The Large-Scale Sequence as the Deep-Middleground Structure in Two Solo Songs by Sibelius

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Among Sibelius's solo songs of 1903–1910 there is a group of songs (Op. 38 No. 2, Op. 38 No. 5, Op. 50 No. 5, Op. 57 No. 8 and Op. 61 No. 8) whose deep-middleground structure is similar to a large-scale sequence (usually with three statements of the repeated material) ascending or descending by semitones or whole tones. In this article, the tonal structure of each of these songs will be outlined, and two of them (Op. 50 No. 5 and Op. 57 No. 8) will be discussed in more detail, using the method of contrapuntal analysis based on a four- or five-part *voice-leading matrix*[1] rather than the two-part Schenkerian *Ursatz*, as the high-level structure of tonal counterpoint.

Jag ville, jag vore i Indialand Op. 38 No. 5 (1903–1904) is the only one of these songs based on a descending sequence and also the only one containing intermediate passages between the sequentially repeated material. Its overall structure $a_ba_cca_b$ is similar to a five-section rondo, sections a_b , a_b and a_b representing the main material stated three times, each time a semitone lower (in E major, E flat major and D major) and alternating with intermediate passages b and c. Its general voice-leading structure is shown in Example 1.[2] As we see, each section labelled a modulates from its tonic to V/II but only in section a_b is the latter resolved to the supertonic E major, thus closing the song in the home key. Since V/II (appearing in each statement) can be derived contrapuntally from its local tonic triad (or vice-versa) by means of interval progression 5–6 and a chromatic voice-exchange, the entire section a_b represents the prolongation of the structural dominant, followed by the concluding tonic triad.

Example 1a-b



Example 2a-b



One of the most famous case of the middleground-level stepwise ascending sequence (and a possible model for Sibelius) occurs in Schubert's *Erlkönig* (Example 3). By the first two statements of the sequentially repeated passage $(I_e-V_z-I_e \text{ in } G \text{ minor and } A \text{ minor, respectively})$, the figure BACH sounds in the upper voice.[3]

Example 3



In *Vårtagen* Op. 61 No. 8 (1910), the repeated material, modulating from the tonic to the supertonic, is stated twice, making up a sequence ascending by a whole tone (from B flat major to C major and from C major to D major, respectively). Therefore, the overall structure is open, representing an auxiliary cadence beginning with the bVI (Example 4). Because of the applied dominants, the ascending chromatic third-progression bb'-b'-c'-c#-d'ascends from the 'alto' to the 'soprano' voice. Here the figure BACH appears in inner voices, in the form of two overlapping descending seconds (F–E and G–F#), its second and third tones sounding simultaneously.



Example 4

Die stille Stadt

Die stille Stadt Op. 50 No. 5 (1906) to a poem by Richard Dehmel reflects, according to Erik Tawaststjerna, the poets 'feeling for the world of legend and innocence... The broken chords of the accompaniment seem to evoke the vision of a silent town nestling in the valley and enveloped in the night mist.'[4] The text consists of three stanzas with five lines each:

"Liegt eine Stadt im Tale, ein blasser Tag vergeht; es wird nicht lange dauern mehr, bis weder Mond noch Sterne, nur Nacht am Himmel steht.

Von allen Bergen drücken Nebel auf die Stadt; es dringt kein Dach, nicht Hof noch Haus, kein Laut aus ihrem Rauch heraus, kaum Türme noch und Brücken.

Doch als dem Wandrer graute, da ging ein Lichtlein auf im Grund; und durch den Rauch und Nebel begann ein leiser Lobgesang, aus Kindermund."

A town lies in the valley, The pallid gloaming dies; Too soon its waning gleams will go; But neither star nor planet, Shall light those darkened skies.

From ev'ry frowning mountain Heavy mist descend; No roof no house, no lofty spire No light of sound can pierce, From tower or plashing fountain.

But while the wand'rer shudders, Where black as night his pathways dips, He sees a light appearing, And hears a whispered song of praise, From children's lips.[5]

Each stanza (bars 1–12, 13–24 and 25–34, respectively) contains two melodically similar four-bar phrases in the form of a sequence ascending by a whole tone, and a melodically different concluding two-bar phrase. Stanza 2, by its turn, repeats stanza 1 (with some insignificant changes) a whole tone higher, and stanza 3 (followed by a seven-bar postlude, bars 35-41) – a major third higher. Therefore, the song as a whole is also based on a sequence ascending by whole tones.

Example 5 shows the harmonic plan of the song, consisting of 25 chords (numbered below the harmonic analysis). As the analysis shows, stanza 1 (bars 1–12) is in B flat minor, stanza 2 (bars 13–24) in C minor and stanza 3 (bars 25–34) in D minor. The postlude returns to the home key (B flat minor) and concludes with the Phrygian cadence, the final tonic (with the *Tirce de Picardie*) being preceded by the triad on the low vii degree.

Example 5



Unlike stanzas 2 and 3 which have the bass ascending by a whole tone (according to the sequence pattern), stanza 1 is entirely based on the tonic pedal point, with the first two chords different from those of stanzas 2 and 3. On the other hand, unlike stanzas 1 and 2, stanza 3 does not end with the tonic chord, the latter being replaced by VL at the beginning of bar 33 and followed by two extra chords (III and iv), before the return to the initial chord of stanza 1 at the beginning of the postlude (bar 35).

There are many statements of the figure BACH marked in the upper voice of Example 5. On a lower level, it appears in each stanza, on scale degrees $b2^{-1}-3^{-n}$ atural 2[^] (thus suggesting the Phrygian mode), followed by the repetition of the second tone (resulting in the 'closed' form BACHA). On a somewhat higher level, in stanzas 1 and 2, the third tone of the figure can be regarded to be retained and connected with its first tone in the next stanza, thus forming three overlapping higher-level statements of the figure (the last one being incomplete: the last tone e natural is lacking). Moreover, the last two of these higher-level statements are doubled at the minor tenths below (in the bass) and at the fifths below (in an inner voice).

Example 6 shows the gradual generation of the contrapuntal structure (in the form of six structural levels) from the background (level 1, Example 6a) having the form of a Phrygian cadence (i–vii–I) and containing Chords 1, 24 and 25 (with the upper voice consisting of the upper-neighbour figure $1^{-}b2^{-}1^{+}$, rather than the usual descending third-progression $3^{-}2^{-}1^{+}$).

Example 6a-c



On level 2 (Example 6b), the 3° of the 'tenor' voice is transferred to the 'soprano' voice, thus producing the unfolding b flat-d flat (bars 6–7) answered by the unfolding e-c flat (bars 40–41). The upper-voice 4° (e flat, bar 41) is supported by the #5^ in the bass, giving rise to Chord 23.

On level 3 (Example 6c), the upper-voice ascending second d flat-e flat (connecting the two aforementioned unfoldings) is chromatically filled in. Its passing tone d flat (bar 29) is prolonged by means of the descending third-progression d natural-c-b flat (bars 29–37), supported by the interrupted-cadence progression V–vi, with the characteristic neighbour-tone figures $5^{-}-6^{-}-5^{-}$ (f-g-f in the 'tenor' voice, partially replacing the bass) and $8^{-}-7^{-}-8^{-}$ (in the 'alto' voice), giving rise to Chords 15–17 and 19.

On level 4 (Example 6d), another upper-neighbour figure f -g -f' (bars 6–29) appears in the 'tenor' voice, its second tone g' being connected by means of the lower-level third-progression b flat –a flat –g' (bars 6–28) with the initial tone of the 'alto' voice. Simultaneously with the upper-voice chromatic semitone d flat –d natural² (bars 7–29), two lower-level third-progressions ensue from its first tone – the ascending d flat –e flat –f² and the descending d flat –c –b flat , the

former doubled in the tenths below in the bass (b flat–c'–d') and the latter – in the sixths below in the 'tenor' voice (f'–e flat–d flat), giving rise to two voice-exchanges patterns and Chord 8. The highest tone of the ascending third-progression f^2 is connected with the e flat of bar 40 by means of the harmonic figuration f–b flat–g–e flat, giving rise to Chord 21.

Example 6d-e



On level 5 (Example 6e), Chord 2 is preceded by the suspension chord b flat–f flat–a flat–c flat (Chord 1, bars 1–5). The consecutive thirds c–e flat and d–f between the two upper voices are unfolded, and chromatic passing tones a natural (bar 16) and b natural (bar 28) are added in the inner voices, giving rise to Chords 7 and 12. At the end of bars 16 and 28, the same pitch classes a natural and b natural appear in the bass as the resolution of suspensions (producing interval progressions 9–10). The lower-level descending third-progression f–e–d in the upper voice (bars 29–33), accompanied by two lower-neighbour figures (d–c#–d in the 'alto' voice and b flat–a–b flat in the 'tenor' voice), gives rise to Chords 14 and 15.

On level 6 (Example 6f), the unfoldings b flat-d flat, c-e flat and d-f in the upper voice are further elaborated by means of the third-progressions descending from their second tones (d flat-c-b flat, e flat-d-c-c and f-e-d, bars 7-12, 17-22 and 29-33, respectively, the first two of them followed by an upward third), supported by several neighbour-note figures in the inner voices (bars 6-10 and 10-16: f-g flat-f, bars 7-12 and 29-33: b flat-a-b flat; bars 20-28: g-a flat-g) and giving rise to Chords 3-6 and 9-11. The upper-voice arpeggiation b flat-g-e flat (bars 37-40) is filled in by passing tones a flat and f, and the high b flat is preceded by the upper-neighbour tone c flat (bars 36) Simultaneously, the passing tone c flat (bar 36) and the neighbour-note figure b flat-c flat-b flat (bars 39-40) appear in the 'alto' voice and the passing tone a flat – in the bass (bars 39-40), resulting in Chords 18, 20 and 22.

Example 6f



In addition to the aforementioned statements of the figure BACH in the upper voice, there is an obvious non-transposed statement of this figure in the bass (b flat–a–c'–b natural, bars 1–28, see Examples 6e and 6f).[6] Perhaps there is a connection between this figure and the poetic idea of the text, whose last words 'ein leiser Lobgesang / aus Kindermund' can be compared to J. S. Bach's well-known statement: 'In the end, also the aim or final purpose of all the music... is to be only for the glory of God and the soul's enjoyment.'[7]

På verandan vid havet Op. 38 No. 2 (1903–1904) is based on a chromatically ascending sequence. The repeated material is stated three times (in B flat minor, B minor and C minor), consisting essentially only of the long second-inversion tonic triad preceded by a suspension chord in which the fifth of the tonic triad is replaced by its upper and lower neighbour notes (its pitch-class content being identical to the 'German sixth'). Therefore, the sequence is based on interval progression >5–4 above a chromatically ascending bass, and the overall tonal structure is open, representing an auxiliary cadence (Example 7).[8]

Example 7



Below each second-inversion tonic, the bass leaps to the root, without, however, creating an impression of the chord progression V6-5/4-3–i with the elided V5/3 (as, for example, in Beethoven's Op. 106, Trio of the Scherzo, or in Chopin's Op. 10 No. 3). Rather than producing a root-position tonic, it can be regarded as the bass figuration of the six-four chord. In the third statement (in C minor), the situation is different. In bar 47, simultaneously with the appearance of the root in the bass, the tonic fifth G is replaced by the sixth A flat and third E flat in the inner voices, thus resolving the dissonant fourth of the six-four chord and producing a first-inversion A flat major triad as the concluding sonority. Although more stable than the concluding harmonies of the first two statements, this chord nevertheless creates an impression of inconclusiveness, reflecting the content of the text by Viktor Rydberg, with its three unanswered questions.[9]

Owing to the chromatic sequence, the BACH figure, produced in the 'alto' voice by the notes of the first and third statements of the repeated material, is chromatically 'filled in' by those of the second statement: g flat–f·(–g natural–f#)–a flat–g. As it was the case in *Die stille Stadt*, it can be regarded here as alluding to the last words of the text: 'allt som i aning of Gud' ('as if they already saw God'), as well as to the idea of suffering (frequently associated with the BACH figure), expressed in the text mainly by the words 'ett vemodssken från ... stjärnor' ('with what melancholy the ... stars shone down') and 'oändlighetsträngtan' ('longing for the infinite'), but in the music all along.

Näcken

Näcken Op. 57 No. 8 (1909) is somewhat similar to *På verandan vid havet* in terms of the tonal structure but much more complicated. It is written to the poem of the Swedish painter and poet Ernst Josephson (who has also produced some paintings on the same theme[10]). The text depicts 'a boy playing a violin in the forest... As the silver-haired water-sprite joins in on the harp, the boy loses his mind.'[11] It consists of four stanzas with three verses each:

"Djup stod färgen på fura och på sten, furor och stenar, de kasta skuggor hän i skummande silver och gull.

Sitter på stenen i skuggans breda famn svartlockig gosse, så bleknad som en hamn, och trevar med stråke på sträng.

Näckens gullharpa spelar opp en dans, gigan går efter och mister all sin sans för älvkung med silver i skägg. Gossen var blott min egen fantasi. Näcken var forsen, som brusade förbi och stänkte sitt skum på min kind."

Shadows falling on firtree and on stone, Firtrees and stones and shadows dark and lone, Embroidered with silver and gold.

Quiet on a stone in deepest shadow lost, Sits there a boy as pallid as a ghost, and moveth his bow o'er the strings.

Nixies gold harp a merry dance doth play, Harpers fast follow, till cometh on his way, The Elfking grey bearded and old.

My boy was but the spirit of a dream; Nixie the torrent of a mountain stream, That sprinkled its foam on my face.[12]

This song too is based on a chromatically ascending sequence, with three statements of the repeated material (corresponding to the first three stanzas, bars 1–9, 10–18 and 18–29, respectively). But unlike in the previous song, the large-scale sequence is followed by a closing section (stanza 4, bars 30–34) having a very different character and a much slower tempo.

In stanzas 1–3, the key signature changes between verses 2 and 3. In verses 1 and 2, the melody is based on the B flat major, B major and C major diatonic scales, respectively, accompanied by harmonically unstable figuration in the piano part (in stanza 1 it probably imitates playing the violin and in stanza 3 – that of the violin and harp; in stanza 2 it depicts, according to E. Tawastastjerna, 'cascading waterfalls'[13]). In verse 3 of each stanza, the melody outlines the E major, F major and F sharp major triads, respectively (sounding also in the piano part in stanzas 1 and 3), having the most remote relationship to the diatonic scale of the preceding verses but very close to that of the next stanza. Only in stanza 3 is this triad confirmed by a full close (bars 28–29). Eventually this proves to be the dominant, rather than tonic chord, resolving at the beginning of the harmonically stable stanza 4 (which consists only of the prolonged B minor tonic triad).

On level 2 (Example 8b), the fifth of the initial tonic triad is doubled and preceded by the double suspension formed by its lover- and upper-neighbour notes.[14]

On level 3 (Example 8c), the solution of this double suspension does not occur until the next, dominant chord. As a result, the first chord (whose pitch-class content is identical to the 'German sixth') becomes a chromatic pre-dominant.

Example 8a-e



Ex. 8f-h



Example 8i



On level 4 (Example 8d), the first chord is repeated (in bar 22), its voices being exchanged by means of three octave transfers ($e^{\#_2}-e^{\#}, g^{-}-g^{2}, b-b^{-}$).

On level 5 (Example 8e), a new chord – iv (bar 9) – appears between the first two chords of Example 9d, producing the chromatic semitone figure e–e# in the bass. The upper-voice e# of the first chord, now followed by e, is enharmonically respelled as f. The subsequent e is connected with c# of the upper-voice lower-neighbour figure (level 1, 9a) by means of the lower-level third-progression $e^{-}-d^{2}-c^{#}$ (bars 9–29). As we see, the upper voice of Example 9e consists of the figure BACH ($b5^{-}-4^{-}-6^{-}-5^{-}$: $f^{-}-e^{-}-g^{-}-f^{#}$).

Example 9a-e



Example 9f-h



Example 9i



On level 6 (Example 8f), the lower-neighbour figure b–a#–b' (see the 'tenor' voice of Examples 9d and 9e) is transferred an octave below to the 'baritone' voice and embellished by the incomplete neighbour-note c#' from which a lower-level third-progression c#–b–a# (bars 9–29), parallel to that of the 'alto' voice (see Example 9e), descends to the second tone of the aforementioned figure b–a#–b. In the 'tenor' voice (simultaneously with the passing tone e# in the bass, the incomplete neighbour-note c#' of the 'baritone' voice and the upper-voice g²), an a' appears (bar 22), followed by a#' and then by a leap to f#', giving rise to the chord e#–c#–a–g².

On level 7 (Example 8g), the downward third $d-b^{i}$ in the 'alto' voice is filled in by the third-progression $d-c-b^{i}$ (bars 1–9), analogous to that of bars 9–29 ($e-d-c^{\#}$; see Example8e) and analogously accompanied at the tenth below ($b-a-g^{\#}$). In the 'tenor' voice, the chromatic passing tone $g^{\#}$ (bar 9) appears between g^{i} and a^{i} .

On level 8 (Example 8h), two lower-level third-progressions $-c - d - e^{2}$ (bars 7–9) and $d - e - f3^{2}$ (bars 26–28) – ascend from the second note of the descending third-progressions $d - c^{2} - b^{2}$ and $e^{2} - c^{2} + o^{2}$ of the 'alto' voice to the second and fourth notes of the upper voice, respectively. The second-to-last chord (V) of the preceding examples is elaborated by means of the aforementioned full close (bars 28–29), with the bass arpeggiation $a^{2} - c^{2} - f^{2}$ and two lower-neighbour figures $-f^{2} - e^{2} - f^{2} - e^{2} - e$

On level 9 (Example 8i), a third, chromatically passing statement of the sequentially repeated passage (bars 12–17) is added between its two statements of Examples 9g and 9h, resulting in a chromatically 'filled-in' figure BACH in the upper voice, similar to that of Example 8: $f_2-e_2(-g \text{ flat}_2-f_2)-g_2-f\#^2$. Unlike the other voices, the bass is not based on a strict sequence: f natural (bar 17), analogous to e of bar 9, is not a chromatic passing tone but rather an upper-neighbour tone between the two e's. G and d, the two lowest notes of the 'harp' chords of bars 22–26, are added below the aforementioned chord $e\#-c\#-a-g^2$ (see Example 9f). Their possible solution in bar 28 occurs in other voices: for G in the 'soprano' voice ($f\#^2$) and for d in the 'alto' voice ($c\#^2$). In bars 30–33, the lower-level third-progression $d^2-c\#-b^2$ descends in the 'alto' voice, supported by the lower-neighbour figure b-a#-b in the bass.

In this song, the source of the sequence can be seen in the ambiguous initial chord appearing, as an embellished tonic chord (with a double suspension), on level 2 (Example 8b) and creating an auxiliary cadence. (There is no auxiliary cadence on the highest level!) The emancipation of this embellishing chord on levels 2–3 results in the exclusion of the initial tonic chord (Example 8c), and the three octave transfers (Example 8d) result in appearance of the descending semitone $6^{-5^{-1}}$ in the upper voice. However, it is the enharmonic change (#4[^] = b5[^]), along with the additional descending semitone $b5^{-4^{-1}}$ (Example 8e), that gives rise to the sequence.

In Example 10, the first stanza is analysed in more detail. As we see, the upper voice is embellished by the incomplete upper-neighbour tone g^{2} (bar 7), preceded by the whole-tone figure f-e flat-f-a-g-f- (anticipating the initial theme of Sibelius's Fourth Symphony[15]) and followed by two third-progressions (g-f-e flat-ad-c, bar 7). These fill in the fifth between the aforementioned upper-neighbour g^{2} and c^{2} of the 'alto' voice (bar 7), the latter, in its turn, being elaborated by the figure c-b flat-c-e flat-g²-c' (bars 7–8), somewhat similar to the initial whole-tone figure. In the 'tenor' voice, the first tone of the descending third-progression b-a-g# is embellished by the incomplete upper-neighbour tone c' (bar 7), and its second tone – by the upper-neighbour figure a-b flat-a (bars 7–8).

Example 10



Näcken has an obvious connection with Schubert's aforementioned *Erlköning* not only in terms of the overall harmonic structure but also in terms of the poetic content. Like in *Erlköning*, the sequential structure is connected here with the growth of dramatic tension, enhanced by the entering of new characters during stanzas 2 and 3 (the boy in stanza 2, the Nix and the Elfking in stanza 3). Unlike stanza 2, resulting in no harmonic solution in the accompaniment, stanzas 1 and 3 conclude with colourful E major and F sharp major triads, associating with the concluding words of these stanzas, 'i skummande silver och gull' ('embroidered with silver and gold') and 'för älvkung med silver i skägg' ('the Elfking grey bearded and old'), respectively.

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The overall tonal structure of these songs is either closed or open. *Vårtagen* and *På verandan vid havet*, consisting only of two or three statements of the sequentially repeated passages (without any concluding material), are structurally open (the former having the form of the auxiliary cadence bVI–I, the latter being, in addition, outspokenly open-ended).

Among the three remaining, structurally closed songs, only *Jag ville, jag vore i Indialand* has no concluding material – the tonal plan of individual statements of its repeated passages (I–V/II) makes it possible to conclude the third statement in the home key. In addition, this is the only song whose structural upper voice $(3^-b3^-2^-1^)$ follows the sequence pattern.

Conclusion

Tonal music of the late 19th and the early 20th century poses a serious challenge to the analyst: its chromatic style defies both traditional models of tonal analysis and methods of post-tonal analysis. According to the Russian musicologist Yurij Cholopow, 'One of the most important aspects of the development of harmony during the 19th and 20th centuries seems to be the process of gradual individualisation of tonal structures.'[16] Naturally, this process has an effect on counterpoint, which provides the 'material base' for harmony and, at the same time, is functionally subordinate to it.[17] In the songs analysed above, the individualisation of harmonic-contrapuntal structures reaches their highest, background level – the voice-leading matrix (as a kind of generalised Schenkerian *Ursatz*). Whereas there is basically one single voice-leading matrix predominating in 18th- and 19th-century music, almost each of these songs

is characterised by a specific high-level structure, essentially different from those of the other songs, and, in its turn, resulting in dissimilarity of lower levels of structure.

[1] The term is used, for example, by William Renwick. According to him, a *voice-leading matrix* 'works out in full the voice-leading implications of Schenker's 3[^]-2[^]-1[^] fundamental structure, utilizing root motion in the bass and scalar and common-tone connections in the upper parts' (William Renwick, *Analyzing Fugue*, New York: Pendragon, 1995, 81). For more detail, see Mart Humal, 'Counterpoint of Lines or Voices,' *Res Musica* 3 (2011), 69–91 (also available at: www.muusikateadus.ee/resmusica).

[2] Some of the upper-voice notes in Example 1 ($g^{\#}$ in bar 1, c-b flat-a flat- in bars 12–16, g^2 in bar 24 and $f^{\#}$ in bar 45) are implied tones, actually sounding in a lower octave (in the accompaniment).

[3] The third statement is changed: it begins in B flat major and is followed by the evaded cadence (V_2-I_3) and a full close in G minor.

[4] Erik Tawaststjerna, Sibelius, Vol. II: 1904–1914, London: Faber and Faber, 1972, 60.

[5] Translated from German by Rosa Newmarch.

[6] I thank Timothy Jackson for calling my attention to this fact.

[7] Hans Conrad Fischer, Johann Sebastian Bach: His Life in Pictures and Documents, Holzgerlingen: Hänssler Verlag, 2000, 176.

[8] For another reading of this song, see Timothy L. Jackson, 'The Maiden with a Heart of Ice: "Crystallization" and Compositional Genesis in Sibelius's *Pohjalas Daughter* and Other Works' in *Sibelius Forum: Proceedings from the Second International Jean Sibelius Conference*, ed. Veijo Murtomäki, Kari Kilpeläinen and Risto Väisänen, Helsinki: Sibelius Academy, 1998, 255.

[9] 'Minns du de skimrande böljornas suck, att vid målet de hunnit endast en jordisk kust, icke det evigas strand? / Minns du ett vemodssken från himlens ovanskliga stjärnor? Ack, åt förgängelsens lott skatta de äfven till slut. / Minns du en tystnad, då allt var som sänkt i oändlighetsträngtan, stränder och himmel och haf, allt som i aning om Gud?' The English translation (by Jeremy Parsons) reads as follows: 'Do you remember the sighs of the shimmering waves, that they had broken on a terrestrial beach and not an eternal shore? / Do you remember with what melancholy the everlasting stars shone down? O they too will go the way of all flesh in the end. / Do you remember a silence as everything lay sunk in longing for the infinite, the sea, the sky and the shore, as if they already saw God?'

[10] One of them is reproduced in Erik Tawaststjerna, *Jean Sibelius IV* (Helsinki: Otava, 1978, three plates after 272) and another in *The Sibelius Companion*, ed. Glenda Dawn Goss (Westport: Greenwood, 1996, 185).

[11] Valerie Sirén, 'The Songs' in The Sibelius Companion, 184.

[12] Translated from Swedish by Herbert Harper. A more verbal translation by Jeremy Parsons reads as follows: 'Fir and rock stood sunk in gloom / casting shadows of foaming / silver and gold. / On a rock in the shadow's wide embrace / sits a dark-haired boy, pale as a ghost, / and draws his bow over the string. / The Nix strikes up a dance on his gold harp, / the fiddler joins in and loses his mind / at the sight of the silver-bearded elfking. / The boy was just a fantasy of my own, / the Nix the waterfall that tumbled past / and dashed my check with its foam.'

[13] Erik Tawaststjerna, Sibelius, Vol. II: 1904–1914, 127.

[14] The first sonority (contained in the piano figuration) is somewhat ambiguous. It can be read not only as B–D–F–G (as in my analysis) but also as C–E flat–G.

[15] Erik Tawaststjerna, Op. cit., 127.

[16] Юрий Холопов, *Очерки современной гармонии* [Yurij Khlopov, 'Essays on Contemporary Harmony'] (Москва: Музыка, 1974), 95.

[17] Mart Humal, 'Counterpoint and Musical Form,' Journal of Schenkerian Studies 3 (2008), 93–108, 93.

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