Ladislav Černý gewidmet

TERNARY STRUCTURE

Sonate

Paul Hindemith, opus 25 No. 1

1895 - 1963

A a

→ main motive - very strict

Breit Viertel

I

2 intertwined mini scales

b

b'

p *cresc.*

instead of using main motive - here triplet gets developed

f

cresc. e accel.

fp

B sharf

sequence with longer & shorter versions of this motive

ff

beruhigen

mf

A' a'

cresc.

f

b''

p cresc.

f

opening chord

Folgt sofort der nächste Satz.

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II

Sehr frisch und straff (Viertel)

A a

b

a'

B c

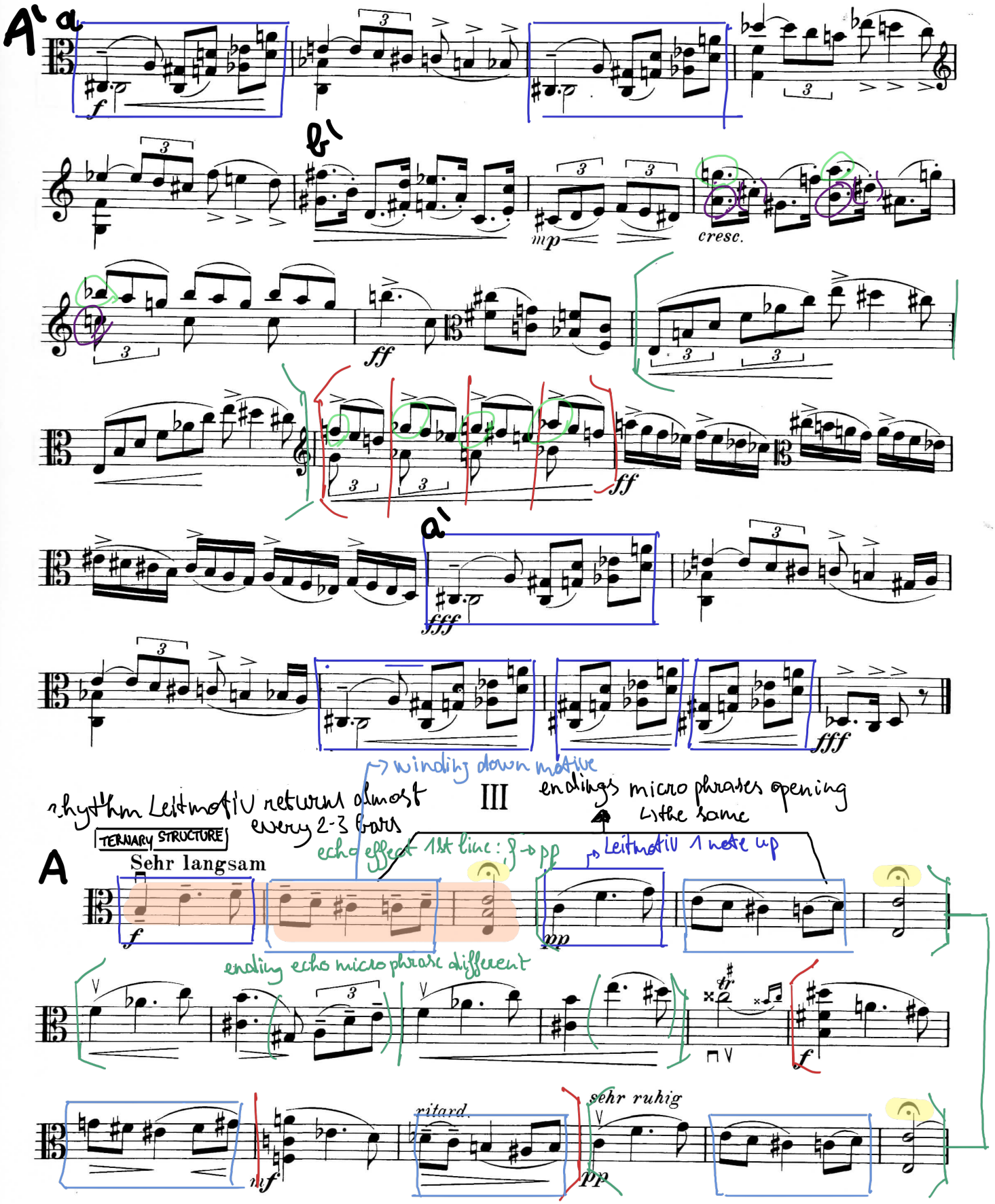
C'

echo

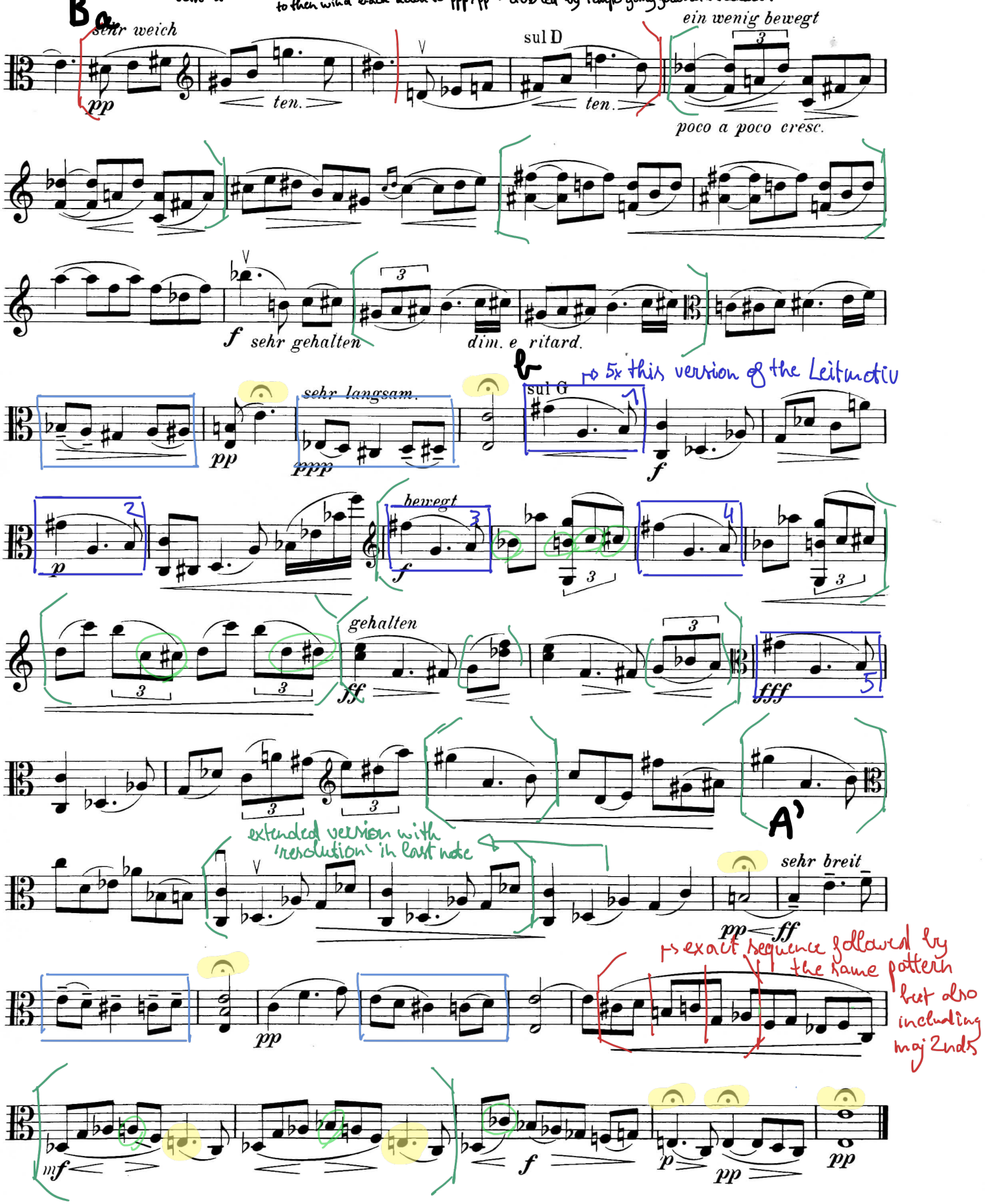
sequence

sequence 3rd up

minor seconds leading the middle 'B' section


A'
a
b'
a'
cresc.
ritard.
sehr ruhig
TERNARY STRUCTURE
Sehr langsam
A
III
→ winding down motive
rhythm Leitmotiv returns almost every 2-3 bars
endings micro phrases opening
↳ the same
echo effect 1st line: f → pp
→ Leitmotiv 1 note up
ending echo micro phrase different

both a + b in middle section B have a clear build up to a f / fff climax to then wind back down to ppp / pp - also led by tempo going forward + backward



→ 5x this version of the Leitmotiv

→ exact sequence followed by the same pattern but also including maj 2nds

persistent pedal tone on C
is only not present in middle movement

IV

Many minor 2nds and chromatic scales

(♩ = 600 - 640)

Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache. (Die Ziffern geben an, wieviel Viertel sich zwischen zwei Taktstrichen befinden.)

A

sequence in moving voice

ff

repeated element gets reduced -> dies out

B a

sequence moving up a semitone each time + shortening connecting element each time

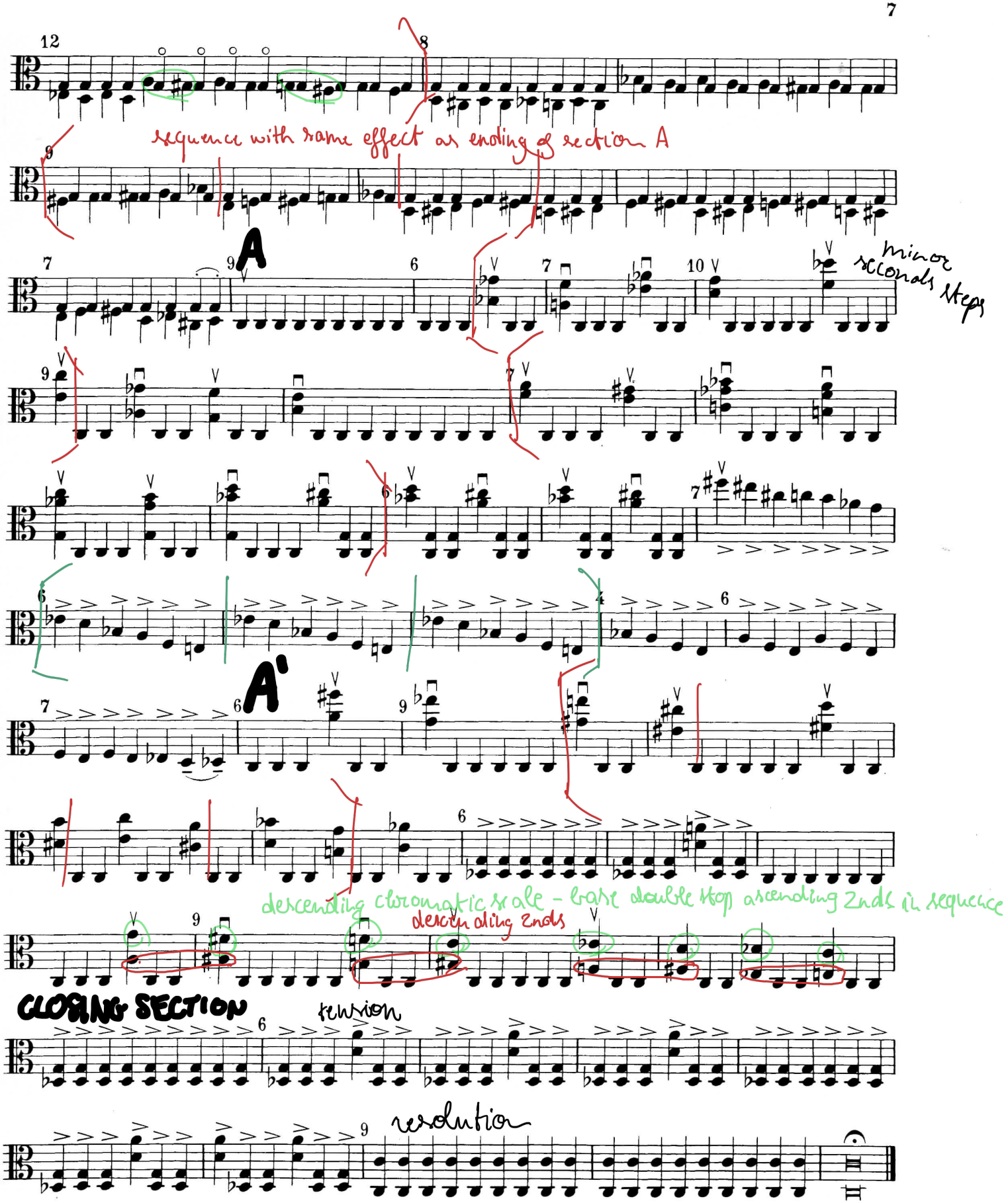
b

inverted version of opening idea

G-pedal

added pedal is open string above when possible

G-pedal


sequence with same effect as ending of section A
A
minor seconds steps
A'
descending chromatic scale - brass double stop ascending 2nds in sequence
descending 2nds
CLOSING SECTION
tension
resolution

reminiscent of 3rd movement due to Sarabande rhythm
in A-4 variations of the opening statement
↳ each 4 bars in length
↳ 4th time 2 bars more - using the same rhythmic material

A

Langsam, mit viel Ausdruck

↳ ornamented upbeat

B

↳ reminiscent of 2nd movement

building tension moving up + over

no exact sequence - but same falling down motive

A

CLOSING SECTION

resolution feeling then going to C

↳ essence of our Sarabande opening rhythm but in triplet in quicker notation

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