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THE STRUCTURE AND HARMONIC LANGUAGE OF "THE DOMESTIC
SYMPHONY" BY RICHARD STRAUSS

The University of Arizona

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THE STRUCTURE AND HARMONIC LANGUAGE
OF THE DOMESTIC SYMPHONY
by RICHARD STRAUSS

by
Linda Jean Koska

A Thesis Submitted to the Faculty of the
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In Partial Fulfillment of the Requirements
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THE UNIVERSITY OF ARIZONA

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This thesis has been approved on the date shown below:

E. W. Murphy

E.W. Murphy
Professor of Music

5/2/86

Date

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ABSTRACT

Richard Strauss is best known for his operas and early tone poems. Many of these works have received a great deal of attention from various scholars and writers, but The Domestic Symphony, one of his later, less popular tone poems, has been virtually ignored in an analytical sense. The purpose of this study is to examine the structure and the harmonic language of The Domestic Symphony. Included in the analysis of the formal structure is a structural chart, general background information on the work and programmatic influences on the formal structure. The harmonic language is examined according to sonority types and durations, modulation types, representative harmonic progressions and significant cadential structures. Musical examples and statistical tables are included to accompany the text.

CHAPTER 1

INTRODUCTION

Need For The Study

On March 21, 1904 Richard Strauss premiered his newest orchestral composition in New York, The Domestic Symphony. Compared to the amount of analytical information available on several of Strauss's earlier, more popular tone poems, very little analysis has been documented regarding the formal and tonal structure of The Domestic Symphony. Most of the existing commentary on the work is general rather than specific. Norman Del Mar discusses the symphony in his book Richard Strauss: A Critical Commentary On His Life and Works, vol. 1. He divides the work into four large sections according to tempo markings and programmatic implications, yet he is not explicit as to an exact formal structure.

As far as length is concerned, Domestica takes approximately the same time to play as Heldenleben, although it bears the title of Symphony ... The title is, however, the merest lip-service and the work is as much a continuous symphonic poem as its predecessors, even though it follows the superficial outline of a four-movement symphony with its 'Scherzo', 'Adagio' and 'Finale' with which Strauss carefully headed the more striking subdivisions of the work. There is, on the other hand, no proper

first movement, other than the introduction, which consists of a straight forward presentation of the three principal thematic groups on which the whole work is built...¹

Two other writers, Ernst Krauss² and Michael Kennedy,³ concur with Del Mar that the work is divided into four sections correlating it to a symphony, specifically, an Allegro, Scherzo, Adagio and Finale. Finally, Richard Specht writes in the foreword to the Eulenberg orchestral score:

Formally, Richard Strauss' "Sinfonia Domestica" is a work in one great and far-flung movement, which varies from the sonata form inasmuch as it presents a different arrangement of its themes, and the sections interpolated into its development actually, in themselves, form part of that development. Despite the continuous flow of the music the various movements of a symphony, at a first glance, appear to be more clearly marked than in the other Strauss tone poems, yet every one of these movements - the scherzo, the lullaby-andante - are only variants of the preceding ideas and represent an organic continuation of the symphonic thought.⁴

1. Norman Del Mar, Richard Strauss: A Commentary On His Life and Works 3 vols. (London: Lowe & Brydone Ltd., 1969), pp. 183-4.

2. Ernst Krauss, Richard Strauss, The Man and His Works trans. John Coombs (London: Collet's (Publishers) Ltd., 1964) p. 254.

3. Michael Kennedy, Richard Strauss (London: J.M. Dent & Sons Ltd., 1976) p. 138.

4. Richard Strauss, Foreword to Sinfonia Domestica, Op. 53, by Richard Specht (New York: Edition Eulenberg Inc., 1903) p. I.

It is this lack of a specific structural or harmonic analysis that has prompted this writer to undertake the present study.

Plan Of The Study

Included in this chapter is a brief biographical sketch of Strauss's life.

The subsequent chapters will present the analysis. In addition to a structural chart of the symphony, Chapter Two also includes general information on the work, including programmatic influences on the formal structure.

Chapter Three presents the harmonic language according to sonority types and sonority durations, modulation types, representative harmonic progressions and significant cadential structures. Pertinent musical examples and statistical tables are included to accompany the text.

Chapter Four presents the summary and conclusions.

Definitions and Abbreviations

Throughout this study the reader will encounter terms and abbreviations regarding sonorities, harmonic functions and modulation types. The following are examples of the more common sonority types.

Sonorities

M - Major triad

m - minor triad

° - Diminished triad

+ - Augmented triad

Mm7 - Major minor seventh chord

♭7 - Half diminished seventh chord

°7 - Diminished seventh chord

Upper case letters and numerals are used to designate major tonalities and harmonic functions while lower case letters and numerals are used to designate minor tonalities and harmonic functions. For example, a tonic chord in C major is abbreviated CM (sonority) or I (function) and a subdominant chord in c minor is abbreviated fm or iv. A dash (-) which appears in a chord symbol indicates a missing member of the chord. Thus, a major triad with a minor ninth and no seventh is designated M-m9, as opposed to a chord that contains a minor seventh, Mmm⁹₇.

A plus sign (+) following a number (2+) indicates the upbeat of that count in the measure.

Table 1 Definitions of Modulation Types

Diatonic Pivot Chord - a diatonic chord of the first key becomes a diatonic chord in the new key.

Chromatic Pivot Chord - the pivot chord is chromatic in either one or both keys.

Third Relation - a major triad or Mm7th chord moves by third relation to another major triad or Mm7th chord. A pivot chord is not necessary.

Enharmonic Mm Sonority - a Mm7th chord functions as a V7 in the first key and a German-sixth chord in the new key, or vice-versa.

Enharmonic °7 Chord - a °7 chord functions as a primary or secondary leading tone seventh in the first key and can be respelled to be the same in the new key.

Deceptive Cadence - there is a deceptive cadence progression in the first key. The submediant chord then becomes the tonic of the new key.

Pivot Note - a single note of a chord in the first key is held over and eventually becomes part of a chord in the new key.

Linear Motion - a modulation normally involving conjunct or step-wise movement from the first chord to the second. There is no pivot chord, third relation nor enharmonic means involved.

Brief Biography Of Strauss

There is no doubt that Richard Strauss was one of Germany's most celebrated composers and conductors of the late Nineteenth-Century. He was born in Munich on June 11, 1864 and died in Garmisch-Partenkirchen on

September 8, 1949. Since Strauss's father was the principal horn player in the Munich Court Orchestra, Richard's childhood was filled with music. Strauss's mother was from an affluent family of brewers which allowed the Strauss family to enjoy a financially secure existence. Even though Strauss never attended a conservatory, he received a thorough education in music. He started instruction on piano at the age of four, violin at age eight and instruction in theory, harmony and orchestration at age eleven. Strauss's early compositions follow his father's conservative tastes in music and are thus written in a traditional style. Several of these early compositions (for example, his Violin Concerto, Symphony no. 2 in F minor and the Serenade in Eb) were performed in various cities in Germany and in the United States before Strauss was twenty one.⁵

During the mid to late 1880's, Strauss's compositional style evolved into a more progressive school by expanding into the area of programmatic music. Several events and acquaintances helped bring this change about. First, in 1885, Strauss fell under the tutelage of the famous maestro, Hans von Bülow, while serving as

5. Kennedy, pp. 5-6.

Bülow's assistant conductor in Meiningen.⁶ Here Strauss acquired experience and knowledge as a conductor by watching and listening to Bülow's rehearsals and by studying scores with his mentor. Another influential person at this time was a violinist-composer named Alexander Ritter.⁷ Ritter was an avid follower of the music of Liszt and Wagner and, through several of Wagner's essays, introduced Strauss to Wagner's musical concepts. The following year Strauss accepted a position as third conductor of the Munich Court Opera. During his appointment in Munich, Strauss gained much in dramatic and theatrical knowledge while attending numerous theater productions. These experiences were to become a great asset to Strauss when he shifted compositional genres from tone poems to operas. Nevertheless, between 1887 and 1900, Strauss's principal form of composition was the symphonic poem or tone poem.

Strauss composed copiously throughout his life. After 1900, his primary interest shifted from tone poems to operas. However, The Domestic Symphony was written

6. Michael Kennedy, "Richard Strauss," in New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: MacMillan, 1980) p. 219.

7. Ibid.

at this time in 1903, between the operas Feurersnot
(1900-1901) and Salome (1903-1905).

CHAPTER 2

FORMAL STRUCTURE OF THE DOMESTIC SYMPHONY

Background Information

The next tone poem to follow Ein Heldenleben (1898-1899) is The Domestic Symphony. As noted earlier, Strauss completed Feuersnot in 1901, yet the autobiographical program started in Heldenleben is carried through in a more intimate light into The Domestic Symphony. Ernst Krauss feels that it is:

a reflection of Strauss the citizen and family man, during whose years in Berlin all the bitter struggles on behalf of artistic ideals were overshadowed by his happiness with '[his] wife and son', to whom the work is dedicated.

According to Strauss The Domestic Symphony is his "musical picture of marriage".⁹

Unfortunately, the symphony was not met with admiration by many critics of the day. Ernest Newman candidly shows his opinion of the piece in his comments extracted from his book, Richard Strauss (published in

8. Krauss, p. 252.

9. Ibid., p.252.

1908), pp. 82-83:

After Ein Heldenleben it looked as if some subtle poison had entered into Strauss' art, and one began to have fears for his future. The Symphonia Domestica (1903) did not dispel these fears. ... But the work, as music, was mostly unsatisfactory to musicians. It has its great and uplifting moments, such as the love scene, ... But the texture as a whole is less interesting than in any other of Strauss's works, the short and snappy thematic fragments out of which he builds it contrasting badly with the great sweeping themes of the earlier symphonic poems; the instrumental colour is grossly overdone; the polyphony is often coarse and sprawling; and the realistic effects in the score are at once so atrociously ugly and so pitifully foolish that one listens to them with regret that a composer of genius should ever have fallen so low.

The program Strauss attached to the symphony has also received a great deal of criticism. Not only was it regarded as foolish, as Newman states, but also it was too personally explicit for the conservative minds of many critics, as illustrated in the following examples:

This culminating corner-stone [the Adagio] of the symphony represents in extraordinary detail the composer's own sexual relations with his wife, and it is difficult to avoid the feeling that in an autobiographical work it becomes somehow disagreeable even if it is skilfully carried out.¹⁰

and

'Strauss's Sinfonia Domestica begins, after hearing it a few times, to fill me with a certain repugnance ... In the Night Scene, there is gravity,

10. Del Mar, p. 192.

dreaminess, and something rather unexpected and moving--all in extremely bad taste.'¹¹

Strauss defends or at least explains his views on program music in a statement made in 1905 to the author of the second quote, a friend and admirer of Strauss, Romain Rolland.

'You may well be right about the programme of Domestica, more over you are in complete agreement with Mahler, who utterly condemns programmes as such. But (1) I never provided a programme to accompany the S. Domestica, (2) you yourself, I think, have a false conception of the purpose of such a programme.

For me the poetic programme is nothing more than the initial cause which shapes the forms, in which I then give expression and purely musical development to my feelings; not, as you suppose, merely a musical description of certain events in real life. That, after all, would be completely contrary to the spirit of music. But if the music is not to seep away in pure wilfulness, it needs certain boundaries to define the form, and a programme serves as a canal-bank. Even for the listener an analytical programme of this kind should be no more than a guide. Whoever is interested should use it. Whoever really understands how to listen to music probably has no need of it.' (5 July, 1905)¹²

The instrumentation for The Domestic Symphony is on the same large scale as Ein Heldenleben. The composer actually augments the instrumentation in the symphony by adding the oboe d'amore, a quartet of saxophones and

11. Del Mar, Quote from R. Rolland, p. 192.

12. Willi Schuh, Richard Strauss: A Chronicle of the Early Years, trans. Mary Whittall (Cambridge: Cambridge University Press, 1982.

increasing the number of bassoons and clarinets from four to five, but he condenses the trumpet section to four and includes only one tuba. Strauss may have had some reservations about using the saxophones because he did not include any solo passages for any of the voices and he later added that the saxophones were optional in the scoring.¹³

The thematic motives used in this work are well documented in Norman Del Mar's book Richard Strauss, vol. 1, pp. 184-196. Strauss uses motives to describe the various personality traits of each character, namely himself, his wife and their son. The titles for the various motives are English translations of the German terms written in the score. The work begins with the composer's self-portrait. Figures 1-5 show the various characteristics of Strauss's personality:



Figure 1 The "Carefree/Easy-going" motive

13. Del Mar, p. 183.



Figure 2 The "Dreamy" motive



Figure 3 The "Disgruntled" motive



Figure 4 The "Fiery" motive



Figure 5 The "Joyous/Merry" motive

Following his self-portrait, Strauss introduces the motives of his wife, illustrated in Figures 6, 7 and 8. The first reference to his wife is labeled as "Lively" by Specht, who points out that after it's first

presentation it is transformed to represent her angry side.¹⁴ This transformation is depicted not only by the word zornig (angry) in the score, but also by the thicker texture, the dynamics and the use of accents. Another interesting characteristic of this lively motive is that it is a free inversion of the composer's own "Carefree" motive, this is most likely an indication that they are each other's complement. On the other hand, Strauss uses the keys of F major for himself and B major for his wife. The tritone that separates the two is a possible indication that even though they are complements, they are each individuals. Strauss also indicates a sentimental mood for his wife as seen in Figure 8.



Figure 6 The "Lively" motive

14. Richard Strauss, Sinfonia Domestica: Foreword by Richard Specht, p. I.



Figure 8 The "Sentimental" motive

Finally, the child's theme is presented (Figure 9) in the solo line of the oboe d'amore with a quiet string accompaniment. Again, it is interesting to note the key relationships between the three characters. The key of D major for the child, a key exactly half-way between the wife's key (B major) and the father's key (F major). And yet the three keys combine to form the dissonant relationship of a diminished triad.



Figure 9 Child's theme

These themes and motives are presented throughout the work in either their original form or in a transformed state. For example, the Scherzo theme, beginning in bar 217, is a lively version of the child's theme:



Figure 10 Scherzo theme

Another example of thematic transformation of the same theme is the robust first subject of the double fugue, beginning in bar 838.



Figure 11 First theme of the double fugue

The theme is transformed yet again, this time into a chorale setting beginning in bar 1117.

The image shows a musical score for a chorale setting of the child's theme. It consists of seven staves: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Bassoon (B.S.), Clarinet (Cl.), Horn (Hr.), and Voice (Vo.). The music is in 3/4 time and features a recurring motif. The score includes dynamic markings such as p (piano) and pp (pianissimo), and articulation markings like accents and slurs. The voice part is marked with '1. 2.' and '3. 4.'.

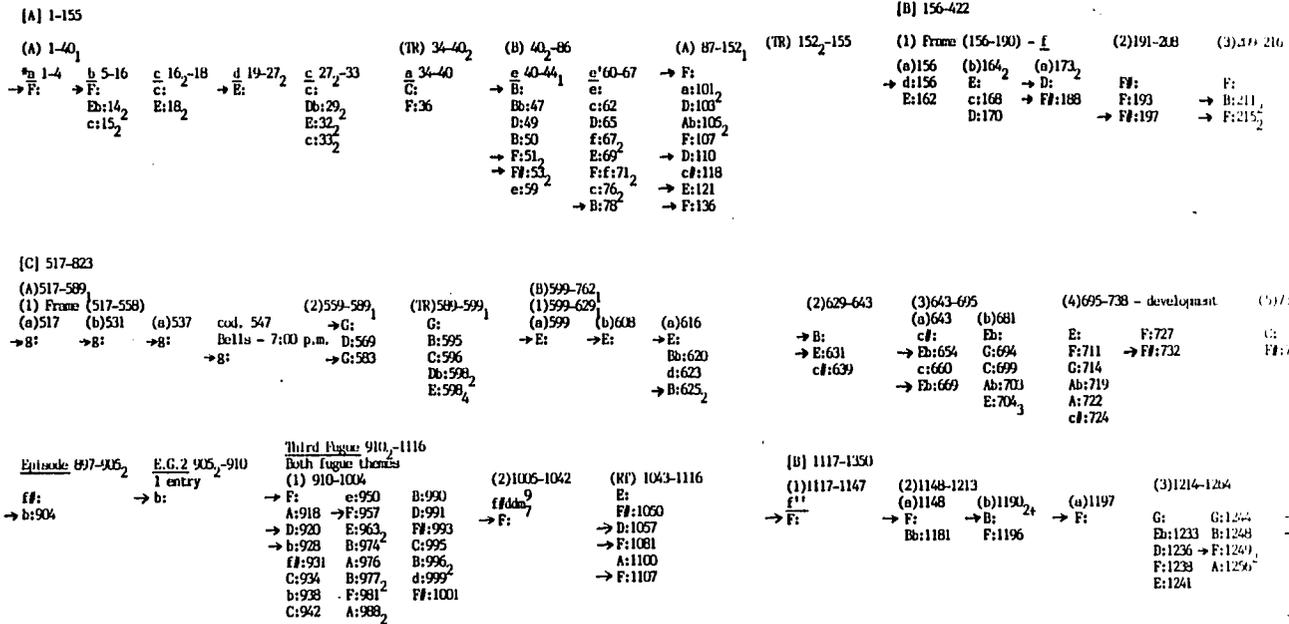
Figure 12 Chorale setting of the child's theme

The use of recurring motives throughout helps to unify this long work. However, as previously noted in Chapter One, the general consensus of the other writers is that it can be divided into four movements giving it the appearance of a four movement symphony. On the other hand, upon close examination of the work, one might find that the overall formal structure is not as simple as this general consensus states.

Formal Structure

In the opinion of the present writer, Strauss's Domestic Symphony falls into a large seven-part rondo design, ABACABA. Figure 13 presents the chart of the work. The chart is based primarily on the tonal and

melodic relationships that occur in the piece. This analysis does not exclude the four divisions previously mentioned, it merely incorporates them into a more meaningful framework.



* lower case letter underlined denotes theme, arrows denote important keys

Figure 13 Structural Chart of The Domestic Symphony

[A] 423-516

(2)191-208 (3)209-216 (A)217-229 - f'
 (a)217 (b)241₂ (a)257
 → D: → D: → D:
 E:241 F:246 g:255 G:285

(B)289-337₁ (A')337-392
 (1) f and f'
 → D: → D:
 G: → B:321 → D:
 B:295 F:333 A:343
 E:297 → D:335 c#:349
 → f#:300 Bb:351
 G:311 f#:352
 e:313 → D:255

(2)362 (TR)Other part of frame(393-422)
 (1)393 f (2)406
 → D: → d: D:
 G:418

n and f'
 → F: (TR)468-516
 (1)468 (2)477
 F:
 C:469
 B:473

[A] 824-1042 - Double Fugue

Intro 824-838₁ First Fugue 838-879
 E.G.1 838-864
 5 entries → F: Episode 865-872
 → F: E.G.2 873-879
 1 entry → F:
 D:875

Second Fugue 879-910
 E.G.1 879-896
 5 entries → b:
 A:890
 Ab:892
 C:893
 → f#:895

1)695-738 - development (5)739-771 (6)772-823
 bars 817-823-Frame
 Bells - 7:00 a.m.
 → G: B:806
 b:780 e:805₃
 F#:785 g:810₃
 F:791 bb:814
 eb:790 G:815
 D:801 → B:817

[A] 1351₁-1505 - (Solo)

(1)1351₁-1403 (2)1404-1430 (3)1431-1450 (4)1451-1472 (5)1473-1491 (6)1492-1505
 e: → F: → F: → F: → F: B:
 → F:1353₂ → F:1497

(a)1197 (3)1214-1264 (4)1265-1320 (5)1321-1350₁
 F: G: G:1244 → F: → D:
 Eb:1233 B:1248 → F#:1281 e:1348
 D:1236 → F:1249₂ C:1297
 F:1238 A:1256₂ G:1299
 E:1241 F#:1307
 Eb:1310
 → D:1320₂

All four [A] sections (beginning in bars 1, 423, 824 and 1350) are primarily in the tonic key of F major. The first [B] section (156-422) is in a contrasting key beginning in d minor, but quickly shifting to D major. The return of [B] in bar 1117 begins in the tonic F major, but ends emphatically in D major, the principal key of the initial [B] section. This second occurrence of [B] fits the rondo design tonally and also thematically, since it uses a transformed version of the original thematic material. The [C] section (517-823) is in a new tonal area and also contains some developmental sections.

Most of the larger sections of the rondo can be broken down into smaller subdivisions. The first [A] section is an ABA form. In the first [B] section, the ABA is itself framed by short sections that use similar tonal and thematic content. Similarly, the [C] section is in two large units which are also framed by two smaller sections in g minor. The third [A] section (824-1042) is a double fugue. The final [B] and [A] sections are sectionalized and do not take on the appearance of a specific form.

The first [A] section can be subdivided into three sections as already noted. The first subsection (1-40₁) begins in F major and introduces the motives associated with Strauss himself. These motives have been labeled as Themes a, b, c and d on the chart. The second subdivision

(40₂₊-86) moves to B major, the principal tonality of Strauss's wife. The wife's motives are designated as Themes e and e'. The return of F major vivaciously combines the motives of both the husband and the wife. This section ends with the first major cadence in the tonic key in bar 152₁.

Following the short transition in bars 152₂-155, the child's theme (Theme f on the chart) is introduced in d minor on the oboe d'amore. It is possible to consider that the key of d minor is used here to show the close relationship between the father and the son since F major and d minor are obviously related keys. This beginning section (156-190) is the first part of the frame of the [B] section because one of the principal themes (the son's) is introduced and also because there is a return to d minor with the same melody in bar 393, the end of the [B]. The interior of the [B] section is an ABA scherzo. It is in a playful triple meter and, as illustrated in Chapter Two p. 17, the melody (Theme f') is a lively transformation of the child's original theme. There are fragments of the mother's and father's motives throughout this section indicating their presence as the three engage in a light-hearted family frolic. The principal key is D major, a third related submediant to F major. The climax of this [B] section is reached at the

return of (A') in bar 337. Here one finds a combination of the two principal themes, f and f', a combination of meters, 6/8 and $\frac{3}{4}$, and a return to D major. The section ends in d minor (the other part of the frame) for the melancholy original version of the child's theme and the "Dreamy" motive of the father, again representing the strong relationship between the two characters.

F major makes a significant appearance in bars 423-467, designating the return of the refrain. The principal motive throughout this section is Theme a, the "Carefree" father, combined with a few fragments of f', the "Lively" son.

A transition section (which leads to the large [C] section) follows the cadence in F major in bar 467. Not only does this transition function normally in the formal structure, but it also "functions" in the program. It has the significant function of leading the listener from the playful previous sections into the passionate adagio section. It is in two small parts, the first of which passes through several tonal areas and has several thematic fragments in a short period of time. There follows a diminution of the child's entire theme followed by a very angular mother's motive which leads to the conflict of the second part, the son's "bath-time". The second part (beginning in 477) leads to the key of g minor by

using a pedal on f# and the sonority of f#°7. The dissonance subsides and we are quietly led into the next large section, the Adagio.

The lengthy [C] section occurs in bars 517-823. It can be divided into two sections: (A) in bar 517 and (B) in bar 599. As illustrated on the chart, (A) contains its own subsections, the first of which is a somber lullaby in an 'aba' form with a short codetta. It uses the child's original theme again played on the oboe d'amore and it ends with the glockenspiel setting the time at 7:00 P.M.. The second subsection is a singular unit which is based on the "Dreamy" motive of the husband. There is a short transition section following the imperfect authentic cadence in 589₁. Here the "dreamy" thoughts of the husband are interrupted by his wife as the succeeding section, (B), begins. The (B) section passes through several unusual keys beginning in E major, cadencing in Eb major and finally settling in F# major. Although E major and F# major are actually quite distant from the tonic key in regard to key signatures, both are only a minor second away, therefore using the keys of the leading tone and the Neapolitan respectively. A long developmental build-up begins in bar 695. It intertwines the motives of the husband and the wife until the climax is reached in bar 747₃₊. The excitement quiets down and several of the themes are recalled in the tranquil final section

(bar 772). Finally, the [C] section ends as it began, in the key of g minor and with the seven strikes of the glockenspiel, now signifying 7:00 A.M..

The next [A] section is the double fugue. The first fugue begins in bar 838 and, like the second fugue, contains two entry groups separated by a short episode. The principal tonality of the first fugue is the tonic key of F major. It is possible that the first fugue is another representation of the father and son relationship since it places a robust version of the son's theme in the father's key (F major). On the other hand, the second fugue could represent the mother since it uses the parallel minor key of the mother (b minor) and fragments of the mother's (wife's) angry motive.¹⁵ It is as if the masculine side of the family is clashing with the feminine counterpart. The fugal development ends as the climax of [A] is reached in bar 1005. Following the climax is a very dissonant section, signifying a family dispute. It has been included in the fugue because it still employs fragments of the fugue themes, the timpani is playing the rhythm of the first fugue and the strings have a fragment of the second theme. The ruckus begins to calm down and suddenly ends in bar 1043, which begins

15. The first occurrence of the second fugue theme is in bars 64₂-67₁.

a retransition back to the tonic key. This retransition recalls several of the themes from the beginning sections of the symphony, primarily those of the father, but also the child's original melody. Also, the retransition is unified by the sixteenth-note accompaniment figure found in the string parts.

The second [B] can be sectionalized into five parts. The sections build gradually until the high-point of [B] is reached in 1321. Here, the first fugue theme is recalled along with the child's theme and several of Strauss's themes. The [B] section begins strongly in F major, but the climax (section 5) is entirely in D major. The section ends with a quick modulation to e minor and a deceptive cadence in bars 1348-1350 which leads into the final section.

The last section functions as both the coda and the last appearance of the refrain. This [A] can be divided into six parts which gradually build toward the climax in bar 1480. There are many cadences and tonic pedal points throughout which give it the character of a coda. The sixth section (1492-1505) brings the work to a triumphant close and contains the three principal tonalities of the work. They are stated here chordally, B major (the wife) in 1492-93₁, D major (the son) in 1493₂-1496 and finally F major (the husband) in 1497-1505.

Programmatic Implications In The Structure

The program for The Domestic Symphony may not be as detailed as some of the earlier tone poems, but once one is aware of the basic character sketches presented in the beginning of the symphony, it is not difficult to hear the story the composer is depicting. There have been sketches of the story printed in concert programs. The following was printed in the program notes of a concert by the New York Philharmonic in May of 1985:

- I. Introduction and development of the three chief groups of themes.
 - a. Easy-going
 - b. Dreamy
 - c. Fiery
 The wife's themes:
 - a. Lively and gay
 - b. Grazioso
 The child's theme:
 - Tranquil
- II. Scherzo.
 - Parents' happiness. Childish play.
- III. Cradle song (the clock strikes seven in the evening).
 - Adagio.
 - Doing and thinking. Love scene.
 - Dreams and cares (the clock strikes seven in the morning).
- IV. Finale.
 - Awakening and merry dispute (double fugue).
 - Joyous conclusion.

Also, Norman Del Mar refers to a program in his discussion on the motivic material of the work.¹⁶ Del Mar does not give a specific outline nor does he refer to specific bar numbers so it is difficult to be precise,

16. Del Mar, p. 183-196.

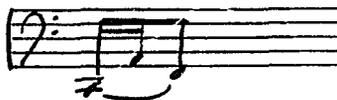
but a general outline of his program could be as follows:

- I. Introduction of three principal thematic groups
 - A. Strauss
 - B. Wife
 - C. Son
- II. Scherzo
 - A. The child at play
 - B. Parent's happiness
 - C. Interlude
 - a. Lullaby/Bed-time
 - b. Strauss watching over son
- III. Adagio
 - A. Doing and thinking--(development of symphony)
 - B. Love scene
 - C. Dreams and worries
- IV. Finale
 - A. Double fugue
 - B. Merry arguments
 - C. Reconciliation
 - D. Happy ending

These two programs follow the formal structure of the work quite closely, but there are some exceptions. Both programs put the child's theme in the opening section with the father and the mother, yet both have ignored the key and the very important cadence (in the tonic key) in bar 152 which divides the sections very strongly. The other difference falls in Del Mar's program only. Where does the Adagio begin? According to Del Mar, the lullaby (or Cradle Song), beginning in bar 517, is part of an interlude-type section between the Scherzo and the Adagio, with the Adagio beginning in bar 599. It appears that he is overlooking, most

importantly, the tonal framework of the Adagio, plus the tempo markings and the important glockenspiel role which depicts the time of day, specifically 7:00 P.M. and 7:00 A.M..

Throughout the composition certain motives depict particular characters in the family, but the composer goes beyond this simple use of motives to include keys and particular sonorities to help portray their characteristics. The opening "Carefree" motive is usually associated with the key of F major and is Strauss's principal motive. The first three notes comprise an F major triad and are often isolated to show his presence in the program.



Along this same line is the wife's principal motive which is a free inversion of the "Carefree" melody. It is often in B major and the motive itself begins with a B major triad which is often extracted to show her presence in the story.



Not only are the keys and sonorities important for depicting the two characters, but timbre also plays an important role. For instance, the husband is often heard in the lower "masculine" timbres, such as the 'cello, while the mother is usually in a higher register, such as the violin or upper woodwinds. The constant presence of husband and wife often result in many linear motion modulations because of the tritone relationship between the two. An example of all of the above mentioned qualities is illustrated in Figure 14. Note the husband in bar 209 in the low strings, the wife in bars 212₂-213 in the upper woodwinds, hence the sonorities FM_4^6 and BM. Also in this excerpt the composer wrote in the score, "Ganz der Papa" (Just like his Father) spoken by the Aunts (the muted trumpet) and "Ganz der Mama" (Just like his Mother) spoken by the Uncles (the muted trombones). Not only does this exemplify the use of timbre and sonorities to depict the characters, but the motive that the trumpets have belongs to the father and the trombones have the mother's motive.

The "Dreamy" motive is used frequently throughout the piece, but it does not seem to have any association with any particular keys or sonorities.

On the other hand, the "Disgruntled" motive is always associated with an AbMm7 chord, which sometimes is functional in the key and other times it is not. Figure 15 illustrates the "Disgruntled" motive as a functional chord in the key of Db major.

Figure 15 is a musical score for a passage in the key of Db major. It consists of six staves: Flute (Fl.), A Clarinet (A Kl.), B Clarinet (B Kl.), Bass Clarinet (Bb Kl.), Bassoon (Fg.), and Violin I (1. Vl.). The music is in 3/4 time and features dynamics like *sf*, *f*, *mf*, and *dim.*. The score is divided into measures 28, 30, 31, and 32. Measure 28 is marked '28' and 'sf'. Measure 30 is marked '30 dim.' and 'sf'. Measure 31 is marked '31 poco calando' and 'sf'. Measure 32 is marked '32' and 'dim.'. The bassoon part has a 'dim.' marking. The violin I part has a 'dim.' marking. The chord symbols below the staff are: Db: V₇, G/b, V₇, I.

Figure 15 The "Disgruntled" motive used as a functional chord

Figure 16 shows the motive in a non-functional manner that also involves very stylistic third relations.

118

Fl. 1099 1100 1101 1102 1103 1104

A Kl.

B Kl.

Baskl. (B)

Fg.

Hr.

Vl. Doppelgriff

Br. 3rd

Vc.

Kb. Fm7 Cm7 Em7 Am7 Em7 Am7 Em7 arco 3.

F: A: V⁴/₃ — N.F. V⁴/₃ — N.F. V⁴/₃

Figure 16 The "Disgruntled" motive used as a non-functional chord in the midst of stylistic Third Relations

The "Fiery" motive is used in several climactic sections of the piece and is often in the key of E major. Normally, it builds toward a major-minor-minor sonority and then dies down. Figure 17 shows the first appearance of the "Fiery" motive. There is a build-up to the $BbMmm_7^9$ chord which is strongly accented. One peculiar characteristic of this sonority is the unusual spelling of the chord. It is often spelled, as it is here, $Bb-D-E\#-G\#-B$ (a doubly augmented German-sixth chord with a m9) however, the chord does not resolve in the normal manner

of an augmented sixth chord. The bass note acts in a non-functional manner, while the $e^{\#7}$ above the bass resolves to the following sonority, an $f\#m$ chord.

Musical score for measures 19-22. The score includes parts for A Kl., B Kl., Bdkl., VI., Br., Vc., and Kb. The VI. part has lyrics "fiery" and "scen. do". The Kb. part has a handwritten "E: I" and an upward arrow. The Bdkl. part has a handwritten "Bbm7" with a "7" below it.

Musical score for measures 23-25. The score includes parts for A Kl., B Kl., Bdkl., Fg., VI., Br., Vc., and Kb. The Fg. part has handwritten chords "f#m", "EM4", and "Bbm7". The VI. part has the instruction "etwas breit". The Kb. part has a handwritten "E: II I4 V7".

Figure 17 The first appearance of the "Fiery" motive

However, this is not always the case as Figure 18 illustrates. This excerpt occurs after the argument in the double fugue. The sonority is merely a (p) major triad with a M9 in a moving bass figure. Therefore, the "fire" is gone and it would appear that his wife has had the last word.

ger (Tempo des Anfanges) J. 104

Fl.

Cl.

Bsn.

Tr.

Tbn.

Vn.

Cb.

1044 1045 1046 1048

res. BM ENI EM ENI

"Fiery Motive"

Figure 18 An alteration of the "Fiery" motive

The last motive of the husband is entitled "Joyous" (in the trumpet, bars 33-34). It occurs in the beginning of the symphony and also in the argument section in the double fugue. It is not associated with a sonority or key, but it is usually heard on the same pitches and timbre. However, in the argument section (bars 1009-1047), the motive begins in the original

high tessitura, but as the argument continues the tessitura drops in pitch, possibly portraying the wife's victory over her husband.

There are two sections in the symphony where some conflict is being depicted and therefore employs a rather cacophonous sound. In the first case (bars 477-510; also see Figure 25) the conflict is between the mother and child during the child's preparation for bed. This section has received some attention for being overstated as Hans Richter claims: "...all the cataclysms of the downfall of the gods in burning Walhalla do not make a quarter of the noise of one Barvarian baby in his bath."¹⁷ The scene takes place over an f#°7 chord, with muted trumpets and horns and with trills in the high woodwinds. Interjections are in the form of Mother's motive in an aggravated manner. The second instance is even more raucous than the first and has been labeled by Del Mar's program as "merry arguments" (1005-1042; also see Figure 26). The argument does not sound very merry however, with a tutti orchestra playing fortissimo and constant rhythmic activity throughout and the dissonant sonority of an f#ddm⁹₇ chord sustained for thirty four measures. It is surprising that this

17. Del Mar, pp. 188-189, quoting Hans Richter.

section was not criticized along with the first, since it is even more chaotic sounding.

CHAPTER 3

HARMONIC LANGUAGE

The harmonic language of The Domestic Symphony has been examined in regard to sonority types and durations, modulation types, representative harmonic progressions and significant cadential structures.

Sonority Types and Durations

A large variety of sonorities are found in the composition. The sonorities have been tabulated according to various sections and are listed in Table 1. The sections were chosen primarily because of tempo and meter changes. Non-harmonic tones were not considered as added chord tones in the tabulation. Sevenths, ninths and elevenths were counted as such depending on the context in which they occurred.

As Table 1 illustrates, the two most popular sonorities of the work are the major triad and the Major-minor seventh chord. These chords are used consistently throughout the symphony, especially in the opening section and the Finale. As the symphony unfolds and the Adagio section begins, the sonorities (though still dominated

by the major triad and Mm7) become more diverse and colorful. The Finale has some unique harmonies, but the tempo is quick and their durations are fairly short.

Table 2 Tabulation of Sonority Duration

	<u>1-216</u>	<u>217-422</u>	<u>423-516</u>	<u>517-823</u>	<u>824-1505</u>
Major Triad	$\frac{155}{155}$	$\frac{76}{76} \frac{1}{3}$	$\frac{52}{52}$	$\frac{599}{599}$	$\frac{467}{467} \frac{1}{2}$
Minor Triad	56	23	8	264	81
Augmented Triad	0	$\frac{2}{3}$	0	$\frac{1}{2}$	4
Diminished Triad	$8\frac{1}{2}$	6	$2\frac{1}{2}$	25	$10\frac{1}{2}$
Mm7	145	78	42	$622\frac{1}{2}$	265
mm7	14	10	13	$152\frac{1}{2}$	$77\frac{1}{2}$
ϕ 7	3	$\frac{1}{3}$	$1\frac{1}{2}$	$29\frac{1}{2}$	26
\circ 7	$9\frac{1}{2}$	$7 \frac{1}{3}$	63	75	$23 \frac{1}{3}$
MM7	$4\frac{1}{2}$	2	0	46	31
Mm9	$\frac{1}{2}$	$6 \frac{2}{3}$	0	86	22
Mmm9	9	4	4	32	11
mM9	2	0	0	0	0
mM7	1	1	0	0	0
MmP11	0	1	0	4	4
mmP11	0	2	0	0	0
Mm7 with added 6	0	2	0	8	0
French Sixth	0	3	0	0	9
Mm9	0	0	0	1	0
MmmP11	0	0	0	2	0
M-M9	0	0	0	6	1
mmmd11	0	0	0	0	2
mmM9	0	0	0	0	2
MM9	0	0	0	0	2
ddm9	0	0	0	0	68
+M7	0	0	0	0	4
+m7	0	0	0	0	1
mmm9	0	0	0	14	0
+MM9	0	0	0	0	2
m-m9	0	0	0	0	2
Total Beats	408	223	186	1953	1116

There is not an excessive amount of pedal point in the work, but some does appear in the Adagio and Finale sections. Within bars 519-547 of the Adagio a drone-like figure fades in and out of the low bassoon line. In Figure 19 one can see a small portion of this section and observe the Perfect 5th (G and D) drone in the bassoon. At times both notes fit into the harmony as chord tones and at other times either one or both are considered non-chord tones.

The image displays two systems of a musical score for Schubert's 'Wiegenlied'. The first system covers measures 517 to 520, and the second system covers measures 521 to 525. The bassoon part is the focus, showing a drone of G and D. The score includes parts for Oboe, Clarinet, Bassoon, Violin, Viola, and Cello/Double Bass. The tempo is 'Mäßig langsam' and the time signature is 4/4. The key signature has one flat. The bassoon part is marked with 'mit Dämpfern' and 'pp'. The score includes various musical notations such as dynamics, articulation, and phrasing.

Figure 19 Use of pedal point in the Adagio section

Figure 20 Use of pedal point in the Finale

Other examples of pedal point can be found in the Finale. Bars 1148-1190 are an example of a sustained tonic pedal (F) for 43 measures. Often the sonorities are tonic chords, but other sonorities are used as well. The key eventually moves to Bb major and the F pedal then becomes a dominant pedal in the new key. Pedal point is probably used throughout this last [B] section to add tension to the long build-up which leads to the concluding section of the work.

121 bewegt J. 108

Fl.

Ob.

Cl. am.

Kl. H.

Kl. A.

Kl. B.

Basskl. (B)

Fr.

Hr. (F)

Vi.

Kb.

122

Fl.

Kl. H.

Kl. A.

Kl. B.

Basskl. (B)

Fr.

Hr. (F) s.a.

Vi. VI.

Hr.

Vi.

Kb.

leicht fließend

hervertretend

marcato

Figure 20 Use of pedal point in the Finale

Figure 21 Climax of the Adagio using Mm7 chords

The more complex dominant-type sonorities (ninth and eleventh chords) are found primarily in the Adagio and Finale. And yet for the climax of the Adagio section (747-753), the sonority is merely a Major-minor seventh chord. What is unusual here is that the climax is suddenly in the key of C major, a key a tritone away from the previous key, F# major. This, coupled with the full orchestration, results in a dissonant, yet appropriate climax to this sensual Adagio.

Musical score for measures 747-748. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Trp.), Trombone (Tbn.), Percussion (Perc.), Violin (Vl.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). Measure 747 features a *ritard.* marking. The music is characterized by dense, sustained chords, particularly in the lower registers, which are identified as Mm7 chords in the caption.

Musical score for measures 749-750. The score continues with the same instrumentation as the previous page. Measure 749 shows a continuation of the dense chordal texture. Measure 750 concludes the section with a final chord. The score includes various performance markings such as *rit.* and *dim.*

Figure 21 Climax of the Adagio using Mm7 chords

Musical score for the left page of page 43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (A Kl.), Clarinet in Bb (B Kl.), Bassoon (Bskl.), Percussion (Perc.), Horns (Hr.), Trumpets (Trp.), Trombones (Tbn.), and Strings (Str.). The percussion part includes a snare drum (S-Tb.) and a cymbal (C). The strings part includes Violins I (Vl. I.), Violins II (Vl. II.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is marked with measures 748, 749, and 750. A tempo change to *G.M.m. 2* is indicated at the bottom of the page. The score ends with a *rit.* marking.

Musical score for the right page of page 43. The score continues the orchestral arrangement from the left page. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (A Kl.), Clarinet in Bb (B Kl.), Bassoon (Bskl.), Percussion (Perc.), Horns (Hr.), Trumpets (Trp.), Trombones (Tbn.), and Strings (Str.). The percussion part includes a snare drum (S-Tb.) and a cymbal (C). The strings part includes Violins I (Vl. I.), Violins II (Vl. II.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is marked with measures 751, 752, and 753. A tempo change to *G.M.m. 2* is indicated at the bottom of the page. The score includes dynamic markings such as *molto espr.* and *dim.*.

io using Mm7 chords

Figure 22 A new resolution for the Mmm_7^9 of the
"Fiery" Motive

The Major-minor-minor ninth chord is used as the climactic point of the "Fiery" motive, but as noted in Chapter Two, p.29-30, only the $^{\circ}7$ sonority above the bass note resolves properly. However, there is an instance in the Finale where the sonority is highlighted and the entire Mmm_7^9 chord does resolve. The sonority is now a $DMmm_7^9$ which resolves to a g minor chord in 1483, or in the key of F major, a V_7^9/ii resolving to a ii.

The image displays two pages of a musical score. The left page is numbered 147-151 and features a handwritten annotation 'DMmm 9' above the staff. Below the staff, the instruction 'tempo, stasbreit' is written. The right page is numbered 152-156 and features a handwritten annotation '159 wieder sehr frisch' above the staff. The score includes parts for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clam.), Bassoon (B.S.), Horn (Hr.), Trumpet (Trp.), Trombone (B.-Tb.), Percussion (Perc.), Violin (Vl.), Viola (Vl.), Violoncello (Vc.), and Double Bass (Kb.). There is also a vocal soloist part (Sop.). The score is written in a complex, multi-measure format with various musical notations and dynamics.

Figure 22 A new resolution for the $Mmm\frac{9}{7}$ of the "Fiery" Motive

Figure 23 Bi-chordal passage in the Adagio

Throughout the symphony, sonorities are clouded by the use of non-harmonic tones. Sometimes this is achieved by creating a bi-chordal situation as shown in Figure 23. Here, the harp has a Cb major triad with an added sixth (abmm7 sonority) over a sustained ebm₆ chord. This occurs in the Adagio (796-801) after the love-scene and is meant to depict the two in a dreamy, sleep-like state. The vagueness in the tonality helps to depict this ambiguous state of mind.

Another example of a bi-chordal situation can be seen at the beginning of the Coda (1350₂₊-1352). Here, the wife's motive, in the normal key of B major, is sounded in the high strings and woodwinds while the lower voices have the husband's motive in F major. Although the two chords are not sounding simultaneously, the effect is achieved since the tempo is quite fast.

The image shows a page of a musical score for the Coda section, measures 1350 to 1352. The score is for a full orchestra and includes parts for strings, woodwinds, and brass. The tempo is marked "poco riten." and the mood is "sehr lebhaft und lustig". The key signature is one flat (F major). The score shows a bi-chordal passage where the wife's motive (B major) is played in the high strings and woodwinds, and the husband's motive (F major) is played in the lower voices. The tempo is quite fast.

Figure 24 Bi-chordal passage in the Coda

There are two different points in the work where the composer needs to create a sense of conflict to fit the program. The first occurs during the child's "bath-time" and the second occurs in the Finale during the "argument" section. The principal sonority for both is a sustained $f\#^{\circ}7$ chord. The child's bath lasts for 33 bars and is located in bars 477-509. Not only is the fully diminished dissonance used, but the 2nd trumpet line occasionally adds a Db to the sonority creating even more tension.

Figure 25

Programmatic use (conflict) of the $f\#^{\circ}7$ chord at "bath-time"

Similarly, the second occurrence (1009-1042) again utilizes a basic $f\sharp^{\circ}7$ sound, but now the composer adds a $m9$ to the harmony. This sonority is unique to this particular section of the symphony. Figure 26 shows four bars of the sonority which actually lasts for thirty four measures.

110

Fl. zu 3 1009 1010 1011 1012

Hob. zu 2

Ob. d'am.

E.H.

D.Kl.

A.Kl.

B.Kl.

B.Bkl. (B)

Sop.

Al.

Bax.

Fr.

K-Fr.

Hr. (E) 1.3. (F) 1.3. (C) 3.4.

Trp.

Pos. B-Tb. zu 3

Pk. Beck. (gew.) gr. Tr. Beck. gr. Tr.

1.3.Vl.

Br.

Vc.

Kb.

Figure 26 $f\sharp d d m_7^9$ sonority of the "Merry Argument"

Modulation Types

The types of modulations employed in The Domestic Symphony have been analyzed and tabulated as Table 2 indicates.

Table 3 Modulation Types in The Domestic Symphony

Linear Motion (49).....	27.6%
Chromatic Pivot (36).....	20.3%
Diatonic Pivot (33).....	18.6%
Third Relation (29).....	16.3%
Enharmonic Major-minor (18).....	10.1%
Enharmonic Diminished Seventh (11).....	6.2%
Pivot Note (1).....	.5%
Deceptive Cadence (0).....	0
Diminished Seventh to Major-minor.....	0

Total number of modulations = 177

Since the symphony is a long and complicated work, one would expect to find a high number of modulations. However, it is unusual that linear motion modulations make up the largest portion of individual modulation types. The primary cause for this is the program and the tritone relationship between the two main characters, Strauss and his wife. Figure 27 illustrates a linear motion modulation as the program shifts from the "Carefree" husband motive to the

Figure 27 Linear motion modulation

first occurrence of the "Lively" wife theme. There is a chromatic line which leads from the FM_4^6 chord to the $Bm7$ sonority in $4O_{2+}$. The $Bm7$ acts as a secondary dominant chord in the new key of B major which is strongly established by the perfect authentic cadence in that key in bar 44.

II. Thema
sehr lebhaft M.M. ♩ = 112

Fl. *zu 3*

Hob.

D.Kl. 36 37 38 39 40 41

B.Kl.

Fg. *1. 2. dim. gemächlich*

Hr. *(E) 1. 2.*

Pk. *dim. p*

Hrf.

Vi.

Br. *pizz.*

Vc. *CM FM₄ gemächlich BM₄ em₄ e₄[#]*

Kb. *pizz.*

F: V I₄ B: VII IV IV₄ VII^c V

Figure 27 Linear motion modulation

Often the linear motion modulation is much more sudden as illustrated in Figure 28. Here the shift is from the key of B major with a BM_4^6 (I_4^6) moving chromatically to a CMm_3^4 sonority, the dominant in the new key of F major.

The image shows a musical score for an orchestral piece. The top system includes staves for Flute (Fl.), Horn (Hob.), Trumpet (T.H.), Trombone (T.Kl.), Violin (Vl.), Viola (Vl.), Cello (Vc.), and Double Bass (Kb.). The key signature changes from two sharps (B major) to one flat (F major). The score is marked 'calando' and 'Erstes Zeitmaß (gemächlich)'. Handwritten annotations include 'Bm4 CMm3', 'CMm7 - 6', and 'CMm1'. A chord diagram at the bottom shows the progression: Bm4 (I4^6) -> CMm3 (V7) -> CMm7 (V7) -> CMm1 (V7).

Figure 28 Sudden shift in key using a linear motion modulation

Chromatic and diatonic pivot chord modulations constitute nearly 40% or 69 of the total 177 modulations. Figure 29 illustrates two modulations by chromatic

Figure 29 Chromatic pivot chord modulations using
the Neapolitan chord

pivot. The use of the Neapolitan chord is exploited as the key shifts between F# major and F major. The F# major outbursts fit programmatically as cries from the son using muted trumpets and trills in the high woodwinds. The F major sections are the father's comments and utilize not only his key, but also fragments of the "Carefree" motive.

16 Im Zeitmaß (lebhaft)

17

Chord progression diagram:

$F\#m_6$ I_4 — $F\#m_6$ II_3 V_7 — N_4 $F\#m_6$ I_4 — N I_4 IV_6 I_4 $F\#m_6$ II_3

Figure 29 Chromatic pivot chord modulations using the Neapolitan chord

Figure 30 Diatonic pivot chord modulation

An example of a diatonic pivot chord modulation occurs in the half cadence at the end of the Adagio section. The old key is g minor as the strings sustain a $g m_4^6$ chord which becomes a ii_4^6 in the new key of the Finale, F major.

The image displays two pages of a musical score for 'Finale (sehr lebhaft) M.M. Jette'. The score is for a full orchestra and includes various instruments and their parts. The first page shows measures 817 to 822, with tempo markings 'molto ritard.' and 'a tempo (mäßig langsam)'. The second page shows measures 825 to 829, with a '1. mov.' marking. Handwritten annotations in red and black ink highlight a diatonic pivot chord modulation. The modulation sequence is: $F\#M_4$ (marked '(ohne Dämpfer)') in measure 825, CM_{m7} in measure 826, FM_4 in measure 827, and $am_{6/5}$ in measure 828. The key signature changes from one sharp (F#) to one flat (C) during this sequence. The score also includes dynamic markings like fp and ff , and performance instructions such as '(mit Dämpfer)', '(ohne Dämpfer)', and '(Dämpfer ab)'. The bottom of the second page shows Roman numerals for the chords: $F: N_6$, V_7 , I_6 , and III_6 .

Figure 30 Diatonic pivot chord modulation

Another common method of modulation employed in the work is by third relation. Figure 31 exemplifies one of the many modulations of this nature. The sonority in bar 26₂ is a BMm7 which moves directly to the AbMm7 in bar 27.

E: II I₄ V₇ — [c: G/6]
3rd Relation

Figure 31 Third relation modulation

Even though the remaining categories make up one-half of the different types of modulations, they constitute only 16% (or 30 of 177) of the modulations in the symphony. The single example of a pivot note modulation is shown in Figure 32. It occurs immediately following the perfect authentic cadence which ends the

first large section in bar 152. The note 'A' is held out for three bars in the violin. It is the mediant of the old key, F major, and becomes the fifth of the new key, d minor.

The image shows a complex musical score for a full orchestra. The top staves are labeled: Kl. Ff., Fl., Hob., E. H., D. Kl., A. Kl., B. Kl., Fg., Hr., Vi., Br., Vc., and Kb. A handwritten 'PAC' is written above the top staves. The score is divided into measures 149, 150, 152, 153, and 154. The bottom staff shows a bass line with notes 155, 160, and 164, and chords V7, V7, and I. The note 'A' is circled in the bottom staff.

Figure 32 Pivot note modulation

The enharmonic diminished seventh chord modulation occurs rather infrequently in the work. In Figure 33, the modulation occurs in bar 747, beat 6. The sonority is a $c^{\circ 7}$ ($vii^{\circ 7}/V$ in the old key of F#

major) or as an $f\sharp^{\circ}3$ ($vii^{\circ}7/V$ in the new key of C major).

$\boxed{F\#} : V_7 \text{ ————— } vii^{\circ} \frac{7}{V}$
 $\boxed{C} : vii^{\circ} \frac{7}{V} \quad V_4 \text{ —————}$

Figure 33 Enharmonic diminished seventh chord modulation

Figure 34 Enharmonic Major-minor seventh chord modulation

The more common enharmonic Major-minor seventh modulation is illustrated in Figure 34. The GbMm7 in bar 1190 functions as a German-sixth chord in the old key (Bb major) and as a V7 in B major (the new key). An unusual aspect of this modulation is the Bbm⁶₄ chord on beat two of bar 1190. The German-sixth chord thus resolves to a I⁶₄ in the old key before it moves on to the new key on the upbeat of beat two in bar 1190, a BM⁶₄.

125

1183 1184 1185 1186 1187 1188 1189

B I₆ - V₇ - I₃ - V₄

126

1190 1191 1192 1193

B I₆ - V₇ - I₆ - V₇

Figure 34 Enharmonic Major-minor seventh chord modulation

Figure 35 Momentary "slip" modulation in bars 735-740

On occasion, there are momentary shifts in the tonality. These temporary shifts (or "slips") in tonality typically move to a key a half step away and then return to the original key within several beats. Often the modulation is of a linear nature, but these have not been counted in the tabulation of Table 2. In Figure 35, the key slips from F# major to G major for two short beats in bar 737₃₋₄.

Fl. 302
 Hob.
 Ob.
 Cl. in A 735 736
 Cl. in Bb
 Bsn.
 Trp.
 Tbn.
 Perc.
 Vl. I
 Vl. II
 Va.
 Vc. & Kb. GM

F#:
 x I₆ II₇ - III₆/IV I V_c I G:

Fl. 303 73
 Hob.
 Ob.
 Cl. in A 739 740
 Cl. in Bb
 Bsn.
 Trp.
 Tbn.
 Perc.
 Vl. I
 Vl. II
 Va.
 Vc. & Kb.

F#:
 x I₆ passing chords I₆

Figure 35 Momentary "slip" modulation in bars 735-740

In figure 36, the key slips from F major to E major as the wife's motive is interjected among the husband's motive and key.

Handwritten annotations in the score include:
 - Top right: *lang.*
 - Bottom left: *s' velle Takto lang.*
 - Middle right: *FM*, *CM7*, *FM*
 - Bottom: *F: I* ————— *(E:V₁) V₇ I*

Figure 36 "Slip" modulation in bars 1426-1430

Representative Harmonic Progressions

Harmonic progressions are not often used in a programmatic manner other than the use of single sonorities as part of a motive. Examples previously

mentioned are the Mm_7^9 of the "Fiery" motive and the $AbMm7$ of the "Disgruntled" motive. However, third related progressions are quite common. Figure 37 illustrates a passage of both major and major-minor chords which are all third related. The progression is slightly unusual because the first $AbMm7$, a German-sixth chord in C major, does not resolve in the usual manner.

99

Fl.

Hob.

Cl.

B.S.

T.P.

T.B.

P.

Vi.

Va.

Cb.

934 935 936 937 938

F-M⁶ A-M⁶ F-M⁶ A-M^{m7} G-M⁷

C: IV G/6 IV G/6 V₇

3 3 3

Figure 37 Alternating third related chords

"Disgruntled" Motive

The image displays two systems of a musical score. The left system contains staves for Flute (Fl.), Oboe (Hob.), Clarinet (Cl.), Saxophone (Sax.), Trumpet (TRP.), Trombone (TBN.), Percussion (Perc.), and strings (LA.Hrf., LA.VI., Str., Ve., Kb.). The right system contains staves for Oboe (Ob.), Horn (Hr.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (TRP.), Trombone (TBN.), Percussion (Perc.), and strings (LA.VI., Str., Ve., Kb.). The score is annotated with various musical notations, including dynamics like 'molto espr.', 'dim.', and 'cresc.', and specific measures are numbered (e.g., 754, 755, 756, 757, 758). A bracket above the right system is labeled '"Disgruntled" Motive'.

Figure 38 A more forceful use of the "Disgruntled" motive

Figure 39 Alternating functional and non-functional
 chords

Often the programmatic references to the husband and wife result in unusual progressions because of the tritone relationship between the two. Often there is a rapid alternation of F major and B major chords as illustrated in Figure 39. The key is F major; thus, the $B\text{Mm}_2^4$ chords are non-functional sonorities. Programmatically this passage is part of the build-up to the argument of the Finale, so one could view this as the beginnings of the argument with a little marital bantering. One other interesting point in this example is the bi-chordal situation in bar 911. The trombone is in F major while the rest of the orchestra has a fully diminished seventh chord.

tempo primo

910 911 912 913

F#Mm7 F#7 CM-7 FM BM-4 FM

F: LT → V₇ I N.F. I

914 915 916 917 918

BM-4 FM BM-4 BM-4 CM-7

NF: I N.F. NF V₇

Figure 39 Alternating functional and non-functional chords

Cadential Structures

The first large section of the work ends very strongly with a perfect authentic cadence in bar 152 and authentic cadences continue to be used throughout the piece. The Coda is almost Classical sounding because of the frequent use of either perfect or imperfect authentic cadence. There are times however, when the composer does deviate from this norm in some way. One instance occurs in the Coda in bar 1426-1430 (see Figure 36, p.68). The imperfect authentic cadence is altered slightly by preceding the V7-I with a brief encounter in a different key.

Another cadence is shown in Figure 40. The V-I movement in the bass line is immediately observed, but the sonorities above do not coincide with this bass movement. There is a mixture of tonic and dominant sonorities creating a delayed-type cadence. One does not find an Eb major chord until bar 684 and even then there is an added 6th in the melody line.

68

672 673 674 675 676 677 678

E^b I_4 V_7

64

679 680 681 682 683 684 685

I_9 V_7 (I)

Figure 40 Delayed cadence

Figure 41 Deceptive cadence

Deceptive cadences are not an integral part of the cadential structure utilized in the work. However, one is placed at the end of the final [B] section. Variation is achieved in this cadence by the quick modulation in bar 1348. The key has been strongly in D major since bar 1320₂ and yet the cadence is in e minor.

142 *rit.* *mf*

VL
Hob.
Ob.
Clam.
E. H.
D KL.
A KL.
B KL.
HSL.
Sopr.
Sax.
Fag.
Hr.
Trp.
Pos.
B-Tb.
P.
1. & 2. Hrf.

1341

DM

D: I

poco riten. 143 *mf* *sch. lebhaft und lustig*

VL
Hob.
Ob.
Clam.
E. H.
D KL.
A KL.
B KL.
HSL.
Fag.
Hr.
Trp.
Pos.
B-Tb.
1. & 2. Hrf.

1346 1347 1350

DM

D: I

\parallel_6
[e]: I₆ V₄ VI₆

Figure 41 Deceptive cadence

CHAPTER 4

SUMMARY AND CONCLUSIONS

Summary

The Domestic Symphony was one of the last tone poems to be written by Richard Strauss. It is a highly complex work, but it does fit the Classical form of a seven-part rondo. The seven large sections and their principal keys are listed below in Figure 42.

[A] (1-155) F: B: F:	[B] (156-422) d: D: d:	[A] (423-516) F:
[C] (517-823) g:G: E: Eb: F#: G:g:	[A] (824-1042) F:	[B] (1117-1350) F: D:
[A] (1350 ₂₊ -1505) F:		

Figure 42 Large sections and principal keys of
The Domestic Symphony

The first three keys of the symphony are associated with the three characters in the program. F major (the tonic key) is the masculine key for the husband, B major in the feminine key for the wife and their son's key of D major is located half-way between one and two. There are many unusual key relationships throughout the work, but the most striking are the relationship between the husband and wife (a tritone) and the overall family key relationship (a diminished triad).

Specific motives are used throughout the symphony to depict the three characters in the program. These motives have been labeled in the score by the composer and often describe a personality trait of the character. For instance, "Carefree" and "Fiery" for the husband or "Angry" for the wife.

The work uses a large variety of sonorities throughout, but the two most predominately used are the major triad and the major-minor seventh chord.

The symphony contains a large number of modulations, a total of 177. The linear motion modulation is the most common modulation type since it occurs 49 times. Chromatic pivot chord, diatonic pivot chord and third relation modulations also occur frequently throughout the piece. These three combine to account for approximately 55% of the total number of modulations in the work. Occasionally there are

momentary shifts or slips in the tonality. Typically, these "slips" move to a key a half-step away and then return to the original key within several beats.

The symphony uses standard cadential structures, primarily perfect and imperfect authentic cadences. However, at times variety is achieved through the use of deceptive cadences or by combining tonic and dominant chord tones to create a delayed cadence.

Conclusions

The Domestic Symphony should be considered as one of Strauss's orchestral masterpieces. The symphony succinctly fits its intended program of the events in a day of the composer's life. The music also grasps the many different moods of the characters throughout the day from the playfulness in the Scherzo, to the passion in the Adagio and the confusion in the Finale. The orchestration utilizes a full spectrum of timbres and would be a demanding work for any orchestra to perform. It is a wonder that The Domestic Symphony is not as popular as some of the earlier tone poems since it is such an enjoyable orchestral work.

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