

CHAPTER 29 WEB SOLUTIONS

Melodic and Harmonic and Symmetry Combine: Chromatic Sequences

WEB 29.1 Analysis Project

SCHUBERT, "MEERES STILLE" ("STILL SEA," OP. 3, NO. 2)

This *Lied* contains part of an omnibus that expands (that is, moves outward in a contrary motion) and a chromatic third relation that usurps a structural dominant. Both of these harmonic techniques project the poetry. Listen to the the piece and study the translation.

Tie - fe stil - le herrscht im Was - ser, oh - ne Re - gung ruht — das
Deep calm rules the water without movement, the sea rests,

8
Meer, und be - küm - mert sieht — der Schif - fer glat - te Flä - che
and the sailor anxiously looks at the smooth flatness

15

rings um - her. Kei - ne Luft von kei - ner Sei - te! To - des - stil - le fürch - ter -
around him. No breeze from any direction! Fearful deadly calm!

24

lich! In der un - ge - heu - ern Wei - te re - get kei - ne Wel - le sich.
In all the vast expanse not a single wave stirs.

- No wind = no movement = no food or water in sight = death: “no breeze from any direction! Fearful deadly calm! In all the vast expanse not a single wave stirs.”
- The slowly rolled chords and very slow harmonic rhythm shows a sea at rest. The sailor does not land safely. He is destined to die.
The key areas can be interpreted in two different ways:
interpretation #1: I--III# (E)--vi--IV (as $bII/E?$)---iii and III--I--V--I (overall tonic-median (IV as bII of the median)---V-I (V is very weak, perfunctory, so I-iii-I)
interpretation #2: I--E is V/vi--vi--IV-----iii and III--I--V--I (overall tonic-submediant-IV--vi-iii--V--I (more harmonic motion)
- See above.
- Either interpretation reveals little tonal motion, especially given the weak V-I at the end, especially after the long extensions of E minor and F major. the weak tonal motion subtly reinforces the lack of motion, about which the sailor is terrified.
- In spite of the clear cadences, how might the tonal structure reflect the uncertainty of the sailor becalmed at sea?
- There are two possible spots where the dominant is expected: the first is after m. 16 where it would follow the pre-dominant IV. The second spot is in measure 20, following the V^7/V harmony.
- However, the dominant does not appear at either point. Rather, in m. 17 a digression begins, precisely when the text ominously states: “no breeze from any direction, fearful deadly calm.” And, following the arrival at the end of this cry of fear, the return to the opening motive is not in the expected C, but rather E minor.
- The chromaticism following the IV chord in m. 16 and which leads to the B major chord (V^7/iii in m. 24) is crucial, and Schubert provides an answer to the question regarding

the fate of the sailor. An omnibus progression begins, with the bass F and right hand D# are part of a voice exchange that set off “no breeze...from any direction”, completing the exchange with D in the bass and F# in the right hand. Crucially, and precisely on the word “Todes” (“deathly”) an F# minor chord appears, a point of furthest remove from C major: a tritone, often considered the interval of death. It is immediately before the appearance of the F# minor chord that G major, V in C, is expected. That Schubert moves instead to the distant F# minor, and avoids the G chord that would take the sailor safely back to the safety of the home key, C major, might very well support the interpretation that the wind never does appear and the sailor is lost at sea, never to be found.

WEB 29.2 *Composition*

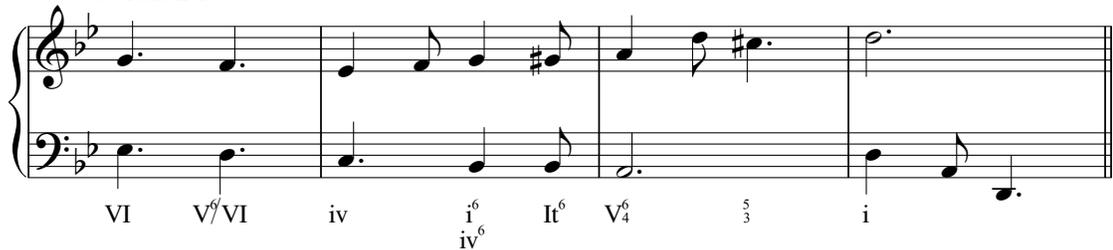
Write two consequents to the given antecedent to create a parallel interrupted period and a contrasting progressive period. Label your periods and analyze the harmonies.



i ET +6 i It6 i iv7 Ger³ V (HC)

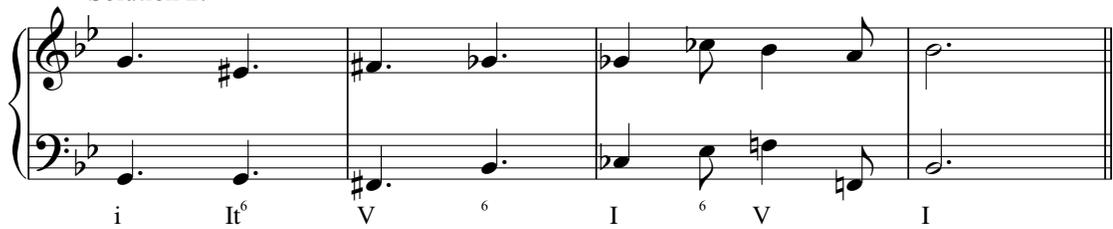


Solution 1:



VI V⁹/V iv i⁶ iv⁶ It⁶ V⁴ 5/3 i

Solution 2:



i It⁶ V 6 I 6 V I

WEB 29.3 *Nonsequential Symmetrical Progressions*

Analyze the following passages. Mark the keys using the letters of the alphabet; then summarize the interval used to subdivide the octave evenly.

Donna Anna. (quieter, repressing her emotions)

fù, nar - ra - te - mi lo stra no av - ve - ni - men - to. E - ra già al - quan - ta a - van -
 all, all that un - til to - day your grief had hid - den. Mid - night had sound - ed. All the

za - ta la not - te, quan - do nel - le mie stan - ze, o - ve so - let - ta mi tro - vai per sven -
 cit - y was qui - et. I dis - missed my du - en - na; and Near my bed, at my de - vo - tions was

tu - ra, en - trar io vi - di in un man - tel - lo av - vol - to un uom che al pri - mo i -
 kneel - ing, When there ap - peared a man, his cloak a - bout him I thought him you a

stan - te a - vea pre - so per vo - i; ma ri - co - nob - bi poi, che un' in -
 mo - ment And I gent - ly re - proached him; but then I saw how dread - ful - ly

Don Octavio. (agitated) Donna Anna.

#

Don Octavio. (agitated) Donna Anna.

gan - no e - rail mi - o! Stel - le! se - gui - te! Ta - ci - to a me s'ap -
 I was mis - tak - en. Quick - ly! Con - tin - ue! Si - lent - ly he ap -

p Andante

b **V4/3 / G**

pres - sa, e mi vuo - le ab - brac - ciar; scio - glier mi - cer - co, ei più mi
 proached me. I was dragged to my feet, pulled to him rough - ly. He tried to

stringendo il tempo

cresc.

(G) **V7 / G** **G**