



## MTO 17.1 Examples: Hoag, Brahms's "Great Tragic Opera"

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.11.17.1/mto.11.17.1.hoag.php>

**Example 1.** Text and translation (trans. Sams 1999, 165) (Brahms's text repetitions are in italics)

Ach, wende diesen Blick, dies angesicht.  
Das Innre mir mit ewig neuer Glut,  
Mit ewig neuem Harm erfülle nicht!

Wenn einmal die gequälte Seele ruht,  
Und mit so fieberischer Wilde nicht  
In meinen Adern rollt das heisse Blut—

Ein Strahl, ein flüchtiger, von deinen Licht,  
Er wecket auf des Wehs gesamte Wut,  
Das schlangengleich mich in das Herze sticht.

Ah, turn away that gaze, *turn away* that countenance!  
Do not fill my inmost being with ever new fire,  
with ever new grief, *fill it not with ever new grief!*

When my tormented soul at last finds rest,  
and my hot blood no longer courses  
through my veins, *through my veins* with such feverish wildness—

one fleeting ray of your light  
would reawaken the whole rage of the pain  
that snake-like stings my heart, *that snake-like stings my heart.*

**Example 2.** Voice-leading sketch of A section

The image displays a musical score for a voice-leading sketch of an A section, consisting of two systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and a tempo marking of *mm.* The score is annotated with various musical symbols and text:

- System 1 (Measures 1-5):** Features a *f: i6* chord in the bass staff. The upper staves show voice-leading with notes connected by slurs. A bracket labeled *reaching-over* spans across the system. Measure numbers 1 and 5 are indicated below the staves.
- System 2 (Measures 6-10):** Continues the voice-leading. It includes a *div.* (divisi) marking in the bass staff. A bracket labeled *reaching-over* spans across the system. Measure numbers 10 and 15 are indicated below the staves.
- Chordal Annotations:** Roman numerals *VI*, *V7*, *V7/d2*, and *iv* are placed above the bass staff to identify the underlying harmony.
- Figured Bass:** At the bottom right, a figured bass notation is provided:  $V_4^8 = 7_3 : 1$ .
- Performance Indicators:** Fingerings (1-4) and breath marks (v-shaped symbols) are present throughout the score.

**Example 3.** Process of contour expansion, measures 1–2, 5–10

The image displays two staves of musical notation in 3/4 time, key of B-flat major. The top staff shows measures 1-2 with a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A bracket spans the first two measures, and another bracket spans the last two measures. A box containing three asterisks is positioned below the notes in measures 2 and 3. The bottom staff shows measures 5-10 with a more complex melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Brackets and asterisks are used to highlight specific melodic segments and their expansion across the measures.

**Example 4.** Melodic recomposition of measures 5–13

The image displays two staves of musical notation in 3/4 time, key of B-flat major. The top staff is labeled 'm. 5' and shows the original melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bottom staff shows the recomposed version: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). An arrow labeled 'Recomposed' points from the original line to the recomposed line, indicating the process of reworking the melody.

**Example 5.** Summary of dyad  $D\flat-G\sharp$  throughout op. 57, no. 4

(harmonic and melodic occurrences of  $D\flat-G\sharp$  are marked with regular brackets; all other chromatic permutations of this dyad, such as  $D\sharp-G\flat$  or  $D\flat-G\flat$ , are marked with dotted brackets and labeled)

**A** 1-2 7-11 12-14 *linking* 25-28 **B**

$G\flat-D\sharp$

*attempt to transform  $G\flat$  to  $G\flat$*

$D\flat-G\flat$   $D\sharp-G\sharp$

*evidence of failed attempt to transform  $G\flat$*

**A'** 29-30 35-39

$G\flat-D\sharp$

**Example 6.** Middleground of B section, “Ach, wende diesen Blick”

15 19 20 22 23 25 26 27

f It. + 6

V

**Example 7.** Summary of D $\flat$ -C motions throughout op. 57, no. 4

**A**

*C - D $\flat$  - C* *D $\flat$  - C* *D $\flat$  - ?*

*mm. 1-2* *mm. 8-10* *mm. 11-13*

**B**

*m. 15* *20* *24* *26*

*D $\flat$*  *-* *C*

*D $\flat$  - C*

*mm. 25-28*

**A'**

*C - D $\flat$  - C* *D $\flat$  - C* *D $\flat$  - C* *D $\flat$  - ?*

*mm. 29-30* *(ein Strahl...)* *mm. 29-30* *mm. 36-38* *mm. 39-41*