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December, 2017

# NARRATIVE ANALYSIS OF PAUL HINDEMITH'S SONATA FOR HARP

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An Essay

Presented to

The Faculty of the Moores School of Music

University of Houston

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In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

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By

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## **Abstract**

Hindemith's Sonata for Harp is a three-movement work with a poem by Ludwig Heinrich Christoph Hölty attached to the third movement. The first and second movements are presented as Type 3 sonata forms with romance archetypes. The third movement is in strophic form and can be viewed as an epilogue that meditates on the attached poem and motives of the previous two movements. The unusual progression of form and tempo between movements and the addition of a poem encourages a narrative analysis. Combinations of theoretical approaches that include both traditional and narrative analyses are applied in this study and draw out the musical intentions of the Sonata while providing a new depth of understanding to both the performer and listener. These techniques include the application of James Hepokoski and Warren Darcy's Sonata Theory, narrative theory, isotopic theory and disability theory as well as the identification of referential pitch collections.

### **Acknowledgements**

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## **Chapter 1: Historical Context and Analytical Tools**

Although Paul Hindemith's Sonata for Harp occupies an important place in harp repertoire, the work is often approached with little theoretical consideration. This essay offers a detailed study of Hindemith's Harp Sonata incorporating updated formal analysis with an emphasis on narrative exploration. Research presented throughout this essay will shed new light on one of the harp's most commonly performed works with the goal to heighten the musical consideration and interpretation of the Sonata. This study focuses on narrative analysis and is enriched through several analytical techniques that support the identification of narrative archetypes.

Before delving into an analysis of Hindemith's Harp Sonata, it is necessary to understand the historical context of the work as well as the analytical techniques applied throughout this study. The following portion of this essay will give a brief biographical sketch of Paul Hindemith as well as a short introduction to Ludwig Heinrich Christoph Hölty, the author of the poem associated with the final movement of the Sonata. Additionally, I will present a brief overview of the analytical techniques applied in this essay to facilitate the reader's study of Hindemith's Sonata for Harp.

### **Paul Hindemith**

Paul Hindemith was the foremost German composer of his generation and an active theorist, teacher, violinist, violist and conductor. Hindemith was born in Hanau Germany, a town just east of Frankfurt, on November, 16, 1895 to Maria Sophie Warnecke and Robert Rudolf Emil Hindemith. Hindemith's father was determined that his three children would have careers in music and exposed them to intense musical training from an early age.

In 1907 Hindemith entered the Hoch Conservatory as a violinist under the instruction of Adolf Rebner, one of the most respected musicians in Frankfurt at the time. The following years were a whirlwind of training, opportunity and experience for him. In 1912 Hindemith began to study composition with Arnold Mendelssohn, a great-nephew of the famous Felix Mendelssohn. Hindemith soon joined the Frankfurt Opera Orchestra as their first violinist in 1914 and was quickly promoted to deputy leader during his first year of service, and then finally to leader just a few years later. Hindemith was drafted for military service in 1918. Following the war, he returned to the Frankfurt Opera Orchestra as leader. It was during this time period that Hindemith first began to think of himself primarily as a composer and in 1927 he began teaching composition at the Berlin Musikhochschule.

The political upheaval of the 1920s had a profound effect on Hindemith and his music and he fell in and out of favor with the Nazi regime throughout his time in Germany. In April 1933, following the rise of the National Socialists, Hindemith discovered that a large portion of his published compositions had been banned. Sharp criticism of Hindemith's music within the National Socialist Party led to the loss of his teaching position at the Berlin Musikhochschule. With no teaching engagements and few performance opportunities, Hindemith turned his attention to theory and composition. It was during this time that he started work on a music theory treatise, *The Craft of Musical Composition*, which was published in 1937.

At the start of World War II Hindemith began his fruitful career in the United States and took a teaching position at Yale University where he founded the Yale Collegium Musicum, a musical ensemble that performed accurate representations of historical compositions. Hindemith's music quickly became some of the most admired

music throughout the United States written by a living American composer. Hindemith became an American citizen in 1946, but soon left Yale for a teaching position at the University of Zurich in Switzerland. His interest in teaching faded and he turned his focus instead to conducting and composing for the remainder of his career.

While Hindemith utilized many compositional strategies throughout his lifetime, two of the ideals he is most famous for are the New Objectivity and *Gebrauchsmusik*. The New Objectivity is a compositional style of the 1920s that revolted against the complex and harsh ideals of expressionism and sought to create music that was simpler and more approachable. *Gebrauchsmusik* is a term, primarily applied by historians, that describes utilitarian music or music created for a specific purpose such as a ceremony, event or dance.

Hindemith died in Frankfurt Germany on December 28, 1963. While Hindemith remained to the public as one of the most respected German musicians of the time, he had little influence on new works and his compositions were not emulated or studied in Germany. Despite rejection in composition circles, Hindemith studies began to flourish and in 1995, after the century celebration of his birth, Hindemith's music began to be more widely embraced.<sup>1</sup>

## **Harp Sonata**

Hindemith's Harp Sonata was composed during October of 1939 in Bluche, Switzerland just after the start of World War II and can be considered "neoclassical." The work utilizes traditional forms and clear tonal centers while stretching the boundaries of

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<sup>1</sup>Giselher Shubert, "Paul Hindemith," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 533.

tonal harmony and formal organization. The Sonata is a three-movement work that, while utilizing many traditional techniques, employs a non-normative movement progression.

While the majority of classical three-movement sonatas progress in a fast-slow-fast pattern, Hindemith's Harp Sonata progresses in a "moderately fast"- "lively"- "very slow" movement pattern. Although the first two movements are in close dialogue with classical-period sonata forms, the final movement is strophic to reflect the form of a poem by German poet, Ludwig Heinrich Christoph Hölty that Hindemith included in the score. The finale is highly marked since it not only utilizes a non-normative tempo but a non-normative form as well.

Much of the careful observance of harp practice in this work can be attributed to harpist, Clelia Gatti-Aldrovandi, for whom the sonata was written. Hindemith, unfamiliar with the harp prior to composing his Harp Sonata, worked closely with Gatti-Aldrovandi to assure the piece was idiomatic for the instrument. The unusually well-composed nature of the work has set it apart and secured it a lasting place in harp repertoire.

### **Ludwig Heinrich Christoph Hölty**

Ludwig Hölty was born on December 21, 1748 at the Monastery of Mariensee. He began studying theology in Göttingen in 1769, however, soon turned his attention to literature and poetry. Hölty was a member of the Göttinger Hain or Göttinger Bund, a group of young poets who "threw off the shackles of artificiality."<sup>2</sup> This unusual group of men swore eternal friendship and practiced rites that sought to evoke the moon and stars. A contemporary of Johann Wolfgang von Goethe and Johann Christoph Friedrich von

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<sup>2</sup> Elain Brody and Robert A. Fowkes, *The German Lied and Its Poetry* (New York: New York University Press, 1971), 227.

Schiller, Höltz was an early *Sturm und Drang*, or “Storm and Stress,” poet, a late eighteenth-century movement that utilized heightened emotions and often reflected the current political turmoil.

Höltz was acutely aware of death from a very young age. His mother and several of his siblings passed away when he was just a child. In addition to the deaths in his family, his childhood home was located next door to the parish graveyard, serving as a constant reminder of the transience of human life. Höltz once again wrestled with death when he was diagnosed with tuberculosis in 1775. He died on September 1, 1776 in Hannover at the young age of 27. Höltz’s awareness of death is evident in his work and many of his poems reflect the contemplation of death. Despite his numerous losses and an illness that plagued him for the majority of his adult life, many of his poems “show an optimistic affirmation” in regards to death.<sup>3</sup>

While Höltz did not live to see his works published, his poems have inspired many great composers such as Johannes Brahms, Franz Schubert, Fanny Mendelssohn and Peter Cornelius. Perhaps Höltz’s most well-known work is *Die Mainacht* (“The May Night,”) which was set beautifully by Brahms, Schubert and Fanny Mendelssohn.<sup>4</sup> The same poem that inspired Hindemith in the writing of his Harp Sonata also inspired nineteenth-century composers such as Peter Cornelius and August Fischer as well as early twentieth-century composers such as Anna Cramer, Max Kretschmar, Joseph Marx and Ernst Ludwig.

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<sup>3</sup> Brody and Fowkes, *The German Lied and Its Poetry*, 227.

<sup>4</sup> Johannes Brahms No. 2, op. 43 (1866) and Fanny Hensel No. 6, op. 9 (1838).

## Previous Research and New Contributions

Despite its prominence in harp repertoire, the only substantial research previously conducted on Hindemith's Sonata for Harp is Barbara Poeschl-Edrich's dissertation, "Modern and Tonal: An Analytical Study of Paul Hindemith's Sonata for Harp."<sup>5</sup> She approaches the topic in three parts, "Paul Hindemith and the Harp," "Sonate für Harfe," and "Analysis."

The first part of the essay, "Paul Hindemith and the Harp," offers insight to Hindemith's compositions for the harp as well as his Performance Edition of Monteverdi's *Orfeo* and his Collegium Musicum Performances at Yale University. The "Sonate für Harfe," section of the document reviews the origin of Hindemith's Harp Sonata as well as some possible performance issues. The final portion of the dissertation focuses on analysis. Poeschl-Edrich approaches the Sonata with a traditional formal analysis while at the same time assessing the role of Hindemith's methodology as set out in his theoretical treatise, *The Craft of Musical Composition*.

In addition to Poeschl-Edrich's work, a short article entitled "Hindemith's Sonate für Harfe: An Analysis for Performance," by Wenonah Govea is published in the *American Harp Journal*. This article offers a brief overview of Govea's theoretical findings, primarily addressing the first and third movements. The remaining portion of the document focuses on performance practice in Hindemith's Harp Sonata.<sup>6</sup>

This essay adds to the previous research on Hindemith's Sonata for Harp by combining theoretical approaches that blend updated traditional and narrative analyses

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<sup>5</sup> Barbara Poeschl-Edrich, "Modern and Tonal: An Analytical Study of Paul Hindemith's Sonata for Harp" (DMA diss., Boston University, College of Fine Arts, 2006).

<sup>6</sup> Wenonah M. Govea, "Hindemith's Sonate für Harfe: An Analysis for Performance," *The American Harp Journal* 21, no. 3 (Summer 2008): 18-25.

that draw out further musical intentions of the Sonata and provide a new depth of understanding to both the performer and listener. Such a multivalent approach includes the application of James Hepokoski and Warren Darcy's Sonata Theory, the identification of referential pitch collections, as well as narrative, isotopic, topic and disability theories.

Hindemith's unusual progression of form and tempos among movements and the addition of a poem by Ludwig Heinrich Christoph Hölty to the third movement encourage a narrative analysis, a technique that has not yet been applied to this work. Additionally, allusions to death derived from the poem associated with the final movement suggest a role for disability theory in this analysis. Disability theory applies to both the formal and narrative analysis with a focus on the contemplation of life and death.

### **Narrative Methodology**

The narrative theories applied in this essay draw primarily from Byron Almén's *A Theory of Musical Narrative*.<sup>7</sup> Byron Almén applies semiotician James Jacob Liszka's three levels of literary analysis agential, actantial and narrative levels to musical narrative. These levels of analysis, described below, represent the basis for the narrative analytical techniques utilized throughout this essay.

Agential analysis is the process of identifying coherent musical units and observing their characteristics. Almén identifies units through morphological, syntactic or semantic organization. The basic musical units identified in this essay during the agential level of analysis are isotopies, a term pioneered by semiotician Algirdas Julien Greimas and applied by musicologist Eero Tarasti. Isotopies can be viewed as the building blocks

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<sup>7</sup> Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008).



of narrative analysis. Almén states that isotopies utilize a “shared collection of common characteristics, allowing them to serve as fundamental narrative units.”<sup>8</sup> Shared characteristics may include rhythm, texture, register and tonality. Tarasti recommends grouping isotopies by significant themes, motives, topics and primary functions such as introductory, expository, transitional or developmental units.<sup>9</sup> Isotopies are referenced throughout the analysis of Hindemith’s Harp Sonata and a full isotopy list can be found in the appendix.

Topical analysis, because of its importance in the articulation of isotopies at the agential level of analysis, requires further commentary. When motives or themes that infer a specific meaning or image are used outside of their original context, they can be described as topics. Topics not only portray genres and styles but can also depict a character or action. Hindemith evokes multiple topics in his Harp Sonata including learned, waltz and bardic topics.

Learned topics employ intellectual, high style compositional techniques such counterpoint, chorale texture and imitation and are frequently associated with sacred music. By using learned topics outside of their norm in liturgical practice, Hindemith is drawing on implications associated with the church. In this work, these connotations may include that of order, reverence and transcendence. Both the waltz and the bardic topic are low-style topics that invoke earthly connotations such as communal dancing and storytelling.

The actantial level of analysis is the level that involves observing how isotopies act upon or influence one another—this determines the transvaluation (and rank).

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<sup>8</sup> Almén, *A Theory of Musical Narrative*, 57.

<sup>9</sup> Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994).

“Transvaluation” is an essential part of the actantial level of analysis and can be described as the understanding of the changing rank value of agents, or musical units, as the listener perceives them. The actantial level of analysis arises when transvaluation is tracked over time and the fluctuating hierarchy between musical units emerges.

Liszka’s final stage of analysis is the narrative level. It is during this process, that an order-imposing hierarchy and a transgressor of that hierarchy are identified and a narrative is revealed. Through the changing rank between the order and the transgressor a narrative is revealed. Almén describes this level of analysis as “the level in which the interactions of the expressive units are understood in relation to the playing out of tensions between an order imposing hierarchy and a transgression of that hierarchy.”<sup>10</sup>

Liszka's narrative archetypes, a restructuring of the literary theorist Northrop Frye's mythoi, are an essential part of the narrative level of analysis and are the result of the interaction of two oppositions—order (the rule maker) and the transgressor (the rule breaker) and victory and defeat. The narrative archetypes can be described in four basic trajectories: tragedy, romance, comedy and irony as listed below in Table 1. Agents—or isotopies— that act as the order or as the transgressor are identified during the agential level, tracked through transvaluation during the actantial level and are summarized in an archetype during the narrative level of analysis. Narrative archetypes are formed through build-up and release of tension played out by the order and transgressor.

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<sup>10</sup> Almén, *A Theory of Musical Narrative*, 74.

### **Narrative Archetypes**

Romance	Tragedy	Comedy	Irony
<ul style="list-style-type: none"> <li>➤ Victory of order over transgressor</li> <li>➤ Listener empathizes with order</li> </ul>	<ul style="list-style-type: none"> <li>➤ Defeat of transgressor by order</li> <li>➤ Listener empathizes with transgressor</li> </ul>	<ul style="list-style-type: none"> <li>➤ Victory of transgressor over order</li> <li>➤ Listener empathizes with transgressor</li> <li>➤ Often element of reconciliation</li> </ul>	<ul style="list-style-type: none"> <li>➤ Defeat of transgressor by order</li> <li>➤ Listener empathizes with transgressor</li> <li>➤ Exaggeration or Parody</li> </ul>

Narrative analysis can be beneficial in both tonal and post-tonal works and while *A Theory of Musical Narrative* deals primarily with tonal works, extensions into post-tonal music have been the subject of a later work. Almén states, “grounding musical narrative in transvaluation ensures a broader consideration of how narrative interpretation may be fruitful for post-1900 works—especially those that depart from traditional tonality or modes of temporality.”<sup>11</sup> Additionally, the process of transvaluation may help analysts craft a more compelling narrative for this repertoire since traditional narrative archetypes might not be compatible with modern aesthetics.

### **James Hepokoski and Warren Darcy’s Sonata Theory**

A good narrative analysis is always grounded on a comprehensive formal examination based on traditional analytical techniques. Conducted at the agential level, traditional analytical techniques provide a framework for the narrative and help define the

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<sup>11</sup> Byron Almén and Robert S. Hatten, “Narrative Engagement with Twentieth-Century Music,” in *Music and Narrative since 1900* (Bloomington: Indiana University Press, 2013), 60.

isotopies, agents and topics identified during this stage of analysis. In this study, the sonata theories of James Hepokoski and Warren Darcy are employed.

James Hepokoski, a musicologist and professor at Yale University, and Warren Darcy, a music theorist and Professor Emeritus of Oberlin Conservatory, present a new approach to the theory of form in their award-winning book, *Elements of Sonata Theory*. Hepokoski and Darcy offer “a fresh approach to one of the most familiar topics in the field of music” while “remaining in dialogue with several current approaches to the subject.”<sup>12</sup> While their Sonata Theory was designed for late-eighteenth century compositions, it has been applied to later style periods and is useful in interpreting forms that appear to be in dialogue with Classical ancestors.

Understanding the concepts of “defaults” and “deformations” is an essential part of Hepokoski and Darcy’s theory. Defaults are pre-existing generic norms that composers most commonly select, and deformations are the “stretching of a normative procedure to its maximally expected limits or even beyond them—or the overriding of that norm altogether in order to produce a calculated expressive effect.”<sup>13</sup> Hepokoski and Darcy argue that “Sonata form is neither a set of ‘textbook’ rules nor a fixed scheme. Rather, it is a constellation of normative and optional procedures that are flexible in their realization...”<sup>14</sup> “Dialogic Form” invites an approach that works in conversation with generic norms rather than imposing a pre-existing template.

Type 3 sonatas are what might be considered text-book sonatas—sonatas with clear expository, developmental and recapitulatory rotations. A timeline of Type 3

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<sup>12</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press Inc., 2006), v.

<sup>13</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 614.

<sup>14</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 15.

sonata form can be studied in the table below. Darcy and Hepokoski use the term “rotation” to reflect the rotating nature of re-occurring thematic material. Sonata form particularly lends itself to a narrative analysis due to the rotating nature of themes since any time a theme returns throughout a work there is an opportunity for transvaluation of agents.

### **Type 3 Sonata Form Timeline**

<b>Exposition</b>				<b>Development</b>				<b>Recapitulation</b>			
P	TR	S	C					P	TR	S	C (Coda)
		MC	EEC						MC	ESC	

The exposition opens a sonata and lays out its main themes in an ordered series that are expected to return later in the development and recapitulation. In Hepokoski and Darcy’s methodology, these themes are designated Primary Theme (P), Transition (TR), Secondary Theme (S) and often Closing (C.) P and S are divided by a transition that leads to a break in the musical texture called the Medial Caesura (MC). The Essential Expositional Closure (EEC) is a cadence that is the primary goal of the exposition and fastens down the tonality of the secondary tonal area in S. A closing theme or themes (C) may follow the EEC. The developmental rotation, which tends toward the turbulent and tonal instability, follows with selected themes from the exposition. The recapitulatory rotation once again moves through the themes of the exposition. The first and second movements of the Hindemith’s Harp Sonata are in dialogue with Type 3 sonatas.

## Disability Theory

The concepts of disability theory applied in this paper are primarily drawn from Joseph N. Straus's article, "Normalizing the Abnormal: Disability in Music and Music Theory."<sup>15</sup> A music theorist and professor at the Graduate Center of the City of University of New York, Straus is the author of numerous articles and books on twentieth-century music. The study of disability observes that music often emulates human disabilities such as illness, psychological distress and physical abnormalities. With the contemplation of death (arguably the ultimate disability) derived from the poem associated with the final movement, a study of disability theory can illuminate certain aspects of this narrative.

In order to understand the concept of disability theory, one must first address embodiment. Embodiment is a concept in philosophy and linguistics that has recently extended into music theory. The theory of embodiment suggests that we make sense of our experiences through what we know about our own human bodies. Examples of embodiment are present in common phrases such as "my heart sank" or "I'm feeling down." Concepts of embodiment are not only built into our language, but also into the way in which we speak and think about our music. Straus states that "music creates meaning by encoding bodily experience, and that we make sense of music in embodied terms."<sup>16</sup>

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<sup>15</sup> Joseph N. Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59, No. 1 (Spring 2006): 113-184.

<sup>16</sup> Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," 121.

George Lakoff and Mark Johnson suggest in their *Metaphors We Live By* that it is important to address the idea of “image schemas.”<sup>17</sup> Image schemas are the result of reoccurring patterns created through the embodied lens by which we view our environment. The concept of a “container,” embodied through the *Foremenlehre* tradition, is perhaps the image schema in which disability theory is most clearly illustrated. *Formenlehre* tradition refers to form. Musical form can be viewed as a “container” for music and, like human bodies, the musical “container” can be either well-formed or deformed. Straus states, “The possibility of formal deformation links this conception of musical form to the history of disability.”<sup>18</sup>

There are a number of ways in which music can embody disability. Some tactics are direct representation like balance and imbalance and the impediment of motion. Direct representation of disability is when music is intended to depict specific disabilities such as a limp or psychological illness. The impediment of motion by pathway blockage, often through tonal abnormalities, can halt music to the point of paralysis. Finally, Straus argues that many compositions have a “narrative of disability overcome, of the abnormal normalized.”<sup>19</sup>

## **Chapter 2: Analysis**

The following portion of this essay focuses on a narrative analysis of each movement by applying the three levels of narrative analysis defined in the previous

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<sup>17</sup> George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980).

<sup>18</sup> Straus, “Normalizing the Abnormal: Disability in Music and Music Theory,” 126.

<sup>19</sup> Straus, “Normalizing the Abnormal: Disability in Music and Music Theory,” 149.

chapter. The Sonata's meditation on the attached poem is addressed in the final movement. This study is supported through timelines, examples from the score and an isotopy list that can be found in the appendix.

### **Movement I**

The first movement of Hindemith's Sonata is presented in dialogue with Type 3 sonata form.<sup>20</sup> A timeline of the first movement, in which essential elements of a Type 3 sonata form can be observed, is illustrated in the graphic below. The exposition opens with P, followed by an energy-gaining transition concluding with an MC that opens up space for S. The development utilizes motives derived from the exposition as well as new material. Finally, the recapitulation revisits the motives found in the exposition before concluding with a closing section and a coda. The order and transgressor interact throughout the movement with the order prevailing over the transgressor in the recapitulation.


A romance archetype is uncovered in the first movement through the transvaluation of agents. Agents of the order and the transgressor are introduced in P and TR and battle in S with the order briefly prevailing over the transgressor. The conflict is not over and continues throughout the development and the recapitulation. It is not until S in the recapitulation that the order completely defeats the transgressor and a romance archetype is formed. Because the listener is likely to empathize with the order, the first movement is a romance archetype.

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<sup>20</sup> Barbara Poeschl-Edrich presents Movement I and Movement II as a Type 4 sonata rondo form in her dissertation, "Modern and Tonal: An Analytical Study of Paul Hindemith's Sonata for Harp."



## Movement I Timeline<sup>21</sup> Romance Archetype

Exposition							
P (mm. 1-4)		TR (mm.4-14)	MC (m. 14)	S (mm. 14-40)			Closing (mm. 99-103)
				Sub 1	Sub 2	Sub 3	Sub 4
G <sup>b</sup>				E	B	c#	E
Development							
P-based motive (mm. 41-56)			TR-based motive (mm.57-68)			Re-transition (mm. 69-76)	
G	E <sup>b</sup>		C	E			6 <sup>b</sup> collection
Recapitulation							
P (mm. 77-93)		TR (mm. 94)	S (mm. 99-108)	Closing (mm. 109-113)		Coda (mm. 114-124)	
G <sup>b</sup>	A <sup>b</sup>	7 <sup>b</sup> Collection	7 <sup>b</sup> Collection	E <sup>b</sup>	G <sup>b</sup> E <sup>b</sup> G <sup>b</sup>		
Canon				Hemiola		P-based	

### Expositional Rotation

P opens the movement with a strong and full chordal introduction and an *Urmotiv* (a term employed by Poeschl-Edrich) seen in the upper voice.<sup>22</sup> The *Urmotiv* is presented in isotopy 1 at the start of Example 1. “Isotopy” is abbreviated as “I” in all examples. An *Urmotiv*, directly translated as “original motive,” is a set that appears throughout a work—in this case the set class is (025). In Hindemith’s Sonata, this motive also appears as a large-scale organizational set. The tonal centers of the three movements are G-flat, A-flat and E-flat, respectively. These pitches form the set class (025). While it is unusual for a sonata, even a twentieth-century sonata, to end with a tonal center different from that of its beginning, the use of an the Urmotiv as a large-scale organizational set helps unify the work.

<sup>21</sup> “Sub” is an abbreviation for “Sub-rotation.” Tonal centers are indicated on the bottom tier of each line.

<sup>22</sup> Poeschl-Edrich, “Modern and Tonal: An Analytical Study of Paul Hindemith’s Sonata for Harp,” 52.

P (Order) I1 Urmotiv (025) I2 Urmotiv (025) Transition (Transgressor) I3

*f* *p*

Tonal Center: Gb

6 14

9

12 Order I5 Urmotiv S1.0 (Trasgressor) MC

Tonal Center: E

Example 1. Hindemith, Sonata for Harp, first movement, mm. 1-14.

Isotopy 1 opens the movement with a presentation of the *Urmotiv*. The *Urmotiv* consists of an ascending P4 from B-flat to E-flat and a descending M2 from E-flat to D-

flat, creating the set class (025), however, the motive appears in several variations and transpositions within the movement. This is shown in many of the movement's isotopies. Isotopy 2 is a continuation of the opening of P and makes use of descending eighth notes and quarter notes as well as set class (025).

The opening two isotopies of P establish the initial state and encompass qualities that are frequently associated with order. In this instance, Tarasti's ideas of spatiality and temporality clarify this argument. "Spatiality" refers to tonal and registral relationships that evolve throughout the narrative. "Temporality" refers to meter and rhythmic relationships that, similar to the tonal and registral relationships, reflect the changing rank of agents. The initial presentation of an agent establishes its "normative" state, however the agent may disengage from the norm as it evolves.<sup>23</sup>

The application of Tarasti's ideas clarify the normative state of P. The P Theme establishes what Tarasti calls the normative "spatiality" and "temporality"—the "here" and "now"—of the order.<sup>24</sup> In its initial state, P utilizes the "home" tonal center of G-flat and maintains a stable diatonic five-flat collection throughout the phrase, unifying the motives. Additionally, P employs a moderate tempo and range. The stability of the agent, created through a unifying pitch collection as well as a moderate tempo and range, support the argument that P is an agent of the order. The order employs a chorale-like texture and singable melody that creates a high-style, learned topic that supports the transcendent approach to this movement. The *Urmotiv* reinforces this by producing a recurring melody similar to the refrain of a hymn chorus. In addition, the use of a hymn topic associated with the learned genre raises the rank of the order's agent.

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<sup>23</sup> Tarasti, *A Theory of Musical Semiotics*, 59.

<sup>24</sup> Tarasti, *A Theory of Musical Semiotics*, 59.

The transition begins at isotopy 3 (mm. 4-7) interrupting the short, five-measure statement of P. The transition is illustrated beginning at m. 4 in Example 1. The transition employs a sixteenth-note motive that starkly contrasts with P and becomes a recurring motive throughout the movement. Unlike P, the transition is less stable in both pitch and rhythmic organization, with fluid accidentals and blurred metric divisions. Additionally, the transition has a lower rank due a drop in register and volume that further dramatizes the contrast between P and the transition. The transition strengthens as it gains energy and volume throughout.

The clear contrast between P and the transition suggests that the transition has interrupted the initial state established by P and consequently functions as the transgressor. The continuously changing pitch collection, representing instability, as well as the loss of the hymn topic further supports that the transition is a transgressive agent. Additionally, the hasty interruption of a very short P suggests that the transgressor has an aggressive nature—a characteristic that is maintained throughout the work.

P-based motivic material concludes the transition in a brief return at isotopy 5. This can be seen at the start of m. 13 in Example 1. In its current state P is weak, undermined by a plunging line that moves it out of its norm of location. The Primary Theme is further weakened by an eighth-note rest that pushes the entrance of the motive to a metrically weak position and is accompanied by a quarter-note, eighth-note rhythm that distorts the P-based rhythmic pattern suggesting the order is now flawed. The unsuccessful attempt of the order to assert itself is accentuated by the surprising entrance of two low E-natural octaves at the end of the phrase that set up the E-natural tonal center of S.

The final E-natural octaves make up the MC (medial caesura) and conclude the exposition. Hindemith creates an MC through a clear break in texture and prepares for S by anticipating the E natural of the following collection. This MC can be observed in measure 14 of Example 1. The presence of an MC within Hindemith's contemporary approach to sonata form is significant and supports the theory that the first movement of his Sonata is in dialogue with Type 3 sonata form.

The S zone of the exposition narrates a direct conflict between agents of the order and the transgressor that the order prevails in its final presentation. S utilizes different thematic modules, labeled as  $S^{1.0}$ ,  $S^{1.1}$  and  $S^{1.2}$  that act as the order or the transgressor and evolve through three contrasting sub-rotations with the changing rank of agents as the conflict unfolds.<sup>25</sup> A sub-rotation is simply a small re-occurring thematic series within a larger returning section. A discussion of the interactions between the order and the transgressor will follow, with a summary of these interactions listed in the timeline below. Each sub-rotation listed on the summary is also marked in Example 2.

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<sup>25</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 611.

### Movement I, S Summary<sup>26</sup>

Sub-rotation 1			Sub-rotation 2	
S <sup>1.0</sup>	S <sup>1.1</sup>	S <sup>1.2</sup>	S <sup>1.1</sup>	S <sup>1.2</sup>
<b>Transgressor</b>	<b>Transgressor</b>	<b>Transgressor</b>	<b>Transgressor</b>	<b>Transgressor</b>
E	Order	Order	Order	Order
			B	
Sub-rotation 3			Sub-rotation 4	
S <sup>1.1</sup>	S <sup>1.1</sup>	Transition	S <sup>1.1</sup>	S <sup>1.1</sup>
<b>Order</b>	<b>Order</b>		<b>Order</b>	<b>Order</b>
Transgressor	Transgressor		E	
c <sup>#</sup>				

<sup>26</sup> Bold type indicates the higher-ranking agent.

S1.0 (Transgressor)

14 I6 *pp* I7

MC *mf* *p*

Tonal Center: E

S1.1 (Order)

I8 S1.2 (Transgressor Takes Over)

(Transgressor Continued)

19 I9

S1.1 (Order)

I10 S1.2 (Transgressor Takes Over)

21

S1.1 (Order)

I11

*mf*

(Transgressor Continued)

Example 2. Hindemith, Sonata for Harp, first movement, mm. 14-35.

25 S1.1 (Order) I12

27 Transition I13 I14

30 S1.1 (order) I15 I16

32 Tonal Center: E

33 S1.2 (Order)

35 S1.2 (Order)

Example 2 Continued.

The S zone begins with  $S^{1.0}$  acting as an agent of the transgressor. This is illustrated at the start of Example 2. One of the primary indicators that  $S^{1.0}$  is an agent of



the transgressor is its rhythmic and motivic resemblance to the transgressor's motive found at the start of the transition in Example 1 beginning at m. 4. Additionally, like the abrupt entrance of transgressor in Example 1,  $S^{1.0}$  cuts the MC short and enters prior to the primary S theme reinforcing the transgressor's aggressive nature.

Sub-rotation 1 presents a conflict between the order and the transgressor. Example 2 demonstrates the introduction of  $S^{1.1}$ , the main theme of S, in the bass line with the transgressive sixteenth-note figure presented in the upper voice. This main module,  $S^{1.1}$ , starkly contrasts with  $S^{1.0}$  and operates independently as its own unit. The clear contrast and independence between  $S^{1.0}$  and  $S^{1.1}$  suggest that  $S^{1.1}$  is a secondary agent for the order. Additionally, while  $S^{1.1}$  starkly contrasts with the accompanimental figure of the  $S^{1.0}$ , it utilizes similar rhythmic and linear characteristics of the second half of P in Example 1. Because  $S^{1.1}$  contrasts with the transgressive agent but resembles the agent of the order,  $S^{1.1}$  should be considered an agent of the order.

Although  $S^{1.1}$  and P are agents of the order, they represent different characters. While P maintains chorale-like characteristics through the use of chordal harmony,  $S^{1.1}$  is a single ascending line that is supported or undermined by accompanying counterpoint. The melodic bass line ascends dramatically over the span of almost two octaves making use of perfect fourths and major seconds as well as quarter-note and eighth-note rhythmic patterns. These characteristics suggest that  $S^{1.1}$  is the soloist or verse to P's congregational refrain, again similar to a hymn.

At the start of the S zone the transgressor is strong and aggressive, maintaining a position of power in the upper voice. Additionally, the order begins on the second beat, which further weakens the figure and/or presenting a flaw. The transgressive agent takes

over at  $S^{1.2}$  (m. 18) with a descending sixteenth-note pattern that is seen in both the upper and lower voices.

The order once again challenges the transgressor during the second sub-rotation of  $S^{1.1}$  beginning at m. 20. The ascending melodic bass line, representing the order, gains ground by entering on the down beat, strengthening its position. Despite the order's attempts to strengthen, the transgressive agent again takes over at the second rotation of  $S^{1.2}$  (m. 22) with the descending sixteenth-note pattern seen once again in both the upper and lower voices.

The third sub-rotation of  $S^{1.1}$  launches a substantially strengthened presentation of the order. The ascending melodic figure representing the order is now presented more than two octaves higher in the upper voice while the transgressive sixteenth-note motive drops to the lower voice. In addition to the order's new position of strength, the dynamic levels increase to a *mezzo forte*, further adding to the tension. The order continues to gain strength during as the transgressive sixteenth-note pattern moves down an augmented second to B-flat and dynamic levels increase.

The fourth sub-rotation of  $S^{1.1}$  begins at m. 31 and presents the order for the first time unchallenged by the transgressor. This final sub-rotation is also accompanied by a victorious return to E, the original tonal center of S. The ascending melodic line appears in the upper voice with supportive harmonies and the lack of the transgressive sixteenth-notes results in a gentler, more stable character. The return to E, paired with the absence of the transgressor, signals a successful attempt to overcome conflicts found in previous rotations of  $S^{1.1}$ . The victory of the order over the transgressor in this sub-rotation helps the listener to empathize with the order and supports the romance archetype.

## **Developmental Rotation**

The developmental rotation addresses the motives of both P (order) and TR (transgressor) and concludes with a synthesis of these two opposing agents. The section opens with a P-based motive, representing the order. The transgressive agent enters next through the employment of a TR-based motive. Finally, the re-transition synthesizes the two agents and leads back into the recapitulation.

The developmental rotation begins in the tonal center of G with a change in character and P-based thematic material. Here, Hindemith presents the *Urmotiv* in a way that contrasts with the opening presentation by giving it the marking *Ruhig, ein wenig frei*, “quiet, and a little free.” The change to the order’s character could be a sign of exhaustion as a result of the previous conflict seen in S. The transgressor abruptly interrupts the order at isotopy 20 (mm. 44-46) with ascending major seconds, derailing the order.

The order re-establishes itself at isotopy 21 (m. 47) with the P-based motive and a shift to the tonal center of E-flat. Hindemith creates a change in atmosphere with the marking *Neu beginnen* (new beginning) that is highlighted by an increase in dynamic level. Continuous repetition of truncated motives throughout isotopies 23-25 (mm. 49-54) presents a flaw in the order that creates mounting tension and volume. The increasingly aggravated order is interrupted by the transgressor at isotopy 26 (mm. 54-56), by way of ascending major seconds. The transgressor quickly loses energy, however, and is suspended with a fermata at the end of the isotopy, again impeding the motion.

The next portion of the development focuses on the transgressive agent of TR and starts at isotopy 27 (mm. 57-58) with the characteristic sixteenth-note pattern. The transgressive motive sneaks in at a *piano* dynamic level and builds to a *forte* in m. 69

before a final *crescendo* at m. 75. The motive is static, employing C and E pedal points that imply disability by creating the illusion that the transgressor is stuck. Disability is a type of embodiment that suggests a non-normative mental or physical state. In this instance, the use of disability creates an impairment of immobility that lowers the rank of the transgressor.

A retransition begins at m. 69 that synthesizes the order and the transgressor through P- and TR-based motives. The motives are centered on D-flat pedal points (V of G-flat) and create the effect of a dominant lock that prepares for the tonal center of the recapitulation. The retransition makes its way back to the home tonal center of G-flat by way of octaves that descend in step-wise motion from D-flat to A-flat before finally resting on G-flat at the start of the recapitulation.

### **Recapitulatory Rotation**

The recapitulatory rotation displays a strong presentation of the order beginning in the home tonal center of G-flat, with a six-flat collection beginning at isotopy 38 (m. 77.) The *Urmotiv* is presented an octave above its original presentation in the exposition, disengaging from the normative range, and employs the most expansive rolled chord of the movement. Additionally, the descending eighth-notes following the *Urmotiv* are doubled by octaves and supported by a descending bass line. The strong presentation of P suggests an initial victory of the order over the transgressor.

Further evidence supporting the order's initial victory over the transgressor can be found through the extended presentation of P. The recapitulatory rotation extends P from four measures to seventeen through sub-rotations that unify the two agents of the order,

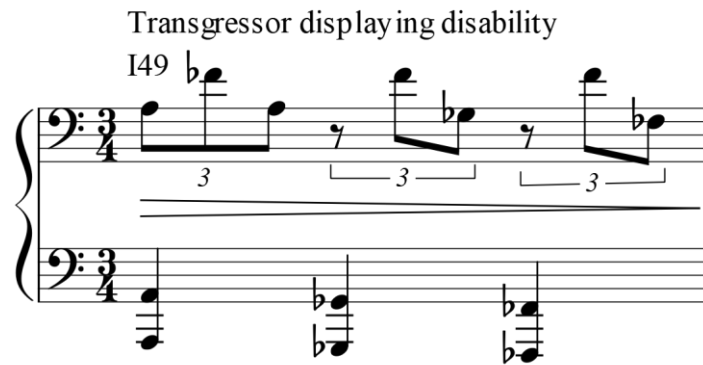
substantially weakening the transgressor. The sub-rotations begin on G-flat, A-flat and E-flat, in the stated order, and craft the same set class of the *Urmotiv* (025.)

The process of expanding P begins with the first sub-rotation on the tonal center of G-flat, beginning at isotopy 40 (m. 80), with new material inspired by  $S^{1.1}$ , one of the order's agents. New material drawn from  $S^{1.1}$  displayed during P unifies the two agents of the order and increases its strength. A similar process is repeated through the second sub-rotation, beginning at isotopy 41 (m. 83), on the tonal center of A-flat, again expanding P through the incorporation of an  $S^{1.1}$ -like motive, strengthening the order.

The order begins to weaken at isotopy 44 (m. 88) in its final sub-rotation on the tonal center of E-flat as the *Urmotiv* disengages from its normative register and drops an octave and a half. The upper voice returns to its normative register at isotopy 45 (m. 89), however, the supporting bass remains an octave lower. Additionally, the order's motive is accompanied by harmonics interjections on D-flat that disrupt the flow of the order, further weakening the order.

The transition interrupts the order for the final time at isotopy 47 (m. 94) with the sixteenth-note motive associated with the transgressor. Hindemith's marking *Im Hauptzeitmaß*, "The Original Tempo" accompanies the start of this section. TR begins on C-flat with a seven-flat collection and a descending line that decrescendos and quickly loses energy. The *Urmotiv* is incorporated within the accompanying bass line suggesting the order is lurking below. Isotopy 48 (mm. 96-97) tries again, beginning on a D-flat, but once again loses energy as it plunges down over an octave. The energy loss and shortened length of the transgressor from nine measures in the exposition to five measures in the recapitulation, imply that the transgressor is weakened and failing.

The final isotopy of the transition breaks into a triplet pattern that slows the motion and creates further energy loss. This is shown below in Example 3. The presence of the triplets, accompanied by missing notes in the melody, gives an unhealthy limping effect implying disability. The failure of the transgressor is punctuated in the recapitulatory rotation of S.



Example 3. Hindemith, Sonata for Harp, first movement, m. 98.

The remainder of the recapitulation shows a healthier version of  $S^{1.1}$  (the order) that is unchallenged by the transgressive sixteenth-notes. The absence of the transgressor opens up space for accompanying counterpoint that supports the order and strengthens its position. The lack of a transgressive agent and use of complimentary counterpoint creates the final victory of the order over the transgressor that forms the romance archetype. Additionally, the recapitulation employs a more clearly defined MC. This opens up space for S more definitively, again suggesting improved health.

Maintaining a tonal center of E-flat, canon-like imitation is presented between the upper voice and lower voice creating the learned topic frequently associated with the church. Isotopy 51 (mm. 104-108) reiterates the  $S^{1.1}$  motive maintaining the learned topic seen in isotopy 50. The use of a high-style, learned topic within  $S^{1.1}$  raises the rank of the

order's agent and supports the transcendent approach to the movement. Unchallenged by the transgressor, S<sup>1.1</sup> is now peaceful and calm.

The recapitulation begins its C (closing) section at m. 109 by way of a descending sequence that moves through three pentatonic scales. The sequence makes use of an inverted variation of the S<sup>1.1</sup> motive in a hemiola in 5/4. Additionally, both the upper and lower voices continue to descend losing energy and volume. The combination of the inverted motive, 5/4 hemiola and energy loss imply a failing S<sup>1.1</sup>. The closing section concludes on a very weak sustained G-flat in mm. 111-112 that is blurred with a transitional link that takes us into the coda.

### **Coda**

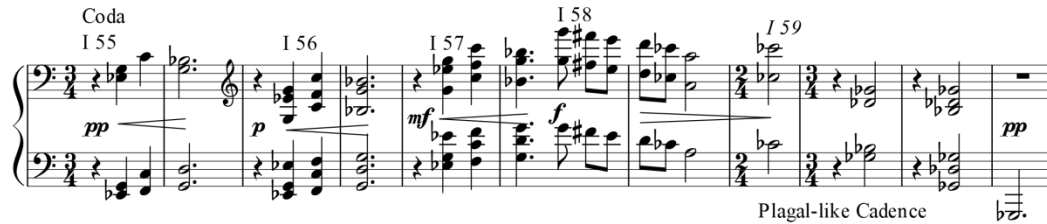
The movement comes to an end with a loose-knit P-based coda in the tonal center of E-flat that repeats the *Urmotiv* in a retrograded rhythmic pattern. This coda is what Darcy and Hepokoski refer to as a “retrospective” P-based coda. It makes use of softer dynamic levels in contrast to the frequent loud and energetic codas frequently seen concluding works. Darcy and Hepokoski state that “this usage is more appropriate for recapitulations that end softly or more reflectively.”<sup>27</sup>

The first presentation of the *Urmotiv* is the simplest and most gentle variation seen in the movement and is presented below the normative range. The second and third repetitions of the *Urmotiv* move up by octaves gaining strength and volume. The P motive is completed with the descending eighth-note pattern following the third repetition of the *Urmotiv*. The movement comes to an end in its home key of G-flat with quiet, sustained chords. A plagal-like cadence, marked in Example 4, reinforces the

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<sup>27</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 185.

reverent atmosphere and liturgical atmosphere before a G-flat major chord concludes the movement.



Example 4. Hindemith, Sonata for Harp, first movement, mm. 119-124.

## Summary

The first movement of Hindemith's Harp Sonata is a clear example of a romance narrative. A summary of the first movement's archetype is illustrated in the table below. The order is presented at the beginning of the movement with characteristics that cultivate the listener's sympathies. The transgressor interrupts the initial state during the transition with a motive that embodies dark undertones. The S section presents a battle between the order and the transgressor in which the order is continuously challenged by the transgressor. The order overcomes the transgressor at the end of the S section before moving into the development. The development section begins with a flawed variation of the order that gives way to a strong presentation of the transgressor and concludes with a back-and-forth conversation between the two agents.

The recapitulation is where an equivocal victory of the order over the transgressor takes place. Where previously a large portion of the P section in the exposition was devoted to the transgressive transition, the recapitulation sees an extended and unified presentation of the order and a substantially shorted presentation of the transgressor.



Additionally, the transgressive motive during the transition falls apart with the introduction of triplets in the final measure of the transition. The order remains unchallenged for the remainder of the recapitulation, contrary to conditions previously in S. While the order was victorious over the transgressor, the reverent feeling and retrograded rhythmic pattern associated with the final portion of the composition suggests that the order was changed through interactions with the transgressor and challenges overcome.

**Movement I: Romance Archetype**  
**Victory of preferred order over transgressor**

<p style="text-align: center;"><b><u>Exposition with P and TR</u></b></p> <ul style="list-style-type: none"> <li>• Introduction of agents: Order and Transgressor</li> </ul>	<p style="text-align: center;"><b><u>Exposition with MC and S</u></b></p> <ul style="list-style-type: none"> <li>• Battle between the order and the transgressor</li> <li>• Order wins the battle</li> </ul>
<p style="text-align: center;"><b><u>Developmental Rotation</u></b></p> <ul style="list-style-type: none"> <li>• Order is changed</li> <li>• Transgressor returns</li> </ul>	<p style="text-align: center;"><b><u>Recapitulatory Rotation</u></b></p> <ul style="list-style-type: none"> <li>• Order and transgressor restate their opening statements, however, the order is stronger and transgressor is weaker.</li> <li>• Order defeats transgressor</li> <li>• Order reflects in reverence</li> </ul>

**Movement II**

This study presents the second movement in dialogue with Type 3 sonata-form. A timeline of the second movement can be observed in the graphic below. Standard Type 3 sonata form procedures are utilized throughout this movement including an expositional rotation with P, TR, an MC, S and an EEC. A developmental rotation that draws from ideas presented in the exposition is also present as well as a recapitulatory rotation and a coda.

The second movement again utilizes a romance archetype in which we see the victory of a preferred order over the transgressor. The exposition introduces agents of the order and the transgressor as well as a narrator that launches each rotation with a prologue. The order and transgressor battle throughout the development with the transgressor prevailing over the order. The conflict continues throughout the recapitulation before the order defeats the transgressor in the final winning battle that creates a romance archetype.

### **Movement II Timeline** **Romance Archetype**

#### **Exposition**

P <sup>1.0</sup> (mm. 1-7)	P <sup>1.1</sup> (mm. 7-11)	TR (mm. 12-22)	MC (mm. 22)	S (mm. 22-36)	EEC (mm. 36)
a <sup>b</sup>	a <sup>b</sup>	a <sup>b</sup>	a <sup>b</sup>	e <sup>b</sup>	e <sup>b</sup>
Bardic – Chimes	Waltz	Waltz		Waltz	V 4/2—I

#### **Development**

P <sup>1.0</sup> (mm. 37-43)	P <sup>1.1</sup> (mm. 44-59)	TR (mm. 52-66)	P <sup>1.1</sup> (mm. 66-76)	TR (mm. 66-86)	P <sup>1.1</sup> (mm. 87-100)	TR (mm. 101-117)
a <sup>b</sup>	D <sup>b</sup>	e <sup>b</sup>	D <sup>b</sup>	7 <sup>bs</sup>	5 <sup>bs</sup>	
Bardic – Chimes	Waltz	Ostinato	Waltz		Waltz	Ostinato

#### **Recapitulation**

P <sup>1.0</sup> (mm. 118-124)	P <sup>1.1</sup> (mm. 124-128)	TR (mm. 129-143)	MC (mm. 152-154)	S (mm. 155-165)	Coda (mm. 166-171)
a <sup>b</sup>	a <sup>b</sup>	a <sup>b</sup>	D <sup>b</sup> /B <sup>b</sup>	a <sup>b</sup> (crux) a <sup>b</sup>	
Bardic – Chimes	Waltz	Waltz		Waltz	Bardic

### **Expositional Rotation**

The P<sup>1.0</sup> can be viewed as prologue and is presented in two parts. Both of these modules can be studied in Example 5. The first part of P<sup>1.0</sup> (mm. 1-3) employs an arpeggio of an A-flat minor triad that dramatically ascends three octaves and draws the listener's attention. The arpeggiated nature of the gesture suggests the use of a low-style,

bardic topic that is frequently associated with storytellers.<sup>28</sup> The bardic topic implies that the prologue depicts the presence of a narrator as an allusion to medieval bards who told stories while accompanying themselves on a harp. The second part of the P<sup>1.0</sup> (mm. 3-7) utilizes a descending arpeggiated sequence that primarily makes use of fourths and fifth intervals and calls to mind the sound of chimes or church bells ringing rapidly. This motive is different from the bardic strum and may be sound effects used to paint a picture or sounds heard in the background during the process of storytelling.

Example 5. Hindemith, Sonata for Harp, second movement, mm. 1-15.

The order's initial presentation is fairly short, consisting of only four measures, and containing a nascent "oom pah pah" pattern in the upper voice made up primarily of quarter-notes with a half-note, quarter-note rhythm in the bass. This is presented beginning at m. 7 in Example 5. The waltz is, again, a low-style topic that highlights the human features of movement. The waltz topic presented in P is agitated and slightly

<sup>28</sup> Janice Dickensheets, "The Topical Vocabulary of the Nineteenth Century," *Journal of Musicological Research* 31, no. 2-3 (2012): 97-137.

distorted by the speed of the movement. The favoring of quarter-notes and the half-note, quarter note rhythm in the bass is the rhythmic norm of the order and is interwoven throughout its agent's motives. In its initial state, the order is poorly defined and unstable presenting disabilities that are corrected throughout the movement.

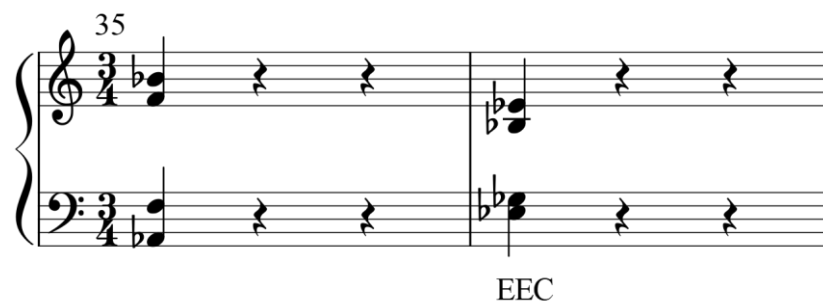
The transition interrupts the order with an abrupt change of motive and rhythm establishing itself as the transgressor. The transition begins at m. 12 of Example 5. The transition employs a weak "oom-pah-pah" melody in the upper voice creating a waltz topic that is blurred by decorative eighth-notes and is again distorted by the tempo of the movement. The top line utilizes minor sevenths and tritones that undermine the geniality of the motive while the bass line moves through an ascending pentatonic scale. The pentatonic scale, frequently heard in folk music, is another signifier of a universal human. Additionally, the ostinato nature of the bass implies that it is static. The preference for dissonance and faster moving eighth notes becomes a defining characteristic of the transgressor that is seen throughout the movement.

Isotopy 5 (mm. 16-20) marks the beginning of a second attempt to present the motives of the transgressive agent. While many of the same characteristics of the previously shown transgressor are maintained, such as the weak "oom-pah-pah" melody and favoring of eighth-notes, there are numerous marked difference. The character of isotopy 5 is substantially healthier than previously seen and the lines now work together, moving in octave unison and creating a stronger and more stable presentation of the agent. Additionally, the minor seventh is missing and is replaced by consonant intervals such as the perfect fourth and fifth as well as major and minor thirds. Finally, where once the lines moved up, the general trajectory of the lines falls before concluding the phrase



in S mimics a highlighted V-I relationship that stabilizes the motive and adds to the improved health of the agent.

The Secondary Theme comes to a conclusion with a cadence that helps establish the EEC (Essential Expositional Closure.) While the EEC does not resemble a common-practice cadence, it has the effect of an EEC because of the strong cadential gesture that emphasizes the E-flat minor triad and is highlighted by quarter note rests. The presence of an EEC, while flawed, is significant and supports the Type 3 sonata form. Example 7 below shows the EEC cadence.



Example 7. Hindemith, Sonata for Harp, second movement, mm. 35-36.

### **Developmental Rotation**

The developmental rotation displays a conflict between the order and the transgressor in which the transgressor triumphs. A summary of the developmental rotation is shown below and can be referenced throughout the following portion of the analysis. The development opens with the prologue that launches each rotation and is followed by an introduction of new agents of the order and of the transgressor. The order

and transgressor battle throughout the remainder of the rotation with the transgressor overcoming the order in its final statement.

### **Movement II, Developmental Rotation Summary**

P <sup>1.0</sup>	P <sup>1.1</sup>	TR	P <sup>1.1</sup>	TR	P <sup>1.1</sup>	TR
Prologue	<b>Order</b>	<b>Transgressor</b>	<b>Transgressor</b>	<b>Transgressor</b>	<b>Order</b>	<b>Transgressor</b>
a <sup>b</sup>	D <sup>b</sup>		Order D <sup>b</sup>	D <sup>b</sup>		

P<sup>1.0</sup> (the prologue) launches the developmental rotation before the first theme of the development enters. The first theme of the development, P<sup>1.1</sup>, enters with a stable presentation of the order as shown below in Example 8. The theme once again favors quarter-notes in the upper voice and employs the half-note, quarter-note rhythmic pattern in the bass that is consistent with rhythms found in agents of the order. A cheerful melody that employs consonant intervals such as the perfect fourth and major and minor thirds is displayed in the upper voice. The moderate range, clear organization of meter and use of stable intervals suggests increased stability.



Example 8. Hindemith, Sonata for Harp, second movement, mm. 44-51.

The transgressor interrupts the order at m. 59 following a brief transition. The transgressor's interruption is demonstrated below in Example 9. The transgressor enters with ostinato eighth notes that favor dissonant intervals such as the minor sixth and major seventh as well as more consonant intervals such as the minor third and minor sixth. Both lines move together in an oscillating pattern before jumping to a quarter-note that highlights the major seventh. The use of an oscillating pattern can be used to portray stuttering or impediment of motion, further lowering the rank of the transgressor's agent. The liberal use of eighth-notes as well as the strong use of dissonant intervals is consistent with characteristics of the transgressor.

Transition (Transgressor)

Example 9. Hindemith, Sonata for Harp, second movement, mm. 59-63.

The order and the transgressor challenge each other with rising eighth notes in the upper voice and  $P^{1.1}$  in the lower voice. This can be observed below in Example 10. The upper voice represents an agent of the transgressor and begins an ascending pattern that favors eighth notes and utilizes perfect fourths and dissonant major seconds. The motive is also employs a hemiola that blurs metric division and creates instability. The order's agent, presented through  $P^{1.1}$ , is seen in its original tonal center of D-flat, however, is undermined as it shifts to the bass, weakening the agent.





Example 10. Hindemith, Sonata for Harp, second movement, mm. 66-69.

Transitional material begins at isotopy 16 (mm. 74-79) with a seven-flat collection accompanied by increased tension and energy gain. The transitional motive employs a strong intervallic or chordal downbeat followed by ascending eighth notes that avoid the half step. The favoring of eighth notes suggests that the transitional motive is an agent of the transgressor and that the transgressor has overpowered the order. The volume, register and energy continue to build before coming to a climax at isotopy 19 (mm. 87-94).

Isotopy 19 enters with a strong presentation of  $P^{1.1}$  in the upper voice suggesting a return of power from the order. The theme is once again presented in the tonal center of D-flat, however, the half-note, quarter-note rhythm is no longer present in the bass. Instead, the melody is accompanied by strong descending chordal downbeats that highlight the meter. Additionally, the melody is ornamented through the interjection of ascending arpeggios that increase the tension and energy.

The order begins to weaken before the transgressor takes over at isotopy 21 (mm. 101-117) with an extended version of the same transitional theme observed in Example 9. The second presentation of the ostinato eighth notes is extended to cover a full seventeen measures and enters at a *fortissimo* dynamic level in contrast to the first presentation that

covered only five measures and entered at a *piano* dynamic level. Both the extension of the transgressive motive and the loud dynamic level suggest a healthy and strong interjection from the transgressor. The motive, however, gradually loses energy and volume before finally deteriorating with a plunging line that descends a full four octaves implying a weakening agent.

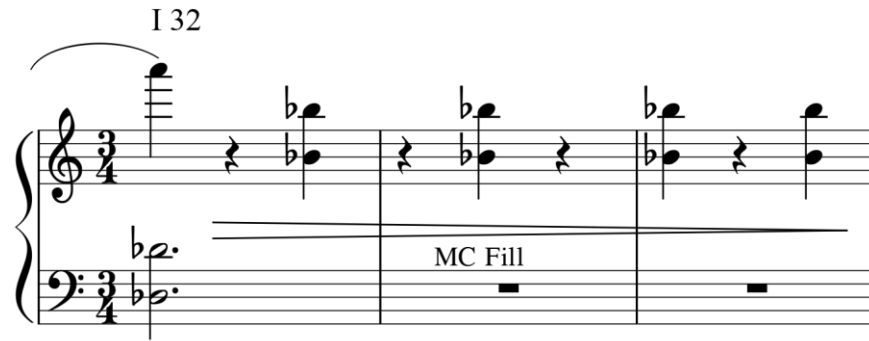
### **Recapitulatory Rotation**

The recapitulatory rotation begins with the prologue that launches each rotation in the movement. Following the presentation of the order at P, the transition enters at isotopy 26 (mm. 129-132) with another interjection of the transgressive agent. In contrast to the exposition, the transitional motive is now extended and creates an increase in energy through the use of high registers and an ascending bass line. The increase of energy strengthens the transgressor and produces a sense of urgency. Tension dissipates with the transgressor's final statement weakening the agent before it gives way to the order following the MC at the start of S.

The MC begins at isotopy 32 and is extended to cover a full three measures by caesura fill.<sup>29</sup> The MC can be studied below in Example 11. The order enters with S immediately following the MC at isotopy 33, however, S is now observed in the home tonal center of A-flat minor. S comes to a close on an E-flat dominant seven chord that is accompanied by a two beat rest creating a break in the texture. The closing section follows with a final presentation of the a-flat ascending arpeggios seen in the prologue, reaffirming the return to the home key of A-flat minor.

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<sup>29</sup> Hepokoski and Darcy, *Elements of Sonata Theory*.



Example 11. Hindemith, Sonata for Harp, second movement, mm. 152-154.

### Summary

The second movement can be viewed as a romance in which the order defeats the transgressor and the listener empathizes with the order. A summary of the second movement's narrative archetype is illustrated below. Following  $P^{1.0}$  at the start of the exposition, the order enters weakly with the introduction of  $P^{1.1}$ . The transgressor hastily interrupts at the transition with an aggressive agent that utilizes sour undertones. The transgressor begins to weaken before giving way to the order at the start of S. The Secondary Theme represents a substantially healthier version of the order with a clear meter and stable pedal points that emphasize the V-I relationship.

The developmental rotation in which we see a dynamic narrative unfold between the order and the transgressor launches once again with  $P^{1.0}$ . The order enters at  $P^{1.1}$  with an overtly cheerful melody and clear waltz rhythms. The jovial theme starkly contrasts previous motives suggesting an exceptionally healthy presentation of the order or possibly intrapsychic denial of eminent conflict. The transgressor interrupts the order at the transition and a battle ensues. The transgressor overpowers the order before weakening as it concludes the development.

The recapitulatory rotation once again begins with the prologue before the order enters with the restatement of P<sup>1.1</sup>. Once again the recapitulation moves through presentations of both the order and the transgressor. The transgressor weakens before giving way to the order at the start of S. The Secondary Theme represents a strong version of the order with a clear meter, stable pedal points and a return to the home tonal center that signals a victory of the order over the transgressor. The narrator concludes the movement with a partial statement from the prologue and a final A-flat minor chord.

**Movement II: Romance Archetype**  
**Victory of preferred order over transgressor**

<p><b><u>Exposition with Fanfare, P and TR</u></b></p> <ul style="list-style-type: none"> <li>• Introduction of characters: narrator, order, transgressor</li> </ul>	<p><b><u>Exposition with MC and S</u></b></p> <ul style="list-style-type: none"> <li>• Order with improved health of the agent</li> </ul>
<p><b><u>Developmental Rotation</u></b></p> <ul style="list-style-type: none"> <li>• Narrator introduces the rotation</li> <li>• Battle between the order and the transgressor</li> <li>• Transgressor wins the battle but then falters just prior to the recapitulatory rotation</li> </ul>	<p><b><u>Recapitulatory Rotation</u></b></p> <ul style="list-style-type: none"> <li>• Narrator, order and transgressor restate their opening statements</li> <li>• Order defeats transgressor</li> <li>• Narrator concludes the movement</li> </ul>


**Movement III**

The third movement of Hindemith's Sonata is cast in strophic form and is accompanied by a poem by Ludwig Heinrich Christoph Hölty. Both the Movement III Timeline and the attached poem can be found below. This movement may be interpreted as an epilogue that reflects on the process of death through motives seen in the first and second movements as well as commentary from a narrator. The unusual form and use of a poem in the final movement draws the listener's attention and signifies the importance of this reflective ending.

Although Hindemith never underlay the poem in the score, the text of the poem can be syllabically set to the music of the final movement. Poeschl-Edrich matched the original German text of the poem in her dissertation.<sup>30</sup> The English translation of the poem is under laid within this essay’s Movement III Isotopy List and can be referenced in the appendix. The setting of Hölty’s poem to the score of the final movement supports the form of the work.

While the third movement does not have a clear contrast between the order and the transgressor, a narrative archetype can still be used to summarize the transvaluation of agents. The first and second strophes set up the initial state establishing them as the order. The interpolation disrupts the initial state by employing new material and interrupting the themes of the first and second strophes, making it the transgressive agent. Unlike the previous two movements, the transgressor in the third movement is peaceful and calm with characteristics that encourage the listener to empathize with the transgressor. The transgressor defeats the order in the final strophe of the movement, creating a comic archetype.

**Movement III Timeline**  
**Strophic Form**  
**Comic Archetype**

Stanza I <sup>(mm. 1-9)</sup> Strophe I <sup>(mm. 1-9)</sup>	Stanza II <sup>(mm. 10-19)</sup> Strophe II <sup>(mm. 10-19)</sup>	 Stanza III <sup>(mm. 20-30)</sup> Interpolation <sup>(mm. 20-25)</sup>	Strophe III <sup>(mm. 25-30)</sup>
E <sup>b</sup> 6 <sup>b</sup> - collection 4/4	5 <sup>b</sup> - collection 12/8	4 <sup>b</sup> - collection 4/4	6 <sup>b</sup> - collection 12/8
			E <sup>b</sup>

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<sup>30</sup> Poeschl-Edrich, “Modern and Tonal: An Analytical Study of Paul Hindemith’s Sonata for Harp,” 24-26.

Lied, Ludwig Heinrich Christoph Hölty, 1748-1776:

O my friends, when I am dead and gone,  
Hang the little harp there behind the altar  
Where on the wall the shimmering half-light catches  
The funeral wreaths of many a departed maiden.

Then the good sexton will show the little harp  
To visitors, stirring it to sound  
As he touches the red ribbon that hangs from the harp  
And floats beneath the golden strings.

“Often,” he says in wonder, “at sunset,  
The strings unbidden murmur like humming bees:  
The children, called hither from the churchyard,  
Have heard it, and seen the wreaths a-quiver.”<sup>31</sup>

### Strophe I

The first strophe opens with the *Urmotiv*, doubled in the lower voice, in the tonal center of E-flat with a gentle reflective quality. The *Urmotiv* is laid out at the start of Example 12. The second isotopy utilizes chordal harmonies in which the lines move in contrary motion, creating a voice exchange that solidifies the tonal center of E-flat.



Example 12. Hindemith, Sonata for Harp, third movement, mm. 1-3.

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<sup>31</sup> Paul Hindemith, *Sonata for Harp* (New York: Associated Music Publishers, 1940), 14.

The first strophe utilizes learned topics associated with the church. The use of the *Urmotiv* in the opening of the movement paired with the chords in isotopy 2, re-create the chorale hymn topic of the first movement. Learned topics can also be seen through the use of counterpoint, voice exchange, imitation and a strong favoring of the perfect fourth and fifth that was a common practice in the medieval church. A clear indication of a learned topic is employed through imitation between upper and lower voices as demonstrated below in Example 13.



Example 13. Hindemith, Sonata for Harp, third movement, mm. 3-5.

Strophe 1 reinforces motives of the first movement such as the *Urmotiv* and topics frequently associated with the church. When observed in relationship to Höltz's poem, the first movement, represented by Strophe 1, can be understood as a view of death in its transcendent form. The speaker (order) comes face-to-face with death (transgressor) and accepts its imminence on a spiritual level with hope for the afterlife. The use of learned topics evokes religious connotations and highlights this transcendent view of death. The strophe concludes in the tonal center of G-flat.

## Strophe II

The second strophe of the third movement has similarities to the first strophe, but it also has numerous marked differences. The start of the second strophe can be found below in Example 14. Both the first and second strophes utilize learned topics by way of counterpoint, imitation, voice exchange and a favoring of the perfect fourth and fifth. Additionally, both strophes open with the *Urmotiv* in retrograde followed by an ascending upper voice and a descending lower voice in contrary motion.



Example 14. Hindemith, Sonata for Harp, third movement, mm. 10-11.

The primary difference in the second strophe is the move away from chordal harmony and the shift to a 12/8 and 15/8 meter that creates a low-style, waltz topic as well as the illusion of an increase in tempo. Both the waltz topic and the implied increase in tempo are reminiscent of the second movement. The ascending line that begins at isotopy 9 in Example 14 utilizes a quarter-note, eighth-note waltz rhythm that resembles the half-note, quarter-note waltz rhythm associated with agents of the order in the second movement.

The second strophe brings to mind motives found in the second movement. When viewed in conjunction with Hölty's poem, the second movement, represented by Strophe



2, can be seen as the human understanding of death. This is supported through the use of low-style topics and the more guttural and aggressive approach the rise and release of tension. The painfully sour intervals as well as the frantic speed of the waltz imply human disabilities.

### **Interpolation**

The interpolation delays the return of Strophe III and begins at isotopy 14 (mm. 20-21) following a long fermata. Unlike the previous two strophes, the interpolation utilizes completely new music. It opens with broad expansive chords that are followed by a motive emphasizing the fourth, as shown in Example 15. The second rolled chord is the expressive climax of the movement and is its highest point in terms of both volume and register. This chord serves as the pinnacle of the movement and is set aside by its meter as if time stands still. The energy gain, however, quickly dissipates with the succeeding perfect-fourth motive that takes us into a new meter.

Interpolation (Bardic Topic)

The musical score for Example 15 is presented in two systems. The first system, labeled 'I 14', is in 4/4 time and features a piano (p) dynamic. It begins with a broad, expansive chord in the right hand, followed by a descending eighth-note scale in the left hand. The second system, labeled 'I 15', is in 12/8 time and features a mezzo-forte (mf) dynamic. It begins with a rolled chord in the right hand, followed by a descending eighth-note scale in the left hand.

Example 15. Hindemith, Sonata for Harp, third movement, mm. 20-22.

Isotopy 15 (mm. 22-23) moves back into the 12/8 meter with an arpeggiated motive that emphasizes the perfect-fifth as well as major/minor-thirds. The figure soon

moves from eighth notes to triplets that blur the beat with a three against two rhythmic pattern. The isotopy concludes with a sixteenth-note arpeggiated figure followed by a triplet that leads into a sustained D-flat. The interlude ends on *pianissimo* harmonics that utilize a descending arpeggiated line in the lower voice and a D-flat pedal point in the upper voice. The presence of harmonics creates a transcendent bell-like effect and, unlike the bells heard in the second movement, these are now peaceful and calm.

The interpolation can be viewed as the depiction of a narrator that inspires a sense of peace and hope. The narrative character is supported through the use of bardic topics and introduction of new material. The narrator can be considered a representation of the sexton depicted in the poem and is supported by the text of the poem when under laid in the score. The use of consonant intervals as well as a heavy reliance on the third helps create the sense of stability and peace. Additionally, the use of arpeggios, idiomatic to the harp, can be viewed not only as a form of text painting but also as symbol of heaven.

### **Strophe III**

The final strophe is in the original tonality of the movement and begins with the motivic material seen in strophe 1 and the 12/8 meter seen in strophe 2 creating a reflection of the previous two strophes. These motives quickly give way to material similar to that seen in the interpolation at isotopy 19 (mm. 28-30.) This is laid out below in Example 16. Isotopy 19 again employs the bardic topic, arpeggiated movement and a repetition of the rhythmic progression found in isotopy 15 of the interpolation. The presence of the motives found in isotopy 15 again suggests the presence of the narrator. The movement comes to a close on a final E-flat chord.



Example 16. Hindemith, Sonata for Harp, third movement, mm. 25-30.

The third movement can be viewed as an epilogue that comments on the themes of the first and second movement. While it does not have clear agents representing the order or the transgressor, a narrative archetype can still be observed. The first and second strophes, representing the first and second movements, set up the initial state, establishing themselves as the order. The interpolation interjects with new material, interrupting the initial state, suggesting it is the transgressor. The motives of the order reflect some of the conflict found in the first and second movement and encourage the listener to empathize with the peaceful characteristic of the transgressor. Finally, the transgressor is victorious over the order in the final strophe creating a comic archetype that leaves the listener, despite the imminence of death, with a sense of peace and hope as a result of the afterlife. A summary of the third movement's archetype is illustrated below.

### **Movement III: Comic Archetype**

<b>Stanza I</b> <b>Strophe I</b> <ul style="list-style-type: none"><li>• Order</li><li>• Reflecting on Movement I</li></ul>	<b>Stanza II</b> <b>Strophe II</b> <ul style="list-style-type: none"><li>• Order</li><li>• Reflecting on Movement II</li></ul>
<b>Stanza II</b> <b>Interpolation</b> <ul style="list-style-type: none"><li>• Transgressor</li><li>• Commentary by Narrator</li></ul>	<b>Strophe III</b> <ul style="list-style-type: none"><li>• Transgressor Prevails</li><li>• Peaceful, reflective</li></ul>

### **Conclusion**

Hindemith's Sonata for Harp presents a dynamic narrative that is enhanced when combined with traditional and extended analytical techniques. Hepokoski and Darcy's Sonata Theory clarifies narrative analysis by presenting an innovative approach to traditional formal analysis that transforms it into an interpretive tool. When combined with extended techniques of disability and topic theory, an enriched narrative is formed.

The transvaluation of agents, encouraged by both sonata and strophic forms, are summarized through archetypes in each movement. The first and second movements use romance archetypes and Type 3 sonata forms that are embellished through topics and demonstrations of disability. The final movement ties the work together with an epilogue that comments on the first and second movement while reflecting on the attached poem.

Through the narrative techniques applied in this study, performers can craft a more draw out the musical intentions of the sonata and communicate more clearly with their audience. By tracking the build and release of tension through the interactions of various themes or agents, the listener can be more engaged throughout a performance and gain a deeper appreciation of the work. It is my hope that the research conducted

throughout this essay has brought a new depth of understanding to one of the harp's most commonly performed works.

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## Movement 1 Isotopy Sheet

### Exposition

#### **P, Tonal Center: G<sup>b</sup>, 5-flat collection**

##### I1- mm. 1-2 (Order)

- P
- 5-flat collection
- Tonal center: G<sup>b</sup>
- *Urmotiv*
- Descending pattern in bass
- *f*

##### I2- mm. 2-4 (Order)

- P
- 5-flat collection
- Tonal center: G<sup>b</sup>
- *Urmotiv-Rtd*
- Descending pattern in bass, drawn from I1
- *f*
- Energy Gain

### **TR**

##### I3- mm. 4-7 (Transgressor)

- TR
- Transient tonal centers and collections
- Re-occurring sixteenth-note motive
- Ascending pattern
- *p*

##### I4- mm. 7-12 (Transgressor)

- TR
- Transitory tonal centers and collections
- Re-occurring sixteenth-note motive
- Ascending pattern
- *Cresc.*
- Energy Gain

##### I5- mm. 13-14 (Order)

- TR - MC
- Tonal center transitioning to E
- *Urmotiv-Rtd*
- Descending pattern
- *f*

## **S, Tonal Centers: E, B, E<sup>b</sup>**

### **Sub-rotation 1**

#### **I6- mm. 14- 15 (Transgressor)**

- S<sup>1.0</sup>
- 2- sharp collection
- Tonal center: E
- Sixteenth-note motive
- Accompanimental
- *mf* - *p*

#### **I7- mm. 16-18 (Order + Transgressor\*)**

- S<sup>1.1</sup>
- 2- sharp collection
- Tonal center: E
- Ascends almost two octaves
- Theme is presented in bass
- Use of ascending P4 and M2
- Transgressor dominant
- *mf*

#### **I8- mm. 18- 19 (Transgressor)**

- S<sup>1.2</sup>
- 2-sharp collection
- Transient tonal center
- Descending sixteenth-notes
- *Decresc.*

### **Sub-rotation 2**

#### **I9- mm. 20-22 (Try again: Order + Transgressor\*)**

- S<sup>1.1</sup>
- 2-sharp collection
- Tonal Center: B
- “Try again” in new key area
- Transgressor dominant

#### **I10- mm. 22-23 (Try again; Transgressor)**

- S<sup>1.2</sup>
- 2-sharp collection
- “Copy” of I 8

### **Sub-rotation 3**

#### **I11- mm. 24-25 (Order\* + Transgressor)**

- S<sup>1.1</sup>
- 2- sharp collection + e<sup>b</sup>, a<sup>b</sup>
- Tonal center: C#
- Theme moves to upper voice
- Order dominant
- *mf*

I12- mm. 26- 27 (Order\* + Transgressor)

- S<sup>1.1</sup>
- 2- sharp collection + e<sup>b</sup>, a<sup>b</sup>, b<sup>b</sup>
- Tonal center for melody: C#
- Tonal center for bass: B<sup>b</sup>
- “Try again”
- Energy gain
- *Cresc.*

I13- mm. 27-28 (Transition)

- Transition
- Transient tonal centers and collections
- Ascending line
- Energy gain
- *Cresc.*

I14- mm. 29-30 (Transition)

- Transition
- Transient tonal centers and collections
- Plunging descending bass line
- Energy loss
- *Decresc.*

**Sub-rotation 4**

I15- mm. 31-33 (Order)

- S<sup>1.1</sup>
- 2-sharp collection
- Tonal center: E
- Theme in upper voice unchallenged by transgressor
- Order dominant
- *p*

I16- mm. 34-36 (Order)

- S<sup>1.1</sup>
- 2-sharp collection
- Tonal center: E
- Theme in bass
- Order dominant but weakened
- *p*

I17- mm. 37-38 (Transition)

- Transition
- 3-sharp collection
- Tonal center: E
- Quartal Sets
- *Crescendo - decrescendo*

### **Development**

**P- Based, Tonal centers: G, E<sup>b</sup>, C, E**

I18- mm. 41-42 (Order)

- P material
- 2-sharp collection
- Tonal Cener: G
- *Urmotiv*
- Change in character
- *p*

I19- mm. 42-44 (Order)

- P material
- 2-sharp collection
- Tonal center: G
- *Urmotiv-Rtd*
- Descending pattern in bass
- *Cresc.*

I20- mm. 44-46 (Expansion)

- New material
- Ascending major seconds
- *Decresc.*

I21- mm. 47-48 (Order)

- P material
- 2-flat collection
- Tonal center: E<sup>b</sup>
- *Urmotiv*
- “Try again”
- *Mf*

I22- mm. 48-49 (Order)

- P material

- 2-flat collection
- Tonal center: E<sup>b</sup>
- *Urmotiv-Rtd*
- Descending pattern in bass
- *Cresc.*

I23- mm. 49-50 (Order)

- P material
- 3-flat collection
- Tonal center: G
- Fragmentation
- Energy gain

I24- m. 51 (Order)

- P material
- 7-flat collection
- Tonal center: D<sup>b</sup>
- Fragmentation
- Energy gain
- *Cresc.*

I25- mm. 52-54 (Order)

- P material
- 6-flat collection
- Tonal center: E<sup>b</sup>
- Fragmentation
- Energy gain
- *f - Cresc.*

I26- mm. 54-56 (Expansion)

- New Material
- Ascending major seconds
- Tension dissipates
- *Decresc. - p*

**TR, Tonal Centers: C, E, D<sup>b</sup>**

I27- mm. 57- 58 (Transgressor)

- TR
- 4-flat collection
- Tonal center: C
- Sixteenth-note motive
- *P*

I28- mm. 59-60 (Transgressor)

- TR
- 4-flat collection

- Tonal center: C
- Sixteenth-note motive
- *P – cresc.*

I29- mm.61-62 (Transgressor)

- TR
- 1- sharp collection
- Tonal center: E
- Sixteenth-note motive truncated
- Increased tension
- *Mf*

I30- mm. 62-63 (Transgressor)

- TR
- 1- sharp collection
- Tonal center: E
- Sixteenth-note motive truncated
- Increased tension
- *Mf*

I31-I33- mm.63-68 (Transgressor)

- TR
- 1-sharp collection + d<sup>b</sup>
- Tonal center: E
- Sixteenth-note motive truncated
- Fragmentation
- Ascending line
- Increased tension
- *Cresc. – f – cresc.*

I34- mm. 69-70 (Transgressor - Order)

- TR
- 6-flat collection
- Tonal center: D<sup>b</sup>
- Sixteenth note motive – descending eighth-note motive
- High energy
- *ff*

I35- mm. 71-72 (Transgressor - Order)

- TR
- 6-flat collection
- Tonal center: D<sup>b</sup>
- Sixteenth note motive – descending eighth-note motive
- High energy
- *ff*

I36- mm.73-74 (Transgressor - Order)

- TR
- 6-flat collection
- Tonal center: D<sup>b</sup>
- Sixteenth note motive – descending eighth-note motive
- High energy
- *ff*

I37- mm. 75-76 (Transgressor - Order)

- TR
- 6-flat collection
- Tonal center: D<sup>b</sup>
- Sixteenth note motive – descending eighth-note motive
- High energy
- *ff*

### **Recapitulation**

#### **P, Tonal Centers; G<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>**

I38- mm. 77- 78 (Order)

- P
- 6-flat collection
- Tonal Center: G<sup>b</sup>
- *Urmotiv*
- Expansive chords
- *ff*

I39- mm. 78-79 (Order)

- P
- 6-flat collection
- Tonal center: G<sup>b</sup>
- *Urmotiv-Rtd*
- Doubling
- *ff*

I40- mm. 80-82 (Expansion)

- P
- 6-flat collection
- Tonal center transient
- Ascending line
- Triads and thirds
- *f - crescendo*

I41- mm. 83-84 (Order)

- P
- 5-flat collection
- Tonal center: A<sup>b</sup>

- *Urmotiv*
- Energy gain
- *ff*

I42- mm. 84-85 (Order)

- P
- 6-flat collection
- Key area: c<sup>b</sup>/g<sup>b</sup>
- Doubling
- Energy gain
- *ff*

I43- mm. 86-87 (Continuation)

- P
- 7-flat collection
- Tonal center transient
- Ascending-descending line
- Harmonic
- *ff*

I44- mm. 88-89 (Order)

- P
- 7-flat collection
- Tonal center: E<sup>b</sup>
- *Urmotiv*
- Lower register
- Harmonic
- Energy loss
- *ff*

I45- mm. 89-91 (Order)

- P
- 7-flat
- Tonal center: G<sup>b</sup>
- Metrically displaced
- Harmonic
- Energy loss
- *ff*

I46- mm. 92-93 (Order, “try again”)

- P
- 7-flat
- Tonal center: G<sup>b</sup>
- Metrically displaced
- Harmonic
- Energy loss
- “try again”



- *ff*

## TR

### I47- mm. 93-95 (Transgressor)

- Transition
- 7-flat collection
- Transient tonal centers
- Sixteenth-note motive
- d<sup>b</sup> - c<sup>b</sup> pedal
- Energy loss
- *f* – *decresc.*

### I48- mm. 96-97 (Transgressor)

- Transition
- 7-flat collection
- Transient tonal centers
- Descending bass line
- Energy loss
- *mf* – *decresc.*

### I49- mm. 98-99 (Transgressor Fails)

- Transition
- 7- flat collection
- Transient tonal center
- Triplets
- Disability
- Energy loss
- *p* – *decresc.*

## S1.1

### I50- mm. 99-103 (Order)

- S1.1
- 5-flat collection
- Tonal center: e<sup>b</sup>
- Canon
- Learned topic
- Broad range
- *p* – *cresc.* – *decresc.*

### I51- mm. 104-108 (Order)

- S1.1
- 5-flat collection
- Tonal center: e<sup>b</sup>
- Canon
- Learned topic

- Broad range
- Energy gain
- *p - cresc. – mf – decresc.*

I52- mm. 109-110 (Closing)

- Closing
- 5-flat collection
- Tonal center: E<sup>b</sup>
- S1.1 inverted
- *mp*

I53- mm. 111-112 (Closing)

- Closing
- 5-flat collection
- Tonal center: E<sup>b</sup>
- S1.1 inverted
- Phrase concludes on sustained G<sup>b</sup>
- *Mp – decresc.*

I54- mm. 112-113 (Link to coda)

- Closing
- 6-flat collection
- Tonal center: a<sup>b</sup>
- S1.1 inverted
- Link to coda
- *Decresc.*

## Coda

### P-based, Tonal centers: e<sup>b</sup>, g<sup>b</sup>

I55- mm. 114-115 (Order, reverent/weakened or uncertain)

- Coda
- 2-flat collection
- Tonal center: e<sup>b</sup>
- *Urmotiv*
- Rhythmic retrograde
- *pp – cresc.*

I56- mm. 116-117 (Order)

- Coda
- 2-flat collection
- Tonal center: e<sup>b</sup>
- *Urmotiv*
- Rhythmic retrograde
- Up an octave
- Energy gain

- *p – cresc.*

I57- mm. 118-119 (Order)

- Coda
- 2-flat collection
- Tonal center:  $e^b$
- *Urmotiv*
- Rhythmic regrograde
- Up an octave
- Energy gain
- *mf – cresc.*

I58- mm. 119-120 (Order)

- Coda
- 2-flat collection
- Tonal center:  $e^b$
- *Urmotiv-rtd*
- Doubling
- Energy loss
- *f – decresc.*

I59- mm. 121-124 (Order)

- Coda
- Only flat notes to end
- Tonal center:  $g^b$
- Plagal-like cadence
- *p*

**Romance: Order defeats transgressor, listener empathizes with order**

**Movement 2 Isotopy Sheet**

**Exposition**

**Prologue, Tonal center:  $a^b$**

I1- mm. 1-3 (Prologue)

- Prologue
- 6-flat collection
- Tonal center:  $a^b$
- Ascending  $a^b$  minor with added minor 7 arpeggio
- “Bardic Topic”
- *f*

I2- mm. 3-6 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Descending sequence
- “Chimes”
- *f*

### **P, Transient tonal center**

#### **I3- mm. 7-11 (Order)**

- P
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Sequence
- Blurred division of measures
- Waltz topic
- *mf*

### **TR**

#### **I4- mm. 12-15 (Transgressor)**

- TR
- 7-flat collection
- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Ascending bass, avoids ½ steps
- Minor seventh in upper voice
- Waltz topic
- *Cresc.*

#### **I5- mm. 16-20 (Transgressor)**

- TR
- 6- flat collection
- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Upper and lower voices descend in unison
- P4, m3
- Waltz topic
- V-I PAC
- *Decresc.*

#### **I6- mm. 20-22 (Transgressor)**

- Set: (013469), 6-27
- Tonal center: a<sup>b</sup>
- Ascending glissando: e<sup>b</sup>f g<sup>b</sup>a<sup>b</sup>bc<sup>b</sup>d
- MC
- *p – cresc. – f*

**S, Tonal Center: e<sup>b</sup>**

I7- mm. 22-28 (Order)

- S
- 5, 7- flat collection
- Tonal center: e<sup>b</sup>
- Upper voice: descending trajectory
- Lower voice: b-flat pedal point, e-flat/b-flat relationship throughout
- Waltz topic
- *F*

I8- mm. 29-36 (Order)

- S
- 7, 5- flat collection
- Tonal center: e<sup>b</sup>
- V4/2 to i: EEC
- Waltz topic
- *Decresc.*

**Development**

I9- mm. 37-39 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Ascending a<sup>b</sup> minor with added minor 7 arpeggio
- “Bardic Topic”
- *f*

I10- mm. 39-43 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Descending sequence
- “Chimes”
- *f*

I12- mm. 44-51 (Order)

- Theme 1
- 6, 5-flat collection
- D-flat tonal center
- Waltz Topic
- P4 and M3 relationships
- *mf*

I12- mm. 52-59 (Order)

- Transitional
- 7-flat collection
- Transient tonal center
- P4, M3 relationships, scalar motion
- Energy gain
- *Cresc.*

I13- mm. 59-63 (Transgressor)

- Theme II
- Set: (012569), 6-219
- Eighth-note motive
- Linear relationships: aug2, m3
- Vertical relationships: aug5, m6, M7
- *p*

I14- mm. 63-66 (Transgressor)

- Set: (02479), 5-35
- Bass and upper voice ascend in unison
- Energy gain
- *Cresc.*

I15- mm. 66- 73 (Order + Transgressor\*)

- Theme 1 lower voice, eighth-note motive upper voice
- 5, 6- flat collection
- Tonal center: D<sup>b</sup>
- P4 relationships
- Waltz topic
- Transgressor dominant
- *mf*

I16- mm. 74- 79 (Transitional)

- Transitional
- 6-flat collection
- Transient tonal center
- Ascending bass, descending upper voice
- Energy gain
- *Cresc.*

I17- mm. 80-83 (Transitional)

- Transitional
- 7-flat collections
- Transient tonal center
- Ascending sequence
- Energy gain
- *f*

I18- mm. 84-86 (Transitional)

- Transitional
- 7-flat collections
- Ascending sequence
- Energy gain
- *Cresc.*

I19- mm. 87-94 (Order)

- Theme I
- 5-flat collections
- Tonal Center: D<sup>b</sup>
- Chordal accompaniment
- Waltz topic
- *ff*

I20- mm. 95-100 (Transitional)

- Transitional
- 5-flat collection
- Transient tonal center
- Eighth-note preference
- Expansive ascending arpeggio
- *ff*

I21- mm. 101-109 (Transgressor)

- Theme II
- Set: (012569), 6-219
- Linear relationships: aug2, m3
- Vertical relationships: aug5, m6, M7
- *ff*

I22- mm. 109-117 (Transgressor)

- Theme II
- Set: (012569), 6-219
- Linear relationships: aug2, m3
- Vertical relationships: aug5, m6, M7
- Line descends four octaves, decreasing in dynamics
- Energy loss
- *Decres. – pp*

## **Recapitulation**

### **Prologue, Tonal Center: a<sup>b</sup>**

I23- mm. 118-120 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Ascending a<sup>b</sup> minor with added minor 7 arpeggio

- “Bardic Topic”
- *f*

I24- mm. 120-123 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Descending sequence
- “Chimes”
- *f*

**P, Tonal Center: a<sup>b</sup>**

I25- mm. 124-128 (Order)

- P
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Sequence
- Blurred division of measures
- Waltz topic
- *Mf*

**TR**

I26- mm. 124-132 (Transgressor)

- TR
- 7-flat collection
- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Ascending bass, avoids ½ steps
- Minor seventh in upper voice
- Waltz topic
- *Cresc.*

I27- mm. 133-136 (Transgressor)

- TR
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Ascending bass, avoids ½ steps
- Minor Seventh in upper voice
- Waltz topic
- *mp – cresc.*

I28- mm. 137-138 (Transgressor)

- TR
- 6-flat collection + a-natural



- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Ascending bass, P4 and 3rds
- *mf* – *cresc.*

I29- mm. 139- 143 (Transgressor)

- TR
- Set: (02479), 5-35
- Feeling of 5/4
- Upper voice: f-flat pedal point with descending chordal counterpoint
- Lower Voice: ascending, relationship of P5 (c-flat and f-flat)
- Energy gain
- *Cresc.* – *f*

I30- mm. 144-148 (Transgressor)

- 6- flat collection
- Tonal center: a<sup>b</sup>
- Eighth-note preference
- Upper and lower voices descend in unison
- P4, m3
- Waltz topic
- V-I PAC
- *Decresc.*

I31- mm. 148-151 (Transgressor)

- Set: (013469), 6-15
- Tonal center: e
- Ascending glissando: ef<sup>b</sup>g<sup>#</sup>ab<sup>b</sup>cd<sup>b</sup>
- *p* – *cresc.* – *ff*

I32- mm. 152-154 (MC fill)

- MC fill
- B-flat pedal

**S, Tonal Center: a<sup>b</sup>**

I33- mm. 155-158 (Order)

- S
- 5-flat collection
- Tonal center: a<sup>b</sup>
- Upper voice: descending trajectory
- Lower voice: e-flat pedal point, e-flat/a-flat relationship throughout
- Waltz topic
- *mf*

I34- mm. 159-165 (Order)

- S
- 7, 5- flat collection
- Tonal center: e<sup>b</sup>
- Low register
- Waltz topic
- *Decresc.*- *pp*

I35- mm. 166-168 (Prologue)

- Prologue
- 6-flat collection
- Tonal center: a<sup>b</sup>
- Ascending a<sup>b</sup> minor with added minor 7 arpeggio
- “Bardic Topic”
- *f*

I36- mm. 169-171 (Final Cadence)

- D<sup>b</sup>M 6/4 - a<sup>b</sup>m

**Romance: Order defeats transgressor, listener empathizes with order**

**Movement III Isotopy Sheet**

**Strophe 1**

I1- m. 1 (Order)

- 6-flat collection
- Text: “Oh, my friends”
- *Urmotiv-Rtd*
- Line moves down
- *mf*

I2- mm. 1-3 (Order)

- 6-flat collection
- Text: “When I am dead and gone”
- Line moves up with scalar motion
- *Cresc.* – *decresc.*

I3- mm. 3-4 (Order)

- 5-flat collection
- Text: “Hang the little harp”
- Imitation, descending pattern
- Learned topic
- *p*

I4- mm. 4-5 (Order)

- Set: (0234579), 7-23
  - Text: “there behind the altar”
  - Imitation, descending pattern
  - Learned topic
  - P4 higher than I3
  - *Cresc. – decresc.*
- I5- mm. 5-6 (Order)
- Set: (024579), 6-32
  - Text: “where on the wall”
  - Imitation, melodic use of thirds and fourths
  - Learned topic
  - *mf*
- I6- mm. 6-7 (Order)
- 3-sharp collection
  - Text: “the shimmering half-light catches”
  - Descending thirds, stacked thirds
  - Octave grace notes (depict shimmering?)
  - *Decresc.*
- I7- mm. 7-9 (Order)
- Set: (023579), 6-33 and (0234579) 7-23
  - Text: “The funeral wreaths of many a departed maiden”
  - Enharmonically moving from sharps to flats
  - Comes to rest on G-flat chord
  - *p – cresc. – mf – decresc.*

## Strophe II

- I8- mm. 10-11 (Order)
- 5-flat collection
  - 12/8 meter
  - Text: “Then the good sexton”
  - *Urmotiv-Rtd*
  - Descending line, melody doubled octave higher
  - Melody supported by descending triplet counterpoint
  - *p*
- I9- mm. 11-13 (Order)
- Moving between 5, 6, 7-flat collections (flat adjustments maintain perfect intervals)
  - Text: “will show the little harp”
  - Ascending melodic line, descending counterpoint
  - Melody octave higher
  - *Cresc. – decresc.*
- I10- mm. 13-14 (Order)
- Moving between 5, 6-flat collections (flat adjustments maintain perfect intervals)

- 12/8 to 15/8 meter
- Text: “to visitors stirring it to sound”
- Descending eighth- quarter note pattern supported by low e-flat
- Triplet imitative counterpoint
- Energy gain
- *Cresc.*

#### I11- mm. 14-15 (Order)

- Moving between 5, 6-flat collection
- 15/8
- Text: “as he touches the red ribbon”
- Descending eighth-quarter rhythmic pattern
- Ascending line, strong use of perfect 4<sup>th</sup>
- Moving triplet line in bass
- Energy loss
- *Decresc.*

#### I12- mm. 15-17 (Order)

- 7-flat collection moving to octatonic
- 15/8 to 12/8
- Text: “that hangs from the harp”
- Descending melodic triplet line in upper voice
- Energy loss
- *Decresc.*

#### I13 (mm. 17-19)

- Set: (0124679), 7-29
- 7-flat collection m. 19
- 12/8
- Text: “and floats beneath the golden strings”
- Opens with ascending eighth- quarter rhythmic pattern
- Upper voice ascends, lower voice descends
- Tension builds as melodic line moves up, tension dissipates as melodic line moves back down
- I13 begins and ends on a g-flat, concluding chord; G-flat major
- Imitation

### **Interpolation**

#### I14- mm. 20-21 (Transgressor)

- 4-flat collection
- 4/4
- Text: “‘Often,’ he says in wonder, ‘at sunset’”
- Broad rolled e-flat chords
- Use of perfect fourth
- Highest point of movement
- *f – ff*

I15- mm. 22-23 (Transgressor)

- 6, 7-flat collection
- 12/8
- Text: “the strings unbidden murmur”
- Arpeggiated thirds in triplet and sixteenth note descending and ascending pattern
- Counterpoint harmony in thirds and perfect fifths
- D-flat pedal point
- Energy loss
- *mf – decresc.*

I16- mm. 24-25 (Transgressor)

- 7-flat collection
- Text: “like humming bees”
- Harmonics
- d-flat pedal point and descending movement by thirds
- *pp – decrescendo*

**Strophe III**

I17- mm. 25-26 (Order)

- 6-flat collections
- Text: “The children”
- *Urmotiv-Rtd*
- *mf*

I18- mm. 26-27 (Order)

- 7-flat collection
- Text: “called hither from the churchyard”
- Duple rhythmic pattern
- *Cresc. – decresc.*

I19- mm. 28-30 (Transgressor)

- 4-flat collection
- Text: “Have heard it, and seen the wreaths a-quiver.”
- Melodic material drawn from the interlude
- Use of arpeggiated and stacked thirds
- Cadence on E-flat; b-flat to e-flat, V-I
- *Cresc. – decresc. – pp*

**Comedy: transgressor defeats order, listener empathizes with transgressor**