

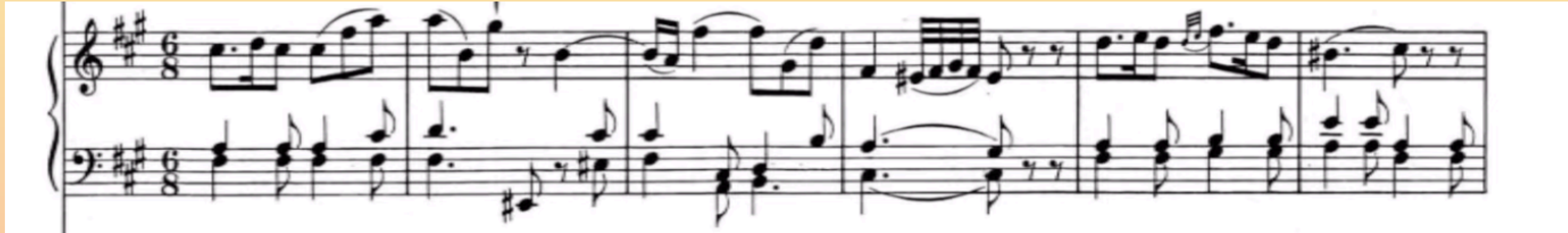
# FAMOUS CHORDS



# THE NEAPOLITAN 6TH



# Mozart, Concerto No. 23, 2nd movement (1786)



pre-dominant

dominant

tonic

A Monsieur le Baron de Stockhausen

(1836)

# BALLADE

FR. CHOPIN  
Op. 23

**Largo**

*f* pesante *dim.* *p*

**Moderato**

*p* *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

# Alessandro Scarlatti Cain, overo Il primo omicidio

## Cain, or the First Homicide (1707)



4

Eva

Ca - ro, ca - ro, ca - ro spo - so,

bc

$\frac{6}{4}$  3



# Alessandro Scarlatti Cain, ovvero Il primo omicidio

## Cain, or the First Homicide (1707)

11

Eva

to - leriam la giu - sta pe - - -

bc

6 6 6 6 6 6 6





# Alessandro Scarlatti Cain, ovvero Il primo omicidio

## Cain, or the First Homicide (1707)

### 15. Aria (Eva)

**Adagio**

Violino I

Violino II

Viola

Eva

Basso continuo

Senza Cembalo

4 3

16 2 6 6 1/2 6 6



**Alessandro Scarlatti Cain, ovvero Il primo omicidio**  
**Cain, or the First Homicide (1707)**

14

Di - o nel mio pec - ca - to de' miei fi - gli ab - bi pie -



# Alessandro Scarlatti Cain, ovvero Il primo omicidio

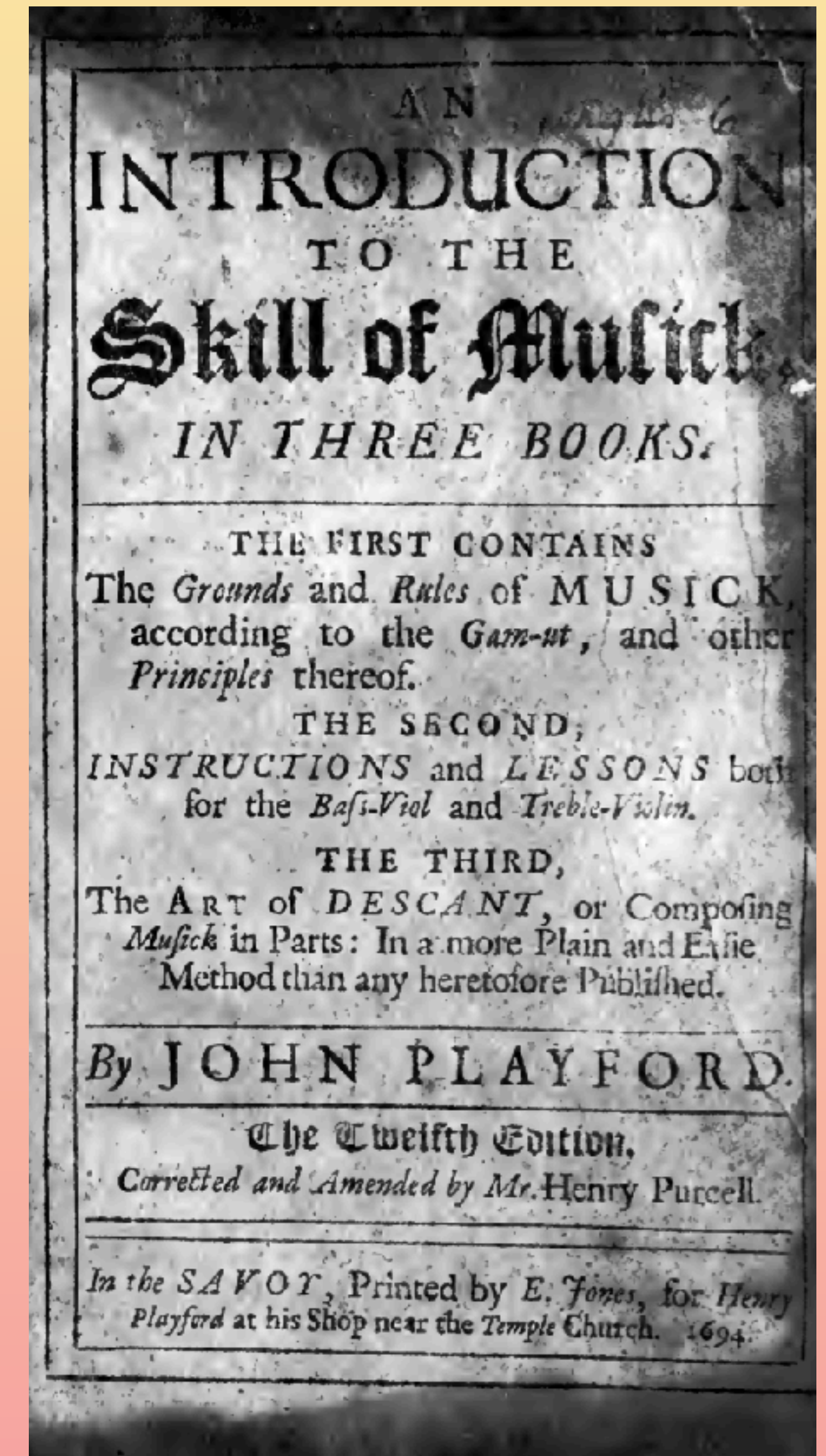
## Cain, or the First Homicide (1707)

33

fi - gli, de' miei fi-gli ab - bi pie-tà, pie-tà,



"The flat sixth before a close... is a Favorite Note with the Italians, for they generally make use of it" (Henry Purcell, 1694)



**“A querelous sort of cadence” (Roger North)**





**A chord of “resignation and renunciation”...**

**“a large number of striking phrases of great beauty in Bach, Beethoven and others based on the introduction of the Neapolitan Sixth chord.”**

**Hugo Riemann, 1880s**



# Bach - Busoni

## Adagio from Toccata, Adagio and Fugue in C major

Adagio.

The image displays a musical score for the Adagio section of the Toccata, Adagio, and Fugue in C major by Johann Sebastian Bach, as performed by Ferruccio Busoni. The score is presented in three staves: the top staff for the right hand, the middle staff for the left hand, and the bottom staff for the bass line. The tempo is marked "Adagio." and the key signature is C major. The music features a slow, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. A green oval highlights a specific passage in the right hand, and a light blue oval highlights a passage in the left hand.

**Bach - Busoni**

**Adagio from Toccata, Adagio and Fugue in C major**

# Beethoven

## Sonata op. 31, No. 2 (The "Tempest", 1802)

ff sf

60

sf decresc.

p

piu sf

ff sf

p legatissimo

# Rachmaninoff

## Etude-tableau Op. 33, No. 7 (1911)

Moderato

*pp*

*mf* molto legato e cantabile

*m. d.*

*m. s.* *dim.* *m. s.*

*P* *P*

*mf*

The image displays two systems of musical notation for a piano piece. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Moderato'. The first measure of the upper staff is marked with the dynamic *pp*. The second measure is marked with *mf* and the instruction 'molto legato e cantabile'. The lower staff of the first system contains a complex rhythmic pattern with slurs and ties. The second system also consists of two staves. The upper staff begins with a treble clef and contains several measures with dynamics *m. d.* and *m. s.*, and a *dim.* marking. The lower staff begins with a bass clef and contains several measures with dynamics *P* and *mf*. A light blue oval highlights a specific passage in the first system, encompassing the first two measures of both staves.

# Wagner, *Siegfried* (1871/1876), beginning of Act III (Donald McIntyre as Wotan)

This image shows a page of a musical score for the beginning of Act III of Wagner's opera *Siegfried*. The score is written for a full orchestra and a vocal soloist, Donald McIntyre as Wotan. The page is numbered 299 at the top left. The score is arranged in systems, with the vocal line at the top and the orchestral accompaniment below. The vocal line begins with the lyrics "Wotan: Ich bin der Herr der Götter, der Herr der Welt." The orchestral accompaniment features a prominent horn part with a melodic line that is repeated throughout the scene. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.



# THE SPANISH STYLE





Glinka

Bolero (1840)

Moderato

*f risoluto*

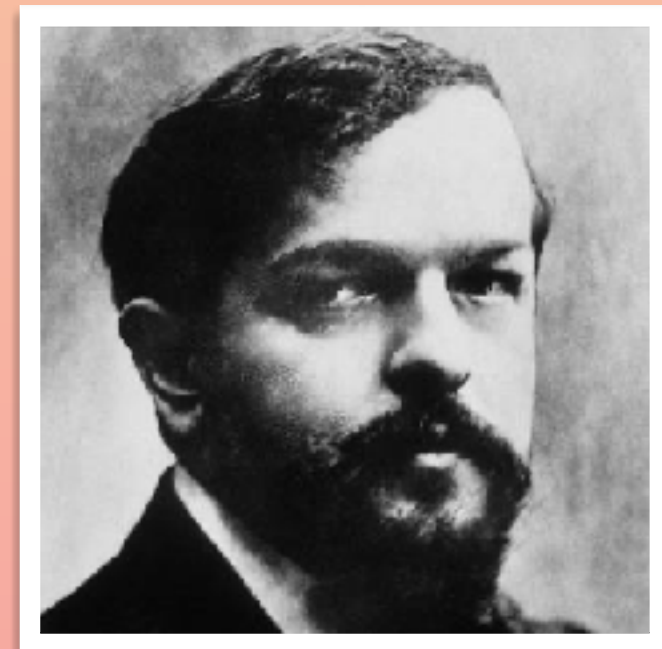
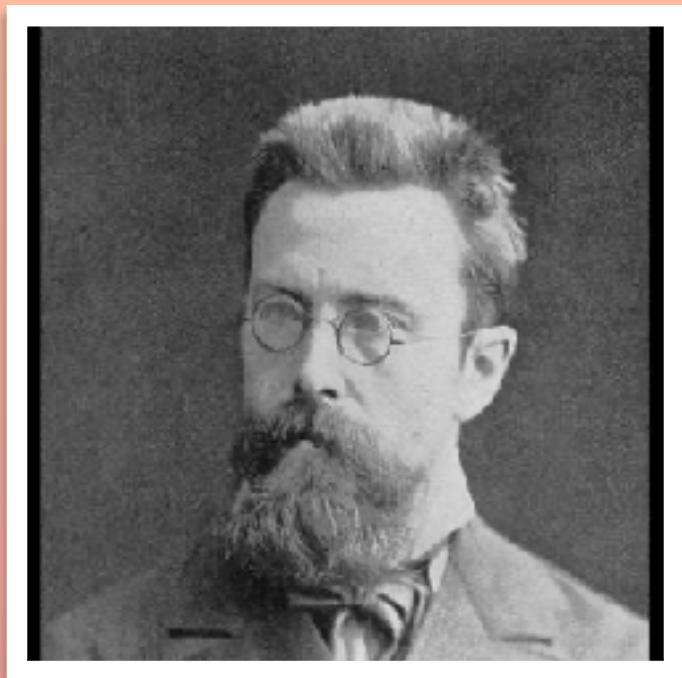
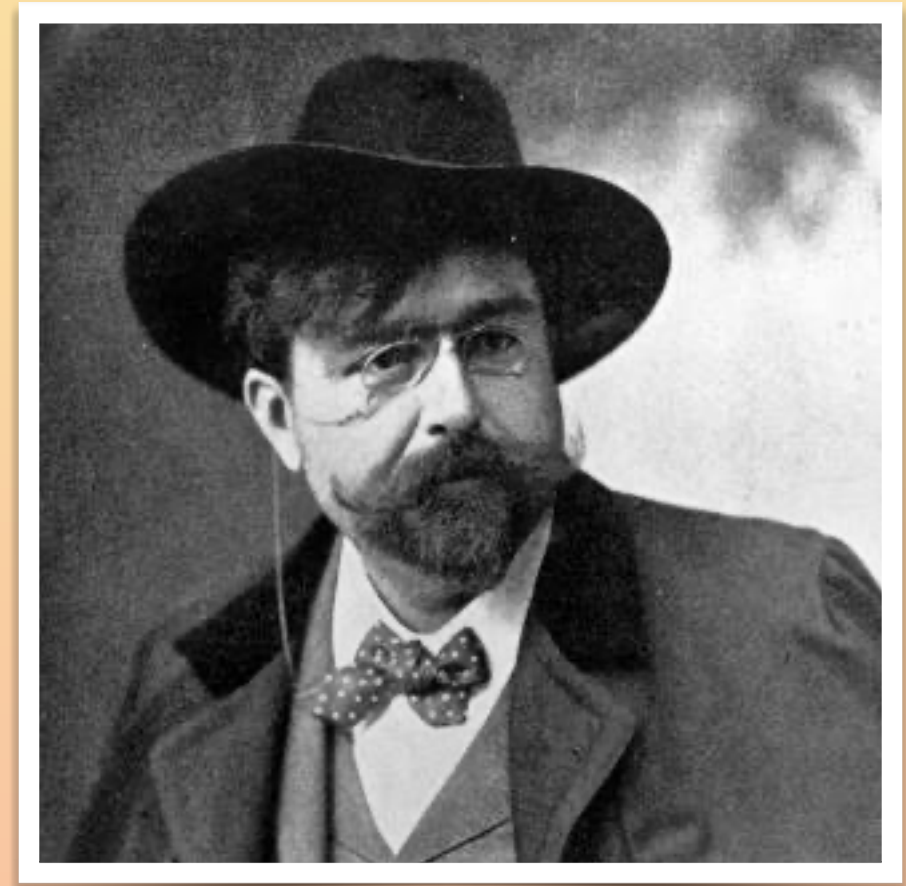
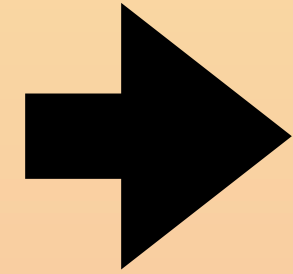
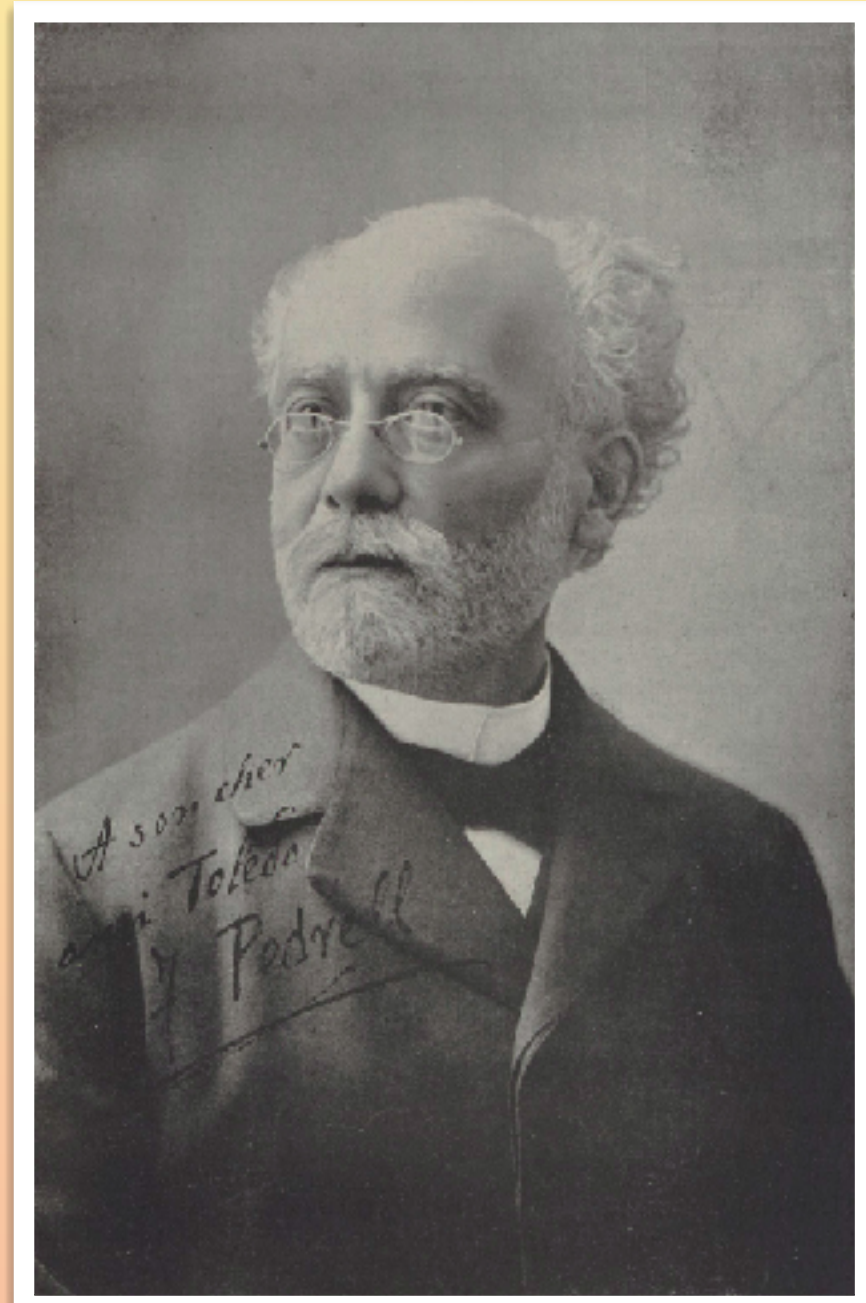
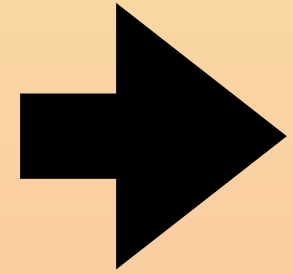
*dolce*

The image displays a musical score for the piano accompaniment of Bolero by Glinka. The score is written in 3/4 time and B-flat major. It is divided into two systems. The first system begins with the tempo marking 'Moderato' and the dynamic marking '*f risoluto*'. The second system begins with the dynamic marking '*dolce*'. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. Two specific measures in the first system are highlighted with light blue ovals, showing a sequence of chords in the right hand and single notes in the left hand. The overall style is characteristic of 19th-century piano music.

# España cañi, Paso doble by Pascual Narquina Narro (1923)







# Isaac Albéniz

## Almería (1906)

Measures 5-8 of the musical score for Almería (1906). The score is in G major and 3/4 time. The first system shows measures 5 and 6. The second system shows measures 7 and 8. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. Two light blue circular highlights are placed over measures 7 and 8.

Measures 9-12 of the musical score for Almería (1906). The score continues from the previous system. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. The instruction *sempre dolce* is written above the right hand in measure 10. Two light blue circular highlights are placed over measures 9 and 11.

*Handwritten text at the top of the page, partially obscured by a large scribble.*

# Sinfonia grande

*in G major*

804 in G major  
del Sig.

Louis van Beethoven

**ADDING MORE DISSONANCE**

Sinfonia

Op. 55

*Vertical handwritten text on the right margin, possibly a library or collection stamp.*

# Beethoven

## Symphony No. 3 ("Eroica", 1803), climax of the development in the first movement

261



ff

269



ff

279



ff

decresc.

p







# THE *TRISTAN* CHORD



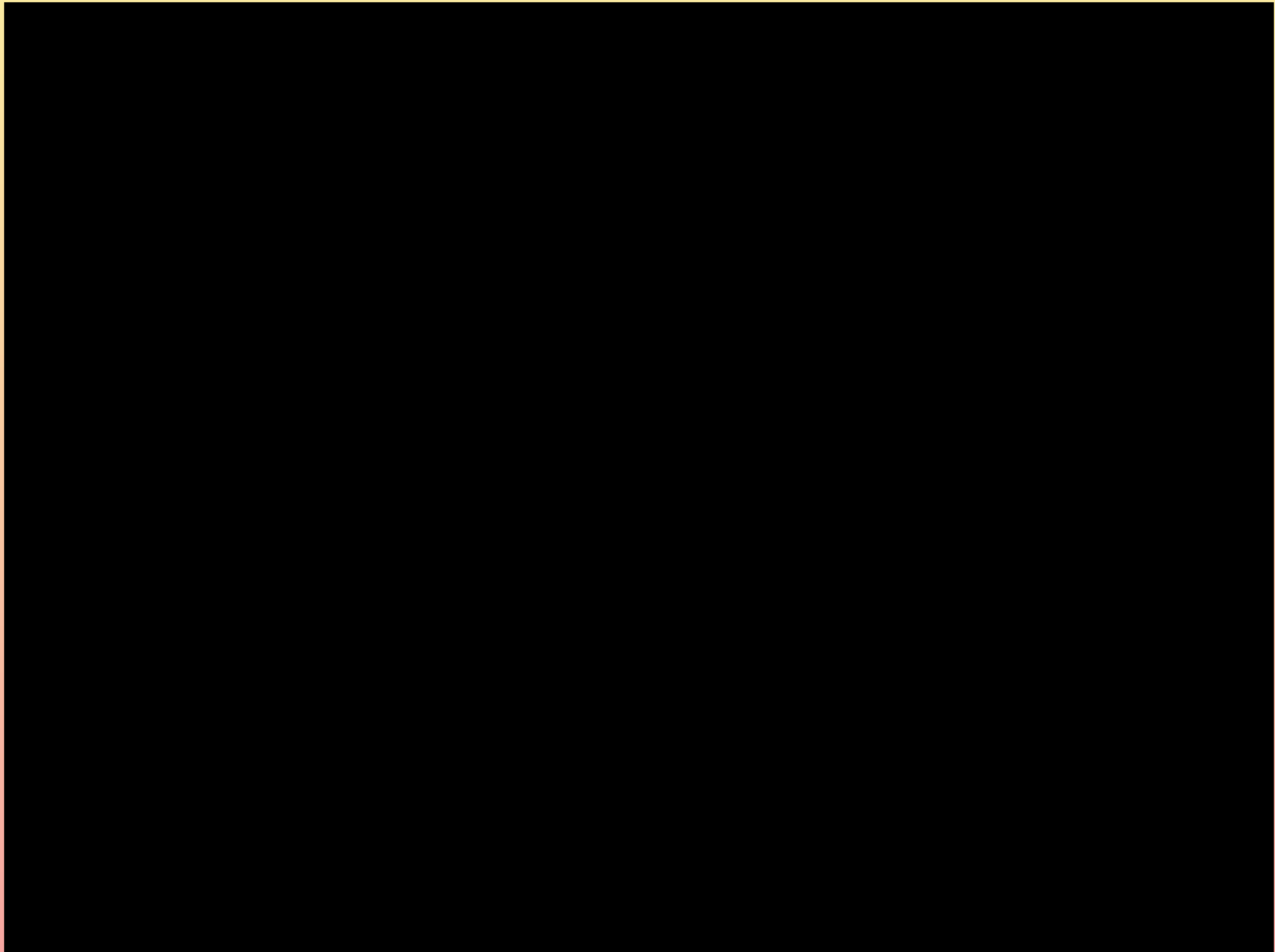
Wagner, Tristan and Isolde (composed 1859,  
premiered 1865)

Einleitung.  
(Prelude.)

Langsam und schmachtend.

Piano.

The image displays a musical score for the Prelude of Wagner's opera Tristan and Isolde. The score is written for piano and is in 6/8 time. It consists of two systems of music, each with a treble and bass clef staff. The first system begins with a piano (*pp*) dynamic and a tempo marking of "Langsam und schmachtend." The second system includes dynamics such as *p*, *cresc.*, *sf*, and *p*. The score features complex harmonic structures, including chromaticism and a key signature of two sharps (D major). Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.





## Waltraud Meier as Isolde



**in the vast wave of the world's breath,**



# Debussy

## Pelléas et Mélisande (1898/1902)

**Modéré** (profondement doux et passionné) **Retenu**

Il l'enlace  
Srx. -----  
E - cou - te!

*pp* *pp*

3 3



# Alban Berg Lyric Suite (1926)

Thumbnail of the full score for the Lyric Suite, showing measures 23-27. The score includes parts for Flute (Flg.), Violin (Vlc.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.). Performance instructions include *sempre cantabile*, *ppp (flautando)*, *molto ru-*, *accel.*, *rit.*, *Griffbrett*, *trem.*, and *pp*.

Detailed view of the musical score for measures 26-27. The score is in 3/2 time and features four staves: Violin I (Vlc.), Violin II (Vlc.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.).

Measure 26:

- Violin I: *accel.* (handwritten), *p*
- Violin II: *accel.* (handwritten), *p*
- Viola: *accel.* (handwritten), *p*
- Cello/Double Bass: *accel.* (handwritten), *p*

Measure 27:

- Violin I: *Griffbrett* (handwritten), *p*
- Violin II: *Griffbrett* (handwritten), *p*
- Viola: *Griffbrett* (handwritten), *trem.*, *pp*
- Cello/Double Bass: *trem.*, *pp*

Handwritten annotations in pink and blue boxes:

- A** (pink): Above the first note of the Violin I staff in measure 27.
- B** (pink): Above the second note of the Violin I staff in measure 27.
- F** (blue): Above the first note of the Cello/Double Bass staff in measure 26.
- B** (pink): Above the second note of the Cello/Double Bass staff in measure 26.
- A** (pink): Above the third note of the Cello/Double Bass staff in measure 26.
- F** (blue): Above the fourth note of the Cello/Double Bass staff in measure 26.
- H** (blue): Above the first note of the Cello/Double Bass staff in measure 27.
- F** (blue): Above the second note of the Cello/Double Bass staff in measure 27.



# Benjamin Britten    Albert Herring (1947)



(Stony Brook Opera)



# Debussy

## Children's Corner (1908)

61 *Cédez*  
*avec une grande émotion* *a Tempo*

*p* *pp*

65 *Cédez* *a Tempo*

*p* *pp*

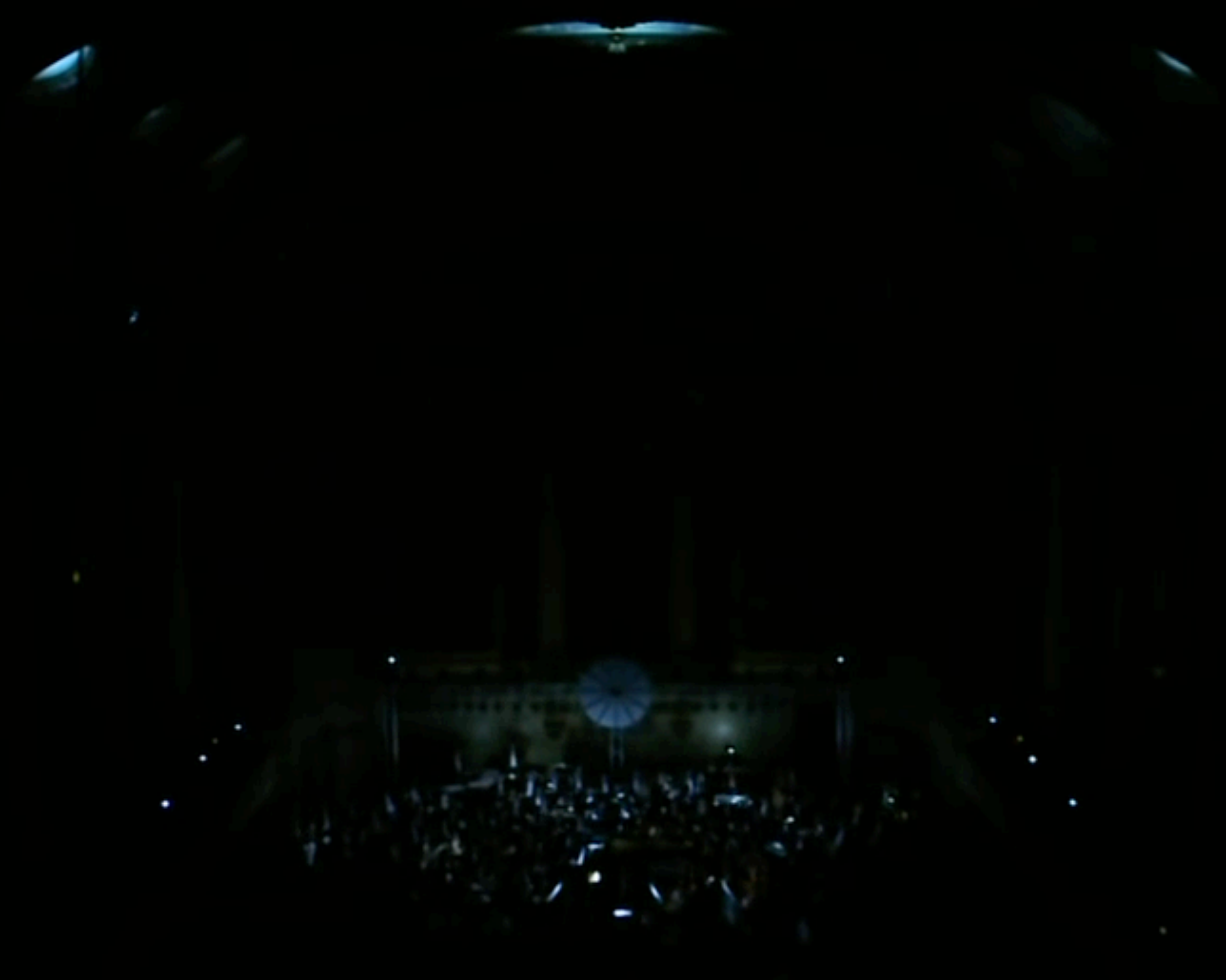
**not a Tristan chord**

# THE MYSTIC CHORD





Yale







# Scriabin Sonata No. 5 (1907)

12

*meno vivo*

*p con delizio*

*poco rit.*

*a tempo*

*rit.*

*poco rit.*

*a tempo*

*molto rit.*

*meno vivo*

*cantabile*

*pp*



# THE PETRUSHKA CHORD



Molto meno ♩ = 50

Musical score for 'Molto meno' in 3/4 time, tempo 50. The score is written for piano in G major. It features a melodic line in the right hand and a supporting bass line in the left hand. The first measure contains a triplet of eighth notes in both hands, marked with a 'p' (piano) dynamic. The melody consists of eighth and quarter notes, with some slurs and ties. The bass line provides harmonic support with chords and moving lines.

Furioso ♩ = 108

Musical score for 'Furioso' in 3/4 time, tempo 108. The score is written for piano in G major. It features a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a rhythmic pattern of eighth notes with accents and slurs, marked with a 'm.dr.' (moderato) dynamic. The left hand has a rhythmic pattern of eighth notes with slurs. The overall texture is more complex and energetic than the 'Molto meno' section.

# Stravinsky Petrushka (1911)





# THE AUGURS CHORD



# Stravinsky The Rite of Spring (1913)

Tempo giusto ♩ = 56

The image displays a musical score for a section of Stravinsky's 'The Rite of Spring'. It consists of two staves. The top staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of chords, each marked with a dynamic 'f' and an accent (>). The bottom staff is also in bass clef with the same key signature and contains a series of chords, also marked with 'f' and accents. The tempo is indicated as 'Tempo giusto' with a quarter note equal to 56 beats per minute. The music is characterized by its complex, dissonant harmonic language and rhythmic patterns.







# Stockhausen Klavierstück IX

## Nr. 4 Klavierstück IX (1954, 1961)



Karlheinz Stockhausen  
(\* 1928)

♩ = 160

♩ = 60

nicht zu kurz

Akkord 139x in regelmäßigen Abständen:  
dimin. ganz kontinuierlich ohne Rück-  
sicht auf nicht ansprechende Tasten bei  
geringer werdender Intensität.

etc.

87x

etc. 87 x

42x

*ff* *f poco a poco diminuendo* - - - - - *pppp*

*ff* *f poco a poco diminuendo* - - - - - *pppp*

1.P.

P

**Mauricio Kagel Ludwig van (1969)**









# Isaac Albéniz - Almería (1906)

From *Iberia*, Book 2

