

*N: Novack; Liszt, Schumann, and  
Verdi*

## Aux Cypres de la Villa d'Este.

## By the Cypresses at the Villa d'Este.

Threnodie.

Threnody.

Az Este-villa ciprusai alatt.

(Komponiert: 1869)

Andante.

Musical score for 'Aux Cypres de la Villa d'Este.' (Threnodie). The score consists of six staves of music for piano, arranged in two systems. The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4. The dynamics include *mf*, *f*, *p*, *cresc.*, *rall.*, *rinforz.*, *molto accentato*, and *sempre legato*. The tempo is marked as *Andante*. The score is dated '(Komponiert: 1869)'.

Musical score for 'By the Cypresses at the Villa d'Este.' (Threnody). The score consists of six staves of music for piano, arranged in two systems. The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4. The dynamics include *b2*, *cresc.*, *ff appassionato*, *un poco diminuendo*, *rinforzando*, *rinforz.*, and *un poco rallent.*. The tempo is marked as *F. L. so.*

*tranquillo*

## Klagelied im ungarischen Stil.

Sunt lacrymae rerum. There are tears in the affairs of this life.

En mode hongrois.

In Hungarian Style.

A árgya és dolgok is sírnak.

An Hans von Bülow.

(Komponiert 1869.)

Lento assai.

Musical score for 'Sunt lacrymae rerum.' by Hans von Bülow, composed in 1869. The score consists of six staves of music for piano, with dynamic markings and performance instructions. The first section starts with 'Lento assai.' and includes 'Ped.' and '\*' markings. The second section begins with 'Piu lento.' and includes 'f molto', 'accentato e doloroso', 'dimin.', 'Ped.', and '\*' markings. The third section starts with 'f' and includes 'dim.', 'Ped.', and '\*' markings. The score concludes with 'F. L. 50.'

Continuation of the musical score for 'Sunt lacrymae rerum.' The page begins with a 'marcato' instruction. It features a series of measures with 'Ped.' and '\*' markings, followed by a section with 'ritenuto e diminuendo' and 'pp' dynamics. The score then transitions to a section marked 'sostenuto' with 'Ped.' and '\*' markings. This is followed by a 'marcato' section with 'ff' dynamics and 'espressivo appassionato' markings. The final section includes 'pesante' dynamics and concludes with 'F. L. 50.'

*un poco marc.*

*amoroso*

*sempre pp*

*una corda*

*\* ss eroico*

*un poco più mosso*

*diminuendo*

*dolcissimo*

*ss eroico*

*sempre legato*

*dim.*

*tempo I*

*tempo II*

*cantando e legatissimo*

*cantando*

*vivace*

*crescendo molto*

*ff*

*ff*

*ff*

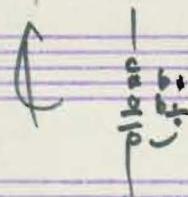
*ff*

*ff*

*ff*

34

Handwritten musical score for piano, page 34. The score consists of four staves. The top staff is in G major, the second in A minor, the third in G major, and the bottom in C major. Various fingerings and dynamics are written above the notes. Measures 36 through 49 are shown, with measure 49 ending on a double bar line.



Contour Motion  
arr.

Melody Study.

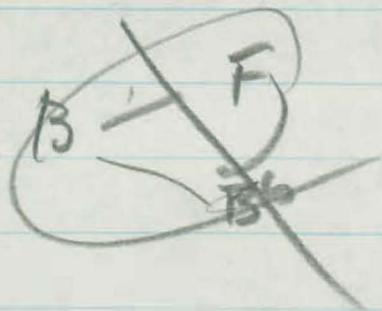
Lingt Annec III/2

(1869)

space.

Transfer - lower voice to  
upper voice

Tumhawer creature



$B - C - B$ , becomes

$B - E - D - C - B$ , becomes  
 $B \xrightarrow{FC} DHE DC - B$ .

Schumann Die Stille (Liederkreis Op 39, no 4) ms. 8-16.

successive  $\text{S}^{\text{th}}$  in MIXTURE

$\text{bII}$  in Major.

The image shows a handwritten musical score for Schumann's 'Die Stille'. It consists of two staves of music with various markings and annotations. The top staff has a key signature of one sharp, and the bottom staff has a key signature of one flat. The music is divided into measures by vertical bar lines. Handwritten Roman numerals are placed below the notes to indicate harmonic progressions. In the first measure, a bracket under the bass line is labeled 'V'. In the second measure, a bracket under the bass line is labeled 'IV' above '(bVII)', with a circled '5' above it. In the third measure, a bracket under the bass line is labeled '(bVI)' above 'II' and 'V'. In the fourth measure, a bracket under the bass line is labeled 'V' above '(d5<sup>#</sup>)'. The music concludes with a single note on the fifth measure. The annotations are written in black ink on white paper.

Compare this example in regard to d. 5<sup>2</sup> avoidance through } ↑  
use of aug 6<sup>th</sup>. as in Op 14<sup>2</sup>/1 and of the section. } suspended



106 YY  $\text{♩} = 88$ .  
Des.

*pp*

O - tel - lo!...  
O - thel - lo!

0.  $\text{♩} = 88$ . *con espressione*

un ba - - cio... kiss. — Un A



ba - - cio... kiss. —



Poco più lento.  $\text{♩} = 80$

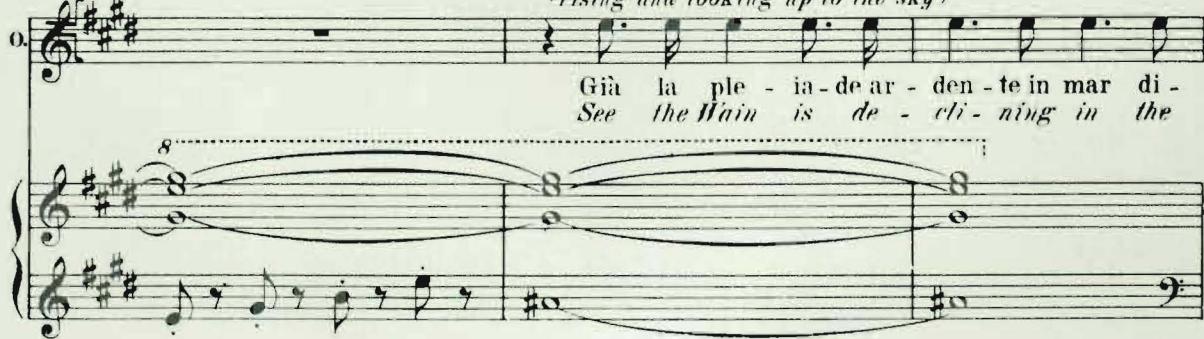
an - co - ra un ba - - - - cio.  
*And yet an - o - ther* kiss!

Poco più lento.  $\text{♩} = 80$ .



(alzandosi e mirando il cielo)  
(rising and looking up to the sky)

Già la ple - ia - de ar - den - te in mar di -  
*See the Wain is de - clin - ing in the*



Des.

Tar - da è la  
*Late is the*

- seen - de,  
*sky.*

ZZ

not - - te.  
*night.* —

Vien... Ve - ne - re  
*Come,* *Venus stands on*

ZZ

pp

pp

O - tel -  
*O - thel -* - - -

splen -  
*high.* - - -

mf

J. *Cre - - - do con fer - mo euor,* *sie - co - me*  
*Firm - - - ly I do be - lieve,* *as e'er did*

J. *cre - de la ve - do vel - la al tem - - pio,* *che il mal ch'io*  
*woman Who prays be - fore the at - - tar,* *of ev' - ry*

J. *pen - - soe che da me* *pro - ce-de* *per mio de - sti - no a-*  
*ill,* *whether I think* *or do it,* *'Tis Fate that drives me*

J. *- dem - - - pio.*  
*to* *it.*

F

Cre - - - do che il  
Thou ho-nest



giu-sto è un i - stri-on bef - far - do e nel vi - - soe nel  
man art but a wret - ched play - er, And thy life - but a



cuor, che tutto è in lui bu - giar - do, la - gri - ma, ba - cio, sguardo,  
part; A lie each word thou say - est tear - drops, kis - ses, pray - er



sa - cri - fi - cio ed o - nor.  
Are as false as thou art.

E Man's cre - do  
fortune's



J. *fuom* foot      gio - eo d'i - ni - qua sor - - te dal  
*e'en from his ear - tiest breath* \_\_\_\_\_ *The*

J. ger - - - me del - la cul - - la  
*germ* \_\_\_\_\_ *of life is fa - shioned*

*f staccato*

J. G al ver - me del - la -  
*to feed the worm of*

G

*dim.* *p*

J. - vel.  
*death.*

*ppp*

Poco più lento.

J. Vien do - po  
Fea af - ter

Poco più lento.

J. tan-ta ir - ri-sion la Mor-te.  
all this fol-ly all must die.

E poi?  
And then?

J. e poi?—  
and then?

La Morte è il Nul-la  
And then there's Nothing.

Allegro più di prima. ♩ = 104.

J. è vec - chia fo la il  
And heav'n an an - cient

Allegro più di prima. ♩ = 104.

P Poco meno.  $\text{♩} = 60.$

Otello.

cantabile

Ma... o pian-to, o duol! m'han va - pi - to il mi -  
P But, but there a - los! where I gave - uered my  
PP Poco meno.  $\text{♩} = 60.$

dolciss.

- rag - gio do - vio. giu - li - vo. Fa - ni-ma ac - que - to.  
heart Where ei - ther I must lire or bear no  
dolciss. voi canto

Spen - to è quel sol, quel sor - ri - so, quel rag - gio che mi fa  
life. The erg - stal foun - tain from which my cur - rent  
crase.

animando

vi - vo, che mi fa lie - to! spento è quel sol, quel sor - ri - so, quel  
e - ver rans or else dries up. Era, the erg - stal foun-tain from  
ppp

0. rag - gio che mi fa vi - - - vo, che mi fa  
which my current e - - - rer runs or

dim.

0. lie - - - to! Tu al - fin, Cle -  
else dries up, To be dis -

0. - men - za, pio ge - nio im - mor - tal dal ro - - - seo  
cur - ded thence! Pe - tience, thou young and rose - - - lipped

0. ri - - so, copri il tuo vi - so santo coll'or - ri - da larva infer -  
che - ra - bin! Turn thy complexion there. Ay, therelook as grim us

cresc.

0. cresc. e stringendo sempre

## Scene IV.

Piu mosso.  $\text{d}=126$ .

0. - hell! hell!  
corse, sempre

Q Ah! Death! Dan - na -  
and dom -

0. zio - ne! Pria con - fes - si il de - lit - to e po - scia  
na - tion! to me thou shalt con - fess thee. And die there -

0. sempre string: sino ad -

(entra Jago)  
(enter Jago)

0. muo - ia! Confes - sion! Con-fes - sion! La pro - val..  
of - ter! Handkerchief! hundker - chief! Confess it!

Jago. (indicando Pinguesso)  
(pointing to the entrance) Cas - sio è  
Cas - sio's

Allegro mosso.  $\text{d}=80$ .  
Là?! There? Cie - - - - lo! Oh  
la! there.

Allegro mosso.  $\text{d}=80$ .

(con raccapriccio)  
(whispering into his first mood)

gio - ia!!  
praise thee!

Or - vor!  
Oh, mon -

Sup - pli - zì im - mon - di!!  
stems! Their sto - len pleasures!

Jago.

dim.

Ti  
There

'conduce rapidamente Otello nel fondo a sinistra dove c'è il vano del verone)  
(he rapidly leads Othello to the terrace right back)

fre - na!  
hide thee!

Ti na - scon - di.  
List in pa - tience.

giunge.)  
enters.  
Lodovico.

(si avvicina a Jago e gli dice a parte)  
(aside to Iago)

H  
Que - st'è dun - que l'e -  
Is he the no - ble

Ten.  
Ah! tri - - - ste spo - sa!  
Un - hap - - - py la - dy!

Bassi.  
Ah! tri - - - ste spo - sa!  
Un - hap - - - py la - dy!

**CORO**  
H a tempo

L.  
- roe?  
Moor, que - st'è il guer - rie - ro dai su - bli - miar - di -  
Whom our full state Call all in all suf -

Jago.  
(a Lodovico, alzando le spalle)  
(to Lodovico, shrugging his shoulders)

È quel ch'e - gli è.  
He's that he is.

L.  
- men - ti?  
fi - cient? Pa - le - sa il tuo pen -  
What think you? let me

J. Me - glio è te - ner su ciò la lin - gua  
*Pray, par - don me, I dare not breathe my*

L. - sie - ro.  
*know it.*

### Scene VIII.

Otello. (che avrà sempre fissato la porta)  
*(who has been intently looking towards the door)* (appare Cassio) (to Iago)  
*(Cassio is seen)* (to Iago)

(Ec - co - lo! È lui! Nel - pa - ni - mo lo  
*See, he comes! 'tis he! with all thy sen - ses*  
 mu - ta.  
 cen - sure.

O. seru - ta.)  
*watch her!*

cresc. sempre

I Otello. (ad alta voce a tutti) (aloud to all)

I Recit. Mes - se - ri! Il Do - ge..(ben tu fingi il Good Sirs! The Duke here (Oh, well-pain-ted)

(a parte a Desdemona) (aside to Desdemona)

(ad alta voce a tutti) (aloud to all)

0. pian-to) mi ri-chiama a Ve - ne - zia. E in Ci-pro e -  
passion!) Has re-called me to Ve - nice. In Cy - prus  
Roderigo.

(In - fi - da sor-te!) (to himself) Then all is over!

- leg - ge\_\_ mio suc-ces - sor co - lui \_\_\_\_ che sta - va accanto al mio ves -  
cho - sen\_\_ is in my place e'en he Who for these years was my lieu -

(continuando e mostrando la pergamena)  
(continuing and pointing to the parchment)

0. - sil - lo, Cas - sio. La pa - ro - la Du -  
te - nant Cas - sio. I o - bey Sirs, the

Jago. (fieramente e sorpreso) (aside, surprised and furious)

(In - fer - no e mor - te!) Death, and per - di - tion!

(rapidamente a Jago ed accennando a Cassio)  
*(to Iago in a rapid whisper, pointing to Cassio)*

ca - le è no - stra leg - ge.  
 man - date of the Senate. (inchinandosi ad Otello)  
 Cassio. (bowing to Othello) (Ve - di?... non par che esul - ti l'in -  
 See'st thou? the vil - lain seems not to  
 Ob - be - di - rò.  
 I too o - obey.

(ancora ad alta voce a tutti)  
*(again in a loud voice to all)*

- fa - me.) La ciur - ma e la co -  
 like it. The ri - ty and the  
 Jago. (No.) No.

(sottovoce a Desdemona)  
*(aside to Desdemona)* (a tutti)  
*(to all)*

- or - te (con - continua i tuoi sin - gul - ti...) e le navi e il ca - stel - lo lascio in po -  
 ar - my, (Pray, do not stop your weeping) and the ships, And the fortress I leave in  
 pp

- ter del nuo - vo Du - ce. (additando Desdemona che s'avvicina supplichevole)  
 charge of my suc - ces - sor. (pointing to Desdemona who comes near in an imploring attitude)  
 Lodovico.

O - tel - lo, per pie - tà la conforta o il cor le in -  
 con espr. O - thello, speak to her, comfort her. Her heart is  
 J

(dal di fuori, bussa alla porta)  
(knocking at the door)

**Emilia.**

The image shows two staves of musical notation. The top staff is for the piano, featuring a treble clef and a bass clef, with a key signature of one sharp. The bottom staff is for the voice, with a bass clef and a key signature of one sharp. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic, followed by a morendo dynamic. The vocal line includes the lyrics "dim. sempre decresc. sempre più piano". The piano accompaniment consists of eighth-note chords.

**Emilia.**

(picchia di nuovo)  
(another knock)  
(outside) ♦ ♦ ♦

**Otello** (contemplando il corpo inerte di Desdemona)  
*(looking on the motionless form of Desdemona)*

*senza misura* A - pri - tel a - pri - te!  
With-in there, ho op-en!

Cal - ma co - me la tom - ba.  
*Calm, — calm as the grave.*

*Calm* as the grave.

senza misura

(picchia ancora)  
(another knock)

## *Presto*

(trabalzando)  
(*faltering*)

*Good my-lord, do hear me, I would but speak a word, do*

Chi è là! Chi bat - te!  
*Who's there? Who knocks there?*

**FF** *a tempo*

E. - pri - te! (aprendo) Un gran de - lit - to!  
o - pen! (opening the door) It is foul mur - der.

**FF** *a tempo*

E. E - mi - lia! che av - ven - ne?  
o. E - mi - lia! What is it?

**pp** *legato*

E. Cas - sio ucci - se Ro - dri - go.  
o. Cas - sio's killed Ro - de - ri - go.

**Vi - ve.**  
**Lives.**

**E Cas - sio?**  
**And Cas - sio?**

**Cas - sio**  
**Cas - sio**

**(dal letto)**  
**(from the bed)**

**Desdemona.** **pp stentale** **sempre pp**

In-giusta - men - te... ue-ci-sa in-giu - stamen-te...  
I die here guiltless... I have been slain unjustly (accorrendo al letto)  
(running to the bed)

**Presto.**

E. -

**senza misura**

Chi ge-me là?... Or -  
What cry is that? Great

**vi - ve!**  
**lives!**

**senza misura** **fff**

## METHODS

chromatic ascending bass line

1. Lowest position on C.T. to a  
doubtful position only possible do  
3 6  
2. Good for dynamic contrast and  
minor 3:  $\frac{1}{2}$  step between 2 and 3.  
~~more~~ contrast but also for the  
super modulation possible form like  
fixed contrast since

on tones for internal progressions,  
i.e., different available direct  
correspond & harmonic relationships.

Solutions without memorable differences, as  
for example, in rondo. see in

Moz. QNT E<sup>b</sup> 516/4. The E<sup>b</sup> minor  
section at 156

## MATURE (relation)

Chord prolongation as a reflection

design elements

2 Long prolongations  $\rightarrow$  tonic

$\rightarrow$  prolongation of a melodic line

many threads approach a single space

$\rightarrow$  exact repetition of a neighbor motif  
not only for rhythmic contrast but!

more contrast but also for the

filling in of chord and design repetition of that.  
newly additional tonally less familiar  
fix contrast with I. filled in.

A important for internal prolongations,

3) i.e., different available direct  
contrapuntal & harmonic relationships.

Sometimes without ~~with~~ thematic differences, as

for example, in rondo. see in

Moz. QNT E<sup>b</sup> 516/4. The E<sup>b</sup> minor

section at 156

## (Modulation)

Chord prolongation as a reflection design elements.

2

- 1) prolongation of a melodic tone  
true in the upper voice through:
  - a) exact repetition of a neighbor motif
  - b) mixture " " " "

Filling in of chord: and design repetitions + stat.  
on way down.  
particularly T. filled in.

A Prolongation of diatonic tonic

B) " " chromatic tone.

- ① passing
- ② neighbor