A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 24.1 Examples: Pell, Key Profiles in Bruckner's Symphonic Expositions

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.pell.html

Example 1. Key Schemes of the Expositions

FIRST MOVEMENTS

SYMPHONY:	TONIC:	KEY OF SECOND THEME:		ARRIVAL OF STRUCTURAL DOMINANT:
IV	E♭ major	D♭ major	♭VII	3RD THEME (m. 119)
V	B♭ major	F minor	V♭	2ND THEME (m. 109)
VI	A major	E minor	V♭	2ND THEME (m. 49)
VII	E major	B major/minor	V	2ND THEME (m. 51)
VIII	C minor	G major	V♯	2ND THEME (m. 51)
IX	D minor	A major	V♯	2ND THEME (m. 97)

FOURTH MOVEMENTS

SYMPHONY:	TONIC:	KEY OF SECOND THEME:		ARRIVAL OF STRUCTURAL DOMINANT:
III	D minor	F♯ major	♯III♯	Within 2ND THEME (m. 134)
IV	E♭ maj/min	C major	VI♯	3RD THEME (m. 155)
V	B♭ major	D♭ major	♭III	Just before 3RD THEME (m. 131)
VI	A major	C major	♭III	3RD THEME (m. 139)
VII	E major	G♯ major	III♯	3RD THEME of (reversed) RECAPITULATION (m. 191)
VIII	C minor	F minor	IV	End of DEVELOPMENT (m. 333)

SLOW MOVEMENT

SYMPHONY:	TONIC:	KEY OF SECOND THEME:		ARRIVAL OF STRUCTURAL DOMINANT:
VI	F major	E major	VII♯	Climax of 2ND THEME (m. 37)

EDITIONS USED: III, 1873 Version, Nowak; IV, Haas; V, Nowak; VI, Nowak; VII, Haas; VIII, 1890 Version, Nowak; IX, Orel

Example 2a. Formal Precedents for Bruckner's Key Schemes

Bruckner Symphony:	**1st Theme:**	**2nd Theme:**	**Works with Analogous Key Schemes:**
Bruckner IV, i:	Major tonic	Major subtonic	Mendelssohn, Symphony No. 2 in B♭ major, op. 52, i
Bruckner V & VI, i:	Major tonic	Minor dominant	Beethoven, String Quartet in A major, op. 18, no. 5, i
Bruckner VII, i:	Major tonic	Major dominant	Movements in Traditional Sonata Form
Bruckner VIII-IX, i:	Minor tonic	Major dominant	Mendelssohn, Piano Trio in D minor, op. 49, i
Bruckner III, iv:	Minor tonic	Raised major mediant	Brahms, Academic Festival Overture in C minor, op. 80*
Bruckner IV, iv:	Major tonic	Major submediant	Beethoven, String Quintet in C major, op. 29, i
Bruckner V-VI, iv:	Major tonic	Lowered major mediant	Schubert, String Quintet in C major, D. 956, i
Bruckner VII, iv:	Major tonic	Major mediant	Beethoven, Sonata in C major, op. 53, i
Bruckner VIII, iv:	Minor tonic	Minor subdominant	Chopin, Cello Sonata in G minor, op. 65, iv
Bruckner VI, ii:	Major tonic	Major leading tone	Chopin, Bolero in A major, op. 19†

* Like Bruckner's Third Symphony, Brahms's overture features a middleground ambiguity between $\flat\hat{3}$ and $\sharp\hat{3}$. In both works, the major mode wins.
† Not an exact analogy, since the Bolero's theme in the key of the leading tone is the B section of an ABA form rather than a sonata's second theme.

Example 2b. Schenkerian Precedents (from *Der Freie Satz*) for Bruckner's Voice Leading

Unusual Arpeggiations:
Figures: 30.*b*, 62.10,* 62.11, 100.2*b*, 100.3*f*,* 100.4*a*, 100.4*b*,* 100.4*c*,* 104.1,* 113.2, 114.7

Augmented Register Transfers:
Figures: 100.6*a*, 100.6*b*, 100.6*c*, 114.8

VII as Dominant Unfolding:
Figures: 111.*a*, 111.*a*2, 111.*d*1, 113.1*b*, 114.1*a*, 114.2*b*

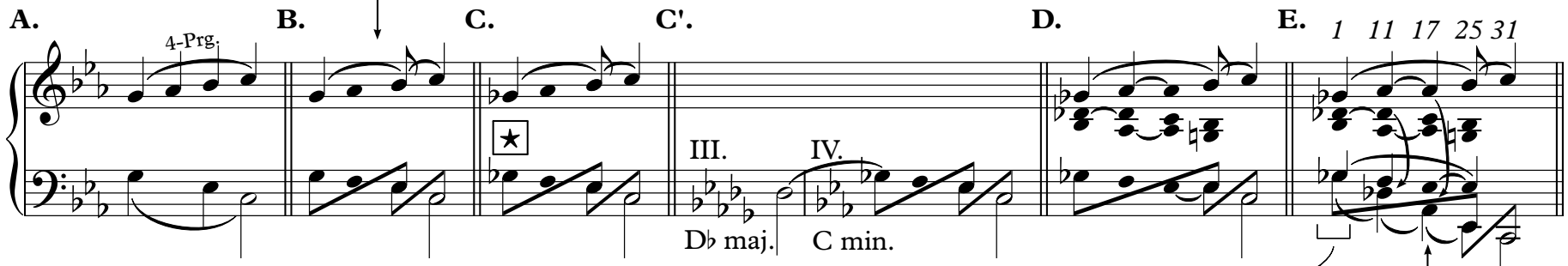
Generation of Augmented Sixth Chords & Avoidance of Cross-Relations:
Figures: 114.9, 115.1*a*, 115.1*b*, 115.1*c*, 115.2

Example 3

Bruckner VIII: Finale Opening

Middleground: measures 1-31

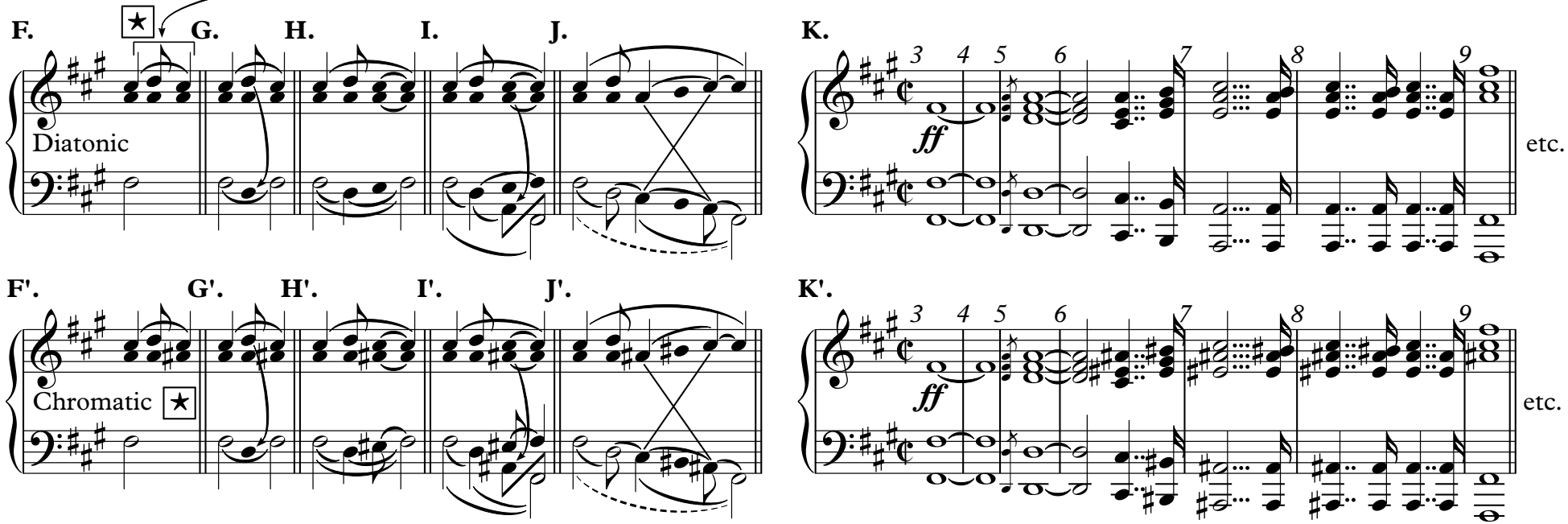
On this level, the fourth progression is subdivided to the extent that its identity as a fourth diminishes. Schenker discusses this phenomenon in *Der freie Satz* ([1935] 1979, §212 and Fig. 87,4). This subdivision allows for the reinterpretation of several elements: the B♭ (once a passing tone) becomes a neighbor tone, and the G recedes beneath the B♭ in structural importance. Reinterpretation of this kind is implicit in several of Schenker's concepts.



The A♭ of mm. 17–24 is composed out in the same way as G♭ in the foreground.

Foreground: measures 1-9

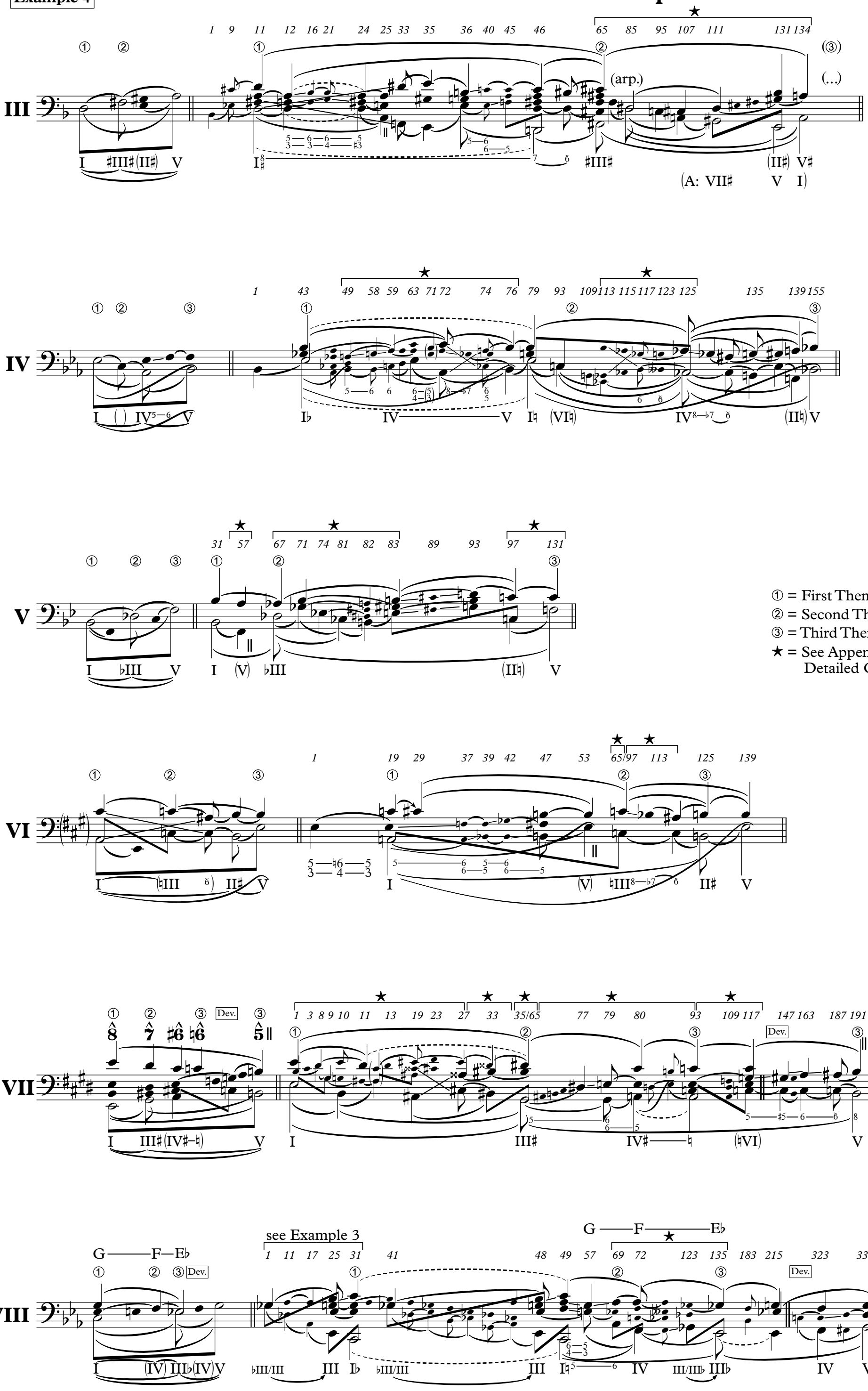
Surface: measures 3-9



★ = Chromatic event. 1. Diatonic G becomes G♭ in the middleground.
2. G♭ major becomes F♯ minor in the foreground.
3. F♯ minor reverts to F♯ major at the end of the passage.

Example 4

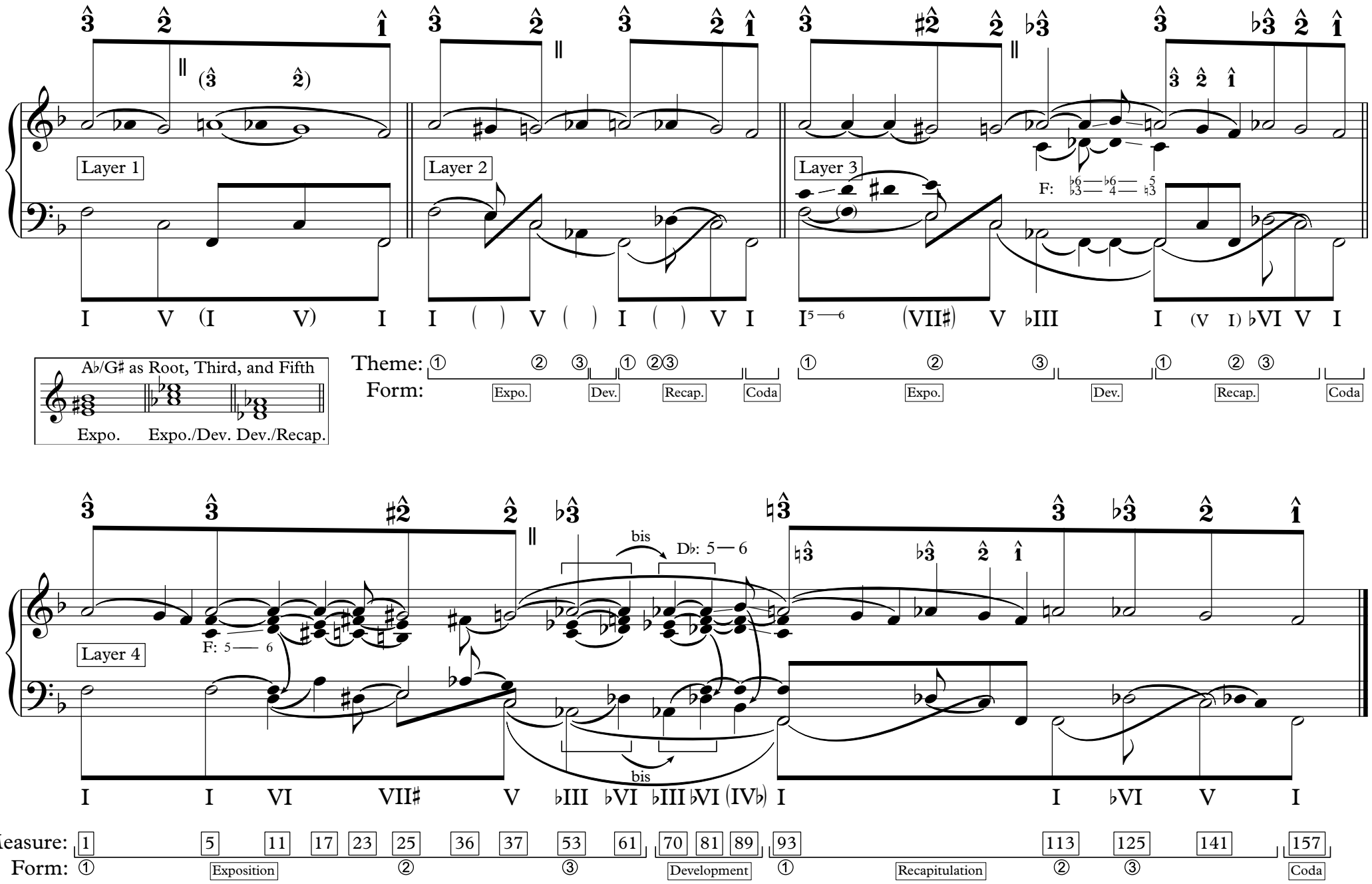
Bass-Line Sketches of Bruckner's Finale Expositions



① = First Theme
② = Second Theme
③ = Third Theme
★ = See Appendix for Detailed Graphs

Example 5

Symphony VI: Adagio (Middleground)



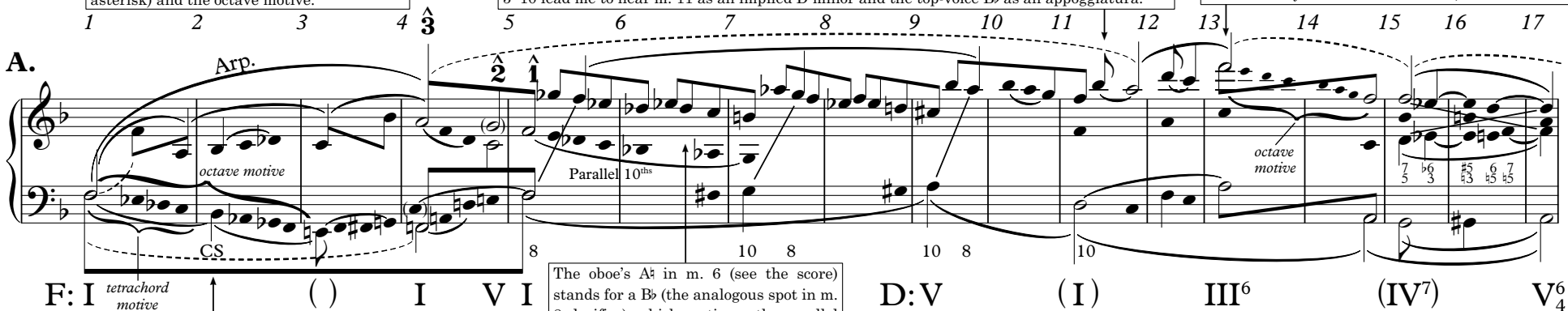
Example 6

Symphony VI: Adagio (Foreground)

In addition to the deep middleground motive A–A♭–G (see Ex. 5), these graphs highlight the tetrachord motive (marked with a black asterisk) and the octave motive.

The drawn-out A major dominant of mm. 9–10 and pervasive half-step upper neighbors of mm. 5–10 lead me to hear m. 11 as an implied D minor and the top-voice B♭ as an appoggiatura.

Example 5 shows A as the top voice for this passage. More locally, this A arpeggiates up to a high F. After a two-octave descent (mm. 13–21, through a neighbor G) F is chromatically altered to F♯ in m. 24, where it leads to G♯.



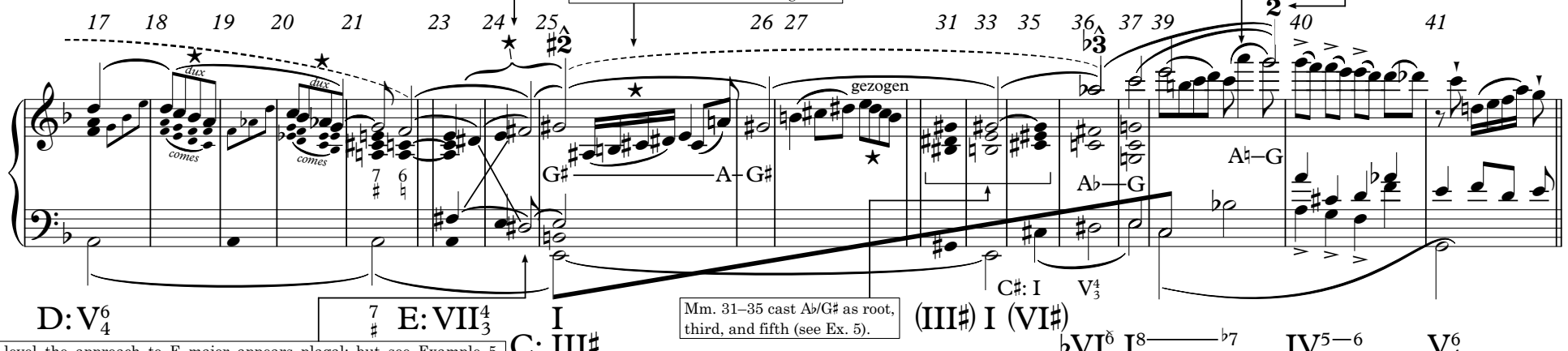
B♭ minor momentarily tonicized.

The oboe's A♮ in m. 6 (see the score) stands for a B♭ (the analogous spot in m. 8 clarifies), which continues the parallel tenths beyond those shown here.

This G, $\hat{5}$ in C major, sets in motion a fifth progression (as is typical in Schenker's sonata form) that ends in m. 54.

Tetrachord motive in ascending form.

At the arrival of $\hat{2}$, the deep middleground motive is climactically rectified to a diatonic step, A♮–G.



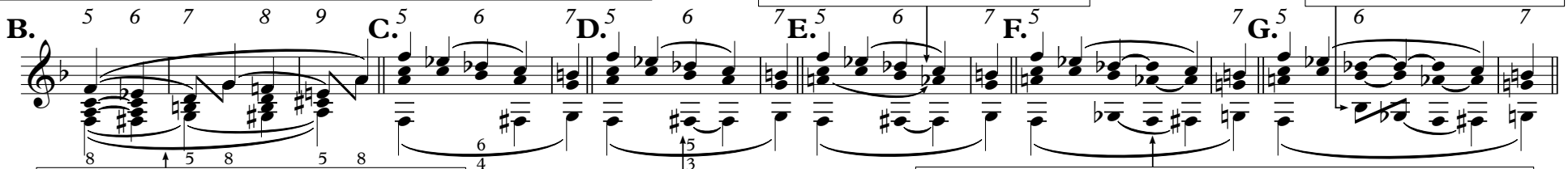
Mm. 31–35 cast A♭/G♯ as root, third, and fifth (see Ex. 5).

On this level the approach to E major appears plagal; but see Example 5, where the real bass is shown to be D♯, a chromatic inflection of m. 11's D minor.

Figures B–G clarify mm. 5–9 (see Fig. A). Figures C–G focus on mm. 5–7, which are then sequenced.

A♭ replaces A♮ as a chromatic passing tone, yielding a (dissonant) diminished third chord.

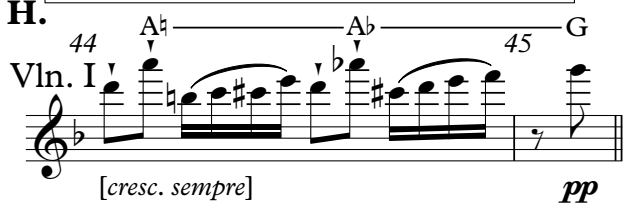
Here B♭ is subordinate to G♭: the exact opposite of m. 2! (See Fig. A.)



Parallel octaves mitigated by reaching over in the top voice. The bass ascends F–G–A, with semitones in between.

F♯ anticipation provides enharmonic consonant support for upper voice D♭ and B♭.

A lower neighbor F♮ in the bass allows for the dissonant A♭ of Figure E to be prepared as a consonance. The neighbor figure also mitigates the enharmonic succession G♭–F♯. Schenker introduced this principle in *Der freie Satz* ([1935] 1979, §249 and Fig. 114,2).



The passage quoted in Figure H makes the A♮–A♭–G motive explicit. For the remainder of the exposition, the A♭–G connection predominates.

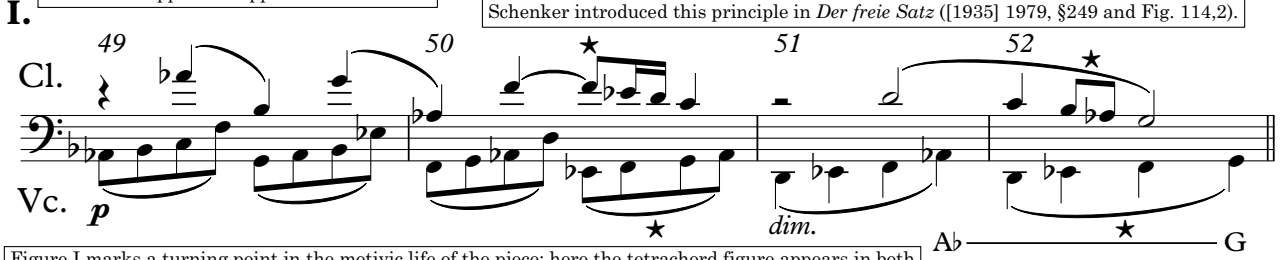


Figure I marks a turning point in the motivic life of the piece: here the tetrachord figure appears in both descending and ascending forms. This signals the onset of the development's voice leading (Figs. J–L).

Figures J–L illustrate how the development's voice leading reverses the course of the exposition's motivic descending tetrachord on a large scale. Figures N and O provide a more detailed account of this voice leading. (See Ex. 5 for deeper layers.)

Figure M gives an example of octave-play (perhaps related to the octave displacement in Figure L) from the development's climax. Notice too the invertible counterpoint here, which also begins the development (mm. 69 ff.).

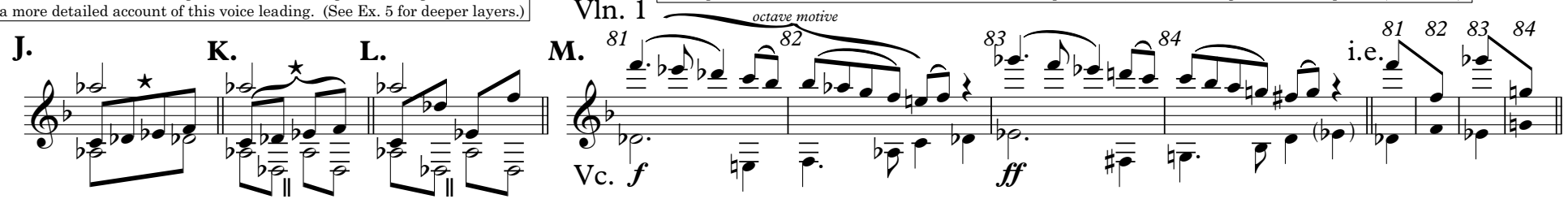
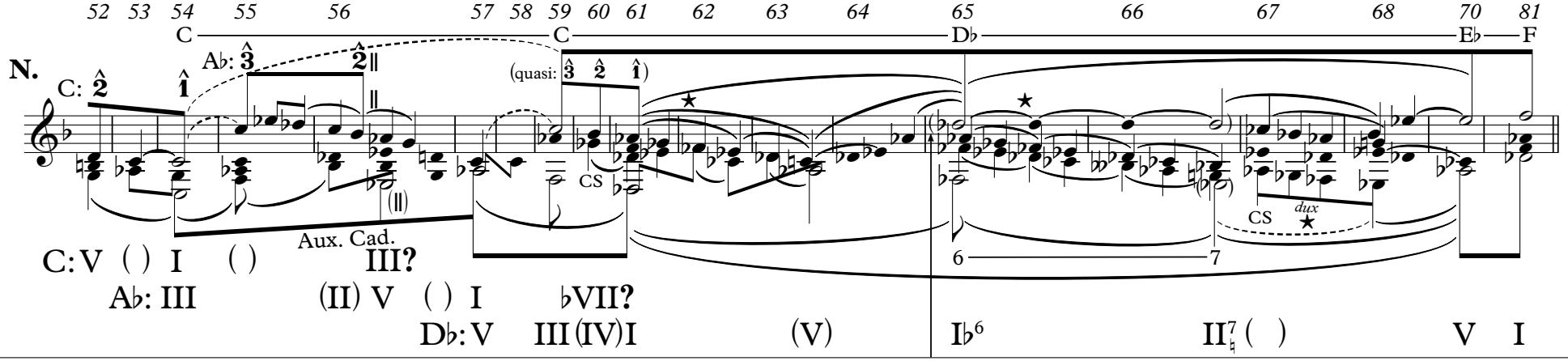


Fig. J shows the motivic inner-voice fourth progression—the same pitches as m. 1! In Fig. K, the bass motion duplicates: what Schenker would call, in *Der freie Satz*, an unfolding. At this stage the fourth C–F is no longer strictly a linear progression, but is still understood to resemble one. See Schenker (1935) 1979, §141 and Fig. 43. The motivic fourth's identity is further clouded by the twin octave displacements of Fig. L. One might relate these octaves to the octave motive from the opening, whose downward direction is reversed in the development—just like the tetrachord's. Indeed, I feel a palpable upwards pull over the course of the development (see Fig. O in particular). (For a more local use of melodic inversion, see mm. 77–80.)

Figure N is a foreground sketch of the third theme (which, though formally part of the exposition, belongs to the development's voice leading in a Schenkerian sense). At first the third theme's key is uncertain. Is m. 53 a deceptive cadence in C minor or are we to hear an A♭ major tonic here? I favor the former; thus the tonic at m. 54 closes the fifth progression that began in m. 39. However, the rest of the theme discourages a C minor interpretation, and so I hear the A♭ tonic emerge over the course of the antecedent as an auxiliary cadence. The G major at the end of m. 56 serves as a clever sort of misdirection. This A♭ soon yields to D♭ major, and its melodic descent (mm. 59–61) is not supported harmonically.



The structural D♭ that I show in mm. 65–66 is merely putative; this is not the C♯5 sixteenth note in m. 65. More literal readings are certainly possible. These would most likely take A♭ as the main tone across mm. 61–67. However, this feels overly static to my ear: m. 65 is the theme's climax, approached with a build-up and reached with a discharge of energy. For this reason, I take m. 65 as the point at which the ascending tetrachord's C resolves to D♭; accordingly I read mm. 61–64 as prolonging dominant, not tonic, harmony. Note that, in my reading, the D♭ splits: on a deeper level it ascends to E♭, but locally it descends into an inner voice (mm. 67–68).

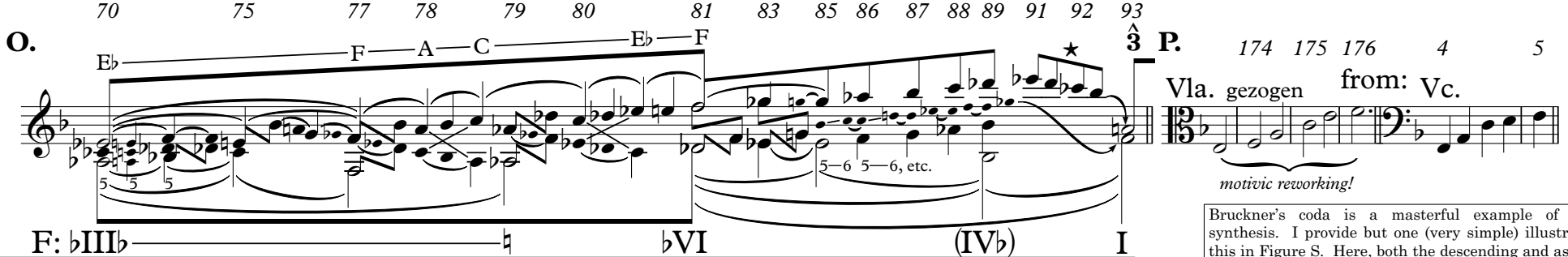


Figure O gives a detailed middleground graph of the development proper (mm. 69–92). The central feature of its voice leading is the ascending ninth from E♭ (m. 70) to F (m. 81). Note the incredible motivic reworking Bruckner achieves in the coda (Figure P), where the violas are given the last word in the movement: E–F–A–C–E–F.

Bruckner's coda is a masterful example of motivic synthesis. I provide but one (very simple) illustration of this in Figure S. Here, both the descending and ascending forms of the tetrachord—crucial engines of the movement's motivic growth—are made to sound simultaneously.

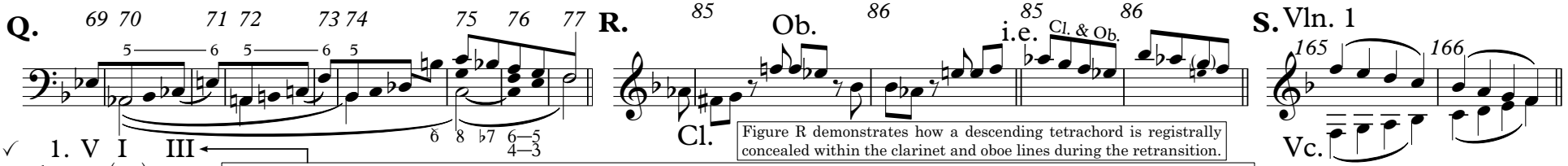


Figure Q provides three interpretations of the harmony at the start of the development. I choose the first (which, in my view, makes for the most convincing middleground), despite the fact that these local tonics exist for just a single eighth note each. In this reading (as well as in Reading 3), each two-measure unit arpeggiates its local tonic, and the final chords in mm. 70 and 72 act as applied dominants within a 5–6 sequence.

Figure R demonstrates how a descending tetrachord is registrally concealed within the clarinet and oboe lines during the retransition.

Symphony III: Finale

Figured Bass Reduction of Second Theme: Chorale Element

The measure numbers correspond to the 1873 version. Those in **bold** mark beginnings of Bruckner's periods, as indicated in the autograph of the 1877 revision, Wn. Mus. Hs. 19.475.

A.

mm. 69-134

69-72

F♯ major ♯III♯

D♯ minor

C major

A major

G♯ major

E♯ minor

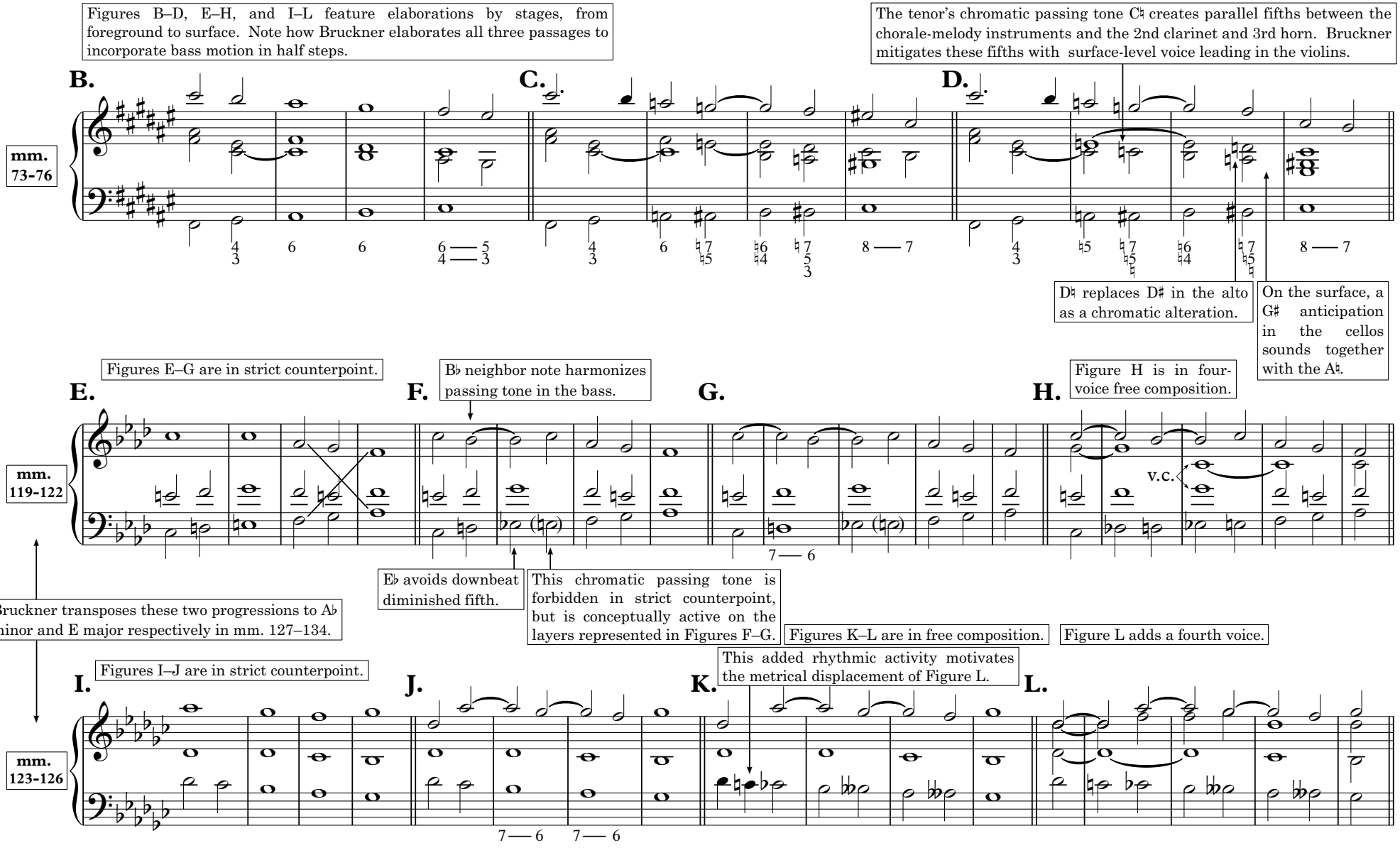
F♯ major

G♯ minor

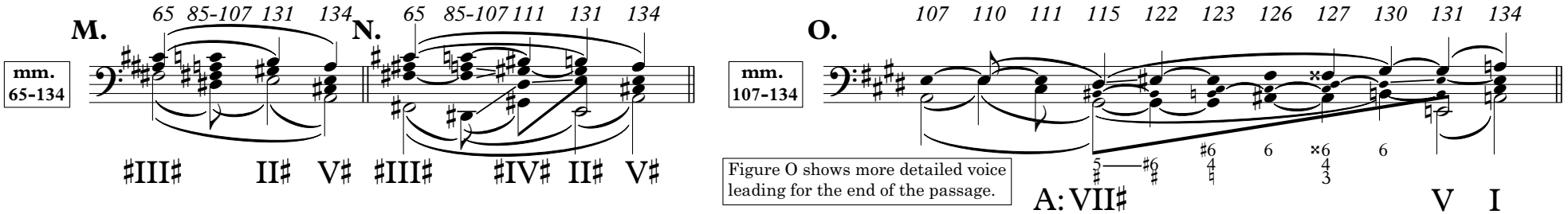
E major II♯

A major V♯

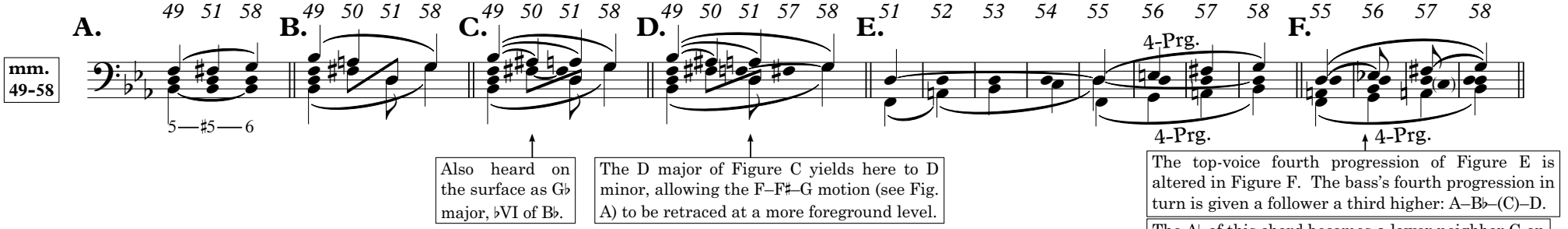
This represents, in my reading, the structural dominant of the movement, which Bruckner removed from the 1877 revision (!). It is followed by a repeat of the second theme in F major, which I read as belonging to the development's voice leading. For a history of Bruckner's revisions of this movement, see Gault 2011, 51–53 and 82; and Röder 2001.



Figures M and N show the motion from the raised mediant that begins the second theme to the dominant at m. 134. The diminished seventh chord of mm. 85–107 does not appear as a verticality on the surface; rather it is delineated in the middleground by a series of foreground key areas: F♯ major (m. 65), D♯ minor (m. 85), C major (m. 97), and A major (m. 107). (The procedure of arpeggiating chords, including diminished ones, in the middleground is quite common. These chords usually appear as surface verticalities, but there is no theoretical problem presented by their absence on relatively foreground layers. It is by no means rare for the "invisible hand" of middleground voice leading to guide foreground events without appearing literally. I give a list of Schenkerian precedents in Example 2b, first footnote.)

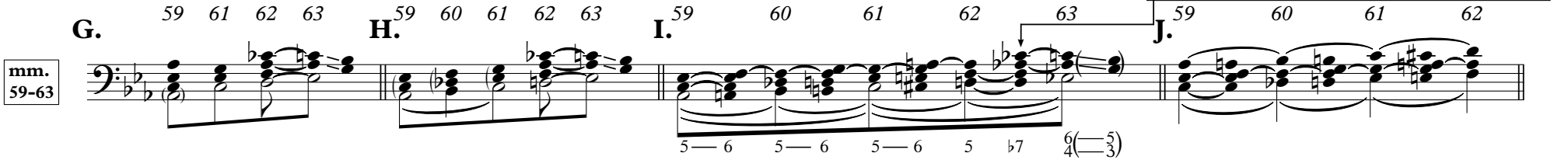


Symphony IV: Finale



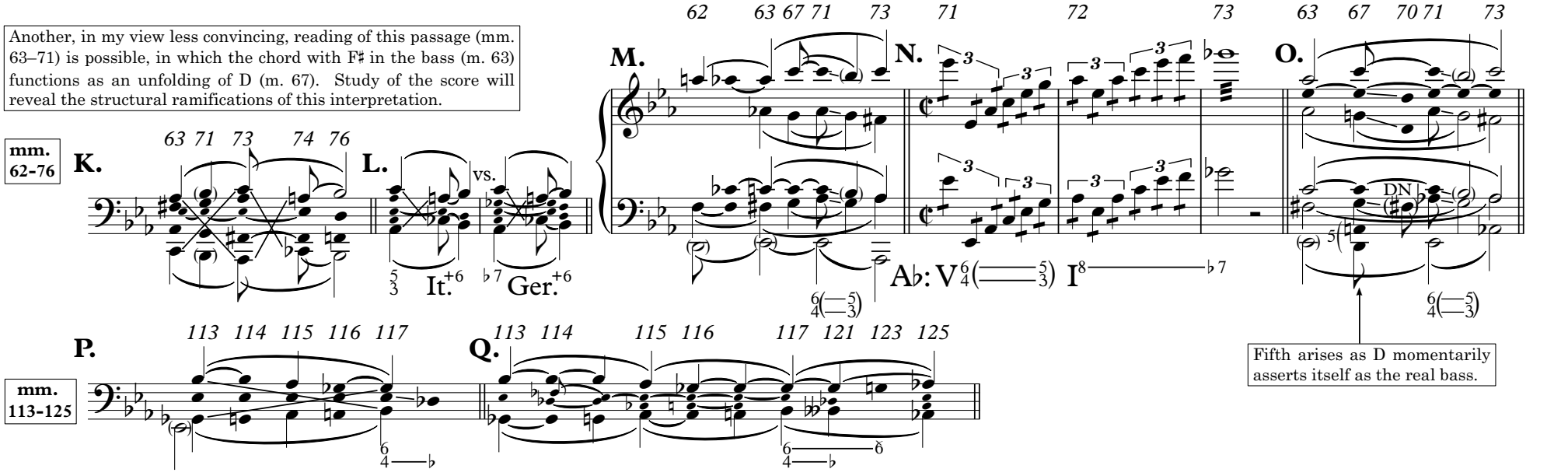
Figures G through H depict the arduous attainment (mm. 59–63) of a local V in A♭ major. In Figs. G and H, a structural ♯IV (m. 62) is gradually subsumed into a filled-in ascending fifth in the bass. The parallel fifths of Fig. H are mitigated by means of a 5–6 sequence in Fig. I. This voice leading may seem somewhat fastidious since the progression is deployed in first inversion on the surface (Fig. J). But this maneuver has its basis in deeper voice leading: Example 4 suggests that the real bass in m. 59 is C, part of a larger-scale 5–6 sequence than the one shown in Fig. I.

The A♭ of this chord becomes a lower neighbor G on the surface. The resulting chord can be heard locally either as a diminished third chord leading to F♯, or as a "leading-tone dominant seventh chord" (for which see my comments on the Fifth Symphony) resolving to A♭.

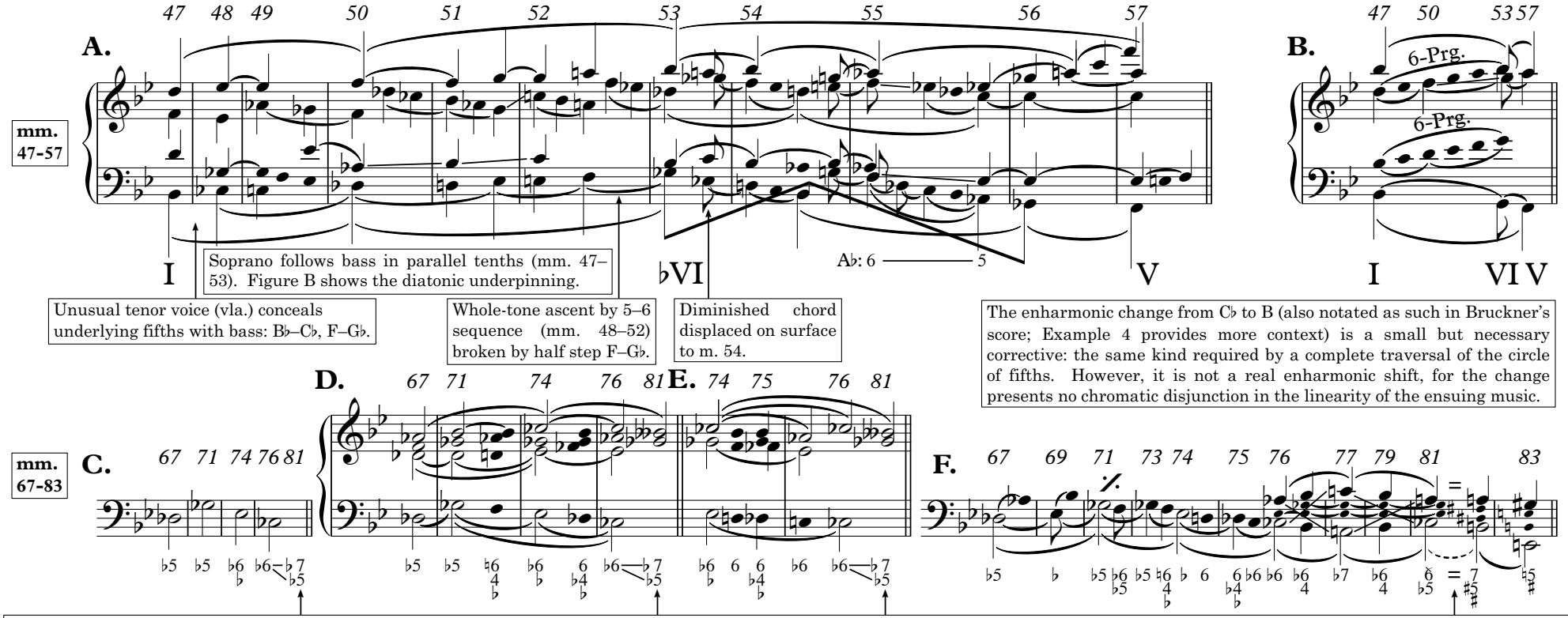


Figures K–O concern a very complex cadential approach. Fig. K shows the basic outline to consist of two large voice exchanges, the first diatonic, the second chromaticized and leading to an augmented sixth. The first one is in fact a double voice exchange; in addition to the exchange between C and A♭, note also the exchange between the inner voices: A♭–G–F♯ (not indicated for reasons of legibility). Fig. L provides the motivation behind this interior voice exchange: a chord with a seventh more organically generates a German augmented sixth than a chord without a seventh. Figs. M–O show only the first voice exchange. Fig. M includes the lead-in to the passage (see Figs. G–I) and shows that the first voice exchange takes place over a putative E♭ bass, which then materializes forcefully in m. 71. This powerful orchestral unison on E♭ (Fig. N) arpeggiates the A♭ triad, which becomes a local tonic in m. 72. (I hear the G in m. 71 as instrumental to this tonicization, and thus read the six-four as cadential rather than arpeggiating. However, one can hardly consider this G to constitute a resolution; I consider the resolution solely conceptual, as in Beethoven's Ninth Symphony, i, m. 34.) Figure O gives the final picture, in which m. 67 is made to sound like a D dominant ninth harmony, with a suspended fourth. Note how this neighbor-note D helps to articulate the arrival of E♭ as the real bass in m. 71.

Another, in my view less convincing, reading of this passage (mm. 63–71) is possible, in which the chord with F♯ in the bass (m. 63) functions as an unfolding of D (m. 67). Study of the score will reveal the structural ramifications of this interpretation.

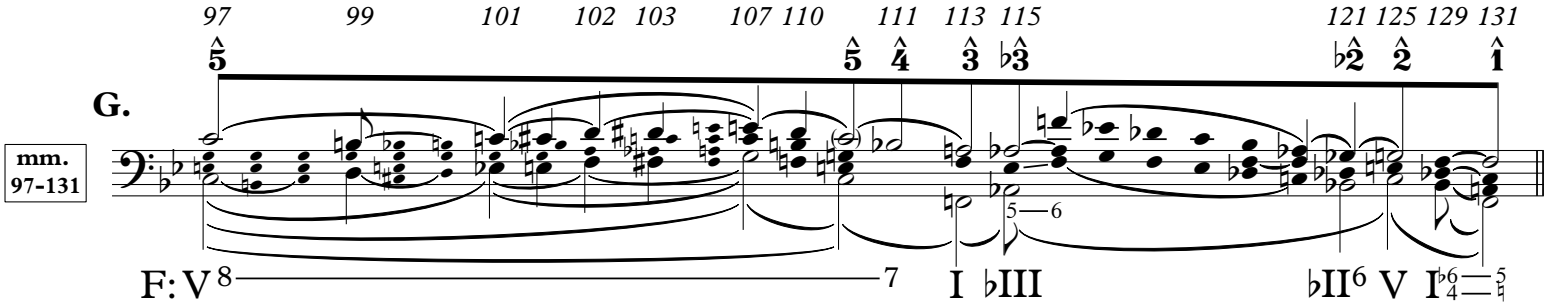


Symphony V: Finale



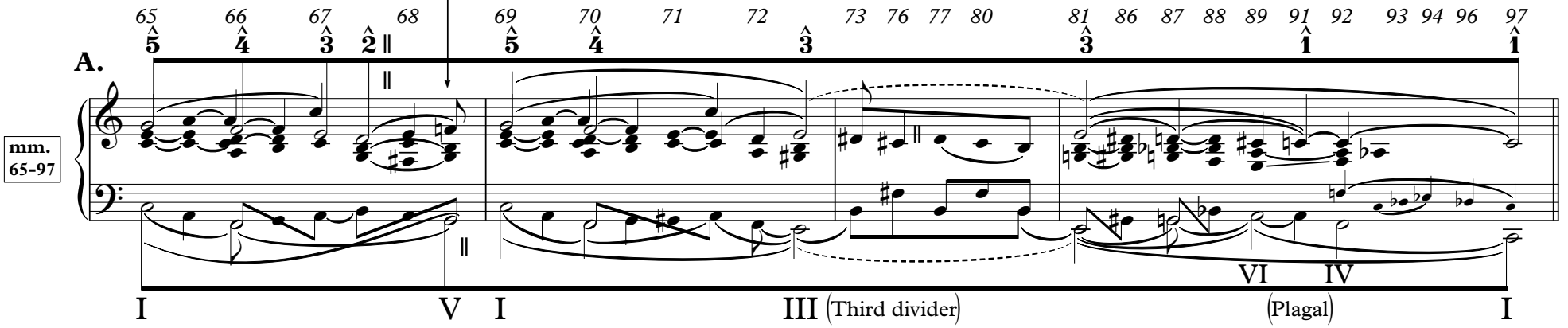
The middleground dominant seventh chord concluding Figures C–E undergoes an unusual transformation as it passes through the structural layers. Figure F shows how a six-three chord built on C♭ becomes a diminished seventh chord built on A♯ through a chromatic voice exchange. Another voice exchange returns the bass to C♭, but the top voice keeps the A♯, producing an augmented sixth. This augmented sixth was a dominant seventh on the preceding layer, and this reinterpretation is a fairly common procedure in Schenkerian terms; see Example 2 for relevant figures from *Der freie Satz* ([1935] 1979) where Schenker shows this voice-leading event. However, what happens next is not common: the augmented sixth reverts to a dominant seventh in E major. There is no Schenkerian precedent for this maneuver, probably because it is not a scenario often found in the repertoire. The closest analogue that I am aware of (thanks to David Loeb) occurs in the finale of Brahms's Piano Quintet, Op. 34, mm. 26–29—indeed, even in the same key! Very local instances are more common; see for example Mozart's G-major Piano Concerto, K. 453, ii, mm. 74–81. I would imagine that the scarcity of this voice leading on a larger scale stems from its inherent deflation of chromatic tendency; the opposite transformation, of a dominant seventh into an augmented sixth, brings about an inflation of chromatic tendency. However, this example poses no theoretical problems from a Schenkerian view, and thus cannot be deemed a heterodox element.

The chord at m. 92 (see score) requires some explanation. It has the appearance of a dominant seventh chord built on F♯, but leads to G major in m. 93 as if it were a deceptive cadence in B minor. Indeed, the voice leading is exactly the same as a deceptive cadence to ♭VI, except that the chord of resolution functions as a local tonic. The progression takes advantage of the premise that the dominant chord's "business end" is the leading tone, which can in turn be unfolded or even abstracted from the dominant (see Example 2b, first footnote). Thus I call this chord a "leading-tone dominant seventh." Bruckner was hardly the first to avail himself of this voice-leading opportunity; as Burstein (1998, 302–3) observes, composers as early as Haydn occasionally used a VII♯ chord to lead to I, as in the first movement of the E♭ Piano Sonata, Hob. XVI:25, mm. 50–51 (a reference I owe to Cody Franchetti). In Bruckner's treatment, the leading-tone chord is given a seventh, for which reason I regard it as an altered diminished seventh chord. Such chords become an important fixture of Bruckner's late harmonic language, although they can be found in early symphonies as well; a very exposed case is the retransition of the Seventh Symphony's first movement (mm. 277–281). Bruckner's leading-tone dominant sevenths are not troublesome from a Schenkerian perspective, which ascribes great importance to the leading tone. Indeed, the figure from *Der freie Satz* cited in Example 2b, third footnote gives a near-exact Schenkerian analogue ([1935] 1979, Fig. 114,2b, sketching the retransition of Haydn, Symphony No. 104 in D, iv)! Kevin Swinden discusses the chord (2004, 206–15), providing several examples from Bruckner (some not entirely convincing).



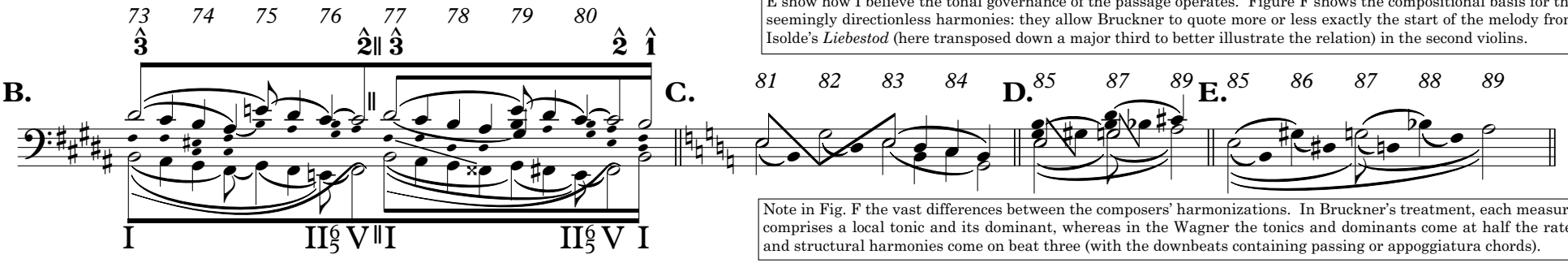
Symphony VI: Finale

On the surface, this half cadence is given a $\frac{6}{5}$ chord.

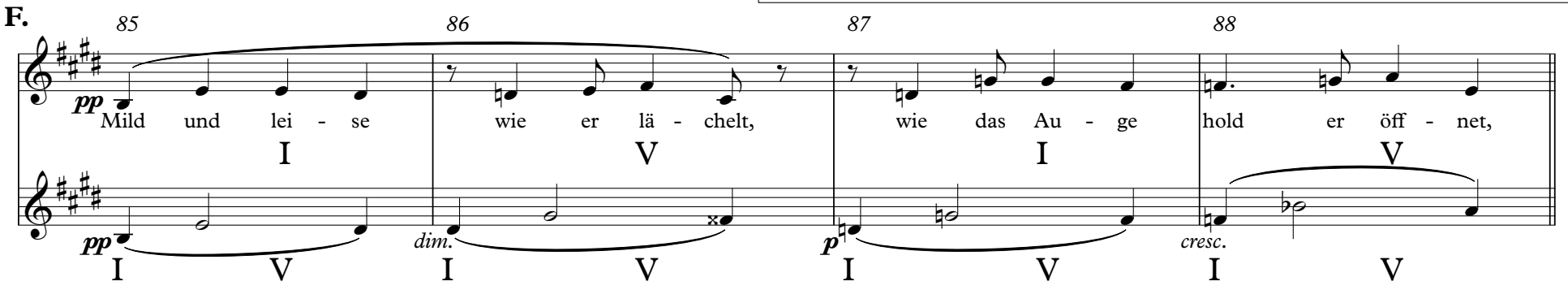


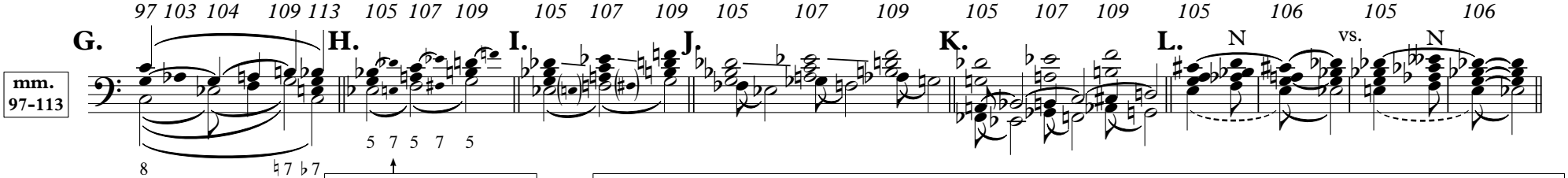
It is certainly no coincidence that the extended third divider that occupies the consequent of the second theme rests on the (locally tonicized) harmony of E, the eventual dominant of the symphony. Although this E has no prolongational relation to the structural dominant of m. 139 (not shown here, but see Example 4), it functions as a sort of "resonance frequency" as I exerts a pull on III: yet another form of tonal agency inherent in the work's voice-leading fabric (which I discuss in footnote 28). Furthermore, Bruckner denies C major tonal stability by withholding a V–I cadence into m. 97. Instead a bass motion in thirds yields to a wandering passage (mm. 81–89) that ultimately regains the tonic plagally (mm. 89–97). Figures C–F show this "wandering" section in greater detail. Recall from [5.3] above that none of the finales discussed here contains a firm cadence in the key of the second theme, a fact which further underlines the second theme's intermediate status in the overall key profile.

The unusual sequence of foreground keys in mm. 85–89 must attenuate our sense of tonal cohesion. Figures D and E show how I believe the tonal governance of the passage operates. Figure F shows the compositional basis for the seemingly directionless harmonies: they allow Bruckner to quote more or less exactly the start of the melody from Isolde's *Liebestod* (here transposed down a major third to better illustrate the relation) in the second violins.



Note in Fig. F the vast differences between the composers' harmonizations. In Bruckner's treatment, each measure comprises a local tonic and its dominant, whereas in the Wagner the tonics and dominants come at half the rate, and structural harmonies come on beat three (with the downbeats containing passing or appoggiatura chords).

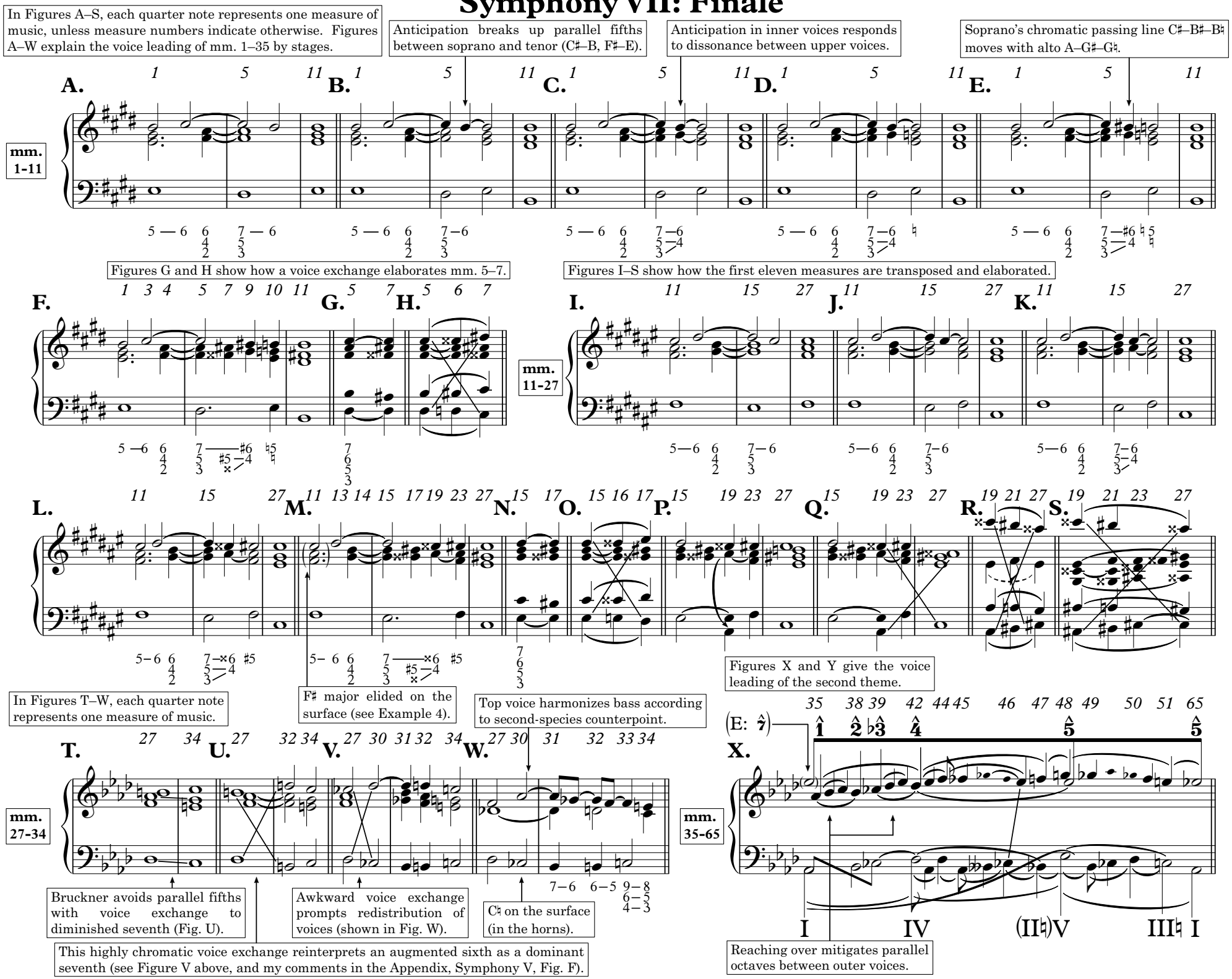


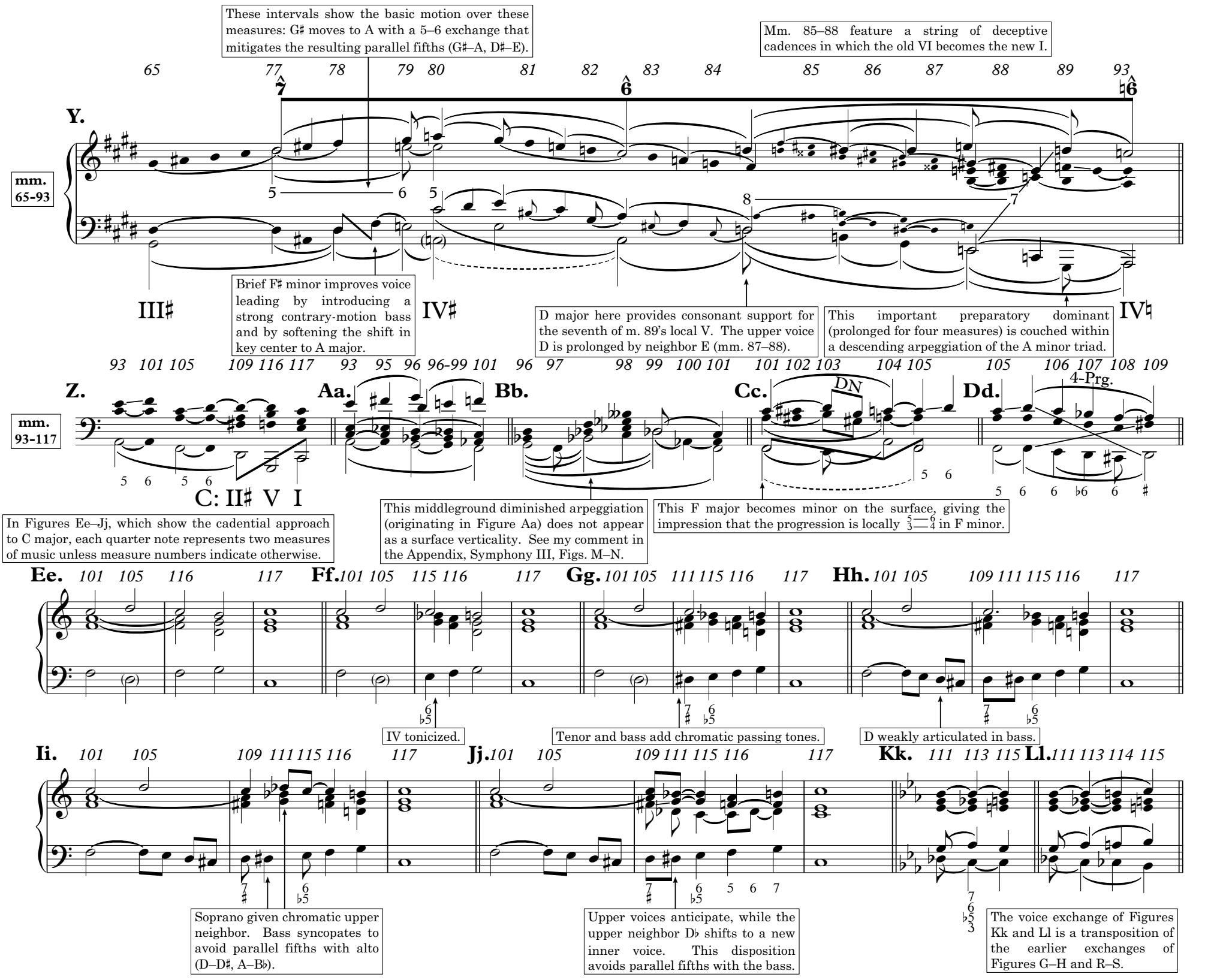


Reaching over in top voice smooths parallel fifths.

Figures H–L show the derivation of the striking passage that connects mm. 104 and 109. Bruckner's harmonic language here exhibits a porous boundary between dominant and diminished seventh chords (see especially Fig. L).

Symphony VII: Finale




These intervals show the basic motion over these measures: G♯ moves to A with a 5–6 exchange that mitigates the resulting parallel fifths (G♯–A, D♯–E).
Mm. 85–88 feature a string of deceptive cadences in which the old VI becomes the new I.
65 77 78 79 80 81 82 83 84 85 86 87 88 89 93
Y.
mm. 65–93
III♯
IV♯
IV♮
Brief F♯ minor improves voice leading by introducing a strong contrary-motion bass and by softening the shift in key center to A major.
D major here provides consonant support for the seventh of m. 89's local V. The upper voice D is prolonged by neighbor E (mm. 87–88).
This important preparatory dominant (prolonged for four measures) is couched within a descending arpeggiation of the A minor triad.
93 101 105 109 116 117 93 95 96 96-99 101 96 97 98 99 100 101 101 102 103 104 105 105 106 107 108 109
Z.
Aa.
Bb.
Cc.
DN
Dd.
4-Prg.
mm. 93–117
C: II♯ V I
This middleground diminished arpeggiation (originating in Figure Aa) does not appear as a surface verticality. See my comment in the Appendix, Symphony III, Figs. M–N.
This F major becomes minor on the surface, giving the impression that the progression is locally 5/3—6/4 in F minor.
In Figures Ee–Jj, which show the cadential approach to C major, each quarter note represents two measures of music unless measure numbers indicate otherwise.
Ee. 101 105 116 117
Ff. 101 105 115 116 117
Gg. 101 105 111 115 116 117
Hh. 101 105 109 111 115 116 117
IV tonicized.
Tenor and bass add chromatic passing tones.
D weakly articulated in bass.
Ii. 101 105 109 111 115 116 117
Jj. 101 105 109 111 115 116 117
Kk. 111 113 115
Ll. 111 113 114 115
Soprano given chromatic upper neighbor. Bass syncopates to avoid parallel fifths with alto (D–D♯, A–B♭).
Upper voices anticipate, while the upper neighbor D♭ shifts to a new inner voice. This disposition avoids parallel fifths with the bass.
The voice exchange of Figures Kk and Ll is a transposition of the earlier exchanges of Figures G–H and R–S.

Symphony VIII: Finale

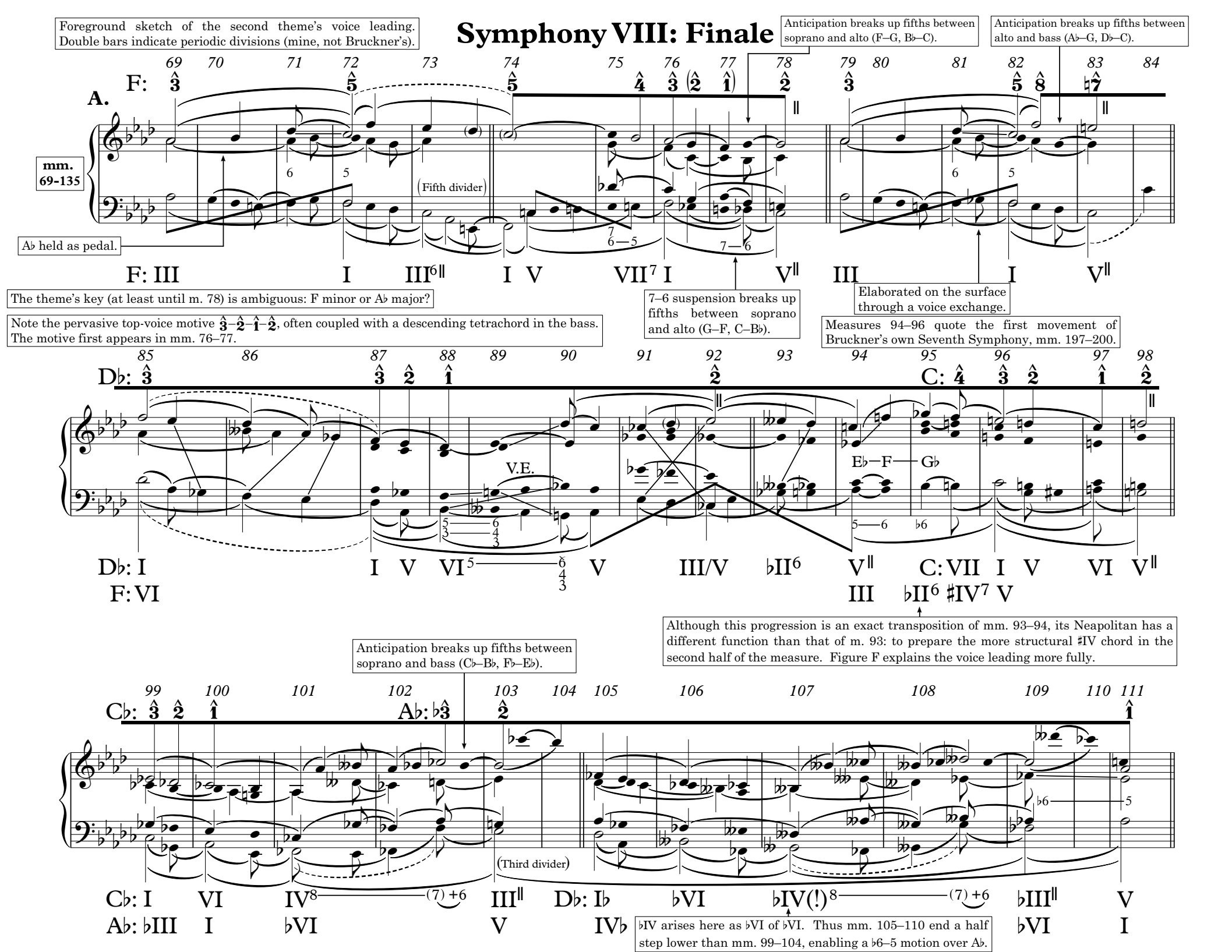
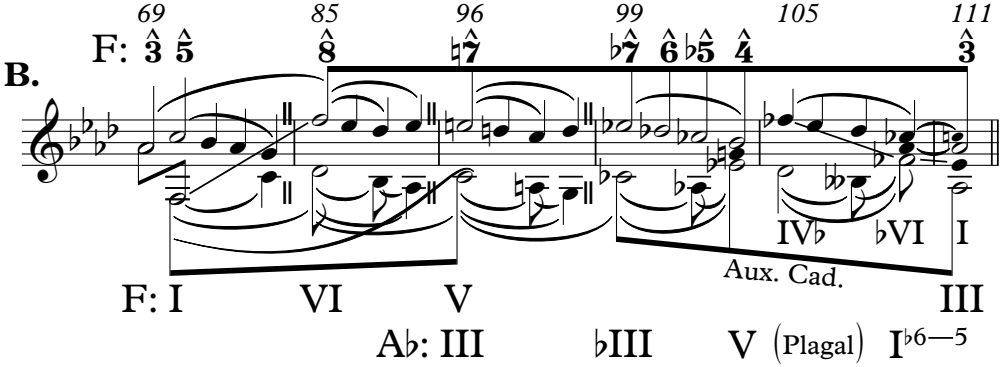
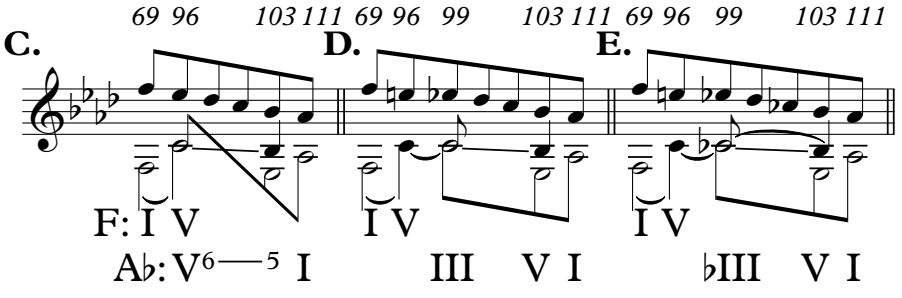
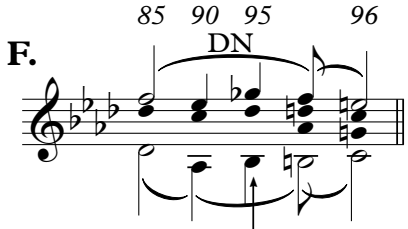


Figure B summarizes Figure A, clarifying how the outer voices relate to the two governing keys, F minor and A♭ major. Note that, beginning in m. 99, the top voice descends from $\hat{\mathbf{5}}$ in A♭ major. Mm. 105–110 accomplish a plagal motion whose goal is a ♭6–5 motion over A♭ (F♭–E♭).

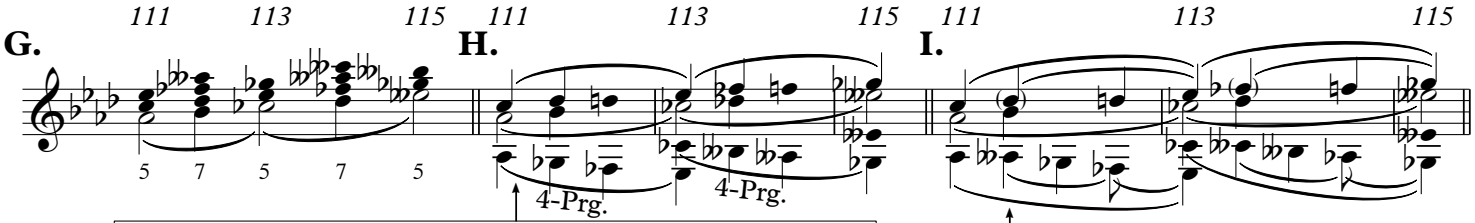
Figures C–E clarify the sixth progression and auxiliary cadence that lead to A♭. The bass note C starts out as a shared tone between the keys F and A♭. In relation to A♭, it begins a 6–5 motion over V (E♭) that initiates the auxiliary cadence. In Fig. D, the C splits into two parts, one governed by each harmony. F minor exerts its influence by causing C's third to be raised to the leading tone E♮ (Fig. D), and A♭ pulls its mediant down to C♭ (Fig. E). Because the two tones represent the same scale degree, they are slurred together.







Neapolitan mitigates augmented second A♭–B♮.



The bass progression here is controlled more by C♭ than by A♭ (hence G♭ and F♭). Note how the augmented sixth resolves to the third rather than the fifth of its goal (similar to the famous chord in *Till Eulenspiegel*). However, the tone of resolution is still $\hat{\mathbf{5}}$ in the original key, as is typical.

Despite being heard locally as a G♮, this A♭♭ serves to expand an inverted diminished seventh chord leading to ♭III.

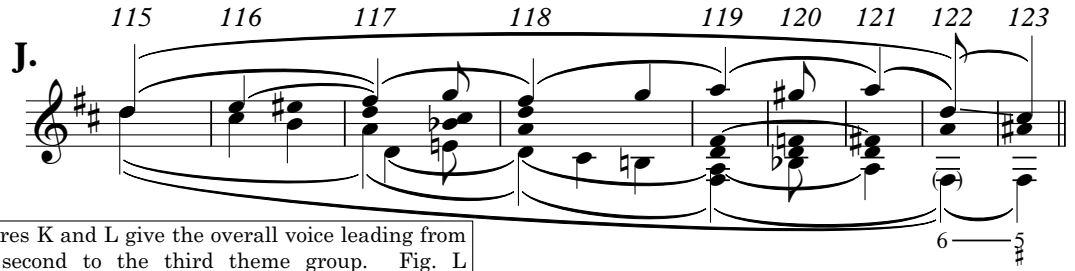


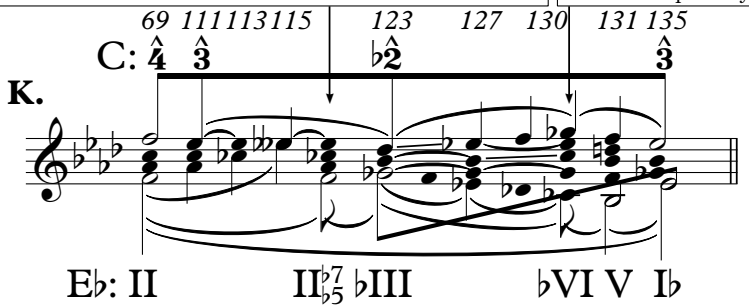
Figure J shows the expansion of E♭♭ (spelled here as D♮ for convenience) and its preparation of G♭ major through a ♭6–5 motion.

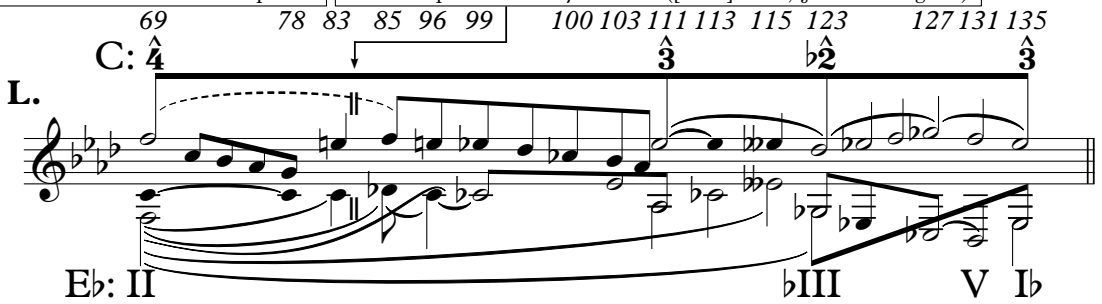
Figures K and L give the overall voice leading from the second to the third theme group. Fig. L includes the motion from F minor to A♭ major.

This diminished chord is similar in origin to the verticality shown in the Appendix, Symphony III, Figs. M–N.

C♭ does not appear in the inner voices because of a B♭ pedal in the 2nd horn and violas (running from mm. 127–130). Note the especially telling slur in m. 130 of the viola part.

An excellent example of what Schenker called "the freest form of interruption" in *Der freie Satz* ([1935] 1979, §217 and Fig. 91).





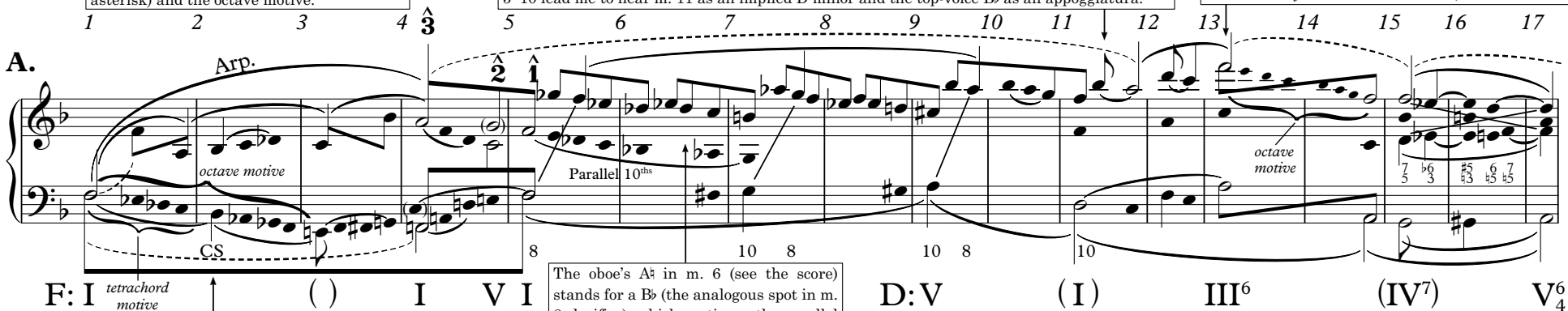
Example 6

Symphony VI: Adagio (Foreground)

In addition to the deep middleground motive A–A♭–G (see Ex. 5), these graphs highlight the tetrachord motive (marked with a black asterisk) and the octave motive.

The drawn-out A major dominant of mm. 9–10 and pervasive half-step upper neighbors of mm. 5–10 lead me to hear m. 11 as an implied D minor and the top-voice B♭ as an appoggiatura.

Example 5 shows A as the top voice for this passage. More locally, this A arpeggiates up to a high F. After a two-octave descent (mm. 13–21, through a neighbor G) F is chromatically altered to F♯ in m. 24, where it leads to G♯.



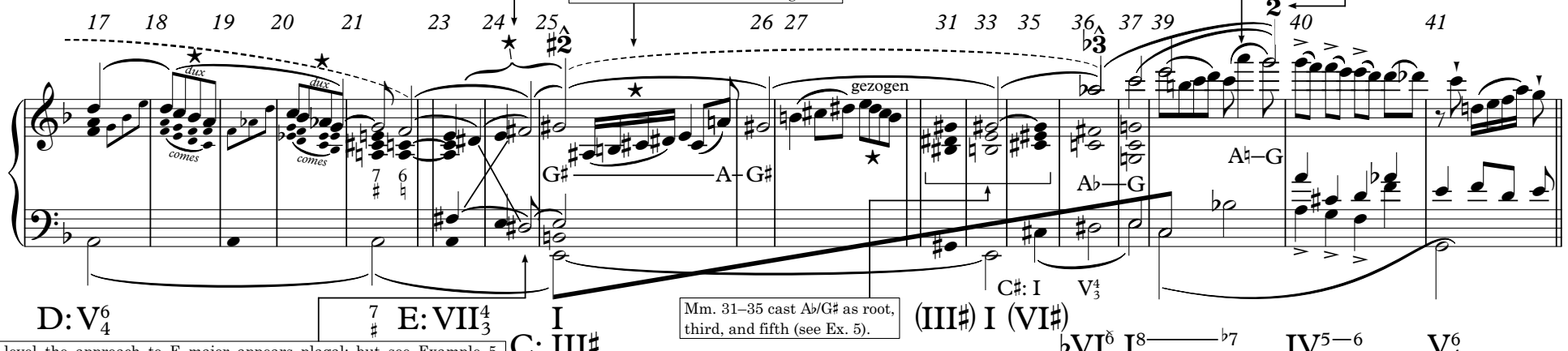
B♭ minor momentarily tonicized.

The oboe's A♮ in m. 6 (see the score) stands for a B♭ (the analogous spot in m. 8 clarifies), which continues the parallel tenths beyond those shown here.

This G, $\hat{5}$ in C major, sets in motion a fifth progression (as is typical in Schenker's sonata form) that ends in m. 54.

Tetrachord motive in ascending form.

At the arrival of $\hat{2}$, the deep middleground motive is climactically rectified to a diatonic step, A♮–G.



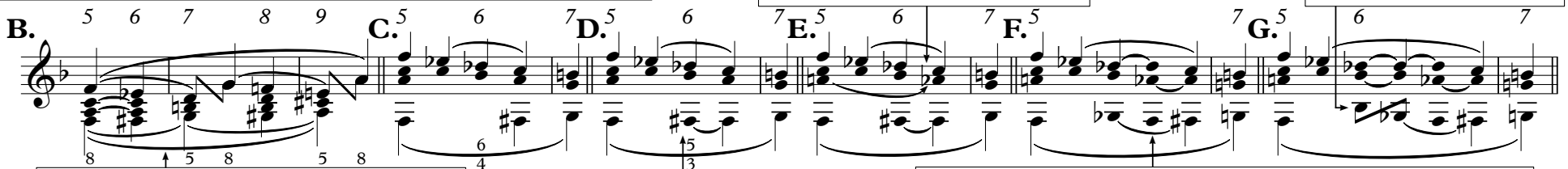
Mm. 31–35 cast A♭/G♯ as root, third, and fifth (see Ex. 5).

On this level the approach to E major appears plagal; but see Example 5, where the real bass is shown to be D♯, a chromatic inflection of m. 11's D minor.

Figures B–G clarify mm. 5–9 (see Fig. A). Figures C–G focus on mm. 5–7, which are then sequenced.

A♭ replaces A♮ as a chromatic passing tone, yielding a (dissonant) diminished third chord.

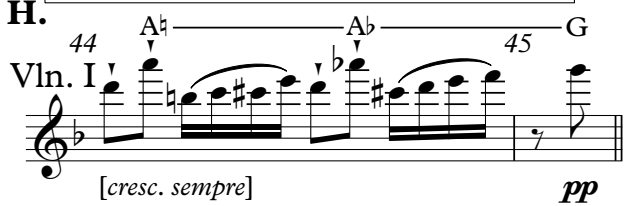
Here B♭ is subordinate to G♭: the exact opposite of m. 2! (See Fig. A.)



Parallel octaves mitigated by reaching over in the top voice. The bass ascends F–G–A, with semitones in between.

F♯ anticipation provides enharmonic consonant support for upper voice D♭ and B♭.

A lower neighbor F♮ in the bass allows for the dissonant A♭ of Figure E to be prepared as a consonance. The neighbor figure also mitigates the enharmonic succession G♭–F♯. Schenker introduced this principle in *Der freie Satz* ([1935] 1979, §249 and Fig. 114,2).



The passage quoted in Figure H makes the A♮–A♭–G motive explicit. For the remainder of the exposition, the A♭–G connection predominates.

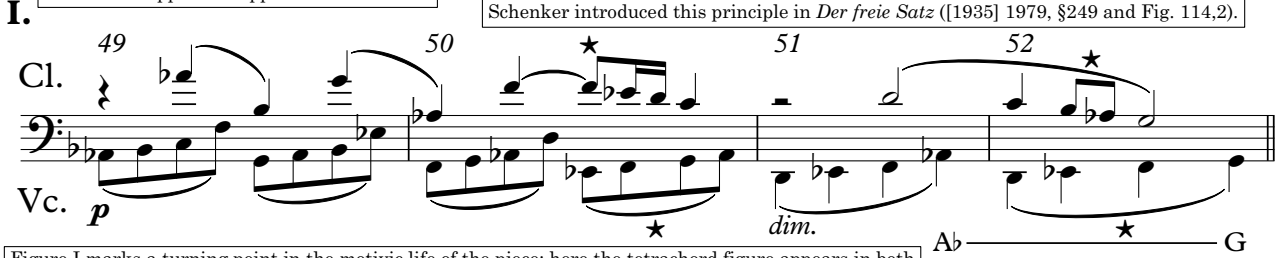


Figure I marks a turning point in the motivic life of the piece: here the tetrachord figure appears in both descending and ascending forms. This signals the onset of the development's voice leading (Figs. J–L).

Figures J–L illustrate how the development's voice leading reverses the course of the exposition's motivic descending tetrachord on a large scale. Figures N and O provide a more detailed account of this voice leading. (See Ex. 5 for deeper layers.)

Figure M gives an example of octave-play (perhaps related to the octave displacement in Figure L) from the development's climax. Notice too the invertible counterpoint here, which also begins the development (mm. 69 ff.).

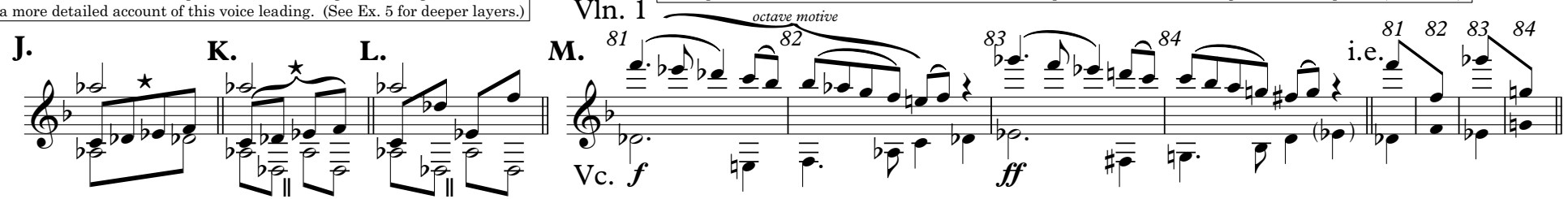
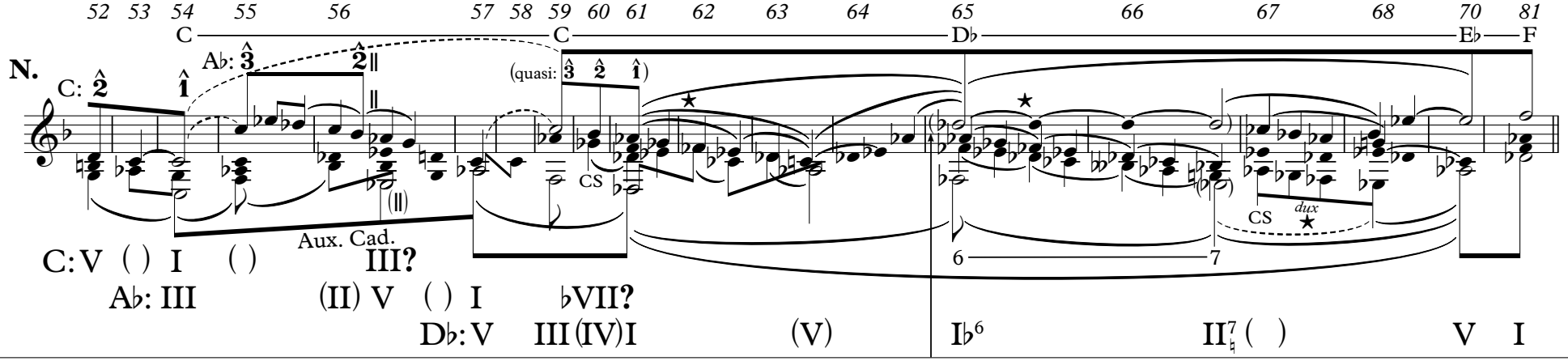


Fig. J shows the motivic inner-voice fourth progression—the same pitches as m. 1! In Fig. K, the bass motion duplicates: what Schenker would call, in *Der freie Satz*, an unfolding. At this stage the fourth C–F is no longer strictly a linear progression, but is still understood to resemble one. See Schenker (1935) 1979, §141 and Fig. 43. The motivic fourth's identity is further clouded by the twin octave displacements of Fig. L. One might relate these octaves to the octave motive from the opening, whose downward direction is reversed in the development—just like the tetrachord's. Indeed, I feel a palpable upwards pull over the course of the development (see Fig. O in particular). (For a more local use of melodic inversion, see mm. 77–80.)

Figure N is a foreground sketch of the third theme (which, though formally part of the exposition, belongs to the development's voice leading in a Schenkerian sense). At first the third theme's key is uncertain. Is m. 53 a deceptive cadence in C minor or are we to hear an A♭ major tonic here? I favor the former; thus the tonic at m. 54 closes the fifth progression that began in m. 39. However, the rest of the theme discourages a C minor interpretation, and so I hear the A♭ tonic emerge over the course of the antecedent as an auxiliary cadence. The G major at the end of m. 56 serves as a clever sort of misdirection. This A♭ soon yields to D♭ major, and its melodic descent (mm. 59–61) is not supported harmonically.



The structural D♭ that I show in mm. 65–66 is merely putative; this is not the C♯5 sixteenth note in m. 65. More literal readings are certainly possible. These would most likely take A♭ as the main tone across mm. 61–67. However, this feels overly static to my ear: m. 65 is the theme's climax, approached with a build-up and reached with a discharge of energy. For this reason, I take m. 65 as the point at which the ascending tetrachord's C resolves to D♭; accordingly I read mm. 61–64 as prolonging dominant, not tonic, harmony. Note that, in my reading, the D♭ splits: on a deeper level it ascends to E♭, but locally it descends into an inner voice (mm. 67–68).

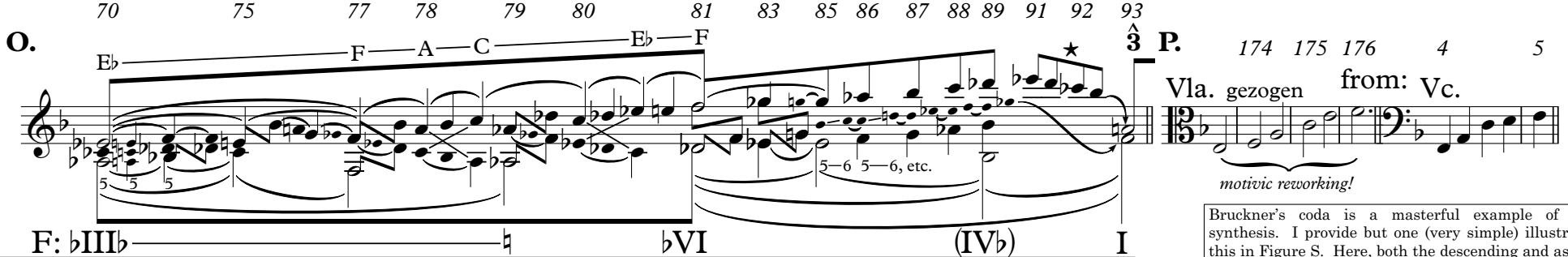


Figure O gives a detailed middleground graph of the development proper (mm. 69–92). The central feature of its voice leading is the ascending ninth from E♭ (m. 70) to F (m. 81). Note the incredible motivic reworking Bruckner achieves in the coda (Figure P), where the violas are given the last word in the movement: E–F–A–C–E–F.

Bruckner's coda is a masterful example of motivic synthesis. I provide but one (very simple) illustration of this in Figure S. Here, both the descending and ascending forms of the tetrachord—crucial engines of the movement's motivic growth—are made to sound simultaneously.

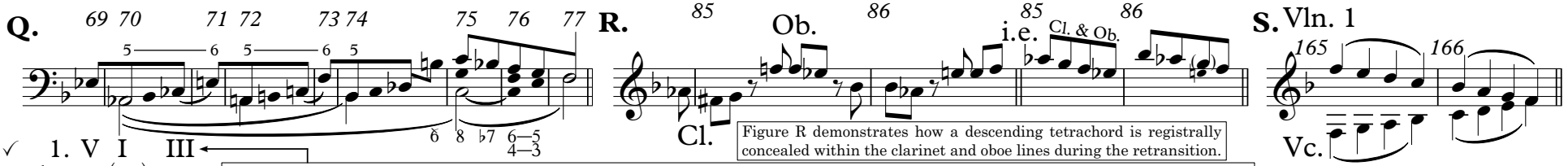


Figure Q provides three interpretations of the harmony at the start of the development. I choose the first (which, in my view, makes for the most convincing middleground), despite the fact that these local tonics exist for just a single eighth note each. In this reading (as well as in Reading 3), each two-measure unit arpeggiates its local tonic, and the final chords in mm. 70 and 72 act as applied dominants within a 5–6 sequence.

Figure R demonstrates how a descending tetrachord is registrally concealed within the clarinet and oboe lines during the retransition.

Symphony VI: Adagio, Opening (Alternate Reading)

The chromatic alteration of Figure A is counterpointed in Figure B by the fifth progression C–D–E–F–G, a motion from an inner voice. The change in the top voice from A to A♭ provides a point of articulation that subdivides the inner-voice fifth into a fourth (C to F) plus a step (F to G).

Figure C adds to Figure A a chromatic passing tone in an inner voice. Figure D shows this F♯ in the context of Figure B's fourth and fifth progressions. Because the boundaries of the C–F♯ fourth outline a larger middleground harmony (in this case, an augmented sixth), the fourth progression remains a valid *Zug*. (Schenker [1935] 1979, §205 and Fig. 87,1 are relevant in this connection.)

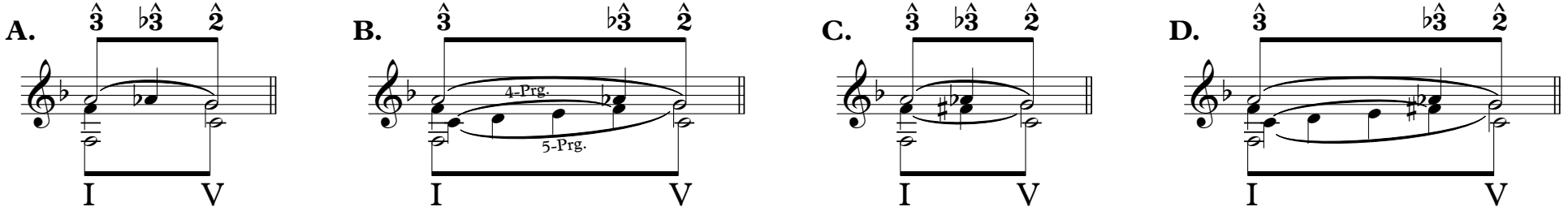


Figure E reminds us that the fifth progression and augmented sixth of Figure D are common fixtures of classical sonata expositions. Bruckner's voice leading differs only in that his augmented sixth resolves to the fifth of V, rather than to the root of II♮. Bruckner uses this more traditional voice leading in the finale of the same symphony. See Example 4 and footnote 28, as well as Schachter 1983, 62–68.

Each of the foregoing figures has featured the direct chromatic succession A–A♭. Schenker notes in *Der freie Satz* that composers sometimes allow such direct chromaticism, but on other occasions attempt to soften its effect, thereby adding to the voice-leading content: "The prohibition of chromatic steps in strict counterpoint no longer holds in free composition. However, since in free composition direct chromatic successions are generally avoided (thus affording the possibility of more abundant prolongations), the prohibition is in a certain sense reëstablished" ([1935] 1979, 91, §249). Figure F shows how Schenker illustrates this concept, reproducing a sketch of the *Eroica* Symphony ([1935] 1979, Fig. 115,2, which in turn copies *Meisterwerk III*; see [1930] 1997, Figs. 2 and 3). Note the unavoidable prolongational conflict—surely intentional—in Schenker's reading: G♭ is read at once as an alteration of the *Kopfton* (G♮) and as a structurally subordinate passing tone between A♭ and F. He explains the contradiction as follows: "The A♭ major chord in bar 43 . . . is an interpolation whose sole purpose is to rectify the hidden false relation 'g²–G♭; E♭–e²' . . . by setting it in a diatonic context, as is the custom when rectifying direct chromatic progressions" ([1930] 1997, 14–15). Subsequent analysts have questioned the wisdom of Schenker's contradictory *Eroica* sketches (see Laufer 1981, 167–71); but it cannot be denied that such eccentricities are a real feature of Schenker's own analytic practice—as opposed to its more systematic American progeny.

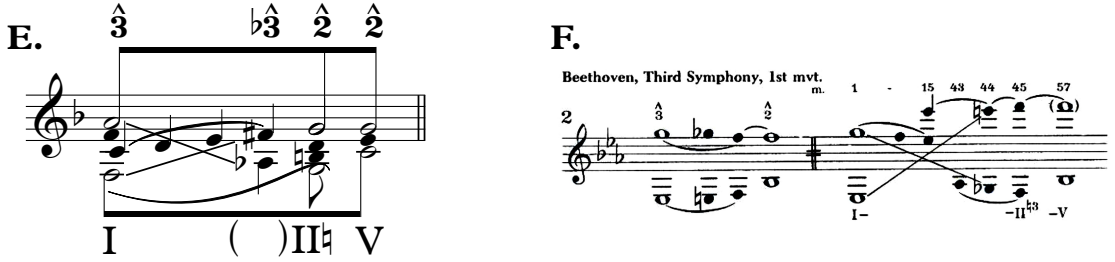


Figure G posits that Bruckner's passage performs a similar sort of chromatic mitigation, but using a different interpolation than Beethoven's IV chord. Instead, the E of the ascending inner-voice fourth is harmonized with a VII harmony, representing an unfolded third of V. The resulting top voice A–G–A♭ thus softens the direct chromaticism A–A♭. Notice that the E chord and the augmented sixth are now each interpreted as belonging to two separate and contradictory prolongational spans: that of the opening tonic (and the fourth progression it deploys) and that of the goal dominant (composed out through its upper third).

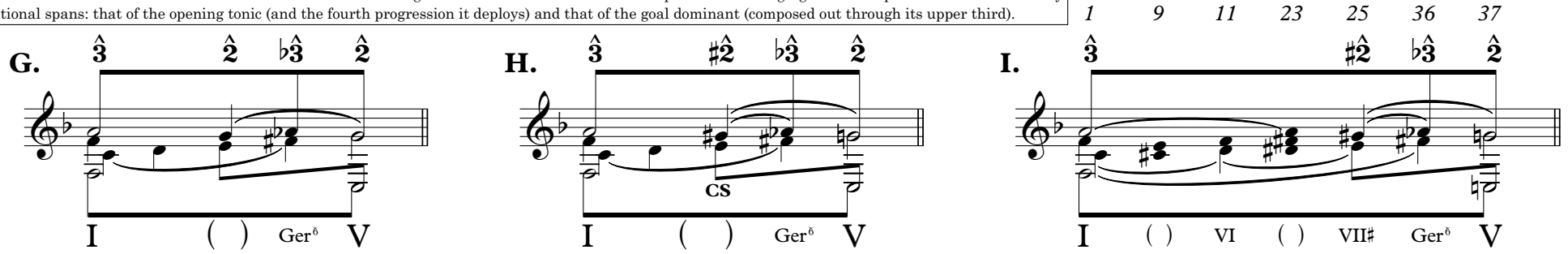


Figure H provides further rationale for this unusual voice leading: when the unfolded third of Figure G's dominant becomes, in Figure H, E major instead of E minor, contrapuntal support is provided for the top-voice A♭ in the form of G♯. The enharmonic equivalence allows for the augmented sixth's dissonant A♭ to be prepared as a consonance and thereby composed out. But the chromatic mitigation that brought about the interpolated VII chord in the first place stands in contradiction to this equivalence, since the unfolding in the bass demands that we treat G♯ and A♭ as *different* notes.

Figure I shows the fleshing out of the inner-voice fourth progression, as D minor and E major are tonicized locally.

Perhaps the reader will find this analysis unconvincing—or worse, a wanton abuse of the theoretical apparatus. Nevertheless, long deliberation has led me to find it a better analysis than that of Example 5, more faithful to the music and to Schenker's methods—and it is for that reason that I deemed its inclusion necessary. I urge its serious consideration, and provide the following explanation:

If one does not agree with Schenker's contradictory *Eroica* graphs, then this reading of Bruckner will likely seem equally unsatisfactory. But if one does accept Schenker's reading, the serious question emerges: if we allow such an analytic license for Beethoven, why precisely would we disallow it for Bruckner? I regard such an impulse as the legacy of the double standard in analysis, fostered by the canon's sorting of music into good vs. bad, unified vs. incoherent. Second, by including this extravagant reading I hew closely to Schenker's Schenker—not a sanitized modern version of his theories: when we restrict ourselves only to the prim, proper basics of Schenker's thought, we do ourselves and the music a disservice. Finally, despite the controversy of its contradiction, I believe the reading I present here to be, in fact, more *conservative* than the one I show in Example 5. There the deep middleground progression is: F major–E major–C major. To be sure, the guiding middleground motive A–G♯–G provides some coherence, and the VII♯ harmony is incorporated into the approach to the dominant (as III of V). But even so, the voice leading of this reading seems to me haphazard, as if appearing by fiat rather than evolving out of forethought. Such readings make the music seem quite radical—to my mind, more radical than it is. By contrast, the reading I offer here provides a clear rationale both for the E major (to mitigate a direct chromatic succession and introduce the dissonant A♭ as a consonance) and for the augmented sixth (to connect the opening tonic with the structural dominant through an inner-voice progression). Because it explains more, I consider it the better reading; and in terms of voice leading, it is surprisingly the less avant-garde. I do not believe in introducing contradictions indiscriminately into the Schenkerian framework. But they deserve not to be brushed aside when they appear the most musically sensitive solutions in certain analytic situations, especially when such situations were foreseen by Schenker himself.