

LONGITUDINAL SURVEY: THE CHORALE TOPIC

Prototypical properties in late eighteenth century

Musical attributes	Expressive Attributes:
SATB texture Major mode (though minor certainly possible) <i>Sotta voce, dolce</i> Soft dynamics Harmonic simplicity Rhythmic simplicity Duple meter Moderate to slow tempo I-V-vi, often	Level 1: voice-like, gentle and calm, serene, pure, restrained Level 2: transcendent spirituality, “walking in the spirit”

Adapted from McKee (2007) p 27

Prototypical instrumental example

J.S. BACH: Chorale no. 29, *Freu dich sehr, o meine Seele*.

<https://www.youtube.com/watch?v=QtkyyeAqgF0> (similar)



HAYDN (1782): Divertimento no. 1 in Bb Major, Hob. II:46, II: *Chorale St. Antoni*

https://youtu.be/0T4at_omvF4?t=3m41s

Chorale St. Antoni
Andante quasi Allegretto

MCKEE, 24: Example 1 – The topic of the sacred hymn in opera.

Composer/Opera	Date	Act/Scene	Action	Key
Jean-Baptiste Lully <i>Hippolyte et Aricie</i>		1733	Act 1, Scene 3 Procession of Priests	GM
Tommaso Traetta <i>Ippolito ed Aricia</i>		1759	Act 1, Scene 3 Procession of Priests	GM
Christoph Willibald Gluck <i>Alceste</i>		1767	Act 1, Scene 3 Procession of Priests (begins and ends the scene)	GM
<i>Alkestis</i>		1776	Act 1, Scene 3 Procession of Priests (begins and ends the scene)	GM
<i>Iphigénie en Tauride</i>		1779	Act 1, Scene 1 Chorus of Priestesses Act 4, Scene 2 Hymn	Am GM
<i>Iphigenie auf Tauris</i>		1781	Act 1, Scene 1 Chorus of Priestesses Act 4, Scene 2 Hymn	Am GM
Niccolò Piccinni <i>Iphigenie en Tauride</i>		1781	Act 1, Scene 2 Chorus of Priests	EM
Antonio Salieri <i>Les Danaïdes</i>	1784	Act 1, No. 2	Hymn	CM
Paul Wranitzky <i>Oberon</i>	1789	Act 1, No. 4	Alter Music	GM
Wolfgang Amadeus Mozart <i>Idomeneo</i>	1781	Act 3, Scene 7	Procession of Priests	FM
<i>Die Zauberflöte</i>	1791		Act 2, No. 9 Procession of Priests Act 2, No. 9 Rejected sketch of Procession of Priests Act 2, No. 10 Aria and Chorus of Priests Act 2, No. 18 Chorus of Priests	FM FM FM FM FM DM
Ludwig van Beethoven <i>Fidelio</i>	1805	Act 1, No. 9	Leonore's Prayer of Hope	EM

MOZART (1791): *Die Zauberflöte*, K. 620, Act II opening: “March of the Priests”

<https://www.youtube.com/watch?v=bbgBaHGq5cc>

Andante. N° 9. MARSCH DER PRIESTER.

V. Orch. *sotto voce*
(m. Bassethörnern.)

(Priester treten von rechts und links vorn ein, schreiten feierlich nach hinten, begegnen sich in der Mitte, reichen sich

McKee, 25: Example 2

The image shows a musical score for the 'March of the Priests' from Mozart's opera 'The Magic Flute'. It is marked 'Andante' and 'N° 9. MARSCH DER PRIESTER.' The score is for the first violin part, with the instruction 'V. Orch. sotto voce (m. Bassethörnern.)'. Below the staff, there is a descriptive note in German: '(Priester treten von rechts und links vorn ein, schreiten feierlich nach hinten, begegnen sich in der Mitte, reichen sich'. The music is in 3/4 time and features a steady, rhythmic pattern with some melodic variation.

BEETHOVEN (1803-4): Piano Sonata no. 21, “Waldstein,” Op. 53, I: second theme, starts in m. 35.

https://youtu.be/I_CMWOwLUKg?t=58s

decresc. 35

p

dolce e molto legato

40

cresc.

p

The image shows a musical score for the second theme of Beethoven's Piano Sonata No. 21, 'Waldstein', Op. 53, I. The score is in 3/4 time and features a melodic line with various ornaments and dynamics. The first system starts at measure 35 with a 'decresc.' marking and a 'p' dynamic. The second system starts at measure 40 with a 'cresc.' marking and a 'p' dynamic. The music is marked 'dolce e molto legato'. The score includes various fingering and ornamentation markings.

BEETHOVEN (1809-10): Piano Concerto No. 5, “Emperor,” Op. 73: II.

<https://www.youtube.com/watch?v=VVk73dFpZ0M>

Violino I.

Violino II.

Viola.

Bassi.

con sordino

con sordino

p

pizz.

arco

cresc.

cresc.

cresc.

cresc.

cresc.

The image shows a musical score for the second movement of Beethoven's Piano Concerto No. 5, 'Emperor', Op. 73. The score is for the string quartet (Violino I, Violino II, Viola, Bassi) and is marked 'con sordino'. The music is in 3/4 time and features a steady, rhythmic pattern with some melodic variation. The score includes various dynamics and markings such as 'p', 'pizz.', 'arco', and 'cresc.'.

BEETHOVEN (1821): Piano Sonata No. 32, Op. 111, II (*Arietta*): theme, but especially mm. 12–16.

<https://youtu.be/rjQ7TxpMizc?t=9m18s>

Adagio molto semplice e cantabile. ♩: 48. M.M.

(*legato e sostenuto sempre*)

10

cresc. *sf* *p* *dolce* *d*

VAR. I.

MCKEE, 36: Example 10 – “Instrumental and vocal music by Beethoven that use the chorale topic. In all, the progression I-V7-vi is prominent and in most cases it is used as the opening progression.”

Vocal music		
<i>Lieder von Gellert</i> , “Bitten”	Op. 48, no. 1	EM
<i>Lieder von Gellert</i> , “Vom Tode”	Op. 48, no. 3	F#m
<i>Lieder von Gellert</i> , “Die Ehre Gottes aus der Natur”	Op. 48, no. 4	CM
<i>Lieder von Gellert</i> , “Gottes Macht und Vorsehung”	Op. 48, no. 5	CM
<i>Fidelio</i> , Leonore’s Prayer of Hope (Act 1, No. 9)	Op. 72	EM
“Meeres Stille”	Op. 112	DM
“Elegischer Gesang”	Op. 118	EM
Symphony No. 9, 4 th mvt., Adagio ma non troppo, ma divoto	Op. 125	Gm
“Opferlied”	WoO 126	EM
“Abendlied unterm gestirnten Himmel”	WoO 150	EM
Instrumental music		
String Quartet in A Major, 3 rd mvt.	Op. 18, no. 5	DM
String Quartet in E Minor, 2 nd mvt.	Op. 59, no. 2	EM
String Quartet in Eb Major, 2 nd mvt. (Variation 3)	Op. 127	EM
String Quartet in A Minor, 2 nd mvt. (Heiliger Dankgesang)	Op. 132	FM
Piano Sonata in C Major, 1 st mvt. (second theme)	Op. 53	EM
Piano Sonata in E Major, 3 rd mvt.	Op. 109	EM
Piano Concerto No. 3 in C Minor, 2 nd mvt.	Op. 37	EM
Piano Concerto No. 4 in G Major, 2 nd mvt., mm. 19–26	Op. 58	DM
Piano Quartet in Eb Major, 1 st mvt.	WoO 36, no. 1	EbM
Seven Variations on “God Save the King”	WoO 78	CM

MENDELSSOHN (1830-2): Symphony 5, IV, Chorale: *Ein' feste Burg ist unser Gott*. Starts with melody in the flute, slowly fills out texture. Moves through various topics, textures, accompaniments, etc. throughout the movement.

<https://youtu.be/otcrnrQAwD8?t=22m59s>

Choral: „Ein' veste Burg ist unser Gott:“
Andante con moto.

The image shows the beginning of the chorale. The top staff is the right hand, starting with a melody in G major. The bottom staff is the left hand, providing a harmonic accompaniment. The tempo is marked 'Andante con moto'. Dynamics include piano (p) and mezzo-forte (mf).

And at end, more of a grandiose, fanfare-like chorale texture

<https://youtu.be/otcrnrQAwD8?t=30m20s>

The image shows the grandiose, fanfare-like chorale texture at the end of the movement. The top staff is the right hand, featuring a grandiose, fanfare-like texture. The bottom staff is the left hand, providing a harmonic accompaniment. Dynamics include fortissimo (ff) and forte (f). The score includes a tremolo marking (trem.) in the left hand.

CHOPIN (1840): Nocturne in g minor, Op. 37, no 1: m. 7 cadence, foreshadowing middle section

<https://youtu.be/zl683bGRrcE?t=24s>

Andante sostenuto.

6

Middle section, beginning m. 41:

<https://youtu.be/zl683bGRrcE?t=2m50s>

37

B

Other CHOPIN examples:

(1834) Nocturne in g minor, Op. 15, no. 3: middle section (*religioso*).

https://youtu.be/L1w2_2WG5q4?t=2m35s

(1836-9) Ballade no. 2 in F major, Op. 38: opening, a bit more playful.

https://www.youtube.com/watch?v=nrucaRGTY_w

(1841) Nocturne in c minor: Op. 48, no. 1: middle section.

<https://youtu.be/c94nySKKoWE?t=2m>

(1842-3) Ballade no. 4 in f minor, Op. 52: middle section.

<https://youtu.be/7tmQSWuYwrl?t=4m>

SCHUMAN (1838): *Kinderszenen*, Op. 15, no 13, *Der Dichter spricht*

<https://www.youtube.com/watch?v=PNSq5utKIq4>

(M.M. ♩ = 92)

p

pp

SCHUMANN (1841), first symphony, end of first movement (begins in 437-467):

<https://youtu.be/EkSVTJ598uQ?t=9m54s>

dolce

p

cresc.

cresc. *f*

p Clar.

SCHUMANN (1848): Album for the Young Op. 68.

No. 4, *Chorale*: https://youtu.be/IM_t8o3JLtQ?t=3m

No. 42, *Figured chorale*: https://youtu.be/IM_t8o3JLtQ?t=1h11m20s

BRAHMS (1862-76): Symphony no. 1, Op. 68, *IV*. Many places: mm. 47–50.

<https://youtu.be/JWuVEFwT5fw?t=4m3s>

45



B1.
p dolce

And, more famously, with Beethoven's-Ninth literal-choir intertext, beginning m. 61. To me, with the bouncy octave/fifth/timpani and low voices, sounds a bit more dance-like, rustic, or pastoral.

<https://youtu.be/JWuVEFwT5fw?t=5m11s>

61

Allegro non troppo, ma con brio



poco f
pizz.
sf

Other **BRAHMS**

(1854) Ballade in B minor, Op. 10, no. 3, middle section. Very high register.

<https://youtu.be/rOGYVcje82I?t=1m56s>

(1883): Symphony No. 3, Op. 90, *II*, *Andante*. Somewhat pastoral as well. Beginning especially, but chorale topic throughout the movement.

<https://www.youtube.com/watch?v=awDnij7f3I8>

(1892): Intermezzo in E Major, Op. 116, no. 6, opening. Somewhat elaborated.

<https://www.youtube.com/watch?v=QMnhKaMIU6w>

CHARLES-MARIE WIDOR (1879): Symphony no. 6, Op. 42, no. 2, opening. Quite fanfare-ish.
<https://www.youtube.com/watch?v=WUkvKWV07Pw>



And later on, just before big key change: <https://youtu.be/WUkvKWV07Pw?t=5m>



SAINT-SAËNS (1919): Organ Fantasie no. 3 in C Major: frequent occurrences, in many different guises: various registrations, tempi, affect, length, etc.

Including mm. 11–13: <https://youtu.be/Pu714ubLs4M?t=25s>



Sprinkled throughout mm. 39–65: <https://youtu.be/Pu714ubLs4M?t=1m50s>

mm. 193–201: <https://youtu.be/Pu714ubLs4M?t=9m10s>



DVOŘÁK (1893): Symphony 9, “New World,” II.

<https://youtu.be/ETNoPqYAIPI?t=12m40s>

MACDOWELL (1894-5): Piano Sonata no. 2, “Eroica”, I. A little bit of funeral-march.

<https://www.youtube.com/watch?v=MBhgEfluaEw>

E. A. Mac Dowell, Op. 50.

Slow, with nobility. (♩ = 42.)
Langsam, edel vorzutragen.

Piano.

MAHLER (1888-94): Symphony 2, “Resurrection,” V.

<https://youtu.be/JWP9byshDH4?t=6m36s>

DEBUSSY (1903-5): *La Mer*, I: <https://youtu.be/4s4kjPRI4Ic?t=7m3s>

And movement III: <https://youtu.be/xbsX74pFr9I?t=7m6s>

SCHOENBERG (1909): *Mässig*, from *Drei Klavierstücke*, Op. 11 no. 2, mm. 9–17.

(Given in Lewin 1994, Example 1)

https://youtu.be/Ny_vIAab-y4?t=47s

Sehr langsam (♩ = 120)

11

IVES (1914): General William Booth Enters into Heaven. Tune throughout, but most topically-pertinent 5 measures from the end.

<https://youtu.be/SnbGruNIV1o?t=5m>

world... Are you washed in the blood of the Lamb? Are you washed in the blood of the

Lamb?

mf *Adagio* *pp* *mp* *poco rit.* *(A little faster recalling the march)*

IVES (1920): Piano Sonata No. 2, “Concord,” III – “The Alcotts”, opening:

<https://www.youtube.com/watch?v=l8aSTvtKDGGM>

P moderately *pp* *ten.*

IVES (1910-24): Symphony 4, I. With or without choir.

https://youtu.be/aMT_EGXQwyk?t=1m20s

STRAVINSKY (1925): Serenade in A, I, “Hymne.” Throughout, often with ornamented accompaniment.

<https://www.youtube.com/watch?v=zKWXnoSTVWI>

The image displays a piano score for the first movement of Stravinsky's Serenade in A, I, "Hymne." The score is written for piano and consists of two systems of music. The first system begins with a tempo marking of $\text{♩} = 58$ and a dynamic marking of *f*. The music is in 6/8 time and features a complex, ornamented accompaniment in the right hand, with frequent changes in chordal structure and rhythmic patterns. The left hand provides a steady, rhythmic accompaniment. The second system begins with a dynamic marking of *p* and includes a section marked *8^a bassa*, indicating a change in the bass line. The score is written in a key signature of one flat (B-flat) and a time signature of 6/8.

STRAVINSKY (1920): Symphonies of Wind Instruments. Fragmented, frequently juxtaposed with other topics. See Cone (1962) for a stimulating take on how apparently disjointed sections can be understood and reconciled in Stravinsky’s music.

<https://youtu.be/93jCMnrMmhI?t=18s>

BERG (1935): Violin Concerto, IV: *Es ist genug*, melody. Harmonized afterward in clarinets.

<https://www.youtube.com/watch?v=w8az7NBzQhQ>

135 Adagio $\text{♩} = 54$ ca

[Es ist genug! Herr,

sul G doloroso.

mp, ma deciso

*) CH (Br) N (Fag) *tranquillo*

p pp 4 pp p

RH RH (Fag)

140 poco rall

wenn es Dir gefällt, so span - ne mich doch aus!]

sul G mp dolce

poco espr (Fag) espr

Poco più mosso, ma religioso **145**

CH (Holzbl) Mein Je - sus kommt: nun gu - te Nacht, o Welt! Ich

pp ma deciso (Ggm) pp doloroso dolce

*) CH bedeutet: Chormelodie („Es ist genug! so nimm, Herr, meinen Geist“ aus der Kantate: „O Ewigkeit, du Donnerwort“ von J. S. Bach)

BARTÓK (1943): Concerto for Orchestra, Sz. 116: <https://youtu.be/LDO1g-gidwA?t=2m50s>

MESSIAEN (1943): *Visions de l'Amen*, I, "Amen de la Creation". Throughout in piano two, all parallel motion of triads. Score excerpt begins in m. 17 when the chorale topic enters a normative register. <https://youtu.be/ucZhSNVue0g?t=2m>

The image displays two systems of musical notation for piano parts. Each system consists of two staves: the upper staff is for the first piano (1^o) and the lower staff is for the second piano (2^o). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with a measure marked with a circled '8'. The first piano part features a complex, rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *mf*, *p sempre*, and *mf*. The second piano part consists of sustained triads with dynamic markings *mf* and *(peu à peu f)*. The second system continues this texture, with the first piano part showing further rhythmic development and dynamic changes to *mf* and *f*, and the second piano part maintaining the triadic accompaniment with a dynamic marking of *f*. The notation includes various articulation marks such as accents and slurs.

COPLAND (1944): *Appalachian Spring*, rehearsal 9 – Stratified texture, but chorale in winds, low strings:

<https://youtu.be/7ZPc6d2jiY8?t=3m40s>

FL. I, II
Ob. I, II
Fg. I, II
Cor. (F) I, II
Tr. (Bb) I, II
Trb. I, II
Vi. I
Vi. II
Via.
Vc.
Cb.

NED ROREM (1948): Piano Sonata No. 1, II, *Adagio* – Theme, especially mm. 5–6.

<https://youtu.be/cbGMbz973Fg>

Tema
Adagio ♩ = ca. 69

mp
cresc.
p

WILLIAM BOLCOM (1970): Graceful Ghost Rag, sort of raggy version of a chorale? (Especially since the bass and two hands align much more than in beginning syncopated stuff. Also, Major.)
 Grazioso, beginning m. 33 (ish)

<https://www.youtube.com/watch?v=pQVoY3f-Ctc&feature=youtu.be&t=2m24s>

Grazioso

The image shows a musical score for 'Graceful Ghost Rag' by William Bolcom. It consists of two systems of music. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The second system also has two staves, continuing the piece. The music is in a major key and features a mix of syncopated rhythms and more regular patterns.

PAUL SIMON (1973): American Tune. Chorale ends up as a more folksy topic, representing Americana tradition via the hymnal.

https://www.youtube.com/watch?v=C3_qyWU3-qQ

From Hassler's "*Mein G'müt ist mir verwirret*" (1601?):

The image shows the beginning of a musical piece in 3/4 time. The melody is written on a treble clef staff. The lyrics are: "Mein G'müth ist mir ver - wir - ret, das macht ein Jung - frau".

Possibly via English hymn: "Oh sacred head now wounded."

The image shows the musical notation for the English hymn "Oh sacred head now wounded." It is in 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "1 O sa - cred head, now wound - ed, with grief and shame weighed down, 2 My Lord, what you did suf - fer was all for sin - ners' gain; 3 What lan - guage shall I bor - row to thank you, dear - est Friend,"

IS THIS A CHORALE TOPIC?

BARTÓK (1911): *Bluebeard's Castle*, fifth door opening. Reveals a huge expansive view, letting a powerful light into the dark castle, but overwhelmingly and blindingly so. Then Bluebeard sings a pastoral topic.

<https://youtu.be/wJnfmDivZqQ?t=34m43s>

(Die fünfte Tür öffnet sich. Ein hoher Erker ist sichtbar, ein weiter Ausblick, und in schimmernder Pracht ergießt sich Licht herein)
(Az ötödik ajtó feltárul. Magas erkély látszik és messzi távlat, és tündöklő özönben ömlik be a fény)

Larghissimo ♩ = 66

Judith (hält, geblendet, die Hände über die Augen)
Judit (Elvakulva a szeme elé tartja a kezét)

poco allarg. - 75 - **Meno largo** ♩ = 89

Ah!
Ah!

Bluebeard *ff quasi parlando, ma*
Kékszakállú

Larghissimo ♩ = 66

poco allarg.

Die - ses ist mein
Lüsd - ez az én

fff (Tutti ed Organo pieno) *ffff* *mf*