



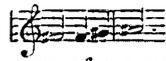
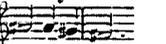
(THE SPINNING-GIRL.)

A Hypothetical Elucidation, designed as an Aid to a Characteristic and Impressive Delivery of
RAFF'S TONE-POEM.

—BY—

A. R. PARSONS.

"Many things occur in music which we must imagine, though we may not actually hear them. What is not heard, intelligent listeners supply by means of their imaginative power. It is such listeners whom chiefly we musicians should seek to please."—PH. EM. BACH: *On the True Art of Playing the Piano-forte*

The tones  (measure 16) impressed the composer's mind as the germ of a composition. This simple tone-group became the model for the structure of a four-measure musical phrase, of which it constitutes the first section. Of this section, the exact antithesis would be 

Every musical motive or model, however, shows three characteristics, viz.: its traits of melody, harmony and rhythm. Of these traits any two may be modified or altered, for variety's sake, if for no other reason, in the repetition, the retention of one trait sufficing to preserve the resemblance to the original. Accordingly, in constructing the antithesis (measure 18), the composer changes the harmony and the melodic order, while retaining the original characteristic rhythm of the thesis. By this means, within the short space of four measures, a completely rounded thought is expressed. He next proceeds to repeat this thought, preserving its melodic and rhythmic traits unchanged, excepting the addition of a prefatory tone (last quarter of measure 19), while avoiding monotony in the repetition by a material change of harmony.

With this the composer has exhausted, for present purposes, all possibilities of interest in the three tones in which he has hitherto worked. He now constructs a third phrase (beginning at measure 24) by transposing the first one. This is followed by a fourth, which is the duplicate of the third, only with the change of mode at the outset (measure 28) from major to minor, and a modulation at the close into the major mode of the key of three sharps (measure 31), in which mode lies the entire middle or contrasting part of the composition. In this middle part, the composer's fancy still plays with the original model, subjecting it to continually novel transformations, going so far (in measures 36 and 38) as to modify the main element of similarity—the original rhythm—which he does by breaking up the half-note of the original model into two quarter-notes. The middle part climaxes (measure 50) in a brilliant passage (*cadenza*), and then gradually subsides from animation toward repose.

Now follow a few modulatory phrases, leading back to the return of the principal part (measure 75), which occurs—not literally, but—enriched with new traits, showing that the composer's fancy does not lame in its flight toward the close, but soars higher and higher, so that the interest, instead of subsiding, climaxes as the piece nears its end. Thus—to mention some of these traits—the principal theme is set an octave higher than at the outset; and, instead of repeating the transpositions (to different staff-degrees) which occur in the first part (measure 24), here (measure 83), a new turn is given, with a repetition an octave lower. The model, as a whole, having thus been exhaustively repeated, even its last note now comes in for special treatment, (measures 99–100), being set, first above, forte, then below, piano; this is repeated in octaves, when, with a closing run or passage (measure 104), piano, the piece concludes.

With this a coherent melody, a song without words, is completed. What use has the composer intended to make of it? His intention is disclosed by the title which he prefixes. Conformably to this purpose, a descriptive accompaniment-figure must be invented. This, too, has been happily devised, perhaps from the very outset, purely mechanical skill being alone required to apply it throughout to the melody and harmony.

The question then arises, Shall the piece have an introduction? If so, of what character shall this be? The composer decides in favor of an introduction, and its nature throws light on the meaning of the piece.

The introduction opens with the spinning-wheel figure, but in no sunny mood—with weird, suspensive and uncanny harmony, ending with the effect of an interrogation. Now comes (measure 5) the first intimation of the theme of the piece. It is significant, that the original model, instead of being treated cheerfully (in the major mode) and serenely, here appears in minor, with a solemnity and an impressiveness heightened by breadth of harmonies, whose very dimensions compel a measured delivery by the player. This first appearance of the model ends with dubious harmony and a figural passage equally disturbed in tone, and thus suggestive of unrest.

Now (measure 14) all clears away, the curtain rises, as it were, and the theme steps forth like the heroine of a play, seemingly unconscious of the fate in store for her. The opening phrase of the melody (measures 16–19) discloses only a quiet dignity of mood, earnest, yet free from care. With the repetition of this phrase, however, a trace of unrest (measure 22) is manifest. Corresponding to this, in measures 24–30, the melody seems to reach out with a rising ardor as toward the object of a desire. This object it appears to contemplate, in measures 32–35, with a rapture of feeling which passes over into passionate longing, gradually mounting higher and higher, from measure 36 on, till it culminates in intensity at measure 50. Upon the subsidence of this storm of agitation the critical moment for the melody is reached: F^{\sharp} and G^{\sharp} are proposed in the left hand (3d quarter of measure 57 and 1st quarter of measure 58), as if in these tones the future of the melody were bound up: to them the right hand sternly opposes, as with, or impelled by, the voice of Fate—the jarring contradiction F^{\natural} and G^{\natural} . The left hand makes yet another effort, this time offering to waive F^{\sharp} and accept F^{\natural} instead, if only G^{\sharp} may thereby be gained: the right hand is inexorable, reiterating unmoved its fiat of F^{\natural} and G^{\natural} . The melody is now silent for two measures, during which only the sound of the spinning-wheel figure is heard, and then the melody turns away sorrowful and comfortless. A *cadenza* intervenes, whereupon the melody returns, but changed, as if its pianissimo whisperings would intimate that thenceforth no joy existed for it in the future, and that the retrospect of past hopes were all that remained to it. This impression is intensified at measures 83–98, where the tones seem to reiterate, refrain-like, a pathetic "What might have been." In measures 99–102 the knell of vanished hopes is tolled: then all is over, and with a final *cadenza* the curtain falls to the sounds of the tonic harmony, swiftly vibrating and gradually receding, till they float away in space.

"Hold this sea-shell to your ear,
And you shall hear,
Not the andante of the sea,
Not the wild wind's symphony,
But your own heart's minstrelsy.

"You do poets and their song
A grievous wrong,
If your own heart does not bring
To their deep imagining
As much beauty as they sing."—T. B. ALDRICH.

THE SPINNING GIRL.

(LA FILEUSE.)

Étude.

Revised, fingered, and edited by
A. R. PARSONS.

JOACHIM RAFF,
Op. 157, No. 2.

Allegro moderato.

$\text{♩} = 126.$

Piano.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some with fingerings (1, 2, 3, 4, 5) and a slur. The lower staff is in bass clef and contains a bass line with a few notes and a slur. A dynamic marking *p* is present. There are some handwritten annotations and a star symbol at the end of the system.

Execution.

The second system continues the piece. It features more complex melodic lines in both staves, including slurs and fingerings. A dynamic marking *f* is visible. There are several handwritten annotations and star symbols throughout the system.

Execution.

The third system shows a series of descending melodic phrases in the upper staff, each with a slur and fingerings. The lower staff provides a simple accompaniment. A dynamic marking *f* is present. The word *decrescendo.* is written at the bottom right of the system.

The fourth system continues the descending melodic patterns in the upper staff, with corresponding accompaniment in the lower staff. It includes slurs, fingerings, and a dynamic marking *f*.

15.

cantando.

(A.)
m.s. m.d.

Ped. à chaque mesure.

20.

m.s. m.d.

m.s. m.d.

25.

m.s. m.d.

m.s. m.d.

m.s. m.d.

(A.) The original version does not indicate this use of the left hand in the delivery of the melody. The pedagogic experiences of the editor, however, induce him to recommend it throughout the piece, as affording additional occupation for that hand, and also because it greatly facilitates an independent and characteristic treatment of the melody and accompaniment, respectively.

30. *m.s. m.d.*

pp *m.s. m.d.*

poco a poco cres.

35. *m.s. m.d.* *m.s. m.d.*

m.s. m.d. 40. *f* *m.s. m.d.*

m.s. m.d. *p* *m.s. m.d.* *rfz*

cre

scen

m.s. m.d.

45.

m.s. m.d.

m.s. m.d.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#). The system is divided into three measures, each with a slur over the treble staff and a thick black bar in the bass staff. Above the first measure is the tempo marking *cre*, and above the second is *scen*. Above the first and second measures are the dynamic markings *m.s.* and *m.d.* respectively. The number 45. is centered above the second measure.

do

f

m.s.

m.d.

Second system of musical notation, continuing the grand staff. The first measure has a vocal line starting on a whole note *do* in the treble clef. The piano accompaniment continues with a slur and a thick black bar in the bass staff. The second measure begins with a dynamic marking *f* and continues with a slur and a thick black bar in the bass staff. Above the second measure are the dynamic markings *m.s.* and *m.d.*

50. *rfz ed incalzando.*

Third system of musical notation. The first measure has a slur and a thick black bar in the bass staff. The second measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 1 4 1 3 1 2. The third measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 2 5 2 4 2 3. The system concludes with a treble clef staff containing a melodic line and a bass clef staff with a thick black bar.

5 2 5 2 4 2 3 5 1 4 1 3 2

8. 5 1 4 3 2 5 2 5 2 3 1 3 1

Fourth system of musical notation. The first measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 2 5 2 4 2 3. The second measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 1 4 1 3 2. The third measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 1 4 3 2. The fourth measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 2 5 2 3 1 3 1. The system concludes with a treble clef staff containing a melodic line and a bass clef staff with a thick black bar.

5 2 5 2 3 1 3 1 2 5 #2 3 #1 3 1

5 2 5 2 3 1 1 1

Fifth system of musical notation. The first measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 2 5 2 3 1 3 1. The second measure has a slur and a thick black bar in the bass staff, with the following fingering: 2 5 #2 3 #1 3 1. The third measure has a slur and a thick black bar in the bass staff, with the following fingering: 5 2 5 2 3 1. The fourth measure has a slur and a thick black bar in the bass staff, with the following fingering: 1 1. The system concludes with a treble clef staff containing a melodic line and a bass clef staff with a thick black bar.

tranquillo e dolcemente.

55.

m.s. m.d.

m.s. m.d.

60.

m.s. m.d.

65.

m.s.

m.d.

m.s. m.d.

m.s.

m.d.

m.s. m.d.

poco f

70.

f

75. *dolciss.* *m.s.* *m.d.*

pp

m.s. *m.d.*

m.s. *m.d.* 80.

m.s. *m.d.*

85.

m.s. *m.d.*

First system of musical notation, measures 85-87. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. The key signature has two sharps (F# and C#).

m.s. *m.d.*

m.s. *m.d.*

m.s. *m.d.*

Second system of musical notation, measures 88-90. Similar to the first system, it features a melodic line in the treble clef and accompaniment in the bass clef. The key signature remains two sharps.

90.

m.s. *m.d.*

Third system of musical notation, measures 91-93. Measure 91 includes fingering numbers (5, 2, 4, 5, 1, 2, 4, 1) above the notes. The key signature changes to one sharp (F#).

m.s. *m.d.*

95.

m.s. *m.d.*

Fourth system of musical notation, measures 94-96. The key signature is one sharp (F#). The melodic line continues with slurs and accents.

m.s. *m.d.*

Fifth system of musical notation, measures 97-99. The key signature is one sharp (F#). The bass clef staff includes fingering numbers (1, 2, 1, 2) and dynamic markings (* *Ped.*).

100.

p

ten.

Musical notation for measures 100-101. The piece is in G major (one sharp) and 6/8 time. Measure 100 starts with a forte (*f*) dynamic. Measure 101 begins with a piano (*p*) dynamic and a tenor (*ten.*) marking. The right hand features a melodic line with eighth notes, while the left hand provides a bass line with quarter notes.

p

Musical notation for measures 102-103. Both measures are marked with a piano (*p*) dynamic. The right hand continues with a melodic line, and the left hand maintains a steady bass line.

105.

8.....

Musical notation for measures 104-105. Measure 104 is part of a phrase starting at measure 100. Measure 105 features a complex melodic line with numerous fingerings indicated by numbers 1-5. The left hand has a bass line with fingerings 1 2 1 3 2, 5 1 3 2, and 5 1 2 1. The right hand has fingerings 3 2 5, 1 3 2 5, 1 2 3 2, and 5 1 3 2.

8.....

Musical notation for measures 106-107. Measure 106 has a right-hand line with fingerings 5 1 3 2 5 4 2 1 and a left-hand line with a single note. Measure 107 has a right-hand line with fingerings 1 2 5 4, 1, 1, 1, 1 and a left-hand line with a single note. Measure 108 has a right-hand line with fingerings 3, 2 1 5 3 2, 5 3 2 1 4 3 2 and a left-hand line with a single note.

110.

pp

rit.

Ad.

*

Musical notation for measures 108-110. Measure 108 has a right-hand line with fingerings 1 4 3 2, 1 4, 1 5 3, 1 5 3 and a left-hand line with a single note. Measure 109 is marked with piano-piano (*pp*) and a ritardando (*rit.*) marking. Measure 110 is marked with Ad libitum (*Ad.*) and ends with a fermata and an asterisk (*).