

section in a different light as it appears in the altered environment of the recapitulation. One result of these new relationships is that the F major chords in bars 179 and 183 are both genuine tonics, in contrast to the analogous C triads in the exposition (bars 44–45 and 48), both of which are passing-tone chords without structural connection to the tonicized C area (it turns out to be initially C minor) of the second theme group. The complete difference in significance between the C harmonies of the exposition's modulation and the corresponding F harmonies of the recapitulation is made clear by middle-ground voice-leading graphs presented in example 19. This difference accounts for the expansion of bar 182 (which places the F major chord on the first beat of bar 183) as compared with bar 48, and, consequently, for the addition of the extra bar to the recapitulation's transition passage.

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Motive and Text in Four Schubert Songs

CARL SCHACHTER

Music set to words can reflect them in many different ways. Perhaps the most fascinating and greatest settings are those where the tonal and rhythmic structure, the form, and the motivic design embody equivalents for salient features of the text: grammar and syntax, rhyme schemes and other patterns of sound, imagery, and so forth. Structural connections between words and music occur frequently in the art-song repertory—above all, in the songs of Schubert. Yet they seem to have attracted less attention, at least in the published literature, than prosody, tone painting, and affect.¹ In this paper I shall concentrate on one type of connection—that between the imagery of the poem and the motivic design of the music. The examples come from four Schubert songs: (1) *Der Jüngling an der Quelle* (D. 300), (2) *Dass sie hier gewesen*, Op. 59, No. 2 (D. 775), (3) *Der Tod und das Mädchen*, Op. 7, No. 3 (D. 531), and (4) *Nacht und Träume*, Op. 43, No. 2 (D. 827).

Der Jüngling an der Quelle

Our simplest example comes from the coda of this early song.² The poem is by the Swiss writer Johann von Salis-Seewis; since I am going to discuss only one detail, I shall not quote the whole text, but only the last two lines. The words are those of a boy, unhappy in love, who tries to

1. A notable exception occurs in Anhang A of Oswald Jonas, *Einführung in die Lehre Heinrich Schenkers*, revised edition, Vienna: Universal, 1972. Jonas was the first to discuss in a systematic way the implications of Schenker's ideas for the analysis of music composed to a text; his treatment of the subject contains many remarkable insights. A splendid study of a Brahms song is to be found in Edward Laufer, "Brahms: 'Wie Melodien zieht es mir,' Op. 105/1," *Journal of Music Theory* 15 (1971), pp. 34–57; reprinted in Maury Yeston, editor, *Readings in Schenker Analysis and Other Approaches*, New Haven: Yale University Press, 1977, pp. 254–272. In my opinion, the most profound insights into the relation of music and words—especially in Schubert songs—were achieved by the late Ernst Oster. It is a great misfortune that he published none of his work in this area.

2. The date of composition is unknown; according to the revised Deutsch catalog, it was probably written in 1816 or 1817. See Otto Erich Deutsch, *Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge*, revised by Werner Aderhold, Walther Dürr, Arnold Feil, and Christa Landon, Kassel: Bärenreiter, 1978, pp. 183–184.

forget his coy friend in the beauties of nature. But they bring renewed desire rather than consolation; the poplar leaves and the brook seem to sigh her name, Luise. The final lines, as Schubert set them,³ go as follows:

ach, und Blätter und Bach ah, and leaves and brook
seufzen: Luise! dir nach. sigh, Luise, for you.

The song is pervaded by a typically murmuring accompaniment pattern, which imitates the sound of the leaves and brook. Example 1, which quotes the beginning of the introduction, illustrates. Note that the right-hand part centers on the broken third $c\sharp^2$ - e^2 .

Example 1: *Der Jüngling an der Quelle*, 1-3.

Etwas langsam.

The introductory material returns in bars 23-26 to become the main part of the coda. Rather unusually, this coda is not a simple postlude for the piano; the singer joins in, repeating the name Luise (example 2). His exclamations are set to the very pitches — $c\sharp^2$ and e^2 — that have pervaded the accompaniment. There is even a return to the $c\sharp^2$, which recalls the oscillating piano figuration (see the brackets in example 2). Like the boy in the poem, the listener hears an indistinct pattern transformed into a clear one; the sounds of nature become the girl's name, and the murmuring accompaniment becomes a melodic figure of definite shape. Schubert creates his musical image out of a structural connection between accompaniment and melody. Both center on the

3. Schubert made a slight change in the words either inadvertently or to produce a rhyming couplet at the end (the original is unrhymed). Salis had written "mit zu" (to me) and not "dir nach" (for you). But either way, the leaves and brook speak her name.

prominent pitches $c\sharp^2$ and e^2 . This connection is underlined during the last three bars, in which the piano continues alone with only $c\sharp^2$ - e^2 in the right-hand part; the murmuring dies away into a final block chord, which, rather unusually, has the fifth, e^2 , on top.

Example 2: *Der Jüngling an der Quelle*, 23-29.

Artless as it is, the musical image that Schubert creates in *Der Jüngling an der Quelle* has points of similarity with some of his subtler and more complex settings of words. As a consequence, the passage is a good introductory example of his practice. The following features deserve mention:

1. The transformation of the accompaniment into a melodic idea has nothing to do with "tone painting," although the accompaniment itself, of course, is intended to summon up the sound of leaves and water. Nor does it convey a "mood," although few listeners, I suspect, would complain that Schubert had failed to match the emotional tone of the words.

2. By associating accompaniment and vocal line Schubert creates a musical analogy to the sequence of ideas in the poem; the accompaniment is to the melodic figure derived from it as the indistinct sounds of nature are to the specific name that they evoke. Without the words, any extramusical association would disappear, but the connection between accompaniment and melody would remain perfectly comprehensible as a musical relationship. This is typical of Schubert's method, which sustains a remarkable equilibrium between sensitivity to the text and compositional integrity.

Yet it would probably be going too far to maintain that *Der Jungling an der Quelle*, played as an instrumental piece, would sound completely natural. This is because the pervasive C #2 - e² is too neutral a figure and is treated with too little emphasis to justify its very conspicuous transformation into a melodic idea at the end of the piece. It is the words, which begin by invoking the murmuring spring and whispering poplars, that draw the listener's attention to the accompaniment and thus supply the necessary emphasis.

3. In creating his musical image Schubert reaches a far higher level of artistry than Salis-Seewis, for the poem, charming as it is, merely asserts that the leaves and brook sigh the girl's name. Of course the name itself — "Luise" — sounds more like whispering leaves and water than, say, "Kalinka" would. But this is the easiest kind of onomatopoeic effect, with little inner connection to the poem as a whole. In Schubert's song, on the other hand, the musical image *is*, in symbolic form, what the words talk about; it grows out of the earlier part of the song with wonderful naturalness.

Dass sie hier gewesen

This song is set to a beautiful poem by Rückert. Schubert probably wrote it in 1823; it was published in 1826.⁴ I am going to discuss the first stanza, composed to the following text:

Dass der Ostwind Dülfe
Haucher in die Lüfte
Dadurch tut er kund
Dass du hier gewesen.

That the east wind
Breathes fragrance into the air
In that way he makes it known
That you have been here.

4. Revised Deutsch catalog, p. 466.

The musical style of *Dass sie hier gewesen* could hardly be more different from that of *Der Jungling an der Quelle*. The tonal ambiguity of the opening bars is such that a listener hearing them without knowing where they come from could easily date them from the 1890s rather than the 1820s.⁵ No tonic triad appears until bar 14; indeed, the listener receives not even a clue that the piece is in C major for six bars at a very slow tempo (example 3). The very first sound is doubtful. It turns out to be a diminished-seventh chord with an appoggiatura, f³, in the top voice, but for a bar or so the listener might hear the chord as G-B[♭]-D[♭]-F rather than the G-B[♭]-C[♯]-E sonority that in fact it is. After we have our bearings about the diminished seventh, we remain in the dark as to the function of the D minor chord to which it resolves; a listener might easily take it for a tonic. The attraction of C as center begins to be felt only in bars 7-8 and is not evident beyond a doubt until the authentic cadence of bars 13-14. Comparing Schubert's music with the words, we can see how

Example 3: *Dass sie hier gewesen*, 1-16.

Sehr langsam.

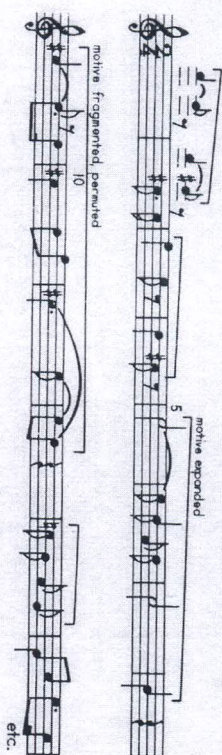
Dass der Ostwind Dülfe hauchet in die Lüfte,
dadurch tut er kund, dass du hier gewesen.

5. Richard Capell finds the opening similar to Wolf's "Herr, was trägt der Boden" — a similarity that seems rather external to me. See Richard Capell, *Schubert's Songs*. London: Ernest Benn, 1928, p. 200.

marvelously it embodies the semantic and syntactic structure of this involuted sentence, whose import becomes clear only with the key predicate clause—"that you have been here"—the clause to which Schubert sets the clinching authentic cadence of bars 13–14.⁶

Although the motivic design of this passage is not as strikingly original as the tonal organization, it too connects with the words in a most wonderful way. The piano's opening statement contains a four-note figure in an extremely high register: f³-e³-d³-c³. The four notes belong together, for they project into the melodic line the prevailing diminished-seventh chord, of which the e³ and c³ are members. But the very slow pace and the strong subdivision into twos make it easier to hear two groups of two notes each than a coherent four-note figure. As example 4 shows, the vocal line uses the four-note figure as a motive, quoting it directly (bars 3–4) and elaborating on it (bars 5–8 and 9–12). When the tonally definitive cadence of bars 13–14 arrives, the character of the melodic line begins to change: the pace quickens; there are no chromatics and no dissonant leaps. Yet for all the contrast, there is a connecting thread: the melodic line over the V7 of bar 12 is our four-note figure—at a new pitch level, in a different harmonic context, in quicker time values, but nonetheless the same figure. Even the distribution of non-chord and chord tones remains the same. In its new form the motive no longer divides into two times two notes; the coherence of the four-note group has become manifest.

Example 4



6. Both Capell (*Schubert's Songs*, p. 200) and Tovey have commented perceptively on the relation of the music's tonal structure to the syntax of the poem. See Donald Francis Tovey, *Essays and Lectures on Music*, London: Oxford University Press, 1949, p. 132.

Let us now compare the central image of the poem and the motivic aspects of its setting. A perfume in the air signifies that the beloved has been here. The perfume—a melodic idea barely perceptible as such, floating in an improbably high register within a tonal context of the utmost ambiguity. The person—the same melodic idea but now with distinct outlines, a definite rhythmic shape, the greatest possible clarity of tonal direction. Certainly many compositional elements contribute to this astonishing example of text setting: rhythm, texture, register, and tonal organization, as well as motivic design. But only the motivic aspect conveys the *connection* between perfume and person, conveys the notion that, in a sense, the two—sign and signified—are one.

Der Tod und das Mädchen

The song was written in February 1817 and was published in 1821. The text, a poem by Mathias Claudius, is as follows:

Das Mädchen

Vorüber, ach vorüber
Geh, wilder Knochenmann!
Ich bin noch jung! Geh, Lieber,
Und rühre mich nicht an!

Der Tod

Gib deine Hand, du schön und zart Gebild!
Bin Freund und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild!
Sollst sanft in meinen Armen schlafen!

The Maiden

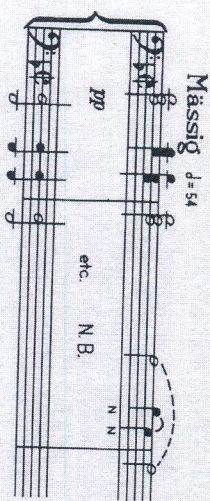
Go past, ah, go past
Wild skeleton!
I am still young! Go, dear,
And do not touch me!

Death

Give me your hand, you beautiful and tender creature!
I am a friend and do not come to punish.
Be of good courage! I am not wild!
You shall sleep softly in my arms!

The poem is a dialogue, and Schubert, altogether appropriately, composes the song as a dramatic scene.⁷ The piano introduction clearly represents a vision of Death; the Maiden's outcry is an agitated recitative; Death's reply is set to a recomposition of the introductory material. In a piece as short as *Der Tod und das Mädchen* marked contrasts between sections can prove disruptive. That Schubert creates a continuous musical discourse despite the changes in tempo, rhythm, and texture is partly due to the presence throughout most of the song of a basic motive, which serves as a link between the contrasting sections. The first statement of the motive occurs at the very beginning of the introduction in the next-to-highest part. The motive is a double-neighbor figure decoring a: a-b^b-g-a (example 5). Note that this figure is the main melodic event at the beginning of the song, for the uppermost part, prefiguring the monotone character of Death's speech, simply repeats a single pitch.

Example 5: *Der Tod und das Mädchen*, 1-2.



The motive's first transformation occurs with the Maiden's first word, "Vorüber." The three syllables are set to three notes—*a*1-*b*1-*a*1—a compression of the opening figure, with *g* omitted. In a sense this transformation is implicit in the first statement of the motive (bars 1-2), where the *b*^b is much more prominent than the *g* on account of its higher pitch and stronger metrical position. As example 6 shows, the first half of the Maiden's speech is permeated by the neighbor-note figure. After the first "Vorüber" an expansion of it stretches over four bars (9-12) of the middle voice. And with the despairing cry "Ich bin noch jung!" of bars 12-14 the figure breaks out into the open, transposed up a fourth.

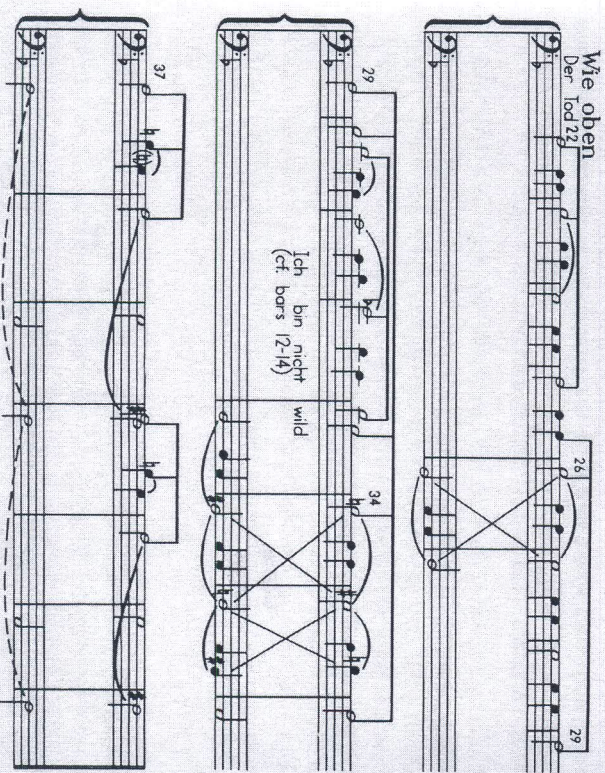
7. Professor Christoph Wolff, in a highly interesting lecture at the International Schubert Congress (Detroit, November 1978), pointed out the operatic character of this song and suggested possible antecedents in the oracle scenes of Gluck's *Alceste* and Mozart's *Idomeneo* and in the two statue scenes of *Don Giovanni*.

Example 6



In the second half of the Maiden's speech (bars 15-21) the motive does not appear. But it pervades the accompaniment to Death's reply, as can be seen in example 7. The figure resumes its original four-note form, but is altered by rhythmic enlargement (bars 22-25, 25-29, etc.), voice exchange (bars 26-27 and 34-36), and the chromatic transformations *B*^b/*B*[♯] and *G*[♯]/*G*[♯] (bars 34-36, 37, and 40). In addition the phrase in *B*^b (bars 30-33) most probably contains a statement of the motive, transposed up a fourth and with the two neighbors in reverse order. The similarity of the accompaniment at "Ich bin nicht wild" to the Maiden's "Ich bin noch jung" certainly seems to reflect the parallelism in the text.

Example 7



The motivic design of *Der Tod und das Mädchen* parallels the emotional progress of the poem in a remarkable way. The basic motive itself—the double-neighbor figure—is a most appropriate one for a song about death. Its most prominent tones—A-B^b-A—form a musical idiom that has had an age-old association with ideas of death, grief, and lamentation. The musical basis of this association is surely the descending half-step (6-5 in minor) with its goal-directed and downward motion, its semitonal intensity, and the “sighing” quality it can so easily assume. Note that the three-note figure with its descending half-step occurs literally only when the Maiden speaks; Death’s reply softens the B^b-A with the interpolated G and the very slow melodic pace. As Death continues to speak the motive undergoes subtle tonal changes. With his promise of sleep (bars 33-34), the B^b changes to Bⁿ; the despairing half-step descent is heard no more. At the same time the G changes to G[#]. Owing to this upward inflection a half-step still remains in the double-neighbor figure, and with it melodic tension and goal-oriented progression. But now it is a rising half-step (G[#]-A), signifying hope rather than despair.⁸ With the d of bar 37, the Maiden surely dies. (This low tonic is far more expressive than the alternative higher one; any singer who can reach it should certainly choose it.) At the Maiden’s death, the double-neighbor figure appears in its original rhythmic shape for the first time since the introduction. It decorates a major tonic chord, and both neighboring notes lie a whole step from the main note. In this final statement there is no half-step, no strongly goal-oriented progression; the music, like the Maiden, is at peace.

8. I would certainly not maintain that every rising half-step in music denotes hope and every falling one, despair. But in connection with a text that deals with death, upward and downward motion can easily take on extramusical significance, especially if the composer draws attention to it by varying previously heard material.

Nacht und Träume

Universally regarded as one of Schubert’s greatest songs, *Nacht und Träume* appeared in print in 1825, but was written much earlier, probably in 1822 or 1823.⁹ The author of the poem was Mathäus von Collin, a friend of Schubert’s, some of whose songs were first performed at Collin’s home. According to the *Neue Schubert Ausgabe* Schubert possibly had the poem in manuscript, for the text of the song differs considerably from the published version of the poem.¹⁰ The text, as Schubert set it, appears below.

Heilige Nacht, du sinkst nieder:
Nieder wallen auch die Träume,
Wie dem Mondlicht durch die Räume,
Durch der Menschen stille Brust.

Die belauschen sie mit Lust,
Rufen, wenn der Tag erwacht:
Kehre wieder, holde Nacht!
Holde Träume, kehret wieder!

Holy night, you descend
Dreams, too, float down,
Like your moonlight through space,
Through people’s quiet breasts.

They listen in with pleasure,
And call out when day awakens:
Come back, lovely night!
Lovely dreams, come back!

Like *Der Tod und das Mädchen*, *Nacht und Träume* contains a tonal pattern that permeates the song and that helps to connect music and text. Here, however, the design is much less obvious than in the earlier song. The basic tonal pattern does not take on the form of a concrete melodic figure with a definite rhythmic shape, as does the double-neighbor figure at the beginning and end of *Der Tod und das Mädchen*. It is therefore not a pattern that would become evident through a conventional motivic analysis.¹¹ And it does not occur only at the fore-

9. Revised Deutsch catalog, pp. 522-523.

10. Franz Schubert, *Neue Ausgabe sämtlicher Werke*, Serie IV: Band 2, Teil b, edited by Walther Dürr, Kassel: Bärenreiter, 1975, p. 323.

11. A detailed analysis of *Nacht und Träume* appears in Diether de la Motte, *Musikalische Analyse (mit kritischen Anmerkungen von Carl Dahlhaus)*, 2 vols., Kassel: Bärenreiter, 1968, vol. 1, pp. 61-71. There is no mention of the basic motive.

ground, but penetrates deep into the underlying tonal structure. Therefore the motivic design becomes accessible only if we take into account the song's large-scale linear and harmonic organization.

A good place to begin is with the G major passage of bars 15–19. The passage is extraordinarily beautiful and is obviously of central significance to the song – “central” in an almost literal way, for the passage begins at the midpoint of the poem and, more or less, of the music. Its importance is underscored by the striking chromatic chord progression B major–G major of bars 14–15, by the long silence in the vocal part, and by the very slow pace of the chord progressions – six bars (14–19) of just one chord per bar.

What is the function of the prolonged G major chord? At first one would probably think of it as bVI (bVI) – the submediant triad borrowed from B minor. As a descriptive label, bVI would not be wrong, but it would not give us much insight into the behavior of this G major chord. That the behavior is most unusual can be seen from example 8. The progressions shown at (a) and (b) are typical for bVI . At (a) the bass moves down in thirds (bass arpeggio) to the II_6^b borrowed from the minor. At (b) the bass is sustained, and an augmented sixth is added above it. In both progressions, $b6$ eventually *descends* to 5 , either in the bass or in an upper part. This is what one would expect a chromatically *lowered* sound to do. How different is the progression shown at (c), a reduction of bars 14–21 of *Nacht und Träume*. “ bVI ” does not occur within a connected bass line, either arpeggiated or scalar, for its lowest tone moves up an augmented second (bar 20). Nor does $b6$ resolve to 5 , either in the bass or in an upper part. In the bass, the augmented second leaves the G^{\sharp} hanging. In the “tenor” the G^{\sharp} is sustained into a diminished-seventh chord (bar 20), then transformed enharmonically to f^{\sharp} , which *ascends* (bar 21) to g^{\sharp} .

Example 8

Diagram (a) shows a bass line with notes G, B, D, F, moving down in thirds (G to B, B to D, D to F). Above it, a chord progression is shown with notes G, B, D, F, and a $b6$ (E-flat) that descends to 5 (D).
 Diagram (b) shows a bass line with notes G, B, D, F, and a $b6$ (E-flat) that is sustained. Above it, a chord progression is shown with notes G, B, D, F, and a $b6$ (E-flat) that is augmented to a sixth (E-natural) above the bass.
 Diagram (c) shows a reduction of bars 14–21 of *Nacht und Träume*. It features a bass line with notes G, B, D, F, and a $b6$ (E-flat) that moves up an augmented second to E-natural in bar 20. Above it, a chord progression is shown with notes G, B, D, F, and a $b6$ (E-flat) that is sustained into a diminished-seventh chord (bar 20), then transformed enharmonically to f^{\sharp} (bar 21), which ascends to g^{\sharp} (bar 22).

A glance at the score will show that a melodic progression F^{\sharp} – F^{\ast} – G^{\sharp} occurs in bars 2–3 of the introduction; the F^{\ast} functions as a chromatic passing tone. In bar 4 the reverse progression, G^{\sharp} – G^{\flat} – F^{\sharp} , answers the chromatic ascent; here the G^{\flat} is a chromatic passing tone. In its rising form (F^{\sharp} – F^{\ast} – G^{\sharp}) the chromatic progression recurs twice before the G major passage (in bars 7–8 and 9–10). It appears again immediately after the G major passage as a consequence of the fact that bars 21–27 form an almost unaltered repetition of 8–14. And the postlude contains two G^{\flat} 's, which obviously refer back to the F^{\ast} 's and G^{\flat} 's heard earlier on. F^{\ast}/G^{\flat} appears far more often than any other chromatically altered sound – so often, in fact, and so characteristically that it must be regarded as a motivic element. In example 9, a voice-leading graph of the entire song, asterisks point out the various statements of F^{\ast}/G^{\flat} .

The interpretation of the piece shown in example 9 hinges on the idea that the section in G major derives from the earlier passages containing F^{\ast} or G^{\flat} . This idea is corroborated by the fact that the section is followed immediately by the restatement of one of these passages. And a careful study of the voice-leading context provides further substantiation. As example 9 shows, the prolonged G chord of bars 15–19 contains a middle-voice G^{\flat} that comes from F^{\sharp} (bar 14) and that changes to F^{\ast} before moving up to G^{\sharp} in bar 21. This melodic progression is the fantastic enlargement of the motivic F^{\sharp} – F^{\ast} – G^{\sharp} that occurs three times earlier in the song, as well as once in inversion (see the brackets on the lower stave of example 9). In this enlargement, the F^{\ast} , a chromatic passing tone, becomes transformed enharmonically; as part of a locally consonant triad it is stabilized and extended in time so that its passing function is disguised. Now we can begin to understand why bVI behaves so differently here from the typical usages shown at (a) and (b) in example 8: it is because the guiding idea of the passage is the rising middle-voice progression F^{\sharp} – F^{\ast} – G^{\sharp} . The G^{\flat} of the middle voice represents the foreground transformation of an underlying F^{\ast} ; that is why it moves up. And the G^{\flat} of the bass does not function linearly – hence its lack of connection with the material that follows. Its purpose is to produce a root-position major triad – the most stable of all chords – and thus to provide support and emphasis for the G^{\flat} (F^{\ast}) of the middle voice.

By combining in a single sonority two different and contrasting orders of musical reality, Schubert gives this song a great central image; the song embodies a musical symbol of dreams. The G major section crystallizes around a most transitory musical event – a chromatic passing tone. Yet, while we are immersed in it, it assumes the guise of that most

Example 9

(3) --- $\hat{3}$ --- $\hat{3}$ --- (2 1)
 Voice
 Piano
 I 5 - - #5 6 V V - I 6
 I (*I') II V I

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$\hat{3}$ --- $\hat{3}$ --- $\hat{3}$ --- $\hat{2}$ --- $\hat{1}$
 Voice
 Piano
 I 5 - (*6) - - 7 $\frac{8}{4}$ - 6
 II V I

solid tonal structure, the major triad. Only at "wenn der Tag erwacht" does its insubstantiality become manifest: it vanishes, never to return except as an indistinct memory in the G[♯]'s of the coda. In *Nacht und Träume*, it seems to me, Schubert approaches the limits of what music composed to a text can achieve.

Quite apart from its fantastic relation to the text, the G major passage is most remarkable, for the principles of tonal combination and succession that govern it are applied in a very special, perhaps unique, manner. Since its complex voice leading cannot be demonstrated adequately in a single graph of the whole piece, I should like to close this article by presenting a contrapuntal explanation of the passage (example 10). The graph proceeds from background to foreground and contains five levels:

- a. The basis of the passage is the connection of the prolonged B major tonic of bars 1–14 to the G[♯] minor six-three of bar 21. The inner-voice progression f[♯]–g[♯] forms the intervals of a fifth and sixth (5–6) above the sustained tonic in the bass.
- b. The motivic f[♯]–f[♯]–g[♯] arises in the tenor, caused by the chromatic passing tone f[♯]. The f[♯] is incorporated into a diminished-seventh chord that leads to the G[♯] minor six-three. Note that the upper voice splits into two parts, one decorating d^{♯2} with its upper neighbor e², the other descending through c^{♯2} to an inner-voice b¹.
- c. Another chromatic passing tone, d^{♯2}, appears in the uppermost voice.
- d. The f[♯] of the tenor is anticipated so that it coincides with the soprano's d^{♯2}. Thus the two chromatic passing tones occur simultaneously, their coincidence producing a "chord" enharmonically equivalent to a G major six-three (B–f[♯]–d^{♯2}).
- e. The apparent G major chord is stabilized. The f[♯] changes enharmonically to g^{♯1} in order to produce a triadic structure. And G^{♯1} is added in the bass, thus making a root-position sonority.

Example 10

Aspects of Motivic Elaboration in the Opening Movement of Haydn's Piano Sonata in C[♯] Minor

ROGER KAMMEN

It is now widely accepted that Schenkerian analytic procedures can lead to a more profound understanding of motivic relationships in tonal music. Analyses by Schenker and his disciples often reveal hidden motivic connections between themes or sections that are quite different in character.¹ Such motivic parallelisms appear both on the same and on different structural levels. As Carl Schachter has observed, a foreground motive will sometimes be "expanded to cover a considerable stretch of the middleground."²

The present study will deal with aspects of motivic elaboration in the opening movement of Haydn's Piano Sonata in C[♯] minor (Hob. XVI:36). It will discuss the ways in which motives are rhythmically transformed and used on various structural levels. We will show how a motive may be presented several times in succession, each time unfolding over a longer time span. This important procedure, which we shall refer to as "progressive motivic enlargement," has received insufficient attention in the analytical literature.³ Our study will also consider another procedure that has been slighted in most discussions of eighteenth-century music—the reharmonization of specific melodic pitches during the course of a movement.⁴

1. For a valuable discussion of Schenker's approach to motivic relationships, see Charles Burkhardt, "Schenker's Motivic Parallelisms," *Journal of Music Theory* 22 (1978), pp. 145–75.
2. "Rhythm and Linear Analysis: A Preliminary Study," *The Music Forum* 4 (1976), p. 286.
3. For a discussion of progressive motivic enlargement in Beethoven's Piano Sonata in A[♯] major, Op. 110, see Roger Kammen, "Aspects of the Recapitulation in Beethoven Piano Sonatas," *The Music Forum* 4 (1976), pp. 215–18.
4. For brief descriptions of reharmonization in works by Haydn, see Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, New York: The Viking Press, 1971, pp. 115–16 (String Quartet in B minor, Op. 33, No. 1, opening movement) and p. 136 (String Quartet in F[♯] minor, Op. 50, No. 4, opening movement); and *idem*, *Sonata Forms*, New York: W. W. Norton, 1980, pp. 264–68 (Symphony No. 55 in E[♯] major, opening movement).