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**The Verbunkos idiom in Liszt's 'Music of the Future' : historical issues of reception and new cultural and analytical perspectives**

Loya, Shay

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The *Verbunkos* Idiom in  
Liszt's Music of the Future:

Historical Issues of Reception and  
New Cultural and Analytical Perspectives

Vol. II: Music Examples

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## Chapter 1:

### The Unacknowledged Past

1.1: Some of the most common features of *style hongrois*: (a) *verbunkos* minor and *kalindra* scales; (b) *bokázó* cadences; (c) the undulating '*Kuruc*' fourth; (d) typical syncopated rhythm

(a) *verbunkos* scales *Kalindra*

*verbunkos* minor

(b) *bokázó* cadence (variants) (c) *Kuruc* 4th (d) short-long-short rhythm

usually harmonised as either 'authentic' or 'plagal'

1.2: The *verbunkos* scale, as derived from a rotation of the Greek-Chromatic tetrachord (based on István Szelényi, 1963, p. 314)

'Gypsy' (1:3:1) Greek-Chromatic (3:1:1) 'Gypsy' (1:1:3) 'Gypsy' (1:3:1) unnamed (3:1:2) Locrian-minor (1:2:1) 2:1:3



1.3: *Hungarian Rhapsody no. 13*, bs. 40-46

Bárdos quotes the *B<sub>b</sub>-ver/lyd* passage in bs. 44-5 (Bárdos, 1978, p. 189)

Mode: *B<sub>b</sub>-ver/lyd*  
Formal tonal context: Neapolitan 6 chord mixed into A major → The phrase concludes in A minor

*dolce plintivo* 3  
*più dolce* 3  
P<sub>ed.</sub> \* P<sub>ed.</sub> \*  
cadence repeated (Bárdos' example) → Enharmonically interrupted by F# major  
smorz. 3  
(A major tonic abruptly returns in b. 49 -- not quoted)

1.4: The meeting of modernist and folklorist worlds: Correspondence between symmetric and '*verbunkos*' scales (based on Bárdos, op. cit., p. 192)

1:3 model                      3:1 model

*Kalindra*                      HG  
1 : 3 : 1                      1 : 3 : 1

1.5: *La Notte*, bs. 72-87 (some dynamics and pedalling omitted)

The melody enclosed in the rectangle is Bárdos' example of a 1:3 scale (Bárdos, op. cit., p. 193).

A major context: (con duolo) evasive cadence III<sup>o</sup>?

71 V IV<sup>b</sup> accentuato un poco agitato p dolce tranquillo

mode: D-ver/dor → C#-har/phryg

78 repeat (C# established as local tonic) C# (har/phryg): I → II? cresc. agitato heading towards B major

84 rinforz.

1.6: The two modes on C# (downward stems) and D (upward stems) as one continuous tone-row.

D-verbunkos/dorian (upward stems)

D tonic chord

C# tonic chord

C#-verbunkos/phrygian (downward stems)

## Chapter 2:

### Modernism and Authenticity

2.1: Examples of dissonances and drone-based harmonisations derived from *verbunkos* in (a) Haydn, *Piano Concerto in D minor*, Hob. XVIII:11, bs. 186-9; (b) Schubert, *Divertissement à l'hongroise* (D818), third movement, bs. 547-54; and (c) Liszt, *Hungarian Rhapsody no. 12*, bs. 7-10

(a)

Piano

186

'major 9th' chord

stable empty 6th  
(variant of *verbunkos* I<sub>4</sub><sup>6</sup>)

186

Orchestra

harsh 'two-note' texture

(continued overleaf)

(b)

547 dissonant 9b  
(mf) cresc.

551 f decresc. pp

I / V7: dissonant clashes and lack of supporting V bass for structural 2

(c)

(Mesto) f sempre f e marcato f  
'9th chord' consonant minor 7th (D#) tense B# and D# consonant (stable) 6/4 chord



2.2: Examples of (*verbunkos*-related) dissonant bimodal juxtapositions from three different periods in Liszt's oeuvre: (a) *Zwei Werbungstänze* (1828), *non troppo lento*, bs. 5-7; (b) *Hungarian Rhapsody no. 7* (1851/3), bs. 68-73; (c) *Csárdás obstinée* (1885), bs. 17-24

(a) (Non troppo lento)

(b) *Hungarian Rhapsody no. 7* (1851/3), bs. 68-73. The score shows measures 68-73. Annotations include: 'arpeggiated parallel fifths (cf. bs. 72-3)' pointing to the treble line; 'bass-melody cross relations (encircled)' pointing to a circled area in the bass line; and 'hidden octaves between inner melodic line (B♭-C♯-D) and bass (A-D)' pointing to specific notes in the treble and bass lines.

(c) *Csárdás obstinée* (1885), bs. 17-24. The score shows measures 17-24. Annotations include: 'A → G♯' at the top; 'clashing melodic cells' pointing to the treble line; 'sempre staccato' in the middle; 'A♯' and 'B' at the bottom; 'Tension' under A♯; and 'Resolution (*verbunkos* I<sub>4</sub><sup>6</sup>)' under B.

2.3: (a) A concise representation of the main themes of the *vivace assai* section from *Hungarian Rhapsody no. 14* (RH14), as they appear in bs. 209-274, leading to (b) three variants of Theme I, bs. 275-99

Theme I(2): bs. 217-24 (repeat of Theme I<sub>1</sub> from bs. 209-16, an octave higher)

(a)

(Vivace assai)  
217

*(p)*

Musical score for Theme I(2) in 2/4 time. The piece is marked 'Vivace assai' and 'p'. The right hand features a melodic line with eighth-note patterns and accents, while the left hand provides a rhythmic accompaniment of eighth notes. There are 'x' marks above the right hand staff indicating specific notes.

Theme II: 225-32

repeated an octave higher, in bs. 233-240

225

Musical score for Theme II in 2/4 time. The right hand has a melodic line with eighth-note patterns, and the left hand has a bass line with triplets of eighth notes.

b. 241

1

*Sua*

Musical score for variant b. 241 in 2/4 time. The right hand features a melodic line with eighth-note patterns and accents, and the left hand has a bass line with a single note.

Theme III(1): 243-258

242

2

*Sua*

*ff sfogato con bravura*

3 3 3 3 3

*Red.* \* *Red.*

Musical score for Theme III(1) in 2/4 time. The piece is marked 'ff sfogato con bravura'. The right hand has a melodic line with eighth-note patterns and accents, and the left hand has a bass line with triplets of eighth notes. There are 'Red.' markings at the end of the piece.

(continued overleaf)

Musical score for measures 249-274. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands, including triplets and sixteenth-note patterns. The piece concludes with a fermata and a double bar line.

End of Theme III<sub>2</sub> (b. 274)

Musical score for measures 255-274. This section includes a dynamic shift from *sf* to *p* and a glissando in the right hand. A box contains the following text: "Theme III<sub>2</sub> (bs. 259-274) a delicate and high-register variant of Theme III<sub>1</sub>". The score ends with a fermata and a double bar line.

Reprise of first theme (three variants): Theme I<sub>3</sub>

Musical score for measures 275-300, labeled as Theme I<sub>3</sub>. The score is in G major and 3/4 time, featuring a piano (*p*) dynamic and trills in the right hand. The piece concludes with a fermata and a double bar line.

Theme I<sub>3</sub>'

Musical score for measures 283-300, labeled as Theme I<sub>3</sub>'. The score is in G major and 3/4 time, featuring a fortissimo (*ff*) dynamic and trills in the right hand. The piece concludes with a fermata and a double bar line.

Theme I<sub>1</sub>'

Musical score for measures 291-300, labeled as Theme I<sub>1</sub>'. The score is in G major and 3/4 time, featuring a glissando and a dynamic shift to *ff*. A box contains the following text: "heading towards Theme III<sub>2</sub> ('delicate' variant)". The score ends with a fermata and a double bar line.

2.4: RH14, *vivace assai*: structural-motivic similarities between Themes I, II and III

bs. 209-224  
Theme I

225-241  
Theme II

242-274  
Theme III

sub-phrase,  
rep. 4 times

2.5: The melodic-harmonic structure which binds the three themes as they appear in bs. 209-274

The beamed A represents the binding structural note (consonant with the C 'drone bass' as  $I_4^0$ ); white notes represent the local perception of the tonic – which is debatable in Theme III

binding melodic note

Theme I Theme II Theme III

towards new melodic 'cycle'

verbunkos  $I_4^0 \rightarrow V_7 I$

D minor (or F major)

D major

N?

F major

D minor/major

D: I  $\rightarrow$  V?  
(or A: IV  $\rightarrow$  I?)

o = (perception of) local tonic



**2.6: The relationship between *verbunkos* elements, melodic structure, and the three-stage tonal process in the *vivace assai*, bs. 209-338**

White notes indicate the (sometimes arguable) perception of the local tonic; the key signatures indicate the (analogously arguable) perception of key.

*stage 1*

*stage 2* *stage 3*

progression from A back to F  
bass-melody parallelism imitates previous pentachordal descent

circle of fifths emphasises A-to-F progression while 'explaining'/softening previous parallel textures

(palpable) plagal cadence in A major/minor

### Chapter 3:

## Style hongrois and the Question of Influence

### 3.1: The opening of Liszt's *Präludium und Fuge über das Motiv B-A-C-H* (1855 version)

Allegro moderato stringendo - - - - - Adagio

*ff* *E♭ verbunkos minor scale*

*ff*  
B-----A-C-H

poco a poco accel. Tempo I

*etc.*

toccata / verbunkos improvisatory style

3.2: *Réminiscences de Don Juan*, bs. 392-424: The beginning of Liszt's reworking of the "Ed io frattanto dall'altro canto con questa e quella vo' ammoregiar" phrase from the 'wine' aria

**Quasi presto**  
**Tempo deciso**  
*sotto voce*

392

*fp*

*marcato*

401

*marcato*

*pesante*

410

*più cresc.*

417

*fp*

Beginning of sequential repeat in D-ver (A-kal)

3.3: violin part from *Hungaria*, bs. 79-86

79

*P* molto espressivo, cantabile

modal variability

83

conventional ('Western') modulation ...but also *magyar nota* 'fifth up' (transpositional) sequence

Detailed description: This block contains two staves of musical notation for a violin part. The first staff starts at measure 79 and ends at measure 82. It features a melodic line with a long slur over measures 79-81 and a triplet of eighth notes in measure 82. The second staff starts at measure 83 and ends at measure 86. It continues the melodic line with another slur over measures 83-85 and a triplet of eighth notes in measure 86. Annotations include 'modal variability' pointing to a chromatic shift in measure 82, and 'conventional ('Western') modulation' and '...but also magyar nota 'fifth up' (transpositional) sequence' pointing to the melodic progression in measures 83-86.

3.4: A textural reduction (figuration omitted) of the middle (*scherzando*) section from the seventh Hungarian Rhapsody, bs. 105-84

Each half-phrase is repeated in its turn, and the whole phrase is sounded three times in figurative variations

open-ended tonality

G major: I → III

E: minor / -har/maj (cross-relations: G $\sharp$ /4 and D $\sharp$ /4)

D $\sharp$ /4

chromatic relationship with recapitulated G major phrase

modal clash with repeated E minor

circular / 'pendular' tonality

Detailed description: This block shows a textural reduction of a musical phrase in 2/4 time. The notation consists of two staves with block chords. Above the first staff, an arrow labeled 'open-ended tonality' spans the entire phrase. Below the first staff, an arrow labeled 'G major: I → III' indicates a modulation. A box labeled 'E: minor / -har/maj (cross-relations: G $\sharp$ /4 and D $\sharp$ /4)' points to a specific chord. An arrow labeled 'D $\sharp$ /4' points to another chord. A dashed arrow labeled 'chromatic relationship with recapitulated G major phrase' points from the end of the phrase back to the beginning. Another dashed arrow labeled 'modal clash with repeated E minor' points to a chord. At the bottom, an arrow labeled 'circular / 'pendular' tonality' spans the entire phrase.



3.5: The beginning of the 'Wallachian melody' from *Magyar Dalok* no. 20 (bs. 99-106)

Musical score for measures 99-106 of *Magyar Dalok* no. 20. The score is in 2/4 time and G major. It features a piano (*p*) and *fantastico* performance style. The melody is characterized by a series of eighth-note runs with various accidentals (sharps, naturals, flats) and a prominent C# pedal point in the bass line.

3.6: Asymmetric phrase structures, ostinato 'cut-in' cadences, discordant pedal point (C#) and ambivalent I/V tonality in *Hungarian Rhapsody* no. 9, bs. 270-91

Repeat signs replace the originally written-out music; '1c' stands for 'one bar of cut-in cadence'.

Musical score for measures 270-91 of *Hungarian Rhapsody* no. 9. The score is in 2/4 time and G major. It features a piano (*p*) and *dolce lusingando* performance style. The melody is characterized by a series of eighth-note runs with various accidentals (sharps, naturals, flats) and a prominent C# pedal point in the bass line. The score includes annotations for subphrase structures:  $[2 + 2 + 1c] \times 2$  and  $[(2+1c) + (2+1c)] \times 2$ . A 'cut-in' cadence is also indicated.

3.7: Minor-major modal shift in the first theme from Liszt's *Hungarian Rhapsody no. 15*



3.8: *Hungarian Rhapsody no. 14*, bs. 339-354

*più allegro*

A four-system musical score for piano in 2/4 time, key of B-flat major. The score is divided into four systems, each with a measure number (339, 343, 347, 351) at the beginning. The first system starts with a *sf* dynamic and a *graz.* marking. The second system continues with *sf* dynamics. The third system features a *graz.* marking above the staff. The fourth system ends with a *rinforz. assai* marking. The notation includes complex chordal textures, slurs, and dynamic markings.

*sf* *graz.*

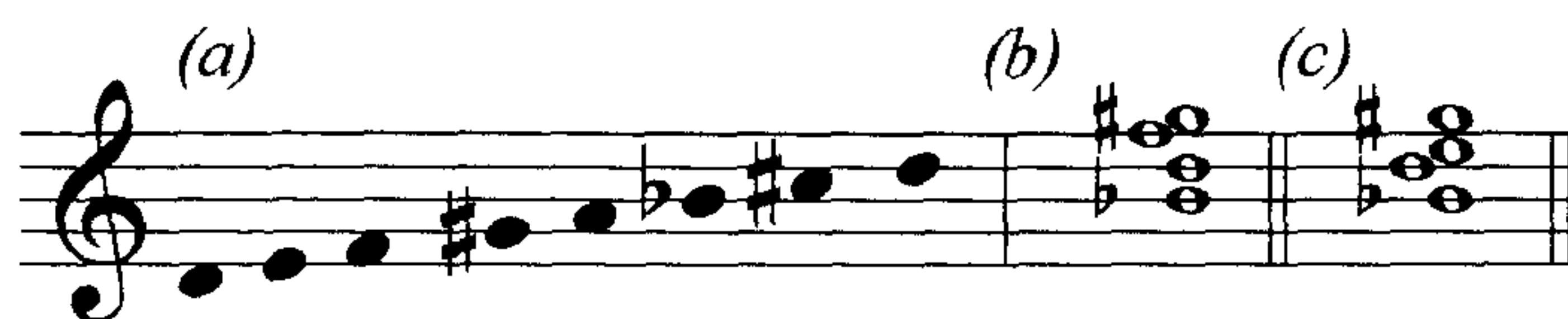
*sf* *graz.*

*sf* *graz.*

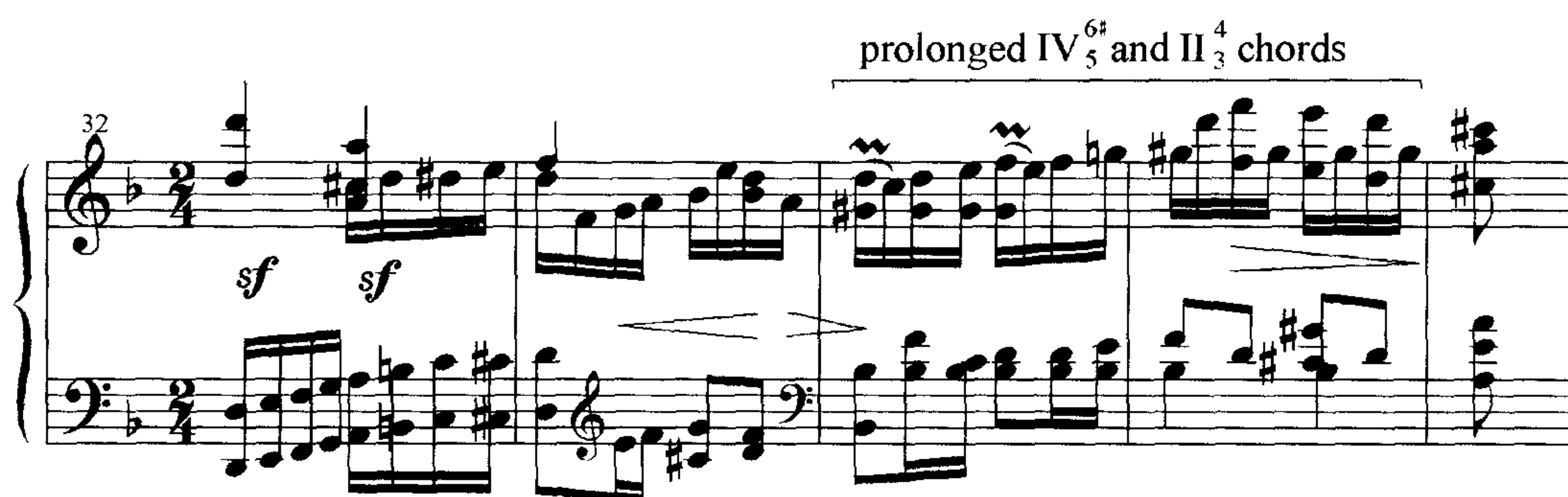
*sf* *graz.*

*rinforz. assai*

3.9: (a) The *verbunkos* minor scale's relationship with the (b)  $IV_5^{6\#}$  and (c)  $II_3^4$  chords



3.10: Early example of the *verbunkos* minor's harmonisation *Zwei Werbungstänze* (1828), bs. 32-5



3.11: Keyboard-based polychordal and bimodal effects in *Hungarian Rhapsody no. 10*: (a), bs. 86-8; (b) bs. 102-8

(a)

*(a capriccio)*

86

*pp* quasi zimbalo

*pp* *cresc.*

88

(b)

*a capriccio*

104

*p* *glissando* quasi zimbalo

*cre* *scen* *do*

106

*molto* *f* *ff*



3.12: Liszt, *Ungarischer Romanzero* no. 11, *allegro*, bs. 49-72

The image displays a musical score for Liszt's 'Ungarischer Romanzero' no. 11, pages 49-72. The score is written for piano and is in 2/4 time. It begins with the tempo marking 'Allegro' and the dynamic marking '8<sup>va</sup>' (octave). The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system starts at measure 49 and includes two triplet markings. The second system starts at measure 55 and includes a 9<sup>va</sup> marking. The third system starts at measure 61. The fourth system starts at measure 67 and includes a 9<sup>va</sup> marking. The score concludes with a double bar line at the end of the fourth system.

3.13: Brahms, *Ungarische Tänze* no. 9, bs. 1-16

Allegro non troppo

primo

secondo

1<sup>o</sup>

2<sup>o</sup>

(continued overleaf)

1<sup>o</sup> *p* *8<sup>va</sup>*

2<sup>o</sup> *p* *(sotto)*

1<sup>o</sup> *p* *(8<sup>va</sup>)*

2<sup>o</sup>

3.14: An imaginary, reconstructed 'source' for Liszt's and Brahms' setting.

phrase A

or:  
V already here (Liszt)

or:  
V<sub>4</sub><sup>6</sup> (Brahms)

I V → IV III I V<sub>7</sub> I

phrase B

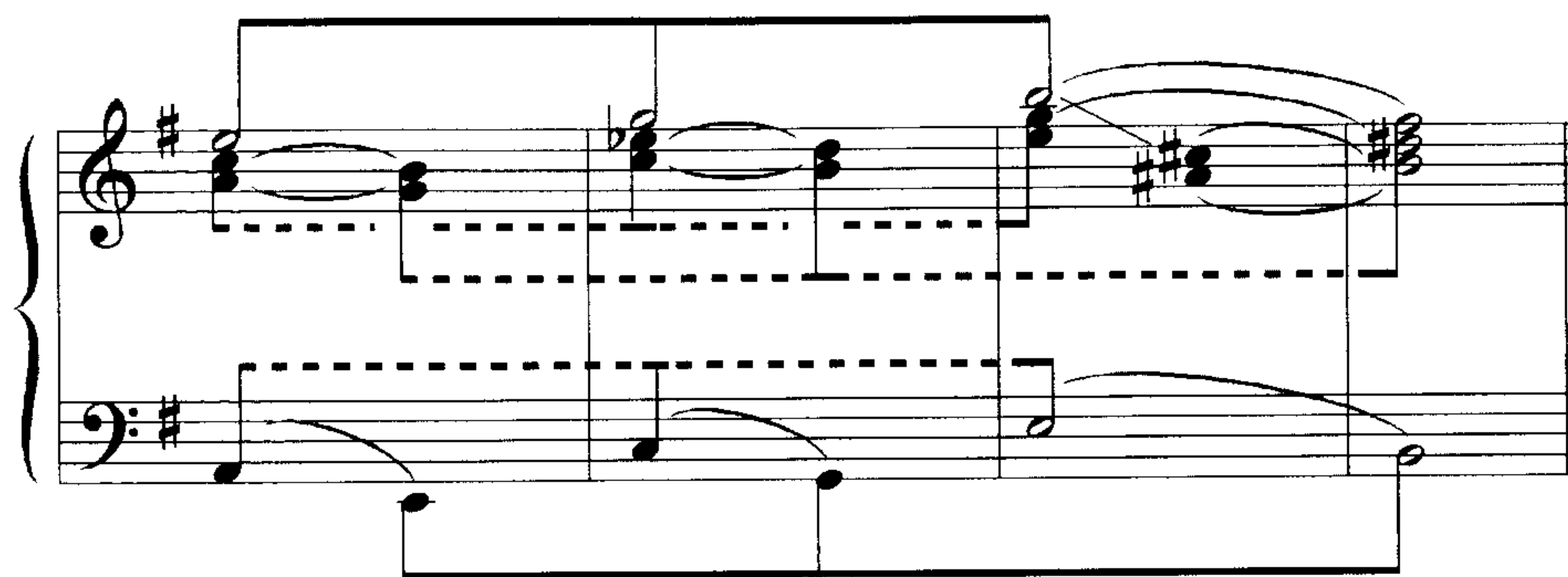
I V → I

Liszt

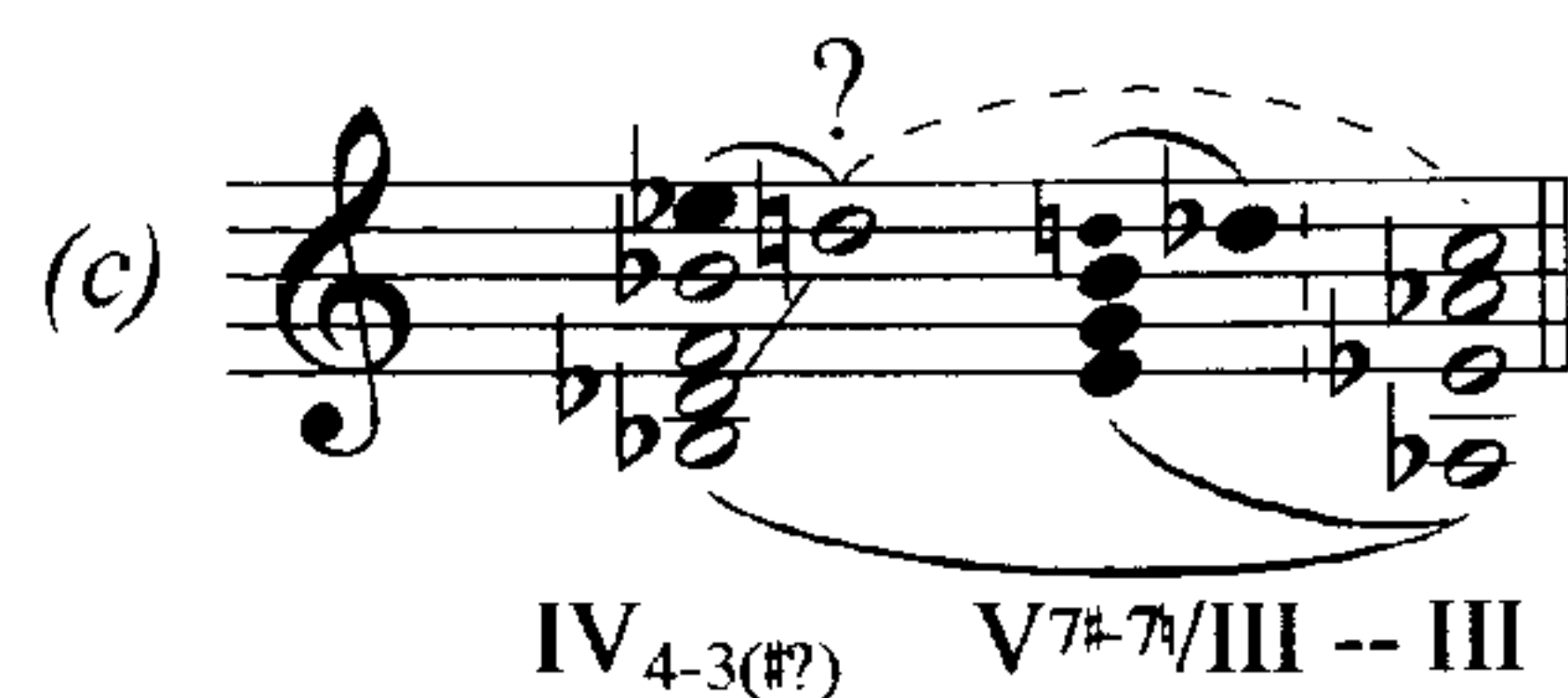
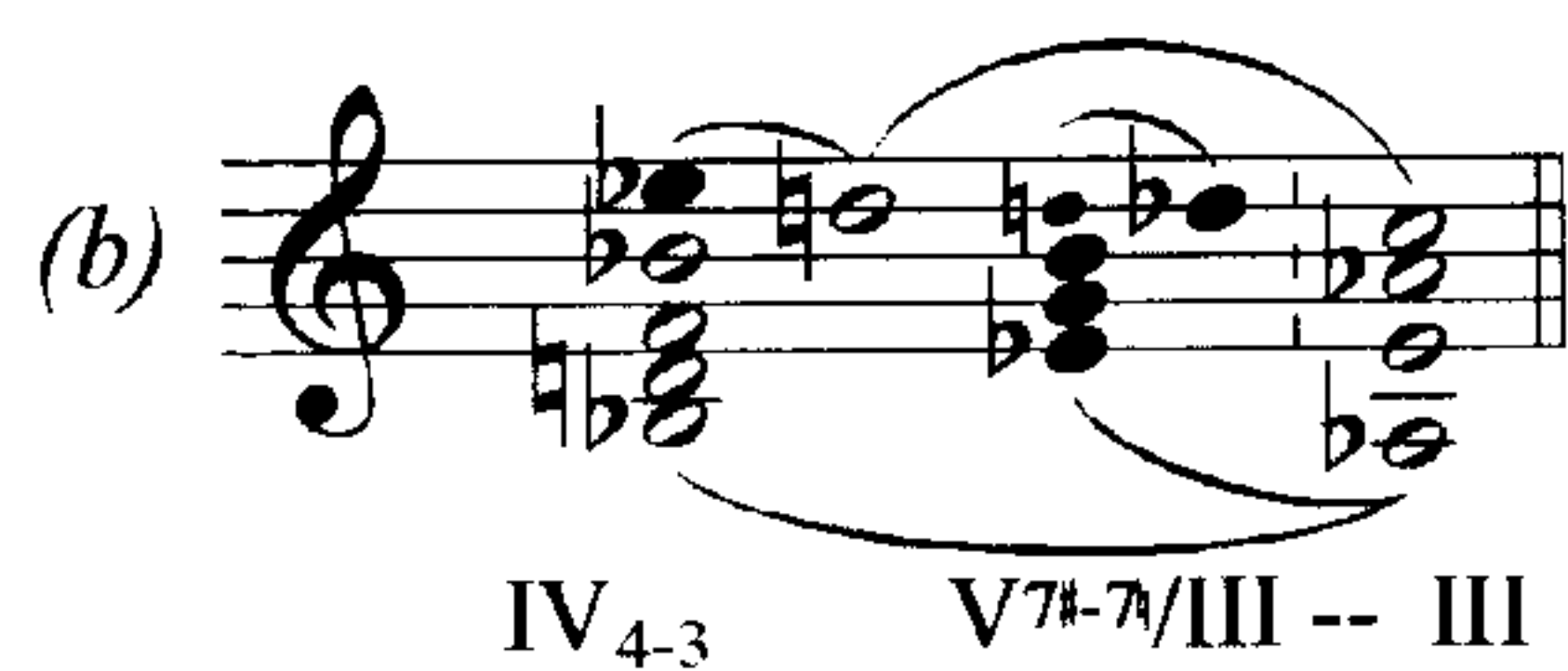
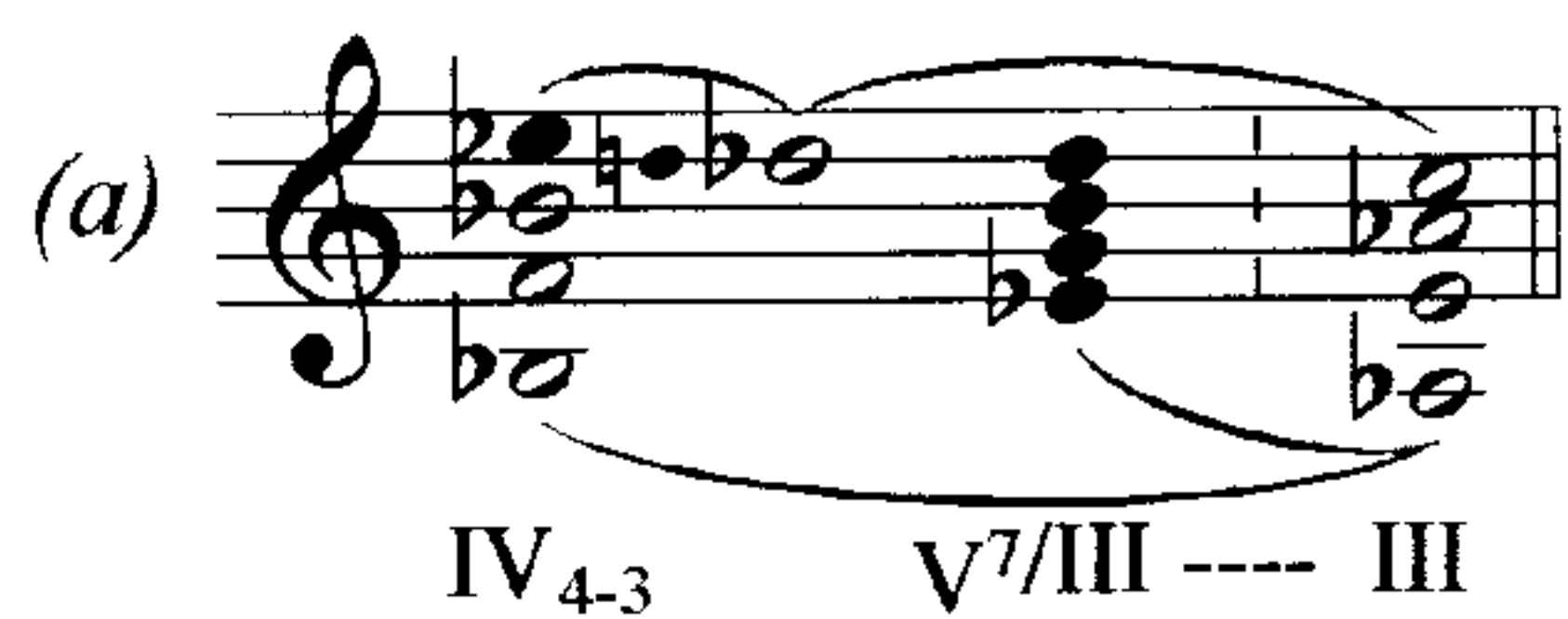
Brahms

**3.15: Hidden parallelisms and dense motivic reflection in Brahms' ninth Hungarian Dance, bs. 9-12**

Note values correspond to the harmonic pace in the piece (not to the Schenkerian hierarchy of white/black notes); full beams indicate the structural bass-melody arpeggiation; dotted beams indicate the subsidiary arpeggiation of the middle voices



**Exx. 3.16 - 3.19 refer to the *allegro* section from Liszt's *Ungarischer Romanzero* no. 11**



**3.16: (a) 'Proper' dissonance control in B<sub>b</sub> minor; (b) a hypothetical B<sub>b</sub> major (or F Dorian) context; (c) Liszt's actual progression in b. 54, where the melodic D<sub>4</sub> is treated as a consonant**

In all three examples, white notes represent stable consonances, black notes represent neighbour or passing notes/chords, and small notes signify chromatic neighbour or passing notes.



**3.17: Harmonic analogy between the (a) imperfect and (c) perfect cadences of bs. 59-60 and 63-4 respectively; (b) and (d) are given as harmonic reductions**

Note that (d) offers the more normative counterpoint against Liszt's 'de-synchronised' voice-leading in (c).

The image displays a musical score for analysis. It is divided into four parts: (a), (b), (c), and (d). Part (a) shows measures 59-60 in 2/4 time, with a treble clef and a bass clef. The music features a complex texture with many notes. A box labeled '59-60' is placed above the first measure. Below the first measure, the word 'synchronised' is written with an arrow pointing to the first measure. Part (c) shows measures 63-4, also in 2/4 time. A box labeled '63-4' is placed above the first measure. Below the first measure, the word 'de-synchronised' is written with an arrow pointing to the first measure. Part (b) is a harmonic reduction of (a), showing the first two measures. The first measure contains a chord with notes G, B, and D# in the treble and F and C in the bass. Below this chord is the label  $IV \begin{smallmatrix} 6\# \\ 5 \end{smallmatrix}$ . Part (d) is a harmonic reduction of (c), showing the first two measures. The first measure contains a chord with notes G, B, and D# in the treble and F and C in the bass. Below this chord is the label  $IV \begin{smallmatrix} 7 \\ 1\# \end{smallmatrix}$ . To the right of this chord, the text 'or with B#' is written. Below the second measure of (d), the label  $3\#-3\#$  is written.

**3.18: Repeat of the first half of phrase A, bs. 99-102**

The image displays a musical score for analysis. It shows measures 99-102 in 2/4 time, with a treble clef and a bass clef. The music features a complex texture with many notes. A box labeled '99' is placed above the first measure.

**3.19: a harmonic summary of phrases A and B**

Although tonally self-enclosed (hence white notes), the phrases are joined by modally-generated enharmonic connections (esp. the regularly-inflected  $A\sharp/b$ ; see also dotted slurs) and by an overarching arpeggio motive that resonates with the local arpeggio motives in Phrase B.

The musical score is presented in a grand staff with two systems of staves. The first system covers Phrase A (measures 49-56), Phrase B (measures 57-64), and the beginning of Phrase B repeated (measures 65-72). The second system continues the repetition of Phrase B. Annotations include: 'overarching arpeggio motive: F' with a bracket spanning the first two systems; 'local arpeggio motives in Phrase B' with arrows pointing to specific arpeggiated figures in the second system; 'A' and 'C' marking the start and end of Phrase B; 'arp.' indicating arpeggiated textures; and a circled note with an asterisk (\*) in the first system labeled as the local tonic. A dotted slur connects the end of Phrase A to the start of Phrase B. A trill-like figure is marked with a hat (^) and '3: b -> b' in both systems.

Phrase A, bs. 49-56      Phrase B, bs. 57-64      Phrase B repeated, bs. 65-72

\*  $\circ$  = local tonic / tonic chord

## Chapter 4:

### Listening to Alternative Tonal Practices

4#  Lydian

 Ionian (Major)

3b 

6b 

#### 4.1: Schenker's modal system of mixtures and its exclusions (beyond the dotted line)

7b  Mixolydian

3b, 6b 

3b, 7b  Dorian

6b, 7b 

3b, 6b, 7b  Aeolian (Minor)

2b, 3b, 6b, 7b  Phrygian

4.2: Chopin, *Mazurka in C# minor*, op. 51/1, bs. 1-8.

The image shows the first eight measures of Chopin's Mazurka in C# minor, op. 51/1. The music is in 3/4 time and begins with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The first measure starts with a half rest in the right hand and a half note C# in the left hand. The melody consists of eighth and quarter notes, with some chromaticism. The bass line provides harmonic support with chords and single notes.

4.3: Common-tone retention between diatonic keys: a comparison between (a) normative minor mode and (b) *verbunkos* minor mode. 'R' stands for 'relative key'.

The image shows two musical examples, (a) and (b), illustrating common-tone retention between diatonic keys. Both examples are in a single staff with a treble clef and a key signature of one flat (Bb).

(a) Normative minor mode: The notes are Bb, A, G, F, E, D, C. Annotations include:  
- III (R) above the G note.  
- IV: A/Ab below the A note.  
- V: new diatonic set, E# - F# above the E note.  
- VI (Eb major): A/Ab below the A note.  
- VII (F major): new diatonic set E# - F# above the F note.

(b) *verbunkos* minor mode: The notes are Bb, A, G, F, E, D, C. Annotations include:  
- II: A-kal/aol or A-phryg below the A note.  
- III: Bb-ver/lyd or Bb-ver/har above the Bb note.  
- IV: C-(ver or min)/mel C-ver (A/Ab and Bb/Bb) below the C note.  
- V: D-kal ('R!') D-ver D-har/min above the D note.  
- VI: Eb-ver/lyd below the Eb note.  
- F-aeol/maj above the F note.



4.4: (a) A-kalindra's monotertial and semitonal relationships to its second degree and (b) the quasi-diatonic relationship between kalindra modes that symmetrically divide the octave into three major thirds

(a) tonic chord (slurred)  
 diatonic II: B major (semitonal relationship)  
 enharmonic II: B minor ('monotertial' relationship)

(b)

4.5: *Sunt lacrymae rerum*, bs. 1-8

A-kal: (enharmonic) B $\flat$  minor - A major (cf. ex. 4.4a)

Lento assai

*ff*

*p*

*pp*

*ritenuto*

*diminuendo*

A-kal: evasive tonic

'diatonic' major-third relationship: A major - C $\sharp$  minor (cf. ex. 4.4b)

A? B $\flat$ ? A? G $\sharp$ ? A or C $\sharp$  'major' or 'minor'?

4.6: Hungarian Rhapsody no. 3, bs. 9-16; this is a repeat of the opening phrase

Musical score for measures 9-16 of Hungarian Rhapsody no. 3. The score is in two systems. The first system (measures 9-12) features a forte (*f*) dynamic and includes "Ped." markings and asterisks. The second system (measures 13-16) features a piano (*p*) dynamic and includes "Ped." markings, asterisks, and triplets in the right hand.

Section B (repeated from bs. 17-27): Theme II

Musical score for measures 28-30 of Section B, Theme II. The score is in two systems. The first system (measures 28-30) features a pianissimo (*pp*) dynamic and includes "quasi" markings, "una corda", and "Ped." markings.

4.7: RH3, bs. 28-40 (second part of Section B and the beginning of Section A'.)

Musical score for measures 30-35 of Section B, Theme III. The score is in two systems. The first system (measures 30-35) features a pianissimo (*pp*) dynamic and includes "quasi cadenza", "slightly varied repeat, bs. 31-3", and "Ped." markings.

Section A': Theme I

Musical score for measures 36-40 of Section A', Theme I. The score is in two systems. The first system (measures 36-40) features a forte (*f*) dynamic and includes "peasante" markings and "Ped." markings.

**B $\flat$ : min/har**      **ver/dor**      **min/har**  
 Section A      'harmonic' (IV)      'melodic' (I)      Section B  
 major chord ending      2nd major chord ending      'verbunkos' IV  
 Theme I (1-8)      Repeat of Theme I Theme II, iterated twice (17-22)  
 (9-16)

B-min/har with Picardy Third ending

**B $\flat$ -min/har**      **B $\flat$ -kal**      **E $\flat$ -ver = B $\flat$ -kal**      **B $\flat$ -ver**      **F $\sharp$  = E $\flat$ , D $\sharp$  = C $\sharp$**   
 Section A'      Section A'B'      'E major' respelled      codetta  
 G major cadence bs. 37.3-38      repeated in bs. 58-61  
 Theme II (25-27)      Theme I, iterated twice (39-53); second time elided with B $\flat$ -ver      Theme II against bókazó motive from Theme I (54-55)      Theme II, 'verbunkos' chord' motive (cf. 60-1) by bókazó motive from Theme I (62-66)  
 chromatic voice-leading

Tonal / 'rhetorical' discontinuity

4.8: modal transformations in RH3

4.9: RH3, Section A'B' and *codetta* (bs. 58-66)

**Section A'B'** Scale-motive from Theme II (motive 2) motive 1

58 *p*

*bókazó* cadence from Theme I (motive 1) motive 2

60 *rit. (to the end of b. 64)*

motive 2 *rfz* motive 3: 'verbunkos chord' from Theme II *più dim.*

**codetta** Theme II transformed to B $\flat$ -ver/lyd

62 *dolciss.*

64 *ppp* *rit.* motive 1, continuing the same major-type mode *f*



4.10: A representation of retro-audible connections in RH3

The image shows two staves of musical notation. The top staff is divided into five sections: 'Section A', 'Section B', 'Section A' + A'B'', 'bs. 60-61', and 'codetta'. Dashed lines connect notes across these sections, illustrating retro-audible connections. The bottom staff shows a similar melodic line with a large oval highlighting a specific phrase.

4.11: First section (S1) from the sixth rhapsody's *allegro*

A repeat sign is used here instead of a written-out first phrase (P1, bs. 104-111) and "D.C." denotes a return to the B $\flat$  phrase, in this case P4 (i.e. the beginning of S2). The highlighted area shows the modal transition into D-har/maj.

The image displays four systems of musical notation for the first section (S1) of the sixth rhapsody's *allegro*.  
- The first system (measures 96-104) is marked *pp dolce*. It shows P1 (single notes) and P2 (melody in octaves).  
- The second system (measures 102-110) is marked *più dolce*. It shows P3 (from b. 112) and P4.  
- The third system (measures 115-120) is marked *poco calando*.  
- The fourth system (measures 121-126) is marked "D.C." and features a bracketed area labeled "'vacillating' cadence".

in D: prolonged V  $6-5$  → I

3-prog. in V of D

bs. 209-12: Final V in S4 = 'Structural' V?

'Structural 2' here?

S1: P1 and its repeat, P2 (bs. 96-111) P3 (112-126)

S2 127-163 vacillating cadence: D or B $\flat$ ? (alternative spelling; cf. 124-26)

S3 163-94

S4 195-221

4.12: A Schenkerian graph of the sixth rhapsody's *allegro*; repetition of detail is denoted by the  $\times$  symbol

4.13: A reading of S1 where D-har/maj is the controlling tonic key

P1, P2                      P3                      N                      S2: B<sub>b</sub> confirmed as tonic  
 Cadence in D, iterated twice  
 D-maj/har: VI                      V                      I                      D!  
 D?                      ?                      B<sub>b</sub>?  
 vacillating cadence

4.14: (a) Alternative spellings for the hexachordal collection in the concluding cadence in D and the vacillating cadence which follows (corresponding to bs. 120-126); (b) a hypothetical and schematic representation of the tonal-textural 'meaning' of bs. 120-127

In 4.14a, white notes denote the tonic chord in each context; in 4.14b, white and black notes represent the real rhythmic value.

Hexachord in D                      Hexachord in B<sub>b</sub>                      Liszt's trans-tonal (mixed) spelling  
 (a)

120                      122                      124                      126  
 D?                      ?                      B<sub>b</sub>?                      ← B<sub>b</sub>!  
 6-6<sub>b</sub>-5 cadence in D                      vacillating cadence

D                      B<sub>b</sub>  
 F<sub>#</sub>-E<sub>#</sub> [3-<sub>#</sub>2-/-]                      ←                      G<sub>b</sub>-F [-6<sub>b</sub>-5]  
 B:-B<sub>b</sub> [6<sub>#</sub>-6<sub>b</sub>-/-]                      ←                      C<sub>b</sub>-B<sub>b</sub> [-2<sub>b</sub>-1]



Cadence in D: tonal clarity

(a)

149  
(p) (dolcissimo)  
8va

Vacillating cadence: tonal ambiguity

153  
8va  
cresc.

4.15: The idiomatic and tonal transformation of the concluding cadences in: (a) S2, bs. 149-61; (b) S3, bs. 188-94; (c) S4, bs. 213-21.

157  
più crescendo  
rinforzando molto  
Bis a piacere

Rhythmic diminution of vac. cadence; Emerging B $\flat$  tonality through 6-5 line

Cadence in D (più animato)

(b)

188  
8va  
rinforz.

Cf. original version of these cadences in S1, ex. 4.11, bs. 120-26.

191  
più rinforzando e stringendo

'Vacillating' cadence: Clear tonal orientation, heading towards B $\flat$  (S4/P10, Presto)

Concluding Cadences in B $\flat$  (motivically-related to vac. cadence from S3)

(c)

213  
8va  
fff



S2 *poco a poco più animato*

S1 [octave doubling of melody from P2]

P1, P2 P3

Allegro

tetrachord

scale

*pp p*

93-95

*più dolce*

scale

*smorz.*

rit

P4, P5 P6

*p*

D cadence (*dolcissimo*) ?

cresc. *più cresc.*

(bis a piacere)

*rinforz. molto*

B $\flat$

'surface' modal connections between B $\flat$  major and D-flat/maj

vacillating cadence

S3 P7 P8

*f*

scale

*mf*

melody in bass

S4 P10 presto P11

*f*

*sempre f*

*più rinforzando e stringendo*

B $\flat$

D cadence: cresc. rinforz.

conclusion

*mf*

rinforz.

final chords (217-221)

6 $\flat$

(bass on every beat)

4.16: Above: The finale's 'alternative' tonal structure; Arrows signify directionality, white notes the tonic or perception of tonic. Dotted stems signify doubtful structural status and dotted beams denote tonal ambiguity. Below: The background structure according to the above.

Range: B $\flat$ 2 - F5

Allegro

*p*

P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 P11 Conclusion

or.

tonal ambiguity (vacillating cadences)

D is subsumed by B $\flat$

E $\flat$ 1-G $\flat$ 7

presto

*mf*

## Chapter 5:

### The *Verbunkos* Idiom in Liszt's Late Works

5.1: Set-classes in *Sunt Lacrymae Rerum*, bs. 109-112: (a) different permutations of 3-3 (the example is a textural reduction and omits the repetitions in bs. 111-2); (b) vertical set-classes.

(a) Musical notation showing two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a 3-3 set-class, which is a pair of triads. The first triad is boxed and labeled T<sub>4</sub>I. The second triad is also boxed. The lower staff is a bass clef with the same key signature. It contains a 3-3 set-class, which is a pair of triads. The first triad is labeled T<sub>0</sub>, the second is labeled T<sub>7</sub>, and the third is labeled T<sub>8</sub>I. A bracket on the left side of the lower staff is labeled (a).

(b) Musical notation showing a single staff in a treble clef with a key signature of two sharps. It contains three vertical set-classes, which are pairs of triads. The first is labeled 4-19, the second is labeled 4-20, and the third is labeled 4-19.

5.2: Spondees and other groups of long accented notes, typical in 'storm' marches (exx. a, b, and c):  
(a) *Rákóczi March* (1871 version), bs. 31-3;  
(b) *Ungarischer Sturmmarsch* (1876 second version), bs. 17-20;  
(c) *Revive Szegedin!* (1879), bs. 1-8\*;  
(d) short-long-short rhythm and *bokázó* figure in *Hungarian Rhapsody no. 17* (1884), bs. 1-4

(a)

(b)

(c)

Allegro marziale

(d)

Lento

\* In all of the examples in this chapter, unless otherwise stated, repeat signs and bar-repeat designations are used in place of Liszt's original written-out repeats.

5.3 (continued overleaf): Ornamental style and melodic types: (a) *Mephisto Waltz no. 3* (1883), bs. 27-8; (b) *Bagatelle sans tonalité* (1885), bs. 1-16; (c) *Mephisto Waltz no. 2* (1878/9-81), bs. 1-7

(a)

25

acciaccaturas

*p* staccato, vivamente

(b)

Allegretto mosso

*f*

pendular melodic figures

*poco a poco dim.*

florid *bokázó* figure

6

6

6

6

abstracted anacrusis figure

*p* scherzando

pendular inflections

(c)

Allegro vivace

*f*

motivc anacrusis figure

*p*

*And.*

\*



5.3 (continued from previous page): (d) Hungarian Rhapsody no. 19 (1885), bs. 1-4; (e) Mephisto Waltz no. 3, bs. 1-10

traditional *bokázó* figure

(d) *f marcato* *mf*

(e) Allegro *ff* lang

*Kuruc 4th?*

*p Kuruc 4th?*

5.4: Equal-voice parallel sixths in *Csárdás obstinée*, bs. 283-314

bs. 283-290 (written an octave higher), 291-298

bs. 299-306

etc.

*accel.*

*rinforz.*

5.5: (a) *Mephisto Polka*, bs. 17-47 (repeated in idiomatic variation, bs. 48-80); repeat signs are used in place of written-out repeats; (b) harmonic reduction of the above

(a)

(Allegretto)

*p* sempre staccato e scherzando

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \*

Bs. 49-80 repeat bs. 17-48 with idiomatic variations

*sempre p*

*staccato*

(b)

inflected repetition: 'modulation' to A1 minor?

descending lower tetrachord of F# minor

$\alpha$   $\beta$   $\alpha'$   $\beta'$   $\alpha$   $\beta'$

descending upper tetrachord of F# minor

(I<sub>6</sub>) augmented  $\beta$  motive (A - G# - F# - E#)

F# minor spelling: 3# → 3#

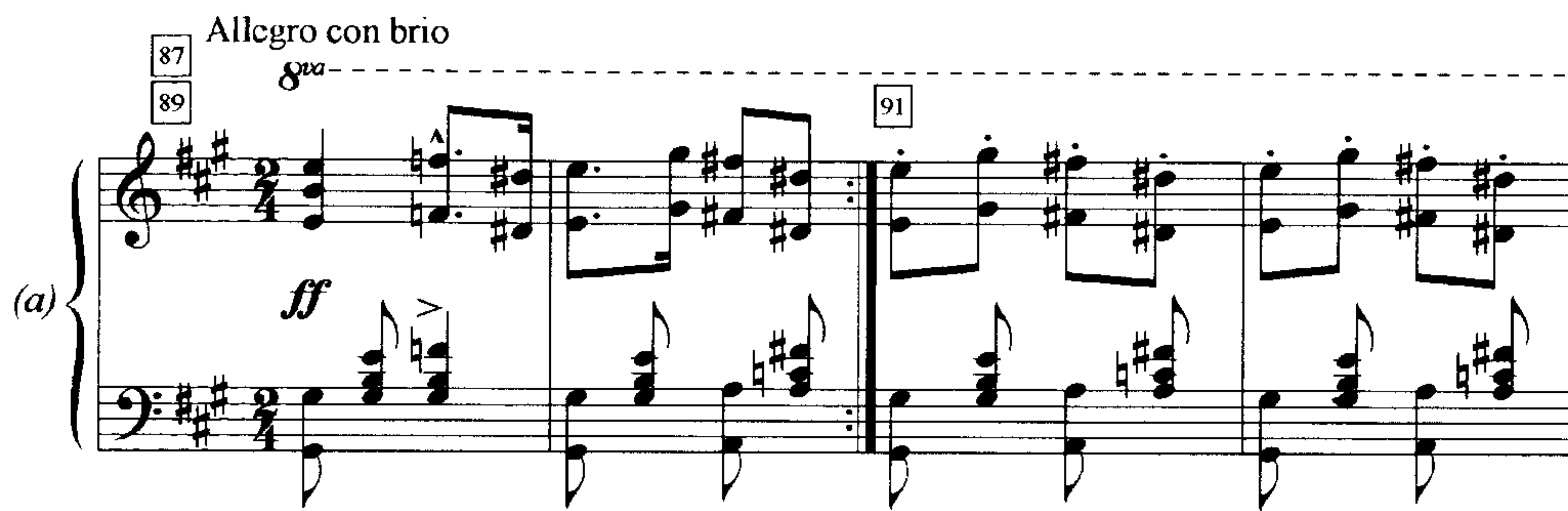
74 → 8

5.6: Pendular inflected repetitions in (a) *Hungarian Rhapsody no. 16*, bs. 87-96; (b) *La lugubre gondola II*, bs. 69-76

(a)

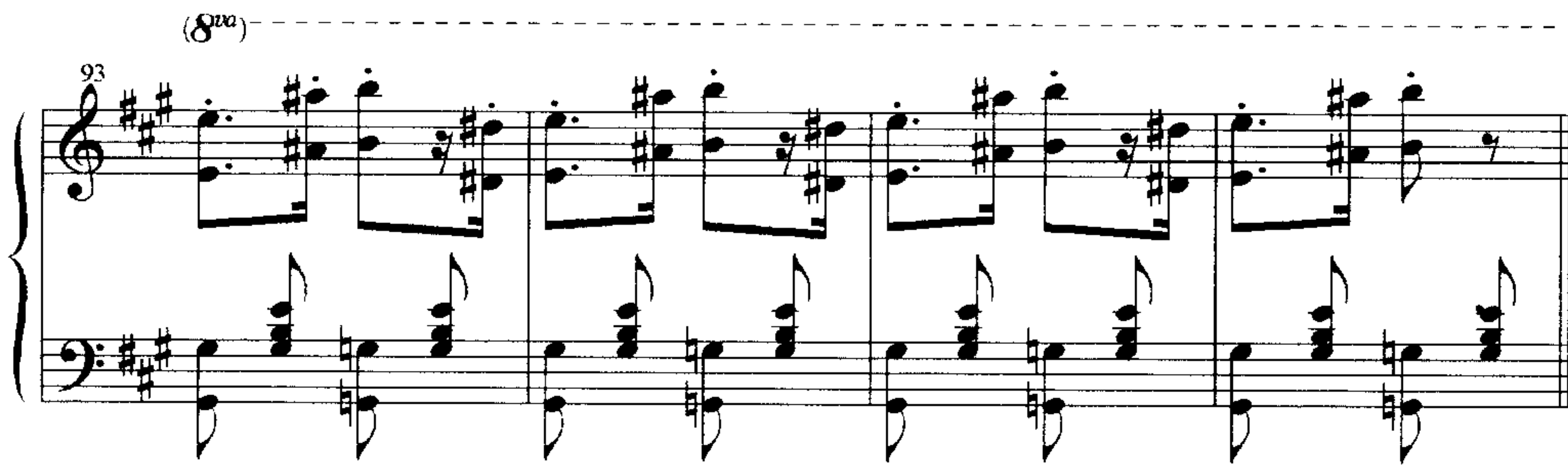
Allegro con brio

87 89 91



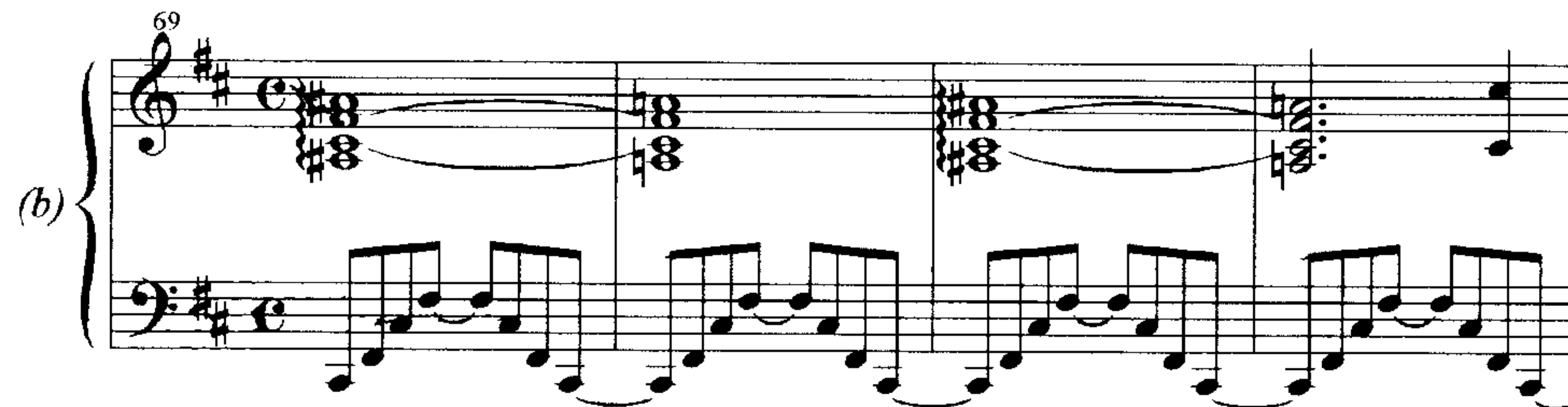
(8va)

93



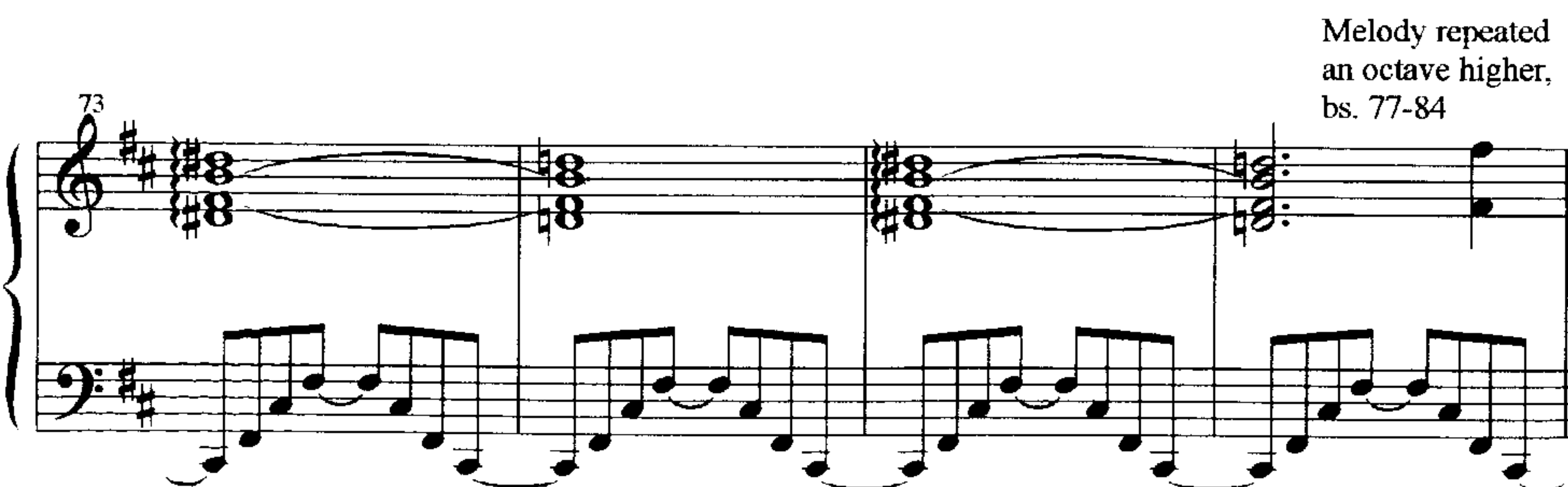
(b)

69



73

Melody repeated an octave higher, bs. 77-84



The whole passage in bs. 69-84 is repeated sequentially a second down (E major/minor) in bs. 89-104



5.7: Pendular and progressional inflected repetitions in (a) *Csárdás obstinée*, bs. 17-76; (b) structural reduction of the above

(a) Musical score for *Csárdás obstinée*, measures 17-76. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano part with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mp* (mezzo-piano). The instruction *sempre staccato* is present. The score is divided into four systems, with measure numbers 17/25, 33/41, 49/57, and 65/69/73. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The fourth system ends with a double bar line and a repeat sign. The score is annotated with *Leo.* and asterisks at the end of each system.

(b) Structural reduction of the above, measures 17-76. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano part with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano). The score is divided into four systems, with measure numbers 17, 33, 49, 65, and 73. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The fourth system ends with a double bar line and a repeat sign. The score is annotated with *Leo.* and asterisks at the end of each system. The score is annotated with *towards 'F# minor'?*, *"G minor"?*, *B minor.*, *prolongation of dominant in bs.*, *etc.*, *I<sub>6</sub> to IV<sub>6</sub>*, and *Enharmonic IV<sub>6</sub> to dominant*.



5.8: Pendular and progressional inflected repetitions in (a) *Bagatelle sans tonalité*, bs. 37-60;  
(b) structural reduction of the above

(a)

37  
41

3 6 6 6

45  
49

6 6 6 6

53

*accel. poco a poco* etc.

*poco a poco appassionato*

led \* \*

Minor/major oscillation  
of C-E $\flat$ -A $\flat$  / C $\sharp$ -E $\sharp$ -A $\sharp$

B minor? (IV?)

Enharmonic  
'dominant V'  
of F $\sharp$  minor?

5.9: (a) *Unstern!*, bs. 21-30; (b) reduction of bs. 21-72; (c) Bartók, *Mikrokosmos no. 109: From the Island of Bali* (published 1940); bs. 1-4

(Lento, ♩ = 48)

(a)

Musical score for (a) *Unstern!*, measures 21-30. It features a piano with a treble and bass clef. The tempo is Lento (♩ = 48). The music is in 3/4 time. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. The score includes dynamics like *f* and *ten.*, and articulation like *marcato*. There are asterisks under some notes in the bass line.

(b)

Musical score for (b) reduction of bs. 21-72. It shows a piano with a treble and bass clef. The tempo is Lento. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. The score includes dynamics like *f* and *ten.*, and articulation like *marcato*. There are asterisks under some notes in the bass line. A diagram shows a leading note from measure 21 to measure 29. An intervallic symmetry diagram shows intervals of 3 and 4, derived from A-min/har (tense G#).

(c)

Andante

Musical score for (c) Bartók, *Mikrokosmos no. 109: From the Island of Bali*, measures 1-4. It features a piano with a treble and bass clef. The tempo is Andante. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The score includes dynamics like *p dolce*.

(d)

Musical score for (d) points of symmetry in b. 2 and b. 3. It shows a piano with a treble and bass clef. The tempo is Andante. The treble clef has a key signature of one flat (Bb) and a 6/8 time signature. The bass clef has a key signature of one flat (Bb) and a 6/8 time signature. The score includes dynamics like *p dolce*. The overall octatonic collection ('restive') is shown. There are annotations for points of symmetry in b. 2 and b. 3, and overall octatonic collection ('restive').

5.10: *Nuages gris*, bs. 1-12

Bs. 1-8 are abbreviated; all chords and dissonant clashes are derived from inner melodic movements of diatonic tones

G-ver (G-A-B $\flat$ -C $\sharp$ -D-E $\flat$ -F $\sharp$ )

Andante

*ppp*

*pp sotto voce*

*mp*

tremolando

4-----5

2

4-----5

2

6-----5

3

7

3-----2-----3-----2

5.11: *Széchenyi István*, main theme, bs. 43-54. Xs mark the 'non-functional' chord on the VI.

43 (Feroce,  $\text{♩} = 116$ )

41

45

51

53

etc.

*f*

*martellato*

$\text{VII}_2$  ('non-functional VI')

x

x

x

x

x

melodic V - I  
(transpositional  
function between  
D and Eb)

x

'non-  
functional'  
VI

5.12: Magyar gyors induló, bs. 1-46 (bs. 25-46: see overleaf); original repeat signs

Schnell und ungestüm

*f* *ff*

*marcato* *p*

*stacc.*

11

C verbunkos minor → C major

back to C?

Bimodal spelling:  
enharmonic VI in F-ver / II in C-ka?

*p* *cresc.*

19 'structural' V of A minor? dominant function suspended:  
E major prolonged as a new key area and a modal variant to C-ver

...or 'VI' in A minor?



5.12 (continued from previous page): *Magyar gyors induló*, bs. 25-46

end of bimodal ambivalence

25

rinforz.

*p*

E:  $\begin{matrix} 6^\# & 5 \\ 2^\# & 1 \end{matrix}$

31

*cresc.*

*ff*

31 (b?)

structural V: return of A minor

E:  $\begin{matrix} 6^\# & 5 \\ 2^\# & 1 \end{matrix}$

39

*stacc.*

*più cresc.*

39

E:  $\begin{matrix} 6^\# & 5 \\ 2^\# & 1 \end{matrix}$

5.13: *Csárdás macabre*, bs. 1-108: (a) Introduction; (b) Exposition: Curtain Theme and (c) Theme I (overleaf)

**Curtain Theme** abstract *bokázó*  
Allegro ('Dies Irae' motive)

(a)

17 A-kal  
C# pedal point

31 33 37 Theme I-g1 ('sarcastic') 3NM

più cresc.

3NM

motivic inflections

49 **Curtain Theme** (*bokázó*/'Dies Irae' motive)

53 57

poco a poco cresc.

chromatic parallelisms motive (CPM): F# - B $\flat$  space

65 69 3NM

73 A-kal? C# pedal point

77 81 85

CPM

ped. \*

Theme I beginning: A-kal

89 99

3NM

mp ben marcato

motivic inflection

3NM

97 ending: A-kal

107 inflected ending: A-ver, towards a 'normative' A minor

1 2

3NM

5.13 (continued from previous page): (c) Theme I, bs. 89-108

5.14: Themes associated with the *Csárdás macabre* from other works: (a) Opening bars of Liszt's *Totentanz* (cf. *Csárdás macabre*, ex. 5.13a and ex. 5.13c); (b) Liszt's piano transcription of Saint-Saëns' *Danse macabre*, bs. 31-8 (cf. *Csárdás macabre*, ex. 5.13b and ex. 5.20b)

Andante

beginning of 'Dies Irae' melody

(a)

marcato

pesante

Led.

\* Led. \* Led. \* Led. \*

(b)

31

Mouvement modéré de valse

f marcato

Led.

\*



5.15: Harmonic reduction of bs. 1-178 (G1 to the beginning of G2)

The score for 5.15 is divided into several sections: **Introduction** (measures 1-41), **Exposition, G1** (measures 49-88), **Theme I** (measures 88-107), **'Bridge'** (measures 111-125), and **Exposition, G2** (measures 125-153). The top staff shows melodic lines with annotations for **CT-g1**, **pedal**, **3NM**, **motivic inflections**, **CPM**, and **mock modulation / decisive modal shift**. The middle staff is labeled **real bass** and the bottom staff is labeled **'shadow' sonata-form background**. Key signatures are indicated as **'D minor'**, **A minor (real)**, and **'F major'**. A note mentions the **'meaning' of key signature: undecided key, tonal ambiguity**.

5.16: Thematic transformation in second half of the 'bridge', bs. 132-49

The score for 5.16 shows a piano score for measures 132-149. The piano part is marked **ff** and **8va**. A **transformation** arrow points from the piano score to a **CPM (reduction of bs. 141-9)** score. The piano score is annotated with **3NM from Theme I (G1) joined with Curtain Theme (CT) in diminution**. The CPM reduction is annotated with **CT in diminution, broken into three repeated notes (3NM), Beginning of chromatic ascent (CPM)**. Measure numbers 132, 137, 141, 145, and 149 are marked.



5.17: Curtain Theme in bs. 157-62, leading to Theme II (G2) and 'F major' and, above in the 'ossia' stave, the varied version of Theme II (right hand only) in bs. 253-68

The image displays a musical score for piano, divided into two systems. The first system begins at measure 157, labeled "End of G1 (Curtain Theme)". The music is in 2/4 time and features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *ff* (fortissimo) and *p* (piano). A dashed line indicates the transition to measure 253, labeled "G2, Theme II". Above this transition, a separate staff shows the "ossia" version of Theme II, starting at measure 253. The second system begins at measure 169, continuing the "G2, Theme II" section. It features a similar chordal texture in the right hand and a bass line in the left hand, with dynamics *ff* and *p*. The score includes performance markings such as *ped.* (pedal) and asterisks (\*) indicating specific points of interest or performance instructions.

5.18: (a) Reduction of harmonic transition into  $G\flat$ -*ver/lyd*, bs. 163-91 and (b) the equivalent passage in the recapitulation, bs. 419-47

major-mode variants on F: F major | F-*har/maj* (subdominant degrees) | new theme:  $G\flat$ -*ver/lyd* (F-*aeol/kal*?)

(a)

V bass

subdominant directionality  $IV\frac{6}{5}$

arpeggio motive:  $D\flat - B\flat - G(\flat)$

$II\frac{6}{5}$

$II_7$   $\longleftrightarrow$   $II / II\frac{6}{4}$  in F-*aeol/kal*?

*bokázó* motive and  $\flat II$  motivic inflection

major-mode variants on D: D major | D-*har/maj* (subdominant degrees) | new theme:  $F\flat$ -*ver/lyd* (D-*aeol/kal*?)

(b)

V bass

subdominant directionality  $IV\frac{6}{5}$

arpeggio motive:  $B\flat - G - E(\flat)$

$II\frac{6}{5}$

$II_7$   $\longleftrightarrow$   $II / II\frac{6}{4}$  in D-*aeol/kal*?

*bokázó* motive and  $E\flat/E\flat$  motivic inflection

5.19: 'Luminous' themes compared: (a) the F#-major 'spiritual' theme of *Les Jeux d'Eau à la Villa d'Este*, bs. 40-51 and (b) the G $\flat$ -ver/lyd theme in *Csárdás macabre*, bs. 191-216

(a)

*Un poco più moderato*

40

dolcissimo  
tranquillo

44

46

48

50

tremolando *sempre una corda*  
Ped.

3

*sempre pp e legatissimo* \* Ped. \*

3

*un poco espressivo*  
Ped. \*

(b)

191

196

*dolce amoroso*

207

*più dim.*

5.20: Macabre transformations of previous themes at the beginning of G1' (repeat of G1): (a) Theme I-g1' (return of the 'sarcastic' theme) followed by (b) a daemonic variant of one of the bridge themes (cf. ex. 5.16).

The musical score is divided into two main sections, (a) and (b), each with piano and guitar parts.

**Section (a):** Starts at measure 217. The piano part is marked *mp marcato*. The guitar part features a rhythmic pattern of eighth notes with a descending melodic line.

**Section (b):** Starts at measure 229. The piano part is marked *p staccatissimo*. The guitar part features a rhythmic pattern of eighth notes with a descending melodic line, marked with *guz* above the notes.

The score continues with further piano and guitar notation, including measures 237 and 238, maintaining the same rhythmic and melodic motifs.



5.21: End of the exposition and beginning of the recapitulation, bs. 281-301

Musical score for measures 281-286. The piece is in 2/4 time with a key signature of one flat. The notation is for a grand staff. Measure 281 is marked with a piano dynamic *(p)* and a *grazioso* (*graz.*) articulation. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Musical score for measures 287-295. The notation continues from the previous system. Measure 287 is marked with a piano dynamic *(p)* and a *grazioso* (*graz.*) articulation. The music features a *legato* marking over a phrase in the right hand and a *dim.* (diminuendo) marking in the left hand. The melody in the right hand is more active, with some sixteenth-note passages.

Musical score for measures 296-300. The notation continues. Measure 296 is marked with a piano dynamic *(p)*. The music features a *più dim.* (più diminuendo) marking in the right hand, indicating a further decrease in volume. The texture remains consistent with the previous systems.

Musical score for measures 301-305. The notation continues. Measure 301 is marked with a piano dynamic *(p)*. The section is titled "Recapitulation (Curtain Theme)" above the staff. The music features a *p marcato* (piano marcato) marking, indicating a change in character to a more pronounced and rhythmic style. The right hand has a more active, rhythmic pattern.

5.22: (a) End of recapitulation and beginning of the coda, bs. 555-80

Descending  $E_b$ -*ver/lyd* scale: overall melodic progression to D major

(a)

(554)  $(p)$

559  $[-3-3]$   $2-1-1$   $6-5$  **Coda** **CT** CPM in D (D-maj/har), main progression: III - VI - I - VI

III -----  $F\# - B\flat$  motivic space -----

569 *legato* *cresc.*

VI -----  $B\flat - D$ , complementary motivic space ----- I

574 *molto* *ff* Thematic-tonal-modal synthesis: 'luminous' Theme I

VI

(continues overleaf)

5.22 (continued from previous page): (b) Modal metamorphosis in bs. 581-90; (c) Theme I continues; final resolution to D major and its prolongation through modal mixtures, bs. 589-609

The musical score is divided into three sections:

- Section (b):** Measures 581-590. It features a piano accompaniment with a treble and bass clef. The key signature is B minor. Annotations include:
  - "B-ver/lyd" above measures 581-582 and 587-588.
  - "Bimodal juxtaposition (1:3 symmetry)" above measures 583-586.
  - "formerly 'unrequited' leading tone about to be resolved" with arrows pointing to the G# in measures 587 and 588.
  - "D-ver/lyd" below measures 587-590.
  - "motivic F#T4 transformed and resolved" with an arrow pointing to the F# in measure 583.
- Section (c):** Measures 589-609. It continues the piano accompaniment. Annotations include:
  - "*ff sempre*" in the treble clef of measure 589.
  - "Red. \*" below measures 589, 592, and 595.
  - "D major (modal mixtures)" below measures 592-609.
  - "*sub*" below measure 609.
- Section (d):** A line at the bottom of the page indicating the modal progression: "D-har/maj ----- D-kal".

5.23: Closing cadences in *D-kal* and final entrance of the Curtain Theme, bs. 626-37

Closing cadences in *D-kal* Curtain Theme: III of D

626

*ff* *ff* etc.

8<sup>va</sup>

5.24: Conclusion of the *Csárdás macabre*

685

*ff* *sempre*

8<sup>va</sup>

693

8<sup>va</sup>



**Exposition (inc. intro.)**

**Recapitulation**

**Coda**

bs. CT 49 T1 89 T2 109 B 163 LT 191 G1' 218 T2 252 LT 282 CT 305 T1, B 345 LT 419 T2 447 LT 473 G1' 509 T2 537 LT 561 CT 577 589 602 633 CT 657 685 693

motivic dissonance (C# dim. 7th)

C# pedal point

3NM

synthesis of CPM, 3NM and motivic modal fluctuations (cf. ex. 5.24)

real III<sub>6</sub>

synthesis of CT and variants of T1 (inc. LT)

emphatic cadence: resolution (bs. 589-90)

3b/4: structural shift

'shadow' centricity of F#-C# at its strongest point

III<sub>6</sub> / D-ver? (A-kal)

I<sub>4</sub> / F maj.

I<sub>4</sub> / Gb-ver/hyd

I<sub>4</sub> / E-ver/hyd

I of D

A-kal

F maj.: I → II (Gb-ver/hyd)

D maj.: I → II (E-ver/hyd)

primary mode: D-kal (aeol)

secondary mode: D-har/maj

modal clash and mixture

The emergence of D as the tonic: weakest point --- strong, then evasive ----- stronger ----- delayed by VI ----- definitive resolution --- 'plagal' prolongation

**Legend:**

CT	Curtain Theme	T2	Theme II	LT	'luminous' Theme
T1	Theme I	G1'	'sarcastic' and 'daemonic' themes (varied repeat of G1)	3NM	three-note motive
B	bridge section			CPM	chromatic parallelism motive
					implicit bass note
					dotted beams and slurs signify distant connections
					barlines separate main sections (  ) and subsections ( )

(a)

(b)

5.25: (a) Detailed and (b) background representations of the modal-tonal process in the *Csárdás macabre*

