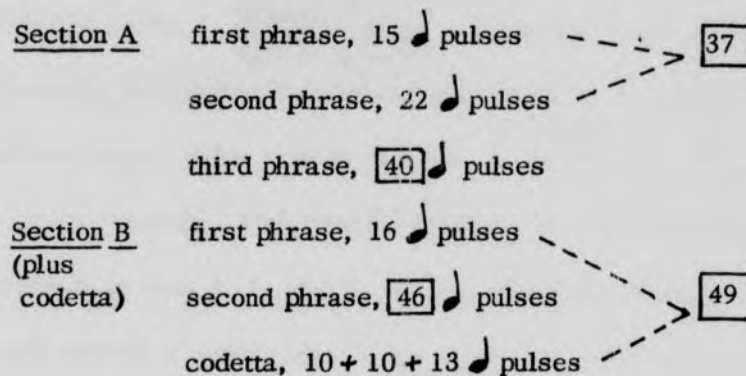
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<sup>25</sup>Stuckenschmidt, "Hindemith," p. 72.

<sup>26</sup>Apel, Harvard, p. 640.

<sup>27</sup>Ibid., p. 342.

are also subject to an external regulator, temporal balance. In spite of the irregularity of structure apparent in adjacent phrases, the following diagram indicates an approximate temporal correspondence between shorter and longer phrase impulses within each section of the movement:



In terms of the movement as a whole, the quarter-note counts of longer and shorter phrase units show perfect balance: 86 ♪ - 86 ♪. Hence, although the relationship between the two sections is asymmetrical (77 ♪ - 95 ♪), the study suggests that the phrase rhythms within the sections, and therefore within the entire movement, create a balanced arrangement of musical impulses.

A consideration of these broader aspects of thematic construction points to the conclusion that although the melodic lines produce the effect of great elasticity and freedom, they are restrained by an alliance of formal design, temporal balance, and regular pulse. This interplay of structural forces creates a certain tension within the very framework of the music. Michael Hamburger detects a similar phenomenon in Hölderlin's odes: "No translation can be close to the originals without rendering their metres or at least their cadences, and conveying something of their peculiar dynamism, their peculiar stillness, brought about by


the tension between a strict form and an impulse beating against it like Hölderlin's rivers against their banks."<sup>28</sup>

An analysis of the inner structure of the phrases reveals that the Primary Theme is the dominating element. It is built around a nucleus of four notes which

we will call the Prime Motif.



This motif serves to germinate the rhythmic, melodic, harmonic, and tonal development of the music.

The rhythmic figure of the Prime Motif, , is predominant in this movement. Frequently it persists as the cumulative effect of two or three voices as in bars 1, 4, and 9. This pattern corresponds to the dactyl in the Greek system of poetic feet.<sup>29</sup> According to Hamburger, dactylic hexameter is the characteristic meter of Hölderlin's odes.<sup>30</sup> Evidently, the rhythm of the words in "Der Main" as they appear in the original German influenced Hindemith in his choice of rhythmic pattern.

The first four-measure phrase of the Primary Theme yields supplementary rhythmic material:

<sup>28</sup>Hamburger, Friedrich Hölderlin, p. X.

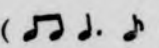
<sup>29</sup>Apel, Harvard, p. 588.

<sup>30</sup>Hamburger, Friedrich Hölderlin, p. X.




## Ex. 3. Imm. 1-4.

The musical score consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). The music is written in a 3/4 time signature. The score is divided into four measures. The first measure has a whole rest in the bass staff and a quarter note in the treble staff. The second measure has a quarter note in the bass staff and a dotted quarter note in the treble staff. The third measure has a quarter note in the bass staff and a quarter note in the treble staff. The fourth measure has a quarter note in the bass staff and a quarter note in the treble staff. The word "dactyl" is written above the treble staff in measures 1, 2, and 4, and below the bass staff in measures 2 and 4. The word "dactyl" is also written below the bass staff in measure 1. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and dotted quarter notes.

The eighth-note upbeat, used to good advantage in voice leading in bars 2-3, is not a deviation from the basic pattern. It is created by a rest in bar 1, by phrasing in bar 2. The dactyl, the consecutive quarter-notes, the "dotted quarter plus eighth-note" pattern, and the successive eighth-notes provide the bulk of the rhythmic material. These ideas are alternated, combined, and used with ever-changing metrical placement throughout the movement. Thereby rhythmic continuity and homogeneity are achieved.

Hindemith utilizes these rhythmic patterns to accomplish specific purposes. The first appearance of the dotted rhythm is used to emphasize the high point of the first phrase. In bars 5 and 6 the basic pattern recalls the Prime Motif, giving the illusion of melodic inversion. To stress the climax of the second phrase in bar 8, syncopation is heard for the first time. It stands out in relief against the prevailing rhythmic texture. Also striking here is the three-pulse measure rounded off by triplets. In the ensuing long phrase, the rhythmic motives are combined to produce a syncopated pattern (  ) in bars 13,

15, 16, and 20 which provides momentum for the sectional climax in bar 20. The triplet of quarter-notes, an augmentation of the figure in bar 8, supplies a distinctive approach to the climactic point. An identical idea emphasizes the cadence in bar 21.

In Section B the melodic line presents the retrograde of the dactyl, , which is known as the anapaest in the Greek system of poetic feet.<sup>31</sup> This line is supported by an energetic bass which maintains the syncopation of the previous phrase in a set pattern. The integration of these two lines creates the over-all effect of successive eighth-notes. The repetitive character of this rhythmic texture provides a contrast to Section A. At the climax of Section B (bars 33-36), which is also that of the entire movement, the exact rhythm of bar 3 is repeated. The combined effect of the dotted notes in all voices, bar 33, momentarily halts the prevailing rhythmic texture, thereby providing temporal emphasis at the climactic point. The eighth notes, moving in four voices, are extended to accommodate the augmentation of the dotted rhythm in the melodic line--  becomes . The resolution of the over-all rhythmic drive is effected in bars 37-39 with the shift to three-pulse bars. The codetta is set off from what has preceded it by the first rest heard since bar 22. A fresh combination of the rhythmic ideas is heard here. The triplets, preceded by upbeats, are made prominent as they initiate the syncopation. The consecutive quarter-notes recall the Primary Theme. The use of the dotted rhythm as phrase ending is reminiscent of bar 4.

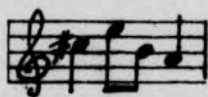
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<sup>31</sup>Apel, Harvard, p. 589.



To summarize, it is clear that Hindemith has employed these rhythms to provide both coherence and contrast. Homogeneity is achieved by the alternation and combination of the patterns. Sectional contrasts and the contrasts of climaxes to prevailing texture are accomplished by strategic placement of rhythmic figures. These contrasts are delineators of form.

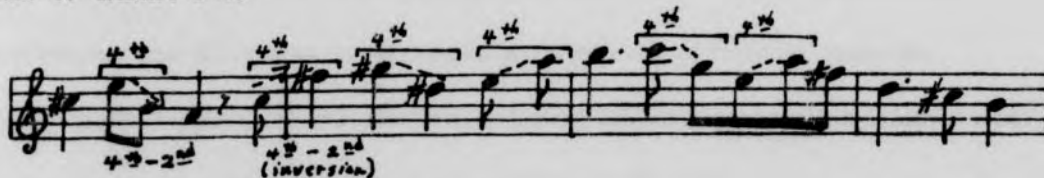
The Prime Motif is significant melodically in two ways:



1. The intervals
2. The notes

The intervals contained in this motif--third, fourth, second, and the fifth which circumscribes them--are the melodic building blocks used almost exclusively throughout the movement. In the exposition of the Primary Theme, Section A, there is not a melodic skip larger than a fourth. The melody itself is limited to the span of a tenth. These limitations surely are relevant to the "quietly moving" indication. With intervals restricted in this way, every turn of the melody seems to grow from what has preceded it. Usually the effect is one of inversion as a result of Hindemith's practice of answering a skip with one in the opposite direction. The following example shows that the first four bars of the Primary Theme contain six skips of a fourth in alternating directions; it also shows an obvious inversion of intervals within the first two bars:

Ex. 4. I:mm. 1-4.





Consequently, it is significant that in the approach to the climactic note  $\underline{b}''$  in bar 8, there is the cumulative effect of rising intervals beginning three bars earlier. This creates a mounting melodic tension.

The sequential treatment of the Primary Theme in its second statement serves to drive these intervals into the consciousness in their initial order. This "sets the stage" for the entrance of the Secondary Theme, which begins with an inversion of the triad-forming intervals of the Prime Motif in a lower register. It should be noted that Hindemith's choice of g-natural as the first melodic note of this theme places the imitation at the interval of a diminished fifth in relation to the c''-sharp of the Prime Motif. It is the tritone which this theme exploits by sounding the perfect fifth, the circumscribing interval of the Prime Motif, and diminishing it repeatedly. The Secondary Theme corresponds to the Primary

Ex. 5. I: mm. 22-25. Secondary Theme.




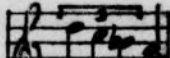
Theme in its limited span, the intervallic picture enlarging to include the fifth and sixth. The use of the sixth to approach the climactic note of the entire movement, bar 33, shows a purposeful enlargement of melodic intervals. Following this climactic melodic leap, Hindemith employs smaller intervals exclusively, emphasizing the minor second in bars 42, 46:

## Ex. 6. I:mm. 32-33, 42.



Thus, the progressive enlargement and reduction of the size of melodic intervals employed throughout the movement can be related to the over-all form.

The actual notes contained in the Prime Motif are those around which the melody is constructed.  C-sharp is the point of departure, reiterated in bar 11; E is the point of destination, bar 51. B and A are emphasized repeatedly at phrase endings and climactic points, as in bars 4, 8, 22, 33-39.

The predominant melodic feature of the second section is the "conflict" between the notes B and B-flat, the latter having been heard in its minor second relationship to the tonic in the preceding cadence, bars 21-22.  The

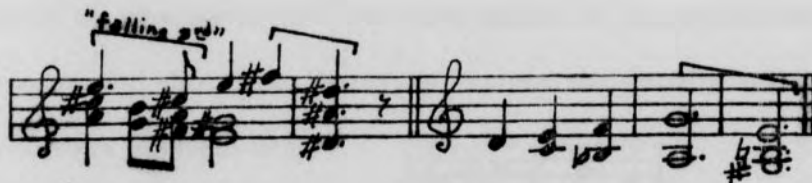
repeated alternation of these two notes, which creates the juxtaposition of the fifth and tritone in relation to E already described, dominates the melodic procedure. It should be noted that this particular fifth, E-B, is the inversion of the fourth heard in the Prime Motif. The alternation of this fifth with its diminished state is finally resolved in bars 33-39 with a "declaration" of the sovereignty of B, the fifth, while emphasizing as well its major second relationship to the tonic, as heard in the Prime Motif.

## Ex. 7. I:mm. 33-39. Skeletal version



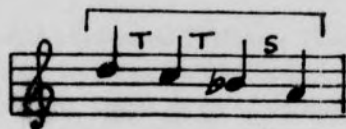
In connection with melodic considerations, there are three particular patterns apparent in the first movement which will prove significant with respect to the entire sonata. The most important of these is the Prime Motif, from which the second pattern is derived. The ascending minor third in the Prime Motif is answered at the end of the first statement of the Primary Theme with a descending minor third, bars 9-10, an inversion of the initial interval. This falling third is a prevalent melodic feature of the Secondary Theme, as in bars 22-23. The cadence which concludes the movement also employs this idea. Because of its integration into the sonata as a whole, this motive is labeled the "falling third."

## Ex. 8. I:mm. 9-10, 49-51.



The third intervallic pattern which should be noted involves four notes based upon the ancient Greek tetrachord:

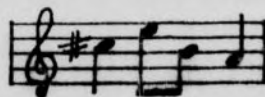
Ex. 9. I:m. 21.



According to the Harvard Dictionary of Music, the Greek tetrachord is "a succession of four descending tones forming the intervals TTS (T = whole tone; S = semitone)."<sup>32</sup> This pattern is featured in the cadence which concludes the first section of the movement, bar 21.

To summarize, the study has revealed the significance of the Prime Motif as the germinating force in the melodic structure of the entire movement. In addition, the writer has pointed out three melodic patterns--the Prime Motif itself, the "falling third," and the Greek tetrachord--as bases for future reference.

An examination of the tonal plan of the movement reveals a unified procedure which revolves around the tonal center A. Hindemith achieves over-all coherence by adhering to dominant relationships at important structural points, as the study will show. The tonality is asserted melodically by the Prime Motif, which outlines the tonic triad:



The dominant

A: I —————

<sup>32</sup>Ibid., p. 302.

relationships which support the tonal structure of the movement are inherent in the individual notes of the Prime Motif:

- A - tonal center of Primary Theme and entire movement
- E - V/A, tonal area of Secondary Theme
- B - V/V/A, tonal area of climactic point, bars 32-35
- E - tonal area of final cadence.

The study will later show that the note of the Prime Motif not cited above, C-sharp, is related to the tonality of the second movement.

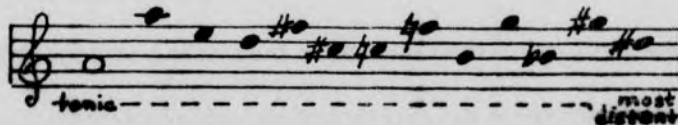
The tonic triad outlined by the Prime Motif is strongly supported by inconsistent a's in the tenor voice as well as by the scale lines of the bass and alto voices. The result obviously is a vertical or harmonic corroboration of the tonality of A. It should be noted that the bass descends in transposed Mixolydian mode, the alto climbs the steps of the diatonic A major scale, and the notes D and d''-sharp are juxtaposed in bar 2. Thus, in two bars the tonality of A has included nine of the twelve possible chromatic tones. The tenth tone is added in bar 3; the remaining two tones are heard in bar 6. This chromatic procedure illustrates Hindemith's conception of tonality as described in The Craft of Musical Composition. Any given tonality may include the entire chromatic scale. Thus, the concept of tonality is expanded to allow any tone to be used without modulation. Hindemith's series of tones showing their respective relationships to a tonic is as follows:<sup>33</sup>

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<sup>33</sup>Hindemith, The Craft of Musical Composition (2 vols.; New York: Associated Music Publishers, 1945), I, 48.



Ex. 10.  
(transposed)



The fact that the initial statement of the Primary Theme ends in the melodic and tonal area farthest removed from the tonic, bar 10, attests to the expanded tonality concept. The study will show that the tritone relationship, acting here to span the thematic statement, is of great structural significance throughout the sonata. In the context of this movement, it is exploited melodically, harmonically, and tonally in Section B, to be described in the course of the analysis.

The second statement of the Primary Theme begins on the tonic, bar 11, rises in sequences of tertian relationship, and climaxes with an emphasis of the B-flat tonal area, bars 17-20. Here again, the B-flat area is far removed from the tonal center. The section concludes with a tonic cadence, bar 21.

All three cadences of Section A are modal in character, setting up a structural pattern. This modal character is achieved by the absence of a lower leading tone and the use of predominantly stepwise motion in all voices. The parallel fourths and fifths are reminiscent of medieval practices. The combination of these cadential features is generally considered conducive to a solemn and somewhat plaintive effect. Perhaps these sounds are symbolic of the gravity associated with Gregorian chant. At any rate, the character of the cadences seems to contribute to the over-all elegiac nature of the movement.

Section B begins with an E minor triad reinforced by sustained E's, setting



up the tonal area of the Secondary Theme. The tonality of E is closely related to A as dominant. This shows a classical relationship between first and second themes. The minor mode is conducive to a deepening of the prevailing mood.

Although the texture of the Secondary Theme is predominantly linear, the harmonic implications within the first phrase involve the juxtaposition of the tonic triad and the tritone sonority. The alternation of these two implied sonorities in conjunction with the repetitive quality of the melody and the rhythm creates a certain musical intensification which characterizes the Secondary Theme. This intensification may be seen as corresponding to the increased dramatic tensivity which exudes from the second stanza of the poem.

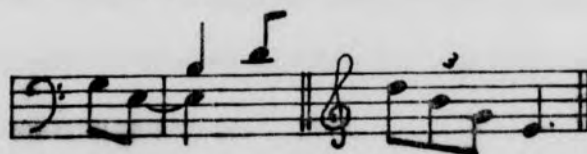
The first cadence in Section B, bar 26, follows the precedent set by the Primary Theme in bar 10 of emphasizing the tonal area farthest removed from the tonic. Thus, the tritone relationship, stressed melodically and harmonically within the phrase, supports the tonal span of the phrase. The second phrase of the Secondary Theme begins on the E-minor triad, thereby effecting a tritone leap in the bass corresponding to that in bars 10 and 11. Thus, not only is the Secondary Theme related to its predecessor melodically, rhythmically, and tonally, but also in the area of phrase structure.

The tonal emphasis upon E-flat in bars 30-32 constitutes a diminishing of the fifth in a larger dimension--tonal relationships between the two sections. This is a remarkable tonal corroboration of melodic and harmonic procedure, showing the great extent of the tritone influence in the structure of this movement.

The tonal area of B is eminent in the ensuing measures, as is evident in the bass line. Yet, it is part of a cadential formula of large proportion, covering seven bars: V to I 6-4 to V to VI in the key of E, a deceptive cadence. The dominant relationship which exists between the chords in bars 33-36 is unique in the movement, giving a tonal prominence to this climax. Also significant is the color of the VI chord. The cumulative harmonic effect of bars 37-39 is that of a major triad with added sixth, seventh, ninth, and eleventh. This chord of resolution has a fluctuating color unparalleled in the movement, contributing to the inconclusiveness created by the deceptive cadence. Thus, a demand is created structurally for the finality of the codetta.

Certain harmonic colors of Section B are exploited in the codetta. The triplet plus dotted note in each sequence implies a seventh chord sonority such as those spelled by the Secondary Theme. A comparison of bar 44 to bars 22-23 reveals the use of identical notes:

Ex. 11. I: mm. 22-23, 44.



The color of the tritone is emphasized in the sustained chords in bars 42 and 46. The melodic half steps terminating the phrases are reminiscent of the alternating tritone and perfect fifth which were stressed in the Secondary Theme. These harmonic ties, as well as the melodic and rhythmic homogeneity which

exists between the codetta and the rest of the movement, give this concluding section somewhat the character of an epilogue. However, in terms of the exposition analogy stated earlier, the codetta can be considered a closing theme-group.

The movement ends with a cadence on E, maintaining the modal flavor which prevails in the cadences of Section A. Yet, the final chord has the distinction of being the only full triad heard cadentially in the movement. The fact that the movement ends on the dominant in relation to the original tonality upholds tonal coherence; yet, it suggests in a larger formal sense that the first movement is not conclusive. Therefore, the final cadence is a crucial factor in determining that the first movement is, in fact, a classical sonata exposition.

To summarize, the tonal analysis of the first movement has revealed a unified procedure revolving around the tonal center A. This coherence is based on dominant relationships that are inherent in the Prime Motif. The study has described Hindemith's concept of expanded tonality, which includes the most distant tonal areas without changing the tonal center. It has been noted that the tritone relationship is of great significance, both harmonically and tonally, in the structure of this movement.

In summary of the over-all analysis, the following significant facts have been disclosed:

1. The first movement qualifies as the Exposition to the entire sonata.
2. The Prime Motif germinates the development of the music.
3. The first movement corresponds to the first section of Hölderlin's poem in terms of form and general character.

In conclusion, the analysis of the first movement has been conducted in some detail in order that:

1. the structure of the first movement might stand as illustrative of the total integration of materials and form which exists within the individual movements of the sonata. The analyses of the ensuing movements will be conducted with broader perspective, revealing relationships to the first movement and to the over-all design of the sonata.
2. the necessary analytical data might be presented as bases for future references.

## CHAPTER III

## ANALYSIS OF SECOND MOVEMENT

It [the first movement] is composed around the opening motif of four notes, which often appears with altered intervals and is intended as an immediate connection with the following movement.<sup>34</sup>

The "immediate connection" to which Georgii refers in the above quotation is the fact that the last melody note of the first movement and the first three sustained melody notes of the second movement form an inversion of the Prime Motif. Thus, the two movements are joined melodically by the inverted Prime Motif, the "falling third" motive providing the actual connecting link. It should be noted as well that the inversion of the Prime Motif involves the same notes that appear in bars 1-2 of the first movement.

Ex. 12. I:m. 1, 51. II:mm. 1-2.

Prime Motif

Inverted Prime Motif

<sup>34</sup>Walter Georgii, Four Hundred Years of European Keyboard Music (Cologne: Arno Volk Verlag Hans Gerig, 1959), IX.



There are numerous ties between the first two movements with respect to materials and structure. Yet, these relationships are often as subtle in character as the melodic link just described. The listener is apt to be aware of a kinship between the two movements without full recognition of the many subtleties which contribute to it. These structural ties are woven unobtrusively into the musical fabric of the second movement; they will be noted as the analysis progresses.

The first observation the listener is likely to make is that the second movement gives the stylistic impression of a funeral march. Hindemith's indication of a very slow march tempo substantiates such an evaluation. This movement evokes a recall of such compositions as "Marcia Funebre" from Beethoven's Eroica Symphony and the third movements from two well-known piano sonatas -- Beethoven's Sonata, Opus 26; Chopin's Sonata, Opus 35. These compositions have the following features in common with the second movement of "Der Main:"

1. The three-part standard march form.
2. A slow tempo marking.
3. Similar metrical schemes.
4. The minor mode.
5. Dotted rhythmic figures.
6. Fairly uniform phrase construction.
7. "Hymn-style" harmonic rhythm.

The ensuing analysis will attempt to show how Hindemith achieves this stylistic distinction for the second movement while maintaining a relatedness to the first



movement and to the sonata as a whole.

The second movement is composed of two themes, a reprise of the first creating a three-part form, ABA'. These divisions are clearly marked, bars 26 and 59. An examination of stanzas three and four of the poem shows a structural correlation of music and poetry. The stanzas project two ideas, closely related but essentially different:

A----- O once I long to land there, on Sunium's coast,  
 ----- Once ask my way to your columns, Olympion,  
 B----- And soon, before the northern gale can  
 ----- Bury you too in the scattered rubble  
 ----- Of temples Athens raised, and their imaged gods;  
 A----- For long now desolate you have stood, O pride  
 ----- Of worlds that are no more! . . . .  
 . . . . .

According to the analysis of the poem in Chapter I, these two stanzas constitute a heightening of the elegiac tone which prevails in the first two stanzas. It seems obvious that Hindemith's use of structural features which suggest a funeral march indicates a probable intent to correlate musical and poetic character.

Section A, bars 1-26, is dominated by a theme in C-sharp minor, Theme I.

## Ex. 13. II:mm. 1-4. Theme I, first phrase

Section A consists of two statements of this theme, bars 1 and 13, the second an abbreviated version of the first. A codetta, bars 20-26, provides temporal balance between the two parts. The first statement of Theme I is comprised of three phrases. The first two phrases, bars 1-9, are of antecedent-consequent relationship. The third phrase, which has somewhat the character of a melodic bridge, builds in intensity to provide the means for a climactic re-statement of the theme, the two phrases overlapping in bar 13. The codetta is epilogic in nature, thus evoking a recall of a similar feature in the first movement. The technical reasons for its epilogic character will be cited.

According to the Harvard Dictionary of Music, marches are invariably

constructed of regular phrases.<sup>35</sup> Probably in deference to this fact, the phrases in Section A are more uniform in size than those of the first movement. There is a prevailing pattern of phrases covering approximately four bars. The first exception is the second phrase, bars 4-9, which contains the apex of the first thematic statement, bar 7. This shows a purposeful phrase enlargement, giving prominence to a structurally important point. The second deviation from the prevailing pattern is the six-bar codetta, the longest phrase in the section. This provides a structural distinction for the codetta.



The foregoing considerations point to the conclusion that the difference in phrase construction between the first movement and Section A of the second movement provides a contrast in the framework of the music. As was previously shown, this is relevant to the fact that the second movement is intended to be a march, stylistically and formally. However, in spite of this basic difference in structure, a formal link does exist in the correspondence of the two codettas.


The rhythmic elements responsible for effecting the march style can be identified with the rhythmic material of the first movement. The 4/4 meter of the march is the prevailing meter in the initial statements of both themes of the first movement. This becomes more significant in view of the fact that the "pulsating," regularly recurring quarter notes and the "hymn-style" harmonic changes of Theme I are identifying characteristics of the Primary Theme of the first movement, bars 1-2. Theme I, which moves at approximately one-half the

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<sup>35</sup>Apel, Harvard, p. 425.

tempo of the first movement, presents this "pulsating" effect in nearly exact augmentation. It should be noted that this same idea is used to approach the climactic note of Theme I, bars 6-7, the stressed eighth-notes resembling the quarter-notes of the Primary Theme, first movement.

The rhythmic pattern which dominates the surface of the structure (  ) is a modification of the dotted rhythm of the preceding movement (  ). It may be considered an exaggeration of its predecessor. Combined with the very slow tempo, the doubly-dotted figures provide an intense rhythmic effect. The return of the original dotted rhythm in the codetta serves a dual purpose. It provides coherence by recalling the first movement; it effects a lessening of rhythmic tension whereby a structural contrast to Theme I is achieved. Both of these considerations contribute significantly toward the epilogic character of the codetta.

Traces of the dactyl pattern, characteristic of the first movement, may be found subtly woven into the rhythmic texture of Section A. With respect to the tempo differential, it is found at approximately the original rate of speed and also in nearly exact augmentation. It appears frequently in isolation as in bars 3 and 16, fourth pulses (  ). The greatest concentration of this figure is found in bars 8-12 and the codetta, where it appears as the cumulative effect between voices:

Ex. 14. II:mm. 8-9, 23, 25. Cumulative effect:

The image displays two systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melodic line and bass line, with some notes marked with a sharp sign. The music is in a key with one sharp (F#) and a 2/4 time signature.

In summary, the analysis has revealed that rhythmic continuity has been maintained between the first movement and Section A of the second movement. The rhythmic elements of meter and harmonic rhythm in Section A, which are largely responsible for effecting the march style, are germinated by the Primary Theme of the first movement. Also, the surface rhythms of Section A are related to the material which has preceded them. A basic structural contrast is achieved rhythmically by changes in tempo and phrase rhythms.

An examination of the melodic structure of Theme I reveals a predominance of small intervals as well as frequent reiteration of pitches. These features complement the slow tempo to create a certain "plodding" effect which



contributes significantly to the funeral march style. In the first phrase the note G-sharp is heard seven times:

Ex. 15. II:mm. 1-4.

The first G-sharp, although not heard in the melodic line, is prominent because the top voice is sustained. As indicated in the above example, the upper voices present a cross relation between d-sharp and d'-natural, a-sharp and a'-natural. This cross relation gives a unique melodic color to the opening bar, anticipating the melodic chromaticism which prevails in the ensuing phrases.

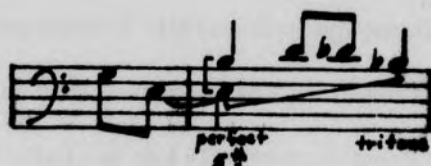
The above example also shows that the first phrase of Theme I is melodically supported by two basic intervals:

1. The perfect fifth which exists between c'-sharp and g'-sharp, bars 1-2.
2. The tritone which exists between the reiterated g'-sharp and d''-natural, the latter being the high point of the phrase, bar 3.

It should be recalled that the alternation of the perfect fifth and the tritone is the predominant feature of the Secondary Theme:



Ex. 16. I:mm. 22-23.



Although the said intervals appear at different tone levels in Theme I, their juxtaposition provides the structural framework as in the Secondary Theme.

The second phrase of Theme I is highly chromatic in nature, bars 4-9. It continues to exploit the tritone in its melodic contours. The sequences, which give the illusion of melodic inversions of bar 1, are contained individually within the circumference of a tritone:

Ex. 17. II:mm. 4-6.



The path of the melody leads from the initial d''-sharp, bar 4, to its climactic destination which is a tritone away, a''-natural in bar 7. This shows the tritone as the point of melodic destination, reiterated at the cadence in bar 9.

The initial melody note of the third phrase, e', projects the tritone color as it enters in diminished fifth relationship to the sustained a-sharp in the bass line.

The third phrase in its entirety, bars 9-12, has the character of a melodic bridge, its destination being the c'-sharp in bar 13. The highly chromatic melody repeatedly stresses a'-flat as the high points of the melodic impulses. This is significant with respect to the prominent tritone which exists between g'-natural and c'-sharp at the climactic cadence in bar 12. This melodic alternation of the perfect fifth and the tritone in relation to c'-sharp is seen clearly in bars 11-13:

Ex. 18. II:mm. 11-13.



The codetta continues the tritone exploitation. It should be noted that the melodic tritones declared in bars 21-22 and 24-25 are all descending as if in answer to the prominent ascending tritone in bars 2-3 and 14-15. The final occurrence, d''--g'-sharp, involves the original pitches:

## Ex. 19. II:mm. 24-25.

The above example shows three melodic features which contribute to the epilogic nature of the codetta:

- 1). The original tritone as found in bars 2-3, 14-15.
- 2). Reiterated g'-sharps as found in bars 2 and 14.
- 3). "Falling third" motive, reminiscent of the first movement.

The most striking melodic tie between the codetta and the first movement is seen in bars 22-23, which the dynamic markings designate as the climactic point of the codetta. Here, the melodic line contains a version of the Prime Motif, heard again as the tenor voice answers in imitation:

## Ex. 20. II:mm. 22-24. Version of Prime Motif



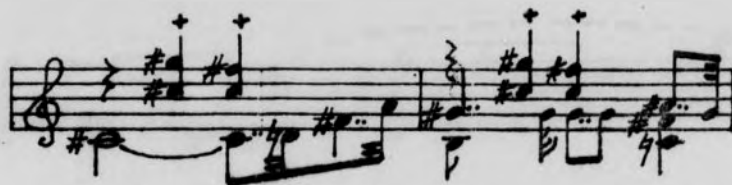
The listener's cognition of this reference to the basic cell of the first movement is due to the following factors:

1. The use of the original pitches, although in a different sequence.
2. The structural prominence afforded this pattern within the codetta.

Thus far in the study of the melodic structure of Section A of the second movement, the Prime Motif, the "falling third," and the tritone exploitation have been cited as ties with the preceding movement. In addition to these ties, there are several structural correspondences which suggest a melodic relatedness between Section A and the first movement. These correspondences involve stressed pitches and cadential patterns, indicating that the contours of the Primary Theme seem to exert a sort of magnetic force upon the structure of Theme I.

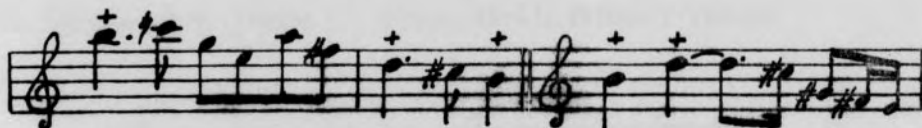
1. Both themes begin on C-sharp, suggesting a common point of departure.
2. F-sharp and G-sharp are prominent in the first two bars of each theme. Emphasis upon these pitches is also apparent in bars 13-16 of the second movement as they are employed in obligato fashion.

Ex. 21. II:mm. 13-14.



3. An examination of bars 3 and 4 of each theme reveals that the tones B and D are stressed at structurally important points:

Ex. 22. I:mm. 3-4, Primary Theme. II:m. 3, Theme I.



In the example from the Primary Theme, the b'' appears at the height of the phrase; the d'' and b' are stressed cadentially. In the example from Theme I, the b' and d'' appear at the climactic point of the phrase.

4. In bar 3 of Theme I, the quick descent of the melody along the path it so slowly ascended to climax suggests it is being "pulled" toward d'-sharp. The cadence in bar 4 corresponds melodically to the second cadence of the Primary Theme, bar 10 of the first movement. With respect to the tempo differential, these cadences are in approximate correspondence from the temporal standpoint as well: 35 ♩ pulses (Primary Theme) at nearly twice the tempo of 15 ♩ pulses (Theme I).

Ex. 23. II:mm. 3-4, Theme I. I:mm. 9-10-11, Primary Theme.



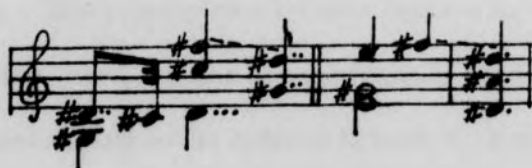
5. The second phrase of Theme I, bars 4-9, constitutes a temporal correlation to bars 11-22 of the first movement with respect to the difference in tempo. This is significant because of the corresponding cadences, showing that Theme I adheres to the structural contour of the Primary Theme.

Ex. 24. II:mm. 8-9, Theme I. I:mm. 21-22, Primary Theme.



6. The cadence at the end of the restatement of the first phrase of Theme I, bar 16, reiterates the "falling third" motive using the exact pitches as appear in its corresponding cadence in bars 9-10 of the first movement. This seems to be actual proof of the correlation of cadences between the two movements.

Ex. 25. II:m. 16. I:mm. 9-10.





In summary, the melodic analysis of Section A of the second movement points to a number of conclusions:

- 1). Repetition and slow melodic progress contribute greatly to the funeral-march style.
- 2). A prevalence of melodic half-steps in conjunction with exploitation of the tritone is normally considered conducive to an elegiac effect. Here, the funeral-march style is enhanced by these intervals.
- 3). Melodic continuity with respect to the first movement is achieved by:
  - a. The Prime Motif, the "falling third."
  - b. Correspondence of stressed pitches.
  - c. Correlation of melodic cadences.
  - d. Alternation of the perfect fifth and tritone as a structural feature.

The tonality of C-sharp minor prevails unquestionably in Section A, the minor mode making a vital contribution to the elegiac tone of the funeral march. C-sharp is the fourth tonal center apparently incited by the actual notes of the Prime Motif:



C-sharp is declared in the first phrase of Theme I by the melodic emphasis upon the fifth. This is supported by tonic octaves as well as a full tonic triad on the third pulse, bar 1. It has been previously cited that the cadence in bar 4 corresponds melodically to the cadence in bars 9-10 of the first movement. Although the final chords of the cadences are different sonorities, the C-sharp

sonority does appear in both cadences, and the bass progressions are identical.

Ex. 26. I: mm. 9-10. II: m. 4.

The musical notation for Example 26 consists of two systems of a grand staff (treble and bass clefs). The first system shows two measures (I: mm. 9-10) with a cadence. The second system shows one measure (II: m. 4) with a cadence. The bass line in both systems shows a progression from C-sharp to C-sharp. A dashed line connects the C-sharp in the first system to the C-sharp in the second system, indicating a melodic tie. The treble clef part contains various chords and melodic lines.

The above examples indicate that there is an harmonic as well as a melodic tie between the two cadences.

The second cadence in bar 9 constitutes a return tonally to the key of the first movement. The harmonic, as well as the melodic, correspondence of this cadence to that in bar 21 of the first movement is striking:

Ex. 27. I: m. 21. II: mm. 9-10.

The musical notation for Example 27 consists of two systems of a grand staff (treble and bass clefs). The first system shows one measure (I: m. 21) with a cadence. The second system shows two measures (II: mm. 9-10) with a cadence. The bass line in both systems shows a progression from A:I to A:I. A dashed line connects the A:I in the first system to the A:I in the second system, indicating a melodic tie. The treble clef part contains various chords and melodic lines, with some notes marked with a '+' sign.

Harmonically, the second and third phrases of Theme I exploit the

tritone, complementing the melodic procedure to create an over-all effect of extreme tensivity. There is a concentration of tritones in bars 4-12 which, combined with frequent major sevenths, presents an intense harmonic texture. Yet, the highly dissonant chords in bars 5 and 6 are carefully resolved:

Ex. 28. II:mm. 4-9.

The harmonic sequence which appears in bars 4-6, in combination with the chromatic melody, provides an expressive effect that is strongly suggestive of lamentation. The climactic chord in bar 7 should be noted because it contains a potent combination of tritones and major sevenths. According to Hindemith's classification of chords, this sonority belongs to "a strange set of piquant,

coarse, and highly colored chords. All the chords that serve the most intensified expression, that make a noise, that irritate, stir the emotions, excite strong aversion--all are at home here. The chords of this group can have any number of tritones, and the number of minor seconds and major sevenths is likewise unlimited."<sup>36</sup>

The second statement of Theme I, which is also in the tonality of C-sharp minor, concludes with a half cadence, bar 20. The codetta constitutes a tonal confirmation of what has preceded it by ending with a second half cadence, bars 25-26. The reiterated half cadence contributes to the epilogic nature of the codetta.

The study has revealed that Section A is related tonally and harmonically to the first movement in the following ways:

- 1). The tonality of C-sharp--fulfillment of the Prime Motif's tonal "prediction."
- 2). Tonal and harmonic correspondence of cadences between the two movements.
- 3). Adherence to dominant relationships for structural divisions.

In conclusion, the over-all analysis has disclosed that Section A of the second movement is related to the first movement in the following areas of construction: form, rhythm, melody, harmony, and tonality. The study has also revealed the structural features present in all the above categories which are responsible for the distinctive style of the funeral march. All of these

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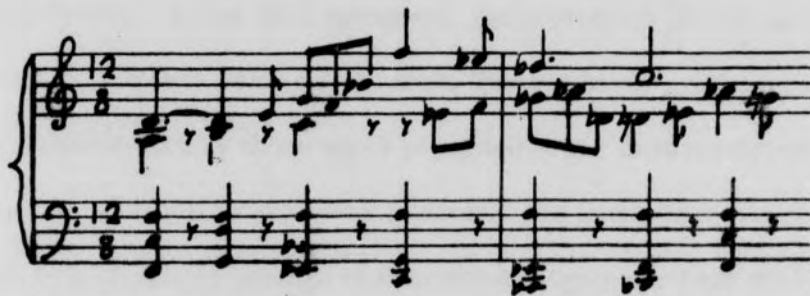
<sup>36</sup>Hindemith, The Craft of Musical Composition (2 vols.; New York: Associated Music Publishers, 1942), I, 103.

considerations lead to the conclusion that although Section A of the second movement is stylistically distinct, it is nevertheless closely allied to the material of the first movement.

The standard form [March], derived from minuet-with-trio, is that of a march repeated after one or several trios of a more melodious character and frequently in softer orchestration: MTM, or MTMTM.<sup>37</sup>

Using the above quotation as the basis for comparison, Section B of the second movement (bars 27-59) can be identified with the trio in the standard march form.

Ex. 29. II:mm. 27-28.



The above example is a portion of Theme II, which constitutes Section B. Theme II meets the qualification of having "a more melodious character" than Theme I. That is, Theme II is distinguished by a certain lilting quality and a freedom of movement that produce a more tuneful effect than that of its predecessor. Also, the "softer orchestration" stipulation may be seen as corresponding to the more

<sup>37</sup>Apel, Harvard, p. 425.



"transparent" texture of Theme II in relation to Theme I. The foregoing qualifications, which will be substantiated in the ensuing analysis, combined with the "somewhat lively" tempo indication provide a sharp sectional contrast. Yet, there are numerous structural ties between the two sections by which a certain homogeneity is achieved. Thus, the analysis of Section B has two main objectives:





1. To substantiate the assertion that Section B can be identified as the trio section in the three-part funeral march which constitutes the second movement.
2. To emphasize the structural relationships between Theme II, Theme I, and the first movement.

There are three statements of Theme II which begin at bars 27, 36, and 50, respectively. In the first statement, the antecedent phrase (bars 27-30) is answered by a phrase which covers more than six bars, producing irregular phrase rhythms such as those which prevailed in the first movement. The second statement of Theme II is expansive in nature, the initial four-bar phrase being followed by a climactic passage of thematic enlargement, bars 40-50. The third appearance of Theme II has a transitional character in that the antecedent and consequent phrases are fused in bar 53 to create one long musical impulse. This fusion of phrases constitutes an over-all structural drive toward the reappearance of Theme I, bar 60. Sequential treatment of a fragment of the theme provides phrase extension at the "growing slower" indication. Thus, a symmetrical arrangement of temporal balance is achieved among the three thematic statements: 10 bars -- 14 bars -- 10 bars.

To summarize, an examination of the phrase construction has disclosed



that irregular phrase rhythms in Section B provide a contrast to the prevailing four-bar phrases of Section A. The irregular phrase rhythms create the effect of a certain freedom of expression which seems to contribute to the "more melodious" nature of Theme II. Yet, the shaping force of temporal symmetry is evident in the balanced arrangement of the three thematic statements with respect to bar count, denoting a strictness of over-all form comparable to that in Section A. Thus, in spite of the difference in phrase rhythms between the two sections, an affinity is noted in the broadest aspect of thematic construction.

A sectional contrast is achieved rhythmically by changes in tempo, meter, and rhythmic patterns. However, the 12/8 metrical scheme makes possible the continuation of four primary pulses in the measure, the eighth-note unit constituting a triple division of these larger units. This may be considered further development of the triplet idea in the first movement. In the context of the second movement, the prevailing rhythmic pattern of Section B --  -- may be described as a relaxed version of the long-short note ratios that characterize the preceding dotted rhythms;  = 7 to 1;  = 3 to 1;  = 2 to 1. This prevailing pattern is alternated and combined with groups of consecutive eighth-notes which often occur cumulatively between voices as in bars 1-2. The resulting rhythmic texture is one of fluidity and freedom of movement, providing the lilt necessary for the "more melodious" character of Theme II as compared to Theme I.

In addition, an effect of impetuosity is created by the rhythmic organization of particular phrases. The phrase which begins in bar 32 exemplifies this


phenomenon:

Ex. 30. II:mm. 32-36.

Although the four-pulse bars continue, the changing metrical placement of the stressed notes creates the effect of a deviation from the time signature-- actually, 5-beat phrase impulses. This effect, which is repeated in bars 44-46 and 54-56, constitutes a structural liberty which contributes significantly to the fluidity of the rhythmic texture.

To summarize, the freedom of movement provided by the rhythmic texture of Section B is quite different from the restricted movement and rhythmic tension of Section A. This contrast is effected by the faster tempo, changes in time signature and rhythmic patterns, and metrical liberties in the construction of particular phrases. Yet, Hindemith maintains rhythmic continuity in the following ways:

1. The four-pulse bar is continued.
2. The triple division of the pulse suggests the triplet idea of the first movement.

3. The prevailing rhythmic pattern, , may be identified with the long-short note ratios of preceding dotted rhythms.

An examination of the melodic construction of Theme II discloses greater freedom of movement than occurred in Theme I. This is accomplished by the prevalence of larger skips in conjunction with the faster tempo. In the first bar of Theme II, the melody covers the space of a tenth; Theme I requires three bars at a slower pace to cover a comparable span. Thus, rhythmic and melodic forces combine to create a lilting effect which distinguishes Theme II as "more melodious" than Theme I.

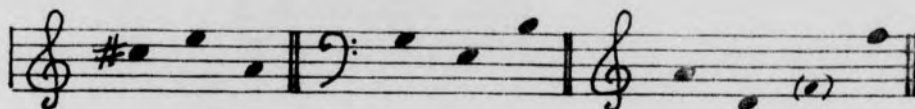
This lilting melody is supported by a "transparent" musical texture, achieved by widespread distribution of voices producing open-fifth sonorities in conjunction with regularly recurring rests, as seen in bars 27-30. The textural lucidity of Theme II is in contrast to the opening bars of Theme I, where thirds and sixths predominate in the sustained chords. The repetition of Theme II in a higher register, bars 36-40, with three-part contrapuntal texture provides a certain delicacy suggestive of a trio of instruments. These textural considerations suggest a relevancy to the "softer orchestration" stipulation cited previously as characteristic of the trio in the standard march form.

Thus, the study has shown that the elements of melody, rhythm, and texture are combined in such a way as to make Section B identifiable with the trio section of the march form, as described by Apel.

To continue the melodic analysis of Theme II, the basic idea (bars 26-28) is constructed upon two motives which have preceded it:

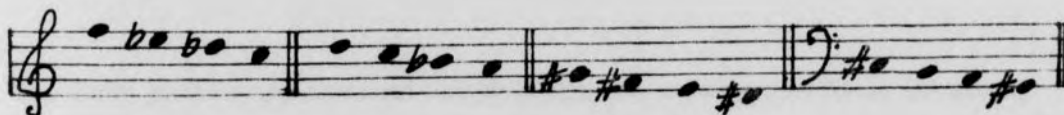
1. The emphasis of the fifth is traceable to the Prime Motif. The melodic stress of f' presents an expansive retrograde inversion of the triad contained in this motif.

Ex. 31. I:m. 1; Prime Motif. I:mm. 22-23; Secondary Theme--inversion.  
II:mm. 26-27; Theme II--retrograde inversion.



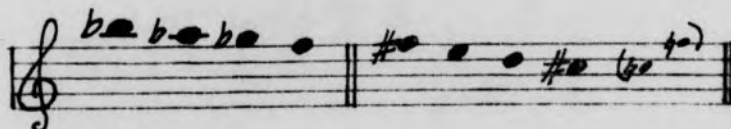
2. The pattern of descending steps--whole, whole, half (f'' - c'', seen in bars 27-28)--is a significant feature of this melody. This pattern, the Greek tetrachord, can be traced through cadences in Theme I to the cadence which concludes the Primary Theme of the first movement. Hindemith handles the recurrence of this motive quite subtly in that in almost every instance it receives different rhythmic treatment.

Ex. 32. II:mm. 27-28. I:m. 21. II:mm. 3-4. II:mm. 19-20.



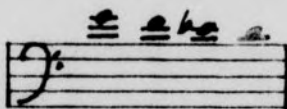
- a. The intervallic pattern of these cadences begets the ensuing melodic sequence, bars 30-32:

Ex. 33. II:mm. 29-30; cadence pattern. II:mm. 30-31;  
sequence pattern.



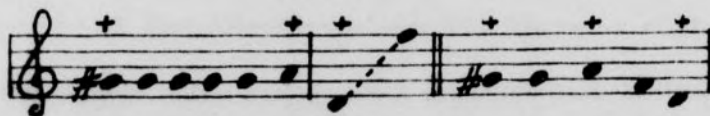
- b. It is also heard in the cadence, bar 36, which concludes the first statement of Theme II:

Ex. 33. II:m. 36.



Further evidence of melodic ties between Section B and the music which has preceded it may be seen in bars 33-35. The melodic idea presented in these bars is related to the final bars of the codetta, 25-26.

Ex. 34. II:mm. 25-26-27. II:m. 33.



The same pitches are stressed in both instances, making prominent the alternating tritone and perfect fifth in relation to d'. This idea was presented germinally in the first five notes of Theme I, although overshadowed by the metrically strong fifth in C-sharp.

Ex. 35. II:mm. 1-2.





The influence of this structural pattern, the alternating fifth and tritone, may be seen in the climactic chordal passages in bars 40-43 and 47-50. In each instance the melodic procedure emphasizes the fifth by expanding it to a twelfth, the penultimate note being the tritone in relation to its root: b'----- f''' natural, f''' sharp; e'' flat----- a''' natural, b''' flat. Therefore, the study has shown that the alternating fifth and tritone is a structural pattern which qualifies as a melodic tie between Theme II, Theme I, and the first movement.

The fact that the third statement begins by emphasizing the note e'-flat is significant with respect to the movement as a whole. When compared to the metrically-strong notes which initiate the foregoing statements of Theme I and II, as well as to the first melody note of the concluding section (bar 60), a close proximity is revealed: c' sharp (bar 1)----- c'-sharp (bar 12)----- d' (bar 27)----- d' (bar 37)----- e'-flat (bar 50)----- c' sharp (bar 60). This close proximity of initial melody notes extracted from structurally important points seems to suggest in a symbolic way that the thematic statements spring from a common source. In a technical sense, the diagram above reveals that the relationship between the initial notes of the thematic statements complements the chromaticism which prevails throughout the movement.

In summary, the melodic analysis of Theme II has revealed that certain melodic forces, supported by rhythmic and textural elements, are greatly responsible for the fact that Section B qualifies as the trio in the standard march form. In addition, the study has shown that the melodic structure of Theme II is related to Theme I as well as to the themes of the first movement. These



relationships have been noted in the correspondence of melodic ideas, stressed pitches, and structural features. Of particular significance are the influences of the Prime Motif, the Greek tetrachord, and the fifth/tritone structural pattern.

The tonal implications in the first phrase of Theme II are twofold. The first two melody notes, a' - d', strongly suggest the tonality of D. Yet, the root of the first chord is F and the repeated f's in the left hand project that tonality. The IV - I intermediary cadence in bar 28 is further corroboration. The tonal areas of B-flat, prominent in the first cadence (bar 30), and D, which prevails in the second cadence (bar 36), are closely related to F. The first statement of Theme II can best be described as existing in the D - F tonal areas. The second statement of Theme II, bar 36, is a tonal confirmation of what has preceded it, cadencing as before on B-flat, bar 40. Up to this point, a strong tonal coherence has prevailed. The tonal area of B which follows, bars 40-46, is significant in the following ways:

1. It is the area farthest removed from F, thus giving a tonal eminence to the ensuing climax.
2. This same tonality was prominent at the climactic point in Section B of the first movement, bars 32-36. The corresponding octaves present a striking similarity:

Ex. 36. I:mm. 32-33. II:mm. 40-41.

The musical notation for Example 36 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The first measure of each staff contains two eighth notes (F# and C# in the treble, F# and C# in the bass). The second measure of the first staff has a quarter note (D) with a fermata above it, followed by a quarter rest. The second measure of the second staff has a quarter rest. The third measure of each staff contains two eighth notes (F# and C# in the treble, F# and C# in the bass). The fourth measure of each staff contains a quarter note (F# in the treble, F# in the bass).

The correlation shown above would seem to indicate a tonal connection between these climactic points. To present additional support for this conclusion, the tonal area of E-flat is detected in close proximity to B in both passages:

Ex. 37. I:mm. 30-31. II:m. 47.

The musical notation for Example 37 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats (Bb, Eb). The first measure of each staff contains two eighth notes (Bb and Eb in the treble, Bb and Eb in the bass). The second measure of the first staff has a quarter note (Bb) with a fermata above it, followed by a quarter rest. The second measure of the second staff has a quarter rest. The third measure of each staff contains two eighth notes (Bb and Eb in the treble, Bb and Eb in the bass). The fourth measure of each staff contains a quarter note (Bb in the treble, Bb in the bass).

The foregoing observations show that the climactic destination of both Section B of the first movement and Section B of the second movement are in the same general tonal areas.

The absence of a conclusive cadence in bar 50 is notable. The sustained chord creates a momentary pause, but a transitory quality prevails due to strong melodic and tonal influences which bridge the division. The octave skip which initiates the third statement of Theme II is obviously an outgrowth of the preceding measure, the tonality of E-flat corroborating the melodic procedure of bars 47-50. The D - F tonal area returns in bar 54, providing coherence for the section as a whole. Section B concludes with a chromatic dissolution into the overlapping C-sharp cadence, bar 60.

The over-all tonal analysis of Section B has revealed no dominant relationships at structural divisions such as those which unify Section A, projecting strongly the tonal center of C-sharp. Yet, a certain tonal coherence is achieved in Section B by the juxtaposition and alternation of the closely related tonal centers D and F. The fact that no single tonality is clearly projected by Theme II gives it a somewhat less stable quality than Theme I. Also contributing to the effect of instability is the absence of any real cadence from bar 40 until bar 60, a procedure in direct contrast to the reiterated dominant conclusion to Section A. These facts indicate that Hindemith utilized tonality in such a way as to insure a certain fleeting quality for Theme II, which has as its structural destination the return of its predecessor, Theme I. Therefore, the tonal structure of Theme II in relation to that of Theme I contributes significantly to the predominance of the latter in this movement.

To summarize, the study of tonality in Section B has shown how the tonal structure of Theme II helps to shape the formal design of the movement. In

addition, the analysis has revealed a tonal correspondence between the climactic points of Theme II and the Secondary Theme of the first movement. This is a further indication that the over-all structure of the second movement seems to be influenced by the contours of the first movement.

Section A' presents a return of Theme I at the original tempo. This section expands into a development of Theme I which "takes flight" in bar 67. The development is distinguished by considerably larger dimensions and thicker texture than the first part; its breadth and sonority signifies that it is the apex of the movement. It should be noted that the tonal areas of F-sharp (bar 67) and E (bars 69-70) are emphasized for the first time in the movement. These areas provide a tonal freshness which, in conjunction with the textural transformation, contributes significantly to the eminence of the passage.

In bar 71, Theme I becomes fused with a melodic idea prominent in Theme II. A comparison of bars 71-73 and bars 44-46 reveals that the same melodic pitches, as well as harmonic similarities, are involved:

Ex. 38. II:mm. 71-72. II:mm. 44-45.

The musical notation for Example 38 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature with three sharps (F#, C#, G#) and a time signature of 2/4. The first measure of each staff contains a complex chordal structure with many accidentals, including double sharps and double flats. The second measure shows a continuation of this complex texture with various melodic lines and harmonic support.

Also, the rhythmic correlation concerning long-short note ratios as previously described in the study of Theme II is obvious in the above example. The fusion of these two themes is structural proof of their essential relatedness.

In bar 75, the lower voices resolve into a sort of pedal point or drone over which the development of Theme I continues on a much smaller scale. The tonality of D is projected unquestionably, major and minor thirds alternating in the bass. The cadence in bar 81 is further corroboration of D, serving to create a tonal bond among the three sections. The codetta effects a return to the tonality of C-sharp, insuring tonal unity for the movement as a whole.

The examination of Section A' has shown that Hindemith's recall of Section B melodically, harmonically, and tonally is a structural accent of the relationship existing between the two themes of this movement.

In conclusion, the study of the second movement as a whole points to the following general conclusions:

1. The second movement has the stylistic and formal character of a funeral march.
  - a. A correlation is seen between the ABA form of the music and the alternation of ideas in the second section of the poem.
  - b. Hindemith's choice of the funeral march style suggests a probable intent to capture the pronounced elegiac tone of that section of poetry.
2. Although Themes I and II are of different character, they are basically related in terms of materials and structure to each other as well as to the themes of the first movement.



## CHAPTER IV

## ANALYSIS OF THE THIRD MOVEMENT

It [the second movement] is succeeded by a lively scherzo which increases in tempo to a typical "motoristic" cheerfulness, then spreads out in a broad harmonic middle portion. With its fiery sweep, its arabesque-like themes, its octave passages, this movement is pianistically the most grateful piece that Hindemith has written, his most virtuoso effort.<sup>38</sup>

Stuckenschmidt's description of the third movement of the sonata indicates a complete reversal of the generally elegiac tone which prevails in the first two movements. The marking Lebhaft (lively) is a vital factor in this change of musical disposition, supplemented by the many gradations of tempo which Hindemith designates throughout the movement. There are fourteen markings with respect to tempo changes, each change attending a textural modification. Thus, the third movement is distinguished by a spontaneous, almost improvisatory, nature. Hindemith creates this "self-generating" effect within an expansive three-part form, ABA', the sectional divisions appearing in bars 113 and 256.<sup>39</sup> The study will show that this evaluation of over-all form is supported by the alternation of themes as well as by considerations of tempo, texture, and tonality within the movement as a whole. In the course of the analysis, the relationships between these areas of construction with respect to

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<sup>38</sup>Stuckenschmidt, "Hindemith," p. 72.

<sup>39</sup>Although the first bar is incomplete, it is considered bar 1 to facilitate references to it.



the formal design will be revealed.

The third movement of the sonata corresponds formally to Section III of Hölderlin's poem:

And O you  
Lovely Ionian isles, where breezes

Waft coolness to warm shores from the open sea  
While under potent sunbeams the grape matures,  
And, oh, where still a golden autumn  
Turns into songs the poor people's sighing,

Now that their lemon grove, their pomegranate tree  
That bends with purple fruit, and sweet wine and drum  
And zither to the labyrinthine  
Dance have allured them, however troubled--

The idyllic tone of the above stanzas presents a sharp contrast to the elegiac tone of the preceding sections of the poem. An examination reveals that the description of the rustic setting proceeds in an exclamatory, somewhat uninhibited, presentation of ideas. Although the caesurae are many, poetic cadences are conspicuously absent. This is greatly responsible for the natural, spontaneous manner of expression noted in these stanzas. A comparison of Section III of the poem to the third movement of the sonata suggests an affinity of general character due in part to the corresponding spontaneity of expression. The character relatedness may be further substantiated by Stuckenschmidt's use of the terms "lively scherzo" and "motoristic cheerfulness" as compared to the clearly optimistic nature of the poetic lines.

In summary, the fact that the third movement of the sonata corresponds to the Section III of the poem in terms of structure and character constitutes the third such correlation between the music and the poetry. This fact negates the

possibility of mere coincidence while indicating that a master design is common to both works of art.

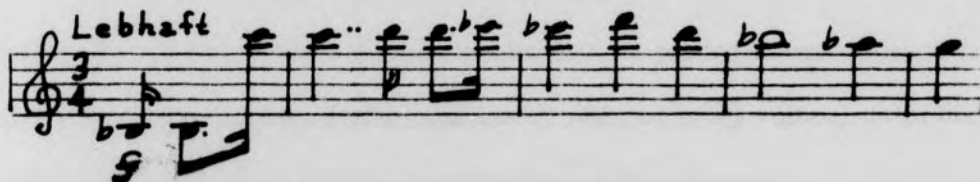
A review of Sections I, II, and III of the poem shows that Hölderlin's ideas are closely related because they form a logical sequence of thoughts which seem to spring one from the other. The preceding chapters of this study have revealed that the musical ideas in the first two movements of Hindemith's sonata are essentially related in terms of structure. The analysis of the third movement will show that, in spite of its contrasting musical disposition, it is bound to its predecessors by structural ties. As in the previous chapter, the study will show that these connections are subtle in nature, the strongest link occurring in climactic fashion as an inversion of the Prime Motif in the middle section.

Section A, punctuated by double bar-lines on page 13, is structurally divided into three main parts. These divisions are obvious at the tempo markings Etwas ruhiger (somewhat calmly) and Wie früher (original tempo). Section A is somewhat loosely constructed as compared to the preceding movements. This is due to the integration of scherzando passages which have a strongly improvisatory flavor. However, in the broadest formal sense these passages--which the study will show are based upon Theme I--seem to unify the section in a kind of rounded binary arrangement. Thus, the second and third parts present a combined temporal equipoise for the expansive first part, as seen in the following diagram:

Part 1	Bars 1 - 20 -- Theme I
	20 - 60 -- Scherzando passages based upon certain properties of Theme I
Part 2	61 - 91 -- Theme II
Part 3	91 - 113 -- Resumption of scherzando passages based on Theme I

Theme I, a vigorous dance-like melody, dominates the first part of Section A:

Ex. 39. III:mm. 1-5, Theme I, first phrase.



The 3/4 meter combined with frequent stresses upon the second or third pulses in the bars are strongly suggestive of a mazurka. These stresses take the form of phrase beginnings, as in bar 1, or melodic high points, as in bar 3. According to the Harvard Dictionary of Music, there is precedent for combining the mazurka and the scherzo: "The nationalist composers have frequently used it [scherzo] as a vehicle for the introduction of national dance types."<sup>40</sup> The mazurka, of Polish origin, appeared in Germany around 1750.<sup>41</sup>

In addition to the rhythmic aspects just described, other features obvious

<sup>40</sup> Harvard, p. 664.

<sup>41</sup> Ibid., p. 431.

in the first phrase of Theme I which contribute toward its distinctive character are as follows:

- a. The forte entrance of Theme I as compared to the less-sonorous initial statements of previous themes.
- b. The rigorous effect produced by repeated notes in dotted rhythm.
- c. The initial two-octave melodic leap.
- d. The dominant seventh sonority which accents harmonically the character reversal by changing the initial B-flat to V / E-flat.

After the first phrase, which maintains predominantly step-wise melodic motion, Theme I becomes far more mobile than its predecessors. The melodic leaps are accompanied by sudden changes of register in all voices, as in bar 6 or 7, creating a capricious flavor characteristic of the scherzo.

An examination shows that numerous intermediary cadences within the thematic statement (bars 7, 10, 11, 18) enhance the melodic process by providing short spurts of musical activity. Although the over-all pattern of phrase rhythms with respect to bar count reveals a certain regularity (4-6-4-5), an atmosphere of spontaneity prevails due to the internal structure of the phrases. The second phrase, bars 5-11, is sequential in nature. The sequence pattern produces a "question and answer" harmonic effect in which tritone sonorities are followed by V - I cadences:

## Ex. 40. III:mm. 5-7.

The musical score shows two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The music consists of eighth and quarter notes. A dashed line connects the notes in measure 6, with the handwritten annotation "tritone sonority" below it. In measure 7, the notes are annotated with "V<sub>7</sub> - I" and "C-sharp" below them.

The V - I cadences are striking in the context of this sonata, the prevailing cadential procedure being modal as in bars 4-5. Thus, the strength of these sequential cadences contributes significantly toward the over-all impulsive quality of the theme.

In bars 11-15 the first phrase of Theme I is repeated, this time in G-flat. Due to the fact that in all preceding themes of the sonata the first reappearances of the initial phrases occurred in the tonic, the tonal procedure in the statement of Theme I is unique. There, the tonal organization makes its contribution to the prevailing aura of spontaneity.

The fourth phrase, bars 15-20, suggests a return to E-flat; however, the theme is modified to cadence on F. Thus, the concluding cadence stands in secondary dominant relationship to the initial phrase, an additional structural feature which is unique with respect to preceding themes. The fragmentation of the theme to provide a reiterated cadence, bars 18-20, presents a final note of impulsiveness.



To summarize, the study has shown that Theme I constitutes a reversal of the general musical disposition which prevails in the preceding movements. This is due to the distinctive character of Theme I, which has qualities of both the scherzo and the mazurka. The lively tempo and triple meter are common to both classifications. The frequent accentuation of the second or third pulse in the measure is largely accountable for the dance-like quality. The features which suggest the scherzo are as follows:

1. The repeated notes in dotted rhythm afford a vigorous effect.
2. Numerous melodic leaps and changes of register provide a capricious quality.
3. The tonal organization, which includes frequent intermediary cadences with the accompanying shifts of tonality, provides an abruptness characteristic of the scherzo.

Although Theme I of the third movement presents a contrast to the generally elegiac tone of the preceding movements, it is related to prior themes by a web of subtle structural ties. First, Hindemith's choice of E-flat for the initial tonality in this movement is significant. With respect to the themes which have preceded it, Theme I of the third movement is farthest removed from the Primary Theme of the first movement in actual placement as well as in musical character. Therefore, the statement of Theme I in the key farthest removed from A, the key of the Primary Theme, indicates a relationship of material to over-all structure. The tritone, which is exploited in all areas of construction in the foregoing movements, is now a structural "pillar" supporting the span of the first three movements of the sonata.

Second, the inverted Prime Motif is detected in the melodic framework



which bridges the second and third movements, a similar phenomenon having occurred between the first two movements. The "falling third" motive links the last melody note of the codetta of the second movement, c'-sharp, to the first melody note of Theme I, b-flat. The remaining notes of the inverted Prime Motif are emphasized at the height of the first phrase, bar 3.

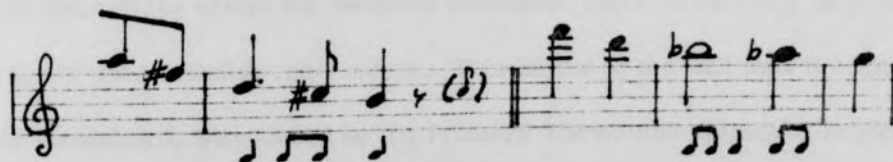
Ex. 41. II:m. 89. III:m. 1-5.



Thus, the basic melodic cell of the first movement, the Prime Motif, is used to link the first three movements of the sonata, one to the other.

Third, as the melody in the first phrase descends to cadence on g", it is reminiscent of the initial cadence of the Primary Theme, first movement:

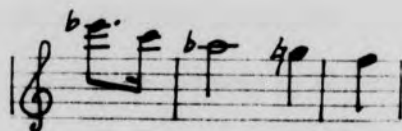
Ex. 42. I:mm. 3-4. III:mm. 3-5.



Several features indicate a structural tie between the two cadences:

- a. The melodic correspondence is striking in that both patterns descend the span of a minor seventh, spelling root position major triads in the process. A "discrepancy" is noted in the approach to the ultimate note in the example from Theme I, as the half-whole steps of the Primary Theme are inverted. However, it is interesting to note that in the concluding cadence of Theme I, bars 19-20, the "adjustment" is made:

Ex. 43. III:mm. 18-20.



- b. The excerpt from Theme I shows augmentation of the rhythmic pattern of the Primary Theme. In spite of the metrical difference existing between the two examples, the third and fifth notes of each pattern occur at metrically strong points. This fact supplements the melodic correspondence to create a strong tie between the two cadences.
- c. The reappearance of the dactyl in retrograde in the rhythmic texture in bars 3-4 of Theme I evokes a recall of the first movement. As shown in the small notes under the example above, it appears in a syncopated arrangement with the three-pulse bars of Theme I.

Fourth, the tone-semitone approach to the melodic cadence in bar 5, occurring twice more within the thematic statement (bars 14 and 17), is in itself a subtle tie to the preceding movements. This is due to the fact that it suggests the Greek tetrachord, introduced by the Primary Theme and employed in the second movement. Although the complete four-note pattern is not heard in these cadences of Theme I, the upper leading tone approach to the final note recalls this distinctive feature of the Greek tetrachord, providing a certain kinship

between this theme and its predecessors.

Last, both the doubly and singly dotted rhythmic figures which are prominent throughout Theme I provide an obvious recall of the principal theme of the second movement.

To summarize, the study has revealed a web of structural ties which binds Theme I to the themes which have preceded it, indicating a certain homogeneity which extends across structural divisions.

The statement of Theme I is followed by scherzando passages in like tempo which are obviously intended to create the effect of impetuosity. This evaluation is substantiated by the constantly fluctuating dynamics and the instances of brilliant percussiveness, as heard in bars 26-28 or 34-36. In a seemingly extemporaneous manner, the procedure in bars 20-60 exploits certain intervallic, rhythmic, harmonic, and tonal properties of Theme I, as the study will show. Thus, from a formal standpoint, these complementary passages may be considered an expansion of Theme I. The expansion is divisible into three segments with respect to patterns, textures, and cadences. The cadences in bars 30 and 41-2 overlap the segments, providing continuity for the shifts of musical ideas.


The first segment, bars 19-29, employs a predominantly linear design which alludes to Theme I in a number of ways. From a purely melodic standpoint, the correspondence of stressed pitches as well as intervallic similarities provide structural ties to Theme I.

Ex. 44. III:mm. 1-5, 20-21.

The examples above show that the design on the right revolves around the pitches most prominent in the first phrase of Theme I. In addition, the example on the right shows exploitation of the intervallic framework of Theme I. The interval of a fourth which exists between the doubly-dotted  $c'''$  and  $f'''$ , the height of the first phrase of Theme I, foreshadows four downward leaps of a fourth in bars 5-10. The interval of a minor seventh which exists between  $f'''$  and  $g''$  in the example of Theme I above foreshadows two prominent leaps of a seventh in bars 6 and 8.

Thus, Theme I stresses these two intervals in its melodic framework in the first phrase; they are employed in melodic leaps in the second phrase. Therefore, the three upward leaps of a fourth which appear in the design on the right above, as well as the two minor sevenths which provide the intervallic framework, show an exploitation of the intervallic properties which support Theme I.

The melodic similarities just described are supplemented in the following areas of construction to provide homogeneity between Theme I and the ensuing ten bars:

- a. Continuity is achieved by the rhythmic pattern , prominent in Theme I. A comparison of bars 22-23 to bar 9 shows a striking rhythmic, as well as melodic, correspondence. In addition, the structural pattern of stressing the second or third pulse in the bar is utilized. As in Theme I, this is achieved by way of phrase initiations and melodic high points, bars 20, 22, 24.
- b. The procedure which begins in bar 20 presents tonal confirmation of the two preceding cadences on F. This is obvious in the stressed pitches circled in the example above as well as in the cadence in bar 24. Thus, a tonal bond extends across the structural division in bar 20.
- c. Harmonically, the minor seventh sonorities which appear in bars 24 and 26-30 exploit the predominating color of the first phrase of Theme I, in which eleven minor seventh relationships can be found in the chordal structure.
- d. The phrase rhythms in bars 20-30 create the same 4 bar-6 bar pattern heard in the first two phrases of Theme I.

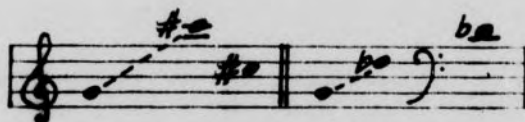
The second segment of the expansion, bars 30-42, projects a strong flavor of improvisation in its tonal organization. The chromatic tonal descent from B to G is obvious in the extreme bass as well as in the broad leaps executed by the right hand, bars 31-32, 32-33, and so on, which produce octave or fifth relationships. These leaps recall the abrupt changes of register heard in Theme I. Other allusions to the preceding theme involve minor seventh sonorities, spelled melodically as in bars 30-31 and featured harmonically as in bars 36-38. Rhythmic continuity is achieved by repeated notes in dotted rhythm, a distinctive characteristic of Theme I.

The third segment of the expansion, bars 42-60, effects a return to the doubly dotted rhythmic pattern of Theme I. This pattern in combination with the ascending melodic line in bars 42-44 strongly suggests a return of the theme. This deception, which exemplifies the elusive nature of the thematic expansion,



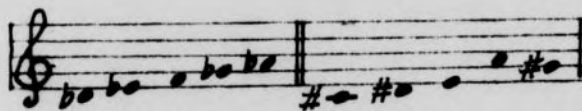
becomes apparent as the melodic line rises to the span of an augmented eleventh. The deception, in turn, makes its own reference to the theme, presenting a striking similarity to bars 10-11:

Ex. 45. III:mm. 42-48, 10-11.



The example on the left shows an enlargement of the original idea--a melodic ascent covering the span of a tritone. The fact that the corresponding ideas involve identical pitches constitutes a valid reference to Theme I. The sustained chords in bars 47-8 allude to the shifts of register in bar 11, the melodic progress in bars 49-50 suggesting a variation of the path of the Theme:

Ex. 46. III:mm. 11-13, 49-50.



Texturally, the consecutive thirds which prevail in bars 49-50 and 53-55 recall a similar feature in Theme I, bars 5-6 and 7-8.

To summarize, the analysis has shown that the procedure in bars 20-60 is based upon certain melodic, rhythmic, harmonic, and tonal properties of



Theme I. These structural relationships substantiate the earlier assertion that the first part of Section A includes bars 1 through 60.

Theme II (bars 61-91), which comprises the second part of Section A, is indicated by the words Etwas ruhiger, somewhat calmer. The tempo modification as well as notable changes in texture and dynamics provide an individuality for this melody which qualifies it as Theme II, as the study will show.

Several structural features are present in this theme which produce a musical counterpart of the straightforward, natural manner of expression which prevails in Section III of Hölderlin's poem:

- a. The modal melody, revolving around a given point--E, is complemented by unison voices to produce a pastoral quality suggestive of a shepherd's pipe-song. The melodic embellishments in bars 68-69 serve to enhance this effect.
- b. The impression of spontaneity is afforded by the initial phrase rhythms of Theme II--4 bars in 3/4 meter alternating with 2 bars in 4/4 meter (bars 61-73).
- c. The widespread, "transparent," voice distribution of the chordal sonorities contributes to the over-all effect of simplicity, as in bars 78-83.

Although Theme II is considerably more mild-mannered than Theme I, the tone of "cheerfulness" as noted by Stuckenschmidt is maintained via the following features:

- a. The continuation of the mazurka-like accents on the second or third pulse in the bar contributes to the prevailing good humor, as in bars 73-83.
- b. Melodic ornamentation in bars 68-69 provides a touch of frivolity.
- c. The thematic statement concludes with the major version of the "falling third" motive, bars 90-91.

A comparison of the structure of the first four bars of Theme I and Theme II reveals some notable similarities:

Ex. 47. III:mm. 1-5; 61-65.

The image shows two staves of music, Theme I and Theme II, in treble clef. Theme I is on the top staff and Theme II is on the bottom staff. Both are in 3/4 time. Vertical dashed lines connect corresponding notes between the two themes. A curved dashed line above Theme I and below Theme II indicates a major sixth interval from the first note to the final note of each phrase. A bracket labeled 'Dactyl' is under the first three notes of Theme II. An asterisk is placed between the two staves in the third measure, indicating a point of exact correspondence. Small notes are written below the staves to show the counter-rhythm. Handwritten annotations include 'M. 6th' at the top and bottom, and 'M. Triad' near the end of Theme I.

A. Over-all rhythmic correspondence.

The vertical lines show that the two themes are constructed of essentially the same over-all rhythmic pattern, the asterick marking the point of exact correspondence in terms of note values. An additional rhythmic similarity is the dactyl pattern, obvious in the initial notes of Theme II and previously noted in the inner voices of Theme I in retrograde. The small notes under the examples above show that this pattern is heard counter to the rhythm of the melody in each theme.

B. Intervallic correspondence.

The curved lines show that the destination of each phrase is a major sixth above the initial note. Intervallic correspondences within the two phrases are indicated by dotted lines. These lines show that both melodies begin with the upward sweep of a ninth and proceed to spell descending major triads at corresponding points.

C. Harmonic similarities.

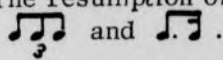
The consecutive thirds which prevail harmonically in Theme II, as in bars 73-77, are also a distinctive feature of Theme I, bars 5-8. In

addition, the plagal bass movement heard in all three tonic cadences in Theme II (bars 66-67, 72-72, 90-91) is prominent in the concluding cadences of Theme I (bars 17-18, 19-20).

To summarize the analysis of Theme II, considerations of tempo, texture, and tonality with respect to the formal design of Section A indicate that Theme II is a separate entity constituting the second part of a three-part design. Yet, the study has revealed structural similarities between Theme II and Theme I that indicate a continuity of musical thought which bridges the division. In addition, a character correspondence has been noted and substantiated between Theme II and Section III of Hölderlin's poem.

The marking Wie früher (original tempo) attends octave and chordal passages which are identifiable with the procedure in bars 20-60. The final part of Section A, bars 91-113, constitutes a return to the "expansion" of Theme I.

This assertion is substantiated by the following facts:

1. The resumption of the original tempo and dynamic clime.
2. The resumption of the tonality of F, obvious in the octave pattern (bars 91-93), the reiterated f's (bars 94-96), and the final cadence (bars 110-113).
3. The resumption of rhythmic patterns characteristic of bars 20-60--  

4. The correspondence of intervals and pitches. The pattern of ascending fourths which support the design in bars 20-21 and 24-25 is obvious in bars 91-93 and 96-98. The examples below involve identical pitches:

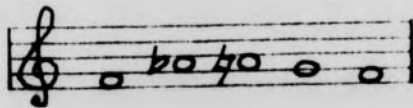
Ex. 48. III:mm. 24-25; 91-93.



5. The reappearance of repeated chords in dotted rhythm (bars 94-95 and 101-103), a distinctive feature of the first part (bars 34-36, 40-46).

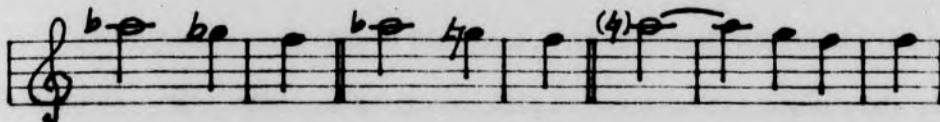
In addition to the foregoing facts, the pattern created by the broad melodic contour of the final part of Section A is based upon the concluding cadential pattern of Theme I. To explain, the tonic note F is reiterated fourteen times in bars 91-96; its minor third A-flat is heard nineteen times in bars 96-103. The melodic cadential pattern, based on the major third, is heard six times in bars 104-113. Therefore, this broad melodic contour emerges:

Ex. 49.



Thus, the last part of Section A appears to be a huge expansion and final alteration of the conclusive cadences of Theme I:

Ex. 50. III:mm. ~~17~~-18; 19-20; 109-111.



The full tonic triad and the octaves in bars 111-113 present a tonal "benediction" that provides over-all coherence for Section A. The double bars indicate a major structural division with respect to the movement as a whole.

The analysis of the third part of Section A has revealed facts which support the writer's assertion that bars 91-113 constitute a resumption of scherzando passages based upon Theme I. Hence, the final part of Section A provides formal, as well as tonal, coherence for the section as a whole.

To summarize, the over-all analysis of Section A has revealed the following formal design:

a (60 bars) - Theme I (E-flat → F) plus thematic expansion (F → E-flat)

b (30 bars) - Theme II (E)

a' (23 bars) - thematic expansion of Theme I (F)

It has been noted that parts a' and b present a combined temporal equipoise for the extensive first part with respect to bar count, considering the slightly slower tempo of b. This temporal arrangement, which occurs because a' constitutes only a partial return of the first part, suggests a rounded binary over-all design.

Section B, which Stückenschmidt calls a "broad harmonic middle portion,"



proceeds at a livelier tempo which is indicated by the term Lebhafter. Yet, the longer note values and the chordal texture which predominates therein create a less hurried demeanor than that of Section A. As the study will show, the tonality of F-sharp prevails in Section B. It completes a pattern of chromatically rising tonalities with respect to the main structural divisions in Section A: E-flat (bar 1), E (bar 61), F (bar 91), F-sharp (bar 114). This chromatic rise of tonalities contributes significantly toward the improvisatory nature of the movement.

An examination of the over-all construction of Section B reveals that it is divisible into three parts, the first two parts being based upon one expansive melody, Theme III. The first part, bars 114-161, constitutes in its entirety the initial presentation of the theme. The second part, bars 162-213, can best be described as thematic variation, as the analysis will reveal. The third part, bars 214-256, is transitional in character. It is based upon an interplay of thematic fragments and textures which builds in intensity toward the climactic return of Theme I, bar 256. The three parts of Section B present a well-balanced pattern in terms of actual bar count: 47-51-50. However, the anticipatory nature of the third part tends to suspend its temporal weight until the return of Theme I, at which time it seems to shift suddenly toward Section A'. This seeming transfer of temporal weight across the sectional boundary is greatly responsible for effecting the climax of the entire movement, the reappearance of Theme I.

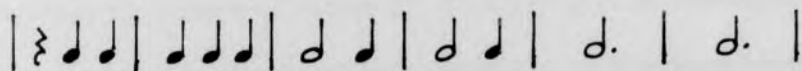
The first part of Section B, bars 114-161, is comprised of two statements of Theme III, the second a greatly expanded version of the first. The melodic



emphasis of the fifth F-sharp-C-sharp, as in bars 114-116 or 120-122, projects F-sharp as the tonal center; this is substantiated harmonically by the half cadence in bar 23. A second half cadence, bar 128, provides structural punctuation for the two thematic statements. However, its dominant function with regard to the ensuing phrase serves to interlock the statements, forming one continuous process. The concluding half cadence, bar 160, is further evidence of the tonal coherence which binds the thematic presentation.

The practice of initiating phrase impulses on the second pulses of the bars, a prominent feature of Theme III, is a continuation of the structural pattern introduced by Theme I and maintained by Theme II. This pattern combined with the particular rhythmic organization within the phrase impulses of Theme III provides a "self-generating" effect comparable to that in Section III of the poem. For example:

Ex. 51.

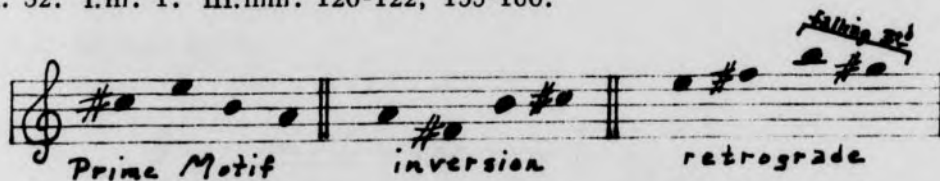


The pattern above, found in bars 117-122, creates a somewhat spasmodic overall effect in that the metrically prominent rest is followed by a succession of note values from the shortest to the longest. This design, which is repeated in essence several times, is largely responsible for the spontaneous manner of expression which prevails throughout the major portion of the statement. Thus, when

the theme culminates with broad, sustained sonorities, bars 147-161, the structural contrast provides a particularly dramatic effect.

Melodically, Theme III is a composite of patterns which have preceded it, providing coherence for this movement as well as for the first three movements of the sonata. The most eminent of these patterns is the Prime Motif, the inversion of which appears prominently in bars 120-122 and 147-150. In addition, the last four melody notes of Theme III, bars 155-160, constitute the retrograde of the Prime Motif, which contains the distinctive "falling third" cadential pattern.

Ex. 52. I:m. 1. III:mm. 120-122, 155-160.

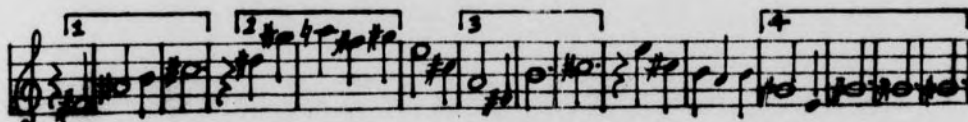


The fact that the climax of Theme III, bars 147-161, is in essence a declaration of the Prime Motif is significant with respect to all preceding themes in the sonata. This striking reference to the basic cell of the first movement provides confirmation of the many subtle structural relationships which permeate the first three movements of the sonata. Thus, the prominent reappearance of the Prime Motif in Theme III of the third movement functions in a formal sense to unify these movements.

Additional melodic patterns within Theme III which declare or suggest

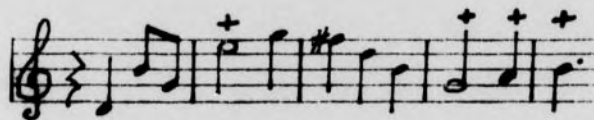
kinship to other themes are marked in the following example and described in the listing below, the numbers corresponding:

Ex. 53. III: mm. 114-128.



1. Theme III emphasizes the interval of a fifth in the initial notes, a pattern which has occurred in all preceding themes except Theme II of this movement. Yet, the pattern above appears to have been lifted melodically and rhythmically from the framework of Theme II:

Ex. 54. III: mm. 61-65.



2. This pattern is noted in the thematic expansion of Theme I, bars 20 and 24.

Ex. 55. III: m. 20, 24.



3. The inverted Prime Motif, as previously noted.
4. The repeated g'-sharps are reminiscent of the principal theme of the second movement, bars 2 and 25. Common C-sharp sonorities

complement the melodic correspondence to suggest a structural relationship.

In summary, the analysis of the first part of Section B has revealed that Theme III makes a striking reference to the first movement via the Prime Motif. Theme III also makes reference to Theme I of the second movement as well as to the preceding themes of the third movement. As the last of seven themes presented in the first three movements, Theme III stands as a composite of melodic patterns which have preceded it. This fact suggests that Theme III provides confirmation of the many structural ties which unify the first three movements of the sonata.

The second part of Section B, marked Wieder lebhafter (lively again), presents a delicate idiomatic effect that is unique in the sonata. This effect can be described as a whimsical display of technical facility, another mark of the scherzo. However, an investigation reveals that the linear design, executed by both hands in the treble, is firmly secured by the melodic outline of Theme III. The marked notes below indicate the melodic correspondence:

Ex. 56. III:mm. 113-121, 161-169.

The image displays three staves of musical notation. The top staff is labeled "(melodic outline)" and shows a sequence of notes with sharp accidentals on a treble clef staff. The middle and bottom staves show more complex musical passages, also on treble clef staves, with various rhythmic values, accidentals, and dynamic markings. A dashed line with the number "8" above it spans across the middle and bottom staves, indicating a specific measure range or comparison point.

The melodic correspondence continues; it can be seen clearly in a comparison of bars 175-178 to 125-128 and bars 189-191 to 139-140. This correspondence in conjunction with a nearly exact parallelism with respect to bar count leads to the conclusion that the second part of Section B constitutes a variation of Theme III. This conclusion is further supported by the fact that the first two parts of Section B are bound by a common tonal center, F-sharp. This is obvious in the correspondence of pitches in the above examples as well as in the cadences in bars 188-189 and 211-212. It should be noted that the inverted Prime Motif appears at a different tone level in the variation, bars 198-212, making possible a conclusive tonic cadence which marks the end of the extensive thematic presentation.

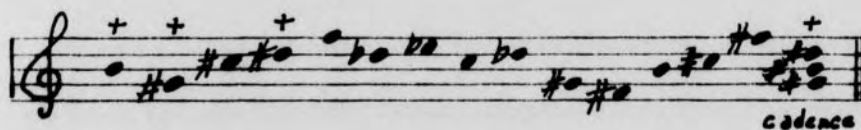
In summary, the analysis of the second part of Section B has shown that it is a variation of Theme III.

The final part of Section B, bars 214-256, is attended by three markings

with respect to tempo. These modifications tend to divide the climactic transitional procedure into three segments, to be described forthwith.

The first segment, bars 214-229, bears the indication to resume the initial tempo of Section B. This segment presents an expanded version of the melodic line heard in bars 147-161 and 198-212 in slightly faster tempo, due to the earlier Breiter markings. The following example reveals the essential melodic contour, which suggests the tonal center of G-sharp:

Ex. 57. III:mm. 222-229.



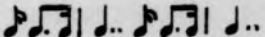
This tonal area initiates a moving away from the strong tonic-dominant coalition which prevailed in the first two parts of Section B, giving tonal concurrence to the thematic transition in progress. The first indication of the transition occurs in bars 218-221 by way of a fragment reminiscent of the dotted rhythmic figures of Theme I. These four bars also feature the B-flat sonority which distinguishes the entrance of Theme I, clearly discernible in the  $V_7 - I$  cadential structure of bars 219-222:



Ex. 58. III:mm. 219-222.

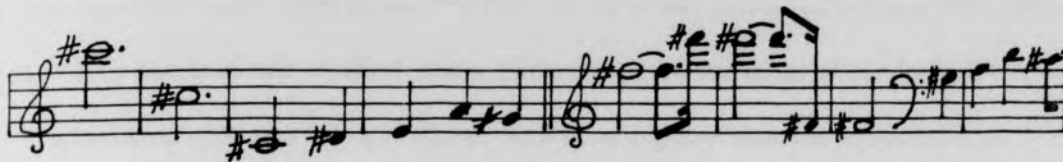
B-flat: V<sub>2</sub> ----- I<sub>4/4</sub>

Therefore, rhythmic and harmonic forces effect a striking reference to Theme I in the first segment of the transition, although the over-all melodic contour of Theme III prevails. The repeated notes in dotted rhythm are incorporated into the melody itself in bars 222-227. Thus, Hindemith's purpose here appears to be a fusion of that portion of Theme III based on the Prime Motif with certain properties of Theme I. Not only does this fusion of themes act as a cohesive force with respect to the movement as a whole, but it clearly signifies the formal function of the last part of Section B--thematic transition.

At bar 229 the instruction Begin slowly, increasing speed to the first tempo indicates the impending reappearance of Theme I. The reappearance is anticipated melodically and rhythmically by a sequence based on a fragment of the theme, bars 229-236. The sequence is answered by six bars of repeated chords which suggest the character of Theme I via the predominating rhythmic pattern--  et cetera.

The marking In the first tempo, bar 243, ushers in octave jumps as well as a melodic procedure which alludes to the theme, as in bars 47-50:

Ex. 59. III:mm. 47-50; mm. 243-246.



The fact that the original tempo is reached prior to the actual reappearance of Theme I heightens the suspense appreciably.

Also contributing to the aura of excitement is the tonal instability which prevails in the final passages of Section B. This results from an abundance of tritone sonorities (as in bars 237-242), chromatic bass movement (as in bars 249-251), as well as from the conspicuous absence of fifths in the consonant sonorities (as in bars 243-248). Thus, when the B-flat tonal area is approached by the full dominant triad in bars 253-254, its eminence is assured. The fact that the tonal area of Theme I is reached prior to its appearance provides the final structural anticipation of Section A'.

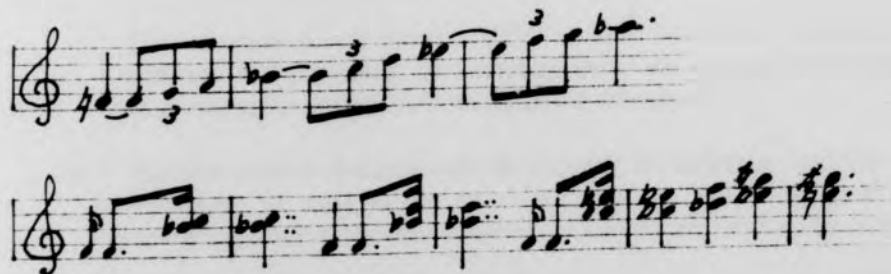
In summary, the study has shown that the last part of Section B is transitional in character, its purpose being to effect the climactic return of Theme I. The analysis has revealed and described the structural forces responsible for the build-up of tension which finds its release in the fortissimo re-entrance of Theme I in its original tempo, tonality, and form.

With respect to form, Section A' presents an exact repetition of Theme I in its entirety, bars 256-275. However, its tonal implications are clearer this time. Although the initial four-bar phrase suggests E-flat as originally, a

prominent V - I cadence in B-flat has preceded it, as described earlier. This fact assumes some significance in view of the B-flat cadences in bars 270, 273, and 275, the last two of which are a deviation from the tonal procedure of the original thematic statement. These cadences suggest that the tonal area of B-flat prevails in Section A'; cadences in bars 293, 304, and 322 provide confirmation.

The indication Etwas ruhiger (somewhat calmer) accompanies what can best be described as a sudden "flight of fancy." In place of the virtuoso passages which occurred after Theme I in Section A, an unfamiliar waltz-like melody emerges. Due to the fact that its abrupt appearance directly follows the formal reprisal of Theme I, this melody suggests the ultimate in impetuosity. Yet, it conforms to the prevailing tonality, as seen in cadences in bars 283 and 293, and its initial path is not unlike a design which appeared in Section A:

Ex. 60. III:mm. 90-92, 274-278.



The somewhat frivolous effect created by the appearance of this melody is counteracted at langsamer werden (growing slower). The first four-bar phrase of Theme I appears in the bass register as if in seeming reprimand to

what has preceded it.

At ruhig (calm), token formality is observed with the reappearance in part of Theme II. Its tonal area of E is overpowered by four B-flat cadences, bars 304, 312, 314, 316.

The instruction In the first tempo applies to a codetta which consists of the first phrase of Theme I transposed to G-flat, as in bars 266-270. Obviously, this transposition is effected to provide the conclusive B-flat cadence, which assures tonal coherence for Section A' and the movement as a whole.

In summation, the over-all analysis of the third movement leads to the following conclusions:

1. The structural design of the third movement is a large three-part form. The sectional divisions are delineated by the alternation of themes as well as by changes of tempo, texture, and tonality.
2. The third movement is bound to the two preceding movements by numerous structural ties, the sum of which indicate in a formal sense the existence of a master design in progress.
3. The third movement is categorically a scherzo, with overtones of the mazurka.
  - a. The improvisatory nature of the music, caused by abrupt tempo and textural changes, is comparable to the spontaneous manner of expression noted in Section III of the poem.
  - b. The structural features which suggest the scherzo and the mazurka, as well as the waltz, create the prevailing good humor which approximates the optimistic nature of Section III of the poem.
4. The parallelism of the third movement to the third section of the poem with respect to general character and manner of expression constitutes the third such correspondence of music and poetry. This strongly suggests a common master plan.

## CHAPTER V

## ANALYSIS OF FOURTH MOVEMENT

The fourth movement of the sonata is a reprise of the first, slightly altered. Programmatically, one might refer to this as another view of, a return perhaps, to the Main, in the meaning of Hölderlin's verses.<sup>42</sup>

The singularity of the fourth movement is its formal significance with respect to the sonata as a whole. The most important aspect is the fact that the fourth movement restates, in essence, the themes of the first movement in inverted order, effecting a return to the point of departure and its accompanying elegiac tone. This corresponds dramatically to a similar phenomenon in Section IV of Hölderlin's poem:

To you, perhaps, you islands, yet one day shall  
 A homeless singer come; for he's driven on  
 From stranger still to stranger, and the  
 Earth, the unbounded, alas, must serve him

In place of home and nation his whole life long,  
 And when he dies --but never, delightful Main,  
 Shall I forget you or your banks, the  
 Variously blessed, on my farthest travels.

As the above stanzas formulate the climactic turning point preceding the resolution of ideas in the poetry, so the fourth movement qualifies as the structural turning point of the sonata. The fact that the fourth movement succeeds in evoking both recollection and anticipation gives validity to its

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<sup>42</sup>Stuckenschmidt, "Hindemith," pp. 72-73.



designation as the formal pivotal point.

The following observations contribute significantly to its anticipatory nature in terms of over-all form:

1. The fact that the themes are presented in a common tonality, D, suggests the standard procedure in a formal reprise. However, the fact that D is not the tonality of the first movement, the Exposition, negates the possibility of a satisfactory formal resolution here. Thus, the tonal procedure of the fourth movement incites the anticipation of an impending resolution.
2. The absence of any real development of these themes, here or previously, gives this movement somewhat the effect of a second exposition, which by nature anticipates a formal destiny.
3. The codetta, bars 46-58, provides the ultimate indication of an impending resolution. The fact that the melodic impulses are repetitive, rather than sequential as originally, incites a feeling of suspension and expectation.

Thus, at the end of the fourth movement the listener has recalled the themes of the first movement, noting that they are restated in inverted order. Due to structural factors which have been described, he anticipates formal fulfillment with respect to these themes. Therefore, the listener is prepared to recognize the first two themes of the finale as transformations of the Primary and Secondary Themes of the first movement, a fact which will be substantiated in the ensuing chapter.



## CHAPTER VI

## ANALYSIS OF FINALE

Most powerful of all is the finale, a widely sweeping form whose weight and proportions fit into no known scheme. It covers eleven pages of print and expands the sonata form to embrace so to speak, the art of landscape.<sup>43</sup>

Stuckenschmidt's general description of the fifth movement of the sonata suggests that it possesses a breadth and grandeur comparable to the heroic tone which emanates from the final section of the poem.

Hospitably, though proud, you admitted me,  
 And, smoothly flowing, brightened the stranger's eye  
 And taught me gently gliding songs, and  
 Taught me the strength that's alive in silence.

O calmly as the stars move, you happy one,  
 You travel from your morning to evening,  
 Towards your brother, Rhine; then, with him,  
 Joyfully down to the greater ocean.

The study will reveal the particular combinations of musical materials responsible for the magnitude of the last movement, as well as for its over-all affirmative attitude, which approximates the optimistic nature of the last section of poetry. More importantly, the study will show that this final correspondence of music and poetry with respect to character distinguishes an essential formal phenomenon common to the two works of art. It is in the conclusive stage of each that the full creative logic, the master design, is ultimately divulged.

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<sup>43</sup>Stuckenschmidt, "Hindemith," p. 73.

According to Hamburger, Hölderlin creates a synthesis that both reconciles and transcends two conflicting themes, as stated in Chapter I. The last chapter of this study is primarily concerned with how Hindemith accomplishes a similar feat in musical terms.

The analysis will show that the formal procedure of the movement is similar in a number of ways to sonata form. However, the terms exposition, development, recapitulation in the usual sense cannot be used appropriately here. Therefore, the designation A - B - A' is chosen by the writer. Hindemith clearly marks the main structural divisions by double bar-lines at bars 94 and 155, the middle section bearing a different tempo indication. Due to the immensity of the over-all design of the movement and its significance with respect to the master plan, a preview of the formal procedure is presented at the outset of the chapter. The following observations will be more fully described and the evaluations will be substantiated in the course of the analysis:

#### Section A (bars 1-94)

Hindemith presents two subjects of opposing characters which are recognizable as transformations of the themes of the first movement--the Primary Theme' (bars 1-27) and the Secondary Theme' (bars 28-45). A concise thematic idea emerges in bars 45-48 which, due to its structural prominence and its melodic allusions to familiar patterns, stands as the potential synthesis of the two preceding themes. Due to its unusual function, we will call this concise theme the Motto. The melody which follows, Theme III, evolves from the Motto, complementing it by enhancing its significance in a formal sense.

Theme III, bars 48-81, is succeeded by a codetta based entirely on the Motto, bars 81-94.

Section B (bars 95-155)

Section B consists of one uniquely-constructed theme, Theme IV, the contours of which can be likened to an immense mosaic. Theme IV contains a repeated design labeled the Counter Motto, heard initially in bars 95-97. The multi-colored background of the musical mosaic is created by juxtaposing the essential intervallic properties of the Motto and the Counter Motto. Thus, the "development section" of the finale is not the usual development of the themes of the exposition; rather, it presents an alternate to the Motto and proceeds to place the two ideas in structural opposition to each other.

Section A' (bars 156-237)

Here, the Secondary Theme' and the Primary Theme' undergo developmental procedures, somewhat belated in terms of sonata form. This final inversion of the principal themes constitutes the irrevocable return to the point of departure. It is not only a melodic procedure as in the fourth movement, but involves tonal fulfillment as well.

Coda (bars 238-280)

The Coda, dominated by the Motto, provides formal and tonal fulfillment for the sonata as a whole. The Motto declares its sovereignty repeatedly as the synthesis of conflicting ideas.

It is hoped that the foregoing résumé will provide the reader with a broad

concept of the formal procedure of the finale to which he can relate the data in the ensuing analysis.

The crucial factor in the above plan which ties it to the sonata as a whole is the deduction that the first two themes of the finale are transformations of the themes of the first movement. This is a logical conclusion based, first and foremost, upon the over-all formal aspects of the five movements. The study of the first four movements has revealed the following pertinent facts:

1. The first movement has the formal character of the exposition section in the standard sonata form.
2. The second and third movements, a funeral march and a scherzo respectively, enjoy certain structural ties with the first movement but they do not present formal fulfillment with respect to its themes.
3. The restatement in a new tonality of the themes of the first movement directly precedes the finale. Thus, a formal and tonal fulfillment is demanded.

Taking all the above facts into consideration, it is logical to expect that the main themes of the finale are identifiable with the themes of the first movement. A technical comparison of the themes in question reveals structural factors to support such a deduction.

There are two particular considerations which ascertain that the Primary Theme' is a transformation of the Primary Theme of the first movement. First, the initial phrase of the former, bars 1-8, is begun and ended with versions of the Prime Motif in the original tonality, A major:

Ex. 61. I:m. 1, V:mm. 1-2, 6-7.

The example in the center above shows the root position triad as contained in the Prime Motif inverted to a six-four position. This is significant with respect to all preceding themes, which adhered to the pattern set by the Prime Motif of stressing the fifth in their initial notes. Thus, the first two bars of the Primary Theme' constitute an enlargement of the original idea. A structural correspondence can be noted also in the rhythmic treatment of the Prime Motif and its transformation. In the first instance, the Prime Motif is set apart by a rest; in the second instance, by a sustained note. Its eminence is assured in both cases by rhythmic means.

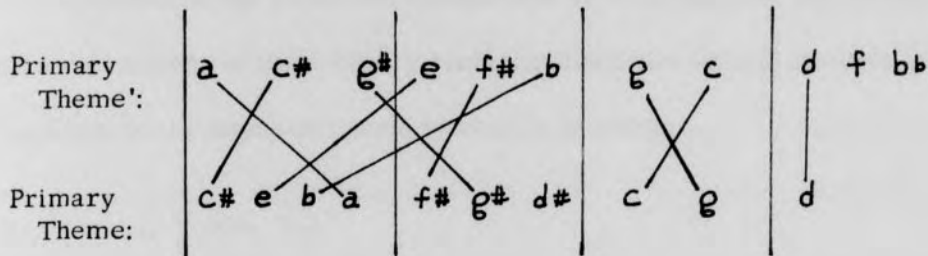
The example on the right above shows a rearrangement of the actual pitches of the Prime Motif which allows the Primary Theme' to cadence with a forthright spelling of the A major triad in root position. As a result, the final note is approached by the skip of a descending major third, an enlargement of the "falling third" motive.

The foregoing considerations show that the Prime Motif is the basic cell in the construction of the Primary Theme' of the finale.

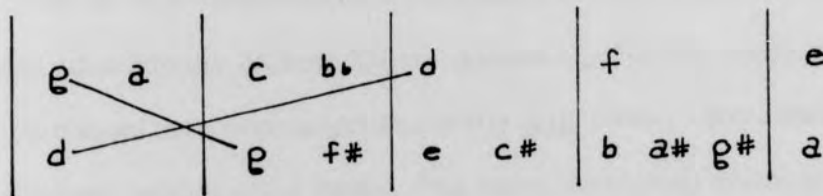
The second significant factor which suggests that the Primary Theme' is a transformation of the first theme of the sonata is the coincidence apparent in



the melodic progress of both themes. The term melodic progress is used in this sense to denote the particular sequence of chromatic tones.



The drawing above shows the order of presentation of tones in the first four bars of the two themes, the approximate coincidence of which indicates a common melodic concept. Due to the fact that both themes revolve around the tonal center A, this correspondence of tones might be considered a somewhat normal occurrence. However, an identical comparison of the principal themes in the first and last movements of Hindemith's second sonata for piano shows no such concurrence of melodic progress. Both themes are in G major:



In summary, the foregoing technical considerations validate the theory that the first theme of the finale, the Primary Theme', is identifiable with the Primary Theme of the first movement. The study has shown that the two themes are based on common structural ideas. The ensuing observations will show how



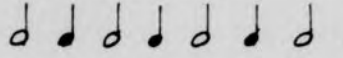
Hindemith effects thematic transformation by presenting the basic ideas in broader, more emphatic, and more optimistic terms.

In addition to the so-called enlargement of the basic cell, the Prime Motif, a comparison of the following examples discloses several features which are essential to the thematic transformation in question:

Ex. 62. I:m. 1, V:mm. 1-2.

The musical score for Ex. 62 consists of two measures. The first measure is marked "Ruhig bewegte Viertel" and "mf". It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of half notes: G3, B2, D3, E3. The second measure is marked "Lebhaft" and "f". It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of half notes: G3, B2, D3, E3. The score is written on two staves, with the treble staff above and the bass staff below.

The contrast implied by the tempo markings quietly moving quarter notes and lively gives the first indication as to the nature of the transformation. The time signature affixed to the Primary Theme' denotes a prevailing metrical stability which, in combination with the predominantly forte clime, contributes markedly to the emphatic quality of the theme. The study has already revealed a relatedness between the measured rhythm of the Primary Theme and its somewhat plaintive character. Complementing the lively tempo of the Primary Theme' is the basic rhythmic unit of triple division,  $\text{♩}$ , which provides the means for greater mobility than existed in the Primary Theme. The prominent sustained

chords which support the enlarged Prime Motif produce an authoritative effect which is repeated six times in the course of the thematic statement. This pattern is combined and alternated with a rhythmic design that creates a "skipping" effect when heard in lively tempo--  . This pattern interjects rhythmically a quality of exuberance into the character of the theme. Therefore, a sprightly and emphatic demeanor is made possible by the basic rhythmic organization of the Primary Theme', which is obvious in the examples above.

An investigation of the phrase rhythms of the Primary Theme' reveals that the thematic material is presented in two musical impulses. The first phrase, a broad impulse which covers seven bars, concludes with a tonic cadence, which indicates that the essential thematic idea has been heard in its entirety. The restatement, bars 8-27, constitutes a sweeping, climactic expansion of the original idea. The cadence in bar 27, which terminates the thematic presentation, is structurally significant in terms of its inconclusive quality, which results from the following factors:

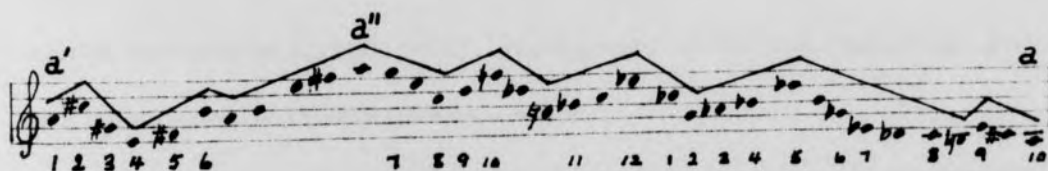
- a. The theme is not complete restated.
- b. The cadence is a half cadence.
- c. The final chord is in 6-4 position.

The lack of finality which surrounds this cadence is important with respect to the Secondary Theme' in that the master plan has predestined a formal synthesis of the two themes, as the study will show. Thus, the quality of the cadence in question indicates a relationship of materials to over-all structure.

To summarize, a consideration of the phrase rhythms of the Primary Theme' has shown an obvious breadth of phrase construction that contributes vitally to its dimensions of largeness. Also, the structural importance of the final cadence has been noted.

An investigation of the melodic structure within the first phrase of the Primary Theme' discloses the technicalities responsible for its breadth. With no skip larger than a fourth, the melody covers the span of an eleventh in its upward sweep and covers two full octaves in its descent. The following example shows that the melody turns on itself and retraces its steps, covering the same areas more than once:

Ex. 63. V:mm. 1-8.



The diagram shows that tremendous melodic activity takes place within the first phrase. The melody proceeds through the twelve chromatic tones nearly two complete times, as marked above, before it returns to the point of departure. This creates an all-encompassing effect which, in conjunction with the span involved, insures a theme of melodic magnitude. Thus, the melodic structure of the Primary Theme' complements the broad phrase patterns to create a theme of greater breadth and scope than the Primary Theme of the first

movement.

The tonal compactness of the Primary Theme' makes an essential contribution to its positive nature. The full tonic triad heard in six voices in the first bar declares the tonality of A, which is confirmed by the enlarged Prime Motif and the melodic high point a" in bar 3. The fact that the initial cadence, bar 8, occurs melodically and harmonically on the tonic makes this theme unique with respect to all preceding themes and, therefore, the most tonally solid. The tonic triad which is spelled melodically in bars 7-8 is a distinctive feature of this theme, presenting a unique melodic cadence which is strongly tonal. The thematic expansion which follows is further confirmation of the tonality of A, although a strong reference is made to C-sharp melodically and harmonically in bars 20-22. This is quickly overshadowed by the three consecutive cadences on E, bars 24-27, which provide a dominant conclusion, giving unity to the thematic presentation as a whole.

Thus, tonal solidarity within the Primary Theme' is greatly responsible for its authoritative nature. From an harmonic standpoint, other character-shaping influences are as follows:

1. The maintenance of the major mode makes possible a sustained optimistic attitude.
2. A number of full, unencumbered triad sonorities are heard within the thematic statement, as in bars 1-2, 20-21, or 27, which produce in the context of this sonata the effect of straightforwardness.

To summarize, the over-all analysis of the Primary Theme' has substantiated the theory that it is a transformation of the Primary Theme of the first movement. Secondly, the study has revealed the structural features responsible

for the character of that transformation.

A comparison of the following examples shows a number of criteria for concluding that the Secondary Theme' is a transformation of the Secondary Theme of the first movement:

Ex. 64. V:mm. 28-30. I:mm. 22-25.

1. Correspondence with respect to register and dynamic markings.
2. Common melodic exploitation of the tritone, marked above with brackets, which produces a correlative color distinction.
3. Certain pitch correspondences, marked with arrows. To explain, the first 6 pitches of the Secondary Theme are found within the first 8 pitches of the Secondary Theme'. It should be noted that this correspondence of pitches involves the particular tritone e-b-flat, which was stressed in the earlier theme.

In addition to the factors listed above, there are two important structural correspondences between the two themes that require more extensive descriptions:

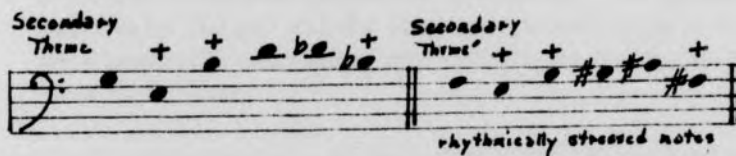
1. The repetitive quality of both themes.
  - a. Reiterated melodic patterns, which are related.
  - b. Reiteration of particular note values.



2. A broad structural design common to both themes.

First, both themes are characterized by a certain repetitive quality which places them in a unique category with respect to other themes in the sonata. They are the only two themes that are constructed of conjunctly repeated melodic patterns, a fact which indicates their essential relatedness. Also, an examination of the melodic structure of the Secondary Theme' reveals that the design formed by rhythmically stressed notes is akin to the reiterated melodic pattern of the Secondary Theme:

Ex. 65. I: mm. 22-23, V: mm. 28-29.



The examples above shows that e is the base of both patterns and that the ultimate goal in each case is the lowering by half-step of the third tone. The example on the right, which shows the skeletal framework of the repeated pattern of the Secondary Theme', may be seen as a diminutive version of the design on the left, the original melodic idea.

The melodic correspondence just described is enhanced by a subtle rhythmic similarity between the themes that takes the form of the repeated sound of particular note values. The over-all rhythmic texture of the Secondary Theme of the first movement is the cumulative effect of voices which produces the sound of repeated eighth-notes. Already described in the second chapter, this effect

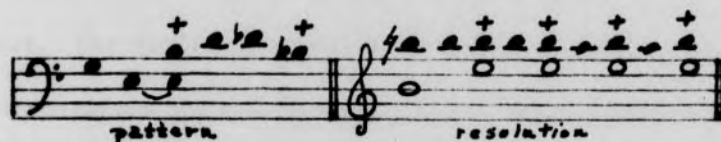


can be recalled by combining the rhythm of the melodic line as seen in Example 64 with the counter rhythm drawn beneath the staff. For immediate reference, it should be recalled as well that the eighth note is the prevailing small-note value of the preceding Primary Theme. The incessant rhythmic effect produced by the Secondary Theme' of the finale is that of reiterated quarter notes, the quarter note being the prevailing small-note value of the preceding theme. Therefore, two pertinent facts are divulged:

- a. The over-all effect of reiterated note values in each theme is conducive to the repetitive quality shared by the themes.
- b. The fact that these respective note values are related in like manner to the rhythmic organization of the immediately preceding themes indicates a common structural procedure. It suggests that the Secondary Theme' and the Primary Theme' stand in the same basic relationship to each other rhythmically as do the two themes of the first movement.

The final correspondence of Secondary Theme' to Secondary Theme to be described is the most significant in terms of over-all structure. The two themes share a common destiny--the declaration of the supremacy of a given fifth after its repeated appearance in a diminished state. It should be recalled that the path of the Secondary Theme involves the continual alternation of the perfect fifth and the tritone in relation to E, and that the structural resolution occurs as follows, in essence:

Ex. 66. I:mm. 22-23, 33-39.



As to the Secondary Theme', the cadence in bars 44-45 constitutes the structural resolution of two particular tritones apparent in the theme. These tritones are diminished forms of the same fifth, G - D:

Ex. 67. V:mm. 28-29, 30-31, 34-35, 35-36; mm. 40, 41-42, 43; mm. 44-45.



The example on the left shows the altered root of the fifth; the middle example shows the lowered fifth. Both examples involve the alternation of tritone and fifth, as shown by the dotted lines. Therefore, the two sets of examples just presented show that the progress of both themes involves the alternation of a given fifth with its diminished state, the common destiny being the declared supremacy of that fifth.

To summarize, the consideration of several significant structural features common to both themes leads to the conclusion that the Secondary Theme' is identifiable with the Secondary Theme of the first movement. The thematic

transformation is accomplished by placing these features in a different contexture which gives the Secondary Theme' a more agitated, ominous character than its counterpart. The study will reveal the technical procedures responsible for the particular character of the Secondary Theme', which may be considered an exacerbation of the prevailing elegiac tone of the Secondary Theme.

First and foremost is the over-all construction of the thematic statement. This is crucial in determining the nature of the theme as well as its function with regard to the master plan. The entire thematic presentation is one vast musical impulse that culminates with the fortissimo cadence in bars 44-45 and the ensuing Motto, bars 45-48. The fact that the Secondary Theme' contains not one intermediary cadence insures both its restless quality and its formal destination. The structural framework bears the implication that the Motto stands as the consummation of the Secondary Theme', an assumption to be supported in the analysis of the Motto.

Melodic influences play a vital role in shaping the general character of the Secondary Theme'. The basic melodic pattern, which the study has shown is related to that of the Secondary Theme, is presented in an entirely different manner. The tones of the basic pattern are separated by intermediary notes which contain skips as large as a minor seventh. The chromatic path of the melody in "see-saw" fashion creates an erratic effect which is magnified by voices in unison:

Ex. 68. V: mm. 28-29.

+ = basic pattern  
 --- = chromatic movement

A comparison of the above example to the basic melodic pattern of the Secondary Theme reveals the difference in presentation, which contributes greatly toward the modification of character.

Ex. 69. I: mm. 22-23.

The combination of lively tempo and the prevailing tritone color is also contributive to the over-all effect of agitation which characterizes the Secondary Theme'. The "spurts" of eighth-notes which occur within the prevailing quarter-note texture are striking because they involve the tritone as the circumscribing interval. This particular rhythmic and melodic combination creates a biting, almost diabolical effect which occurs twelve times within the thematic statement:

Ex. 70. V: mm. 28-29; 29; 29-30.

The tonal structure of the Secondary Theme' is strongly conducive to its restless nature. First, the repeated melodic pattern itself creates the impression tonally of a "whirling dervish." This impression results from the disjunct chromaticism, the prevailing tritone color, and the persistent return to the point of departure (F, bars 30, 34, 36) as the pattern is repeated. Second, when chords do appear in the essentially linear design, as in bars 34-35, the quickly shifting fifths and fourths add to the tonal vertigo. "If several fourths or fifths occur in succession, the ear is made uncertain by the accumulation of clear harmonic groupings and their variety within a short space of time."<sup>44</sup> Third, the large-scale tonal implications of the Secondary Theme' constitute a chromatic rise to the point of destination, thereby assuring a mounting tension. F, as the apparent tonal center of the melodic pattern in bars 28-36, initiates the chromatic rise from the E cadence of the Primary Theme' in bar 27. The rise continues with the reiterated fifths based upon F-sharp in bars 38-43. The cadence in bars 44-45 declares G-major as the tonal destination of the Secondary Theme'.

In summary, the study has shown how melody, rhythm, harmony, tonality, and over-all structure contribute to the agitated nature of the Secondary Theme'.

The over-all analysis of the first two themes of the finale has shown that they are transformations of the themes of the first movement. The study has also revealed the features responsible for the particular musical character of each transformed theme. Whereas the themes of the first movement are both essentially of an elegiac nature, the Primary Theme' and the Secondary Theme' are

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<sup>44</sup>Hindemith, Craft, I, p. 182.



of strongly contrasting characters. As the study has divulged, the transformation effected by the Primary Theme' is characterized by exuberance and optimism, while the nature of the Secondary Theme' represents a deepening of the restless quality of its counterpart. Therefore, from a formal standpoint, the first two themes of the finale may be seen as corresponding to the "two conflicting themes" of Hölderlin's poem, as noted by Hamburger.

Motto

Ex. 70. V:mm. 45-48.

**Breiter**

(ff)

First and foremost, the label Motto is affixed to the theme above because of its subsequent use in the finale. An examination reveals that the Motto is heard a total of fourteen times (bars 81-94 and the Coda, bars 238-273). In each instance the Motto occurs as a perfect entity, without melodic modification or development.

Second, the proclamatory nature of this theme further substantiates the



use of the term Motto. Its first appearance produces the striking effect of a declaration. This is due primarily to its contextual prominence in combination with its concise structure. From a formal aspect, the prominence of the Motto is assured by its function as the culmination of the Secondary Theme'. Yet, its declaratory nature is created by a combination of several features which provide contrasts to the Secondary Theme'--the broader tempo marking, long note values, chordal texture, and tonal resoluteness. The fact that the apex of the Secondary Theme' is of a strongly contrasting character to it affords the Motto a certain uniqueness. This prominence is complemented by the concise melodic and tonal structure of the Motto to create the effect of a declaration. The decisive melodic descent from g''' to g'', strongly supported by the G major cadence in bar 48, provides an effect of resoluteness and finality. Thus, the proclamatory nature of the Motto contributes to the validity of its label.

Third, the title Motto is affixed to this theme because of its significance with respect to the master plan. Although the listener does not realize the full significance of the Motto until the end of the movement, he receives at its first appearance three distinct impressions:

1. The tonality of G, firmly established for the first time in the sonata, suggests a fresh idea.
2. The harmonization of the Motto suggests that the idea emerges from extreme conflict, resolving in the G major cadence. The first two chords, bars 45 and 46, contain tritones and major sevenths. As noted earlier, this poignant combination of intervals is described by Hindemith as serving the "most intensified expression."
3. The melody itself alludes to preceding themes. An analysis of the melodic structure of the Motto discloses the reasons for its "familiar" sound, its power of subtle thematic recall. Although the allusions are

essentially intervallic, the eminence of the Motto serves to enhance these intervals to motivic proportions.

- a. The following examples show that the Motto contains intervals characteristic of both the Primary Theme' and the Secondary Theme':

Ex. 71. V:mm. 45-48, 1-2, 40-43.

The image shows two staves of musical notation. The top staff is labeled 'Motto' and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Handwritten annotations above the staff include 'tritone' with a dashed line connecting G4 and C5, and '4th' with a dashed line connecting G4 and B4. The bottom staff is divided into two sections. The left section is labeled 'Primary Theme' and contains notes: G4, A4, B4, C5, B4, A4, G4. The right section is labeled 'Secondary Theme' and contains notes: G4, A4, B4, C5, B4, A4, G4. Handwritten annotations above the Secondary Theme section include 'tritone' with a dashed line connecting G4 and C5, and '4th' with a dashed line connecting G4 and B4. Vertical dashed lines connect the notes of the Motto to the corresponding notes in the Primary and Secondary Themes.

The first six notes of the Motto suggest the path of the Primary Theme', the descending fourth providing an instant recall. Two more descending fourths within the Motto provide further emphasis of this interval. Complementing these intervallic references are the dotted half-notes and the chordal texture, both of which suggest the Primary Theme'. The last four notes of the Motto accentuate the tritone, which is the interval exploited by the Secondary Theme'. The example chosen from this theme involves the same tritone as occurs in the Motto. This particular tritone is reiterated in the Secondary Theme' in the climactic build-up of tension, bars 41-43, which directly precedes the Motto.

- b. The last two notes of the Motto sound the "falling third" motive, introduced by the Primary Theme of the first movement and noted frequently in preceding movements.
- c. The one-octave melodic descent of the Motto makes obvious the following framework of nine notes:

## Ex. 72.



This formation contains two Greek tetrachords, an intervallic pattern described in the analysis of the first movement and noted repeatedly as a cadential design in succeeding movements. Also, the melodic framework of the Motto contains the diminished fifth as well as the perfect fifth in relation to the tonic note. This may be seen as a structural allusion to the interplay of these two intervals as featured in the Secondary Theme' and its predecessor, the Secondary Theme.

Thus, the examination of the melodic structure of the Motto has shown how it refers to the two themes which directly precede it, as well as to the themes of the first movement, by way of particular melodic patterns which they initiated. These considerations suggest that the Motto be seen as relevant to the sonata as a whole.

To summarize, the cumulative effect of the three impressions received by the listener at the first appearance of the Motto creates a strong inference as to its formal function. As stated previously, the new tonality and the particular harmonization of the Motto suggest a fresh idea born of extreme conflict. Yet, the fact that the Motto alludes to past themes implies a different perspective rather than a new idea. With this implication in mind, the fact that the Motto exerts an instant recall of the Primary Theme' while functioning as the culmination of the Secondary Theme' points to the conclusion that the Motto stands here as the

potential resolution of these two "conflicting themes." In broad formal perspective, the initial appearance of the Motto constitutes a prediction of their final resolution, which takes place in the Coda and will be described in the course of the analysis.

The indication at bar 48 to resume the lively tempo tends to detach the Motto from what succeeds it as the broader marking gave it distinction with respect to the Secondary Theme'. These gradations of tempo set the Motto apart in a manner which may be compared to the artistic principle of bas-relief. This analogy seems appropriate in view of the fact that although the Motto is well-defined, it is an integral part of the formal procedure. The study has described its formal relationship to the two preceding themes of this movement; its relationship to Theme III will be evaluated forthwith.

Ex. 73. V: mm. 48-51. Theme III, first phrase.

Im Zeitmaß

The musical score for Theme III, first phrase, measures 48-51, is presented in two staves. The upper staff is in bass clef and contains the melodic line, which begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of eighth and quarter notes, including accidentals (flats). The lower staff is also in bass clef and contains the bass line, starting with a forte (*mf*) dynamic marking. The bass line consists of quarter and eighth notes, with various accidentals (flats) and rests. The time signature is 4/4, and the tempo marking is "Im Zeitmaß".

The Motto, while performing its functions with regard to preceding themes, also serves to introduce Theme III in a tonal capacity and thereby to

enjoy a formal relationship to it. Theme III, bars 48-81, is bound to the Motto by the common tonal center G. The cadences in bars 51, 65, and 81 provide evidence that tonal coherence is maintained throughout the thematic presentation. This coherence extends through the codetta, bars 81-94, which is based entirely on repetitions of the Motto in overlapping fashion. Thus, the Motto, Theme III, and the codetta create a large tonal block which indicates a formal coalition. This coalition, which serves to heighten the formal significance of the Motto, is characterized by an over-all homogeneity created by melodic and rhythmic means. In addition to the common tonality, the following observations suggest that Theme III evolves from the Motto:

1. The melodic construction of the first phrase of Theme III involves the same eight chromatic tones that characterize the Motto with one addition, the major third in relation to the tonal center. For the purpose of comparison, the following examples show the essential melodic framework of the Motto and Theme III.

Ex. 74.



Motto

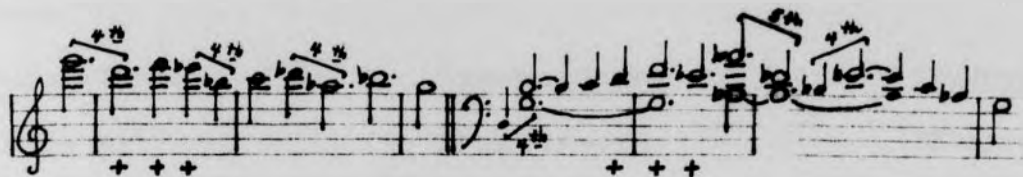
Theme III, first phrase.

The use of the major third in the first phrase of Theme III is foreshadowed harmonically by the G major cadence of the Motto.

2. Theme III contains skips of a fourth which involve the same tones used in the prominent descending fourths of the Motto.



Ex. 75. V:mm. 45-48, 48-51.



In addition, there is the coincidence of three consecutive tones as marked below the examples.

3. Theme III constitutes a continuation of the essential note values of the Motto. The consecutive dotted-half notes and the pattern  $\text{♩} \text{♩}$ , which predominates in the bass of Theme III, are apparent in the Motto.

Thus, the study has revealed the technical reasons for the kinship which exists between Theme III and the Motto. Due to the fact that the codetta is based upon the Motto, the over-all homogeneity is maintained to the double bar.

To summarize with respect to the formal procedure, the tonal coherence and the melodic and rhythmic homogeneity which exists between the Motto, Theme III, and the codetta place these three in a formal coalition. Within the 50 bars which form this coalition, the Motto is the predominating force. This is due structurally to three main factors:

- a. The striking effect of its first appearance.
- b. The fact that Theme III seems to evolve from it.
- c. Its reappearance and complete dominance of the codetta.

This coalition leads to the conclusion that Hindemith conceived Theme III as complementary to the Motto in a formal sense. Thus, when the temporal weight of this union is compared to the two thematic presentations which precede



it, the Motto emerges as the most prominent idea in the first section of the finale:

<u>Primary Theme'</u>	<u>Secondary Theme'</u>	<u>Coalition</u>
27 bars (A)	18 bars (F → G)	50 bars (G)

Theme IV in its entirety, bars 95-155, makes a vital contribution to the magnitude of the finale by way of two distinct dimensions. First, it emerges as the longest, broadest, most brilliant, and most sonorous of the themes. Covering 60 bars, it provides a dimension of sustained sonority unparalleled in the movement. This bigness of sound results from a prevalence of sweeping octave and chordal passages in a predominantly forte climate. In a total of seventeen markings with respect to dynamics, sixteen markings indicate gradations of forte, a triple forte appearing for the first time in the finale, bar 151. Thus, from the standpoint of sonority, Theme IV constitutes the high point of the movement.

The other way in which Theme IV contributes to the immensity of the finale is with regard to over-all form. The study will show that this theme is probably responsible to a great degree for Stuckenschmidt's statement that "sonata form is expanded, so to speak, to embrace the art of landscape." The study will suggest that the formal function of Theme IV, which constitutes the middle section of the finale and possesses a unique relationship to preceding themes, seems to transcend the function of the development section in the standard sonata form.

The first point to be ascertained with respect to its formal function is that Theme IV in its entirety qualifies as Section B of the finale. Hindemith gives

an indication of the main structural divisions by setting Theme IV apart with double bars, 94 and 155. This punctuation serves to corroborate the writer's evaluation of form based upon thematic alternation in conjunction with changes of tempo, time signature, texture, and tonality, as the study will show.

The metronome marking affixed to Theme IV calls for a rate of speed slightly slower than that of the first and third sections of the finale, as seen at bars 1 and 156. Also, the time signature peculiar to Theme IV, which changes the basic unit of measure to one of duple division, constitutes a structural "slowing down." Yet, the over-all effect of this section is one of increased momentum, as suggested by the marking Energisch. The prevalent use of eighth notes in the heavy octave and chordal texture and the occasional "rapid-fire" harmonic changes, as in bars 102-103, are greatly responsible for this illusion of greater movement. Thus, Hindemith has combined the rhythmic organization and the texture of Theme IV in such a way as to distinguish this section as one of increased fervor.

With respect to tonality, this middle section constitutes a large unit of tonal coherence revolving around the center B. This is due primarily to the predominating melodic idea, the descending scale line presented in bars 95-97 and recurring throughout the section:


## Ex. 76. V: mm. 95-97.

This scale line, supported harmonically by the full B major triad in bar 95, clearly projects the diatonic scale of B, concluding with a decisive VII - I melodic cadence. An examination discloses that this melodic idea is heard a total of five times in a revolving procedure, binding the section together in tonal unity. Only two non-overlapping harmonic cadences appear within the section, bars 113 and 130, both of these subdominantly related to B. Therefore, Theme IV forms the largest tonal block thus far in the finale, a strong indication that this section is a unit of great formal significance, Section B.

Thus, the study has shown that Hindemith sets Theme IV apart structurally as the middle section of the finale. Therefore, according to Stuckenschmidt's evaluation of the form of the movement, Theme IV assumes the same position as the development section in the standard sonata form. Yet, the study will show that its function is somewhat different. Rather than constituting a systematic development of the themes of the exposition, or Section A, this middle section is constructed of new thematic material, as the label Theme IV

suggests. The forthcoming analysis will reveal that the particular construction of this new material affords Theme IV a unique formal function which befits the unusual thematic procedure of Section A and is also relevant to the sonata as a whole.

Prior to examining the construction of Theme IV, two prominent clues suggesting a relatedness to the first movement should be noted:

1. The tonality of B. As described earlier in the study, the tonal area of B is emphasized at the climactic point of the first movement. It has been ascertained in this chapter that Theme IV constitutes the highest point of sustained sonority in the finale. In view of the facts that A major is the prevailing tonality of both movements and that B major is stressed in the climactic portion of each, a structural parallelism is seen which hints at a formal relatedness.
2. The dactyl-- . This rhythmic pattern, which is heard throughout Theme IV, is a distinctive feature of the first movement and is continued into the second movement, as previously noted. Its reappearance in Theme IV is significant because it evokes a recall of the beginning of the sonata.

The features just described may be seen as indicators that the formal function of Theme IV will prove pertinent to the sonata as a whole.

The over-all construction of Theme IV can be likened to that of a vast mosaic containing a well-defined pattern which appears from time to time in a multicolored background. The essential design within Theme IV is the B-major scale descent, bars 95-97, which recurs again and again after intermediary passages of mosaic-like construction. The study will show that the mosaic-like construction is based upon the juxtaposition and alternation of melodic, harmonic, and rhythmic patterns. With respect to the formal significance of this over-all structural design, the writer has concluded that the B major scale descent is, in

effect, a counter motto which Hindemith places in formal juxtaposition to the Motto, the latter having emerged as the most prominent idea of Section A. A detailed study of the mosaic-type musical construction which characterizes Theme IV has convinced the writer that it was designed to effect the confrontation of contrasting musical forces inherent in the Motto and the Counter Motto. The forthcoming analysis will reveal facts which substantiate these conclusions.

Ex. 77. V: mm. 45-48, 95-97.

The image shows two musical staves. The top staff is labeled 'Motto' and contains a sequence of notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. The bottom staff is labeled 'Counter Motto' and contains a sequence of notes: E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2.

The writer's assertion that Hindemith places the Counter Motto in formal juxtaposition to the Motto is based upon the following considerations:

1. Placement. The fact that four consecutive repetitions of the Motto, bars 81-93, directly precede the first appearance of the Counter Motto serves to promote a comparison of the two by the listener.
2. Character. The fact that the Counter Motto constitutes essentially a one-octave melodic thrust downward from tonic to tonic, as does the Motto, suggests a certain categorical relationship. The conclusive effect which results from such concise melodic structure provides the Counter Motto a declaratory nature comparable to that of the Motto.
3. Prominency. An examination discloses that the Counter Motto is heard a total of five times within the middle section, the Motto having appeared the same number of times in Section A. Also, the octaves-in-unison which characterize the Counter Motto are striking in the



predominantly chordal texture of Theme IV, giving it a contextual prominence comparable to that enjoyed by the Motto.

Thus, the study has shown how Hindemith accomplishes by way of structure the juxtaposition of Counter Motto and Motto, inviting a comparison of the two by the listener. The predominantly diatonic Counter Motto emerges as an apparent contradiction of the Motto, which the study has shown bears a combination of modal traits and the tritone color. If this phenomenon is seen in terms of a confrontation between diatonic and modal forces--the "new" and the "old," so to speak--it has a striking programmatic connotation with respect to the conflicting ideas in Hölderlin's poem, described in the first chapter.

The analysis will proceed by pointing out the essential differences in melodic structure between the Counter Motto and the Motto. Following this, selected examples from Theme IV will be cited to illustrate how these differences are used as the bases for Hindemith's "mosaic." The examples will show rhythmic and harmonic involvement as well.

The fact that both the Motto and the Counter Motto represent a one-octave melodic descent from tonic to tonic insures that each melody note will be heard in relation to its tonic. Therefore, for the purpose of comparison, the following examples present skeletal versions of the Counter Motto and the Motto, treating each melody note as a particular scale degree and also showing its intervallic position within a tetrachord. Only the diatonic properties of the Counter Motto are used because they are the predominant force.

Ex. 78.

The image shows two musical staves. The top staff is labeled "Counter Motto" and "diatonic tetrachord". It features a treble clef and a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the notes are interval markings: 1/2 (between G and A), W (between A and B), # (between B and C), W (between C and B), # (between B and A), and W (between A and G). The bottom staff is labeled "Motto" and "Greek tetrachord". It also has a treble clef and a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the notes are interval markings: W (between G and A), W (between A and B), 1/2 (between B and C), W (between C and B), W (between B and A), W (between A and G), and 1/2 (between G and A). Below the notes are scale degree markings: I, VII, VI, V, II, III, I, I.

The examples above show that the diatonic tetrachords which support the Counter Motto are, in fact, inversions of the Greek tetrachords upon which the Motto is based. The examples show as well the following intervallic differences between the individual melody notes, seen as corresponding scale degrees, and their respective tonics:

<u>Scale Degree</u>	<u>Counter Motto</u>	<u>Motto</u>
VII	major seventh	minor seventh
VI	major sixth	minor sixth
V	perfect fifth	perfect fifth *diminished fifth
IV	perfect fourth	perfect fourth
III	major third	minor third
II	major second	minor second

Thus, the study has shown the differences in intervallic structure between the Counter Motto and the Motto which provide the bases for their juxtaposition within Theme IV. By manipulating patterns which can be identified with the intervallic differences shown above, Hindemith effects in "mosaic" fashion a confrontation of forces inherent in the Counter Motto and the Motto. The selected examples

which follow illustrate how he accomplishes this, showing that the effects of the melodic confrontations are amplified by rhythmic and harmonic means.

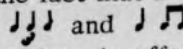



A. The perfect intervals versus the tritone.

The first of these melodic confrontations occurs as the perfect intervals in the tonality of the Counter Motto, bars 97-98, are juxtaposed with the tritone, bar 98. The study will reveal that the latter is complemented structurally to provide an allusion to the Motto.

Ex. 79. V:mm. 97-98.



The sustained dominant and tonic notes in the tonality of the Counter Motto, circled above, emphasize this intervallic relationship. The eighth note rest which follows insures that the purposeful change from f"-sharp to f"-natural, the tritone in relation to the established tonic B, will have a striking effect. The f"-natural is further emphasized melodically in bars 98-99 by becoming the base of the Greek tetrachord b"-flat, a"-flat, g"-flat, f". By using this pattern to complement the f"-natural at this strategic point, Hindemith seems to be indicating in a structural way that the tritone should be identified with the Motto here. Thus, at the first melodic confrontation of the perfect intervals and the tritone, the tonality of B insures that the perfect intervals will be heard in relation to the Counter Motto; the Greek tetrachord which complements the diminished fifth in relation to B suggests that the tritone be associated with the Motto.

Rhythmic involvement serves to corroborate the fact that a melodic confrontation is taking place. The patterns  and  appear side by side in bars 98-99. This is a juxtaposition, in effect, of the basic rhythmic units of the Motto and the Counter Motto-- and .

The F major chords in bar 100 and 103 clearly show harmonic-tonal involvement. Prominently placed on strong pulses, they

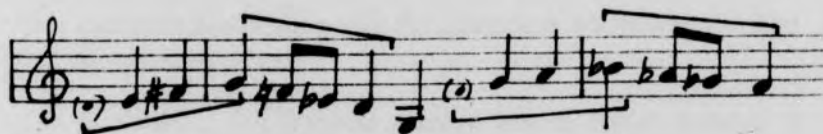
emphasize still further the crucial F-natural of bars 98-99 by projecting the tonal area of tritone relationship to the prevailing tonality of B.

A block-like harmonic confrontation is heard in bars 100-103. The predominantly tritone-colored chords of bars 100-101 are countered by two bars of chords which feature fourths and fifths.

In summary, the study has shown that the effect of the first melodic confrontation of the perfect intervals and the tritone in bars 97-98 is supplemented melodically, rhythmically, harmonically, and tonally in the ensuing measures.

- B. The diatonic tetrachord versus the Greek tetrachord, or major sixth and seventh versus minor sixth and seventh in relation to a given tonic.

Ex. 80. V:mm. 105-107.



The example above shows the juxtaposition of diatonic and modal patterns within two different tetrachords. Structural references to the Motto are made here in the following ways:



1. Hindemith's use of the upper tetrachord in  $\underline{G}$ , the tonality of the Motto, suggests that the procedure is relevant to the Motto.
2. The second tetrachord above is identical to that used in bars 98-99 to allude to the Motto.
3. Both melodic confrontations occur over a IV - I bass progression in the key of the Motto.

Thus, it would seem that diatonic properties, characteristic of the Counter Motto, are being employed in an apparent effort to "contradict" the modality of the Motto in its own tonal area.

C. Perfect intervals versus tritone, diatonic pattern versus Greek pattern, d versus d.

Ex. 81. V: mm. 124-125, 127-128.

The confrontations shown in the examples above are marked, using the following symbols:

-  = diatonic pattern versus Greek pattern
-  = perfect fourth versus tritone
- H** = harmonic juxtaposition of fifth and tritone
- R** = juxtaposition of rhythmic units  $\underline{d}$  and  $\underline{d.}$

It should be noted that the brackets which designate the circumference of a perfect fourth also mark appearances of the dactyl pattern, characteristic of the Counter Motto. On the other hand, the second bracket in each example shows that the juxtaposed tritone is attended by the rhythmic pattern  $\underline{d.} \underline{d.} \underline{d.}$ , which suggests the basic unit of the Motto,  $\underline{d.}$ . Thus, melody and rhythm are combined here to suggest the confrontation of Counter Motto and Motto.

In view of the fact that the example shown under **B** revealed the use of the upper tetrachord in relation to G, it is striking that the melodic patterns shown above involve the corresponding lower tetrachord. The diatonic pattern heard in bars 124 and 125 and 127 and 128 (c'', b', a', g') is countered melodically by the Greek version in bars 126 and 132 (c'', b'-flat, a'-flat, g'). Thus, the study has shown that the diatonic traits of the Counter Motto are juxtaposed melodically with the modal pattern of the Motto within the very confines of the upper and lower tetrachords in relation to G, the tonality of the Motto.



In summary, the selected examples from Theme IV have shown how Hindemith juxtaposes contrasting patterns to effect a confrontation of musical forces inherent in the Counter Motto and the Motto. The ascertainment of this structural confrontation leads to the following conclusions as to the formal significance of Theme IV:

1. Although Theme IV constitutes a new and distinct theme, its particular construction nevertheless insures a musical climate which can be compared to that of the development section in the standard sonata form. The Harvard Dictionary of Music describes the development section as "a battlefield where the musical forces comes to grips," a description also appropriate to the middle section of the finale. Perhaps this is responsible in part for Stuckenschmidt's use of the term sonata form.
2. The formal significance of Theme IV seems to transcend that of the usual development section because Theme IV is relevant to the sonata as a whole, not just to the themes of the first section of the finale. This is due to the fact that in trying to contradict the validity of the Motto, the Counter Motto attempts to stand in its place as the potential synthesis of the Primary' and Secondary' Themes, the study having shown that these themes are transformations of the themes of the first movement. Thus, Theme IV is relevant to the sonata as a whole in a formal sense, expanding the traditional concept of the development section to include "the art of landscape."

In conclusion, the study of Theme IV has shown that it makes a vital contribution to the magnitude of the finale by its dimensions of breadth and sonority, as well as by the comprehensive significance of its formal function.

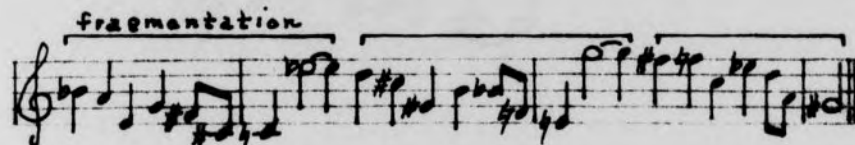
It is within the third section of the finale, bars 156-280, that the over-all musical conflict is ultimately resolved, as the study will show. Therefore, the analysis of Section A' will be concerned primarily with its broad formal implications. Due to the fact that Hindemith withholds the actual development of the first two themes of the finale until this point, the term recapitulation hardly

seems adequate. However, it will be used for want of a better word. The third section of the finale consists of three parts, the structural divisions evident at bars 193 and 238. The first two parts constitute the recapitulations of the Primary' and Secondary' Themes in inverted order. A coda based entirely on the Motto concludes the movement.

Due to the reappearance of the Secondary Theme' in the original tempo at bar 156, a sectional division is obvious here. Yet, there are several structural ties which seem to bridge the divide, indicating that the essential conflict of ideas continues:

1. Although the final statement of the Counter Motto presents a somewhat triumphant effect in terms of its breadth and sonority, bars 151-155, it ends with an overlapping cadence, bar 156. This seems to suggest structurally that the Counter Motto is inconclusive in a formal sense.
2. The fact that the Secondary Theme' reappears in the key of B, the tonality of the middle section, denies a complete formal break. The pedal point in bars 159-162 should be noted.
3. The fact that the Secondary Theme' is not presented as a mere re-statement, but rather receives developmental treatment, gives it a certain basic affinity with the climate of tension which prevails in Theme IV. The development of the Secondary Theme' is quite obvious due to Hindemith's use of standardized procedures such as fragmentation or directional inversion of distinctive rhythmic figures:

Ex. 82. V:mm. 160-163, 156-157, 165.



Therefore, due to the three factors described above, the recapitulation of the Secondary Theme' maintains the climate of tensivity projected by Theme IV, indicating that ultimate formal fulfillment is yet to come.

The inversion of the two principal themes in the last section of the finale constitutes an actual return to the point of departure, as was predicted by the fourth movement. The return is dramatized by the overlapping of the Secondary Theme' and the Primary Theme' in bar 193, and confirmed by the resumption of the original tonality, A. This formal phenomenon appears to correspond to the "return" in Hölderlin's poem, obvious in the concluding stanzas.

This return to the point of departure, so to speak, brings a strong sense of formal fulfillment to the listener as the Primary Theme' is restated in its original form, bars 193-200. The theme is subjected immediately to developmental procedures stressing the distinctive pattern--

Ex. 83. V:m. 206.

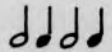


--which the study has shown is an enlargement of the Prime Motif of the first movement. This pattern is heard at various tone levels, reaching climactic points at the Breiter markings where it is supported by sustained fortissimo chords of extensive range. The exploitation of this pattern within the recapitulation of the Primary Theme' serves as the final step in the return to the point of departure by focusing upon the basic cell itself, the Prime Motif. This provides a certain melodic coherence for the sonata as a whole.

The developments of the Secondary' and Primary' Themes within the recapitulation of the finale seem to imply in a formal sense that each is being re-evaluated before their final and irrevocable resolution. The fact that the development of the Primary Theme' leads directly into the Motto, by way of the Prime Motif in bar 237, seems to be a structural declaration that the Motto symbolizes that resolution.

Ex. 84. V:mm. 237-241.

The reappearance of the Motto in the tonality of A provides tonal confirmation of formal fulfillment.

The Coda, or stretto, built upon ten consecutive declarations of the Motto in the tonality of A, effects the final climax of the sonata. Covering a six-octave range, it proceeds through nearly the whole gamut of dynamic possibilities, *p* -- *fff*. The Motto first appears as a basso ostinato, bars 238-253. Counter to this, the top voice exploits rhythmically the "skipping" pattern characteristic of the Primary Theme', . Due to the livelier tempo of the Coda, the "skip" becomes a "gallop" which creates the effect of great momentum and excitement. The tension continues to build as the Motto ascends the keyboard at octave intervals, each time with greater quantity of sound. For still greater sonority, Hindemith employs octaves and chords in a tremendous sweep toward the concluding cadence, bars 261-280.

The last eight bars present a dramatic question and answer effect that is strikingly conclusive. The sustained unison octaves in bars 273-275, dramatic because they stand alone, seem to pose the final question. The answer comes in the form of tremendous, sustained chords which produce the concluding tonic cadence. The conclusive quality of this cadence is enhanced by an aura of exultation and triumph, which an examination discloses is due to the following structural implications:

1. The last three melodic tones create intervallically a descending minor third followed by an ascending minor seventh.



## Ex. 84. V:mm. 276-279.



The minor third can be identified with the distinctive "falling third" cadential motive prevalent throughout the sonata. Here in the final cadence, it is answered by a large conclusive leap upward to the tonic, seeming to suggest ultimate exultation and triumph.

2. The harmonic approach to the final chord creates a pattern of major chords ascending by whole tones. A progression such as this is generally considered conducive to a state of exaltation in that each chord gives the impression of having surmounted the one which precedes it.

## Ex. 85. V:mm. 276-279.



3. The approach to the final A major chord by way of the F and G chords may be seen as symbolically significant in terms of the tonal areas they represent:

F - original tonal area of the Secondary Theme'.

G - original tonal area of the Motto.

A - tonal area of the Primary Theme', which finally envelops all.

Thus, the structure of the last eight bars of the Coda provides an apparently triumphant conclusion for the sonata which seems to approximate the optimism and

exuberance projected by the final lines of "Der Main."

To summarize the over-all analysis of the finale, the following diagram delineates the formal procedure:

Section A or <u>Exposition</u>	Section B <u>Theme IV</u> <u>introduces</u>	Section A' or <u>Recapitulation</u>
Primary Theme' (A)*	<u>Counter Motto</u> (B) which stands in	Restatement-development of <u>Primary Theme'</u>
Secondary Theme' (F→G)	formal juxtaposition to the Motto.	and <u>Secondary Theme'</u> in inverted order. (B→A)
<u>Motto plus complementary</u> theme, <u>Theme III</u> (G)		<u>Coda</u> (A) <u>Motto</u>

\*Tonal centers are indicated in parentheses.

In conclusion, the study of the finale has shown that its formal procedure is pertinent to the sonata as a whole because the Primary' and Secondary' Themes, which function in a formal sense as two conflicting ideas, are transformations of the themes of the first movement. Within the finale, two possible syntheses of the conflicting ideas are presented and placed in structural confrontation, the Motto and the Counter Motto. This confrontation, which characterizes the unique construction of Theme IV, assumes the same position as the development section in the standard sonata form. After the restatement-development of the principal themes in the last section of the finale, the Motto concludes the sonata as the final resolution of opposing ideas initially presented in the first movement. Thus, the Coda provides the ultimate and crucial step which completes the master design of the entire sonata. The analysis has revealed that the thematic relationships between the first and last movements of

the sonata are confirmed tonally. The fact that the finale begins and ends in the tonality of the first movement provides tonal coherence for the sonata as a whole.

The study of the finale has also pointed out the ways in which it corresponds to the last two stanzas of Hölderlin's poem and thereby to the poem as a whole. The magnitude of the finale, which results from expanded formal proportions as well as sheer sonority, may be compared to the breadth and grandeur suggested by the heroic tone at the conclusion of the poem. Also, the seemingly triumphant ending of the finale approximates the exultation which is apparent in the concluding stanzas of the poem. The study has shown that this character correspondence of music and poetry indicates the essential formal correspondence:

Last movement of sonata -- the principal themes of the sonata, which can be identified in a formal sense with the conflicting ideas in Hölderlin's verses, are symbolically synthesized by the Motto.

Concluding two stanzas of poetry -- Hölderlin's conflicting philosophies are metaphorically reconciled by Nature.

## CHAPTER VII

## SUMMARY AND CONCLUSIONS

The analyses of the five movements of the sonata have revealed the following structural contours and character inclinations:

Movement	Formal Description and General Character	Prevailing Tonality	Progression of Themes and Tonal Centers
I	The first movement has the formal character of an exposition section. Its prevailing disposition is elegiac.	A	Primary Theme, A Secondary Theme, E
II	This movement qualifies formally and stylistically as a funeral march.	C-sharp	Theme I, C-sharp Theme II, D - F
III	The large ternary design is loosely constructed. This movement has the over-all effect of a scherzo, with overtones of the mazurka.	E-flat	Theme I, E-flat Theme II, E-natural Theme III, F-sharp
IV	This movement constitutes a restatement of the themes of the first movement in inverted order.	D	Secondary Theme, D Primary Theme, D
V	The vast three-part design is best described as a greatly expanded sonata form, plus coda. Its disposition is animated, exuberant.	A	Primary Theme', A Secondary Theme', F Motto plus Theme III, G Theme IV, B

The analyses of the individual movements have revealed relationships between materials and structure which delineate the contours of an architectural

design that encompasses the entire sonata. The study of the sonata has been conducted chronologically in order that this master design be unfolded to the reader as a temporal concept, directing and shaping the musical procedure. Due to the fact that the formal contours of the sonata as a whole are indicated by Hindemith's use of thematic material, the study has been particularly concerned with the over-all sequence of themes and their structural relationships to each other. As the analysis progressed through the individual movements, the study recorded the enactment of a formal drama, so to speak, with respect to the themes of the sonata. This "thematic drama," characterized by the particular sequence of musical dispositions recorded in the table above, is the guiding force of the entire sonata.

The study of the first movement revealed that its form is shaped by the exposition of two themes, the Primary and Secondary Themes, which prove to be the principal ideas of the sonata. Therefore, the first movement is considered the Exposition in the master design. The analysis disclosed that the themes of the first movement are germinated by the basic structural cell, the Prime Motif.

The second and third movements enjoy a homogeneity with the first movement due to a multiplicity of subtle structural relationships. These take the forms of melodic and rhythmic ties as well as structural patterns which allude to the themes of the first movement. For example, inversions of the intervallic pattern of the Prime Motif function as actual melodic links between the movements; the third movement projects the Prime Motif as the climactic point of



its third theme. Thus, the first three movements are formally bound together by a continuity of musical thought which seems to suggest that the themes of the second and third movements are incited by the Primary and Secondary Themes.

The fourth movement is the climactic turning point of the sonata because it evokes both recollection and anticipation on the part of the listener. By restating the Primary and Secondary Themes in inverted order, the fourth movement suggests a return to the point of departure. However, this is not substantiated tonally in that both themes are heard in a new tonality, D. Thus, the fourth movement has somewhat the character of a second exposition, demanding a formal destiny. As a result, the listener is prepared to recognize the first two themes of the finale as transformations of the themes of the first movement. Due to the fact that the finale brings a return of the original tonality, A, the transformed themes--the Primary' and Secondary' Themes--can be considered the recapitulation of the first movement in terms of the over-all design of the sonata.

These themes stand in direct contrast to each other in terms of musical character. The Secondary Theme' reaches its structural culmination with the pronouncement of a motto based on a combination of features characteristic of the two conflicting themes. The Motto, emphasized formally by a complementary theme (Theme III), emerges as the potential synthesis of the opposing ideas. The middle section of the finale (Theme IV) introduces the Counter Motto. An actual structural confrontation is effected by the juxtaposition and alternation in mosaic fashion of particular patterns which are identifiable with the Motto and the Counter

Motto. In the last section of the finale, the principal themes return and are developed in inverted order. Substantiated tonally, this constitutes the irrevocable return to the point of departure. The coda of the finale declares repeatedly the sovereignty of the Motto as the final synthesis of the principal ideas of the work, thus effecting the dénouement of the "thematic drama" which shapes the entire sonata.

In accordance with considering the statements of the transformed themes as the Recapitulation in the master design of the sonata, so the first appearance of the Motto can be seen as initiating a great unifying coda to the entire work. Within this immense so-called coda--which includes the Motto and Theme III, Theme IV, the developments of the principal themes, and the stretto--the conflicting ideas of the work are reconciled.

The over-all thematic procedure of the sonata tends to divide the architectural design into two parts with respect to the movements:

Movements	-	I	II	III	IV	V
Tonal Centers	-	<u>A</u>	<u>C<sup>#</sup></u>	<u>E<sup>b</sup></u>	<u>D</u>	<u>A</u>

The diagram above shows the movements grouped into formal coalitions which are supported by a vast tonal pattern. The formal suspension with respect to the principal ideas of the work which characterizes the first three movements is supported by tonalities of tritone relationship. The final two movements, creating the formal coalition which resolves the conflicting ideas of the sonata, enjoy a tonal relationship whose effect can be heard as an immense plagal cadence pronouncing a "benediction" over the entire work. With respect to the temporal

symmetry of the architectural design, the dramatic impact of the "return" in the fourth movement complemented by the magnitude of the finale seems to present an equipoise for the first three movements.

Due to Hindemith's designation of Hölderlin's poem "Der Main" as the inspiration for the composition of this sonata, the study has conducted a structural comparison of the two works of art. The comparison has revealed striking correspondence between the five movements of the sonata and the five sections of poetry in terms of formal procedure as well as in the particular sequence of general character tones. In review, the two principal themes of the sonata, as the essential structural ideas of the work, can be identified from a creative standpoint with the two basic ideas which are juxtaposed in Hölderlin's poem. Just as the ideas in sections two and three of the poem seem to emerge logically from the opening stanzas, so the thematic ideas in the second and third movements are related structurally to the themes of the first movement. Just as section four of the poem constitutes a dramatic return to the point of departure, so a similar phenomenon occurs in the fourth movement of the sonata as the themes of the first movement reappear in inverted order. Just as the basic ideas in Hölderlin's poem become metaphoric before they are resolved in section five, so the principal themes of the sonata are transformed before they are brought to their formal destiny in the finale. Just as Hölderlin's conflicting ideas are synthesized at the conclusion of the poem, so the principal themes of the sonata are symbolically reconciled in the coda of the finale by the Motto. In addition, the study has shown that the sequence of poetic tones--

elegiac, idyllic, and heroic--which was described in the first chapter is approximated by the musical character inclinations of the five movements of the sonata. Thus, it would seem that Hindemith was impressed so greatly with the creative logic of "Der Main" that he undertook to translate it into musical terms.

In conclusion, it is hoped that the study of the music and its formal relationships to the poetry has presented to the reader an image of Hindemith's "conceived totality," which shapes the architectural design of the sonata and to which all aspects of structure pay allegiance.

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