

A close-up, slightly blurred photograph of a vinyl record spinning on a turntable. The record is dark with a light-colored center. The turntable is white and has two knobs visible on the front panel. The background is out of focus, showing more of the turntable and some cables.

***HENRY EDWARD
KREHBIEL***

***HOW TO LISTEN
TO MUSIC, 7TH ED***

Henry Edward Krehbiel

How to Listen to Music, 7th ed

Hints and Suggestions to Untaught Lovers of the Art

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TABLE OF CONTENTS

I

Introduction

II

Recognition of Musical Elements

III

The Content and Kinds of Music

IV

The Modern Orchestra

V

At an Orchestral Concert

VI

At a Pianoforte Recital

VII

At the Opera

VIII

Choirs and Choral Music

IX

Musician, Critic, and Public

PLATES

PLATE I

PLATE II

PLATE III

PLATE IV

PLATE V

PLATE VI

PLATE VII

[PLATE VIII](#)

[PLATE IX](#)

[PLATE X](#)

[PLATE XI](#)

[PLATE XII](#)

[INDEX](#)

[SOME MUSICAL BOOKS](#)

Introduction

[Table of Contents](#)

THIS book has a purpose, which *The book's*
is as simple as it is plain; and an *appeal*.
unpretentious scope. It does not

aim to edify either the musical professor or the musical scholar. It comes into the presence of the musical student with all becoming modesty. Its business is with those who love music and present themselves for its gracious ministrations in Concert-Room and Opera House, but have not studied it as professors and scholars are supposed to study. It is not for the careless unless they be willing to inquire whether it might not be well to yield the common conception of entertainment in favor of the higher enjoyment which springs from serious contemplation of beautiful things; but if they are willing so to inquire, they shall be accounted the class that the author is most anxious to reach. The reasons which prompted its writing and the laying out of its plan will presently appear. For the frankness of his disclosure the author might be willing to apologize were his reverence for music less and his consideration for popular affectations more; but because he is convinced that a love for music carries with it that which, so it be but awakened, shall speedily grow into an honest desire to know more about the beloved object, he is willing to seem unamiable to the amateur while arguing the need of even so mild a stimulant as his book, and ingenuous, mayhap even

childish, to the professional musician while trying to point a way in which better appreciation may be sought.

The capacity properly to listen to music *Talent in* is better proof of musical talent in the *listening.* listener than skill to play upon an instrument or ability to sing acceptably when unaccompanied by that capacity. It makes more for that gentleness and refinement of emotion, thought, and action which, in the highest sense of the term, it is the province of music to promote. And it is a much rarer accomplishment. I cannot conceive anything more pitiful than the spectacle of men and women perched on a fair observation point exclaiming rapturously at the loveliness of mead and valley, their eyes melting involuntarily in tenderness at the sight of moss-carpeted slopes and rocks and peaceful wood, or dilating in reverent wonder at mountain magnificence, and then learning from their exclamations that, as a matter of fact, they are unable to distinguish between rock and tree, field and forest, earth and sky; between the dark-browns of the storm-scarred rock, the greens of the foliage, and the blues of the sky.

Yet in the realm of another sense, in the *Ill equipped* contemplation of beauties more ethereal *listeners.* and evanescent than those of nature, such is the experience which in my capacity as a writer for newspapers I have made for many years. A party of people blind to form and color cannot be said to be well equipped for a Swiss journey, though loaded down with alpenstocks and Baedekers; yet the spectacle of such a party on the top of the Rigi is no more pitiful and anomalous than that

presented by the majority of the hearers in our concert-rooms. They are there to adventure a journey into a realm whose beauties do not disclose themselves to the senses alone, but whose perception requires a co-operation of all the finer faculties; yet of this they seem to know nothing, and even of that sense to which the first appeal is made it may be said with profound truth that "hearing they hear not, neither do they understand."

Of all the arts, music is practised most *Popular* and thought about least. Why this should *ignorance of music* be the case may be explained on several grounds. A sweet mystery enshrouds the nature of music. Its material part is subtle and elusive. To master it on its technical side alone costs a vast expenditure of time, patience, and industry. But since it is, in one manifestation or another, the most popular of the arts, and one the enjoyment of which is conditioned in a peculiar degree on love, it remains passing strange that the indifference touching its nature and elements, and the character of the phenomena which produce it, or are produced by it, is so general. I do not recall that anybody has ever tried to ground this popular ignorance touching an art of which, by right of birth, everybody is a critic. The unamiable nature of the task, of which I am keenly conscious, has probably been a bar to such an undertaking. But a frank diagnosis must precede the discovery of a cure for every disease, and I have undertaken to point out a way in which this grievous ailment in the social body may at least be lessened.

It is not an *Want of a* *Paucity of*
exaggeration to say that *model.* *intelligent*
one might listen for a *comment.*

lifetime to the polite conversation of our drawing-rooms (and I do not mean by this to refer to the United States alone) without hearing a symphony talked about in terms indicative of more than the most superficial knowledge of the outward form, that is, the dimensions and apparatus, of such a composition. No other art provides an exact analogy for this phenomenon. Everybody can say something containing a degree of appositeness about a poem, novel, painting, statue, or building. If he can do no more he can go as far as Landseer's rural critic who objected to one of the artist's paintings on the ground that not one of the three pigs eating from a trough had a foot in it. It is the absence of the standard of judgment employed in this criticism which makes significant talk about music so difficult. Nature failed to provide a model for this ethereal art. There is nothing in the natural world with which the simple man may compare it.

It is not alone a knowledge of the *Simple terms* constituent factors of a symphony, or the *confounded.* difference between a sonata and a suite, a march and a mazurka, that is rare. Unless you chance to be listening to the conversation of musicians (in which term I wish to include amateurs who are what the word amateur implies, and whose knowledge stands in some respectable relation to their love), you will find, so frequently that I have not the heart to attempt an estimate of the proportion, that the most common words in the terminology of the art are

misapplied. Such familiar things as harmony and melody, time and tune, are continually confounded. Let us call a distinguished witness into the box; the instance is not new, but it will serve. What does Tennyson mean when he says:

"All night have the roses heard
The flute, violin, bassoon;
All night has the casement jessamine stirr'd
To the dancers dancing in tune?"

Unless the dancers who wearied Maud *Tune and time*. were provided with even a more extraordinary instrumental outfit than the Old Lady of Banbury Cross, how could they have danced "in tune?"

Musical study of a sort being almost as *Blunders of* general as study of the "three Rs," it must *poets and* be said that the gross forms of ignorance *essayists*. are utterly inexcusable. But if this is obvious, it is even more obvious that there is something radically wrong with the prevalent systems of musical instruction. It is because of a plentiful lack of knowledge that so much that is written on music is without meaning, and that the most foolish kind of rhapsody, so it show a collocation of fine words, is permitted to masquerade as musical criticism and even analysis. People like to read about music, and the books of a certain English clergyman have had a sale of stupendous magnitude notwithstanding they are full of absurdities. The clergyman has a multitudinous companionship, moreover, among novelists, essayists, and poets whose safety lies in more or less fantastic generalization when they come to talk about

music. How they flounder when they come to detail! It was Charles Lamb who said, in his "Chapter on Ears," that in voices he could not distinguish a soprano from a tenor, and could only contrive to guess at the thorough-bass from its being "supereminently harsh and disagreeable;" yet dear old Elia may be forgiven, since his confounding the bass voice with a system of musical short-hand is so delightful a proof of the ignorance he was confessing.

But what shall the troubled critics say *Literary realism* to Tennyson's orchestra consisting of a *and musical* flute, violin, and bassoon? Or to *terminology*. Coleridge's "*loud* bassoon," which made the wedding-guest to beat his breast? Or to Mrs. Harriet Beecher Stowe's pianist who played "with an airy and bird-like touch?" Or to our own clever painter-novelist who, in "Snubbin' through Jersey," has Brushes bring out his violoncello and play "the symphonies of Beethoven" to entertain his fellow canal-boat passengers? The tendency toward realism, or "veritism," as it is called, has brought out a rich crop of blunders. It will not do to have a character in a story simply sing or play something; we must have the names of composers and compositions. The genial gentleman who enriched musical literature with arrangements of Beethoven's symphonies for violoncello without accompaniment has since supplemented this feat by creating a German fiddler who, when he thinks himself unnoticed, plays a sonata for violin and contralto voice; Professor Brander Matthews permits one of his heroines to sing Schumann's "Warum?" and one of his heroes plays "The Moonlight Concerto;" one of Ouida's romantic creatures

spends hours at an organ "playing the grand old masses of Mendelssohn;" in "Moths" the tenor never wearies of singing certain "exquisite airs of Palestrina," which recalls the fact that an indignant correspondent of a St. Louis newspaper, protesting against the Teutonism and heaviness of an orchestra conductor's programmes, demanded some of the "lighter" works of "Berlioz and Palestrina."

Alas! these things and the many others *A popular need.* equally amusing which Mr. G. Sutherland Edwards long ago catalogued in an essay on "The Literary Maltreatment of Music" are but evidences that even cultured folk have not yet learned to talk correctly about the art which is practised most widely. There is a greater need than pianoforte teachers and singing teachers, and that is a numerous company of writers and talkers who shall teach the people how to listen to music so that it shall not pass through their heads like a vast tonal phantasmagoria, but provide the varied and noble delights contemplated by the composers.

Ungracious as it might	<i>Pedants and</i>	<i>A warning</i>
appear, it may yet not be	<i>rhapsodists.</i>	<i>against writers.</i>

amiss, therefore, at the very outset of an inquiry into the proper way in which to listen to music, to utter a warning against much that is written on the art. As a rule it will be found that writers on music are divided into two classes, and that neither of these classes can do much good. Too often they are either pedants or rhapsodists. This division is wholly natural. Music has many sides and is a science as well as an art. Its scientific side is that on which the pedant generally approaches it. He

is concerned with forms and rules, with externals, to the forgetting of that which is inexpressibly nobler and higher. But the pedants are not harmful, because they are not interesting; strictly speaking, they do not write for the public at all, but only for their professional colleagues. The harmful men are the foolish rhapsodists who take advantage of the fact that the language of music is indeterminate and evanescent to talk about the art in such a way as to present themselves as persons of exquisite sensibilities rather than to direct attention to the real nature and beauty of music itself. To them I shall recur in a later [chapter](#) devoted to musical criticism, and haply point out the difference between good and bad critics and commentators from the view-point of popular need and popular opportunity.



II

Recognition of Musical Elements

[Table of Contents](#)

MUSIC is dual in its nature; it is *The nature of* material as well as spiritual. Its *music.* material side we apprehend

through the sense of hearing, and comprehend through the intellect; its spiritual side reaches us through the fancy (or imagination, so it be music of the highest class), and the

emotional part of us. If the scope and capacity of the art, and the evolutionary processes which its history discloses (a record of which is preserved in its nomenclature), are to be understood, it is essential that this duality be kept in view. There is something so potent and elemental in the appeal which music makes that it is possible to derive pleasure from even an unwilling hearing or a hearing unaccompanied by effort at analysis; but real appreciation of its beauty, which means recognition of the qualities which put it in the realm of art, is conditioned upon intelligent hearing. The higher the intelligence, the keener will be the enjoyment, if the former be directed to the spiritual side as well as the material.

So far as music is merely agreeably co- *Necessity of*
ordinated sounds, it may be reduced to *intelligent*
mathematics and its practice to handicraft. *hearing.*

But recognition of design is a condition precedent to the awakening of the fancy or the imagination, and to achieve such recognition there must be intelligent hearing in the first instance. For the purposes of this study, design may be held to be Form in its primary stages, the recognition of which is possible to every listener who is fond of music; it is not necessary that he be learned in the science. He need only be willing to let an intellectual process, which will bring its own reward, accompany the physical process of hearing.

Without discrimination it is impossible *Tones and*
to recognize even the crude materials of *musical*
music, for the first step is already a co- *material.*
ordination of those materials. A tone

becomes musical material only by association with another tone. We might hear it alone, study its quality, and determine its degree of acuteness or gravity (its pitch, as musicians say), but it can never become music so long as it remains isolated. When we recognize that it bears certain relationships with other tones in respect of time or tune (to use simple terms), it has become for us musical material. We do not need to philosophize about the nature of those relationships, but we must recognize their existence.

Thus much we might hear if we were to *The beginnings* let music go through our heads like water *of Form.* through a sieve. Yet the step from that degree of discrimination to a rudimentary analysis of Form is exceedingly short, and requires little more than a willingness to concentrate the attention and exercise the memory. Everyone is willing to do that much while looking at a picture. Who would look at a painting and rest satisfied with the impression made upon the sense of sight by the colors merely? No one, surely. Yet so soon as we look, so as to discriminate between the outlines, to observe the relationship of figure to figure, we are indulging in intellectual exercise. If this be a condition precedent to the enjoyment of a picture (and it plainly is), how much more so is it in the case of music, which is intangible and evanescent, which cannot pause a moment for our contemplation without ceasing to be?

There is another reason why we must *Comparison* exercise intelligence in listening, to which I *with a model* have already alluded in the [first chapter](#). *not possible.* Our appreciation of beauty in the plastic

arts is helped by the circumstance that the critical activity is largely a matter of comparison. Is the picture or the statue a good copy of the object sought to be represented? Such comparison fails us utterly in music, which copies nothing that is tangibly present in the external world.

It is then necessary

*Value of
memory.*

The Elements.

*What degree of
knowledge is
necessary?*

ry to associate the intellect with sense perception in listening to music. How far is it essential that the intellectual process shall go? This book being for the untrained, the question might be put thus: With how little knowledge of the science can an intelligent listener get along? We are concerned only with his enjoyment of music or, better, with an effort to increase it without asking him to become a musician. If he is fond of the art it is more than likely that the capacity to discriminate sufficiently to recognize the elements out of which music is made has come to him intuitively. Does he recognize that musical tones are related to each other in respect of time and pitch? Then it shall not be difficult for him to recognize the three elements on which music rests—Melody, Harmony, and Rhythm. Can he recognize them with sufficient distinctness to seize upon their manifestations while music is sounding? Then memory shall come to the aid of discrimination, and he shall be able to appreciate enough of design to point the way to a true and lofty appreciation of the beautiful in music. The value of memory is for obvious reasons very great in musical enjoyment. The picture remains upon the wall, the book upon the library shelf. If we have failed to

grasp a detail at the first glance or reading, we need but turn again to the picture or open the book anew. We may see the picture in a changed light, or read the poem in a different mood, but the outlines, colors, ideas are fixed for frequent and patient perusal. Music goes out of existence with every performance, and must be recreated at every hearing.

Not only that, but in the case of all, so *An* far as some forms are concerned, and of *intermediary* all who are not practitioners in others, it is *necessary*. necessary that there shall be an intermediary between the composer and the listener. The written or printed notes are not music; they are only signs which indicate to the performer what to do to call tones into existence such as the composer had combined into an artwork in his mind. The broadly trained musician can read the symbols; they stir his imagination, and he hears the music in his imagination as the composer heard it. But the untaught music-lover alone can get nothing from the printed page; he must needs wait till some one else shall again waken for him the

"Sound of a voice that is still."

This is one of the drawbacks which are *The value of* bound up in the nature of music; but it has *memory*. ample compensation in the unusual pleasure which memory brings. In the case of the best music, familiarity breeds ever-growing admiration. New compositions are slowly received; they make their way to popular appreciation only by repeated performances; the

people like best the songs as well as the symphonies which they know. The quicker, therefore, that we are in recognizing the melodic, harmonic, and rhythmic contents of a new composition, and the more apt our memory in seizing upon them for the operation of the fancy, the greater shall be our pleasure.

In simple phrase *Comprehensive Melody,*
Melody is a well-ordered *ness of Melody. Harmony, and*
series of tones heard *Rhythm.*
successively; Harmony, a well-ordered
series heard simultaneously; Rhythm, a symmetrical
grouping of tonal time units vitalized by accent. The life-
blood of music is Melody, and a complete conception of the
term embodies within itself the essence of both its
companions. A succession of tones without harmonic
regulation is not a perfect element in music; neither is a
succession of tones which have harmonic regulation but are
void of rhythm. The beauty and expressiveness, especially
the emotionality, of a musical composition depend upon the
harmonies which either accompany the melody in the form
of chords (a group of melodic intervals sounded
simultaneously), or are latent in the melody itself (harmonic
intervals sounded successively). Melody is Harmony
analyzed; Harmony is Melody synthetized.

The fundamental principle of Form is *A melody analyzed.* Repetition of melodies,

which are to music what ideas are to poetry. Melodies themselves are made by repetition of smaller fractions called motives (a term borrowed from the fine arts), phrases, and periods, which derive their individuality from their rhythmical or intervallic characteristics. Melodies are not all of the simple kind which the musically illiterate, or the musically ill-trained, recognize as "tunes," but they all have a symmetrical organization. The dissection of a simple folk-tune may serve to make this plain and also indicate to the untrained how a single feature may be taken as a mark of identification and a holding-point for the memory. Here is the melody of a Creole song called sometimes *Pov' piti Lolotte*, sometimes *Pov' piti Momzelle Zizi*, in the patois of Louisiana and Martinique:



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It will be as apparent to the eye of one *Motives*, who cannot read music as it will to his ear *phrases, and* when he hears this melody played, that it is *periods.* built up of two groups of notes only. These groups are marked off by the heavy lines across the staff called bars, whose purpose it is to indicate rhythmical subdivisions in music. The second, third, fifth, sixth, and seventh of these groups are repetitions merely of the first group, which is the germ of the melody, but on different

degrees of the scale; the fourth and eighth groups are identical and are an appendage hitched to the first group for the purpose of bringing it to a close, supplying a resting-point craved by man's innate sense of symmetry. Musicians call such groups cadences. A musical analyst would call each group a motive, and say that each successive two groups, beginning with the first, constitute a phrase, each two phrases a period, and the two periods a melody. We have therefore in this innocent Creole tune eight motives, four phrases, and two periods; yet its material is summed up in two groups, one of seven notes, one of five, which only need to be identified and remembered to enable a listener to recognize something of the design of a composer if he were to put the melody to the highest purposes that melody can be put in the art of musical composition.

Repetition is the constructive principle *Repetition in* which was employed by the folk-musician in *music*. creating this melody; and repetition is the fundamental principle in all musical construction. It will suffice for many merely to be reminded of this to appreciate the fact that while the exercise of memory is a most necessary activity in listening to music, it lies in music to make that exercise easy. There is repetition of motives, phrases, and periods in melody; repetition of melodies in parts; and repetition of parts in the wholes of the larger forms.

The beginnings of poetic forms are also *Repetition in* found in repetition; in primitive poetry it is *poetry*. exemplified in the refrain or burden, in the highly developed poetry of the Hebrews in parallelism. The Psalmist wrote:

"O Lord, rebuke me not in thy wrath,
Neither chasten me in thy hot displeasure."

Here is a period of two members, the *Key* latter repeating the thought of the former. A *relationship*. musical analyst might find in it an admirable analogue for the first period of a simple melody. He would divide it into four motives: "Rebuke me not | in thy wrath | neither chasten me | in thy hot displeasure," and point out as intimate a relationship between them as exists in the Creole tune. The bond of union between the motives of the melody as well as that in the poetry illustrates a principle of beauty which is the most important element in musical design after repetition, which is its necessary vehicle. It is because this principle guides the repetition of the tone-groups that together they form a melody that is perfect, satisfying, and reposeful. It is the principle of key-relationship, to discuss which fully would carry me farther into musical science than I am permitted to go. Let this suffice: A harmony is latent in each group, and the sequence of groups is such a sequence as the experience of ages has demonstrated to be most agreeable to the ear.

In the case of the Creole melody the listener is helped to a quick appreciation of its form by the distinct physiognomy which rhythm has stamped upon it; and it is by noting such a characteristic that the memory can best be aided in its work of identification. It is not necessary for a listener to follow all the processes of a composer in order to enjoy his music, but if he cultivates the habit of following the principal themes through a work of the higher class he will not only enjoy the pleasures of memory but will frequently get a glimpse into the composer's

purposes which will stimulate his imagination and mightily increase his enjoyment. There is nothing can guide him more surely to a recognition of the principle of unity, which makes a symphony to be an organic whole instead of a group of pieces which are only externally related. The greatest exemplar of this principle is Beethoven; and his music is the best in which to study it for the reason that he so frequently employs material signs for the spiritual bond. So forcibly has this been impressed upon me at times that I am almost willing to believe that a keen analytical student of his music might arrange his greater works into groups of such as were in process of composition at the same time without reference to his personal history. Take the principal theme of the C minor Symphony for example:



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This simple, but marvellously pregnant, *A rhythmical* motive is not only the kernel of the first *motive* movement, it is the fundamental thought of *pursued*. the whole symphony. We hear its persistent beat in the scherzo as well:



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and also in the last movement:



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More than this, we find the motive haunting the first movement of the pianoforte sonata in F minor, op. 57, known as the "Sonata Appassionata," now gloomily, almost morosely, proclamative in the bass, now interrogative in the treble:



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Schindl *Beethoven's G* *The C minor* *Relationships in*
er relates *major* *Symphony and* *Beethoven's*
that when *Concerto.* *"Appassionata"* *works.*
once he *sonata.*

asked Beethoven to tell him what the F minor and the D minor (Op. 31, No. 2) sonatas meant, he received for an answer only the enigmatical remark: "Read Shakespeare's 'Tempest.'" Many a student and commentator has since read the "Tempest" in the hope of finding a clew to the emotional contents which Beethoven believed to be in the two works, so singularly associated, only to find himself baffled. It is a fancy, which rests perhaps too much on outward things, but still one full of suggestion, that had Beethoven said: "Hear my C minor Symphony," he would have given a better starting-point to the imagination of those who are seeking to know what the F minor sonata means. Most obviously it means music, but it means music that is an expression of one of those

psychological struggles which Beethoven felt called upon more and more to delineate as he was more and more shut out from the companionship of the external world. Such struggles are in the truest sense of the word tempests. The motive, which, according to the story, Beethoven himself said indicates, in the symphony, the rappings of Fate at the door of human existence, is common to two works which are also related in their spiritual contents. Singularly enough, too, in both cases the struggle which is begun in the first movement and continued in the third, is interrupted by a period of calm reassuring, soul-fortifying aspiration, which in the symphony as well as in the sonata takes the form of a theme with variations. Here, then, the recognition of a simple rhythmical figure has helped us to an appreciation of the spiritual unity of the parts of a symphony, and provided a commentary on the poetical contents of a sonata. But the lesson is not yet exhausted. Again do we find the rhythm coloring the first movement of the pianoforte concerto in G major:



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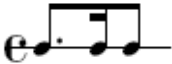
Symphony, concerto, and sonata, as the sketch-books of the master show, were in process of creation at the same time.

Thus far we have been helped in *His Seventh* identifying a melody and studying *Symphony*. relationships by the rhythmical structure of a single motive. The demonstration might be extended on the same line into Beethoven's symphony in A major, in which the

external sign of the poetical idea which underlies the whole work is also rhythmic—so markedly so that Wagner characterized it most happily and truthfully when he said that it was "the apotheosis of the dance." Here it is the dactyl, — ˘ ˘, which in one variation, or another, clings to us almost as persistently as in Hood's "Bridge of Sighs:"

"One more unfortunate
Weary of breath,
Rashly importunate,
Gone to her death."

We hear it lightly tripping in the first *Use of a*
movement: *dactylic figure.*

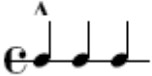
		
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Lilypond	and	Lilypond
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gentle, sedate, tender, measured, through its combination with a spondee in the second:



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cheerily, merrily, jocosely happy in the Scherzo:



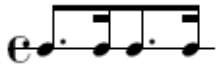
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hymn-like in the Trio:



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and wildly bacchanalian when subjected to trochaic abbreviation in the Finale:



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Intervallic characteristics may place the *Intervallic* badge of relationship upon melodies as *characteristics*. distinctly as rhythmic. There is no more perfect illustration of this than that afforded by Beethoven's Ninth Symphony. Speaking of the subject of its finale, Sir George Grove says:

"And note—while listening to the simple tune itself, before the variations begin—how *very* simple it is; the plain diatonic scale, not a single chromatic interval, and out of fifty-six notes only three not consecutive."[\[A\]](#)

Earlier in the same work, while combating *The melodies in* a statement by Lenz that the resemblance *Beethoven's* between the second subject of the first *Ninth* movement and the choral melody is a *Symphony*. "thematic reference of the most striking importance, vindicating the unity of the entire work, and placing the whole in a perfectly new light," Sir George says:

"It is, however, very remarkable that so many of the melodies in the Symphony should consist of consecutive notes, and that in no less than four of them the notes should run up a portion of the scale and down again—apparently pointing to a consistent condition of Beethoven's mind throughout this work."

From the first movement:



From the second:



Example 1(b) shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a slur over the first two measures and a fermata over the final note. The notation is as follows:

(b)

etc.

Example 10.10 shows a musical notation on a staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a slur over a series of notes, followed by a fermata over a note, and then continues with more notes. The label "(c)" is placed above the first note, and "etc." is placed above the final note.

The choral melody:



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From a recognition of the beginnings of *Design and* design, to which identification of the *Form*.
composer's thematic material and its simpler
relationships will lead, to so much knowledge of Form as will
enable the reader to understand the later chapters in this
book, is but a step.



III

The Content and Kinds of Music

[Table of Contents](#)

BEARING in mind the purpose of *Metaphysics to*
this book, I shall not ask the *be avoided*
reader to accompany me far afield *herein*.

in the region of æsthetic philosophy or
musical metaphysics. A short excursion is all that is necessary
to make plain what is meant by such terms as Absolute music,
Programme music, Classical, Romantic, and Chamber music
and the like, which not only confront us continually in
discussion, but stand for things which we must know if we
would read programmes understandingly and appreciate the
various phases in which music presents itself to us. It is
interesting and valuable to know why an art-work stirs up
pleasurable feelings within us, and to speculate upon its
relations to the intellect and the emotions; but the
circumstance that philosophers have never agreed, and