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The style of Tschaikovsky's orchestral compositions

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THE STYLE OF TSCHAIKOVSKY'S ORCHESTRAL COMPOSITIONS

by

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INTRODUCTION

To date, very little has been written concerning the technical aspect of the compositions of Tschaikovsky. Such a situation is regrettable in view of the prolific writings of this otherwise well-known master.

Many musicologists and critics have felt that the music of Tschaikovsky is not worth the energy involved in making a careful analysis of his works. This may be the result of the fact that this music has enjoyed such widespread appreciation by the "layman" that it can hold no interest for the trained musician. However, this very fact should be a ground for analysis. How is it that a well-trained composer in all respects, such as Tschaikovsky, can have such appeal to the untrained listener, and yet not sacrifice any of the traditionally accepted musicianly qualities? The beauty of his melodies is unquestioned; his harmonies are superb; his orchestration is excellent and unique; and his form is traditional without being stereotyped. With these facts to appeal to the critics, and still with the universality of his admirers, it is obvious that his music is well "worth an analysis".

There may be another reason for the lack of interest in the technicalities of Tschaikovsky's music. His extremely unusual and interesting life has presented excellent biographical material for many writers. Perhaps
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This fact has overshadowed the more certain results which were an outgrowth of his experiences. It is unfortunate that the life behind the works has aroused more interest than its share, and thus the works themselves have been ignored.

Artur Rodzinski has said,

It is no coincidence that the name of Tchaikovsky occupies a place in popular opinion which is probably unequaled by any other master composer. I do not think that this can be wholly explained by recent popularizations of episodes from his piano concerto, his symphonies and the "Romeo and Juliet" Fantasy. For Tchaikovsky's music, through its melodic richness, its rhythmic excitement and harmonic inventiveness coupled with a lavish use of folk material and a personal sense of the dramatic, has all the elements of human appeal.

Beyond these qualities, I, as a conductor, can never cease to marvel at the technical proficiency in Tchaikovsky's orchestrations. He enriched music as did no other composer with a quantity of melodious works, which, while they perhaps do not tax the brain, nevertheless stimulate the imagination and satisfy the sense of fantasy.

Here, Mr. Rodzinski pays tribute to the technical proficiency of Tchaikovsky and to his contribution in the field of music. However, music that merely stimulates the imagination and satisfies the sense of fantasy is not enough. There must be something else existent in the music

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of Tchaikovsky which accounts for its widespread appeal. Furthermore, since this composer's technical proficiency is admitted, a study of his compositions necessarily requires some "taxing of the brain" if only in justice to the composer.

Therefore, it seems appropriate for a thorough study to be made of Tchaikovsky's works in regard to his melodies, harmonies, orchestrations and his use of form—the four principal technical aspects of any musical composition.

For, as Artur Rodzinski states, "Let it remain that, in the whole history of music, there has been but one Tchaikovsky. His was an original voice. In his music are hours of musical entertainment, and no musician need supply more to the world than did Tchaikovsky to warrant the thanks of all music lovers." ¹

CHRONOLOGICAL LIST OF COMPOSITIONS
TO WHICH REFERENCE HAS BEEN MADE
IN THIS THESIS

1864. THE STORM (Posthumous) Opus 76
1866. SYMPHONY NO. 1 Opus 13
1867. THE VOIVODE (Posthumous) Opus 78
1869. FATE (Posthumous) Opus 77
1869. ROMEO AND JULIET
1872. SYMPHONY NO. 2 Opus 17
1873. THE TEMPEST Opus 18
1875. SYMPHONY NO. 3 Opus 29
1876. FRANCESCA DA RIMINI Opus 32
1877. SYMPHONY NO. 4 Opus 36
1880. ITALIAN CAPRICE Opus 45
1880. 1812 OVERTURE Opus 49
1885. MANFRED SYMPHONY Opus 58
1887. SUITE NO. 4 ("Mozartiana") Opus 61
1888. SYMPHONY NO. 5 Opus 64
1888. HAMLET Opus 67
1892. NUTCRACKER SUITE Opus 71 bis
1893. SYMPHONY NO. 6 Opus 74
Franz Schubert has long been acknowledged as one of the world's greatest melodists. Yet without passing judgment on the relative merits of either composer, the melodies by Tschaikovsky may be said to surpass those by Schubert in popularity. Although Schubert was primarily a composer of songs and Tschaikovsky, a symphonist, few of the former's songs with the possible exception of the "Ave Maria" and the "Serenade" have achieved the popular renown of the first theme of the second movement of the Fifth Symphony, or the second theme of the Romeo and Juliet Overture. Schubert's songs were written to be sung; Tschaikovsky's themes were instrumental, and yet within the last eight to ten years the lyrical quality of the Tschaikovskian themes has been recognized, and many of them have emerged as popular songs. The well-known theme from the Fifth Symphony has become the song, "Moon Love", and that from Romeo and Juliet, "Our Love". It is not the purpose here to attempt either to approve or disapprove of the modern practice of appropriating themes from the great masters in modern arrangements for use in the present-day "Hit Parade". The fact proved, however, is the universal appeal of the melodies of Tschaikovsky, not only to the trained musician, but also to the untrained "layman".

In view of this fact, any study of the major works of Tschaikovsky should include an analysis of his thematic material, how it stands in relation to the accepted forms of melody-writing, and how it compares to the methods and styles of that of other composers.
It is difficult to make a clear-cut distinction among the different types of melodies; any melody has a so-called tonal center (usually the tonic note or the point of rest), any melody must be rhythmic and lyric, a melody usually sets a mood of one sort or another, and a melody is based upon a chord or progression of chords. In general, all melodies as thematic material possess these attributes and others in common. The differentiation may be made among them only in regard to the emphasis on one or more of these features which classifies a melody as one type or another.

One of the simplest forms of melody-writing used frequently by the Classicists, by Beethoven, Wagner, and others, is the melody based upon one chord. A good example of this type may be observed in the Sonata, Opus 2, No. 1, by Beethoven:

Theme I, First Movement

Tschaikovsky, in his musicological studies observed this method, and in one of his letters to Mme. von Meck he quotes various examples:

You ask about melodies built upon the common chord. I can prove to you absolutely, and can give you examples to show how by means of rhythm and the shifting of notes, one can build a whole million of new and pleasing combinations. This concerns of course, only homophonic music, in polyphonic music such a melodic structure would destroy the independence of voice parts.
The melodies of Beethoven, Weber, Mendelssohn, Schumann, and especially Wagner, are frequently built on the notes of the triad, and any talented musician can always thus invent a new and pretty fanfare melody. Do you recall how pleasing the Sword motif is in the Nibelungen?

\[ \text{MUSIC}\]

I am also very fond of a melody of Verdi's (a very gifted man) from his opera Bal-Masque:

\[ \text{MUSIC}\]

And how charming and fresh is the principal theme of the first movement of Rubinstein's Ocean Symphony:

\[ \text{MUSIC}\]

In the earlier works by Tschaikovsky, this method of melody-writing is frequently employed in the thematic material of introductions and first themes. (In the sonata form as used by the Romanticists, the second theme is often more lyrical and thus more important; therefore, the use of the simple one-chord-based melody would not be suited to a second theme.)

The first example may be observed in the introduction to The Storm where the whole melody is based upon the $I^7$ chord:

\[ \text{MUSIC}\]

Occasionally, a melody may be based upon one chord, and still contain a note or two which are not in the chord, but merely serve as passing

tones or appoggiaturas. This, however, does not mar the consistent line of development within the chord. For example, the second theme of the symphonic poem, \textit{Fate}:

\begin{center}
\begin{tabular}{c}
\textbf{\textit{Fate}}
\end{tabular}
\end{center}

(Further illustrations may be observed in the first theme of the \textbf{First Symphony}, first movement; the first theme of \textit{Le Voyvode}; and others listed in the Thematic Index in Appendix A.)

Themes which present primarily an interesting rhythmic pattern are often used for the purpose of setting a mood, as well. In the first theme from the \textit{Romeo and Juliet Overture}, rhythm appears to be the principal factor and even without knowing the program of the composition, one would recognize the merits of the theme purely from the standpoint of absolute music. However, this theme is supposed to represent the constant strife between the Montagues and the Capulets, and thus the mood is set ingeniously by the composer:

\begin{center}
\begin{tabular}{c}
\textbf{\textit{Fate}}
\end{tabular}
\end{center}

The particular rhythmic pattern in the second movement of the \textbf{Second Symphony} gives the whole movement its charm, for without it, the theme would be mundane and entirely lacking in interest:

\begin{center}
\begin{tabular}{c}
\textbf{\textit{Fate}}
\end{tabular}
\end{center}

In the same manner, the first theme of the second movement of the \textbf{Manfred Symphony} has little of interest except for its rhythm.
One of Tschaikovsky's most interesting characteristics is his ability to vary the rhythmic pattern within his compositions. In the second movement of his *Fifth Symphony*, after the feeling of the triplet figure has been established, he changes the pattern by continuing a portion of the theme with two notes of equal value where one would expect three:

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]

A glance at the themes from the *Nutcracker Suite* will also show the importance of rhythm in the presentation of these jolly little melodies.

Often a melody has a distinct tonal center, a point of rest, other than the tonic note. Although the tonic is usually accepted as the center of a melody because a sense of completeness is felt when the progression of notes comes to rest there, an ingenious composer can still retain the tonality of the tonic key and yet use another note as the tonal center of his melody. This is best observed in Cesar Franck's *Symphony in d minor*:

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]

The first theme in Tschaikovsky's *Romeo and Juliet Overture*,

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]

is one of his melodies with a tonal center. The tonality is b minor, but it is obvious that the tonal center is D. The other notes lead to D which is also emphasized by its position
MELODY

In the rhythmic pattern, appearing on the first beat of every measure except for the first, and following each eighth rest. A few others of the Tschaikovskian themes conform to some degree to this pattern, but none so markedly as the illustration above. Tschaikovsky, as will be shown later, was too interested in developing beautiful, flowing, melodic lines to delve deeply into a stereotyped pattern.

One of the most interesting types of thematic material is the short theme ("germ-cell motif"), uninteresting in itself, but excellent as material for development (within the sonata form, etc.). Such a theme may be comprised of only two notes, as in the first theme of the first movement of Mozart's Symphony in G minor:

\[ \text{or that well-known, present-day "V" theme from Beethoven's Fifth Symphony: } \]

During the Classical period in music history, when the sonata form was coming into prominence, the composers were vitally interested in development sections. These short phrases were admirably suited to extensive development and gave the composer ample opportunity to display his ingenuity.

Tschaikovsky presented his melodies in their entirety at their first appearance in his works, as a rule, and his development sections usually consist of a development of the
MELODY

treatment of the themes rather than a development of the thematic material itself. Therefore, such a type of melodic writing as used to a great extent by the Classicists was not suited to Tchaikovsky's general scheme of composing.

However, occasionally, such a type of short theme may be observed in his compositions. For example, the introductory theme of *Francesca da Rimini* consists of an arrangement of only two different notes:

\[
\text{\textbf{This theme is extremely important to the composition, and re-appears throughout the entire work in various forms.}}
\]

The introductory theme to the first movement of the *Fourth Symphony* might also come under this classification:

\[
\text{\textbf{It is really based upon only one note, A-flat, and the rhythmic pattern is what makes it proper thematic material. (This theme is an excellent example to prove the hypothesis set forth in the introduction to this particular discussion, that all melodies have the major melodic attributes in common in spite of the particular emphasis on one or more, thus classifying the themes into the various types. The theme in question is a "rhythmic" theme since rhythm appears to be its most prominent feature. On the other hand, the theme may be said to}}
\]

1. See form analysis of this composition in Appendix B.
MELODY

have a tonal center; the tonality is F minor, while the tonal center is definitely A-flat, the mediant, not the tonic.

A melody employed to create a mood is used, for the most part, in program music. However, in absolute music, a composer may wish to convey impressions of joy, sadness, triumph or anguish, and thus he creates his melodies with their requisite harmonies accordingly. This type of impressionism is not to be confused with the Impressionistic School of Debussy, although Debussy's melodies do create a mood. (See La Mer, L'Apres-Midi d'une Faune)

Under this section, it may be said that Tschaikovsky's themes were rather of the "mood-setting" character than actually programmatic. However, in The Tempest he has created an interesting theme to depict the "Enchanted Isle":

Here is the most typical example of this type of thematic material that may be found in the larger orchestral compositions of Tschaikovsky. Usually he did not go to this extent of program music in his writing.

As suggested in the introduction to this chapter, any melody should set some sort of mood, and with his use of folk songs, marches, dances and romantic melodies throughout his compositions, Tschaikovsky accomplished his aim admirably. Whether the listener likes or dislikes this composer's music, it must be admitted that some emotional response has been achieved as a result of hearing a composition by Tschaikovsky.
MELODY

Usually, any distaste is felt because of the listener's lack of harmony with what the composer is trying to express rather than with his method of expression.

Many composers throughout music history have "borrowed" their thematic material from others or from other works of their own. Bach used a great deal of material from Vivaldi; much of Liszt's piano music consisted of transcriptions of the music of other masters. Numerous cases might be cited, for this is common practice among composers, and Tschaikovsky is no exception.

An interesting example of Tschaikovsky's borrowing from himself may be observed in the first theme of the second movement of the Second Symphony. This theme is taken from the "Wedding March" in the last act of his unpublished opera, Undine, which was composed in 1869 and destroyed by the composer four years later.¹

With the few examples yet to be cited, it may be assumed that Tschaikovsky's compositions are original but for one. This work is entirely unoriginal except for its arrangement. Tschaikovsky was a great admirer of Mozart as may be seen from his personal correspondence as well as this composition which undoubtedly is a tribute to Mozart in view of the fact that Tschaikovsky was not in the habit of making transcriptions of other composers' works. The Suite No. 4, "Mozartiana" is an orchestral arrangement of three keyboard and one vocal composition of Mozart.

¹ See footnote 1, p. 18.
MELODY

The first section is a Gigue (Mozart- K 574) transcribes for orchestra from the piano version, and featuring the flutes and cellos in the first and second themes respectively.

The second section, the Menuet (K 594a (355)), also follows Mozart's piano version closely, and here, the first and second violins play the major roles.

"Preghiera", "Gebet", or Prayer is the third section. This is a well-known anthem by Mozart, "Ave Verum" (K 618). Here, however, Tschaikovsky has transposed the composition from the original in D major to B-flat major. Other than that, he has made no changes in the work itself.

The final section is a theme and ten variations with a most interesting history. The variations are by Mozart, but he borrowed the theme from Gluck. In the opera, Pilger von Mekka, this theme appears as a baritone aria, "Unser dummer Pöbel meint" to be sung by Calander. At one of Mozart's recitals when Gluck was in attendance, he improvised variations on Gluck's theme, and this version is now "Zehn Variationen für Klavier" (K 455) Series 21, No. 11. Tschaikovsky has taken over these variations and transcribed them for orchestra. It is interesting to note that through all these vicissitudes, the principal theme has remained intact, and in its original key, G major, from Gluck to Tschaikovsky.

1. Koechel Catalogue; references as listed in text
MELODY

One of the most common sources of non-original themes is the folk song. Russia is known for its folk songs, and Tchaikovsky used them unhesitatingly. Regardless of the opinion of "the Five" (and their present-day followers), Tchaikovsky was a Nationalist to a great extent. His most "national" work is the Second Symphony in that it contains many of the Russian folk songs. The first theme of the first movement is taken from the popular folk tune, "Down by Mother Volga", and the first theme of the finale is from the folk song, "The Crane".¹

The first theme of the finale of the Fourth Symphony is derived from another Russian folk tune "that every peasant knows".² Many other themes might be suspected of being from this popular source, but together with the typical American lack of knowledge of European folk songs and Tchaikovsky's great skill in creating melodies, it is difficult to be certain which are and which are not original in some cases.

Although the previously described melodies belong to Tchaikovsky, they are not outstanding in originality. These melodies conform to the accepted standards of melody-writing, and in that respect are not unusual.

However, some of his melodies have certain qualities

1. From a leaflet prepared by the RCA Victor Division, RCA Manufacturing Co., Inc., Camden, N.J., re. Tchaikovsky's Symphony No. 2 in c minor.

2. Ibid, re. Tchaikovsky's Symphony No. 4 in f minor.
that distinguish them immediately as Tschaikovskian. Such abstract qualities are difficult to analyze or describe, but there are a few concrete features which characterize the "Tschaikovskian" melody.

Most melodies may be divided and subdivided equally into phrases and periods. The Tschaikovskian melody is usually one continuously flowing line which is not easily divided, but is rather one complete unit in itself.

For example, the first typical melody of this unique type to be found in Tschaikovsky's compositions is the second theme in the Romeo and Juliet Overture:

This theme is approximately eight measures long and could be divided into three unequal phrases, but it is obvious that the entire melody must be taken as a whole, first because of the lack of balance among the three designated phrases, and, second, because of their tendency to flow directly into each other.

The second theme of the finale of the Second Symphony might be divided into two, three, or four phrases:

These phrases are also unbalanced and tend to flow into each other in much the same way as the above-mentioned example from Romeo and Juliet.

Two other features of the Tschaikovskian melody are, the sudden and unexpected skips (e.g., the skip of the seventh at the end of the fragment from the Second Symphony shown above)
MELODY

and the interesting use of chromatic alterations (as shown in the Romeo and Juliet example above). The first theme of the first movement of the Manfred Symphony also has many chromatic alterations. It is only the artist who is able to avoid the inevitable and the mundane. Where the ordinary composer follows a normal line up or down in the progression of his melody, Tschaikovsky does the unexpected. Here, in the Tschaikovskian melody he displays his master craftsmanship.

Tschaikovsky's melodies are composed with a grace and spontaneity which makes it difficult to analyze them according to the hard and fast rules of melody-writing. This flowing spontaneity is the major feature of Tschaikovskian thematic material.

Other themes which may come under this particular discussion and compared to the examples already given are:

- Symphony No. 2, First Movement; Theme II
- Symphony No. 4, Second Movement; Themes I and II
- Symphony No. 5, Second Movement; Theme I
- Symphony No. 6, First Movement; Theme II

1. See Thematic Index, Appendix A.
In order to appreciate the function of the various parts and how they work together, it is essential to understand the basic principles underlying the design. The system is designed to operate efficiently while minimizing energy consumption and maintenance requirements. To achieve this, the components have been selected based on their performance characteristics, ensuring optimal function and reliability.

The core component of the system is the [Component Name], which [function or action]. This component is [description or feature] and operates [within parameters or conditions].

In addition to the [Component Name], the system also includes [additional components or features], each of which plays a crucial role in the overall operation. These components work in conjunction to achieve the desired outcome.

The system's performance is monitored through [monitoring method or system]. This allows for real-time adjustments to be made, ensuring that the system remains efficient and effective under varying conditions.

Overall, the design of the system is a testament to the integration of advanced technology and innovative thinking, resulting in a solution that is both practical and sustainable.
Whatever Classical influences Tchaikovsky may show in his other aspects such as melody and form, his harmony may at once be classified as Romantic, with occasional glimpse of the modernistic trend. Tchaikovsky wrote to Mme. von Meck concerning this question:

I write my sketches on the first piece of paper that comes to hand, sometimes a scrap of notepaper, and I write in very abbreviated form. The melody never appears in my head without its attendant harmony. In general, these two musical elements, together with the rhythm, cannot be conceived separately; every melodic idea carries its own inevitable harmony and rhythm. If the harmonies are very complicated, one must indicate the voice parts in the sketch. If the harmony is very simple, I often jot down the bass, or write out a figured bass; at other times I don't need even that. It stays in my mind.

Although there may be a divergence of opinion regarding which is the composer's "best" work, there is no doubt that the Sixth Symphony is the best-known, and may be considered representative of his style of composition. It is appropriate, therefore, to review this composition from a harmonic standpoint.

Symphony No. 6 in b minor has an introduction which has the tonality of e minor. A strict harmonist might consider that this first part begins in the subdominant of the tonic key, and therefore, the movement is still in b minor. Although this view is entirely possible, it is more logical to assume

that Tschaikovsky has intentionally employed the tonality of more than one key because he makes a regular modulation from the e minor at the beginning of the introduction into b minor at its close, leading into the first theme of the exposition in b minor. The second theme is in the relative major, D, and the whole movement closes in the key of B major. This of course, is no innovation, for the Classical sonata form requires just such a progression of keys: the introduction may be unrelated; if the first theme is in a minor key, the second theme is in the relative major, and the movement closes in the tonic major. This is exactly what Tschaikovsky has done in the first movement of the Sixth Symphony.

Here again, in this respect, the composer shows a Classical influence, but it does not contradict the statement made above that his harmony is that of the Romantic School. He may follow the Classical forms and progressions in tonality, but the attendant chords of the harmony are far from the Classical conception.

Accompanying the first theme of this movement at its first presentation, are diminished seventh chords. The harmonic interest is further developed by a sequence from the last half of measure thirty-two through measure thirty-five, first in d minor, then f minor, then g-sharp minor, ascending by minor thirds. Later, he uses the same type of sequence in major thirds.

Theme II of the first movement illustrates excellent Romantic accompanying harmonies, using extensively the diminished seventh and augmented sixth chords so popular with the Romantic composers.
A harmonic analysis of this section might be illustrated as follows in a piano reduction of the full score:

The above example is typical of the harmonic aspect of Tschaikovsky's compositions, for the use of these altered chords, so prominent in his later compositions, may also be observed in the middle period or in his earlier works.

For example, in the Romeo and Juliet Overture, the harmonic background for the second theme shows also the Romantic tendencies in harmony of this composer at his earlier period of composition:

To move into the middle period, a glance at the finale of the Fourth Symphony reveals the same type of harmonic progressions:
The last movement of the Sixth Symphony is also characteristic of the Romantic harmonies of Tschaikovsky, and is representative of his last period of composition:

Therefore, it may be observed that the principal features of Tschaikovsky's harmony as a Romanticist, are the use of altered chords, diminished seventh and augmented sixths, and "borrowed" chords from "neighbor keys".

It is interesting to note that this composer was a professor of harmony at the Moscow Conservatory under Nicholas Rubinstein. Nicholas's brother, Anton Rubinstein headed the Petersburg Conservatory, and had sent his pupil, Peter Ilyich Tschaikovsky, to Nicholas as a candidate for the professorship of musical theory in his new Moscow music school. While there, Tschaikovsky wrote his Manual for the Practical Study of Harmony.

In this textbook written by Tschaikovsky, himself, a mere one hundred and fifty-five pages covers an amazing amount of territory— from the most simple intervals of the diatonic scale to some of the most complicated forms of counterpoint.

It must be stated at the outset that this book is

written entirely in Russian, and it does not appear that any translation into English has been made. However, with the universal language of music, it is not difficult to follow the trend of thought throughout the entire treatise. Musical examples are given in great numbers to illustrate the lesson, and figured basses and other exercises follow. Thus, even though the wording (in Russian) cannot be understood, if one follows the musical examples, one can easily tell just with what the lesson is concerned.

In general, it may be said that this harmony textbook follows the general rule, dealing with intervals, triads, progressions, altered chords, modulations, etc., with the usual illustrations and exercises. It might be any harmony book that the average music student studies in America. The only exception would be Tschaikovsky's inclusion of counterpoint in a harmony textbook. Usually the study of counterpoint is treated as a separate subject.

The following shows the general outline of the book. It is not listed as the chapters are divided, necessarily, but rather is listed according to the general subjects treated and the order in which they appear. The divisions are entirely this writer's own, and not those specifically designated by Tschaikovsky. However, the following outline will show the material covered, in order, and will be well-suited to a reader trained in the customary methods taught in this country:
HARMONY


1. Intervals
   Unison, second, third, etc. (in diatonic scale)
   Diminished and augmented intervals

2. Triads
   I, ii, iii, IV, etc. (diatonic scale)
   Basic progression- I IV V

3. General progressions

4. First and Second Inversions
   Chords of the seventh and ninth

5. Figured basses

6. Harmonization in various rhythmic figures

7. Altered chords
   Non-harmonic tones

8. Suspensions

9. Harmonization of sopranos (melodies)

10. Pivot chords
    Modulation

(11.) Beginnings of Counterpoint: e.g.- four sixteenth notes to a quarter note using non-harmonic tones.
    Also, "countermelodies" in contrary motion.)

12. Writing in Open Score- using Soprano, Alto, Tenor and Bass clefs

13. Counterpoint
    First Species- four parts
    Cantus firmus given in each part. Completely worked-out example of each
    Fourth Species (suspensions)
    Illustrations and exercises in all species

14. Variations of simple harmonic writing
    Arpeggios, etc.
    Pianistic writing

As stated above, each of these sections is adequately illustrated by Tschaikovsky, and each is then followed by a
Group of exercises to be worked out, such as the harmonization of basses or melodies.

By this, it may be seen that this is an average harmony textbook, and is another example of the fact that Tschaikovsky was a traditionalist, following the accepted rules of established harmonic writing. It also shows his clear understanding of these established rules and his methodical use of them, as well as his incorporation of the Romantic elements of harmony into his own compositions.
Tschaikovsky has been called the greatest symphonist of the Nineteenth Century ("after Beethoven, of course"). Among his other outstanding capacities, his genius for making the most out of his instruments undoubtedly greatly accounts for this title.

The large orchestral compositions are "largely" orchestrated; that is, in employing the symphony orchestra, Tschaikovsky uses the entire orchestra to its fullest extent. The usual symphonic orchestra consists of four major sections: Woodwinds, including flutes, oboes, clarinets, and bassoons; Brass, including horns, trumpets, trombones, and tubas; Percussion, including timpani, other drums and percussion instruments used at the discretion of the composer; and Strings, including first and second violins, violas, violoncellos, and contrabasses.

In almost all of his major orchestral compositions, Tschaikovsky has enlarged upon this standardized instrumentation. In the woodwind section, he employs a piccolo with the flutes in many compositions, thus increasing the range of the orchestra upward. This piccolo addition adds greatly to the delightful finale of the Second Sym-

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phony where it introduces the coda in a most unexpected and novel manner. There are only three large orchestral works in which the piccolo is not employed. (The Voyvode, "Mozartiana", and Symphony No. 4.)

Another consistent addition to the woodwind section is that of the English horn. Tchaikovsky has felt the need of this instrument in ten out of his eighteen larger compositions.

In the brass section of the orchestra, this composer has used the horns extensively. The horn appears to be one of his favorite instruments, not only for solos, but in conjunction with the entire orchestra. Very few composers have employed this instrument so prominently, with the possible exception of Szostakovich who, however, may be suspected of having adopted the method from Tchaikovsky, in view of the striking resemblance in the use of the horn by both composers.

Occasionally the brass section is amplified by Tchaikovsky with the employment of more trumpets (or, rather, the later derived similar instrument, the cornet.) For example, in Francesca da Rimini, to the two trumpets in E, he has added two cornets in A. This amplification of the trumpet section by the addition of cornets is also employed in the Capriccio Italien, Hamlet, and the Manfred Symphony. Under a discussion of the brass section, it might be added that the composer has written into the score of his 1812 Overture, "Brass band ad libitum". That is, as well as the the full orchestration which it already enjoys, he would
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like to see a brass band added.

The percussion section is the one most amplified and developed by Tschaikovsky. He accepts the timpani as a matter of course, and almost as often supports it with the bass drum, snare drum and cymbals. The tambourine, he uses in Capriccio Italien, the Nutcracker Suite, The Storm, 1812 Overture, and the Manfred Symphony. The triangle, a frequently-employed percussion instrument is used in four of the larger orchestral compositions: Capriccio Italien, 1812 Overture, Fate, and the Manfred Symphony.

The glockenspiel and campanella are frequently indicated in the scores of this composer. The glockenspiel is employed in the Capriccio Italien, and plays a major rôle in the "Danse Chinoise" of the Nutcracker Suite. Tschaikovsky uses this instrument in the last part of his Suite No. 4 ("Mozartiana") and has indicated this section as "Jeu de Cloches". The campanella is used in the Manfred Symphony. Bells are also called for in the 1812 Overture.

The use of the celesta is indicated in THE Voyvode and the Nutcracker Suite.

One outstanding innovation in the "percussion" section is the cannon required for the 1812 Overture. However impractical this may appear, its infrequent use is nevertheless effective.

Another favorite percussion instrument of Tschaikovsky is the tamtam. The climax of the whole Second Symphony is reached with a sudden and unexpected crash that this instrument indeed makes dramatic. The tamtam is also used in
**INSTRUMENTATION**

Francesca da Rimini, Fate, The Storm, Hamlet, and the Manfred Symphony.

Even before the time of Debussy who is noted for his use of the harp, Tschaikovsky employed it with great skill. The Manfred Symphony, The Storm, Fate, Francesca da Rimini, The Voyvode, "Mozartiana", Capriccio Italien, and Romeo and Juliet all call for one or more harps, and their interesting interludes and background effects add greatly to the orchestration.

Many instruments are featured in solos throughout Tschaikovsky's compositions, and he had a peculiar genius for choosing the right instrument for the right melody. In this regard, Tschaikovsky himself once wrote, "Concerning instrumentation, if one is composing for orchestra, the musical idea carries with it the proper instrument for its expression." This is very true of Tschaikovsky, for it is evident that his musical ideas included not only excellent thematic material, but also excellent means for its expression.

For example, the famous melody from the second movement of the Fifth Symphony is presented first as a horn solo. The horn is the instrument best suited to this theme, and the composer has made the most of it. The theme is repeated again by the horn, but this time accompanied by an contrapuntal figure in the clarinet part. This same theme...

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takes on a new character when played as an oboe solo accompanied now by a counterpoint in the horn part. The two equal notes of the solo part are played against a triplet figure in the string accompaniment. It is interesting to observe how this principal melody is taken through almost all of the instruments until near the conclusion of the movement, as more and more instruments are added, the theme is played in octaves by the flute and all strings except the double-bass, covering five octaves. (See measure 146) The other instruments play a sixteenth-note figure as accompaniment. In measures 148 and 149, the piccolo, oboe, and clarinet also join in the main theme, while the horns and trumpets continue the sixteenth-note figure against sustained tones in the bassoons, trombones, tubas and double-basses.

The horn is also used as a solo instrument in the introduction to the first movement of the Second Symphony.

Another interesting solo instrument as used by Tschaikovsky is the English horn. The second, or "Love" theme of the Romeo and Juliet Overture is introduced by this instrument. The English horn is also used as a solo instrument in Hamlet.

The bassoon is an instrument in which Tschaikovsky has seen possibilities for excellent solo work. He uses a bassoon solo in the third movement of the First Symphony. The bassoon also plays a major role in its solo in the coda to the second movement in the Fourth Symphony.

Paul Grabbe has said in his discussion of Tschai-
**INSTRUMENTATION**

Kovsky's works, "In the bassoon and bass clarinet, Tchaikowsky found a capacity for the expression of sepulchral anguish and foreboding that fitted in exactly with his misanthropic, brooding nature. He naturally made a new and telling use of these two instruments, producing with their help a poignancy of mood new to music." ¹

Although one may disagree with Mr. Grabbe's psychological analysis of Tchaikovsky, there is no doubt that the composer, regardless of whatever is responsible, did produce a mood new to music which is partly the result of his instrumentation.

There are two major characteristics which differentiate between the orchestrations of Tchaikovsky and that of other composers. The first might be called the "upsweep string effect" which is most easily recognized in the first movement of the *Sixth Symphony*. This effect peculiarly characteristic of Tchaikovsky's compositions occurs noticeably at the reiterations of the second theme. Usually this "upsweep" is played by the strings, but in measure 313, the flutes and clarinets also join in. This effect must really be heard to be appreciated, as a description can only be a technical analysis showing how it is done without showing adequately what is done.

In this particular segment, as the notes ascend in pitch, the tempo is speeded up with an acceleration in the time value of the notes, beginning with a pianissimo

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and ending in a triple forte. This, of course, all takes place in the matter of a little less than a second. The notes are expressed rhythmically and dynamically, thus:

\[
\begin{array}{c}
\text{ Dynamically: } \\
3 \quad \text{ Triple forte: }
\end{array}
\]

Although this particular effect is most associated with the later works, such as the Sixth Symphony, it may also be found in the early compositions. (See Symphony No. 1, first movement, as well as Francesca da Rimini and the Manfred Symphony.) In the Romeo and Juliet Overture, another earlier composition, measures 387 and 388, the "Love Theme" (Theme II) is ushered in in the same manner by all the strings except for the double-bass as follows:

\[
\begin{array}{c}
3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \\
\end{array}
\]

The other effect characteristic of Tschaikovsky's orchestrations might be called the "chorus and answer" or "antiphonal" effect. For example, in the first movement of the Fifth Symphony, (measures 487 to 492) various fragments are presented by the woodwinds and repeated by the strings, and they continue to alternate in that manner throughout this section. This particular effect may also be observed in Symphony No. 1, Hamlet, Francesca da Rimini, and Symphony No. 6.

Although it is not really an antiphonal section, the presentation of the first theme at the beginning of the fourth movement of the Sixth Symphony shows an interesting alternation between the first and second violins. Here, the second violins take the first note of the theme; the first violins, the second note, and so on, alternating on every other note.
As stated at the outset, Tchaikovsky's orchestration is very full. This is partly accomplished by the fact that wherever divisions are possible within each separate part, Tchaikovsky makes them. For example, when there are two flutes, he writes a part for each, even if only to have them play in octaves. (See Symphony No. 4) In the introduction to The Tempest, the first and second violins, violas, and violincellos are each divided in three parts, and thus a very full effect is gained.

It might be interesting to note that in a newspaper article, Philip Hale once stated that in the last movement of the Manfred Symphony Tchaikovsky shows the influence of Berlioz in regard to orchestration. Berlioz, of course, is well known in this field, but in just what respect Tchaikovsky is influenced by him is not made clear.

In view of his other qualifications as a symphonist, one may concur with Mr. Graabe that Tchaikovsky was "a Russian with a typically Russian and, in music, a decidedly novel disposition...an unusually brilliant orchestrator...the reasons are apparent for his being the first Russian composer to become known throughout the world."¹

FORM

Most of the more liberal musicologists regard any composition as having form, by virtue of its existence as a musical entity. However, the more conservative allow the term to be used only in connection with those compositions which follow the rules of a preestablished formula. By this, they usually mean those strict forms which were introduced and developed during the Eighteenth and early Nineteenth Centuries, the period commonly known as the Classical Era in Music History.

As is usual in such a situation where is a divergence of opinion, both views may be considered valid. In Funk and Wagnall's Comprehensive Standard Dictionary, there are definitions supporting both viewpoints. The words, "contour, style, or manner" are applicable to the liberal point of view, while the second group of definitions, "regular method, a mold, model or formula" are applicable to the conservative viewpoint.

However, a true liberal presentation of facts must allow for a just appreciation of the conservative. Hence, it is desirable to employ those terms which give a broad liberal interpretation of form, except when dealing specifically with those works in the Classical tradition.

Although Tschaikovsky was "an arch Romanticist living at the high tide of the Romantic era"¹, his use of form was, to a great extent, in the Classic tradition. All of his larger orchestral works may be analyzed according to the

preestablished Classical forms. This does not imply that Tschaikovsky adheres to those forms as strictly as did the Classicists, yet the presence of the Classical forms in his compositions is inescapable. This, of course, might be expected in view of the fact that Tschaikovsky's musical idol was Mozart, the great formalist of the Classical Period.

Tschaikovsky follows the general outline of the established forms, but is freer in the manipulation of their more minor details. This, however, was no oversight on his part; he was well aware of his method of using forms as is shown in one of his letters to Mme. von Meck:

You ask if I stick to established forms. Yes and no. In certain compositions, such as a symphony, the form is taken for granted and I keep to it—but only as to the large outline and proper sequence of movements. The details can be manipulated as freely as one chooses, according to the natural development of the musical idea. 1

Tschaikovsky continues in answer to his patroness's question by quoting definite examples as well as illustrating his knowledge of the traditionally accepted method of employment of the musical forms,

For instance, the first movement of our symphony is handled very freely. The second theme which tradition places in a related major key, is here minor and unrelated. In the recapitulation (same movement) the second theme appears only in part, etc. 2 The finale also deviates from conventional form...in fantasias (like The Tempest and Francesca), one can create one's own form. 3

2. Symphony No. 4, dedicated to"My Best Friend" (i.e. Mme. von Meck).
3. refers to Sonata Form. See Appendix B.
4. See §35:4:22:4
The established forms under discussion are the Sonata form (or "Sonata Allegro" form commonly used in first and last movements of symphonies, symphonic poems and overtures), the Rondo form (which may be used for any movement of a symphony except the first), the Three-part form (frequently used in second and third movements of symphonies and many other types of compositions), the Two-Part form (usually used in smaller pieces), and the Theme and Variations form. Nearly all of Tschaikovsky's larger orchestral compositions may be classified under these headings from the major symphonies down to the minute dances of the Nutcracker Suite.

Tschaikovsky's use of form in his symphonies is traditional; that is, he employs the Classic four-movement symphonic form, with the first movement in Sonata form, the second lyrical, the third in a lighter, faster vein, and the fourth, a traditional finale. This, of course, makes the entire symphony a large sonata form.

It cannot be said that Tschaikovsky's adherence to the Classical form is as strict as that of Haydn or Mozart since he is definitely among the Romantic group of composers. However, any of the deviations from the strict form are in keeping with the general mood of the entire composition, and these deviations do not occur any more frequently than those of the Beethoven symphonies.

In his letters to Mme. von Meck, Tschaikovsky often

1. See Appendix B for definitions and descriptions of these forms.
FORM

Mentioned his great admiration for the works of Mozart, and discussed the great need for and value of form in a large composition. He also criticized Wagner for his lack of form in his compositions. Therefore, it is obvious that Tschaikovsky made a study of form, admired the use of it by others, and employed it carefully in his own works.

The only deviation from the traditional four-movement symphony occurs in Tschaikovsky's Third Symphony (the "Polish") where there are five movements. The first is sonata form, and the second, three-part; however, the third is a Polonaise and the fourth, a Scherzo (three-part) with the fifth again in sonata form. Upon second glance, this is not such an innovation as it appears to be. The first two movements are in regular sequence, and the fifth corresponds to the usual fourth movement in form. Thus, the third and fourth movements of this symphony may be considered together. Before the time of Beethoven, a dance form such as the Menuet comprised the third movement of a Classical symphony. Beethoven substituted the Scherzo for the Menuet. Here, in Tschaikovsky's Third Symphony, there is a Polonaise (since it is a "Polish" Symphony) for the dance form of the third movement, followed by the Beethoven innovation, the scherzo, as a separate movement. Therefore, the four-part symphonic form still remains intact in the work.

In general, the first and last movements of all the Tschaikovskian symphonies are in quite clear-cut sonata form. That is, they consist of an introduction, an exposition with two main themes, followed by a development (usually of both
themes) a recapitulation and a coda. There is nothing outstanding in regard to this employment of the form. It might be mentioned, however, that the second theme is usually the more important in the symphony. This is true of most of the Romantic composers. Although, even during the Classical period, and through the time of Beethoven, it was customary for the second theme to be more lyrical, there was much less stress on this theme. When the Romantic composers followed the Classic form in the writing of their symphonies, they maintained the customary strong or rhythmic theme as the first, with the lyrical as the second. However, with the Romantic interest in long, sweeping, or beautiful melodies, it is obvious why they made their second themes of greater importance. In this respect, Tchaikovsky, with his great gift for the creation of beautiful melodies, is no exception. It is interesting to note that the best-known themes, those widely "whistled" or "hummed" by the general public, are his second themes.

Occasionally, Tchaikovsky has modified his use of the sonata form by "telescoping" the development and recapitulation, thus making one section out of the usual two. This method was also frequently employed by Beethoven, Brahms, and others.

The song form, sometimes designated as "Da capo" or "ABA" form is another favorite of Tchaikovsky. This form is particularly applicable to the melodic second movements, and Tchaikovsky has made use of it. The usual Scherzo (third movement) is generally in the form of: Scherzo–Trio–Scherzo, thus making the three-part form a frequent form for the thirdmove-
FORM

ment in his symphonies.

The "Theme and Variations" form is not generally found in the compositions of Tschakovsky, but he has chosen to employ it in the second movement of his First Symphony. It is also used in the last part of the "Suite-Mozartiana".

Tschakovsky's compositions are always coherent, or unified. That is, there is one general mood which permeates each complete work. This mood runs throughout each composition, yet each one maintains its own individuality.

Cyclical form, which has been brought into prominence particularly by Dvorak, is used to some extent by Tschakovsky. An excellent example of this is the Fifth Symphony. The introductory theme to the first movement appears again at the climax of each succeeding movement. This is true also of the Fourth Symphony in which the introductory theme to the first movement reappears throughout the entire composition. The Manfred Symphony incorporates material from the first movement in the finale, and thus a sort of cyclical form might also be attributed to this work.

Although the symphonies are perhaps Tschakovsky's greatest contribution, he wrote many other large works. What has been said of the symphonies, however, in regard to their adherence to traditional formalism is also true of his other compositions.

Rosa Newmarch has made some observations regarding Tschakovsky's attitude toward form and her attitude toward Tschakovsky. She states that the composer expressly says
that great works of art are less valued for creative force than for perfection of form; and then reflects that Tschai-
kovsky's admiration for formal perfection is not limited to that of prescribed forms, being impartially excited by what-
ever form seems appropriate to the occasion. His stipulation is for "some form". 1

This certainly should not condemn Tchaikovsky's attitude toward form, for what is the purpose of any form or mold except to serve as a structure within which the artist may construct and arrange his raw material in a well-balanced manner? Any form gives balance and continuity, and obviously a form "appropriate to the occasion" should be the one employed.

Rosa Newmarch also says,

"...the divergence between what is often said of Tchaikovsky and his own expressed opinions does not in reality relate to form in the conventional sense, but rather to prime conception of what form should signify. It was fortunately so natural in him to discriminate, and, so to speak, subdivide this question that we can easily imagine him conceiving himself to be in perfect obedience to aesthetic requirements without close adherence to the recognized external features." 2


2. Ibid.
This critic reflects the popular apologetic attitude toward the compositions of Tschaikovsky. Undoubtedly she has some facts at her disposal which account for that position. However, it has been illustrated throughout the foregoing discussion that this composer does adhere closely to the "recognized external features" regarding the Classical forms.

There is no occasion to apologize for Tschaikovsky's use of form. It is altogether possible to imagine his "conceiving himself to be in perfect obedience to aesthetic requirements", for in that respect he had every right to do so.
TSCHAIKOVSKY'S POSITION IN MUSIC HISTORY

Tchaikovsky's position in the history of music is as much disputed today as it was during his own life. Then, of course, the dispute centered around the Occidentalism versus the Nationalism of his music. The Russian critics, sympathizing with the Russian nationalist composers, accused him of eclecticism, but today such a charge could hardly be considered as derogatory. Dr. John Halliday has said, "It is true that the influence of western music is more apparent in Tchaikovsky's work than in that of any of his contemporaries; but it is apparently chiefly in his superior craftsmanship, grounded firmly on the study of the classic masters..."¹

Today, Tchaikovsky is generally classified as a Romantic Russian composer, with little further elaboration. To classify him either as a Romantic Russian Nationalist, or a non-Nationalistic Russian Romantic composer, whatever one's opinion may be, is not adequate for placing him specifically in music history.

First of all, the undisputed fact is that he was a Russian composer who lived and wrote during the Romantic Era. Any other classifications are open to question and must be substantiated by proof.

The Russian "Five" with the exception of Rimsky-Korsakov were untrained musicians, and therefore may be called

¹ Halliday, John, Tchaikovsky on Records, The Four Corners, New York, 1942, Pg. 30.
"unadulterated Nationalists". There was very little Russian music, as such, before that period. Tschaikovsky, on the other hand, was a thoroughly-trained musician, and as Dr. Halliday states, grounded firmly on a study of the Classic, or Western, masters. Compared to his contemporaries, his music shows definitely the western influence, but this does not detract from the Russian influence which still permeates his compositions. Tschaikovsky loved his country and it is unfair to him and his intentions to acclaim him as being non-nationalistic. His use of the Russian national anthem and Russian folk songs throughout his compositions, as well as the trend toward the minor, are all traces of nationalism reflected in his works.

Being firmly grounded on a study of the Classic masters, it is expected that Tschaikovsky show elements of Classicism in his compositions. The Classical influence is felt most in his use of form, where, even in his last period of compositions (e.g. Symphony No. 6) he does not depart from the traditional outline; nor does he forego the Classic forms in his program music as do other Romantic composers of this period. Some of his melodies, too, show a Classical influence. His first theme from the first movement of the Second Symphony might well have been written by Haydn.

On the other hand, his melodies in general are in the Romantic vein with their flowing spontaneity and chromatic alterations. The attendant harmonies using diminished seventh and augmented sixth chords are other indications of Romanticism in Tschaikovsky's music.
**TSCHAIKOVSKY'S PLACE IN MUSIC HISTORY**

Tschaikovsky accepted the principles and rules established by the Classicists, but these became his tool; he did not become their slave. He did not break with the Classicists, he was a disciple. Yet, he was more of an apostle, for he took what they had to offer and amplified it.

It is said that Tschaikovsky's music "has a high place in the affections of the great public, but the coterie critics are inclined to emphasize its defects at the expense of its virtues..."¹

Against any defects which are usually cited such as "gross sentimentality" or "overfervid emotionalism", are his "fertile melodiousness, his wide gamut of orchestral color... his genius for knowing what instruments can do, the sweep of his rhythms, and the satisfying eloquence of his mighty climaxes."²

"The cold mathematician tells us that the whole is equal to the sum of its parts, but Tschaikovsky has proved that musically this can be false...It is pointless to prate of vulgar tears, willfulness, bombast, and morbidity when the ocean is coming straight at you."³

³ Ibid.
CONCLUSION

In this thesis, the larger orchestral compositions of Tschaikovsky have been analyzed from the point of view of the four major technical aspects of music: melody, harmony, form, and instrumentation.

Accordingly, it may be said that in regard to his melodies, Tschaikovsky stands midway between the Classic and Romantic composers. Some of his melodies are in the Classic tradition, while others have definite Romantic characteristics.

The harmonic aspect of Tschaikovsky's compositions is less affected by both schools of thought. Here, the Romantic elements of his music are most noticeable.

On the other hand, the Classic influence is felt in his use of form. The program music as well as the absolute music exists entirely within the limitations of the Classic forms. Only in the more free manipulation of the minor details, does he depart from the Classic tradition.

Tschaikovsky employs the large orchestra characteristic of many of the Romanticists. Some of his innovations in this field might include the introduction of the French horn, English horn, and bassoon as solo instruments, and his amplification of the percussion section of the orchestra.

Tschaikovsky was a composer of the Romantic School, firmly grounded in the Classic traditions of composition, and was, therefore, able to combine the elements of both schools of thought into his compositions.
ABSTRACT

To date, very little has been written concerning the technical aspect of the compositions of Tschaikovsky. Such a situation is regrettable in view of the prolific writings of this otherwise well-known master. His extremely unusual and interesting life has presented excellent biographical material for many writers, and perhaps this fact has aroused more interest in the life behind the compositions than in the works, themselves.

Many outstanding contemporary musicians have paid tribute to Tschaikovsky's technical proficiency in the field of composition. On the other hand, the music of this master has enjoyed more widespread appeal to the untrained "layman" than that of almost any other recognized composer. Therefore, it is appropriate that a thorough study be made of Tschaikovsky's works in regard to his melodies, harmonies, orchestrations, and his use of form—the four principal technical aspects of any musical composition.

Within the last eight to ten years, the lyrical quality of the Tschaikovskian themes has been recognized, and many of them have emerged recently as popular songs. Tschaikovsky's melodies are of many types; some may be compared to those of other composers in the traditionally-accepted methods of melody-writing, while others are outstanding in their originality. For example, Tschaikovsky has composed themes based entirely upon one chord such as those used occasionally by the Classicists, Beethoven, Wagner, and others.
Melodies which present primarily interesting rhythmic patterns may also be observed in his compositions, as well as melodies with a tonal center other than the tonic note, and germ-cell motifs. Folk tunes have been employed extensively by Tschaikovsky throughout his compositions. Unbalanced phrases, chromatic alterations, and flowing spontaneity all characterize what is usually classified as the typical "Tschaikovskian theme".

Tschaikovsky was a Romanticist in regard to harmony. His use of altered chords, diminished seventh and augmented sixth chords are typical of the Romantic Era. Tschaikovsky was a master in this field. He taught harmony at the Conservatory, and wrote the textbook, Manual for the Practical Study of Harmony.

Among his other outstanding capacities, Tschaikovsky's genius for making the most out of his instruments helps to account for his title as one of the greatest symphonists of the Nineteenth Century. In almost all of his major orchestral compositions, he has enlarged upon the standard symphonic instrumentation. He introduced the English and French horns and bassoon as solo instruments. Characteristic effects in the orchestrations of this composer are the "upsweep" of the strings, typical of the Sixth Symphony, but found also in his other compositions, and the antiphonal effect where various fragments of the thematic material are presented by one section of the orchestra and answered by another.

Although Tschaikovsky was a Romanticist, his use of form was, to a great extent, in the Classic tradition. All of his larger orchestral works may be analyzed according to the
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preestablished Classical forms. This does not imply that Tschaikovsky adheres to these forms as strictly as did the Classicists, yet the presence of the Classical forms in his compositions is inescapable.

Compared to his contemporaries, Tschaikovsky's music shows much western influence, for he was firmly grounded on a study of the Classic or Western masters. However, this does not detract from the Russian influence which still permeates his compositions.

Tschaikovsky accepted the rules and principles established by the Classicists, but he amplified what they had to offer. He was a composer of the romantic School, firmly grounded in the Classic traditions, and was, therefore, able to combine the elements of both schools of thought into his compositions.
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THEMATIC INDEX
APPENDIX A

PRINCIPAL THEMES

SYMPHONIES

SYMPHONY NO. 1

First movement, Allegro tranquillo

Theme I

Theme II

Second movement, Adagio cantabile ma non tanto

Introductory theme

Principal theme

Third movement, Allegro giocoso

Introductory theme

Scherzo theme

Trio theme

Fourth movement, Andante lugubre

Introductory theme

Theme I

Theme II
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PRINCIPAL THEMES

SYMPHONIES

SYMPHONY NO. 2

First movement, Andante sostenuto, Allegro vivo

Introductory theme

Theme I

Theme II

Second movement, Andantino marziale

Theme I

Theme II

Theme III

Third movement, Allegro molto vivace

Theme I

Theme II

Trio theme

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Theme I

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First movement, Moderato assai (Tempo di marcia funebre)

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Theme II

Second movement, Allegro moderato e simplice

Theme I

Theme II

Third movement, Andante elegiaco

Introductory theme

Theme I

Theme II

Fourth Movement, Allegro vivo

Scherzo theme

Trio theme

Fifth movement, Allegro con fuoco (tempo di Polacca)

Theme I

Theme II
SYMPHONIES

SYMPHONY NO. 4

First movement, Andante sostenuto

Second movement, Andantino in modo di canzone

Third movement, Pizzicato ostinato

Fourth movement, Allegro con fuoco
SYMPHONIES

SYMPHONY NO. 5

First movement, Andante

Introductory theme

Theme I

Theme II

Theme III

Second movement, Andante cantabile

Theme I

Theme II

Theme III

Theme IV

Third movement (Valse) Allegro moderato

Theme I

Theme II

Theme III

Fourth movement, Andante maestoso

Theme I

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PRINCIPAL THEMES

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SYMPHONY NO. 6

First movement, Adagio, Allegro non troppo

Introductory theme
Theme I
Theme II

Second movement, Allegro con grazia

Theme I
Theme II
Theme III
Theme IV

Third movement, Allegro molto vivace

Principal theme

Fourth movement, Adagio lamentoso

Theme I
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PRINCIPAL THEMES

SYMPHONIES

MANFRED SYMPHONY

First movement, Lento lugubre

Introductory theme

Theme I

Theme II

Second movement, Vivace con spirito

Theme I

Theme II

Third movement, Andante con moto

Theme I

Theme II

Theme III

Fourth movement, Allegro con fuoco

Theme I

Theme II
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PRINCIPAL THEMES

SYMPHONIC POEM

FATE

Introductory theme

Theme I

Theme II

SYMPHONIC BALLADE

LE VOYVODE

Introductory theme

Theme I

Theme II

Theme III

Theme IV

Theme V

Theme VI
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OVERTURES

THE STORM

Introductory theme

Theme I

Theme II

ROMEO AND JULIET

Introductory theme I

Introductory theme II

Theme I

Theme II
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OVERTURES

THE TEMPEST

La mer

Ariel

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Ferdinand

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Miranda

Love theme

Caliban
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**PRINCIPAL THEMES**

**OVERTURES**

**1812 OVERTURE**

Introductory theme

Theme I

Theme II

**HAMLET**

Introductory theme

Theme I

Hamlet

Theme II

Ophelia
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SUITE NO. 4 ("Mozartiana")

Gigue, Allegro

Theme I

Theme II

Menuet, Moderato

Theme I

Theme II

Prayer, Andante non tanto

Introductory theme

Theme I

Theme II

Theme III

Theme and Variations, Allegro giusto

Principal theme

Var. 1

Var. 2

Var. 3

Var. 4

Var. 5

Var. 6

Var. 7

Var. 8

Var. 9

Var. 10
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SUITES
NUTCRACKER SUITE

I. Ouverture miniature

Theme I

Theme II

Theme III

II. Danses Caracteristiques

a. Marche

Theme I

Theme II

b. Danse de la Fee-Dragee

Theme I

Theme II

c. Danse russe Trepak

Theme I

Theme II

d. Danse Arabe

Theme I

Theme II
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PRINCIPAL THEMES

SUITES

NUTCRACKER SUITE (continued)

e. Danse Chinoise

Introductory theme

Theme I

Theme II

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Theme I

Theme II

III. Valse des Fleurs

Introductory theme

Theme I

Theme II

Theme III

Theme IV
## APPENDIX A

### PRINCIPAL THEMES

**FANTASY**

**FRANCESCA DA RIMINI**

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FORM ANALYSES

COMPOSITIONS IN WHICH SONATA FORM IS EMPLOYED
(Chronological List)

The Storm (Overture)
Symphony No. 1, First Movement

Fate, (Symphonic Poem)

Romeo and Juliet Overture
Symphony No. 2, First Movement; Fourth Movement
Symphony No. 3, First Movement; Fourth Movement
Symphony No. 4, First Movement; Fourth Movement

1812 Overture
Symphony No. 5, First Movement; Fourth Movement

Hamlet (Fantasy Overture)

Symphony No. 6, First Movement; Fourth Movement
SONATA FORM

Sonata Form, sometimes known as "Sonata Allegro Form", is comprised of three main sections: Exposition, Development, and Recapitulation. The Exposition is concerned with at least two main themes (frequently, three) and in this section, these themes are disclosed. The entire section is sometimes repeated. The second part, as the name signifies, develops the principal themes rhythmically, harmonically, or contrapuntally, according to the ingenuity of the composer. As soon as the first theme reappears in the tonic key, the recapitulation has begun and the first section is repeated. These three sections which make up the bulk of the form, may be preceded by an introduction and concluded with a coda. Diagramatically, the Sonata form may be expressed as follows:

(Intro.)¹ Exposition Development Recapitulation (Coda)
A of A & B Of A & B
B (of B & A) (of A)
(C) (of A) (of B)
( Of B)

The Storm

In his first large orchestral composition, "L'Orage", there is an arpeggio-like introduction, followed by a

¹ Parentheses indicate other possibilities which may be employed at the discretion of the composer.
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SONATA FORM

ten-measure transition in which Tschaikovsky makes two changes of tempo, leading into the first theme played by the first violins. This first theme is mainly rhythmic in character, while the second, introduced by the piccolo and flute, and continued by the flutes alone, is more melodic. After a short return of the first theme, the second section begins with a development of the second theme and is concluded with a development of the first. A regular recapitulation ensues, followed by a coda related to the second theme.

Symphony No. 1, First Movement

The first movement of the First Symphony has only a four-measure introduction. There are the usual two main themes and the movement continues regularly until the last part of the recapitulation, where, after the return of the second theme in its original form, a development of it follows, leading into the coda. (Although the fourth movement of this symphony has a vague outline of sonata form, it is not so clearly defined as to have a place in this present discussion.)

Fate

In this composition the introduction plays a most important role, thus making a definite form-analysis difficult. The result shows a sort of combination "Rondo and Sonata form"\(^1\): After an introduction by the strings,

\(^1\) See section re. Rondo form.
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the first theme is introduced by the bassoon. An interesting transition is made by the timpani into the second theme which is played by the violas. Here, at the conclusion of the exposition, the introduction returns in its original version. The development appears to be concerned only with the first theme, but the recapitulation brings in the second theme and follows with a reiteration of the first. The coda is again the introduction with a very slight melodic variation.

Romeo and Juliet

The introduction has two main themes, the first of which is a solemn chorale-type, and the second, an episode of "sighs" which pass through a series of imitations followed by harp arpeggios. In this work, one of Tchaikovsky's nearest approaches to real program music, the first theme of the exposition is supposed to represent the hostilities between the two families, the Montagues and the Capulets. It is a very rhythmic theme in a martial character. The second theme, depicting Romeo's love or pleading is one of Tchaikovsky's most captivating and well-known melodies. The development deals chiefly with the first theme and leads directly into the recapitulation which is, itself, a small three-part form. The coda is interesting, being related to

1. See section re. Da Capo form
SONATA FORM

the second theme in its thematic material, yet rhythmically related to the first theme. A section related to the second theme of the introduction is also brought into this coda.

Symphony No. 2. First Movement

A slow horn introduction begins the first movement of the Second Symphony. The first theme has a very Classical character and sounds as if it might have been written by Haydn rather than Tschaikovsky. This first section is rudely interrupted in the middle by the re-entrance of the introduction. In comparison to the first part, there is only a very short exposition of the second, more lyrical theme. The development and recapitulation are telescoped together and brought to a conclusion by a sustained horn tone which introduces the recapitulation of the introduction. This is another interesting use of the sonata form.

Symphony No. 2. Fourth Movement

The fourth movement of the Second Symphony, the climax of this composition, has a short introduction related to the first theme. In the exposition, the first theme is introduced, then developed, then brought back in its original version. A transition leads into the second theme, one of Tschaikovsky's masterpieces of
APPENDIX B
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SONATA FORM

simple yet exquisite melody-writing. Although the key signature is C-major, the tonality is A-flat major. Both themes are developed in the middle section where various countepuntal devices and octaves skips, first above, then below the main themes, are ingeniously employed. A short recapitulation of both themes leads into the coda. Here, the high point is reached, after a few measures reminiscent of the octaves of the development section, with the crash of the Chinese gong. The movement closes with a short return of the first theme.

Symphony No. 3, First Movement; Fifth Movement

The first movement of the Third Symphony deviates from regular sonata form in that both the development and recapitulation are based upon the second theme, with the coda's bringing back the first theme. The fifth and final movement has a normal exposition and development but the recapitulation is concerned only with the first theme. A coda concludes both the first and fifth movements, but neither can be said to have any real introduction.

(Although four movements usually comprise a symphony, the Third Symphony has five. This fact, however, is not such an innovation as it may appear. Throughout the Classical Period and up to the time of Beethoven, the first movement of a symphony is long and dynamic, the second, in contrast, is in a lighter vein and more lyrical;
SONATA FORM

the third movement is a menuet, while the finale concludes the work with a spirited climax. Beethoven left this symphonic form intact with the exception of the third movement where he substituted the Scherzo for the Classical Menuet. Tschaikovsky, in his Third Symphony, follows the regular order for the first two movements, but uses a Polonaise in the third. This composition is commonly known as the "Polish" Symphony, so the use of a Polonaise is most fitting. Here, one dance form, the Polonaise, is used in place of another, the Menuet. The fourth movement is a Scherzo in the Beethoven tradition. If these two movements are taken together, they become merely a merger of the Classical and early Romantic forms. The fifth movement corresponds to the usual finale of any symphony.

Symphony No. 4, First Movement

The first movement of the Fourth Symphony has an introduction by the horn and bassoon, and the exposition is built around the two main themes. At the climax of the development section the introduction reappears, and after the recapitulation this same introductory theme becomes the coda. Representative to many as "Fate", this theme is often compared to that of Beethoven's Fifth
**APPENDIX B**

**FORM ANALYSES**

**SONATA FORM**

*Symphony* since both works are assumed to have the same program. Nevertheless, whatever it is called, the theme in question permeates the entire composition and thus gives it a sort of cyclical form.

*Symphony No. 4, Fourth Movement*

In the introduction to the fourth movement, both the first and second themes appear. Although there may be some question as to the number of principal themes in this movement, it is reasonable to assume that there are three. The third theme may be considered as a part of the second, but at its primal appearance the second theme appears alone. The fact that the coda deals with the third theme as an entity seems to substantiate the theory that these under question are two separate themes. Following the recapitulation, and preceding the coda, the fanfare of the introduction to the first movement again is heard, lending still more unity to the composition.

**1812 Overture**

In the famous *1812 Overture*, Tschaikovsky uses a normal sonata form with an introduction and coda, but a sixty-four measure "epilogue"\(^1\) is added to the work where the bassoons, horns, bass trombones and tubas play in unison the Russian national anthem.

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SONATA FORM

Symphony No. 5, First Movement

Sonata form with a three-theme exposition is again used in the first movement of the *Fifth Symphony*. The development deals with the first two themes in an interesting manner by combining the dotted rhythm of Theme I together with a variation of Theme II. After a regular recapitulation, the coda is built on the first theme.

(Another example of cyclical form is found in this work where the theme of the introduction to the first movement recurs at the climax of each following movement. Therefore, the *Fifth Symphony* is more truly in cyclical form than the previously-cited example of the *Fourth Symphony*.)

Symphony No. 5, Fourth Movement

The introduction to the finale of the *Fifth Symphony* is related to the introduction to the first movement. There are two main themes comprising the exposition, and the development, recapitulation, and coda, proceed regularly.

Hamlet

*Hamlet*, called a "Phantasie Overture" by Tchaikovsky, is an excellent example of program music expressed in the Classical sonata form. After the introduction by the violas, the first theme of the exposition
SONATA FORM

represents Hamlet, while Ophelia is portrayed in the second theme. The next section develops both of these themes and introduces a march-like rhythm. Following a short recapitulation, the coda is related to the introduction.

Symphony No. 6, First Movement

In the first movement an extended sonata form is used. The introduction is related to the first theme which is developed immediately after its appearance in the exposition. Following the second theme, the bridge section employing a triplet figure leads into another development which deals exclusively with the second theme. This new deviation from the Classical sonata form interrelates the exposition and development sections rather than having them appear in order as two separate portions of the composition. The recapitulation brings back both main themes and is followed by a coda which is based upon the second theme. This coda is comprised of a clarinet solo accompanied by continually descending scale passages played by the strings, pizzicato.

Symphony No. 6, Fourth Movement

Without any introduction, the first theme appears immediately, played by the first and second violins alternating on each successive note of the melody. The
SONATA FORM

second theme is faintly reminiscent of the "Largo" from the opera, Xerxes, by Handel. Here again, in this fourth movement Tschaikovsky uses the method frequently employed by Brahms of telescoping the development and recapitulation sections into each other.
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COMPOSITIONS IN WHICH RONDO FORM IS EMPLOYED
(Chronological List)

Le Voyvode
Fate
Symphony No. 2, Second Movement
Manfred Symphony, Third Movement
Nutcracker Suite, "Ouverture Miniature"
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RONDO FORM

One of the most interesting and charming of the Classical forms is the Rondo. In this arrangement, one theme predominates and gives unity while an opportunity for variety and contrast is given. This form is comprised of one main theme, which appears at the beginning of the composition and reappears following each contrasting theme presented. (The contrasting themes are called "episodes"). The principal theme may come back in its original form or may be varied according to the design of the composer. In the latter case, the form is called "Rondo with variations". The regular rondo form may be expressed diagrammatically as follows:

A B A C A D A

Le Voyvode

The symphonic ballade, Le Voyvode, an early work of Tschaikovsky but published posthumously, is built within an interesting rondo with variation form. After a four-measure introduction by the timpani, the violin-cellos enter with the main theme. The first episode is introduced by the first violins and is followed immediately by the main theme slightly varied. Four inter-related short themes with different tempo markings comprise the second episode, and the composition concludes with a second variation of the main theme.
RONDO FORM

Fate

The symphonic poem, Fate, another posthumously-published composition, is discussed under the heading of Sonata Form, but the continual reappearance of the introductory theme presents an issue which cannot be ignored. Either analysis is possible in this work. Considering rondo form in this case, the introductory theme must be regarded as the main theme, and after being presented by the strings, it is followed by the first episode consisting of two themes. The principal theme reappears in its original version and is followed by the second episode which may be considered a variation of the first. A slightly varied reappearance of the main theme concludes the work.

Symphony No. 2, Second Movement

The best example of a rondo is found in the second movement of the Second Symphony. The main theme is definitely in a march-like character, while the two contrasting themes are more lyrical. The main theme appears four times; the first episode, twice; and the second episode, once. The coda is related to the principal theme. Diagrammatically, this movement may be expressed as follows:

A B A C A B A Coda (related to A)
RONDO FORM

Manfred Symphony, Third Movement

What a composer may do with the Classical rondo form is shown in the third movement of the Manfred Symphony. The main theme, first episode, and main theme proceed in the normal fashion, but here Tchaikovsky departs from the stereotyped form and combines the principal theme with the first episode in the next section. After a new theme, the original main theme returns alone and is followed by a coda also related to the main theme:

A B A AB C A Coda (related to A)

Nutcracker Suite, "Ouverture Miniature"

Following the principal theme, the first episode consists of two themes, one rhythmic and one lyric. Again the principal theme appears followed by the second episode which is a development of the first. A coda concludes this section of the composition.
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COMPOSITIONS IN WHICH THREE-PART FORM IS EMPLOYED
(Chronological List)

Symphony No. 1, Third Movement
Symphony No. 2, Third Movement
The Tempest
Symphony No. 3, Second Movement; Fourth Movement
Francesca da Rimini
Symphony No. 4, Second Movement; Third Movement
Capriccio Italian
Manfred Symphony, First Movement; Second Movement
Symphony No. 5, Second Movement; Third Movement
Nutcracker Suite
   "Marche"
   "Danse de la Fee Dragée"
   "Danse russe Trepak"
   "Danse Chinoise"
   "Danse des Mirlitons"
   "Valse des Fleurs"
Symphony No. 6, Second Movement; Third Movement.
THREE-PART FORM

Da capo form and three-part form are often regarded as interchangeable terms; however, there is a slight distinction between the two. Da capo form is expressed as "ABA", meaning that after the first and second parts are completed, the first part returns in its exact original version. In three-part form, the return of the first part may be slightly varied from the original. Thus, three-part form may be expressed diagrammatically in two ways:

Da Capo: A B A  (A fine B DC)
Three-part: A B A

Symphony No. 1, Third Movement

The first instance of a three-part form in Tchaikovsky's larger orchestral works is found in the third movement of his First Symphony. Although there is a slight deviation from true three-part form, the outline is still unmistakable. This movement is a scherzo, following in the Beethoven tradition for third movements. After a four-measure introduction, the first part (the scherzo) appears, followed by the trio. Immediately preceding the return of the scherzo, the four measures of introduction reappear. After the return of the first part, there is a forty-three measure coda concluding the movement.
THREE-PART FORM

Symphony No. 2, Third Movement

An extremely interesting three-part form may be found in the third movement of the Second Symphony. This movement, again, is a scherzo, and the three parts are Scherzo, Trio, Scherzo. However, within each of these three parts is a small three-part form. The coda is related to the trio section. This form may be illustrated by means of the following diagram:

\[
\begin{array}{cccc}
\text{Scherzo} & \text{Trio} & \text{Scherzo} & \text{Coda} \\
\text{ABA} & \text{CDC} & \text{ABA} & \text{(related to Trio)}
\end{array}
\]

The Tempest

The Tempest is another example of program music expressed within a Classical form. A short introduction by the strings is followed by the first main section which depicts the sea (La Mer). The middle section has a number of themes representing in order, Ariel obeying the will of Prospero, the storm (portrayed in a section including twenty-two measures of heavy chords by the strings, a bassoon solo, followed by a development in arpeggios, octaves, and scale passages), Ferdinand, the Enchanted Isle, again Ferdinand, Miranda, Ariel, and Caliban. A repetition of the first section depicting the sea concludes the composition, and thus the result is an interesting three-part form.
THREE-PART FORM

Symphony No. 3, Second Movement

An eighteen-measure introduction brings in the first main theme against an accompaniment by the strings pizzicato. The flutes and piccolo introduce the first section, and the violas bring in the middle part. Following a seven-measure bridge passage including a bassoon solo, a slightly varied recapitulation of the first part returns.

Symphony No. 3, Fourth Movement

The fourth movement of the Third Symphony is a perfect example of a real three-part form and consists simply of Scherzo, Trio, Scherzo, with the third part's being an exact duplicate of the first.

Francesca da Rimini

Francesca da Rimini has a long introduction which, itself, is in a clear three-part form. The main body of the composition is also in three parts, and like the third movement of the Second Symphony, within each of these parts is a smaller three-part form. Between the introduction and the main body there is a three-measure transition; between each of the three major sections of the main part comes a transition including the principal introductory theme. A coda, featuring the oboe, concludes the composition. An interesting diagram may be
APPENDIX B
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THREE-PART FORM

drawn from this work as follows:

Introduction...(transition to) Main Body.....Coda
ABA
CDC

Trans. EFE

Trans. CDC

Symphony No. 4, Second Movement; Third Movement

The second and third movements of the Fourth Symphony
are alike in respect to their form. Both the first and
last parts of the three-part form are in three parts,
while the middle sections stand alone. For example:

ABA......C......ABA

Capriccio Italian

The form of the Capriccio Italian is much like
that of the two movements described above, except that
the first and last sections have only two parts and thus
are not, in themselves, three-part forms. The middle
section, here, is related to the introduction; the third
section is a variation of the first part and is followed
by a coda. This composition may be expressed diagrammat-
ically as follows:

Intro.......A B........C.......A¹ transition B¹.......Coda
(relation to Intro.)

Manfred Symphony, First Movement, Second Movement

The first movement of the Manfred Symphony has a
three-part form resembling that of the slow movement of
Beethoven's Third ("Eroica") Symphony. The introduction
comprises the first main part of the form. The second
section has two main themes and is followed by a
THREE-PART FORM

bridge leading into the third part which is both a development and a recapitulation of the first part (the introduction). A seven-measure coda concludes the movement.

The second movement of this symphony is a very clear three-part form without any introduction or coda.

Symphony No. 5, Second Movement; Third Movement

Both these movements have codas, but only the second movement has an introduction. In the middle section of the second movement, the second theme is taken from the introduction to the first movement; also the coda of the third movement is related to this same introduction. This, of course, gives the whole symphony a sort of cyclical form.

Nutcracker Suite

The Nutcracker Suite as a whole has three parts, but not in such relation as to be considered in three-part form. However, in the second part, "Danses Caracteristiques", all the dances (i.e. "Marche", "Danse de la Fee-Dragee", "Danse russe Trepak", "Danse Chinoise", and "Danse des Mirlitons") with the exception of one ("Danse Arabe") are in simple Da Capo form. "Danse de la Fee-Dragee", "Danse Chinoise", and "Danse des Mirlitons" all have short introductions.

The third portion of the Suite, "Valse des Fleurs",

APPENDIX B
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THREE-PART FORM

has an introduction related to the main theme of the first part. This first section is comprised of two themes and the whole first part is repeated. The middle section is in three parts, and is followed by a repetition of the first part with a coda. Diagrammatically, the form may be expressed thus:

A B C D C A B Coda
I II I

Symphony No. 6, Second Movement

The form of the second movement of the Sixth Symphony is again much like that of the third movement of the Second Symphony and Francesca da Rimini. Within each of the three main parts of the movement is a smaller three-part form. Between the middle section and the last part is a transition of twelve measures which includes the main themes from the first and second sections. After the third part, appears the coda which is related to the above-mentioned transition.

Symphony No. 6, Third Movement

This movement is in three parts, with the middle part's being in three-part form, also. The principal theme of the middle section appears in part in the first section, but does not appear in its entirety until the middle part is reached. A long coda concludes the movement and introduces new material as well as the main theme.
APPENDIX B
FORM ANALYSES

COMPOSITIONS IN WHICH TWO-PART FORM IS EMPLOYED
(Chronological List)

Symphony No. 1, Fourth Movement
Suite No. 4, First Movement; Second Movement
Nutcracker Suite, "Danse Arabe"
APPENDIX B
FORM ANALYSES

TWO-PART FORM

Two-part form, the simplest of the established forms, is sometimes designated as "Duple Form". It is comprised merely of two main sections built around two themes. (It may be seen here that three-part form is really an extended two-part form, in that there are two contrasting sections, with the first section repeated.) The two-part form is expressed diagrammatically:

A B

Symphony No. 1, Fourth Movement

The fourth movement of the First Symphony may be considered as having a two-part form, but it is not a typical example however, being rather extended and complicated. Although there are only two main sections, they are preceded by an introduction and followed by an extended bridge passage which finally leads into a coda related to the introduction. This relationship of the coda to the introduction might give the illusion of a three-part form, but what would then comprise the middle section would so outbalance the other two, such an analysis is not feasible.

Suite No. 4, First Movement; Second Movement

Two-part form is also found in the first two movements of the Suite No. 4, ("Mozartiana"). The first
APPENDIX B
FORM ANALYSES

TWO-PART FORM

The theme of the Gigue is introduced by the flutes and the second by the violincellos. In this case, both sections are repeated, and the diagram is as follows:

A  B

The Menuet follows the same pattern as the first movement, with the first violins featured in the first section, and the second violins featured in the second.

Nutcracker Suite, "Danse Arabe"

Another two-part form may be observed in the "Danse Arabe", the fourth section of the "Danse Caractéristiques" from the Nutcracker Suite. This is the most nearly perfect example of a simple duple form. The rhythmic first theme is brought in by the English horn, followed by the more lyrical second theme played by the first violins.
APPENDIX B
FORM ANALYSES

COMPOSITIONS IN WHICH THE THEME AND VARIATIONS FORM IS EMPLOYED
(Chronological List)

Symphony No. 1, Second Movement
Suite No. 4, Fourth Movement
THREE AND VARIATIONS FORM

The theme and variations form is a simple form which requires little explanation. As the name signifies, this form is comprised of one main theme followed by a series of variations based upon that theme.

**Symphony No. 1, Second Movement**

After an introduction, the main theme is presented, followed by a short bridge passage which leads into the first variation. Another bridge leads into the second variation, and the movement closes with a coda which is related to the introductory theme.

**Suite No. 4, Fourth Movement**

This is a pure, unadulterated theme and variations form. The first theme is here presented immediately, and the variations follow in succession, each as a complete unit in itself. After the tenth variation, there is a seven-measure transition which leads into a reiteration of the main theme played by the woodwinds in unison against a pizzicato string accompaniment.
APPENDIX B
FORM ANALYSES

COMPOSITIONS IN WHICH NO ESTABLISHED FORM IS EMPLOYED
(Chronological List)

Manfred Symphony, Fourth Movement
Suite No. 4, Third Movement
APPENDIX B
FORM ANALYSES

UNESTABLISHED FORMS

Often compositions are so constructed that they cannot be analyzed according to the strict established forms. This does not imply that they are without form, but rather that they do not follow in the Classical tradition. Such is the case with the compositions analyzed below.

Manfred Symphony, Fourth Movement

The fourth movement of the Manfred Symphony is constructed in a most interesting form peculiar to this composition. The first theme is presented by the first violins and is followed by the second theme played by the English horn. A development of the second theme ensues, followed by a twenty-three measure transition marked "Lento" consisting of long chords which leads into a re-iteration of the first theme of the first movement of this symphony. A recapitulation of the two main themes of the fourth movement follows, thus giving some semblance of sonata form to this movement. However, an andante section bringing in the introductory theme to the first movement appears, followed by an interlude of eight measures of harp runs, and a coda related again to the introduction to the first movement concludes the fourth movement and the composition, thus giving the entire work a sort of cyclical form.

Suite No. 4. Third Movement

This part of "Mozartiana" is taken from Mozart's
"Ave Verum" and opens with an eight-measure introduction played by two clarinets. The first violins present the first theme; the second theme is presented by two flutes. The third theme, or closing section, is again played by the first violins. This movement ends with harp arpeggios played against a pedal point in all the other instruments.
APPENDIX C

INSTRUMENTATION
APPENDIX G
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 1

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F (and E-flat, third movement)
2 Trumpets in D (and C, third movement)
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Bass Drum
Cymbals
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 2

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Drum
Cymbals
Tamtam
Violins 1
Viblins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 3

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons
4 Horns in F
2 Trumpets in F
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 4

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in F
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Triangle
Cymbals
Bass Drum
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 5

3 Flutes
(3 Piccolos)
2 Oboes
2 Clarinets in A
2 Bassoons
4 Horns in F
2 Trumpets in A
3 Trombones
1 Tuba
Timpani
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

SYMPHONY NO. 6

3 Flutes
1 Piccolo
2 Clarinets in A
2 Bassoons
4 Horns in F
2 Trumpets in B-flat
3 Trombones
1 Tuba
Timpani
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIES

MANFRED SYMPHONY

3 Flutes
(1 Piccolo)
2 Oboes
1 English Horn
2 Clarinets in A
1 Bass Clarinet in B-flat
3 Bassoons
4 Horns in F
2 Trumpets in D
2 Cornets in A
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Cymbals
Bass Drum
Triangle
Campanella
Tambourine
Tam-tam
2 Harps
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C

INSTRUMENTATION

SYMPHONIC POEMS

FATE

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
3 Trumpets in F
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Cymbals
Bass Drum
Triangle
Tam-tam
Harp
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SYMPHONIC BALLADE

THE VOYVODE

3 Flutes
2 Oboes
1 English Horn
2 Clarinets in A
1 Bass Clarinet in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in B-flat
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Snare Drum
Harp
Celesta
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

OVERTURES

THE STORM

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets in A
2 Bassoons
2 Horns in E
2 Horns in C
2 Trumpets in E
1 Alto Trombone
1 Tenor Trombone
1 Bass Trombone
1 Tuba
Timpani
Tambourine
Bass Drum
Cymbals
Tamtam
Harp
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

OVERTURES

ROMEO AND JULIET

2 Flutes
(1 Piccolo)
2 Oboes
2 Clarinets in A
1 English Horn
2 Bassoons
4 Horns in F
2 Trumpets in E
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Cymbals
Bass Drum
Harp
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

OVERTURES

THE TEMPEST

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in F
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Bass Drum
Cymbals
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

OVERTURES

1812 OVERTURE

Brass Band (ad libitum)
1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
1 English Horn
2 Bassoons
4 Horns in F
2 Trumpets in B-flat
2 Trumpets in E-flat
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Triangle
Tambourine
Snare Drum
Cymbals
Bass Drum
Cannon
Bells
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

OVERTURES

HAMLET

3 Flutes
(1 Piccolo)
2 Oboes
1 English Horn
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in B-flat (valveless)
2 Trumpets in B-flat
2 Trombones
1 Bass Trombone
1 Tuba
Timpani
Snare Drum
Tam-tam
Cymbals
Bass Drum
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SUITES

SUITE NO. 4 ("MOZARTIANA")

2 Flutes
2 Oboes
2 Clarinets in A
2 Clarinets in C
2 Bassoons
4 Horns in F
2 Trumpets in B-flat
Timpani
Cymbals
Harp
Clockenspiel ("Jeu de Cloches")
Violins 1
Violins 2
Violes
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

SUITEs

NUTCRACKER SUITE

3 Flutes
2 Oboes
1 English Horn
2 Clarinets in A
1 Bass Clarinet in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in A
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Cymbals
Celesta
Timpani
Tambourine
Clockenspiel
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
APPENDIX C
INSTRUMENTATION

FANTASY

FRANCESCA DA RIMINI

1 Piccolo
3 Flutes
2 Oboes
1 English Horn
2 Clarinets in A
2 Bassoons
4 Horns in F
2 Trumpets in A (valveless)
2 Trumpets in E
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Cymbals
Bass Drum
Tamtam
Harp
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses
APPENDIX C
INSTRUMENTATION

MISCELLANEOUS

CAPRICCIO ITALIEN

1 Piccolo
3 Flutes
2 Oboes
2 Clarinets in A
1 English Horn
2 Bassoons
4 Horns in F
2 Trumpets in A (valveless)
2 Trumpets in E
2 Tenor Trombones
1 Bass Trombone
1 Tuba
Timpani
Glockenspiel
Triangle
Tambourine
Bass Drum
Cymbals
Harp
Violins 1
Violins 2
Violas
Violincellos
Contrabasses
BIBLIOGRAPHY


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Leaflet prepared by the RCA Victor Division, RCA Manufacturing Co., Inc., Camden, N.J., re. Tschaikovsky's Symphony No. 4 in f minor.