

# R E V E R I E

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Op. 9, No. 4

By

RICHARD STRAUSS



Saint Louis

REVISED EDITION WITH FINGERING, PHRASING, PEDALING  
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETA-  
TION AND METHOD OF STUDY  
By LEOPOLD GODOWSKY

FORM AND STRUCTURE, AND HARMONIC ANALYSIS  
By EDGAR STILLMAN KELLEY

BIOGRAPHICAL SKETCHES, FORM AND STRUCTURE,  
AND GLOSSARY  
By EMERSON WHITHORNE

No. 622

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# PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 622

## REVERIE.

BIOGRAPHICAL SKETCH—RICHARD STRAUSS.

**R**ICHARD STRAUSS epitomizes all the conflicting forces and involved problems of our present age; he has achieved more than any living master in bringing his work before the great public. There may be thousands of sincere musicians who underrate his music and who do not approve of his exaggerated realism, but none can deny his prodigious powers nor the spectacular aspect of his genius.

Strauss began to compose in his childhood, and by easy stages he progressed from unoffending works in the classic forms to the present-day bizarre and eccentric, yet masterful expression of his mature mind. Many of his songs are singularly beautiful, both melodically and harmonically; a number of his symphonic works are of extraordinary interest; at least one of his operas, the *Rosenkavalier*, has all the attributes of greatness and makes a universal appeal.

Born in Munich, June 11, 1864, he early took up the study of the violin and the pianoforte. His first teacher in composition was the Court Capellmeister F. W. Meyer. While he was attending the Gymnasium, 1874-1882, a symphony, a quartet, and a number of his songs were given in public. Most of these youthful efforts remain unpublished, but this early creative energy is, nevertheless, worthy of note. Theodore Thomas performed his F Minor Symphony in New York in 1884, when Strauss was only twenty years of age; Hans von Bülow introduced his Serenade for wind instruments to the Meiningen public in the same year; and it was indeed an achievement for Strauss to be appointed as sole director of the Meiningen Orchestra through the recommendation of Bülow.

As a consequence of overwork he was obliged to spend a considerable time in Greece and Egypt, thus interrupting his duties at Weimar, where he had been acting as assistant Court Capellmeister to Lassen. Notwithstanding this serious nervous illness he returned to Europe with a completed opera—*Guntram*. This and his second opera, *Feuersnot*, did little to place him in the limelight as a dramatic composer. It remained for the *Salome* of Oscar Wilde to cause the critics to herald him as the successor of Wagner. Still *Guntram* discovered for him his future wife in the person of Pauline de Ahna, a young singer who created the principal rôle of that opera.

His operas, *Salome* and *Elektra*, have created more discussion than any music dramas since the time of Wagner. He has contributed little to the piano literature, his only important work being the brilliant *Burleske* for pianoforte and orchestra.

Without doubt Richard Strauss has accomplished most in the advancement of the Berlioz-Liszt idea of poetic program music; perhaps he has ridden the steed of realism at too reckless a pace, but the final judgment of his genius must rest with the generations which shall follow. Strauss himself has said that the test of time is the only criterion of any art-work, and in this his humble admirers and detractors must concur.

**GENERAL INFORMATION:** The *Reverie* is the fourth of a set of five mood pictures published as opus 9. Strauss' first period may be said to close with his opus 11, representing, as it does, his adherence to the classical forms. This little composition is without doubt one of the most exquisite of his early works, and depicts beautifully the dreamy mood of one who sits musing at the twilight hour.

**METHOD OF STUDY:** The groups of 32nd-notes, which occur in the right hand at the opening of the piece and in measures 1, 4, 5, etc., must be played in rather a hurried manner, while the dotted quarter-notes which follow these groups must be fully sustained—even slightly prolonged in time value. The repeated enigmatic questioning of this opening motive is the most characteristic feature of the piece.

Wherever the *arpeggio* sign is unbroken, extending without a break through both staves, it indicates that all the tones of the chords are to be played in succession from the lowest note in the bass to the highest in the treble. All chords thus marked are to be rolled evenly and quickly, the top voice always being reached on the pulsations of the measure.

A. 525-3

In measures 3 and 7 the top voice of the second chord in the right hand is held as long as possible, so that the melody, which ends with the first treble note of the succeeding measure, may remain unbroken. In measures 9 and 11 the same method is followed. At m. 10, where the line is broken, the chords are played as follows:



The editor is of the opinion that most of the inverted mordents in this composition should be treated in a modern spirit, thus at m. 10 the following is suggested:



At measures 14 and 15 exceptions may be made in this manner:



It will be observed that the melodic phrases have an upward tendency, a characteristic of Strauss' style. (See measures 1-2-3-4, 5-6-7-8, etc.) The eighth-notes in the right hand of m. 14-15 should be pleading, like the notes of some shepherd's pipe heard from afar. Notice the echo-like effect at the end of m. 20. The sustained chords in m. 30 almost equal a hold, as there must be a strong *ritardando* before the return to the first theme. The dialogue entering at m. 24 is the most intense episode of the piece, and requires equally expressive treatment in both hands. It will be observed here that the highest emotional point in the left-hand phrase is reached at F (m. 25).

FORM AND HARMONIC ANALYSIS: Short Song-Form. Key of B major.

In this miniature the composer has employed the short song-form, that is, the various members are four-measure phrases instead of eight-measure periods. The first part, consisting of a phrase (grouped thus, 1-1-2), is repeated and closes in the tonic at m. 8. The second part, which is in the dominant, begins with a motive derived from measures 7-8, and is supplemented by a melodic figure in the soprano (measures 10-11), imitated in the bass (measures 12-13), and is suggested again in the upper voice (measures 14-15).

Part one is repeated (measures 16-23) modulating to the dominant of E flat minor. Part two now reappears in E flat minor (on the D sharp), measures 23-30. This is again followed by part one (measures 31-38) moving into the subdominant (E major). An ingenious condensation of part two in the tonic (measures 39-43) and the motive of part one (measures 44-46) constitutes the Coda. Attention should be called to the interesting harmonic quality of this motive which results from retaining the tonic in the bass and raising the third (C sharp) in the diminished seventh on the leading tone.

## GLOSSARY

NAMES

Feuersnot,	pronounced,	<u>Foy</u> -ers-nōt.
Guntram,	"	<u>Goon</u> -trām.
Berlioz,	"	<u>Bēr</u> -lī-ōz.
Liszt,	"	Līst.

TERMS

arpeggio,	pronounced,	ār-pĕd-jē-ō, - playing the notes of a chord one after another, in harp style.
rit. (ritardando),	"	rī-tār-dān-dō, - retarding the time.
andantino,	"	ān-dān-tēe-nō, - a little andante.
una corda,	"	oo-nā <u>kōr</u> -dā, - one string, (soft pedal).
dolce,	"	dōl-tschĕ, - softly and sweetly.
ten. (tenuto),	"	tā-noo-tō. - sustained.
espr. (espressivo),	"	ēs-prēs-sēe-vō, - expressively.
rall. (rallentando),	"	rāl-lĕn-tān-dō, - slackening the time.
a tempo,	"	ā <u>tēm</u> -pō, - in time.
molto,	"	<u>mōl</u> -tō, - much, very.
dim. (diminuendo),	"	dē-mē-noo-ĕn-dō, - diminishing in time,
un poco,	"	un <u>pō</u> -kō, - a little.
riten. (ritenuto),	"	rē-tĕ-noo-tō, - held back, slower.

# Reverie

(Träumerei)

Revised and edited by Leopold Godowsky.

RICHARD STRAUSS, Op. 9, No. 4.

**Andantino.** ♩ : 63 - 72

*dolce*

*sempre pp*

*una corda*

*l. h.* (2 3)

*ten.*

*pp*

*dolce ed espr.*

*l. h.* (2 3)

*ten.*

*dolce ed espr.*

525-3

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15 *rall.* *a tempo* *pp* 16 17 18

19 *ten.* *mp* 20 *pp* 21 22 23 *molto espr.*

24 *molto espr.* 25 26

27 *dim.* 28 29 *rit.* 30 *a tempo* *pp*

31 32 33 34

5 2 1 2 5 1 2 3 5 2 5

ten. p

35 36 37 38 39

4 2 1 1 2 1 2 1 2 3 4 5

pp ten. Dolce ed espr.

40 41 42

2 4 5 1 2 3 4 5 1 2 3 4 5

3 dolce ed espr. un poco

43 44 45 46 47

5 3 1 1 2 4 1 2 4 1 2 4

riten. a tempo ppp

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