

Music through the Microscope



Anton Bruckner

Locus iste

Illustrations

A musical analysis

Music through the Microscope Volume 6

Introduction	4
Sources.....	4
Thematicism.....	5
A section	5
B section	6
C section	7
Vocal forces and ranges.....	9
Spacing & tessitura	10
Setting & texture	15
A section	15
B section	17
C section	17
A1 section (close).....	19
Coda	20
Harmony & tonality	21
A section	21
B section	23
C section	25
A1 section	28
Coda	30
Score.....	31
Reduced score	36

Nick Redfern.....	38
Music through the Microscope	38
Cloud Factory Publications Limited.....	39

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

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_\(Bruckner,_Anton\)](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

Lo - cus i - ste a De-o fa-ctus est

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

Lo - cus i - ste a De-o fa-ctus est,

a De-o, De - o fa - ctus est,

Figure 2 Motifs Soprano Bar 1 to 12

B section

The image shows a musical score for Soprano (S.) and Bass (B.) parts, covering bars 12 to 16. The score is annotated with letters X, W1, and Z, which likely represent specific motifs or intervals.

Bar 12:

- Soprano (S.):** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Lyrics: "est, in - ae - sti -". An annotation **X** is placed above a bracket spanning the last three notes (A4, B4, C5).
- Bass (B.):** Bass clef. Notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Lyrics: "est, in - ae - sti - ma - bi - le". An annotation **X** is placed below a bracket spanning the last three notes (A2, G2, F3). An annotation **W1** is placed below a bracket spanning the last two notes (G2, F3).

Bar 14:

- Soprano (S.):** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Lyrics: "ma - bi - le sa - cra - men - tum". An annotation **W1** is placed above a bracket spanning the first four notes (G4, A4, B4, C5). An annotation **Z** is placed above a bracket spanning the last three notes (B4, A4, G4).
- Bass (B.):** Bass clef. Notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). Lyrics: "sa - cra - men - tum, in - ae - sti -". An annotation **Z** is placed below a bracket spanning the first four notes (G3, F3, E3, D3). An annotation **X** is placed below a bracket spanning the last three notes (G1, F1, E1).

Figure 3 Motif bar 12 to 16 Soprano & Bass

12 *f*
 S. est, in - ae - sti - ma - bi - le sa - cra men - tum
f
 A. est, in - ae - sti - ma - bi - le sa - cra men - tum
f
 T. est, in - ae - sti - ma - bi - le sa - cra men - tum
f *ff*
 B. est, in - ae - sti - ma bi le sa - cra - men - tum, in - ae - sti

Figure 4 Motifs bar 12 to 16

C section

21
 S. ir - re - pre - hen - si - bi - lis - est,
 A. ir - re - pre - hen - si - bi - lis - est,
 T. ir - re - pre - hen - si - bi - lis - est,
 ir - re - pre - hen -
 X1 W2
 X1 W2 X1

Figure 5 Motifs developed bar 21 to 23

26

S. ir - re - pre - hen - si - bi - lis est..

A. ir - re - pre - hen - si - bi - lis - est..

T. si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.

Z W

W2 X1 W1

Figure 6 Motifs close of C section bar 26 to 29

Vocal forces and ranges

The image displays four musical staves, each representing a different vocal range. The staves are labeled on the left as Soprano, Alto, Tenor, and Bass. Each staff contains a treble clef (except for the Bass staff which has a bass clef) and a single note. The Soprano staff shows a note on the top line (C5). The Alto staff shows a note on the second line (G4). The Tenor staff shows a note on the second space (D4) with an '8' below it, indicating an octave lower. The Bass staff shows a note on the second space (D3). A large bracket on the left side of the staves indicates the overall range of the vocal forces.

Figure 7 Vocal ranges

Spacing & tessitura

A musical score in 4/4 time, measures 1 to 4. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes and dotted quarter notes, with rests. The bass clef accompaniment features a steady pattern of quarter notes and dotted quarter notes, often in a lower register than the melody.

Figure 8 Vocal spacing bar 1 to 4

A musical score in 4/4 time, measures 5 to 8. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The melody in the treble clef continues with quarter notes and dotted quarter notes, showing some upward movement in pitch. The bass clef accompaniment maintains a similar rhythmic pattern to the previous section.

Figure 9 Vocal spacing bar 5 to 8

A musical score in 4/4 time, measures 10 to 12. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The melody in the treble clef shows a significant upward shift in tessitura, with notes placed higher on the staff. The bass clef accompaniment continues with quarter and dotted quarter notes.

Figure 10 Vocal spacing bar 10 to 12 beat 1

The image displays a piano accompaniment score for three systems of music, numbered 12, 15, and 18. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first system (measures 12-14) features a vocal line in the treble clef that begins with a whole rest, followed by a melodic line of quarter notes. The piano accompaniment in the bass clef provides a harmonic foundation with chords and moving lines. The second system (measures 15-17) continues the vocal melody and piano accompaniment. The third system (measures 18-20) concludes the passage with a final vocal note and piano accompaniment.

Figure 11 B section vocal tessitura bar 12 to 20

12

S. *est,* in - ae - sti -

B. *est,* in - ae - sti - ma - bi - le___

14

S. ma - bi - le___ sa - cra men - tum

B. sa - cra - men - tum, in - ae - sti

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

21

Musical notation for measures 21 and 22. Measure 21 features a whole rest in the treble clef and a quarter-note bass line with notes G2, A2, B2, and C3. Measure 22 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4.

23

Musical notation for measures 23 and 24. Measure 23 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4. Measure 24 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4.

25

Musical notation for measures 25 and 26. Measure 25 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4. Measure 26 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4.

27

Musical notation for measures 27, 28, 29, and 30. Measure 27 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4. Measure 28 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4. Measure 29 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4. Measure 30 features a treble clef with a key signature of one sharp (F#) and a bass line with notes G2, A2, B2, and C3. The treble clef contains chords: F#4-G#4, F#4-G#4, F#4-G#4, and F#4-G#4.

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

39

43

46

The image displays three systems of musical notation for a piano piece, labeled with bar numbers 39, 43, and 46. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system (bars 39-42) shows a complex melodic line in the treble with various intervals and a sustained note, and a bass line with chords and moving lines. The second system (bars 43-45) features a treble staff with rests in the first two bars followed by chords, and a bass line with chords and a final note with a sharp sign. The third system (bars 46-48) shows a treble staff with chords and a final note with a sharp sign, and a bass line with a long note in the first bar and chords in the following bars, ending with a double bar line.

Figure 14 Tessitura Coda bar 39 to 48

Setting & texture

A section

The image displays a musical score for a four-part setting of a Latin phrase. The score is written in 4/4 time and begins with a dynamic marking of *p* (piano). The lyrics are: "Lo - cus i - ste a De-o fa-ctus est". The word "fa-ctus" is underlined in the original image. The texture is homophonic, as all four parts move in parallel motion, with each note of the melody in every part having a corresponding note in the other parts. The setting is syllabic, meaning each syllable of the text is represented by a single note. The parts are arranged as follows: Soprano (top staff), Alto (second staff), Tenor (third staff, marked with an 8va), and Bass (bottom staff). The lyrics are aligned under each staff, with the Bass part having a space between "De" and "o".

Figure 15 Homophonic texture; syllabic setting bar 1 to 4

6

S. i - ste a De-o fa-ctus est, a De-o,

A. i - ste a De-o fa-ctus est, a De-o,

T. i - ste a De-o fa-ctus est, a De-o,

B. i - ste a De___ o fa-ctus est, a De - o,

Figure 16 Bass anticipation of text bar 6 to 9

9

S. a De-o, De - o fa - ctus est,

A. a De-o, De - o fa - ctus est,

T. a De-o, De - o fa - ctus est, *f*

B. De - o, De - o fa - ctus est, in-ae-sti-

Figure 17 Imperfect cadence bar 10 to 12 beat 1

B section

12 *f*

S. est, in - ae - sti - ma - bi le_ sa - cra men - tum

A. *f*
est, in - ae - sti - ma - bi le_ sa - cra men - tum

T. *f*
est, in - ae - sti - ma - bi le_ sa - cra men - tum

B. *f* *ff*
est, in - ae - sti - ma - bi le_ sa - cra - men - tum, in - ae - sti

Figure 18 B section bar 12 beat 2 to 16

C section

21

S. ir - re - pre - hen - si - bi - lis - est,

A. ir - re - pre - hen - si - bi - lis - est,

T. ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen

Figure 19 Texture & setting C section bar 21 to 23

21

S. ir - re - pre - hen - si - bi - lis - est,

A. ir - re - pre - hen - si - bi - lis - est,

T. ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen -

24 *cresc.*

S. ir - re - pre - hen - si - bi - lis - est, ir - re -

A. ir - re - pre - hen - si - bi - lis - est, ir - re -

T. si - bi - lis - est, ir - re - pre - hen - si - bi - lis - est,

27

S. pre - hen - si - bi - lis est.

A. pre - hen - si - bi - lis - est.

T. ir - re - pre - hen - si - bi - lis est.

Figure 20 Dovetailed texture of C section

26

S. ir - re - pre - hen - si - bi - lis est.

A. ir - re - pre - hen - si - bi - lis - est.

T. si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.

Figure 21 Closing C section bar 26 to 29

A1 section (close)

39

S. De - o De - o,

A. De - o De - o,

T. De - o De - o,

B. De - o De - o,

Figure 22 Close of A section bar 39 to 42

Coda

44 *pp*

S. a De-o, De - o fa - ctus est.

pp

A. a De-o, De - o fa - ctus est.

pp

T. a De-o, De - o fa - ctus est.

pp

B. a De-o, De - o fa - ctus est.

Detailed description: This musical score shows a four-part vocal setting of a Coda. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 4/4 time and begins at bar 44. The tempo and dynamics are marked *pp* (pianissimo). The lyrics are 'a De-o, De - o fa - ctus est.' The vocal lines are homophonic, with each part moving in parallel motion. The Soprano and Alto parts start on a G4, the Tenor on an E3, and the Bass on a G2. The phrase 'fa - ctus est.' is held over two bars, with a fermata over the 'fa' in the first bar and a final note in the second bar.

Figure 23 Homophonic texture bar 44 to 48

**False relation
F to F#** **Double suspension
C and F#**

4

Dm sus 4 Dm D D7 G sus 4 & 7 G

Figure 26 Dissonance bar 6 to 6

Soprano appoggiatura 4 - 3
Tenor sus 9 - 8

6

G7 3rd inv. C 1st inv. G 1st inv. C sus 4 & 9 C

Figure 27 Dissonance bar 6 to 8

4 - 3 4 - 3
 9 - 8 9 - 8 9 - 8
 suspension suspension suspension

9

G C G C G7 C G
 1st inv. 1st inv. 2nd inv.

Figure 28 Suspensions bar 9 to 12

B section

D pedal in the Alto

12

B \flat Gm Dm7 B \flat
 3rd inv.

Figure 29 B flat harmony bar 12 to 14

Phrygian style imperfect cadence in E minor

19

C **F#^o7 or F#m7** **B** **B**
 $\natural 5$ **sus** **4**
2nd inv.

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

C section

Alto
4 to 3 appoggiatura

21

C **B** **Gm 1st inversion**

Figure 33 Arrested modulation bar 21 to 23

Alto
4 to 3 appoggiatura

23

S.
A.
T.

Gm 1st inversion A **Fm 1st inversion**

Figure 34 Arrested modulation bar 23 to 25

26

S.
A.
T.

G7 **C 2nd inversion** **F** **Am 2nd inv.** **C 1st inv.**

Figure 35 Harmony bar 26 to 27

Alto
2 - 1 suspension

28

S.

A.

T.

B dim
1st
inv.

C
1st
inv.

C

C **G**
2nd
inv.

Figure 36 Cadence C section bar 28 to 29

A1 section

Soprano sus 4 - 3 **Alto sus 9 - 8** **Alto sus 4 - 3**

39

S.

A.

T.

B.

G 1st inv. **C** **G** **Gm** **C#°7**

Figure 37 Harmony bar 39 to 40

Sus $\flat 6$ - 5
Alto

Soprano sus 2 - 3
Alto sus 6 - 5
Tenor sus 4 - 3

41

S.
A.
T.
B.

Dm D7 F#o7 Em

Figure 38 Chromatic harmony bar 41 to 42

Coda

Alto sus 4

44

S.
A.
T.
B.

C **G7** **C** **F** **D7** **G**
1st **1st**
inv. **inv.** **inv.**

Figure 39 Coda bar 44 to 46

Alto sus 4 - 3

46

S.
A.
T.
B.

G G C

Figure 40 Closing cadence bar 46 to 48

Score

Locus iste

Anton Bruckner

Allegro Moderato

Soprano
Alto
Tenor
Bass

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.

5 *mf* *f*

S. Lo - cus i - ste a De - o fa - ctus est,

A. Lo - cus i - ste a De - o fa - ctus est,

T. Lo - cus i - ste a De - o fa - ctus est,

B. Lo - cus i - ste a De - o fa - ctus est, a

9 *p*

S. a De - o, De - o fa - ctus est,

A. a De - o, De - o fa - ctus est,

T. a De - o, De - o fa - ctus est,

B. De - o, De - o fa - ctus est, in - ae - sti -

17 *ff*

S. in - ae - sti - ma - bi - le sa - cra - men tum

A. in - ae - sti - ma - bi - le sa - cra - men tum

T. in - ae - sti - ma - bi - le sa - cra - men tum

B. ma - bi - le sa - cra - men - - tum

21 *pp*

S. ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen -

A. *pp*
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen -

T. *pp*
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen - si - bi - lis - est,

B.

25 *cresc.* *p* *mf*

S. si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.

A. *cresc.* *p* *mf*
si - bi - lis - est, ir - re - pre - hen - si - bi - lis - est.

T. *cresc.* *mf*
ir - re - pre - hen - si - bi - lis - est, ir - re - pre - hen - si - bi - lis est.

B.

30 *p*

S. Lo - cus i - ste a De - o fa - ctus est

A. *p*
Lo - cus i - ste a De - o fa - ctus est

T. *p*
Lo - cus i - ste a De - o fa - ctus est

B. *p*
Lo - cus i - ste a De - o fa - ctus est

34 *mf* *f*

S. Lo - cus i - ste a De - o fa - ctus est,

A. Lo - cus i - ste a De - o fa - ctus est,

T. Lo - cus i - ste a De - o fa - ctus est,

B. Lo - cus i - ste a De - o fa - ctus est, a *p*

38 *p* *cresc.*

S. a De - o, De - o De *cresc.*

A. a De - o, De - o De *cresc.*

T. a De - o, De - o De *cresc.*

B. De - o, De - o De *cresc.*

41

f

S. 

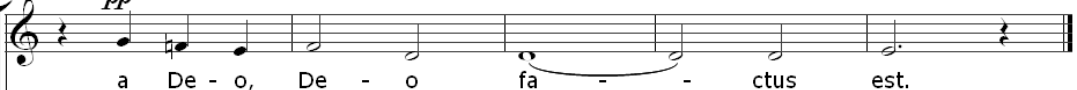
A. 

T. 


B. 


44

pp

S. 

A. 

T. 

B. 

Reduced score

Locus iste

Anton Bruckner

Allegro Moderato

Measures 1-4 of the reduced score. The music is in 4/4 time. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) also begins with a piano (*p*) dynamic. The music consists of chords and simple melodic lines.

Measures 5-8 of the reduced score. Measure 5 starts with a mezzo-forte (*mf*) dynamic. Measure 6 has a forte (*f*) dynamic. Measure 7 has a forte (*f*) dynamic. Measure 8 ends with a piano (*p*) dynamic.

Measures 9-12 of the reduced score. Measure 9 starts with a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 ends with a forte (*f*) dynamic.

Measures 13-16 of the reduced score. Measure 13 starts with a forte (*f*) dynamic. Measure 14 has a forte (*f*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 ends with a fortissimo (*ff*) dynamic.

Measures 17-20 of the reduced score. Measure 17 starts with a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic. Measure 19 has a fortissimo (*ff*) dynamic. Measure 20 ends with a fortissimo (*ff*) dynamic.

21

pp

25

cresc.
p
mf

29

p

33

mf
f

37

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.

Contact: nick@nickredfern.co.uk

Web site: www.nickredfern.co.uk

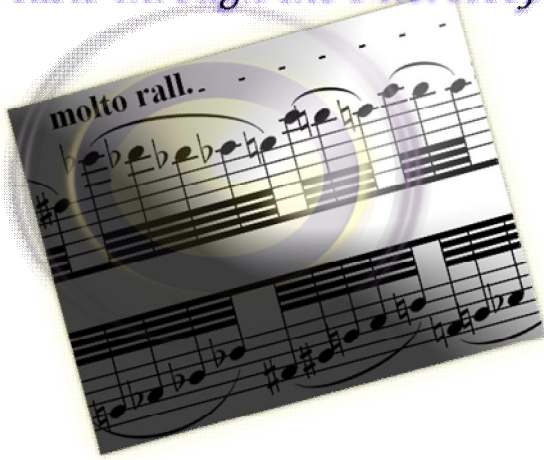


© Dr Nick Redfern 2014 Cloud Factory Publications Limited as part of *Music through the Microscope* series.

Music through the Microscope

Music through the Microscope is a series of study guides in Amazon Kindle format. Each edition is an in depth analysis of a major musical composition to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, orchestration techniques, texture and phrasing.

Music through the Microscope



Cloud Factory Publications Limited

Cloud Factory Publications Limited publishes a range of musical resources by

Dr Nick Redfern.

For further information please contact: nick@nickredfern.co.uk

