

## Liszt, Vallee d'Obermann

The most important aspect of structure is intervallic. For the first part of the music, up to m.51, the minor third is basic at the level of melodic detail, harmonic accompaniment, and progression--even, e.g., in the tritone progressions.

With m. 51, the main interval becomes the major third

### Opening comments:

1. Combination of traditional method (conditioned by Schenker) and contextual interpretation of the logic of the piece, as it unfolds in time.

dim. 26 ff.

(59)

Handwritten musical score for Liszt's "Vallée d'Obermann" (Second Version), page 2. The score is written on two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. It features a sequence of chords labeled B, A, C, B, A, C, and a final chord labeled B. The score is annotated with circled numbers (59, 67, 73) and Roman numerals (V, I). A handwritten note at the bottom left reads "B minor = V of B major".

Schenker

Topics, pieces, assignments for the four sessions

I.

Topics (suggested readings in F&G)

Diminutions (Chap. 1)

Linear Intervallic Patterns (Chap. 4)

Pieces:

Chopin, Eb Nocturne, Op. 9: 1-12

J.S. Bach, French Suite in C minor, Sarabande

Assign for discussion in Session II:

Beethoven, Op. 7, III: 1-42

II.

Topics:

Fundamental Structure(s) (Chap. 7)

Prolongation (Chapters 8, 9, 10)

Pieces:

Beethoven, Op. 7/ III: 1-42

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Assign for discussion:

Mozart, K. 333/II: through development

III.

Topic:

Structural Levels (Chapters 19-20)

Pieces:

Mozart, K. 333/II

Schumann, Op. 24/6 "Warte, warte, wilder Schiffsman!": 1-54

Assign for discussion:

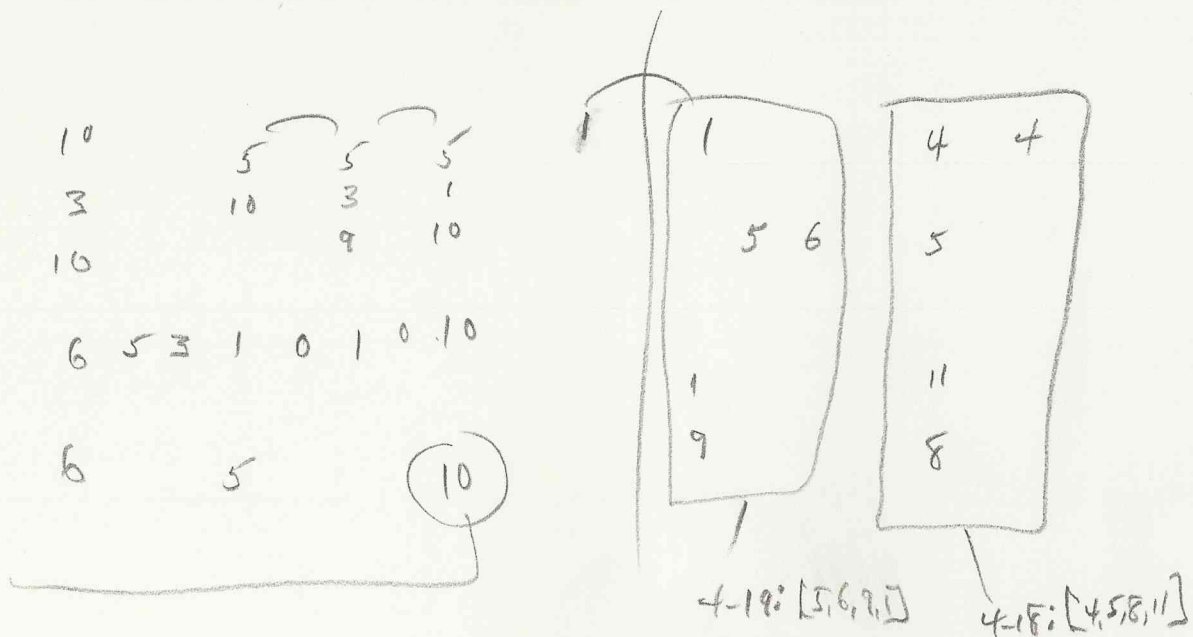
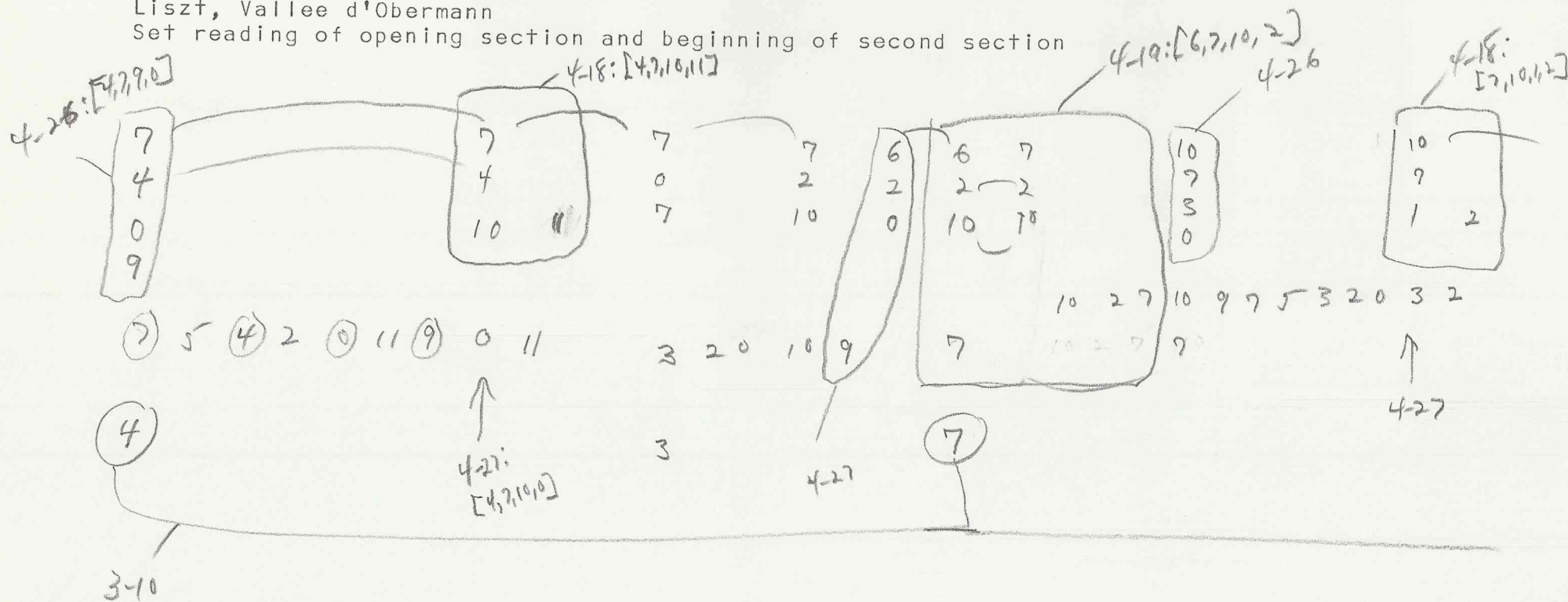
IV.

Open/Review

Linear analysis of marginally tonal music—combine with set theory

Liszt, Vallee d'Obermann

Set reading of opening section and beginning of second section





# BLACKBOARD

Liszt: Vallis d'Abbaumann  
middle part

③ ④ ⑧ ③

$g^1-g^2$   $g^2-g^3$

②⑤

I III<sup>b</sup> III<sup>b</sup> IV VI I

②⑥ ②⑨ ③④

6 6 6 6

VI I

Sketches  
Wolff, Ullrich d'Ormann

Upper-voice Structures

more detail here

mm. 34 (= mm. 1-8)

41 46 51 55

II<sup>7</sup> —

Erlision of V and substitution of E for E

mm. 51-52: Basic voice-leading

8 9 1 8  
6 4 3 7  
b9 2

Upper-voice structures based on diminished 7<sup>th</sup>

10 13 17 19

Liszt, Vallée d'Osorname  
 Supplementary sketches

minor thirds in large and small. Descending minor 3rd was initial motive in first version (F-A-E)

NOTE VOICE LEADING: 1 COMMON TONE, WHICH IS THE BASS PROGRESSION



Worksheet

W. 17

(20)

basic motion G-F#-E

NEEDS FURTHER  
INTERPRETATION

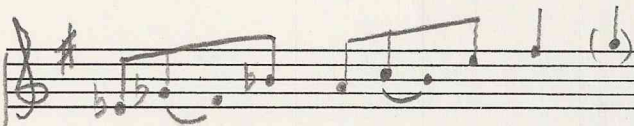
(13)

(12)

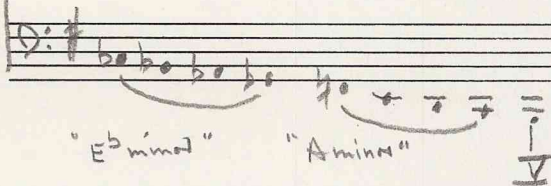


26

31



10 6-6 10 10 6-6 10 5



Large-scale tonal related harmonies; - EXTENSION OF THE MAJOR THIRD SYMMETRY



E minor B minor F# minor C minor E minor E♭ minor A minor E minor

= 6-30: {3,4,6,9,10,0} same set as basic upper voice structures in mm. 26-31

octa because of 0<sup>2</sup> mgd



LISZT VALLEE D'OVERMANN (SECOND VERSION)

TO BE REVISED (1984)

1837?

Ca. 7 July, 1955

implied upward extension to E (by minor 3rd) realized by appogg. E in m. 10

3-12 large-scale coupling:  $g^1 - g^2$  (m.20)

3-10

3-12

Have the desc. minor 3rds are structurally dissimilar

"free" diminution on motives

"neighbor dominant"

q.m. 29 of first version NB. interlocking of partition

q.m. 5 of first version

Base as in m. 34#

Enlargement

I -

$\#F$  minor

VII<sup>7</sup>

4-19 [5,6,9,11] 4-18 [4,5,8,11] 5-31: [E,F,11,2,4,5]

"C minor"

5-31

VI

? 4-29:  $ab^2 - f^2 - d - c$

"E minor"

19

Expansion of motive

m. 2 (Sec. m. 5 of 1st version)

26

4-29: [4,6,9,0] 31

34  $g^2$  = m. 1-8

Enlargement of appogg.

Base for: C<sup>b</sup>-B (8-25)

"E<sup>b</sup> minor" = VII<sup>7</sup> of E minor

"A minor" IV T6

Base explicit

3-10: E-G-B<sup>b</sup> - III

I -

4-27: [7,9,0,3]

9

7

6

6

4

7 6

4 3

7 5

6

$\#F$  minor

6

7 6

4 3

7 5

6

7 6

4 3

7 5

6

41

Corresponds to m. 9 =

"Free" dimin. on motive

46

51

motivic becomes span of major 2nd

55

Eision of IV and substitution of E<sup>b</sup> for E

"E<sup>b</sup> minor"

further enlargement (q.m. 1)

"B major" (IV?) (major 3rd is interval of harmonic progression)

with change from G<sup>b</sup> to G<sup>b</sup> or penultimids times eight (for motive)

III<sup>b</sup> of III

"B<sup>b</sup> minor" T4

"E minor" End of T4

I

II<sup>7</sup>

6 - 5 7 - 6

9 8

2

2