

SMT Graduate Workshop
 Peter Schubert: Renaissance Instrumental Music
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**Musical Architecture in Three Domains: Stretto, Suspension, and
 Diminution in Sweelinck's Chromatic Fantasia**

Table 1: Large-scale overview with four-voice subject stretti ("pillars") in gray

Section	Exposition (table 2)		Middle Section (table 3)				Climax (table 4)	
Measures	1-69		70-183				171-197	
Subject Aug./Dim.	Half notes			Whole notes		Quarter notes	Eighth notes	Coda
Measures	1-103			104-148		149-183	184-191	194-7
Stretto Type		Outer "Pillar" 4-voice subject stretto		Internal "Pillar" 4-voice CS- stretto		Internal "Pillar" 4-voice CS- stretto		Outer "Pillar" 4-voice subject stretto
Measures		55-63 (Ex.3a)		82-86 (Ex.5)		133-39 (Ex.6)		176-80 (Ex.3b)

Example 1: Four levels of subject augmentation and diminution

Ex.1a - Double diminution (eighth notes)

Ex.1b - Diminution (quarter notes)

Ex.1c - "Original" rhythmic values (half notes)

Ex.1d - Augmentation (whole notes)

Example 2: Four metrical levels of suspensions [preparation (P), suspension (S), and resolution (R)]

Ex.2a - Eighth note suspension

"Consonant fourth"

183

P S R

4 - 3

Ex.2b - Quarter note suspension - Ornamented vs. structural versions

"Consonant fourth"

69

69

P S R

4 - 3

4 - 3

Ex.2c - Half note suspension / Contrapuntal "box" from middle section (see table 3)

CS4

79

Subject

CS3

P S R

81

7 - 6

Ex.2d - Whole note suspension (see Ex.3a, m.59 in alto)

Example 3: Two passages of four-part subject stretto ("pillars") containing rearticulated suspensions
 [preparation (P), suspension (S), and resolution (R)]

Ex.3a

Paired Imitation

Bass/Tenor → Alto/Soprano

P5 above / 2 beats P5 above / 2 beats

55 57 59 61 63

non-subject material

P S R

#6/4 #6/4

P4 above / 5 beats

P8 above / 7 beats

P8 above / 7 beats

Ex.3b - Analogous passage in diminution

Paired Imitation

Bass/Tenor → Alto/Soprano

P5 above / 2 beats P4 below / 2 beats altered (ic8)

177 179

P S R

#6/4 #6/4 #3

P4 above / 5 beats

P8 above / 7 beats

P8 above / 7 beats

Table 2: Overview of Exposition

Subsection	Part 1 - Contrapuntal "box" (subject, CS1, CS2)										
	9-13	13-17	17-21	21-25	26-29	29-33	34-38	38-42	42-46	47-51	51-55
Vertical Order of Subject (S) Counter-Subject (CS) Free Counterpoint (Free CP)	CS1 CS2 S	CS2 S CS1	S CS2 (frag.) CS1 Free CP	CS1 CS2 S	CS2 S CS1	S CS1 CS2	Free CP CS2 CS1 S	S Free CP Free CP CS1	CS1 S Free CP	S CS2 CS1	CS1 Free CP CS2 S

Subsection	Part 2 - Closing		
	55-63	63-66	67-69
Vertical Order of Subject (S) Counter-Subject (CS) Free Counterpoint (Free CP)	Outer "Pillar" 4-voice Subject Stretto (Ex.3a)	Free CP Free CP S Free CP	Cadential Material

Example 4: Three voices forming the contrapuntal "box" in the exposition (see table 2)

The musical notation shows three voices: CS1 (top staff), Subject (middle staff), and CS2 (bottom staff). The CS1 voice starts with a whole rest in measure 9, then begins in measure 10. The Subject voice begins in measure 9. The CS2 voice begins in measure 10. Measure 11 is marked with a double bar line and the number 11. Measure 13 is marked with a double bar line and the number 13. Dashed lines connect the labels CS1, Subject, and CS2 to their respective notes in the first few measures.

Table 3: Overview of Middle Section

Subsection	Part 1 (subject in half notes)					
Measure	70-74	74-78	78-82	82-86	87-92	92-103
Vertical Order of Subject (S) Counter-Subject (CS) Free Counterpoint (Free CP)	S CS3	CS3 CS4 S	CS4 Free CP CS3 S (ex.2c)	Internal "Pillar" 4-voice stretti w/ CS3 (ex.4)	CS4 S Free CP CS3	Various Stretti w/ CS5

Subsection	Part 2 (subject in whole notes)							Part 3 (subject in quarter notes)	
Measure	104-110	111-118	119-126	126-133	133-39	140-46	146-48	149-160	161-170
Vertical Order of Subject (S) Counter-Subject (CS) Free Counterpoint (Free CP)	CS5 S Free CP	Various Stretti w/ CS5	CS6 CS6 S	CS7 CS7 S CS7	Internal "Pillar" 4-voice stretti w/ CS7 (ex.5)	S S frag. Free CP	Cadential Material	S Free CP	Free CP Free CP S

Example 4: Four-voice Countersubject Stretto (Internal "pillar") from Middle Section (CS3)

P4 above / 2 quarters P4 above / 2 quarters
 P5 below / 1 quarter P5 below / 1 quarter P8 above / 1 quarter
 P8 above / 1 quarter P8 above / 1 quarter P8 above / 1 quarter P5 below / 1 quarter

Example 5: Four-voice Countersubject Stretto (Internal "pillar") from Middle Section (CS7)

P8 / 2 quarters P8 / 3 quarters
 P5 below / 2 quarters P8 above / 2 quarters

Table 4: Overview of Climax

Subsection	Part 1 (subject in quarter notes)			Part 2 (subject in eighth notes)		Coda
	Measure	171-76	176-180	181-83	184-188	
Vertical Order of Subject (S) Counter-Subject (CS) Free Counterpoint (Free CP)	3-voice Subject Stretto	Outer "Pillar" 4-voice Subject Stretto (ex.3b)	CS8 CS8 S	S S S Dom. Ped.	S S S Tonic Ped.	Cadenza-like flourish Tonic Pedal

Example 4: Subject in Double Diminution

Ex.6a - Accented dissonant sevenths with the bass (arrows)

Musical score for Ex.6a, showing accented dissonant sevenths with the bass. The score is in G major and 3/4 time. It features a treble and bass clef. The subject is marked in both staves. Arrows point to accented dissonant sevenths in the bass. Measure numbers 185 and 187 are indicated. The bass line has four 7th chords marked with a '7' in a box.

Ex.6b - Parallel imperfect consonances between the upper voices (texture simplified)

Musical score for Ex.6b, showing parallel imperfect consonances between the upper voices. The score is in G major and 3/4 time. It features a treble and bass clef. The texture is simplified. Measure numbers 185 and 187 are indicated. The bass line has a dominant pedal point marked "dominant pedal".