A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

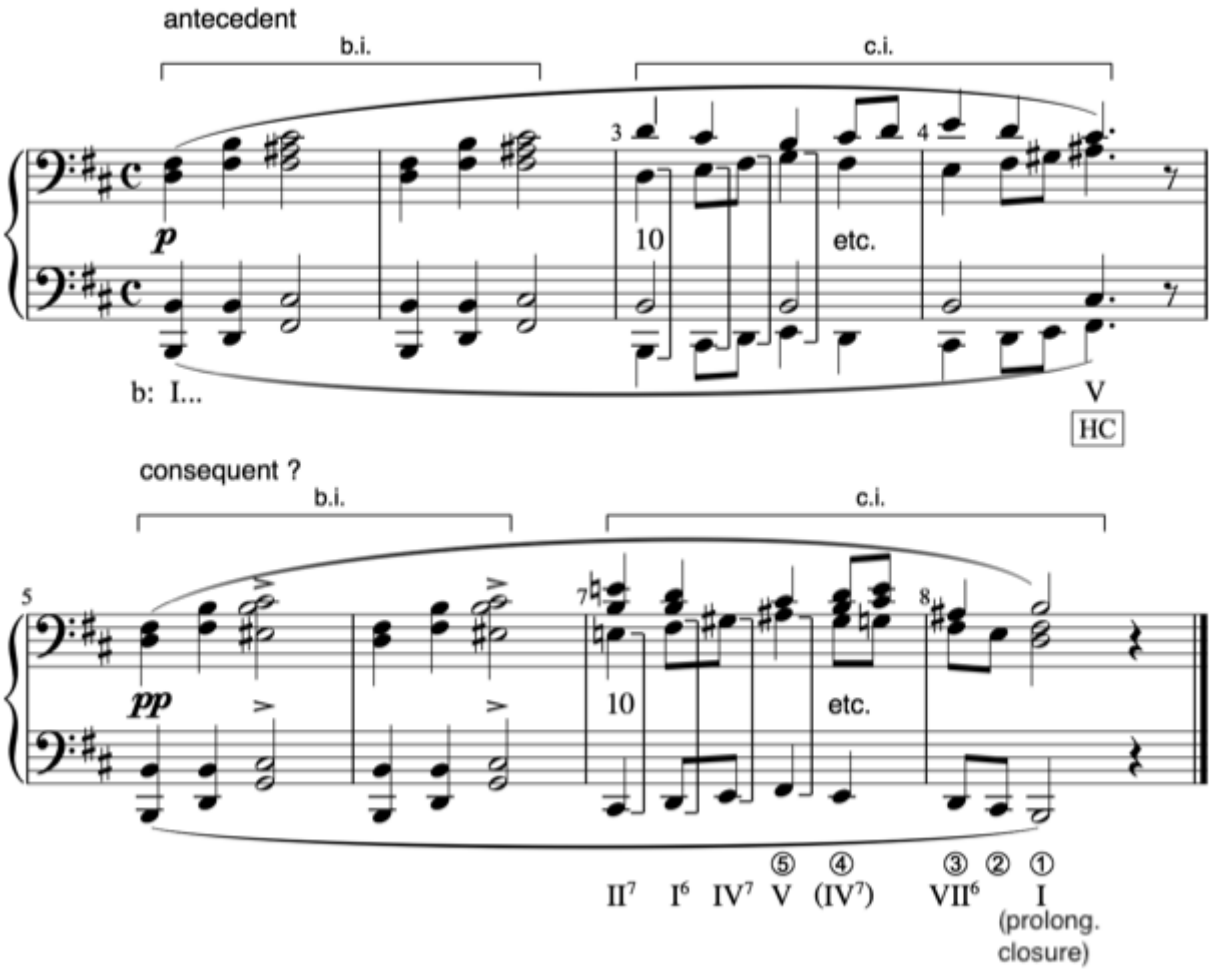
MTO 26.3 Examples: Rodgers and Osborne, Prolongational Closure in the Lieder of Fanny Hensel

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.rodgersosborne.html

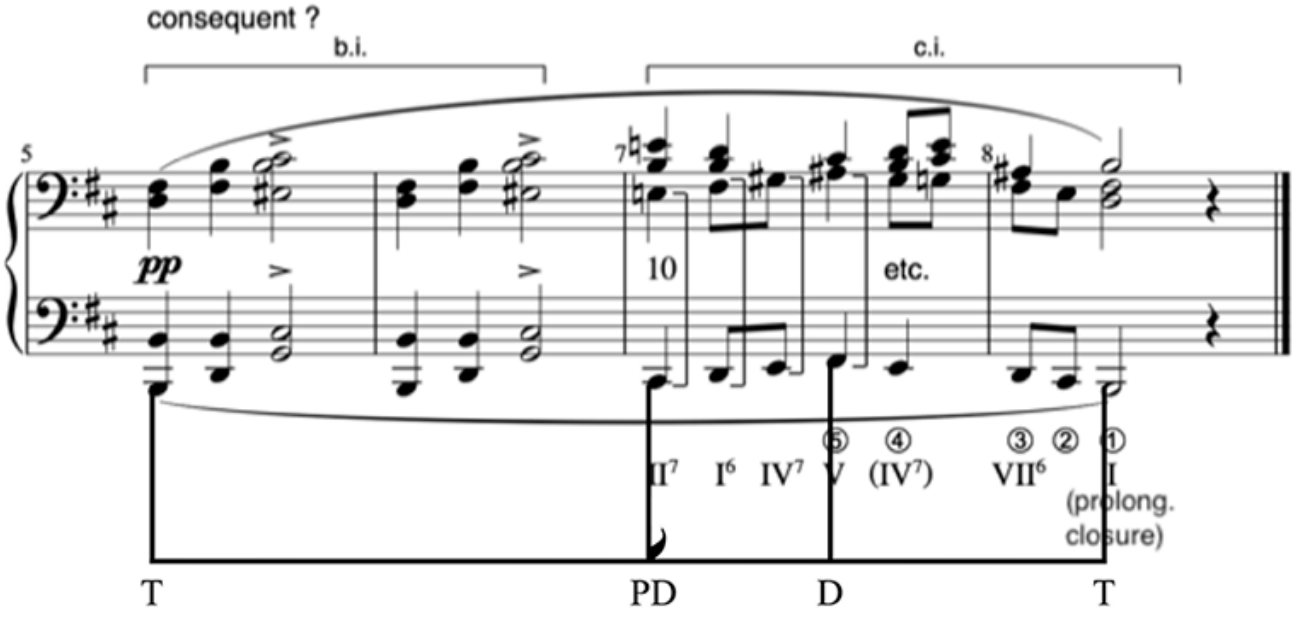
Example 1. Hensel's Lieder that end with prolongational closure

Title	H-U	Date	Location of score	Type of prolongational closure	Specifics
An die Entfernte	105	1823	unpublished; available via request from the Staatsbibliothek zu Berlin (MA Ms. 34, pp. 30ff.)	dominant substitution	vii$^{o\frac{4}{3}}$–i (mm. 11–12)
Glück	125	1824		early pedal	V^7 over tonic ped.–I (mm. 33–34), followed by IAC in pno. alone
Der Eichwald brauset	170	1826	published by Breitkopf & Härtel (*Ausgewählte Lieder*, vol. 1)	early pedal	V^7 over tonic ped.–I (mm. 34–35)
Der Sprosser	180	1826	unpublished; available via request from the Staatsbibliothek zu Berlin (MA Ms. 35, pp. 59ff.)	early pedal	vii^{o7} over tonic ped.–I (mm. 59–60)
Marias Klage	188	1826		dominant substitution or early pedal	vii^{o7}–I (mm. 66–67) or vii^{o7} over tonic ped.–I (=V^7/IV) (mm. 72–73)
Kein Blick der Hoffnung	197	1827	published by Breitkopf & Härtel (*Ausgewählte Lieder*, vol. 1)	early pedal	vii^{o7} over tonic ped.–I (mm. 16–17)
Über allen Gipfeln ist Ruh	285	1835	published by Breitkopf & Härtel (*Ausgewählte Lieder*, vol. 2)	dominant substitution	"ii^7"–I (mm. 34–35)
Fichtenbaum und Palme	328	1838	published by Breitkopf & Härtel (*Ausgewählte Lieder*, vol. 2)	early pedal	vii^{o7} over tonic ped.–I (m. 31)
Bitte	440	1846	published by Bote & Bock (*Sechs Lieder*, op. 7)	dominant substitution	vii$^{o\frac{4}{3}}$–I (mm. 15–16)

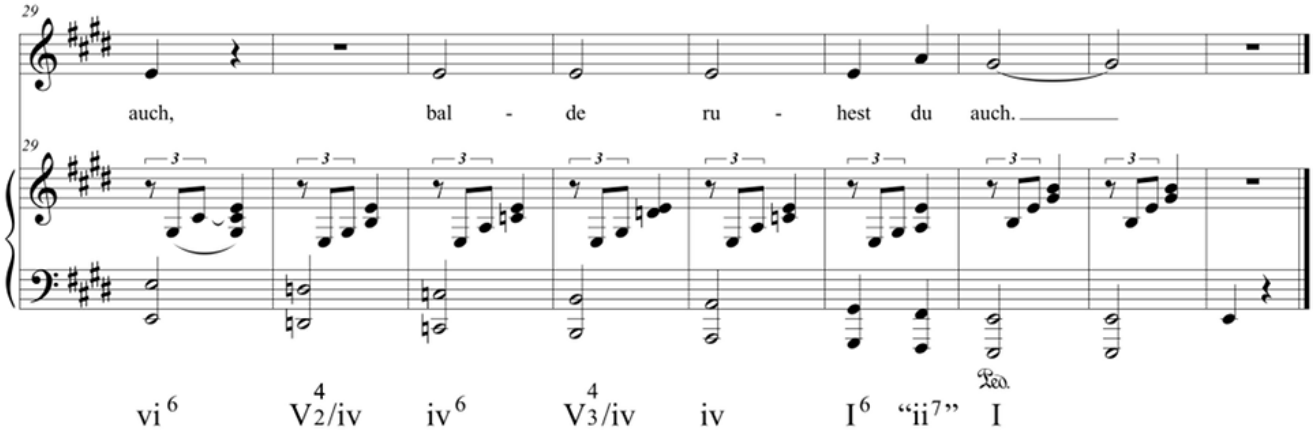
Example 2. $\hat{5}$-$\hat{1}$-fill prolongational closure in Grieg, "Ase's Death" (drawn from William Caplin's forthcoming book *Cadence: A Study of Closure in Tonal Music*)



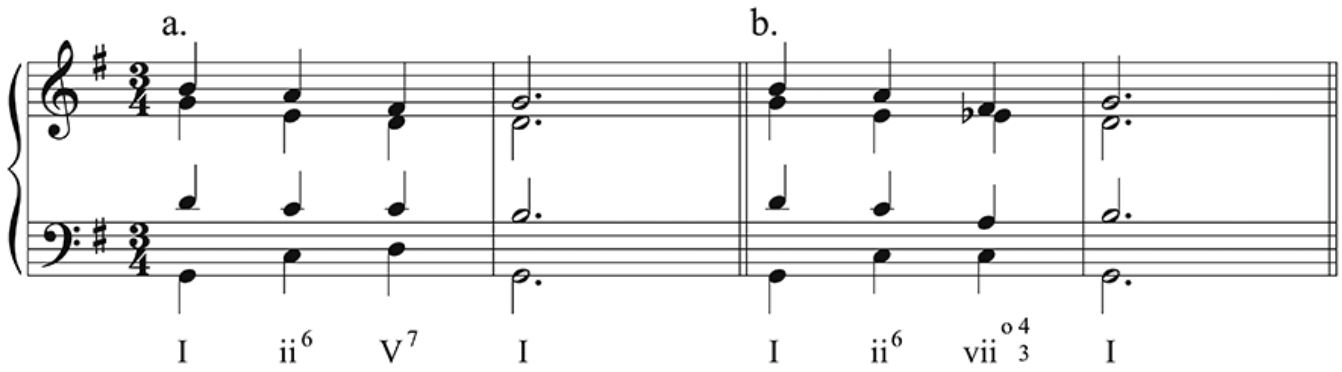
Example 3. Grieg, "Ase's Death," with analytic overlay



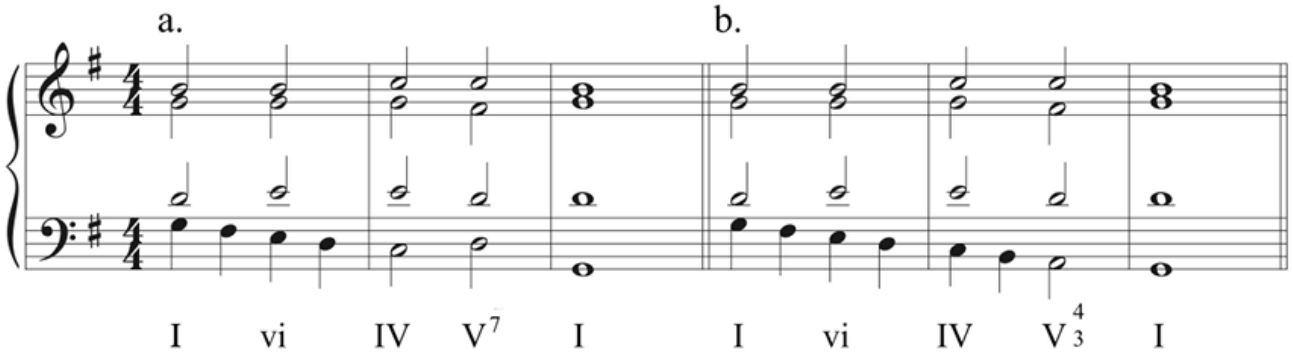
Example 4. Hensel, "Über allen Gipfeln ist Ruh," ending



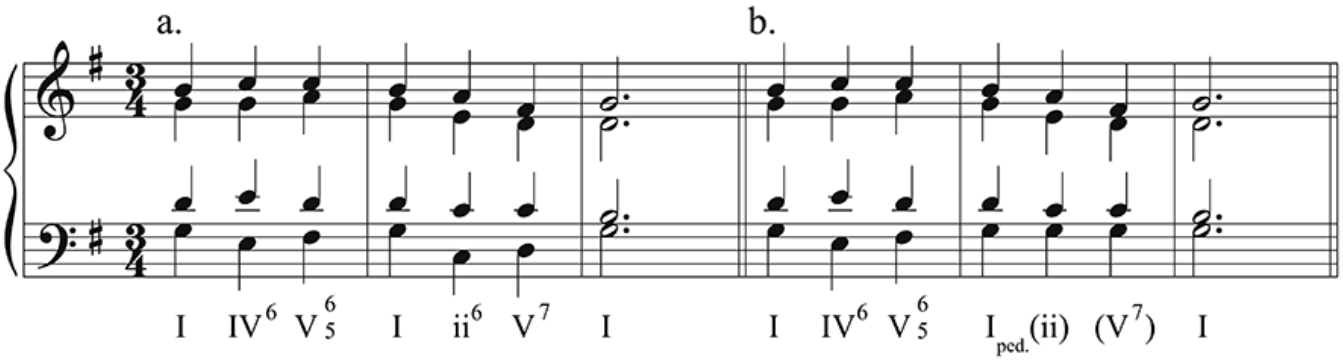
Example 5. Dominant-substitution prolongational closure



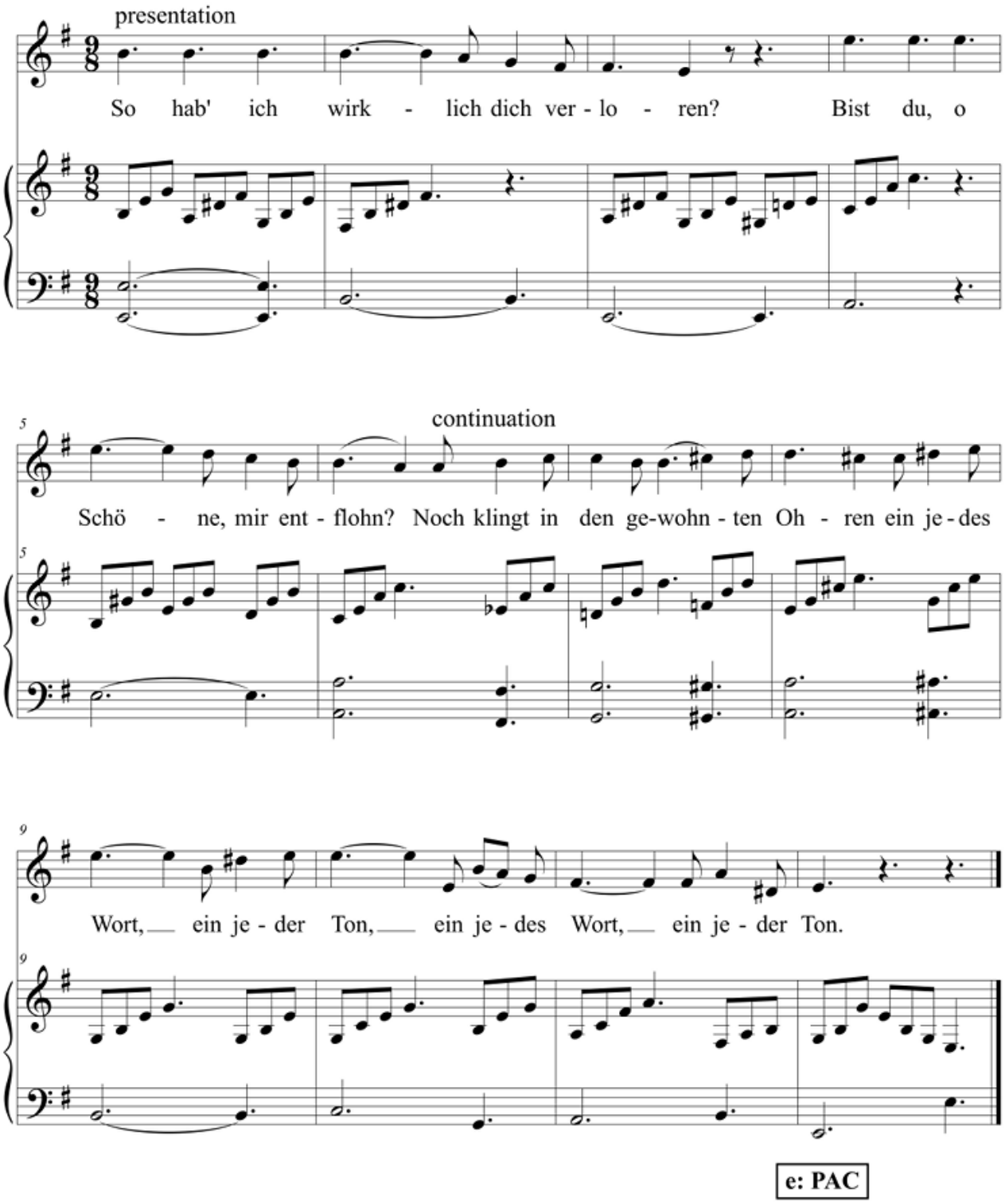
Example 6. Another realization of dominant-substitution prolongational closure



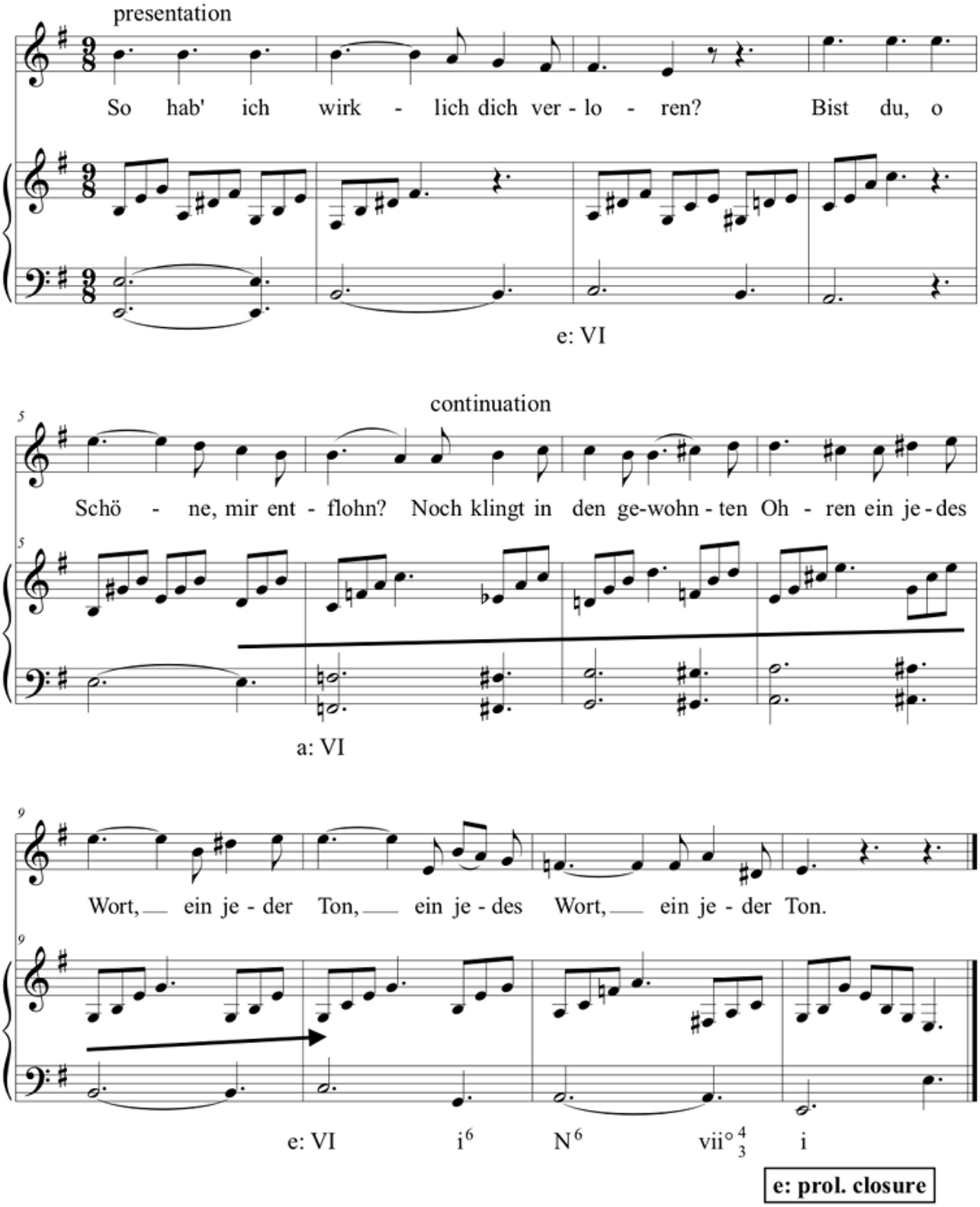
Example 7. Early-pedal prolongational closure



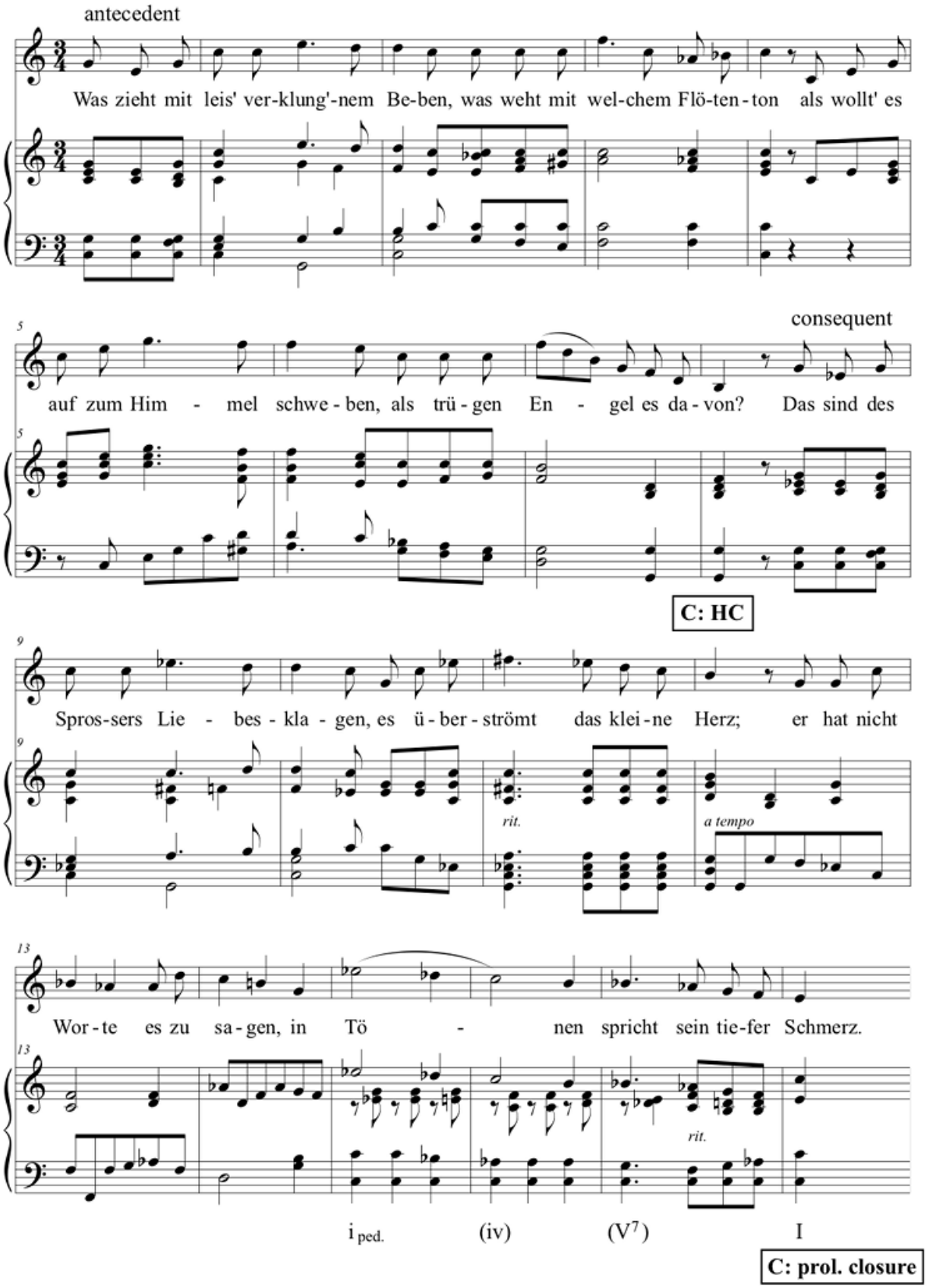
Example 8. Hensel, "An die Entfernte," opening strophe recomposed



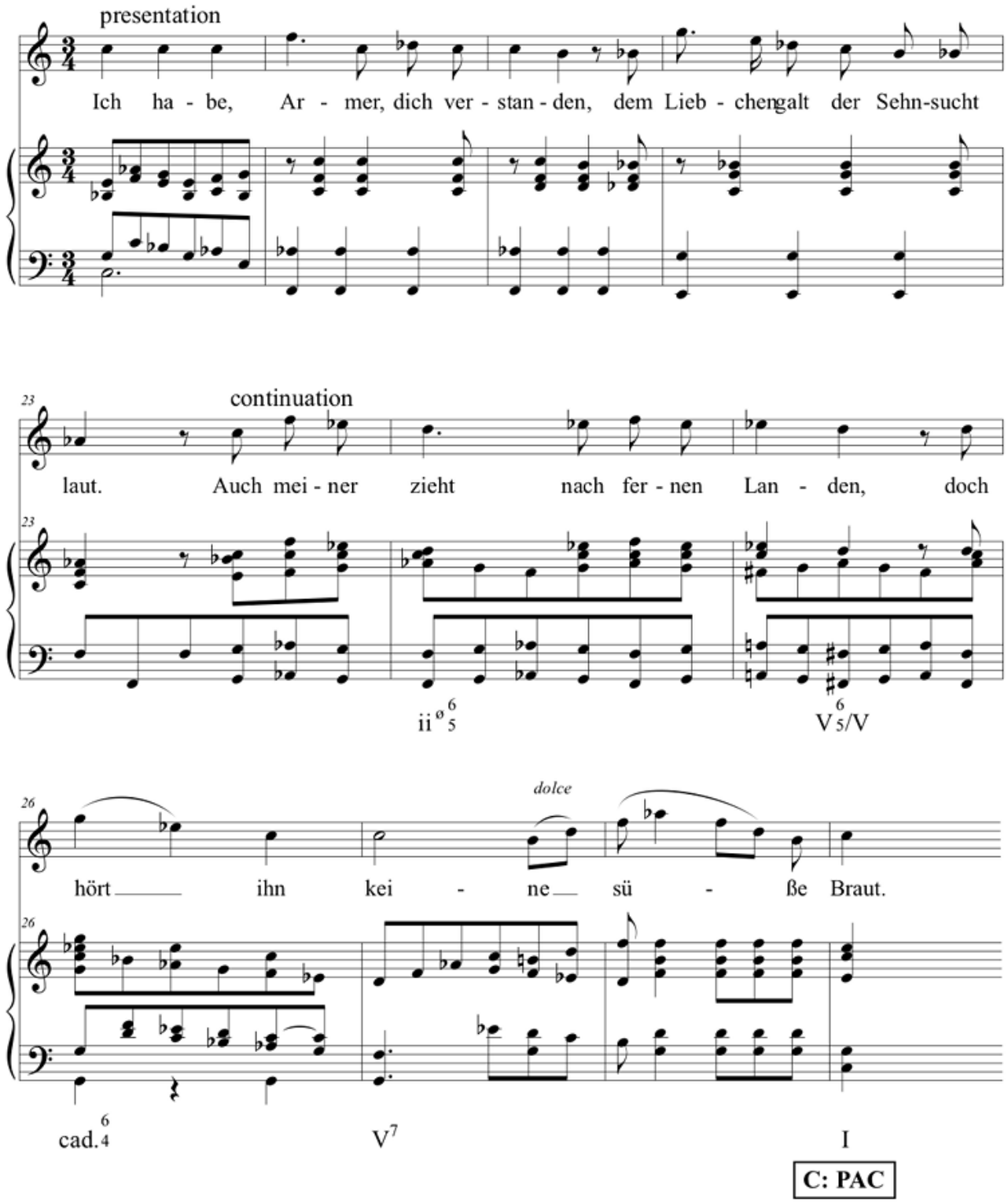
Example 9. Hensel, "An die Entfernte," opening strophe as written



Example 10. Hensel, "Der Sprosser," section A



Example 11. Hensel, "Der Sprosser," section B



Example 12. Hensel, "Der Sprosser," section B'

presentation

Du hast dein Lieb - chen nun ge - fun - den, sie hör - te, hol - der Sän - ger,

53 continuation

dich, ihr ju - belt bei - der nun ver - bun - den, und

ii$^{ø}{}^{6}_{5}$ vii°$^{6}_{5}$/V V$^{6}_{5}$

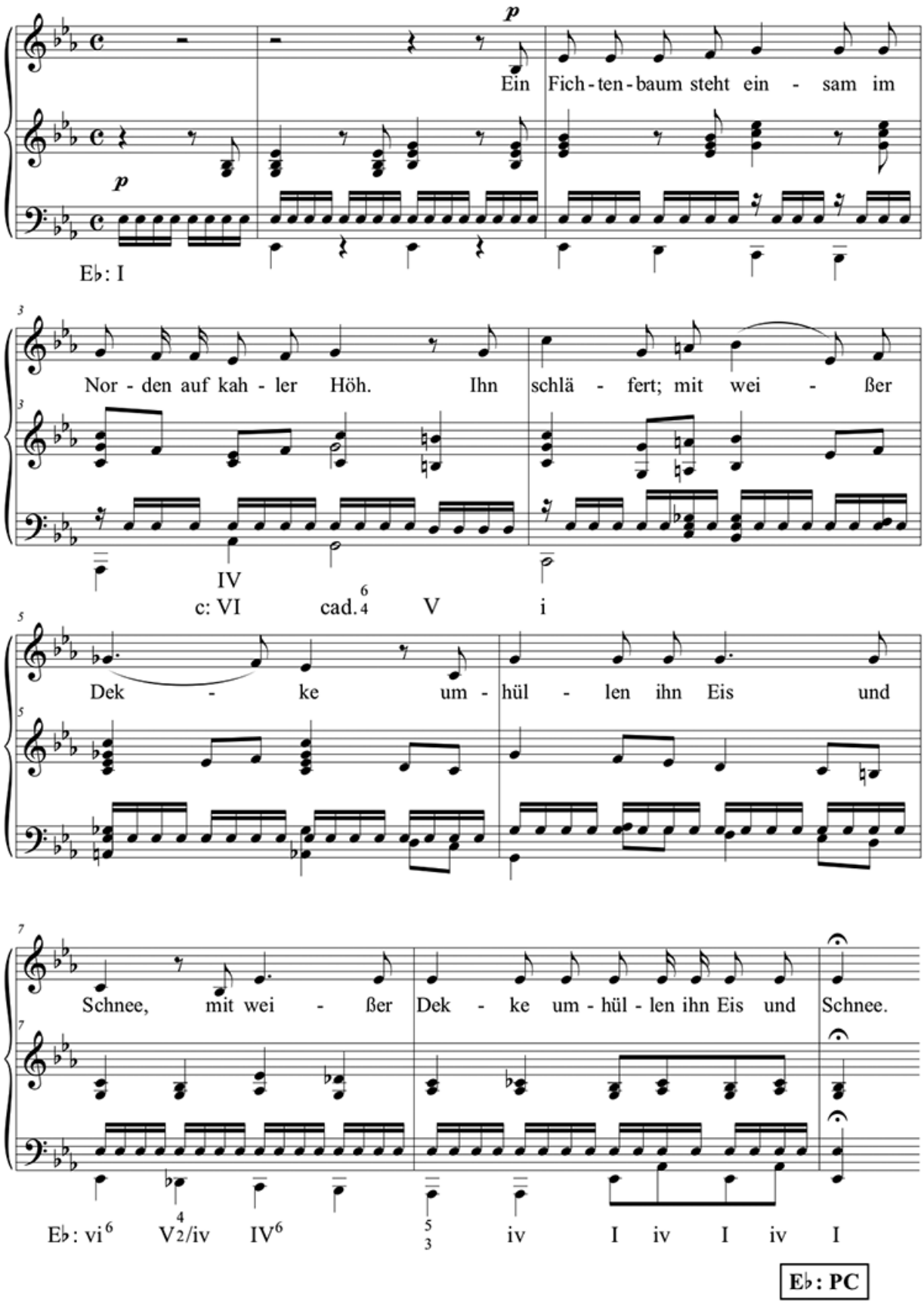
56 *dolcissimo*

ich, ich wei - - - - ne still für mich.

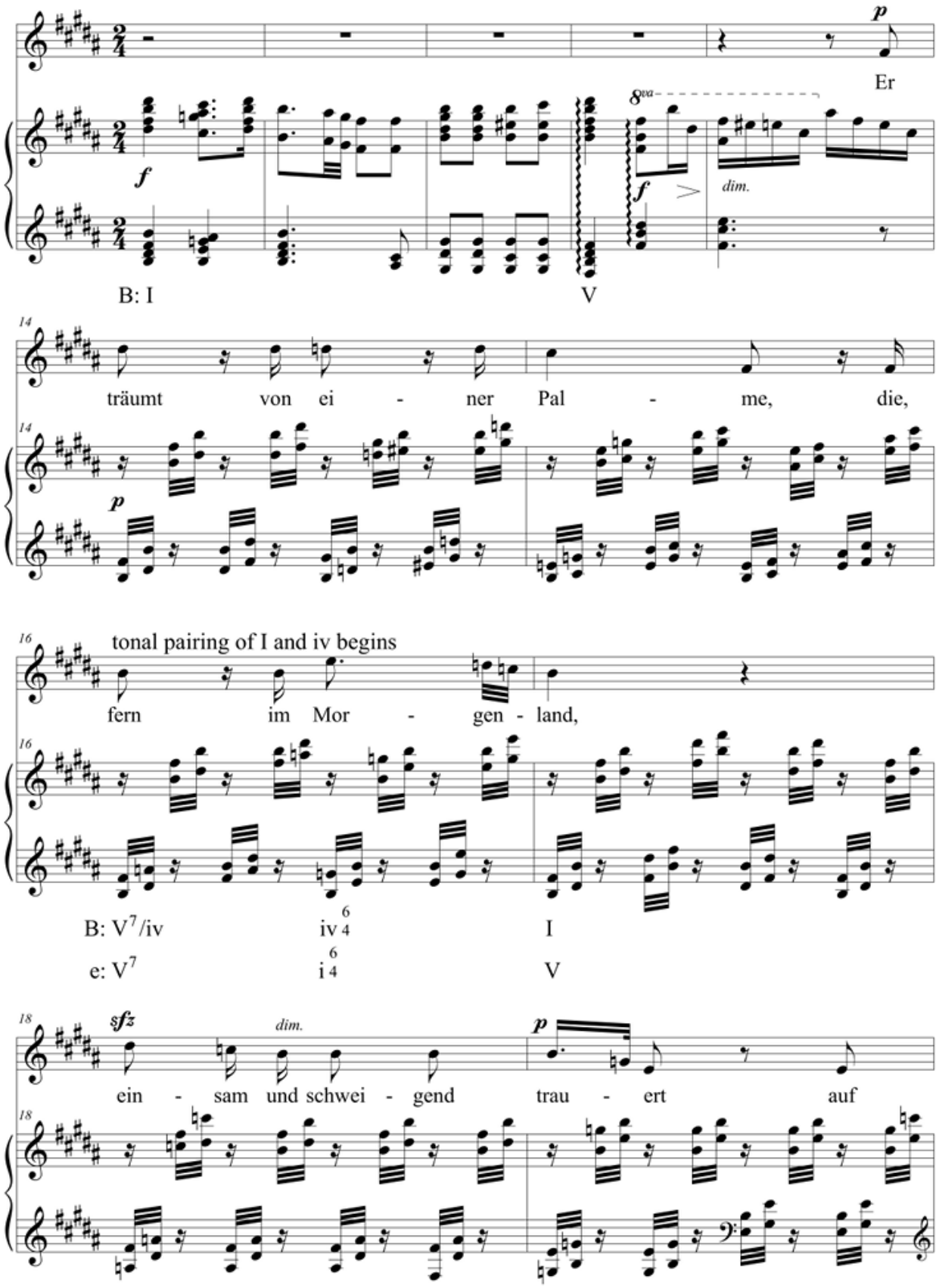
i ped. (vii°7) (i) (vii°7) I

C: prol. closure

Example 13. Hensel, "Fichtenbaum und Palme," section A



Example 14. Hensel, "Fichtenbaum und Palme," section B



20

sfz

bren - nen - der Fel - sen - wand,

22

cresc.

ein - sam und schwei - gend trau - - - -

24

- - - ert auf bren - - - nen - der

B: V^7 V^7/iv

e: V^7/V V^7

26

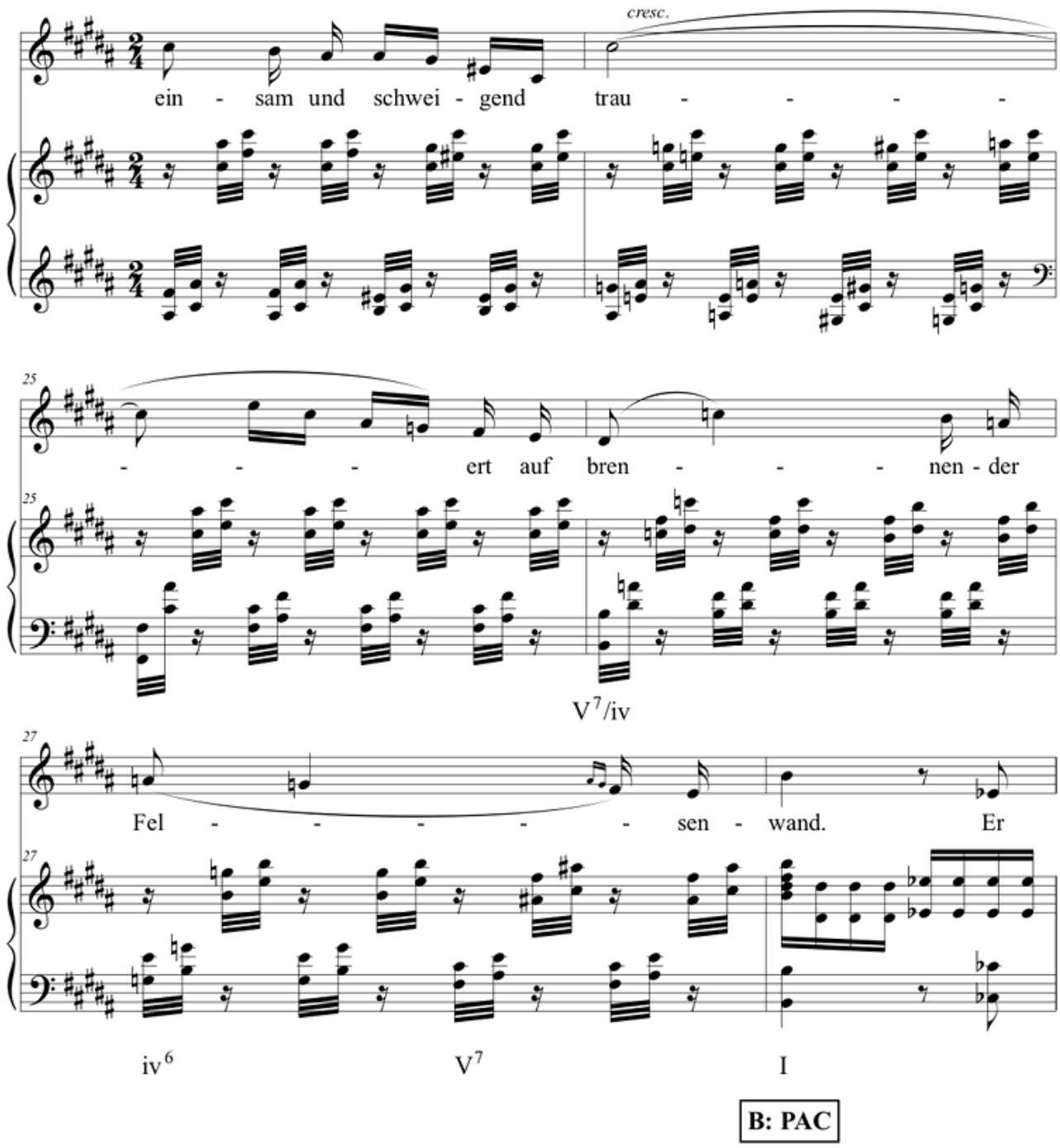
Fel - - - - - sen - wand. Er

iv^6 $vii^{\circ 4}_{3}$ I

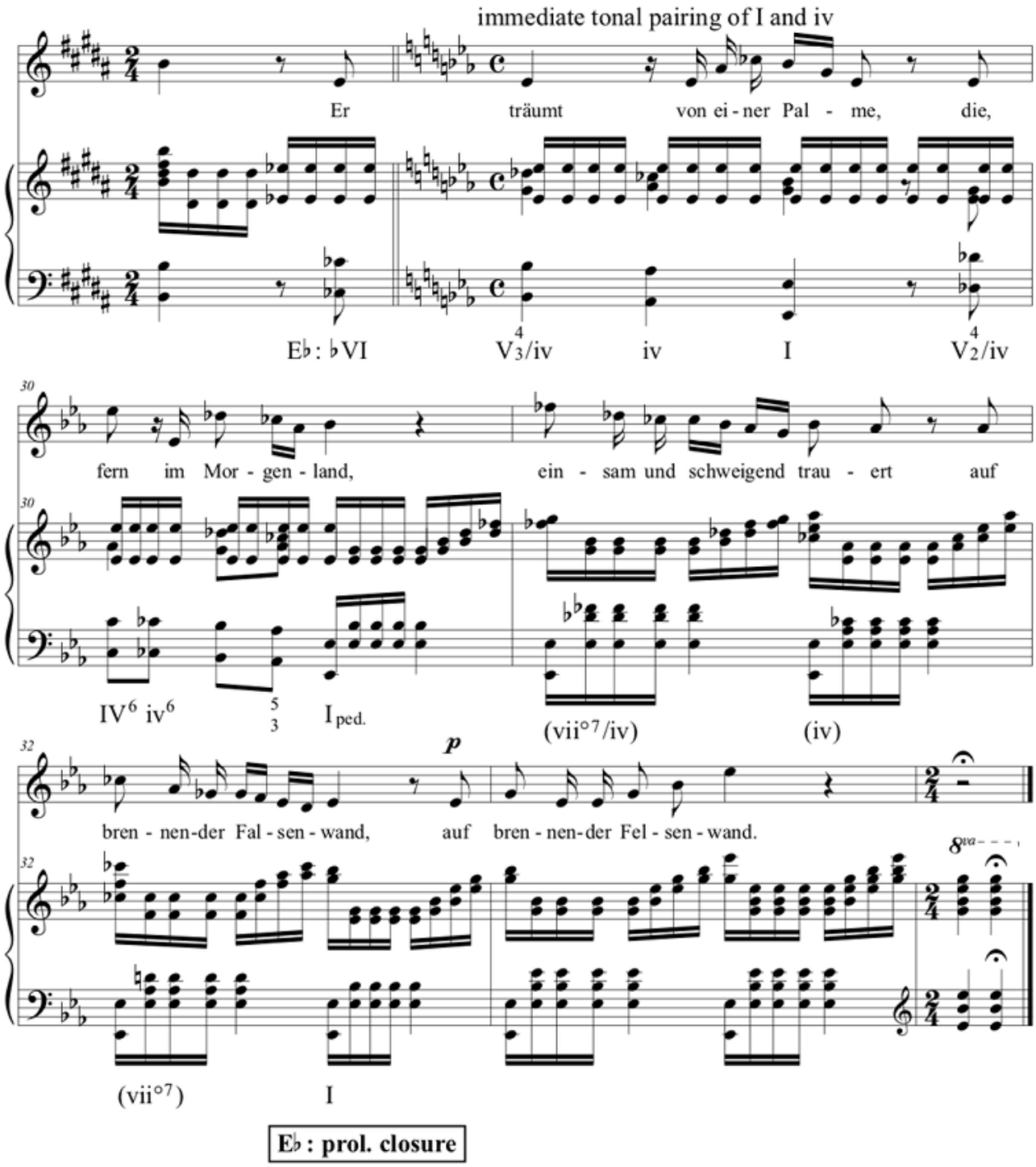
i^6 $vii^{\circ 4}_{3}/V$ V

B: prol. closure

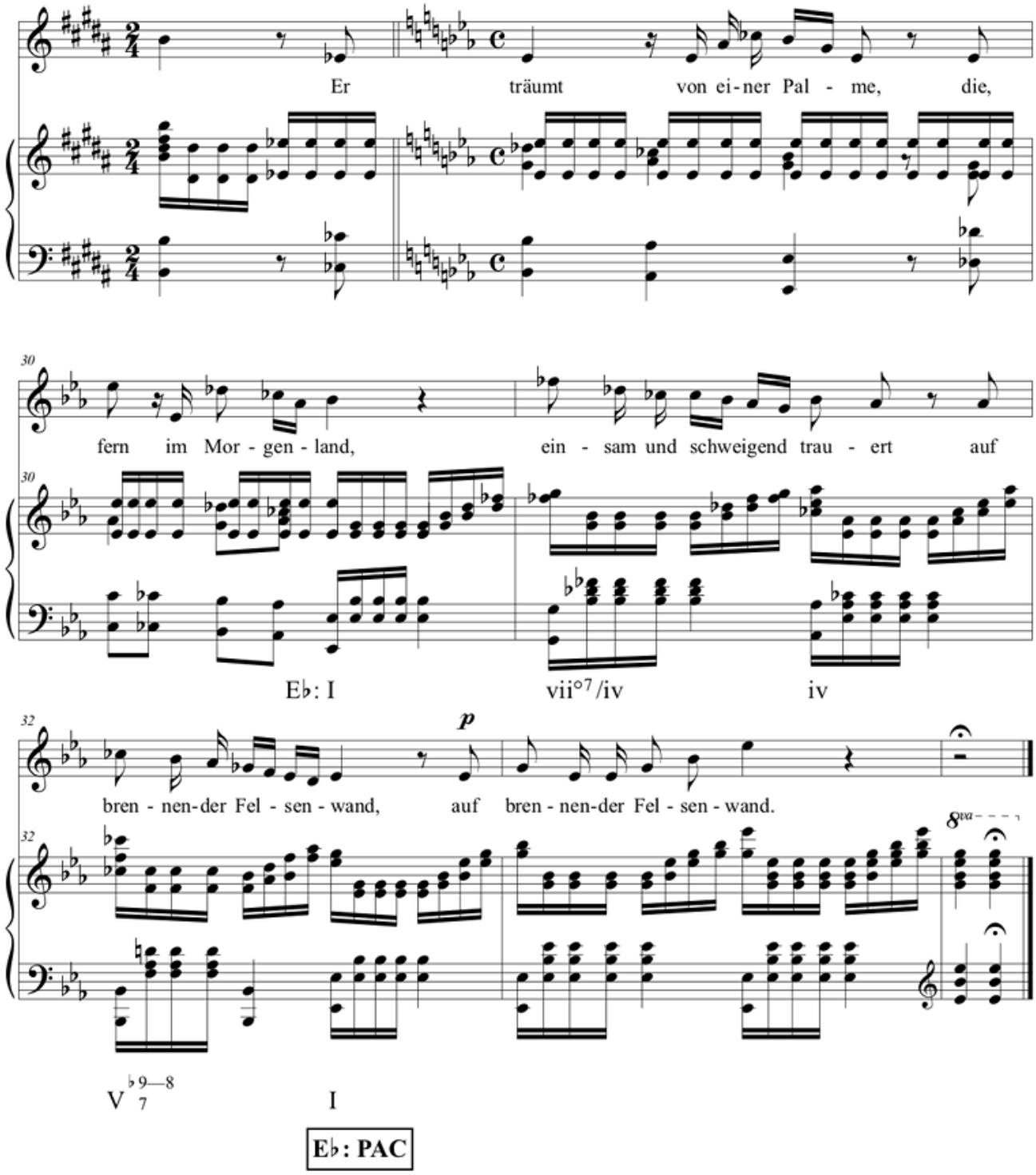
Example 15. Hensel, "Fichtenbaum und Palme," end of section B recomposed



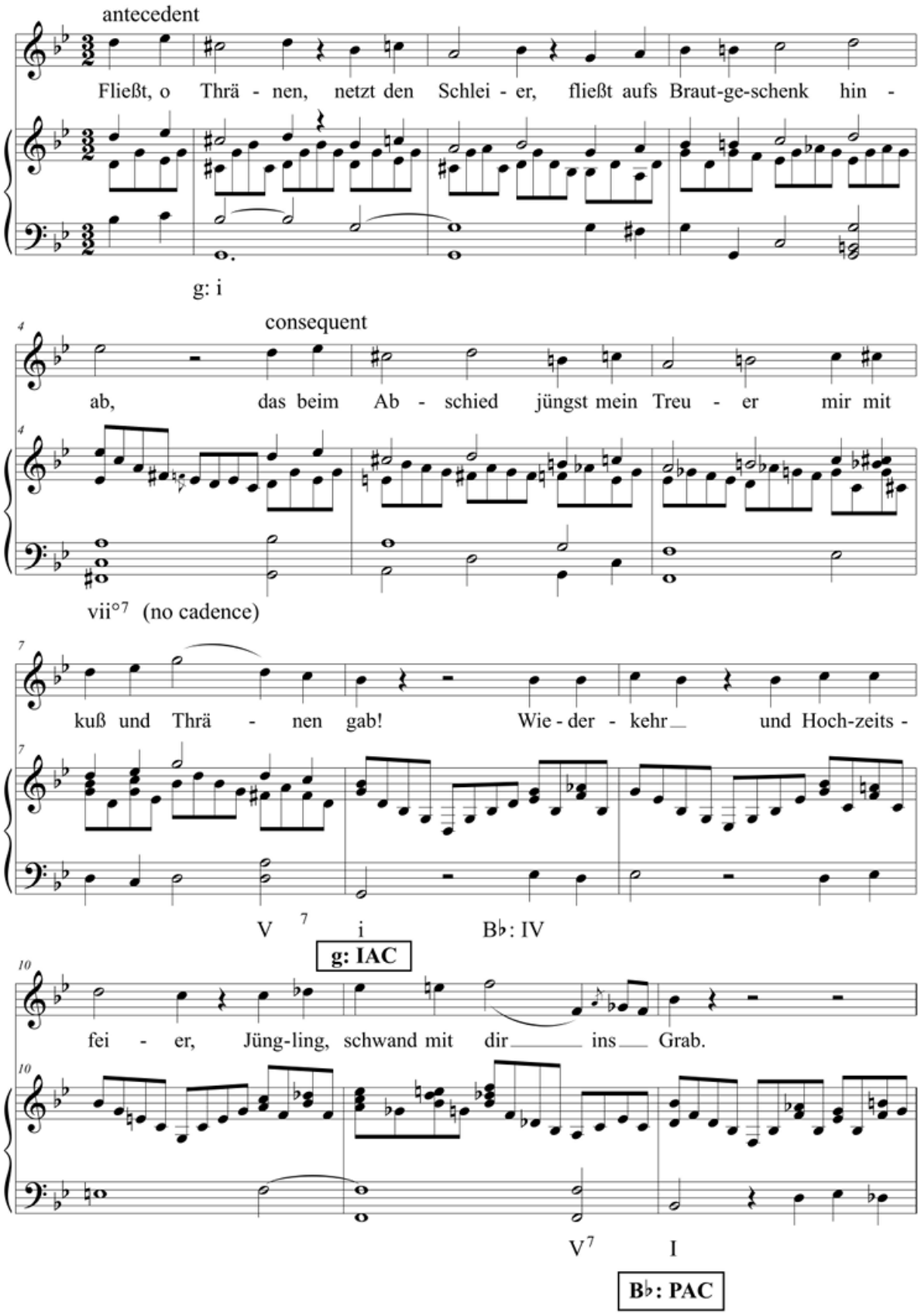
Example 16. Hensel, "Fichtenbaum und Palme," section C



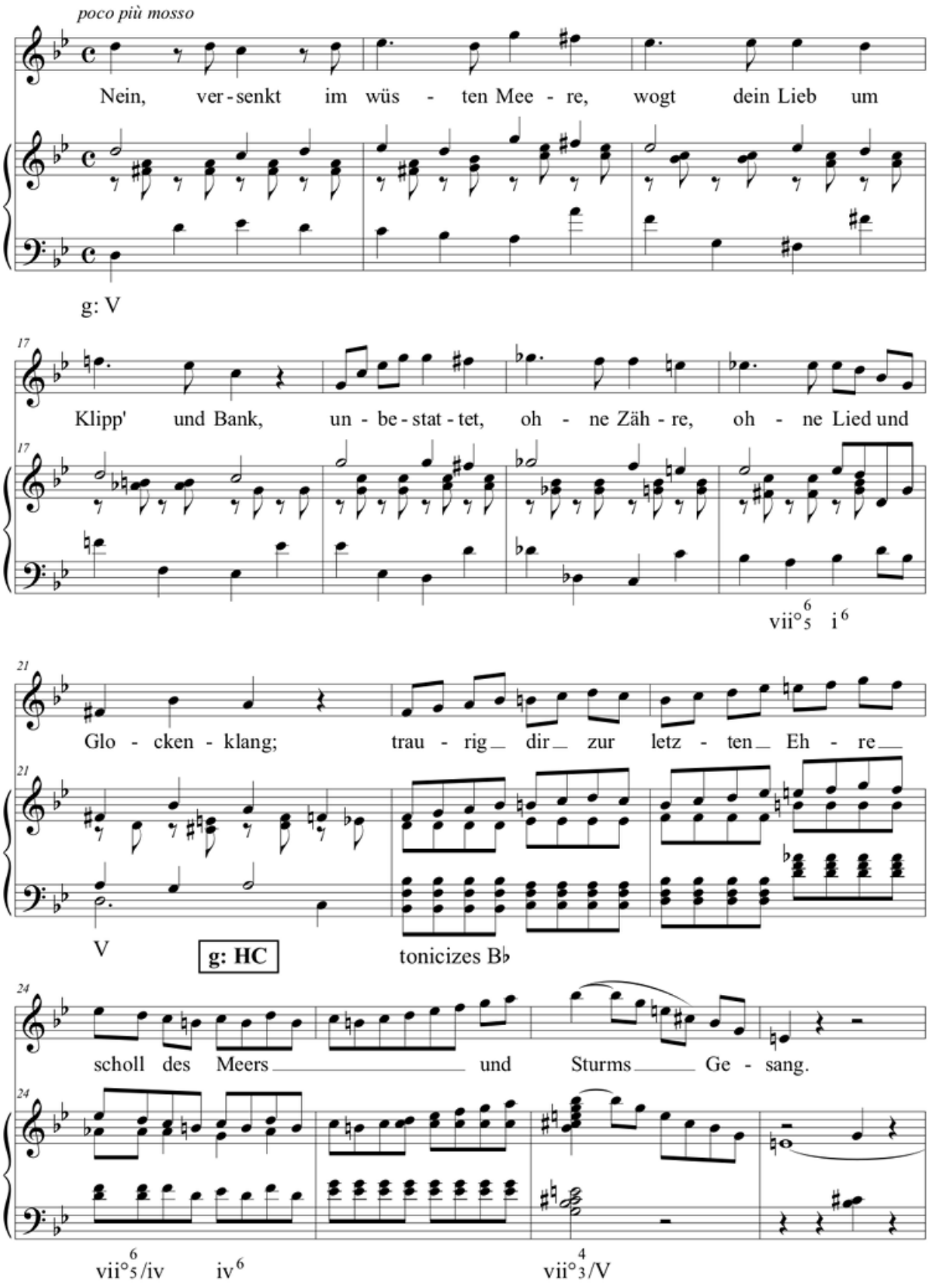
Example 17. Hensel, "Fichtenbaum und Palme," end of section C recomposed



Example 18. Hensel, "Marias Klage," section A



Example 19. Hensel, "Marias Klage," section B



28

Jetzt am fer - nen Stran - de kla - get dich dein ar - mes

32

Mäd - chen hier; wann es nach - tet, wann es ta - get, nim - mer ruht der

vii°$^{6}_{5}$ i^{6}

36

Jam - mer mir; kein Ge - dank'und Wunsch be - ha - get, als ver - eint, ve -

V **g: HC** vii°$^{6}_{5}$/iv iv^{6}

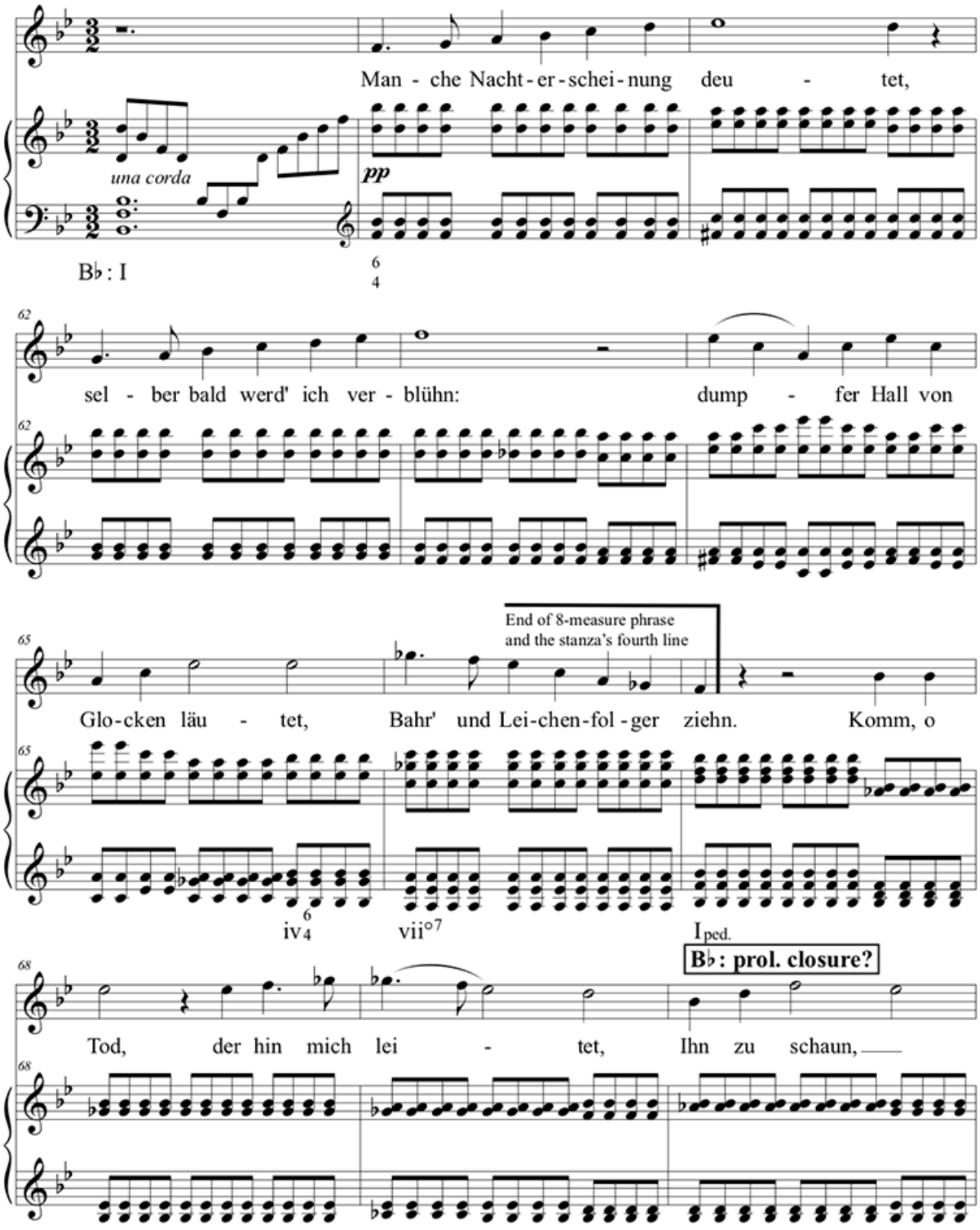
40

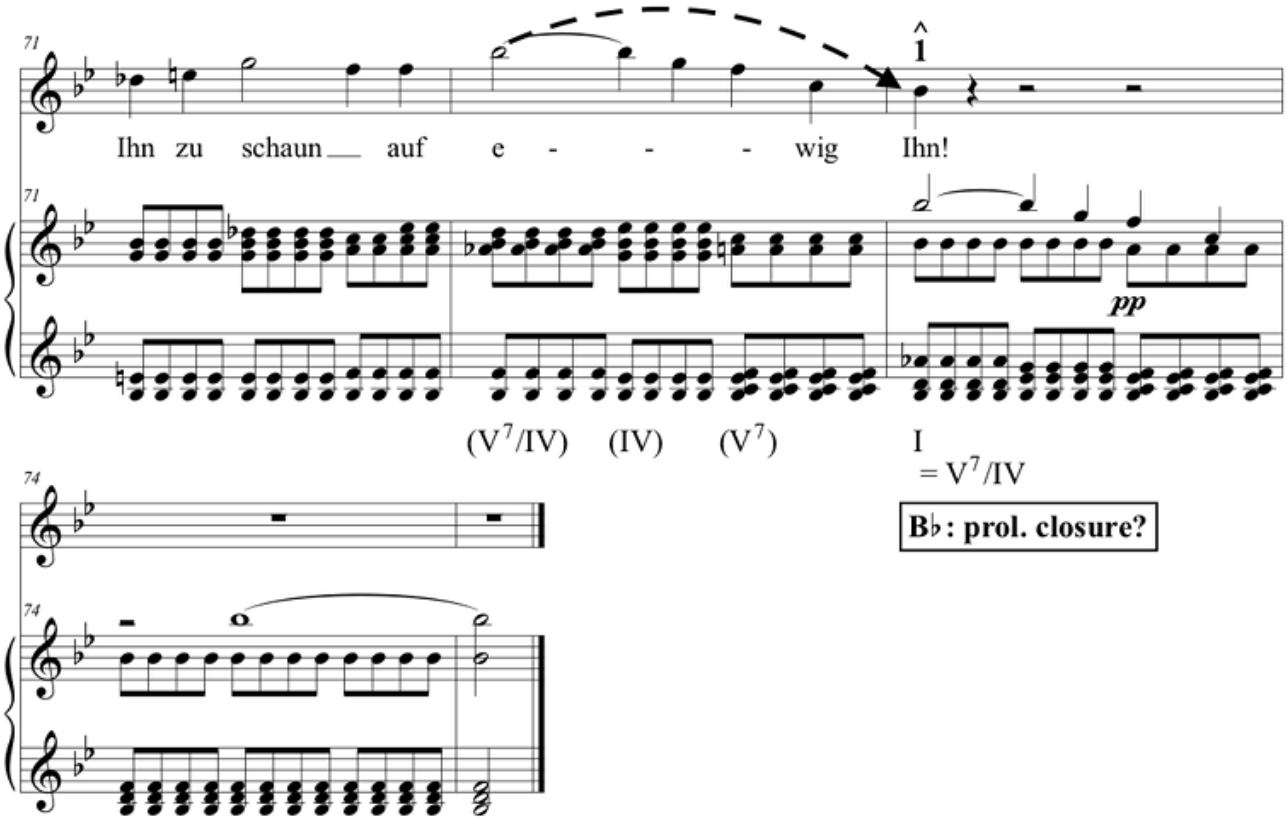
singer stops short

reint zu_ sein mit dir.

iv^{6} V^{9}/V

Example 20. Hensel, "Marias Klage," section C





Example 21. Robert Schumann's late Lieder that end with prolongational closure

Title	Opus	Date	Type of prolongational closure	Specifics
Der Contrabandiste	74/10	1849	early pedal	V^9–I over tonic pedal (mm. 94–95)
Mein Garten	77/2	1849	dominant substitution	vii^{o4}_{2}–I (mm. 32–33)
Wiegenlied	78/3	1849	early pedal	V^{13}–I over tonic pedal (mm. 63–64)
Weihnachtslied	79/16	1849	dominant substitution	vii^{o4}_{3}–I (mm. 29–30)
Des Sennen Abschied	79/22	1849	early pedal	V^{13}–I over tonic pedal (mm. 57–58)
Die Blume der Ergebung	83/3	1850	dominant substitution	vii^{o4}_{3}–I (mm. 48–349)
Es stürmet am Abendhimmel	89/1	1850	dominant substitution	ii^{o6}_{5}–i (mm. 32–33)
Abschied vom Walde	89/4	1850	dominant substitution	vii^{o4}_{3}–I (mm. 26–27)
Kommen und Scheiden	90/3	1850	$\hat{5}$–$\hat{1}$-fill	vii^{o4}_{3}–I (mm. 15–16)
Der schwere Abend	90/6	1850	dominant substitution	V^{6}_{5}–I (mm. 30–31)
Wer nie sein Brot mit Tränen ass	98a/4	1849	early pedal	V^7–i over tonic pedal (mm. 31–32)
Heiss mich nicht reden	98a/5	1849	dominant substitution	Fr^{+6}/I–I (mm. 59–60)
Die Fensterscheibe	107/2	1851	dominant substitution	vii^{o4}_{3}–i (mm. 44–45)
Romanze, Ebro caudolse	138/5	1849	dominant substitution	$vii^{o}7$–i (mm. 44–45)