

CHAPTER IV
STRING QUARTET NO. 3, OPUS 32

The five string quartets are products of Rosner's early and middle periods. The first three quartets (opp. 10, 19, and 32) were written between 1962 and 1965, and rapid advances in sophistication are apparent during this short span. These quartets represent Rosner's initial foray into music for small ensemble; all his works prior to op. 10 were either for keyboard or full orchestra. As the composer entered his twenties there followed a seven-year hiatus from string quartet writing, but not from chamber music entirely. During these interim years, 1965 to 1972, Rosner wrote sonatas for cello and for oboe, and produced a piano quintet and a string sextet (opp. 41, 54, 35, and 47, respectively).

The fourth quartet (op. 56, written in 1972) presents a darkly dramatic side previously unheard in Rosner's quartets, and the fifth quartet (op. 66, from 1977), with plaintive cantorial narrations and raga-like minimalism, is one of his more ethnic sounding compositions. In the years since the completion of the fifth quartet Rosner has undertaken revisions of varying degrees of some of the earlier quartets, but has produced

no further quartets to date. He began work on a sixth quartet in 1993, but abandoned it for fear of “repeating himself compositionally.”¹

These works have generally been well received. In reviewing a quartet recording, Walter Simmons writes of Rosner’s five quartets, “observing what elements remain constant throughout and what elements have changed provides considerable insight into the fundamental aesthetic intentions and priorities of this remarkable figure, who has amassed one of the most unusual and idiosyncratic bodies of work of any American composer of his generation.”² Dennis Moore says that these works “show an increase in fluency of expression but basically share the same world view—something that cannot be said of most composers of our time.”³ Huw Edwards calls Rosner “the American equivalent of the British composer Robert Simpson who, like Rosner, continues to produce quartets and symphonies in a proven musical language: if they have something worth saying they do not need tape-manipulation, or a nomenclature of performing instructions to say it!” (punctuation his).⁴

¹ Bettina Ciechowski, “Arnold Rosner: Streichquartett Nr. 3” in *Die verspätete Unabhängigkeitserklärung—Untersuchungen zum Streichquartettschaffen amerikanischer Komponisten nach dem Zweiten Weltkrieg*. PhD Diss., Universität Mainz, 1998, 108-124.

² Walter Simmons, review in *Fanfare* 20:5 (May/June 1997), 228.

³ Dennis Moore, review of a compact disc recording, “Chamber Music of Arnold Rosner, Vol. II” (Albany 210) in *American Record Guide*, July/August 1997.

⁴ Huw Edwards, program notes for performance of Rosner’s Quartet No. 2 in A minor, op. 19, by the Ad Hoc String Quartet, 1 February 1994. Unlike Rosner, Simpson does choose to write functionally tonal

Rosner's String Quartet No. 3 was written in 1965, and was revised in 1992 in anticipation of a recording by a quartet then at the University of Houston, a project which never came to fruition. The Ad Hoc String Quartet, based in Evanston, Illinois, took an interest in Rosner's quartets during that same time. In September 1993, they presented the world premiere of the third quartet, beginning a season which would include performances and a commercial recording of the second, third, and fifth quartets, as well as *A Duet for Violas*, op. 94.⁵ The third quartet has also attracted the attention of Bettina Ciechowski, a doctoral candidate at Universität Mainz in Germany. Her dissertation (cited above, note 1 of this chapter) surveys sixteen string quartets of American composers in the latter half of the twentieth century, the earliest of which is Rosner's Quartet No. 3.

While Rosner embraces older forms and compositional practices, he eschews some of the exterior features which would most align a work with the traditional body of string quartet literature. None of his quartets are cast in the traditional four-movement mold (in fact, of all his chamber music, only the Wind Quartet, op. 26, fits such a

music, but the relevant similarity alluded to in the remark is the use of traditional materials, forms, and methods.

⁵ The recording mentioned is *Chamber Music of Arnold Rosner, Vol. II* (Albany Records Troy210, 1996). Rosner's third quartet received its premiere at the Unitarian Church in Madison, Wisconsin, on 13 September 1993.

description). When he uses sonata forms, they tend to be sufficiently veiled so as not to be heard as a prominent feature. The presence of a triple-meter dance in the third quartet (second movement) is the most overtly traditional large-scale structural aspect of his entire quartet cycle.

The third quartet is cast in three movements, which follow an overall slow–moderate–fast format. Tempering the predictability that such a format might suggest, Rosner embeds contrasting sections into each movement that follow the opposite trend. In his own words, “the middle section of the third movement is actually the slowest music in the whole work; the middle section of the first is among the fastest.”⁶ Ciechowski points out the palindromic nature of the work as a whole;⁷ the approximate durations of the three movements in minutes are 10:4:10, and the exact lengths in measures are 272:146:271.⁸ While mathematically remarkable, this symmetry has little direct bearing upon the listener’s experience.

⁶ Rosner, *Chamber Music* liner notes, 1.

⁷ Ciechowski, *op. cit.*, 109.

⁸ A measure numbering error is found in the third movement, where m. 209 is numbered as 210, rendering all subsequent measure numbers one number higher than the actual count. As in the discussion of op. 94 above, the measure numbers mentioned in this discussion will correspond to those in the printed score (as do the numbers in the individual parts).

FIRST MOVEMENT: *MODERATO; ALLEGRO; MODERATO*

RHYTHM. From the outset, rhythm takes a subservient position, allowing the harmonic atmosphere to capture the attention of the listener. The entire opening section, or “A-section” in traditional sonata form nomenclature, has a surface rhythm entirely in quarter notes and half notes, with the former far outnumbering the latter. Throughout the exposition the quarter note surface rhythm persists, with triplet quarters appearing in mm. 61–77, and eighth notes appearing only for one measure in the first violin (m. 45) and four measures in the cello (mm. 82–5).

When the development begins in m. 90, the rhythms assume greater thematic importance. Comparing this section with the imitative material from the viola duet reveals in the quartet the mark of a more youthful and inexperienced composer. The same creative impulse is clearly present, but in certain passages the imitation is more academic and somewhat predictable. In figure 4.1, the opening measures of the development, the opening motive is iterated five times, each in a different octave transposition. The metric placement in each measure is identical; only the delay of one measure’s trilled chord before the fifth statement (m. 94) creates any rhythmic variety.

Similarly, the fugato section which follows presents a subject which, while ingenious in its combining the two expository themes into one, proceeds with all four

FIGURE 4.1. Op. 32, i, mm. 90–6

poco accel. -----

90

voices stating the subject at metrically equivalent intervals (beginning with a pickup note into mm. 99, 102, 105, and 108). Once the fugal exposition is completed (m. 111) the proceeding developmental material unfolds much more naturally and spontaneously.⁹ The onus falls upon the performers to find ways to express the sense of building excitement in these strictly imitative passages, and to conceal any predictability by drawing the listeners' attention instead to the growth of the music.

Following the imitative and dialogue sections, the development reaches a *fff* dynamic in m. 135, a level which is to be sustained for 30 measures (the softest level of the entire development is *f*, which lasts for only five bars [mm.105–9]). Here the viola

⁹ This is not a flaw particular to Rosner; the very nature of the fugue has unavoidable academic associations. Even in the works of the great masters of the standard literature, the very presence of a fugue draws attention to itself, becoming increasingly anachronistic with distance from the Baroque era.

and first violin respectively play the primary and secondary themes, accompanied by running sixteenth-note chords in the other two voices. In rehearsal, the melodic lines should be practiced together, as should the driving accompanimental figures. Each player must understand the complete texture, but the overall cacophony should be relished. No allowance should be made here to “leave room” for another part. Contrary to appearances, it takes considerable effort to achieve good ensemble while flailing furiously in such a passage.

A difficult rhythmic gesture appears in both violin parts in mm. 149–52 (see fig. 4.2). In order for the abrupt interruption to come across effectively, the groups of sixteenth-notes must be executed with equal bow usage on each note, and each player

FIGURE 4.2. Op. 32, i, mm. 149–151 (two-staff reduction)

The musical score for Figure 4.2 is a two-staff reduction of Op. 32, i, mm. 149–151. It is written in 4/4 time. The top two staves are for Violin I and Violin II, and the bottom two staves are for Viola and Cello. The Violin parts play a rhythmic pattern of sixteenth-note chords, with the first three measures of this pattern shown. The Viola and Cello parts play a similar rhythmic pattern, with the first three measures of this pattern shown. The score is marked with '149' at the beginning of the first measure.

must direct the motion of the four sixteenth notes toward the empty third beat. It is essential that the silence be emphasized in this manner. If the sixteenth notes taper off dynamically, the effect will be one of fizzling out, rather than being interrupted. The

viola and cello can assist by sustaining (or slightly increasing in volume) their half notes, and releasing together with precision.

At the close of the development (mm. 153–65), both the descending melodic line and the decrease in pace of rhythmic activity suggest a reduction in dynamic and temporal levels. This tendency must be consciously avoided, in order for the transformation to original tempo, dynamic, and character to take place during the single eight-beat chord (mm. 166–7) as intended. Resisting a deceleration in tempo in mm. 157–65 will also aid the players in maintaining the designated “*con tutta forza*.”

The coda begins in m. 257. Like the opening of the piece, the central features here are largely harmonic. The rhythm must be steady, with a *legato* bow, and it is important to note that there is a natural *rallentando* written into the ending by means of reduced rhythmic activity. Consequently, if the players wish any additional slowing of the tempo, it must be very subtle and not overdone.

MELODY. Careful score study is essential in preparing this movement, although the technical accessibility of the work might lull a player into a false sense of confidence. The placement of the melodically prominent line is sometimes veiled; other times, two equal melodies may coexist. Frequently in the outer movements of this quartet, Rosner employs chordal melodies, where no particular voice holds melodic superiority to

score). The descending semitone pairs in the first violin are respectively major and minor thirds over the tonic of each chord, which appears in the cello. Even though a louder dynamic (*mf*) than the inner two voices (*mp*) is indicated, the first violin must be aware that the cello (also *mf*) has the more important line. Meanwhile, the inner voices will find that their pitch swapping and parallel fourths provide plenty of intonational challenge in these measures.

In contrast to the motivic nature of the opening, the second theme (mm. 47ff.) is a soaring *cantabile* melody of sixteen bars. In this passage, the nature of the accompanimental parts often shifts rapidly from purely chordal to melodic (or countermelodic), as seen in the cello line in mm. 47–62 (fig. 4.4). Again, conscientious score study (as well as judicious part marking) will help the players determine the prominence of each part at all times.¹⁰

An example of chordal melody is found in mm. 8–10. It may be argued that the first violin is melodically prominent in m. 7 and again in m. 11, but for these three measures, the entire texture *is* the melodic line. The ensemble must carefully match dynamics, articulation, and phrasing, to achieve the effect of a chordal instrument controlled by a single musical will.

¹⁰ Schoenberg's designations of *Hauptstimme* and *Nebenstimme* are invaluable additions to every musician's nomenclature for all types of music.

FIGURE 4.4. Cello line, mm. 47–62. Melodic material in large noteheads.

Careful attention to dynamic and articulative detail will reveal phrasing and melodic direction that may be counterinstinctive. In mm. 7ff., the melodically repeated bars (mm. 8, 9, and 10) might seem to be a three-bar group, in which case intuition would call for a crescendo between the *mp* in m. 7 to the *f* in m. 11. The printed dynamics, however, contradict this assumption, and give prominence to the downbeat of m. 9, which changes both the implied harmonic structure and the hypermeter as well.¹¹

Rosner's contrapuntal prowess again shines in the construction of the *fugato* subject beginning in m. 98. Nearly every note of this subject can be traced to thematically important material drawn from the two main themes of the movement. Figure 4.5 traces and lists these thematic sources.

¹¹ Rosner is overall very fastidious in detail, and errors of omission are seldom, particularly with regards to expressive indications (articulation, dynamics, tempos, and so forth).

FIGURE 4.5. Op. 32, i, fugato subject and its derivations

The figure displays two staves of musical notation. The first staff, starting at measure 98, shows a melodic line in 2/4 time. It begins with a quarter rest, followed by a quarter note, a quarter note, and a quarter note. This sequence is labeled 'A'. The next three notes are a quarter note, a quarter note, and a quarter note, labeled 'B'. The final three notes are a quarter note, a quarter note, and a quarter note, labeled 'A'. The second staff, starting at measure 101, shows a melodic line in 4/4 time. It begins with a quarter note, a quarter note, and a quarter note, labeled 'C'. The next three notes are a quarter note, a quarter note, and a quarter note, labeled 'D'. The final three notes are a quarter note, a quarter note, and a quarter note, labeled 'E'.

- A) Rhythmic variant of opening motive from mm. 1–2
- B) Retrograde inversion of first three notes of opening motive
- C) Rhythmic diminution of second theme from mm. 47–48
- D) First three notes of opening motive
- E) Retrograde inversion of second half of (C), m. 101

Two melodies share the spotlight in mm. 230–3. The return of the melody heard earlier in mm. 63ff. is now coupled with a new melodic line; not merely a countersubject, but a fully autonomous musical idea (Mahler employs this technique memorably in the second movement of his second symphony, where the piece returns to $A\flat$ major). The second violin and cello should temper their *f* dynamics here to allow the melodic voices to enjoy their shared role as soloists.

HARMONY. From the outset, Rosner establishes three distinctive harmonic idioms that define the harmonic style for the entire work: a) extensive use of trichords,

usually in root position, with a marked sparsity of seventh or ninth chords; b) modal equality between major and minor, and c) narrow harmonic motions, involving root progressions usually of a second or third, or occasionally a fourth, but seldom larger.

The combination of the frequent mediant relationships and the modal parity allow the music to move freely about the tonal spectrum in a manner which sounds harmonically logical, if somewhat exotic, and to quickly reach areas which would be considered remote by traditional functional tonality standards. A prime example of this is found in the opening bars (fig. 4.6). Examining mm. 3–4 reveals the progression E (modeless, but retroactively experienced as minor)–D major (4–3 appoggiatura)–D \flat major–F major (second inversion)–B \flat major, the arrival at which transports the piece to the remote area of the tritone's parallel mode. The stepwise motion of the bass obscures the tonal cadential motion suggested by the chord names E...F–B \flat , and the absence of a seventh in the F chord further averts such traditional associations. The chord reached on

FIGURE 4.6. Implied harmonies, op. 32, i, mm. 3–5

Violin 2
Viola

Cello

3 e min D maj D \flat maj F maj $_4^6$ B \flat maj

the third beat of m. 5 is actually an implied dominant seventh chord in third inversion, but the *f'-e'* motion negates this before it has any chance to be felt as such.

Rosner so seldom uses traditional dominant–tonic cadential motion in the bass that it becomes a striking feature when it does appear. The first such instance in the quartet occurs in m. 42, introducing the transition into the second theme. Even in this context, however, the effect is restrained; the cadential motion is inverted (an ascending fourth), and the dominant is minor and lacking a seventh.

The practical application of these observations to the performer mainly centers around intonation and voice-balancing issues. The approach, suggested earlier, of tuning chords individually in overtone order (roots first, then fifths, thirds, sevenths, etc.) will be indispensable throughout the work. Realizing that the cello typically plays the root, and that seventh chords are scarce, should make each player attentive to octave doublings. Furthermore, awareness of the infrequent cadences will help to shape the rendition of the piece, lending to a sense of coherence in the performance.

In the coda, the struggle between major and minor is not merely expressed through alternation, but also via direct clashes between $G\sharp$ and $G\flat$ over an implied E pedal, as seen in mm. 257–60 (fig. 4.7). The ensuing alternation between E major and G major (mm. 261–6) is a curious example of an aural illusion; in the context of E major, the G major chord “feels” minor, because the root and fifth are flatted relative to the

FIGURE 4.7. Op. 32, i, mm. 257–61

A Tempo

Violin 1

Violin 2

Viola

Cello

257

decresc.

decresc.

decresc.

decresc.

diatonic III chord. It is remarkable that alternating major chords can create such a false sense of modal shift, and Rosner exploits this to great effect.

STRUCTURE. The form of the first movement is the typical first-movement sonata form, and as such is one of the more traditional elements of the work. The temporal flux indicated between the contrasting sections of the movement should be carefully observed. The tactus accelerates only the slightest degree between the first and second themes in the exposition. Only if the opening tempo is accurately retained can the *pocchissimo accelerando* designated in mm. 45–6 be effective. This subtle change from $\text{♩} \approx 90$ to $\text{♩} \approx 110$ should be experienced mostly as a brightening in character to support the lyrical second theme.

The *accelerando* which begins in m. 90 is more complicated than it first appears. Over the span of eight bars, the tempo must increase to twice the *original* tempo, but not double that of the second theme. Allowing a slight *rallentando* at the close of the exposition (e.g., mm. 87–9) to begin this transitional passage in the original tempo is advisable. Similarly, it seems that a tempo exactly twice that of *Tempo I* is ideal for the development section (the indicated tempo is $\text{♩} \approx 184$ for the development, which is barely more than double the opening tempo of $\text{♩} \approx 90$). This will allow the augmented return of the first theme, played by the viola in m. 135 ff., to appear in its native tempo, and will prepare the arrival of the recapitulation (in m. 168) without need for temporal adjustment. It is curious that Rosner places the double bar and *Tempo I* marking in m. 166, two measures before the recapitulation begins.

SECOND MOVEMENT: ALLEGRETTO

In the context of the two heavyweight outer movements, this quirky, four-minute piece typifies the juxtaposition of seemingly irreconcilable styles which is a hallmark of Rosner's structural style. In this movement he reaches far back, borrowing color and character from the instrumental tradition of Renaissance dance music.

RHYTHM. Whereas the first movement casts harmony in the supporting role alongside melody, in the second movement rhythm assumes that position of support. The whimsical, jaunty musical clock portrayed in the opening has no parallel in Rosner's other quartets. Ciechowski's use of the term "chordal pendulum" is especially apt here, as the entire texture seems to portray exactly that.¹² In order to execute this figure correctly, each player must be attuned to the eighth-note subdivisions of the bar, rather than merely the two accented beats. Metronome-aided practice, undertaken both by each individual and by the ensemble, is indispensable here. Even though the tactus will undergo some modification during the course of the movement, the eighth-note pulse should remain absolutely steady throughout, proceeding *senza rubato* through the final note.

The metronome marking is  ≈80. This may seem slower than the character of the tune suggests, but the more relaxed tempo will permit the performers to attend to the wealth of articulative detail the piece demands. Comparing this movement to its neighbors reveals an abundance of accents, tenuto and staccato indications, as well as unequal dynamics.

¹² "Zudem wird der Finalsatz über weite Passagen durch akkordische Pendel beherrscht." (Ciechowski, *op. cit.*, 6). While this remark refers to the repeated alternation of two chords in the last movement, the characterization fits the opening of the second movement especially well.

Subtle textural details also await the attentive observer. Note the color shift between the first four measures and the next four; the direct transposition (up a major second) is immediately obvious, but here the orchestration also changes from violin–viola–cello (mm. 1–4) to violin–violin–viola (mm. 5–8). Another example is found in the expanded voicing of the pedal chord in mm. 118ff, compared to its prototype

FIGURE 4.8. Op. 32, ii, selected transitional passages

in m. 87ff. (Figure 4.8). The ensemble should arrive at a decision regarding the wider spacing of the later passage, whether to allow the fuller texture to create a louder dynamic (both chords are indicated *pp*), or to play the second passage *ppp* in order to match the volume of the first.

The contrapuntal approach that governed the first movement is scarce in the second; only the *fugato* section (mm. 39ff.) can truly be considered contrapuntal. The

passage is more imitative than fugal, with each successive entry accompanied by new countersubjects. Imitation continues after the four statements have been completed, but it becomes increasingly fragmented after m. 57, returning to the dance-like character of the opening.

The middle section of the movement (mm. 94–123) is entirely a product of the 1992 revision of the quartet. The outstanding feature of this section is the meter, set in 9/8 with divisions of 2+2+2+3. This corresponds with various Latin American and Eastern European rhythms, including the *aksak* rhythmic structure of Turkish folk music. According to *New Grove*, “*aksak* means ‘limping’ or ‘stumbling,’ a term which seems to indicate that this metre originated in a simple metre of four beats, the last of which is lengthened by half its value, thus effecting a characteristic stumbling movement.”¹³ If we remove the “stumbling” of the meter by condensing the three–eighth-note fourth beat into a single quarter beat (see fig. 4.9), the melodic shape becomes a believable *saltarello tedesco*, and the harmonic rhythm takes on a lopsided dotted-half–quarter rhythm, similar to that found at the close of the first-movement exposition (first mvmt., mm. 79–86).

¹³ Kurt Reinhard, “Turkey, §3: Folk music,” in *The New Grove Dictionary of American Music*, 6th ed., xix/271. Rosner’s suggestion that this rhythm evokes “ethnic music from such places as Yugoslavia or Brazil” (Liner notes, Troy210) is supported by Reinhard’s remark that “it is possible that the Turks disseminated these metres throughout the Balkans, or at least encouraged musical tendencies of a similar nature that might already have been there” (Ibid).

FIGURE 4.9. Op. 32, ii, mm. 94–7, recomposed to fit into a 4/4 meter

The musical score is presented in a 4/4 time signature. The treble staff features a melodic line with eighth and sixteenth notes, including triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, the following chords are labeled: D min, F maj, D min, B \flat min, G, E \flat , F maj, C maj, G min.

This process of extracting a metrically balanced prototype from an unbalanced meter is a valuable tool for understanding the musical direction at the basic metrical level. It mirrors the process of analyzing and understanding phrase expansion (and contraction). As William Rothstein explains, “the point of reference from which an expansion departs is generally metric as well as tonal. Most basic phrases have a well-defined hypermeter, which usually matches the prevailing hypermeter of surrounding passages.”¹⁴ This applies to “measures” and “meter” as well as it does to “phrases” and “hypermeter.”

The principal relevance of this emphasis on metric structure is to establish that the 9/8 in mm. 94ff. is not related to that of m. 93, nor of mm. 116–7, where the composer marks “9/8 ordinario.” The first three beats should not suggest the metric dichotomy inherent in a typical hemiola pattern; on the contrary, any suggestion of emphasis on the

¹⁴ William Rothstein, *Phrase Rhythms in Tonal Music* (New York: Schirmer Books, 1989), 65.

fourth eighth-note of these bars must be avoided. Understanding this *aksak*-like meter in this way will allow the performer to present it in a coherent, intelligent manner, without destroying the continuity of the dance.

MELODY. The principal melody of this movement is a light-hearted old-style dance tune. The eight-bar melody divides into four two-bar phrases, of which the first three share identical first bars until the final note. The accompaniment is sometimes static, sometimes responding to and imitating the melody. The articulation and bowing are clearly indicated by the composer, and should be followed to convey the appropriate character. However, it would be a mistake to try to “read into” the melody more than is there. The repeated bars, such as mm. 15, 17 (despite the changed last note), and 19, should be phrased and articulated exactly alike. Here, attempting to think in terms of medium-level phrase direction (normally a valuable musical tool) will only lend an artificial degree of sophistication to a style which is deliberately avoiding it.

For each of these pairs of measures (e.g., 15–6, 17–8, 19–20), it is advisable to begin the subphrase (including the pickup note) on an up bow, to facilitate the lifting called for by the staccato eighth notes. However, the tenuto marking on the dotted eighth indicates an accent created by bow speed, rather than pressure, so care must be taken to ensure that this accent does not overpower that which occurs on the downbeat.

When the melody repeats in m. 23, it is an octave lower, and given to the second violin. This time it is accompanied by pizzicato figuration in the first violin and cello, an off-beat rhythm which comprises the rhythmic complement of the first measure of the movement. The playful interjections in the viola part are marked *mf*, as compared to *mp* in the other parts, and should be accordingly prominent.

The melody begins in m. 31 in the cello, this time transposed down to F \sharp -dorian (as opposed to A-dorian in mm. 15ff. and 23ff.), but the ensuing eight-bar phrase proves to be a transitional section consisting of two sets of harmonically repeated two-bar phrases. Rosner achieves variety despite the repetition by clever rescoring techniques, as seen by comparing mm. 31–2 to mm. 33–4 (see fig. 4.10). Such altered repetitions of small subphrases are common in this movement. Awareness of these exchanges will enable the performers to carefully match articulation and intonation.

FIGURE 4.10. Op. 32, ii, mm. 31–4, showing reorchestration and source measures

The musical score for Op. 32, ii, mm. 31–4 is presented in four staves. The time signature is 6/8. The key signature has one sharp (F#). The staves are labeled as follows:

- Violin I, 31-32, one octave lower**: This staff contains the melody for measures 31 and 32, transposed one octave lower.
- Viola, 31, at pitch**: This staff contains the viola part for measure 31, at its original pitch.
- Violin II, 32, one octave lower**: This staff contains the melody for measure 32, transposed one octave lower.
- Cello, 31-32, at pitch**: This staff contains the cello part for measures 31 and 32, at its original pitch.
- Violin II, 31, one octave lower**: This staff contains the melody for measure 31, transposed one octave lower.
- Viola, 32, at pitch**: This staff contains the viola part for measure 32, at its original pitch.

The measures are numbered 31, 32, 33, and 34 at the bottom of the score.

The section featuring the *aksak* meter, which begins in m. 94, offers definite contrast with a new key, meter, character, and distinctly different melodic character. As discussed above, the division of 9/8 into 2+2+2+3 must be observed literally, without yielding to the dotted-quarter tactus which here falls in the middle of the second quarter-note beat. The melodic instrument (violin I in m. 94, viola in 111, violin II in 115) can fulfill a vital role in communicating the correct rhythm, by giving equivalent emphasis on the three quarter-note beats. Sustaining an even tone on the second and third beats is equally important as avoiding undue accents on the downbeat.

The metrically augmented fourth beat, which imparts to the *aksak* rhythm its “stumbling” character, must also be carefully executed. In most cases throughout this section, the first eighth-note of this beat is stressed, indicated with an accent or a tenuto marking. This expanded beat must serve two seemingly dichotomous functions simultaneously; it must provide a release of the tension created by the first three beats, and it must lead toward the following downbeat. This can be achieved by allowing a slight release in dynamic intensity (simply following the indicated articulation will achieve most of this) while preserving the rhythmic drive toward the next measure. Failure to propel the hesitated fourth beat forward in this manner can make the meter sound like a truncated 5/4, rather than an expanded 4/4.

HARMONY. The coordination of harmonic changes and tacti further increases the Renaissance character of this movement. Reminiscent of the early *saltarello* dance, the harmony moves in even phrases that align with the melodic phrases. The chords of the primary melody reveal the harmonic design:

a min	G maj	f# min	a min
a min	G maj	d min	a min
a min	G maj	f# min	B maj
e min	f# dim	g# min ⁶	a (no third)

Absence of dominant–tonic cadences and further strengthens the Renaissance associations of this dance melody. Rosner’s use of traditional *musica ficta* voice-leading devices imparts to the final cadence a specific flavor which would not be mistaken for music from the common practice tonal era. Figure 4.11 excerpts the examples of chromatic alteration from the discussion of *musica ficta* in Grout and Palisca’s *A History of Western Music*,¹⁵ transposed to the key of the second movement. The fourth measure in figure 4.11 shows the actual pitches used in the cadence in m. 22.

Unexpected harmonic twists abound in the truncated recapitulation (mm. 126ff.).

Preceded by material identical to that which precedes the *aksak* section, the recapitulation

¹⁵ Donald Jay Grout and Claude Palisca, *A History of Western Music*, 4th ed. (New York: W.W. Norton & Co., 1988), 163.

FIGURE 4.11. Cadential alterations of *musica ficta*

<p>Strict modal form</p>  <p>Minor sixth expands to octave; major sixth is more desirable.</p>	<p>Chromatically altered form</p>  <p>Major sixth achieved, but tritone exists in upper notes of sixth chord.</p>	<p>Form with double leading tones</p>  <p>Major sixth achieved, and vertical tritone avoided.</p>	<p>Actual pitches from op. 32, second mvmt</p>  <p>22</p>
---	--	---	--

begins in D-dorian, or the subdominant. Its repetition in m. 134 shifts to the original tonic (A-dorian), reversing the tonal motion of the cello entrance from the fugato section (from E-dorian to A-dorian). This time, the second phrase cadences in a manner identical to the first. The brief codetta (mm. 142–6) playfully repeats and reharmonizes the cadential goal (the *a'* in the first violin) from the root of an open-fifth A chord to the fifth of an open-fifth D chord. The final statement of the dance motive in the cello introduces the pitch $F\sharp$ as a possible completion of the D chord, but before a sense of arrival can be felt, the piece ends with a single flippant $F\sharp$ -major chord.

This final $F\sharp$ -major chord which ends the piece is a humorous moment for a variety of reasons. First, the statement of the final two bars sets up $F\sharp$ minor, continuing the major/minor interplay found throughout the work. Secondly, the entire movement is framed by staccato appearances of extremely remote chords; namely, G minor (opening) and $F\sharp$ major (closing), which pivot around the enharmonically identical third. Lastly, the

chord closes the movement a tritone away from the C major chord which opens the third movement.

STRUCTURE. This movement is cast in a form which resembles both ternary and rondo forms, but resists falling neatly into either category. Ciechowski's description of the movement as a "Rondoartiger Tanzsatz—auch Dreiteilige Liedform" (rondo-like dance movement, also three-part song form) accurately conveys this formal ambiguity.¹⁶ The task of providing a more specific label for this form is neither necessary nor expedient for the performer wishing to comprehend the work.

The interaction of melody and form is a peculiar one in this movement. There exist clearly delineated sections, such as the *fugato* section which begins in m. 39, and the two-bar alterations of lower and upper voices beginning in m. 71. Thematically, however, these new sections are both so closely related to the main melodic section that the term "thematic transformation" might best describe them. The continuity of the work will be best served if the various sections flow smoothly without demarcation of tempo. Plenty of variety is already provided by the contrasting character of the melodic material from each section.

¹⁶ Ciechowski, *op. cit.*, 110.

THIRD MOVEMENT: *Allegro con brio*

RHYTHM. Nowhere in the third quartet is the youthful ebullience of the twenty-year-old Rosner more evident than in the beginning of the third movement. From the very beginning, with its frenetic sixteenth-note pattering, the movement proceeds with the energy of a perpetual motion piece. In performance, this burst of activity can be made even more effective if the third movement follows the second with only a brief *quasi attacca* pause.

The opening, while easy to read and play, is deceptively difficult to execute effectively. Issues of surface rhythm, harmonic rhythm, and phrase rhythm converge to present the performers with an array of challenges in the opening ten measures. Accordingly, a great deal of attention paid to these initial measures will be rewarded throughout the rest of the movement.

Phrase rhythm serves as an appropriate starting level for examining this opening statement. Repetitions abound; it could be argued that the first ten measures are essentially an expanded four-bar phrase, which is shown in figure 4.12. Measures 1–2 are repeated verbatim in mm. 3–4, m. 5 is melodically and harmonically repeated in m. 6 (with only trivial orchestrational differences between the fourth beats), and mm. 7 and 8

FIGURE 4.12. Four-bar phrase assembled from op. 32, iii, mm. 1 and 2, m. 5, first two beats of m. 7, and last two beats of m. 10

The musical score for Figure 4.12 is presented in two systems, each with four staves. The first system shows the first two measures of the phrase. The first measure is filled with eighth-note patterns in the treble and bass clefs, while the middle two staves (violin and viola) play a steady eighth-note accompaniment. The second measure continues these patterns with some melodic development. The second system shows the last two measures of the phrase. The first measure of this system features a more complex rhythmic structure with dotted notes and rests, while the second measure concludes the phrase with a final cadence. The key signature is one sharp (F#), and the time signature is 4/4.

are identical. Measures 9–10 serve as a phrase extension which begins as a third iteration of the m. 7 material, and in purely functional harmonic terms, they are expendable.¹⁷

The prevalence of these repetitions demands that the performers make thoughtful decisions about the relative dynamics and direction of the repeated material. Pablo Casals said “it is a general rule that repeated notes or a repeated design must not be equal.

¹⁷ This process of “decomposing” music, of stripping it of expansion devices to yield a bare-bones, unexpanded prototype, is informative in two rather diverse ways. It allows the observer to realize musical connections which may not be immediately evident in the unaltered version. Meanwhile, the removal of the devices that make a phrase or motive more interesting produces a comparatively unimaginative new version, thereby providing insight into a composer’s creativity and method.

Something has to be done. Otherwise, you have monotony.”¹⁸ Equally as important as avoiding the monotony of identically reiterated material, is avoiding an automatic application of an “echo” effect whenever such material appears.

In the first four measures some changes must be made to accommodate bowings. The first violin and viola parts work out evenly in terms of bowings, but the players must travel from the frog toward the middle of the bow over the first six beats to allow sufficient bow for the three-note slur at the end of the two-bar subphrase. By adding slight accents to the first three beats of mm. 1 and 3, as well as the first two beats of mm. 2 and 4, the first violin and viola can solve their own bow distribution problems, while reinforcing the accents in the cello line. Note that the staccato eighth-note on beat 3 of mm. 2 and 4 should not be accented.

The second violin and cello need to alter the bowing with a pair of consecutive bow strokes. The obvious solution for the violin is to play two down-bows on the third beat of mm. 2 and 4. There are more potential solutions for the cello: beginning up-bow with a double-down in the seventh beat; bowing the two pairs of sixteenth-notes either up–up or down–up; perhaps even beginning up–bow and playing the entire four measures as printed. Figure 4.13 shows one solution to the bowing problems of the first two

¹⁸ Pablo Casals, quoted in David Blum, *Casals and the Art of Interpretation* (Berkeley: University of California Press, 1977), 29.

FIGURE 4.13. Op. 32, iii, mm. 1–2, with suggested bowings and parenthetically enclosed accents added by the author

Allegro con brio (♩ ≈ 120)

The musical score consists of four staves in 4/4 time, marked *f* (forte). The tempo is *Allegro con brio* with a quarter note equal to approximately 120 beats per minute. The score includes suggested bowings (indicated by > symbols) and parenthetically enclosed accents (indicated by (>) symbols) added by the author. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The first measure of the first staff has three (>) symbols above it. The first measure of the second staff has a > symbol below it. The first measure of the third staff has three (>) symbols above it. The first measure of the fourth staff has a > symbol below it. The second measure of the first staff has two (>) symbols below it. The second measure of the third staff has two (>) symbols below it. The second measure of the fourth staff has a > symbol below it. The third measure of the fourth staff has a square symbol above it with 'or V' written below it, and a > symbol below it. The fourth measure of the fourth staff has a > symbol below it.

measures, which could be applied to the following two measures as well. The bowing can proceed as printed in all parts in mm. 5–8. Taking an additional up-bow in all parts on the fourth eighth-note of m. 9 will enable the players to easily make the inherent accents of the 7/8 measure, as well as the explicit ones in m. 10.

It is important to maintain a strong sense of upbeat motion on the fourth beat of every measure throughout the first eight bars. The piece begins on the downbeat, and the surface rhythm is symmetrical (either four sixteenths or two eighths) on every beat. Without a sense of forward direction in the performance, the opening can sound rhythmically clumsy. Measures 9 and 10, which form essentially a single 17/8 bar, provide timely relief from this awkwardness.

Another problematic rhythmic gesture appears in mm. 20 through 28. Common rhythmic inaccuracies that threaten a motive such as this are overholding the syncopated eighth-note (notated here as tied sixteenths) and expending too much bow on the single sixteenth-note. Both of these can be addressed by repeating the rhythmic cell (individually and in group practice) with a metronome. The relative emphasis of the four chords is strong–medium–weak–medium. If the single sixteenth is temporarily omitted, the rhythmic proportions become 3+3+2; practicing this rhythm with a down–up–up bowing will secure the underlying rhythm. When the sixteenth-note is returned to the figure, the rhythmic accuracy will be improved.

The interruptions in mm. 56–9 create the same surprising rhythmic effect seen in mm. 149–51 of the first movement. Again, the repeated notes must lead into the sudden rest with no tapering of volume or energy.

A homophonic effect returns in mm. 81ff., with the alternation of chords producing an accordionlike effect. No dynamic indication occurs between the *fff* in m. 64 and the *con tutta forza* in m. 91. It is important to avoid fatiguing both performer and listener, however, and m. 81 affords the ensemble a good opportunity to reduce the dynamics somewhat, as long as the intensity remains high. This can be achieved by an absolutely steady tempo, well-coordinated bow changes, and a crescendo on every

moving figure with note values smaller than the half-note pulse. The return to *fff* in m. 91 will coincide with the *con tutta forza* marking.

Once again, issues of stamina are raised by the demands Rosner makes of the performers. The *ff* dynamic reached in m. 51 is followed by *fff* in m. 64, which in turn leads into the *con tutta forza* indication in mm. 91–101¹⁹. Even assuming that an ensemble could sustain top dynamics for fifty bars, following these instructions literally would be simply overwhelming.²⁰ The ensemble must make decisions regarding contour dynamics, preserving the articulative intensity of *ff* or *fff*, but not necessarily the intensity of volume. At the end of the passage, the double whole note chord of mm. 100–1 is impossible to play as indicated without either taking multiple bows or relaxing the dynamic level in the previous measure. Playing the three quarter-note chords in m. 99 at only a *f* level, with increasing accents, will serve this purpose well (see fig. 4.14). If multiple bows are taken, the bow changes must be unnoticeable. In the correlating passage, mm. 247ff., the same remarks apply, although the duration of the long chord is only a single whole note.

¹⁹ In the parallel passage, 198–248, there is no *fff* marking in m. 212, which corresponds to m. 64; this is presumably an error of omission.

²⁰ There is an interesting correlation between this assertion and how we perceive physical motion. The sense of excitement felt when riding an accelerating vehicle is roughly proportional to the rate of change of speed. However, even airplane speeds cease to have any effect once cruising speed is maintained. The ability of the mind to adapt to present circumstances suggests that the effectiveness of an unchanged

 FIGURE 4.14. Op. 32, iii, 99–101, with dynamics added by author

Violin I
Violin 2

Viola
Cello

99

Suggested dynamics: *sfzz* *sf* *sfz* *sfz* *sfpp* *fff*

The transitions into and out of the *Andante* section (mm. 102–28) call for an exact tempo relationship which might be easily overlooked. Care must be taken to play mm. 99–101 strictly in tempo. This requires metric discipline from all players during the crescendo into m. 100, and demands of the inner two voices a close awareness of the tempo and communication with each other. The second violin and viola define the placement of the downbeat of m. 102. If the tempo is allowed to change during the previous two bars, the $\text{♩}=\text{♩}$ connection between *Allegro* and *Andante* is lost. The transition out of the *Andante* section (mm. 123–9) should be similarly controlled.

New material appears in the reprise beginning in m. 175. Here the rhythmic motive of four sixteenth-notes followed by a rest appears once again, but unlike the two previous occurrences, the motive is “front loaded,” i.e., moving away from its beginning,

dynamic, no matter how loud or soft, will quickly be dissipated.

rather than leading to the following rest. The violins and cello should play with a light *detaché* stroke near the tip of the bow, softly enough that the harmonics in the viola part can be heard. The bowing throughout the entire passage (mm. 175–86) works very nicely if every sixteenth-note rest is followed by a down-bow. The rhythmic and melodic kinship between mm. 187–90 and the second movement *aksak* section should not go unnoticed.

The final three measures of the piece are among the most awkward to execute. The first violin, viola, and cello can effect both an accented sense of arrival and the indicated *crescendo* in the penultimate bar by playing it with two bows, down–up, with subtle and asynchronous changes earlier rather than later in the measure. The second violin, because of the quarter rest, would better serve the texture by not changing bow, but rather playing a *crescendo possibile* on the down–bow, which will help to cover any bow change sounds from the three other parts. The four sixteenth-notes which comprise the last measure should lead toward the final barline, with no hint of *rallentando*.

MELODY. Much of the melodic material of the third movement is chordal melody, which depends for its success upon rhythmic and harmonic accuracy. The issue of relative balance between parts is comparatively unimportant in such passages, and the performers will do well to simply balance their voices evenly. Arguably, given the

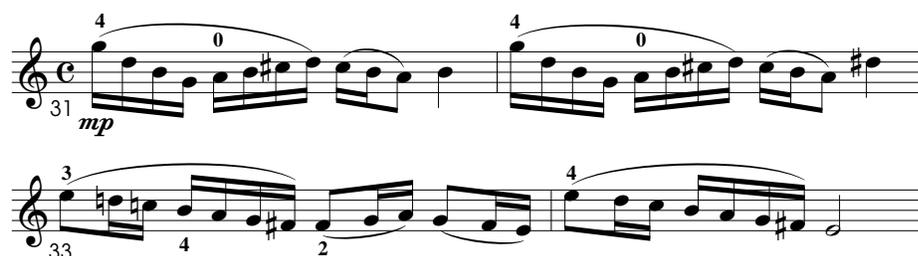
largely triadic harmony and four voices, one or more pitches will usually be doubled, thereby putting other pitches at a disadvantage in terms of loudness. However, the voice assignment of these doubled pitches changes so frequently that a systematic attempt to balance these passages would become mired in pointless minutiae.

The handoff of the sixteenth-note melodic line between viola and second violin in mm. 24–30 requires attention to matched strokes. During the first four measures, the four-note melodic cell is repeated at the interval of a tenth. In order to compensate for the considerable difference in string tension (the viola is low on the C string, while the violin is two positions higher on the much thinner D) the viola must endeavor to play with a brighter tone, and should use short bow strokes. Conversely, the second violin should play nearer the fingerboard and use slightly broader strokes. The two players must find the ideal sounding point and bow usage to create a matched timbre. This becomes much easier in mm. 28–30, when the ranges converge. It is also important in this and similar passages for both players to be aware of the aggregate line, with each one mentally playing the other's part during the rests.

In the second melody beginning in m. 31, the use of a descending major arpeggio deserves mention, as it is atypical not only of this work, but of Rosner's melodic style in general. Ciechowski observes that "Arnold Rosner always favors melodically small thematic structures, and therefore uses motives consisting of auxiliary tones, suspensions,

pendulums, or scales, which are largely free of triadic elements.”²¹ The dynamic contrast is important here. Although no *diminuendo* is indicated, the thinning of the texture seems to imply one in mm. 28–30, and an arrival at *p* on the downbeat of 31 is advisable. The fingering suggested in figure 4.15 will facilitate a clean coordination of string crossings and metric subdivisions for a more lyrical statement of the solo line.

FIGURE 4.15. Op. 32, iii, mm. 31–4, first violin part. Fingerings suggested by author.



The performers should be aware of melodic motives which have their derivation elsewhere in the work. The four-note melodic cell which opens the movement, consisting of a single note and three iterations of the note a semitone below in sixteenth-note values, appears in a quadruply augmented form in the viola in mm. 75–8. Here the presence of the reiterated *fff* marking (all parts are *fff* from m. 64) in only the viola part underscores the importance of this line. Recognizing the source of these measures will suggest a stronger downbeat, rather than hammering all four notes equally. The same is true for the

²¹ Ciechowski, *op. cit.*, 111. “Arnold Rosner bevorzugt melodisch ausnahmslos kleinschrittige Themengebilde und bedient sich daher vorzugsweise einer Wechselnoten-, Vorhalts-, Pendel- oder Skalenmotivik, die weitgehend frei von Dreiklangelementen ist.”

quarter notes which appear in the upper three voices in mm. 91–8 (these remarks pertain equally to mm. 223–46, the parallel passage in the reprise). Thinking of these measures with a sense of gravity toward each downbeat will help to propel the passage forward.

The melodic line atop the chordal melody in mm. 81ff. (also 229ff.) resembles the second measure of the cantabile melody from the first movement (first mvmt., m. 47). Whether this is intentional or a happy accident, the metric positioning strengthens the association, and the ensemble should balance the chord to allow this line to be heard.

Rosner returns to a more contrapuntal approach in the *Andante* section. In mm. 106–11 the first violin and cello engage in largely complementary lines which are separated by as much as three and a half octaves, with tremolo chords played by the second violin and viola in the middle of the range. This creates considerable intonation challenges, and the outer voices will find considerable value in practicing their lines without the inner voices. Reducing the span by octave transpositions (e.g., violin down an octave, cello up an octave) will aid both intonation and an understanding of how the lines interrelate.

The viola harmonics that appear at the start of the passage which interrupts the reprise (mm. 175–93) are without precedent in the work, and deserve special attention. In this instance, the first notated pitch is the sounding pitch, and the second is the touched

note.²² Both notational systems are accepted, but the mixture here is potentially confusing. The sounding pitches and alternate notational approaches are shown in figure 4.16. Rosner specifies natural, or *flageolet*, harmonics. The rest of the ensemble needs to be aware of this, since natural harmonics cannot be adjusted, and therefore they must match their intonation to that of the viola harmonics.

FIGURE 4.16. Op. 32, iii, m. 175, viola harmonics

Original: *Sul G* *Sul A*



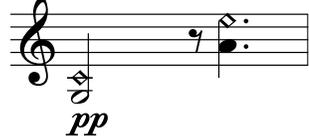
Sounding:



Preferred notation:



or



In the coda the first violin is presented with treacherously difficult passagework in mm. 252–5. The descending half-step motive which began the movement now becomes fragmented in a pattern of ascending minor thirds. While this motive could be viewed either as some version of a diminished seventh chord with neighbor tones, or as a usage

²² It could be argued that both pitches represent touched notes, since the double-octave *g*" can be played by touching the string exactly one-quarter distance from either end. To play the passage with both touched notes, however, would require rapid shifting between eleventh position on the G string and fourth (or lower) position on the A string, an unrealistic and unnecessary difficulty which Rosner would never request of a player.

of the octatonic scale (discussed at length in Chapter 3 above) which becomes important in Rosner's later music, neither explanation satisfactorily describes this passage in its harmonic context. With the lower three voices sustaining an open-fifth G chord, the pairs of notes are heard as follows: A \flat –G, upper neighbor–root; C \flat –B \flat , respelled major third–minor third; D–C \sharp , fifth–lower neighbor, and F–E, minor seventh–lower neighbor.

Finding a fingering for this pattern is a process of choosing the least cumbersome of several possibilities. Every conceivable practical fingering solution contains either a string crossing coupled with a finger slide, or awkward shifts coupled with interval respacing in the left hand. The diatonic fingering (figure 4.17, fingering "A") is perhaps the least awkward available. This distributes the fingers most evenly, and allows the second finger to function as a pivotal frame of reference. Using a 2–1 fingering (fingering "B") for the second pair would alleviate the three-semitone stretch between consecutive fingers, but the resulting use of first finger in three different positions negates that advantage. The impractical nature of the shifting pattern (fingering "C") will be readily apparent upon playing it.

Figure 4.17. Op. 32, iii, mm. 254–5, first violin. Three fingering solutions.

The figure shows a musical staff with three different fingering solutions for a first violin passage. The notation is in treble clef, common time, and starts at measure 254. The music consists of eighth-note patterns. Fingering "A" is 1-3-4-2, Fingering "B" is 1-2-4-2, and Fingering "C" is 1-3-2-4. The passage begins with a "cresc." marking and ends with an "mf" marking.

HARMONY. Chordal pendulums, or the repeated alternation of two distinct harmonies, play a central role in the last movement. The opening of the movement features chord pairs in the relationship of a descending fourth, so that the dominant scale degree of one chord becomes the root of the next. Rosner places the pitch common to both chords in one voice, either reiterated or held. The practical implications of this for the performers are obvious; the intonation approach must identify and center around this “pivot” note (fig. 4.18 shows two examples of these chord pendulums, with the pivot notes indicated). The advantage of recognizing these common tones can be realized in two ways. In ensemble rehearsal, chords can be tuned individually with the pivot note being held, and in individual practice, the performer can tune each measure against a chromatic tuner/pitch generator set to the same.

From the outset of the movement, Rosner creates the expectation that the four-note motivic cell contains complete chord shifts. However, the motive is frequently used to revisit the major/minor ambiguity which was so prominent in the first movement. When the figure appears in the first violin part in m. 45, for example, the motive alternates between the major and (enharmonically spelled) minor third; the following bar the fifth and augmented fourth. Similar occurrences are found in the first violin part in m. 51, second beat, (major/minor third), m. 54 (minor sixth/fifth), m. 55 (enharmonic major/minor third), and mm. 60–62 (minor sixth/fifth). As a general rule, if the

FIGURE 4.18. Chord pendulums, op. 32, iii, mm. 1–2 and 6–7. Pivot notes are designated by the rectangles.

The musical score is presented in two systems. The first system, covering measures 1 and 2, is marked with a forte (*f*) dynamic. It consists of four staves: the top two are in treble clef and the bottom two are in bass clef. The music is in 4/4 time and features a dense texture of sixteenth-note patterns. Rectangles highlight specific notes in the first and second staves of this system. The second system, covering measures 6 and 7, is marked with a mezzo-piano (*mp*) dynamic. It also consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The music is more melodic, with some notes held across measures. Rectangles highlight specific notes in the first, second, and third staves of this system.

accompaniment to the principal motive consists of held notes rather than homophonic chord patten, then the musician playing the four-note motive should be attentive to its harmonic context.

Rosner writes the most dissonant material of the entire quartet in the passage from mm. 60–100. The motive which first appears in m. 60 contains a strong dissonance on the

third beat, the *a''* in the second violin against *G#* octaves in viola and cello,. This dissonance is accented by metric position, a two-octave leap, and an augmentation dot. The following bar is similar, with the same dissonant *a''* now occurring on the fourth beat. Throughout all this, the first violin continues the main motive with the first note a dissonant minor sixth against the open-fifth *G#* chord in the lower strings. When this dissonance is eventually resolved on the downbeat of m. 63, the cello moves to an accented *D* on beat two, clashing with the *d#'* whole note in the first violin.

The melodic motive of m. 60 appears in two transformations, both of which create harmonic clashes against the triadic harmony. Measure 68 removes the two-octave displacement and the sixteenth-note *échappée* tone; the first violin's *a'*, which is doubled in the viola an octave lower, can be considered either as a double fifth or a major ninth above the bass. In mm. 258ff., the motive appears in the lower strings in retrograde order, but in the same rhythm as m. 68; here both upper pitches of the motive are dissonant against the chord held in measured tremolo in the upper two parts. Figure 4.19 shows the three versions of the motive and their harmonic context.

These dissonant notes generally occur in metrically prominent positions. Their relative scarcity makes them an interesting feature when they do occur. Consequently, they should be played strongly and deliberately, and the ensemble should adjust balances to avoid obscuring these pitches.

FIGURE 4.19 Variations of the motive from m. 60. Non-triadic notes are circled.

The figure displays three musical systems. The top system is for measure 60, showing a treble clef staff with a quarter rest followed by a half note G#4 and a quarter note A#4, and a bass clef staff with a half note G#3 and a quarter note A#3. The notes G#4 and A#4 in the treble staff are circled. The bottom left system is for measure 68, showing a treble clef staff with a quarter note G#4, a quarter note A#4, and a quarter note B4, and a bass clef staff with a half note G#3 and a quarter note A#3. The notes G#4 and A#4 in the treble staff are circled. The bottom right system is for measure 256, showing a treble clef staff with a whole note G#3 and a whole note A#3, and a bass clef staff with a half note G#3 and a quarter note A#3. The notes G#3 and A#3 in the bass staff are circled.

The octatonic scale appears in a complete form in two locations in the movement. In mm. 75–7, it appears in descending form in the cello. At the beginning of this passage, the scale is balanced symmetrically around the notes in the viola's augmentation of the primary motivic cell. In the coda, the rather treacherous passagework in the first violin in mm. 252–5 presents the same pitch collection in an overall descending order, but with each pair of notes inverted. The two patterns are shown in figure 4.20. This inverted-pair relationship between pitches is foreshadowed early in the movement, in the dialogue between second violin and viola in mm. 28–30.

 FIGURE 4.20. Appearances of the octatonic scale collection, op. 32, iii

The figure displays four musical excerpts from a score, each illustrating the octatonic scale collection. The excerpts are arranged vertically:

- Violin II:** Shows two measures of music. The first measure (measure 29) contains a half-note octatonic scale starting on B-flat. The second measure (measure 30) contains a half-note octatonic scale starting on B-flat, with a sharp sign above the final note.
- Viola:** Shows two measures of music. The first measure (measure 29) contains a half-note octatonic scale starting on B-flat. The second measure (measure 30) contains a half-note octatonic scale starting on B-flat, with a sharp sign above the final note.
- Cello:** Shows a single measure (measure 223) containing a half-note octatonic scale starting on B-flat.
- Violin I:** Shows a single measure (measure 252) containing a half-note octatonic scale starting on B-flat.

STRUCTURE. The third movement, like the second, resists categorization into any one structural description. Again, Ciechowski’s assessment is illuminating, classifying this movement as a three-part song form with sonata form characteristics.²³ In addition to possessing structural characteristics of both forms, the occurrence of the opening motive and key in four points of the movement (mm. 1, 47, 129, and 194) imparts to the listener the feeling of a seven-part rondo form as well, although strict formal analysis resists this as well. It is because the movement is held together so

²³ Ciechowski, *op. cit.*, 110. “Dreiteilige Liedform mit Sonatenhauptsatzcharakteristik.”

securely by motivic and key structure that the absence of a strict form does not create a sense of chaos. The performers need simply to pay attention to consistent tempos and to recognize the presence of the various transformations of the motivic ideas, and the coherence of the movement will be secure.