

HSC Music 2 Aural/Musicology Preparation

GENERAL EXAMINATION SUGGESTIONS

UNSEEN WORKS

- Answer the question. Highlight key words so the examiner knows what you have answered and you know how you are answering them.
- Use a table or chart.
- It is acceptable to write in dot points to identify where each mark can be awarded.
- Be clear and explain everything in detail. Show how musical elements are used and describe them.
- Use diagrams and charts for notation. This is useful for melodic contour and texture to gain marks.
- Write as much as possible and fill gaps of the page with graphs or diagrams.

MAKING USE OF THE LISTENINGS

- Reading time- Properly read the question. Visualize a chart or table structure to approach the question. Look for clues in the name of the pieces and the score.
- First playing- Jot down prompt words on the side related to the excerpt.
- Second playing- Work out the structure of the excerpt and relate it to the concept.
- Third playing- Fill in the chart.
- Fourth playing- Fill in the chart.
- Fifth playing- Make sure all points under the concept is covered. Draw a diagram for melodic contour and texture.
- Sixth playing- Have one final listen. Make general comments about the concept and write dot points if necessary.

CONCEPTS OF MUSIC

PITCH

MELODY

- Is there one main melody or are there many different ones in succession? Is there more than one melody at a time?
- What is the melodic contour (shape)? Mention movement in terms of steps, intervals or leaps, range, register, improvisation and embellishments.
- Is there accompaniment?
- Are there recurring fragments of the melody? Consider the correct terms for the Mandatory topic such as Idee Fixe (Romantic) or refer to them as motifs.
- Is there a countermelody (descant)?
- How do the melodies work together? Are there canons (melodies imitated exactly)?

- Describe the phrasing. Are the phrases balanced/symmetrical? Is there question and answer or call and response? Are there sequences, repetition or contrasting phrases? Where does the climax fall and why?
- Is the melody conventional i.e for a nationality, period, dance form or popular style?

HARMONY

- Describe the tonality. Is it diatonic (major or minor), chromatic, modal, atonal, centered on a particular note, pentatonic or polytonal? Is there modulation and how does this influence the tonality? Is interest created from modulation?
- Are the chords traditional? These include Blues, Rock n Roll, Pop chord progressions.
- Are the chords added-on? These are typical of jazz and 20th century music.
- Is there chromaticism (using # in front of the notes but not changing the key)?
- Is there consonance? Are there pleasant intervals that create a resolution or stability?
- Is there dissonance? It can be resolved with the next chord, left unresolved to add more discord or can be used as suspension by keeping a note of a chord against the next chord before it finally moves into the chord. Discuss added notes, chromatic notes, tone clusters and clashing intervals that create tension or uneasiness.
- Are the chord patterns repeated?
- Is there pedal point/drone/Alberti bass?
- Describe the cadences.
- Are there arpeggios, chords or waltz time chords?

DEFINITIONS

Phrasing- marks made by a slur that creates subdivisions of the melodic line

Diatonic- belonging to a certain key

Polytonal- having chords belonging to more than two keys

Atonal/Modal- not having a key centre or belonging to any key

Pedal Point- a note held in the bass while the rest of the chord is changing above it.

Drone- unrelated bass note/s sounding throughout but not belonging to the chords used.

Alberti Bass- broken chords in the bass

Modulation- changing the "home" key

Fragment- a section of the melody or phrase

DURATION

RHYTHM

- Describe the beat. Is there a strong sense of pulse? Where do the accents fall?
- What is the meter (time signature) and is it consistent?
- Is there syncopation?
- What are the note values? Are they sustained, dotted or run-on?
- Are there patterns in terms of riffs, ostinatos, repetitions or polyrhythms?
- Describe the mood and how the tempo creates it? Is it animated, lively, dramatic or in motion?

TEMPO

- What is the speed of the beat?
- Are there changes in tempo?

- Are there pauses?

DYNAMICS AND EXPRESSIVE TECHNIQUES

DYNAMICS

- Describe how loud or soft the music is.
- Are dynamic levels achieved by all the instruments or by adding/subtracting instruments?
- Are there terraced dynamics from abrupt changes by suddenly adding or subtracting instruments? This is typical of Concerto Grosso (Baroque).
- Are there changes in volume? These are either crescendos or diminuendos.

EXPRESSIVE TECHNIQUES

- How are the notes articulated? These can be described as legato, staccato, pizzicato or arco.
- What are the stylistic indications? These include maestoso or cantabile
- Describe the ornamentation (decoration) of notes
- Describe changes in tempo with rallentando or ritardando, or accelerando.
- Is there rubato ("robbing" the time by playing faster or slower to make the performance more expressive)?
- Is there word painting? How do the singers reinforce and reflect the meaning of the words with performance techniques?

DEFINITIONS

Subito- suddenly

Vibrato- vibration or shaking of sound

Tremolo- repetition of a note or notes for a trembling effect.

Tenuto- drawing out the full length of each note to imply a stress

Glissando- a rapid scale in sliding motion

Con legno- striking the strings with the wood of the bow

Con sordino- with a mute placed at the bridge

Double stopping- played two strings simultaneously

Rim shot- playing the edge of the snare drum

Tongued- hitting the tongue against the roof of the mouth with a "t" to create separate notes

Slurred- playing legato

Flutter tonguing- creating a whirring effect by rapidly hitting the roof of the mouth with the tongue

Delay- an echo effect

Decay- how the sound resonates, echoed and dies out

Bend- changing the pitch of a note by sliding around the correct pitch

Slurp- starting the pitch lower than it should be and sliding up to the correct pitch

Drop- sliding down away from the correct pitch

Doink- sliding upwards in pitch at the end of a note

Scat- singing nonsensical syllables in an improvised and fast manner

Falsetto- singing used by males to obtain notes higher than their normal range

TEXTURE

- Describe the density and any changes that occur.
- What are the different layers or levels of sound?
- What are the relationships between these levels? Do they move similarly or in contrary motion?
- Is the piece monophonic, homophonic, polyphonic or linear?
- Is there contrast or variety?
- Is there imitation?
- Describe texture in relation to touch. These include smooth, silky, coarse or rough.

DEFINITIONS

Monophonic- a single layer, melodic line in unison

Homophonic- a melodic line with chordal accompaniment

Polyphonic- many melodic lines at the same time with complex, interweaving or counter melodies

Doubling- when instruments play the same melody at different octaves

Imitation- when a melody or fragment is copied by another instrument

TONE COLOUR AND TIMBRE

- What is the construction of the instrument and how does this affect the quality of sound being produced by the instrument or a combination of instruments? These can be described as nasally, bright or muffled.
- Discuss in relation to the performing media and how instruments are played (how sound is produced).
- Discuss the registers and range.

FORMAL STRUCTURE

- Are there clear sections or divisions?
- Is there a theme with variations?
- Is the piece part of a larger form such as a symphony, concerto, sonata, opera or musical?
- Discuss the use of repetition, imitation, variation, contrast, sequences, phrases, themes and improvisation. If there is repetition, for example, are there modifications too?
- Is there an introduction and coda?
- Is there a blues pattern?
- Is it strophic or through-composed?
- How does the form contribute to unity and contrast?

DEFINITIONS

Fugue- a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts

Unity- the repetition of melody, rhythm or sections or features of the music that remain constant

Contrast- any features of the music that change or are different throughout

Strophic- several verses with different lyrics but the same music accompaniment

Through composed- does not repeat any previous material

FRAME OF REFERENCE/CONTEXT/STYLE

- Discuss the distinctiveness of the music. These are in relation to category, period and place of origin.

UNITY AND CONTRAST

- Create tables in relation to the concepts of music and see where musical features are the same or different.
- Variation asks where musical concepts are changed slightly. Describe in detail how changes occur each time a variation is heard.
- Tension can be created from opposing musical elements that require resolution.
- Describe how climax is created and built from interesting musical elements and tension.

Preliminary HSC

MANDATORY TOPIC- MUSIC 1600-1900

17TH CENTURY MUSIC- BAROQUE PERIOD (1600-1750)

“The baroque era strongly was influenced by the Enlightenment ideas of reason, order and progress. Baroque music emphasized mathematical precision in the composition and organization of music. Its distinguishing features are musical experimentation, harmony and counterpoint technique, which makes use of multiple, simultaneous melodies that move together or in opposite directions but resolve to the tonic chord.”

PHILOSOPHY

- Doctrine of affections; creating one state of mind or mood for an individual piece of music
- Contrast; terraced dynamics are a key example

CHARACTERISTICS

- **COUNTERPOINT**- the combination of two or more independent melodies into a single harmonic texture in which each retains its linear character
- HEMIOLA- unexpected accents created by changing the grouping of notes in a bar
- BASSO CONTINUO- an accompaniment used in the Baroque orchestra consisting of a lower string or woodwind instrument and a keyboard instrument
- Basso continuo; relationship between voices that are **harmonically interdependent yet independent in rhythm and contour**
- Canon with counterpoint
- Rhythm was with great flexibility but without order or regularity
- Rhythmic repetition gave a sense of unity as well as a sense of drive
- Repetition of musical ideas are spun out (can occur in sequence)
- Imitation occurring between different parts using similar material in a different part or voice at a higher or lower part
- Double counterpoint with the instrumental parts repeated but with different voices or instruments in reverse
- Harmonic experimentation; shift away from monophonic texture.
- Pre-piano forte (harpsichord or organ)

- Polyphonic texture: multiple melodic lines in different voices but with a functioning, tonal progression
- Unity of mood: each piece features a single emotion, creating consistency (usually exuberant)
- Continuity of rhythm: rhythmic patterns are often repeated throughout a piece
- Repetition of melody: the melody is repeated; though it is distinct, it is not lyrical
- Terraced dynamics: dynamics change suddenly rather than gradually because they did not have dynamic indications in the score.
- Ornamentation (music flourishes, often fast notes, to decorate the main note) and elaborate melodies.
- Binary form and fugues were common.

18TH CENTURY MUSIC- CLASSICAL PERIOD (1750-1820)

“The classical composers tended to prefer simpler musical textures and melodies, and they emphasized and respected the musical rules and forms for composition.”

PHILOSOPHY

- Music as a universal language; immediately pleasing to any listener
- Music to be learnt regardless of a person’s educational background; folk melodies and simpler melodies that were balanced to be easily remembered and performed by amateur musicians.

CHARACTERISTICS

- ALBERTI BASS-breaks up the notes of a chord into a pattern that provides an accompaniment for a melody (lowest, highest, middle, highest)
- Invention of the pianoforte; composers had more flexibility with volume
- Phrases can be repeated once loud, then soft.
- Single melody with accompaniment: one voice carries the primary melody while another voice plays a simpler line that supports the melody. This shifts from the polyphonic nature of Baroque music to have a more defined melody.
- Tonality was established easier; little dissonance and had simpler harmonies.
- Larger variety of keys, melodies, rhythms, and dynamics
- More contrast in a piece in the mood of the piece or movement but was balanced and had clarity.
- Shorter, clearer melodies than in Baroque music
- More emphasis on instrumental music

19TH CENTURY MUSIC- ROMANTIC PERIOD (1820-1910)

“One of the primary characteristics of the romantic composers was the desire to transgress the traditional rules of musical composition. The 19th century was an age of revolutionary activity in Europe and this was reflected in the musical ideas of the time.”

PHILOSOPHY

- Individualism; music had a distinct timbre to it and style.
- Romanticism; music explored intense emotions and landscapes of the mind and the world. This was paramount to the music of which illustrated the beauty of the environment and the self.

CHARACTERISTICS

- Rubato (less strict time and rhythm)
- Dynamic contrast
- Freer form and more personal expression of emotion and passion.
- Imaginative and exploration of subjective consciousness.

- Individualism of the composers (all had independent, distinguishable styles)
- Emphasis on lyrical melodies and themes to illustrate stories.
- More *modulation* (change in key) to unexpected keys: the overall effect of this is that it is harder for the listener to predict what will happen next in the piece
- More chromaticism and scales other than major/minor
- Greater variety in pitch, dynamics, and rhythm and mood.
- Pedal was used extensively in piano to enhance the resonance of the instrument.
- Less traditional chord progressions which can create dissonance.
- Program music: more pieces inspired by literary/artistic sources
- Greater emphasis on nationalism: many composers infused cultural songs or dances into their works

Higher School Certificate

MANDATORY TOPIC (MUSIC OF THE LAST TWENTY-FIVE YEARS)

“The topic requires the study of repertoire that has been originally composed in the last 25 years. The original composition date also applies to arrangements. The topic provides the opportunity to investigate what else is happening in the world of music at the time including the different cultural contexts which influence contemporary music. The work does not have to be written by an Australian composer as the Australian focus refers to the study of the topic as a whole. When the repertoire chosen has not been written by an Australian composer the link to an Australian focus should be clear.”

- Reconciliation through the intertextuality of cultural musical conventions.
- Recontextualising traditional music forms and styles to suit a contemporary, Australian audience.
- Music of the last 25 years celebrates the growing multiculturalism and acceptance of diverse music.

Elena Kats Chernin- Russian Rag

Background

This piece arose from a request for a piano rag and later arranged for the Sydney Alpha Ensemble. The ‘rag’ is one of the many older styles of popular music forms beloved by the Soviet and Soviet-era-trained composers, amongst the waltz and tango. The best of these efforts have been employed in ‘Russian Rag’ with its maudlin, semi-parody style.

Kats-Chernin has retained the traditional elements of the rag, such as the syncopation and ‘oom-pah’ accompanying rhythm, while the minor tonality, an alteration of the composer’s original major tonality, creates a different mood that is found in typical rags. The interplay between the haunting of past and prospects of the future is evident in the minor parodic nature of the rag’s mood.

CONVENTIONS OF THE RAG IN ‘RUSSIAN RAG’

- Use of syncopation; typical to the rhythm of a rag is the syncopated ‘oom-pah’ feel in the accompaniment.
- Bass parts; stability and consistency of the bass’ movement.
- Occasional shifts from the tonal centre; through the use of diminished or augmented intervals but returns to the central mood.
- Varying degrees of volume; although shifts vary in how abrupt they are.
- Recapitulation; main theme/melodic material recurs throughout the piece.
- Consistency in tone colour; overall feel and mood of the piece is sustained,

- Registers and ranges from low to high; are explored across the ensemble's instruments.

Musical Quotes and Analysis

PITCH

- In A minor; minor tonality is maintained throughout the piece.

The harp part has established this with a full bar that commences with the rest of the piece with Chord I in second inversion. This immediately distinguishes it from the traditional rag's major tonality.

Bar 1



- Recapitulation of theme.

Main melodic material recurs in the piece, though with variations.

Bars 9-16



Bars 33-40



- Opening bars with violin and cello establishes for the sequential melodic contour which provide a microcosm for the construction of melodic material in the piece.

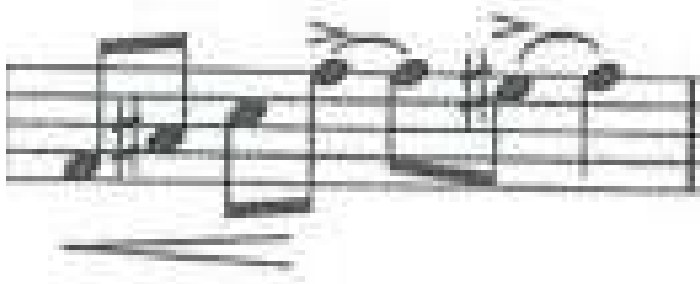
Bars 1-2



DURATION

- March speed typical of rag is contrasted with a “quite slow” tempo in ‘Russian Rag’.
 - Composer’s cultural background and the music surrounding her upbringing were infused with suffering and elation.
- Syncopation brings a degree of delay. Ties on weak beats to generate the ragged rhythm and a “tug” of Russian heritage.

Bar 5



- Rag’s simple quadruple time prevails and is felt in the syncopated rhythm of the double bass and cello.
 - A syncopated pattern in the lower strings with an oom-pah effect occurs with double bass playing crotchets on the accented beats and cello on the unaccented beats. The simple quadruple time is established from this basic syncopation in rhythm and directly references a convention of ragtime music.

Bar 9

Section A, measures 1-3. Tempo: $\text{♩} = 102-104$. Dynamics: *p* for Vln, Vla, Vc; *mp* for Db.

- Tempo changes occur for dramatic tension. Ritardando and a tempo bridging to the transitioning of the B section conveys hesitance to embrace culture.

Section B, measures 4-6. Tempo: *rit.* followed by *A tempo* ($\text{♩} = 102-104$). Dynamics: *pp* for Vln; *mf* for Vla, Vc, and Db.

- Legato, leggiero and “dreamy” markings do not detract from the sense of rhythm and pulse. More so, it enhances it in a fluid and compelling way. The ‘dreamy’ markings and ritardando also generate the hypnotic capacity that characterises Russian music. The impetus for creation lies in Kats-Chernin’s atmospheric treatment, established by tempo.

Bar 24

Section C, measure 24. Tempo: *rit.* and *‘dreamy’*.

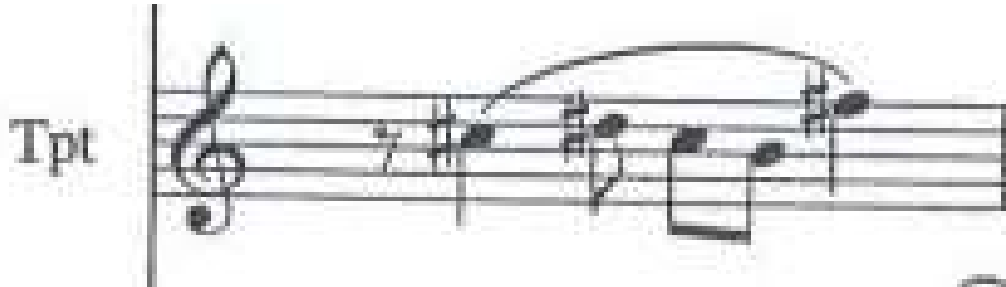
- Trumpet solo creates interest with its rhythm.
 - Rhythmic motif with quaver-crotchet-quaver-two joined quavers-crotchet and whole note pattern. Rests for anticipation and to signal the slight increase in volume.

- Interest in rhythm is created from the crotchet rest on the last beat in bar 45 and quaver rest on the first beat to create anticipation in bar 47.

Bars 43-46



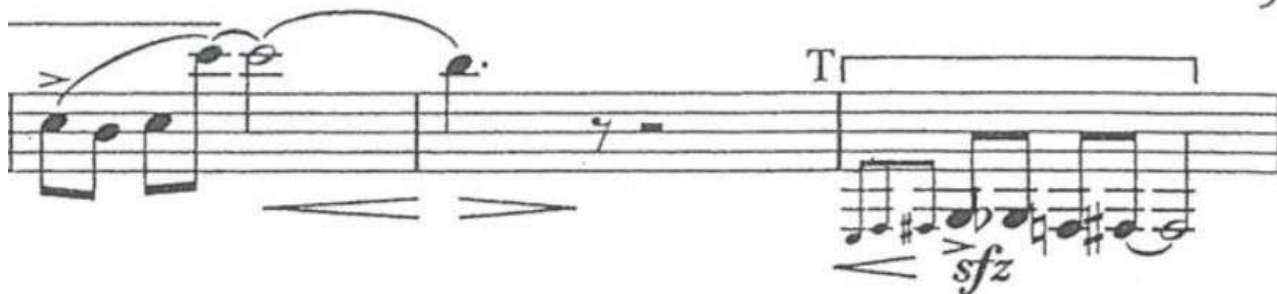
Bar 47



TONE COLOUR

- Registers of the instruments are exploited to convey contrasting moods. Such range exploration can portray conflict and confusion, as in the clarinet.

Bars 69-71



9

- Variety of registers and ranges have been able to be explored because of the ensemble instruments, as opposed to the piano alone in a typical rag.

In the octet

Instrumentation

- Clarinet
- Trumpet
- Percussion
- Harp
- Violin
- Viola
- Cello
- Double bass

- Lighter, gloomier, more fluid 'Russian Rag' when compared to the hard, bright, mechanic style of the rag.

DYNAMIC AND EXPRESSIVE TECHNIQUES

- Dynamic range of the piece is large than a typical rag which generally maintains a louder volume. Louder sections in 'Russian Rag' will eventually return to the softer counterpart to convey that sense of nostalgia and suffering effectively.
 - Section I with violin and viola in forte, resolving with mezzo-piano at the end of the piece.

The image shows a musical score for four instruments: Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and features several dynamic markings and performance instructions. The Violin and Viola parts start with a forte (f) dynamic, while the Violoncello and Double Bass parts start with a mezzo-piano (mp) dynamic. The score includes markings for 'Pizz.' (pizzicato), 'Leggiero' (light), 'Arco' (arco), and 'mp' (mezzo-piano). The Violoncello part has a 'Pizz.' marking at the beginning, followed by 'Arco' and 'mp'. The Double Bass part has a 'Pizz.' marking at the beginning, followed by 'mp'. The Violin and Viola parts have 'Pizz.' markings at the beginning and end of the section. The score is divided into measures by vertical bar lines, and the instruments are labeled on the left side of the staves.

STRUCTURE

- Rondo form with variations of the thematic ideas.
 - Repetition of main melodic material is either transposed or passed to a different instrument.
 - Solo instrument for each section-
 - A- Clarinet.
 - B- Trumpet to Violin.
 - D- Violin- modulation to C minor.
 - G- Viola- modulation to E minor.

TEXTURE

- Largely homophonic in nature.
- Major textural change during the trumpet solo in Section E.

Bar 41



Composer, Critic and Miscellaneous Quotes

- "in her whimsical fashion."- Deborah Jones, 2010
- "the persistent tug of her Russian heritage."- Matthew Westwood, 2016

Matthew Hindson- In Memoriam for Amplified Cello and Orchestra

Background

- Strong influences from popular music styles, recontextualised in a classical music context.
- Transforms orchestral instruments in a contemporary setting.
- Greater focus on concept and capturing the complex emotional experience.
- Experience of mortality and languish as innate to the human condition.

CONVENTIONS OF THE CONCERTO IN 'IN MEMORIAM'

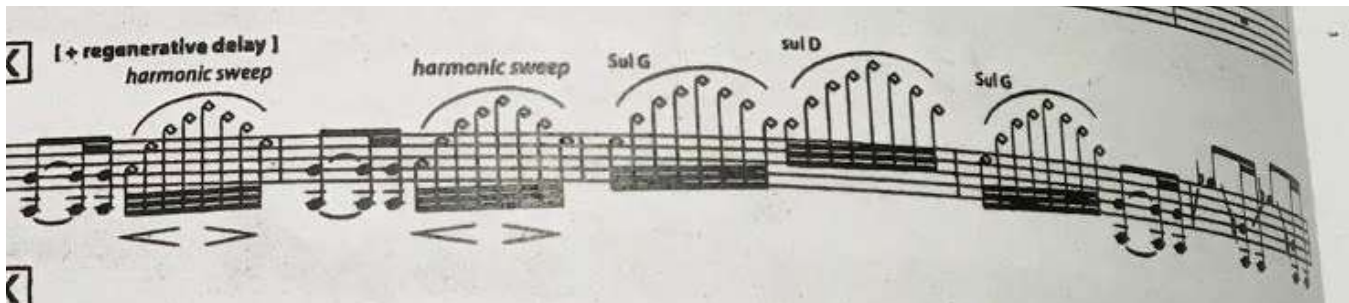
- Solo instrument as the driving force of the musical work against the rest of the orchestral instrumentation, as implied by the titular “for amplified cello and orchestra.”
- Cadenza with the solo instrument displaying skill.
- Virtuoso playing from the instruments.
- Extreme range exploitation, large leaps and excessive ornamentation.

Musical Quotes and Analysis

PITCH

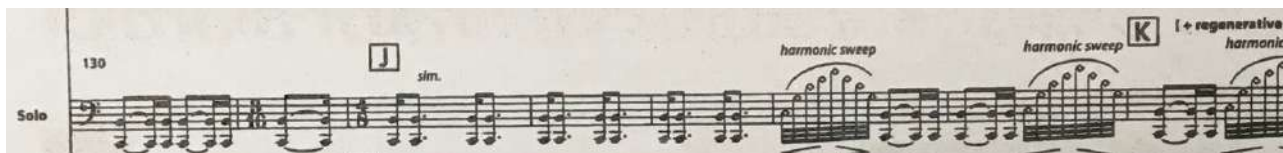
- Harmonic sweeps coupled with dramatic crescendo-decrescendo patterns to exploit the range of the cello with the assistance of amplification.

Bar 135-141



- Development of pitch material through the contrasts of exact pitches and sweeping approximate pitches, ascending and descending pitches as opposed to static pitch movement and singular pitches with large contour.

Bars 134-139



- Extreme range exposed with a high pitched harmonic sustained note.

Bar 153-156



DURATION

- Trora stick patterns to continue reference to Aboriginal music in the percussion.

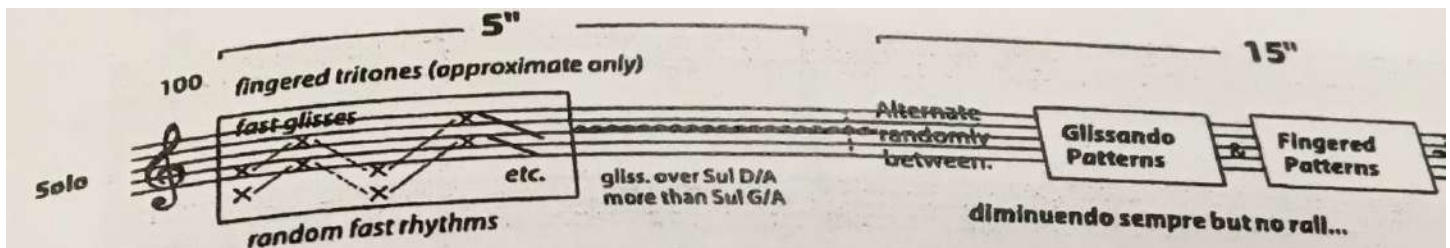
Bar 162



TONE COLOUR

- Unconventional instrumentation with the solo amplified cello to produce natural distortion.
 - Contemporary innovation amidst a classical musical form.
- Angry atmosphere from disjunction in melody.
- Bowed distortion effect produces a harsh and discomforting colour to the cadenza. The likelihood to an electric guitar can be seen in this section.

Bars 100-101



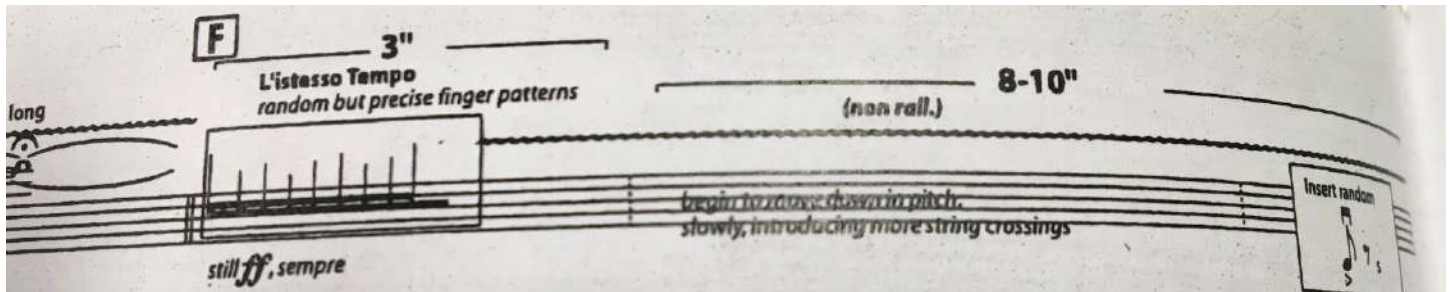
Bar 118



DYNAMIC AND EXPRESSIVE TECHNIQUES

- Challenges of notation for the performer to balance an adherence to score intentions and personal expressive choices.

Bar 97-99



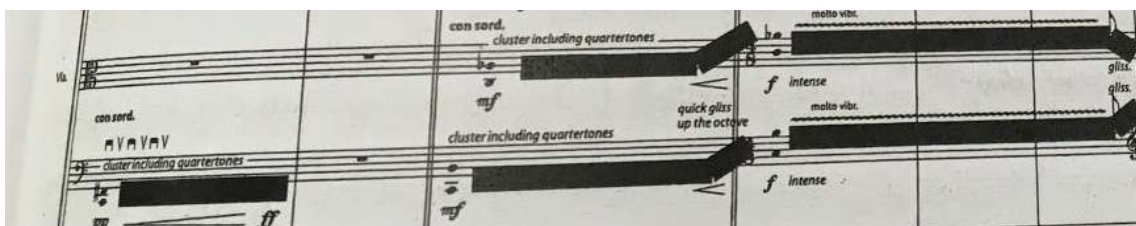
STRUCTURE

- Contrasting movements to highlight the varying reactions and emotional responses to loss.
 - Explores the different ways loss is responded to and how they contribute to an overall understanding of the impact loss has.
- Cadenza (bars 97-117) in 'Lament' isolates the titular amplified cello to showcase its idiosyncratic tone colour and technicality. This section functions similarly to a cadenza in a Classical concerto as a homage to the original form.

TEXTURE

- Largely homophonic in nature with polyphonic elements.
- Cluster chords utilised to generate thickened textures and density in the lamenting experience.

Bar 119-136



Composer, Critics and Miscellaneous Quotes

- "immensely expressive qualities of the cello."- Matthew Hindson, 2000
- "Hindson's Music at the moment seems to be testing extremes of expression and, dare one say it, of taste."- Peter McCallum, 2001
- "much of my musical style depends on loud, vigorous and often thick texture, intending to impart high energy levels."- Matthew Hindson, 2001

ADDITIONAL TOPIC (MUSIC OF THE NINETEENTH CENTURY)

Franz Schubert- DER TOD UND DAS MADCHEN (Lied)

Background

'Der Tod Und Das Madchen' or 'Death and the Maiden' is a German lied written by Austrian composer Franz Schubert. Derived from poet Matthias Claudius' two part poem, this lied was composed in 1817 for baritone voice and requires the performer to assume the "roles" of the frightened maiden being captured by the personified, reassuring Death character.

CONVENTIONS OF THE LIED IN 'DER TOD UND DAS MADCHEN'

- Instrumentation; composed specifically for voice and piano, with instruments sharing responsibilities in delivering the narrative.
- Poetry as the lyrical subject; recontextualisation of German poetry with dark, sombre subject matter and narrative quality.

Musical Quotes and Analysis

PITCH

- Commencement in D minor key, melody finishes in D major.
 - Contrast of tonality shows the peacefulness of death, as opposed to its looming, foreboding suggestion.
- Sequential movement text paints the gradual descent into the finality of death.

Bars 16-18



- Narrow pitch range of Death's melody established from static pitches from Bars 22-26.

Tempo 1 Der Tod (Death)

Come, give thy hand! My bride to-day shalt be! No foe has
Gieb dei - ne Hand, du schön und zart Ge - bild, bin Freund, und

pp

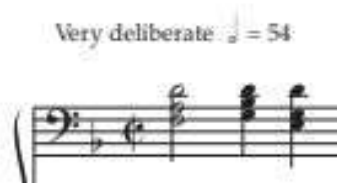
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DURATION

- Tempo reflecting a funeral march and rhythm shaping the theme of Death.

- Inextricable link to structure whereby the initial tempo is “Very deliberate” at lento speed of 54. This foreshadows the inevitability of death.
- Marking of “Faster” to transition to the maiden’s desperate attempts to free herself.
- Resumption to initial tempo to illustrate Death’s success.
- Note values of minims, contrasting with the quaver anacrusis, support this durational shift.

Bar 1



Bar 8

Faster Das Mädchen (The Maiden)

But spare me! On - ly
Vor - ü - ber, ach vor -

Bar 22

Tempo 1 Der Tod (Death)

Come, give thy
Gieb dei - ne

TONE COLOUR

- Register of the baritone enables the exploration of the male vocal timbre.

- Tessitura sits between the tenor and bass ranges; spectrum for vocal colouration evident in the contrasting pitch material.
- Upper register suggests a terrified, tense tone for the desperate cries for help from the Maiden, unlike the comforting, rich colour produced by the lower pitches for Death's part.
- Range of the voice spans just over three octaves if performer chooses the option to sing the lower D as marked.

Bar 13- Highest note



Bar 37- Lowest note



- Sempre con pedale e sordino- always with a damper pedal.
 - Allows for the lingering, vibrating quality of the piano to freely resonate.
 - Creates an airy atmosphere that enhances the mourning mood of the minor key.

Very deliberate ♩ = 54



DYNAMIC AND EXPRESSIVE TECHNIQUES

- Remains at piano-pianissimo for the majority of the piece.
 - Supported by the piano's soft, lightly played chords to illustrate the fragility of life.

Bars 20-21



- Sempre con pedale e sordino- always played with a damper pedal.

Very deliberate ♩ = 54



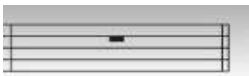
STRUCTURE

- Binary form with introduction and coda from the piano; has two distinct sections signalled by melodic and tone colour shift in the voice.

TEXTURE

- Homophonic texture with piano and vocal layers interacting interdependently.
- Initially only one instrument with harmonic layers from chordal accompaniment with supporting bass chords.
- Introduction of the Maiden character as a melodic layer; harmony persists and is maintained by the piano.
- Withdrawal of instruments in Bar 21 for a fermata rest.

Bar 21



- Resumption with both instruments for Death's melody.
- Piano closes the piece with a postlude-like coda and to deliver the outcome of the Maiden's passing.

Composer, Critic and Miscellaneous Quotes

- "Schubert's meditation on death is a comforting one, sending a message that death is not something to be feared. The song's treatment of death is alternately beautiful and haunting, distressing, and finally, soothing." - Ellary Allis, 2016