
Schubert: *Erlkönig*

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- What would have been the effect if this song had been composed in the **strophic** form instead of **through-composed**? Would it have been more or less effective for you? What features of *this specific song* support your opinion?

Schumann: *Liebst du mu Schönheit*

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- The text points out that this song uses a modified strophic form in which the first and third stanzas are very similar, while the second and fourth start out in a similar manner but then “take different musical paths.” Based upon your careful listening, how does the music vary in the latter parts of the second and fourth stanzas?

Chopin: Nocturne in E flat Major, Op. 9, No. 2

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- The melody is heard several times as this piece progresses. In what ways does Chopin alter the melody as it returns later in the piece?

Chopin: Etude in C Minor, Op. 10, No. 12 (Revolutionary)

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- In addition to being a difficult technical work, does this piece seem to you to be an expressive musical work as well? Why or why not? What specific observations support your opinion?

Berlioz: *Symphonie fantastique*, Op. 14; fourth movement: *March to the Scaffold*

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- How would you react to this example if Berlioz had given us this exact piece, but without providing a title or telling us that it has a program? Would it stand on its own as **absolute music**? Why or why not?