

CHAPTER VIII

THE FOUR SYMPHONIC FORMS

I. ALLEGRO

II. ANDANTE

III. SCHERZO

IV. FINALE

I

Allegro

The form of the first movement of the sonata, or the allegro form, is well known. It is divided into three principal parts :

1. The exposition.
2. The development.
3. The recapitulation.

THE EXPOSITION is formed by the successive presentation of two themes linked by a bridge.

If the first theme is major, the second will be in the key of the dominant.

If the theme is minor, the second will be in the relative major key.

THE DEVELOPMENT is not bound by any thematic or tonal rules. It must simply bring the first theme into principal key for the recapitulation.

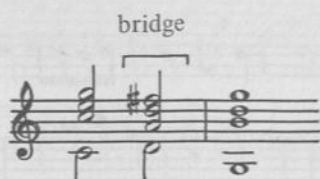
THE RECAPITULATION, after stating this first theme, reintroduces the second theme in the principal key, major or minor according to the case. This second theme is linked to the first by a bridge, as in the exposition.

I. — EXPOSITION

THE FIRST THEME'S SECTION. — The initial exposition will be ternary if the theme is short and binary if it is long. In either case, one should avoid concluding the section by a repose on the tonic note ; if necessary one should make the last phrase slightly longer so as to quite naturally effect a bridge.

THE BRIDGE. — The bridge is certainly not new to us. We have already had occasion to tie together the exposition in a prelude by modulating developments, and fugue entrances by episodes, which are nothing more than bridges.

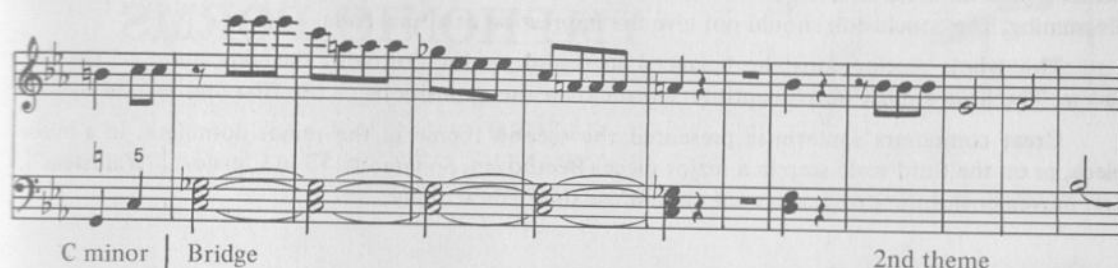
The bridge is in reality nothing more than the passage from one key into a neighboring one. There is no more simple means of going from C major to G major than :



or of going from C minor
to E♭ major than :



Beethoven, in the first movement of his *Fifth Symphony*, is content to have two simple chords serve as a bridge :



Nevertheless, usage demands that we wait awhile on this bridge, so that the listener "desires" the entrance of the second theme. Therefore in order to effect a very short path, we must make the detour fascinating so as not to make the hearer regret the lost time. Moreover, as much interest as possible must be reserved for the development which will come afterward. This is a delicate problem requiring some experience.

The means generally employed is the use of neighboring keys, which attracting little attention in themselves and appearing to leave little by little the principal key, give at a certain moment access to the desired tonality while endowing it with some freshness.

If we imagine a bridge required to go from C major, the three closest minor tonalities we could use would be D minor, A minor, and E minor. Two should be sufficient for the bridge. We could use then :

- A minor and E minor.
- D minor and A minor.
- D minor and E minor.
- E minor and D minor.
- A minor and D minor.

The bridge linking a minor key to its relative major offers more variety, permitting the alternating of the two modes. One could link for example C minor to E \flat major by these keys :

- B \flat major and G minor.
- F major and D minor.
- B \flat major and D minor.
- F major and G minor.
- B \flat major and D minor.

There is nothing wrong with also using two minor keys, if one prefers to let the relative major keep all its force.

For example :

- G minor and D minor.
- G minor and F minor.

One must not dwell too long on these intermediary tonalities. Any perfect cadence, therefore, is to be avoided and if possible, even the chord on the tonic note in root position (should be avoided) on a strong beat.

THE SECOND THEME'S SECTION. — One should be careful not to affirm the expected tonality before the entrance of the theme itself. It would be quite elegant, on the contrary, to delay this tonality until a little after this entrance.

The exposition of the second theme must be ternary in an improvised allegro. The commentary

would be somewhat extended to as much as twenty-four measures. The entrance of the second theme would be handled a bit differently. The feeling at this moment should be that of a radiant blossoming. The conclusion should not give the impression of a final coda.

This whole section must be balanced in regard to duration with the exposition of the first theme. The bridge must be perceptibly shorter than the expositions of the first and second themes.

Great composers sometimes presented the second theme in the minor dominant, in a minor piece, or on the third scale step in a major piece (Beethoven, *Sonata* op. 53 in C major, ["Waldstein"], first movement). In improvisation one should use this license rarely.

II. — DEVELOPMENT

We have seen that the development is not subject to any precise rules. It is necessary, however, that its form be logical without being expected in advance by the listener, and that the ingenuity of the writing and modulations be more and more captivating, and that the entire section appear short.

It is precisely this liberty left to the student which paralyzes him, because he does not really know how to make use of it. Most often, he will wander from key to key, alternately stumbling from platitude to incoherence.

It is possible to trace a path for him. For this, we must first examine the processes by which the presentation of a figure can be varied, and second, see the logical and pleasant succession of tonalities by which one can weave the harmonic plot.

ELEMENTS OF DEVELOPMENT

Means of musical development are the following :

1. Repetition.
2. Sequences in the same voice.
3. Sequences by imitation.
4. Inversion.
5. Canon.
6. Changing of intervals.
7. Inversion of notes.
8. Changing of respective values.
9. Changing of rhythm.

1. Repetition is the base of the ancient litany, on which we have proposed (pages 110,111) a preparatory exercise to the improvisation of a harmonic variation.

Russian music furnishes us a plethora of fascinating examples of this process. One example is *Islamey* by Balakirew :





2. Sequences in the same voice must be employed with moderation. The modern ear will not accept a sequence more than twice.

3. Sequence by imitation has been studied in the fugue's episode, of which it is the basis.

4. Inversion which is also familiar to us from the fugue must only be employed at the very end, near the re-entrance, so as not to be substituted in the mind of the listener for the theme itself, which is heard in its entirety much less frequently than in a fugue.

5. Canons must be reserved for the conclusion of the development. It would be preferable, however, if the theme gave an interesting stretto, to present it in the course of the recapitulation.

6. The changing of melodic intervals occurs in the repetition of a figure. This is the surest means for its expressive power. It is almost always produced by the increasing of an ascending interval :



7. Inversion of notes can be presented in many ways. We find one example in *Danse Macabre* by Saint-Saëns, already cited :



8. Changing values must be done with caution. A good theme necessitates concordance between intervals, values, and accents, and is difficult to find because of that very thing. We know from Beethoven's notebook sketches in how many different forms he tried his themes before adopting a definitive version.

It is by the lengthening of an accented note, or by the shortening of a secondary group that one least risks disfiguring the theme. One should avoid displacing accents, remembering what we said (page 42) regarding notes constituting the summit of a phrase.

9. Changing rhythms has already been studied in Chapter III. One should remember that the rhythmic transformation of a theme, being of great importance in the architecture of a piece, is always the cause of a more or less extended new development. One would use it then only in full awareness of this fact.

TONAL PLAN OF THE DEVELOPEMENT

During the period of his first attempts, the student should adopt as a rule the symmetrical linking of the tonalities in the development. In this way he will avoid incoherence from the beginning by learning to discipline his thinking.

He will have his choice from these diverse methods of linking :

1. By ascending fifths.
2. By descending fifths.
3. By ascending major thirds (three tonalities).
4. By descending major thirds (three tonalities).
5. By ascending minor thirds (four tonalities).
6. By descending minor thirds (four tonalities).
7. By ascending major seconds.
8. By descending major seconds.
9. By ascending minor seconds.
10. By descending minor seconds.

The linking by fifths is frequent in Mozart and Beethoven. Linking of major and minor thirds are often found in Liszt, Wagner and Franck (we have seen that the number of tonalities they permit is limited). In any case, the student should not use more than *five* tonalities for the entire development, and he should take care to alternate the two modes.

Let us imagine a development established by a succession of ascending minor seconds in a piece in C major, consequently having its second theme in G major. It would be thus constituted :

G minor, A \flat major, A minor, B \flat major, B minor.

The student himself should then seek to establish less predictable plans. Adopting six tonalities, instead of five, without unduly prolonging the development, he could utilize these tonalities :

G, B, E \flat , D, F \sharp , B \flat .

Differently alternating the modes, thus :

G major, B major, E \flat major, D minor, F \sharp minor, B \flat minor,

Or even :

G minor, E major.

F \sharp minor, E \flat minor.

F minor, D major.

These few examples are sufficient to show the means of variety one can use while maintaining a logical form to the whole plan.

ORDERING THE DEVELOPMENT

Now that the student knows what methods he can employ and what boundaries he must observe, how can he make use of the development ?

First, it appears that any preconceived rhythmic or thematic change must coincide with a modulation.

We know also that if predominance must be given to the first theme, nothing forbids the introduction of elements taken from the second theme, or even the second theme itself, presented in a remote tonality.

Finally, the development must be the part of the piece which definitively convinces the hearer of the excellence of the theme the improviser presented at the beginning. Because the development is an "argument", it can be compared justly enough to a dissertation or allegation, and can be reclothed in a form analogous to this :

The idea on which it is based (the chosen figure) is first simply stated, divested of any disguise, then repeated in a different form (first modulation) so as to give the hearer every chance to retain it.

Then, one by one, considerations are brought to support and strengthen it (progressions in imitation).

Next, the conviction is definitely established, thanks to the proof (canonic imitations).

Being sure now of success, we can restate our argument in such a way as to destroy any last doubts (retrograde, inversion, changing the respective note values).

Finally, as is to be expected, we let our feelings pour out freely, unrestricted by any contrapuntal concern (augmentation of intervals, embellished repetition).

This "peroration" must bring us back to our first thought, that is, to the recapitulation of the initial theme by its re-entrance.

The purely musical means of effecting this re-entrance are innumerable, but there are only two dynamic methods : the crescendo and the diminuendo.

With the crescendo, the peroration is directly united to the first theme, which then appears as the supreme crowning of the entire development.

With the diminuendo, the peroration little by little becomes calmer and descends by degrees to mysterious depths, somewhat disquieting, from which the theme must reascend, giving the feeling that one is present at an actual resurrection.

It would be absurd to define in advance how such and such a theme should be re-presented. The improviser should forget all method at this moment and let his heart speak to him ; it alone can tell the truth.

III. — RECAPITULATION

The recapitulation of the first theme may be different from the initial exposition in disposition and mood, but it must be similar in form.

It is at the repeat of the antecedent that one would introduce the canon, if it presents a true musical interest, or if it has not been used at all in the development.

BRIDGE. — The recapitulation's bridge will be as brief as the first, briefer if possible. The best course to follow here is to use the key of the subdominant.

Great classic musicians frequently give examples of a complete transposition of the first bridge to the interval of the fourth (or the lower fifth) brought about by an ingenious modulation: Beethoven, *Sonata* for piano, op. 28, first movement.

One may take these examples as models and, following the tonal activity of the first bridge, chosen among those we have proposed (on pages 119, 120), one can establish the second bridge as symmetrically as possible in the subdominants of the keys through which the first bridge will have passed.

RECAPITULATION OF THE SECOND THEME. — We can say the same things regarding the recapitulation of the second theme as we said on the re-entrance of the first theme.

Dynamically there are only two ways to present this theme : if it lends itself to an amplification in style, in a majestic, ardent, or even passionate feeling, one may perfectly well conclude the piece with this theme.

But if one cannot present it thus without changing its nature, one would make it heard in the same feeling as originally, and conclude on a last presentation of the first theme, preferably from the beginning of the first theme.

How will this coda be presented ?

The general behavior of the piece will dictate a decision, because it will call for either a grandiose blossoming, or a moment of calm, an agitated ending, (changing the rhythm), or one which is quick, light and fleeting, or a transition to the following piece if the economy of the general plan demands it.

If the two themes go together in invertible counterpoint, one should not miss such a beautiful opportunity. One could then combine them simultaneously with the entrance of the second theme (which will be ternary) or one could wait until the second entrance of the antecedent.

Once again, the themes will dictate the decisions to be taken, according to musical instinct.

INTRODUCTION

An introduction can be useful in improvisation in a case where the themes give few elements for development. Generally the introduction is founded on a theme absolutely independent of the two others and forming a real contrast to them (Beethoven, *Ninth Symphony*, first movement). In a case, however, where the introduction would go in invertible counterpoint with one of the themes, do not fail to make use of this in the course of the recapitulation.

Usually one would introduce a transposed return of the introduction at the beginning of the development.

II

Andante

It is generally believed that the form of the andante is that of the song without words, composed of two expositions of a first theme, separated by a center section which occupies the same place as a trio in a minuet.

In fact, however, the andante is clothed in several other forms, which are :

1. Piece with two themes, *with* or *without* central development.
2. Piece with one theme, and two symmetrical developments based on the same secondary element and separating three expositions in the principal key.
3. Song without words combining the two themes in the recapitulation.
4. The simple exposition, binary or ternary, linked to the following piece, as in certain concertos and certain classic sonatas.
5. The variation.

This first classification shows us that the andante has no particular form, but borrows its form from different pieces, introducing certain variants. Actually :

The song without words is similar to the minuet.

The two-theme form is that of the allegro.

The two-development form is borrowed from the rondo, as we will see later.

It is in these last three forms that the student can work most profitably.

1. Song without Words

In the Chopin nocturnes we find the necessary examples to demonstrate the diverse aspects of this form of the andante.

I. EXPOSITION

In examining first the expositions, we discover :

TERNARY form in :

- the 7th, in C minor, op. 27, No. 1.
- the 9th, in B major, op. 32, No. 1
- the 13th, in C minor, op. 48, No. 1.
- the 17th, in B major, op. 62, No. 1.

BINARY (varied) form in :

- the 1st, in B \flat minor, op. 9, No. 1
- the 19th, in E minor, op. 72, No.1, posthumous.

TERNARY form with repeats, in :

- the 10th, in A \flat major, op. 32, No. 2
- the 11th, in G minor, op. 37, No. 1.
- the 15th, in F minor, op. 55, No. 1.

The student is already familiar with these forms of exposition of which we have spoken many times. Nevertheless, he will profit in working in the two following schemes :

1.— Varied binary form :

- A. First phrase, antecedent and consequent.
- B. Repeat of the first phrase, with a different presentation.
- C. Commentary and its consequent.
- D. Repeat of the commentary's phrase with a different presentation.

2. — Binary form with repeat of the commentary.

- A. Antecedent.
- B. Consequent.
- C. Commentary (antecedent).
- D. Antecedent of the theme.
- E. Commentary (consequent)
- F. Consequent of the theme.

Following this, the student may search the works of great musicians to find expositions containing other repeats, as for example the eleventh *Nocturne* by Chopin, in G minor, op. 37, No.1, and the fifteenth in F minor, op. 55, No.1, which both contain a doubled ternary exposition, thus :

- A. Theme.
- B. Commentary.
- C. Theme.
- D. Commentary.
- E. Theme.

II. CENTER SECTION

The center section may be constructed either on a second idea independent of the first, or on a motif which can serve as countersubject in the recapitulation.

This middle section must offer a contrast with the beginning. Often, it is of a more stormy character (fourth *Nocturne*, in F major, op. 15, No.1) or more energetic (*Impromptu* in F \sharp major,

op. 36). It must not, however, differ from the beginning to the extent of giving the impression that another piece, connected to the first, is beginning.

With infinite genius, Franck succeeded in attaining this limit without exceeding it, in the second movement of the D minor *Symphony*. After a binary exposition in B \flat minor :



comes a second idea in B \flat major :



which is already too great a contrast with the first to be considered a second commentary. This second idea forms a veritable first trio, with the change in mode.

Then the initial theme comes back, preparing the true center section by a modulation in G minor. The author knew that this new element, so different,



would cause some surprise. Also he was careful to interrupt its entrance twice with a commentary of the woodwinds recalling the second idea.



And when, after a new center section in E \flat



he combines the two themes, first in G minor :

English Horn

Violins



then in F minor and finally in the principal key, he fully justifies his boldness and leaves us with a feeling of perfect balance.

If the initial exposition is ternary, the center section's exposition will be preferably binary.

The nocturnes : in C minor, No.13, op. 48, No.1,
 in B major, No.17, op. 62, No.1,
 in E major, No.18, op. 62, No.2,
 have a trio of binary form succeeding an initial ternary exposition.

If the first exposition is simple binary, or binary with repeats, as in these nocturnes :
 in A \flat major, No.10, op. 32, No.2,
 in G minor, No.11, op. 37, No.1,
 the middle section will be simple ternary form.

The student will be at liberty, for the center section, to change mode and key, provided that he lets a suggestion of the first key remain, to which he must return without too long a delay. He should study these other forms :

1. — Binary form without modulation :

- A. Second theme.
- B. Commentary.
- C. Second theme, presenting a heightening of interest.
- D. Commentary, leading to the recapitulation of the first theme. This second commentary may be extended a few measures.

2. — Binary form in two keys.

- A. Second theme.
- B. Commentary.
- C. Transposition of the second theme.
- D. Transposition of the commentary leading to the principal key.

One should examine the plan of the tenth *Nocturne*, in A \flat , op. 32, No.2, of which the middle section offers an example of this disposition :

- A. Section in F minor.
- B. The same, embellished.
- C. Simple section, transposed to F minor.
- D. The same, embellished, transposed to F minor.

One should study also the eighteenth *Nocturne* in C \sharp minor, op. 62, No.2, which presents a center section in C minor, transposed then into E minor.

3. — Ternary form :

- A. Antecedent of the second theme.
- B. Consequent.
- C. Commentary with modulation ending.
- D. Transposition of the commentary, leading to the key of the center section.
- E. Antecedent, with a heightening of interest.
- F. Consequent leading to the initial key, lengthened by some measures if necessary.

4. — Modulating ternary form :

- A. Antecedent and consequent.
- B. Modulating commentary.
- C. Antecedent and consequent both transposed.
- D. Commentary transposed.
- E. Antecedent and consequent in a third tonality leading the first theme into the principal key.

These ternary center sections must be quite brief in a slow movement. We are purposely

avoiding making the succession of tonalities any more precise, and we advise the student not to imprison himself in a few formulas he has fabricated himself. He should try to avoid symmetrical transitions which are too predictable, as for example, C minor, E \flat minor, F \sharp minor. An alert ear will foretell the possibility of F \sharp minor as soon as it hears the E \flat minor, and will feel just as threatened by a fourth transposition into A minor !

Symmetry must make itself felt in the fixed general order, but it must never smother spontaneity. It is unbearable when rigorously applied to detail.

III. THE RECAPITULATION

The recapitulation may be made in three ways :

1. Using only the initial theme.
2. Employing the initial theme, and then the theme of the center section.
3. Combining the two themes.

In the three cases, the recapitulation must be shorter than the initial exposition. Chopin sometimes even dispenses with going back to his first theme after developing the second idea, as in the sixth *Nocturne*, in G minor, op. 15. No. 3, and the ninth, in B major, op. 32, No. 1. We definitely do not advise the student, for now, to imitate these liberties.

1. RECAPITULATION WITH ONE THEME.

The recapitulation of the first theme alone will consist, according to the tempo of the piece, of either a simple phrase followed by a coda, or of a section of two phrases, also followed by a coda. The student should take these examples as models of recapitulations with one theme :

The seventh *Nocturne*, in C \sharp minor, op. 27, No. 1, which restates only the first phrase and concludes with a coda.

The eighteenth *Nocturne*, in E major, op. 62, No. 2, which restates the first phrase only once.

2. RECAPITULATION WITH TWO THEMES.

The recapitulation with two themes will have the same form as one with one theme. The second theme will serve as the coda, presented in brief and subdued manner, like a memory, as in the nineteenth *Nocturne*, (posthumous) in E minor, op. 72, No. 1, and the twelfth, in G major, op. 37, No. 2.

3. RECAPITULATION WITH TWO THEMES COMBINED.

This form of recapitulation, which presents appreciably more interest, may be more developed, as we have seen in analyzing the second movement of Franck's *Symphony* in D minor.

In this case, one could have then another entire ternary section ; in a disposition like this one :

- A. First theme.
- B. Combination of the two themes.
- C.D. Commentaries of the two themes, presented alternately.
- E. Second presentation of the two themes combined, either inverted, or with a heightening of interest.
- F. Coda.

2. Andante with two Themes

We have seen that an andante with two themes may or may not have a central development. The reason which sometimes dictates the suppression of this development is the desire to avoid too great a length in the slow movements of the piece.

The classic masters show, especially in their symphonies, a predilection for the andante with two themes. It will be noticed, principally in Mozart, that the central development is brief.

This form is the allegro form. Consequently we have nothing to add to the preceding section. The student should refer there for his study of this form, not losing sight of the fact that each constituent section must be as reduced as possible.

3. Andante with one Theme and two Developments

The exposition, which occurs three times in the same key during the piece, will be binary. One should make every effort to present each of its entrances in a different manner, and thus always increase interest.

The two developments, constructed on a second theme, are symmetrical. The second is generally a reproduction of the first in the subdominant.

The student should give a ternary form to these developments and conform to plans No. 3 and 4 on page 127.

When he uses plan No 4, which modulates into three keys, he should be careful that the second development never passes through a key already heard in the first. The way to avoid this repetition is to abstain from any relation of the fourth or fifth among three chosen keys.

Let us imagine, for *Andante* in C major, a development based on :

A minor, F# minor, E minor.

The second development in the subdominant will pass through :

D minor, B minor, A minor, already heard.

But if the first development passed through :

A minor, B minor, C minor, or through

A minor, G minor, F# minor.

then the second development would pass through :

D minor, E minor, F minor, or through

D minor, C minor, and B minor,

which would be new tonalities.

Since there is no rule that says the second development must be presented in the subdominant of the first development, one may use transitions by fourths or fifths, if the second development is transposed to another interval.

Imagine a development passing through :

D minor, A minor, G minor.

Transposition of it a major third higher would give :

F minor, C# minor, B minor,

which are all new tonalities in the piece.

In concluding, one could make the third entrance of the first theme in a remote key, provided that this does not weigh down the piece and that one is still able to regain the principal key after the second phrase, by a rapid and unexpected modulation. Even so, the modulation must seem quite natural.

4. Andante with Variations

We have nothing to say regarding this form that has not already been studied in the chapter on variation. We will simply remark that Beethoven often was satisfied with the eighteenth-century form, air with variations ; for example, the second movement of his *Sonata*, op. 57.

There should not be more than four or five variations.

5. Andante formed by a simple Exposition

This form may be employed when the theme is of an extremely slow pace and when the symphony is rather long. The exposition would then be binary or ternary, with or without repeats according to the case. The student should study the adagios of sonatas op. 53, 81, and 101, by Beethoven, which offer incomparable models in this form.

6. Fugal Form

Let us add in conclusion that the fugal form is perfectly admissible, especially at the organ. The exposition in four voices, an entrance in the relative key, another in the subdominant, and a conclusion in the principal key, with a stretto if there is occasion for it : this will amply fill the frame of an andante.

III

Scherzo

An examination of the scherzo is necessary not only from the point of view of forms, according to our method, but also from the rhythmic point of view, which has here a considerable importance.

1. The Forms

It is to Beethoven we owe the modern conception of a scherzo. Until his time the minuet invariably constituted the light part of the symphony, the relaxation after the moderate character of the second piece.

Beethoven's genius felt a more imperative call to movement and animation. The simple "dance" was no longer enough for him, and he created scherzos with irresistible rhythm which suddenly opened to music the whole realm of the fantastic.

If we were to choose the *Scherzo* of the *Eroica Symphony* and that of the *Ninth Symphony* as examples, we would find that they are both constructed in the form of a trio, but considerably augmented.

Here is the plan of the scherzo in the *Eroica* :

First repeat Theme in E \flat , concluding in B \flat

Second repeat. Commentary through D minor, towards F major, then through D major toward the principal key.

Repeat of the theme, modulating to the subdominant, and conclusion.

Trio in $E\flat$, concluding in $B\flat$.

Commentary passing through $A\flat$, $B\flat$, $E\flat$.

Repeat of the first phrase of the trio.

Exact recapitulation of the first section.

Coda.

The scherzo of the *Ninth Symphony* holds an important surprise for us : the initial exposition has two themes.

Here is the plan of this scherzo :

I. Introduction, eight measures in D minor.

Fugal exposition of the first theme, alternating between the principal key and the dominant.

Second theme in C major.

Development passing through E minor, A minor, F major.

Second theme in D major.

Conclusion with the first theme in D minor.

II. Trio in D major.

III. Exact recapitulation of the first section.

Coda. Return of the trio : eight measures.

In studying the andante, we have remarked that great musicians often preferred for this movement the allegro form, with two themes, to that of the song without words. We see here that Beethoven has written a very well developed scherzo exposition with two themes, while keeping the traditional central trio.

We can say now that this form with two themes without a central trio may be employed conjointly with the minuet form in constructing a scherzo.

The *Scherzo* from Mendelssohn's *Midsummer Night's Dream* is a good example. Here is the plan of it :

Exposition : G minor, answer in D minor, G minor.

Bridge : C minor, $B\flat$ major.

Second theme : $B\flat$ major (twice)

Transition leading to the first theme in G minor, then in D minor.

Development of the first theme, in :

D minor, D major.

G minor, G major.

Second theme in $E\flat$ major.

Sequence through $E\flat$, F, G, A, D.

Recapitulation : G minor, C minor.

Second theme in G major.

Coda in the principal key on the first theme.

Since the time of Mendelssohn, the two forms have been used interchangeably, and the scherzo has developed to the point of constituting a true symphonic poem. Liszt opened the way with his *Méphisto Waltz*, and the modern French school offers an example of the first order in *The Sorcerer's Apprentice* by Paul Dukas.

The principal psychological or picturesque elements of Goethe's poem are musically represented by as many powerful evocative themes, which, while faithfully following the next, are ordered in impeccable musical form.

Here are the thematic elements :

1st theme : antecedent

etc.

1st theme : consequent

etc.

Commentary of 1st theme

2nd theme : antecedent

etc.

2nd theme : consequent

etc.

3rd theme (episodic) : The Magic Power

etc.

And here is the succinct scheme of the work, which will help the student analyze it in a deeper fashion :

Introduction on fragments of the three themes.

Exposition of the first theme, ternary.

Second theme : Antecedent and extension of the consequent.

Development taken from the first theme in the principal key and passing through G minor, C minor, D \flat major, F minor.

Second theme : Antecedent in E \flat major, in G \flat major, then the whole section in G minor. Repeat of the development of the first theme in D \flat major, G \flat major, A \flat major.

First theme

Third theme with three sequences, concluding the development.

Fugal recapitulation : first theme in the subdominant key, B \flat minor, answer in the principal key, F minor.

Second theme in E \flat minor, then in F \sharp minor.

First combining of the two themes : in B \flat minor.

Third theme.

Second combining of the two themes : F minor, with inverted answer in the dominant key.

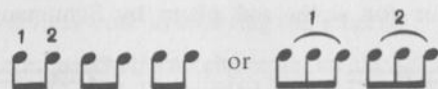
Commentary of the first theme developed.

Conclusion recalling the introduction.

2. Rhythm

Having seen how the form with two themes used with such *éclat* has acquired a status equivalent to the trio form, we shall now study the different aspects in which the scherzo may appear, following the rhythmic nature of its initial theme.


The student must become accustomed to distinguishing clearly the conditions and proportions in which the *binary* element comes to combine with the ternary element. He should realize that this first element intervenes as soon as it can be divided by six, thus :



We shall then establish a summary classification of the principal rhythms with a ternary basis so as to permit the student to realize immediately the exact nature of a scherzo theme.

A simple ternary rhythm may be found in these three forms :



The 6/8 measure is formed by the repetition or combination of these three elements, to which we must add a fourth :  We have seen in Chapter III that the tarantella is formed exclusively of these rhythms.

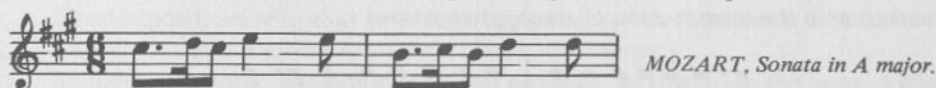
The combination of the nine units becomes again essentially ternary. Note that *The Sorcerer's Apprentice* is scanned every three measures and could be written entirely in 9/4.


One can say that the addition of the dot is the lightest binary accent that can be incorporated in a ternary group. It can produce two diametrically opposed effects, according to the character of the theme :

The dot may accelerate the sensation of speed :



or on the contrary, it may attenuate this feeling, evoking the idea of a pastorale :



If the binary division is affirmed by the addition of the two half-units , the character becomes closer to that of the minuet and of its derivation, the waltz. The music loses vivacity but gains grace. The scherzo from *A Midsummer Night's Dream* by Mendelssohn :

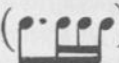


and the *Allegretto scherzando* from Beethoven's seventh *Quartet*, in F major (op. 59, No. 1) :

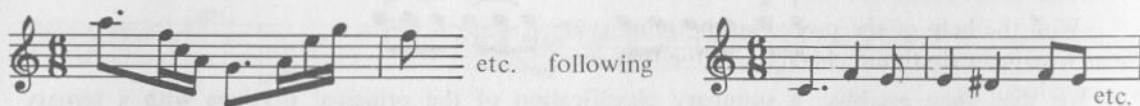


Here are the most common 3/8 rhythms in which will be seen the elements of a great number of well-known pieces :



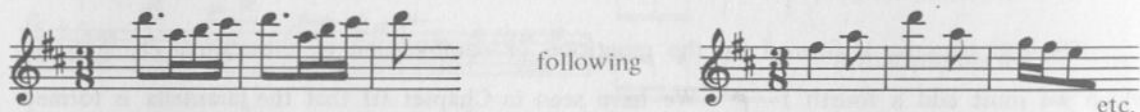
This last rhythm () will serve as an example showing that the character of a fragment is determined by the initial pace of the piece.

In the *Sonata* in A minor for violin and piano by Schumann, the rhythm leading to :

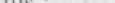


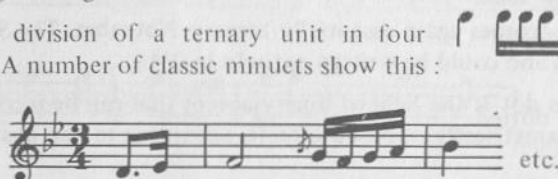
is at the same time noble and impassioned.

In the *Damnation of Faust* by Berlioz, the same rhythm leading to :



remains light and gracious.

The division of a ternary unit in four  gives ampleness to the pace of the piece. A number of classic minuets show this :



The ternary character remains perceptible with these rhythms :

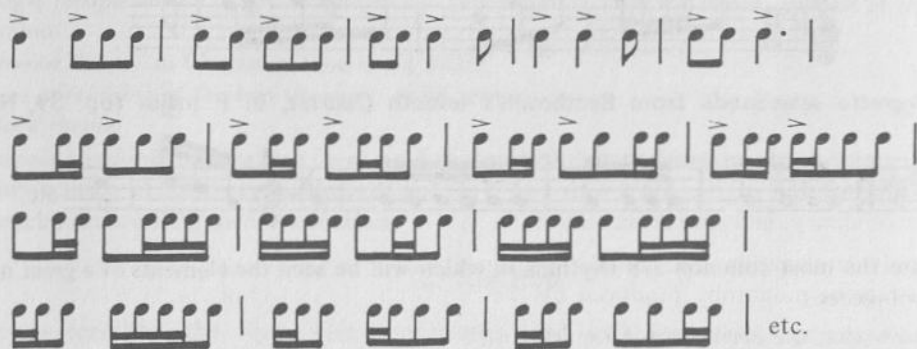


but is less marked with the introduction of these syncopations :



Each beat stands out because of the inevitable accentuation (of the syncopation) and these rhythms bring us close to the character of an allegro.

Primarily the rhythms with five beats are closer to the character of a scherzo. Here are the most common :




The student should establish the table himself of these same rhythms inverted, beginning with the ternary group :





This is how he should order his work in studying the scherzo :

With the help of the preceding rhythmic elements, he should establish first the two necessary themes, giving a rhythmic character to the first and a melodic character to the second by introducing longer values.

He should work alternately with the trio form and the form with two themes, with which he should be equally familiar. He should study :


1. Rhythms in 6/8 :  etc.

2. Rhythms in 3/8 :  etc.

3. Rhythms in 3/4 :  etc.

(these in the form with trio, at a calm tempo, and giving them their intermezzo-like character).

4. Rhythms in 6/8 containing dotted note values, of which the student should make use to establish trios of a pastoral character.

5. Rhythms with five beats :  etc.

He will continue progressively in this study, playing slowly and forcing himself to apply rigorously the chosen rhythm from beginning to end in the episode or piece he decides to construct.

The student should train himself to establish in the scherzo rhythms :

1. Fugal expositions with four entrances, beginning by the four voices in order.
2. Expositions in the sonata form, first binary, then ternary.
3. Modulating center sections which are ternary, the form of the song without words (pages 126-128).
4. Developments of pieces with two themes.

The student will then be capable of constructing an entire piece in these rhythms, either with trio or with two themes.

IV Finale

In principle, the form assigned to the finale is that of the rondo. But in reality, we witness once again the invasion of the form with two themes. Since the time of Mozart, the latter has gained the ascendancy, and we can say that today it has superseded definitively the other form.

The only explanation that could be given for the almost total abandonment of the rondo form is the fear of monotony produced by the four returns of the same section in the same key.

We know that the origin of the rondo is the song, with its refrain and verses. Words can make the perpetual reiteration of these two elements acceptable, but one is limited in the instrumental rondo to the four entries of the refrain, separated by three verses. One would introduce some variety in it by transposing the third verse to the subdominant of the first and by constructing the second on a new element, which forms a kind of trio. Finally the classic masters introduced a second theme presented in the tonal relations of the allegro with two themes.

The student should make his first attempts following **this plan** :

1. Ternary exposition of the first theme.
2. First verse in the relative key.

(This first verse will be modeled in its form from the plans we proposed for the study of the center section of the song without words. Its musical element can be taken from the commentary. Because it will be later transposed to the subdominant, in its general outlines, one should remember what has been said about andantes with two developments, page 129, and take the necessary arrangements so as to avoid repeating the same episodic tonalities).

3. Second entrance of the first theme, ternary exposition.
4. Second verse, in the principal key, but in the mode opposed to the one that began. This verse forms the trio and must be in a different form from the preceding. The student should draw his models from the different forms of the center sections of the song without words.

5. Third exposition of the first theme.
6. Transposition of the first verse to its own subdominant, that is, to the second scale step of the principal key in the major mode, and to the sixth scale step in the minor mode.
7. Fourth entrance of the first theme forming a coda.

The student must make great efforts to introduce some variety in the presentation of the third and fourth entrances.

After this, he should work in the classic rondo form with two themes, of which this is the outline :

First section :

- A. Ternary exposition of the first theme.
- B. First verse (commentary of the first theme) serving as bridge.
- C. Second theme, in the key of the dominant or the relative key according to the mode of the first theme.
- D. Short transition leading to the principal key.

Second section :

- E. Ternary exposition of the first theme.
- F. Second verse, forming the trio, in the mode opposed to the beginning one.
- G. Very short transition leading to the principal key.

Third section :

- H. First theme, with a modified presentation.
- I. Transposition of the first verse to the subdominant.
- J. Second theme in the principal key.
- K. Very short transition.

Fourth section :

- L. Fourth exposition of the first theme, differently presented.
- M. Coda.

The student should realize that there must be four thematic elements to fill this frame :

1. The first theme.
2. The commentary, used in verses 1 and 3.
3. The second theme.
4. A trio theme used in the second verse.

One may remark that this form of the rondo, thus established by the classic masters, borrows elements from the three forms we have already studied :

The form with two themes.

The trio form.

The form of the andante with two developments, which constitutes the synthesis of the rondo form.

Remember that the principal quality of a finale is brevity. One should avoid any excessive development in the rondo form as well as in the finale with two themes.

V

Summary of Symphonic Forms

If one glances over the diverse forms which can enter into the making of a symphony, one will remark that three are fundamental :

The form with two themes.

The trio form.

The verse form (andante with two developments and rondo).

The form with two themes is so important that we find it used in the andante, the scherzo, and the finale, together with all the others.

The trio form is used in the second and third pieces (the andante and the scherzo).

The verse form is employed sometimes in the andante and has been almost completely abandoned today in the finale.

It is appropriate to add the variation to these forms, which rather often constitutes the second movement, and which is also encountered as the first movement or as the finale.

Summing up, we can choose, for each of the four movements, among :

- First movement :
1. Form with two themes.
 2. The variation (rather rarely).

- Second movement :
1. The song without words.
 2. Andante with two developments.
 3. Form with two themes.
 4. The variation.

- Third movement :
1. Trio form.
 2. Form with two themes.

- Fourth movement :
1. The rondo.
 2. Form with two themes.
 3. The variation.