

Common Features of the Ossianic Manner		
Literary Themes and Images	Musical Characteristics	→ Appearance in Bardenklänge
<p>1. <i>Memory</i> a. recalling a glorious past b. related to the act of dreaming</p> <p>2. <i>Supernatural visitations</i></p> <p>3. <i>Stormy weather</i></p> <p>4. <i>Death and lost love</i> a. death of military heroes b. tragic death of a lover c. related to idea of “joy of grief”</p> <p>5. <i>Martial heroism</i></p> <p>6. <i>The bard and the act of storytelling</i> a. signified in the framed form or slow introductions b. portrayed through the use of the harp, or harp imitation.</p> <p>7. <i>Liminal settings</i></p>	<p>1. <i>Harp and horn</i> a. included in score b. imitated in score</p> <p>2. <i>Folk-like melodies</i> a. actual quotation b. altered scales c. Scottish snaps</p> <p>3. <i>Contrasting sections</i></p> <p>4. <i>Framed form</i> a. slow and melodically less-active introductions and codas b. related to pieces with similar introductions but without codas that share material</p> <p>5. <i>Liminal settings</i> a. transitional stages or otherworld images. b. unusual chromaticism c. framed form and slow introductions</p> <p>6. <i>Storm-like music</i> (including storms at sea)</p> <p>7. <i>Military evocations</i></p> <p>8. <i>Ghostly/otherworld settings</i></p>	<p>1. imitation of Harp-like structures <i>An Malvina, Romance I, Romance II, Gebeth, Kindermärchen</i>, <i>maestoso fanfare openings Variations mignonnes, Rondino</i></p> <p>2. folk-like melodies –theme of <i>Variations mignonnes, theme of Romance II</i>, folk-like dances: <i>Tarantelle, Mazurka</i></p> <p>3. appear in number of pieces, lyrical pieces are constructed on contrasting episodes: <i>Gondoliera, Kindermärchen...</i>, typical in fast / dramatic pieces are sudden changes: <i>Unruhe, Elfenreigen, Etude...</i></p> <p>4. <i>Framed form</i> is significant in: <i>An Malvina, Gondoliera, Romance I, Romance II, Kindermärchen</i></p> <p>5.a spirituality in citation of choral and religious motives 5.b chromaticism is common feature of the texture, used both in melodies and accompaniments 5c. <i>framed form</i> see 4.</p> <p>6. most significant are Fingal’s <i>Hohle, Unruhe</i></p> <p>7. military motives are often presented in intros and intermezzos,, most of them in p and pp dynamics to create a distant atmosphere – <i>Variationes mignonnes, Rondino...</i></p> <p>8. spatial character, resonance and less active introduction with ringing harmonies, including dissonances, + see 5.a</p>

The table is based on Table 6.1. by MOULTON In: Moulton, Paul F.: *Of Bards and Harps the Influence of Ossian on Musical Style*. p. 79 (1st and 2nd columns). The 3rd column shows the presence of the features in the cycle *Bardenklänge*, op. 13 by J. K. Mertz.