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*Original Paper*

# Don Giovanni's Sextet "Mille Torbidi Pensieri" and the Flat-Seven Chord

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## Abstract

The essay shall strive to emphasize the significance—harmonic, structural, and metaphysical—of what might readily be considered one of the most remarkable harmonic procedures in Mozart. It appears in the middle of *Don Giovanni's* Sextet "Mille torbidi pensieri". Here, we find the sudden and dramatic imposition of the parallel flatted seventh chord of the tonic, one of the composer's more revelatory episodes. The spiritual associations of this descending, quasi-modal, parallel-motion-chord in this most unusual progression will be referenced through further manifestations in Mozart's own work and compared with other, antecedent composers—most notably Bach—to reveal what I believe is a distinct aspect of the flat-seven harmony in the music of the eighteenth century.

**Keywords:** Mozart, *Don Giovanni*, Flat-seven chord, *Le Nozze di Figaro*, *Abendempfindung*, Bach, Scarlatti, Da Ponte, Carl Schachter, Arnold Schoenberg

## 1. Introduction

Probably the most striking and emblematic harmonic progression in Mozart's *Don Giovanni* occurs in the middle of the Sextet "Mille torbidi pensieri" in Act II. All of the characters—Donn'Anna, Zerlina, Donna Elvira, Don Ottavio, Leporello, Masetto—sing a tonic E-flat major chord (the tonic of the piece) for four measures on the words *che impensata* ("what an unexpected" (Note 1)); on the next word, *novità* ("surprise"), without any harmonic forewarning or mitigating transitional chord, the singers drop a whole tone to D-flat, the flatted seventh chord of the tonic. This singular passage is repeated twice in the Sextet at measures 174–178 and measures 119–223. The effect is startling, as the whole ensemble, stunned to stupefaction, stumbles a step below, musically *and* psychologically, as the semantic floor goes missing and the 'harmonic rug' is pulled from under us.

The key to understanding this unexpected sequence is to look at other instances of this kind of application of the  $\flat$ VII chord in eighteenth-century music. Before we analyze this section, thus, and in order to understand fully the ingenious device in *Don Giovanni's* Sextet, let us look at other uses of this chord in Mozart's music as well as other composers before him: this shall reveal a discrete, kindred context of the  $\flat$ VII chord's occurrence.

## 2. Mozart and the Flat-Seven Chord

Mozart used the  $\flat$ VII chord rarely in his works; but when he did, he did so in specific contexts representing rather analogous circumstances. The first example I should like to examine is Cherubino's aria "Voi che sapete" from *Le Nozze di Figaro* (Appendix 1). The aria, in B-flat major, is in simple ABA form. Section A is brief and harmonically self-contained, as it expresses a simple thought: the love-obsessed page interrogates womankind (since according to him women are the ones who hold an exclusive patent on love)—to gage the passion that he has in his heart. Of course, in doing so, Cherubino's aria is a celebration of women, love, and the love of women. Section B is much longer and embraces most of the aria's text. In contrast to the previous section, it is thoroughly modulatory, as Cherubino expresses more complex feelings—from his callow yet palpitating insecurity to chronicling his adolescent pulsations.

Section B starts in F (V) and migrates to a consequential A-flat key area ( $\flat$ VII) that lasts through measures 37 to 44. This section has been brought to light by theorists who have sought to explain such

a strange key area, seemingly unconnected to the tonic. In *Structural Functions of Harmony*, Arnold Schoenberg tried to establish a systematic theory of key relationships applicable to all tonal compositions by devising an ambitious yet fascinating table of harmonic relationships and attempting to make it fully comprehensive. But in an article pertinently called *Analysis by Key*, Carl Schachter whimsically points out that, “trying to understand from an abstract schema how the modulations work in a piece is like trying to understand the power structure of a large corporation from the official charts of who reports to whom, without taking into account that the possibility that the president’s secretary (who doubles as his mistress) might be a more powerful person than any of the vice presidents.” (Note 2) As a matter of fact, Schoenberg offers an unconvincing hypothesis to explain the distant key of  $\flat$ VII by referring right to Cherubino’s odd passage: “[...] the page, Cherubino, accompanies himself and is also author of the poem. Has he also not composed the music? Did not Mozart by such extravagant features hint at Cherubino’s unprofessional imperfection?” (Note 3) Later in the same article, Schachter points out that the B section’s main keys are F,  $A\flat$  and C (through a brief passing of G Minor, which becomes the dominant of C). Thus, in Schachter’s analysis, the  $\flat$ VII section is part of the unfolding of the dominant (F-A( $\flat$ )-C) of the main key (B-flat), occurring through the whole B section. The  $A\flat$  is a minor coloration of A, a coloring that appears at the end of the segment in F (measure 35), where F is tinted with an  $A\flat$ , thus turning briefly—and suggestively—to F minor.

The theory that disentangles the confusing modulations of “Voi che sapete” should not divert us from our primary objective, which is to analyze the extended  $\flat$ VII key area and to understand its role: Schachter’s sensitive analysis illuminates both how the A-flat major section fits harmonically into the whole aria as well as its effect: “The aria’s configuration as a whole—a wildly modulatory middle section contained within the frame of two rather placid sections in the tonic—is emblematic of its singer, whose adolescent turbulence makes him a compulsive flirt and gets him into one scrape after another, but never causes him to lose his suavity and charm. The song, like the singer, reflects the elegant but disordered society that forms the opera’s milieu [...]” (Note 4)

But what of the significance, if any, of the occurrence of the  $\flat$ VII? If we look at Da Ponte’s text when the A-flat major section first makes its appearance, we read, *Gelo e poi sento l’alma avvampar* (“I freeze and then I feel my soul go ablaze”). Cherubino is obviously alluding to the antithetic feelings inspired by desire, where the algid feeling he refers to, (*gelo*), is that of the sidereal regions of the soul (*alma*). Thus the  $\flat$ VII is associated with something remote—otherworldly, in fact.

The next piece I should like to examine is Mozart’s Lied *Abendempfindung*, K. 523 (Appendix 2), written while he was composing *Don Giovanni*. It is Mozart’s longest Lied, and certainly his most noteworthy. The title of the song, “Evening Sensations”, is somewhat misleading, for the Lied treats aspects of much deeper significance as it descends into both forlorn and otherworldly realms. The translation in Appendix 3 shows that the song starts with the singer musing on the day’s end; but the day’s end soon turns into a symbol for the end of life itself—an occasion for the singer to contemplate her death and the events to follow. The music starts as an innocent ‘notturmo’ in the placid key of F major. After equating the descent of the night with the cessation of life, *Aus ist unser Spiel* (“our time is up/done”) in measures 28–33, the harmony darkens to a doleful section in C minor on the words *Aus ist unser Spiel, des Freundes Träne fließet schon auf unser Grab* (“our time is up/done, our friend’s tears already flow over our grave”). The harmony here matches the text, or at least, is unsurprising since we are being confronted with a tragic event; in fact, we continue in the minor key, Mozart’s evocative G minor (Note 5), as the singer declares that he/she will “end this life’s pilgrimage, [and] fly to the land of rest.” (*Schließ ich dieses Lebens Pilgerreise, Fliege in das Land der Ruh.*) It is at this moment that after an unequivocal cadence on G minor, the harmony abruptly and breathtakingly changes to E-flat major, the  $\flat$ VII of the tonic, which is prolonged for 12 measures (mm. 49–60). The text during this remarkable segment is worth recounting in its entirety:

Werdet ihr dann an meinem Grabe weinen,	You will then weep over my grave,
Trauernd meine Asche sehn,	To gaze mournfully at my ashes,
Dann, o Freunde, will ich euch erscheinen	Then, oh Friends, I will appear to you
Und will Himmel auf euch wehn.	And float you to heaven.

In the preceding stanza in G minor we left the world to “fly to the land of rest”; now however, we are in the realm of heaven, are literally wafted to it, and as we dwell in the empyrean Mozart chooses as the key area of  $\flat$ VII. We thus find minor keys portraying the gradual abandoning of everyday life—the terrestrial—and the distant major key of  $\flat$ VII depicting the furthest of places—the celestial.

As we follow the key progression, a clear design emerges: F major, as we muse about the day’s end; C minor, as we are first confronted with thoughts of death; G minor, as we depart from this world; E-flat major (the  $\flat$ VII of the tonic), as we enter heaven (undoubtedly the zenith of the song); G minor, as we return to the grave; and finally, back to F major, as we return to an earthly province where the singer’s lover becomes a prized object: *sie wird in meinem Diademe, dann die schönste Perle sein!* (“she will be in my diadem, then the most beautiful pearl!”)

Once again, Mozart assigns to the  $\flat$ VII harmony an otherworldly role.

### 3. The Flat-Seven Chord and Bach’s Depiction of the Afterlife

Let us now look at earlier composers’ use of the flat-seven chord. Johann Sebastian Bach’s chorale No. 279, *Ach Gott und Herr* (Appendix 4), which appears in Cantata No. 48, has a strikingly similar use of the  $\flat$ VII chord as those we saw employed by Mozart, as the chord is used to characterize very much the same semantic domain. Appendix 5 shows the text’s translation: the salient part is the third line, where the supplicant asks that if he must suffer, he’d rather suffer *hier* (“here”) and be spared *dort* (“there”)—the latter obviously referring to the afterlife. It is on *dort* (“there”) that we are asked to engage with a  $\flat$ VII chord, which again we find deployed to depict a vision, that of the world to come. In this chorale Bach juxtaposes *hier* and *dort* with even more power and significance in a number of ways: *hier* is in the tonic, B-flat major, while *dort* is in A-flat major; both chords are in root position (shown in red in Appendix 4); and both are only 4 beats away from each other. By positioning them in such proximity and by portraying them with harmonies whose relationship Schoenberg rightly classified as “indirect and remote” (Note 6), Bach is contrasting these two opposing worlds conspicuously. This chorale’s harmonized text seems to be irrefutable evidence that the  $\flat$ VII chord is indeed understood as having the attribute of remoteness.

### 4. Scarlatti

The next piece we shall examine is a highly unusual sonata by Domenico Scarlatti, the sonata in D major K. 140 (Appendix 6). Naturally, since this is the only piece under scrutiny in this paper that is solely instrumental, the flat-seven chord’s connotation cannot be inferred as easily as if it were related to music and text. Nevertheless, music is its own language, and we shall see that the use of the  $\flat$ VII harmony is analogous to the other pieces hitherto examined. The form of this sonata is in typical bipartite form (AB). The keyboard’s range is very ample (5 octaves: A’ to a’). The harmony in the first 6 measures is almost perfunctory, as it dashes—the effect is very much a hurried one—to a half cadence lingering on the dominant for three measures, prolonged almost obsessively with a repetitive plagal alternation of A and D (measure 5). The insistence on the dominant harmony is heightened by a speeding up of the rhythm as the note value of the low A in the bass changes from quarter to eighth notes. Finally, the music rests on an A major chord with an extravagant gesture—a trill on the downbeat. A succeeding three-beat rest sustains the dominant in the listener’s ears and emphasizes the sensation of V as the predominant harmony, with, in addition, a marked sonority that distinguishes the entire prolongation in the low register of the right hand and in the lowest possible register of the left. After the long pause, the music suddenly resumes in C major, the  $\flat$ VII of the piece’s key (D major).

The sudden, terse change of harmony is surprising as much as it is unexpected. But Scarlatti surprises us beyond a mere brusque harmonic shift: texture, sonority, and register are entirely different. A chain of alternating thirds and sixths over a soundless bass, quite like a bugle call, conveys a wholly different impression; the unconnected and totally unprepared key, with its high register and its scintillating texture, situates the secondary theme in a wholly new, outer expanse that suggests an ethereal sphere. Yet, the strongly contrasting section returns to familiar harmonic territory simply: C major turns to its relative minor, A minor, the key in which section A ends. In fact, as Ralph Kirkpatrick pointed out, Scarlatti’s most unusual moments are always referable to basic harmonies: “The materials of Scarlatti’s harmony are far simpler than, on the surface, they would seem to be. Despite his wealth of dissonance

and modulation, the principal elements that Scarlatti manipulates with unfailing fantasy stem from the basic triads I, V, and IV, their inversions, and major and minor relationships. [...] Scarlatti's usage does not seem to lend an independent function to VII either of the major or minor scale. These triads are related chiefly to the dominant." (Note 7) In fact, as we have seen, the flat-seven harmony of C major relates to the dominant exactly.

Section B shifts to the dominant major, and repeats almost identically the prolongation of V (same register, sonority, texture); but this time, at the same juncture—the three-beat pause following the trill, that delightfully piquant flourish on the V chord—the harmony shifts to F major, the flat mediant (appropriately a fifth below the flattened seven harmony in section A), which just as before turns to its relative minor, D minor, to end the sonata rather unconventionally on its minor tonic.

### 5. The Flat-Seven Chord in Bach's Partita "French Overture": A Propinquity to Mozart's Don Giovanni Sextet?

Finally, let us now turn to the last piece which has a curious affinity to Don Giovanni's Sextet's startling flat-seven slide on the word *novità*. It is in Bach's Partita in B minor, the *French Overture*, BWV 831 (Appendix 7), where, at the beginning of section B of the last movement, we find an abrupt shift to a flat-seven harmony. In measure 33, a D-major chord moves to its first inversion to a half cadence over two measures and then drops suddenly down a whole tone to C major (m. 35). This rapid harmonic descent is very similar to the one in *Don Giovanni's* Sextet. Unlike all the preceding compositions we surveyed, the juxtaposition I-bVII is just as unconcealed, for previously any flat-seven harmony or chord was either prepared by means of an applied dominant (Cherubino's aria, Bach's chorale) or it was a key area that was a diatonic tone below *in relation* to the overall tonic of the piece (Mozart's *Abendmfindung*, Scarlatti's Sonata K. 140). Yet here, as in *Don Giovanni*, the whole-tone drop jolts our ears, since the chords are abutting and unprepared.

But what explains the clash in Bach's Partita? The title of the movement where we find chord I and bVII in such proximity is "Echo", for it follows the Gigue, a partita's customary last movement. This ulterior movement is an afterword in every respect, and Bach discharges throughout it a number of sudden, rousing dynamic and rhythmic contrasts mimicking, in fact, an echo. When experienced, an echo is always a source of wonder; it is also something that arrives from *afar* and *altered*. We therefore find the bVII having the same task as the examples we have surveyed, albeit perhaps, with a more pronounced reach, for the reason of bVII's appearance becomes more evident as we remember the movement's title and recall the experience of an echo that rebroadcasts *differently* what we have shouted in thin air—*differently* and therefore *anew*.

Could this, too, be like *novità*? Associations are tempting.

### 6. Conclusion

We have seen that in eighteenth-century music, often the flat-seven chord had associations with the outermost, the preternatural, the otherworldly. Bach's spectacular *Echo* points forward to the essence of Mozart's marvelous utilization of the captivating bVII harmony in *Don Giovanni's* Sextet "Mille torbidi pensieri". It has been speculated that the Sextet was originally written as a finale—suggesting *Don Giovanni* to have initially been conceived as a three-act opera—and indeed it has all the characteristics of a finale: all the characters are singing on stage in a general confusion typical of act finales, as Leporello, masked as Don Giovanni and presumed to be the villainous seducer by the others, reveals himself to everyone's astonishment. The text is therefore clear: *che impensata novità* doesn't mean "what an unexpected novelty", which would be the literal translation, but rather translates to "what an unexpected surprise/unheard-of occurrence."

This diverse meaning of the word *novità* is somewhat archaic, but one that was frequent in the eighteenth century. In all three librettos for Mozart, Da Ponte uses the word just once in *Don Giovanni* and twice in *Figaro*. In Act I of *Le Nozze di Figaro*, Basilio exclaims that all women behave alike and that there is nothing new in that: *Cos'ifan tutte le belle! Non c'è alcuna novità*. ("This is how all beautiful women act! There is nothing new [about it].") (Measures 179–191). This understanding of *novità* has endured to this day. Yet in the recitativo of Act II, Scene V, when the Count finds the door of his wife's room locked, he exclaims: *Che novità! Non fu mai vostra usanza di rinchiudervi in stanza*.

(“How unusual! It was never your custom to lock yourself in [your] room.”) This is an instance of the more uncommon meaning of *novità*, because the Count is saying that it is *surprising* that the Countess has locked herself in her room; he does not mean that it’s ‘a novelty’. Another instance of this word—in its adjectival form—is in *Così fan tutte*, where in the Act II, Scene IX, Ferrando launches an invective against Fiordiligi and says, *Tanto insolito e novo è il caso mio / Che non altri, non io / Basto a consigliarmi [...]* (“So unusual and unheard-of is my circumstance / That neither others, nor I / Is enough to advise me”). *Novo* is an elision of *nuovo* but here, too, does not mean “new”: Ferrando is saying that his anguish is caused by a situation that is unusual (*insolito*) and unheard-of (*novo*) to the point that he requires counsel about it from someone other than himself. Da Ponte therefore evidently uses both meanings of *novità* and *nuovo* interchangeably.

More than ever, the archaic meaning surfaces in the *novità* of *Don Giovanni's* Sextet, in which the characters are flabbergasted to find Leporello instead of whom they believe to be Don Giovanni and cry out, “What an unexpected surprise!” Mozart’s genius colored this moment with a breathtaking, sudden flat-seven chord, which, as we have seen, was often generated in eighteenth-century music to represent the unfamiliar, the remote, and even the Elysian.

### Acknowledgements

I should like to thank Paul-André Bempéchat for his suggestions, encouragement, and above all, friendship.

### Notes

Note 1. My translation. All subsequent translations are my own.

Note 2. Schachter, 1999, p. 148

Note 3. Schoenberg, 1970, p. 69

Note 4. Schachter, 1999, p. 155

Note 5. Composers of the ‘Classic Style’ often have keys associated with them, owing to singular masterworks in a recurring key. For example, for Mozart it is G minor: his great Symphony K. 550, his String Quintet K. 516, his Piano Quartet K. 478, etc. Beethoven’s is C minor: the 5<sup>th</sup> Symphony, the 3 Sonatas (Op. 10 No.1, Op. 13 “Pathétique”, Op. 111), the Piano Concerto, Op. 37, the String Quartet Op. 18 No. 4, etc. In fact, George Grove wrote that, “The key of C minor occupies a peculiar position in Beethoven’s compositions. The pieces for which he has employed it are, with very few exceptions, remarkable for their beauty and importance.” Grove, 1898, p. 181

Note 6. Schoenberg, 1970, p. 68

Note 7. Kirkpatrick, 1953, pp. 208-209

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### Appendix 1

## No. 11 Canzona

Andante

Flute

Oboe

Clarinet in Eb

Bassoon

Horn in Eb

Violin I

Violin II

Viola

Cherubino

Violoncello & Contra Bass

*dolce*

*p*

*a2*

*pizz.*

*p*

Voi, che sa -

Fl.

Ob.

Cl. in Bb

Bsn

Hn in Eb

Vln. I

Vln. II

Vla

Cher.

Vc. & CB

*a2*

*p*

-pe - te che co - sa è a - mor, don - ne ve - de - te s'io l'ho nel cor, don - ne ve - de - te...

19

Fl.  
Ob.  
Cl. in Bb  
Bsn.  
Hn in Eb  
Vln. I  
Vln. II  
Vla.  
Cher.  
Vc. & CB

s'io l'ho nel cor. Quel - lo ch'io pro - vo, vi - ri - di - rà, è per me nuo - vo ca - pir nol



28

Fl.  
Ob.  
Cl. in Bb  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Cher.  
Vc. & CB

so. Sen - to un af - fet - to pien di de - sir, ch'ò - ra è di - let - to, ch'ò - ra è mar - tir.

Musical score for measures 37-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B♭), Bassoon (Ban.), Horn in E-flat (Hn in E♭), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Chorus (Chor.), and Violoncello & Contrabass (Vc. & CB). The lyrics for the Chorus part are: "Ge - lo, e poi sen - to l'al - ma av - vam - par e in un mo - men - to tor - no a ge - lar."



Musical score for measures 45-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B♭), Bassoon (Ban.), Horn in E-flat (Hn in E♭), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Chorus (Chor.), and Violoncello & Contrabass (Vc. & CB). The lyrics for the Chorus part are: "Ri - cer - co un be - ne fuo - ri di me, non so chi il tie - ne, non so cos' è. Sos - pi - ro e".

59

Fl. *mf-p*

Ob. *mf-p*

Cl. in Bb

Bsn

Hn in Eb

Vln. I

Vln. II

Vla

Cher.

Vc & CB

ge-mo sen - za vo - ler, pal - pi - to e tre - mo sen - za sa - per; non tro - vo pa - ce not - te nè di, ma pur mi pia - ce lan - guir co -



61

Fl.

Ob.

Cl. in Bb

Bsn

Hn in Eb

Vln. I

Vln. II

Vla

Cher.

Vc & CB

-si. Voi, che sa - pe - te che so - sa è a - mor, don - ne ve - de - te, s'io l'ho nel cor,

70

Fl.

Ob.

Cl. in Bb

Ban.

Hn in Eb

Vln. I

Vln. II

Vla.

Cher.

Vc. & CB

don - ne ve - de - te, s'io l'ho nel cor, don - ne ve - de - te, s'io l'ho nel cor.

Detailed description: This is a page of a musical score, measures 70 through 78. The score is written for a symphony with a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Ban.), Horn in Eb (Hn in Eb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Chorus (Cher.), and Violoncello and Double Bass (Vc. & CB). The key signature is one flat (Bb) and the time signature is 4/4. The vocal soloist part has the lyrics: "don - ne ve - de - te, s'io l'ho nel cor, don - ne ve - de - te, s'io l'ho nel cor." The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## Appendix 2

## Abendempfindung K.523

W.A. Mozart

Andante

Singstimme

Piano

A - - bend ist's die Son - ne ist ver - schwun - - den

8 und der Mond strahlt sil - - - ber - glanz; so ent - flieh'n des - Le - bens schön - ste...

15 Stun - den, flieh'n vor - ü - ber wie im Tanz Bald ent - flieht des Le - bens... bun - te... See - ne, und der Vor - hang rollt her-

23 - ab; aus ist un - ser Spiel, des Freun - des Thrä - ne

30 flie - - sset schon auf un - ser... Grab. Bald viel - leicht mir weht, wie West-wind lei - se, ei - ne

2

K. 523

38  
stil - le Ah - nung zu, schliess' ich die - ses Le - bens Pil - ger - rei - se, flie - ge in\_\_ das\_\_ Land der

46  
Ruh'.  
Werd't ihr dann an mei - nem Gra - be weil - nen, trau - ernd

53  
mei - ne A - sche sehn, dann, o Freun - de will ich euch er - schei - nen und will him - mel auf euch

60  
weh'n  
Schenk auch du ein Thrän - chen mir, und pflü - ke mir ein - Veil - chen auf mein

67  
Grab, und mit dei - newm see - len - vol - len Bli - cke sieh' dann sanft auf mich - her - ab, sieh' dann sanft, sich dann

75  
sanft auf mich - her - ab. Wieh' mir ei - ne Thrä - ne, und

K. 523

3

82  
ach! schä - me dich nur nicht, sie mir zu weih'n o sie wird in mei - - - nem Di - a - de - me Dann die schön - ste

89  
Per - - le sein, o sie wird in mei - - - nem Di - a - de - me dann die schön - ste, die schön - ste, die

97  
schön - - ste Per - - le sein, sie wird die schön - ste Per - - le sein, die schön - - - ste

104  
Perl - - - le sein.

*p* *pp*

### Appendix 3

#### Evening sensations

Evening it is; the sun has vanished,  
And the moon streams with silver rays;  
Thus flee Life's fairest hours,  
Flying away as if in a dance.

Soon away will fly Life's colorful scenes,  
And the curtain will come rolling down;  
Done is our play, the tears of a friend  
Flow already over our grave.

Soon, perhaps (the thought gently arrives like the west wind -  
A quiet foreboding)  
I will part from life's pilgrimage,  
And fly to the land of rest.

If you will then weep over my grave,  
Gaze mournfully upon my ashes,  
Then, o Friends, I will appear  
And waft you all heavenward.

And You [my beloved], bestow also a little tear on me, and pluck  
Me a violet for my grave,  
And with your soulful gaze,  
Look then gently down on me.

Consecrate a tear for me, and ah!  
Do not be ashamed to cry;  
Those tears will be in my diadem  
then: the fairest pearls!

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### Appendix 4

#### 35. Ach, Gott und Herr "If pain and woe must follow sin"

From Cantata 48:  
"Ich elender Mensch"

Musical score for the first system of the piece. It consists of four staves: a vocal line (Soprano) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Soll's ja so sein, dass Straf und Pein auf Sün - den fol - gen\_ müs - - sen, so fahr hier fort und scho - ne dort, und". Two red rectangular boxes highlight specific notes in the vocal line: the first box is around the note 'h' in 'hier' and the second box is around the note 'e' in 'ne'.

Musical score for the second system of the piece. It consists of four staves: a vocal line (Soprano) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "lass mich hier\_ whol bü - - - - - ssen.". The system begins with a measure rest marked with the number '8'.

## Appendix 5

If it is indeed true that punishment and pain must follow upon sin, then continue **here**, and spare me **there**; and let me atone here on earth.

### Appendix 6

## Sonata in D Major K. 140

*Allegro*

Piano

5

10

14

17

21

L.H.

R.H.

25

Musical score system 1, measures 25-28. The system consists of two staves. The upper staff (treble clef) features a complex, rhythmic melody with many sixteenth notes and some slurs. The lower staff (bass clef) provides a harmonic accompaniment with fewer notes, including some rests. A fermata is placed over the final measure of the system.

29

Musical score system 2, measures 29-32. The upper staff continues with a similar rhythmic pattern. The lower staff has several measures of rests, indicating a change in the bass line's activity. A fermata is present at the end of the system.

33

Musical score system 3, measures 33-36. The upper staff shows a melodic line with slurs and some accidentals. The lower staff has a more active bass line with eighth notes and rests. A fermata is placed over the final measure.

37

Musical score system 4, measures 37-39. The upper staff has a dense texture of sixteenth notes. The lower staff has a simpler bass line. A fermata is placed over the final measure. The label "L.H." is written near the end of the system.

40

Musical score system 5, measures 40-43. The upper staff has a melodic line with slurs and accidentals. The lower staff has a bass line with eighth notes. A fermata is placed over the final measure. The label "R.H." is written above the first measure of the system.

### Appendix 7

## J.S. Bach - French Overture

The image displays a musical score for J.S. Bach's French Overture, measures 1 through 30. The score is written for piano and features a 2/4 time signature with a key signature of one sharp (F#). The piece is marked with a tempo of 'Allegro' and includes various dynamic markings such as *piano*, *forte*, and *Echo*. The score is divided into five systems, each with a measure number (1, 9, 16, 23, 30) at the beginning. The first system includes the word 'Echo' above the first measure. The second system includes the dynamic marking 'piano' above the first measure. The third system includes the dynamic marking 'forte' above the first measure. The fourth system includes the dynamic marking 'piano' above the first measure. The fifth system includes the dynamic marking 'piano forte' above the first measure. The score concludes with a first ending (1.) and a second ending (2.) at measure 30.

37 *piano forte piano forte*

45 *piano forte*

52 *piano forte piano forte piano*

60 *forte piano forte*

66 *piano forte piano*

72 *Fine*