THE PROGRAM SYMPHONIES OF
JOSEPH JOACHIM RAFF

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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47 pp. analyses charts, 206 examples, 4 figures, bibliography, 59 titles.

Joseph Joachim Raff, a nineteenth-century composer of Swiss-German
descent, emerged during the 1870's as one of the leading composers of
the symphony and was heralded by his peers as the successor to the
symphonic tradition of Schumann. Of the eleven symphonies published
between 1864 and 1883, nine are program symphonies.

Hired as an amanuensis by Liszt during the latter part of 1849,
Raff became involved in the New Weimar School surrounding Liszt, but
disenchantment with their dogmas and a need to preserve his own identity
caused Raff to resign his position with Liszt in 1856. Although his
symphonies reflect the programmatic philosophy of the Weimar school,
they also maintain a strong affinity to the classicism of Beethoven, a
quality inherent in Raff's more conservative outlook.

In order to become familiar with this large body of orchestral
literature which is virtually unknown today, both a programmatic and
formal analysis for each symphony has been presented, although in some
instances the two could not be separated. The symphonies have been
grouped according to related programmatic content. Because of the wider
acceptance of symphonies 1, 3 and 5 during Raff's lifetime and the
programmatic relationship of nos. 6 and 7 to these, form and thematic
charts have been correlated with their more detailed analyses. The other
symphonies discussed are nos. 8-11 which comprise the *Seasons* cycle.
These were Raff's last symphonic works which he composed between 1876-79.


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LIST OF ABBREVIATIONS, SIGNS AND SYMBOLS

Aug.       augmented, augmentation
B.         bridge
Bracket [ ] cadence (i.e. [V-I], authentic cadence)
Can.       canon
CF.        counterpoint
Dim.       diminution
dor.       dorian mode
Ex.        example
Fan.       fanfare
Fig.       figure, figuration
Fug.       fugato, fugue
Hyphen -   combination of themes or tonalities
            (i.e. T.1 - T.2)
I.         interlude
Intro.     introduction
Lower Case minor key (i.e. e)
M.         motif
Meas.      measure
Mixo.      mixolydian mode
O.         obligato
Parenthesis ( ) keys within parenthesis are transitory
Ped.       pedal tone
Sect.      section
          xxi
State. statement(s)
Str. stretto
T. theme
Trans. transition
Upper Case major Key (i.e. E)
Var. variation
X development, transitory
PREFACE

The almost complete lack of interest in the music of Joseph Joachim Raff after his death in 1882 caused his works to be quickly dropped from their publisher's lists. As a consequence the music became quickly unavailable and this unavailability has only been continued in the intervening century. With the exception of Symphony No. 5 \textit{Lenore}, this study is based on the first published editions of the symphonies. The only score available for No. 5 was the third edition of 1881, published by Ries & Erler in Berlin. Xerox copies of the symphonies were acquired from the Library of Congress. Recently, however, Kalmus has offered Symphonies 1, 3, 5, 6, 8 and 9 in photo facsimiles of the original editions.

As a solution to the problem of unavailable scores, the study was prepared with multitudinous examples. In Part I over two hundred examples have been correlated with the commentary of the nine program symphonies. The examples are numbered consecutively throughout each chapter, but numbered anew for each different chapter. Part II consists of analysis charts for selected symphonies—nos. 1, 3, 5, 6, and 7. Each movement of these symphonies has been analyzed and each chart likewise contains correlated thematic examples. Naturally there will be some duplication of examples cited, but a more complete listing of themes has been included with the analysis charts than found in the program commentary.
Chapter I

JOSEPH JOACHIM RAFF: AN INTRODUCTION

Joseph Joachim Raff (1822-1882) is one of those enigmatic composers whose music was extremely popular during his lifetime but after his death fell gradually from public favor. Raff’s catalog consists of 216 opus numbers, encompassing more than 600 compositions, and this large body of literature reposes in musical limbo with only an occasional performance of one of his symphonies, chamber works, or piano compositions.

To investigate thoroughly a musical era requires also looking at those composers whose music has not stood the test of time but who have contributed substantially to the mainstream of its musical style. Only in this way can one fully perceive the evolution of a particular style and successfully compare the works of the enduring composers with those of their faded peers. Raff composed for practically all the performing media and forms of the time: orchestra, choral, chamber, solo voice, and solo instrument. Symphony, concerto, suite, overture, cantata, oratorio, opera, songs, character pieces, program and absolute music—all were a product of his fecund mind and pen, and in the opinion of some of his contemporaries, Raff was the leading composer of the symphony.

In March of 1875 Ebenezer Prout wrote the first in a series of articles in The Monthly Musical Record that introduced the British public to Raff’s first six symphonies. In his opening paragraph Prout states this opinion:
Among living German composers there are three who, by common consent, are admitted to stand in the front rank, and to be, like Saul the son of Kish, a head and shoulders taller than all their fellows. Many of my readers will anticipate me when I name as these musical chiefs—Wagner, Brahms, and Raff. Whatever views may be held as to Wagner’s art-theories, or as to his music, there can be no two opinions as to the fact that his operas immeasurably transcend in importance any other dramatic music of the present day; while as a vocal writer a similar pre-eminence may be claimed for the composer of the Deutsohes Requiem, the Triumphlied, and the Sichkealalied. Brahms also excels in the department of chamber music, as witness his stringed sextets and his pianoforte quartets, though in this last province of art he is not without many rivals and some peers. Raff is so voluminous a writer, and so equally conversant with every style of composition, that it is difficult to name his speciality. In pianoforte, chamber, and orchestral music he is equally at home; but it is in this last direction that he shows his superiority to his contemporaries. Quartetts, trios, or pianoforte pieces equal to his may be easily named; but as a symphonic writer he stands at present absolutely alone. His works of this class are, taking them as a whole, unquestionably the greatest that have been written since those of Schumann.

Time, of course, has disproved Prout’s opinion but one wonders if there really is justification for the anonymity of his symphonies today.

Raff wrote twelve symphonies, of which all but one were published. Of the remaining eleven, nine were program symphonies, at least to the extent that each had a title with some programmatic implication. The program concept, although present embryonically in vocal music of the fifteenth century or earlier, assumed major but divergent roles in the music of the 1800’s, and Raff reflects this influence not only in his symphonies but throughout all his instrumental works.

The reason Raff's program symphonies have been chosen for this study is two-fold. The symphonies, evaluated by most authorities as his best works and acclaimed by critics of his time as the greatest since Schumann, are virtually unknown—more current appraisal could make available a block of Romantic orchestral literature worthy of performance. Secondly, in view of the significance of the programmatic element in Romantic music, the prevalence of this element in Raff's works, particularly his symphonies, bears investigation as to his contributions to the program concept in the Romantic era. In order to evaluate Raff's program symphonies, guidelines concerning program music must be established.

Program Music

Scholars concur that the program concept existed long before the Romantic era; for example, Niecks suggests that the history of program music may well be the history of musical expression (as long as the definition of program music is not too confined).\(^2\) It is an accepted fact that the Romantic era heavily emphasized the programmatic approach to music, but scholarly concurrence disappears at the point of defining program music. As Ernest Newman concludes, there is no clear-cut line of division between absolute and program music, since qualities of absolute music can be found in program music and vice-versa. Program music must be representative, but it also must be self-contained; that is, it must

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be interesting as music.  

Nevertheless, to discuss Raff's symphonies a definition of program music must be established to insure a basis of understanding for the ensuing study. Wolfgang Stockmeier suggests that

Program music exists wherever something extra-musical is reproduced by purely musical means, without the aid of words, pictures or any scenic representation.

For this reason he excludes vocal music and ballet. Moreover, he indicates that all music which has an extra-musical title and which draws its inspiration from an extra-musical source, whether it be an idea, action, picture, and so forth, should be called program music. From this, a practical definition can be formulated. Music is programmatic when it is inspired by an extra-musical source. The composer represents this source, the program, by purely musical means (as a result only instrumental media is employed), and in turn, he indicates the source of his inspiration by giving the composition an extra-musical title.

Stockmeier describes three ways in which program music expresses extra-musical content. First, the latent mood or feeling in the given title of the composition can be reflected musically. Niecks describes this as imitation of the inward or soul painting. Secondly, the composer

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can realistically reproduce acoustical effects suggested by the title, \(^6\) and thirdly, musical symbolism, such as that used by Bach in the *Little Organ Book*, can represent events, persons, emotions, facts, and so forth. \(^7\) The result is that music conveys the program by psychological, descriptive, narrative, or symbolic representation. \(^8\) For example, Berlioz uses three types of programmatic representation in the third movement of his *Fantastic Symphony* (Scene in the Country): the psychological feeling and mood of being in the countryside is immediately established by the pastoral effect of the orchestration and melodic content, later the rumble of the timpani realistically represents distant thunder, and the *idée fixe* symbolizes his "beloved" within context of the countryside.

A further element to be considered is the influence of the programmatic content upon musical form. When the program is representative of feelings, it may not affect the form of the composition at all. Titles such as "All Too Serious" or "Dreaming," as found in Schumann's *Scenes of Childhood*, do not require special formal structures. On the other hand, a composer can borrow for his music the same structure as the programmatic subject itself, as Paul Dukas did in his scherzo, *The Sorcerer's*

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6. Niecks explains this programmatic approach as imitation of the outward or sense-impressions.


8. Nieck's list of three main sections of program music is divided into descriptive, emotional and symbolic. Pictorial or narrative programs are included in the first category. He also evaluates the categories, judging descriptive as the lowest, and best used in combination or in subordination to the others, 4.
Apprentice, which exemplifies the same sort of arch form as its model, Goethe's ballad, Der Zauberlehrling.\(^9\) At other times the program introduces innovative forms or mutations of traditional structures, as in Liszt's symphonic poems, which utilize the principle of melodic metamorphosis within a framework of modified traditional forms, or Berlioz' final movement of the Symphony Fantastique, which Moore and Heger analyze as a free fantasia.\(^{10}\)

The program the composer chooses is, of course, related to his background and how he has experienced life. Ernest Newman infers that the Romantic composers, through no superiority of their own, were more cultured than the pre-Romantic composers. He writes that the latter, dressed in the liveries of their aristocratic employers, composed out of their own thoughts and environment, while the Romantic composers were able to push into the intellectual stream of their time. They associated with poets, read philosophy and novels of their contemporaries, visited the studios of painters, and even made their own contributions to arts other than music. Consider E. T. A. Hoffmann, who was painter, novelist, and critic, as well as musician, or Berlioz and Schumann, who were both music critics and composers, and not the least, Wagner, who ranged over almost the whole field of human knowledge and involved himself in every conceivable subject. Newman concludes that much

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stimulation toward program music in the nineteenth century came from the wider education, the greater means of expression, and the constant stimulation of the musician by poetry and literature in general. It manifested itself in three forms—in the songs of Schubert, Schumann, Brahms and others, in the music dramas of Wagner, and in the symphonic poems or program symphonies of Berlioz, Liszt, Tchaikovsky, Raff, and many others.\(^{11}\)

**Raff's Program Symphonies**

Raff's eleven published symphonies were composed during the years of 1859-1879. The twelfth, an earlier unpublished work, was written in 1854, while Raff was residing in Weimar.\(^2\) Nine of the eleven published symphonies were given titles suggesting programmatic content; some of the movements also were titled, and on occasion, sub-titles were interspersed in the score during a movement. The nine symphonies with their dates of composition are listed in numerical order by opus number.


\(^{11}\) Ernest Newman, *op. cit.*, 139.

\(^{12}\) Albert Schäfer, *Verzeichnis der Werke von Joachim Raff* (Tutzing: Hans Schneider 1970, 1888), 143. This symphony received four performances during 1855-56. A five movement work, the march and scherzo were later included in the orchestral *Suite in E minor*, Op. 101, the remainder being composed in 1863 in Wiesbaden. The manuscript to the symphony has been lost.


In the later chapters the symphonies are grouped according to a broad relationship of common program content. Chapter Two is concerned with symphonies No. 3 *Im Walde* and No. 7 *In den Alpen*, both of which share the common content of nature in the German and Swiss countryside. Chapter Three discusses only the fifth symphony, *Lenore*. This work, with its program based on the ballad "Lenore," by Bürger, is unique among the nine. Symphonies No. 1 *An das Vaterland* and No. 6 *Gelebt; Gestrebt, Gelitten, Gestritten--Gestorben--Urmorben* are included in the fourth chapter. Both of these portray psychological and philosophical issues. The first symphony deals primarily with psychological impressions of the German spirit within a nationalistic context, while the sixth deals with the philosophical issues of living, dying and glorification after death. The *Seasons* cycle consisting of the last four symphonies--No. 8

13. The two remaining symphonies are *Symphony No. 2* in C major, Op. 140, and *Symphony No. 4* in G minor, Op. 167. These symphonies were published by B. Schott's Söhne in Mainz, 1869, and Schuberth in Leipzig, 1872, respectively.
Frühlingstöne, No. 9 Im Sommer, No. 10 Zur Herbstzeit and No. 11 Der Winter makes up the fifth chapter; these symphonies have a common bond in their representation of the seasons of the year. With the exception of the Seasons cycle, it may be noted that Nieck's hierarchy of programmatic content has generally been followed in placing the symphonies in chapter order. Starting with the lowest category of descriptive or narrative content, the chapters progress to the more philosophical works.

Each chapter is organized in a similar manner: the background of each symphony is discussed, followed by a program commentary and a formal analysis. The Wald and Lenore symphonies have a more detailed formal analyses since they are rightfully Raff's better-known symphonies. It was also possible to give more detailed commentaries on the first six symphonies because of the material provided by the composer.

Before proceeding with the symphonies a discussion of Raff's life is necessary. The influence of cultural background upon the artist's creative expression is obvious, and an understanding of this background, in turn, helps one to comprehend more fully the artist's works.

Raff's Life

Beginnings

Joseph Joachim Raff was born 27 May 1822 in Lachen (near Zurich). His father, Franz Joseph, was a teacher and organist who escaped the French conscription, fleeing from Württemburg to Switzerland. His mother,

14. Symphony No. 7 "Alpensymphonie" is also analyzed in the more detailed format to keep it in the style of the "Wald," with which it is paired in the chapter.
Katharina, was the daughter of the cantonal president, Johannes Schmied, in Lachen. Joachim's early education was provided by his parents and he proved to be an apt student—at the age of six he could read German and at eight translate Latin. Also, he learned at a young age to play the violin and organ, and sang in the choir. His father's teaching approach was intense and reinforced by the rod to the point that later, at fifteen years of age, Joachim instigated a hunger strike, stating he preferred to die from hunger rather than to endure such harsh discipline.\(^{15}\)

When Joachim was twelve years old his father took him by way of Rottweil to Rottenburg in Württemburg and enrolled him in a gymnasium so that he could be educated in an institution of the fatherland. During this period of study he became acquainted with his father's family and homeland. On long vacations he would put a pack on his back and walk to his home in Lachen.\(^{16}\)

In 1833 the family moved to Schwyz, where Joachim was enrolled in a highly respected Jesuit Lyceum and where he won first prizes in German, Latin, and mathematics.\(^{17}\) Because his family could not afford to keep him in the Lyceum, Joachim was unable to complete his classical education, and he became a schoolmaster in 1840 at Rapperswil. A blossoming interest in music and the informal study of composition while at the Jesuit Lyceum were reinforced by new friendships (the Curti brothers and Franz Abt) at


\(^{16}\) Ibid., 23.

Rapperswil, which pulled him more and more towards music. Unable to afford a teacher, he nevertheless continued to study piano, violin, and composition on his own and made such progress that in 1843, Mendelssohn, to whom he sent some piano manuscripts, encouraged Raff in his pursuit of a music career and recommended his compositions to Breitkopf and Härtel in Leipzig.

**Years of Wandering**

This proved to be the turning point of Raff's life. Realizing that he had prepared for the wrong profession, and against his family's wishes, he left his teaching position in August of 1844 and went to Zurich, where he struggled to make a living teaching private lessons, transcribing, and so forth. In debt and often hungry, he read in the Zurich newspapers that Franz Liszt would be presenting a concert in Basel on the 10th of June, and determined to walk to Basel to hear a great artist for the first time. He stopped on the way at a small inn for coffee, and since he had plenty of time, lay down to sleep a while, asking the innkeeper to awaken him after a few hours. When a heavy rain began to fall the well-meaning innkeeper decided it was unnecessary to awaken the tired, young traveler. Awaking on his own, Raff, alarmed by the lateness of the hour, stormed out into the rain, running. Arriving at the concert hall in Basel after the concert had started, he stood before the ticket office breathless and soaking wet—no tickets were available! He argued, "But I have walked from Zurich to hear the concert," and Belloni, Liszt's secretary, overhearing Raff's pitiful plea, led the young man into a neighboring room. Before Liszt went out to perform *Fantasie aus Robert dem Teufel*,
Belloni went to him and told him of Raff's circumstances. Liszt responded, "Bring him here! He is to sit next to me on the stage."

Later Raff reported that "a complete circle of rainwater gathered around me on the floor: like a spring source I sat there."18

Thus began a friendship that was to last the remainder of Raff's life. After the concert Liszt, charmed by Raff's unique story and his knowledge, asked him to accompany him on the remainder of the tour, and during their travel together, Liszt became increasingly convinced of his natural talent and impressed by his multi-faceted knowledge. While en-route they stopped in Cologne, and Liszt arranged a job for Raff at the piano firm of Eck and Lefebvre. At the completion of the tour Liszt took his leave and Raff went on to his job in Cologne, where he kept accounts and demonstrated pianos for his new employers.19

Raff continued to compose in Cologne, and on Liszt's advice sent Op. 21 through 26 (piano pieces) to Mechetti, publishers in Vienna. Letters to Liszt indicate that the Op. 15, *Six Poems for the Piano*, was also accepted by Schott in Mainz through Liszt's mediation. Other activities included writing for Wilhelm Dehn's magazine, *Cécilia*, and August Schmidt's *Wiener allgemeine Musikzeitung*. The long hours at Lefebvre, however, proved to be tedious, and the humiliating treatment accorded him by his employers caused a growing dissatisfaction with his situation.20


In June of 1846 a Manner Sangfest in Cologne brought about a meeting with Mendelssohn, and as a result of their discussion and a perusal of more of Raff's works, Mendelssohn invited him to study with him in Leipzig. At the same time letters from Liszt made promising overtures, suggesting a future position with him.

Complaints by patrons of the Eck and Lefebvre Piano Company concerning an article Raff had written in the Clicilla cost him his job, and after enduring a poverty-stricken winter he left Cologne on a tour to Berlin, Leipzig, Dresden, and finally Vienna, where a job awaited him with the publisher Mechetti. News of Mechetti's death reached Raff before his arrival in Vienna and his plans had to be changed. He followed an earlier inclination to go to Stuttgart, where he would stay until he decided whether to go to Liszt in Weimar or Mendelssohn in Leipzig. Fate, however, was eventually to lead him to Liszt in Weimar, for a year later (4 November 1848) he received the tragic and disappointing news of Mendelssohn's death. In the meantime Raff had the misfortune to offend Liszt in a letter, and as a result his opportunity was delayed for another year and a half.

After his arrival in Stuttgart Raff took up once more the harrowing struggle of eking out a living and continuing his own musical study. Literary activity and giving lessons barely helped make ends meet. Recommendations he brought with him gained Raff entrance into the Stuttgart music circle, where he met two people who were to have unending importance for his life—Kunigunde Heinrich and Hans von Bilow. Frau Heinrich was

22. Ibid., 58.
a music teacher, widowed and childless. Her intelligence, musical knowledge, and trust of the blond young man provided a mother figure for Raff; indeed, he affectionately called her "Mama" Heinrich. She mothered, educated him, encouraged and supported his work, and was his warm friend throughout the rest of her life.23

Composition during his Stuttgart years continued through Op. 56 and one of his pieces, a fantasy for piano on Klicken's opera, Le Prétendant, Op. 42, was premiered by a young man eight years Raff's junior, Hans von Bülow, a high school student at the time. Raff had met von Bülow through "Mama" Heinrich's circle of friends, and Raff knew and had heard enough piano playing to realize the unusual talent of his new friend. Von Bülow received the manuscript on 29 December 1847, arranged a hearing with the orchestra master, Lindpaintner, and although Lindpaintner had never heard of Raff, agreed to its performance; on the New Year's concert von Bülow played the difficult work from memory—achieving a glittering success. Raff's and von Bülow's friendship was to endure until their deaths, with von Bülow promoting Raff's works throughout his distinguished career.24

The main work of the Stuttgart years was a heroic opera, König Alfred, with text by the Norwegian writer, Heinrich Glogan (pseudonym Gotthold Logan). Since Raff had no experience in relation to dramatic settings and handling a large orchestra, the opera was a learning piece

23. Ibid., 60-62. Frau Heinrich's letters were important sources for Helene Raff's biography of Raff.

24. Ibid., 62-63.
which he later revised. His attempts to have it performed in Stuttgart were never realized because of demanding letters he wrote to Stuttgart officials who were necessary in its production. An attempt to have it produced in Dresden likewise failed, although Reissiger, the concertmaster whom Raff had met earlier, was encouraging in his appraisal of the opera. Other works—*Psalm 121* for chorus, soloists and orchestra, his first trio (G minor) and numerous pieces for piano, voice and piano, and various chamber groups—were similarly unsuccessful at that time.\(^{25}\)

A letter to Liszt in May, 1849, which von Bülow described as an "excellent letter of apology," resulted in a gradual reconciliation with the master.\(^{26}\) Raff's request to Liszt for criticism of *König Alfred* resulted in constructive comments from Liszt as well as an offer to help him have the opera produced in Weimar. In later letters, Liszt also offered to help Raff publish a small list of his numerous manuscripts and once more suggested that he should join him at Weimar.

In the meantime Liszt helped Raff obtain a job with the publisher, Schuberth, in Hamburg, and Raff traveled there in the middle of September, 1849. Liszt arrived in Hamburg shortly after, on the 19th of September. Their first meeting was strained, not only because of their former disagreement but also because Raff was surprised by his first encounter with Princess Wittgenstein and her child, who accompanied Liszt. Liszt continued on his travels but upon his return to Bremen, Schuberth and Liszt met and agreed to make Raff an offer—he could assume a permanent position with Schuberth's publishing firm if after

\(^{25}\) Ibid., 63-66. \(^{26}\) Ibid., 67.
spending the winter with Liszt he did not want to accept a permanent position with him. On 24 November 1849 Raff left for Elsion, where Liszt, the Princess Wittgenstein, and their entourage planned to spend Christmas before Liszt continued his recent appointment as Weimar Kapellmeister.

Weimar

For the next six years Raff was to live with Liszt in Weimar, assisting him in such practical activities as copying parts, putting manuscripts in order, orchestrating, and arranging festivals. Most writers indicate that Raff exaggerated the importance of his work for Liszt. In any case, it was a very significant period of development for Raff, not only from his contact with Liszt, but also with those composers involved in the New Weimar school surrounding Liszt, and in the opportunity for Raff to compose and have his works performed.

Works of Liszt's on which Helene Raff mentions her father working are the first and second piano concerti, the symphonic poems, Ce qu'on entend sur la Montagne, Beriose funèbre, Tasso, and Prometheus, a four-voice mass (probably Missa quattuor vocum ad aequalis conceinente organo of which he orchestrated the first movement), Les Quatre Elements, and the third piece of Illustrations der Prophete for piano. If one checks the convenient biographical survey in Searle's The Music of Liszt (136-141),

27. Ibid., 69-77.
29. This period of time that Raff spent in Weimar could very well be developed into another full study.
one can observe that many more compositions were written by Liszt during
the period Raff was employed by him, but it is impossible to know with
which works Raff dealt unless one has access to the manuscripts of this
time. Liszt's program content perhaps had some influence upon Raff's
later choices; for example, his *Alpensymphonie* could have been suggested
by Liszt's *Ce qu'on entend sur la Montagne*, and *Lenore* by Liszt's melodrama
by the same name (1858).³¹

Besides the important contact with Liszt's music, he encouraged
Raff's composition—the young man was not completely occupied in his
responsibilities to Liszt but had time to compose a quantity of music
(Opp. 56-68, 71-77, 86, 90, 93, 97, 111 and 117)³² and Liszt premiered or
performed his works at the Weimar court and elsewhere. Liszt considered
several of Raff's works composed during this period to be masterpieces.
These works were the operas *Konig Alfred* and *Samson*,³³ and the musical
fairy tale *Dornröschen*.³⁴ Another Raff composition Liszt premiered in
Weimar and conducted frequently at other cities was the overture to *Bern-
hard von Weimar*, from incidental music to the play by Eduard Genast.
Liszt, in addition, played a number of Raff's piano pieces, *Metamorphosen*
from Op. 74 being particularly well-liked in the Weimar circle.

The Weimar period was rich not only in Raff's relationship with
Liszt but in the contacts he had with other performers and composers such

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³¹. The melodrama was written after Raff left Weimar but he remained in
touch with Liszt and his works.

³². See Schäfer's catalog of Raff's works.

³³. Ludwig von Schnorr, Wagner's Heldentenor in *Tristan*, also thought
highly of *Samson*. See Helene Raff, 165.

³⁴. Helene Raff, op. cit., 102, 141-42, 149.
as Joachim, von Bülow, Bernhard Cossman, Peter Cornelius, Berlioz, Brahms, and Wagner. Liszt conducted the premier of Lohengrin in Weimar (1850) and sponsored a Berlioz week in 1852 and 1855 and a Wagner week in 1853. The respective composers were present during those times in Weimar. Raff became intimately acquainted with both Berlioz' and Wagner's works and formed firm friendships with Joachim and Hans von Bülow, who was studying with Liszt at the time. Von Bülow was a faithful and sincere promoter of Raff's piano and chamber works; indeed, Raff dedicated three of his compositions to Von Bülow, including his Piano Concerto Op. 185, which von Bülow premiered and played many times.

Raff met his future wife, Doris Genast, who was a well-known actress, while at Weimar. The Genast family was a talented one, having a genealogy of actors and musicians. Eduard Genast, the father who was a famous actor, was stage manager of the royal theater in Weimar and had another talented daughter, Emilie, who was a successful singer. Emilie later promoted many of Raff's songs and also appeared as soloist in several of his large vocal works. Raff met Doris at the Genast home in 1850 and spent Christmas that year with the Genast family. According to his daughter, it was love at first sight. The couple was engaged in 1853 but did not marry until 1859, after Raff had left Weimar and had established himself in Wiesbaden, where Doris was employed as an actress.

Dissolution in Weimar

Raff began to distrust Liszt's motives as early as the end of 1851. He felt that Liszt was using him without regard for his own

35. Peter Raabe, Liszt's Schaffen (Tutzing: Hans Schneider, 1968), 71-72. Raabe, says Helene Raff, insinuates that Raff periodically suffered from distrustful, pessimistic moods from childhood, which later increased because of heart trouble. Also, there is indication that Raff evidenced signs of heart disease at this time.
professional future as a composer or in attaining a permanent position. In addition, as Raff and Doris Genast's relationship deepened, she encouraged this attitude and his need to move away from the Weimar circle. There were other circumstances which caused the breach to widen. Raff had continued his literary pursuits while at Weimar, and in the summer of 1854 he published a short book entitled *Die Wagnerfrage*. Because of his contact with Wagner's music, and the master himself during Wagner week in 1853, Raff had become a proponent of his operas but an enemy of his books in which he had submerged himself. Described as pedantic and difficult to understand, Raff's book exalted Wagner on one hand, and a few lines later relentlessly denigrated him. The book caused an adverse reaction to Raff from the young, enthusiastic Wagner followers in the Liszt circle at Weimar, and Liszt himself was offended because Raff had not let him read the manuscript beforehand. A later article by Raff published in the *Signale*, commemorating the hundredth birthday of Mozart (January, 1856) put him in opposition to the Weimar group's credo and led Liszt to observe to Emilie Genast that "it is as if Raff wanted to withdraw from us." 

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36. Raff's daughter, however, seemed to feel that Liszt's motives were completely honorable.


Doris Genast, during the year of their engagement (1853), was hired for a permanent acting position in a theatre in Wiesbaden. During his visits to Doris, Raff's reputation followed and he was able to establish strong musical connections there. J. B. Hagen, court kapellmeister at Wiesbaden, brought manuscripts of the Grossen Symphony and König Alfred from Weimar in 1856, and subsequent performances of these two works and the Liebesfee were very successful in Wiesbaden. Evidently Raff had moved permanently to Wiesbaden at the time of the König Alfred performance on 28 August 1856. He had felt increasingly oppressed by Liszt's powerful personality and the Neuweimarer's reaction to his articles; their attacks on his seeming defection caused Raff to determine that he had to leave Weimar if he "wanted to hold on to himself." 

Wiesbaden: The Mature Years

Raff obtained a position as music teacher with the two largest girls' schools in Wiesbaden, instructing in piano, harmony, and occasionally, in vocal music. In addition, he obtained a position as theater and music reviewer for the Nassauische Zeitung. The salaries he earned from these part-time positions plus earnings from private instruction and Doris' salary from the royal theatre (after they married in 1859) provided

40. Gradually Raff's works were becoming known because of Liszt's efforts and frequent performances in Weimar and surrounding cities. An all-Raff program in Weimar in April, 1855, which included the premiere of his Grossen Symphony plus successful performances of König Alfred and Die Liebesfee, a violin-orchestral work, had helped to establish his growing reputation.

41. Helene Raff, op. cit., 143. Helene Raff quotes her father's words.

42. Ibid., 155.
a comfortable living. He continued to make arrangements of opera melodies and other "pot boilers" for "the food."\^3 The Wiesbaden years proved to be his most productive. In 1863 his first symphony, An das Vaterland, won the first prize offered by the Gesellschaft der Musikfreunde in Vienna, and during his stay in Vienna for its first performance, his cantata, Deutschlands Auferstehung, Op. 100, for male voices and orchestra, was announced as first prize winner in a contest sponsored by the publisher, Kahnt, in Leipzig, for a festival cantata on the occasion of the fiftieth anniversary of the Leipzig revolution. Symphonies No. 2 through No. 7 and No. 11 were to follow in Wiesbaden, with the third, the Wald, and fifth, Lenore, becoming great favorites. Raff's piano concerto enjoyed much popularity, and his Suite for Violin and Orchestra, Op. 180, received slightly less favor.\^4 A comic opera, Dame Kobold, was produced in Weimar in 1870. Other operas for which he himself wrote the libretti have never been performed in public. These included Samson, which had generated such interest from Liszt and Ludwig von Schnorr.\^5 During the years from 1870 to 1875 Raff composed forty-five opus numbers, and in Helene Raff's opinion these years were the high point of his creativity.\^6

Frankfurt: Life's End

In 1877 a good friend of Raff's, Dr. Johann Hoch, died, leaving the city of Frankfurt the means to organize a conservatory of music, the

\^5. Ibid., 14. \^6. Helene Raff, op. cit., 205-06.
Hoch Conservatory. The board of trustees of the foundation, after considering several men, including Brahms, offered Raff the directorship of the conservatory. This new opportunity pleased Raff—he would have a fixed income, his wife would no longer have to act, there would be greater freedom to compose, and school activity appealed to the pedagogue in him. He accepted the position and in the summer of 1877 he and his family (including daughter Helene, who was born probably in 1866) left Wiesbaden, where most of his major works had originated, and after a two-week vacation in Switzerland, Raff began his new duties.47

Raff has been described by one authority as quite "proper"; he also proved to be a skilled educator in organizing an effective curriculum and gathering a fine faculty for the new conservatory. The school had to be created from the ground up, including the location of a building in which to house the conservatory. Bernhard Cossmann, who had played cello in the Weimar orchestra during Raff's tenure there, was hired to teach cello and ensemble, Clara Schumann was contracted with one of the piano positions, and Raff taught composition. Thirteen other teachers completed the faculty. In September of 1878 the opening festivities took place in the Saalhof in Mainquai, the conservatory's location, with Raff delivering the main address.

His administration of the conservatory was admirable, although not without the usual problems encountered when artists collaborate. Raff's integrity caused him to forbid the performance of his works by students and faculty; he would not take advantage of his position to promote

47. Ibid., 214.
his works. His door was always open to student and faculty alike when
he didn't have pressing duties. He liked to say, "He who occupies an
office must be like the pope in Rome, 'a servant of God's servant'."

Raff's efficiency and integrity paid off, for the school began with
sixty students and at the end of the first school year had 123 enrolled
—a sizable number for that day.

Although much of Raff's time was claimed by the demands of
forming the new conservatory, works continued to flow from his pen
(Op. 208-16 plus a number of unpublished works). He completed the re-
mainning two symphonies in the Seasons cycle, No. 9 and 10, as well as
two operas, a large oratorio, Welt-Ende, Op. 212, several cantatas and
songs (some with texts by his daughter, Helene), piano music, and a
mass of sketched pieces that remained unfinished at his death.

A heart condition which had been developing over a long period of
time finally manifested itself early in 1882, when he suffered a massive
heart attack. Although Raff recovered enough to resume some of his du-
ties at the conservatory his physician never gave his wife any hope for
his full recovery. During the night of June 24-25 of 1882, Raff died
peacefully in his sleep. He was buried on 27 June in the Frankfurt ceme-
tery, his funeral procession led by the entire body of the conservatory.
The theatre orchestra under Otto Dessoff's direction played Beethoven's
Trauermarsch, and at the grave the faculty society sang Rasch tritt
der Tod den Menschen, by Bernhard Weber, and Das Pilgervs Reise, by
Peter Cornelius, a reference to his Weimar days. In 1903 Raff's remains

48. Ibid., 222-23. 49. Ibid., 246.
were moved to a second resting place in Frankfurt, and there stands a monument created by Karl Ludwig Sand, the result of a memorial society formed shortly after his death and headed by Hans von Bülow, his faithful friend.\(^5\)

Raff was inspired by a childlike belief in posthumous success. He believed that true success was only earned after one's death—a belief apparent in the title of his sixth symphony, *Lived: Aspired, Suffered, Struggled--Died--Was Glorified*. As a result he neither worried about the fate of his family nor the possibility of not achieving immortality through his multitudinous works.\(^5\)

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Chapter II
SYMPHONIES NO. 3 "IM WALDE" AND NO. 7 "IN DEN ALPEN"

Symphonies No. 3 and 7 have been grouped together in this chapter because of their similarities of program—nature and the out-of-doors. Helene Raff, author of her father's biography, indicates that the love of nature and of his homeland, Switzerland, where natural beauty is an integral part, were instilled in him from his childhood. She writes in his biography of Lachen:

... Its location on the Zurich Sea, the view of the distant-shining mountains, the ancient architecture of the houses, inspired little Joachim's youthful pleasure so that all his life he remained, in his own words, "difficult to please so far as surroundings were concerned." He never learned to understand the charm of a flat land.¹

Raff's father, who was a schoolteacher and taught his son, often rewarded him with walking tours for expedient learning, and while resting with him in a shady gully or under the tall tree tops would explain history to him, frequently of the father's homeland, Swabia.² It is not surprising that nature and love of country found their way quite naturally into the programs of his music.

Raff provided a written program for the Waldsymphonie (although he did not correlate it with actual measures in the score), but did not

¹ Helene Raff, op. cit., 16.
² Helene Raff, ibid., 19.
leave any written description of the Alpenсимфониe. His written program for the Wald Symphony is easy to match with the musical tone painting, since he is so very literal. With this in mind I have attempted to interpret the tone painting of the Alpenсимфониe, especially in view of some of Raff's childhood experiences described in his biography, but with no intention of the description being more than what it really is, supposition.

Symphony No. 3 in F Major Im Walde, Op. 153

Of Raff's eleven symphonies the two most widely acclaimed during his lifetime, and for that matter afterward, are his third, Im Walde and fifth, Lenore. Im Walde was composed during 1869, as was another major work, a comic opera, Dame Kobold. Helene Raff indicates in her biography that the symphony was born out of Raff's deep love for nature and that the composition of Dame Kobold seemed to fulfil his need to counterbalance the strong inner feelings for nature he expressed in Im Walde with light humor. 3

Indeed, if one thumbs through Raff's catalog, numerous titles suggesting scenes of nature or national landscapes are found: Am Rhein, Op. 32; Frühlingsboten, Op. 55; Aus der Schweiz, Op. 56; Ode au Printemps, Op. 76; to mention only a few. In addition, Raff composed five symphonies other than Im Walde which bear programmatic reference to the out-of-doors: No. 7, Alpenсимфониe; and the cycle Jahreszeiten, Nos. 8 through 11. Raff was very much a part of the romantic legion who portrayed nature musically, and particularly, symphonically.

The first performance of the *Wald Symphony* took place on Easter Sunday, 17 April 1870 at the royal theatre in Weimar, under the direction of Karl Stör, as a benefit concert for the widow and orphan fund of the ducal royal chapel. *Dame Kobold* had been premiered also just a week before on the 9th. Helene Raff writes that both works received strong approval, although the success of the symphony exceeded that of the opera and each new performance of the *Wald* generated the same enthusiasm.\(^4\) The Müller-Reuter *Lexikon* lists other early performances of the symphony: at Wiesbaden, 24 March 1871, conducted by Wilhelm Jahn and played by the Hofkappelle orchestra, and in Sonderhausen on 28 May 1871, with Max Erdmannsdörfer conducting.\(^5\)

During the remainder of Raff's biography, Helene Raff refers to the frequent performances and success of *Symphony No. 3*. One performance that occurred at a music festival sponsored by the *Allgemeine Deutsche Musikverein* in Cassel 27 June 1872 is described with some detail. The *Wald Symphony*, directed by Erdmannsdörfer, came at the end of a long program and, in spite of the length, the audience called for Raff at the end of the second movement. After the conclusion of the symphony, Helene Raff relates:

...a complete hurricane went through the house—Raff went up to the podium; there the musicians of the orchestra opened the doors through which he had to pass and received him with

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a standing ovation while tapping on their instruments—naturally amidst barbaric jubilation of the audience.\textsuperscript{6}

Raff himself conducted the \textit{Wald} in Munich on 1 November 1874 in a subscription concert for the Music Academy, where the orchestra had been carefully prepared by Franz Wüllner. It was so well received and beyond Raff's expectations that he wrote his wife, "... the public was so thrilled that I can scarcely remember anything like it."\textsuperscript{7} Hans von Bülow attended the same concert and in a letter to Raff's wife from London, dated 17 November 1874, describes the success of the \textit{Wald Symphony} in Munich as "colossal." He writes, "I heard enthusiastic reports from all sides; about the work as well as the famous author; wonderful, exquisite ..."\textsuperscript{8} During the decade of the 1870s the \textit{Wald Symphony}, the first two symphonies, and No. 4 in C minor and No. 5 (\textit{Lenore}), which closely followed, established Raff's reputation throughout Europe and England, and even made his name known in the United States.

\textbf{The Program of Symphony No. 3, \textit{Im Walde}}

Raff divides his third symphony \textit{Im Walde} (In the Forest) into three parts. He entitles the first \textit{Am Tage: Eindrücke und Empfindungen} (In the Daytime: Impressions and Feelings). The second, A) \textit{In der Dämmerung: Träumerei} (In the Twilight: Dreaming); B) \textit{Tanz der Dryaden} (Dance of the Dryads); and the third, \textit{Nachts: Stilles Weben der Nacht}

\begin{itemize}
\item[6.] Helene Raff, \textit{op. cit.}, 194-95.
\item[7.] \textit{Ibid.} 195.
\end{itemize}
As C. A. Barry suggests in his analysis of the *Wald Symphony* in the June, 1875, issue of *The Monthly Musical Record*, the first two parts of the symphony are expressive of feelings, similar to Beethoven's approach in the *Pastorale Symphony*. The third part is an attempt by Raff to literally portray an old German tale, the Wild Hunt with Wotan and Frau Holle, characters found in early Teutonic mythology.

According to Müller-Reuter's *Lexikon*, Raff wrote a complete program for the *Wald Symphony* which was never published. The *Lexikon* quotes Raff's program from a manuscript source and a translation of this material follows:

**First Part: Day. Impressions and Feelings.** The wanderer treads on well-known paths toward the forest which beckons him with quiet greetings. Soon he steps into the emerald cathedral created by the towering tree tops which arch above him. A slight shiver goes through him. One experiences this (shiver) at the entrance of our gothic temple whose pillars remind us of a group of slender tree trunks under which we walk through the forest. Something is moving in the underbrush. It is a frightened animal which thought it heard the hunter's step. The wanderer continues to stroll quietly along and gives himself over to his feelings. To his lips comes a simple melody which is not without that certain trace of melancholy which has its basis in the knowledge of the rift between mankind and nature. But doesn't it seem as if the voice of the wanderer had awakened the voices of the forest? Doesn't it seem as if the tree tops along with the birds (who are rocking themselves in the tree...

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9. C. A. Barry, "Joachim Raff's Symphony, 'Im Walde,'" *The Monthly Musical Record* V (June 1875), 77.
tops) join with him in his song? It seems as if nature itself was answering the singer with a song, which, when it has grown silent, awakens a long echo that follows the hiker.

He continues to go deeper into the forest. There the squirrel is climbing; there the woodpecker pecks.

a) The path becomes more difficult to follow; the forest becomes thicker. Now it goes uphill over a path which has almost become impassable because of exposed tree roots. Now only one more section of pushing through underbrush. Now the wanderer arrives in a beautiful field of strong trees. He takes a deep breath and his previous good feelings return.

or [another version!:

b) The wanderer, who is going over a little used and difficult path through thick underbrush, hears the many sounds of the animal world which inhabits this place. Finally he reaches a clearing in the forest. He takes a deep breath and his previous good mood returns.

In the meantime the wanderer arrives at a different place in the forest. There—listen! The animals are fleeing; that is truly the step of the hunter. One can clearly see from there the flight of the hunted animals—now the shots are fired—finally the bloody work is done. The hunters arrive quickly. One can hear their happy fanfare—the wanderer turns away from this picture. His glance goes to a different part of the forest where tall "crows" (tree tops) peacefully look down on the actions of mankind. Once again does the wanderer recognize that verse with its long echo ending with a mighty crescendo chord in disharmony.

Second Part: Twilight: A) Dreams. The wanderer rests. Pleasant memories come back in the secret quietness which surrounds him. He believes he hears the voice of his beloved, and his heart answers this voice. The voice of nature answers the sighs of his desire sympathetically, soothingly. His heart becomes calmer; sleep approaches his tired senses. Unnoticeably his thoughts become confused: the dream begins. In this one, however, an uncanny, terrifying object appears to his released fantasy. The wanderer tortured by fear awakens suddenly. Fortunately, the dream deceived him. Nothing is close by which could upset him. Only the quiet whispering of the tree tops moving in the evening breeze can be heard. The wanderer sighs softly. The fear disappears from his heart whose voice can be heard again. It becomes more quiet now in nature—-even the tree tops cease their movement. The
wanderer falls asleep, thinking about his beloved who is far away, a prayer for her on his lips.

B) Dance of the Dryads. In the twilight those delicate beings with which fantasy inhabits the forest slip in and surround the sleeping man. Now one is floating around him, then more, then a complete choir. Now they are rocking high in the tree tops from where their singing resounds down below. Then they begin the dance (round dance) again and tease the sleeping wanderer whose secret they have learned. Then they disappear.

Third Part: Night. If the songwriter has up until now presented the forest with reference to man, he now allows it to appear as something that is independent in an elementary way and symbolizes it with a melody which we want to call "Waldweise" (manner of the forest). The still weaving of the night in the forest begins. However, it is soon interrupted by the warning trumpet call of faithful Eckart, who announces the coming of the hunters. Soon thereafter they enter the scene. The trampling of the horses, the crack of a whip, barking of dogs, wild song, screaming, swearing, mocking laughter, rumbling signals indicate the direction of the hunt. Along with the uncanny sounds of a ghost song, appears the following of Frau Holle. Then she herself appears. Plaintively the unhappy, but delightful woman curses her lot, which condemns her to follow forever the nightly parade at Wotan's side. Wotan himself, the Ahasver of the forest, joins this complaint at first, but then gets up resentfully and in dark majesty goes to the head of his following, which accompanies the fallen god with wild joy. So they march into the forest. The noise gradually lessens.

For a moment nature seems to sigh in relief, freed from the surrounding fright. For a long time the only sounds one hears now in the distance are the uncanny actions of the hunt. Just as one thought they had left the forest completely they return, spurned to tremendous haste by the gray light of early morning. Finally the ghostly parade has left the forest. The mild and warm voice of nature which has again become quiet can be heard—the "Waldweise." The morning wind and the birds awaken and join in. Stronger and stronger the melody rustles through the moving tree tops. The awakened wanderer also lifts his voice and joins the hymn of nature.

10. A German fairy tale figure, known for shaking her feather beds out and raining feathers.

The Müller-Reuter Lexikon also quotes an equally unknown poetical transcription of Raff's program by Gotthold Kundel, a composer and teacher who heard the *Wald Symphony* at a performance in Frankfurt. The poetical version was published in a supplement to the *Frankfurt Observer*, "Siesta Feuilleton" 25 June 1884 (No. 147). The translation follows:

**Raff's Forest Symphony**

The air was oppressingly warm, he searched for the shade of the forest,—

There, near a leafy tree he found a solitary place.

Here, he thought, here I will finish it well—and laid himself down, dreaming.

Parents, brothers and sisters, and friends passed through his thoughts.

One blessed remembrance followed another, until finally, Beautiful as an angel his beloved who was far away floated around him.

Slowly the day disappeared and twilight covered the land. Water-sprites left the deep, the lively satyrs danced. The friendly beings surrounded him, the worthy darling of the muses.

There, a tall form appears suddenly in Dazzling ethereal raiment. The dark mirror of the sea Served as her palette; she shook the brightest beams From Helios, used them for a brush and painted with a steady hand

Busily and with a sense of purpose, the pearldrops Against the blue of the sky. Acquainted with the mixture of colors

She poured the pale glow of the light, yellow moon And the glittering sparkle of the stars on the canvas. Quickly the apparition disappeared, just as sudden as it had appeared.

But what does the deeply breathing sleeper now hear in his dream?

Quietly and muffled, it begins, like distant trampling of horses, Like the hiss of the snake, the screeching of the eagle, owl, and screech-owl.

The noise comes closer and can be more clearly heard. It roars high in the air and tosses like bubbling surf. Firebreathing stallions begin the nightly dance. Flying reptiles from hell, the owl, the wild boar, the snakes,—

Behind them human skeletons, they urge on the mass
Of hellish noise with the crack of the whip  
Which is increased by the barking pack of dogs.  
The uproar becomes more terrible: the howling and raging  
of insanity  
Pushes through the battling clouds, unleashes all of nature.  
Frau Holle sitting in the god of thunder's wagon, pulled by  
quick lightning  
Now passes by with Wotan: a thunderbolt—everything is  
scattered.  
From this dreadful shock the dreaming artist awakes—  
No longer can it hold the tired, fearful dreamer.—  
His steps lead homeward, past the cloister of the forest.  
The praying and singing of the monks, the majestic organ  
Make him stop; as if in a trance he must stop and listen.  
Solemn devotion remove him completely from earthy exist-  
ence.—  
When the hora [Creverie] is over he is drawn toward his  
cozy room.  
Thus was created the Forest Symphony of the Bavarian  
master.  

Program Commentary

Although Raff wrote an unpublished program to accompany the Wald  
Symphony, there are no known letters or materials which correlate his  
written program to the music as found with the Lenore Symphony. Consequently, any attempt to relate music and written program has to be  
conjectural. In many instances the musical representation in the score  
is so realistically depictive that the program can be followed with some  
certainty and ease.

Part one, entitled "In the Daytime: Impressions and Feeling,"  
consists of the first movement, and within this movement, Raff's program  
deals psychologically with feelings of being in the forest, much as  
Beethoven dealt with "Impressions Upon Arriving in the Country" in the  
first movement of the Pastoral Symphony. In fact, Raff's symphony is  

12. Ibid., 386.
even in the same F major. Moreover, Raff is concerned with the philosophical infringement of mankind upon nature, which in his program is symbolized by the hunters killing game in the forest.

Raff's program reads at the beginning, "The wanderer treads on well-known paths toward the forest, which beckons him with quiet greetings." The greetings are represented by motifs which are to occur within the movement and are prematurely stated in the introduction, measures 1-25. (See Ex. la through Ex. lf.)


He soon passes into a wooded area in which the towering tree tops remind him of a gothic cathedral, and he experiences a shiver of awe. The arch of the trees, representative of a cathedral, can be pictured in the melodic material of the first key area (sonata-allegro form), whose rising

13. Ibid., 384.
contour soars dramatically higher and higher as the material is restated.

(See Ex. 2a and Ex. 2b.)


Along the way the wanderer hears an animal scurrying in the underbrush, which has mistaken his footsteps for the hunter's. A sixteenth repeated-note figure in the first violins suggest the scurrying noise of the animal. (See Ex. 3.)

Shortly the wanderer's feelings toward the beauty and serenity of the forest erupt into song, and as the melody escapes from his lips, it seems to be taken up by the birds rocking in the trees and the trees themselves; finally all of nature appears to join and echo his song. (See Ex. 4a and Ex. 4b.)


The wanderer moves deeper into the forest, along paths little used and overgrown with brush. Walking is more difficult through the thick underbrush and as he struggles along he hears the sounds of animals inhabiting the denser wooded area. This part of the program occurs within the development section and the first part of the recapitulation. The growing difficulty of the path possibly is portrayed by canon which occurs in measures 226-48. (See Ex. 5.)

As the development continues and moves into the recapitulation there is a gradual thickening of contrapuntal lines, accompaniment figures, and orchestration, which would coincide with Raff's programmatic intentions (measures 252-365). The portrayal of animal sounds are numerous, and a few examples are cited. (See Ex. 6a, Ex. 6b and Ex. 6c.)

Gradually the lines lessen as the wanderer's difficulty diminishes and he reaches a clearing in the forest. The program indicates that he takes a deep breath and his previous good mood returns. At this point in the score the instrumentation has lightened and the material of examples \( a \) and \( b \) is stated in the recapitulation, which was the expression of his original feelings toward the beauty of the forest (measure 383).

The program that follows is concerned with the entrance of the hunters, and reads:

In the meantime the wanderer arrives at a different place in the forest. There—listen! The animals are fleeing; that is truly the step of the hunter. One can clearly see from there the flight of the hunted animals—now the shots are fired—finally the bloody work is done. The hunters arrive quickly. One can hear their happy fanfare—

This section of the program is depicted literally by the orchestra, starting in measure 525 with the recurrence of the scurrying motif (Ex. 3). The shots that ring out are portrayed (in measure 546ff) by the trumpets, trombones, and timpani playing loud eighth-notes followed by rests. (See Ex. 7.)

The arrival of the hunters to claim their game is represented by the horn fanfare in measure 570. (See Ex. 8.)


The program concludes with:

... The wanderer turns away from this picture. His glance goes to a different part of the forest where tall "crowns" (tree tops) peacefully look down on the actions of mankind. Once again does the wanderer recognize that verse with its long echo ending with a mighty crescendo chord in disharmony.¹⁵

The soaring theme which represents the "gothic" arch of the trees (Ex. 2a and Ex. 2b) returns and the final crescendo chord is literally stated, quietly starting from a major third on F and A, and expanding with a mighty crescendo on a F major triad until it spreads throughout the entire orchestra.

The second part of the symphony, entitled "In the Twilight," is divided into two sections, each with distinctive moods and each consisting of the traditional movements of the classical symphony—a slow movement followed by a dance movement. Raff identifies the first section

by the subtitle, A. "Dreaming." The program of this movement is the most abstract of the entire symphony and Raff's realization of the program is achieved primarily through tone-painting of mood with occasional literal writing. Raff's program at the beginning reads:

The wanderer rests. Pleasant memories come back in the secret quietness which surrounds him. He believes he hears the voice of his beloved, and his heart answers this voice. The voice of nature answers the sighs of his desire sympathetically, soothingly. His heart becomes calmer; sleep approaches his tired senses.¹⁶

The wanderer's period of rest and his serene surroundings are established at the beginning by the quiet mood of the string section. (See Ex. 9.) In the quietness the wanderer recalls pleasant memories and imagines he hears the voice of his beloved. The clarinet enters the string sonority in measure 7, no doubt representative of his beloved's voice, since the Romantic period frequently employs the clarinet in this capacity. (See Ex. 10.) The chromaticism of the first few notes of this melody should be noted for its similarity to a love theme in the


first movement of the Lenore Symphony. Especially similar is the horn entrance in measures 14-15 to theme 4 from Lenore. (See Ex. 11a and Ex. 11b--Lenore, theme 4.) The wanderer's heart replies to the imagined voice of his beloved, represented by a less chromatic melody, stated in the first violin part with string and bassoon harmonization. (See Ex. 12.)

Example 11a and b. Symphony No. 3 Im Walde, Op. 153, Part IIA, measures 14-15; theme 4 Lenore

Example 12 Continued

Raff concludes this portion of the program by describing the joining of nature in soothing empathy to the wanderer's "sighed desires," and the calming of his heart into sleep. This programmatic material is portrayed in the score by the manner in which Raff adds woodwinds and horns to the musical fabric from measure 1 through 76. Gradually the woodwinds and horns are eliminated and rhythmic motion slows down except for a tremolo in the cellos (measures 81-85); all allude to sleep.

The next part of the program, which Raff will portray more realistically, reads:

... Unnoticeably his thoughts become confused: the dream begins. In this one, however, an uncanny, terrifying object appears to his released fantasy. The wanderer tortured by fear awakens suddenly.
The words, "Unnoticeably his thoughts become confused: the dream begins," is depicted by a change of key, acceleration of tempo, and a fugato passage beginning in measure 85. (See Ex. 13.)


The dream, turned into a nightmare—"an uncanny, terrifying object appears . . . ," is represented in the score by full orchestra and homophonic texture, with alternating measures of forte and piano. (See Ex. 14.)

17. Ibid., 385.
In measures 114-15 a staccato sixteenth-note passage, played by full woodwind section and horns, terminates this section, just as in the program the wanderer is suddenly awakened by his own fear. The key has modulated enharmonically, and in measure 115, with a key and tempo change, the last portion of the program indicates:

... Fortunately, the dream deceived him. Nothing is close by which could upset him. Only the quiet whispering of the tree tops moving in the evening breeze can be heard. The wanderer sighs softly. The fear disappears from his heart, whose voice can be heard again. It becomes more quiet now in nature—even the tree tops cease their movement. The wanderer falls asleep, thinking about his beloved who is far away, a prayer for her on his lips.18

The tree tops whispering in the evening breeze can literally be heard, with the violin section playing a tremolo and arpeggiated sixteenth-note accompaniment figure. (See Ex. 15.)


In measure 123 the melody representative of the wanderer's feeling for his beloved is restated as it occurs in the program. Gradually the quietness of nature returns with even the motion of the tree tops ceasing, and the orchestra complies as the tremolo and sixteenth-note figure ends

18. Ibid., 385.
in measure 153. Sleep comes again to the wanderer as he is thinking of his beloved, a prayer for her on his lips. The melody symbolizing his feeling for her is presented again in the string section, and over the strings is imposed the clarinet melody of the beginning which portrayed his beloved's voice (Ex. 10). In a prayer-like mood a pianissimo eighth-note phrase by the flutes and clarinets, repeated by the first and second violins leads to the cadence. (See Ex. 16.) Significantly, the clarinet


[Image of music notation]

lullingly lingers over the sustained final chord of the movement. (See Ex. 17.)


[Image of music notation]
The second section of Part 2 is entitled, "B. Dance of the Dyrads," and consists of the traditional third movement dance. The program of this section turns from the romantic dreaming of the wanderer's beloved as found in the first section of Part 2, to dreams of the mythological wood nymphs, performing their lively round dance around the sleeping wanderer. Raff's program for this movement reads:

In the twilight those delicate beings with which fantasy inhabits the forest slip in and surround the sleeping man. Now one is floating around him, then more, then a complete choir. Now they are rocking high in the tree tops from where their singing resounds down below. Then they begin the round dance again and tease the sleeping wanderer whose secret they have learned. Then they disappear.\(^{19}\)

The program is graphically realized in the movement by means of mood, melodic content, and orchestration.

That part of the program which indicates the successive entries of the dryads who surround the sleeping man until a complete choir dances around him is very vividly represented by the orchestration. Here two clarinets, then two bassoons sneak in, and finally two flutes begin the dance around him. The woodwinds are supported by softly bowed strings, and, when the dance proper begins, pizzicato strings. (See Ex. 18a and Ex. 18b.)

\(^{19}\) Ibid., 385.

Example 18b Continued

Gradually all the woodwinds and strings enter into the mêlée.

The next programmatic description suggests the nymphs "rocking high in the tree tops from where their singing resounds below." Raff changes key and, by means of divided four-part violins with the uppermost playing harmonics, and a gentle ascending and descending motif in the woodwinds, deftly depicts the nymphs rocking in the tree tops. (See Ex. 19.)

The round dance returns with full winds and strings, portraying Raff's description, "Then they begin the round dance again and tease the wanderer whose secret they have learned." Obviously the secret to which Raff refers is that of the wanderer's beloved, for the melody symbolic of her in his thoughts is recalled from the second movement, but now in an augmented version with the nymph's dance surrounding the melody. (See Ex. 20a and Ex. 20b.)


Example 20b Continued

The program ends simply with "Then they disappear." Raff concludes the movement with a forte, full orchestral scurry to the final cadence, five beats of rest followed by a picardy-third D major chord in strings and flutes, another five beats of rests and a pizzicato unison D quarter-note in the strings. The dream has ended.

The third part of the *Wald Symphony* bears a long, descriptive title: "By night. The Living Stillness of Night in the Forest. Arrival and Departure of the Wild Hunt, with Frau Holle (Hulda) and Wotan. Daybreak." Raff's approach to the program in this final movement is quite literal, and although he left no record as to how his programmatic intentions were to be explicitly realized in the music, the main events can easily be related to the music (details necessarily have to be left to supposition). The first portion of his program follows:

If the songwriter has up until now presented the forest with reference to man, he now allows it to appear as something that is independent in an elementary way and symbolizes it with a melody which we want to call "Waldweise" (manner of
The forest. The still weaving of the night in the forest begins.

The elemental Waldweise is stated at once in the cello and contrabass parts, and "the weaving of the night in the forest" is very aptly symbolized by a five-voice fugal exposition in the strings, second horn, and bassoon parts. (See Ex. 21.)


The fugato is suddenly interrupted by a triplet figure in the strings and a distant-sounding horn call (see Ex. 22) which prepares for the warning trumpet call of the approach of the Wild Hunt led by the faithful

20. Ibid., 385.
Eckart. In measure 65 a three-measure trumpet figure is announced in the first violin part which is repeated on B-flat and D-flat. (See Ex. 23.)


Gradually more instruments are added, with the effect of the retinue coming closer and closer. Raff’s program from this point reads:

... Soon thereafter they enter the scene. The trampling of the horses, the crack of a whip, barking of dogs, wild song, screaming, swearing, mocking laughter, rumbling signals indicate the direction of the hunt. Along with the uncanny sounds of a ghost song, appears the following of Frau Holle. Then she herself appears. Plaintively the unhappy, delightful woman curses her lot which condemns her to follow forever the nightly parade at Wotan’s side. Wotan himself, the Ahas弗 of the forest, joins this complaint at first, but then gets up resentfully and in dark majesty goes to the head of his following, which accompanies the fallen god with wild joy. So they march into the forest. The noise gradually lessens. 22

Most of this portion of the program has to be left to conjecture. The chaos of the fantastic and formidable hunting party receives lengthy

21. Jacob Grimm, Teutonic Mythology, 4 vols., (New York: Dover Publications, 1863, 1888), III, 934. A mythological character who travels with the train of Frau Holle; he is an old man with a white staff who marches in front of the train, warning people to move out of the way, and even go home, unless harm come to them.

22. Ibid., 335.
and vivid attention by Raff. The listener is aware of the arrival of the group in measure 85. (See Ex. 24.)


Other thematic material which continues through measure 160 depicts the awesomeness of the scene. (See Ex. 25, Ex. 26 and Ex. 27.)


Finally Frau Holle makes her appearance, according to Raff, plaintively lamenting her fate of having to follow the nightly hunt at Wotan's side. A trumpet figure in the brasses, beginning in measure 161, possibly announces her appearance in the hunt. (See Ex. 28.)


Three motives can be conjecturally associated with Frau Holle. The last is the most plaintive. (See Ex. 29, Ex. 30 and Ex. 31.)


Wotan appears, joining Frau Holle in the complaint. The brasses, which have been silent since measure 176, and the beginning of the Frau Holle melodies, now join in (measure 223), at first quietly; but the lower woodwinds, brass, and strings, portraying the god, become increasingly authoritative as Wotan majestically goes to the head of his following.

On the second statement of Wotan's theme, a fanfare is added and the procession takes on a wild, joyful mood as Wotan and his group parade on through the forest. (See Ex. 33.)

The music comes to a strong cadence in measure 259 and the beginning trumpet figure, Eckart's warning of the hunting retinue, is recalled (Ex. 23). From this point the orchestration is gradually thinned out until only a tonic-to-dominant figure remains in the timpani; the Wild Hunt has marched out of sight but not quite out of earshot. The program indicates:

For a moment nature seems to sigh in relief, freed from the surrounding fright. For a long time the only sounds one hears now in the distance are the uncanny actions of the hunt. Just as one thought they had left the forest completely they return, spurned to tremendous haste by the gray light of early morning. Finally the ghostly parade has left the forest.

The "uncanny actions" of the hunting party which are heard in the distance are depicted in the development section (sonata-allegro form) and consist of a contrapuntal working-out of many of the themes and motives stated in the exposition. The carrying-on of their actions extends from measure 286 through 407, and after so long one is more aware of Raff's skillful contrapuntal collage than of his programmatic purposes. The orchestration becomes so light in measures 398-407 that, as the program indicates, one thinks the hunters have left the forest.

Eckart's trumpet figure returns, at first very quietly, but gains in strength as instruments are added and Frau Holle, Wotan, and the entire party returns in tremendous haste because of the approaching dawn. All of the material which depicted their first arrival and departure is recalled. They pass in awesome review and Wotan leads the Wild Hunt back.

23. Ibid., 385.
to whence they came. In measure 583 Eckart's trumpet figure returns to portray their departure. At first scored for full orchestra, it becomes softer and softer as instruments drop out and, with the tonic-to-dominant pattern as found just before the development section, one is aware that finally the Wild Hunt is over. The conclusion of the program reads:

. . . The mild and warm voice of nature which has again become quiet can be heard—the "Waldweise." The morning wind and the birds awaken and join in. Stronger and stronger the melody rustles through the moving tree tops. The awakened wanderer also lifts his voice and joins the hymn of nature.24

In measure 611 the Waldweise theme is quietly presented in the bassoon part (Ex. 21), supported with soft string accompaniment. The melody gains strength as it is picked up by the first violins and horns. The birds enter with their trilling (flutes, oboe and clarinet), and the breeze in the tree tops (first violins with a rising sixteenth-note figure) is added to the song. The orchestration continues to grow; an augmented version of the Waldweise doubled by second violins and four horns starts in measure 639, and the melody is fully presented. The theme is extended and comes to a complete cadence, with full orchestration, in measure 674. According to Raff's intentions, the wanderer awakens and joins in the song. Possibly his contribution is most clearly depicted in the coda, measure 675, where a change to triple meter occurs and the song the wanderer first presented in the first movement (Ex. 4a) is recalled. The movement very appropriately concludes with the mood the wanderer

24. Ibid., 385.
expressed at that time, a spontaneous outburst of awe at the beauty and serenity of the forest. The entire orchestra rings out his melody as the symphony ends.

Analysis of the Musical Form

First Movement. In spite of the imposition of a program upon the form, the first movement of the *Wald Symphony* adheres to the traditional sonata-allegro form. Raff’s program shapes the content of his thematic material and controls the order of musical events within the coda. Otherwise, the form is little affected by the program, although the program can easily be perceived. One could surmise that Raff adapted his program to fit the sonata-allegro form—a case of the composer being able to have his proverbial cake and eat it too.

The key of the symphony is F major, which traditionally is a pastorale key. After a twenty-five-measure introduction consisting of fragments of themes and motives which will occur during the remainder of the movement, Raff slips into his first key material by means of fragments from the first theme. His first key material veers off abruptly into C minor and into C major, and there is actually more first key material implying these keys than F major. Because of the lengthy use of the C tonality, his second key material is stated in B-flat, the sub-dominant major. As found in the first key area his thematic material is expansive (note in the first key area theme 3 is a continuation of theme 1, and in the second key area theme 6b is a continuation of theme 6a).

An ascending fourth horn call introduces the development and recurs two more times in connective roles. The development section is a
skillful collage of exposition materials that are treated at great length. Raff employs canon and other contrapuntal writing, indicating forethought in constructing themes and motives which would combine contrapuntally. The conclusion of the expansive development is thick and busy with contrapuntal combinations.

The recapitulation is literal, with the exception of the orchestration of the beginning of the first key material and necessary key adjustments. The coda is ordered by the program, which results in a second development section. It is introduced by the horn call that signaled the beginning of the first development and employs the same material as found in its first section. From that point the coda accommodates the program to the end. The movement concludes with a statement of thematic material from the second key area, which has programmatic significance, and the ascending fourth horn call. A detailed analysis follows and should be used with the chart in Part II.

**Sonata-Allegro Form**

**Exposition**

**Introduction**

A twenty-five measure introduction presents motives from the ensuing first movement: motif 10 occurs in the horn part in measures 2-8, theme 1 is stated in the cello-contrabass in measures 9-11, theme 6a occurs in the violin parts in measures 13-16 and accompanying the melody is motif 7 in the viola part, the flute and oboe in measures 17-19 state fragments of motif 11 and follow in measures 21-23 with theme 9. The strings pick up the first four notes of theme 1 which leads finally to the exposition in measure 26.
Theme 1 is presented in F major in the first violin part with a strong supportive bass which will be used later, bass 2. The theme and bass is repeated with woodwind and horn doubling and comes to an authentic cadence in measure 42.

Theme 3 is introduced in the violin and flute sections, with the first four notes of theme 1 used as a counterpoint against it in the oboe and bassoon parts. Theme 3 is repeated with doublings an octave higher in measure 47. The counterpoint is doubled at the octave in the remaining woodwinds.

The harmony shifts suddenly to an augmented sixth chord, introducing B-natural, D-flat and A-flat into the key. A new triplet motif based on a D-flat major chord outline is stated in the strings, motif 1, which undergoes diminution into four sixteenth-notes in measure 55, motif 5. Underlying all this is material from theme 1 in the cello and contrabass. The key shifts by means of enharmonic change, D-flat to C-sharp in measure 55, and settles into the key of C major.

New thematic material, theme 5a, which has grown out of motif 5 is stated in the first violin part. The second half of the theme, theme 5b, contrasts, consisting of a triplet and dotted eighth, sixteenth-note rhythm presented by the upper woodwinds. Theme 5a and b are repeated and extended. A-flat major is implied at the conclusion of this section.

The 5a portion of theme 5 is employed as a transitory passage introducing the second key material. In measure 72 a loud statement of theme 1 is stated by the bassoon, cello and contrabass as a counterpoint against the 5a material.
A chromatic modulatory passage consisting of quarter-notes and rests sets up the statement of the second key material, slowing down the bustling rhythm of section 5 as well as introducing the new key.

**Second Key Material**

The chromatic modulation prepared for the second key material in B-flat major. Theme 6a occurs in the first violin part with the remainder of the section harmonizing it. At the end of theme 6a (measure 98) the key shifts abruptly to D minor. Theme 6 continues in the same style but with a new contour, theme 6b, divided between violins, oboe and clarinet. The theme extends and shifts back to the key of B-flat major in measure 118. Theme 6a is restated in the horns with two new accompaniment motifs, motifs 7 and 8, in the flutes and violin section.

**Close**

A change of meter occurs, 9/8, in the woodwinds, in order to accommodate a new theme, theme 9, stated in the bassoons. The 3/4 meter is maintained in the strings which continues with material based on theme 6. Theme 9 extends with a chromatic rise in the woodwinds and suddenly the key of B major is introduced in measure 148. The meter is changed to 9/8 in the strings and theme 9 is stated in the first violin and cello parts with chordal accompaniment in the woodwinds in the key of B major. The theme extends with a chromatic rise as before and by an enharmonic change from C-double sharp to D, the key of B-flat major is restored (measure 160), and theme 9 is restated a third time in the lower woodwinds and strings. The theme extends and is played by full orchestra, coming to a perfect authentic cadence in measure 176. Theme 9 is repeated.
Measure 176 once more, divided between first violins and bassoon. In measure 176 the meter returns to 3/4 in the lower strings as the violins play material based on theme 6. The bassoon part concludes the exposition with an ascending perfect fourth motif, motif 10. This motif is immediately picked up by the horns and introduces the development section.

Development

Section 8 begins with motif 10, the ascending fourth occurring on the dominant and tonic of B-flat major. A soft, dotted half-note accompaniment in the lower strings and bassoon supports the repetitions of the motif. The first part of theme 1 is stated in the first violins, interrupted by a flurry of rising thirds, climbing up through each of the woodwind parts, motif 11. At the top of the flurry the key shifts abruptly to G major. The horn picks up motif 10 again in G major, D to G, with the same sustained string accompaniment.

The same material is repeated in the key of G--theme 1 interrupts, followed by the flurry of motif 1.

Section 9

A canon derived from theme 1, canon 12, occurs between the first violins and cello--first violins the dux, cellos the comes. There is an eighth-note, eighth-rest accompaniment in the remaining strings and the flutes. A chromatic rise occurs in the contrabass and the key modulates to D major. At the conclusion of the canon, measure 235, a new accompaniment figure is presented in the woodwinds, motif 13, which is reminiscent of the repeated notes of theme 5a.

The canon is repeated a step higher and in the key of D major. The new accompaniment figure, motif 13, drops out and the accompaniment from the first
Measure 252  

Section 10  

The first four measures of theme 6a is stated in the flute and clarinet parts with a syncopated accompaniment in the violin sections. Theme 6a is interrupted by another staccato accompaniment pattern similar to motif 13 but with an octave displacement, motif 14. This same material is restated a step higher—theme 6a followed by motif 14 (measure 260). The key shifts for this material to A minor. Motif 14 intervenes in measure 261 and the key shifts again to B-flat major.

Measure 268  

Section 11  

A meter change in the bassoon and viola parts introduces theme 9 in B-flat major from the close of the exposition. Further meter changes in the clarinet and flute occur as the theme is passed up into those parts. Pitted against theme 9 is a new accompaniment figure consisting of four sixteenth-notes presented in the violin sections, motif 15. A chromatic rise in dotted half-notes in the cello part starts in measure 268. The meter returns to 3/4 in the clarinet and flute parts in measure 273 as they discontinue theme 9 and enter into a triplet accompaniment pattern. Likewise, in measure 275, when the bassoon and viola concludes theme 9 the meter in those parts return to 3/4. The chromatic rise in the cello part ends on B-flat in measure 275.

Measure 275  

Section 12  

Section 12 starts with a lengthy passage consisting of various accompaniment-type motives. Motif 13a derived from motif 13, occurs in the viola and first violin parts and in the following measure is added to the bassoon and clarinet parts. The four sixteenth-note pattern, motif 15, develops into a sixteenth-note tremolo in the second violin and a new motif, motif 16 begins in the flute part. Added to this is material derived...
from theme 6a which is stated in the lower strings and bassoon in F major. The trombones pick this material up in measure 291. Still in F major this material then moves to the flutes, clarinets and violin parts in measure 297. Motif 13a is pitted against this material in the cello and contrabass while the viola and bassoon counters with the first four notes of theme 1. The first horn is added to the theme 1 motif in measure 305. The key has changed to E major. The dynamic level increases as the trumpets are added with a triplet figure in measure 311, and the climax culminates in measure 313, where a new section is started.

Section 13 is a transition back to the recapitulation and is built primarily out of motives from theme 1 and motif 13a. Each measure of 313-18 contains the first four notes of theme 1, stated in the oboe, horn, second violin and viola parts. Motif 13a is stated against these four notes in the lower strings and bassoon. The key throughout is transitory, settling finally in measure 318 into A-flat major.

A canon based on theme 1 starts in measure 318, the first violins and clarinet acting as the dux and the comes entering one measure later in the second violin and oboe parts. A second comes enters in the following measure in the bassoon and viola parts.

The canon starts over again, shifting from A-flat to B-flat major. The entrances remain the same: dux—first violin and clarinet, first comes—second violins and oboe, second comes—viola and bassoon.

A third canon begins in the cello and contrabass parts, starting on G. Each new canon has begun a step higher. The viola and bassoon enters in the next measure as the comes.
A fourth canon between the same instruments occurs. During all of these canons, motif 13a has continued, first in the cello and contrabass, then in the flutes and violins sections.

The canons end, but the canon melody continues in the lower strings and bassoon. The first four notes of theme 1 occur in the horn with motif 13a in the flutes and violins. The eighth-note figure of motif 13a turns into triplets in measure 337, pitted against the first four notes of theme 1, and leads to the recapitulation in measure 340. This preparation has implied C major as dominant preparation for the tonic key.

Recapitulation

First Key Material

340  | Section 14

The recapitulation of theme 1 is scored more heavily than that of the exposition—theme 1 has more doubling and the triplet figure continues in the horn parts. The second statement of theme 1 is omitted.

349  | Section 15

This section corresponds to section 2. Theme 3 enters with almost the same orchestration, except the triplet rhythm continues in the second horn part, but ends finally in measure 356.

357  | Section 16 (transitory)

This section is a duplication of section 3 (measure 50). Motifs 4 and 5 were introduced in section 3.

365  | Section 17

Essentially this section is scored exactly as section 4. A few note changes in measure 373 (which corresponds to measure 66) in most of the parts causes the direction of key to be altered as is expected in the recapitulation. Themes 5a and 5b were introduced in the corresponding section of the exposition and occur in this section with like scoring.
Section 18 corresponds to section 5 except for key. The key in this section will keep the second key material in F major. In section 5 this material prepared for a second key area of B-flat major.

The chromatic modulatory passage recurs as in measure 76, except it now is a whole-step higher and prepares for second key material in F major.

Section 19 is a literal reproduction of section 6 except for key. Theme 6a recurs in F major, modulates to E minor (section 6 keys were B-flat major and D minor) and returns to F major. Two new accompaniment figures, motifs 7 and 8 are presented exactly as in section 6.

Section 7 is literally restated in section 20 except for key. A change of meter, 9/8, and new thematic material, theme 9, was presented in section 7. The key relationships in section 7 were B-flat major, B major and a return to B-flat. The keys in section 20 are C major, A-flat major and C major. The section closes out as in section 7 with a bassoon solo playing theme 9.

The coda temporarily duplicates the beginning of the development as found in section 8 except for key. Measures 492-524 are literal other than section 21 employs C and A major whereas section 8 used B-flat and G major. Two new motifs were introduced in section 8, motifs 10 and 11.

The material of section 4 is recalled. Theme 5a and 5b recurs in measures 525-31. From that point 5a is extended
with quarter-note accompaniment in the woodwinds which is derived from the quarter-note material beginning in measure 68 of the woodwinds. Eighth-note accompaniment patterns occur against this material. Gradually all accompaniment figures drop out as all the strings except contrabass play the four sixteenth-note figuration of theme 5a (measures 553-58). With the extension of 5a, the key has been extremely transitory because of chromatic rise.

The horns and trumpet enter fortissimo with a dotted eighth-sixteenth note rhythm and full orchestra fortissimo in measure 560. The following measures act as a climax to the entire movement and also as an introduction to the end of the movement. Tremolos are played in the strings and dotted rhythms and triplets reminiscent of theme 1 and 5a occur in the remainder of the orchestra. The key settles into F major. In measure 570 a new motif is introduced, a fanfare in the horns, bassoon and oboe, motif 17. The fanfare leads to the final section of the movement.

Many of the themes of the exposition are compressed into the final section of the coda. The first two measures of theme 1 introduces this section and are stated three times at different pitch levels in the string section. The upper woodwinds join in what appears to be a fourth statement but turns instead in measure 581 into the first three measures of theme 6a. The ascending triplet portion of theme 1 interrupts in measure 586 in the oboe and first violins, backed with a long ascending quarter-note scale in the trombones and motif 13a in the second violin and viola parts. In measure 594 a meter change in oboes, bassoons, horns and first violins to 9/8 recalls theme 9, from the close of the exposition and a long pedal C in the cello and contrabass under this motif suggests a prolonged dominant to tonic
measure cadence which finally occurs in measure 606. This whole past section has been thickly orchestrated, but from this point becomes much lighter and softer. Theme 9 continues in the first violins, reminiscent of the long bassoon solo at the conclusion of the exposition, measures 178-84. As occurred at the beginning of the development, a horn recalls motif 10, the ascending fourth interval with the former dotted half-note accompaniment in strings under it. In the contrabass part a long string of dotted half-notes proceed from G down to B-flat, setting up a plagal cadence which occurs in measure 630. The remaining measures consist of the building of an F major chord which spreads through the entire woodwind and string section and sustains throughout the orchestra in measures 635-38. The pianissimo chord crescendos to a forte during these measures, followed by five beats of rests. A pizzicato F-major chord in the strings followed by another five beats of silence and another pizzicato chord concludes the movement.

Second Movement. The second movement has a large ternary design with a fifteen measure introduction. The first six measures of the introduction are so chromatic that the tonality of A-flat major is not firmly established until measure 10, when an authentic cadence occurs. In measure 7 a clarinet solo enters with material that, although not related to what follows, sets the mood for the first section (A). The mood and instrumentation are important elements in Raff's programmatic intentions for this movement.

The first section begins in measure 16 with melodic material that breaks down into three parts with an aba relationship. The (a) material is long and lyrical and in the key of A-flat major. The (b) material
contrasts sharply in rhythm, contour, and instrumentation; the first (a) material returns with a drastically altered accompaniment.

The (B) part is in E major or F-flat major enharmonically, which is the flat submediant, a traditional key relationship for the Romantic period. This material is contrapuntal in style, has a Con moto marking, and is markedly contrasting in mood to the (A) section. The key becomes transitory toward the end of the section and builds to a large climax.

The return of (A) consists of two presentations of (a). The first presentation includes an accompaniment reminiscent of Liszt and Wagner, with divided first violin section, tremolos and arpeggiated figurations in the remainder of the strings. The second presentation returns to the accompaniment style of the very first statement, with a counter-melody imposed over it by the clarinet. The return of the clarinet at this point in the movement fulfills Raff's programmatic intentions. Although the coda consists of new material, it blends very well into the mood of the movement. The clarinet significantly hovers over the final chord. A detailed analysis follows and should be correlated with the chart in Part II.

**Large Ternary Form**

**Introduction**

Measure 1

A fifteen measure introduction precedes the entrance of the (A) section. A background of sustained strings supports a clarinet solo which enters in measure 7, theme 18. The first horn states a counter-melody to the clarinet solo, starting in measure 10. (Note the similarity between the horn counterpoint in measure 14-16 and theme 4 in the first movement of Symphony No. 5.
The clarinet maintains the same melodic contour as theme 18, but is expanded and restated at different pitch levels. The clarinet solo cadences, overlapping with the beginning of (A), section 1.

The main theme of the movement is presented, theme 19, in the first violins with sustained accompaniment in the remainder of the string section and bassoon. The theme divides itself into four, four measure phrases and a two measure phrase. Phrases 1 and 4 are parallel although not exact. Phrase 2 and 3 are not similar but each consists of two, two measure units; the second unit a restatement of the first at a different pitch level.

An episode of contrasting material begins in measure 33, presented by the clarinet, with sustained accompaniment in the bassoon and horns, theme 20. The theme is stated a second time in measure 38 and strings enter, adding to the sustained accompaniment.

In measure 44 a short imitative passage begins, based on the first measure-and-a-half of theme 20, motif 20a. The key shifts to A major.

The imitation concludes and in measure 49 the flute breaks into a sextuple sixteenth-note figure, whose rhythm will be maintained in the flute part through the remainder of this section and the following section. The key shifts to A minor. The following measures are an interlude based on the sextuplet figure, divided between flute, oboe, and clarinet and a triplet eighth-note figure, divided between four-part horns, cello, bass, and pizzicato violin section. In measure 55 the key shifts to A-flat major and
Measure 59

Section 3 (a)

and the viola and first horns enter in measure 56 on a descending scale fragment which leads to the return of theme 19 in the next section.

Theme 19 returns in measure 59, stated by viola and first horn. The sextuplet figure in flute and triplet accompaniment in the strings and lower horn parts is maintained. Theme 19 concludes in measure 77 and a seven measure codetta rounds out the section. A thirty-second note tremolo starts in measure 81 in the cello part which will be carried on as background into the next section.

Section 4

A change of tempo and key, E major, introduces fresh material in imitative style, motif 21. The entrances begin a beat apart, stated by viola, bassoon, second violins, and first violins. Undergirding the imitative entrances is a cello tremolo and a sustained contrabass line.

Four more entrances of motif 21 occur, again one beat apart, stated by second violin, clarinet, oboe, and first violin. The tremolo moves into the viola part, and cello and bass continues with the sustained bass line. Motif 21 undergoes a rhythmic change and expansion into motif 22. It alternates between the second and first violin parts. The key modulates to G major in measure 92 but back to E major in measure 95. In measure 96 the viola changes from the tremolo to a four-sixteenth-note pattern and is joined by the cello. The contrabass continues as before.

Motif 21 begins again in second violins, and is restated in the same part two measures later, joined by flute and clarinet. The first violins continue with motif 22 while the tremolo starts again in the viola part. The passage
Measure 105

Section 5

Section 5 starts with a climax started in the previous passage, and shifts suddenly to F-sharp major. A series of measures changing from forte to piano occur, based primarily on a two measure motif employing a dotted, descending fourth, motif 23. The third statement remains forte and builds through measure 113 to another climactic peak; the key has been transitory throughout these measures. Horns and lower strings which have played sustained chords during this section drop out, the key changes to F major (with a C major key signature however) and the woodwind section and horns explode into a two measure passage of staccato sixteenth-notes. This concludes section 5.

A

116

Section 6

Tempo 1, tranquillo ed equalmente assai indicates a return to the original tempo and mood. Section 6 is an introduction to the return of the (A) material. A fluttering tremolo figure in the muted first violins and a sextuplet, arpeggiated figure in the muted second violins sets up a background for the first of two presentations of the (A) material which will soon follow. Also, in measure 124 the key signature returns to the tonic key, A-flat major. The flutes make three statements of motif 21, extend and change to a triplet, birdcall figure. The cello enters in measure 127 and introduces the first statement of theme 19.

128

Section 7 (a)

Theme 19 is presented in muted second violin and cello parts. The fluttering, birdcall background provided by strings and flute, calls to mind the "Forest Scene from Siegfried." (Figure 25) Theme 19 concludes in measure 147 and a six measure interlude continuing the accompaniment of Figure 25 closes this section.
As theme 19 begins its second presentation in the first violin section, figure 25 ceases and theme 19 is supported by a sustained accompaniment in the remainder of the strings. Theme 19 is almost literally restated except for prolongation of several phrases and a counter-melody which is imposed over it by the clarinet, entering in measure 157. (Theme 26)

The coda, occurring immediately after the second statement of theme 19, introduces new material, stated first by flutes and clarinets, then recurring a fifth higher in the first and second violin parts, motif 27. The second statement of motif 27 extends and arrives at the final cadence. The solo clarinet enters again, playing arpeggiated eighth-notes over the sustained tonic chord in the strings. The clarinet drops out and the strings repeat the tonic chord, sustaining it for three beats and concluding the movement.

Third Movement. Raff employs a large ternary form for the third movement and in the coda insures the unity of the second part of the symphony by recalling the main theme of the second movement, theme 19. The scherzo quality which Beethoven had established for the third movement form is maintained by Raff as well.

The main outline of the movement consists of an introduction, dance, trio, dance, and coda. The introduction sets the scherzo mood and finally the tonic key of D minor. The dance part of the movement is in itself a smaller three-part form, the first part consisting of smaller aba material, the second part--cdc, and the third a shortened version of the (a) material. In the dance it is interesting to note that each
repetition of the (a) material (theme 29) ends up in a different key—
A minor, F major and E major.

The trio part of the form is binary in structure, and its key is
mainly A major, the dominant of D minor. Its lyrical style strongly
contrasts with the scherzo motion of the dance. In the return of the
dance a shortened version is written, containing three sections rather
than the original eight.

In the coda an augmented form of theme 19 from the second movement
is recalled. Now in D major, Raff imposes a counter-melody against it in
the flutes which continues the scherzo motion of the dance. At the
conclusion of theme 19 a codetta is added, consisting of further
development of material from the dance section and a return to the tonic
key of D minor.

Large Ternary Form-Cyclical

Introduction

A twenty-four measure introduction
precedes the first presentation of the
dance, consisting of a series of four,
four-measure phrases. The bass line
employs tied dotted half-notes which
rise chromatically (after the second
phrase), interrupted by five staccato
quarter notes, written in thirds,
which skip upwards on a chord outline,
moiif 28. A final phrase of eight
measures containing only a single
line of dotted half-notes leading to
a cadence on D minor, is stated by
contrabass, first violins and bassoon.

Dance (A)

25 Section 1 (a, a²)

Theme 29 which is eight measures in
length is stated twice by the flutes,
each time ending in a different key—
D minor and F major. A scherzo-type mood is established by the thirds in the flutes and the pizzicato string accompaniment. A four measure bridge leads to two more statements of theme 29 in the next section.

Theme 29 is stated literally in the third and fourth statements but with fuller orchestration—doublings by clarinet and violin, and oboe and bassoon are added to the string accompaniment.

New thematic material, theme 30, consisting of two parallel periods is introduced in a question and answer fashion. The first phrase is stated by the woodwinds and horns, and answered in the second phrase by the strings. The second period is orchestrated in like manner. The first period remains in D minor, ending on the dominant, and the second period concludes in F major.

A third period which is an extension of the last half of the second period acts as a bridge to the return of theme 29 and D minor.

Theme 29 returns, stated this time in the clarinets with pizzicato string, flute and bassoon accompaniment. The statement is the same as the original. In measure 92 a second statement occurs but with fuller orchestration—the melody is continued by the clarinets and doubled by the flutes and first violins; oboe, horns and timpani are added to the accompaniment. The second statement of theme 29 concludes on the dominant of F major.

 Entirely different melodic material is presented in section 5. Theme 31, in F major, is stated in the first violin part and consists of descending and ascending scale passages in eighth-notes. Flutes and strings play quarter-note, chord outline
accompaniment. A second statement of
the eight measure theme modulates to
E major and introduces different
thematic material with the same
rhythm.

Theme 32 continues the same rhythm as
theme 31 but with a different shape
and key, and with a harmonization in
the second violins that has the same
rhythm. Included with theme 32 is a
counterpoint imposed in the viola
part. The theme consists of two
parallel four measure phrases with
the second phrase extending and
modulating back to F major (for a
return of theme 31).

In the return the third statement of
theme 31 occurs exactly as the first
except for a counter-melody which is
added in the clarinet and bassoon
parts. Also, the last three notes
are altered which throws the fourth
statement a third higher. The theme
is modified and extended as the
counterpoint continues against it; it
modulates, preparing for D minor and
the return of theme 29.

Theme 29 recurs with the same instru-
mentation as found in section 2. A
second statement is extended and
modulates to E major. Seven measures
of unison E in octaves in the wood-
winds proves to be a dominant
preparation for the trio which will be
in A major.

A poco meno mosso tempo change and a
new key signature, A major, introduces
the trio. A complete change of
melodic and rhythmic style is found in
the trio. A lilting, quarter-note
melody is assigned the woodwinds with
a rocking, eighth-note accompaniment
figure in the violin sections. The
violins are divided into four parts
with the upper divisi of the first
violins playing harmonics. The eight-measure theme is repeated exactly except for the last measure.

Continuing in the same style, two new eight-measure periods are added, theme 34 and theme 35. Starting in measure 213 these two themes are repeated exactly. The first half of theme 34 is in C-sharp minor and E major in the second half. Theme 35 returns to A major.

Tempo I abruptly is indicated in the score and an eight-measure bridge consisting of rhythmic patterns from theme 30, section 3 of the dance, leads back to the dance in the next section.

The melodic material and keys of sections 1 and 2 return but with fuller instrumentation—full woodwinds, horns and timpani are added. (Theme 29)

Section 13 duplicates section 3 exactly. Thematic material presented in this section is theme 30.

Measures 84-95 in section 4 are repeated exactly in section 14. During a second statement of theme 29, starting in measure 259, the melodic material is modified, extended, sets up a chromatic modulation for a key signature change to D major, and leads into the coda.

Suddenly theme 19 from the second movement appears in the first violins and cello, but now in 3/4 meter with the dotted half-note equaling the quarter-note of the original version. Pitted against the sustained melody of theme 19 is a countermelody in the flutes which maintains the original
scherzo motion of the dance. Theme 19 is stated fully in the augmented version and from measure 337 is extended, climaxes, breaks out of the slower rhythm of dotted half-notes into quarters, and prepares for a codetta and return to theme 29.

The key signature is changed to D minor, the tonic key of the movement. Only the first five measures of theme 29 returns in the violin parts. The remainder of the codetta is a development of this theme. A long, ascending scale passage in double thirds, occurring in violins, clarinets, and flutes, a pizzicato picardy third chord, followed by unison D concludes the movement.

Fourth Movement. Unlike the first movement, Raff here modifies the sonata-allegro form in the fourth movement to fit the needs of his program. The first key material begins with a five-voice fugal exposition in the key of F major and is followed by six more ideas which receive extensive attention. In fact, the material following the fugal exposition is the equivalent of a development section and makes the first key area, which is 175 measures in length, out of proportion to what is normally traditional for that section in the exposition.

The second key material surprisingly modulates to E-flat major, the flat seventh of F major. The melodic ideas of the second key area are not as profuse as in the first—four ideas are worked out but not to the extent of the first, the second key area being 99 measures in length. Motif 39 from the first key area (which plays an important role in the programmatic progression of the movement) is recalled and closes out the exposition in C major. After the substantial statement in E-flat major
at the beginning of the second key area, Raff has made an equal use of C major (which is traditional)—as a result, the second key area really employs two keys, E-flat and C major.

The development section, 121 measures in length, is anti-climactic in comparison to all the working out and heavier scoring of the first key area in the exposition. After two canonic statements the keys become transitory for the final two-thirds of the development section.

The recapitulation does not begin with the fugue subject of the first key material, but rather with motif 39, which immediately followed the fugal exposition and later closed out the exposition. The use of this theme is again an accommodation to the program. Raff omits much of the development that was originally found in the remainder of the first key area, for in the recapitulation this section contains only 62 measures. In addition, he freely reorders this material. The second key material is likewise shortened, being now 49 measures in length, and is closed out with motif 39 as in the exposition.

Surprisingly, theme 36, the fugue subject of the first key area, is now returned in an augmented version. It is stated only in part in D-flat major, slips to C major, but is followed with a full presentation in F major, and new accompaniment figures are employed with the full statement. The presentation is completed and extended, and Raff then surprises the listener once more. He changes meter to 3/2 and recalls theme 6a from the first movement, which he originally identified as the Waldweise. The reference to this theme at the work's conclusion appropriately unifies the programmatic meaning of the entire symphony.
A detailed analysis of the movement follows and for greater clarity should be correlated with the thematic chart in Part II.

Modified Sonata-Allegro Form; Cyclical

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>First Key Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Section 1</td>
<td>The exposition is introduced without an introduction. A five-voice fugal exposition in F major occurs, the cellos and contrabass stating an eleven measure subject—theme 36. The remaining entrances are introduced by the following instruments: second entrance—violas and second violins, third—first violins, fourth—second horns, fifth—bassoon. Each entrance becomes thicker as the previous instruments weave a continuing counterpoint against the new entry. The last entrance is scored more lightly with horn, contrabass, and finally, second violins dropping out.</td>
</tr>
<tr>
<td>54</td>
<td>Section 2</td>
<td>A ten measure bridge introduces a change of style—triplet tremolos in the viola and violin sections, a triplet motif in cello and bassoon parts, and a dotted rhythm in the second horns—bridge 37. This leads by chromatic rise to the presentation of new thematic material in the next section.</td>
</tr>
<tr>
<td>64</td>
<td>Section 3</td>
<td>New thematic material in march style enters in the first violins. The three measure theme undergoes six more statements, beginning on B-flat, and D-flat and F respectively—theme 39. An F pedal underlies this entire section. Each new entrance is scored more heavily until all instruments except the piccolo and trombones are playing.</td>
</tr>
<tr>
<td>85</td>
<td>(development)</td>
<td>Full orchestra breaks forth in a new figure-motif 39. Six measures of</td>
</tr>
</tbody>
</table>
Measure

frantic activity leads to a second, more militant idea—theme 40, stated by strings and brass. After eight more measures with C major and A minor implied, a trill figure interrupts and in measure 105 introduces a third idea similar to motif 39 but more expanded—theme 41 in F minor. In like fashion theme 41 is worked out at length for 20 measures. A chromatic rise leads to a return of theme 40 in measure 126, now in C minor. A further development of theme 40 occurs, and the trill and single eighth-note portion of theme 41 expands (measure 141) into another bridge section which will introduce the final thematic material of the first key area—bridge 42. A long, chromatic rise occurring in brass and a new accompaniment figure in the strings is used throughout the bridge. The fanfare material of the brass ushers in a new idea.

Theme 43, the final thematic material of the first key area occurs, doubled in woodwinds and strings, and interjects a sixteenth-note rhythm into what has been primarily triplet figurations. This material is transitory in key. The fanfare material of bridge 42 returns but is expanded; the section closes out in G major and the second key enters, not in C major as expected but in E-flat.

Second Key Material

The first theme in the second key area, which is stated in the full woodwind section, has a small three-part form. The two ideas contained in the theme are contrasting in style—themes 44a and b. The second part of the theme modulates from E-flat major to F major—F minor and back to E-flat major on the return of 44a. After the return of 44a, a transition in measure 199 sets up the key for theme 45 in the next section.
The new idea—theme 45 in E major—is plaintive in style and in complete contrast to the trumping style of theme 44a and b. The key of E major veers off into the unstable areas of A minor, C major, and E minor. Theme 45, which was scored for woodwinds and strings, is joined softly and gradually by the brass section, builds, and in measure 231 the trombones enter forte with another idea—theme 46. Although chromatic, the new material associated with theme 46 remains basically in C major. The second statement of theme 46 extends, and a trumpet fanfare is added—fanfare 47. This material receives a lengthy workout by full orchestra until measure 258 where finally a perfect authentic cadence reintroduces theme 38 from the first key area.

Theme 38, now in C major, closes out the exposition. The three measure theme is stated on A-flat, F and C. There are seven statements of this three measure theme, and during the course of these statements, the instrumentation is gradually thinned from full orchestra to bassoon, violas, cello and contrabass. The section concludes with only a tonic to dominant, C to G, rhythmic figure in the timpani, supported by thinly scored strings, reiterating a C major chord.

At the beginning of the development a ten measure passage extending from the conclusion of the exposition to the first working out of material occurs. A C major chord outline trips up in quarter-notes through the bassoon part, answered by a motivic reference to the first measure of theme 43 in the flutes. A second statement of this material occurs in the same instruments.
Underlying all this is a timpani roll on C.

The preceding material has acted as a prelude to a canonic passage based on the first two measures of theme 43. The first violins are the dux and two lines of counterpoint are pitted against the dux in the second violins and viola. The dux is to be answered four times, always starting on the first beat following the canon melody. The first comes occurs in the cellos and contrabass, above which the counterpoint is inverted; the invertible counterpoint is not continued, instead free counterpoint follows. Subsequent entrances of the canon are in the viola, second violins and again in first violin. After the last statement, an interplay of the four sixteenth-note figure of theme 43 occurs between the first and second violins, undergirded by staccato quarter-notes which is derived from one of the first counterpoints of the canon. The tonality in this section has been ambiguous, implying generally C minor.

Another canon begins, using the same dux--theme 43. The first statement is in the cello and contrabass parts. One entrance follows without break in the violins. Imposed over the canon is a statement in the first violins and violas of the first six measures of theme 36. At the conclusion of the statement theme 40 interrupts in the flutes. The key has been firmly established in C minor throughout this material. A four measure "break" consisting of the previous interplay between the first and second violins recurs with added descending and ascending staccato eighth-note figures in the clarinets and flutes.

Section 9 is lightly scored and fragmented. A dotted eighth and sixteenth-note motif from the horn calls in bridge 42 occurs in the
woodwinds and first horn. Intermingled with the horn calls is a constant triplet figure in the first violins, derived from theme 43 (and the previous canons), the eighth-note figures found in the "break" from section 8, and a progression of quarter-notes in the second violin part. The key is ambiguous, implying E minor and F major. In measure 342 the woodwinds spew forth a series of staccato eighth-notes reminiscent of the patterns found in theme 44b and the key changes to A major.

The entire section is repeated a step higher with the same instrumentation. F-sharp minor and G major are implied this time. The final woodwind outburst is extended and B major, which is implied at the beginning of the outburst, is not realized since the eighth-note figure in the winds begin a chromatic rise. Against this rise in the woodwinds, occurs (in the strings) the grace note, eighth-note, eighth-rest figure from the first measure of theme 41.

Theme 41 is stated in A minor by the string section in octave unisons. The staccato duplet eighth-note figuration continues in the woodwind section. The key shifts to E minor in measure 363. The theme extends and in measure 366 the strings change from the material of theme 41 to the triplet accompaniment figurations used with theme 46 and a pedal G in contrabass. In measure 368 a reference is made in the horns to the first three measures of theme 46. The same reference occurs again in measure 362 in the horns and finally a full statement arises in contrabass, cello and bassoon, starting in measure 374 in the key of G major. At the conclusion of the statement (measure 382) the strings break out of the triplet figuration, which has been accompanying theme 46 throughout, into a sixteenth-note tremolo. The woodwinds which have been
accompanying theme 46 with sustained chordal accompaniment, also changes with the concluding measures of the theme into the modulation material that preceded theme 45, derived from the three descending quarter-notes at the beginning of the theme. Starting in measure 383, flutes, oboes, and clarinets are assigned this material. Theme 46 recurs once more in the cellos and contrabass in measure 389. When the statement of theme 46 ends in the cello and contrabass, so does the derived material from theme 45 and the clarinet and viola picks up theme 46. Finally only the trill remains from theme 46, having been passed on into the violin parts, and as the clarinet finishes the theme a change of key occurs. All of the material associated with theme 46 has generally been in C major, in preparation for the recapitulation.

Section 11 begins with a long pedal C in the cello and contrabass, over which the harmonization to theme 38 from the first key area is presented in the clarinets. Theme 38 emerges three measures later (measure 410) in the bassoon and in F major, the tonic key. The scoring at this point is very light with only bassoon, clarinet, viola, and first violins, cello and contrabass on the pedal C. The usual seven statements of theme 38 are presented on F, B-flat, C and finally concluding on F. With each new occurrence the instrumentation becomes heavier with the addition of more instruments. On the seventh statement the pedal C changes to F in the cello and contrabass and the remainder of the orchestra (except trombones and piccolo) is employed in the presentation of the theme.
Section 12 is the equivalent of section 3 in the exposition. It starts exactly as did section 3 and proceeds to measure 1+3 without change. During these measures motif 39 and theme 40 are stated. In measure 1+3 (equivalent is measure 97 in section 3) the material alters—Raff omits the restatements of theme 40 and proceeds to the trill immediately before theme 41 (measure 104, section 3) and in measure 1+6 presents theme 41. This statement in F minor is scored literally as in section 3. In measure 1+50 he veers away from the literal and cuts out nineteen measures of the exposition material. In measure 1+54 he picks up the exposition (equivalent—measure 132) but once again alters the content—omitting two measures, and returns to a literal statement in measure 1+58 (measures 137-38). Now twenty-two measures are omitted which includes bridge 42 and the full statement of theme 43. Raff writes two measures of theme 43 in measures 460-61 and picks up the reiteration of the bridge material (measure 162). The statement beginning in measure 463 is literal to measure 469.

This section is equivalent to section 4 in the exposition. Raff omits the five measures of preparation for theme 44, the first presentation of 44a and 44b (cutting out fifteen measures) and returns to the second key material at measure 186 in section 4. The statement in measure 471, however, has remained in F major and although there are key differences the orchestration is exactly the same. The third part of theme 44 returns at this point and 44a is heard in the woodwinds.

The modulation leading into theme 45 takes place as found in measures 199-204 and theme 45 enters in F major with like instrumentation.
Except for key the content of measures 511-36 is an exact restatement of theme 45 from section 5, measures 205-30. In the exposition the keys employed were E major, veering off to A minor, C major and E minor. The keys in the recapitulation progress from F major to B-flat and F minor.

The next series of measures--537-59 are almost exact restatements of measures 231-53 of section 5 except they are not as fully scored. Theme 46 and fanfare 47 are presented during this time.

From this point, although Raff continues to employ materials previously stated, he rearranges their order. In measure 560 he introduces a new motif, motif 48, employing the double-dotted quarter-note. This is a bombastic approach to restatement of theme 40 (which he omitted at its expected location in the recapitulation). The two measure motif occurs on D-flat major, B-flat minor, E-flat major, C major and leads directly to theme 40 in F major. The theme is presented three times on F, scored for full orchestra (except for piccolo). On the third statement the theme is extended and theme 36 is once again recalled. The usual seven statements are employed—on F, D-flat, B-flat, F, E-flat, C, and F. The scoring which is almost full orchestra during the first statement becomes gradually thinner as instruments are subtracted upon each restatement and the theme ends with the usual tonic to dominant (F to C) figure in the timpani. D-flat is introduced in the cello amidst the light string accompaniment supporting the timpani and in the manner expected for this theme. It leads into a new section, introducing another theme.
The section starts in D-flat major (the flat sub-mediant of F major) and the bassoon presents the first theme of the movement, theme 36. This is the statement which was omitted in the recapitulation. Scored against theme 36 is a soft, sustained chordal accompaniment in the strings. The bassoon completes the statement of the theme and in the following measure (measure 623) the first violins pick up the theme also in D-flat major. The clarinet enters with an eighth-note accompaniment of chord outlines and the strings change to a quarter-note pizzicato accompaniment. After four measures the violins break off and the first horn takes over the melody, starting it over in C major. The first violins take over the clarinet figuration. The horn stops in the same place the first violins had stopped previously, interrupted by a trill in the flutes, oboes and clarinet. The accompaniment underlying the trill changes to quarter-note triplets in the cello, followed by a sixteenth-note quadruplet figure in the first violins. The trill in the woodwinds alternates every other measure with a timpani roll on C which finally drops to F in measure 639.

At this point theme 36 enters again but in augmented form—values are doubled. A continuous accompaniment of triplet quarters, quadruplet sixteenths in the first violins, and sustained tied whole-note chords spread throughout most of the orchestra, and supports the full presentation of theme 36 in the tonic key of F major. In measure 663 the theme extends and closes in measure 674.

Abruptly the time signature changes to 3/2, the woodwinds present a staccato quarter-note figure based on an F major chord outline and in the following
measure recalls the first six measures of theme 6a from the first movement. The theme is interrupted by a decorated suspension cadence and the entire symphony comes to a fortissimo conclusion with the quarter-note chord outline, sustained chords, and tremolos.

**Symphony No. 7 in B Flat Major In den Alpen, Op. 201**

From the spring through the summer of 1875, Raff was occupied with the composition of Symphony No. 7, *In den Alpen*. The premiere performance occurred on Thursday, 30 December 1875, in the Kurhaus hall, the twentieth concert of the season by the state Kurhaus orchestra, under the direction of Louis Lüstner. The performance was repeated two days later by Lüstner on 1 January 1876. The third performance was a benefit concert conducted by Raff for the widows and orphans of the king’s chapel and theatre and was held in Stuttgart in the hall of the Königsbau on Tuesday, 17 October, 1876. A fourth performance was scheduled a few days later for the fourth subscription concert in the Gewandhaus hall in Leipzig, under the direction of Karl Reinecke.²⁵

Helene Raff describes a banquet held in Raff’s honor in conjunction with the Stuttgart concert, at which he was presented a silver laurel wreath.²⁶ The honor touched Raff deeply because the earlier difficult years spent in Stuttgart had at last culminated in his recognition as a composer. The same incident also indicates Raff’s pride in his national heritage. Raff responded to the honor with a speech of gratitude in which he started speaking in Swiss dialect, but then changed to his family’s

native Swabian dialect as he first mentioned his homeland. He continued in literary German but at each reference to his homeland lapsed again into the dialect. This deep love for his native land is reflected in his desire to pay it homage with the Alpensymphonie.

According to Helene Raff public response to Symphony No. 7 was disappointing to the composer. Raff's symphonic fame had been established by the excellence of his Wald and Lenore symphonies, and the Alpensymphonie did not whet the enthusiasm or meet the expectations of the public as had those two earlier symphonies.

Program Commentary

Raff left no written description of Symphony No. 7 as he did of the Wald and Lenore symphonies, although his biography notes that he intended to pay homage to his native Switzerland by entitling the symphony In den Alpen. Each of the movements also received a title: the first movement—Wanderung im Hochgebirg (Wandering in the High Mountains); the second—In der Herberge (In the Inn); the third movement Am See (By the Lake); and the fourth movement—Beim Swingfest (At the Wrestling Match) and Abschied (Farewell).

One can easily imagine, after reading his biography, that parts of the symphony could be autobiographical. For example, the title of the first movement Wandering in the High Mountains, could have easily been

27. Ibid., 208.

28. The opinion of the public was justified. Raff's tendency to be diffuse dominates this symphony.

29. Ibid., 208.
inspired by his boyhood experiences at Rottenburg. When Raff was twelve years old his father enrolled him at a gymnasium at Rottenburg. During long vacations he would put a knapsack on his back and walk from the Black Forest area to his home in Zurich. The second movement entitled In the Inn also might have resulted from an experience he had on one of those journeys homeward. A blizzard caught him on one of the main ascending roads. Exhausted from constantly trying to keep his footing and blinded by the swirling snow he rested beneath a large rock, unwittingly falling asleep. He was awakened from his dangerous sleep by a forest man who put him in a wagon and took him to a warm shelter. The comfort and warm fire of an inn no doubt were easily imagined from such an experience.

At the Lake, the title of the third movement, more than likely was a result of his living on the lakeside of the Zurich Sea at Lachen during his early childhood. The fourth movement is entitled At the Wrestling Match and Farewell. Wrestling is a sport that belongs to the customs and traditions of the alpine region especially. It must have been a gesture toward one of the favorite pastimes of the alpine people that prompted Raff to include this in his symphony.

Continuing conjecturally about the symphony the most obvious programmatic element in the first movement appears to be in the folk-like melodies, rhythm, and mood of the thematic material. According to

30. Ibid., 20.

Cherbuliez' article on Swiss folk music, there is a mutual influence of the yodel and alphorn upon Swiss melodies. The alphorn, a large wooden trumpet without valves, used for calling cattle and signaling across the mountains, varies in length from three to ten feet, and is capable of producing nine or ten pitches, beginning with the second partial. The lower tones of the alphorn are restricted to the triad but the higher register permits scalewise movement. Other characteristics found in Swiss folk melody are melodic turns based on the major triad, the resolution of the dominant seventh, and alternation of chordal outlines with scale passages. Choral singing based on simple harmonizations and the influence of accordion accompaniment are other elements evident in the folk music of Switzerland. Many of the melodies and harmonizations found in the first movement of the *Alpensymphonie* reflect these characteristics. (See Ex. 34 through 38.)

Example 34. Symphony No. 7 *In den Alpen*, Op. 201, 1st movement, measures 8-16.

Example 35. Symphony No. 7 In den Alpen, Op. 201, 1st movement, measures 71-73.

Example 36. Symphony No. 7 In den Alpen, Op. 201, 1st movement, measures 75-78.

Example 37. Symphony No. 7 In den Alpen, Op. 201, 1st movement, measures 127-35.

Raff starts the second movement in G minor with an Andante quasi Allegro marking (Ex. 39).


In fact, a simple open fifth accompaniment with the minor melody of Example 39 harmonized in thirds suggests a rather bleak, cold journey before arriving at the inn. A contrasting arpeggiated theme in D major hints at more comfortable surroundings, even suggesting accordion-like figurations—perhaps thoughts of the inn's atmosphere (Ex. 40). The

bleak melody returns, restoring the wanderer to reality, and slowly a warmer, modulating B-flat major melody, which has difficulty staying in B-flat (digressing to D minor and F major), is heard again. This, too, suggests the thoughts of the inn (Ex. 41) but again it is crowded by the bleak G minor melody.

Example 41. Symphony No. 7 In den Alpen, Op. 201, 2nd movement, measures 66-73.

Finally an expressivo theme in C major seems to imply arrival at the inn (Ex. 42). A hint of the G minor melody is recalled at the end of

Example 42. Symphony No. 7 In den Alpen, Op. 201, 2nd movement, measures 169-176.
the section but the key of E-flat major is established and another section of arpeggiated figurations insures a longer stay at the inn. After a rather lengthy respite the key of G minor returns and the wanderer, refreshed, continues his journey with new vigor. A new counter-melody of sixteenth and eighth-notes sweeps the traveler on his way. The music grows and surges to a fortissimo and the presentation of a grandiose new theme in G major (Ex. 43).

Example 43. Symphony No. 7 In den Alpen, Op. 201, 2nd movement, measures 263-70.

What are Raff's intentions at this climactic moment? Perhaps arrival at a destination? After four statements of varying lengths of the G major melody, the G minor theme in an abridged form is recalled in G major. The mode again shifts, and further abridged references are made to the minor melody, now in its original key. The movement, using only sustained strings, subsides to a whisper. Pianissimo, the full orchestra returns, crescendos, and breaks forth forte into the first four notes of the G minor melody that are concluded with two coups d'archet. One can only wonder at the meaning of this ending.

At the Lake, the title of the third movement, is easily recognized at the outset by a thirty-one-measure static section.
rhythmic motion and a quiet, almost directionless melody picture a very quiet day at the lake (Ex. 44). Later themes are introduced to suggest

Example 44. Symphony No. 7 In den Alpen, Op. 201, 3rd movement, measures 2-11.

more motion and perhaps even sailing on the lake. Accompaniment figurations consisting of various articulations, contours, and rhythms are used to simulate a variety of motions. (See Ex. 45 through 49.)

Example 45. Symphony No. 7 In den Alpen, Op. 201, 3rd movement, measure 51.

The first theme of the movement is used to conclude the movement in the same almost motionless manner in which it started.

The fourth movement, given the descriptive titles, *Beim Schwingfest*; *Abschied* (At the Wrestling Competition; Farewell), lends itself readily to the imaginative process. As mentioned earlier, wrestling matches were part of the tradition of Switzerland. In Switzerland and some of the Tirolese valleys a style of wrestling
flourished under the name of *schwingen* (swinging). The opponents wear *schwinghosen* or wrestling breeches with sturdy belts on which the holds are taken. Lifting and tripping are part of the technique, and the first man down loses the bout.33

The first themes in the movement are light, rhythmical melodies and do not suggest a wrestling match but perhaps a scene of festivity that might precede such an occasion. (See Ex. 50.) Two later themes could depict the match itself, the first perhaps a procession of opponents but the second, marked Impetuoso, leaves no doubt that two wrestlers have squared off against each other, each trying to swing his opponent to the ground (Ex. 51 and Ex. 52).


[Music notation image]


[Music notation image]

The Abschied (Farewell) is easily recognized by the recalling and twining together of themes from the first movement and those of the fourth movement. Raff no doubt recalled those themes from the first movement that he thought most typical of the Swiss spirit; he ends his symphony with a grandiose apotheosis of these archetypal Swiss melodies.

Analysis of the Musical Form

First Movement. The first movement is structured in the expected design of sonata-allegro. It is an extremely long movement, 1,061
measures, and is a good example of Ebenezer Prout's definition of diffuseness—unwarranted length for the actual amount of musical content introduced. Raff bases most of the movement on three ideas—themes 1, 8, and 10, and as a result it proves to be mostly a study in figurations and shifting key centers.

The movement has a long introduction of 119 measures in which theme 1 frames two sections of motivic manipulation. The first key area is rather long-winded for the amount of thematic material presented—two themes in 95 measures, but the second key area is more interesting. Although it is longer—120 measures, four new ideas occur, with a reshaping of one of the ideas, and because of more musical content the second key area seems shorter than the first.

The development section is endless. Raff writes 206 measures, utilizing motives primarily from theme 8 in a very unstable key background. The key activity appears pointless because of the lack of interesting thematic content.

Raff is somewhat freer with the recapitulation than usual—writing a completely new transition to the second key area. Also, his instrumentation is varied a little during the second key area, although the basic musical content remains the same.

The 312-measure coda concluding the symphony obviously is a second development section and is a much more imaginative effort than Raff's first one. He utilizes more thematic material with less figuration, employs double fugato and augmentation—in the latter case making a section

34. Ebenezer Prout, Ibid., 33.
in which theme 1 is stated at twice its original length. The movement, except for some brief imaginative moments (see, for example, the previously mentioned double fugato in measures 525-80, and the augmentation of theme 1 in measures 933-69—especially the trumpet and trombone parts) is dull and one of Raff's lesser achievements. The analytical section which follows should be correlated with the chart in Part II.

Sonata-Allegro Form

Introduction (Andante)

Measure

1  Section 1

The introduction begins with two measures of rests—eight beats of a fast andante are set. Four measures of unison F are stated in woodwinds, trumpets, trombones and timpani, and finally in measure 8, a march melody in B-flat major emerges in unison strings and bassoon doubling—theme 1.

28  Section 2

The sustained F is reattacked and in measure 32 the first four notes of theme 1 are restated in D-flat major. Moved up a half-step, another statement of the four notes is presented in D minor. An expanded section of motives, one following the other—each having a short contrapuntal work out, is presented by the flutes, oboes, and strings—motifs 2, 3, and 4. Motifs 2 and 3 remain in D minor. Motif 4 undergoes a soft then loud presentation by each member of the string section, the soft version in D major and the loud in D minor. This leads to another section of new motifs.

71  Section 3

The oboes state motif 5, forte—in F major, and a pianississimo echo in canon occurs four beats later in the clarinets. The strings enter with a forte chordal motif—motif 6, derived from the beginning measures of theme 1, and both motives are stated again. This
Measure 87

A third motif derived from theme 1—motif 7, follows in diminution and is tossed back and forth between woodwinds, horns, and strings. The key has shifted back to B-flat major. This motif leads, by means of an ascending and descending quarter-note scale passage, to a full orchestral rendition of theme 1.

Measure 95

Section 4

After a full statement theme 1 cadences and a short transition leads to the exposition and a tempo change.

Exposition

First Key Material (Allegro)

Measure 120

Section 5

The meter changes to alla breve and a tempo marking of Allegro (Doppio movimento). A rhythmic introduction of eighth-note figurations in the strings sets up a tremolo background and the bassoon enters with a new theme—theme 8 in B-flat major (measure 127). A second statement of the theme is made at a different pitch level by the flute (measure 136). At the conclusion of the second statement a short development of the theme intervenes and in measure 157 a third statement at the original pitch level is made by the cellos and contrabass. In measure 165 the first violins pick up theme 8 in F major, state it in full, extend it and the full orchestra builds to a forte climax.

Measure 182

Section 6 (transitory)

At the peak of the climax the first four notes of theme 1 are recalled in B-flat major. The melody extends, is restated and then a transitory passage prepares for the entrance of the second key material. A D pedal figure is set up in measure 204 by the violin section with violas joining a few measures later. The violas continue the pedal alone (measure 212) at which point
The first significant melodic material in the second key area—the theme 9 is stated in D major by the first violins, with a second statement occurring an octave higher in the same part. The theme extends, chromatically modulates to C major and is restated a third time in the bassoon and contrabass. Another extension leads to B-flat major in measure 264. Throughout all of this material the pedal figure has continued, the D pedal terminating in measure 231 but the figuration continuing until measure 239. From measure 244 on, a working out of a descending three-note motif derived from the beginning of theme 9 leads into the key of F major and to the statement of a new theme.

Theme 10 in F major is new material, similar in content to what one might hear from a clock tower striking the hour. The theme is stated first by first horn and a second time by the first oboe. Theme 10 leads directly into another new theme in D minor—the theme 11, which has a woodwind harmonization. A second statement of the theme is accompanied with an obligato melody in the first violins—obligato 11. The melody extends in similar style with the obligato turning into a diminution by one-half the value of theme 10.

The woodwind material drops out and theme 10 continues with extentions into the key of F major. A second new rhythmic version of theme 10—figure 10a, occurs in measure 329. This figure rises, a crescendo builds, and the full orchestra brings the exposition to a close with a cadence on B-flat major which leads immediately into the development section.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Development</th>
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</thead>
<tbody>
<tr>
<td>337</td>
<td>Section 10</td>
</tr>
<tr>
<td></td>
<td>An extension of the first few notes of theme 8 leads the development from the tonic key to F major, and in measure 353 figure 10a returns for a lengthy work out in F major. The orchestration thins out and in measure 368 theme 8 is stated in diminution (one-half the original value) by the flutes and oboe. This is followed by a statement in its original rhythm by horns with a sustained bassoon and lower horn accompaniment. The sustained accompaniment veers off into C major.</td>
</tr>
<tr>
<td>427</td>
<td>Section 11</td>
</tr>
<tr>
<td></td>
<td>Section 11 consists primarily of a development of theme 8. The first two measures of theme 8 surge up through the string section in quarter-notes, terminating with sustained notes at the end of the figure in horns and bassoon. The pattern occurs a second time with like instrumentation in the key of D minor. The work out continues until measure 425 where measures 5 and 6 of theme 8 are utilized and a cadence on C major occurs.</td>
</tr>
<tr>
<td>427</td>
<td>Section 12</td>
</tr>
<tr>
<td></td>
<td>Measures 5 and 6 of theme 8 are developed in this section. The figure rises a step at a time, starting on B-natural, then to C, D, E-natural, F-sharp and so on. In measure 434 the first four notes of theme 1 is combined with the motif from theme 8. The key has been very unstable because of the chromatic rise. In measure 442 the longer motif from theme 8 drops out and the first part of theme 1 continues the chromatic rise, stated forte in trombones and lower strings. The bassoon picks up the theme in measure 450 as the rise continues. The development and key ambiguity continues until measure 466 where the key settles into D-flat major.</td>
</tr>
<tr>
<td>471</td>
<td>Section 13</td>
</tr>
<tr>
<td></td>
<td>Theme 8 returns for a full statement by the violins in the key of B-flat major. Development and ambiguity of key begins</td>
</tr>
</tbody>
</table>
Once again in measure 482 with motives from theme 8. Measure 5 and 6 of the theme ascend through the string section in F and then B-flat minor in a manner similar to the beginning of section 9.

This section resembles the beginning of the development section. The first part of theme 8 is stated by full orchestra in A-flat major and extended, the figure being four measures in length. Two more statements of this four measure figure are presented, a half-step higher each time—on D-flat and D-natural. The figure shortens and rises to E-flat where it hangs for a while. Finally, it shortens into a descending three quarter-note figure and prepares for the recapitulation and the return of B-flat major.

The rhythmic introduction to the first key area returns in measure 545 as in the exposition (measure 120) followed by the statement of theme 8 in B-flat major by the bassoon. From this point the recapitulation differs from the exposition. A second statement of theme 8 occurs in the oboe, followed by an immediate third statement in the viola (in the exposition the second statement was in the flute and there was no immediate third statement). A series of three descending quarter-notes is recalled from the exposition and after interplay of this motif between the lower strings and winds, a fourth statement is presented by the bassoon and a fifth statement by the clarinet. During the clarinet presentation a new accompaniment figure of repeated quarter-notes emerges in the clarinet and oboe parts.

As in the exposition a transition occurs but the material of this section is unlike that of the corresponding section.
in the exposition, section 6. The repeated note accompaniment figure from section 15 is carried over and the material now consists of the first four notes of theme 8 but mostly, figurations outlining chords. B-flat minor is outlined in measures 593-600, then F-sharp minor in measures 603-6. As in the exposition an octave pedal figure is introduced on A in measure 609, although the pedal is not maintained. The figure rises to B-flat in measures 617-18 but is interrupted by a whole note and four quarter-note motif derived from the first part of theme 8. This static figure is finally interrupted by a pedal figure on G which is maintained and leads to the second key material.

Second Key Material

634  Section 17

Against the G pedal of the violas theme 9 in G major is stated in the first violin part. Measures 633-64 are a literal statement of measures 216-27 in section 4 except for key. In measure 645 the instrumentation is changed somewhat from that of the exposition but the basic material remains the same and continues in that manner through the remainder of this section. As in the exposition a third statement of theme 9 occurs in lower strings, now in F major, and the pedal in the viola changes to C. The third statement (measure 649) extends, and a descending motif of three notes derived from theme 8 undergoes reiteration in the woodwinds. The following measures of transition (669-76) are a literal restatement except for key of measures 252-59, section 4 and leads to the next theme.

677  Section 18

Section 18 is a literal restatement of section 8 except for key. Theme 10 in B-flat major is recalled, shifts keys toward the end of the presentation to G minor, and leads without break into a second theme—theme 11 which occurs
Measures in the woodwinds. An obligato—obligato 12 is introduced against theme 11 at the beginning of the second statement. Theme 11 extends and at that point the obligato changes to theme 8 in diminution.

Close

729 Section 19 This section is identical to section 9 except for key. Theme 10, in G minor but slipping to B-flat major, is stated in diminution—one-half the original value, and then undergoes another rhythmic transformation—figure 10a. This figure closes the recapitulation in the key of E-flat major.

Coda (Second Development)

749 Section 20 Raff states the beginning of the development literally in the coda except for key—now in E-flat major. Except for minor instrumentation changes the material remains the same as found in measures 337-99, sections 10 and part of 11. Figure 10a undergoes a lengthy development, and theme 8 is recalled in diminution. At this point, measure 765, the key returns to B-flat major. The original rhythm of theme 8 is recalled by the horns in measure 781 as at the conclusion of section 10.

800 Section 21 Section 21 starts with the same material as section 11, measure 388, but in F major. Theme 8 surges up through the woodwinds in quarter-notes with sustained notes in the horns and bassoons, terminating the figure. During a second statement of this figure Raff branches out into a different use of materials and a new development section forms. At the conclusion of the second statement of this figure Raff introduces a repeated quarter-note figure derived from an accompaniment he used with theme 8 in the recapitulation (section 15, measure 585). This figure ascends through the string section, and the chromatic rise in the bass
accompanying this figure culminates in the key of E major in measure 825.

A double fugato section follows, based on two subjects—the first seven measures of theme 1 and theme 13, a new melody. The fugal workout concludes in measure 850.

Theme 1 continues to be presented, but the melody is divided between instruments while ascending and descending scales are imposed against the theme. The first statement is divided between oboe and first violin in the key of E major (measures 852-58). The cello and contrabass take up the theme in F-sharp minor in measure 860 and pass it to the first violins. Measures 8-15 of the theme is continued by the cellos and contrabass with the key veering off into E major, then B, A and G major as measures 13-14 of the theme are reiterated. The reiterations are passed back and forth between winds, horns, and strings during measures 882-89 while descending quarter-note scales are imposed against the motif by the remainder of the orchestra. Three final repetitions are stated by cellos-contrabass, violas-second violins, and first violins-oboes. The descending scales drop out, the instrumentation lightens with only tremolos (based on measures 5-6 of theme 8) used as accompaniment. A transition of motives derived from theme 8—measure 1 with pick-up and the descending quarter-note scales, leads to the next section of development.

The first four notes of theme 1 undergo a series of reiterations in B-flat major—the first four being in the first violin part on F, B-flat, E-flat, and F. The reiterations are doubled by bassoon, then oboe against a background of sustained whole-notes and tremolos in the strings. In measure 925 the flutes and oboes take over the motif, supported by an accompaniment of
descending quarter-note scales, followed by an ascending quarter-note motif derived from measure 5 of theme 8.

Theme 1 in augmentation—double the value of its original rhythm, is stated in full by trumpets and first and second trombones. The statement concludes in measure 969 with a perfect authentic cadence.

A long descending quarter-note sequence based on the first four notes of theme 8 in B-flat major erupts in tremolos by the violins and violas. At the end of the sequence the cellos, contrabass and bassoon state the same motif, forte, in half notes. This pattern is restated twice more, a half-step higher each time.

In the strings the figuration changes to a diminution of theme 10 (one-half the original value) with a further diminution to two eight-notes followed by a quarter-rest in measure 1021. These diminution figures which are generally in F major lead to full orchestra in measure 1027, now in the tonic key. The first four notes of theme 1 (now in the original note values) are played forte by trumpets and first horns. Tremolos, a descending quarter-note motif (based on measures 5 and 6 from theme 8) in lower strings and bassoon, and sustained tied whole-notes in upper woodwinds and trombones surround the theme 1 motif. After two statements, the quarter-note motif based on the first four notes of theme 8 returns and a series of reiterations of this motif introduces dominant to tonic and finally only tonic repetitions to the concluding sustained B-flat chord in the lower range of the orchestra.

Second Movement. The slow, lyrical movement that is expected at this point in the traditional symphony is replaced by a bleak folk-like melody
in triple meter. The Andante quasi Allegro tempo marking, the accom-
paniment, and the mood of the melody suggest a trudging march rather
than a rollicking dance. The large ternary form has a tonic key of G
minor. The first (A) section is as long, 168 measures, as the remaining
(B), (A) and coda parts together which total 169 measures (35, 57 and 77
measures respectively). Much of the melodic material Raff employs is
constructed from arpeggiated figurations. Those themes that are more
scalar, contain motives spun out in sequence (as in the style of an
unimaginative Bach), and as a result, most of the 340 measures in this
movement are built of pointless repetition and figurations. The key
relationships of the various parts and sections of the form are traditional,
although the return of (A) in E-flat major rather than G minor offers a
pleasant contrast to the ordinary treatment of the remainder of the move-
ment.

A detailed analysis follows and should be correlated with the
thematic and form chart in Part II.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 1</th>
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<tbody>
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<td>1</td>
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</tbody>
</table>

A two-measure open-fifth accompaniment figure in the lower strings introduces
theme 14, a folk-like melody in G minor, stated by the violas and harmonized a
third lower by the violas. Almost every measure of theme 14 consists of
a dotted quarter and three eighth-note pattern.

Theme 14 is restated an octave higher
by the strings, while bassoons double
the melody in its original octave.
Measure 34  
Section 2
A contrasting arpeggiated theme in D major follows in the cello part—theme 15. The remainder of the string section accompanies the cello theme with a quarter-note pizzicato pattern and an echoing arpeggiated figure in the first violin section. A chordal eighth and quarter-note accompaniment played by flutes and oboe, is pitted against the arpeggiation of the string theme.

43

Theme 15 is restated in similar manner and concludes in measure 50 with a perfect authentic cadence in the cello.

50  
Section 3

Theme 15 returns in G minor but with fuller instrumentation—octave doublings in thirds by flutes-oboes are added to thirds an octave lower in second violins-violas. The original open fifth accompaniment is expanded to an octave figure in the cello and continued on the third beat by the first violins.

66  
Section 4

Another new theme—theme 16, is presented by the first violin and cello sections. The theme is modulatory, starting in B-flat major, modulating to D minor and finally to F major. A sustained, chordal accompaniment in the remaining strings, horn and woodwinds supports theme 16.

83

Theme 16 is restated an octave higher, with all strings except contrabass doubling the theme. Full woodwinds expand the sustained chordal accompaniment. The second statement extends and returns to B-flat major.

101  
Section 5

Section 5 is a written-out repeat of section 4, measures 66-100. Section 5 is extended by a sustained, chromatic bass that leads back to G minor.

138  
Section 6

New thematic material in G minor marked scherzando occurs in the first violin and cello parts—motif 17. This material undergoes repetition and sequence, and
in measure 146, theme 14 returns in the woodwind section, against which motif 17 in the strings is used as an accompaniment. Theme 14 and motif 17 extends, and modulates to C major.

A sustained accompaniment in lower strings, horns and bassoons forms the background for an expressivo new C major theme in the viola part—the theme 18. The melody passes into the first violin section (measure 173), extends and is restated by the first violins in measure 187. A new accompaniment figure is employed against the third statement of theme 18 in the woodwinds—a staccato eighth-note figure outlining chords.

Theme 18 extends once more and a transitional section develops in which fragments of theme 14 occurs in the bassoon part (measures 196-200). A chromatic modulation in the lower strings and enharmonic spellings in the woodwinds prepare for a modulation to G minor. A new motif (19), occurs in lower strings and then in the upper woodwinds, which leads to the next section.

Instead of G minor as expected, E-flat major appears. This section consists mostly of sixteenth-note arpeggiated E-flat major chords and a trill-like figure harmonized in thirds and sixths—(20). These figurations are stated in the woodwind section with an eighth-note chord outline accompaniment in the strings.

After a substantial work-out of figuration (20), motif 19 reappears in the first violins (measure 227) and combines in the next measure with (20) in the woodwinds. These measures are transitory and prepare for the return of G minor.
Measure 235

The woodwinds pick-up (19) and (20) drops out. Step-by-step the motif climbs higher, based on the dominant-seventh chord of G minor.

242 Section 9

Motif 19 moves into the string section and theme 14 returns in G minor, presented by the full woodwind section. At the conclusion of the first statement (measure 257) (14) extends and both (14) and (19) sweeps upward, changes to G major and prepares for the coda.

Coda

263 Section 10

The coda begins in G major with a fresh theme, presented by the string section--(21). The woodwinds accompany with sustained chords while the cello and string bass play an ascending eighth-note arpeggio. The eight measure theme is restated and extends. A third statement follows with extension and a fourth--an octave lower. At the conclusion of the fourth statement (measure 303) the key veers into C major and the first phrase of theme 14 reappears in the woodwinds.

311 Section 11

(codetta)

A key signature change to two flats is not immediately realized because the first phrase of 14 is repeated in C minor; it is extended and finally drops out. Arpeggiated accompaniment figures in the strings establish G minor. Another reference is made to (14) in measure 328 by the second violins and violas, followed by chordal eighth-note patterns by the first violins. A sustained G minor chord played pianissimo by the entire orchestra crescendos and breaks forth with a final forte reference to theme 14 in the concluding three measures of the movement.

Third Movement. The traditional slow second movement makes its appearance now as the third. Although this movement continues in the same
uncreative vein that dominates its predecessors, it is at least less verbose, comprising only 160 measures.

The over-all form is a fantasy divided into seven sections. A long theme spun out over thirty-one measures introduces the movement. A second theme, elongated in a similar manner, appears in the second section but is interrupted by figurations. The key changes from C major to F major in section three but returns in section five to C major; this key is generally maintained until the end of the movement. Two more melodic ideas are introduced in sections four and six, but most of the movement is dominated by development of fragments of the opening theme. The following analysis should be correlated with the chart in Part II.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A dominant G on the second and fourth beats quietly introduces theme 22 which enters one measure later in the viola and bassoon parts. The slowly rocking, harmonized melody in the key of C major eases through the next thirty measures with little harmonic or melodic thrust and in a through-composed manner. The key is transitory until measure 21 where it settles into C major again and finally cadences with a perfect authentic cadence in measure 31.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>The gentle, rocking motion of (22) is replaced by one with more rhythmical motion in section 2, theme 23, which is also in C major and alternates between horns and flutes-ooes. An accompanimental trill in quarter-notes in the violins picks up momentum during this section, takes over the motion of theme 23 from the horns and upper woodwinds and closes the section with descending patterns of sixteenth-notes. The key has remained C major with a change to C minor in measures 42-55.</td>
<td></td>
</tr>
</tbody>
</table>
Theme 22 returns in the key of C major in measure 56. The first three notes of the theme sequences at higher pitch levels and through transitory keys—D minor, E minor and F major. An accompaniment of three rising chromatic quarter notes and a falling quarter-note, stated against (22) in measure 57, persists as the theme is developed. The pattern is eventually abbreviated to the descending second and is substituted for the development of (22). A sixteenth-note tremolo figure which was introduced at the same time (22) recurred is maintained as well, and in measure 72 quickens into sixteenth-note sextuplets. The quarter-note descending second and sextuplet figurations climax in measure 75 and the motion slows to four sixteenth-notes, finally closing with triplet eighths in measure 77.

In measure 73 a new motif (24) in F major appears. The motif sequences at successively higher pitch levels, modulating through the keys of D minor, E-flat major and C minor. The accompaniment of eighth-note duplets accelerates into sixteenth-notes when the motif ends in measure 82 and the accompaniment figurations take over the activity. They rise in pitch to a climax, and quickly soften into the next section.

Theme 22 quietly returns in the key of C major, but this time it is stated in woodwinds and strings two octaves higher. It is backed with the busy sixteenth-notes of the previous section which replace the quiet, rocking motion of the original accompanying parts. As in the first statement (22) pushes ever higher and the sixteenth note figure shifts the lower strings into motion. Double stopping in cellos and violas strongly undergirds the fortissimo climax of (22) in measure 120. The climax subsides, ending the section.
with a soft, perfect authentic cadence in measure 127 in the home key of C major.

A new theme (25) is stated in the first horn part. The first violins with the support of the remainder of the string section pick up the descending eighth-note melody after two measures and completes the period with an ascending eighth-note answer. The oboe, with clarinet and bassoon supporting, repeats the first two measures of theme 25 but is interrupted by the strings with a repetition of the measured trill accompaniment of section 5. The first two measures of theme 22 recurs in measure 144 in the oboes and shortly after, the sixteenth-note figurations come to a conclusion.

The movement ends in C major as quietly as it began. Sustained chords in the strings, augmented by the horns and woodwinds, lead to a fragmentary statement of the first two measures of (22). The winds subside and the cellos, playing a triplet eighth figure, gently lapse against the final statement of the incipit of (22)

Fourth Movement. In the fourth movement Raff displays both his strengths and his weaknesses. His themes tend to be uninspired and to spin out into unwarranted length but he recaptures the art evidenced earlier in the Wald and Lenore symphonies by presenting a variety of ideas, both new and recalled from the first movement, and then combining them in the skillful manner of which he is capable.

The movement is in a sonata-rondo form. After a short introduction in which Raff alludes to the rondo theme, he states it in B-flat major (theme 26), moves away from it (but not very far, motifs 27 and 27a), and then presents a counterstatement of the rondo with new orchestration.
The (A) part is concluded with a new idea (theme 29), through which he moves to the (B) part or episode.

Part (B), in A major, is assigned rather ordinary thematic material although the end of the theme has a hint of Walther's Prize Song with its drooping final fifth. The long section in A major shifts to the dominant, F major, and the section concludes with fragments from the rondo theme in preparation for the return of the tonic key.

The rondo, abbreviated in length and combined with the theme from the first episode (B), now returns. Theme 28 again appears as it had earlier, and through it the music moves to episode 2. This part (C) in G minor, is represented by theme 30. Theme 30 is the most distinctive of all the new material in this movement, though it, too, is subjected to unnecessary length. The key slips into E-flat major, and the next section, still part of (C), develops both themes 29 and 26 at the same time, recalling theme 1 from the first movement. Passing through several keys, the section finally prepares for the return of the tonic key and the return of (A).

Two sections of (A) are restatements of the themes from (A) and (B), as well as combining these with theme 1 and three other ideas from the first movement—theme 10, and motifs 5 and 6. The orchestration, which attains its fullest texture during this time, thins out, the key moves to E-flat and new material (theme 31) is introduced. At the conclusion of this statement theme 1 is again recalled and the key is restored to B-flat major and the coda begins.

Most of the coda is a development of themes 1 and 8 from the first movement, although transformed fragments from the new materials of
the fourth movement are woven into the texture. The movement concludes with the first four notes of theme 1. A more detailed analysis follows and is correlated with the form and thematic chart in Part II.

Sonata-Rondo Form

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Section 1</td>
<td>A twelve-measure introduction presents fragments from the rondo theme (26) and establishes the key of B-flat major. Measures 4 through 6 are a sequence of measures 1 through 3 with a reference to (26) in the flute part. The introduction continues to sequence materials in the remaining measures until the beginning sixteenth-note pattern of (26) repeats several times in the flute part and leads into the first complete statement of the rondo theme.</td>
</tr>
<tr>
<td>13</td>
<td>Section 2</td>
<td>The flute states the rondo theme, accompanied by a walking pizzicato bass in the viola and an off-beat chordal background in the remainder of the strings. The theme spins out until measure 25, where it is restated. The first statement continued for eleven measures (13-24) and the second statement is shortened to five measures and one beat (25-31). The section cadences.</td>
</tr>
<tr>
<td>31</td>
<td>Section 3</td>
<td>A contrasting section of twenty measures follows, utilizing bowed sixteenth-note figurations in the strings (derived from the rondo theme) and two new eighth-note motifs in the woodwinds which are related (motifs 27 and 27a).</td>
</tr>
<tr>
<td>52</td>
<td>Section 4</td>
<td>Section 4 is a restatement of section 2 but with a different orchestration. The first violin part presents theme 26, the pizzicato bass is moved into the cello and contrabass parts and the</td>
</tr>
</tbody>
</table>
bassoon and horns provide a background of repeated eighth-note accompaniment. In the second statement of (26), measure 64ff, (as found in section 2) the orchestration is enlarged, with flutes and oboe doubling the melody of the first violin part and two more horns and trumpets are added to the accompaniment. The section breaks away from the reiteration of material from section 2, and crescendos to a fully orchestrated perfect authentic cadence in measure 73.

Section 5 is transitory, acting as a bridge to the following (B). A new idea (28) is worked through several keys, F major, C and G-flat majors. A homo-rhythmic orchestration is employed, using all of the orchestra except the first horns and trombones. The forte dynamic markings are suddenly reduced to piano, followed by a swelling chromatic modulation which bursts into (B) and new thematic material.

A new key, A major, as well as new thematic material in the form of theme 29 is brusquely set forth in section 6. The theme, presented by lower strings and bassoon is pitted against a weak-beat accompaniment of loud, multiple, downbow quarter-notes in the first and second violins with doubled parts in the upper woodwinds. The theme spins out at length (measures 96-119), until a complete counterstatement is made with new orchestration and a chromatic modulation to F major. In measure 120 the first violin and oboe parts and a running eighth-note figure is begun in the lower strings and bassoons. The orchestration thickens and the off-beat accompaniment is smoothed into a continuous accompaniment in the remainder of the orchestra (trombones and timpani are tacet). The counterstatement, which was literally transposed, begins in measure 136 to spin into different
material and two measures later \(28\) recurs. Fragments of the rondo \(26\) are also recalled in measure 140 in the upper woodwinds. The first violin recalls the running sixteenth-note figurations from the end of section 3 and finally, \(A\) returns in the tonic key of B-flat major.

Not only is the thematic material of \(A\) recalled (theme 26) but it is combined with the episodic theme of \(B\) (theme 29) but now in B-flat major. The first violins are assigned (26) an octave lower, while (29) is doubled by the first flute, oboe and clarinet parts. A strong counter-melody, resembling the pizzicato walking bass found in the first presentation of \(A\) occurs in cello and contrabass. This melody, now bowed, maintains the harmonic progressions of the original statement. A literal melodic recurrence of both of these themes ends in measure 173 with a perfect authentic cadence followed by the return of theme 28. Its short restatement also concludes with four measures of reiterated tonic chord, strengthening the former B-Flat major cadence. A single D octave leads as dominant into the \(C\) part in G minor.

New thematic material is immediately presented by the string section (theme 30) in two parts, doubled between lower strings and bassoons and the violins and violas. A background of forte chords on the first and third beats in the horn parts contrasts with the double-dotted rhythm of theme 30. G minor is maintained throughout this section. A common chord modulation in measure 217 and the introduction of A-flat in the next measure introduces the next section in E-flat major.
Theme 29, now in E-flat major, contrasted against a dotted eighth and sixteenth-note figure in the background, is passed back and forth between strings, horns and woodwinds. The dotted note figure gives way to sixteenth-note figurations as the theme is developed further, and in measure 245 the beginning sixteenth-note motif of theme 26 is added to the foray. In measure 258 horns and lower strings recall theme 1 from the first movement and fragments of themes 1, 26 and 29 gradually are spread throughout the full orchestra. A timpani roll in measure 264 culminates in the fortissimo recapitulation of the tonic key and a return of (A).

Theme 1 from the first movement and themes 26 from (A) and 29 from (B) are stated simultaneously; all are allowed a complete statement as found in their original presentation. Theme 1 is assigned to the horns and first trombones. Theme 26 is stated by the first violins, flutes, and oboes, and theme 29 is found in the trumpet part. The remainder of the orchestra provides a sustained accompaniment that is punctuated by repeated quarters in the lower instruments. The full orchestra closes the setting with a forte, imperfect authentic cadence.

The recall of homorhythmic theme 28, stated fortissimo by full orchestra, is cut-off in measure 295 with a sudden change to fragments of theme 26, passed back and forth in the woodwind section. The orchestration thins drastically and at measure 300 theme 1 returns piano, doubled by flute and clarinet. Fragments of theme 26 and 29 interplay between the remainder of the woodwinds and viola. A divisi tremolo in the first violin part, coupled with the tremolo in the second violins and a
Measure 127 sustained whole-note accompaniment, supports the complete statement of theme 1.

In measure 310 all but the sustained lower strings drop out and another theme from the first movement is recalled—theme 10 (the town clock theme). This melody is stated by the oboe and then the clarinet and is followed by a third melody (motif 5), from the first movement, in the horns, and then a fourth (motif 6) in the full strings and woodwinds. These latter motifs are literally repeated and close as the key slips into D-flat major.

Section 12

339 A new expressivo theme in D-flat major (theme 31) quietly emerges from the cello section, accompanied with a sustained, piano background in the remainder of the strings. The cello melody concludes in measure 360 and the oboe enters immediately with a sustained quarter-note accompaniment. In measure 365 theme 1 is again recalled in the flute part. Fragments of (l) in diminution follow imitatively in the first horn and in the bassoon parts. A prolonged F in the first violin part (measure 360) sets up a preparation for the return of B-flat major which is finally realized with a perfect authentic cadence in measure 379.

Coda

379 The contour of theme 1 is picked up in shorter note values and travels upward through the entire string section in tremolo. In measure 387 the trumpets enter forte on repeated triplet-notes. Loud sustained notes in the upper register of the woodwinds and violins, and in measure 390, a staccato eighth-note pattern, which is a diminution of theme 1 in the upper woodwinds and viola, prepares for the entrance of theme 1. A dramatic forte statement of theme 1 occurs in the second violin and trumpet parts in measure 399-402. The
The remainder of the movement is a forte collage of motifs combed from the first and last movements. The final five measures is a forte cadence, recalling one last time the first four notes of theme 1.
Chapter III

SYMPHONY NO. 5 IN E MAJOR "LENORE," OP. 177

According to the *Lexikon der Deutschen Konzertliteratur*, the conception and first sketch of the Lenore Symphony occurred during the time of the Franco-German War, 1870-71. The symphony was completed during the summer of 1872 in Wiesbaden. The premier performance was conducted by Raff on 13 December 1872, in a private concert for the ducal Hofkappelle at Sonderhausen. Raff writes concerning this performance:

... these labor-pains were fortunately understood. After I continually corrected parts yesterday morning up to the time of rehearsal, we made it tolerably twice through the symphony. Early today, about nine o'clock, I corrected the last two movements. About ten o'clock only invited people came, namely the Lord-Marshall and the minister's wife, some officers, the Bürgermeister, in all about twenty heads [people] and the symphony was played before this society. Essentially the greatest praise belongs to God and my construction, less to the listed public, who appeared to be set with some fright.

A second performance was held 29 October 1873 in a Berlin concert hall under the direction of Bernhard Bilse. Hans von Bülow attended this performance and described the circumstances of the occasion in a letter to Raff dated 31 October 1873:

The work itself touched me very much, more than the *Wald Symphonie*, especially the first part. The second pleased the audience the most, it was so lengthily and enthusiastically applauded that I thought it would surely explode in calls for a da capo. After the Marsch-tempo the Adagio was the most well-liked—after the first movement there was total stillness—on the contrary the last movement ended with a call for the conductor. Bechstein said it was an unbelievable success for Berlin. Present: over 2,000 thoughtful listeners—many critics from Berlin, I only spoke to Würst. He preferred the *Wald Symphonie*: the finale of which he especially raved about ...

Von Bülow goes on to say that this was because Würst had conducted *Symphony No. 3* himself with success, and because the acoustics of the hall and the tuning of the flutes were not complimentary. This, he continues, did not affect the full acceptance of the performance, which was executed with precision. Von Bülow, who had become an authority on Raff's music, indicated that Bilse, the conductor, did very well and got the tempos correct. He concludes:

... In short I had a wonderful experience, for which I hereby thank you—and with me certainly many hundreds of people. It was very noticeable that you stand firmly in Berlin as beloved authority, as master. You will have read the critiques by now ...

Helene Raff indicates that *Lenore* vied with the *Wald Symphonie* and that it was performed in nearly every one of the great concert halls. The Müller-Reuter *Lexikon* lists other early performances of *Lenore*: Nuremberg, 2 November 1873 in the Rathaus hall under the

direction of Grobe; Weimar, 5 January 1874, E. Lassen conducting; Leipzig, 15 March 1874, a charity concert at the Gewandhaus, Raff conducting; Wiesbaden, 28 March 1874, a charity concert by the Kurorchester, Raff conducting.7

About a year following the premier performance in Berlin, Lenore was performed 14 November 1874 at the Crystal Palace in London. This was the first Raff symphony to be produced in London and the performance resulted in this response by Ebenezer Prout in The Monthly Musical Record:

In this country but little opportunity has been afforded of making the acquaintance of Raff's symphonies. Only one, the Lenore, has yet been heard in London, having been produced for the first time at the Crystal Palace concerts on the 14th of November last. Those who were present will remember the sensation created by its performance. It was to our audiences a new revelation of power, for which only those few who were previously acquainted with the work were prepared. A natural desire was excited to know more of the compositions of a man who could produce such music; and I have several times since been asked if I could give the readers of this paper any information about the other symphonies from the same pen. I propose, therefore, in the present series of articles to analyse the whole of the six symphonies which Raff has at present written . . . 6

The resulting articles are the most comprehensive analyses of the Raff symphonies presently available.

One can infer that the Lenore Symphony was well received by the audiences of Raff's time. Helene Raff indicates, "The years from 1870 to 1875 represented the artistic highpoint in Raff's life: days full of

rich and happy occurrences followed one after another."9 Today Lenore, along with the Wald Symphony are the only two symphonies out of eleven that call any attention at all to a composer Ebenezer Prout described, "... as a symphonic writer he (Raff) stands at present absolutely alone."10

**Literary Background of Lenore**

The source of Raff's Symphony No. 5 is Gottfried August Bürger's ballad, Lenore. Bürger (1747-94), a poet of the German Sturm und Drang period, is best known for his lyrical ballads of which Lenore was his earliest and greatest. Lenore is generally recognized as one of the most imposing ballads in any literature.11

Bürger claimed that his own source for the ballad was extracted from the material of an ancient ballad. Raff obviously was interested in Bürger's source of Lenore, for he writes in a letter to Martin Röder, a distinguished musician of Berlin:

... The tale or myth of the ride of a maiden with a warrior is of extreme antiquity, and presents itself first to us in the North in the form of the Walküren-myth. Since now all that belonged to the Norse mythology was, on the introduction of Christianity, converted into the spectral (as Grimm has shown at length) the Walküren-myth must unquestionably have undergone such a metamorphosis. Old Folk-books or Folk-songs which treated the subject in question in the fashion just described must have existed.

One such at least, which has perished, must have been known to Bürger, when he wrote his *Lenore.*

Raff continued to describe in his letter the publication and impact of *Lenore* on the artistic world and general public:

... the poem appeared in print eleven years after the peace of Hubertusburg in 1774, in the *Musenalmanach.* On its appearance Bürger's *Lenore* excited general enthusiasm. Schiller indeed in his one-sided and reckless fashion threw a damper on it in the *Allg. Literaturzeitung* for 1791; but Goethe, it is well known, warmly espoused the cause of the misunderstood Bürger, as indeed, nothing else could be expected from the poet of the *Erlking,* and the poem soon made its way to foreign countries. Walter Scott produced an English translation. The Italians also have a version of it, as I perceive from a notice of the *Waldsymphonie* in the *Pugello* of April 22, 1872, where the critic quotes the following from the *Lenore* of Bürger: "Hopp! Hopp! Hopp! col vento in groppa Tutta notte si galoppa; Arde il suol, sbuffano ansanti E cavalli e cavalcani." Well known is the unusual treatment of Bürger's poem in the "affecting" piece *Lenore* by Holtei. Whether an opera, *Lenore,* by Otto Bach, which has just been published, but which I have not yet seen, will be equally powerful in effect must be deferred for the present, as there is as yet no talk of a performance.

**The Story of *Lenore***

*Lenore* occurs at the time of the Hubertusberg Peace, which ended the Seven Years War in 1763. As many of the soldiers returning home pass

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13. The *Musenalmanach* was a publication of the *Göttinger Hain,* a literary society composed of young *Sturm und Drang* poets living in Göttingen.

14. In the year Walter Scott's version of *Lenore* was published, 1796, six more versions by four other translators were also published in England.

15. Henri Duparc composed an orchestral version of *Lenore,* as well, in 1875.
through Lenore's village, Lenore anxiously searches and asks about her beloved, Wilhelm. Despairing, because she has not heard from him nor is he anywhere to be found, she believed he is dead:

O Mutter, Mutter hin ist hin!  
Nun fahre Welt und alles Hin!  
Bei Gott ist kein Erbarmen.  
O weh, O weh mir Armen!

O Mother, Mother, gone is gone!  
Now let the world and everything pass away!  
With God there is no mercy.  
O woe, O woe to me poor creature.16

The mother suggests that Wilhelm has found another love, that Lenore should recite the Lord's Prayer and take refuge in God through the Sacrament and humble resignation. As the dialogue between mother and daughter proceeds, Lenore's blasphemous denials of God become stronger as her despair increases, and the mother, becoming fearful for Lenore's offense, entreats God to forgive her daughter's distraught denials. The day ends, and Lenore finally spent, retires to her room.

Und aussen, horch! ging's  
trapp, trapp, trapp,  
As wie von Rosseshufen

And outside, listen! It went  
trapp, trapp, trapp,  
As if of horses's hoofs17

A voice calls for Lenore to open the door and Wilhelm appears and commands her to ride with him:

Auf meinen Rappen hinter mich!  
Muss heut noch hundert Meilin  
Mit dir ins Brautbett eilen.

Up on my black horse behind me!  
I must yet ride a hundred miles today  
And rush with you into the bridal bed.18

Although reluctant, because of the hour, love prevails and Lenore springs on the horse behind Wilhelm, her arms around his waist. The couple gallops off into the night. Wilhelm utters refrain-like lines:

Graut Liebchen auch?— Der Mond scheint hell! And are you afraid, Sweet-
       — Are you afraid, Sweetheart?

Hurra! die Toten reiten schnell! Hurra! The dead ride swiftly!

Graut Liebchen auch vor Toten? Are you afraid, of the dead? 19

Shortly, they pass a funeral procession with the mourners singing a dirge. As the pair thunders by, Wilhelm invites the mourners to sing their dirge at the nuptial bed. Later, the riders encounter another gruesome scene, a man hanging on a gibbet. Wilhelm calls to the spectral rabble dancing around the gibbet to follow and dance instead around their bed. As each moment passes, the tempo of the ride increases and trees, mountains, and villages rush by as Wilhelm repeats his lines and questions, "Graut Liebchen auch vor Toten?" Her confidence wains and Lenore discloses an increasing anxiety as she answers. At last, they reach their destination, a cemetery, and, as they stop before an open grave, Wilhelm is dreadfully transformed:

Ha sieh! Ha sieh! im Augenblick, Ah look! Ah look! in that
       moment,
Huhu! ein grässlich Wunder! Huhu! a ghastly wonder!

Des Reiters Koller, Stück The rider's garments, piece
       by piece,
Fiel ab wie mürber Zunder, Fell off like brittle tinder,
Zum Schädel, ohne Zopf A skull, without plait or
       forelock,
        und Kopf:

17. Ibid., 100. 18. Ibid., 100. 19. Ibid., 100.
Zum nackten Schädel ward
sein Kopf: His head turned to a bare
Sein Dörper zum Gerippe, skull,
Mit Studenglas und Hippe. His body to a skeleton,
With hour-glass and sickle.20

The horrible scene is followed by a Totentanz in the moonlight and, as
Lenore sinks dying to the ground, the specters howl:

Geduld! Geduld! Wenn's Patience! Patience! Even if
Herz auch bricht! your heart breaks!
Mit Gott im Himmel hadre Do not quarrel with God in
nicht! heaven!
Des Leibes bist due ledig; You are rid of your body;
Gott sai der Seele May God have pity on your
gnädig! soul.21

Analysis of Symphony No. 5

On 24 June 1874 Raff, at the request of a musician from Berlin,

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... the external scenes and impressions described in the poem are essentially musical. The sequence and persistence of rhythm given by the idea of a ride, i.e., a continued movement, withdraw the ballad from treatment by painting and sculpture. For that which is only perceptible by the ear should not be, and cannot be, represented to the eye. But "The Corpses," "The dance of the fantastic rabble at the Rabenstein," [gallows] and "The ever-hurrying gallop of the panting steed, hastening to the cemetery"—these are just as much actual episodes of the ballad which are specially suited to music.

If, putting aside what is local and unreal in Lenore, we seek the pure human core of the matter, we get the following: "The happiness of two lovers is interrupted by war. The time has come when he must go forth with his fellow soldiers and she remain behind alone. In this solitude evil forebodings take possession of her; she falls into a fever, in which her hallucinations represent to her the return of her lover. But these hallucinations prepare, in reality, only her own death."23

The remainder of Raff's letter describes the manner in which the musical content represents the program and will be incorporated into the commentary on the program.

Program Commentary

Raff divides his symphony into three Abteilung or parts: the first, entitled Liebesglück, includes the first two movements—an Allegro and an Andante quasi Larghetto; the second part, Trennung (parting), consists of the third movement which is a stirring march; and the third part, headed Wiedervereinigung im Tode (reunion in death) and sub-titled Introduction und Ballade (nach G. Bürger's "Lenore"), concludes the symphony as its fourth and final movement. As indicated in Raff's letter to Röder in 1874, the fourth movement "contains the catastrophe," the

23. Ibid., 630.
actual setting of Bürger's ballad and the first three movements provide
a pre-history to the tale. Raff writes in his letter:

And now as regards the disposition of the material in
my symphony, the first two movements are, as you know,
entitled "Love-happiness," and in them the two principal
elements of every love relation are represented. These are,
the longing for and striving after Love-happiness, and the
enjoyment of the same. To the first of these corresponds
the lyrical motive in the first movement,

Example 1. Symphony No. 5 Lenore, Op. 177, Part I Allegro, "Yearning for
Love-happiness" Theme, measures 74-79.

\[
\begin{array}{c}
\text{Example 1. Symphony No. 5 Lenore, Op. 177, Part I Allegro, "Yearning for Love-happiness" Theme, measures 74-79.}
\end{array}
\]

with its close on the dominant; to the second, the lyrical
motive of the second movement.

Example 2. Symphony No. 5 Lenore, Op. 177, Part I Andante quasi Larghetto,
"Enjoyment of Love-happiness" Theme, measures 64-67.

\[
\begin{array}{c}
\text{Example 2. Symphony No. 5 Lenore, Op. 177, Part I Andante quasi Larghetto,}
\end{array}
\]

with its close on the third of the major key.24

Raff's programmatic presentation in the first movement is, as he
indicates, psychological. He describes this mental state as "longing
after and striving after Love-happiness," and cites the main theme of the

24. Ibid., 630.
second key area (sonata-allegro form) as illustrative of these emotional states. Perhaps the surging triplet melody of the first key area (see Ex. 3) sets the mood of urgency in "striving after love" even more than the melody from the second key area, which would seem to present the sweet pain of longing. (Compare Ex. 3 and Ex. 1.)


The next statements in his letter are concerned with symbolic presentation of the program. Raff continues:

On closer study, a crowd of small queries will press upon you, for which you must yourself seek and find an answer, for I will not deny that something in the first part is symbolical; for instance, the progression of the 4th in the Bass (from E to B downwards), quite at the beginning, which later on, on p. 16, you will find recur in augmentation, as also the employment of the augmented triad which is already exhibited in the configuration of the four movements, since the first starts in E, the second in A flat, and the third in E (sic) (E-flat?). The rhythm there and the harmony here point to "love."^25

Raff does not choose to explain exactly how the descending interval of E to B is symbolic. At the conclusion of the statement he says, "The rhythm there and the harmony here [implying the augmented triad?] point to 'love.'" Perhaps he means that the augmentation of the original rhythm of the motive

25. Ibid. 630. The third movement is in C which would complete the augmented triad E--A-flat--C. The apparent E in Raff's letter was misread or not understood by the translator who suggested, in parenthesis, E-flat.
two quarter-notes to two half-notes and later whole-note, dotted half-note, quarter rest, along with the fact that the interval is a perfect fourth, equates with the ideal of joy in love and the hopeful growth of that joy. In any case, the listener is left to his own interpretation. The original statement of the descending fourth at the very beginning of the movement and its recurrence in augmentation at the close of the exposition, measures 109-14, 133-37 and 140-45 (and similar places in the recapitulation, measures 333-38, 355-60 and 364-69), acts as a striking and unifying motif during the movement.

The other symbol mentioned is the augmented triad which Raff indicates "is already exhibited in the configuration of the four movements, since the first starts in E, the second in A-flat, and the third in E (sic) (E-flat?)." Not only is the augmented triad implied in the keys of the four movements, E major, A-flat major, C major and E minor (or A-flat, C and E when the triad is arranged in root position), but Raff writes augmented triad effects in strategic programmatic places during the movement. For example, in the first statement of the "yearning" love motif (measures 75-80, second key area), an augmented fifth is heard at the peak of the melody, A-flat--E, with a C in the bass, even though the chord should be analyzed as a B diminished-diminished-seventh over a pedal C. (See Ex. 4.)

26. Raff does not appear to have written an unadulterated augmented triad anywhere in the movement.
The following measure also contains a similar effect with the G-flat and D in the first violin part. Although no B-flat is found among the remaining chord factors, the ear picks up the augmented fifth as it did in the previous measure. The "yearning" theme is stated a little later (measures 103-4 and 106-7) in diminution (an interesting intensification of the half-note rhythm and mood), and the augmented fifth is also here. (See Ex. 5.)

In the recapitulation the harmonization of the "yearning" motif in the second key area is written as before but in the tonic key. Raff restates the "yearning" motif in the coda (measures 392-402) with his usual effect rather than with a pure spelling of the augmented triad. Since the augmented triad is traditionally delegated to embellishing rather than
functional harmonic roles, it is not unusual for Raff to produce the effect of the augmented triad rather than to write several instances of pure augmented triad spellings. His love symbol always appears with the same motif.

C. A. Barry, in an article in The Monthly Musical Record, suggests that the six-bar "love" phrase (see Ex. 4) may recall the Chorus of Sirens behind the scenes in the first act of Tannhäuser. This is an observation well made, since Raff was acquainted with Wagner's earlier operas, having composed several piano compositions based on motives from these operas. A good example is the Op. 61 No. 1 Caprice on Lohengrin, No. 2 Reminiscences on the Flying Dutchman, and No. 3 Fantasie on Tannhäuser. Raff attended a Wagner Festival during his tenure with Liszt, and he later wrote Die Wagnerfrage, a pamphlet concerned with Wagner's style and writings. Since Raff was so well acquainted with the Wagnerian style, it is not surprising that his "love" phrase would be reminiscent of music from the Venusberg scene.

One of the final remarks Raff makes concerning the program of the first movement is, "It will not be unnoticed by you how the future already casts its shadows on the first two movements." Even when one is listening to the symphony for the first time, Raff's joyous, sweeping melodies and figurations of the beginning yield unexpectedly to these hints of

uneasy foreboding. For example, just prior to the "yearning" love theme in the second key area (Ex. 1), Raff has written a rather noisy but exciting tremolo-like, triplet figure underneath which he suddenly introduces soft, three-part chords in the trombones and a melancholy conversation between the oboe, clarinet, cello and bassoon. (See Ex. 6.)

In addition to Raff's sudden rhythmic change, he shifts just as abruptly from B major to C minor. An uneasy, darker mood overtakes the listener. If the listener is familiar with the symphony and Raff's programmatic intentions, he will be reminded of the fourth movement, where the chorale-like three-part setting of the trombones occurs during the ride to the cemetery, and also of the final chorale-like section of the movement, where Lenore has collapsed into the open grave. A similar setting of the trombones occurs at the close of the development section (measures 216-20).

Another sharp change of mood occurs at the end of the development section. The development starts with the happy, surging motif found originally at the beginning of the symphony but concludes with an abrupt contrast of mood, an almost demonic quality taking hold of the music (measures 199-227). (See Ex. 7 and Ex. 8.) The recapitulation happens unexpectedly and quickly re-affirms the first joyous mood of the symphony.
At the point in the letter where Raff is describing the disposition of the material in the symphony, he indicates that in the first part of the symphony, *Liebeaglück*, the two elements of every love-relationship are represented—"the longing for and striving after Love-happiness, and the enjoyment of the same." Raff gives two melodies, the first from the

first movement, which is representative of longing and striving after love (Ex. 1), and the second from the second movement (Ex. 2), which is "the enjoyment of the same." A little later, he states, "Even in the love scene (second movement) there is a foreboding cry of pain." Note the words "love scene." Evidently Raff had a scenario in mind while composing the second movement. That part of the letter dealing with the remaining programmatic content of the movement reads:

... At this point (p. 78) under Motiv I,

Example 9. Symphony No. 5 Lenore, Op. 177, Part I Andante quasi Larghetto, measures 5-6, Motiv I.

I thought of the night—the intruder. Only with the solo of the E-flat horn begins the dialogue. On the first repeat of the Night-motif we perceive by the instrumentation the full arrival of night, whilst at the last repeat "the sparkling of the eternal stars" suggested itself to my mind. All the rest, the exchange of kisses (p. 96) and the mysterious interweaving of night up to the end is easily to be understood without any explanation. For either a man has a faculty of comprehension which helps to create the music or he is born unmusical. In the latter case explanations count for nothing.

The underlying programmatic intent of the second movement is "the enjoyment of the same (Love-happiness)," that is, the yearning and striving toward love achieves some degree of fulfillment, and as a result, the movement becomes an impassioned love scene. Perhaps Raff's scenario could be

30. Ibid., 630. 31. Ibid., 630.
interpreted in the following manner. The musical scene opens with an
open fifth on A-flat and E-flat and in the lower strings, which barely
whispered, evokes a hint of impending fear. The first violins enter,
however, with what Raff calls the Night-motif and the serenity of the
night is established by the full string quartet sonority. (See Ex. 10.)

Example 10. Symphony No. 5 Lenore, Op. 177, Part I Andante quasi
Larghetto, measures 5-8.

Raff states that the dialogue begins with the E-flat horn solo (measure 24),
perhaps referring to the entrance of Wilhelm and Lenore into the scene.
Raff is a little slow in getting their conversation started but twenty-one
measures later the oboe enters (measure 45) and the dialogue commences.
Imposed over the solo E-flat horn part and continuing throughout the entire
section, is an accompaniment of staccato flutes and clarinets, and
pizzicato strings which calls to mind the appearance of stars in the
darkening dusk and the beginning of night sounds. Night has fully
arrived. (See Ex. 11.)

The love theme which Raff describes as the enjoyment of "Love-happiness" appears for the first time (measure 64). Set against this lyrical melody is a triplet accompaniment (see Ex. 12) which suggested to him "the sparkling of the eternal stars."


So far in this movement Raff has realistically depicted the time of the scenario by the type of accompaniments employed (measures 25-44 and 61-87), and also expressed a quiet enjoyment of Wilhelm and Lenore's love. This part of the scenario closes with a restatement of the Night-motif (measures 101-124), but this time with a full orchestration and without the accompaniment figures of the earlier sections. Suddenly the quiet
mood is broken and their love obviously takes a more passionate turn.

The key abruptly changes from A-flat major to the enharmonic parallel minor, G-sharp. A throbbing accompaniment asserts itself and the contour of the melodic line expands, adding to the assertive, impassioned quality of the music. (See Ex. 13.)


The aggressive spirit of this section suggests, no doubt, to the listener that another level of "the enjoyment of Love-happiness" is occurring, but Raff leaves it to the listener's imagination to fill in the details. The impassioned scene subsides (measures 157ff) and the more subdued "yearning" love motif (see Ex. 12) returns (measure 202), accompanied by the twinkling star figures. A restatement of the Night-motif occurs in the woodwinds (measure 206), followed by a coda which Raff describes as "the exchange of kisses." (See Ex. 14.)

All that Raff has to say about the remainder of his scenario is

... All the rest, the exchange of kisses (p. 96) and the mysterious interweaving of night up to the end is easily to be understood without any explanation. For either a man has a faculty of comprehension which helps to create the music or he is born unmusical. In the latter case explanations count for nothing.32

The movement concludes with a continuation of the dialogue found in "the exchange of kisses" measures but based on an ascending and descending fourth figure (measures 231ff). (See Ex. 15.)

32. Ibid., 630.

It is significant that Raff writes a version of the descending fourth to end this movement, since he explained earlier that it was a love symbol.

Raff succinctly describes the program of the second part of his symphony (*Trennung*) in his letter to Röder:

In the third movement "Parting," simply the approach of an army-corps to the abode of the lovers is described; the lovers bid farewell, and the division marches away. At the close their music is heard, but only in a fragmentary fashion, in the distance.\textsuperscript{33}

The movement takes the form of a spirited military march and pictorially depicts the arrival of the troops, Wilhelm's farewell to Lenore and his departure with the soldiers for the war. The arrival of the division of soldiers is portrayed in a like fashion to the departure—a soft, light scoring is used as the troops approach. The orchestration grows heavier and more brassy until the sound is that of the soldiers marching directly in front of the listener. The listener can easily imagine being in the

\textsuperscript{33} *Ibid.*, 630.
midst of a large, military parade. Two folk-like melodies (not unlike some found in Mahler's symphonies) herald the coming of the troops. (See Ex. 16 and Ex. 17.)


Example 17 Continued

A trio theme completes the march. (See Ex. 18.)


The middle portion of the movement is an intermezzo in C minor which has a more intense and excited character than the march. Composed as a dialogue between the first violins and cellos, it is representative, probably, of Lenore and Wilhelm's final farewell in this life. (See Ex. 19.)

This scene also has an underlying hint of the macabre events that will follow. The passionate intermezzo breaks off with a last statement by the cellos, and as Wilhelm prepares to leave, the military march commences again. By his orchestration, dynamics and fragmentary statements of the music, Raff creates the allusion of the soldiers marching off into the distance and finally out of sight.

Hans von Bülow attended the first performance of the Lenore Symphony in Berlin and wrote in a letter to Raff of the audience's reaction to the second part, "The second part pleased the audience the most. It was so lengthily and enthusiastically applauded that I thought it would surely explode in calls for a da capo."34

Hans von Bülow to Joachim Raff.

"Lenore"). Finally Raff deals directly with the ballad of "Lenore." The conclusion of Raff's letter gives the most detailed program of all the three parts and, in turn, shows the more graphic presentation of the program in the music. Raff writes:

The 4th movement contains the catastrophe. Lenore lies on her deathbed. Her breath gets quicker and quicker; she bursts out, "Has he forgotten his old love, or is he dead?" And now it seems to her as though the troops were returning, for she hears peals of bells and a sound of march music. She hastens to meet the soldiers, she scans their ranks from end to end—in vain. The troops continue their march. Lenore gives herself up to despair. She curses her fate, and rejects the pious advice of her mother. For a moment she is confused. Now she fancies she hears the clattering of horses' hoofs, and it seems to her that there is a knock at the door. She jumps up and rushes into the arms of her lover (p. 168)—the ride to the churchyard begins. Conversation of the lovers, interrupted from time to time by the neighing of the horse; from p. 127-192, passing of the spectral funeral procession; p. 196-204, passing of the ghostly wedding procession of the Rabenstein; and from p. 209, acceleration of the ride up to the entry of Death on p. 218. The conclusion points to peace and redemption. It will not escape your notice that in the episode of the funeral procession the yearning motive from the first movements and in that of the fantastic rabble of the Rabenstein, the love-motive of the 2nd movement (only in quicker tempo and in more trivial style) are introduced. The meaning of this you will easily guess. But enough of this! I have not yet got so far as to make this analysis any more detailed; besides, it would be repugnant to me. For what can be the object of saying a thing in notes, and then saying it again in words, or is the latter, in truth, so very necessary? . . .35

The title of the fourth movement implies an introduction followed by the musical representation of the ballad but Raff gives no clear indication either in his letter or the score where the introduction ends and the ballad commences. C. A. Barry suggests in his analysis of this

35. Raff to Röder, op. cit., 630.
symphony that Raff was both general and graphic in his program approach:

\[\ldots\] Though we should not suppose that it was Herr Raff's aim to reproduce in music the whole of Bürger's ballad in detail, but rather to impress his hearers in a general manner with its horrors in a more thrilling way than words alone can do, still there are certain passages the intention of which cannot be mistaken.36

Evidently it was not important to Raff to distinguish between introduction and ballad, for his analysis to Röder begins with the first of the poem rather than with any type of introductory explanation. In measure 72 there is a double bar for a key change, and at this point it seems that the introduction ends and the ballad commences. It is difficult to know what Raff intended and why he did not explain his intentions in the letter to Röder when he had the opportunity to do so.

Nevertheless, assuming the first seventy-two measures to be the introduction, the movement begins with a soft passage of whole notes and tied whole notes stated in the cello and contra bass parts. (See Ex. 20.)


\[\text{Allegro Collezio D.B.}\]

The key is nebulous, centered around E but with no strong feeling of major or minor. One senses immediately Lenore's anxiety since she has not heard of or from Wilhelm. Their "yearning" love theme from the first movement recurs (measures 26-28), reminding the listener of a happier time before the war. (See Ex. 21.)


A few measures later the march tune from the third movement also is recalled, representing at last the return of the soldiers. (See Ex. 22.)

According to Raff's letter, Lenore hears the peal of bells and the sound of march music and rushes to meet the troops. Vainly she looks "from end to end." This frantic activity is depicted in the music by tremolos and a fragmented, rising eighth-note motif. (See Ex. 23.) The march music strikes up again, this time in a minor mode, and the troops move on.

Wilhelm has not returned and Lenore gives in to her despair and anger, cursing God. Once again a rising dotted figure is associated with Lenore's distraught feelings. (See Ex. 24.)
C. A. Barry suggests in his analysis of this movement that the next example illustrates her anguish and the curse she utters. 37 (See Ex. 25.) He also

suggests that the material immediately following Lenore's blasphemous outburst is her mother's protest and plea to God to forgive Lenore. (See Ex. 26 and Ex. 27.) Lenore's rage and despair subsides and Raff continues,


"For a moment she is confused." The music eases as well and the whole-note ambiguity of the beginning recurs. (See Ex. 20.)

The next section of the music is concerned with Wilhelm's return. Raff writes:

... Now she fancies she hears the clattering of horses' hoofs, and it seems to her that there is a knock at the door. She jumps up and rushes into the arms of her lover (p. 168) --the ride up to the churchyard begins.
From this point on the program is graphically depicted in the music. The approach of the ghost rider and his horse is written as follows:


Raff even gives the page in the score where Lenore rushes into her lover’s arms (measures 135-139). The “yearning” love motif, scored for the woodwinds, symbolizes this moment. (See Ex. 29.)

As the eerie ride to the churchyard begins, the continuous rhythm of the horses' hoofs forms a background for the morbid events to follow.

Citing page numbers, Raff describes the events that he depicts:

. . . Conversation of the lovers, interrupted from time to time by the neighing of the horse; from p. 127-192, passing of the spectral funeral procession; p. 196-204, passing of the ghostly wedding procession of the Rabenstein; . . . 39

The conversation of the lovers occurs intermittently during the ride and is represented by the following question and answer melody: (See Ex. 30.)


39. Ibid., 630.
J. Raff suggests the neighing of the horse by trills in the woodwinds, and this figure also intervenes periodically during the ride. (See Ex. 31.)

Example 31. Symphony No. 5 *Lenore*, Op. 177, Part III, measures 177-78.

The first page number given in the letter for the passing of the spectral funeral procession, p. 127-192, is incorrect, for prior to this statement Raff says that Lenore rushes into the arms of her lover on
p. 168. Later Raff points out that in the funeral procession he introduces the "yearning" theme from the first movement. This theme recurs on p. 173, measures 165-169, following the introduction of the "conversation" melody and the first "neighing" motif, so it would seem that the funeral procession section starts from that point rather than p. 127 and continues to p. 192 as Raff indicated.

Most of the funeral procession consists of the dirge, sung by the mourners. This is depicted by two chorale-like melodies which are repeated throughout the cortege section. (See Ex. 32 and Ex. 33.)

Example 32. Symphony No. 5 Lenore, Op. 177, Part III, measures 182-86.
The orchestration of the second motif, a setting for three trombones, is especially noticeable (although not original since there is a tradition of such ombra instrumentation dating back at least as far as Monteverdi's Hades scene in Orfeo). A return of the "conversation" melody terminates the funeral procession (measures 260-75).

This is immediately followed by the confrontation with the gallows specters. Raff designates pp. 196-204 as illustrative of this portion of the program. He states, "It will not escape your notice . . . in that of the fantastic rabble of the Rabenstein, the love motive of the 2nd movement (only in quicker tempo and in more trivial style) [is] introduced."^40 (See Ex. 34.) The metamorphosis of this theme takes

^40. Ibid., 630.
place in its tempo and accompaniment rather than in the actual melody itself, which remains unchanged. Another figuration further pictures the demonic character of this dance around the gallows. (See Ex. 35.)

Originally the love theme from the second movement was set in triple meter, but the change to the quick triple time, in contrast to the duple meter used up to this point in the movement, distorts and sets off the grotesque character of the entire passage even more. Again Wilhelm and Lenore's "conversation" theme returns and puts an end to the gallows scene. After a complete statement of Lenore and Wilhelm's dialogue, the
"yearning" love theme from the first movement returns symbolically for the final time (measures 337-42).

Raff explains in his letter that there is a stretto or an acceleration of the ride up to the entry of Death on p. 218, which is the climactic peak of the entire symphony. One can imagine that by this time Lenore fully realizes the magnitude of her affront to God. The ride leads pell-mell into a graveyard and ends abruptly beside an open grave. Wilhelm's attire and flesh melt away into the skeletal figure of Death, with hour glass and reaper's blade in hand. The couple are surrounded by macabre apparitions screeching the moral that heaven's decree must be accepted in spite of personal tragedy. The music reaches an almost unbearable peak, followed by sudden silence.

Raff ends his description of the program by simply stating, "The conclusion points to peace and redemption," and indeed, the poem concludes with the statement that Lenore's soul has been separated from her body—may her spirit be forgiven. Raff scores the remainder of the movement as if Lenore's spirit has been redeemed. A chorale melody in E major softly harmonized in the strings broadens into a full but soft orchestral apotheosis of the chorale tune. (See Ex. 36.)

Example 36 Continued

The symphony concludes in the Wagnerian manner with divided orchestra on an E major chord which is spread throughout the full range of the orchestra. Raff emphasizes its ethereal sonority by subtracting instruments until only the higher winds and strings remain on an E major triad. Softly he adds the remainder of the orchestra to the triad, leaving the listener with a feeling of hope for Lenore, in spite of the grotesque ending.

Analysis of Form

The organization of Symphony No. 5 is classical as far as the number of movements employed and their respective tempo designations are concerned. Raff composed the usual format of four movements, with fast-slow-moderate-fast tempos. As long as the program is not literally represented, the forms for the various movements, also, tend to be traditional. The first movement is a very clear sonata-allegro form, the second movement a sectional form falling into a large ABA category, and the third movement has a march-intermezzo-march structure. The fourth movement, entitled introduction and ballad, is a free form whose structure
is determined by the unfolding of events in the ballad. In addition, the fourth movement is cyclical since it recalls three of the themes from previous movements.

Raff is more formally innovative in the last movement than in the first three movements but less successful musically since he tends to be somewhat diffuse with his materials. Ebenezer Prout, in the first article of a series of eight analyzing Raff's symphonies, criticized Raff for this defect. Prout defined diffuseness as "undue length in proportion to the actual amount of musical thought." In the cortege section of the fourth movement, which extends from p. 173 to 192, one wishes that the dirge would be less repetitive so that the ride could proceed. Otherwise, with this exception, Raff is economical with his musical content in Lenore, a trait that is not generally characteristic of his other works. This economy of content, in addition to the manner in which the program is so admirably imparted to the listener, causes this work to be rightfully considered as one of the most successful of all his symphonies.

First Movement. The first movement of Lenore is a clearly structured sonata-allegro form. The approach to the form is in the classical tradition with few of the innovations of the second half of the 1800s. The basic key of the symphony is E. The first key area of the exposition does contain thematic material in the keys of B major and B minor, but the first theme returns in E major, which causes all of this material to be considered within the first key area.

41. Ebenezer Prout, op. cit., 33.
The second key area is in C major, the flat submediant (and a third relationship), Raff perhaps employing C because he had already used B so much in the first key area. Since the third relationship is generally accepted in the late Classical symphonies of Haydn and Mozart, and more so with Beethoven, this key relationship is not innovative.

A fugato in the development section is in the styles of Beethoven and Brahms and, although well-written, is likewise not a new technique. In the coda Raff more closely juxtaposes the main themes from the two key areas of the exposition. Again this is not an innovative device, Mozart (in the last movement of the Jupiter Symphony) and Beethoven having established this procedure long before Raff.

In length the various components of the form are longer than the symphonies of Haydn and Mozart but generally comparable to other symphonies of the 1800s. (Exposition-145 measures [first key area-74, second key area-70], development 81 measures, recapitulation-140 measures [first key area-70, second key area-70], coda 67 measures.) In conclusion, it can be said that the form of the first movement is lean, well-written and generally in the tradition of Beethoven.

Following is a more detailed explanation of the analysis. It should be used with the analysis and thematic chart in Part II.

Sonata-Allegro Form

Exposition

Introduction

Measure 1

An E major chord and motif 1 established the key of E major.
<table>
<thead>
<tr>
<th>Measure</th>
<th>First Key Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Theme 2 in E major is stated in the first violin part.</td>
</tr>
<tr>
<td>8</td>
<td>A long modulation, consisting of figurations leads to B major.</td>
</tr>
<tr>
<td>21</td>
<td>Theme 3 in B major is stated as a dialogue between flutes–oboes and first violins.</td>
</tr>
<tr>
<td>29</td>
<td>Theme 3 is restated in B minor, followed by a transition implying the keys of F and B-flat major, but this returns to E major.</td>
</tr>
<tr>
<td>39</td>
<td>Theme 2 returns in E major, extends and leads to a transition section in C minor.</td>
</tr>
<tr>
<td>58</td>
<td>Motivic material stated in C minor introduces the second key material.</td>
</tr>
<tr>
<td></td>
<td><strong>Second Key Material</strong></td>
</tr>
<tr>
<td>75</td>
<td>Theme 4 in C major (the key of the flat VI) is presented in the first violin part.</td>
</tr>
<tr>
<td>81</td>
<td>Theme 4 is restated with a slightly different harmonization.</td>
</tr>
<tr>
<td>87</td>
<td>Theme 5 occurs in the clarinets and flutes–oboes, modulating temporarily to G major.</td>
</tr>
<tr>
<td>103</td>
<td>Theme 4 recurs in diminution, with values halved. It is stated by the cellos and bassoons, followed by the second violins and oboes.</td>
</tr>
<tr>
<td>109</td>
<td>Two motives are presented which lead to the closing section of the exposition. Motif 4a is derived from the first four notes of theme 3 and is combined with 1a, an augmented version of motif 1.</td>
</tr>
</tbody>
</table>
The closing material consists of three new motives—6, 7, and 8, which are presented one after another, each undergoing extension before the next is stated.

Motif 1a returns in a new augmented form played by the trumpet $\frac{\text{\textnotes}}{\text{\textnotes}}$. The exposition terminates with motif 1a and its original quarter-note rhythm.

A pizzicato string accompaniment consisting of $\frac{\text{\textnotes}}{\text{\textnotes}}$ is pitted against two motives: the triplet figure derived from theme 1 and motif 9, a new motif of descending half-notes. The section is transitory, touching upon E, A-flat and F major.

The first part of the section is a double fugato, employing the first part of theme 2 and last part of theme 2. (Fugato 10a and 10b) The section is transitory; F major and E minor are emphasized.

In the first part of this section, a single fugato in stretto occurs, based first on 10a, then on 10b. G, E, A, and D-flat major are implied.

Figurations are employed, based on the triplet part of theme 2, the pizzicato accompaniment $\frac{\text{\textnotes}}{\text{\textnotes}}$ of section 1 and motif 11, a rising eighth-note motif. The section is transitory with half-step rises on D-flat, D, E-flat major and E minor.
This section concludes as the development began, with the triplet figure derived from theme 2, motif 9 and the pizzicato accompaniment. The key is generally F and A major.

(Chimax of development)

Section 4

Section 4 is based on chord figurations (figuration 12), which reach the climax of the development section using three reiterations of figurations peaking on A-flat\(^3\). (Measures 205-7)

The intensity of the climax lets down, and leads from a transition into the recapitulation.

(Transition to recapitulation)

Recapitulation

First Key Material

Theme 2 in E major is stated as in the exposition. Throughout the recapitulation the orchestration will be virtually the same as in the exposition.

These measures are modulatory as in the exposition.

Theme 3 in B major is stated in the exposition.

Theme 2 returns in E major, as in the exposition.

Motivic material stated in E minor, introduces the second key theme. It is as in the exposition, except the key is E minor rather than C minor.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Second Key Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>299</td>
<td>Theme 4 is stated, as in the exposition, except in E major, the tonic key, rather than in C major.</td>
</tr>
<tr>
<td>305</td>
<td>Theme 4 is restated with a different harmonization, as found in the exposition.</td>
</tr>
<tr>
<td>311</td>
<td>Theme 5 touches on B major rather than G major (as in the exposition). Also, there are some instrumentation changes in the woodwinds. From measure 323 on, the instrumentation is the same as in the exposition.</td>
</tr>
<tr>
<td>327</td>
<td>Theme 4 recurs in diminution, as in the exposition.</td>
</tr>
<tr>
<td>333</td>
<td>Two motives, la and la, are stated which lead to the close, as in the exposition.</td>
</tr>
<tr>
<td></td>
<td><strong>Close</strong></td>
</tr>
<tr>
<td>343</td>
<td>Motives 6, 7, and 8 are presented, one after another, as in the exposition. The key is the only change and is now in E major rather than C major.</td>
</tr>
<tr>
<td>355</td>
<td>Motives 1a and 1b are stated as in the exposition. The closing section ends as in the exposition, except in measure 369 the horn plays a whole note rather than a dotted half.</td>
</tr>
<tr>
<td></td>
<td><strong>Coda</strong></td>
</tr>
<tr>
<td>370</td>
<td>A transition, which is built on a rising three-note figure, to the restatement of theme 2 occurs. Note values are halved, from a half-note to quarter to eighth-note.</td>
</tr>
</tbody>
</table>
Measure 380  
Section 2  
Theme 2 is brought back as at the beginning of the movement, but an octave higher and with a larger orchestration. The music breaks away from the melodic material of the beginning and prepares for a statement of theme 4.

389  
Theme 4 is brought back in E major (from the second key area of the exposition) but with a strong new counterpoint written against it in the first violin and first flute parts. (Counterpoint 14)

392  
Theme 4 is restated and extended.

398  
Section 2

407  
(Codetta) A perfect authentic cadence marks off the beginning of a codetta. Figurations occur which are based on the melodic outline of theme 3 but using eighth-note rhythm rather than quarter-note.

415  
Figurations are employed, based on motif 7 from the close of the exposition.

421  
Figurations are used based on theme 4 in diminution.

427  
The reiteration of whole notes on A produces a plagal cadence effect at the conclusion.

Second Movement. The second movement consists of a large ternary design (ABA). The basic key of this movement is A-flat major. The first part can be divided into four sections (abcd). Raff's melodies in this part tend to be very lyrical, singable, and folk-like (especially themes 15, 16, and 18). Also, his longer melodies contain "germ" cells from
which a melody will spin out of itself, not unlike the Baroque *Fortspinnung* (for example, themes 15, 17, 17a, and 20). The keys in the first part move from the tonic key, A-flat major, which is strongly established in section one to substantial statements in C minor, G major-G minor, and E-flat major. Those key areas in which C minor and G major-G minor are implied, are ambiguous, none of these keys being firmly stated as one or the other. The four sections of the first part (A) are clearly defined by cadence.

The middle section (B) is written in the enharmonic parallel minor, G-sharp minor. The melodic material in this part is expanded in range, has more rhythmic motion and is in sharp contrast to the melodies of the first part. At the conclusion of the contrasting mid-section, Raff slows down the rhythmic motion of the melodic material in order to prepare for the quieter melodies of the return. Phrase endings in the contrasting section often elide with the first note of the next phrase.

The return (A) is in a truncated version, and in reverse order to the progression of themes in the original portion. Raff returns section three (c) first, with its original length and orchestration, but the key is a half-step higher, in E major rather than E-flat major. There is a slight difference in the rhythm of the accompaniment pattern, using sixteenth-notes rather than triplet eighths. Section two (b) is very briefly recalled (only three measures), followed by the first period of section one (a). Both of these abbreviated versions are in the key of A-flat major, the tonic key. A coda, constructed of motives from the first theme and the descending interval of a fourth (first stated at the beginning of the first movement), bring the movement to a close.
A detailed explanation of the form of this movement follows and should be used in conjunction with the chart at the conclusion of the explanation.

ABA Form

A

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 1 (a)</th>
<th>Section 2 (b)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>First period</strong></td>
<td><strong>Part 1</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>Part 2</strong></td>
</tr>
<tr>
<td>13</td>
<td><strong>Second period</strong></td>
<td><strong>Part 3</strong></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first four measure phrase is an introduction consisting of sustained notes, forming an open fifth (A-flat and E-flat).

The remaining part of the period contains two parallel four measure phrases. (Theme 15) The viola part which forms a counterpoint to theme 15, is based on theme 2 from the first movement.

The first phrase of the second period is new material, consisting of two, two measure units, the second identical to the first but at a different pitch level.

The second phrase consists of two, two measure units identical to each other except for pitch level. The units consist of measures 2 and 3 from the first phrase.

New thematic material is presented which is not easily separated into phrase units. (Theme 16)

Theme 16 is repeated, but modified and extended. It cadences in G major with a perfect authentic cadence.

Theme 16 in the horn part continues its extension, overlapping with a new theme in the oboe part. (Theme 17a) This theme likewise does not break into
phrases but unfolds, cadencing finally in measure 53 with an authentic cadence on G major. C minor however has been implied throughout this part.

Theme 17a undergoes rhythmic and intervallic change (now theme 17b), the horn dropping out but the dialogue continuing between first violins and oboe, generally in G major-minor. The section concludes with a preparation for E-flat major.

Section 3 (c)

Strong new thematic material is stated in the first violin part which breaks into two, four measure units based upon the melodic material of measures 61–67. (Theme 18) E-flat major is established. From this point on, there is a long chromatic rise in the bass, starting on great E-flat.

This part consists of two new motives which are extended. (Motives 19a and b) In measure 75 theme 18 enters in the cello part as a counter-melody against these motives. The chromatic bass rise peaks on small E-flat in measure 87. The melodic line also has risen, mostly by step motion, and a climax will be reached in the beginning of the next part.

Section 3 (c) climaxes in measure 88 with the melody peaking on E-flat\(^2\) and reinforced with a full orchestra- tion. This section concludes with melodic material based on a new two measure unit (motif 19c) and with a modulation preparing for the return of A-flat major.
Only the first period of section 1 returns (a) with a fuller orchestration. The key of that section (A-flat major) also is restated. The ending of the period differs from section 1 because of extension.

Phrase 1. New sweeping thematic material is presented in a sudden shift to G-sharp minor, the enharmonic parallel minor to A-flat major. (Theme 20)

Phrase 2. Phrase 2 and phrase 1 overlap. Phrase 2 is a restatement of theme 20, only a step higher and with a four measure extension. C-sharp and G-sharp minor are implied.

Phrase 3. Phrases 2 and 3 overlap also. The first two measures start with the same melodic material as phrases 1 and 2 but another step higher. The phrase, ending with a perfect authentic cadence, concludes differently than the previous phrases.

Part 2 of section is a close to the large B component and prepares for the return of the first main section (A). A new two measure motif is stated in the bassoon and repeated in the oboe, horn, and clarinet parts (motif 21), followed by a second new motif which is also repeated and extended, finally closing the section (motif 22). This part is transitory, implying G-sharp minor, D major, B major and finally E major in preparation for E major in the section to follow.
Measure A

Section 6 (c)

Section 3 is brought back almost exactly except for key (it was E-flat major and now is E major, the key of the symphony), and with a slight change in accompaniment pattern (from a triplet eighth to a sixteenth-note figure). At the conclusion of this section, measures 198-201, a modulation is written, preparing for the return of A-flat major.

Section 7 (a)

The key of A-flat major, the tonic of the movement, is reestablished with a short recall of theme 16 and its accompaniment figuration.

The first period of section 1 is recalled (theme 15) but now orchestrated in the woodwind section with string accompaniment. The section closes with a perfect authentic cadence.

Coda

Section 8

Two motives are presented in dialogue between the violas and clarinets. (Motives 23 and 24) Motif 23 is derived from the second measure of theme 15 and motif 24 contains a descending fourth interval, which was stated at the beginning of the first movement.

Two more motives are introduced which will bring the movement to a conclusion, motives 25 and 26. These occur in dialogue between the clarinet and flute. Motif 25 contains a rising fourth and is a mutation of the first four notes of theme 15. Motif 26 makes use again of the descending fourth interval.
Third Movement. In the third movement Raff replaces the traditional minuet or, as in Beethoven, scherzo movement with a march. In spite of serving a strong programmatic function the movement maintains a resemblance to classical form, especially the march-trio portions of the movement. In the classical minuet-trio, one traditionally finds rounded-binary sections in both the minuet and trio but Raff expands his first statement of the march and trio as follows: march—ababa, trio—cdcdc.

The larger components of this movement consist of march, trio, and intermezzo in the following order: march, trio, march, trio, intermezzo, march, trio, march, trio. It seems logical to organize the components into an over-all ternary design. A further break-down of the components into smaller sections (a,b,c,d, and e) results in this type of structure (M equals march, T equals trio and Int equals intermezzo):

\[
\begin{array}{cccccccc}
A & B & A \\
M & T & M & T & Int & M & T & M \\
ababa & cddcd & aba & c., coda & e & aba & cddcd & aba & c., coda \\
C: & F: & C: & C: & c: & C: & F: & C: & C: \\
I & IV & I & I & i & I & IV & I & I \\
\end{array}
\]

The intermezzo is a through-composed section. The materials are derived from one basic idea and, as was discussed earlier in this chapter, describe the feelings of the lovers as Wilhelm departs for the war. As a result, the programmatic content causes the form of this section to be free, and this is a factor evident in the entire symphony. Movements or sections assigned more programmatic responsibility are less restricted by form. A detailed analysis of the form follows and should be used with the analysis and thematic chart in Part II.
Large Ternary Form

March (A)

Section 1 (a)

Measure 1

After a two-measure introduction establishing the march tempo and C major tonality by dotted-eighth and sixteenth-note pick-ups, a folklike march tune, a period in length, is introduced (theme 27). The period consists of two parallel phrases, the last phrase ending with a perfect authentic cadence.

Section 2 (b)

10

A second march tune, again a period in length, follows. (Theme 28) The two phrases are not alike melodically but each are four measures in length, the second phrase having a four-measure extension. The key at first seems to be A dorian but settles into E minor.

Section 3 (a)

21

Theme 27 from section 1 returns, orchestrated with almost full woodwind harmonization (no piccolo) and string accompaniment. (The contra-bass enters during the second phrase.)

Section 4 (b)

29

The section 2 material is stated again with essentially the same orchestration as section 3 (horn is added in the second phrase).

Section 5 (a)

40

Section 1 is recalled a second time (theme 27); this time with full woodwinds (piccolo is added), full string accompaniment, timpani, snare drum and triangle. The second phrase of the period extends and horns and trumpets help round-out the orchestration and complete the section.
A two measure introduction, consisting of four sixteenth-note pick-ups, shifts the key by means of phrase modulation to F major.

A new melody in F major is presented, a period in length which consists of two parallel four measure phrases (theme 29). Although the march tempo is strictly maintained, the melody is perhaps more dancelike than military.

Another new theme, also a period in length, is introduced in octaves (theme 30). The first phrase of the period contains two, two-measure units, each alike melodically. The second phrase repeats the same melodic idea at a higher pitch level but extends and presents new material employing the dotted rhythm of themes 27 and 28. This section starts in F major but concludes in A minor. The thematic material is stated by the clarinets, bassoons and strings while the first horns play a dotted and sustained-note accompaniment.

The melodic material of section 6 (small c, theme 29) returns in the clarinet and horn sections and an octave-skip accompaniment pattern is added in the first violin section (motif 31).

The material of section 7 (theme 30) is likewise returned but with the remainder of the brass section added to the horns. Trombones play theme 30 in octave unison with the strings while the horns and trumpets are assigned the previous
dotted and sustained note accompaniment (now in octave unison).
Gradually all of the woodwinds except the piccolo are added to the statement of the thematic material.

Section 10 (c)

For the third time there is a statement of section 6 material. This will be the concluding section of the trio. Theme 29 is doubled in the oboe, clarinet, both horn parts and the first violin section. A new accompaniment figure is introduced in the piccolo and both flute parts, all playing in unison (motif 32).

A short bridge with a chromatic rise starting on F, then F-sharp and finally G, shifts the tonality back to C major and the march returns.

March

Section 11 (a)

The march is brought back with full instrumentation. The melody is expanded with octave doublings. The key and length of section 11 are as originally stated in section 1.

Section 12 (b)

Likewise, the second section (b) is brought back and the same full orchestration is maintained other than the trumpet and timpani drop out, with the timpani added at the conclusion of the section. Key and length remain as originally presented in section 2.

Section 13 (c)

Material from the initial section (a), theme 27, is presented for the last time in this statement of the march. The same orchestration is maintained. The second phrase of the period extends, B-flat is introduced, and a modulation
Measure

Trio

Section 14 (c)

The first period of the trio is re-announced in the clarinets, horns, and trumpets. A new running eighth-note counterpoint is added in the bassoon part and string section (motif 33), and a new accompaniment figuration in the piccolo, flutes, and oboes (motif 34). Although F major was implied in the bridge leading into the section, the key settles back into C major. The second phrase of (c) extends, leading to a perfect authentic cadence.

Section 15 (Codetta)

The dotted rhythm of the (a) section of the march is employed to close the march and trio out by means of a nine-measure codetta.

Intermezzo (B; Fantasy--Through-composed)

Section 16 (e)

Throughout this section the depiction of the program controls the structure and has been discussed where the musical representation of the program is analyzed (p. 153). Primarily, a dialogue takes place between the first violin part and the cellos, each instrument stating his material at a different time. The key is C minor, the parallel minor to C major. The melodic material throughout this section is based on a rising eighth-note scale passage and chord outlines (theme 35).
The dialogue comes together in this section, based on material which has grown out of theme 35 (motives 36 and 37). The key remains basically C minor with G minor implied.

A leading tone cadence and a wedge-shaped quarter-note motif between higher and lower instruments introduces this section. (Motif 38—this wedge-shaped motif has occurred earlier in the movement, measure 132). The dialogue effect is lost temporarily because of fuller instrumentation in the woodwinds with the strings. However, in measure 196 the dialogue between the first violin section and the cellos returns and the intermezzo concludes with a ten measure statement by the cello with only chordal support from the horns and strings. A short bridge which introduces the dotted pick-up of the march and sustained open fifths on G and D between the trumpets and trombones leads the music back to the march.

Beginning with this section there is a written-out da-capo of the march and trio. The same melodic material is employed as found in all the sections based on (a), theme 26. Raff uses the full orchestration found in the return of the march just before the intermezzo. The key has returned to C major.

No difference is made in the melodic material as found in earlier sections based on (b), theme 28. The orchestration remains full as described in section 19 above.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 21 (a)</th>
</tr>
</thead>
<tbody>
<tr>
<td>233</td>
<td>The same (a) material is written but with the fuller orchestration as found in section 5, just before the first occurrence of the trio. The final cadence and short bridge leading into the trio uses a triplet figuration in the flutes and first violin parts which were not found earlier. Otherwise, the length and basic material are the same.</td>
</tr>
</tbody>
</table>

**Trio**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 22 (c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2(\frac{4}{5})</td>
<td>The short sixteenth-note pick-up figure introduces the trio as in section 6, but this time with full string orchestration rather than lower strings and bassoon. The length is the same as in section 6, as is the key, F major. The orchestration remains fuller than the original statement of this material. Theme 29 is presented as before but with extra doubling in the oboes, clarinets and the second horns.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 23 (d)</th>
</tr>
</thead>
<tbody>
<tr>
<td>255</td>
<td>Material from (d) recurs in section 23 but with the heavier orchestration of section 9. From this point the orchestration will become lighter; in fact, Raff will duplicate the orchestration in reverse order, returning in the next section to the orchestration of section 8 (measure 73).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 24 (c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>266</td>
<td>The material of (c), theme 29, returns with the lighter orchestration of section 8.</td>
</tr>
<tr>
<td>Measure</td>
<td>Section 25 (d)</td>
</tr>
<tr>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td>274</td>
<td>The material of (d), theme 30, is orchestrated in this section as in section 7 (measure 62).</td>
</tr>
</tbody>
</table>
and the horn drops out. The last phrase extends and in measure 327 the trio material is recalled (as in section 13, measures 129-34).

Trio

Section 30 (c)

327

The content of this section is reduced to the barest instrumentation. Theme 29 (first phrase) is doubled in oboe and bassoon parts, and then the doubling is omitted, with the second phrase stated by the clarinets and flutes. The key remains in C major. The two new accompaniment patterns which were introduced in section 14 (motives 33 and 34) are distributed in two string parts. The second phrase extends and leads to an authentic cadence in 338 (as in measure 145).

Section 31 (Codetta)

339

This section has the same length and content as in the codetta of section 15 except the orchestration becomes softer and thinner. The final two beats of octave unisons are divided between parts in the string section.

Fourth Movement. Because the fourth movement literally depicts the program of Bürger's ballad, "Lenore," its formal organization is completely determined by the unfolding of events in the ballad, and as a result can probably best be described as a cyclical fantasy. One melody from each of the previous movements recurs during the course of the last movement. Theme 4, which is the "yearning" love theme from the second key area of the exposition in the first movement, is recalled four times, and at strategic times within the narration of the ballad. The trio tune of the third movement march, theme 29, occurs twice at the beginning, the
first time in major and the second in minor, which is indicative of
Lenore's hope for Wilhelm's return and the realization that he did not
return. The love theme from the second movement, theme 18, which Raff
described as "the enjoyment of love-happiness," is satirically employed
during the macabre dance around the gallows.

Dividing the movement into sections appears to be the most
intelligible way to describe the structure, as a result, the following
explanation organizes the movement into eleven sections and a coda. The
key of the fourth movement is E minor, and at the conclusion, E major as
in the first movement. Several of Raff's melodies new to this movement
have mixolydian and phrygian modal qualities, especially the latter, which
is strongly suggested with the lowered F natural and the tonic E.

The success of the fourth movement musically is greatly enhanced
when the listener is well acquainted with the story of the ballad, for
upon hearing the movement even the first time, he will be aware of how
vividly Raff brings the story to life through the music, and this fulfills
his purpose for the movement. A detailed analysis of the formal design
follows; as it is read, it should be correlated with the analysis and
thematic chart in Part II.

Cyclical Fantasy Form

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

The beginning measures of the introduction set up E as a tonal center but
give no indication of major or minor, and for the first twelve measures,
little feeling for meter since almost the entire section is written in whole
notes (theme 39). Tremolos lead into the next section, ending the ambiguity
Measure

Section 2

23

The beginning notes of theme 4 from the first movement are stated in syncopated rhythm in the first and second violin section, followed by a descending sixteenth-note unison run in the woodwinds which introduces theme 4 in its original form in the first violin part (measure 26). The descending sixteenth-note run bursts forth again from the woodwinds, with tremolos in the viola, and leads to a half-note chorale motif stated by three-part trombones and bassoon (motif 40). The tonal center has suddenly shifted from E to E-flat major. This motif forecasts chorale-like themes which will occur later in the movement. The chorale idea is passed on to the woodwind section where the half-note chords alternate between E-flat major and G major-minor seventh chords. The G major-minor seventh finally introduces the key of C major in the next section.

Section 3

38

The trio tune and its counterpoint and accompaniment figure (theme 29 and motives 33, 34) from section 14 of the third movement are recalled and in the key of C major as they appeared in that movement. Suddenly a bridge consisting of descending eighth-note chord figurations in the two violin parts errupts, rises chromatically and introduces in measure 52 a restless new motif in C minor in the first and second violin parts which is based on rising eighth-notes. (Motif 41) This motif is interrupted by descending and ascending sixteenth-note runs in the string section which works up to a shrieking F♯. The dynamic level drops suddenly to pianissimo and once again the trio tune from the march reappears in the two flute parts, continuing in
Measure 62

C minor (measure 62). The trio tune breaks off and Raff introduces a key signature change from one sharp to three flats in measure 72, probably to accommodate more easily the notation of C minor.

Section 4

Section 4 begins with the key signature change. A new idea (motif 42) continuing the restless mood of motif 41, is stated in the first and second violin parts. Motif 42 is spun out at length and finally is loudly terminated by a fortissimo descending D major chord outline by the string section in measures 97-98. This entire section ends conversely with statements of two measure quarter-note sforzando chords played by the string section, trombones, clarinets and oboes (motif 43), and a soft half-note chorale bridge in the strings, trombones and bassoon. The chorale bridge leads to a key change and the next section.

Section 5

The key signature returns to one sharp and E minor is set forth in a similar statement of syncopated chords and descending sixteenth-note runs as found in section 1, measures 23-26. The first measures of the movement returns in diminution, now as single notes rather than tied whole notes (theme 39). In the viola a galloping motif appears which is henceforth to dominate the background of most of the movement. For the moment it is sporadic and dies out. In the background the whole notes continue in the cello and contra bass. Tremolos start in the remaining string parts, at first hesitantly (as found at the beginning, measure 21) and after three measures authoritatively sweep upward, forming a background to a harmonized second presentation of theme 4 from the first movement. The theme is written in diminution as it occurred in
the first movement in measure 103. The theme is allowed only one statement and is cut off with a long, descending scale passage which introduces the galloping motif (in the cello now). It stops after two beats, starts again in the next measure (measure 142) and will be reiterated continuously in that rhythm until measure 400 (motif 44). As the galloping motif begins without break the first four notes of theme 4 are presented in octaves and in half-notes by the clarinets, only to be interrupted in measure 145 by a new theme. At the entrance of the new theme another section begins.

Section 6

The first part of the new theme is presented in the first violin part with the oboe completing it (theme 45a and b). Although the theme sounds complete, an addenda to it follows immediately in canon between the first violin part and the second violin-bassoon parts (canon 46; according to the program, themes 45a and b, and canon 46 represents Lenore and Wilhelm's dialogue during the ride). The sequence of phrases has modal implications of mixolydian and phrygian in addition to E minor. A trill motif in the woodwinds which directly follows will, as theme 45a and b and canon 46, have several repetitions during the course of the movement (motif 47). The clarinet recalls theme 4 for its third complete appearance in the movement (measure 165), to which the flute, clarinet and bassoon answer with theme 45a (measure 171), stated at D mixolydian rather than the original G mixolydian. In measure 175 the upper woodwinds trill motif 47. A statement of the last five measures of a new chorale melody to be written in full in the next section prematurely occurs in the bassoon part in measures 182-187 (theme 48). Another premature statement by the first flute,
Section 7

Section 7 begins with a key signature change to three flats (C minor) and the immediate presentation of a three-phrase, nineteen-measure chorale theme by three-part trombones (theme bQ). The galloping motif is picked up by all string parts during the last phrase and immediately the chorale is repeated, harmonized with full woodwind (except piccolo) and brass sections (measure 211). Full orchestra (except for piccolo) sings out the second full statement of the chorale, completing it in measure 230. The trill motif intervenes (measure 231) and the chorale melody is stated a third time, reduced to a smaller instrumentation: oboe, clarinet, bassoon, trombone and timpani. In measure 245 the trombones drop out and are replaced by three horns. Gradually the galloping motif has thinned out and by the end of the third statement is scored only for viola and cello. The trill motif interrupts again in measure 257 and terminates section 7.

Section 8

The key signature returns to one sharp, E minor, and measures 145-160 are repeated again in section 8, measures 260-275, with minor changes in orchestration (theme b5a and b, and canon b6). This material introduces another key change to one flat, F major, and a meter change to 3/4 (measure 276; the key of F major is not established until measure 278). The galloping motif is distributed in hocket style among various string parts during this section, creating a grotesque dance-like quality to the music. (Programmatically, this is the gallows scene in the ballad.) In measure 280 theme 18 (the love theme) from the second movement is recalled.
Measure literally except for key by a horn solo and passed on to the clarinet in measure 288. Theme 18 is suddenly shoved aside in measure 292 by a berserk outbreak in the woodwinds, horns and trumpets (motif 49). In measure 306 the first four measures of theme 18 is permitted two statements, one after the other in the first and second violin parts (octave doublings). For the next eight measures the wild dance (motif 49) and theme 18 exchange statements in two-measure intervals. The tonality during the berserk outbreak has implied F minor and G major and when theme 18 is permitted presentation again Raff sets up a B pedal in preparation for a key return to E minor in the next section.

Section 9

322

The key signature changes to one sharp, E minor, and common meter is restored in measure 322. The dialogue material, theme 45a and b and canon U6 appear for a final statement in the woodwinds with some doubling in the first violin part. Theme 4 is recalled in measure 338 for its fourth and last appearance in the oboe and first violins. The section broadens out rhythmically and gets louder with half-notes in the winds and contra-bass, the strings crescendo with a rising tremolo figure and the section comes to a partial stop on a subito half-cadence. Without a break in the strings, a sixteenth-note scale moves the music into a stretto section.

Section 10

348

Raff indicates a tempo change in this section: Un poco più mosso (quasi stretto). The galloping motif which has usually occurred in the cello and sometimes viola moves into the first violins. Programmatically this section represents the final dash to the cemetery and waiting grave so it will become increasingly frantic. The gallop motif rises higher
and higher with only a string background of eighth-notes followed by eighth-rest in the remaining string parts and an occasional punctuation by the timpani. In measure 400 the trill motif breaks in over the incessant pounding of the horses' hoofs. Underneath the trills the galloping motif takes on a new rhythm, triplet eighth-notes, which is written in all the string parts except the contrabass (motif 50). Following the trill motif statements, Raff employs another new motif of half-step quarter notes, written in the upper range of all the woodwinds (motif 51). In measure 413 the galloping triplets take on a new melodic form with octave skips (motif 52) and half-notes interrupt the quarter note pattern in the woodwind section. Finally the half-notes completely take over in measure 417. In measure 425 the half-notes give way to whole notes, and a new galloping rhythm of four sixteenth-notes (motif 52a) replaces the triplet figure in the second violins. Coupled with this galloping rhythm is a sixteenth-note accompaniment figure in the piccolo and first violin part (motif 53). The frantic pace comes to a grinding halt in measure 430. Four beats of silence, followed by a soft passage of half and quarter-notes in the clarinets, lead the melodic line down to a sustained F-natural, resolving finally to a quarter-note E. The half-step from E to F has been the distinguishing phrygian quality found in theme 45b. Soft quarter-notes followed by quarter-rests in the timpani close this section.

Section 11

Raff writes 2/2: 2 Streiche taetiren in the score, indicating two beats to the measure instead of four. He also adds three more sharps to the signature and the key returns to E major, the key of the first movement. Section 11 consists of three statements of a new
The first statement is presented by the string section in a harmonized form, written in the lower range of the strings. The second statement, an octave higher, moves into the woodwind section and the strings start a quarter-note triplet accompaniment which gradually broadens into divisi a 2 in the first and second violin and viola parts (motif 55). The third statement moves an octave higher again in the woodwinds, the divisi string accompaniment continues and timpani and first horn, doubling the chorale melody, are added.

The coda continues in the same style except the statements of the chorale have ended and whole-notes in the winds (except trumpet) alternate E major and C-sharp minor chords, creating a quasi-plagal cadence. The quarter-note accompaniment and alternating whole-note chords conclude on a sustained E major chord, extending from measure 505-519, the last measure. During that time, measure by measure Raff gradually omits parts until he is left with a high E major triad in the first violin, first flute and piccolo parts. This triad sounds alone for two measures, and then he simultaneously adds most of the instruments except for oboes, clarinets, and contra-bassoon, which are added in the last four measures. The effect of subtracting and adding instruments creates a subtle decrescendo and crescendo which ends the movement.
Chapter IV

SYMPHONIES NO. 1 "AN DAS VATERLAND" AND NO. 6 "GELEBT: GESTREBT, GELITTEN, GESTRITTEN--GESTORBEN--UMWORBEN"

The two symphonies discussed in this chapter share programmatic content that is generally more abstract in nature than the programs in the third, fifth and seventh symphonies, which were discussed in the earlier chapters. The first symphony explores the psychological traits of the German temperament, while the program of the sixth symphony is concerned with the philosophical issues of living, dying and the immortality achieved through the artist's creations. In the first chapter Niecks described a hierarchy of programmatic content in which psychological and philosophical content appeared in a higher category than that of narrative or descriptive. Having dealt now with most aspects of the types of programs discussed by Niecks, it would appear that his higher category of abstract content really falls into a "twilight zone" between program and absolute music. In other words, the more abstract the program, the more it loses its basic programmatic identity and the closer it becomes to absolute music—hence it is more difficult to define and describe. This will be apparent in the following discussion of the first and sixth symphonies. The compositions are presented in the usual manner, except that the analysis of form is less detailed than in Chapters II and III. However, charts are provided in the accompanying volume as before and should be followed as the discussion of form unfolds.
Like the later Symphony No. 7, this work fulfilled Raff's need to portray his images of his fatherland, though here, unlike the more pictorial seventh, Raff filled his pages with psychological impressions of the German spirit. These impressions were earlier expressed in a 1858 cantata, *Wachtet auf!* for men's choir, solo voice and orchestra. The best description of the program, background, writing and performance of *An das Vaterland* is found in an introduction written by Raff which was included with the printed score:

**Introduction**

Few Germans who preserve their national characteristics with open heart and mind could have remained untouched during the last few years. Even though the composer is removed from certain outer aspects of the movement, his mind is nevertheless filled with lasting impressions which push towards artistic exposition. Thus the series of movements were born which are presented here.

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1. The Napoleonic Wars had broken up the old political structure of Germany and had at the same time led many Germans to demand German unity and constitutional reforms in the individual states. From 1815-66 Germany was embroiled in efforts to reconcile these two demands, mainly through a German confederation.

In 1859 Austria was involved in a war with France and Sardinia, in defense of Austrian possessions in northern Italy. The Austrians appealed for help from the Prussian government, which was denied, and they were defeated. After the armistice of Villafranca (July 1859), Franz Joseph of Austria publicly complained that he had been deserted by his natural allies. This immediate Austrian war and its circumstances, and the long struggle for German unification seem to form part of the background which provokes Raff's strong nationalistic feelings. (Information from the *Encyclopedia Britannica* article, "Germany III. History K. The German Confederation, 1815-66. The Confederation Restored," 314-16.)
In the first movement the composer tries to musically picture free expression, thoughtful depth, modesty and kindness, and conquering endurance as significant features in the development of the German character.

The second movement should lead the listener with mighty trumpet sound to the hunt with German men in the forest. It should make him follow the girls and boys in their joyful procession through blessed meadows to the fresh sound of a folksong.

In the third movement the composer requests your presence at the home-loving hearth, which he considers glorified by his countrymen through the chaste muses, through faithful husbands and wives, and through the love of children.

Although happy impressions were permitted to rule at first, this was no longer the case when the composer considered a different view of German life. Thus in the fourth movement we are made aware of repeated efforts for unification of our fatherland divided by hostile powers. (The composer thought he would be permitted to introduce here symbolically Reichardt's melody of Arndt's song "What is of the German Fatherland," a musical motif not originated by him, but a melody which is well-known wherever Germans breathe.)

In the fifth movement the composer does not suppress the melancholy which fills him because of the divided fatherland but Hope now approaches comfortingly. Led and directed by her hand he sees longingly, but full of misgivings, a new victoriously crowned uprising of his people for unity and glory.

So much by way of explanation of the material of this symphony. It was started after the peace of Villafranca during the late summer of 1859, and was ready for printing by the publisher in the summer of 1861. At that time its author was made aware of the fact that the honorable Gesellschaft der Musikfreunde (Society of the Friends of Music) of the Austrian Kaiser state had issued an invitation by way of advertisement for symphonic works to be entered in a contest. In many ways he was encouraged to submit in the competition the work before you. This he did. The result of this step can be read in the following note which the honorable Society of the Friends of Music of the Austrian Kaiser state sent to the composer:

2. According to Raff's biography, he included this almost apologetic remark because one of the judges had objected to his use of the Reichardt song, 161.
Dear Sir: The symphony under the motto "To the Father-
land" which you, sir, sent in as a result of the invitation
issued by the Society of the Friends of Music on April 20,
1861, was awarded first place of the thirty-two submitted
compositions by the judges: Ferdinand Hiller, Karl Reinecke,
Dr. Ambros, Robert Volkmann, and Vincenz Lachner. Consequently
your composition was performed during a public concert on 22
February 1, J., organized by the Society of the Friends of
Music, and received with exceptional applause by the large
musically inclined audience. The directors herewith announce
the tremendous result, and are glad to have been a part of
this, and express their deep congratulations to you, sir.
Vienna, March 9, 1863. The Directors of the Society of Music
Friends of the Austrian Kaiser state. Konstantin Czartoryski,
President; Parmentier, Director of the Chancellory.

The honorable directors who conduct this symphony are
requested to print the preceding notice intended for the
public in the concert programs. They are also requested to
pause after the first and third movements during the perfor-
mance.3

Further circumstances concerning the selection and performance of
this symphony are described in the Miller-Reuter Lexikon.4 In the report
of the Gesellschaft der Musikfreunde Raff's symphony was recommended for
first place by Hiller and Ambros, second place by Reinecke and Lachner
and third place by Volkmann. No other symphony was suggested for first
place by any two judges. The judges were again instructed to decide
which symphony should receive second place, putting aside all personal
opinions and preferences, and only then did they agree on Raff's and
Albert Beckers' symphonies—and in that order.

Raff's increasing importance as a musical figure at this time is
attested to by the number of prominent musicians who attended the second

3. Theodor Miller-Reuter, op. cit., 381-82.
4. Ibid., 380.
rehearsal. Among those present were Brahms, Cornelius, Graedener, Eppstein, Weissheimer, Zellner, and A. Schmidt (Raff's former editor).

For the last rehearsal Raff wrote a brief program for the symphony which was printed in the newspapers on 21 February 1863, and which Raff wanted printed in the premiere performance program. This is presumably the same program that Raff included with the later published score.5

The prize for the first and second places in the competition consisted of a concert presented by the society's orchestra to the Viennese public and, of course, the subsequent recognition the performance would bring to the composers. At the presentation concert on 22 February 1863 the conductor was Josef Hellmesberger. Becker's symphony was performed first, then a group of songs, and the concert concluded with Raff's symphony. Raff was thrilled with the first movement, which together with the second earned long applause, but the third and fourth movements were less enthusiastically received. Raff had written to his wife after the first rehearsal on 19 February that the "Scherzo suits. Adagio doesn't satisfy me."6 After the final movement there arose, Raff wrote to his wife, "another storm; and scarcely had my name been declared then began a friendly clatter which only settled down on my appearance." Other Viennese concerts followed: Johann Herbeck directed the symphony in a concert at the Singakademie on 24 February 1863 where it was received with similar enthusiasm, and an evening concert, mainly of Raff's chamber music,

6. Ibid., 161.
was presented in Haslinger Hall, "in honor of present composers." This concert also generated lively approval.\(^7\)

During his sojourn in Vienna Raff was notified that he had also won a cantata contest in Leipzig sponsored by the publisher Kahnt. For this occasion he had composed *Deutschland Auserstehung*, Op. 100 (text by Müller von der Werra for men's voices and orchestra), which was to celebrate the fiftieth anniversary of the Leipzig revolution. These two prizes added to Raff's stature as a composer and later helped convince critics like Prout to equate his symphonic works with Brahms' choral and Wagner's operatic accomplishments.\(^8\)

Program Commentary

Raff named his first symphony *An das Vaterland* but did not give titles for the individual movements. He did write a brief program for each of the separate movements as part of an introduction to the symphony, hoping that each time it was performed the introduction would be printed in the concert notes. When the score was published in 1864 this same introduction preceded the score.\(^9\)

The correlation of the program to the music is left entirely to the imagination, for Raff did not leave an analysis of the symphony. Using the description he provided, an interpretation will be suggested that

\(^7\) Theodor Müller-Reuter, *op. cit.*, 380.

\(^8\) Ebenezer Prout, "Raff's Symphonies," *Musical Monthly* V (March 1, 1875), 32.

\(^9\) Helene Raff states in the biography that presumably this was the introduction Raff had originally written (160).
correlates his program to the music. Raff's programmatic approach is more psychological than pictorial; he is concerned with portraying the inward feelings of the spirit rather than realistic pictures of Germany as in the later *Alpensymphonia*. His description of the first movement reads:

In the first movement the composer tries to picture musically free expression, thoughtful depth, modesty and kindness, and conquering endurance as significant features in the development of the German character.\(^\text{10}\)

In concurrence with Shedlock's analysis of this symphony,\(^\text{11}\) the movement contains four themes which portray these attributes of German character. In considering the first, *freien Aufschwung* (free expression), could also imply the Romantic's yearning for the unattainable. No matter what Raff infers, the first theme, which is stated almost immediately in the movement, clearly employs a soaring and expansive activity that depicts unattainable longing or free expression (Ex. 1).


\[\text{Example 1. Symphony No. 1 *An das Vaterland*, Op. 96, 1st movement, Theme 1 "Free Expression," measures 3-7.}\]


Example 1 Continued

The second characteristic, *gedankenhafte Vertiefung* (thoughtful depth), is introduced by a change of mode, a slowing of movement through augmentation, and a skillful combination of the augmentation with the last two measures of the same theme (Ex. 2).


The stage is now prepared for the portrayal of "thoughtful depth" by the second main theme (Ex. 3). In addition to the rhythm, mode and
mood of this theme in which introspection can easily be recognized, the ensuing fugal treatment and modulations which it undergoes are also representative of an intelligent and "thoughtful" approach.

*Sittigung und Milde* (modesty and kindness) suggests a gentle manner which is very aptly portrayed by the third theme (Ex. 4). The

simple manner in which this idea emerges in the first violins, and a
tasteful descending counter-melody which is soon added speaks of the
sincerity of the German spirit.

The fourth theme (Ex. 5) begins simply enough with a first

Example 5. Symphony No. 1 An das Vaterland, Op. 96, 1st movement
Theme 4 "Endurance," measures 138-41.

statement by bassoons. It grows in strength until a powerful passage for
full orchestra occurs in which examples 3 and 5 are combined. The ensuing
presentation of Ex. 5 portrays the fourth attribute of the German
character, sieghafte Ausdauer (conquering endurance). As one observes and
hears this segment of the score all of the previous aspects of the German
character seem to converge into this one. Because of aspiration,
thoughtful application, and sincerity, the German spirit victoriously
endures, and Raff pictorializes these attributes in a long but skillfully
constructed movement of exultation from beginning to end.

His description of the second movement is as follows:

The second movement should lead the listener with mighty
trumpet sound to the hunt with German men in the forest. It
should make him follow the girls and boys in their joyful
procession through blessed meadows to the fresh sound of a
folksong.12

Nature, and especially the woodlands and forests, have always been an integral part of German folklore. Likewise, it is appropriate for Raff to make in his program some reference to nature as an inherent part of German culture. This description of his program is more realistic and calls for a similar portrayal in the music. Raff pictures three things—the hunt, the call to the hunt, and the folksong of the youth as they move through the meadows. The hunters in the forest are represented by a scherzo theme (Ex. 6). An extended passage by four horns summons men to the hunt (Ex. 7). The horn call and scherzo intermingle then through the remainder of the scherzo.


Example 7. Symphony No. 1 An das Vaterland, Op. 96, 2nd movement, "Call to the Hunt" Motifs, measures 75-88.
A prolonged dominant-seventh chord built on F played by the brass interrupts the perpetual motion of the scherzo. A lyric transition for woodwinds (perhaps imitating the bagpipe's drone) follows and leads into the Volkslied of the youth as they enjoy the meadows (Ex. 3).

Example 8. Symphony No. 1 An das Vaterland, Op. 96, 2nd movement, "Volkslied" Theme, measures 190-98.

In the third movement Raff pictures the pleasures of homelife as an elemental mainstay of the Fatherland:

In the third movement the composer requests your presence at the home-loving hearth, which he considers glorified by his countrymen through the chaste muses, through faithful husbands and wives, and through the love of children.\textsuperscript{13}

The warmth and security of a happy home are reflected in the flowing melody and simple but rich harmonization of Raff's first theme (Ex. 9). A more intense feeling for the family relationship is expressed in the second theme by its rhythmic and upward thrust (Ex. 10). The lyricism and sometimes impassioned quality of this Larghetto movement in all probability can be attributed to feelings born from Raff's own domestic experience, and the love he and his wife, Doris Genast Raff, shared. The movement is rather like a long love song.

\textsuperscript{13} Ibid., 381-82.
An intense mood reigns throughout the fourth movement, which is forewarned by the marking of Allegro dramatico. Raff’s program for this movement reads:

Although happy impressions were permitted to rule at first, this is no longer the case when the composer considered a different view of German life. Thus in the fourth movement we are made aware of repeated efforts for unification of our fatherland divided by hostile powers. (The composer thought...
he would be permitted to introduce here symbolically
Reichardt's melody of Arndt's song "What is of the German
Fatherland," a musical motif not originated by him, but a
melody which is well-known wherever Germans breathe.)\textsuperscript{14}

As explained earlier in this chapter (p. 199 footnote No. 1)
Germany had been rife since 1815 with attempts for unification, but to no
avail. Yet this strong desire fired the artists of the time to strong
nationalistic expressions, and Raff vents in this movement the frustration
experienced from the many attempts at unity and their disappointing
failures. To reflect this, a disturbed statement is presented by the first
violins amidst a busy tremolo background in the second violins and violas
(Ex. 11). As the movement progresses it picks up counterlines and a thick

Example 11. Symphony No. 1 An das Vaterland, Op. 96, 4th movement,
Theme 1, measures 2-6.

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texture, which perhaps portrays the many divisions to which Germany had
been subjected. The various parts gradually stop pulling at each other
and homorhythmically crescendo into a chordal statement of Was ist der
Deutschen Vaterland (Ex. 12), a melody which because of its familiarity

\textsuperscript{14} Ibid., 381-82.

represents the fatherland united in spite of its many divisions.

Later Raff recalls the first theme from the beginning movement but in a metamorphized shape (Ex. 13). The double augmentation of the melody perhaps portrays an apotheosis wrought by an unified nation.

However the troubled theme found at the outset of the movement returns, coupled with the melody symbolic of unification, and the movement seems to represent the hope of unity amidst all of its political turmoil.

Raff describes the program for the final movement in the following manner:
In the fifth movement the composer does not suppress the melancholy which fills him because of the divided fatherland but Hope now approaches comfortingly. Led and directed by her hand he sees longingly, but full of misgivings, a new and victoriously crowned uprising of his people for unity and glory.  

The first two expressions of mood—melancholy and comfort—are vividly pictured in the long introduction and in the expected manner.

Melancholy is portrayed by a lugubrious melody and tempo and D minor mode (Ex. 14), and comforting Hope by a change of key (B-flat major) and tempo to quasi Andante moderato (Ex. 15). The horn sonority perfectly


15. Ibid., 381-82.

reflects the change of mood offered by the fresh melody. After a fully orchestrated second statement of the "Hope" melody reaches a fervored pitch and quickly subsides, another change of tempo and key continues the program. The sonata-allegro form which follows also lends itself to the culmination of the final two movements. In spite of misgivings, the German nation is trustingly led by "Hope" through a new victoriously realized uprising for unity. This insurgence is portrayed by the major themes of the sonata-allegro and their subsequent development (Ex. 16 and Ex. 17).

Example 16. Symphony No. 1 An das Vaterland, Op. 96, 5th movement, Theme 1 Recalled from 1st movement used as the 1st Key Theme "Uprising for Unity," measures 139-42.
In the coda the long sought unification is finally achieved and the symbol of unification from the fourth movement, *Was ist der Deutschen Vaterland*, (Ex. 12) is recalled. Brilliantly scored and broadened, it majestically proclaims the glory of a unified fatherland. The symphony closes triumphantly in a stretto section which combines fragments of the unification melody and the metamorphized version of the first theme in the symphony. A final reference to the national song, a blast by the winds, and the symphony ends with a fully orchestrated fortissimo D, symbolizing,
of course, unity.

Analysis of the Musical Form

First Movement. Raff shows off his contrapuntal prowess in the first movement by skillfully weaving four basic themes into an expanded sonata-allegro form of 631 measures. After a two-measure introduction based on a tonic D triad played by the horns, theme 1, a soaring, lengthy melody of sixteenth-notes, is stated in the first violins and punctuated with on the beat eighth-note jabs by the remaining strings; climactic doublings are assigned to the entire orchestra. The eight-measure theme is followed by an almost literal counterstatement. Two more seemingly transitory statements are also modified melodically. During the third statement Raff adds an imitative accompaniment (measure 26) that is based on an augmentation (theme Ia-Aug.) of the opening measure of theme 1.

Theme 2, continuing in the home key of D major, alternates with the b segment from theme 1 (theme Ib). The key has moved to the parallel minor, D minor. In measure 53 Raff begins a fugato based on (2), which spins out until its last entrance in measure 62. This is followed by a strettoed development of themes Ia-Aug. and 2 reinforced with forte-pianissimo accents. In a gradually thinning and softening instrumental texture, Raff augments the note values to establish an F-sharp pedal in measure 82.

Theme 3a introduces the second key. A lyric, folklike melody of eleven measures in B dorian emerges in the bassoons, accompanied by strings

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16. The reader should correlate the ensuing analysis with the analysis chart found in Part II.
A three-part form is created by the statement of theme 3b and the return of (3a). A long descending quarter-note figure begins in the first violins and is passed to the second violin and viola before it concludes in the bassoon part with the statement of a second theme—4. The key has modulated to A major but doesn't remain there; instead it passes through F major and D minor to B-flat major. The instrumentation has thickened, gradually adding the full woodwind section and an accompaniment based on theme 1a-Aug. In measure 155 theme 2 in the lower strings and theme 4 in the woodwinds are combined, and the horns and trumpets further enlarge the orchestration. The key modulates to A major and B minor-dorian. Theme 2 takes over after eight measures of combined themes. The full orchestra climatically brings theme 2 to a close after seventeen measures but not without an unexpected shift to F major.

Thus begins the closing section. With the sudden shift to F major in measure 180, theme 4 returns in the flute, clarinet and horn parts. A second statement of (4) by winds and strings follows an intervening section of sixteenth-note figuration in the first violins, and the exposition closes in the key of A major (measure 195).

The development section begins with a shift down a half-step to G-sharp, followed by a woodwind statement of theme 1a-Aug. but in twice the note values. A return to the pitch A in the bass with another downward shift to G-natural is again followed with the same augmentation of (1a-Aug.). Fragments of (1b) are passed down through the entire woodwind section, answered by an upward sweep of (1a-Aug.) through the viola, bassoon and clarinet parts. Themes 4 and 1a-Aug. alternate between the woodwinds and string parts. All this precedes a short canon in which the
\(d\text{ux},\) theme \(1^a\text{-Aug.},\) is followed by \(\text{comes }1\) in original note values at the octave above, and \(\text{comes }2\) in note values twice as long as the \(d\text{ux}\) at the octave below. The canon occurs four times, always in the same order but with modified intervals or beginning with different pitches. It is followed by an almost full orchestral statement of theme \(4.\) The instrumentation thins and the cellos sing forth theme \(3a\) with string accompaniment in F-sharp dorian. Combined with theme \(3a\) is theme \(1^a\text{-Aug.}\) in the clarinet and \((1^b)\) in the cello. The oboe picks up theme \(1\) with the same combination of accompaniment, but in A dorian. Suddenly a forte statement of \((1^b)\) by full orchestra destroys the quiet mood as fragments of \((3^a)\) and theme \(4\) are recalled. A pedal on C is set up in measure 288 and, surprisingly, the recapitulation occurs in measure 294 over this pedal.

Theme 1 of the recapitulation is allowed a C-sharp in measure 306 and the tonic key of D major is finally established. Actually, the recapitulation begins with the counterstatement of theme \(1\) and literally restates measures 19–34. From this point it uses the materials of section 2 (see chart) but expands and develops them differently. In measures 322 through 349 (section 10) Raff writes a fugato based on theme 2. Four entrances unroll, which he juxtaposes against a busy and thick texture of strings and woodwinds. At the conclusion of the section he calls forth theme \(4\) prematurely. The next section, section 11, is a series of stretto effects using varying lengths of theme 2 against which he pits theme \(1^a\text{-Aug.}\). This section likewise has a thick and very active texture, and Raff reiterates the stretto effects for a long time period. Section 12, measures 382–409, continues the same materials—theme 2 and theme \(1^a\text{-Aug.}\).
but combines them in a series of diminished and augmented figures. Theme 2, in a treatment reminiscent of the earlier canon on theme 1a (measures 236ff), simultaneously appears in its original fragmented form against the head motive in a diminished rhythm. The hectic motion subsides with the thinning of the texture, and in measure 397, the preparation section for the second key material (measures 82ff) is recalled.

Although section 3 from the exposition is not returned literally in section 13, the materials and length are generally restated. Theme 3a returns in E dorian rather than B dorian and the instrumentation is modified (for example, the horn states theme 3a rather than the bassoon in the exposition). Measures 138-184, sections 4, and the first few measures of section 5 of the exposition, are recalled in the same manner in sections 14 and 15 of the recapitulation—the basic materials and length remain the same but with altered instrumentation. Theme 4 with theme 1 returns, but now in C and D minor, and in section 15, themes 4 and 2 are combined as in the exposition. The similarity between the recapitulation (measure 498) and the exposition (measure 184) fades, and the recapitulation moves into an extensive coda of 122 measures.

The coda is actually a second development section that once more reviews all of the materials and, unfortunately, often in similar garb. Six sections can be discerned. Section 16 (measures 499-522) develops theme 1a-Aug. in an imitative manner that has been presented earlier, passing the augmented figure imitatively upward through the orchestra. Section 17 (measures 523-542) presents a new horn-call version of theme 3a over an A pedal; this is doubled in the woodwinds and the high range of the first violin part, and is supported by a moving eighth-note
accompaniment in the middle string parts. Theme 3b follows (3a) in section 18 (measures 543-568), now with tremolo accompaniment, and is concluded by a reappearance of theme 3a and a recall of theme 2. During these transitory sections the key relationships have fluctuated through B-flat major, D and G minor, F major and back to B-flat major and D minor.

A sixteenth-note figuration takes over in measure 569 and prepares for the combined entrance of themes 1 and 2 in the tonic key (section 19, measures 569-589). Section 20 (measures 590-603) develops the last part of themes 1^a and 1^b in the keys of E minor and D major. The instrumentation is expanded and moves toward the close of the movement.

Section 21 (measures 604-631) recalls theme 2 in the lower strings and bassoon, with a tremolo eighth-note accompaniment in the strings which surges upward. The instrumentation thickens once more, and, climactically, theme 4 bursts forth in double-stopped first and second violins and in the flute. A final augmented statement of the first four notes of theme 2 is sounded in the lower strings, brass and bassoon parts and the movement ends decisively with a unison D in strings, followed by a D major chord in the brass.

**Second Movement.** Raff replaces the traditional slow movement with a scherzo marked Allegro molto vivace. Interestingly and effectively constructed, the scherzo portion claims 323 measures of the movement. It consists of two main themes of contrasting style—the scherzo theme proper (5a) and a horn call, theme 6. The scherzo theme itself is a smaller three-part form in D minor, scored for strings with woodwind accompaniment. Written in three sections (see chart) the typical 6/8 rhythm of theme 5a is contrasted with a refreshing hemiola rhythm in the b part of the form.
(theme 5b). The balanced length of sections 1 and 2, sixteen measures each, is offset by a longer return of 5a in section 3, where Raff brings (5a) back on the dominant, then repeats the theme as expected for eight measures and extends a third statement.

The scherzo-like character is disrupted by a horn call (which has programmatic implications) in 2/4 meter. Competing with the horn call after a few measures is a continuation of the 6/8 rhythm in the flute and clarinet parts. The key has changed to F major, and during the course of section 4 modulates to C major. Intoned by four horns to which the trumpet is added later, the scherzo rhythm moves into the string parts in section 5. A fanfare figure of repeated notes is assigned to trumpets and lower horns, and dominates as the horn call drops out in measure 96.

As the horn call returns in section 6, the full orchestra sounds forth fortissimo with the scherzo and fanfare figure. Gradually the din subsides, although a collage of remaining fragments is cleverly woven in and out of the woodwinds, horns, and strings as the instrumentation dwindles and Raff recalls the (a) part of the form in section 8. Theme 5a is scored in the first violin part, with scherzo-like figures in the remainder of the strings and sustained filler in the woodwinds and horns. A second statement moves from the tonic to G minor and extends, rising higher and higher until it closes on two measures of reiterated unison A, doubled by woodwinds and strings. A single horn joins the now sustained pitch of A, followed by the remainder of the horn section and trumpets, and the resulting forte-piano F major-minor chord dies away, providing a dominant-seventh chord for the key change to B-flat major.
A transition theme 7 emerges from the solo clarinet; it is joined by second clarinet, and gradually Raff skillfully brings in oboe, flute, and horn as he prepares for the advent of the Volkslied theme. In measure 184 a pizzicato eighth-note figure rises out of lower strings and is joined by upper strings; the Volkslied (8a), scored for full woodwinds, enters in B-flat major in measure 190.

The Volkslied, or trio section of the form (B), also demonstrates Raff's artistic craftsmanship. It has a binary structure in which the first part, theme 8a, consists of four phrases—seven, nine, seven, and nine measures in length. Stated by the full woodwind section, each phrase is concluded by a rising pizzicato scale passage that serves as an overlapping anacrusis to the next phrase. The similar second part of the binary form, however, does not have the scalar interludes to each phrase and moves right on to the next.

Raff unexpectedly recalls theme 5a in a fugato passage for strings and woodwinds of twenty-one measures (section 12) and relieves what could be too much of the Gemütlichkeit mood of the Volkslied. The fugato is concluded with a sustained horn entrance in measure 268, which, as before, introduces the interlude material prior to the Volkslied (section 13). Immediately following the interlude material the Volkslied is recalled, but now with reversed instrumentation: the melody is assigned to the strings and the rising scale passages to the woodwinds. Other than scoring, the entire Volkslied (8a and 8b) is restated literally (section 14).

A connecting interlude (section 15) returns to the scherzo. Theme 7, sounding in the flute, oboe, and clarinet leads into sustained half-notes, under which the first violin and viola parts alternate four
measures of scherzo rhythm. The scherzo theme (5a) slips in unobtrusively in the first violin part for its first two statements before Raff writes a dal segno and the remainder of the scherzo is repeated.

The scherzo is now concluded with a four-measure codetta before the sign to skip to the coda (measures 157-60). A section of sixteen measures (18), based on the rhythm of the latter part of theme 5b, follows in D minor. At the end of the section Raff changes the mode to D major and presents the scherzo theme 5a in the strings, combined with the Volkslied (8a) in the horns and trumpets (section 19). The background of sustained woodwinds takes over theme 8a after the first four measures and the brass is relegated to the filler material. At this same point the scherzo theme changes to ascending and descending scale passages. In measure 406 the material found at the beginning of section 19 (themes 5a and 8a combined) is repeated with the same instrumentation. After seven measures, the woodwind, horn, and trumpet material (8a) is extended and the scherzo theme in the strings again turns into filler. The key has modulated to the dominant.

In section 20 the woodwinds complete the Volkslied with a statement of (8b), above the unending rhythm of the scherzo in the strings. The string scoring subsides in section 22 to a repeated-note motif a measure in length that is tossed back and forth between the sections. Two abbreviated statements of theme 8a emerge, the first statement from the first and second horns in D major, the second statement from the oboes in D minor. At the conclusion of each statement the usual ascending eighth-note scale passage intervenes.
The final section (22) returns to D minor. The clarinets quietly reminisce over the horn call of the scherzo (theme 6), with references to the 6/8 scherzo rhythm in the timpani and first violin parts. The movement ends with sustained D major chords in the flute and clarinet and single eighth-note D pitches in the timpani and viola.

Third Movement. The third movement comes closest to being a sonata-rondo form with a varied rondo theme at each restatement. The over-all content assumes A B A C B A, with the final B and A appearing in the tonic key of B-flat major. The lyric song-like theme 9a, marked Larghetto, enters immediately in the first violin part, undergirded with a smoothly flowing chordal accompaniment in the remaining strings. The key is B-flat major. The first section, composed of themes 9a and b, is a smaller three-part form of thirty-four measures. At the conclusion of the middle part (9b), the phrase extends with a dotted eighth-sixteenth, two eighth-note figure. The return of (9a) is varied, with the second of the original two-phrase statement being modified and then repeated. Each of the three parts is open-ended, that is, without a tonic cadence. The key fluctuates between B-flat and F major, and the smaller three-part form concludes with a half cadence in B-flat.

An interlude (section 2) marked Andante prepares for the entrance of the episodic (B) material. The accompaniment shifts drastically to an off-beat pizzicato eighth-rest, eighth-note style, and a three-measure melody (I. 10) softly enters in the cello part. The melody moves imitatively through the clarinet and bassoon before returning to the cello. The interlude has prepared for the key of the dominant, F major.
Episode B (section 3) begins in measure 46 with the statement of a new theme (lla) by solo horn. Almost without exception, a counter-melody now played by the bassoon (see lla) is paired with each statement of this theme. The eighth-rest, eighth-note pizzicato accompaniment continues in lower strings, while the first and second violin parts add a bowed two-sixteenth-note motif. A second statement is made by the oboe-flute doubled at the octave, with the counter-melody now in the solo horn. After the second statement, (lla) is interrupted by another shorter melody (llb) which is set imitatively between upper woodwinds and cello. The accompaniment is maintained during this interruption of only four measures. Theme lla reclaims "center stage" with a new setting in the cello, but with the counter-melody reassigned to the bassoon. The motion in the upper string accompaniment is accelerated by a triplet sixteenth-note motif. As before, a second statement follows—flute doubled this time an octave lower by oboe. The counter-melody is in the cello. Theme lla is for a second time pushed aside by another short imitative setting of (llb). The accompaniment undergoes yet another acceleration, this time in the viola part where the triplet sixteenth-note motif is changed to a sextuplet figure.

The sextuplet activity encourages another tempo change and introduces the next section (4), marked poco piu mosso. This section consists of further statements of (lla) but in a stretto style which intensifies the motion of the section. Theme lla is stated by first horn, as in its original presentation, with the counter-melody in bassoon. But further statements occur in a stretto manner within a shorter time between woodwinds and first violins. As the stretto setting unfurls, the
counter-melody can no longer be utilized and drops out after the first statement of (lla). The dynamic level intensifies. A final statement of (lla) occurs in measure 78, and after two measures, (llb) climactically pushes aside the remaining material and enters. Again and again the first five notes of (llb) are reiterated. The parts have become much denser, with each wind having a part. By measure 85 all instruments but the trombones have entered. The horns and trumpets project a fanfare figure, and, combined with the descending figure of (llb) and an arpeggiated D minor outline, the section broadens to a final deceptive B diminished-minor chord. The keys during this section have been transitory, passing through F and D-flat majors, B-flat minor and F major again.

Section 5 is marked Larghetto. The instrumentation is reduced from almost full orchestra to a very light string scoring without contrabass. The purpose of this section is to reintroduce the material of part A. There is no significant melodic material presented other than a descending line in the cello. A sustained quarter-note background finally drops out as a triplet arpeggiated figure in the first violin part embellishes a descending scale line into the next statement of theme 9a. The interlude has passed through F major in preparation for the return of the tonic key of B-flat major.

The rondo material (9a) returns with a new accompaniment pattern of four sixteenth-notes in the first violins. Stated by flute and horn with sustained lower woodwind filler, the third measure of the theme is unexpectedly dislodged by the sixteenth-note accompaniment as it ripples downward through the string section. The first two measures begin anew, now set in stretto, with entrances separated by one measure. The stretto
ends in a rising unison sixteenth-note sweep by woodwinds and strings, and
the fourth measure of the theme is finally allowed to continue uninterrupted. The second part of theme 9a, (9b), is presented by upper
woodwinds. The bassoon, first horn, and lower strings play sustained
chords while the sixteenth-note accompaniment continues in first violins.

In the following section (7, part C), the anticipated return of
(9a) is not permitted to occur. The instrumentation has become more
sonorous, with a part assigned for each woodwind. Horns and trumpets enter
on a repeated-note fanfare figure. The third measure of (9b) is
developed, as well as an octave skip that has a dotted eighth and
sixteenth-note rhythm. An ascending sixteenth-note scale passage is
added to this cacophony of sound and the orchestra clatters along in this
manner (measures 120-133) until measure 134, where the violins begin a new
sixteenth-note tremolo figuration and the winds slow their rhythmic motion
to ascending quarter-notes which finally sustain on dotted half-notes.
The brasses continue the fanfare until measure 139. In measure 136 the
lower strings, and later on, bassoons, start a dotted eighth-sixteenth-
note pattern, and the fortissimo climax that had been achieved in measure
136 gradually begins to decrease in intensity. The winds drop out in
measure 141, leaving only the tremolo figuration of the violins and the
dotted rhythm of the lower strings. This also dwindles out in measure 142.

The next few measures (section 8) are an abridged version of
section 2. Interlude 10 is stated first in the cello (as in section 2),
followed by a shorter imitative setting with similar accompaniment. This
transition prepares for the return of B-flat major.
At this point in the form, a return of part A is expected; instead there is essentially a restatement of section 3 (B) with differences in instrumentation (section 9). The section is of comparable length. The tempos change as before, from Andante to Poco piu mosso, and at the conclusion of the section, return to Larghetto. The key modulates from B-flat major to D minor in measure 172, to a tentative G minor in measure 179. The conclusion of the section climaxes as before, ending with a deceptive G-sharp diminished-diminished chord. The key is extremely ambiguous, possibly suggesting B minor.

Section 10 is a transition, preparing for the return of (A) material, and is an extended version of section 5. Scored similarly to section 5, it expands and lengthens the material somewhat. In measure 199 a sextuplet accompaniment figure in the first violin part is introduced, preceding the recurrence of (A) material by four measures. (The first restatement of (A) was preceded by a four-note sixteenth-note figure.)

The accompaniment of section 11—(A) material, although abiding by a 3/4 signature, is written rhythmically in 9/8. Above the 9/8 accompaniment figure in the strings, theme 9a enters in the flute parts, doubled at the octave (later oboe is added to strengthen the doubling). The remaining woodwinds and horns play sustained chords; the key remains in the tonic major. In measure 210 the second violins and violas take over (9b) while the woodwinds and horns continue the prolonged chords.

As in section 1, at the conclusion of (9b) there is an extension, but the sextuplet accompaniment overrides the original extension motif of two eighth notes. The key modulates to D-flat major and the anticipated return of (9a) continues, but now in D-flat major. As if realizing the
mistake, theme 9a starts again—this time in the tonic key. The theme matches the melodic return of (9a) in section I, except for the ending cadence. The half cadence of the original statement is replaced by a bass line, descending chromatically to the pitch B, concluding with a surprising B major-minor chord.

The coda has arrived (section 12). The first violin combines the chromatic descent with a triplet accompaniment begun at the conclusion of section 11. The second violins and violas also participate, and gradually, after five measures, a dominant F seventh chord is formed. In measure 279 the first five notes of theme 9a are stated twice by the cellos, supported by upper strings. The woodwinds interrupt with an ascending unison scalar passage. The orchestra overlaps with a sustained background and two more five-note statements emerge pianissimo from the first violins. A B-flat chord is outlined by the first violins, completing the two statements, while strings and timpani alternate chord tones of the tonic chord, finally ending the movement with a unison pizzicato B-flat.

**Fourth Movement.** As previously indicated in the background commentary for Symphony No. 1 the fourth movement was not as well received as were the first three movements at the time of the premiere performance. After one is acquainted with this movement the reasons for the public's lack of appreciation become apparent—the movement is not easily accessible. It is a long movement, longer than its 378 measures would indicate because of its composed 12/8 common time meter and its consequent rhythmic intricacy. The many ideas are busily and expansively employed, and they challenge and exhaust the listener's attention. The form of the movement is not easily perceived, also adding to its inaccessibility.
The most probable form for this movement is a sonata-allegro.

Marked Allegro dramatico, a bustling style is immediately established by a measure of triplet tremolos in the second violin and viola parts. The first theme, (12), enters after one measure and is stated in a fugato with three entrances—on the tonic, G minor, dominant, and tonic. The busy background is maintained and thickened with sustained woodwinds. Trumpets punctuate the background with a short dotted rhythm figure. At the conclusion of the second entrance (cellos and contrabass), theme 12 is extended and the woodwinds pick up the compound rhythmic figures, increasing the motion and thickening the texture.

At the conclusion of the third entrance (measure 26), a new motif from theme 13 appears in the woodwinds (first four notes of the theme) and is combined with the compound rhythmic figures; now both meters are in use. The key modulates to B-flat minor. The contrabass and cello parts which have been assigned a duplet eighth-note motif settle on an F pedal in measure 34 and the transition concentrates on the motif from (13), which is now set in common time meter (section 2). A long reiteration of three-eighth-notes and a tied half-note leads to a canonic setting of the motif in measure 41. The canon is at an interval of a tenth, two beats apart, between the bassoon and lower strings and the viola and violins. The key is B-flat major. Horns add a triplet fanfare figure to the canon. Gradually oboes and clarinets are added to the canon and in measure 47 all parts join together to broaden into a chordal setting of *Was ist der Deutschen Vaterland*, a familiar song whose melody was composed by Reichardt.
This melody—theme 13—introduces the second key material of the exposition (section 3). Written in the relative major, B-flat, the song is set with the traditional harmonization\textsuperscript{17} for full orchestra (except trombones) and with a martial, patriotic spirit. After one full statement of the song by full orchestra a busy sixteenth-note accompaniment appears in the upper strings and the song is taken up by the brasses for what appears to be a second statement. However, the melody is integrated after two measures into a series of quarter-notes and a curious half-note sustained passage in the woodwinds and lower strings interrupts in the key of D-flat major. Another fragment in the key of B-flat major which returns to the martial style pushes aside the sustained passage with a dialogue based on the four-note rhythm of (13) between the winds and strings. Theme 13 is then allowed to continue for a few measures (in a free manner) before the dialogue intervenes again. Freely stated, the theme then appears once more and concludes this section with a cadence on B-flat. This is also the conclusion of the exposition.

The development (section 5) begins with a presentation of the first two measures of (12) in the key of D minor. This statement made by the strings is answered by a three-measure chordal passage of woodwinds and horns, loosely resembling the first four notes of (13). Another statement is made by both groups. At the conclusion of the statement the bassoon and horns sustain and the cello enters with (12), suggesting the key of C minor. A new motif—\textsuperscript{14}, based on an octave skip, appears in the oboe

\footnote{17. J. S. Shedlock, "Joachim Raff's Prize Symphony," \textit{Monthly Musical Record} 7 (April 1875), 49.}
and clarinet parts, and this material is presented two more times while motif 14 remains on A-flat for all three presentations. The second and third presentations of (12) appear to center around D minor. The statements of (12) have moved up through the string section, starting with cello. A fourth statement by the first violin over a G pedal in the cello and contrabass, with the woodwinds sustaining the A-flat above, concludes the passage.

In measure 119 the violins commence a new accompaniment, comprised of alternating melodic thirds and harmonized with sixths and fifths in the key of C minor. These figures pass back and forth between the first and second violin parts and determine the background for the next thematic material. The G pedal continues from the previous passage, and in measure 125 the A-flat in the woodwinds resolves to a G and discontinues as theme 15 in G Major, a metamorphosis of (1) from the first movement, appears in the bassoon and cello. Eliding its cadence, the theme moves into the flute and clarinet in the parallel mode of G minor. The bassoon picks up the idea in E-flat major, followed by the flutes and clarinets, also in E-flat. A fifth statement occurs in the bassoon and cello in C major. The G pedal slips down to F-sharp in measure 140, and the second bassoon and viola state the theme for a sixth time in the key of G minor. A seventh presentation over the F-sharp pedal occurs in flute and oboe in the key of E minor.

In measure 146 (section 8) the pedal returns to G, but only for two more measures. With the pedal change, theme 12, now in E minor, is recalled by the first violins in a fugal setting, and combined with (15). The second entrance of (12) is in E major, and made in the second violin
part, while (15) appears in the lower strings. The third entrance of the fugato is in the lower strings, and (15) moves into the woodwinds. The key modulates to A minor.

A new section (9) occurs in measure 155, and intertwines fragments of (12), (13), and (15). An octave skip (derived from motif 14) and the first six notes of (13) become more prevalent. Theme 13 is assigned to the winds, the octave skip to the lower strings, and (12) continues in the upper strings. The mode changes to A major and gradually to G major, preparing for the recapitulation. Theme 13 drops out, leaving the octave skip motif and figurations based on (12).

A key signature change to G major heralds the recapitulation in the parallel major rather than tonic G minor. First and second key materials (themes 12 and 13) are superimposed. Theme 13 receives a full statement by the woodwinds with slight variation (measure 190), while (12) is presented in the upper strings. A perfect authentic cadence at the conclusion of the statement (measure 191) is stymied by an unexpected F in the cello-contrabass part, causing the resulting chord to be a G major-minor dominant seventh. Development of theme 13 continues in the woodwinds (a rhythmic motif from the first four notes), the strings continue to vary (12), and a dotted eighth-sixteenth note rhythm which is derived from (13) emerges in the horn section. The key modulates to C major momentarily, returns to G major, but slips into C minor (measure 198).

The previous section (10) climaxes in measure 199 (section 11) with a fortissimo C minor chord. Motif 14 is recalled—this time on G. Alternating with the sustained octave skip motif in trumpets and trombones are complete statements of (12), played by lower strings. The woodwinds
and horns sustain against these series of statements, which are in C minor, G minor, and B-flat major. An A pedal starts in the contrabass part (measure 213) as the third statement of (12) collapses into a descending passage of triplets in the first and second violin parts. At the conclusion of the run the triplets slow down into duplets and the key signature changes to two flats (measure 217, section 12).

Now a long coda ensues. While the duplet eighth-note motif alternates between first, second violins and viola, and the cello and contrabass sustain the A pedal, the clarinet begins a series of rising step-wise whole-notes. Gradually the bassoons and flutes join in the sustained accompaniment. In measure 226 theme 15, in the key of D minor, enters in the viola part. A new metamorphosis of (1)—theme 16, is stated by first violins in measure 229. Now (15) and (16) alternate and are undergirded by a series of half-note octave skips in cello and contrabass under sustained woodwinds. At the conclusion of the last statement (measure 236) a new accompaniment motif emerges—dotted quarters, followed by an eighth-note.

Growing out of this accompaniment, a different metamorphosis of (1) occurs, which is actually a version of (16)—theme 16b (measure 244). The new accompaniment figure continues under (16a). The key is G minor. The prolonged woodwinds are occasionally interrupted with a series of rising dotted eighth-sixteenth notes.

In measure 258 (section 14), themes 15 and 16a are combined—with full woodwinds and first and second violins scored for (15), and (16a) in bassoons and lower strings. The key is transitory, moving through D major and B minor. Added to these combined themes are abbreviated triplet
fanfare figures which periodically occur in lower horns and trumpets.
Themes 15 and 16a, maintaining the rhythm of the themes, finally deteriorate into C major arpeggios. In measure 268, full orchestra enters, and a long crescendo climaxes in measure 272 with a fortissimo brass version of (15). The woodwinds and horns sonorously reply to the brass question. The key shifts suddenly (measure 280) from C major to A-flat, with an equally sudden switch to sustained half-notes, which are played by strings. After two measures the key returns to C major.

In section 15, theme 13 is stated in a pointillistic manner, moving in one measure fragments among the woodwinds and the violin section. As before, measure 9 of the theme is treated freely, but otherwise an entire statement is made in the key of C major. Three statements of the first two measures of (13) follow in the cello-contrabass part, alternating with motif 14, which is written in prolonged half-whole notes for horns and trumpets. The key tries to be C minor, but the A-natural pitch in horns and trumpet discourages full establishment of the key (C dorian instead).

In measure 317, theme 12 is recalled in the tonic key. Fugal-like entrances are made, first in the violas, then in the second violins, and finally in the first violins. The theme extends, rising in pitch. The woodwinds, cellos, and contrabass provide a quarter-note background, and the viola, a triplet tremolo figure. The extensions conclude with a forte restatement by trumpets and trombones of the octave skip motif (14), this time in E-flat. The motif occurs three times, against which the bass line rises chromatically from B-natural to D-flat. The instrumentation has been full orchestra, sustaining a forte and fortissimo, and is unexpectedly reduced to piano, with strings playing off-beat quarter-notes. The strings
sustain (section 17), and (15) enters in the key of G minor. A full presentation is made, and at its conclusion the flutes and bassoon play a chordal connecting passage, modulating to C minor. The viola enters with a new metamorphosis of (1)—theme 17. The viola elongates the theme, and sustained clarinet, bassoon, viola, and cello very quietly end the movement with picardy G major chords.

Fifth Movement. Raff adapts the form of the fifth movement to meet the dictates of his program. As a result he divides it into two parts, a slow introduction followed by a sonata-allegro form. Each section of the introduction has a different tempo marking—the first, Larghetto sostenuto, and the latter, Un poco Lento, quasi Andante moderato. Each part is, also, a smaller three-part form. The sonata-allegro form that follows is likewise molded to the program, and has a tempo indication of Allegro deciso, trionfante.

The slow introduction begins in D minor with a series of timpani rolls. Following the fourth roll, theme 18a enters in the cello, with the lower strings and woodwinds providing a flowing quarter-note background. The texture becomes heavier with the addition of full strings and woodwinds, as a counterstatement of (18a) occurs in measure 14. During the counterstatement the melody moves into the first violins and flutes, extends, and finally concludes in measure 25. This completes the (a) portion of the smaller three-part form.

The (b) segment (section 2) begins with a contrasting idea—(18b) and is comprised of a rising scalar motif of eighth-notes. Accompanying (18b) is an arpeggiated sixteenth-note figure played by the clarinet. The key has been unstable, starting in F major, quickly moving into B-flat,
back to F and finally by phrase modulation moving to G-flat major. Theme 18b rises through the string section, and as it reaches the first violins, modulates to D-flat major. The arpeggiated accompaniment which has been for the most part in the clarinet, is claimed by the second violins, and the clarinets, with flute doubling, take over (18b) to conclude the section.

In completing the three-part form the counterstatement portion of (18a) returns with new instrumentation in the key of D minor. This melody is scored for upper woodwinds, and divisi first violins, and the remaining strings, woodwinds and horns play the flowing quarter-note background. Toward the end of the section the instrumentation lightens, leaving only the lower bass parts, timpani, and first violins sounding. This concludes the first part (A) of the introduction.

A new tempo marking, Un poco meno lento, quasi Andante moderato, a change of key signature to two flats—B-flat major, and a new theme—19a move the introduction into its final phase (B). As in the (A) portion of the introduction, the (B) segment is also a smaller three-part form. In satisfying the demands of the program, theme 19a, symbolic of hope (marked below C-D-C), is scored for three horns. This section consists of three periods, each containing two four-measure phrases, all the phrases being based on similar material. Theme 19a moves from the horns into the woodwinds during the second period, and in measure 63 the flute adds a short eighth-note obligato based on an arpeggio. This is picked up a few measures later (measure 72) by the first violins as the third period begins. This figure is maintained throughout as an accompaniment to (19b), which returns to the horns. The (c) section completely closes with an authentic cadence.
The middle part of the form, (d), section 5, introduces a contrasting, march-like idea in F major—theme 19b. Consisting of dotted eighth-sixteenth notes for strings, the first motif is answered by winds in thirds. It receives two more statements, a third lower each time. During the third statement (measure 92) Raff writes an F pedal for cello, contrabass, and horn, extending (19b) over this pedal; by the end of the section full orchestra is scored.

Theme 19a, section 6, (c) returns fortissimo for full orchestra. The lower strings continue a drum-like figure that was introduced in section 5 as part of (19b). The violins commence a sixteenth-note arpeggiated accompaniment which resembles a trumpet call, while winds carry both the thematic material and harmonic filler. The spirit of this section is that of a triumphant march. Two phrases of (19a) are recalled, the second phrase extends, and as the extension is completed, the orchestra is suddenly thinned, the dynamic level pulled back to piano, and the sixteenth-note accompaniment in the violins descends, ending in a slower, syncopated measure. The A-flat in an extended B-flat major-minor chord becomes a G-sharp and the chord enharmonically prepares to slip into the dominant of D major in the next section.

A third tempo indication, Allegro deciso, trionfante, and new key signature of two sharps—D major, ushers in the sonata-allegro portion of the movement. Section 7 serves as an introduction prior to the statement of the first key material. A long pedal on the dominant—A is written in the contrabass, and against the pedal, chord outlines with the rhythm of the first measure of (15) occur, echoing back and forth between bassoon and first violins; below, the cellos provide a walking bass of quarter-note
chord outlines. In measure 124 a dotted quarter-eighth-half-note reminiscent of (15) undergoes diminution at half the note values and the previous echo effect is replaced by a homorhythmic setting. The dynamics intensify, swelling into a fortissimo arpeggio based on the dominant-seventh chord and written in quarter-notes. The arpeggio ends in syncopation which after two measures halts in a grand pause.

The timpani enter with a roll, and two drum-like coup d'archets introduce at long last the first key theme—(20a), which is none other than (15) from the fourth movement (also a metamorphosis of theme 1 from the first movement). When (20a) is stated a second time, a new short idea—(20b) is added and then extended. In measure 159 the extension climaxes in pitch, the instrumentation is immediately lightened, and is continued by an ascending stepwise bridge motif with a rhythm of half-quarter-eighth-note-eighth-rest. This motif alternates in the woodwinds as a sixteenth-note tremolo line descends into the lower register of the first violins. Theme 20a appears for another presentation with lighter scoring this time—violin and oboe. After one statement Raff extends the theme, using the contour of the first measure, and the extension picks up momentum as instruments are added, until full orchestra is scored. The trumpets and horns play a triplet repeated-note fanfare, and once more the violins move into an arpeggiated sixteenth-note tremolo line. The lower strings are assigned the rising arpeggiated portion of (20a), followed by an ascending half-step octave motif. A descending idea in the higher range of the woodwinds and upper strings changes into a rising half-step figure of dotted eighth-sixteenth notes, and at last the entire conglomerate culminates.
The horns blare another forte fanfare motif by themselves, and then the instrumentation is reduced to woodwinds. The oboe enters with the first two measures of the second key theme (21), and the transition material (section 9) has begun. The material is based on a G-sharp diminished-diminished chord. A second statement from the oboe, preceded by one last fanfare figure from the horns, is followed by short dialogues between oboe and clarinet-flute. The preparation is complete and the stage is now ready for the second key statement.

A sustained E in oboe and horn precedes the entry of theme 21 (the second key theme) in A major by the clarinets; the melody transfers to the oboe and is extended. This woodwind presentation is followed by a string version which concludes in E major. Having made two complete statements of (21), Raff takes the descending shape of the theme and develops it in various rhythmic guises (section 11). Very light woodwind and string scoring is employed, and gradually more strings and winds are added. In measure 259 the first measure rhythm and shape of (20a) combines with the above, and more instruments join in until full orchestra is scored (by measure 268). The key fluctuates, returning to A major and then on to E. The music climaxes with a series of strong beat quarter-notes in the strings and woodwinds, and weak-beat quarters in the brass. A subito pianissimo and a chromatic ascent of half-notes crescendo into the closing statement of the second key area.

This closing statement in A major (section 12) combines motifs from the first measure of (20a) and (21). A perfect authentic cadence in measure 293 spreads over a wide range of the orchestra, quickly subsides into repeated A major arpeggios in the cello-contrabass parts, and then
collapses into a repeated unison A.

The development (section 13) begins with a lengthy passage of sustained, descending dotted half-quarter-whole notes, an augmentation reminiscent of the beginning notes of the slow introduction, and rising stepwise whole-notes (all of the above scored for clarinet, bassoon, and upper strings) against a reiterated rest-three quarter-notes-rest-two quarter-notes-rest pattern in lower strings. This passage creates a period of restless waiting to which chromaticism and the resulting key instability contribute.

A long section (14) based on (20a) follows. The flutes present the first four notes of theme 20a, and a background of repeated-note eighths is provided by the clarinets. The next two notes of the theme—set as a sustained descending second in the strings, complete the idea. After a similar second presentation, the theme fragment occurs again and again between the two flute parts as the clarinet plays its continuous eighth-note rhythm. In measure 347 strings pick up the fragment from the flutes, with horns and trumpets providing a triplet fanfare motif in the background. The woodwinds and trumpets gradually join the violin statements of (20a), the idea extends, and in measure 363 a homorhythmic statement of the extension material by woodwinds and strings (with a soft punctuation by trumpets on the fanfare motif) leads into a new scoring for the development of (20a). Strings are assigned a descending-ascending arpeggio in tremolo, lower parts play a varied version of the first two bars of (20a) while winds sustain. The section concludes with woodwinds playing a repeated pitch, dotted eighth-sixteenth-note figure.
In section 15 (measure 380) the rhythm and melodic contour changes for the winds—the upper woodwinds elide a descending dotted quarter-eighth-eighth motif and the trumpets play the common triplet fanfare idea. Lower strings and bassoon are scored for a rising half-step motif employing a rhythm of half-note and two quarters; the violins play sixteenth-note arpeggios and the second violins–violas are assigned a descending half-step tremolo figure. All of these polyrhythms unite into a homorhythmic passage of dotted-eighth-sixteenth-quarter notes in measure 386, recalling the transition (measures 189-97) before the second key material was introduced in the exposition.

In section 16 the expected happens. As before, motifs from the second key area are introduced, preparing for the entrance of the second key theme. This section is also a preparation for the recapitulation, for Raff will recall only the second key material from the exposition. The second key material (section 17) is scored as in the exposition for winds but with minor instrumentation changes. The oboe introduces (21) in the tonic key—D major, making two statements of the theme. The key modulates to B minor as the second statement is extended by the full woodwind section and horns. A four-measure interlude intervenes in the strings (as in the exposition), and it modulates to the dominant—A major.

Section 18 duplicates (11)—measures 245-280 of the second key material. As in the exposition, this section closes the recapitulation. Raff does not recall the first key material other than employing motifs from (20a). Although not literal, the scoring is similar. This section duplicates the exposition material to measure 280.
The abbreviated recapitulation is followed by a rather lengthy coda. The key of the preceding section closed nebulously with alternating chords of F-A and E major-minor; generally the key was D major but with tendencies toward A major and D minor. Over an F pedal in the contrabass and an A pedal in the bassoon, a sustained D in the clarinet enters and results in the emergence of a parallel tonic minor chord; theme 20a, outlining a D minor chord, follows in the viola part. The theme moves into the second violin part spelling an F major-minor chord, followed by a B-flat minor outline in the violins. The last statement is complete as found in the exposition. The F pedal slips to an E and the arpeggiated theme is set into tremolo in the viola part. The violins play a C major, then a C-sharp diminished-diminished arpeggio suggesting the key of D minor. The E pedal moves to an A and the arpeggios in the strings work into the tonic key. In measure 496 the first six notes of (13) Was ist der Deutschen Vaterland from the fourth movement appear in the first violins, move into the upper woodwinds, and are followed by bassoon-second violins-viola. Now full woodwinds pick up the melodic fragment, adding second violins and violas a measure later. The theme extends, and in measure 504 a series of rising eighth-notes moves higher and higher through woodwinds and strings and the orchestra builds to a fortissimo climax. Now trombones and timpani complete the full orchestra sonority (section 20) as the three pick-up notes to (13) are broadened, heralding a full triumphant statement of (13) in D major. The melody is extended in measure 525, maintaining the triumphant mood until the end of the extension in measure 530.
Section 21, marked Stretto, brings the symphony to a ringing close. A subito piano after the victorious ending of (13) occurs, and a series of eighth-notes based on the first eight notes of (13) stated by clarinets and second violins begins the section. The motif is scored for woodwinds and strings in a Fortspinnung manner, and as instruments are added, the orchestra builds to a new climax. In measure 539, with full orchestra sustaining forte, the trumpets superimpose notes 5, 6 and 7 of (20a). In measure 562 all brasses and lower woodwinds and strings reiterate again and again the first three notes of (20a). All that is left now is runs and prolonged notes to bring the symphony to a close. Woodwinds and brass punch out D major chords and An das Vaterland is ended with a significant unison D played by full orchestra.

**Symphony No. 6 in D Minor Gelebt: Gestrebt, Gelitten, Gestritten--Gestorben--Umworben, Op. 189**

The Sixth Symphony was composed during the summer and fall of 1873 in Wiesbaden. The premiere performance was conducted in Berlin at the king's opera house by Wilhelm Taubert on 21 October 1874. The occasion was a benefit concert for the widows and orphans of the king's chapel. A second performance followed in Berlin on 7 November 1874, directed this time by Bernhard Bilso. The symphony was well-received; both times the music critics praised the scherzo movement in particular. Raff wrote his wife from Berlin:

The Berlin papers with their scherzo enthusiasm are right so far as this piece was written with the most refined contrapuntal art and through it is delivered proof for all time that this lightest of all forms has an unequaled greater productivity than they thought. Alone the symphony has its value mostly in the unity which was limited through the content, through the relation of the last to the first part and the way the relationship was laid out; through the new development of the first movement and through the suggestive stopping of the Sorrow March. 19

Raff conducted the symphony himself in a Weimar concert of his works on 16 November 1874.

Program Commentary

Raff supplies this title for his symphony: "Lived: Aspired, Suffered, Struggled:—Died,—Was Glorified." There appears to be no way to interpret Raff's intentions other than by ascribing programmatic meaning to the work, for the separate movements are not titled. In a letter to Hans von Bülow, written on 13 April 1875 Raff provides the only account of the program for Symphony No. 6. It reads:

The life of an artist as such is a struggle. This struggle itself is nothing more than the continuing battle against denial. The artist however does not do battle with a stick or newspaper article but develops them (his weapons) as inspired ideas into new manifestations. I wanted to describe the lofty side of this in the first movement of my sixth symphony and the humorous side in the second. The third movement should picture the laments of those who grieve for the slain (artist).

The fourth movement is in no way an apotheosis in the ordinary manner. Rather it starts with joy about the fact that the departed one has finished suffering, until voices claim that he (the artist) had not been so bad off after all. The ideas which he followed during his lifetime are finally praised with bold acclamation. 20

Simply stated, Raff sets out in his symphony to portray an artist's struggle for recognition, which comes only after death.

The first movement, according to the above account, depicts the "living" part of the program—persistent aspiration by the artist, realized by inspired ideas presented in new and innovative ways. This constitutes the "lofty side" of the artist's struggle for acceptance. Raff certainly carries out "new manifestations" in the first movement. He strains the boundaries of sonata-allegro form to its limits, for the movement consists of development from beginning to end. One can conjure up other meanings from this constant evolution. Ever-present development could indeed symbolize the struggle of the artist's life, but one wonders if the suffering part is not mostly found in the strain he puts on the listener's patience; Raff's skillful technical manipulations are often uncritically manipulated aesthetically. The thematic material is uneven in profundity; theme 1 and the dotted rhythm of theme 3a speak with a sense of fervor and dignity, while themes 4a and b exhale only a breath of lyric wistfulness. Theme 1 is the idea Raff chooses to recall in the last movement, and thus appears to represent the message Raff wants to convey. It does have a quality of rhythmical drive, romantic fervor, and yet integrity which could symbolize the artist's yearning for that indescribable idealism he wishes to achieve in his art. With regard to the second movement, Raff explains: "I wanted to describe the lofty side of this [struggle] in the first movement of my sixth symphony and the humorous side in the second." 21 One really has to try to read Raff's mind

in order to relate this explanation to the music, for he provides no word in the title that suggests humor. Aspiration to Raff seems to suggest both serious and light-hearted striving. The light-hearted or humorous side is portrayed by a scherzo movement. The scherzo theme itself is a very ordinary melody, but Raff combines this theme with others and develops it in such a skillful manner that he creates a movement of light-hearted and sometimes piquant charm. Raff fulfills the artist's aspiration for integrity in this movement; he achieves excellence of craftsmanship if not always of idea.

A funeral march depicts the word Gestorben in the title. Raff writes about this movement in his unpublished program, "The third movement should picture the laments of those who grieve for the slain (artist)."  

In my opinion, Raff integrates both quality of thematic material and structure into the most artistic movement of the symphony. He employs all the obvious characteristics that are expected in a funeral march: minor key, slow stately tempo, dotted rhythms, lugubrious mood and chordal texture. These characteristics are combined with inspired thematic ideas, innovative structure of form, and masterful craftsmanship into a truly artistic elegiac expression of lament. Another element which adds poignancy to the mood is the use of thirty-second-note patterns in the accompaniment. There is no doubt that Beethoven's funeral march from the Eroica symphony influenced Raff in his choice of these rhythms, but he integrates them so well into his own style that one is mindful only of the powerful motion and color they add to the march. Raff creates a

21. Ibid., 388. 22. Ibid., 388.
worthy expression of sorrow and loss for the deceased artist in the funeral march.

After such an effective movement, the fourth and last one is disappointing. Not that the composer doesn't create effective and even brilliant moments within it, but he tends to bog down with his old nemesis of needless repetition and trite ideas. Raff describes this movement in the following manner:

The fourth movement is in no way an apotheosis in the ordinary manner. Rather it starts with joy with the fact that the departed one has finished suffering, until voices claim that he (the artist) had not been so badly off after all. The ideas which he followed during his lifetime are finally praised with bold acclamation.23

A long, sustained introduction which is nebulous in key opens the fourth movement, creating an allusion of mystery and solemnity. It is an appropriate mood, depicting the mysterious suspension between death and resurrection. Fragments of the beginning theme from the first movement quietly emerge, reminding the listener of life and the artist's aspirations. Gradually the strings are set into motion, and soon the full orchestra swings into an allegro melody in D major. It is a most ordinary theme, based around a D major triad, but it is one that suggests joy and perhaps celebration. Other allegro melodies are introduced within the same mood, but with even less musical distinction. These melodies depict the joy that Raff describes in recognizing that the artist has ended his suffering and is "not so badly off after all." At the beginning of the...

23. Ibid., 389.
development section, theme 1, to which was made a reference in the introduction, is again recalled as a counter-melody. Gradually it gains momentum until it takes over as the motivating idea of the development section. This theme is symbolic of the artist's aspiration for recognition—the suffering and struggling he had to undergo to realize his dreams.

Raff states that "the ideas he followed during his lifetime are finally praised with bold acclamation."24 This is the manner in which Raff uses the theme later. After the recapitulation the theme is recalled in the coda, and with "bold acclamation" is developed in various guises of stretto, augmentation, and combination with theme 14a, the first theme of the last movement. In the closing measures the "aspiration" theme is intoned finally in augmented form by the trumpets and followed by a dance-like fragmented version of theme 14a in high woodwinds and first violins. The mood is triumphant to the end. Raff suggests immortality for the artist by the continuation of his art. He leaves no doubt as to the fulfillment musically of the final word in the title, "was glorified."

Analysis of the Musical Form

First Movement. The first movement is an expanded and modified sonata allegro form. J. S. Shedlock compares Raff's method of composition to Beethoven's third period style but not in an especially complimentary manner:

24. Ibid., 389.
... We cannot fail to notice the departure from the usual symphonic form. The third epoch of Beethoven is a dangerous model; any copy of its form, or rather want of form, should be accompanied by a corresponding depth and majesty of idea. It is this striking feature that excuses, nay, almost justifies the extravagances of Beethoven’s so-called third epoch.

In the allegro before us there is an immense quantity of material, much of which seems to have been created principally with a view to forming canons and combinations. ... Now, however admirable and ingenious may be the resources of science, they should be used, not as an end, but as a means; and, moreover, the interest, importance and intellectual character of the developments depend in a very great measure upon the existence of similar qualities in the ideas themselves—in short, the better the idea the better the development. When science is used as an end, we find, as in the work before us, too much of the letter and not enough of the spirit.  

Shedlock captures the essence of the form of this movement in the above statement. There is a great quantity of material which, even on its original presentation Raff develops, and the quality of the ideas lacks the artistry to warrant Raff’s lengthy although skillful manipulations. Shedlock does, however, credit the composer with “a thorough command over all the intricacies of counterpoint, canon, and fugue, and his masterly power of thematic treatment...”

Because of the constant expansion of materials, there is no clear delineation between the exposition and the development, nor, for that matter, of the coda. The ensuing solution of form is only one of several possible interpretations. See also the chart of the form in Part II.


26. Ibid., 135.
The exposition consists of a series of six ideas. The tonic key area of D minor has four presentations of theme 1. The first statement is subtle, stated in an augmented form by pizzicato strings (Ex. 18).

Example 18. Symphony No. 6 Gelebt: Gestrebt ..., Op. 189, 1st movement, Theme 1, measures 1-5.

Each statement is followed by intervening material based on the dominant. The second statement is delegated to unison strings, the third to unison woodwinds, and the fourth to full orchestra (measures 1-89).

Theme 2 changes mode in the process, moving to D major, and similarly has several statements. The first two statements, sounded by first violin-clarinet and cello-bassoon combinations, are followed by an imitative version in D minor (measures 105-11), and then a canonic setting by second and first violins (measures 116-23) which modulates to B-flat major.

This introduces the second key area of the exposition and new thematic material, theme 3, which consists of two segments—3a and 3b. Theme 3a, consisting of a dotted rhythm and descending triplet pattern, is worked out at some length by full orchestra (playing the dotted rhythm) and first violins (playing the triplet pattern). Material from theme 3a and 3b is concluded by a descending scalar dotted rhythm pattern, figure 3c, which likewise is developed for some time in the key of F major. This key proves to be a dominant preparation for another theme in the second key area, theme 4a. Theme 4a is a welcome lyrical contrast to the bustle
of the previous second key material. A rather short Schumanesque idea, theme \( V_b \), is added, and then the section rounds out with another statement of theme \( U_a \).

From the beginning of the development section to the end, the movement is in a state of constant evolution. As a result it is difficult to determine when the first and second key material returns as a recapitulation. Raff develops the triplet figure from theme 1 and gradually adds the dotted rhythm motif from theme 3a during the first section of the development, rehearsal letter F, measures 215-49. He follows this section with a long elaboration of the descending triplet pattern from theme 3b, rehearsal letter G, measures 250-83.

At measure 284 (rehearsal letter H) Raff restates theme 1 in its entirety in the tonic key, adding it to the descending triplet pattern from the previous section. He then recapitulates the remaining second key material with such a strong key feeling of D minor that, although the materials are very freely stated, he in effect seems to create a recapitulation. After one statement, theme 2 is recalled and combined with theme 1. Raff skillfully inverts the themes in measure 305 and continues this combination through measure 318, in the process modulating from D minor to F major. A long bridge section ensues, introducing the next section.

27. Shedlock's analysis ignores the strong tonic key return and continues the development section through measure 383, having the recapitulation occur at rehearsal letter K, measure 384 in D major.
In section 9 (rehearsal letter I, measure 332) Raff again demonstrates his ability to manipulate thematic material. Unison oboes and clarinets state theme 1 in augmented form, while the first and second violins are occupied with the triplet figure from theme 1 in its original rhythm. Violas and cellos are delegated theme 2 and all of these are supported by an effective progression by the basses, (Ex. 19).


At the conclusion of the augmented statement by the oboes and clarinets, the key modulates to D minor, and in measure 349, the augmented version of theme 1 appears in the first horn part. A reorchestrated repetition of this material follows.

Theme 3a is recalled in section 10, measure 364, with the dotted rhythm and ascending eighth-note figures assigned to varying combinations
of strings and woodwinds; gradually the entire orchestra enters and the
section swells to a forte climax, concluding with a change of key
signature to D major. In section 10 (measure 384), theme 3b is recalled
and, as in the exposition, is replaced and concluded with figure 3c. As
(3c) enters and gradually replaces (3b), the key modulates to the dominant,
A major. This section closes out with the introduction of fragments from
theme 4 (as in the exposition, measures 168-73), and a return to the
parallel tonic major key.

As expected, section 12 (measure 440) is occupied with the lyric
material, theme 4a, and the Schumannesque (4b). As in the exposition the
same rounded form is maintained. After a chromatic passage—found also in
the exposition—the second key material quietly closes in D major with a
return of theme 4a.

At this point Raff previously began the development material and
again he gives the same response. Could this material have been developed
in a fresh manner? Only new combinations were possible, and forgetting
the patience of the listener and all the sections where development had
already occurred, Raff sets forth! In measure 481, Raff quietly returns
(3c), followed by (3a). The key signature returns to D minor in measure
493, but the key is not at all stable. Gradually only the dotted rhythms
of (3a) and figure 3c remain, scored for woodwinds and strings. A rising
chromatic bass and swelling dynamic levels from woodwinds and strings
introduces theme 1 in the next section.

In the next section (measure 507) theme 1 and the dotted motifs
from (3a) and (3c) are combined. Horns are added to the foray in progress
among the strings and woodwinds, but this is unexpectedly cut off with a
contrapuntal setting of theme 4 in the woodwind section (measure 534). A triple piano tremolo entrance by the strings concludes this statement, which has finally settled into the keys of E flat-A flat major.

Section 15 begins with a combination of theme 1 and the dotted rhythm motif of (3a) in strings, and theme 2 in woodwinds and horns. Figure 3c re-enters in measure 517 with theme 1 assigned to the woodwinds. This combination culminates dynamically in measure 525 in strings and woodwinds but suddenly is replaced by brass on sustained chords. The unstable key feeling of section 15 is turned into E-flat major during the brass statement. Shortly thereafter theme 1 re-asserts itself, followed by (2), and generally the key of D minor is restored. Instruments are added until the entire orchestra is sounding. Thematic material disintegrates into only the dotted rhythmic motif of (3a) and ascending quarter-notes. The dynamic and pitch level brings the section to a climax, introducing the final section of this second development.

Full orchestra is set at a triple forte dynamic level in section 16. A descending quarter-note figure is written for woodwinds and tremolo strings while brasses majestically sound forth theme 1. One full statement is presented, after which the rhythmic motion is slowed down, first by hemiola effects, then dotted half-notes, and is finally concluded by two grand pauses on I and V chords, each followed by five beats of rest.

In the coda (measure 596), D minor is firmly established. The triplet figure from theme 1 is spun out in the violins and violas, amidst a vigorous quarter-note accompaniment in woodwinds, trombones, and lower strings. The entire orchestra is scored without thematic material in the quarter-note rhythms, and finally comes to a climax with a reference to
the triplet motif of theme 1 in the last two measures.

**Second Movement.** The style of this movement is that of a traditional scherzo but it occurs as a second rather than third movement, to accommodate the program. There is no specific word in the title to suggest a scherzo, but Raff did refer to it as his scherzo and explains in the unpublished program of this symphony that although the artist's struggle to attain recognition has a lofty side, which he depicts in the first movement, there is also a humorous side, which he describes in the second.28

Although the traditional scherzo style with a contrasting trio is employed, Raff takes liberties with the form, as is demonstrated in the following figure.

Figure 1. Symphony No. 6, Second Movement, Abridged Form Chart

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<th>Scherzo</th>
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<td>a</td>
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**Section** | **Theme Nos.** | **Main Keys**
---|---|---
1 | 5 | Bb |
2 | 5 | Bb |
3 | 6-7 | g |
4 | 7 | g |
5 | 6-7 | g |
6 | 5-6 | Bb |
7 | 8-9 | Bb |
8 | 8-9 | Bb |

**Scherzo Coda**

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<th>a</th>
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**Section** | **Theme Nos.** | **Main Keys**
---|---|---
10 | 5 | D |
11 | 9-5 | D |
12 | 5-Aug. & | D |
13 | 5-6 | Bb |
14 | 5 | Bb |

The scherzo melody, theme 5, in the tonic key of B-flat major, is an energetic idea, which undergoes many repetitions. Consequently, the

scherzo part is lengthy, 250 measures. Its character remains the same with each repetition but it has varying instrumentations and counterpoints set against it. Three statements (comprising the first section) are made at the beginning: a unison statement in strings without contrabass, followed by a harmonized string setting, and then a statement by lower strings and woodwinds, which has several lines of counterpoint written against it. An interlude occurs, measures 25-40, and then there is another statement of theme 5 at the dominant (section 2). This fourth statement is interrupted again by an interlude which modulates, returning to the tonic key. Two statements in B-flat utilizing full orchestra follow—the scherzo theme presented first in lower woodwinds, strings, and horns, then moving into upper winds and strings; both statements have a vigorous off-beat accompaniment. These fifth and sixth statements conclude with another bridge section which changes the key to G minor and introduces new thematic material.

Section 3, measures 89-120, presents two new ideas—themes 6 and 7. There are two consecutive presentations of theme 6, which, like theme 5, is energetic in motion. The first statement is a chordal setting by woodwinds and strings, the second by full orchestra. Theme 6 is immediately followed by theme 7, which is scored for flutes. A florid sixteenth-note idea with eighth-note accompaniment in the remaining woodwinds is terminated in measure 113 with another statement of theme 6 by woodwinds and strings on the dominant of the dominant. This section closes in the key of D minor.

The next section (4) returns to G minor and consists of a fugato setting of theme 7. A four-voice exposition ensues, starting with first
violins and working down through the cellos. It is concluded with a
codetta of twelve measures that develops theme 7.

Theme 6 returns in section 5, measure 149, for two statements.
Its instrumentation is in inverse order from its original presentation—
first stated by full orchestra, then by woodwinds and strings with light
brass interjections. A long codetta concludes this section, which is based
on the first two measures of theme 6. The instrumentation becomes
increasingly thinner, achieving a triple piano level and a return to
B-flat major at its conclusion in measure 194.

The scherzo idea, representing a return to the opening material, is
recalled with the appearance of theme 5. It is coupled with theme 7, which
acts as a counterpoint. Theme 7 is assigned to flute, the counterpoint
thus appearing above theme 5, which is stated by violins and violas. In a
second statement the parts are inverted—the counterpoint appears in the
lower range of the first violins, below the scherzo theme, which is now
relegated to flute, oboe, and second violins. Beginning in measure 211, a
long codetta, developing themes 5 and 7, concludes this section and prepares
for the final return of the scherzo.

In the ensuing statements of the scherzo materials, theme 5 is
scored in the lower strings, woodwinds, and horns, while the remainder of
the orchestra strongly and loudly produces the off-beat accompaniment of
section 2. As in section 2, the second statement of theme 5 moves into the
upper winds and strings while the remainder of the orchestra continues its
vigorous off-beat accompaniment. This leads directly into two statements
of theme 6 by full orchestra in the key of G minor. A short codetta of
four measures terminates the scherzo part, which modulates to the key of
E-flat and prepares for the trio part of the movement.

In comparison to the scherzo, the trio is a short 71 measures. It contains two basic ideas—themes 8 and 9. The former is an uninteresting idea in half-notes, written so that it can be restated in diminution of one-half the note value length (see theme 8 and 8-Dim.). Its first statement of 31 measures in length is voiced by the first violins with a light, flowing string and woodwind accompaniment. This contrasting style is suddenly obliterated with a loud and rhythmic outburst from full orchestra, presenting theme 9 in C minor, measures 283-90. Just as quickly, a bridge section cuts short this bristling theme and restores the quiet mood of theme 8, using a very light instrumentation and materials from theme 8 and its flowing accompaniment. At the conclusion of this twelve measure transition, diminution of theme 8 is suggested and a quick modulation occurs to return the key to E-flat major.

In section 9, theme 8 is again stated fully but in diminution; the half-note is replaced by the quarter-note. This setting is more interesting because of its conciseness. The accompaniment is changed to accommodate the shorter length, and at its conclusion in measure 319 another sudden outburst of theme 9 occurs from full orchestra. Its length is also abridged; the key abruptly shifts to D major, to be followed immediately by a B-flat major key signature in the next section.

Although the key signature is two flats, Raff maintains the key of D major. When he recalls the scherzo he changes its rhythmic character by means of an on-and-off beat eighth-note augmentation (see Ex. 20 below). After a full statement in augmentation, a forte recall of theme 9 by full orchestra occurs in section 11; this phrase quickly modulates to C major.
and theme 5 recurs in its augmented form but now combined with the original rhythm, which is stated by the woodwinds. The key of C is employed as the dominant of the dominant in B-flat. In section 12 Raff now combines theme 5 in three forms: augmentation in the flute-oboes, original form in bassoons-horns and on-and-off beat augmentation in the strings, which in effect accompany the augmented upper parts in tenths. The key is in the tonic major (see Ex. 20).


Section 13 consists of alternations of theme 5, in B-flat major, and theme 6, in G minor (with other modulatory shifts), after a complete presentation has first been made of theme 6 in B-flat major. Finally this section culminates with a repetition of the first two measures of theme 5, solidly in B-flat major, and then a statement of theme 6 in the flat VI, G-flat major. At the end of this section the key veers away from G-flat and two chords set up a I\(_6\) - V cadence in B-flat.

A short, spirited coda in the tonic key concludes the movement (section 14). Fragments of theme 5 pass from the low register of the first violins to the upper register, while augmented fragments of theme 5 still
waver between B-flat and G minor in the lower strings. Three punctuated chords by full orchestra in B-flat major convincingly bring the scherzo to a fortissimo close.

Third Movement. Raff's freedom of structure in the third movement recalls Beethoven's funeral march in the Eroica symphony; the pliant manipulation of form is not the only similarity between the two movements. In trying to describe the form of this movement, it seems that Raff fit the march and trio concept into the contrasting key structure of a sonata-allegro form. Figure 2 illustrates this structure:

Figure 2. Symphony No. 6, Third Movement, Abridged Form Chart.

The analysis which follows should be correlated with the theme and form chart in Part II.

The movement opens with a four measure introduction based on motif 10. The motif outlines a D minor triad which is stated first in the strings and then in the woodwinds; the triad establishes the tonic key of D minor. Also, a slow dotted rhythm figure is introduced, which establishes a lugubrious mood in keeping with the word Gestorben in the title. The
introduction is followed immediately by the march melody. It is a long melody of eighteen measures—themes 11a and 11b. The first part of the melody, theme 11a cadences in the key of F major, measure 15. A second period follows, theme 11b, which continues in F major, shifts for two measures into B flat, and then returns and cadences in D minor in measure 23. The four-measure introduction, motif 10, intervenes, and then a complete restatement of themes 11a and 11b occurs but in variation form. The harmonized melody is moved into the oboes and horns and the remaining woodwinds occasionally provide doubling and counter-melody in parts, while an accompanying figuration of thirty-second notes is scored in the lower strings, reminiscent of the figurations found in Beethoven's funeral march in the *Eroica* symphony, see Ex. 21. At the completion of the variation the beginning introductory idea, motif 10, is recalled once more, and completes the march. The unison pitch A which terminates this motif is employed as the leading tone for the next part of the movement, the trio, which is in the key of B-flat major.

The trio melody, theme 12a and 12b, is similar in length to the march, consisting of two periods eighteen measures long. It is more lyric than the funeral march and has a graceful, lightly scored accompaniment. At the end of the first period the theme modulates to the dominant, F
major, but returns at the end of the second period to B-flat. Motif 10, as before, marks off the end of this section and introduces a new idea, figuration 13, which consists of a descending, turning pattern of sixteenth-notes.

Section 7 proves to be a development of figuration 13, at first continuing in the key of B-flat major. It passes from woodwinds into strings and is gradually combined with a dotted rhythm based mostly on descending and ascending triads. In measure 81 the key deviates from B-flat and in measure 83 the thirty-second-note accompaniment (illustrated in Ex. 21) and theme 11a are combined with figuration 13 for several statements in various keys. Figuration 13 and Ex. 21 drop out in measure 91 and a new sixteenth-note accompaniment pattern based on the octave is introduced and brings the development to a close in measure 93.

The strings frantically bow the new accompaniment figure on a pedal A while the remainder of the orchestra loudly recapitulates the funeral march melody, theme 11a and 11b. This recapitulation produces a full and varied version of the march, with fine effect. An even fuller use is made of the thirty-second-note figurations, and the figure alternates with the new octave sixteenth-note accompaniment. The dynamic level is finally pulled back to a piano at the conclusion of the statement, and, as before, the introductory material, motif 10, intervenes.

The second key material, the trio, is recapitulated in section 10. A full statement of themes 12a and 12b occurs, scored exactly as in the original presentation, but now in the key of D major. This is followed by a long pedal section on G sharp (A-flat) over which motif 10 from the introduction is restated at gradually higher pitch and louder dynamics.
levels in the woodwinds. The accompaniment pattern of section 10 is continued in strings and enlarged in the brass. After the fifth statement of motif 10 by the woodwinds, the motif moves fortissimo into the brass and lower strings, and the upper strings sweep up to a sustained tremolo on a high A. Another presentation by brass and lower strings finds the string tremolo descending to the low range of the instruments and decreasing to a pianissimo.

The march (section 12) is then played pianissimo and pizzicato by the second violins and violas, doubled by the clarinets, while the trio melody is played by muted first violins (Ex. 22). A complete presentation of the two themes is given in the tonic minor (with the expected excursion to F major at the end of the first period).

The march-trio combination is then rounded off by a lovely coda, which is lightly scored and recalls fragments from the octave accompaniment (found in the recapitulation of the march) and fragments from motif 10, and the march and trio themes. The movement ends simply on a pianissimo, sustained D minor triad. It is one of Raff's more artistic and innovative movements.

Fourth Movement. As in other symphonies composed by Raff, the cyclical principle is employed in the last movement, and, as in the previous works, the program dictates the return of thematic material from earlier moments in the symphony. Statements from Raff's unpublished program of this work suggest the cyclical effect in the fourth movement:

The fourth movement is in no way an apotheosis in the ordinary manner. Rather it starts with joy about the fact that the departed one has finished suffering, until voices claim that he (the artist) had not been so badly off after all. The ideas which he followed during his lifetime are finally praised with bold acclamation.\(^{29}\)

As will be seen, all of the materials recalled in the fourth movement are from the first, which is that portion of the symphony that depicts the idealistic striving of the artist's life.

Redundancy creeps frequently into the fourth movement in the form of long, repetitious sections, dulling the effects of a sometimes brilliantly written movement. The movement has a clear-cut sonata-allegro form. It is preceded by a long introduction which is ambiguous in tonality. Sustained chords scored for strings provide a mysterious background while

\(^{29}\) Ibid., 389.
fragments of theme 1 from the first movement alternate between flute, first violins, and bassoon (see Ex. 23). Finally a long, sustained dominant


chord establishes the key of D major. The sustained chords conclude in measure 37, followed by an eighth-note figure based on a portion of the forthcoming first theme. This fragment is sounded by strings, starting with the contrabass and cello parts, and passes up through the entire section by pairs.

Theme 14 (a, b), the first theme of the movement, announced by the violins, is a repetitious, wearisome statement of sixteen measures. Its structure is typical of many of Raff's themes and exemplifies his frequent lack of self-criticism in creating melodies; it consists of four four-measure phrases of which the second and fourth are, respectively, duplications of the first and third. A second abridged presentation occurs in measure 77; it laboriously extends, but brings about a clearly defined modulation to the dominant, A major.

The second key material, theme 15, is allocated to the flutes and oboes. A second presentation of the theme turns to the parallel minor, and this leads to a new idea, theme 16. This melody also fluctuates in key, moving from A minor to F major. A long, busy section follows which develops both of these ideas, alternating between the keys of F and A
major and A minor. Also, a type of horn call idea, Ex. 24, is used against theme 16.


The development, section 4, begins with a canon at the octave, derived from theme 14a, and is scored for strings. After only four measures, a metamorphosis of theme 1 from the first movement occurs as a counterpoint to the dux in the second violins, Ex. 25. Theme 1 is no doubt symbolic of the first word in the title of the symphony Gelitten.

Raff will gradually increase the use and importance of this metamorphosis. After two canonic presentations at the octave on the pitches A and B, a short imitative passage follows, measures 211-18, still based on the dux and still delegated to the string section. The metamorphosis figure re-enters in measure 219, becoming the germinating idea, and a few bars later, measure 228, a counterpoint constructed from measures 3 and 4 of theme 14a is set against this metamorphosis of theme 1 (see Ex. 26). These ideas undergo further statements and inversions in the strings while soft, staccato eighth-note figures lightly intertwine imitatively in the woodwinds. Theme 14a enters in measure 261, scored for lower strings and
woodwinds, and alternates with theme 1, closing out the development section. A transition and preparation for the recapitulation begins in measure 271; a dominant pedal starts a few measures later and finally the recapitulation occurs in measure 285.

The recapitulation consists of essentially the same materials and scoring as found in the exposition. There are minor deletions of thematic materials and slight changes in orchestration but not enough significant modification to warrant detailed description. The first key material extends from measures 285-341 and the second key area, from measures 342-418. As is expected in the second key area the key relationships are centered around D major rather than A major; Raff maintains the same modulatory relationships during the recapitulation of this material.

A long coda (or perhaps this section should be regarded as a second development section) begins in measure 418. As in the first development section a canon, also using theme 14a as dux, is forthcoming in measures 422-28, although this time the entrances are only one measure apart. Theme 1 is introduced a few measures later in its first metaphorized form (see Ex. 2), and this leads to a section (measure 440) where further transformations of theme 1 are combined in a unique manner, Ex. 27. The
Example 27. Symphony No. 6 Glièbtt: Gestrebt ..., Op. 189, 4th movement, Other Metamorphoses of Theme 1, measures 440-42.

First measure is augmented, against which the same material is written in eighth-notes. This is followed immediately by a combination of theme 1\textsuperscript{a} with the augmented version of theme 1 (section 8, measure \text{445}). The remainder of the coda continues to develop these two ideas. Accompaniment material is recalled from the coda of the first movement—a descending quarter-note figure (see first movement, measure 572ff)—and is pitted against a stretto of theme 1 (augmented) in the brass, measure \text{462ff.}

The key has settled into E-flat major throughout this section. In measure \text{484} the key returns to D major and further manipulations of theme 1\textsuperscript{a} occur, against which a full orchestra is set in motion. The key meanders but suddenly settles back into D major as the full instrumentation is just as unexpectedly reduced to strings.

The final celebration from the orchestra is at hand, measure 509. Statements of 1\textsuperscript{a} and one more augmented version of theme 1 (as found in the first movement, measure 572) are scored within a full orchestral sound as the movement draws to a triumphant conclusion.
Chapter V

"DIE JAHRESZEITEN" SYMPHONIES

Raff did not allow the poor reception of his Alpensymphonie to deter his composition of the symphonic form. Four more symphonies cast as a cycle, Die Jahreszeiten (The Seasons), were to follow before his death in 1882.

Symphony No. 9 in A Major Frühlingsklänge, Op. 205

The first symphony in the cycle Frühlingsklänge (Sounds of Spring) was composed during the summer and fall of 1876. It was premiered 15 March 1877 in the Kurhaus Hall in Wiesbaden as part of the eighteenth concert by the state Kurorchestra, Louis Lüstner the conductor. A second performance of the symphony occurred later that year, 29 September, at a benefit concert for the widows and orphans fund of the Hofkapelle in Wiesbaden, and was conducted by Max Erfmannsdörfer. This concert consisted of an all-Raff program and was repeated the following afternoon.¹

Helene Raff states that at the first performance the first and second movements were especially well received.² She also notes, quoting from a letter of November 1877 written by Leopold Damrosch to Raff, that the symphony had a favorable response. Damrosch writes, "I want only to share with you that I have had the pleasure of introducing your Frühlings-

Symphonie here (in New York) and with great success as you can see from enclosed newspapers."

Commentary on the Program

There is no programmatic information from Raff's pen concerning the Spring Symphony. Consequently, programmatic content has to be reconstructed by appraising the score or by gleaning what other people learned about the symphony from their contact with the composer or from secondary sources such as his correspondence or Helene Raff's Lebensbild. As is evidenced in discussion of earlier works, aspects of nature are a common theme threaded throughout Raff's music; e.g., the second movement of the Vaterlands Symphonie, the Wald Symphonie, or the Alpen Symphonie (not to mention his orchestral suites or piano music). It is not surprising that Raff's almost consuming interest in nature manifested itself in a cycle of symphonies concerned solely with the seasons of the year.

To infer extra-musical meanings which Raff obviously intended in the first symphony of the cycle, one looks first to the titles by which he labeled the symphony and its movements. Raff's earliest programmatic gesture toward the title of the work, Sounds of Spring, is the selection of the tonic key, A major. Theoretically, A major is acoustically not different from any other major key, but psychologically it seems to have a more brilliant sound than other keys such as E-flat major or F major (which are often chosen for pastoral programs). The sharp signature and the higher

3. Ibid., 208.
pitch context implants the feelings of spring—freshness, youth, renewal, vigor, joy, and so on.

The first movement, *Spring's Return*, has an opening theme with some semblance to the first movement theme of Vivaldi's *Spring Concerto* (Ex. 1a and b). Both themes fairly exude the traits of spring and


Exuberance gushes forth from the music. Raff's second key area theme, Ex. 4 (see Ex. 4 in the Analysis of Form, next section), maintains the same exuberant mood as the first, and indeed, throughout the movement a joyous spirit prevails. Driving rhythms, rich enharmonic sonorities such as the transition between the first and second key areas (Ex. 3a), and exploitation of the higher ranges of both woodwinds and strings provide a vivid musical palette and a not unsuccessful attempt by Raff to depict spring's return.

In the second movement, entitled *In der Walpurgisnacht*, Raff endeavors to portray the night of April 30th, which during the Medieval
and Renaissance eras traditionally was the time when the witches celebrated a sabbath. The most obvious means for depicting this diabolical event are all present: minor mode—A minor, allegro tempo, scherzo-like mood, martial and staccato rhythms, melodic content (see Ex. 7 through 9), chromaticism, extensive scoring for woodwinds, and more than the usual use of trombones, which have traditionally been used in ombra scenes. Raff probably had some witches' sabbath tale in mind, because he contrasts this demonic material with two substantial statements of the same lyrical melody, (Ex. 7a), the second statement particularly being a beautiful setting—his tale must have incorporated the presence of a force for good amidst the diabolical carryings-on. Raff's witches' sabbath lacks by far, however, the convicting power of Berlioz's Witches Sabbath from the Symphonie Fantastique, Liszt's Totentanz, or the intensity of Beethoven's scherzo movements.

The third movement, Mit dem ersten Blumenstrauß (With the First Flowers), is one of Raff's occasional roses amidst the thorns. The key of C major lends a sun-filled atmosphere, and the quiet, flowing melodies perhaps portray a relaxing day spent out-of-doors, enjoying the early harbingers of spring. Shifting tonalities and a shimmering accompaniment in measures 190–205 suggest the myriad soft pastels of early spring flowers. The shorter length (256 measures) results in a meaningful portrayal of those early spring days which can so delightfully please the senses.

The final movement, Wanderlust, is another marathon movement (799 measures), which according to Helene Raff was intended to suggest the

unrest Raff himself felt at the perennial outbreak of spring. She also indicated that the audience did not understand or appreciate Raff's very personal statement in this movement. It is no wonder. The amount of material in comparison to the length of time allotted for its deployment creates an empty movement of figuration and shifting tonalities. The avoidance of tonic does, however, successfully create an undercurrent of unrest throughout the movement. The C Major introduction of 33 measures avoids the tonic key of A major and subtly moves into the first key material on the sub-mediant. The tonic is not established until measure 45. These are the first examples of the movement's tonal instability. Then in the second key material Raff shifts from E major to B, E-flat and returns to E major and really does not allow the dominant key to become firmly fixed until the closing statement of Ex. 13 in measure 175.

The thematic material (Ex. 12 and Ex. 13), as well as the triplet eighth-note accompaniment of Ex. 12, can be described as nervous. The nervous twitching of the rhythmic first theme, Ex. 12, and, in general, the over-all motion of the entire movement contributes to the Wanderlust mood Raff maintains.

Another point of unrest in this movement is found in the form. The second development and recapitulation sections are unexpected, and create an off-balance effect. Perhaps the reason the audience did not react favorably to this movement is not that Raff was unsuccessful in establishing a mood of restlessness, but that he held the listener in that state too long. Also, no matter how carefully the material is organized the lack of truly memorable and inspired thematic material does not hold the listener's attention well.
Analysis of Form

A brief, general analysis of the formal structure of each of the four movements follows. Thematic materials are cited in the course of the commentary instead of in the charts that were provided in the previous chapters.

First movement. The first movement, entitled Frühlings Rückkehr and marked allegro, is written in the key of A major and is structured in the anticipated sonata-allegro form. Raff expands the length of the movement in the usual manner—by means of endless spinnings-out of rhythmic and melodic patterns in the first and second key areas, expanded transitions in the recapitulation, and a verbose closing-coda section.

A long introduction of 94 measures, consisting of sustained notes and ascending and descending triadic figures, precedes the first key material. Keys during the introduction shift to A minor, through C and C-sharp minor, finally returning to A major; then a statement of the martial first key material occurs (Ex. 2). A lengthy transition follows,

Example 2. Symphony No. 8 Frühlingsklänge, Op. 205, 1st movement, 1st Key Theme, measures 84-89.

Allegro

consisting of a series of motifs, of which the following are most prominent (Ex. 3a, b and c). The enharmonic key of D-flat (C-sharp major as seen in the first two motifs) and other shifting keys introduce a more lyric second key theme in E major (Ex. 4). After a diverse treatment of this theme
Example 3a, b and c. Symphony No. 8 Frühlingsklänge, Op. 205, 1st movement, Motifs from Transition between 1st and 2nd Key Areas, measures 136-138, 145-46, 164-65.

Example 4 Continued

Raff terminates the statement with a climactic passage employing an indistinctive idea (Ex. 5) which is doubled by woodwinds and bustling tremolo strings. The second key material is closed quietly with a descending scale figure and sustained off-beat chords played by woodwinds and strings (Ex. 6).


A short development (for Raff) of only 65 measures (261-326) concludes with an E pedal, which is continued as the recapitulation is stated in strings and woodwinds. A long transition between the first and second key material and a very elongated closing section expand the movement to 620 measures. Interesting enharmonic key relationships and lyricism helps to alleviate Raff's diffuseness in this movement.

Second movement. The second movement, In der Walpurgisnacht, is cast in a rondo structure of A B A C A C Coda (with reference to A in the coda). A lengthy introduction of 103 measures opens the allegro movement, in which melodic fragments from the rondo and the episodes are heard. The rondo material in A minor then occurs as an extended section (48 measures, to measure 151), containing three ideas of varying lengths (Ex. 7a, b and c). This scherzo-like material is scored appropriately for woodwinds and strings.

Example 7a, b and c. Symphony No. 8 Frühlingsklänge, Op. 205, 2nd movement, Rondo Material, measures 103-6, 111-17, 135-37.
The first episode, section B, is another extended section of 80 measures (to measure 231) containing numerous motifs (Ex. 8a, b, c and d). The first two ideas (Ex. 8a and b) are accompanied by a fanfare-like figure in the woodwinds. Example 7b is scored for horns, then trumpets, and finally is passed among all the brasses, and as the theme alternates, another accompaniment figure, is added in the strings. With the advent of (Ex. 8c) in the trombones, the accompaniment mentioned earlier is exchanged for a less busy quarter-note background.

After a return of the rondo material in A minor, a lyric theme is presented by the first violins in the key of A major, (Ex. 9a and b). This material forms the second episode (C section) of the rondo. Theme 9a returns, completing the ternary structure of this episode. Of particular
interest is a multiple-stop pizzicato accompaniment in the cello part in measure 275. The second episode extends through measure 470, where the rondo begins anew, but the connection between the sections is abridged with a timpani roll that begins pianissimo in measure 456 and continues through 473.

After the rondo returns in measure 471, (Ex. 7a and b) are stated and followed by a combination of (Ex. 7a and Ex. 8b—a theme from the first episode) in measures 495-504. The rondo material concludes, and a transition moves into a second statement of the second episode (C section) in its original key of A major. The lyric theme (Ex. 9a) scored in octave doublings in the first and second violin parts and clarinets-flutes, is supported by a sonorous, arpeggiated accompaniment in viola and cellos,
derived from the original pizzicato multiple-stops of the cellos. This pianistic-like accompaniment proves a rich background for the cantabile theme, and Raff realizes the full potential of its lyricism. A forte transition, utilizing trumpet calls (measures 571-78), leads to a scherzo-like coda in the key of A minor. A brief reference to the sixteenth-note figure of (Ex. 7a) brings the movement to an end.

Third movement. Pleasing melodies, rich harmonies, and an imaginative structure best describe the third movement, which is entitled *Mit dem ersten Blumenstrauß* (With the First Flowers). A sonata-rondo is employed with the following pattern: (A B A C B-developed A Coda--based on C). (See Fig. 3.) The rondo section in C major is twenty-four measures in length and is shaped into a ternary pattern of smoothly flowing larghetto melodies, (Ex. 10a and b).

A long, agitated transition (measures 25-47) leads to the B section, in G major, which presents thematic material with more rhythmic drive and a background of triplet figures carried over from the preceding transition (Ex. 11). The key soon becomes unstable, suggesting several tonalities before it moves back to the tonic and a recurrence of section A.


The rondo material is abridged, commencing with the middle part of the melody. The last part of the ternary form is recalled and the triplet accompaniment, which has been continued throughout this section as well,
dies out as a reference is made to the C section of the rondo.

The melodic material of this second episode (section C) in A-flat major is limited in range and is more motivic in character (Ex. 12).


After the first statement of the theme by the cellos a sixteenth-note accompaniment emerges from the first violins and a second presentation soon follows. The key of A-flat is stable throughout this entire section. A sudden shift to C minor introduces a return of the B episode of the rondo (measure 145). A full statement, dispersed among the woodwinds, occurs in the key of C major, but a quick shift to C minor and then to E-flat major makes it apparent that Raff has determined to develop this material. Some development of (Ex. 11) also ensues, but finally the rondo is recalled again in measure 190.

Once more Raff chooses to omit the first part of the rondo's ternary form and commences with the middle material. The melody is scored for woodwinds, with a pizzicato and off-beat accompaniment assigned to the strings. In the accompaniment a busy arpeggiated figuration is exchanged for cello pizzicato as the theme moves into the last part of the ternary
structure. At its conclusion the rhythmic motion is terminated and a quiet coda of 50 measures, based on the C portion of the rondo, rounds out this skillfully structured movement.

Fourth movement. The final movement, Wanderlust, has extensive dimensions because of its Vivace tempo marking and triple meter. Raff employs a sonata-allegro form with introduction, two development sections, two recapitulations, and a long coda. In spite of its expansiveness, the thematic materials are relatively meager; the composer expands his material by means of sequence, shifting keys, figuration, and motivic development.

An introduction of thirty-two measures presents motifs and accompaniment figurations from the first key area. In fact, the introduction slips imperceptibly into the first key area before one is aware that it has happened. The first key theme (Ex. 13) commences with a

Example 13 Continued

sub-mediant chord, which accounts for its subtle beginning, and a strong tonic, A major, does not occur until measure 45. This rhythmic-thematic material is supported by a perpetual triplet eighth-note figure in the first and second violins. A long transition employing short trumpet calls and a gradual let-up in the constant triplet figure eases the movement into the second key material, (Ex. 14) in measure 111.

The tonality of this thematic material is unstable; it quickly modulates from E major to B major, on to E-flat major, and returns to E major. A second statement of (Ex. 14) is combined with motifs from a new second key area theme which fully blooms in measure 175 (Ex. 15).


Raff uses this as closing material, now very firmly entrenched in E major, and the exposition concludes in measure 211.

Elaborations of (Ex. 15) open the first development section but this section is primarily concerned with developing the second key material (Ex. 14) in various guises. Augmentation is one transformation that Raff has employed in earlier works, and he makes extensive use of it here by expanding the first part of the theme (Ex. 15 and Ex. 16). In

Measure 313 material similar to the introduction is recalled, and this leads into the recapitulation in measure 334.

Generally the materials of the exposition are recapitulated with the same scoring and lengths as the exposition. A second development commences in measure 502. This development is based primarily on figurations without much thematic connotation until measure 581, when Ex. 15 is developed. Materials from the introduction set up a second recapitulation in measure 619, stated over a long, dominant pedal on E. The themes of the second key material (Ex. 14, 15) are telescoped together.

A faster tempo marking, piu mosso, in measure 656 indicates the beginning of the coda. Sustained chords and tremolos in the higher range of the strings and woodwinds mark time until measure 728, when motifs from Ex. 15, scored first for woodwinds and then strings, bring the coda to a final fifteen-measure section of reiterated tonic chords and unison keynote. Perhaps Raff thought this long repetition of tonic was necessary for a symphony of such expanse.
The *Summer Symphony* was actually composed as the third work in the cycle and the *Winter Symphony* as the second. The *Winter Symphony* was written immediately upon the heels of the *Spring Symphony* in 1876-77, but was not premiered until 1883, the year following Raff's death; as a result, the *Summer Symphony* was numbered as the ninth and published as the second part of the *Seasons* cycle.

The first two symphonies (Nos. 8 and 11) were composed while Raff was in Wiesbaden, but in the summer of 1877 he assumed a new position in Frankfurt am Main as the director of the Hoch Conservatory of Music, and the remaining two symphonies in the cycle were composed in Frankfurt. The *Summer Symphony* was written during the summer and fall of 1878 and was given its first performance in Wiesbaden on Friday, 28 March 1879. This concert by the state Kurorchestra in the hall of the Kurhaus was conducted by Raff's friend, Louis Lüstner, who had premiered several of his works. The regular twenty-second concert of the season, during which the symphony was repeated, was conducted by Lüstner two days later on Sunday, 30 March. The work was evidently successful from its first performance and was hailed by critics as one of Raff's best symphonies. Helene Raff mentions a letter to Raff from Benjamin Bilse, who premiered the symphony in Berlin, 10 January 1880, in which he writes, "Your symphony (during the letter he had already called it a work of genius) has excited the entire world of Berlin and gave my orchestra great joy."5

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Bulow, who admired and promoted Raff's music almost from the beginning of their friendship, included the *Summer Symphony* along with No. 1 (*Fatherland*), No. 3 (*Forest*), No. 4, No. 5 (*Lenore*) and the *Hungarian Suite* as his best works.⁶

**Analysis of Form and Program Commentary**

The *Summer Symphony* is set in three parts, similar to the *Wald Symphony* and *Lenore*. In all three the traditional four movements are present, with either the second or third parts containing two movements. In the ninth symphony the parts are entitled I. *Ein heisser Tag* (A Hot Day), II. *Die Jagd der Elfen* (The Hunt of the Elves), IIIa. *Ekloge* (Eclogue), and IIIb. *Zum Erntekranz* (To the Harvest Wreath).

**First part.** Raff is not only inventive in the form of this movement, but refreshing in his orchestration. His usual instrumentation is that of the standard German orchestra of the time: pairs of woodwinds, four horns, two trumpets, three trombones, timpani, and five-part strings. Here he augments this instrumentation with an additional flute and a divided first violin part. He then effectively contrasts the resulting three-part violins, three-part flutes, and three-part trombones with the remainder of the orchestra. His formal content is also out of the ordinary. As is usual, Raff employs the sonata-allegro form for the first movement, but in the recapitulation he recalls the second key material first. Although this certainly is not innovative for the time, it is a refreshing deviation from the general run of Raff's sonata-allegro forms.

The allegro movement commences in the tonic key, E minor, with a twenty-four-measure introduction written for sustained three-part violins. This three-part sonority, which is employed effectively throughout the movement, immediately commands the listener's attention. Two clarinets enter with the first key theme (Ex. 17), the second clarinet providing a broken chord accompaniment. A second statement by the strings follows, and as the theme is extended the full orchestra loudly concludes the idea with a short transition to the second key area, in measure 65.

The second key theme in C minor (Ex. 18), is set as a four-voice fugal exposition for strings. After the exposition the subject is

Example 17. Symphony No. 9 Im Sommer, Op. 208, 1st movement, 1st Key Theme, measures 24-32.

Example 18. Symphony No. 9 Im Sommer, Op. 208, 1st movement, 2nd Key Area, Fugato Subject, measures 65-70.
Example 13 Continued

fragmented, and against it is written a chordal accompaniment for three flutes. Superimposed over all of this is a statement by the horns of the motif of the next main theme, in C major, (Ex. 19). The full statement of Example 19. Symphony No. 9 *Im Sommer*, Op. 208, 1st movement, 2nd Key Theme No. 2, measures 105-37.
(Ex. 19) occurs in measure 105 in the first flute and oboe, but now the three-part accompaniment is scored for strings. In a second statement made by the violins, the three-part accompaniment is set for horns. A trill-like sixteenth-note figure leads into the closing theme of the second key area (Ex. 20), in measure 180. This theme, which returns to Example 20. Symphony No. 9 Im Sommer, Op. 208, 1st movement, 2nd Key Area, Closing Theme, measures 180-88.

C minor, has a merry, dance-like style, and is developed by Raff until measure 222 when he closes out the exposition with a series of $V^+$ to I cadences.

The development section consists primarily of a skillful working-out of the ideas of Ex. 17. A timpani roll on $B$ introduces a full fugal exposition of the principal theme of the second group (Ex. 18) in the tonic minor, in measure 331. This fugal exposition could be viewed as a
continuation of the development section because it is so expanded by stretto and spinning out of the subject (Ex. 2) in comparison to its first presentation. The tonic key, however, is generally maintained, and since this is the only recurrence of this material, it will be identified as the beginning of the recapitulation. Raff continues with the second key material, recalling the second theme of this area (Ex. 19) with its three-part chordal accompaniment in the key of E major, together with its dance-like material from measures 459-510. The key changes to E minor and a short transition recalls the three-part sustained material of the introduction, scored this time for three trombones. This introductory material is expanded by references to a two-note motif from the beginning of the first of Theme 1. Finally this motif (Ex. 17) with its chordal accompaniment enters in measure 561 (in the string section) and the first key material has at last returned. A second statement with new instrumentation follows. This material is expanded and a hemiola cadence introduces the coda in measure 615. Fragments of the fugue subject first and theme 1 (Ex. 17) are recalled, and after brief appearances of these motifs the movement is brought to a forte, homorhythmic conclusion. This movement is one of Raff's most masterful displays of his ability to develop materials. Its craftsmanship compares favorably with Beethoven's expertise and with Mozart's final movement in the Jupiter Symphony.

Second part. The form and program of this movement are so intertwined that it is impossible to separate the two; consequently, the program commentary and the analysis of form will be combined. In an explanatory preface Raff indicates how the movements should be listed in the printed program. The second movement is written in the following manner: II. Die
Jagd der Elfen (The Hunt of the Elves). Allegro. Versammlung der Elfen (Gathering of the Elves); Oberon und Titania; Die Jagd (The Hunt); Rückkehr der Elfen mit Oberon und Titania (Return of the Elves with Oberon and Titania).

No doubt Raff is referring to characters from Shakespeare's A Midsummer Night's Dream, specifically the fairy king and queen, Oberon and Titania. Raff does not deal with the story of this play but rather attempts to depict the magical atmosphere of the Midsummer Night, when all sorts of nocturnal fairies, witches, and spirits gather, and places Oberon, Titania and elves within this atmosphere. The instrumentation appropriately depicts this background. It is scored for three flutes, piccolo, pairs of oboes, clarinets and bassoon, four horns, triangle, timpani, and nine-part strings; all of the customary parts except the double bass are divided.

The form of the movement follows the descriptive subtitles dividing into four sections with a short coda. The first section in F major, depicting the gathering of the elves and the arrival of Oberon and Titania, starts with a short horn-call motif, (Ex. 21a), played by oboe, which summons the elves. The elves, who immediately begin to respond,

Example 21a and b. Symphony No. 9 Im Sommer, Op. 208, 2nd movement, 1st Section, Horn-call Motif, measures 3-7.
are depicted by a three-part staccato series of eighth-notes (see Ex. 21b above), played by first flute and clarinets. An alternation of these two ideas, followed by muted divisi string tremolo and a flurry of woodwind eighth-notes, concludes the introductory material, and then the composer gets down to the business of assembling the elfin crew and Titania and Oberon. Much of the ensuing material is through-composed but rhythmic figures which will be recalled in the last section are important and will be derived from the materials (or similar ideas) illustrated in (Ex. 22 and 23). Fifty-nine measures are spent "tripping the light-

Example 22. Symphony No. 9 Im Sommer, Op. 208, 2nd movement, 1st Section, Rhythmic Motif 1, measure 14.

Example 23. Symphony No. 9 Im Sommer, Op. 208, 2nd movement, 1st Section, Rhythmic Motif 2, measures 16-17.

fantastic" and finally the elves are assembled. The strings which receive the first forte level in the movement (measure 58) drop quickly to piano, and Oberon and Titania, whose entrances are indicated in the score, make their first appearance (Ex. 24a and b). Oberon is scored for solo cello
and Titania for solo viola; these instruments will represent these characters whenever they reappear. This section quietly concludes with one more statement from each character.

The key changes to D major and in measure 74 the second section commences. In the premiere performance this section was titled *Oberons und Titaniass Liebesgesang* (Oberon's and Titania's Love Song). In the preface to the score however Raff entitles this section only *Oberon und Titania*. A duet ensues after a seventeen-measure solo by Oberon. This section is orchestrated for sustained muted strings and the unmuted duet between Oberon and Titania, (Ex. 25a and b). The duet is indeed one of tender endearment, and extends to measure 137. In measures 130–35 horn-calls

Example 25a and b. Symphony No. 9 *Im Sommer*, Op. 208, 2nd movement, 2nd Section, Oberon and Titania Duet, measures 73–81, 89–102.

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based on (Ex. 21a) break softly into the love duet, and it soon ends.

The key signature returns to F major in measure 133, and again the horn-call figure appears, alternating between oboes, horns, and bassoons. The bassoons, oboes, and clarinets now reiterate the horn call as tremolo divisi strings (without mutes) join in and the momentum increases. Cello and contrabass change from tremolo into a staccato triplet eighth-note figure and the orchestra swells into a forte. New thematic material in D minor, Ex. 26, appears in the clarinets (measure 166); the hunt, as this

section is entitled by Raff, now proceeds in earnest. The clarinet theme (Ex. 26) is dutifully passed back and forth among the woodwinds. The horn-call motif is recalled, climactically reinforced by full woodwind and string doublings (measures 186-90), but then the section moves into a triplet "doodling" figure and finally dwindles into a thinly orchestrated triplet pattern which reintroduces the clarinets in measure 220 (Ex. 26). This recurrence is short-lived, however, and in measure 240, the dynamic level and rhythmic momentum having built once more, provides a background for a new theme, loudly stated by the horns, Ex. 27. One can imagine the

Example 27. Symphony No. 9 Im Sommer, Op. 208, 2nd movement, 3rd Section, "Prey" Theme, measures 242-49.

prey of the hunt meeting its end during this climactic section as the horns continue to bray the theme until measure 271. Once again the instrumentation thins until the clarinet theme reappears (Ex. 26). As before, it is
exchanged between the woodwinds, and in measure 300 it is stated with
woodwind unison doubling. The second measure of the theme, $\uparrow \uparrow \uparrow \uparrow$, by
means of diminution becomes $\uparrow \downarrow \uparrow \downarrow$ and is reiterated homorrhythmically by
full woodwinds and first violins until the entire movement is brought to
a fortissimo climax (measure 310). From this point the hunt is brought
to a quick conclusion, and the horn-call motif sounded at the very
beginning of the movement summons the elves, Oberon and Titania for their
final appearance.

The elves reappear immediately (measure 321). Raff indicates
their reappearance both by thematic material (Ex. 22), and by writing
Die Elfin in the score. Oberon and Titania make their entrance shortly
thereafter. Oberon's solo, now in the key of F major, follows and is
almost double in length this time (measures 349–69), with the gossamer
bustling of elves in the background rather than that of the sustained
muted strings as originally. Titania finally enters in measure 370 and
the duet finishes its discourse with the constant staccato murmurings
of the elves in woodwinds and remaining strings. Oberon and Titania con-
clude their duet in measure 421. A final pianissimo flurry from the
first and second violins brings the movement to an end as the whole
company disappears into an F major chord!

Third part—a. Raff structures the third part of this symphony in
two sections entitled IIIa Ekloge and IIIb Zum Erntekranz which constitutes
a third and fourth movement. Part IIIa now has a Larghetto marking, but
for the premiere, which was performed from manuscript, Raff had indicated
an andante marking. The title Ekloge is derived from the term "eclogue,"
which is a poetic form suggesting a bucolic or idyllic setting and often
introduces the conversation of shepherds. Raff establishes an idyllic mood by several means, the first being instrumentation; the score calls for only woodwinds and strings—three flutes, pairs of oboes, clarinets, and bassoons, four horns, and strings. The woodwind and horn sonority, of course, suggests the music of shepherds. The meter and tempo is another factor. He uses a 9/8 meter, which creates the flowing style of a siciliana. The change of tempo to Larghetto is curious, because Andante would produce more movement and lilt than the Larghetto imparts. The key of C major contributes to the out-of-doors flavor, both for its major mode and because it is closely related to F major, a recognized pastoral key.

Raff organizes the movement into a rondo form that has a pattern of A B A¹ C A² B¹ A³ Coda (A). The rondo theme (Ex. 28) is a repetitive idea which reiterates the same rhythm every two measures. An open-fifth drone in the bassoon adds to the folk flavor of the theme. The first episode, section B, follows immediately (Ex. 29) and offers rhythmic relief to Example 12. A four-measure transition leads again to the rondo theme.

Example 28. Symphony No. 9 Dm Sommer, Op. 208, 3rd movement (Part 3a), Rondo Theme, measures 3-10.

8. Ibid., 391.

(measure 23), this time with a fuller and differently orchestrated accompaniment. The second episode, section C (Ex. 30), immediately follows the rondo theme without transition as before. The key, which has remained mostly in C major, becomes unstable, moving freely between E-flat major and C minor. The second episode material is written in a through-composed, rambling style, but a trill figure (which was introduced earlier in the first episode) lends unity to the passage. The trill figure
dominates a four-measure transition that leads back to a third statement of the rondo in measure 57.

The eight-measure rondo melody returns intact but with an accompaniment that is again varied from the previous two presentations. First episode material is recalled in measure 65, and the accompaniment likewise is modified from the original statement. An expanded transition (measures 73-80) returns the rondo material for a fourth time with a fourth rearrangement of the accompaniment.

An extended coda of forty measures concludes the gently flowing movement (measures 89-129). The first two measures of the rondo intermingle with a three-part chordal figure in flutes and strings as the movement draws to a peaceful close.

Part III—b. Raff entitled (Part IIIb) Zum Erntekranz (To the Harvest Wreath). His programmatic intentions are difficult to interpret, since there are no verbal markings in the score other than the title. The mood of the music seems to express the joyous celebration of a harvest at the conclusion of a productive summer. One contemporary critic of Raff described the movement as beginning with a festive procession or march, followed by a picture of lust and life. One can conclude from the music that it was a good summer, indeed, and that Raff's impressions of summer were positive and happy ones—a time, as the critic described, full of life.

Raff starts the movement with a march in E major of seventy measures. It has a ternary structure, with the middle material overbalancing

the beginning and concluding idea, (Ex. 31a and b). A thirteen-measure interlude leads to a rondo structure in 2/4 meter. After a short

Example 31a and b. Symphony No. 9 Im Sommer, Op. 208, 4th movement (Part 3b), March Theme a and b, measures 1-8, 16-21.
introduction the rondo theme in E major is stated by the first violins (Ex. 32). It, too, has a ternary form which extends, moving into the first

Example 32. Symphony No. 9 Im Sommer, Op. 208, 4th movement (Part 3b), Rondo Theme, measures 91-102.
Example 32 Continued

episode in measure 129. This section is expansive and lasts through measure 220. The first part of the episode remains in E major and presents new thematic material in a martial style (Ex. 33) which contrasts sharply with the rondo theme. After a lengthy working-out of this idea,

Example 33. Symphony No. 9 Im Sommer, Op. 208, 4th movement (Part 3b), 1st Episode Material, measures 129-38.

including a modulation to B major in measure 175, Raff begins a transition section reminiscent of the rondo theme. The sixteenth-note rhythmic figure and B major tonality give way to slower note values and transient tonalities until the rondo theme returns in measure 221. The theme undergoes considerable modification, this time in preparation for a second episode in C major.
A key signature change in measure 252 ushers in the new episode, (Ex. 34). The new theme's key is ephemeral and undergoes constant fluctuation. The first half of a bass theme appears in measure 284 in the lower strings and woodwinds, continuing with the same mobility of key. Its full statement is made later in measure 312 by trombones, fourth horn, and lower strings, (Ex. 35). Subsequent tonic-dominant entrances follow in trumpet, first and second horns, and flute-first violins. Gradually the thematic conversation of (Ex. 35) concludes and a rhythmic figure derived from the rondo theme appears and serves as a bridge into the rondo in
measure 365. Surprisingly, Raff returns the first eight measures of the rondo section in A major rather than in the tonic. A sudden shift restores the key of E major and also introduces the material depicted in (Ex. 35) in combination with the rondo theme. This combination is stated several times, alternating between E major and A major, and is followed by a transition (measures 397-415) which changes to common meter and recalls motifs from the martial theme of the introduction. At first the fragmentary motifs gradually pick up momentum, and in measure 435 the final part of the introductory ternary theme (Ex. 31a) receives a full statement in woodwinds and upper strings. A sextuplet rhythm is written in the cello and contrabass against the theme, imparting a French Overture style to the entire section.

Another meter change in measure 454, to 2/4, establishes the beginning of the coda, and a point-of-imitation based on the rondo theme ensues. The remainder of the coda is a fortissimo collage of motifs derived from the rondo and (Ex. 35) from the second episode. The coda rushes to an exhilarated, joyous end. The symphony is a mighty paean to the summer season and in general is worthy of being considered one of Raff's best works.

**Symphony No. 10 in F Minor Zur Herbstzeit, Op. 213**

*To the Autumn*, designated as the third symphony in the *Seasons* cycle, is the last symphony Raff composed. It was written in the summer and fall of 1879 in Frankfurt, closely following the completion and first performance of the *Summer Symphony*. The premiere was conducted by Louis Lüstner, who was also the conductor of the first two symphonies in the
cycle, in Wiesbaden on Friday, 12 November 1880. This program had been scheduled as an extra concert by the state Kurorchestra and preceded the regular thirty-first concert of the season on Sunday, 14 November, when the symphony was repeated. According to Helene Raff, the third movement depressed her mother. Raff had intended to portray the vivid colors of autumn and the last passionate flaming up of the soul, but his wife's reaction to the pathos tortured him and he later composed a new movement to replace the original as well as revised the last part of the fourth movement. A year later, 10 October 1881, Raff wrote to Lüstner that he had composed an entirely new third movement and also revised the last eight pages of the Finale. A few days later another letter to Lüstner, dated 17 October 1881, indicated that the revision of the last movement started at rehearsal letter 0, which added one more page.

The premiere of the final version of the symphony occurred in the same sort of two concert series as 18 and 20 November 1881. Again these were performed under the direction of Raff's friend, Lüstner. The original third movement to this symphony was never published and is listed in Schäfer's Verzeichnis as a separate composition for orchestra entitled Elégie. Helene Raff relates in the Lebensbild that only the first two movements excited the critics and that Raff later performed the second

13. Ibid., 392.
movement, Gespenster-Reigen (Ghost Round Dances), many times with the Meiningen orchestra.¹⁵

Analysis of the Form and Program Commentary

An analysis written in the same manner as the first two symphonies in the cycle follows.

First movement. This is one of Raff's more successful first movements because he states his ideas concisely and without the usual empty padding and interminable length. Moreover, his thematic materials, which by nature often tend to be repetitious and uninspired, rise to the occasion, fulfilling his program title Eindrücke und Empfindungen (Impressions and Feelings) with expressive depth and beauty of melodic line.

Raff employs his usual instrumentation for this movement: pairs of woodwinds, four horns, two trumpets (no trombones), timpani, and five string parts. The sonata–allegro form is used for the structure of the 283-measure movement and it has the clarity and succinctness of a first movement by Haydn. As in the earlier sonata–allegro form, the exposition is repeated. Raff deviates from the classical pattern, however, by first recalling the second key material in the recapitulation; this is similar to the first movement of the Summer Symphony.

The movement, marked allegro moderato and in 9/8 meter, starts with a short five-measure introduction of sustained tonic (F minor) and dominant chords over which two fragments from the first theme are

prematurely suggested by the first violins. A full statement of the lyrical first theme promptly follows (Ex. 36); then a counterstatement and a third presentation which is modified, extended, and then flows into a transition.

Example 36. Symphony No. 10 Zur Herbstzeit, Op. 213, 1st movement, 1st Key Theme, measures 6-12.

\[ 	ext{Ex. 36} \]

The key, by means of interesting chromatic inflections, modulates to A-flat major and the second key theme, another cantabile melody, appears, doubled by the flute and first violins, (Ex. 37). A second declaration

Example 37 Continued

of this theme by woodwinds progresses through a transition to a third key area theme in C major, the anticipated dominant. This idea, (Ex. 38), written in a horn-call style, differs sharply from the lyricism of the previous two themes and is followed by a dutiful second statement. Woodwinds and horns close out the exposition with a lovely sustained passage that concludes with material derived from the introduction. A repeat sign marks the end of the exposition.

The development section extends from measures 102-64 and exploits motifs from the first two or three measures of (Ex. 36). The treatment is very ordinary and concludes with a section based on the closing material of the exposition. A key change to the parallel tonic, F major,
announces the recapitulation.

As mentioned earlier, the second key material (Ex. 37), is recalled first. This theme is stated twice, once in F major and then on the dominant, C major; it elongates into a transition which culminates with the appearance of the third key material (Ex. 38), in the key of A major. This is sounded twice, after the closing material is presented. A short six-measure transition is tacked on and modulates back to the tonic, with a key signature change to F minor. A literal return to the first key theme (Ex. 36), does not occur, but motivic allusions to the theme, especially to the first four notes, nonetheless, calls clearly to mind the first section of the exposition. The full orchestra crescendos into a fortissimo cadence that employs, among other harmonies, a neapolitan sixth chord (measures 259-60). A quiet coda derived from the sustained materials of the introduction ensues, terminating this delightfully expressive first movement.

Second movement. The second movement, entitled Gaspenser-Reigen (Ghost Round Dance), was well received from its very first performance, and according to Helene Raff, her father performed this movement many times with the Meiningen orchestra. It is the type of movement that today (and probably then) is appropriate for an encore or a light change of pace, being a crowd-pleaser with immediate appeal.

Raff utilizes a multi-sectional form with a recurring first section; this rondo-like material is recalled each time in A minor. Between its first two statements, however, there are four extended

16. Ibid., 214.
thematic sections. The movement is organized into a pattern of Intro. A B C D E A\(\uparrow\) F E \(\uparrow\) Coda.

A spectral dance-like mood is established by various means: an allegro tempo with triple meter (for the dance), key of A minor, use of the open-fifth and melodic fifths, a "tip-toe" rhythmical treatment throughout, spooky melodic lines and instrumentation. Raff scores the orchestra for three flutes (one doubles on piccolo), pairs of oboes, clarinets and bassoons, four horns, three trombones, timpani, and strings. On occasion the strings may be divided into as many as ten parts. Staccato woodwinds and pizzicato strings are used to good effect in maintaining the proper disembodied setting.

A twenty-four-measure introduction by timpani and lower strings (Ex. 39), prepares an appropriately eerie and expectant mood for the entrance of the rondo theme (Ex. 40), in the bassoon and cello parts.

The horn fifths in the harmonization, minor mode and staccato articulation all combine to vividly suggest the specters indicated by the title. A second, modified statement with the same scoring concludes in C major.

and introduces the B section and a new theme (Ex. 41), in measure 42.

The four-part harmonization of this idea in the lower woodwinds and strings quickly returns to A minor, and on its second appearance adds an off-beat accompaniment.

Section B flows without transition into a third section and theme, (Ex. 42), in measure 71. The key and accompaniment remain the same, continuing the less ghostly waltz style of the previous theme.

Section D is introduced without transition since it, too, remains in A minor. The melodic material (Ex. 43) of this section is no longer in a waltz style but offsets the strong beat with a series of syncopated ascending scales, starting first on A, then B and C. The whole series

\begin{musicexample}
\begin{music}``
\end{musicexample}

is repeated, and this section, when completed, moves without transition to a fifth section, E, based on sustained chords with a quarter-note pizzicato accompaniment in the viola, (Ex. 44) in measure 135. The through-composed nature of this material results in a rambling series of chord progressions passed back and forth between the keys of C major and A minor. It comes to an abrupt conclusion and a new, lyric theme is presented in measure 184 by the oboe and violins, accompanied with the off-beat open-fifth of the ghostly rondo theme (Ex. 45). Like the previous section, this material is through-composed. Since a more spectral mood has been re-established by means of the accompaniment throughout section E, the recapitulation of the rondo theme seems natural as the next event.
The rondo returns with a descant added in the flute and oboe parts (Ex. 46) in measure 204. After its second statement the material is extended into an arpeggiated transition which introduces another through-composed section of sustained notes scored for trombones, bassoons and lower strings (Ex. 47). This chorale-like material ends in measure 275 but the first and second violins immediately pick-up the sustained notes, giving them more motion by means of tremolo. Raff scores an
Example 47. Symphony No. 10 Zur Herbstzeit, Op. 213, 2nd movement,  
Section F, measures 236-50.

\[\text{Eighth-note pattern against the tremolo which alternates between flute-}
\text{ooboe and clarinet (Ex. 48). This material could be considered either a}
\text{new section (G) or a transition which recalls (Ex. 42) from section F in}
\text{measure 298.}

Example 48. Symphony No. 10 Zur Herbstzeit, Op. 213, 2nd movement,  
Transition, measures 276-79.

Example 42 returns with a descant (as the rondo did earlier),  
scored for first and second violins and flutes-ooboe, (Ex. 49). At the

Example 49. Symphony No. 10 Zur Herbstzeit, Op. 213, 2nd movement,  
Section E Recalled with Descant, measures 298-301.
conclusion of this version of Section E, the rondo suddenly reappears in
measure 317 with its descant scored under the theme (in bassoon and
clarinet) with upper woodwinds and first-second violins carrying the
rondo through to its conclusion in measure 334.

The coda which follows is a collection of related ideas gleaned
from the body of the movement. There are no literal quotations of themes
but rather allusions to their styles. There is also a heavy use of
timpani and lower string accompaniment patterns employing the open-fifth.
The movement ends as it began with only timpani and cellos–contrabass
stating materials from the introduction.

Third movement. As discussed earlier, the movement published in
this symphony is not the original third movement. Raff had intended to
depict the brilliant hues of autumn, symbolizing perhaps the last
passionate blazing of the soul, but he achieved this end with such pathos
that his wife complained that it was depressing. Out of respect to her
judgment, and no doubt in compliance to his own intuitiveness, he composed
an entirely new movement, letting the original one stand as an independent
orchestral piece. Helene Raff describes the new movement as being more
subdued and straightforward. The music is not as brightly colored but
it still contains tints of tender nostalgia. The title of the movement
Elegie is defined as a song of mourning or lamentation accompanied by a
flute, or a musical composition in pensive or mournful mood. Raff

17. Ibid., 214.
18. "Elegie," Webster’s Third New International Dictionary, Unabridged,
3 vols., ed. Phillip B. Gove (Chicago: Encyclopedia Britannica,
1966), I, 734.
fulfilled his programmatic intentions with nostalgic understatement and refined taste. As is often true with Raff’s shorter movements, he is terse and consequently more artistic in what he has to say.

The form of the third movement is similar in structure to that of the second—there is a rondo-like theme which recurs each time in the tonic, but the episodic material is not structured in the usual manner. Sometimes successive episodes alternate with the rondo, forming the following sectional pattern: A B C A B D A C Coda. The instrumentation is almost the same as in the second movement except that the timpani are omitted: three flutes (one doubles piccolo), oboe, clarinet, two horns (there are four in the second movement), and five-part strings.

The rondo theme in C-sharp minor is stated without introduction by the first violins (Ex. 50), and is a gently moving melody with a


\[ \text{Example 50. Symphony No. 10 Zur Herbstzeit, Op. 213, 3rd movement, Rondo Theme, measures 1-8.} \]
narrow range. The second statement, scored for woodwinds, is accompanied by a syncopated quarter-eighth-note figure in the strings.

A sudden shift into flats introduces the B section theme (Ex. 51),


which by enharmonic spellings, modulates from E major to D-flat major (C-sharp) and at its conclusion prepares for the next section in A major, section C.

The new theme in section C (Ex. 52) is presented by the cello with a pizzicato quarter-note accompaniment in the upper strings and an eighth-note figure super-imposed above by the three flute parts. A counterstatement is scored for the oboe with the eighth-note accompaniment

given to clarinets and bassoon an octave lower and a sustained counter-melody assigned to the cello. At the conclusion of this section, a modulation returns the key to tonic and a recapitulation of the rondo theme. It is thickened this time by means of doubling and with counter-melodies in the cello and viola. As at the beginning, the rondo moves directly into the B material with the same key relationships and with the thickened scoring of the previous rondo. At the conclusion of this section another modulation occurs, changing to a key signature of D-flat major.

A third episodic theme (Ex. 53) appears quietly in the bassoon part with syncopated repeated notes in the viola and a sustained cello and
second violin counter-melody completing the instrumentation. The oboe picks up the theme, and the contrabass part is added; a third entrance follows, now on the tonic, with expanded instrumentation. The melody extends, crescendo, and then diminishes again to piano. The procedure starts again but this time the entrances, all at the dominant, overlap, producing a stretto effect, and finally unite to state the four quarter-note motif from the theme. The E-flat quarter-notes slip up to E-natural with an E major chord formed underneath, followed by a B major-seventh and then a VII\textsuperscript{7}\textsubscript{6}B (spelled enharmonically) and the key signature changes to four sharps. An eight-measure transition restores the key of C-sharp minor and leads to the final full statement of the rondo theme. The key veers into F-sharp minor as the end of the theme is modified, and in measure 119, the C section theme (Ex. 52) unexpectedly emerges in the first violin part in C-sharp major. This melody likewise is extended until the tonic key is returned once more in measure 140, followed by a short point-of-imitation based on the first measure of the rondo theme. A brief reference is made to the sub-dominant and the elegiac movement ends.
softly but hopefully with three C-sharp major chords.

Fourth movement. The Hunt of Men, as this movement is entitled, is the fourth symphony in which Raff depicts a hunting scene.19 The personnel or the conditions of the hunt may vary from symphony to symphony but this program was an integral part of the German tradition and it was expedient for Raff to portray this popular nineteenth-century theme. As in the second movement of the Summer Symphony Raff includes subtitles: Ausszug (Departure), Rast (Rest), Jagd (Hunt), Hallali (Calls of the Hunt),20 and Rückkehr (Return), but unlike that symphony he does not indicate where these events occur in the score. It is fairly obvious, nonetheless, when these various parts of the hunt happen, due to the respective musical portrayals such as instrumentation, tempo, melodic material and so on.

The instrumentation requires three flutes (one doubling on piccolo), pairs of oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani, and five-part strings. The form is patterned after the program and consists of five sections—each depicting one of the subtitles, and a coda. An allegro marking and 6/8 meter traditionally suggest the activity of a hunt, and the tonic key of F major traditionally suggests nature settings.

19. The other symphonies and the respective movements or parts are: No. 1 Waterland, second movement; No. 3 Wald (Einzug und Ausszug der wilden Jagd mit Frau Holle und Woten), part III; No. 9 Sommer (Die Jagd der Eifern), part II.

20. There is no translation for this word. It is being interpreted as the horn calls employed for the sighting, pursuit, and killing of the prey.
The first section, *Departure*, is heralded by an octave horn-call and the galloping motion of a short melodic motif (Ex. 54). The actual


![Musical notation](image)

departure is pictured by a long four-part horn theme of twenty measures (measures 12-32, Ex. 55). In ternary form, the middle part of this


![Musical notation](image)
section consists of several motifs that maintain the horn-call style
(Ex. 56 and Ex. 57), and will be recalled later in the movement. After

Example 56. Symphony No. 10 Zur Herbstzeit, Op. 213, 4th movement,
Section 1b, measures 47-50.

Example 57. Symphony No. 10 Zur Herbstzeit, Op. 213, 4th movement,
Section 1b, measures 68-71.

development of these ideas, (Ex. 55) returns in measure 117 but with a string
background, the first violins playing a sextuplet sixteenth-note figure.
A very brief interlude shifts the key to D-flat major and leads into the
second section.

This section depicts Raff's next subtitle, Rast, and appropriately
slows the galloping motion to cantabile dotted half and quarter-notes,
(Ex. 58). Generally sustained throughout in the strings, rhythmic
and melodic motifs are introduced from the first section in the horns

Strings Cantabile

and woodwinds as a reminder of the business at hand (measures 175-92) but the peaceful "rest" style returns for another short period. Gradually restlessness to continue the chase impels the group to move on (measure 218) and octave horn calls from the beginning of the movement call the hunters to gather and mount. A galloping motion commences and accelerates (measures 244-47), and now the hunt proceeds in earnest.

The "Hunt" section, unfortunately, demonstrates Raff's tendency toward diffuseness—unwarranted length for the amount (and inspiration) of material employed. A galloping melody four measures in length (Ex. 59) undergoes endless sequence, modulation and entrances until one wishes Raff had viewed the prey long before he allowed it to be seen. As the theme is spun out interminably, excursions away from the key in which it started, F minor, offer the only relief from the incessant galloping repetition

(measures 248-315). Finally the Hallali material enters in measure 316, depicting the sighting of the prey, its chase and the kill, (Ex. 60).


The horn-call part of the "Hallali" is a literal repetition of (Ex. 57) from the middle part of the "Departure" section. One's imagination has to determine when the kill occurs, but probably the most plausible moment is in measures 425-49, as the horn-call undergoes two diminution alterations (Ex. 61a and b) and dynamically the music reaches its loudest level.


A key change to F major in measure 458 restores the tonic key and precedes or perhaps announces the "Return" section, as Raff indicated
in his last subtitle. It is a fanfare of victory, combining the calls of horns and trumpets (Ex. 62). The triumphant return starts in measure 477.


with the recurrence of the first horn theme (Ex. 55) from the "Departure" section. Orchestrated this time with woodwind and string doublings the melody is brilliantly stated in full before it extends and spins into a coda which is marked off by a 2/4 time signature change.

Unfortunately, moments of colorful orchestration and harmonic progressions (as in the "Rest" section) cannot offset the redundancy of repetition and trite melodies in this movement. Helene Raff is correct in her statement in Lebensbild: "The last movement of the symphony Die Jagd
der Menschen is similar to the wild hunt in the Waldsymphony without rivaling the latter."\textsuperscript{21} It doesn't!

**Symphony No. 11 in A Minor Der Winter, Op. 214**

The Winter Symphony was published posthumously in October of 1883, following its first performance in February of the same year. As mentioned earlier in the opening remarks to this chapter and in the discussion of the Summer Symphony, the Winter Symphony was chronologically composed as Raff's ninth, being written during the winter of 1876 and early months of 1877 in Wiesbaden before Raff assumed his position in Frankfurt as the director of the Hoch Conservatory. Helene Raff does not give any reasons for the delay in performing and publishing this work. She only indicates that the first performance was funded from Raff's legacy and conducted by Max Erdmannsdörfer after Raff's death.\textsuperscript{22} The Müller-Reuter Lexikon in its list of posthumous works indicates that Erdmannsdörfer revised and edited the symphony. Other posthumous works from about the same era are the Thüringer and Italienischen Suites and the overtures to four Shakespearean dramas: Der Sturm, Macbeth, Romeo und Julie, and Othello.\textsuperscript{23}

Erdmannsdörfer was court conductor at Sondershausen from 1871-1880 and on two occasions had conducted early performances of Raff's Wald Symphony (1871) and Spring Symphony (1877). Raff himself had conducted the first performance of the Lenore Symphony for a private audience at the Sondershausen court in 1872. Although there appears to be no


\textsuperscript{23} Theodor Müller-Reuter, *op. cit.*, 893. The suites were composed before the symphony and the overtures were composed afterwards.
information regarding Erdmannsdörfer's choice to revise and edit the 
Winter Symphony, he and Raff were obviously acquainted, and Erdmannsdörfer 
knew Raff's works.

The premiere performance of the Winter Symphony took place in 
Wiesbaden on Wednesday, 21 February 1883, in the same sort of two-concert 
sequence that had been used with the other symphonies in the cycle. Both 
concerts were conducted by Louis Lüstner, with the second concert 
following the first on Sunday, 25 February.

Helene Raff reveals in the Lebensbild that the symphony was not 
well received, indicating that even Lüstner did not evince much enthusiasm 
about this work. She suggests that her father was exhausted at the time 
of composition and that his creative power was overcome by fatigue.²⁴

Analysis of Form and Program Commentary

First movement. Der erste Schnee (The First Snow), as this movement 
is entitled, is nebulous not only in a physical sense but in attempting to 
depict the subject through music. Was Raff trying to relate his feelings 
at seeing the first snow of the season, or was he trying to portray various 
types of snowfalls—the soft filtering down of over-sized snowflakes or 
the swirling and sweeping of snow driven by gusting winds? After 
considering the music of this movement, it appears that most of the time 
only Raff—and perhaps God—knew! The instrumentation offers no clues, 
for it is a standard Raff orchestration with pairs of flutes, oboes, 
clarinets and bassoons, four horns, two trumpets, three trombones, timpani 
and triangle, and five-part strings. Though it is possible to point out

²⁴ Helene Raff, op. cit., 209.
some of the melodies and figurations that allude to bleakness or swirling and sweeping effects, the best solution is to allow the music to suggest to the listener what it will, and primarily to appreciate it for whatever aesthetic values it has to offer.

The form of this movement is a free version of the sonata-rondo; it, like the program, is open to imaginative interpretation. The first section, or presentation of the rondo, consists of two ideas. The first is a two-measure motif which undergoes two sequential statements and then has a two-measure cadence added, Ex. 63. It acts as an introduction to the rondo proper. Programmatically it imparts a feeling of bleakness, with the drone in the oboes and an allusion to the phrygian mode. An allegro marking adds movement to the slower note values of this theme and those to come. A tentative repeated-note interlude, (Ex. 64), which perhaps also suggests the tentative beginning of snowflakes falling, interrupts, followed by a second statement of (Ex. 63) that is thickened by woodwind doublings and is written an octave higher. The interlude recurs with

Example 64. Symphony No. 11 Der Winter, Op. 214, 1st movement, Interlude, measures 9-11.


extensions, and is followed by the rondo theme, (Ex. 65), in the tonic key of A minor. Its entrance is carefully prepared by a four-measure introduction (measure 28). It is easy to imagine the pizzicato accompaniment and the long, lyric theme (measures 31-53) representing the steady fall of
snow. Its melancholy could suggest resignation, perhaps toward the winter season or in attitude toward life. At the conclusion of the theme, (Ex. 63) recurs with its drone but in a diminutive guise of half its former note values (Ex. 66). This is to be its usual appearance throughout the remainder of the movement. The tentative interlude material (Ex. 64) follows in expanded form, combined with a new accompaniment figure in the cello and viola that will also be employed with the second full statement of the rondo theme (Ex. 67) in measures 68-89.


At the end of (Ex. 67) a transition immediately commences, introducing two ideas which Raff will develop extensively in the development section, (Ex. 68a and b). The scalar and march-like motifs of (Ex. 68a and b) might portray an intensifying of the snowfall, suggested by its sweeping effect. These motifs alternate with fragments from the rondo theme and its second accompaniment figure (Ex. 67). The employment of these motifs (with the exception of Ex. 68a) terminates in measure 103, a new motif derived from the next thematic material appears and, combined with (Ex. 68a) and an arpeggiated figure in the viola, leads to the first episode, (Ex. 69), in measure 118.

This first episode (section B, measures 118-35) starts with a repetitive melody in C major which does not strike one as being interesting or original. The remainder of the orchestra provides a chordal background with an over-all effect of a triumphal (but uninspired) march. Raff's programmatic intention at this point is purely conjectural—perhaps he is trying to portray the splendor of a scene completely enveloped by snow. At the conclusion of this thematic material, (Ex. 63) returns on the dominant G minor with a phrygian A-flat. Two statements in diminution occur, and then a short bridge of sustained notes introduces a sonorous G minor theme in the strings (Ex. 70), employing augmented sixth chords.

Four measures in length, the theme is repeated and then extended. Its lush harmonies make up for the lack of originality of the material in (Ex. 69). The next event is an imitative treatment of the rondo theme (Ex. 65) in the key of G minor (measures 165-74), and after this imitative work-out, development takes over, employing fragments from the theme that are combined with a constant running eighth-note figure. The keys are transient but finally settle into A minor in measure 223 in preparation for the return of the rondo theme.

The rondo is recalled in measure 229, and is provided with the accompaniment shown in (Ex. 67) and an instrumentation expanded by melodic doublings and sustained woodwinds. After a full statement in the tonic key, the opening motif (Ex. 63) is also recalled in its original rhythms. Two statements of this theme bring the section to a conclusion in measure 266.

A long development ensues (measures 268-355); Raff starts the section with two motifs (Ex. 71a and b)—the swirling, trill-like figure

of (Ex. 71b) will be used again later in the development as well as in the movement. The remainder of the development employs most of the materials presented in the earlier sections with varying degrees of skill.

Unfortunately this section is much too long. Raff begins to prepare for the recapitulation as early as measure 313, with materials with which he intends to begin the recapitulation--an example of redundancy that is prevalent too often in Raff's music. When the recapitulation does occur in measure 356 with (Ex. 69), the listener has long ago lost any desire to hear this theme again! The recapitulation occurs in A major, the parallel tonic major.

The other themes are returned in inverse order. At the conclusion of the statement of Ex. 69 the diminutive form of the first theme (Ex. 66) prepares for the recall of (Ex. 70), now in the tonic key (A minor in measure 383). Following the presentation of this material, an extended interlude (measures 401-45) occurs, based on (Ex. 71b) and the march-like rhythms of (Ex. 68a). During the course of this transition Raff introduces a three-voice fugal exposition derived from a theme that will make its only appearance in the movement (Ex. 72) in measures 423-31. The rondo


theme (Ex. 65) enters in measure 446 but in the tonic parallel major. The swirling trill figure (Ex. 71b) that was present all through the previous
transition is continued throughout this entire statement. Its instrumenta-
ton is augmented by doubling and chordal support from the full orchestra for a grandiose presentation. Not satisfied with already presenting all the thematic material in either the tonic minor or tonic parallel major Raff recalls (Ex. 69) which was the first theme in the recapitulation, now in the tonic minor. Earlier, at the end of the statement (depicted in Ex. 65), the trill-like accompaniment changed into a running eighth-note accompaniment, and this figure is maintained throughout the final appearance of the over-worked (Ex. 69). The first theme of the movement enters in its diminutive form in measure 486 and appropriately marks the beginning of the coda. Two statements of this theme are followed by the sweeping scales of (Ex. 68b) and a reference to (Ex. 63). The swirling motion of (Ex. 71b) starts in the cello, and one by one the remaining string parts enter until they are in doubled unison and the movement is brought to a long-awaited conclusion. Although most of the thematic material is interesting and perhaps some of it inspired, the repetitious meandering results in a movement of tiring length. Also, one wonders what point the composer was trying to make programmatically, and, in the repetitious style of Raff—only God and Raff knows and one is not certain about Raff!

Second movement. Of all Raff's program symphonies, this movement is the only one set in a theme-and-variations form, and of all the Seasons symphonies, it is the only movement which does not bear a title. The fact that the movement isn't titled may be a consequence of having a theme and variation form—perhaps Raff determined that the form didn't lend itself to programmatic suppositions. No mention is made of this movement in any
sources, so consideration will be given only to the form of the movement.

It is divided into two parts, of which the second can be considered a second theme with variations, making the movement a double theme and variations. The amount of variation that occurs after the second theme has been presented is questionable, however, so another interpretation would be a large binary form with coda. Regardless of which is the most logical solution, the movement is unique among all of his program symphonies.

The first part of the movement consists of a theme in A major, with five variations. The theme itself is set in a gavotte rhythm and style, with a rounded binary form, Ex. 73. Its phrase relationships and measure lengths are as follows: A—four measures, A\textsuperscript{1}—four measures, B—four measures, B\textsuperscript{1}—five measures, A\textsuperscript{2}—four measures. The instrumentation is the usual, with the exception of four trombones: pairs of flutes, oboes, clarinets, bassoons, four horns, two trumpets, four trombones,
timpani, and five-part strings.

The theme is stated by the first violins, with the remaining string section providing a chordal background. The general harmonic structure and measure lengths are maintained in the first variation (measures 22-43), but only very broad outlines of the melody are apparent. In the A phrases, the variation alternates in a toccata-like style between flutes-oboes and clarinets-bassoons, while the strings provide a pizzicato eighth-note background (Ex. 74a). In the B phrases similar figurations


are maintained in the woodwinds as the strings enter arco with a rising line of quadruplet sixteenth-notes, (Ex. 74b).

The second variation keeps the same phrase relationships and lengths as the theme and maintains a similar toccata style, but the instrumentation is scored differently. In the A phrases the basic melodic outline is assigned to four-part horns, while the toccata style alternates between full string section and oboes and flutes, (Ex. 75a). In the B phrases the basic melodic outline is scored for woodwinds and strings. A rising scale passage in thirds, played by bassoons, provides the figurations (Ex. 75b).


Once more the measure lengths and phrase relationships are maintained, and in the third variation (measures 64-85) broad melodic outlines continue in eighth and quarter-note values while a sextuplet sixteenth-note pattern which moves in one part or another also implies the theme (Ex. 76).


The fourth variation is twenty measures in length (measures 85-105), omitting one measure from the end of phrase B₁; the A phrases are stated with little variance. Phrase A₁ modulates and cadences in C major. The B phrases which gradually modulate to G major are varied but the basic
rhythmic pattern is recognizable in the cello and contrabass parts (Ex. 77), with the sextuplet figure continued in woodwinds. A deceptive

cadence occurs at the end of the concluding A² phrase and the phrase extends for eight more measures, the final four containing a fragment from the second theme of this double variation form (Ex. 78).

A key change to A minor marks the beginning of the fifth variation. The thematic material is presented almost literally by the bassoon with a tremolo background in the violins and violas. A chromatic four-measure interlude interrupts (measures 121-24) at the end of the A¹ phrase (Ex. 79) before the bassoon is permitted to continue the B phrase. The interlude returns at the conclusion of B, interrupting the entrance of B¹,

but is allowed to continue after two measures. A third time the chromatic material interrupts (at the end of the $B^\sharp$ phrase) and this time the variation theme concedes after two measures and, a new theme enters in the oboe part. The next section (measures 138-59) alternates this second theme (the first four measures of it) with the chromatic interlude material of the fifth variation and is a preparation for the next two sections, which will contain full statements of the second theme, (Ex. 80).

The first second-theme section (measures 160-83), in C major, presents a trumpet statement of the full second theme with an arpeggiated sixteenth-note flute and pizzicato eighth-note string accompaniment (Ex. 81). At its conclusion the chromatic material enters for six measures, and then another full statement of the second theme follows in C minor, this time by the oboe (measures 190-213). For one last time as the oboe completes its statement, the chromatic material interrupts. With the exception of the chromatic interludes, a G pedal in the first violins has persisted through both statements.

The third section employing the second theme (measures 217-42) is scored in a slowly moving sustained style for strings over which two statements are made of the first four measures of the theme—first by trumpets-horns and then by bassoons-clarinets.

The final variation of the movement (measures 243-69) brings back the first two phrases of the first theme, phrases A and A₁ in A minor, which are passed back and forth between woodwinds and strings with some
clever use of augmentation and fragmenting of the theme (measures 249-53). Phrases B and $B^2$ are stated with little modification by flutes and first violins, but as in the fifth variation, four measures of the second theme (Ex. 78) by trumpets and horns rob phrase A$^2$ of its final appearance. A short coda outlining an A major chord and sustained chords returns the tonic key and brings the movement to a pianissimo conclusion.

Third movement. Raff returns to his programmatic intentions in the third movement by entitling it *Am Kamin* (At the Fireside). Knowing of Raff's deep love for his family there probably was no more pleasant way for the composer to spend a cold winter's evening than at the fireside with his wife and daughter, so it is not surprising that he would choose such a program. The music of this movement could reflect the warmth and quiet moments a family might enjoy together on a wintry evening. The melodies are tender and reflective and the harmonizations rich and sonorous. Raff is economical in his use of materials, setting the movement in a clear, tightly-knit sonata-allegro form. His instrumentation is the usual complement, omitting trumpets and trombones: pairs of flutes, oboes, clarinets, bassoons, four horns, timpani, and five-part strings.

Written in F major, the Larghetto movement begins without introduction, setting up only one measure of a 6/8 rhythm, $\frac{\text{7}}{\text{4}} \text{ } \frac{\text{7}}{\text{4}}$, in pizzicato strings before the first key theme, (Ex. 82), makes its entrance in the bassoon part. This quiet melody is organized into a four-voice fugal exposition with subsequent entrances by the first horn, oboe, and clarinet (bowing is indicated for strings on the fourth entrance). After the fourth statement is completed, the subject and counterpoint are spun
Example 82. Symphony No. 11 Der Winter, Op. 214, 3rd movement, 1st Key Theme, measures 2-8.

out with tremolo string background into a codetta which cadences in the tonic key in measure 43, concluding the first key material.

Immediately a sextuplet sixteenth-note figure commences in the flute and clarinets and will continue throughout the transition and second key area. Against this background fragments from the next theme appear periodically in the first violin part, modulating to G major and briefly to A-flat; finally there is the entrance of the second key theme in C major in measure 59. Scored for first violins, (Ex. 83), this melody


soon modulates to G major, but when an abridged second statement of the theme follows, the key shifts back to C major and the second key area finishes in this key.
In measure 90 a B-flat octave in the horns, softly added to a tonic C major chord (tonic for the second key area), introduces the development section. A lightly scored sustained transition leads to the appearance of a new sextuplet sixteenth-note motive in measure 96 which will dominate the entire development, (Ex. 84). Later fragments from the beginning of (Ex. 83) are imposed over this figuration, but Raff does not belabor these ideas, and after a short expansion of these materials recalls the accompaniment figure from the beginning of the movement, , which in a few measures introduces the recapitulation (measure 126).

As in the exposition, a four-voiced fugal exposition occurs, scored this time for successive string entrances. The following transition is modified, of course, to accommodate the difference in key relationships but with essentially the same content. Second key material (Ex. 83) enters in measure 182, remaining in the key of F major and likewise retaining the content of the exposition.

Instead of starting the coda at the conclusion of the second key area, Raff unexpectedly recalls most of the development. Starting in measure 213, a seventh is added to the tonic chord, as at the beginning of the first development section, and although keys are different and the
content undergoes some modification, the length of this section is approximately the same as before. The section concludes in measure 234 and the coda is now allowed to close the movement. It is a soft, lyrical ending based upon fragments from the first key material. Raff is at his best, it seems, in the shorter movements, where he does not feel compelled to expand his materials through empty, repetitive musical rhetoric.

**Fourth movement.** Raff's program title for the final movement is *Carnival*, and is the only descriptive indication he gives throughout the movement. Probably his intentions are to describe the celebration of the Fasching season, that time in the Germanic-speaking countries when festive balls are held preceding Lent. The music of this movement, in the bright key of A major, is depictive of the Fasching atmosphere—spirited melodies that maintain a festive mood throughout. Raff scores for full orchestra (pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, four trombones, timpani, and five-part strings), and his sonorous orchestration also contributes to the effect of the carnival season. Unfortunately, he falls into his too frequent pitfall of uninspired melodies, boring repetition, and deadly length, resulting in an energetic but for the most part uninteresting movement.

The form of the movement can at best be described as a modified sonata-rondo. The rondo theme, actually a group of themes, does not always appear in the tonic key nor does it always alternate as expected in the usual sonata-rondo form. The following diagram illustrates the structure of the movement (Figure 4).
A four-measure timpani roll that crescendos from piano to fortissimo opens the movement; full orchestra enters at the peak of the roll on melodic open fifths—A to E. Three more statements of the melodic fifths follow, each time softer and with lighter instrumentation. The solo timpani enters again, playing four measures of the A to E motif in eighth notes, concluding the introduction.

In measure 17 the contrabass assumes the rhythmic motion of the preceding timpani solo in a statement of the first theme, Ex. 85. The four-measure theme, which is a typical bass melody, repeats three times, with a string part added each time in unison until the entire string section is playing. Now the woodwinds (without bassoon) enter with a dance-like second theme imposed over the continuing bass melody in the string section, (Ex. 86). This theme is immediately followed by a third (Ex. 87), as the bass melody maintains its ceaseless march. Both (Ex. 85 and Ex. 87) lend themselves to development and are spun out at length until measure 95, when (Ex. 86) is again combined with the bass melody. A long transition follows...
Example 86. Symphony No. 11 Der Winter, Op. 214, 4th movement, Rondo  
Theme B, measures 33-40.

Example 87. Symphony No. 11 Der Winter, Op. 214, 4th movement, Rondo  
Theme C, measures 41-48.

Example 88. Symphony No. 11 Der Winter, Op. 214, 4th movement, B Section-  
Fugato Subject, measures 146-50.

this statement and is based on materials from the former three ideas, as  
well as motifs from the next theme.

The fourth theme of the movement, the same as the beginning of the  
second group, enters in measure 146 as a fugato in the key of E major  
(Ex. 88). Although the subject appears first in the upper violins, it is
accompanied as if it were a fourth entry of an exposition. Subsequent entrances occur in the strings and then in the woodwinds. After the final entrance by flutes-clarinets in measure 178 a short, busy transition introduces a fifth idea in measure 190, (Ex. 89). This idea makes up the second half of the B section, and after a second statement the theme becomes transitional in preparation for the return of the A material.

The first theme of the A section, (Ex. 85), is recalled by cellos and violas in measure 228 in the form of a canon, one measure apart. Over this texture the second theme, (Ex. 86), is soon stated by clarinets with flutes and oboes doubling the theme a few measures later. The third theme of the section, (Ex. 87), combined with the on-going bass melody, appears in measure 252 and, as before, after development provides transition into the next section.

A change of both meter and key, 3/4 and F major, signals the beginning of section C and new thematic material, which is another dance-like theme in waltz time, (Ex. 90). The usual long second repetitious statement follows, concluding in measure 355 with another meter change to 2/4. A short transition connects the preceding section C to a return of the A material in measure 376, but this time in the sub-dominant key of D major.

Here Raff organizes the bass melody (Ex. 85) into a three-part canon with entrances one measure apart. Scored for the upper woodwinds, a brief counter-melody appears in the lower strings in measure 385, leading to an abbreviated appearance of the third theme (Ex. 87). Another signature change returns the key to A major and a recapitulation of the B section material. As before, the material from (Ex. 88) is structured in a fugato manner, and after an imitative working-out, the second part of the material enters in measure 456 (Ex. 89). Its abridged appearance comes to a fortissimo halt on a sustained G-sharp diminished-seventh chord, followed by a sustained unison F, and then a B-flat seventh-chord prepares for the next key change to E-flat major in measure 490.

The new thematic material that appears in section D contrasts markedly with all the previous ideas (Ex. 91). This rambling theme in triplet divisions is playfully dance-like, and after an extended statement slips into the dominant of the dominant of A major, and the preparation begins for the return of the tonic key and the A material.

Section A material returns in measure 571 with (Ex. 85) in the usual canonic form--now four-part, one measure apart. The trumpets and trombones interject a unison fanfare figure over the canonic texture , and shortly thereafter measure 604 (Ex. 87) follows, appearing in a four-part fugal exposition. After the four-voice entrances are completed, the orchestra joins in a unison statement of the theme.

Raff now has reached the point of closing the symphony—the coda begins in measure 628 with more fanfare interjections from the trumpets and a horn fifth figure in strings and clarinets that ends with a fortissimo sustained passage. Figuration derived from (Ex. 85) appears in measure 660 and terminates with the open fifths found at the beginning of the symphony. An augmented reference is made to (Ex. 87) in measures 688-99, and then the final throes of conclusion ensue with a series of alternating dominant-to-tonic chords. Starting as an eighth-note figure, the cadences slow to quarter-notes, followed by rests and then a final sustained tonic chord. The carnival has ended with a fireworks-like display and Raff's symphonic cycle has completed its circuit. His seasons, like those of any year, have seen some good days and some bad.
Chapter VI

CONCLUSION

Having now completed a detailed study of Raff's nine program symphonies, the remaining task is to draw conclusions from this protracted learning experience. The conclusions are in answer to questions that germinated as the study progressed. The first and most obvious question is why Raff's music—particularly his program symphonies—has fallen into oblivion since his death, and once across the river Styx, do the symphonies deserve to remain there? Secondly, in view of the considerable number of program symphonies Raff composed, did he make any original or unique contributions to this genre during the Romantic era? Third, are there worth-while possibilities for future studies of Raff's life and works?

One must deal separately with the two parts of the first question. There is no one answer to the query concerning the anonymity of Raff's program symphonies. There is, however, one common factor that influences much of his work. This was his lack of self-criticism, a quality that hounded Raff during his lifetime. Interestingly, he was aware of it mainly through external criticism, but as will be seen, was unable to accept it as a fault. The same lack of self-criticism allowed him to produce too much music too quickly.

During the period in which he wandered from city to city, struggling to make a living and establish himself as a composer, he decided to bombard publishers with his works in an attempt to make them aware of his music. Liszt warned him in a concerned letter dated 28 December 1846 that
the publication of too much music would weaken his talent and name, mark-
ing his music with commerciality, and admonished him to discipline his
fecundity with moderation.¹ Raff complied with Liszt's advice, and at
that time destroyed a number of his compositions.

But the prolific pen syndrome was to recur, and later when Raff
enjoyed recognition as a major composer, he was still subjected to base
remarks. His daughter, in describing the most creative period of her fa-
ther's life notes that criticism of his loquacity embittered him, and he
countered by suggesting that "The gentlemen should show me one of my com-
positions that is worked out sloppily!"² Further criticism caused him to
recall the example of Mozart, who he said, "died young and left 300 works.
If weaker ones do that, what might the stronger do?"³ In his defense she
states that each composition went through his hand four times before publi-
cation: "such care ought," she wrote, "to deny careless composition;"⁴ yet,
even great care could not overcome his easy inspiration. Moreover, after
Raff was established and married in Wiesbaden, he admitted composing Tafel-
musik—"potboilers" as it were—to keep food on the table. In spite of
his self-proclaimed care in the compositional process, the themes came too
easily. In this regard, Prout suggested,

... still it is often the case that Raff seems to take the
first series of notes that comes in his head and to show what
can be done with them. Of that careful revision and re-touch-
ing of his subjects, of which Beethoven's sketchbooks afford
such remarkable instances, there is little or no trace in these
symphonies.⁵

¹ Helene Raff, op. cit., 51-52.  ² Ibid., 206.
³ Ibid.  ⁴ Ibid.
⁵
Thus at the apex of Raff's career this failing was apparent to his critics, and it is no wonder that such weaknesses soon began to alienate his following. It is important to remember, too, that in 1876, one year after Prout touted Raff as being the foremost symphonic composer, Brahms' first symphony was published and this new successor to the symphonies of Schumann quickly replaced Raff. Too many works, too easily produced, proved to be Raff's downfall.

Other aspects detrimental to Raff's garrulous thematic material are the excessive repetition and square phrase lengths. He tends to reiterate the rhythm of the first phrase over and over, even when the melodic contour is not sequential. His phraseology is generally predictable—four plus four plus four—ad infinitum. Even when he uses sequential melodies, the reiterated rhythms soon stifle all interest. Raff's through-composed melodies wander aimlessly and prove to be just as dull as those with too much repetition and predictability. The melodies are also too simply constructed.

Prout describes Raff's loquaciousness as diffuseness, that is, "Undue length in proportion to the importance of the subject matter." He suggests that no one would accuse the first movement of Beethoven's Erotica of being diffuse, but Raff is like the dancer who pirouettes around and around; soon, in spite of the flawless technique, one tires of seeing only circles. Too much of Raff's music is this way. If his


6. Ibid., 33.
subject matter contained the touch of artistry found in that of Beethoven or Brahms, both of whom critically and carefully refined their works, then the listener would be less aware of only Raff's circles. There is no doubt that Raff was a master of development, but unfortunately, it became the end rather than the means. Such development for development's sake often invites insensitive truncation by the performers and conductors in hopes that the audiences will remain through the performances.

Another tedious aspect of Raff's symphonies, though not to the degree caused by their length, is his instrumentation. His scoring for full orchestra almost invariably uses three flutes, one sometimes doubling piccolo, two oboes, two clarinets in A (sometimes B-flat), two bassoons, four horns in F, two trumpets in F, three trombones, timpani, and five-part strings. According to Berlioz, this was the instrumentation of every second-rank German orchestra of the time. Perhaps Raff was being practical in his choice of instrumentation, for most of his symphonies were premiered in smaller German towns such as Wiesbaden, and he scored to accommodate their instrumentation. On the other hand, Raff's tendencies were turned more toward the classicists, and he considered the Beethoven orchestra his ideal. Helene Raff indicates that he looked on the big drums and harp with a doubting eye. The predictability of Raff's instrumentation is tiresome, but it must be said in his behalf that he is


8. Ibid., 209.
creative in the use of his simple means. To a great extent this creativity is inspired by the program he is depicting. For example, the march and ballad from *Lenore* are colorfully orchestrated, as is the "Gespenster-Reigen," with its ten-part strings, from the *Fall Symphony.* Though he failed to heed his critics, he did absorb many of his orchestral skills through contacts with the music of Mendelssohn, Berlioz, Wagner, and Liszt.

Variety in consistency, more than any other trait, separates the great composers from the second-rate. Those composers who are constantly ingenious in varying their ideas throughout a composite work or number of works pass the test of time and become the immortal composers. Raff's only consistency appears to be his inconsistent editing of his materials, especially with regard to the program symphonies. The third and fifth symphonies (Wald and Lenore), for example, generally maintain a higher aesthetic level throughout than do any of the remaining seven, and this may be partly the reason why these are the only two which receive recognition at all today; they have been given recent rare performances and both are recorded.

One can generalize about the artistic quality of the movements. First movements tend to be the most carefully worked out, although the conciseness of the movements varies; the first movement of the tenth, the *Herbstzeit,* is the most concise of all (283 measures). Overall, the slow movements are the most immediately satisfying. These terse lyric statements are without symphonic development and demonstrate Raff's gift for tunefulness. Rustic folk elements often bordering on triteness are found in the scherzo movements. Unfortunately, Raff's verbosity is also a trait
of these movements, and they are always much longer than necessary. Here his orchestration sometimes shows the influence of Mendelssohn's elfin instrumentation, for example, in the second movement of the Wald or in Part II of the Summer symphonies. The final movements are the weakest of all. By this time Raff has run out of even the garrulously sound thematic ideas and spins his weak material out into interminable length by means of empty bombast. If Raff had taken more care with the scherzo and final movements, perhaps his symphonies would have become the living memorials that he anticipated.

The second half of the first question now needs to be considered. Do Raff's symphonies deserve to remain unknown? The answer is a qualified "no," that is, if one can be selective in choosing movements. One can go through each symphony and extract single movements that could add much to present-day concert repertoire. Further symphonies, in addition to the Wald and Lenore, which merit comparable performance are the first three movements of No. 9 Im Sommer (Ein heisser Tag, Die Jagd der Elfin and Ekloge), and the first three movements of No. 10 Zur Herbstzeit (Eindrucks und Empfindungen, Gespenster-Reigen, and Elegie). Of these two symphonies, the second movements are weaker than the first and third. Other single movements of quality similar to these four are the third movement (larghetto, quasi Marcia funebre) from Symphony No. 6 Gelebt: Gestrebt . . . and the third movement (Mit dem ersten Blumenstrauß) from Symphony No. 8 Frühlingsklänge. Movements of lesser quality but which still merit performance are Symphony No. 1 Vaterland--the first two movements, which are untitled; the second movement (In der Herberge) from Symphony No. 7 Alpen; and the second and third movements
(untitled theme and variations and Am Kamin) from Symphony No. 11 Der Winter.

The answer to the second question, that concerning contribution of original or unique ideas to the concept and form of the program symphony, must be an unqualified "no." Horst Leuchtmann's article on Raff suggests that the composer attempted to fuse the important styles of the past and present, blending contrapuntal techniques with the sonata structures, but ever keeping in mind the Romantic predilection for program content. This viewpoint is typical of most writers on Raff, and this author remains in agreement.

Another consideration concerning the second question is that of Raff's harmonic language. His harmony, like many of the other aspects of his style, is tepid. In spite of the occasional chromaticism à la Wagner, heard in such movements as the Eklogue from the Summer Symphony, his idiom is basically diatonic. Thus all those elements which form the style of an era, in Raff's case, are neither unique nor trend-setting. Although such symphonies as his Gelebt: Gestrebt ... and Alpen may look forward to Richard Strauss' Death and Transfiguration and Alpine Symphony, they only reinforce what is already present. Raff broke his ties with the New German School centered at Weimar, remained aloof from the Schumann-Brahms faction, and became mid-stream "Raffian" (Romantic) in style, with strong classical tendencies. As a result, he maintained, reinforced, and added to the Romantic symphonic program literature without

Finally, are there any worthwhile avenues of study to be found in Raff's life and music? In spite of his mid-stream Romantic stance there remain numerous areas open to those interested in pursuing the Romantic currents. Of interest are Raff's literary writings, of which Die Wagnerfrage and the article in the Signale (January 1856), commemorating the one-hundredth anniversary of Mozart's birth, deal with his reaction to the New German School. His contributions to the journals and newspapers extend approximately from the time he assumed his job with Eck and Lefebvre in Cologne in 1845 to his death in 1882. A study of these articles would probably offer the viewpoint of one steeped in the conservative musical thoughts and practices of the era.

A second area of interest is Raff's Weimar period. His contacts with Liszt and other composers and performers during this time were so varied and abundant that it would be an intriguing period of his life to expand, especially in connection with the works he produced. A further avenue to pursue can be found in his large vocal works. Two such compositions, Samson and Dornröschen, were composed during the Weimar period and elicited enthusiastic response from Liszt, who, in fact, thought they were both masterpieces. Samson, which was never published or performed, was intended as a doctoral dissertation at the University of Jena, and included a volume tracing the development of the Samson story through literary and musical history, as well as an opera on that text. Ludwig von Schnorr, the heldentenor of Tristan fame, was extremely excited about this opera. Dornröschen was the setting of a fairy tale text by Wilhelm Genast, which Raff wrote in 1855 for solo voices, chorus, and orchestra, and
identified as a secular oratorio. Liszt described this composition as
the best that Raff had composed. Other operas followed; the best known
was Dame Kobold, Op. 154, a comic opera composed in 1869 that was well
received in subsequent performances. Indeed, a study of his first opera,
König Alfred, and the later works, Samson and Dame Kobold, would easily
make another dissertation. Other large vocal works of interest include
De Profundis, Op. 141, the cantata Die Tageszeiten, Op. 209, and the long
oratorio, Welt-ende, Gericht Neue Welt, Op. 212. There are also numerous
shorter vocal works, unknown today, that await critical perusal.

Raff's remaining orchestral works, the Suite No. 1, Op. 101,
Suite in ungarischer Weise, and Italianische Suite (both Op. 194), are
particularly notable and would make another major study. Indeed, the
suite was a form that Raff set not only for orchestra, but also for solo
instruments with and without orchestra; this would be a large area to pur-
sue. Neither have Raff's works for solo instrument and orchestra been
closely investigated: two violin concertos, the Liebesfee for violin and
orchestra, two cello concerti, the piano concerto, and Frühlingsode for
piano and orchestra are only a few of these major works.

Other neglected areas in his catalog are his piano music, chamber
works, and song literature, and although Cobbett analyzes several of the
chamber works, each of these categories (especially piano and song liter-
ature) await current critical review. No doubt many of these compositions
are trivial, but there would undoubtedly be some pleasant and artistically
composed surprises.

Raff will remain a second-rank composer in the Romantic era be-
cause his talent was second-rank, but his substantial catalog forms too
large a body of literature and offers too great a variety of form for all media to be ignored by modern researchers. Somewhere amidst this sizeable catalog of literature may be yet a composition or two of exceptional artistic merit. Helene Raff in concluding her father's biography cited a verse by Peter Cornelius that, in view of its optimism, seems an appropriate end to this study as well:

Arts have I loved,
Art have I practiced
my whole life long,
The arts always scorn,
only strive for truth,
I will not be afraid of it!

10. Helene Raff, op. cit., 266.
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Music


THE PROGRAM SYMPHONIES OF

JOSEPH JOACHIM RAFF

PART II

CHART ANALYSES
## CONTENTS

**SYMphony NO. 1 IN D MAJOR AN DAS VATERLAND, Op. 96**

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<tr>
<td>Second Movement</td>
<td>D Minor; Allegro molto vivace</td>
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</tr>
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<td>Third Movement</td>
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**SYMphony NO. 3 IN F MAJOR IM WALDE, Op. 153**

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**SYMphony NO. 5 IN E MAJOR LENORE, Op. 177**

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SYMPHONY NO. 1 IN D MAJOR ANDAS VATERLAND, OP. 96
First Movement: D Major; Allegro
Sonata-Allegro Form

Exposition

Intro. First Key Material

(Sect. 1) (Sect. 2)
T.1 T.2, T.1b,
T.2 Fug.,
T.1 Aug.-T.2

Meas. 1

Key: D: D: D: D: X, F7 Fed.

Second Key Material Closing

(Sect. 3) (Sect. 4) (Sect. 5)
T.3b,
T.3b,
T.1a Aug., T.4 T.4-T.1a Aug.,
T.3b, T.4 T.4-T.2

95 128
E Dor.: A: F: F: E:
A: B Dor.: E:

Development

Sect. 6 Sect. 7
T.1a Aug., T.1a Aug.-Can.a3,
T.1b, T.4 T.4 T.1a Aug.-Can.a3
T.4 T.4

125 236
F: g: A: C:
Symphony No. 1, First Movement continued

Recapitulation

Sect. 8

1st Key Material

(Sect. 9)

T.4, T.3a-T.1a Aug.-T.1b, T.1b-T.1a Aug.

T.1, T.1b, T.5

(5), B: g: X

(Sect. 10)  (Sect. 11)  (Sect. 12)

T.2 Fug., T.2-Str., T.2 Aug.-
T.4, T.1a Aug.  T.1a Aug.  T.2 Dim.-

T.1a Aug.

322  36h  362

B: X, B Ped.

Second Material

(Sect. 13)  (Sect. 14)  (Sect. 15)

T.3a  T.4-T.1a Aug.  T.4-T.2,

T.4

410  454  669

E Dor.: g: d: E Mix.: E:
SYMPHONY NO. 1 IN D MAJOR AN DAS VATERLAND, OP. 96

Second Movement: D Minor; Allegro molto vivace
Ternary Form

Scherzo (A)

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<td>T.5b</td>
<td>T.5a</td>
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Meas.: 1
Key: d: (a)   a: d: X   a: d:   F: C:

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<td>d: a:</td>
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Volkslied (B)

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Theme 5a

Theme 5b

Theme 6

Theme 7

Theme 8a

Volkslied
Symphony No. 1, Second Movement concluded

Scherzo (A)

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Coda

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<td>D.S. of</td>
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<td>T.5b</td>
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Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings.
SYMPHONY NO. 1 IN D MAJOR AN DAS VATERLAND, OP. 96
Third Movement: B-flat Major; Larghetto
Sonata-Rondo Form

(A)  (B)

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<td>T.1la</td>
<td>T.1lb</td>
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Key: Bb; (F)  F: (F)  Bb: (Bb, F)

Theme 9a

Theme 9b

Interlude 10

Coda

(B)  (A)

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<td>T.9a, T.9b, T.9a</td>
<td>T.9a</td>
<td></td>
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</tbody>
</table>

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 6 horns, 2 trumpets, 3 trombones, timpani, strings.
SYMPHONY NO. 1 IN D MAJOR AN DAS VATERLAND, OP. 96
Fourth Movement: G Minor; Allegro dramatico
Sonata-Allegro Form, Cyclic

Exposition

First Key Material  Second Key Material
(Sect. 1)  (Sect. 2)  (Sect. 3)
T.12(Fug.), T.13(Trum.), T.13
T.13  T.13(Can.)

Theme 12

Second Key Material

Theme 13
"Was ist der Deutschen Vaterland"

Development

(Sect. 4)  (Sect. 5)  (Sect. 6)  (Sect. 7)
T.13  T.12,  T.12,  T.15
T.13  M.14

Theme 15
(Metamorphosis of theme 1, 1st movement)

Motif 14

Melody of theme 1
Symphony No. 1, Fourth Movement concluded

Recapitulation
First and Second
Key Materials

(Sect. 8) (Sect. 9) (Sect. 10)
M.14, T.15

\( p \) \( (c, E, a) \) \( g: x \) \( b: c \) \( (A^\flat), c : \)

Coda (Second Development)

(Sect. 11) (Sect. 12) (Sect. 13) (Sect. 14)
M.14, T.12 T.15, T.15a T.15, T.15a

\( p \) \( 199 \) \( 237 \) \( 240 \) \( 258 \) \( 317 \) \( 317 \) \( 373 \)
A Ped. \( (X, a, C, e) \) \( g: x \) \( b: c \) \( (A^\flat), c : \)

(Sect. 15) (Sect. 16) (Sect. 17)
T.12, T.12 (Fug.), T.15, M.14 M.14 T.17

\( p \) \( 287 \) \( 317 \) \( 317 \) \( 373 \)
\( C: (c) \) \( g: (d, e, A^\flat) \) \( g: c : c \)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns in
F, 2 trumpets, 3 trombones, timpani, strings.
SYMPHONY NO. 1 IN D MAJOR AN DAS VATERLAND, OP. 96
Fifth Movement: D Major, Larghetto sostenuto
Scherzo Allegro Form, Cyclic

Introduction

(A)  (B)

Sect. 1  Sect. 2  Sect. 3  Sect. 4
(a)  (b)  (a)  (c)
T.18a  T.18b  18a  19a

Meas.: 1  Meas.: 1

Key:  d:(F)d:  (X,F,G,B)  d:  E:

Exposition

First Key Material

Sect. 2  Sect. 6  (Sect. 7)  (Sect. 8)
(d)  (c)  (c)  (c)
19b  19a  Intro.  T.20a(1,15)

Second Key Material

(Sect. 9)  (Sect. 10)  (Sect. 11)

T.21(Frag.)  T.21  T.21(Frag.)

Trans.  T.20a

Meas.: 1  Meas.: 1

T. 21  T. 21

X(A)  A: X:  (A,A)
Symphony No. 1, Fifth Movement continued

Development

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<td>14</td>
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Musical notation:

Recapitulation

Second Key Material

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<td>189-197 T.20m</td>
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Musical notation:

(Metamorphosis of theme 1 = same as theme 13, 4th movement)
Symphony No. 1, Fifth Movement continued

Coda

(Sect. 19)  (Sect. 19)  (Sect. 20)
T.21(Frag.),  T.20m,  T.13
T.20m  T.13

\[ \begin{array}{c}
36 & 972 & 511 \\
(\text{d,e,} D, G, & d:(A, F, E, & D: \\
B, X) & A \text{ Ped.})
\end{array} \]

(Sect. 21)

T.13(Frag.),
T.20a(Frag.)

\[ \begin{array}{c}
531 & 575 \\
\text{D:} & \text{D:}
\end{array} \]

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns,
2 trumpets, 3 trombones,
timpani, strings.
SYMPHONY NO. 3 IN F MAJOR I M W A L D E, OP. 163
First Movement: F Major; Allegro
Sonata-Allegro Form

Exposition

Intro. First Key Material
(sect. 1) (sect. 2) (sect. 3)
M.10, T.1, T.1, S.2, T.1, T.1 M.4, M.5, M.4, T.11,
T.6a, M.11, T.9, T.1

Measure: 1 2 50
Key: F: F: F: F:

Second Key Material
(sect. 4) (sect. 5) (sect. 6) Close
(T.5a, T.5b T.5a, T.6a, T.6b, T.9, T.6, M.7, M.8 M.10
T.1)

Development

(sect. 8) (sect. 9) (sect. 10) (sect. 11)
M.10, T.1, M.10, T.1, T.6a, M.12, T.9, M.11 M.13 M.10, M.15

Motif 4

Motif 5
Symphony No. 3, First Movement continued

Recapitulation

(Sect. 12) (Sect. 13) (Sect. 14) (Sect. 15)

First Key Material

M.13a, M.16, T.1, M.13a, T.1, B.2, T.3, T.1
T.6a, M.13a
T.1

Second Key Material

(Sect. 16) (Sect. 17) (Sect. 18) (Sect. 19)

M.4, M.5, T.5a, T.5a, T.1, T.6a, T.6b, M.7, H.6
T.1
T.5b

Coda

Close

(Sect. 20) (Sect. 21) (Sect. 22)

Second Development

T.9, T.6, M.10, M.11, T.9a, T.5b
M.10

Motif 7

Motif 8
Symphony No. 3, First Movement concluded

(Seet. 23) (Seet. 24)
T.1a, T.1, T.6a, M.13a, T.5, M.10

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 3 timpani, strings.

Theme 9

Motif 11

Motif 12

Canon 12 (continued)

Motif 13

Motif 14

Motif 15

Motif 16

Motif 17
SYMPHONY NO. 3 IN F MAJOR IM WALDE, OP. 153
Second Part: In der Dämmerung, A. Träumerei
Second Movement: A-flat Major; Largo
Ternary Form

Intro.  (A)

Sect. 1  Sect. 2  Sect. 3
(a)      (b)      (a)
T.18     T.19     T.20, M.20a  T.19

Meas.: 1 16 33 59

Key:  Ab:  Ab:  Ab:  Ab:

(b)

Sect. 1  Sect. 5  Sect. 6
M.21, M.22  M.23  M.24

Ab
E(FB): G: F: P#: X  F: Ab:
Symphony No. 3, Second Movement continued

Coda

Sect. 7 Sect. 8
(a) (a)

T.19, Fig. 25 T.19, T.26 M.27

Motif 12

Motif 23

Motif 24

Figure 25

Theme 26

Motif 17

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 timpani, strings.
SYMPHONY NO. 3 IN F MAJOR IM WALDE, OP. 153

Second Part: In der Dämmerung. B. Tanz der Dryaden
Third Movement: D Minor. Allegro assai
Ternary Form, Cyclical

Intro. Dance (A)

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<td>(a,a1)</td>
<td>(a,a1)</td>
<td>(b,b1)</td>
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</table>

M. 28  T. 29  T. 29  T. 30

Key: F: 35  D: a: 41  d: e: 59  F:

<table>
<thead>
<tr>
<th>Sect. 4</th>
<th>Sect. 5</th>
<th>Sect. 6</th>
<th>Sect. 7</th>
<th>Sect. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a,a2)</td>
<td>(c,c1)</td>
<td>(d)</td>
<td>(c,c2)</td>
<td>(a,a3)</td>
</tr>
</tbody>
</table>

T. 29  T. 31  T. 31  T. 31  T. 29


Trio (B)  Dance (A)

<table>
<thead>
<tr>
<th>Sect. 9</th>
<th>Sect. 10</th>
<th>Sect. 11</th>
<th>Sect. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>(e,e1)</td>
<td>(F,g)</td>
<td>(bridge)</td>
<td>(n,a2)</td>
</tr>
</tbody>
</table>

T. 33  T. 34, T. 35  T. 30  T. 29


Motif 28

(continued)

Theme 29
(Dance)

Theme 30
Symphony No. 3, Third Movement concluded

Coda

<table>
<thead>
<tr>
<th>Sect. 13</th>
<th>Sect. 14</th>
<th>Sect. 15</th>
<th>Sect. 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>(h, h₁)</td>
<td>(m, m₁)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T. 30</td>
<td>T. 39</td>
<td>T. 19, T. 29, T. 29</td>
<td>T. 30</td>
</tr>
</tbody>
</table>

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 timpani, strings.
SYMPHONY NO. 3 IN F MAJOR IM WALDE, OP. 153

Third Part: Stilles Wehen der Nacht im Walde.
Einzug und Auszug der wilden Jagd
mit Frau Holle (Hulde) und Wotan.
Anbruch des Tages.
Fourth Movement: F Major; Allegro
Sonata-Allegro Form, Cyclical

Exposition

<table>
<thead>
<tr>
<th>First Key Material</th>
<th>Second Key Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Sect. 1)</td>
<td>(Sect. 2)</td>
</tr>
<tr>
<td>T.36(Pug.), T.38</td>
<td>T.39(T.40), T.44a,T.44b,</td>
</tr>
<tr>
<td>E.37</td>
<td>T.61,T.60, T.61a,</td>
</tr>
<tr>
<td></td>
<td>E.62,T.63</td>
</tr>
</tbody>
</table>

Meas.: F  85  276  14
Key: F  F[bb,d]  F[bb,f]  Fb[bb,f]

Bridge 37

Development

<table>
<thead>
<tr>
<th>Close</th>
<th>(Sect. 6) (Sect. 7) (Sect. 8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>T.65,T.66, T.39</td>
<td>T.64, T.64,T.36, T.61</td>
</tr>
</tbody>
</table>

205  219  286  319
6:3(m,C,n)  C: (Ab,F)E  C: c:  er a:  C:
Symphony No. 3, Fourth Movement continued

**Recapitulation**

<table>
<thead>
<tr>
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<th>(Sect. 10)</th>
<th>(Sect. 11)</th>
<th>(Sect. 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E,43, T,44, T,42, T,47, T,38</td>
<td>M,39, T,45, T,46, T,47, T,42, T,43</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\begin{align*}
\text{First Key Material} & 333 \quad \frac{256}{a: e: c:} \quad \frac{408}{F: (b b, c)} F: F: F: F: \\
\text{Second Key Material} & 432 \\
\text{Motif 39} & \end{align*}$

**Theme 40**

$\begin{align*}
\text{Bridge 42} & 311 \quad \frac{256}{(b b, c b, G)} F: F: (b b, c b, F: F:)
\end{align*}$

**Theme 41**
Symphony No. 3, Fourth Movement concluded

Coda

(Sect. 26) (Sect. 17)

T.36, T.36  T.6a

611  575  689

Instrumentation: piccolo, 2 flutes, 2 oboes,
2 clarinets, 2 bassoons,
4 horns, 2 trumpets, 3 trombones, 3 timpani, triangle,
strings.

Theme 43

Theme 44b

Theme 45

Theme 46

Fanfare 47

Motif 48
SYMPHONY NO. 5 IN E MAJOR LENORE, OP. 177
First Part: Liebestraum
First Movement: E Major, Allegro
Sonata-Allegro Form

Exposition
Intro. First Key Material

<table>
<thead>
<tr>
<th>M.1</th>
<th>T.2</th>
<th>T.3</th>
<th>T.3</th>
<th>T.2 Trans.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key: E: B: b1(F, B: E: c:)

Second Key Material

<table>
<thead>
<tr>
<th>T.4, T.4</th>
<th>T.5</th>
<th>T.4(Dim.)</th>
<th>Trans.</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.4a, la</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Development

Close

<table>
<thead>
<tr>
<th>M.5, 7, 8</th>
<th>T.1, M.4a, 1b</th>
<th>T.2, Double Fug.,</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.9</td>
<td>M.10a, 10b</td>
<td></td>
</tr>
</tbody>
</table>


Motif 1

Theme 2

Theme 3

Theme 4

Theme 5

Motif 4a

Motif 6
Symphony No. 5. First Movement continued

<table>
<thead>
<tr>
<th>Sect. 3</th>
<th>Sect. 4</th>
<th>Sect. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Fug. Trans., Climax, Trans., Fig. 2, 11, 9 Fig. 12 M.13, Fig. 12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Recapitulation

First Key Material

T.2 (Mod.) T.3 T.3 T.2 Trans.

Second Key Material

T.4, T.4 T.5 T.4 (Dim.) Trans., M.1a, Ia

Close

M.6, 7, 8 M.1a, 1b Trans. T.2

Motif 7

Motif 8

Motif 9

Motif 10

Motif 11

Motif 12

Motif 13
Symphony No. 5. First Movement concluded

Recit. A (Codetta)
M.H. T.H. T.3 M.F. T.H.(Dim.)

Instrumentation: 3 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani,
strings.
SYMPHONY NO. 5 IN E MAJOR LENORE, OP. 177
First Part: Liebesglück
Second Movement: A-flat Major; Andante quasi Larghetto
Ternary Form

(A)

Sect. 1 (a) Sect. 2 (b)

Intro. T.15 T.16 T.16 T.17a

Meas.: 1 Ab: 2 H Ab: 3 H: Ab: (c, G-e) (e, G-e)

Sect. 3 (c) Sect. 4 (d)

T.17b T.18 M.19a, 19b, M.19c T.15

T.16

(b)

Sect. 5 (Part 1) (Part 2-Close)

T.20 T.20 T.20 T.21-22

Time: 125 131 141 147

(c, c#) (c#, c#) (c#, D, B, B)

Theme 15

Theme 16

Theme 17a

Theme 17b

Theme 17

Motif 19a

Motif 19b
Symphony No. 8, Second Movement concluded

(A)

Sect. 6
(c) Sect. 7
(a)

T.16 M.19a,19b, M.19c T.16 T.15
T.16

165 173 (E,c#,g7) 189 E: Ab: 203 Ab: 206

Coda

Sect. 8
M.21,24 M.25,26

226 234 234 Ab: 256 256

Instrumentation: 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, timpani,
strings.
SYMPHONY NO. 5 IN E MAJOR LENORE, OP. 177
Second Part: Trennung
Third Movement: C Major: Marche-Tempo
Ternary Form

March (A)

<table>
<thead>
<tr>
<th>Sect. 1</th>
<th>Sect. 2</th>
<th>Sect. 3</th>
<th>Sect. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(b)</td>
<td>(c)</td>
<td>(b)</td>
</tr>
</tbody>
</table>

Intro. T.27 T.26 T.27 T.28

Meas.: 1 10 21 29

Key: C: C: e: C: e:

Trio

<table>
<thead>
<tr>
<th>Sect. 5</th>
<th>Sect. 6</th>
<th>Sect. 7</th>
<th>Sect. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(c)</td>
<td>(d)</td>
<td>(c)</td>
</tr>
</tbody>
</table>

T.27 Intro. T.29 T.30 T.29, M.32

<table>
<thead>
<tr>
<th>No</th>
<th>(a)</th>
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</thead>
<tbody>
<tr>
<td>C:</td>
<td></td>
</tr>
<tr>
<td>F:</td>
<td></td>
</tr>
<tr>
<td>P:</td>
<td></td>
</tr>
<tr>
<td>a:</td>
<td></td>
</tr>
<tr>
<td>P:</td>
<td></td>
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</tbody>
</table>

March

<table>
<thead>
<tr>
<th>Sect. 9</th>
<th>Sect. 10</th>
<th>Sect. 11</th>
<th>Sect. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(c)</td>
<td>(a)</td>
<td>(b)</td>
</tr>
</tbody>
</table>

T.39 T.29, M.32 T.27 T.28

| a: |
|    |

| F: |
|    |

| Pb |
|    |

| C: |
|    |

| E: |

Motif 31

| Fl |
|    |

Motif 32
Symphony No. 6, Third Movement continued

Trio

<table>
<thead>
<tr>
<th>Sect. 13</th>
<th>Sect. 14</th>
<th>Sect. 15</th>
<th>Sect. 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(c)</td>
<td>(Coquette)</td>
<td>(e)</td>
</tr>
<tr>
<td>T. 27</td>
<td>T. 29</td>
<td>M. 33, 34</td>
<td>T. 35</td>
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</table>

March (A)

<table>
<thead>
<tr>
<th>Sect. 17</th>
<th>Sect. 18</th>
<th>Sect. 19</th>
<th>Sect. 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 36, 37</td>
<td>M. 38</td>
<td>T. 27</td>
<td>T. 28</td>
</tr>
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</table>

Trio

<table>
<thead>
<tr>
<th>Sect. 21</th>
<th>Sect. 22</th>
<th>Sect. 23</th>
<th>Sect. 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(c)</td>
<td>(d)</td>
<td>(c)</td>
</tr>
<tr>
<td>T. 27</td>
<td>T. 29</td>
<td>T. 30</td>
<td>T. 29</td>
</tr>
</tbody>
</table>

Motif 33

Motif 34

Theme 35

Motif 36

Motif 37

Motif 38
Symphony No. 5, Third Movement concluded

March

\[\begin{array}{cccc}
\text{Sect. 25} & \text{Sect. 26} & \text{Sect. 27} & \text{Sect. 28} \\
(a) & (c) & (a) & (b) \\
T.30 & T.29,M.32 & T.27 & T.28 \\
\end{array}\]

Trio

\[\begin{array}{cccc}
\text{Sect. 29} & \text{Sect. 30} & \text{Sect. 31} \\
(a) & (c) & \text{(Codetta)} \\
T.27 & T.29, M.33,34 \\
\end{array}\]

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, snare drum, strings.
### SYMPHONY NO. 5 IN E MAJOR LENORE, OP. 177

**Part Three: Wiedervereinigung im Tode, Introduction und Ballad (nach G. Bürger's Lenore)**

Fourth Movement: E Minor; Allegro; un poco più mosso (quasi streto)

Fantasy Form, Cyclical

<table>
<thead>
<tr>
<th>Sect. 1</th>
<th>Sect. 2</th>
<th>Sect. 3</th>
<th>Sect. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 38, M. 1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Key:** E (E♭, G, F)  C: : C: : C:

<table>
<thead>
<tr>
<th>Sect. 5</th>
<th>Sect. 6</th>
<th>Sect. 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. 99, T. 4, M. 38, M. 37,</td>
<td>M. 46, M. 47,</td>
<td>M. 47</td>
</tr>
<tr>
<td>T. 4, T. 38</td>
<td></td>
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<table>
<thead>
<tr>
<th>Sect. 8</th>
<th>Sect. 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 44, T. 45, M. 46, M. 45a, &amp; b,</td>
<td>M. 46, T. 48, M. 49</td>
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<tr>
<td>Can. 46, T. 4,</td>
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<table>
<thead>
<tr>
<th>Theme 39</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Motif 40</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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</table>

<table>
<thead>
<tr>
<th>Motif 41</th>
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</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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</table>

<table>
<thead>
<tr>
<th>Motif 42</th>
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</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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<table>
<thead>
<tr>
<th>Motif 43</th>
</tr>
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<tbody>
<tr>
<td>[Musical notation]</td>
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<table>
<thead>
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<th>Motif 44</th>
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</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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</table>

<table>
<thead>
<tr>
<th>Motif 45a and b</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Musical notation]</td>
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</tbody>
</table>
Symphony No. 5, Fourth Movement continued

<table>
<thead>
<tr>
<th>Sect. 10</th>
<th>Sect. 11</th>
<th>Code</th>
</tr>
</thead>
</table>

**Instrumentation:** piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, snare drum, strings.

![Motif 49](image)

![Motif 50](image)

![Motif 51](image)

![Motif 52](image)

![Motif 52a](image)

![Motif 53](image)

![Theme 54](image)

![Motif 55](image)
SYMPHONY NO. 6 IN D MINOR GEGEBT: GESTREB'T, GELITTEN, GESTRITTEN—GESTORBEN—UMWORBEN, OP. 189

First Movement: D Minor; Allegro non troppo
Sonata-Allegro Form

Exposition

First Key Material
(Sect. 1) (Sect. 2)
T.1Aug. T.1 T.1 T.1 T.2


Second Key Material
(Sect. 3) (Sect. 4)
T.3a, T.3b Fig. 3c T.3a, T.3b

128 150 174
Eb: F: (G) Eb:

Development Recapitulation

First Key Material
(Sect. 5) (Sect. 6) (Sect. 7) (Sect. 8)
T.1, T.3b T.1-T.3b T.3-T.1

215 250 284 d: 222

Theme 1

Theme 2

Theme 3a

Theme 3b

Figure 3c

Theme 4g
Symphony No. 6, First Movement continued

(Sect. 9)  (Sect. 10)  (Sect. 11)
T.1 Aug.  T.3a  T.7b, T.7c, T.7d
T.1-T.2  Fig. 3e

Development

(Sect. 12)  (Sect. 13)  (Sect. 14)
T.4  Fig. 3c, T.3a  T.1-T.3a, T.1-T.3a, T.3a, Fig. 3c, T.1a, T.2

CODA

(Sect. 15)  (Sect. 16)  (Sect. 17)
T.1, T.3a, T.1  T.1  T.1
T.2, Fig. 3c, T.2

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings.
SYMPHONY NO. 6 IN D MINOR GELEBT: GESTREBT, GELITTEN
GESTRITTEN—GESTORBEN—UMWORBEN, OP. 189
Second Movement: B-flat Major; Vivace
Ternary Form

Scherzo (A)

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<tr>
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<th>Sect. 2</th>
<th>Sect. 3</th>
<th>Sect. 4</th>
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</thead>
</table>

Melody: [Music notation]
Key: | Bb: (F) | F: (E) | g: d: | g: x |

Trio (B)

<table>
<thead>
<tr>
<th>Sect. 2</th>
<th>Sect. 6</th>
<th>Sect. 7</th>
<th>Sect. 8</th>
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<tbody>
<tr>
<td>T.6, T.6</td>
<td>T.5, T.7</td>
<td>T.6, T.5</td>
<td>T.6, T.6</td>
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<tr>
<th>1-8</th>
<th>19-25</th>
<th>26-32</th>
<th>33-39</th>
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<tbody>
<tr>
<td>g: Bb</td>
<td>Bb:</td>
<td>Bb:</td>
<td>Bb:</td>
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Scherzo (A)

<table>
<thead>
<tr>
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<th>Sect. 10</th>
<th>Sect. 11</th>
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<tbody>
<tr>
<td>T.8 Dim., T.5 Aug., T.5 Aug.—T.5;</td>
<td>T.9</td>
<td>T.9</td>
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<table>
<thead>
<tr>
<th>30-33</th>
<th>34-37</th>
<th>38-41</th>
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</thead>
<tbody>
<tr>
<td>Bb:</td>
<td>Bb: (C)</td>
<td>G: (A)</td>
</tr>
</tbody>
</table>

Themes:

1. [Music notation]
2. [Music notation]
3. [Music notation]
4. [Music notation]
SYMPHONY NO. 6 IN D MINOR GELEBT, GESTREBT, GELITTEN,
GESTRITTEN—GESTORBEN—UMWORREN, OP. 189
Third Movement: D Minor; Larghetto, Quasi Marcia funebre
Sonata Allegro Form

Exposition

Intr.  Funeral March  March (Var.)

First Key Material

(Sect. 1) (Sect. 2) (Sect. 3) (Sect. 4)

Measure: 1 4 23 127

Key: d: d:F:(Bb), d: d:F:(Bb), d:

Development

Trio

Second Key Material

(Sect. 5) (Sect. 6) (Sect. 7)

Measure: 50 60

d: Bb:F:Eb: Eb: X (d)
Symphony No. 6, Third Movement continued

Recapitulation

March

First Key Material

Second Key Material

(Sect. 3) (Sect. 9) (Sect. 10)

T.11a, M.10 T.12a, T.12b
T.11b

Intro. March & Trio

(Sect. 11) (Sect. 12) (Sect. 13)

M.10, T.11a & T.11b- M.10, T.11a-b,
(T.11a & T.11b) T.12a & T.12b T.12a-b

Instruments: 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets,
trombones, timpani, strings.
SYMPHONY NO. 6 IN D MINOR GELEBT: GESTREBT, GELITTEN, GESTRITTEN—GESTORBEN—UMWORBEN, OP. 189

Fourth Movement: D Major, Allegro con spirito
Sonata-Allegro Form, Cyclical

Intro. Exposition
First Key Material Second Key Material
(Sect. 1) (Sect. 2) (Sect. 3)
T.1, T.14a,b, T.15,
T.14(Frag.) T.14a,b T.16

Means: 52
Key: X, D: Ei:X A: Aii:A:

Development Recapitulation
First Key Material Second Key Material
(Sect. 4) (Sect. 5) (Sect. 6)
T.14a Can., T.14a,b, T.15,
T.1, T.14a T.14a,b T.16

191 285
X D: X D: D: Bb: D:

Coda or Second Development
(Sect. 7) (Sect. 8) (Sect. 9)
T.14a Can., T.1-T.14a T.1 Str.
T.1 Aug & Dim.

(b) G: X D: A: Bb:
Symphony No. 8, Fourth Movement continued

[Sect. 10]  (Sect. 11)

T.18a  T.18a,  T.4 Aug.

Instrumentation:  2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings.
SYMPHONY NO. 7 IN B-FLAT MAJOR IN DEN ALPEN, OP. 201
First Movement: Wanderung im Hochgebirge.
B-flat Major: Andante.
Allegro
Sonata-Allegro Form

Introduction

(Sect. 1) (Sect. 2) (Sect. 3) (Sect. 4)
T.1 T.1,M.2, M.5,M.6, T.1
M.3,M.4 M.7

Meno: 1
Key: Eb: (Db, D, D, F, F, F)
    Bb: (Bb, F, F, F)

Exposition
First Key Material Second Key Material
(Sect. 5) (Sect. 6) (Sect. 7) (Sect. 8)
T.8 T.1 T.9 T.10,T.11

Development

Close
(Sect. 9) (Sect. 10) (Sect. 11) (Sect. 12)
T.10, T.8, T.8, T.8,T.1
Fig.10a Fig.10a,T.8

Motif 1

Motif 2

Motif 3

Motif 4

Motif 5
Symphony No. 7, First Movement continued

Recapitulation

First Key Material
(Sect. 13) (Sect. 14) (Sect. 15) (Sect. 16)
T.8 T.8 T.8 Trans.

Second Key Material
(Sect. 17) (Sect. 18) (Sect. 19)
T.9,T.8 T.10,T.11 T.10
0.12,T.8 Fig.10a

Coda

Second Development
(Sect. 20) (Sect. 21) (Sect. 22)
T.8,Fig.10a, T.8, T.1,T.8
T.8 T.1,T.12(Fig.)
Symphony No. 7, First Movement concluded

(Sect. 24) (Sect. 25) (Sect. 29)

T.1, T.10(Bim.) T.1, T.8

T.1(Aug.) T.9

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, strings.
SYMPHONY NO. 7 IN B-FLAT MAJOR IN DEN ALPEN, OP. 201
Second Movement: *In der Herberge*; G Minor; Andante quasi Allegro
Fantasy Form

(A)

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Themes:

- Theme 14
- Theme 15
- Theme 16
- Motif 17
- Theme 18
Symphony No. 7, Second Movement concluded

Coda

Sect. 10  Sect. 11
(Coda)

T.22, T.22,  T.14
T.22, T.22,
T.14

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, strings.

Motif 19

Figuration 20

Theme 21
SYMPHONY NO. 7 IN B-FLAT MAJOR *IN DEN ALPEN*, OP. 201

Third Movement: Am Scene, C Major, Larghetto
Ternary Form

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Meas.: 252
Key: C:X:C  C: (d,e,f)  F: (d,e)

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Meas.: 137
Key: C:X:C  C:X:C  C:

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, timpani, strings.

Theme 22

Theme 23

Motif 24

Theme 25
SYMPHONY NO. 7 IN B-FLAT MAJOR IN DEN ALPEN, OP. 201
Fourth Movement: Beim Schwingfest, Abschied,
B-flat Major: Allegro
Sonata-Rondo Form

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Mean:  
Key:  
B♭

(b)  (a)  (c)

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Theme 26

Motif 27

Motif 27a

Theme 28

Theme 29

Low Bar & Ban.

f marcato
Symphony No. 7, Fourth Movement continued

Codas

Sect. 12  Sect. 13

T.32,T.1  T.1,T.8

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 trombones, timpani, strings.