

LOUIS SPOHR'S WALTZ "ERINNERUNG AN MARIENBAD" OP. 89 (1833):
BIEDERMEIER DANCE MUSIC AS AN AESTHETIC PROBLEM

by Martin Wulfhorst

After Louis Spohr assumed his post as kapellmeister of the Kassel court in 1822, he divided most of his summer vacations between composing, music making with friends, performing and conducting at music festivals, and trips to resorts. The Summer of 1833 was typical. First he participated in the Music Festival of Halberstadt, 70 miles northeast of Kassel; then, in the end of June or beginning of July, he and his wife Dorette traveled to the wellknown Bohemian spa of Marienbad (today Mariánské Lázně in the CSFR), 175 miles southeast of Kassel, 70 miles west of Prague.¹ Here, between outdoor activities and quartet sessions, he found time to begin his only composition of this Summer, the Waltz Op. 89, spurred by his contacts to local musicians:

"The 'Musical Society' in Marienbad, directed by a local linen weaver, delighted and surprised me with a very successful performance of the Overture to Cherubini's Medea, which they played as a musical welcome for me. Therefore I let myself be persuaded more easily to write for the Society a Waltz à la Strauß; already for a long time my inclination to make attempts in all artistic genres had instilled in me the desire to compose such a work."²

The Marienbad musicians did not get a chance to perform the Waltz during Spohr's stay, though, because the work was not finished when he left the spa at the end of his vacation, as he wrote to his friend, the organist Adolph Hesse:

"I began the composition [of the Waltz] but was prevented from completing it by the presence of the Bohrer brothers, with whom I played quartets almost every day, as well as by a business trip to Prague. After my return to...[Kassel] I scored it and arranged it immediately for piano à 4 mains."³

One year later, in the the summer of 1834, Spohr returned to Marienbad and apparently rehearsed the Waltz with the ensemble.⁴

Spohr had hoped for a publication date in the Fall of 1833,⁵ but only in the following year Tobias Haslinger (who had just brought out Spohr's Violin Method in 1833) published the Waltz as "Memory of Marienbad" ("Erinnerung an Marienbad") in three versions, which are distinguished as a, b, and c here:⁶

- | | |
|--|------------|
| Op. 89a "Walzer für das Orchester" | Plate 6728 |
| Op. 89b "Walzer für das Pianoforte zu vier Händen"
transcription by Spohr) | Plate 6729 |
| Op. 89c "Walzer für das Pianoforte allein"
arrangement by an unknown author; Ex. 1 ⁷ | Plate 6730 |

The title of Op. 89a as well as Spohr's remark about the "orchestra" in Marienbad⁸ are misleading; the Waltz was not intended for a symphony orchestra but most likely for an ensemble of ten solo players without a conductor.⁹ As the scoring of Op. 89a indicates, the ensemble of the "Musical Society" was a typical spa band, consisting of six wind players (flute, two clarinets, bassoon, two horns) and four string players (two violins, viola, and double bass).¹⁰ Large mixed ensembles of solo winds and solo strings were common in light genres of the eighteenth and nineteenth centuries, such as divertimentos, serenades, cassations, and nocturnos. More specifically, the string combination in Op. 89a, unusual as it may seem today, was so typical for such pieces that it is appropriately called "serenade quartet"--in distinction from a real string quartet. Mixed groups of up to six solo players were very common in divertimento-type chamber music, and occasionally as many as seven, eight, or nine musicians played;¹¹ but one finds only very few such pieces for ten players, so-called dixtets.¹² Three dixtets point to an especially interesting connection between genres; Anton Reicha in his two Grandes Symphonies de Salon for

woodwind quintet and string quintet (1825 and 1827) and Spohr in his Waltz for ten instruments Op. 89a (1833) adopted the scoring for large mixed ensemble from the eighteenth-century divertimento and thus linked it to typical lighter genres of the nineteenth-century.¹³

Not only the scoring of Op. 89a but also the existence of two aesthetically equal versions (Op. 89a and b) place the Waltz in the realm of lighter music. Piano arrangements of chamber and orchestral works were common but are considered aesthetically less satisfactory than the originals; in lighter genres, however, interchanging the instruments did not affect the substance of the composition, as Spohr's multiple versions of his potpourris exemplify. Granted, Spohr's four-hand transcription Op. 89b (presumably created directly from the score draft now lost) lacks the instrumental colors of Op. 89a and was only intended--like the the piano arrangement by an unknown author Op. 89c--for dance halls and drawing room where a ten-piece salon ensemble was not available or would not have found enough space. Yet Op. 89b seemed by no means aesthetically inferior to the composer, for he entered it next to the ensemble version in his work catalogue, not as an arrangement but as a composition in its own right.¹⁴

Often Spohr was enthusiastic about a work he just finished, but discovered weaknesses later. This also happened with the Waltz, as he described in his memoirs:

"In the beginning...the Waltz satisfied me; later, however, it seemed to me to lack the freshness and originality which characterize most waltzes by [the elder Johann] Strauß and [Joseph] Lanner."¹⁵

A contemporary German critic, however, reviewing the piano version Op. 89c in 1835, praised the work as

"...a completely originally executed piece of music in waltz rhythm with many unexpected harmonic turns. The main section, the voice-leading of which will seem attractive to pianists, is repeated between two trios, executed just in the same manner."¹⁶

Five years later a British reviewer portrayed the work as a perfect synthesis of musical substance and functionality, implying that Viennese waltzes were ideal for dancing but failed to satisfy high musical standards:

"Here is a stinging reproof to Herrn Strauss, Lanner, Labitzsky [sic!] and all such gentry! here is music to which ladies may dance and musicians listen with equal delight...the whole is, like all Spohr's small pieces of handicraft, the perfection of graceful beauty. The pianoforte arrangement is from one of the most exquisitely finished orchestral scores on a small scale we have ever seen."¹⁷

A modern critic, Clive Brown, agrees with this reviewer and refutes Spohr's own verdict of the Waltz by pointing to its redeeming qualities:

"...he was perhaps in this instance too severe on himself. It is certainly a trifle, but a charming and highly polished one."¹⁸

The reception of the Waltz, however, seems to contradict Brown's assessment. Although Johann Strauß attempted to popularize Op. 89a by performing it already in the year of its composition¹⁹ and although the work was published in the City of the Waltz, where countless dance bands needed music to entertain large audiences every night, the ensemble version was reprinted only once, in about 1880,²⁰ and seems to have fallen into oblivion since. Only the piano versions (Op. 89b and 89c) enjoyed some popularity, as several reissues in the first half of the nineteenth century prove.²¹ Yet, except for a recording of the four-hand transcription,²² the Waltz has disappeared from the repertory, whereas the waltzes of Strauß and Lanner still are in print and can be heard in concert halls all over the world.

In order to weigh the divergent judgments and to determine whether or not the Waltz is forgotten unjustly, one has to measure it against the norms appropriate to its genre. Yet what genre does it belong to? The title of the Waltz seems to imply that it was intended first and primarily as a

private souvenir, exactly as its pendant, the Duo for Piano and Violin Op. 96, which served as a musical diary of Spohr's summer travels in 1836.²³ But many printed salon pieces or virtuosic works bore titles such as "Souvenir de...", or "Erinnerung an...", and Spohr followed this tradition when he had his Waltz published.²⁴ The Marienbad band only gave him the outside incentive he always required to turn to a new genre; the real motivation becomes obvious from a remark in his memoirs: "already for a long time my inclination to make attempts in all artistic genres had instilled in me the desire to compose such a work."²⁵ Thus the Waltz was not merely an occasional piece designed as a private souvenir of his summer vacations and as a friendly gesture to the spa ensemble; more important, it was a product of Spohr's life-long efforts to explore systematically all categories of dramatic, choral, solo-vocal, symphonic, orchestral, and chamber music and present the results to the public.

A composer turning to waltz composition in the 1830s had two options: first, he could compose a concert waltz, emulating Carl Maria von Weber's Invitation to Dance of 1819; second, he could produce actual dance music after the model of the two most famous Viennese waltz composers, Johann Strauß the Elder (1804-1849) and Joseph Lanner (1801-1843). That Spohr did not intend his Op. 89 as a concert piece is obvious from the scoring for dance band (instead of for symphony orchestra) as well as the lack of an extended, ambitious introduction and coda (which is even more surprising because he used lengthy, substantial introductions in other light genres). Because Spohr explicitly meant Op. 89 as "Waltz à la Strauß", his Op. 89 has to be measured against the ballroom dances of this composer.²⁶

Viennese waltzes of the 1830s consisted of five to seven separate waltz sections, each counting between 16 to 32 bars. Spohr, however, chose for his Waltz an older dance form, consisting of a single main section with two trios, as it was especially common in multi-movement works of the classic period:

Introduction	A major	16 mm.
Waltz	A major ²⁷	88 mm.
Trio I	D major	86 mm. (with two repeats)
Waltz	A major	88 mm.
Trio II	F major	103 mm. (with two repeats)
Waltz	A major	88 mm.
Coda	A major	12 mm.

The dimension of the main section alone exceeds by far even that of Strauß's longest individual waltzes, and a more unified structure replaces the varied, additive, sectionalized pattern of the Viennese waltz. Thus length and form of Op. 89 suit a minuet or scherzo of a serenade or string quartet better than a waltz.

The rhythm, too, betrays Spohr's reluctance to emulate the Viennese waltz. Though as rich in syncopations, off-beat accents, and hemiolas as any Straussian waltz, Op. 89 gives the prevailing impression of rhythmic mellowness, at most of a ländler lilt (especially in the second Trio). The piece lacks the energetic dotted figures, patterns of two eighths and two quarters, and the typical "oom-pah-pah"--all devices that give the Viennese waltz its irresistible rhythmic drive. One understands why the author of the 1835 AMZ review hesitated to judge the work's qualities as dance music:

"We leave to dance fans to decide whether this Waltz will electrify the feet as much as the...[Elisabethen-Walzer, Op. 71 by the elder Johann Strauß]."²⁸

The rhythm of Op. 89 has little fire that will "electrify the feet".

The melody of the Viennese waltz inspired Spohr as little as its rhythm did. Instead he fell back upon the melodic idiom of his own minuets, scherzos, and other chamber-music movements in 3/4 time: the melody of the Waltz (mm. 17ff.) bears great similarity, e.g., to the Scherzo of the String Quartet Op. 58/III (Ex. 2a); the figurations in mm. 49ff. appeared already in beginning of the Quartet Op. 74/II (Ex. 2b). The problem with the melody in Op. 89 is, however, not the lack of "freshness and originality" (unless one sees these

self-quotations as a sign of weakening inspiration), it is rather the choice of style. Against the energy and elan of Viennese waltz tunes stand the "Spohrish" lyricism and the soft contours of Op. 89, which are a product of what Dietrich Greiner called the composer's tendency to "smooth and rounding off".²⁹ This style, though inappropriate in a waltz, seemed the "perfection of gracefulness" to the British reviewer quoted above.³⁰

The difference between Strauß and Spohr becomes even more obvious if one looks more closely at the score. The Viennese waltz abounds in richly varied melodic ideas, whereas Spohr aims at thematic unity. Exactly as in his chamber works, virtually everything in the Waltz is derived in a continuous process of "developing variation" (to use Schoenberg's term for Brahms's compositional technique) from a extremely limited reservoir of small cells: a chromatic or diatonic neighbour-note figure (a), a chordal arpeggiation (b), and a third-segment (c); see Ex. 3.³¹ Even the melodies of the Trios are based on the material of the Waltz (Ex. 4). True, also in the famous "Danube"-Waltz of Johann Strauß the Younger, the theme of the Introduction is transformed in the first waltz tune; yet this process is an elegant, almost hidden touch, by no means essential to the structure of Waltz. Spohr, in comparison, serves his motivic processes, as it were, on a silver platter to the audience, wanting his skills to be noticed and appreciated.

The tonal structure of Op. 89 is tight. In the Waltz a deceptive cadence in mm. 64-65 leads to a varied repeat of the first section in the lowered submediant F; the resulting tonal plan (A-F-A) is mirrored in the Second Trio (F-A-F). Furthermore, a coherent higher ranking tonal structure integrates the intense "Spohrish" chromaticism, which impressed already the German reviewer. In the middle section of the Second Trio (mm. 218-248), for example, a clear diatonic voice-leading figure (see the Schenkerian graph in Ex. 6) lends direction and firmness to the complex linear chromatic progressions, which involve enharmonic re-interpretations of dominant seventh chords as augmented "German" sixth chords (see Ex. 5 for the underlying harmonic pattern in mm. 222-227, 230-234). Here the harmonic process is the main musical event, and the limitation of rhythmic and melodic activity makes the listener focus on the harmony, just as in the development sections of many quartets. Also in other places, linear motions with accumulations of non-harmonic generate chromatic harmonies such as diminished seventh chords and, especially, augmented sixth chords (mm. 12, 110, 116, 148); frequent chromatic and diatonic progressions over extended pedals (17-24 and analogous places, 131-44, 149-62, 177-89, 195-204, 210-17, 262-70, 278-92) are equally typical for Spohr's style. The elaborate, complex, and fascinating style of harmony and voice-leading is far from the prevailing simple diatonic root progressions that support Viennese waltz tunes, without ever attracting the listener's attention.

Spohr's philosophic convictions, derived from ideas of the Enlightenment, freemasons, Illuminati, and Philanthropinists, led him during his entire life to "ennoble the spirit" with his art, to use a phrase the eighteen-year old musician wrote in his diary.³² As a consequence, he used the "noblest" musical means--motivic work, complex harmony, and unified form--to raise the aesthetic quality of light musical genres to the level of the most sublime genre, the Mozartean string quartet.³³ Thus he also attempted to raise dance music from a lower realm in the Waltz Op. 89; here he replaced the additive form, crisp rhythm, energetic tunes, melodic variety, and simple harmony of the Viennese waltz with a more unified form, mellow rhythm, soft melodic contours, intense motivic work, and chromatic harmony. What makes the work so problematic, though, was exactly this avoidance of anything that might seem trite or producing cheap effects; it was not his lacking inspiration, as some critics and he himself (as his remark about lacking "freshness and originality" shows) thought. If Spohr had been content to write a "trifle," to use Clive Brown's term,³⁴ he probably would have created one of the most charming and elegant waltzes in the repertory, given his innate melodic gift that he proved in many works. But in his desire not to compose a "trifle" he stepped far beyond the borderlines of the waltz, so far that the German reviewer of the AMZ did not dare to call Op. 89 a waltz but rather labeled it a "piece of music...in waltz rhythm".³⁵ The compositional techniques Spohr used in the work are incompatible with a waltz if one accepts the views of the late Carl Dahlhaus, who defined the aesthetic qualities of the waltz genre in a larger perspective:

"The waltz...never was integrated into the realm of art music in the same sense as the allemande or courante were in the baroque or the minuet and contredanse in the classic era. The waltz (unlike the contredanse which, a hundred years earlier, provided the rhythmic pattern for the finale of a Haydn symphony) tends towards the potpourri,..., and was not accessible to the "logical" tendency in music, which dominated...the development of harmony as well as that of thematic work in the nineteenth century."³⁶

Until the end of the classic era, light and serious genres had formed a broad continuum; in the romantic era, around 1830, an aesthetic dichotomy split the musical world in two, a higher realm of art music and a lower realm of "trivial music".³⁷ Writing dances became part of the musical *southern*, so to speak, and even the sophisticated waltzes of Johann Strauß and Lanner remained outside the realm of art music. Spohr, in Op. 89, intended to bridge the gap between the two worlds, yet according to Dahlhaus's definition, this might have been aesthetically legitimate at the beginning of the century but not any more in 1833 after the notion of the split had spread. To create a work which would be as stimulating to dancers as a Straußian waltz and, at the same time, harmonically and motivically as complex, succinct, and "logical" as a quartet by Mozart meant to fuse incompatible elements from two totally different musical realms into a eclectic and hybrid mixture.

The scarce performances that Op. 89 has received seem to corroborate the view that the work was an aesthetic failure as a waltz; also the composer himself seems to have realized the problems of his piece, for he did not try to copy or improve its configuration of stylistic elements in other waltzes (as he did analogously after most initial attempts at other genres). However, even though Spohr composed no more dance music, he pursued, during the last two decades of his life, the compositional solution he had found in Op. 89 in a series of salon pieces for one or two instruments (three sets of six, Op. 127, 135, 145; three individual works, Op. 149, WoO 43, WoO 44). The popularity of these pieces suggests that the dichotomical thinking of the romantics, accepted by Dahlhaus as the general attitude of the era, was not adopted by a large portion of the music-loving public. The educated middle class, especially in Germany and England, valued the synthesis between the lower and higher realm of music, between entertainment and education, between light and serious; it valued a style that is neither as superficial and trite as much light music of the age nor as demanding and uncompromising as much romantic music. It may be suggested here that Biedermeier--a label that has received already many divergent definitions--is a suitable term for the music that came out of this unromantic aesthetic orientation.³⁸ Much of the music Spohr composed during the last decades of his life (though by no means his early oeuvre, which contains some of the finest specimens of early romantic style) was perceived as the perfect embodiment of this Biedermeier ideal; it had some qualities of substantial art music but at the same time was "the perfection of graceful beauty", to use the words of the Musical World review, rather than the epitome of musical depth.³⁹

As Clive Brown wrote, "the history of music provides no parallel case of a composer upon whom posterity has so decisively reversed the judgment of his contemporaries".⁴⁰ Today we do not seem to appreciate what appealed so strongly to many of Spohr's contemporaries in his late works. But it is time to approach this music on its own terms, without biases. If we listen to "Erinnerung an Marienbad" again in this manner (expecting neither a "Waltz à la Strauß" nor a romantic work of Schumannian depth) we will find the work to be a tightly constructed, harmonically fascinating, slightly nostalgic, charming character piece in Biedermeier style.

NOTES

1. Louis Spohr, Lebenserinnerungen [abbreviated LE from here on], unabridged edition according to autograph sources by Folker Göthel (Tutzing: Hans Schneider, 1968), Vol. II, pp. 160-62.
2. LE II, pp. 161-62. Presumably the performance of the Medea Overture pleased Spohr especially because Cherubini was, next to Mozart, his favorite composer.
3. Letter to Adolph Hesse, Kassel, October 13, 1833; I would like to thank Mr. Herfried Homburg, Kassel, for allowing me to use his copy of Spohr's letters to Hesse.-- Anton Bohrer then was a concertmaster in Hannover, Max Bohrer a solo-cellist in Stuttgart (LE II, p. 225, n. 8).
4. "...I taught it [the Waltz] to the orchestra in Marienbad..." LE II, p. 162; Spohr's memory failed him, when he wrote in his memoirs that these rehearsals took place already in 1833 (compare LE II, p. 261, n. 15).
5. "It will be published this Fall by Haslinger in Vienna...." Letter to Adolph Hesse, October 13, 1833.
6. In the letter to Hesse quoted above, Spohr called the Waltz "Memories [sic!] of Marienbad" ("Erinnerungen an Marienbad").
7. Two accidentals (in mm. 34 and 47) have been corrected in this reduced facsimile reproduction of the first edition.
8. See note 4.
9. The old linen weaver, whom Spohr found to be a competent violinist in his string-quartet sessions with the Bohrer brothers (LE II, p. 162), seems to have led from the desk of the first violin.
10. Possibly piano and percussion played along, as it is customary in modern German salon ensembles or Kurorchester.
11. Among the divertimento-like works for mixed ensembles are Septets by Beethoven, Conradin Kreutzer, and Darius Milhaud; Octets by Spohr, Schubert, and Anton Reicha; Nonets by Spohr, Reicha, Muzio Clementi, George Onslow, Franz Lachner, Josef Rheinberger, Sir Charles Stanford, and Gustave Samazeuilh. Works for wind ensembles, for string ensembles, or for ensembles with piano represent different genres.
12. Terms designating a work for ten instruments are generally accepted in other languages (dixtuor in French, Dezett in German, dicimino or dicietto in Italian, detsimet in Russian), but no English equivalent is listed in standard English-language music encyclopedias and in the international musical dictionary Terminorum musicae index septem linguis redactus, ed. Horst Leuchtmann (Kassel: Bärenreiter, 1978); the term "dixtet" was used by Rudolf Felber in his article on "Reicha" in Cobbett's Cyclopedic Survey of Chamber Music, second edition (London: Oxford University Press, 1963), Vol. II, p. 284.
13. In 1828 Reicha composed another piece for ten instruments, a Dicietto in A major for wind quintet and string quintet.-- In addition to the works of Spohr and Reicha there is a much later Divertissement pour Dixtuor (woodwind quintet, string quartet, and double bass) by Pierre Hasquenoph. The other dixtets I was able to track down are either only for winds or only for strings: George Enescu, Dixtuor for 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, Op. 14 (1906); Darius Milhaud, Dixtuor for strings (1921) and Dixtuor for winds (1922). Two works for mixed ensembles of 11 solo players deserve to be mentioned, Wagner's Siegfried-Idyll and Willy Hess's Serenade Op. 19.-- The link between serenade and salon music deserves to be studied closer.

14. I would like to thank Mr. Homburg for allowing me to use a copy of Spohr's "Eigenhändiges Werk-Verzeichnis."
15. LE II, p. 162.
16. Allgemeine musikalische Zeitung (1835), col. 304.
17. Musical World XIV (1840), p. 355, quoted after Clive Brown, Louis Spohr. A Critical Biography (Cambridge: Cambridge University Press, 1984), p. 226. Joseph Labitzky (1802-81) was a famous composer of dance music who toured Europe with his band.
18. Brown, p. 226.
19. Allgemeiner musikalischer Anzeiger (Vienna) V (1833), p. 195; see Folker Göthel, Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr [abbreviated as SpWV from here on] (Tutzing: Hans Schneider, 1981), p. 152. This is the only known performance of Op. 89a outside Marienbad.
20. Schlesinger, plate number T.H.6728; see SpWV, p. 152.
21. "...various editions seem to attest to the popularity of the piano version." (SpWV, p. 153)
22. David Branson and Andrew Davies (with works of Field and Hummel); record: RCA Golden Seal GL 2-5227 (1979); cassette tape GK 2-5227. The record is reviewed in Gramophone (1979), p. 675, and High Fidelity News (1979), p. 67, the tape in High Fidelity News (1980), p. 123 and Records and Recordings (1980), p. 98.
23. Spohr's Work Catalogue listed Op. 96 as "Remembrance of a journey to Dresden and Saxon Switzerland" ("Souvenir d'un voyage à Dresde et dans la Suisse saxonne"); it was published with the German title "Echoes of a Journey to Dresden and Saxon Switzerland" ("Nachklänge einer Reise nach Dresden und in die Sächsische Schweiz").
24. Spohr's statement that the work was published only "upon the wish of...[his] publisher Haslinger in Vienna" (LE II, p. 162) is not to be taken very serious, for in his memoirs he often wanted to create the impression that he was not responsible for the publication of works which later did not satisfy him.
25. Op. 89 was Spohr's first extant dance composition, since the Waltz WoO 31 (1808) is probably spurious; see this author's article "Identifying Five Spohr Items (WoO 26, 31, 39, 40, 139)," Spohr Journal 16 (Summer 1989), p. 5, note 7.
26. Spohr apparently knew Viennese waltzes only from prints and performances outside of Vienna. Only four years after he composed Op. 89, during a two-week sojourn in Vienna, he had the opportunity to hear for the first time the ensembles of Strauss and Lanner (LE II, p. 178). It was perhaps at these occasions that he realized that his Waltz lacked "...the freshness and originality which characterize most of the waltzes of Strauß and Lanner" (LE II, p. 162).
27. Göthel erroneously gave the key of the Waltz as A minor in his Thematic Catalogue (SpWV, p. 151).
28. Allgemeine musikalische Zeitung (1835), col. 304.
29. Dietrich Greiner, "Louis Spohrs Beitrag zur deutschen romantischen Oper", Diss. Kiel, 1960, p. 249.
30. See note 17.

31. To consider the E in m. 15 as part of a third-motive that includes the following first two notes of the waltz might seem far fetched but is suggested by the analogous measures 32-33 and 64-65.
32. See LE I, p. 28.
33. See the author's forthcoming dissertation about Spohr's chamber music.
34. Brown 1980, p. 226.
35. AMZ (1835), col. 304.
36. Carl Dahlhaus, Die Musik des 19. Jahrhunderts, Neues Handbuch der Musikwissenschaft, Vol. 6 (Wiesbaden: Akedemische Verlagsgesellschaft Athenaion, 1980), p. 190.
37. See Bernd Sponheur, "Zur ästhetischen Dichotomie als Denkform in der ersten Hälfte des 19. Jahrhunderts. Eine historische Skizze am Beispiel Schumanns, Brendels und Hanslicks", Archiv für Musikwissenschaft XXXVII/1 (1980), p. 1-31.
38. It would lead to far here to compile the existing notions about musical Biedermeier.
39. See note 17.
40. Brown, p. 1.

Ex. 1 Louis Spohr, Waltz Op. 89c (Vienna, Haslinger, pl. 6730, 1834)

ERINNERUNG AN MARIENBAD (Op. 89c)
Walzer von L. SPOHR.

Allegro.

EINLEITUNG.

8

WALZER

17

27

38

43

53 loco

70 loco

82 loco

93

TRIO 1^{mo}

105

cresc.:

113

121

131

140

149

158

167

176

185

dim.

Den Walzer von Anfang,
dann das 2^{te} Trio.

191

TRIO II^{do}

Measures 191-201. The music is in 3/4 time with a key signature of one sharp (F#). It features a piano (p) dynamic and includes a *dim.* (diminuendo) marking.

202

Measures 202-212. The music continues with a piano (p) dynamic and includes a *cresc.* (crescendo) marking.

213

Measures 213-223. The music continues with a piano (p) dynamic and includes a *dim.* (diminuendo) marking.

224

Measures 224-234. The music continues with a piano (p) dynamic and includes a *f* (forte) marking.

235

8----- loco

Measures 235-246. The music continues with a piano (p) dynamic and includes a *dim.* (diminuendo) marking. A *loco* marking is present above measure 235.

247

Measures 247-256. The music continues with a piano (p) dynamic and includes a *f* (forte) marking.

257

Measures 257-266. The music continues with a piano (p) dynamic and includes a *f* (forte) marking.

267

Measures 267-281. The music continues with a piano (p) dynamic and includes a *cresc.* (crescendo) marking.

282

Measures 282-293. The music continues with a piano (p) dynamic and includes *cresc.* (crescendo) and *dim.* (diminuendo) markings.

Den Walzer von Anfang,
dann den Schluss.

294

SCHLUSS.

Measures 294-303. The music is in 3/4 time with a key signature of one sharp (F#). It features a piano (p) dynamic and includes a *cresc.* (crescendo) and *loco* marking.

Ex. 2 a String Quartet Op. 58/II, Scherzo
b String Quartet Op. 74/II, first movement

a) Scherzo viv. *pp*

b) All. viv. *p*

Ex. 3 Motivic processes in Introduction and Waltz

All. Intro. *p*

pp

cresc. *f*

f *p*

Ex. 4 Waltz, Trio I and II, initial measures

* 16 * Waltz *

Waltz, Trio I * 105 *

Waltz * 107 * Trio II * 191 *

Ex. 5 Sample progression for mm. 222-227, 230-231

Db: V⁷

C: Ger. IV³ V⁴⁻³ I

Ex. 6 Schenkerian graph of Trio II, measures 210-48

The image displays a Schenkerian graph for measures 210-48 of Trio II. It consists of three systems of staves, labeled a), b), and c).
System a) shows the original musical notation with a Schenkerian graph overlaid. The graph features a large bracket spanning measures 210 to 247, with a smaller bracket under measures 210-217. The graph includes various chords and lines, with labels such as $F: \bar{V}$, $b^{\flat} b^{\flat} p^{\flat}$, $\# D$, $\# \bar{IV}$, \bar{V} , $a: \bar{I}$, $F: \bar{V}^{\flat}$, and \bar{I} .
System b) shows the graph with various chords and lines, including labels like b^{\flat} , $b^{\flat} b^{\flat} p^{\flat}$, $\# \bar{IV}$, \bar{V} , \bar{I} , and (p) .
System c) shows the graph with further annotations, including labels like b^{\flat} , $b^{\flat} b^{\flat} p^{\flat}$, $\# \bar{IV}$, \bar{V} , \bar{I} , and $h d$.
Below system c) is a table of intervals for measures 210 through 247. The table has columns for measure numbers and rows for intervals. The intervals are listed as follows:

Measure	Interval
210	8
211	8
212	7
213	8
214	8
215	8
216	8
217	8
218	8
219	8
220	8
221	8
222	8
223	8
224	8
225	8
226	8
227	8
228	8
229	8
230	8
231	8
232	8
233	8
234	8
235	8
236	8
237	8
238	8
239	8
240	8
241	8
242	8
243	8
244	8
245	8
246	8
247	8