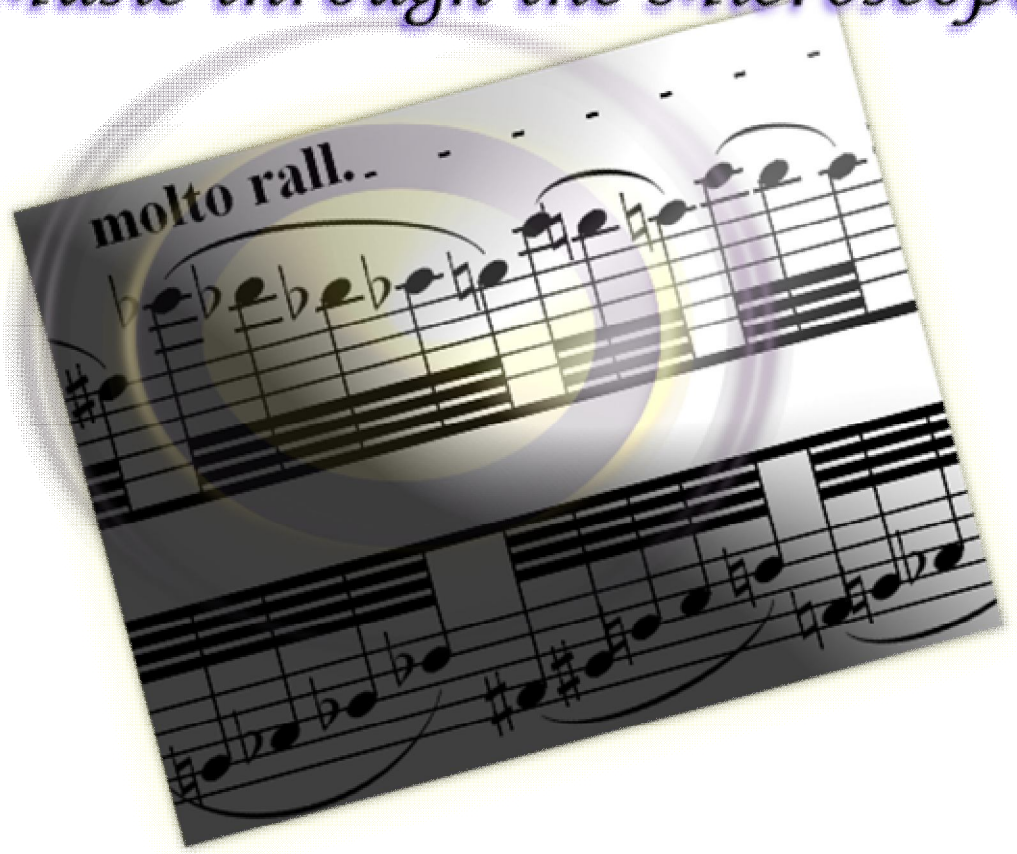
Music through the Microscope



Anton Bruckner

Locus iste

Illustrations

A musical analysis

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http://www.amazon.co.uk/Bruckner-musical-analysis-through-Microscope-ebook/dp/B00R4XFKTM/ref=sr_1_2?ie=UTF8&qid=1419074262&sr=8-2&keywords=dr+nick+redfern

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Introduction

This document is a detailed analysis of *Locus iste* by Anton Bruckner. The purpose of this analysis is to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, texture, rhythm, etc. This study is not a critique of the composer and does not seek to explore the cultural, contextual or historical aspects of the music.

If some of the illustrations appear too small then a free copy of the illustrations can be downloaded as a PDF file from:

http://www.nickredfern.co.uk/Cloud_Factory_Publications.htm

Sources

The source of this analysis is a transcription made from various scores at **http://imslp.org/wiki/Locus_iste,_WAB_23_(Bruckner,_Anton)**. The transcription is available to download as a free PDF file form along with a piano reduction:

http://www.nickredfern.co.uk/Cloud_Factory_Publications.htm.

The text has been excluded from many illustrations for visual clarity.

Nick Redfern

Thematicism

A section

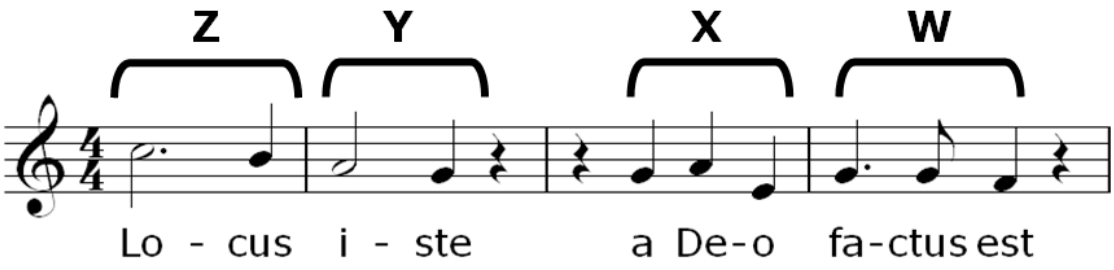


Figure 1 Motifs Z, Y, X & W Soprano bar 1 to 4

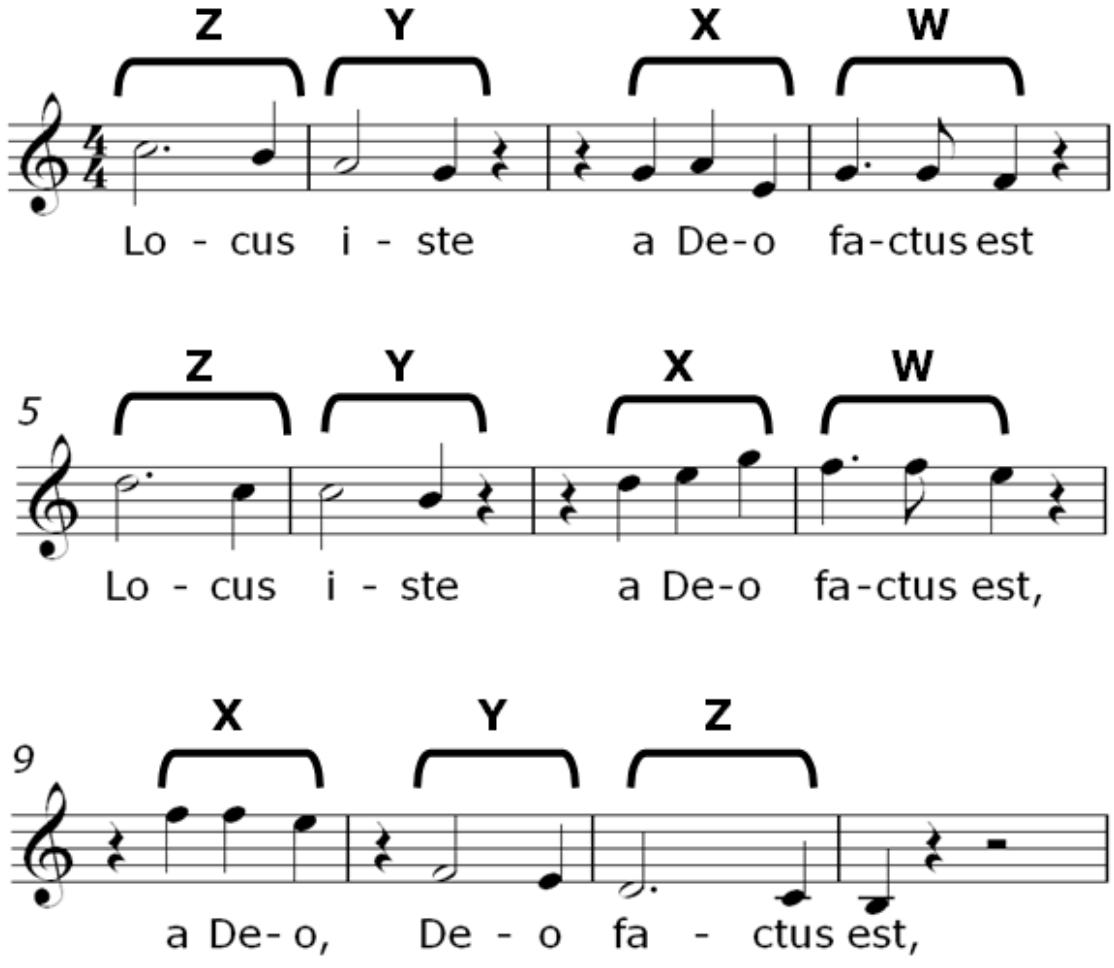


Figure 2 Motifs Soprano Bar 1 to 12

B section

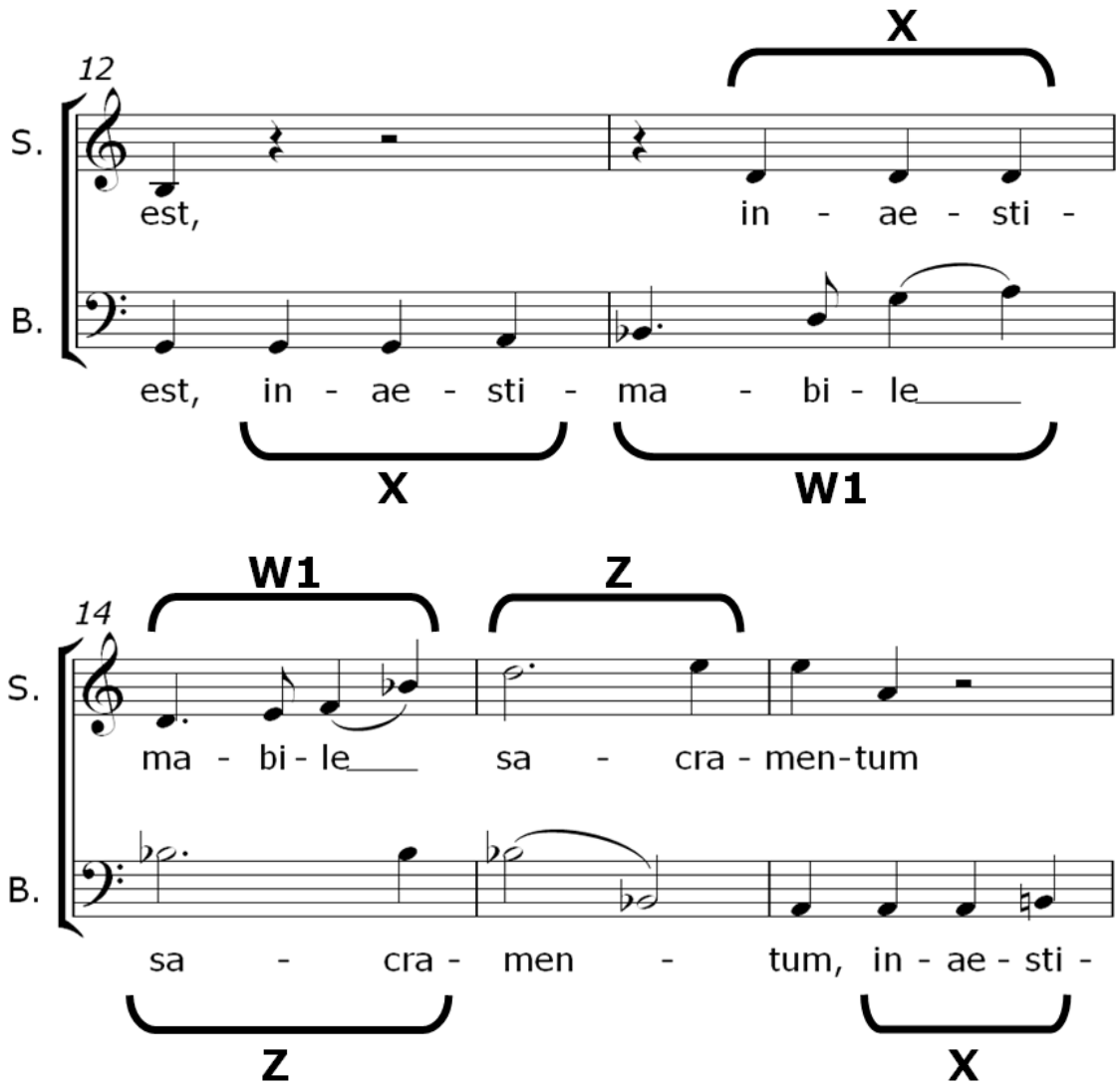


Figure 3 Motif bar 12 to 16 Soprano & Bass

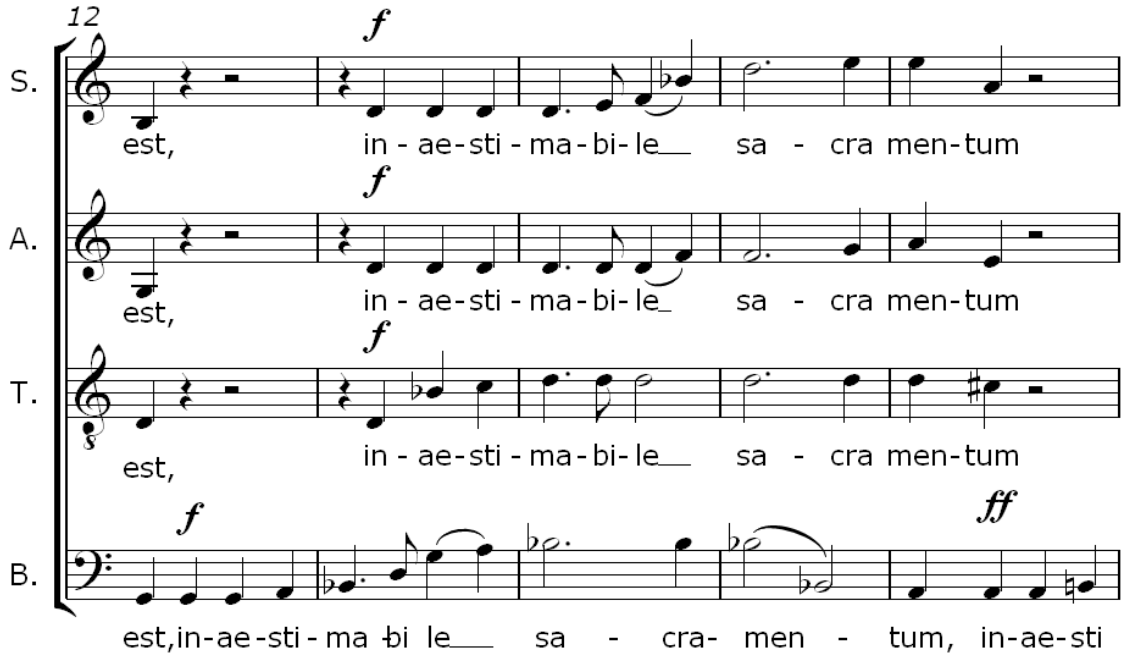


Figure 4 Motifs bar 12 to 16

C section

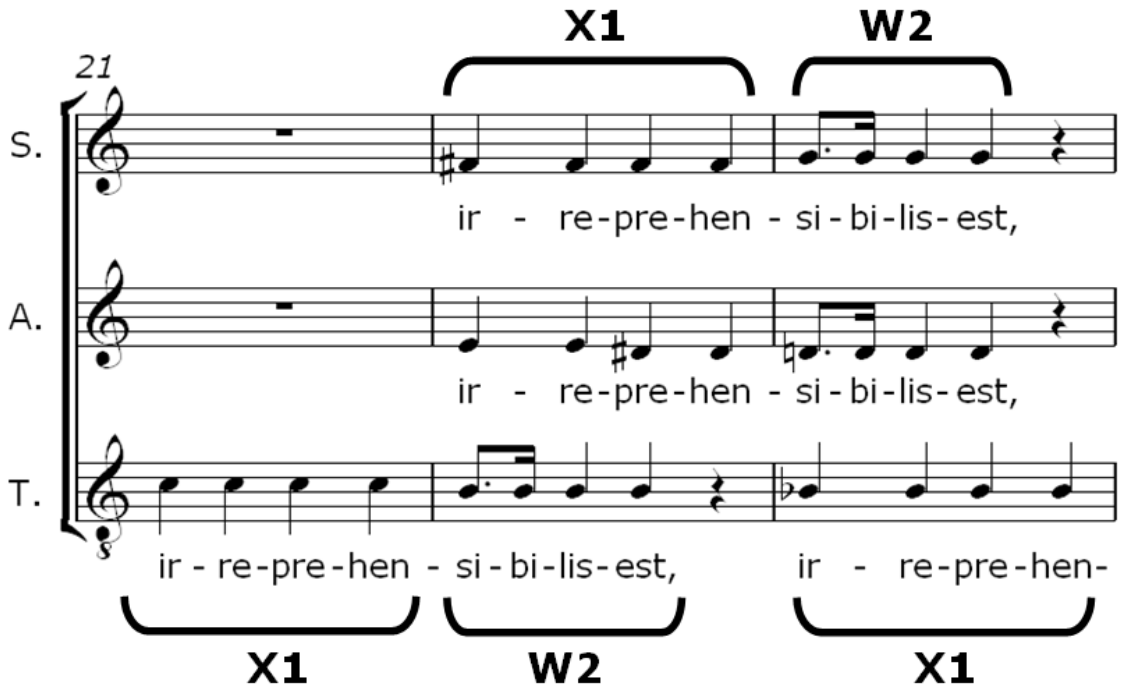


Figure 5 Motifs developed bar 21 to 23

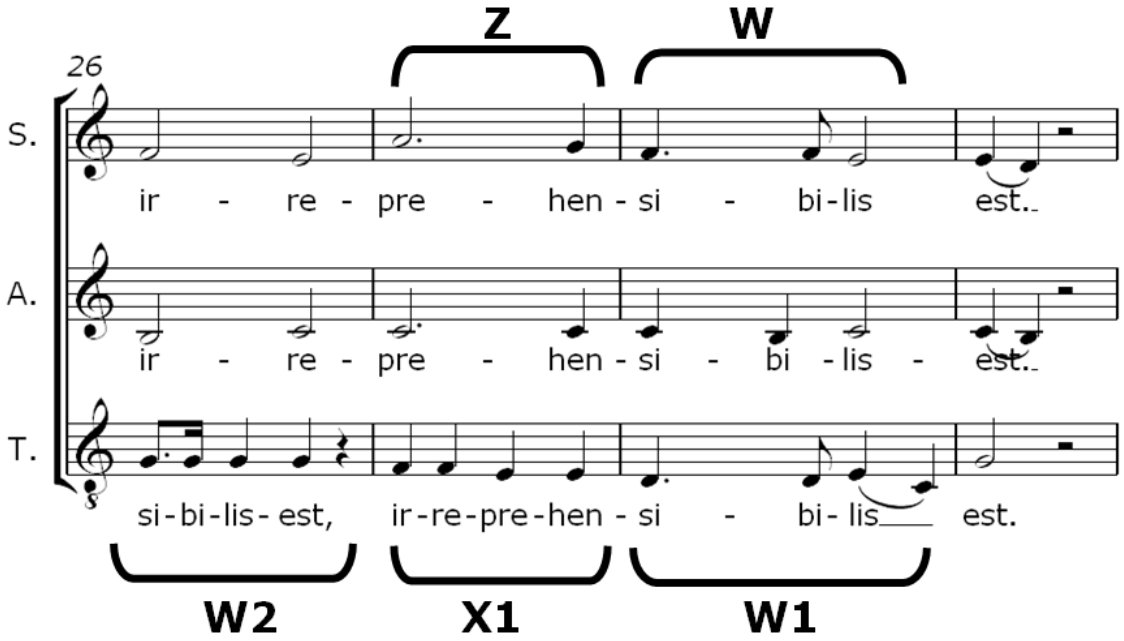


Figure 6 Motifs close of C section bar 26 to 29

Vocal forces and ranges

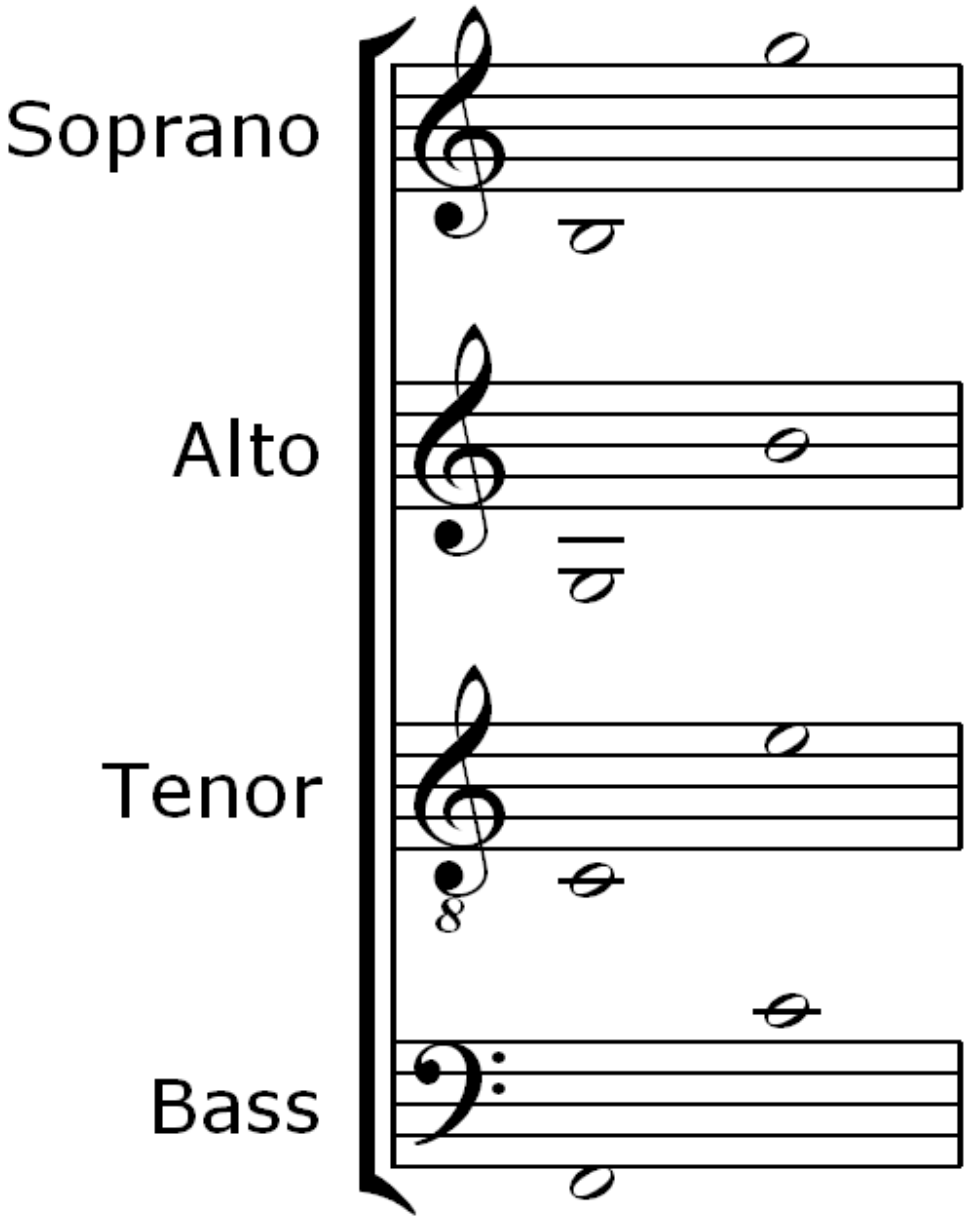


Figure 7 Vocal ranges

Spacing & tessitura

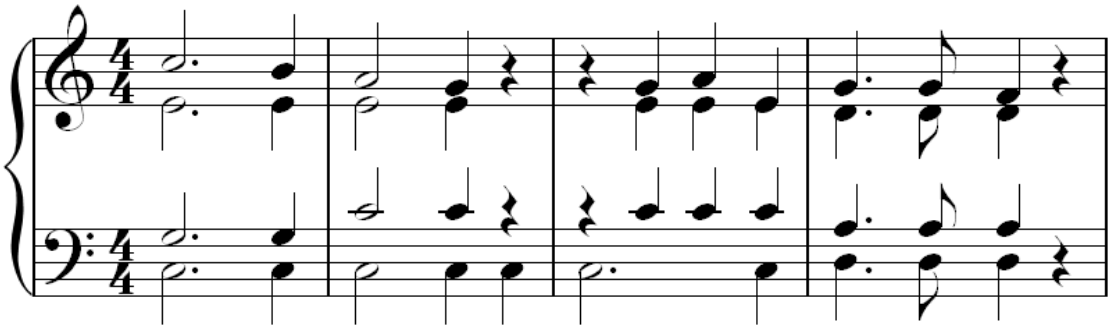


Figure 8 Vocal spacing bar 1 to 4

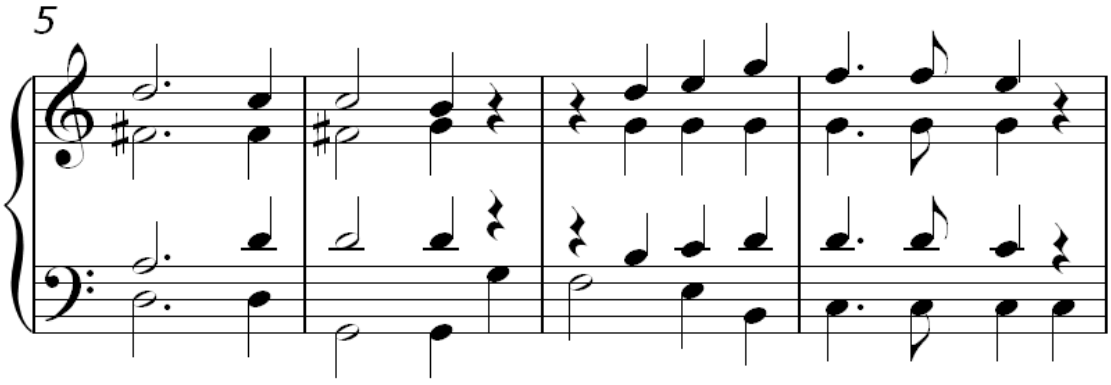


Figure 9 Vocal spacing bar 5 to 8

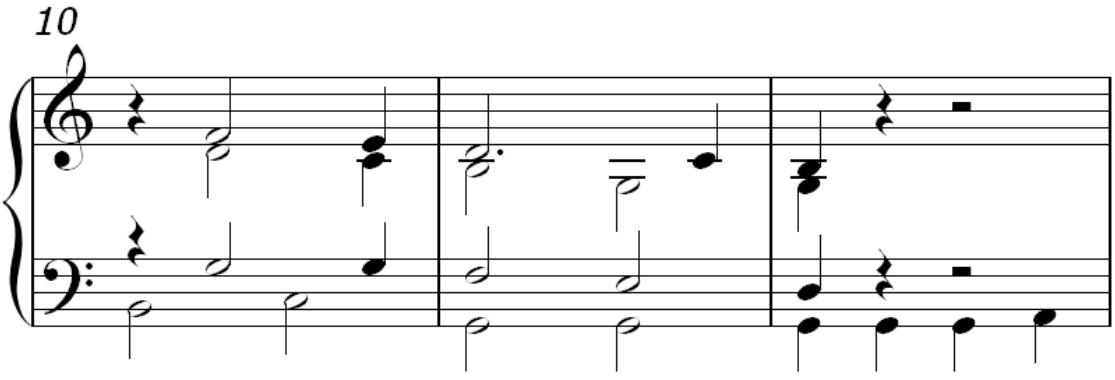


Figure 10 Vocal spacing bar 10 to 12 beat 1

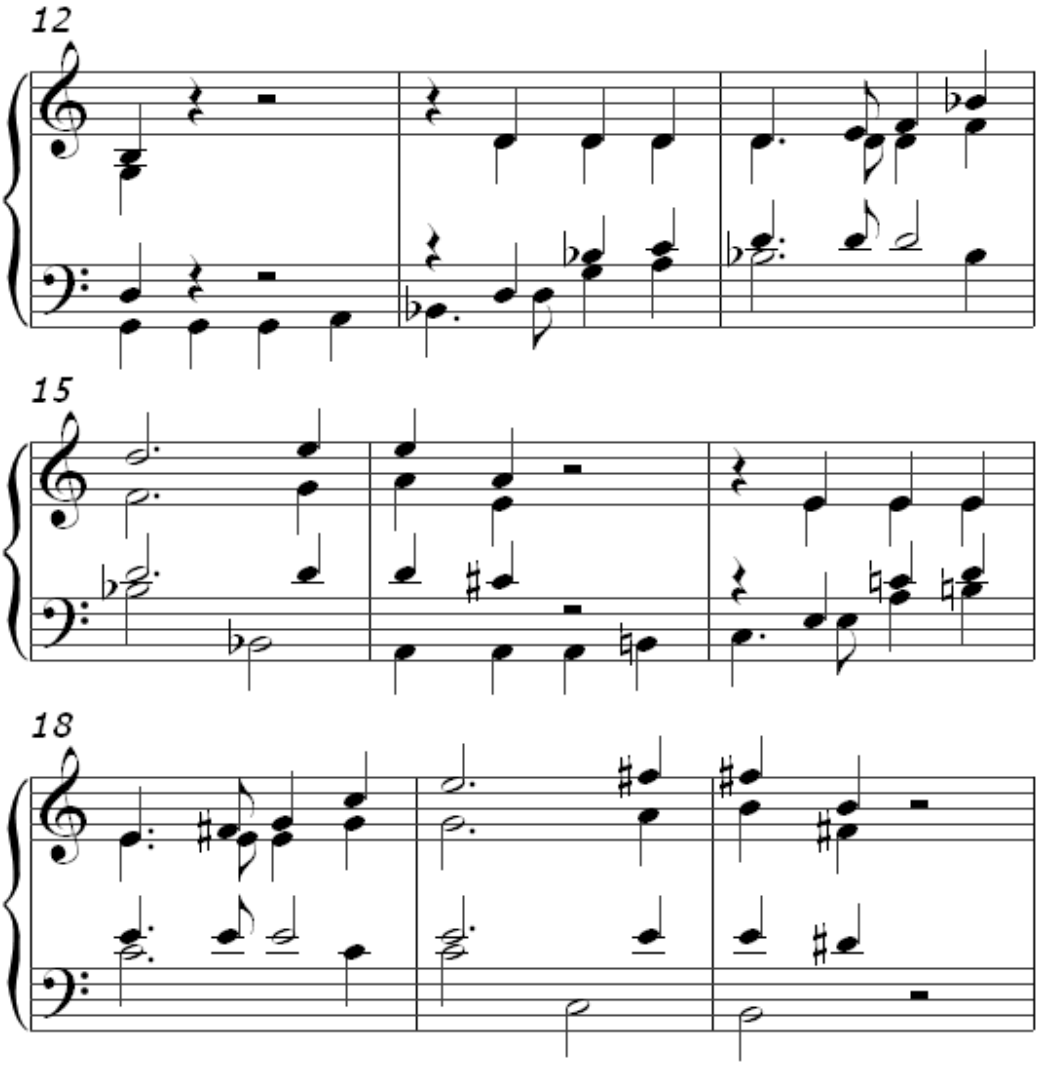


Figure 11 B section vocal tessitura bar 12 to 20

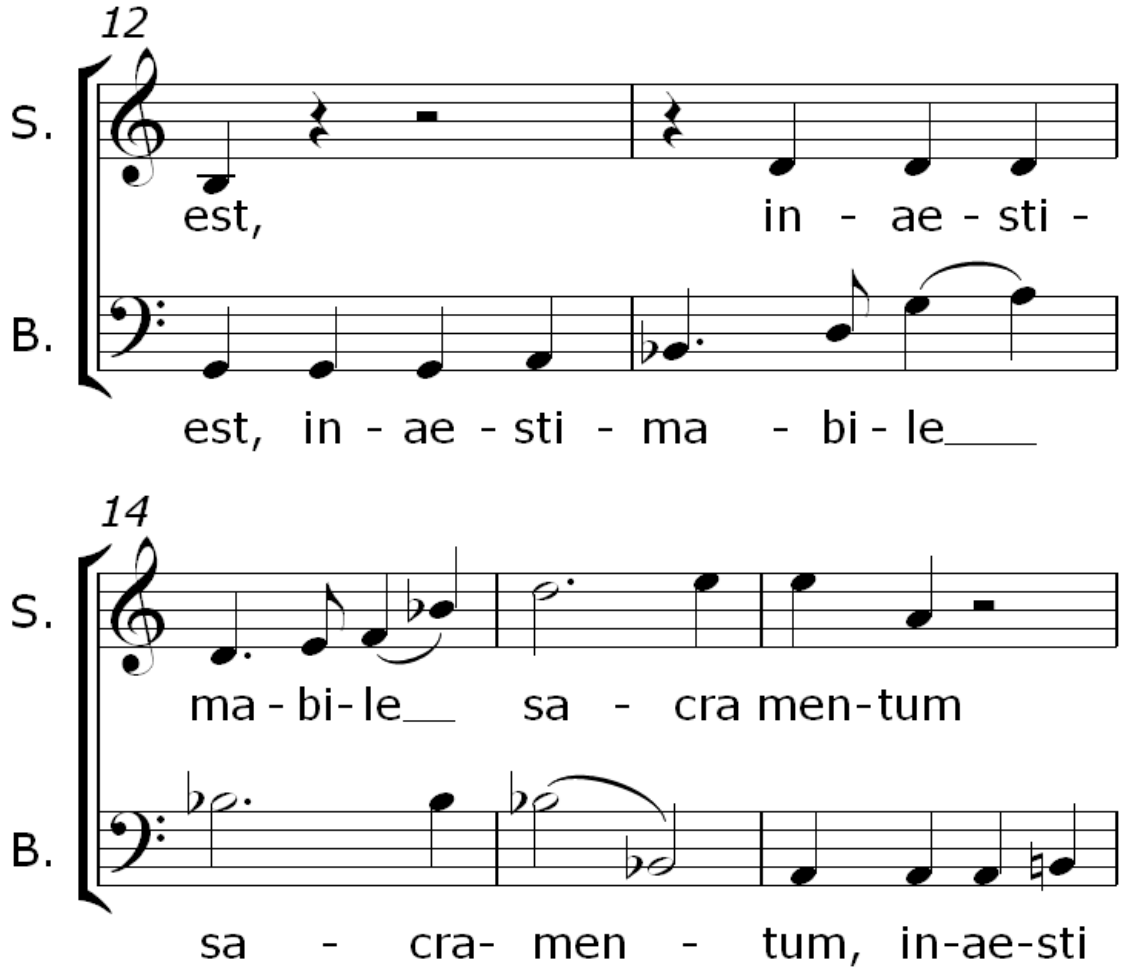


Figure 12 Tessitura of the Soprano & Bass bar 12 to 16

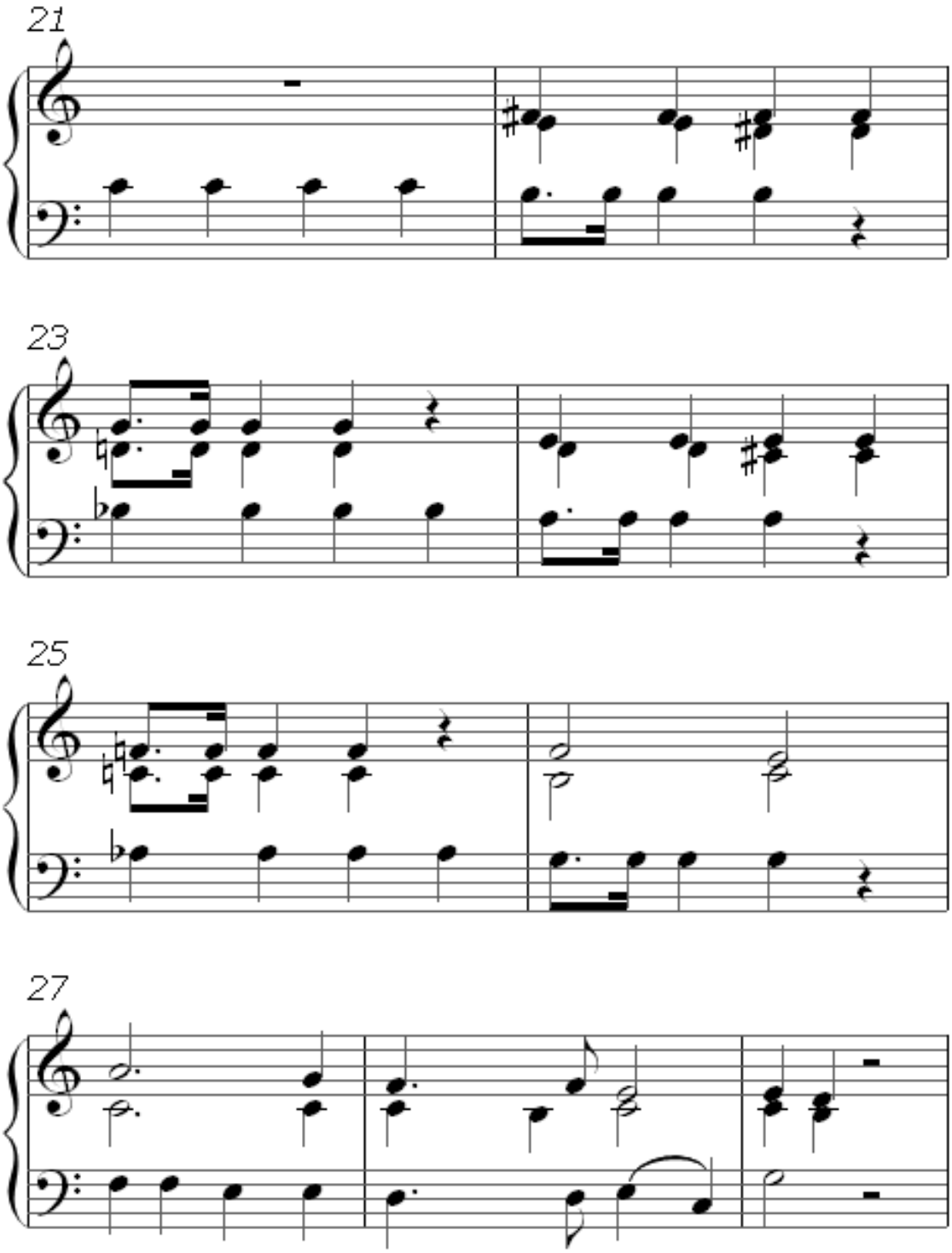


Figure 13 Close scoring, Soprano, Alto & Bass C section

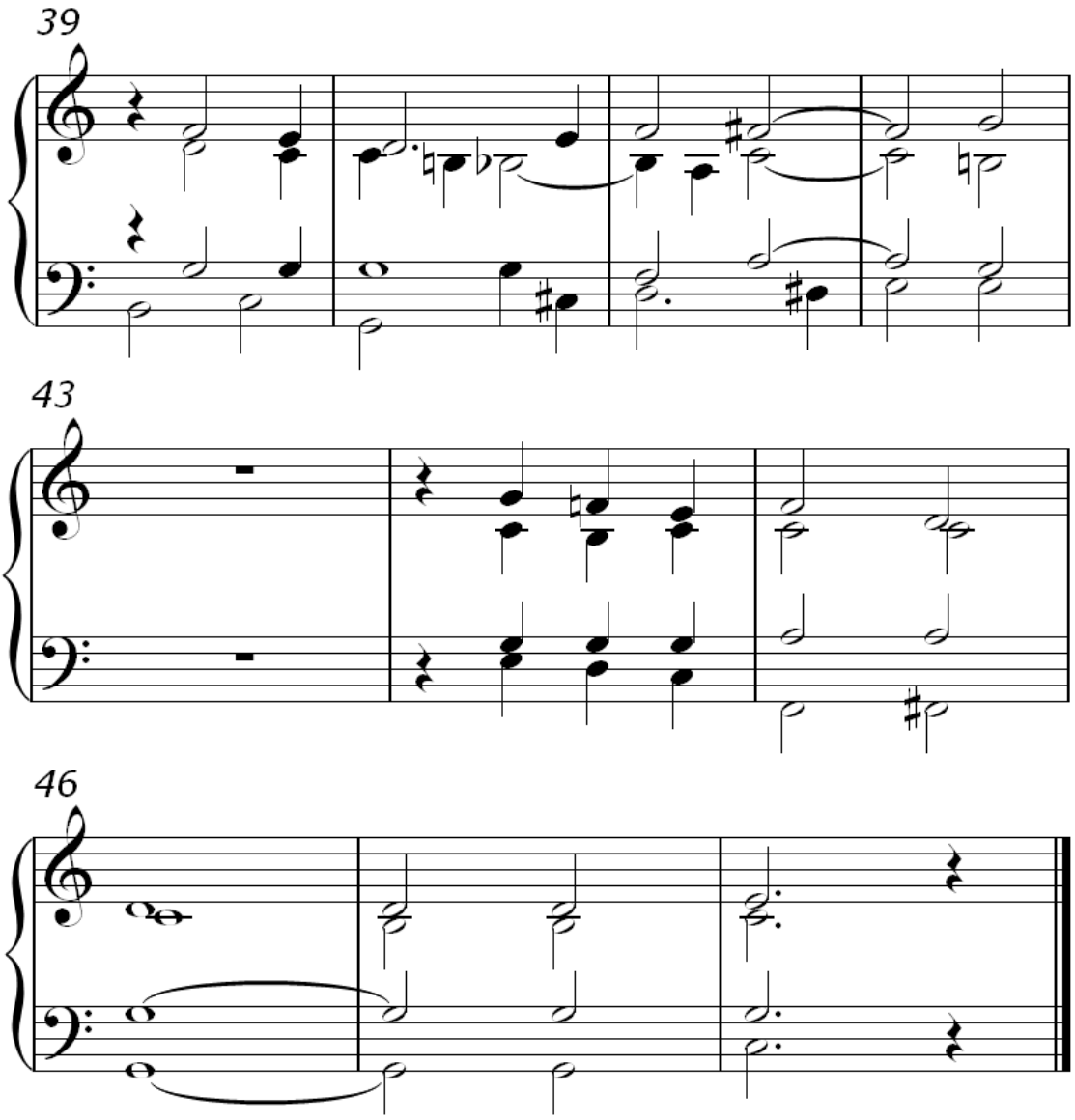


Figure 14 Tessitura Coda bar 39 to 48

Setting & texture

A section

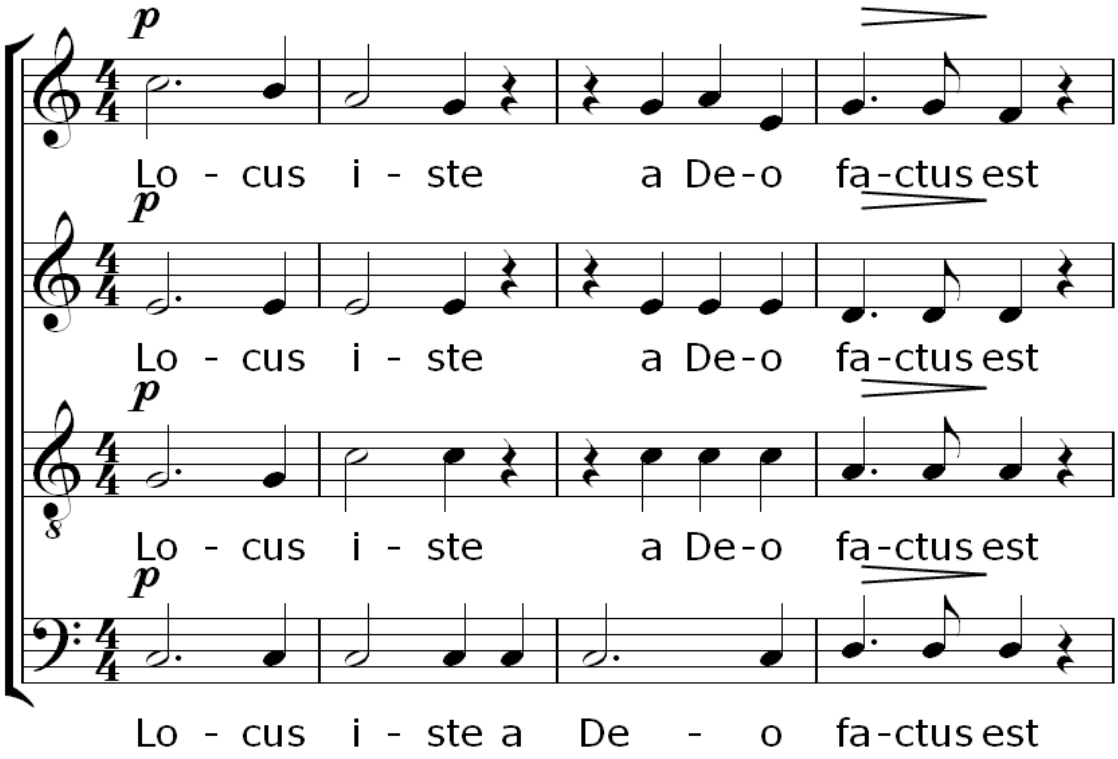


Figure 15 Homophonic texture; syllabic setting bar 1 to 4

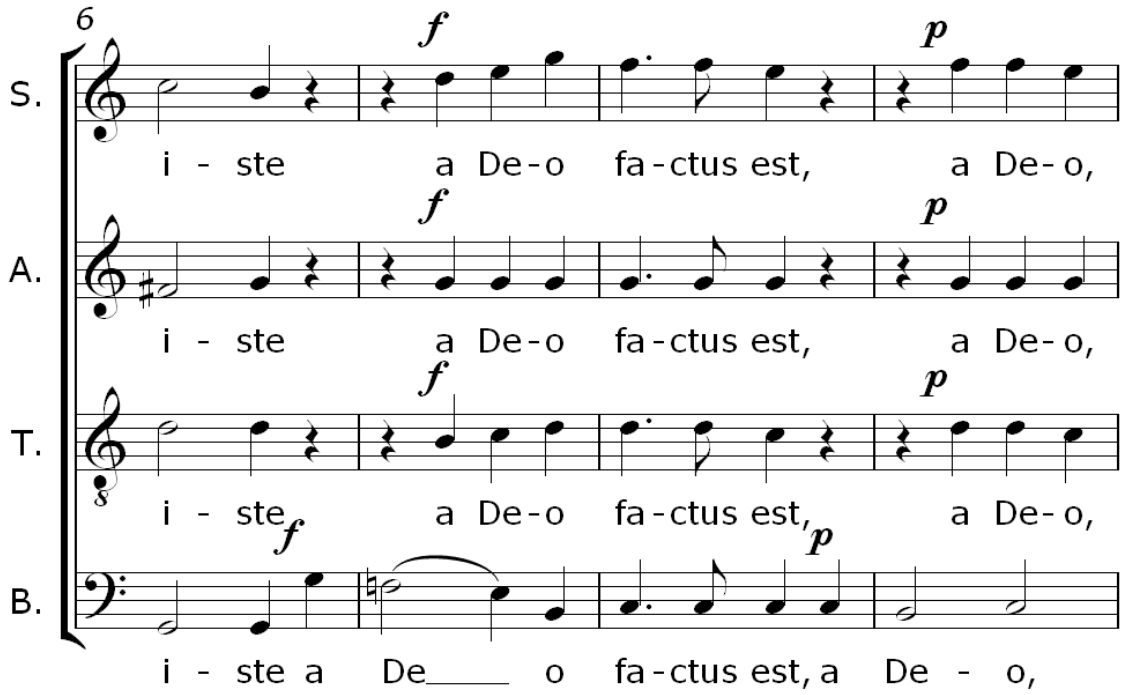


Figure 16 Bass anticipation of text bar 6 to 9

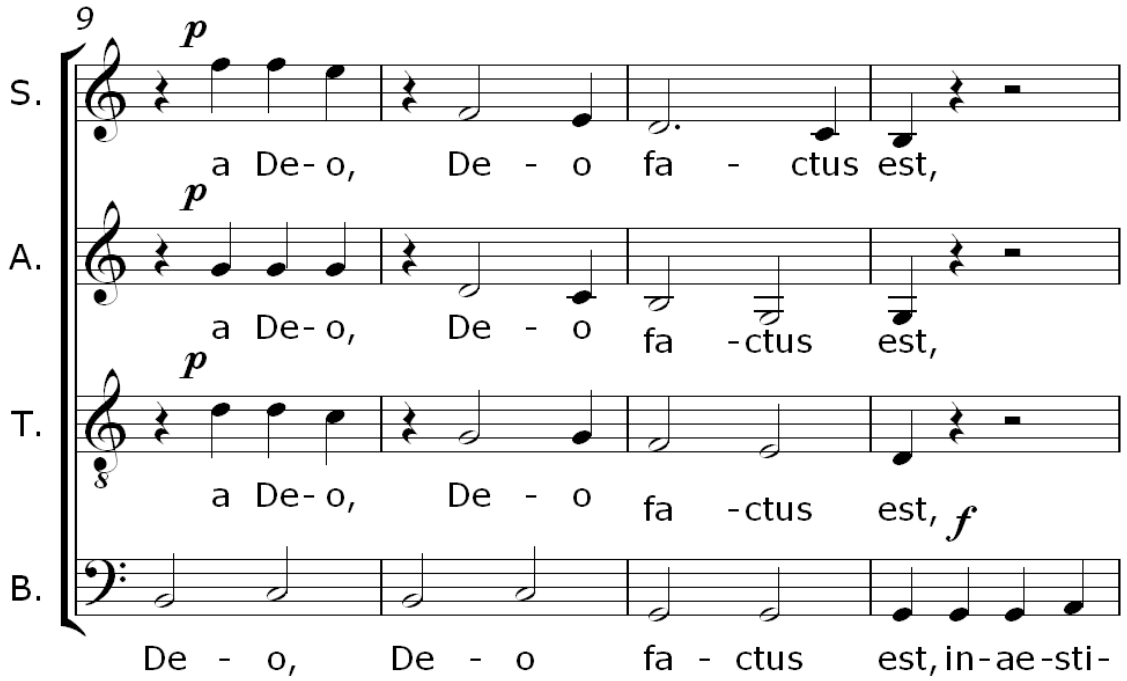


Figure 17 Imperfect cadence bar 10 to 12 beat 1

B section

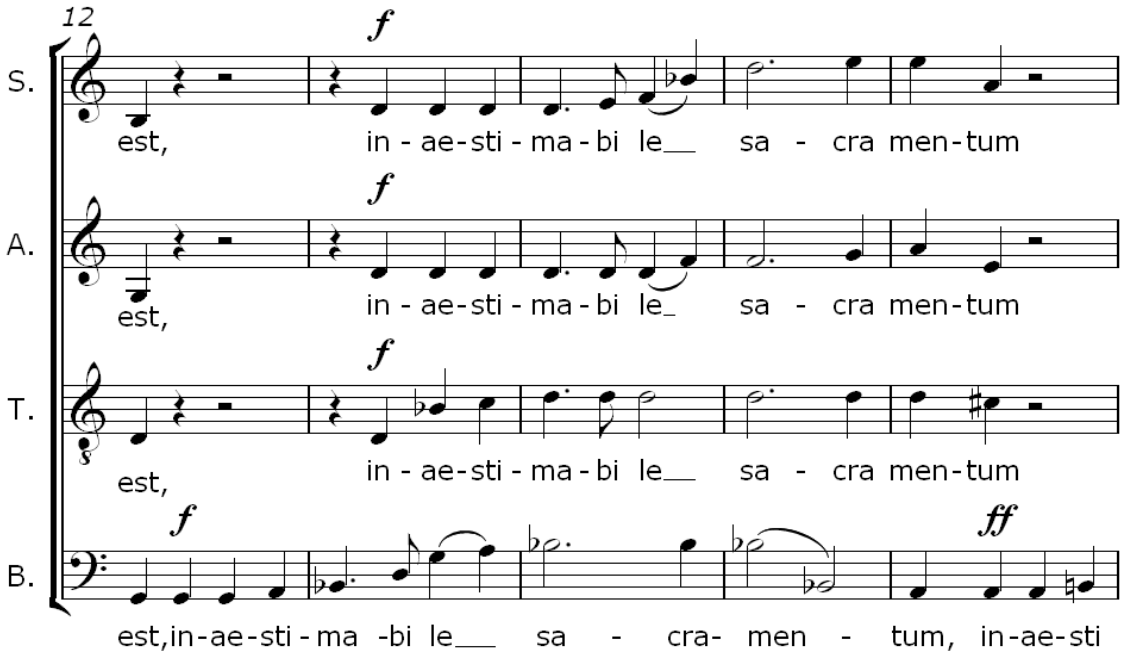


Figure 18 B section bar 12 beat 2 to 16

C section

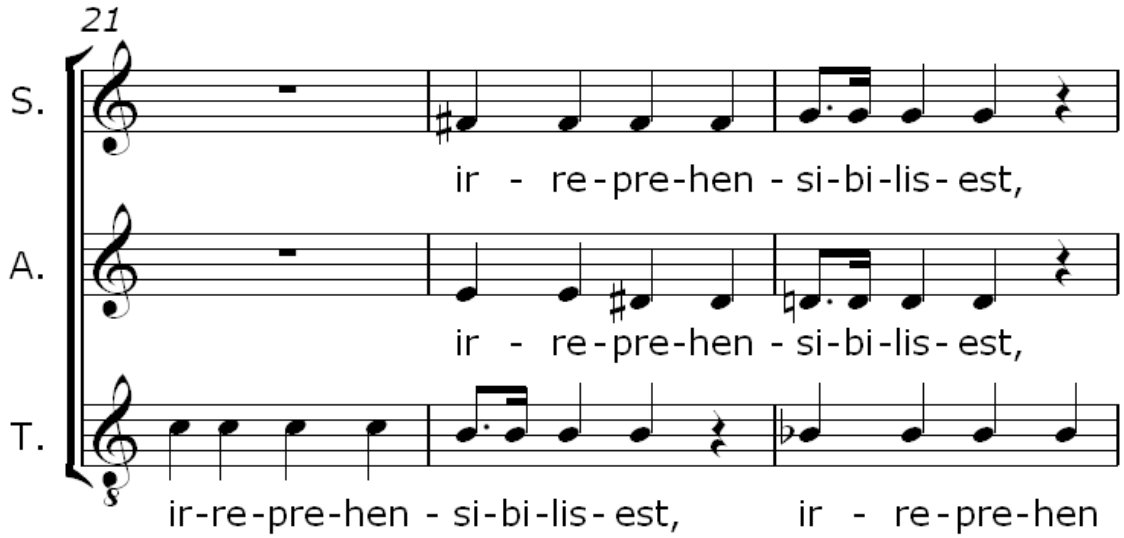


Figure 19 Texture & setting C section bar 21 to 23

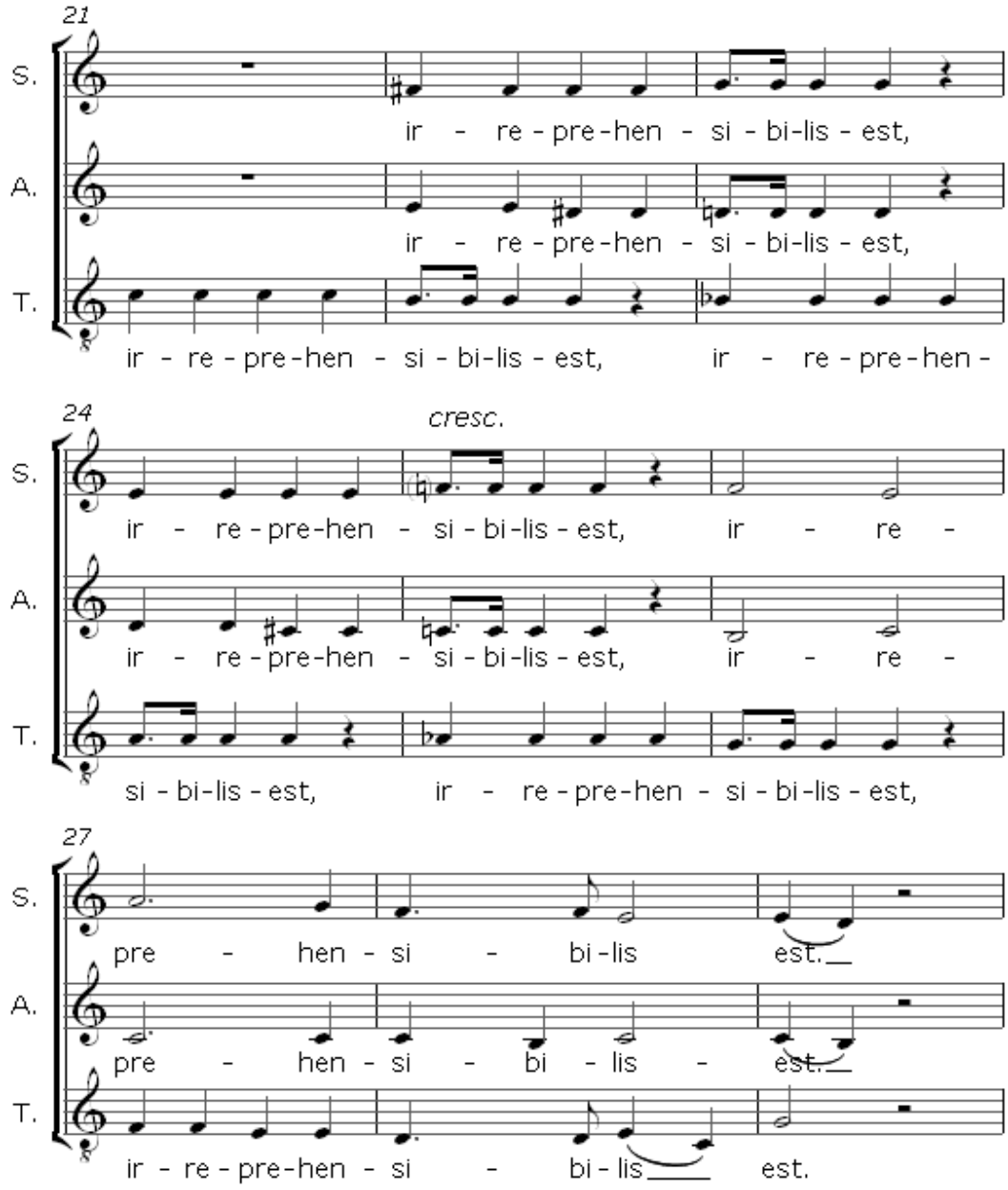


Figure 20 Dovetailed texture of C section

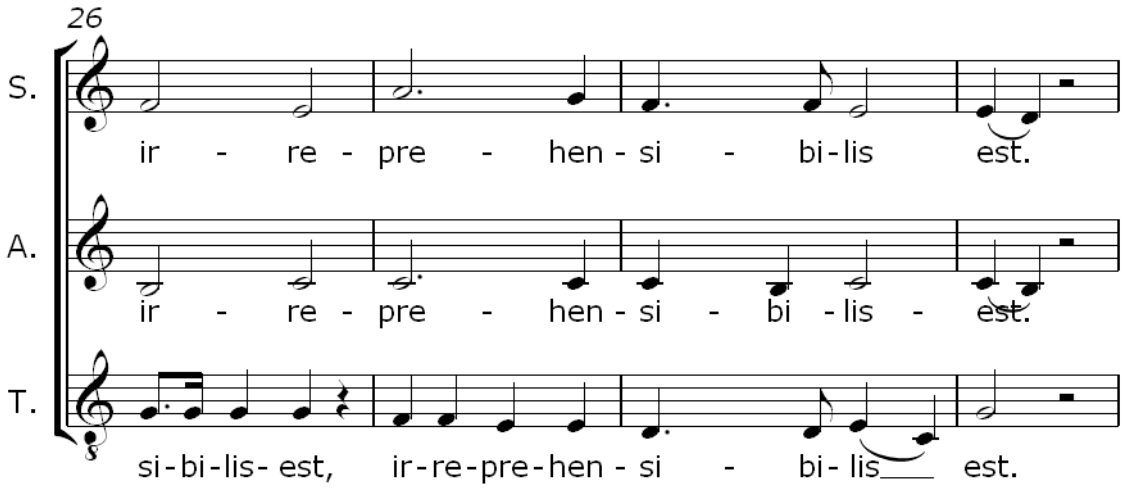


Figure 21 Closing C section bar 26 to 29

A1 section (close)

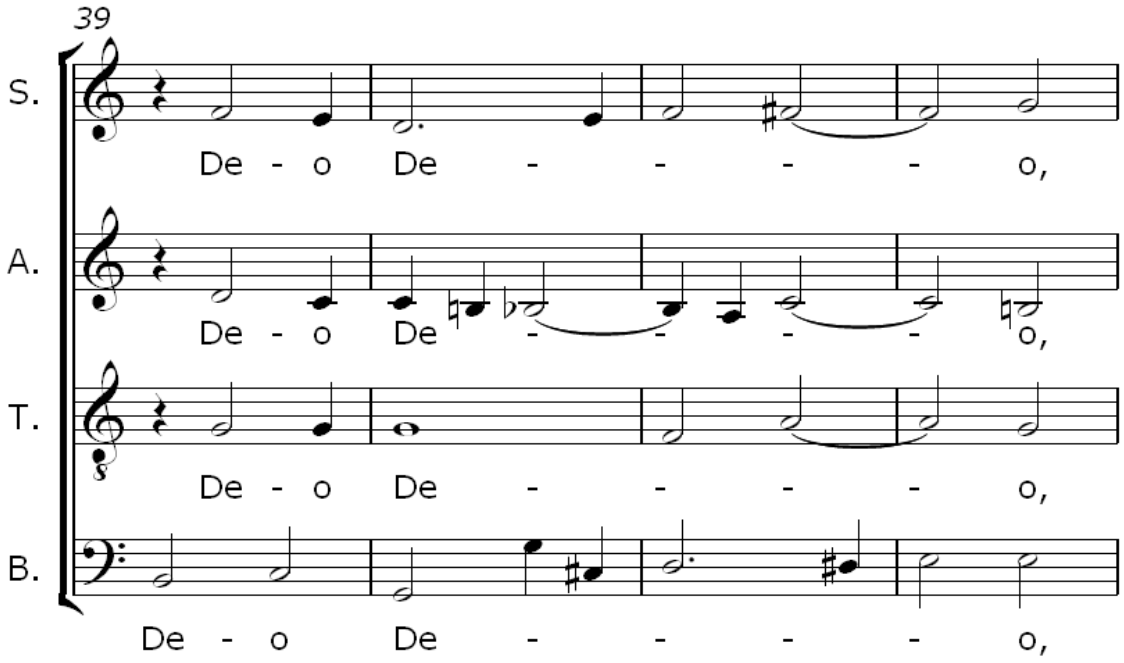


Figure 22 Close of A section bar 39 to 42

Coda

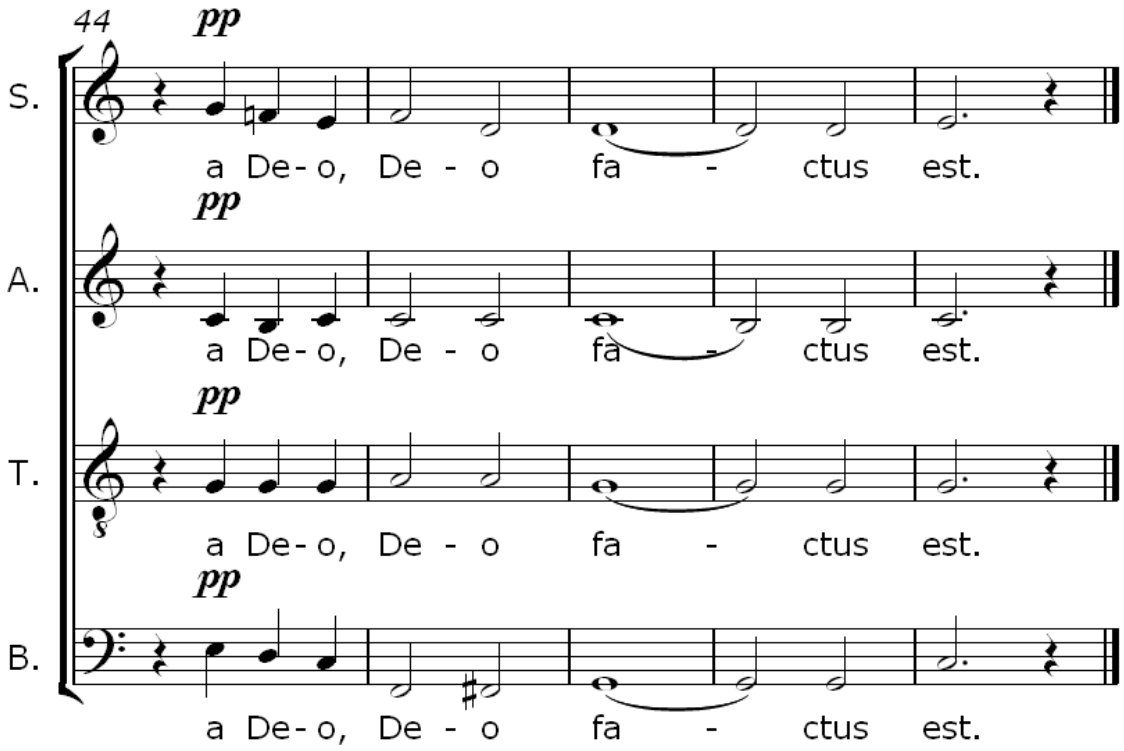


Figure 23 Homophonic texture bar 44 to 48

Harmony & tonality

A section

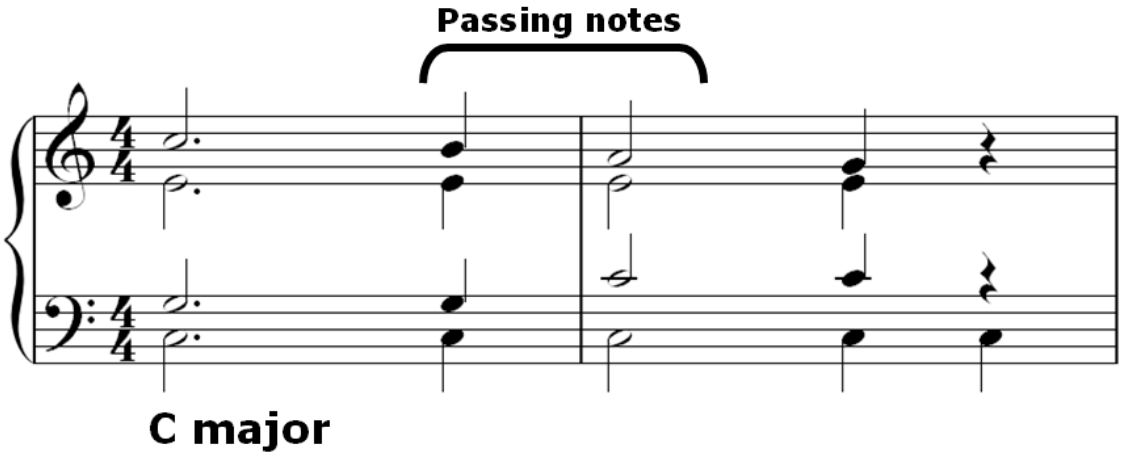


Figure 24 harmony bar1 to 2

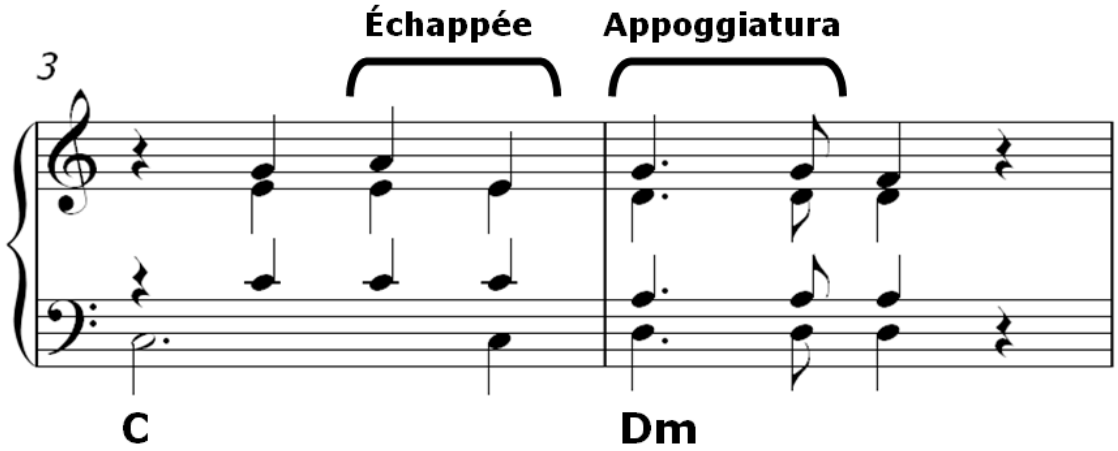


Figure 25 Dissonance bar 3 to 4

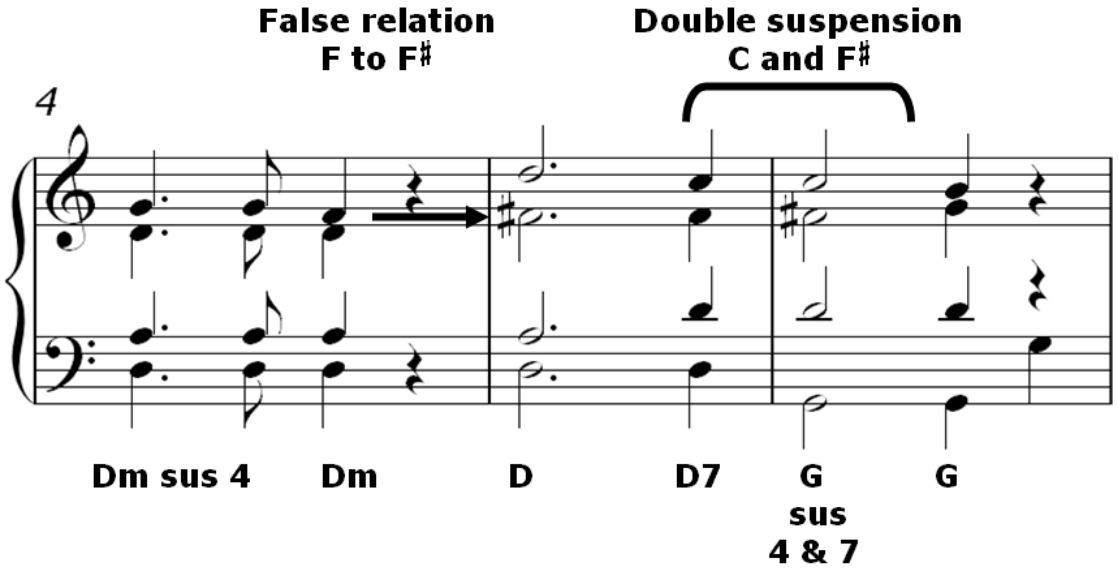


Figure 26 Dissonance bar 6 to 6

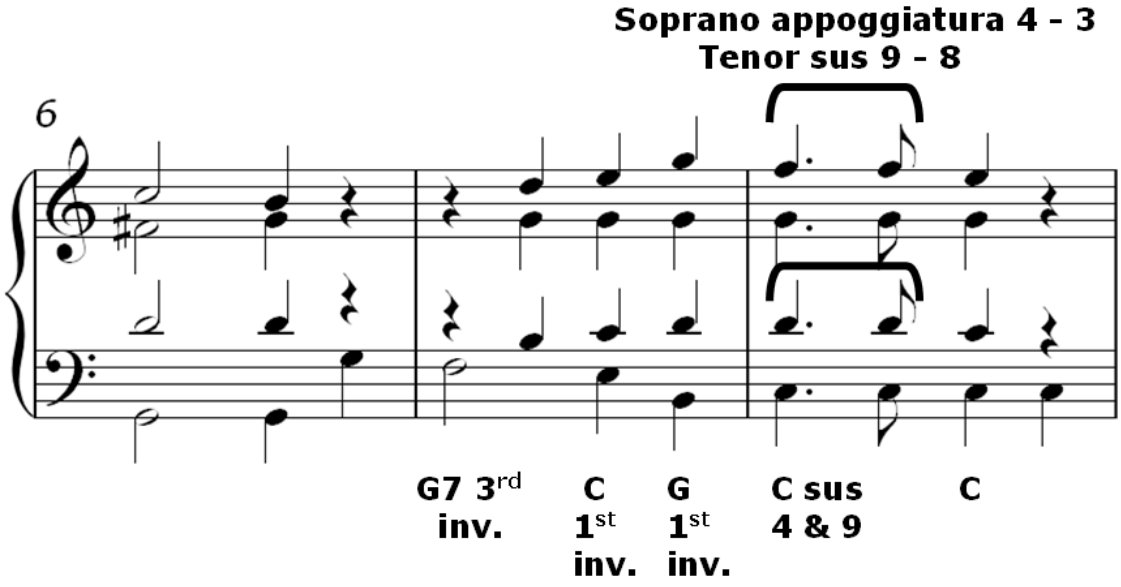


Figure 27 Dissonance bar 6 to 8

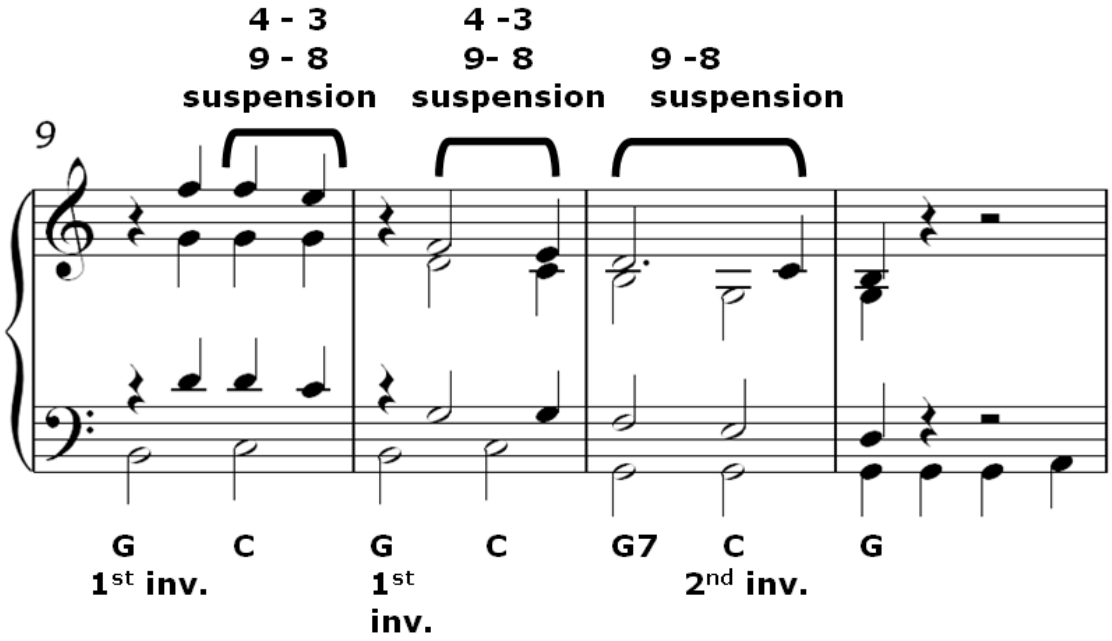


Figure 28 Suspensions bar 9 to 12

B section

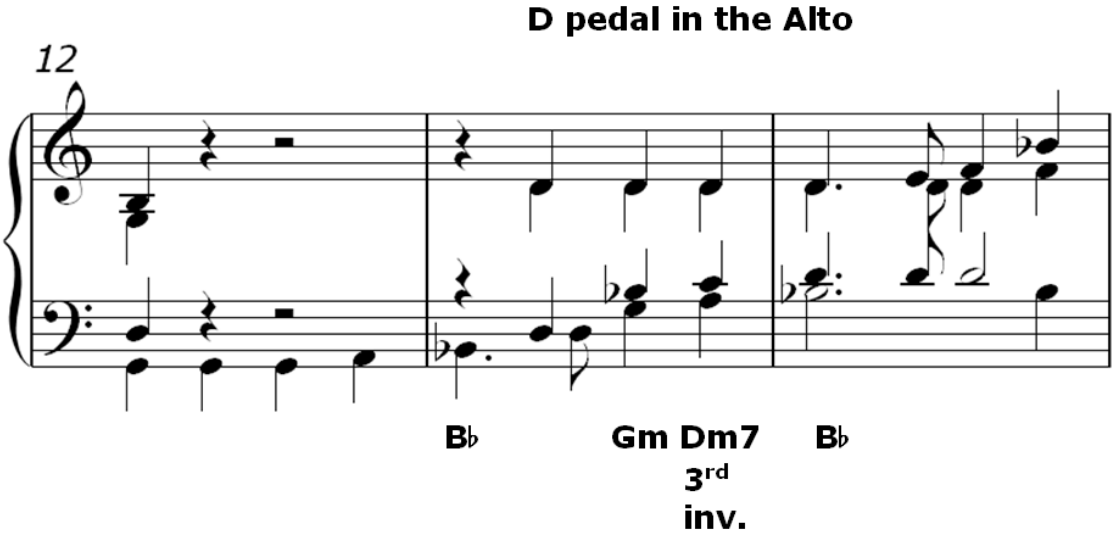


Figure 29 B flat harmony bar 12 to 14

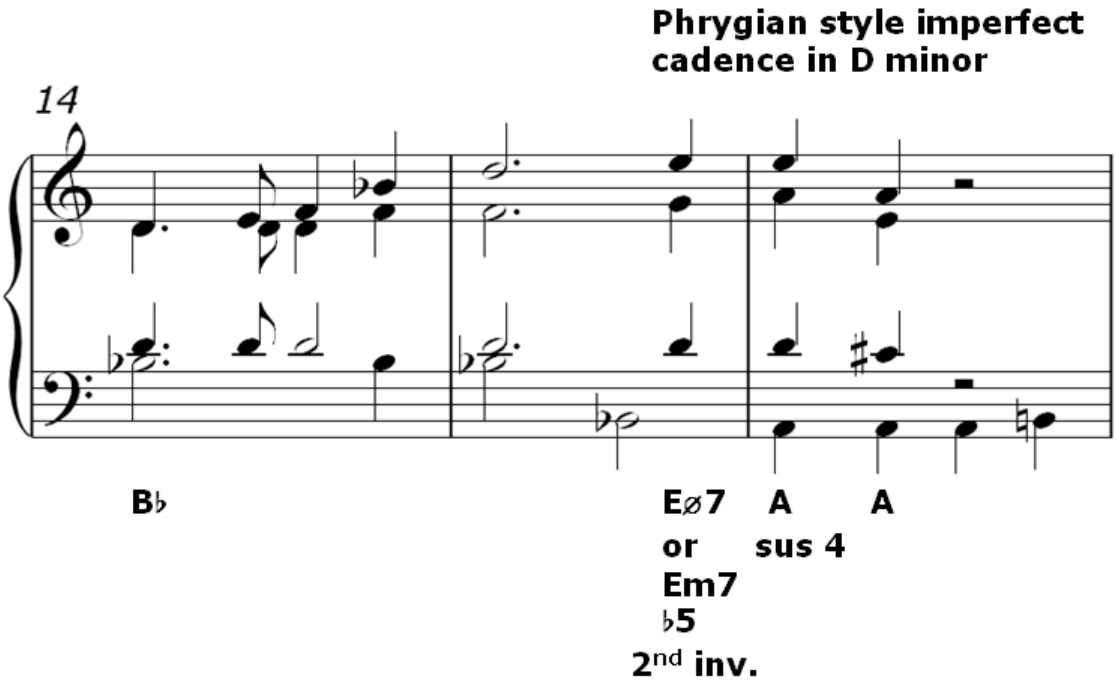


Figure 30 Imperfect cadence in D minor bar 14 to 16 beat 2

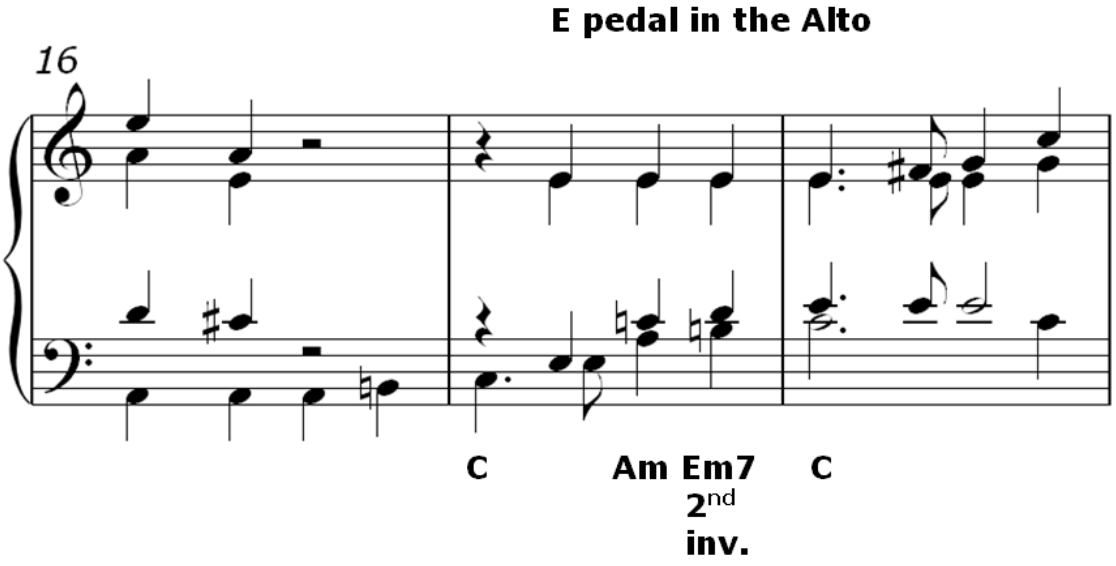


Figure 31 Harmony bar 16 to 18

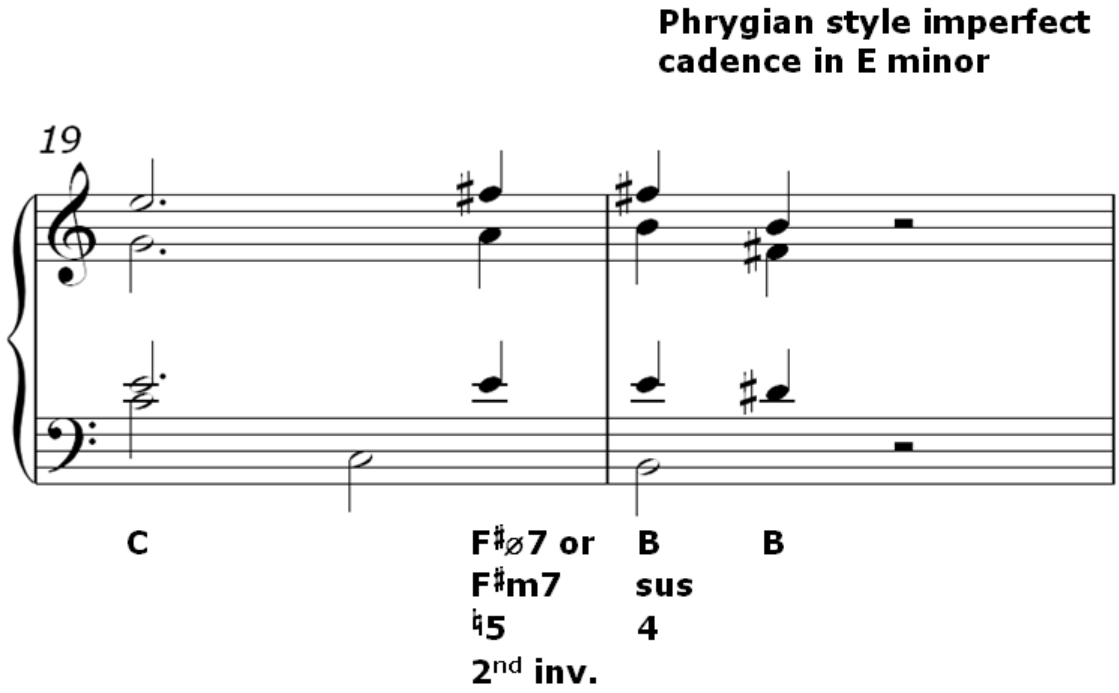


Figure 32 Imperfect cadence in E minor bar 19 to 20 beat 2

C section

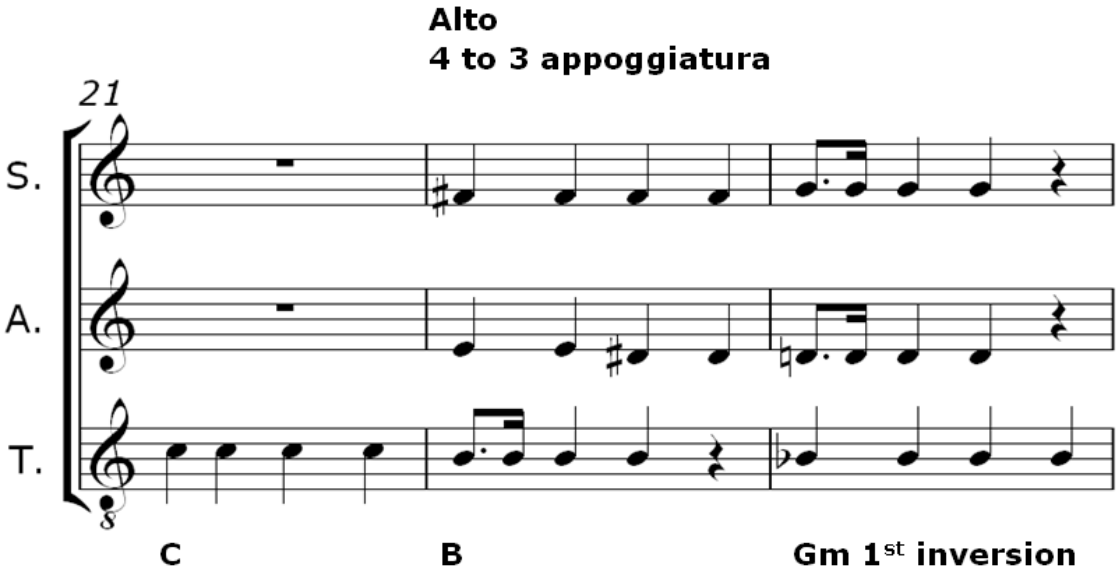


Figure 33 Arrested modulation bar 21 to 23

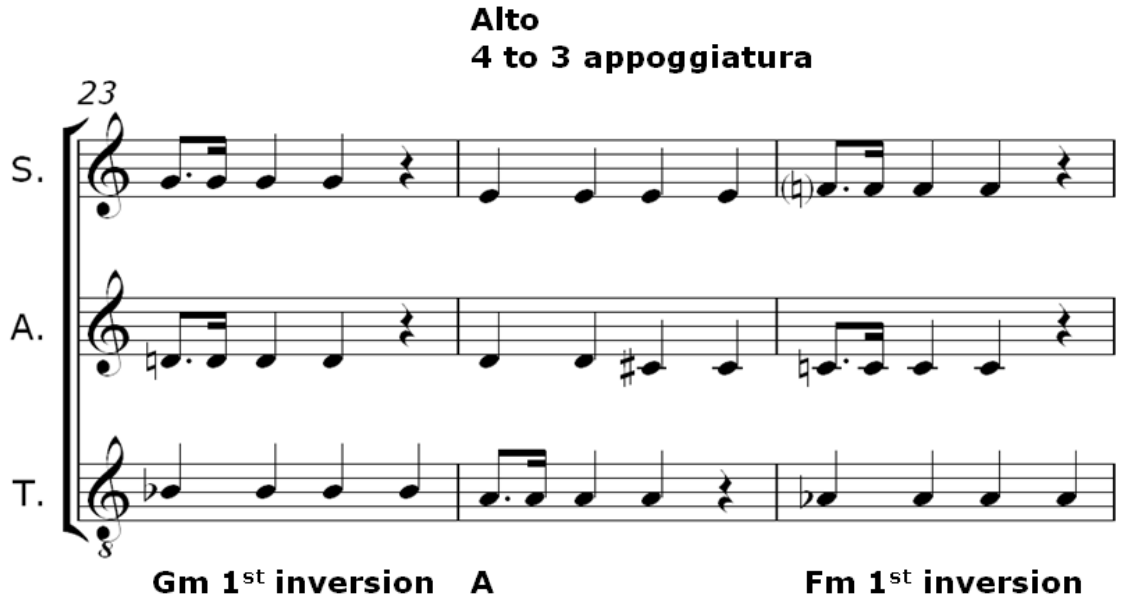


Figure 34 Arrested modulation bar 23 to 25

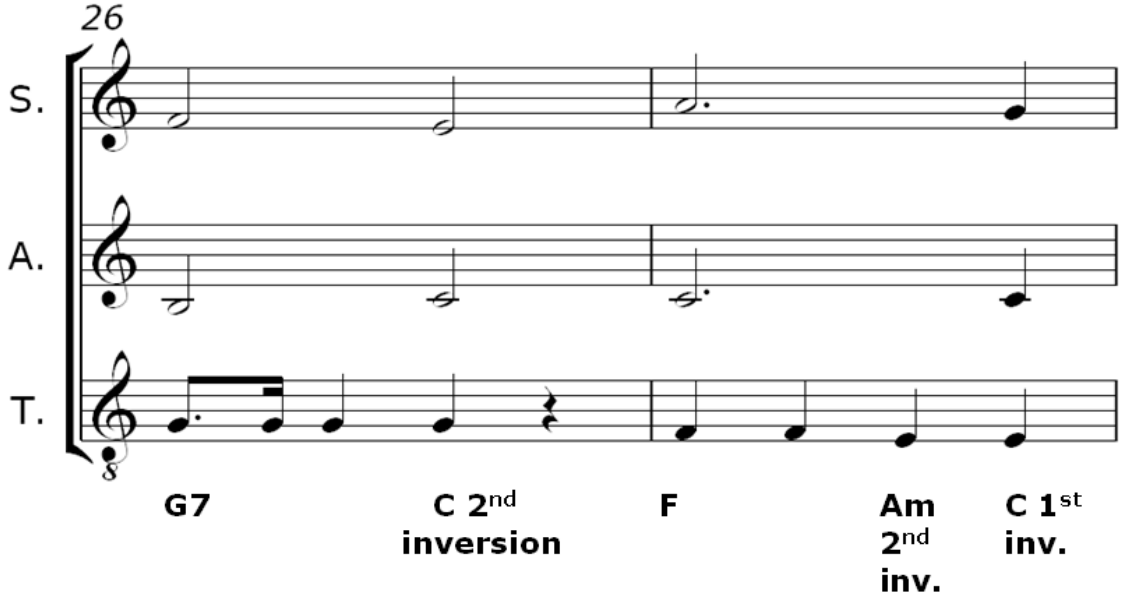


Figure 35 Harmony bar 26 to 27

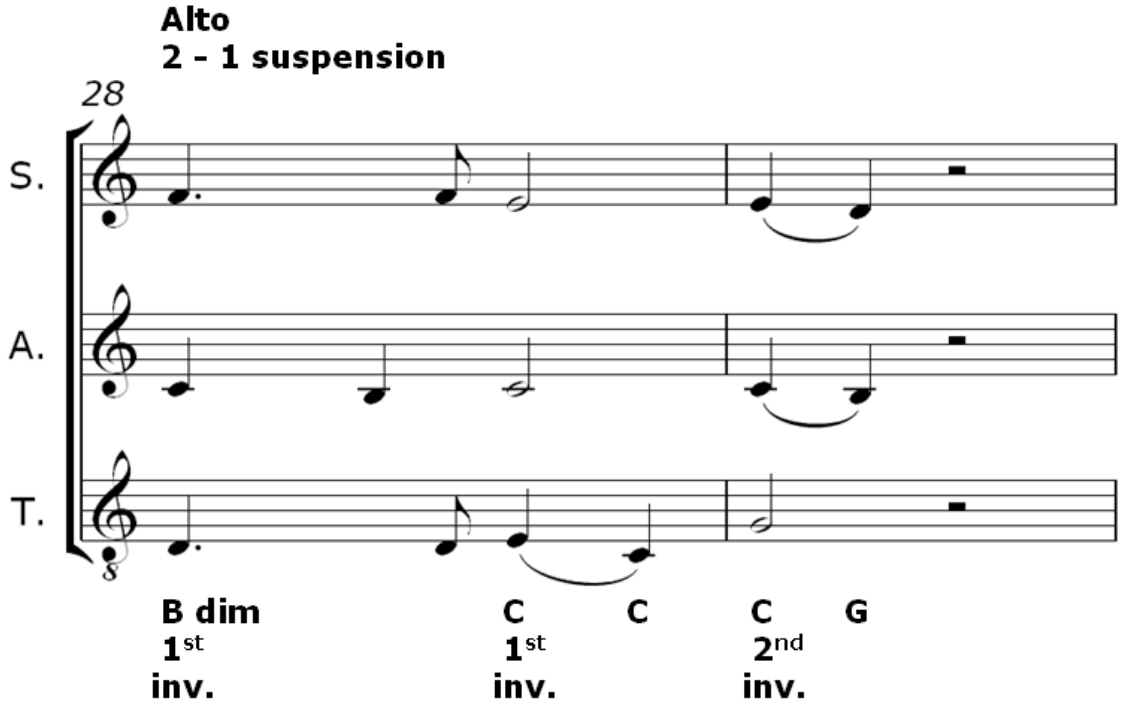


Figure 36 Cadence C section bar 28 to 29

A1 section

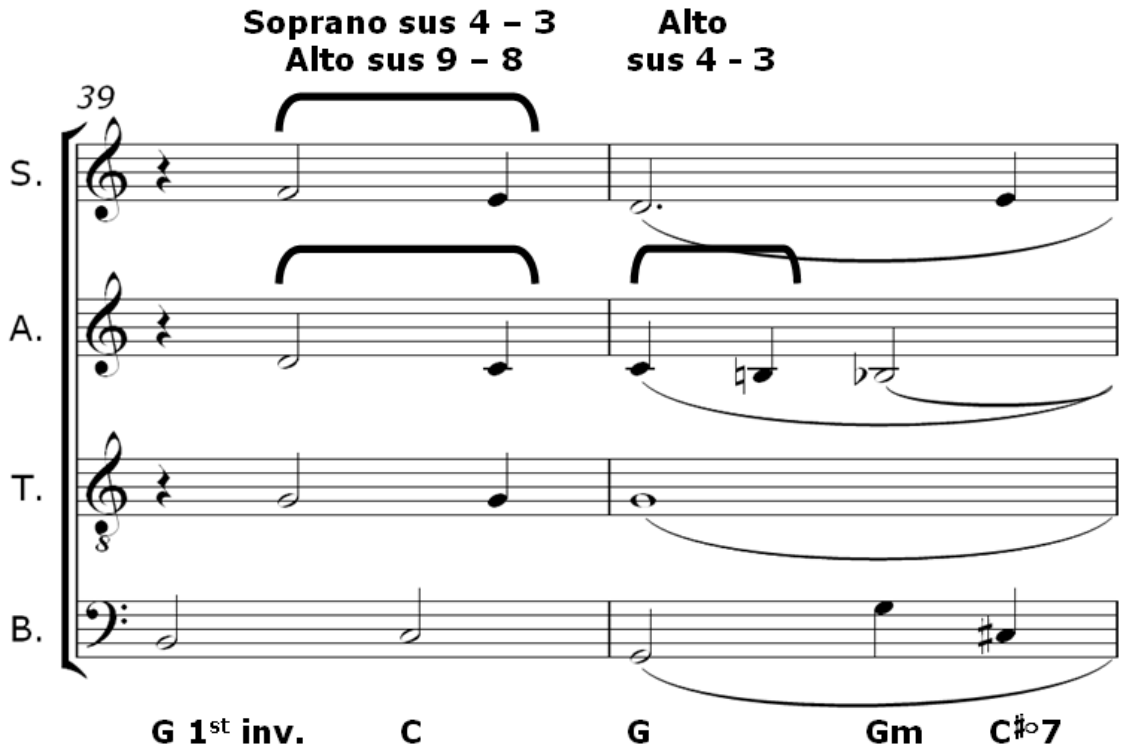


Figure 37 Harmony bar 39 to 40

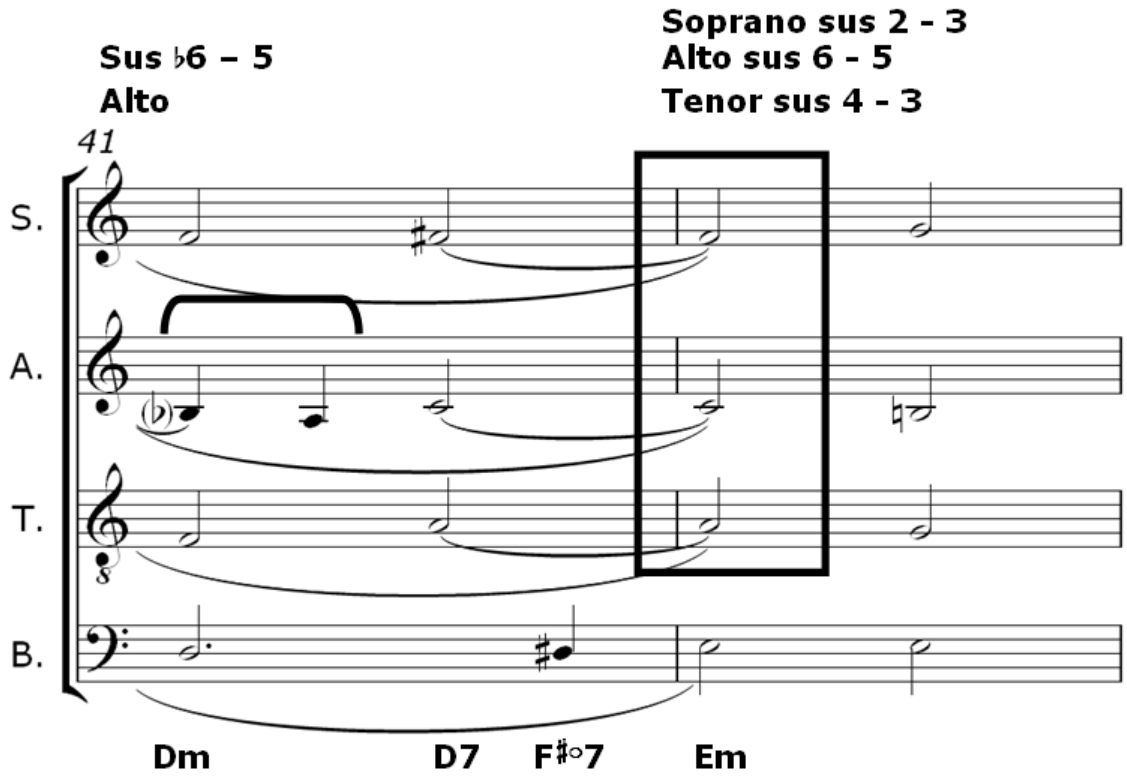


Figure 38 Chromatic harmony bar 41 to 42

Coda

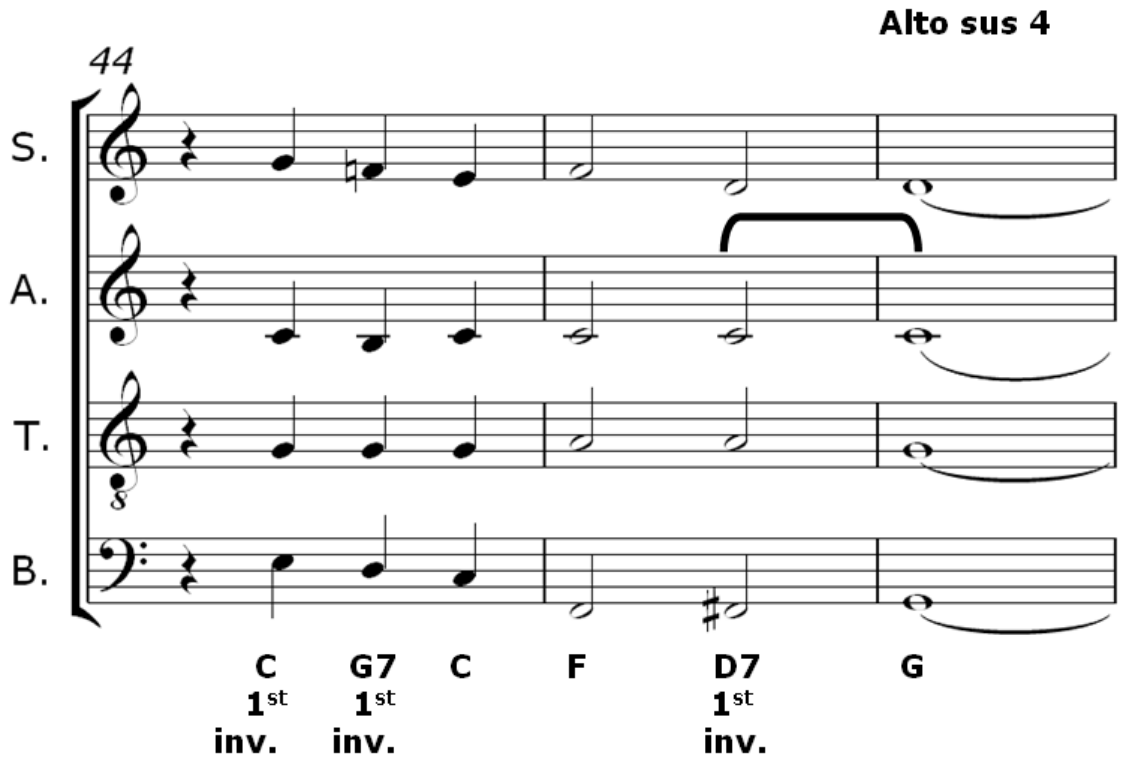


Figure 39 Coda bar 44 to 46

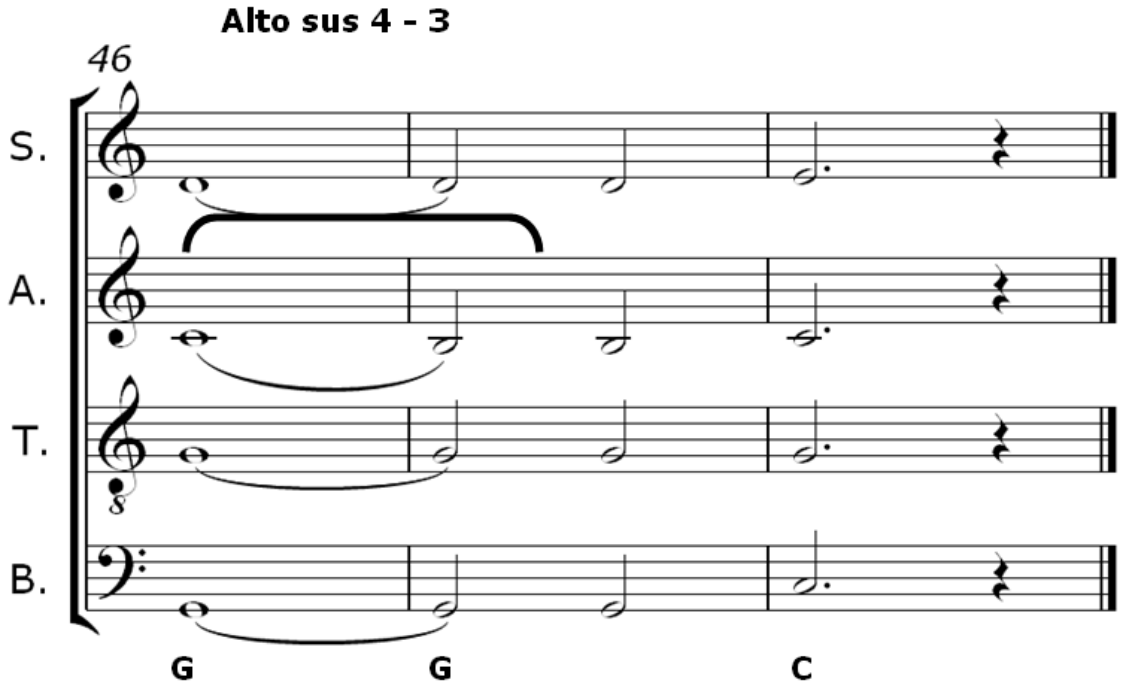
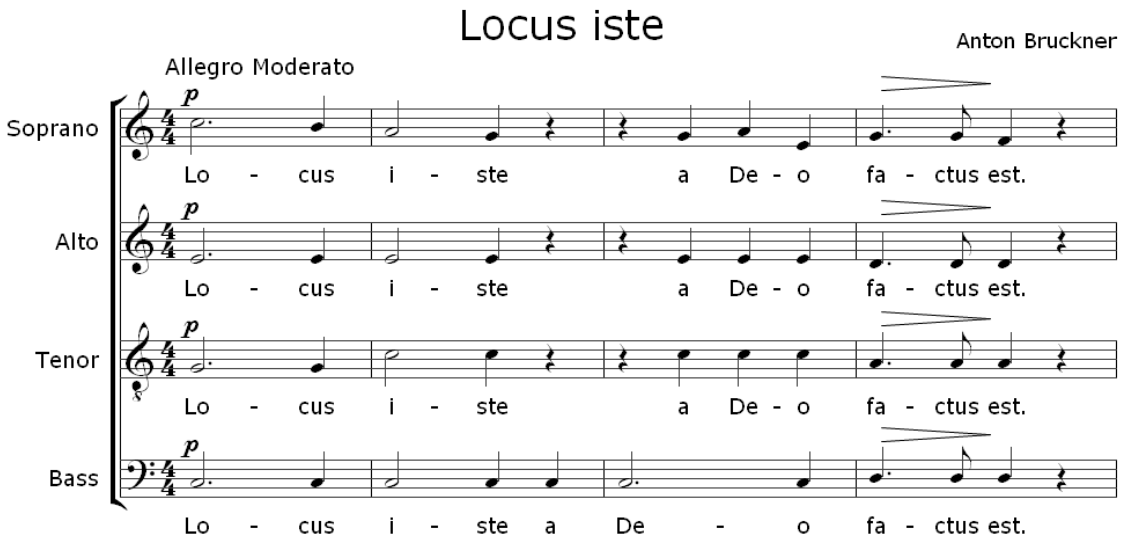
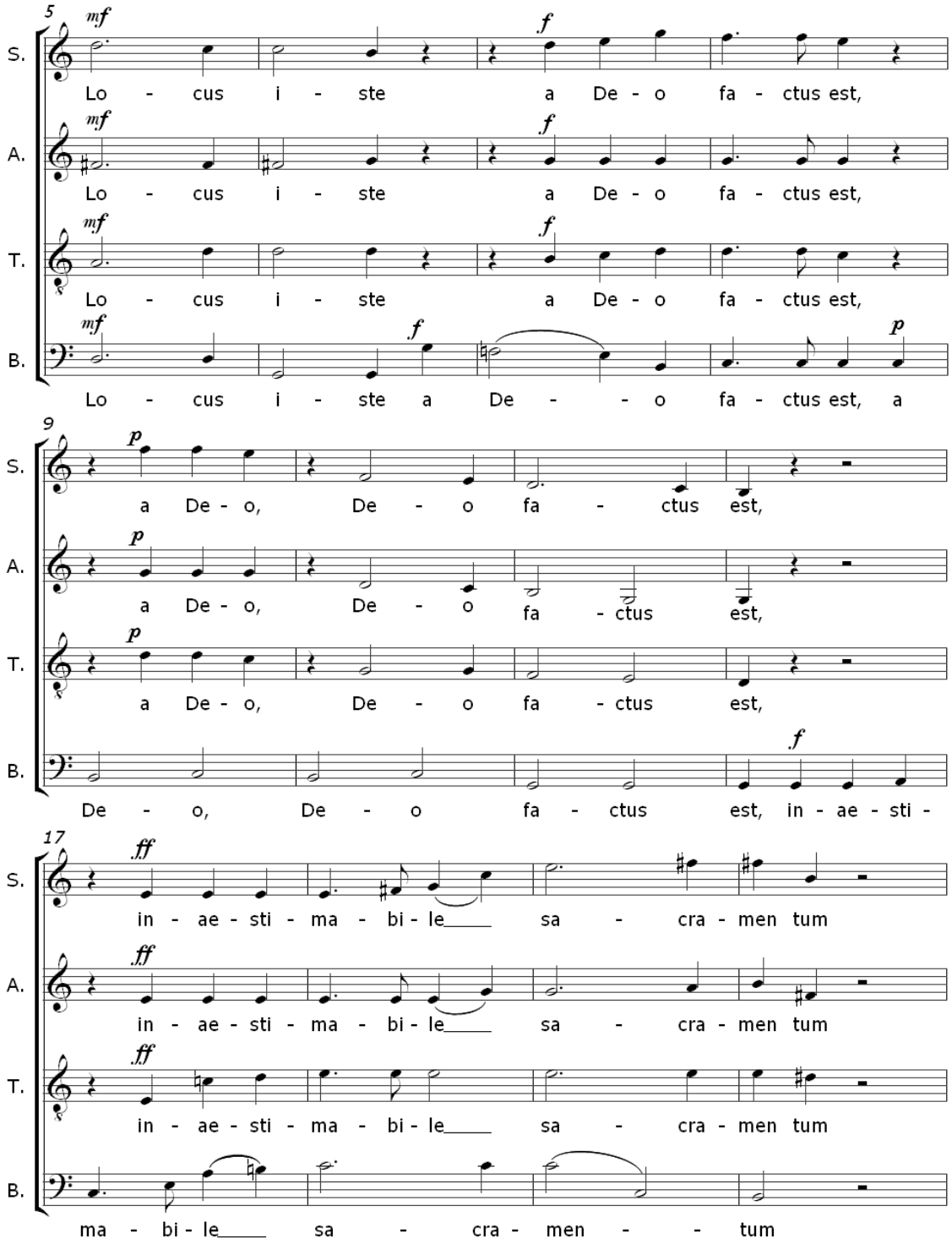
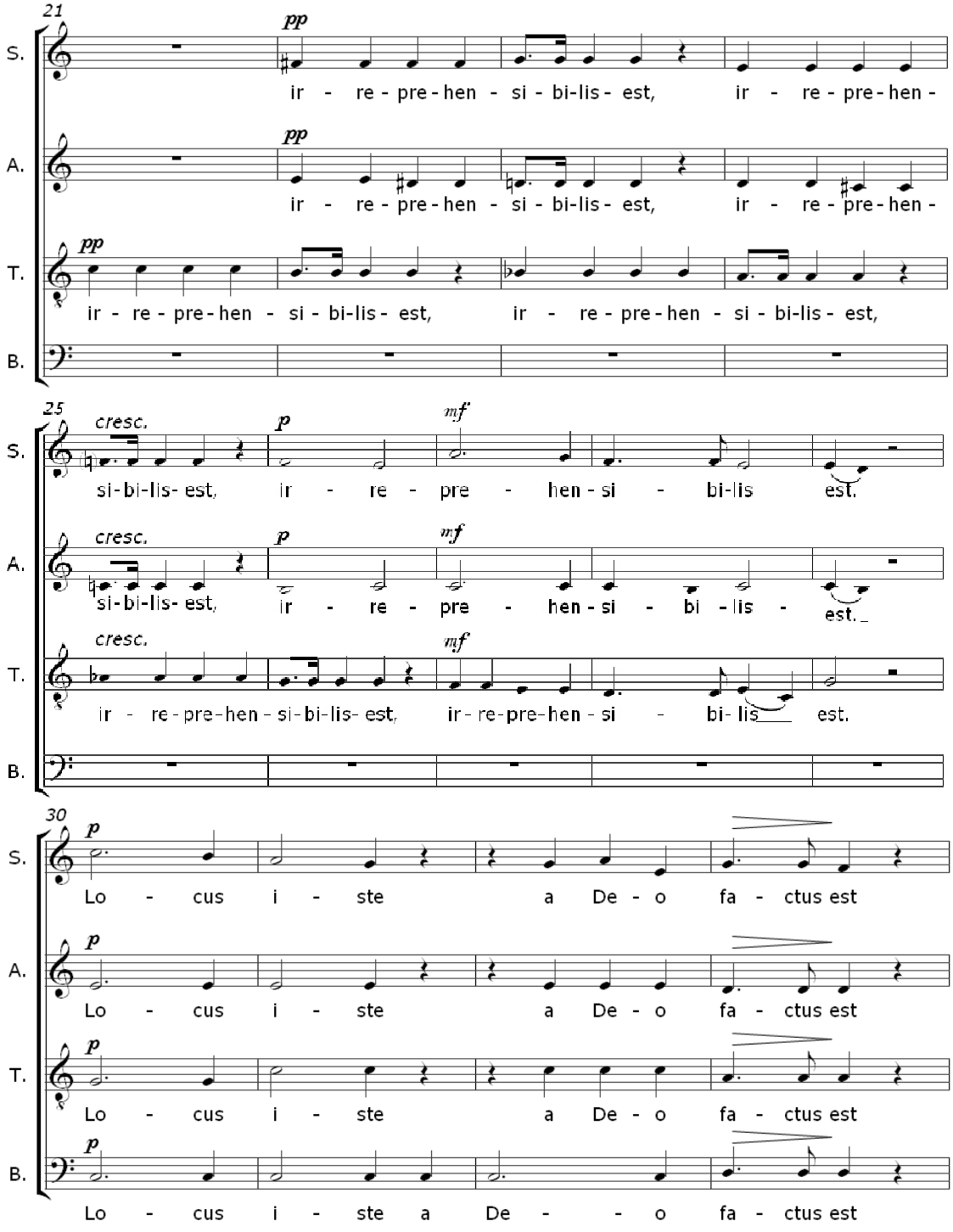


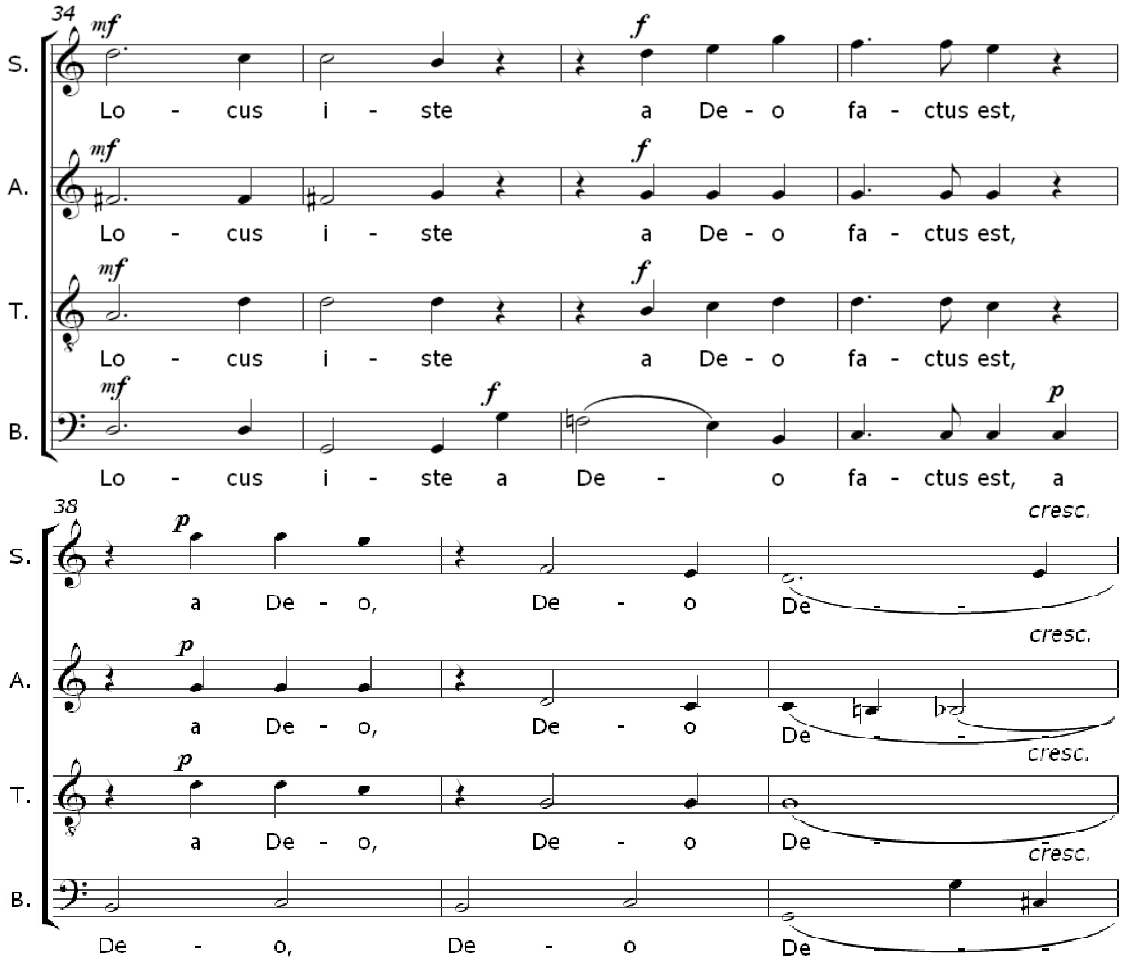
Figure 40 Closing cadence bar 46 to 48

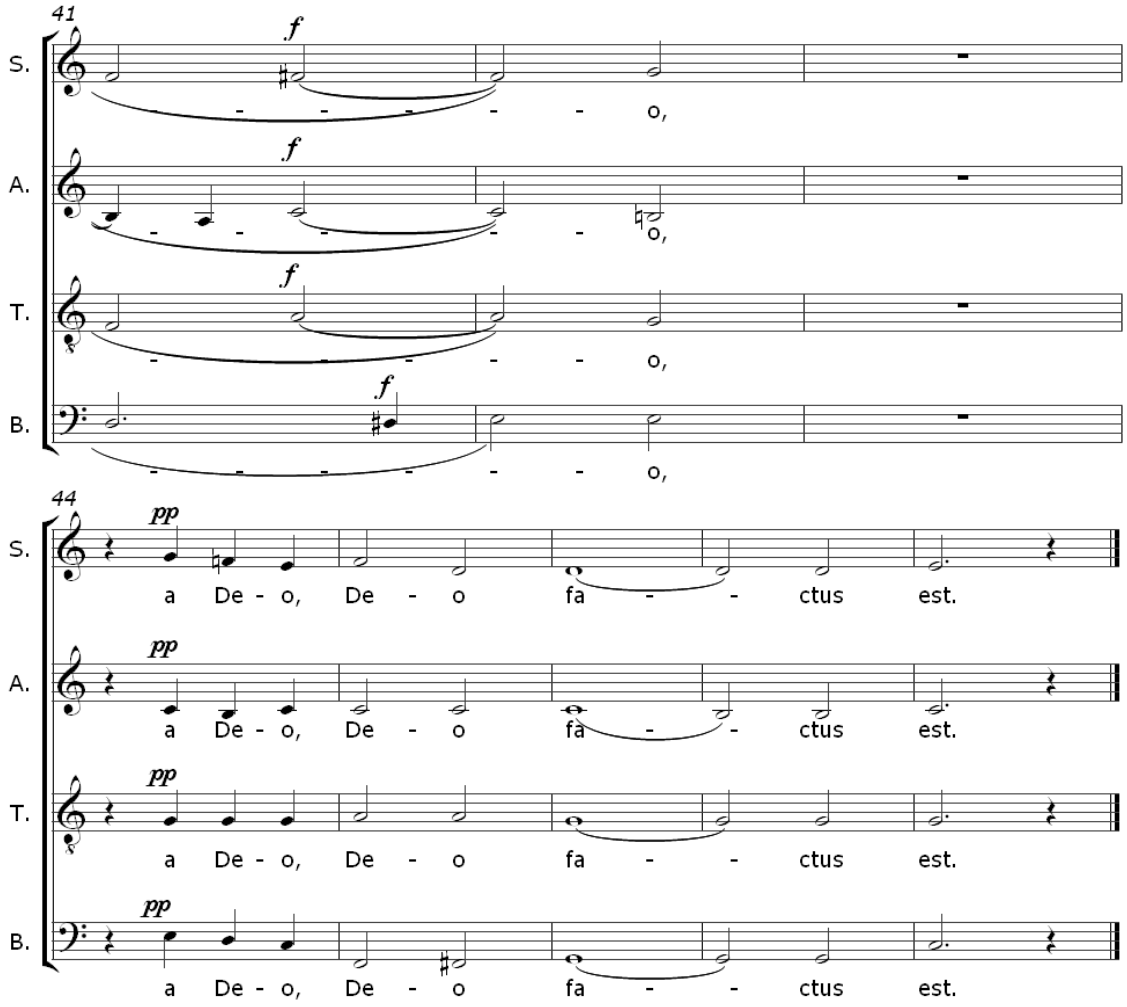
Score



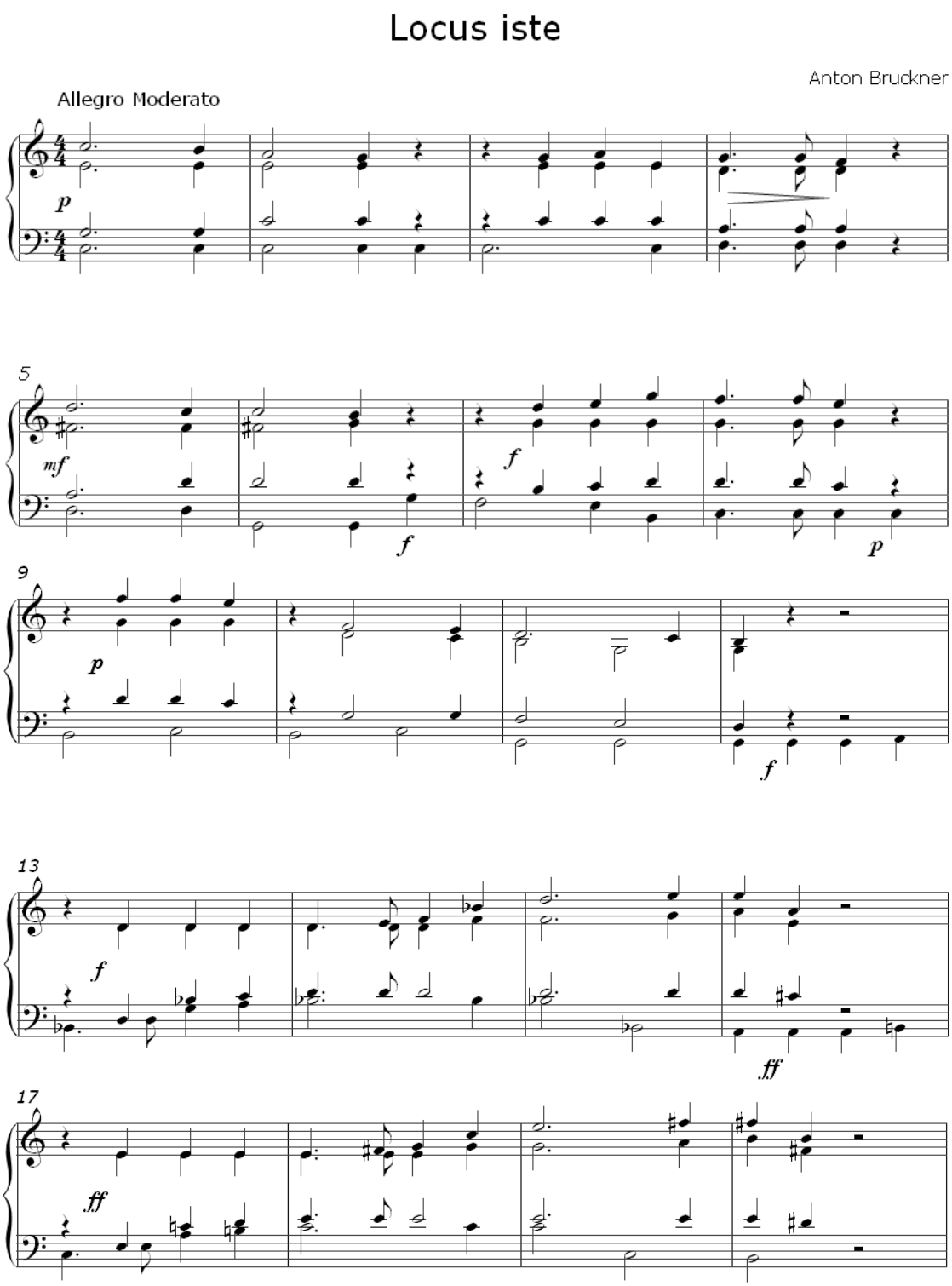

5
S.
A.
T.
B.
mf
f
p
Lo - cus i - ste a De - o fa - ctus est,
Lo - cus i - ste a De - o fa - ctus est,
Lo - cus i - ste a De - o fa - ctus est,
Lo - cus i - ste a De - o fa - ctus est, a
9
a De - o, De - o fa - ctus est,
a De - o, De - o fa - ctus est,
a De - o, De - o fa - ctus est,
De - o, De - o fa - ctus est, in - ae - sti -
17
ff
in - ae - sti - ma - bi - le sa - cra - men tum
in - ae - sti - ma - bi - le sa - cra - men tum
in - ae - sti - ma - bi - le sa - cra - men tum
ma - bi - le sa - cra - men - tum

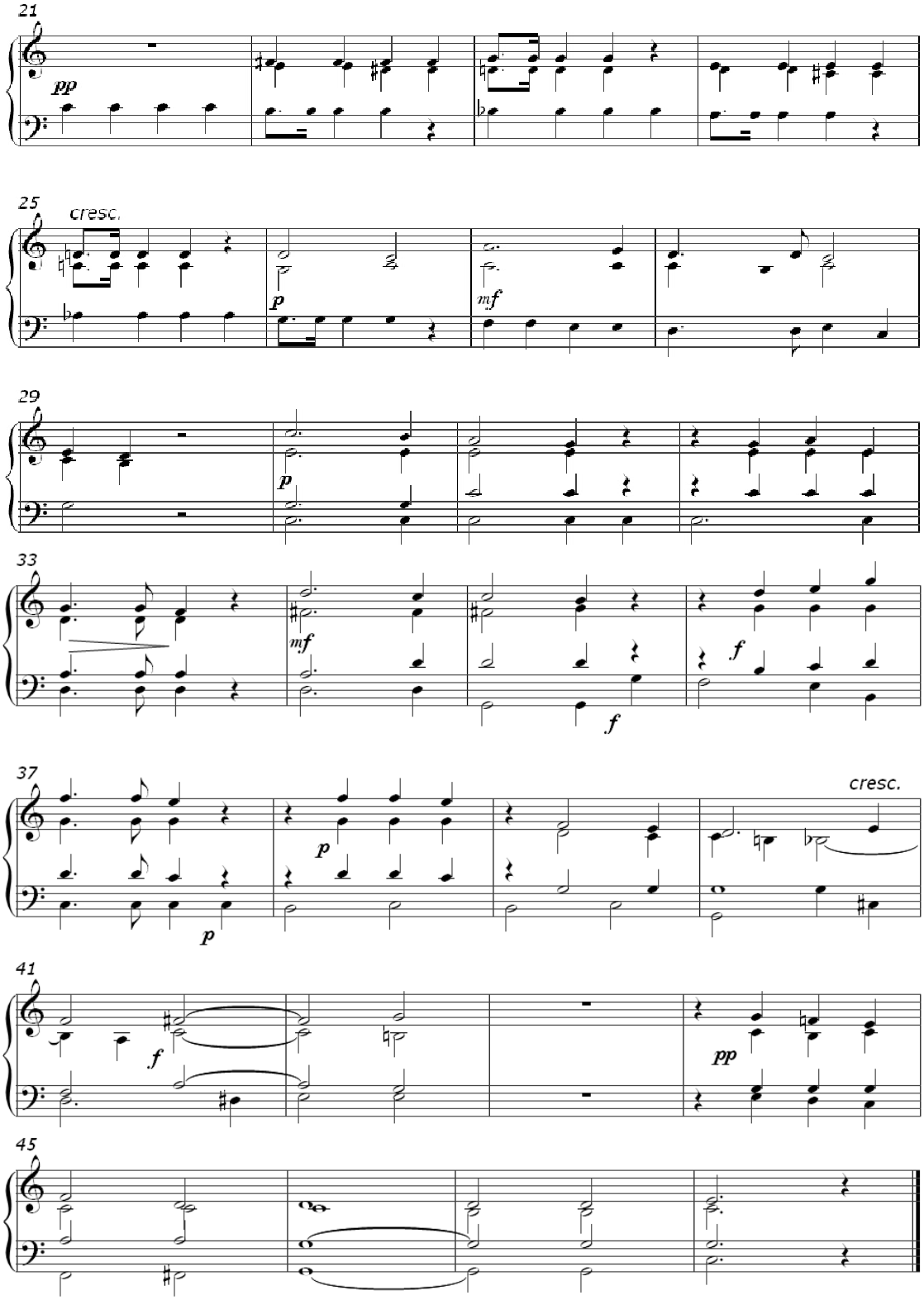

21
S.
A.
T.
B.
pp
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen -
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen -
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen - si - bi - lis - est,
25
cresc.
p
mf
si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.
si - bi - lis - est, ir - re - pre - hen - si - bi - lis - est.
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.
30
Lo - cus i - ste a De - o fa - ctus est
Lo - cus i - ste a De - o fa - ctus est
Lo - cus i - ste a De - o fa - ctus est
Lo - cus i - ste a De - o fa - ctus est


34
S.
A.
T.
B.
mf
f
p
Lo - cus i - ste a De - o fa - ctus est,
Lo - cus i - ste a De - o fa - ctus est, a
38
a De - o, De - o De
cresc.


41
S.
A.
T.
B.
f
o,
44
pp
a De - o, De - o fa - - ctus est.

Reduced score




21
pp
25
cresc.
p
mf
29
p
33
mf
f
f
37
p
p
cresc.
41
f
pp
45

Nick Redfern

I am a composer and lecture in music. I studied music at Huddersfield Polytechnic, King's College London, the Royal College of Music and Birmingham Conservatoire.

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