

**MTO 18.3 Examples: Waters, Other Good Bridges**

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

<http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.waters.php>

**Example 1.** Bridge (measures 17–24) of Gershwin's “I Got Rhythm”

17 *Pattern*

21 *F withheld at end of copy* *Return of A section*  
*F appears after bridge*

Example 2. Pattern completion in “La cathédrale engloutie,” measures 16–19

The image displays a musical score for measures 16 through 19 of the piece "La cathédrale engloutie." The score is written for piano and features a complex harmonic structure with pattern completion in the right hand.

**Measures 16-17:** The right hand plays a sequence of chords: F#-G#-D#-G#-F#. This sequence is bracketed and labeled "F#-G#-D#-G#-F#" above the staff. The dynamics are marked *sempre pp* in measure 16 and *p pp* in measure 17. The left hand plays a continuous eighth-note accompaniment.

**Measures 18-19:** The right hand continues with chords F#-G#-D# and F#-G#-Eb. The sequence F#-G#-D# is bracketed and labeled "F#-G#-D#" above the staff. The sequence F#-G#-Eb is bracketed and labeled "F#-G#-Eb (links to new harmonic region)" above the staff. The dynamics are marked *p pp* in measure 18 and *p* in measure 19. The left hand continues with the eighth-note accompaniment.

Example 3. Lead-in to thematic restatements in *Prélude à l'après-midi d'un faune*

3a. mm. 9-12

E-F-F# (in horns)

1st Restatement

3

3b. Mm. 19-22

B-B#-C#

Cl.

2nd Restatement

3

3c. Mm. 25-27

A-G#-G-F# (Horns)

B-B#-C# (Fl.)

3rd Restatement

3

Figure 1. Bridge created by overlap across two formal sections

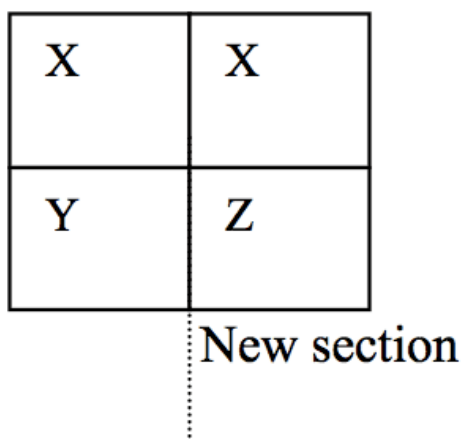


Figure 2. Formal organization of “Reflets dans l’eau”

- A1 measures 1–8
- B measures 9–34
- A2 measures 35–42
- C measures 43–70
- A3 measures 71–80
- Coda measures 81–end

Example 4a. Rondo refrain (measures 1–8)

Andantino molto  
(Tempo rubato)

Chords 1-2-3    1-2-3    1-2-3    2-3    2-3    4-5-6-7    4-5-6-7    4-5-6-7

Example 4b. Rondo refrain (regularized)

Db: Plagal motion (IV/ii7) to I

Example 5. End of B and return of refrain (A2) (measures 31–38)

Stage A      C7 "B7" Bb7 "Eb7"  
(V7) ("V7") (V7) "V7/V"

Stage B ("V7/V")

Stage C

Refrain (A2)

Arrival on I

Figure 3. End of B and beginning of A2

Plagal Harmony	Plagal Harmony
<sup>^</sup> 5 in Bass	Delayed <sup>^</sup> 1 in Bass
End of B m. 34	A2 Section mm. 35–36

Figure 4a. End of B and beginning of A2

Motive: (C)-Db- Bb	Begins Gb-Bb- Db
G <sup>o</sup> 7 as V7/V ("Eb7")	Plagal Harmony
<sup>^</sup> 5 in bass	Delayed <sup>^</sup> 1 in bass
End of B m. 34	A2 Section mm. 35–36

Figure 4b. Stages A–C at end of B and beginning of A2

Motive: C-Db-Bb- C	Motive: (C)-Db- Bb	Motive: (C)-Db- Bb	Begins Gb-Bb- Db	F minor 7 <sup>th</sup> to Bb minor
C7-“B7”- Bb7- “Eb7”	G <sup>o</sup> 7 as V7/V (“Eb7”)	G <sup>o</sup> 7 as V7/V (“Eb7”)	Plagal Harmony	Tonic harmony (with 6 <sup>th</sup> )
<sup>^</sup> 5 in bass	<sup>^</sup> 5 in bass	<sup>^</sup> 5 in bass	Delayed <sup>^</sup> 1 in bass	<sup>^</sup> 1 in bass
Stage A m. 31.5	B 32–33	C 34	A2 Section 35–36	37–38



Example 6. End of A2 and beginning of C section (measures 39–47)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat minor (three flats) and the time signature is 4/8.

- System 1 (Measures 39-40):** The right hand (RH) features a series of triplet eighth notes. The first triplet is marked *pp*. The left hand (LH) has a sustained bass line with a slur over the first two measures.
- System 2 (Measures 41-42):** The RH continues with triplet eighth notes. A bracket above the RH staff from measure 41 to 42 is labeled "Bb minor arpeggiation". The LH has a few chords and rests.
- System 3 (Measures 43-44):** The RH continues with triplet eighth notes. A bracket above the RH staff from measure 43 to 44 is labeled "C Section: continues Bb minor in RH". The LH has a steady bass line with slurs.
- System 4 (Measures 45-47):** The RH continues with triplet eighth notes. The LH has a steady bass line with slurs.

Figure 5. End of A2 and beginning of C

Bb minor in RH m. 42	Bb minor in RH, m. 43
Db lowest bass pitch	G lowest bass pitch
End of A2	Beginning of C

Example 7. End of C and return of refrain (A3) (measures 68–74)

68 *pp* *Gb-f-eb* *Gb-f-eb*

71 Refrain (A3) (*Gb-f-eb*min7)

*Eb* minor overlaps with beginning of A2

Figure 6. End of C and beginning of A3

Gb, f, eb triads (Plagal)	Gb, f, ebmin7 (Plagal)
Bass Ab drops out	LH holds eb minor
mm. 69.75-71	Beginning of A3 (m. 71)