

**MTO 27.3 Examples: Terrigno, Emergent Modality**

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

<https://mtosmt.org/issues/mto.21.27.3/mto.21.27.3.terrigno.html>

Example 1. Minor-to-major progressions in Brahms's solo Lieder

op. 6, no. 1 "Spanisches Lied"	A minor to A major
op. 7, no. 2 "Parole"	E minor to E major
op. 7, no. 6 "Heimkehr"	B minor to B major
op. 14, no. 1 "Vor dem Fenster"	G minor to G major
op. 19, no. 3 "In der Ferne"	D minor to D major
op. 43, no. 1 "Von ewiger Liebe"	B minor to B major
op. 47, no. 2 "Liebesglut"	F minor to F major
op. 57, no. 5 "In meiner Nächte Sehnen"	E minor to E major
op. 58, no. 1 "Blinde Kuh"	G minor to G major
*op. 58, no. 5 "Schwermut"	Eb minor to Eb major
*op. 59, no. 1 "Dämmerung senkte sich von oben"	G minor to G major
op. 59, no. 4 "Nachklang"	F# minor to F# major
op. 59, no. 6 "Eine gute, gute Nacht"	A minor to A major
op. 59, no. 7 "Mein wundes Herz"	E minor to E major
op. 71, no. 2 "An den Mond"	B minor to B major
op. 71, no. 4 "Willst du, dass ich geh?"	D minor to D major
op. 85, no. 4 "Ade!"	B minor to B major
*op. 86, no. 6 "Todessehnen"	F# minor to F# major
*op. 94, no. 1 "Mit vierzig Jahren"	B minor to B major
op. 96, no. 1 "Das Mädchen"	B minor to B major
op. 96, no. 3 "Es schauen die Blumen"	B minor to B major
op. 96, no. 5 "Vorschneller Schwur"	D minor to D major
op. 97, no. 1 "Nachtigall"	F minor to F major
*op. 105, no. 2 "Immer leiser wird mein Schlummer"	C# minor to Db (C#) major
op. 107, no. 2 "Salamander"	A minor to A major
*op. 121, no. 2 "Ich wandte mich"	G minor to G major
*op. 121, no. 3 "O Tod, wie bitter bist du"	E minor to E major

**Songs in bold font deal with themes of life and death or darkness and light*

Example 2. Max von Schenkendorff, "Todessehnen," and form chart for Brahms, op. 86, no. 6

	Temporal Progression/ Poetic Plot	Form	Tonal Narrative
Stanzas 1 & 2	Ach, wer nimmt von meiner Seele Die geheime, schwere Last, Die, je mehr ich sie verthehle, Immer mächtiger mich fahlet?	A (mm. 1–10)	I (F# minor)
Earth versus heaven	Möchtest du nur endlich brechen, Mein gequältes, banges Herz! Findest hier mit deinen Schwächen, Deiner Liebe, nichts als Schmerz.	A ¹ (mm. 11–22)	V/III
	Only there you will become fully healthy when you no longer lack the things you yearn for, when a sisterly nature becomes wedded to your own nature.	B (mm. 22–35)	III (A major)
Stanza 3	Dort nur wirst du ganz genesen, Wo der Sehnsucht nichts mehr fehlt, Wo das schwesterliche Wesen Deinem Wesen sich vermählt.	V	
Stanzas 4 & 5	Hör es, Vater in der Höhe Aus der Fremde flieh dein Kind: Gib, daß er mich bald umwehe, Deines Todes Lebenswind.	C (mm. 36–55)	standing on V
	Daß er zu dem Stern mich hebe, Wo man keine Trennung kennt, Wo die Geistersprache Leben Mit der Liebe Namen nennt.	C ¹ (mm. 56–85)	[C# major tonicized] (reactivated V) bVI [D major tonicized] Major I (F# major)

Speaker's prayer
for
transcendence

Earth
versus
heaven

Imagined
higher realm
of healing
(implied
future)

F# major
emerges
as a
"nascent"
tonic

Example 3. Graph of "Todessehnen," op. 86, no. 6 with narrative annotations

The image displays a musical score for "Todessehnen," op. 86, no. 6, with various annotations and structural markers. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked $\text{♩} = 1$. The score is divided into sections A, AI, B, C, and CI, with measure numbers 1, 4, 7, 11, 14, 19, 23, 29, 31, 43, 50, 63, 69, 73, 75, and 79 indicated. Narrative annotations include "present earthly suffering" (measures 1-11), "hopeful imagination of a future realm" (measures 11-31), "fervent prayer anticipates future transcendence" (measures 31-73), and "future transcendence achieved" (measures 73-79). Structural markers include "Tragic" (measures 1-11), "Nascent F#-major tonic" (measures 11-31), "Modal opposition depicts transformation at 'Liebe'" (measures 31-73), and "Transcendent" (measures 73-79). A specific annotation "Arrival 6/4" is placed at measure 75. The score also features a "D-C# 4 7" annotation at measure 4 and a "4 3---(F#) 2" annotation at measure 19. The final measure (79) is marked with a $V^{#6}_{4/4} \xrightarrow{5} \frac{3}{4} 1$ annotation.

Example 4. "Todessehen," A section, mm. 1–10, showing phrase structure and motives

The image displays a musical score for the vocal and piano parts of "Todessehen," measures 1 through 10. The score is annotated with various musical terms and phrase structures.

Phrase Structure:

- Antecedent Phrase:** Measures 1-4.
- IAC:** A box labeled "IAC" spans measures 4-5.
- Continuation Phrase:** Measures 5-10, marked "frag." (fragment).

Tempo and Dynamics:

- Langsam:** Tempo marking at the beginning.
- pp:** Piano dynamic marking in the piano part.

Annotations and Motives:

- Registral low point at "Last":** Points to the note "Last" in measure 4.
- Rising-fourth motives convey striving:** Points to the vocal line in measures 5-6.
- diminished seventh chords:** Points to the piano accompaniment in measures 5-6, marked with asterisks.
- Foreshadows F# minor to F# major progression:** Points to the piano accompaniment in measures 1-6.
- Rising-fifth motives convey striving:** Points to the piano accompaniment in measures 7-8.
- cadential progression:** Points to the piano accompaniment in measures 6-8.
- Descending-fourth motive C#-G# highlights singer's attempt to maintain C#5:** Points to the vocal line in measures 6-8.
- Fragmented rising-fifth motive and double neighbors convey dissolution:** Points to the piano accompaniment in measures 9-10.

Chord Progression:

The piano part features the following chord sequence: F# (I), VI⁵, D (VI⁵), C# (V#), I# (IV), I# (I).

Harmonic Context:

- (HC):** A box labeled "(HC)" spans measures 6-10.
- HC:** A box labeled "HC" is at the end of measure 10.

Lyrics:

Ach, wer nimmt von mei - ner See - le die ge - hei - me, schwe - re Last, die, je mehr ich
 sie ver hel - le im - mer mäch - ti - ger mich faßt, im - mer mäch - ti - ger mich faßt?

Example 5. "Todessehnen," A¹ section, mm. 15–23, showing the recomposed and extended continuation phrase

11 14

Möch - test du nur end - lich bre - chen mein ge - quäl - tes, ban - ges Herz!

ff: I VI $\frac{6}{5}$ V⁴-# I#

I —————> I#

Recomposed (Extended) Continuation Phrase

15

fin - dest hier mit dei - nen Schwä - chen, dei - ner Lie - be, nichts als Schmerz,

cresc. - p

Root motion:
F# B E A F# B E A B E

A major: II ----- V⁷/V V⁷

*Auxilliary cadence models
"Hier" → "Dort" and
present → imagined future*

"HC"

19

nichts als Schmerz. *rit.* *etwas bewegter*

Dort nur wirst du ganz ge-

rit. *p dolce* *poco più moto*

A D# E D C#

I vii^o/V V^o ----- 7 ----- V⁴ I⁶

Example 6. Score of "Todessehnen," transition between sections B and C, mm. 27–31

The image shows a musical score for the piece "Todessehnen," specifically the transition between sections B and C, measures 27-31. The score is written for voice and piano. The key signature is F# major (three sharps: F#, C#, G#). The time signature is 3/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "schwe - ster - li - che - We - sen dei - nem We - sen sich ver - mählt."

Measure 27: The piano accompaniment begins with a chord labeled "A: F#:" and a fingering "III 6". The vocal line starts with the word "schwe".

Measure 28: The piano accompaniment has a chord labeled "I 6 VII 6". The vocal line continues with "ster - li - che -".

Measure 29: The piano accompaniment has a chord labeled "I". The vocal line continues with "We -".

Measure 30: The piano accompaniment has a chord labeled "I". The vocal line continues with "sen dei - nem We -".

Measure 31: The piano accompaniment has a chord labeled "V 7". The vocal line continues with "sen sich ver -".

A box labeled "Nascent F#-major tonic" spans measures 29 and 30. A box labeled "C" is located at the end of measure 31, indicating the start of section C.

Example 7. Graph of “Todessehnen,” transition between sections B and C, mm. 27–36

The image shows a musical score for piano in the key of F# major, spanning measures 27 to 36. The score is annotated with harmonic analysis and structural markers. A box labeled 'C' is positioned above the right side of the score. The treble clef staff contains notes with measure numbers 27, 29, 31, and 36. A bracket above the treble staff from measure 27 to 31 is labeled with a circled 3 and a circled #3, with a box containing *A# pointing to the notes in measure 29. The bass clef staff contains notes with measure numbers 27, 29, 31, and 36. A bracket below the bass staff from measure 27 to 31 is labeled F#: VII⁶ and I#. A box below the bass staff from measure 27 to 31 contains the text: "Nascent F#-major tonic remains veiled within the prolonged bass tone C#2". A bracket below the bass staff from measure 31 to 36 is labeled V⁷. A box below the bass staff from measure 31 to 36 contains the text: "Prolonged dominant models beginning of the speaker's prayer".

Example 8. Score of "Todessehnen," section C, mm. 42–55

42 45 48

de fleht dein Kind: Gib, daß er mich bald um - we - he dei - nes

Attempt #1 to tonicize D major →

*D⁴

F#: V# [D: V → V⁴]

C# major to A major
 C# - C#
 E# - E#
 G# - A

49 51 53 55

To - des Le - bens wind. Daß er

[C#: V⁶ → V⁴] I⁶] F#: V⁷

Unexpected tonicization of C# major portrays death's otherworldly power

"Reactivation" of F# major's dominant

Example 9. Graph of "Todessehnen," section C, mm. 31–55

Apparent F#-major tonic

mm. 53–68
mm. 33–48

31 37 43 45 48 53 55

G# = Fx

D major??No!

F#: V⁷ (C#: I bVI⁴₅ V⁴₃⁷ V⁷ I)

Prolonged dominant signifies present anticipation and prayer

Example 10. Score of "Todessehnen," section C¹, mm. 63–73

63 Attempt #2 to tonicize D major → E# respelled as F \flat

kennt, wo die Gei - ster - spra - che Le - ben mit der

F#: V \sharp

[D: V \flat $\frac{5}{3}$ ————— "6" $\frac{4}{4}$ ————— $\frac{5}{3}$ ————— 4

69

Lie - be Na - men nennt, mit

I \flat

D-major tonicization implies spiritual transformation at "mit der Liebe Namen nennt"

I]

Example 11. Graph of "Todessehnen," section C¹ mm. 63–75

The image displays a musical score for section C¹ of "Todessehnen," measures 63–75. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is F# major (three sharps: F#, C#, G#). The time signature is 3/4.

Key annotations and features include:

- Section Label:** A box labeled "C1" is positioned above the treble staff at the beginning of the section.
- Melodic Graph:** A dashed line graph traces the pitch contour of the melody in the treble staff. It starts at a level marked "5" above measure 63, rises to a peak marked "5" above measure 75, and includes a dip marked "b6" above measure 69.
- Chord Symbols:**
 - A box labeled "*F#" is placed above the treble staff in measure 66.
 - A box labeled "D" is placed below the treble staff in measure 69.
 - A box labeled "D#" is placed below the treble staff in measure 75.
 - Below the bass staff, a sequence of chords is shown: [D: V₃⁵ = b6 = 5 = 4] in measure 63, I⁶ in measure 69, I¹ in measure 73, and V₄⁶ in measure 75.
- Textual Annotations:**
 - A box at the top center contains the text: "Liebe" enables spiritual transformation.
 - A box at the top right contains the text: Repeated text: "mit der Liebe Namen nennt" →.
 - A box at the bottom center contains the text: D-major tonicization is fulfilled within F# major's prolonged V.
- Measure Numbers:** Boxes containing the numbers 63, 66, 68, 69, 73, and 75 are placed below the treble staff.

Example 12. Score of "Todessehnen," section C¹ mm. 73–85, showing the structural cadence

The score consists of two systems of music. The first system (measures 73-85) features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line has the lyrics: "mit der Lie - - be Na - - men". The piano part includes a melodic line in the right hand and a bass line in the left hand. Annotations include:

- A box above measures 74-75 stating: "D^b is overtaken by D[#]".
- A blue box above measures 74-85 stating: "Piano's inner voice veils motivic allusion to 'prayer melody' from mm. 36 to 41".
- A blue line in the piano right hand highlights the notes C[#], C^{*}, D[#], and E[#], with the instruction "espress." below it.
- Chord symbols below the piano part: F[#]: bVI¹⁵ (measures 73-74), ^o3 (measure 75), V₄⁶ (measures 76-85), and a 7/3 chord (measure 85).

The second system (measures 79-85) continues the piano accompaniment. The vocal line has the lyric "nennt." above measure 79. Annotations include:

- A blue line above the piano right hand highlights the notes A[#], G[#], and F[#].
- A box above measures 80-85 stating: "Full-voiced RH chords emphasize the achievement of F[#] major".
- Dynamic markings: "dim." (measures 80-81) and "p" (measures 82-85).
- Chord symbols below the piano part: I (measures 79-80), and full-voiced chords in the right hand (measures 81-85).

Example 13. Graph of "Todessehnen," structural cadence, mm. 76–85

Postlude completes the voice's earlier "prayer" melody, enacting transcendence

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $A\#$ — $G\#$ — $F\#$
 ($\hat{3}$ $\hat{2}$) ($\hat{3}$ $\hat{2}$ $\hat{1}$)

76 $C\#$ — $D\#$ — $E\#$ 79 Echoed $C\#$ — $D\#$ — $C\#$ motive 82 85

$(\overline{\emptyset})$ $D\#$ recalls earlier transformative moments

$F\#$: V_4^6 — V_3^5 — I

Example 14. Score of "Todessehnen," section C, mm. 36–43, showing the melody that accompanies the speaker's first entrance into prayer

33

36 Hör es Va - ter in der Hö - he, aus der Frem

39

41

"Prayer" melody foreshadows the structural cadence (mm. 76–85)

G² D² E² A² G² F²

F[#]: V⁷

I = apparent tonic

Ped

Ped sempre

Example 15. Karl Candidus, “Schwermut,” and form chart for Brahms, op. 58 no. 5

	Temporal Progression/Poetic Plot	Form	Tonal Narrative
1 Mir ist so weh um's Herz, 2 Mir ist als ob ich weinen möchte 3 Vor Schmerz!	My heart is so heavy, It seems to me that I want to weep out of pain!	A (mm. 1-17)	Eb minor (I)
4 Gedankenstarr 5 Und lebensmatt	Satiated by thinking, And weary of life,	“transition” (mm. 17-23)	Equal division of the octave (Eb-Cb- G- Eb)
6 Mächt' ich das Haupt hinlegen in die Nacht der Nächte!	I'd like to lay down my head in the night of all nights!	B (mm. 24-32)	Eb major (I)-bVI- V ₆ - ₅ -I

Earthly suffering
(*present*)

Transcendent Death
(*implied future*)

M3 cycle
connects realms
of life and death

Example 16. "Schwermut," A section, mm. 1-17

Sehr langsam

sotto voce **Chorale topic and rising fourth B \flat -E \flat** Mir ist so

p **Lament bass** *pp*

7 ***E \flat 5** **stepwise rising-fourth motive B \flat -E \flat** weh ums Herz, mir ist, als ob ich wei - nen möch - te *poco a poco cresc.*

(III omitted!)

Ascending 5-6 sequence depicts speaker's increasing emotional burden

13 **F5!** **subito p stifles dominant arrival** vor Schmerz! Ge -

V $\frac{7}{V}$ **V $\frac{6}{4}$** **I $\frac{6}{4}$** **V $\frac{4}{2}$** **I**

Tonic six-four chord delays root-position E \flat -minor tonic

Example 17. Graph of "Schwermut," section A, mm. 1–17 with narrative annotations

The image displays a musical score for section A of "Schwermut," measures 1 through 17. The score is written for piano and includes several narrative annotations:

- Measure 1:** Labeled "piano prelude" and "A".
- Measures 1-6:** Annotated with "present earthly suffering" and "Tragic". A "Lament bass" is shown with notes E \flat , D, C, B \flat .
- Measures 7-11:** Annotated with "rising-fourth motive B \flat -E \flat ".
- Measures 12-13:** Annotated with "Ascending 5-6 sequence portrays intensified emotional burden".
- Measures 14-15:** Annotated with "subito p stifies dominant arrival" and "piano interlude".
- Measures 16-17:** Annotated with "Tonic resolution delayed" and "Tonic resolution elided".

Below the score is a graph showing the harmonic progression:

eb: I⁵ ————— 5
 present earthly suffering
 Tragic
 (Tonic resolution elided)
 6 5 3 5 6 5 3
 Ascending 5-6 sequence
 portrays intensified emotional burden
 (Tonic resolution delayed)
 III₂⁷ V₄₋₃⁵ (I⁶)
 I

Example 18. "Schwermut," recomposition of mm. 6–9, showing the expected imperfect authentic cadence in m. 9

The image displays a musical score for the piece "Schwermut," specifically measures 6 through 9. The score is written for voice and piano. The key signature is E-flat major (three flats), and the time signature is common time (C). The voice part begins in measure 6 with the lyrics "ist so weh ums Herz, mir ist, als". The piano accompaniment starts in measure 6 with a piano (*pp*) dynamic. In measure 9, the voice part concludes with a half note on the pitch G4, and the piano accompaniment provides a chord of E-flat major (E-flat, G, B-flat). Above the staff in measure 9, the label "IAC" is enclosed in a box, with a caret (^) above the number "5", indicating an imperfect authentic cadence. Below the piano part, Roman numerals are provided: "eb: I" under measure 6 and "V $\frac{6}{4}$ I" under measure 9.

6

ist so weh ums Herz, mir ist, als

pp

eb: I

V $\frac{6}{4}$ I

IAC

5

Example 19. Brahms's autograph of "Schwermut," Library of Congress, Music Division

The image shows a handwritten musical score for the song "Schwermut" by Johannes Brahms. The score is written on aged paper and includes a vocal line and piano accompaniment. The tempo is marked "Op. 25, No. 1" and "Allegretto". The lyrics are in German. The score is divided into two systems. The first system shows the vocal line and piano accompaniment for the first two lines of the song. The second system shows the vocal line and piano accompaniment for the next two lines, with some of the music crossed out with a large 'X'. The lyrics are: "Mir ist so schwebelich, wie", "ist als ob ich einen wüßte von Anfang!", "Denn", "ist als ob ich einen, der einen wüßte von Anfang!".

Brahms's alternate version of mm. 9-15

Example 20. Transcription of Brahms's alternate version for "Schwermut," mm. 9–15

(?)

9

ist als ob — ich — wei — nen, ich wei — nen möch — te vor Schmerz!

p. a. p. cresc.

f

p

Text painting ("weinen")

Root-position tonic closure replaces 5–6 motion

V_4^1 I

G_b major achieved!

III

Example 21. "Schwermut," transition and section B, mm. 17–32

17 $G\flat$ respelled as $F\sharp$

Ge - dan - ken - satt und le - bens - matt $E\flat$ minor = $F\flat$ minor möchte

pp

eb: I " $\flat VI\flat$ " equal division of the octave $\natural III\flat$ I

24 5 $\hat{4}$ 3 2 $\hat{1}$

ich das Haupt hin - le - gen in die Nacht der

p $F\sharp \rightarrow G\flat$ $G\flat$ $G\flat$ $G\flat$

(Eb:) $V \frac{7}{3}$ $I \frac{6}{4}$ (b)VI

Piano undercuts melodic closure in the vocal line

Detailed description: The image shows a musical score for 'Schwermut' from mm. 17-32. It features a vocal line and a piano accompaniment. The key signature is Eb major (three flats). The score is divided into two sections. The first section (mm. 17-23) is in Eb minor, with a box indicating that Gb is respelled as F#. The piano part features a complex harmonic texture with a 'pp' dynamic. A bracket under the piano part labels the chords as I, 'bVIb', 'natural IIIb', and I, with the text 'equal division of the octave' below. The second section (mm. 24-32) is in Eb major, with a box indicating 'Nascent Eb-major tonic emerges'. The piano part has a 'p' dynamic and shows a melodic line with notes F#, Gb, Gb, Gb. A bracket under the piano part labels the chords as (Eb:) V 7/3, I 6/4, and (b)VI. A note below the piano part states 'Piano undercuts melodic closure in the vocal line'. The vocal line in the second section has notes with accents: 5, 4, 3, 2, 1.

(end of poem)

Unencumbered rise of fourth-motive B \flat -E \flat

27 NÄch - te, in die Nacht der NÄch - -

28 B \flat C \flat D \flat E \flat

G \flat → G \sharp G \flat F

bVI⁶ Ger $\frac{8}{3}$ V $\frac{b6}{4}$ - b6 - 5

Structural cadential six-four chord confirms the E \flat -major tonic and extinguishes G \flat

30 - te!

Postlude places lament bass motive in a new world

(E \flat) D \flat C \sharp C \flat B \flat

p G \sharp (double neighbor) A \flat F G \sharp pp

I $\frac{b7}{4/3}$ = $\frac{b6}{4}$ = $\frac{b6}{2}$ = $\frac{5}{4/2}$

Example 22. Graph of "Schwermut," transition and section B, mm. 17–32 showing narrative annotations

The image displays a musical score for the piece "Schwermut," focusing on the transition and section B (measures 17–32). The score is annotated with narrative elements and harmonic analysis.

Harmonic and Melodic Annotations:

- Transition:** A dashed line indicates a "Major-thirds cycle" from G \sharp to F \sharp (measure 17) and F \sharp to G \sharp (measures 23–25).
- Section B:** Labeled "Nascent E \flat -major key" and "G \sharp —G \flat —G \sharp ".
- Non-structural 4th:** A bracket groups notes B \flat , C \flat , D \flat , and E \flat in measures 27–29.
- Lament:** A box notes "Lament bass placed in another world" pointing to the bass line in measures 30–32.

Narrative Annotations (Graph):

- Transition:** A box labeled "transition between earthly present and future 'night of all nights'" spans measures 17–23.
- Motion:** A box labeled "motion into the future ('night of all nights')" spans measures 23–29.
- Transcendence:** A box labeled "achieved transcendence in (future) eternal night" spans measures 29–32.
- Final Stage:** A box labeled "Transcendent" is at the end of the score.

Graphical Elements:

- A vertical line on the left is labeled "eb: I".
- A vertical line on the right is labeled "I".
- Measure numbers 17, 23, 25, 27, 29, 30, and 32 are marked along the score.
- Harmonic symbols include V \sharp_4 ?, I \sharp_4 ?, VI, 6, 5, V \sharp_4 , and I \flat .

Example 23. Johann Wolfgang von Goethe, “Dämmerung senkte sich von oben,” and form chart for Brahms, op. 59 no. 1

	Temporal Progression/Poetic Plot	Form	Tonal Narrative
Dämmerung senkte sich von oben, Schon ist alle Nähe fern, Doch zuerst empor gehoben Holden Lichts der <u>Abendstern</u> .	Twilight descended from above, Already all that was near is far away, Yet first is raised on high With its fair light, the evening star.	Dusk Darkness/obscurity <i>(past tense yields to present narration)</i>	A (mm. 1–24)
Alles schwankt in’s Ungewisse, Nebel schleichen in die Höh’; Schwarzvertiefte Finstemisse Widerspiegelnd ruht der See.	Everything sways toward uncertainty, Mists steal upward; Reflecting intensified black darkness, The lake calmly rests.	A ¹ (mm. 25–45)	G minor (I)
Nun am östlichen Bereiche Ahn’ ich Mondenglanz und Glut, Schlanke Weiden Haargezweige Scherzen auf der nächsten Flut.	Now in the Eastern part of the sky I sense the moon’s brightness and glow. Hair-like branches of slender willows Sport upon the nearest waters.	Night Illumination by the moon’s light <i>(present)</i>	B (mm. 46–61)
Durch bewegter Schatten Spiele Zittert Lunas Zauberschein, Und durch’s Auge schleicht die Kühle Sänftigend in’s Herz hinein.	Through the play of moving shadows Trembles Luna’s magical shine, And through the eyes, coolness steals Soothingly into my heart.	Internalization of the moon’s light <i>(transcendent present)</i>	A ² (mm. 62–94)
			<div style="border: 1px solid black; padding: 5px; display: inline-block;"> Eb major (VI) </div> Standing on V ⁷ of G...
			Standing on V ⁷ C major /minor (IV)
			Nascent G- major key emerges across A ² reprise
			IV–V ⁶ –4–3–I

Example 24. "Dämmerung senkte sich von oben," section A, mm. 1–21

Chorale-prelude topic
Langsam

4

Antecedent Phrase
4mm. group = basic idea

8

4mm. group = contrasting idea

12

D...E_b.....D

[HC?]

Dämm - rung senk - te sich von o - ben schon ist al - le Nä - he fern,

p mezzo voice

g: 1

D.....E_b

V⁺ - ♯ VI

1

V/V min V

Continuation/Cadential Phrase
4mm. group = continuation/frag.

13

16

18

4+1mm. group = expanded cadential progression

doch zu - erst em - por ge - ho - ben hol - den Lichts der A - - bend - stern.

dolce

V⁷/VI

(syncopated accompaniment poetically associated with high)

V⁷/VI

D_b prevents tonicization of E_b major

Example 25. "Dämmerung senkte sich von oben," section A¹, mm. 21–41

Antecedent Phrase
 4mm. group = basic idea 4mm. group = contrasting idea

21 25 30

stern. Al - les schwankt ins Un - ge - wis - se, Ne - bel schlei - chen

sempre molto p

G-F-E-D D-E-F-G G-F-E-D

g: I V# I VIb

Continuation/Cadential Phrase
 4mm. continuation

35

in die Höh, schwarz - ver - tief - te Fin - ster -

V/V V# V/IV *Implicit C-major or minor key*

4 + 1 mm. expanded cadential progression 40

nis - se wi - der - spie - gelnd ruht der See.

V/IV C-minor cadence evaded "IV⁶" I IV II V₄⁶ I

Example 26. "Dämmerung senkte sich von oben," sections B and A², mm. 44–67

44 B Ascending octave depicts the rising moon

$E\flat_4$ ————— 48 ————— 51 ————— $E\flat_5$

Nun am öst-li chen Be - rei - che ahn_ich Mon denglanz_ und Glut,

(G maj): $\flat VI^{b5}$

[$E\flat$ maj]: I II V⁷ I⁴⁻³

Authentic cadence establishes $E\flat$ major

54 *dolce* 58

schlan - ker_ Wei - den_ Haar - ge - zwei - ge_ scher - zen auf_ der näch - sten

$B\flat$ F C G D *dimin.*

ascending fifths portray the rising moon

V[#] I vii^{o7}/V

61 A2 $E\flat$ signals nascent G-major key 66

Flut. Durch be - weg - ter Schat - ten Spie - le zit - tert Lu - nas,

dolce

V⁷ Nascent G-major key veiled within dominant prolongation V⁷ V⁶ ————— V⁴

Example 27. "Dämrrung senkte sich von oben," section A², mm. 68–94

68 70 72 *Cadence attempt #1* 76 78

Lu - nasZau - ber - schein, und durchs Au - ge schleicht die Küh - le sänf - ti - gend ins Herz

G: I⁶ [C: II V⁷ → I⁴ (consonant six-four) I⁶ leads to C major] IV I IV V⁴ ct⁷ → IV⁶ vii^{o7} → I⁴ Eb → Eb

ambiguous function of diminished seventh chord conveys spiritual epiphany

End of poem is undercut by a deceptive motion to VI

79 80 *Cadence attempt #2* 84

hin - ein, durchs Au - ge schleicht die Küh - le sänf - ti - gend sänf - ti -

D D#-E G: V⁷ VI VI

ct → IV⁶ vii^{o7} → I⁴ *E♭ inflects IV* Arrival six-four chord

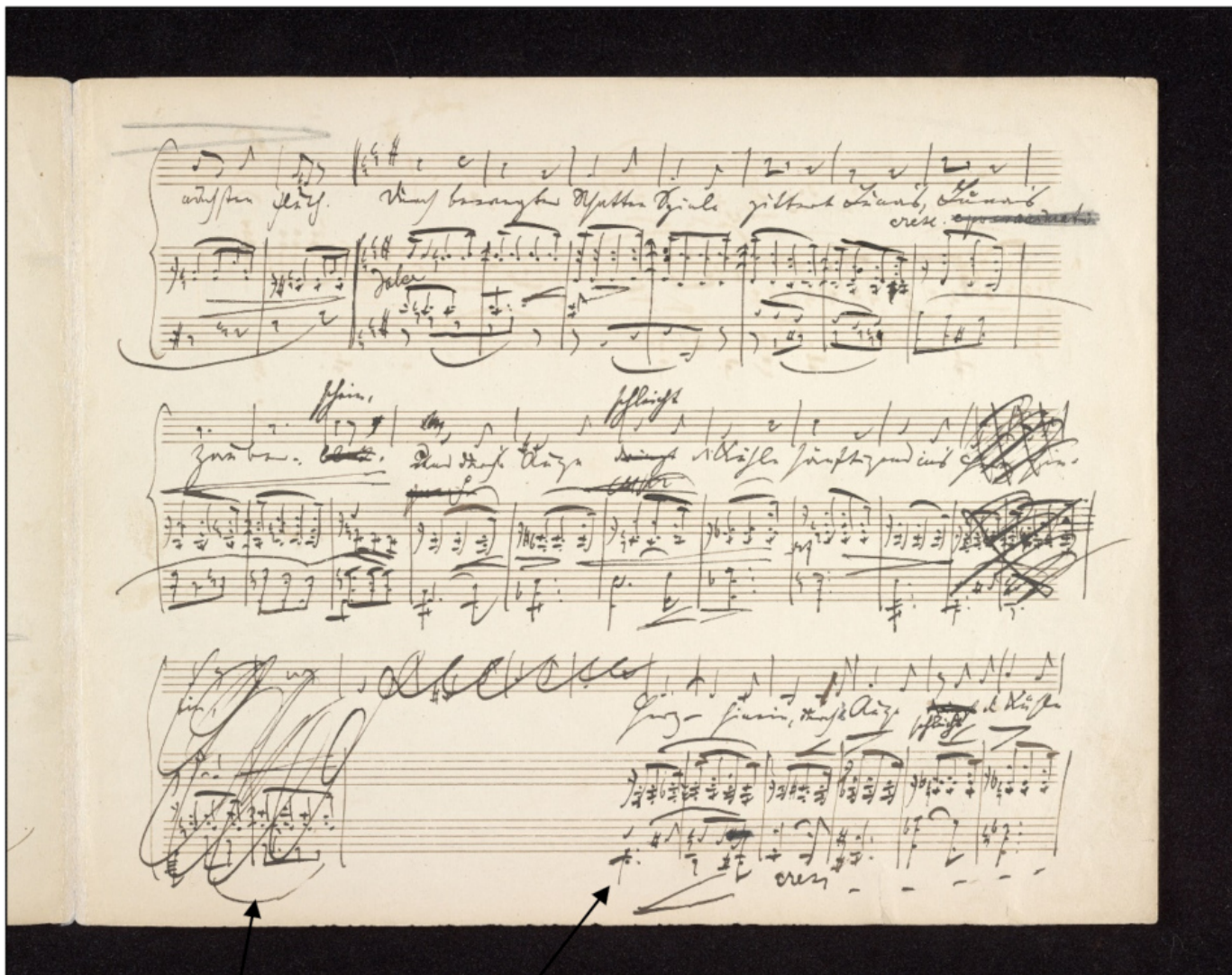
87 89 91 93

gend ins Herz hin - ein.

IV^b 6 V⁸₆ 7₄ I⁴ — 3 Eb → D

Structural cadence confirms G-major key

Example 28. Brahms's autograph of "Dämmerung senkte sich von oben," Pierpont Morgan Library, Cary 172



Original ending revised to include a deceptive motion and bassline D-DS-E, accommodating text repetition.

Example 29. Graph of “Dämmlung senkte sich von oben” sections A¹ (end), B, and A₂, and the structural cadence, mm. 38–94, with narrative annotations

The image shows a musical score for the section "Dämmlung senkte sich von oben" from mm. 38 to 94. The score is in G minor (g:). It is divided into sections B, A₂, and A¹ (end of poem). Narrative annotations are provided for the "Darkness/Obscurity" and "Moon's light emerges" phases.

Section B: mm. 38-43. Narrative annotation: *Dusk-shrouded environment (past)*. Chords: I.

Section A₂: mm. 43-70. Narrative annotation: *Moon's light emerges (present)*. Chords: (VI), V, I⁷.

Section A¹ (end of poem): mm. 70-80. Narrative annotation: *Moon's light enables spiritual transformation (enlightened present)*. Chords: IV⁷, $\begin{matrix} \text{vii}^{\circ 6} & \text{V}^{\#4} \\ \text{viii}^{\circ 5} & \text{V}^{\#4} \\ \text{ct}^{\circ 7} & \text{I}^{\#4} \end{matrix}$, IV⁷.

Darkness/Obscurity: A bracket spans from the beginning of section B to the end of section A¹.

Musical score for G major, measures 80-93. The score is divided into two systems. The first system (measures 80-90) features a melodic line with a "Rising-fourth motive" (measures 87-90) and a bass line with a "Plagal motion" (measures 87-90). The second system (measures 91-93) continues the melodic line and concludes with a final cadence.

Harmonic Analysis (G major):

V_{II}^{36}	V_{IV}^6	I^4	I^4	I^4-3	I
ct^{57}	I^4	I^4	I^4	I^4-3	I
V_{III}^5	V_{IV}^6	I^4	I^4	I^4-3	I
ct^{57}	I^4	I^4	I^4	I^4-3	I

Annotations and text boxes:

- (Spiritual transformation repeated)**: A box containing this text with an arrow pointing to the first system.
- Illumination & enlightenment achieved**: A box containing this text with an arrow pointing to the second system.
- Rising-fourth motive**: A label with arrows pointing to measures 87-90.
- Plagal motion**: A label with arrows pointing to measures 87-90.
- E♭ recalls earlier tonicization of VI and ct dim7 chords**: A box containing this text with an arrow pointing to measure 93.

