

MTO 16.1 Examples: Brasky, Extraordinary Function and the Half-Diminished Seventh in the Song of the Wood Dove

(Note: audio, video, and other interactive examples are only available online)

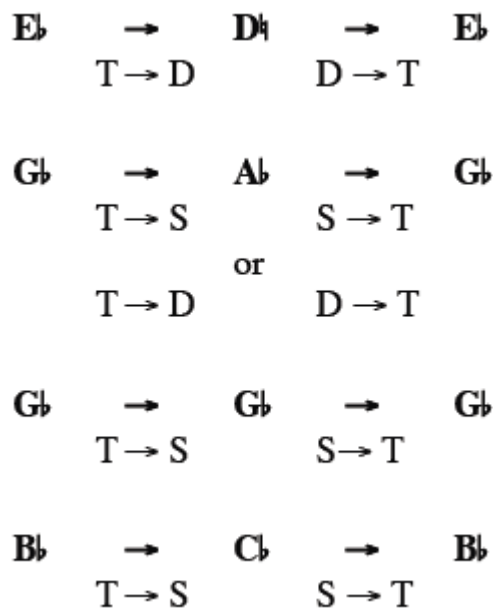
<https://mtosmt.org/issues/mto.10.16.1/mto.10.16.1.brasky.html>

Example 1. *Gurrelieder*, measures 1086–1088

a. piano arrangement (Berg)



b. Voice-leading and functional implications of “Tauben von Gurre!”, measures 1086–1088



Example 2.

a. Chromatic and diatonic half-diminished sevenths [based on Smith 1986, Table 2d]

C: $\frac{9}{7}$ I $\frac{9}{7}$ I $\frac{9}{7}$ I I $\text{vii}^{\flat 7}$ I $\text{ii}^{\flat 4}$ $\text{V}^{\flat 6}$

C: $\frac{9}{7}$ i $\frac{9}{7}$ i $\frac{9}{7}$ i I $\text{vii}^{\flat 7}$ i $\text{ii}^{\flat 4}$ $\text{V}^{\flat 6}$

b. Alternative half-diminished seventh resolutions

C: $\frac{9}{7}$ $\text{vii}^{\flat 4} \#6$ $\frac{9}{7}$ $\text{V}^{\flat 7}_{\#5}$ $\frac{9}{7}$ $\text{vii}^{\flat 7}/\text{V}$ $\frac{9}{7}$ iii_7 $\frac{9}{7}$ V_7

Example 3a. Richard Wagner, Parsifal, Act II [Rudolf Louis and Ludwig Thuille, *Harmonielehre*, 2nd ed. (1908)]

E \flat : $\frac{8}{7}$ D: $\hat{5}$ I (w/ 9–10, 7–8, 6–5 suspensions)

Example 3b. Johannes Brahms, Sechs Klavierstücke, Intermezzo in A minor (Op. 118/1), measures 31–end

A: D^{DP} [$\hat{5}$ bass, vii⁹/V upper voices]

V₇

vii⁹/IV

IV⁹

A: iv⁹

$\frac{8}{7}$

vii⁹

I

Figure 1. “Tauben von Gurre!” text with musical refrains

Refrain	Measures	Text	Translation
α	959–967	Tauben von Gurre! Sorge quält mich, vom Weg über die Insel her! Kommet! Lauschet!	Doves of Gurre! From the path that crosses the island, sorrow haunts me. Come. Listen.
β	968–971	Tot ist Tove! Nacht auf ihrem Auge,	Tove is dead. Night is in her eyes.
	[Episode I]	Das der Tag des Königs war! Still ist ihr Herz, Doch des Königs Herz schlägt wild, tot und doch wild! Seltsam gleichend einem Boot auf der Woge, wenn der; zu des Empfang die Planken huldigend sich gekrümmt, des Schiffes Steuer tot liegt, verstrickt in der Tiefe Tang. Keiner bringt ihnen Botschaft, unwegsam der Weg. Wie zwei Ströme waren ihre Gedanken, Ströme fließend Seit' an Seite. Wo strömen nun Toves Gedanken? Die des Königs winden sich seltsam dahin, Suchen nach denen Toves, finden sie nicht.	Her eyes were the king's daylight. Her heart is still, But the King's heart beats wildly—it is dead, yet wild. It is strangely similar to a boat in the waves, when its crooked gangplank greets the helmsmen in homage. The ship's steering is dead, entangled in the seaweed's depths. No one brings them the message: the way is impassable. Their thoughts were like two streams, Streams flowing side by side. Where do Tove's thoughts now flock? The wind curls the King's thoughts strangely As they look for Tove's, but do not find them.
α	1016–1019	Weit flog ich, Klage sucht' ich, fand gar viel!	Far have I flown, sorrow have I sought, and found it aplenty!
β	1020–1022	[Episode II]	
		Den Sarg sah ich auf Königs Schultern, Henning stützt' ihn; finster war die Nacht, Eine einzige Fackel brannte am Weg; die Königen hielt sie, hoch auf dem Söller, rache begierigen Sinns. Thränen sie nicht weinen wollte, funkelten im Auge.	I saw the coffin on the King's shoulders. Henning supported him. The night was dark. A single torch lit the way. The Queen held it from above, on her balcony, with the desire for revenge in her eyes. Tears she did not want to shed sparkled in her eyes.
α	1035–1038	Weit flog ich, Klage sucht' ich, fand gar viel!	Far have I flown, sorrow have I sought, and found it aplenty!
	[Episode III]	Den König sah ich, mit dem Sarge fuhr er, im Bauernwams. Sein Streitross, das oft zum Sieg ihn getragen, zog den Sarg. Wild starnte des Königs Auge, suchte nach einem Blick! Seltsam lauschte des Königs Herz nach einem Wort.	I saw the King riding with the casket, wearing a peasant's cloak. His battlehorse, which had taken him to victory, pulled the coffin. The King's eyes flashed wildly, looking for a glance. The King's heart listened for a word.

Example 4. "Tauben von Gurre!" Episode I, measures 972-980

Tag des Königs war! Still ist ihr Herz,

Doch des Königs

Herz schlägt wild, tot und doch wild!

mf

f

ff

The musical score is presented in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is 3/4. The lyrics are written below the vocal line. The piano part features various dynamics: *mf* (mezzo-forte) in the first system, *f* (forte) in the second system, and *ff* (fortissimo) in the third system. The piano part includes a triplet in the second system and a double bar line in the third system. The vocal line has several long notes and rests, indicating a slow or dramatic tempo.

Example 5a. "Tauben von Gurre!", Refrain α , measures 959–967

Musical score for measures 959-967, first system. The score is in 6/8 time and features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "Tau - ben von Gur - re! Sor - ge quält mich, vom". The piano accompaniment consists of a right hand with eighth notes and triplets, and a left hand with chords. A fermata is placed over the vocal line in measure 967.

Musical score for measures 959-967, second system. The score continues from the first system. The vocal line has the lyrics "Weg ü - ber die In - sel her! Kommet! Lau - schet!". The piano accompaniment continues with similar patterns. A "rit." marking is present above the vocal line in measure 967. A fermata is placed over the vocal line in measure 967.

descending thirds cycle (partially resolved in m. 968)

Example 5b. "Tauben von Gurre!", Refrain β , measures 968–972

Tot ist To - ve Nachauf ih - rem Au - ge das der Tag

sf pp *sf pp* *mf*

B \flat :	S ^D : $\flat 6$	D:	$\hat{5}$	S ^D : $\flat 6$	M ^D : $\hat{3}$
F \sharp :	T: $\hat{1}$	D ^S :	$\hat{7}$	T: $\hat{1}$	S: $\flat 6$
D:	M ^D : $\hat{3}$	M ^D :	$\flat \hat{3}$	M ^D : $\hat{3}$	T: $\hat{1}$

Example 6. Refrain 2, measures 1015–1023

Weit flog ich, Kla - ge sucht' ich, fand gar viel! Den Sarg

B \flat : V \flat^9 / ii D 5 : $\hat{7}$ (v)
 C: V \flat^9
 D \flat : S: $\flat\hat{6}$ M \hat{P} : $\hat{3}$ T: $\hat{3}$

Example 7. Refrain 3, measures 1035–1039

Weit flog³ ich Kla-ge such³t' ich, fand gar viel! Den König

E \flat : D 5 : $\hat{5}$ T: $\hat{3}$
 B \flat : vii $^{\circ}\hat{3}/V$ S: $\hat{6}$

Example 9. Refrain 5, measures 1095–end

Hel wigsFal- kear's, dergrau - sam Gur - res Tau - be zer - riß-

E♭: T: $\hat{1}$ DP: $\hat{6}$

B♭: S: $\hat{4}$ D^S: $\hat{7}$

3 3

B♭: D^S: $\hat{7}$

T: $\hat{1}$

Example 11a. Global Implications: Refrain 1 interpretations

m. 954 963 964 968 972 [E1]

F#: T/M^s: b3̂ D^s: 7̂ D: 5̂ T: 1̂ S: b6̂

D: D^{s-D}: 5̂ [T/M^s: b3̂] D: 7̂ M^D: 3̂ T: 1̂

B^b: D^s: 7̂ D: 5̂ [T/M^s: b3̂] S^D: b6̂ T/M^D: 3̂

Example 11b. Global Implications: “Tauben von Gurre!”, middleground analytical sketch with functional designations

	R1		E1		R2		E2		R3 E3		R4		E4		R5					
	α		β		α		β		α		β		α		β					
meas.	954	968	972	977	996	998	1003	1016	1020	1023	1035	1039	1049	1052	1057	1066	1071	1076	1098	1107

Bb: D^s ♯ D^s 4 S 4 D^s ♯ D^s ♯ ? 5 M₁₃ S 4 S^o 6 D^s ♯ T 1 S 4 D^s ♯ T 1
C#/Db: S 6 M^o 3 T 1
D: D 5 D 3 T 1
D#/Eb: T 1 D 3 T 1
E: D ♯ D 5 T 1
F: D ♯ D 5 T 1
F#/Gb: D 3 T 1